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SPRING
1961

JOURNAL



PUBLISHED BY THE
PHILOSOPHICAL RESEARCH SOCIETY

PRS JOURNAL

Published quarterly by THE PHILOSOPHICAL RESEARCH SOCIETY, INC.,
3910 Los Feliz Blvd., Los Angeles 27, California

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\$1 a Copy, \$3 a Year. Two subscriptions, your own and a gift subscription, \$5.

Foreign Subscriptions \$4 a year, Two subscriptions \$7.

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Second-class postage paid at Los Angeles, California

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SPRING
1961

PHILOSOPHY
RELIGION — SCIENCE
PRS JOURNAL

ISSUED
QUARTERLY
VOL. 20, No. 4

Published By The Philosophical Research Society, Inc.

A non-profit educational corporation dedicated to the dissemination of useful knowledge in the fields of philosophy, comparative religion, and psychology.

THE EDITOR'S POINT OF VIEW

DOMINATION IN PERSONAL LIVING



SOME time ago, we received a letter in which the writer divided humanity into two groups — the dominating and the dominated. While, for the most part, humanity has learned to adjust to situations of this kind, there are excessive instances which become unendurable and lead inevitably to open rebellion. Generally, the tendency to dominate is associated with a positive, aggressive personality, aided and abetted by the conviction that domination is dedication to ideals and approved policies. For the moment, therefore, let us examine the factors and circumstances which may incline a person to assume that he has the right to over-influence his family, friends, and business associates.

Aggressive attitudes which injure or humiliate others are associated with an insecure personality. A person with extraordinary ability or insight is seldom guilty of discourtesies in matters of opinion. As we increase in knowledge, we become ever more aware of our own limitations. The dogmatist has no such awareness. He assumes that he is right, and has never had the opportunity or the thoughtfulness to evaluate his beliefs and convictions. The most celebrated bigots in history have been uneducated, uncultured, and

uncouth. Many of them have enslaved nations or social structures, or have been tyrants in their own homes, not because they were qualified to lead, but because they never discovered that they were not qualified to lead.

Modern business encourages the development of a dominant and aggressive personality. The salesman is expected to convince the reluctant customer. He tries in every way he can to make up the mind of a prospective buyer. It is now the general feeling that a simple and forthright statement of the merits of a product or the value of an idea will have very little selling power. We must persuade, coerce, and if necessary, browbeat those with whom we do business, if we expect to survive in a highly competitive system. Obviously, such an attitude would not become prevalent unless it were acceptable. The victim has come to expect that he will be intimidated, and he always has the consolation of realizing that he is not entirely to blame if his decisions are wrong. They have been forced upon him by persons of stronger will, who must share, at least morally, in the outcome of the transaction.

The aggressive salesman can usually prove that his attitude pays off. As nothing succeeds like success, he becomes the model of others aspiring to a similar career. Experience in the field of direct selling has shown that many persons are simply unable to assume convincingly the high-pressure technique. They lack something in themselves. As one employer grudgingly remarked: "They are either too stupid, or they are too honest." Thus, the application of a potential drive to any field of expression depends, first of all, upon the presence of that drive in the individual. It is unlikely in the extreme that the man who is dominant in business relationships will suddenly relax and become docile in his private life. He will apply his drive to whatever field he may occupy, and adapt it to the time and circumstances of almost every occasion. Thus, we may be fair in saying that aggressiveness, even to the degree of tyranny, exists within the individual, and will be revealed in whatever sphere of expression he may choose.

Psychologically, any excessive attitude is traceable to previous causes which, of themselves, must also be excessive. We can imagine a young person growing up under the influence of a dominating parent. In such an environment, the child is not given the oppor-

tunity to develop its own character in a happy and normal way. It is inevitable that conflict will arise. In time, the young person will fight back, and try to revenge himself upon the family tyrant. If the victim is not strong enough to win this fight, his will power may be broken, and he will have little, if any, resistance to any dominating situation that may arise throughout his life. If he is too strong to permit this to happen, he may break away and attempt to establish mental and emotional independence. Independence based upon unhappiness, frustration, disillusionment, and early confusion, may, in its own turn, verge to similar extremes, and develop its own kind of tyrannies and fixations. The individual may take out his own discomfort on those around him, feeling that he is justified in hurting because he has been hurt. There are numerous theories to explain the private or public despot, but he nearly always arises in a broken or confused home, where simple and kindly feelings were sacrificed to the perpetuation of feuds and follies.

One other type of dominating personality is appearing as a distinct by-product of the inconstancies and inconsistencies noticeable in modern homes. This is the spoiled child, who has discovered that if he screams loudly enough, becomes hysterical enough, or annoys the parents sufficiently, he can have his own way. Having once reached that psychological condition in which he instinctively realizes that he is master of the family situation, this child reverts to the atavistic cruelties of primitive mankind. He takes advantage in every way he can. He likes to hurt, deceive, and disillusion people. He exploits the affection of his parents for his own selfish purposes, and will go to any length necessary to have his own way. Such a person has never been adequately disciplined, has not been taught to respect the value of money, ignores the proper requirements of social order, and simply lives to do as he pleases. If, later in life, he marries, his family will certainly suffer. In the end, however, he will suffer most, because he has prepared himself for a wretched existence, deprived of the respect and esteem of those around him.

The only answer to such a dogmatic adult is complete re-education, and this can scarcely be considered likely. The only chance to break through these egocentric habit patterns is to contact this

individual when tragedy has set in, and his personal career is falling apart; or, when the body, no longer able to bear the strain of his mental intemperance, shows acute evidence of impaired function. Occasionally, the lonely, disillusioned despot turns to religion for solace, and may accept a religious attitude of humility, admit his mistakes, and try to reconstruct his life. Such cases are exceptional, however. For the most part, this dogmatic type of soul lives to the bitter end trying to force his own way upon the world around him.

In addition to the natural causes of the over-dominant attitude are certain artificial situations. This is especially true on the level of abstract ideas. We have suggested already business indoctrination, so it will not be out of place to mention other types of pressures by which the individual may be encouraged to hyper-dogmatism. One of the most common and tragic of these dilemmas arises in the area of religion. Spiritual convictions are very abstract and extremely subtle. To be in good standing, in many theological institutions and systems, it is necessary to conform utterly and completely with the teachings or beliefs of that sect. The accepted belief is right; other beliefs are less right, if not actually wrong. All things are measured by the infallible correctness of the doctrine which we accept. In this case, tolerance is not a virtue; it is merely a compromise. It becomes our moral and spiritual duty to change the thinking of others. Freedom of thought is merely a snare leading to error and falsehood.

It is true that sometimes motives are constructive and well intentioned. It simply becomes our duty to save other people from their own mistakes and perdition beyond the grave by requiring their total acceptance of our point of view. I have heard men say, in moments of religious debate, that to disagree with them is to disagree with God. They were convinced that what they believed was what God wanted all men to believe. The only trouble was that a number of skeptics refused to be convinced.

Obviously, all religious people are not like this. The majority, in fact, may have a wistful kind of wish that they could share their beliefs with others, but they have no temperamental urge to launch a crusade or engage in a broad program of evangelism. If, however, a person with an excessive tendency to dominate is con-

vinced that his religion is completely true and absolutely necessary to the common salvation, he can become one of the most ruthless tyrants that the world can produce. He is far more dangerous and cruel than a political despot; for religion has caused a tremendous internal resolution to be added to his normal propensities. In old days, when family despotism was keen, and considered normal and proper, many tyrants supported their own positions by judicious quotations from Scripture. Others insisted upon patriarchal rights, the infallible privileges of the elders, or fell back upon prevailing social practices to justify attitudes which violated the basic principles of common decency.

What about the dominated in all this? Actually, the tendency to succumb quickly and easily to pressures exerted by others indicates certain deficiencies in our own temperaments. Dominated people may come from homes where they fell under the influence of strong parents or aggressive brothers and sisters. Certain folks have realized that a comfortable way to get along in the world is to agree with people, or at least appear to do so. This also permits the uninformed individual to drift through life without revealing too clearly that he is unable to win an argument or hold his own on some debated issue. It takes very little thought to agree, and not much energy.

If, in our association with people, we establish a pattern of such agreement or conformity, or we always let them win, we will probably head into a very frustrating situation. Aggressive individuals become more dominating as we retreat and retire. Perhaps in the beginning, they only wish to force us in some particular or detail, but in the end, they will take over every aspect of our existence. If we then rebel, they become violently angry, utterly disillusioned, or broken-hearted, according to their basic psychic temperaments.

Many people have consulted me who said they could maintain a home only by catering completely to a spoiled husband or wife, or perchance a still more spoiled child. Dominance finally leads to that extreme condition in which the actual individuality and self-survival of the dominated person is endangered. It is interesting, and sometimes very pleasant, to flatter a loved one within reason, but only to the degree that it gives mutual pleasure. When we have to flatter people in order to exist, or to prevent continuous

tension in a family, pleasure changes to extreme reluctance. To the dominated person, life loses all individual meaning. He is little better than the servant of someone else's mind. His power to grow as an individual is lost, and if something happens to the dominating one, the condition of the dominated is pitiful. He can no longer take care of himself or the common affairs of business, much less administer any estate which he may have inherited. He is unprovided with the means to make a living.

The tendency, therefore, is for dominated people, if they free themselves from such oppression, to instinctively seek someone else who is also autocratic and commanding. There are countless folks who are wandering around looking for someone to think for them, act for them, and lead them constantly. The vicious result of this social impasse is that the weak get weaker, and the strong become increasingly tyrannical. It is difficult for the one group to withstand the need for domination, and for the other group to hold in check the instinct to dominate. To find some kind of a solution, we must begin to analyze the personalities of these troubled men and women, to see if nature has not provided some suitable remedy which has been disregarded because of the tensions of the moment.

Strong and weak wills are not vocations or aptitudes or accomplishments in themselves. They are simply energies of differing degrees, which must be used to activate the vital processes of function and life. Dominating people, for example, seldom have well-cultivated areas of interests or vital purposes. After all, to harass and browbeat a marriage partner is scarcely a fulfilling career. The same is true of an office executive. He is not a big man simply because he demands total obedience from others. For the slight satisfaction we gain trying to influence people, we lose most of the advantages offered by society. If we broaden our foundation, we are forced to admit that there are things we do not know, areas in which our opinions are not valid, and situations with which we cannot cope. One thing that man has always before him, as part of a natural program, is his effort to increase his own insight, to explore the unknown, to discover the interest and value of diversified activities. There are larger measures of success, which make personal domination a mediocre accomplishment.

We seldom hear of a philosopher with a dominating personality. Dictatorialism and bigotry will come later among followers who never understood the master in the first place, but have an unreasonable addiction to his name and school. Even most scientific men are naturally modest. They may be a little conceited with what they have discovered, but they live in a larger world, where new discoveries are made every day, and if they are top men in their field, they live in continuous expectation that their pet theories and findings will be discredited, or will require major modification.

It is also well known that dominating people are frequently undersized physically. They are combating insignificance, but this may not necessarily relate only to the body. When we have nothing else to offer, we fight desperately to maintain the dignity of our own notions. If the dominant personality could really see himself as others see him, could hear what is said about him behind his back, and realize how slight an impression he is going to make in the larger world, he would probably mend his ways of his own accord. But when no one talks back to him, no one dares to interrupt him, and no one has the courage to disagree with him, he is inclined to assume that he is right, that he does know, and that he has won every debate in which his adversary remained silent.

It might also be well for the dominated person to accept the fact that he can never resign himself so completely to a negative situation that it will end in happiness. The human being is endowed with faculties which must be used. If they are not given opportunity, the entire personality may be disturbed, and a mental and emotional breakdown is the probable end. Instead of trying to reason with the despot, it is first necessary to take an inventory of our own abilities. Could we really win an argument if we had the chance? Do we have the courage to stay with our own ideas until they have a fair chance to reveal themselves? Could we restrain the instinct to tyrannize the one who formerly dominated us? Are we trying to escape merely to revenge our hurt pride and feelings?

The only sure ground is personal adequacy. We have to know enough and understand sufficiently to have the courage to stand our ground. Incidentally, increased knowledge carries with it a degree of courage. It is easier to defend facts than an offended pride. Tears solve little; and hysteria is, at best, only a means of

repaying one hurt with another. Domination may be merely a pressure of the ego, but true leadership, valued by both those who lead and those who follow, is based upon superiority of attainment. We permit the facts to convert, for it is usually true that facts clearly stated and generally known, gain fair recognition. It is not up to man to defend facts, but rather to reveal facts. He does not have to browbeat others, if his own conduct is persuasive on the level of common sense.

When two people become hopelessly locked in their opinions, it is common to say that they are incompatible. They cannot get along, and ultimately, they cannot abide each other. Each is a continuous offense, and finally, open war is declared. It is a pity to see a family hopelessly divided on issues about which the wisest and noblest of mortals have come to no common conclusions. Abstract dogmatism is the worst, because in truth, neither side can win, except by tyranny. It is far more gracious to leave imponderables to the Infinite, and seek for common grounds of understanding. If such grounds cannot be found, then the only merciful and proper course is to simply decline to contribute to the delinquency of someone else. Patience with a bigot is a waste of time, for it will never be appreciated, and never accepted in the right spirit.

It should be noted, also, that some people prefer to be moderately dominated. They would feel completely inadequate if left entirely to their own resources. In this case, leadership is on the level of instruction, and the person who is responsible to take the dominant position must be mature and moderate, never exploiting the psychological advantage of his position. This requires a great deal of self-control and the deepest and most sincere regard for the other person.

We cannot say that the problem of the leader and the led can be quickly solved, either among individuals, on the different levels of society, or among states and nations. The average collective group is not completely capable of self-leadership, and as most groups arise from older patterns of domination, a certain period of adjustment is generally necessary; for example, when colonial states are given independence. Many a man, finding himself free to think, has discovered that he does not know how to think. To prematurely subject a group to a situation beyond its capacity, is to

encourage violence and anarchy. We observe this in the present breaking down of the older colonial policies. The small independent nations, with no experience in self-government, must have a great deal of innate intelligence to escape the inevitable danger of being absorbed into some other colonizing entity. Here is one of the evidences of the unfortunate by-product of domination. Even when the dominator is benevolent, the same thing happens in countries that happens in families.

On the level of practical advice, it is rather evident that a dominating person who has had his own way for years, and has come to greatly enjoy his small sphere of tyranny, is not likely to change his ways voluntarily. The seed of rebellion is in the dominated. This, also, is a collective phenomenon, as represented by the revolts of peoples against unreasonable overlords, decadent dynasties, and the like. The dominated person has every incentive to change. This may require a serious and perhaps painful decision, with strength of character to bear the immediate tempest which is likely to break. In the end, however, the conscientious objector to the dictatorial policies of others will be rewarded by a new sense of human dignity. If he waits too long, and lets the dictators entrench themselves, this way will be long and hard. It is better to carry the discomforts of immediate shock and stress than to look forward to sad and underprivileged years in which all character will be undermined and all useful purposes will be frustrated. If it is necessary to break up a pattern to escape, we will probably be doing the dictator a favor. If he is unable to rule others, he may ultimately turn to the control of himself. If reasonable actions make unreasonable people unhappy, we cannot afford to grieve too much. Our own honesty will ultimately protect them.



Ye Olde Psychotherapie

Pin cushions used to be decorated with the name or likeness of an enemy so that the owner could have the satisfaction of sticking pins in his adversary whenever the mood arose.

Gesundheit

A sneeze on the left side of the ship, as it was leaving port, warned of danger of shipwreck, but on the right side of the ship, promised a safe voyage. At least so ancient mariners believed.



THE SYMBOLISM OF THE CROSS

No satisfactory explanation is yet available relating to the use of the cross in religious symbolism. We are inclined to assume that it is a Christian emblem, but even the most conservative authorities admit that the cross was venerated long before the advent of Christianity. It was adapted to Christianity because of its association with the Crucifixion of Jesus, but as we shall see, this does not clarify its original meaning. The extreme simplicity of the cross form, consisting of a horizontal line imposed upon a vertical one, complicates efforts to discover its first significance.

The simple cross, similar in shape to our mark for addition, occurs crudely scratched into the shinbones of ancient animals by prehistoric man. It is found in pictographs carved into stone, of unknown antiquity. Cruciform artifacts, or cross-shaped ornamentations have been seen among the remains of the Bronze Age. This period is of uncertain duration, but is supposed to extend from 2200 B.C. to 1000 B.C. The mere presence of the cross glyph, however, in no way clarifies the intent of those who made use of it so long ago. Most pictographs will never be deciphered because of their very nature. They have no formal structure, and cannot be decoded by any orderly system. It has been recorded, however, that as early as the Bronze Age, the cross seems to have been held in some kind of peculiar veneration. It occurs upon implements of temples, or in areas set aside for worship. It is upon vessels probably intended for religious use, and is frequently seen on sarcophagi and tomb inscriptions. The least that can be said is that it was a fortunate device, perhaps magical, or intended to secure the safety of the soul in the afterlife. Some authorities believe that it was a symbol of health, security, or well-being.

Even in early times, the simple shape of the cross was variously elaborated for ornamental or ritualistic purposes. It became incorporated into design, and as man's esthetic appreciation increased,

he amplified the simple form, as will be observed in designs on ancient pottery. In some regions, this pottery was fashioned to contain food or water, and perhaps the cross was associated with nutrition, which, of course, was the essential need of our remote forebears.

When considered archeologically, the cross, for some reason also not strictly obvious, was early associated with the swastika. The word *swastika* is from the sanskrit *svastika*, a word which suggests well-being, wholeness, and, by extension, health. This shape is also called the *fylfot*, and while largely associated with Oriental peoples, definitely had its place in Western symbolism, where it is called the *crux gammata*. It received this name because each of the arms resembled the Greek letter *gamma*, and the swastika was said to have been fashioned from four gamma united at their bases. In the Orient, the arms of the swastika turn counter-clockwise, by which it is distinguished from the official emblem of the Third Reich, called the *hakenkreuz*, in which the arms turn clockwise. Though found on both Hindu and Buddhist images in India, it is more frequently seen on representations of the buddhas and bodhisattvas. On figures of Buddha, it is usually inscribed upon the breast.

Thomas Wilson, in his work *The Swastika*, describes the migrations of this symbol in both hemispheres. It was common to both cultured and uncultured peoples, adorning aboriginal art, and found among the builders' marks on the stones of the great cathedrals of Europe. One theory is that the swastika, in its conventionalized representation, was an instrument used by the primitive Aryans in the making of fire. This might well cause it to be especially venerated as the symbol of the Divine Power and the creative processes of nature. As the bending of the arms of the cross to form the swastika results in a device suggestive of motion, or the turning of the cross on its axis, it was associated with the movement of the cosmos, and again, by extension, with the motion of air, breath, or of the life-principle in space.

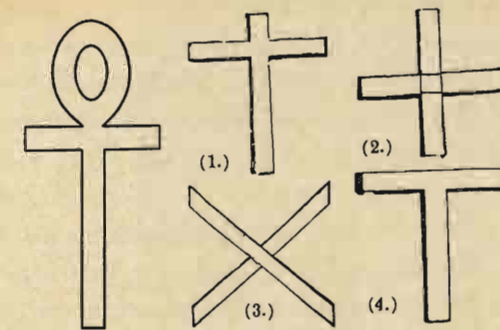
In Nordic mythology, this device has been identified with the mysterious hammer of the god Thor, which, when cast, even to a great distance, miraculously returned to the hand of the deity. There is also a possibility that it implies lightning, or even the thunderbolt. The swastika is found worked into beautiful ornamental

mental forms in Tibet and China, and according to the records of Christian art, was certainly used with religious significance by the Western Church down through the Middle Ages. In Christianity, of course, the cruciform factor was given precedence over the total shape of the swastika.

That type of cross known as the *tau*, or "T" cross, resembled closely this letter of our alphabet. The horizontal bar was so placed that the vertical bar supported it, and did not extend beyond the horizontal. The tau cross was used in Egypt, and was likewise perpetuated into the Christian faith, where it is sometimes represented on the mantles and cloaks of saints. It is generally assumed that the thieves crucified with Christ were fastened to crosses of the tau type to distinguish them from the central cross upon which the Savior hung.

A development of the tau cross in Egypt resulted in the ansated cross, or the *crux ansata*. This was in the form of a T, with a circle or vertical oval directly above the center, where the horizontal and vertical bars met. In other words, the vertical bar seemed to be extended upward as a loop. It may well have been that the ansata cross was a tau provided with a loop by which it could be suspended around the neck. More likely, however, the circle rising from the center of the horizontal line was derived from the Egyptian glyph of the rising sun, thus suggesting dawn or even resurrection. It is certain that the *crux ansata* was a sacred emblem in Egypt, and the peculiar symbol of life. It was worn or carried by divinities and by the Pharaoh, their earthly representative. It is shown emerging from the mouths of gods or Pharaohs as a symbol that they have forgiven their enemy, or have pardoned a convicted criminal. It also appears to have signified a benediction or blessing, or a conferring of sacred knowledge.

There is dispute as to the relation between the *crux ansata* and the nilometer, a device used by the Egyptians to measure the annual inundation of the Nile. Some of the Romans certainly believed this to be true, and have written about it in their accounts of Egypt. They even went so far as to suggest that as the inundation of the Nile preserved the people, the instrument which indicated that the water had reached a high level, and was therefore abundant, would naturally be an appropriate device to signify life,



On the left is the *crux ansata*, or Egyptian cross of life, with a loop instead of the upper limb of the cross. At the right, four early types of crosses: 1) the Latin, or Roman, cross; 2) the Greek cross; 3) the cross of St. Andrew; 4) the Egyptian tau, or "T" cross, which is sometimes referred to as the cross of St. Anthony.

preservation, or redemption. The ansated cross is not commonly found among Christian monuments, but was used by the early Copts. There seems to have been no special antagonism against the device, but it was less suitable for the embellishments peculiar to Christian symbolism. Many modern crucifixes, however, have a loop attached to the upper arm, but this is purely for purposes of convenience; which suggests that this may have influenced the older form.

The type of cross generally associated with Christianity, and called the Latin cross, or the *crux immissa*, or the *crux capitata*, has always been identified with that used by the Romans in the infliction of capital punishment. We find no earlier traces of this type of cross in religious symbolism. The *crux capitata*, as the name implies, is the form in which the vertical beam extends above the horizontal, so that it is a cross with a head. It was on this head that the inscription referred to in the New Testament was attached. The Jewish people never used the cross as a symbol of capital punishment, for, according to the Mosaic Law, execution was by stoning. The cross seems to have been introduced during the period of Roman domination, but it cannot be said to have been generally accepted by the Jews for the execution of criminals. Among the Romans, crucifixion was reserved for certain crimes of violence or

brigandry, or for slaves who had conspired against their masters. It was unusual indeed for a citizen of Rome to be crucified for a major crime, as this was contrary to the regulations governing the privileges of citizens. Occasionally, however, persons of no estate or of very low class, though born Romans, were executed by crucifixion.

At the time of the early Christian community, therefore, the cross was regarded almost entirely as an instrument of punishment and death. It was therefore seldom used in Christian art of the first three centuries, unless perhaps in its most strictly historical sense, to depict the death of the Messiah. Romans ridiculed the Christians for the worship of the cross; declaring that they worshipped that which they most deserved. Historians imply that the Christian community held the cross in a kind of internal veneration, meditating upon it as a spiritual mystery, and making the sign of it upon their foreheads at times of meetings or as a special rite of their faith. Later, the sign of the cross was extended and made upon the breast. The question as to whether the sign should be made from left to right or from right to left was one of the causes of the tragic and terrible schism between the Eastern and Western Church.

It has been noted that the cross did not assume importance as a Christian symbol until the 4th century A.D. Various explanations for this have been given, but the attitudes stated above certainly influenced the minds of early followers of the new faith. During the persecutions by Nero and several other Roman emperors, it was necessary for Christians to conceal their beliefs, or at least not become unnecessarily conspicuous among their pagan neighbors. This has resulted in a number of interesting and curious contrivances. The cross became a comparatively insignificant element in some more prominent design. Thus, it could be recognized by those sensitive to its meaning, but would not attract the attention of unbelievers.

The anchor is a case in point. The shape of the old marine anchor resembled the Egyptian ansated cross, with the addition of two long barbed prongs extending from the base. By slightly elongating the upper part of the anchor, a cruciform symbol was produced. From time immemorial, the anchor was a symbol of

safe mooring, or a firm establishment in some belief or doctrine. Later, it became a device representing hope. As the shape of the anchor included this cross element, it was easily identified as security through the Christian faith, or hope resting in the mystery of the Crucifixion. Another ancient symbol that took on Christian meaning was the trident of Neptune. The trident is actually very near to the cross in shape, except that the ends of the horizontal arms are bent upward in an arc on each side of the central vertical line. By lengthening the horizontal arms, and turning the ends abruptly upward at right angles, the cross was made somewhat more obvious. Yet the emblem could be regarded as symbolizing the Roman sea-god, and thus create no obvious religious problem.

After the conversion of Constantine, the tendency was to discontinue the practice of crucifixion as a means of corporeal punishment. By degrees, therefore, the stigma was lifted from the symbol, and it began to appear more frequently as a complete emblem of the Christian faith. A further modification was noted in connection with the development of the gallows as a symbol of execution. The gallows is part of a cross, consisting of the vertical and a single arm extending at right angles. Constantine is depicted carrying this gallows cross as a symbol of his Christian persuasion. In the Western Church, the traditional Latin cross finally gained favor, but also underwent certain elaborations and modifications. At this time, more than forty variations of the Christian cross are used as proper symbols of the religion.

One of the most interesting variations on the original design is now called the *Russian cross*. This is a cross with three horizontal bars; the upper, short, near the top; then the traditional, longer arms of the Latin cross; below, near the bottom, a short third bar, placed at an oblique angle descending from left to right. The interpretation of this cross would indicate that the short upper bar is properly the *titulus crucis*, representing the written inscription that was placed on the upper bar of the cross, above the head of Christ. There are several forms of this inscription, but the one given in John 19:19 is generally favored because John was an eye-witness to the Crucifixion. His rendition of the inscription was "Jesus of Nazareth, the King of the Jews." The lower oblique bar is supposed to represent a small shelf-like protrusion to support the feet

of the crucified person. There is not much authority for such a shelf, but it is found in a number of artistic representations. Sometimes the base of the cross is ornamented with a skull and crossbones. This refers to the name of the small hill outside of Jerusalem where the Roman crucifixions took place. Both the words *Golgotha* and *Calvary* are associated with the concept of the skull. There is also a Cabalistic legend to the effect that Christ was crucified over the grave of Adam, the first man, and that the skull is a relic of Adam.

There has been wide discussion in the Church as to the number of nails used in the Crucifixion. Artists, even the most devout and presumably best informed of the painters of the early Church, depict Christ as fastened to the cross by either four or three nails. When three nails are shown, the feet of Christ are crossed, and one nail passes through both feet. This dispute extends still further, however, for according to the prevailing custom of the time, it is more likely that only two nails were used—one in each hand, and that the feet and legs were bound to the cross.

The fate of the nails has been subject to much legendry. According to one version, the nails became relics of the first importance. One was cast into the sea to quell a storm, and was not recovered; one was fashioned into a bit for the horse of Constantine; one was incorporated into the iron crown of Hungary; and the remaining nail (assuming there were four) was placed into the crown of Bulgaria. It might be noted that at the present time, about thirty of the original nails are treasured in various shrines of the faith. Experts are not very happy about any of the explanations relating to the nails. Some feel that the evidence is fairly strong that wooden pegs were actually used for this purpose. While on these technical subjects, we should add that surviving fragments of the true cross have also been analyzed, and that it is probable that the original wood was a variety of pine. This would fit well into the general belief that the fir tree, and various members of its family, were regarded as immortality symbols throughout antiquity.

The traditional Greek cross is exactly like our sign for addition, with the arms of equal length. In the course of time, however, there have been modifications in this design. It is of interest that once the cross was established as the principal Christian symbol, it



Byzantine reliquary of the 10th century, originally from Mt. Athos. Note the platform beneath the feet of Christ, and that the feet are not crossed. (From *La Croix's The Arts of the Middle Ages.*)

was rapidly involved in architecture. Most sacred buildings were created on a cruciform design. This was not entirely unique, however, as architects of other religions have instinctively regarded this shape as especially suitable for monumental structures. Many ancient Oriental temples were either cruciform or strongly suggestive of this shape. From structural architecture, the cross passed into ornamental architectural forms, and was usually reproduced in monuments as a marker on tombstones and record tablets.

In earlier times, the cross was not so often used in personal adornment, but by the medieval period, it was worn as a pectoral by both clergy and laity. Many very handsome jeweled crosses have been found in the tombs of European princes, and a wide variety of these are among the church treasures in great cathedrals. Due to the rather melancholy implication of the Crucifixion, ornamental crosses carry symbols or emblems rather than the body of Christ.

The elaborate pectorals worn by bishops and other dignitaries of the Church came into fashion at a later time than the use of the device in architecture and art. These pectorals passed to the Anglican communion only a few centuries ago. The cross is also found as a reliquary. Some part is hollow, with a small fragment of sacred relic sealed into the open area.

Broadly speaking, the symbolism of the cross, other than its application to the Crucifixion of Jesus has been almost entirely neglected or ignored in popular worship. It was only after the rise of mystical speculations and church philosophy that the subject became of broader interest. Even today, researches in this field are regarded as somewhat unorthodox. As the cross is universally distributed, it is evident that it has a meaning outside of Christian theology. To what degree this meaning passed with the form of the cross into Christian thinking is uncertain, but we may suggest some thoughts which have gained favor in the course of time.

To the ancients, the balanced cross was a symbol of equilibrium, as this is found throughout nature. A vertical line has always been symbolic of the positive or active force of the universe; whereas the horizontal line signified the passivity or receptivity of creation to the creative principle. Broadly speaking, therefore, the cross is the symbol of the union of spirit and matter, or creator and creature, or energy and resistance, or the electric and magnetic polarities in life. As it was assumed throughout antiquity that man was the child of heaven and earth, embodying within his own compound the energies of both God and nature, the cross was an appropriate emblem of man. Its very form suggested the human body with arms outstretched. This concept was artistically unfolded in the canons of Leonardo da Vinci.

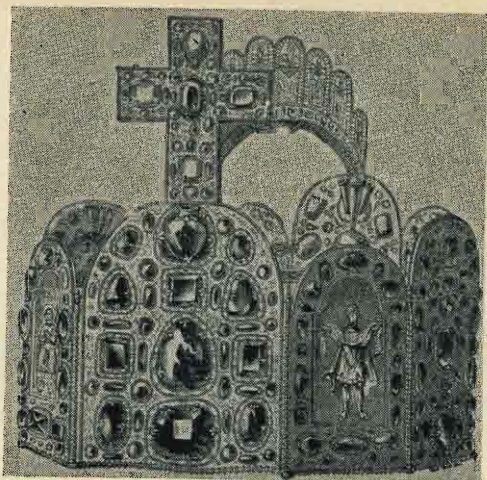
As the spiritual life of man was invisible, and usually considered to be spherical, or to be represented by a circle, the cross came more and more to signify the body, the corporeal structure formed by the gathering of the elements of the material world. It was only a step from this to an obvious ethical conclusion. The life, or spirit, of man was held by the ancients to be a prisoner of the body, which was its instrument of punishment. Thus, divine nature was crucified upon the cross of mortal nature—the man of heaven suffered and died, a victim of the man of earth. This symbolism also extended

into the concept of the holy sepulcher, which was the tomb of the heavenly principle. This was the tomb which fell into the hands of the infidel, or the lower human appetites and propensities, and the redemption of man and the regeneration of the body were intimated by the efforts of the Crusaders to rescue the holy sepulcher from the unbelievers.

The cross was also a direction symbol, and as such, was associated with the four corners of the world. I doubt, however, that this concept is responsible for the idea that the earth might be square. These were space directions, and the four Evangelists, whose likenesses are often placed at the ends of the arms of the cross, were ministers of Christianity to "all directions." The idea of directions also led to astronomical associations. The cross became the emblem of the crossing of the equinoxial and solstitial points of the year. Sometimes, for this purpose, the cross was placed within a circle, and this compound symbol represented the fixed signs of the zodiac. The symbols of these signs—the bull, the lion, the eagle, and the winged man—also came to be identified with the Evangelists. Tibetan mandalas and Eastern buildings based on the mandala design clearly show this type of cross, with gates placed at the extremities of the arms. These buildings, as also old churches, nearly always face east, so that the worshipper moves in a westerly direction as he approaches the sanctuary.

Crosses appear in alchemical symbolism to represent both elements and compounds. They also frequently occur as heraldic devices, and some of these heraldries probably go back to pre-Christian times. The St. Andrew's cross, so designated because the Saint is said to have been martyred on this cross, resembles the Roman symbol for the number ten—a large X. In the Pythagorean concept of numbers, the X represents completion, or the sum of the numerals one to nine contained within an archetypal unity shown as the ten, or the X. This symbol, of course, represents multiplication, and as such, has religious possibilities. Religion multiplies the graces of man, brings to completion or termination the cycle of labor and endeavor.

St. Peter is said to have been crucified on an inverted Latin cross, and a study of the martyrdoms of the disciples, early apostles,



THE DIADEM OF CHARLEMAGNE

This crown is preserved in the Imperial Treasury of Vienna. Here the symbols of temporal power and worldly splendor are surmounted by a jeweled cross to show that the Emperor ruled by the grace of Jesus Christ, and regarded himself as a defender of the faith.

and saints forms an elaborate series of variations on the theme of the cross, and these are held to possess secret or esoteric meanings. During the age of chivalry, the cross was also combined with the symbolism of the sword, the handle of which was cruciform. The blade of the sword was a protection against material evil and physical enemies; but in the presence of spiritual danger, the sword was held by the blade and raised in the position of a crucifix. Thus, it presented a defense against witchcraft, sorcery, and the machinations of infernal powers.

We frequently hear the saying that every man has a cross to bear. This is the symbol of his own life, with its burdens and responsibilities. Here are the temptations and the inducements to compromise character for the advantage of material estate. The victory of the human soul over this symbol of its pain and frustration forms the burden of medieval morality. In a sense, this means that man must achieve a victory over himself, over the world of which he is a part, and over the confusion which afflicts him every day. As the cross is a symbol of the union of spirit and matter, it

relates to the psychic life of the person, and the conflict between the constructive and destructive forces struggling within the human breast.

A device closely related to the cross is the royal orb. This is a girdled globe surmounted by a cross, and a good example is to be found among the crown jewels of the British monarchs. The orb, as an earth symbol, was again a device signifying body, or temporal sovereignty; the cross above the orb was a proper emblem of the divine being exercising spiritual sovereignty over creation. In practical aspects, therefore, the cross can be regarded as a regeneration symbol, announcing the ultimate victory of life over death, good over evil, and the Will of God over the uncertain and confused purposes of humanity.



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PSYCHOLOGY OF THE JAPANESE THEATER

The cultural interchange between East and West is an important phenomenon of this generation. We may hope that the result will be a deeper understanding between the two great hemispheres and a broader recognition of the fundamental unities behind the variety of customs and traditions which constitute our common world heritage. In recent years, Japanese theater has been brilliantly presented in the United States. The Grand Kabuki has been seen in several of our larger cities, and there is hope that the Noh drama and the Japanese puppet theater will be available here in the near future. It may be practical, therefore, to enlarge our insight about these subjects, not only in terms of entertainment, but as a basis of correctly evaluating foreign and unfamiliar art forms.

When confronted with something strange or different, we usually try to find parallels or equivalents in our own culture. Western writers have taken the attitude that the Noh drama corresponds to our classical theater, and the Kabuki to our popular theater. Puppets and marionettes have been popular in America and Europe for centuries, but have never been developed to the degree of artistic excellence which they have attained in China and Japan. The Noh drama, because of its use of masks, has been compared with the ancient Greek theater, but the comparison is, at best, sketchy. Noh is a unique form, deriving its inspiration from early Japanese history, legendry, and mythology. Most of the plays are comparatively short, and the plots are extremely simple. They cannot be compared in dramatic form with the Greek plays of Sophocles, Euripides, or Aristophanes. The Noh is almost ritualistic in form, the emphasis being upon the sheer artistry of posture, dance, magnificent costuming and musical accompaniment. Those attending are usually thoroughly acquainted with the plot, and the leading actor nearly always plays a dual role. To our Western mind, the Noh seems tedious because we are accustomed to depend upon the unfoldment of plot with appropriate action to hold our attention.

Kabuki captured the imagination of the Japanese people. For over three hundred years, it has fascinated the proletariat to the

degree of almost completely absorbing the popular mind. In times of extreme poverty, the poorest citizens of Tokyo would spend money that they needed for food to buy tickets to the theater. We find a number of parallels between the rise of the Elizabethan theater in England and the Kabuki drama in Japan. Both originated at about the same time, and both underwent similar vicissitudes. About the year 1600 A.D., a vivacious young lady by the name of O-Kuni was attached to one of the temples in Kyoto as a ceremonial dancer. Some say that she was a priestess; others that she was only a devotee. In any event, her dancing, which was exceedingly proper in every sense of the word, attracted much attention, and resulted in the gradual organization of a troupe of dancers under her leadership, with help and encouragement from her talented husband. In time, this dance troupe performed on an outdoor platform in the dry bed of the Kamo River in Kyoto.

The brilliant success of O-Kuni's company of artists seems to have turned their heads. Their costuming became increasingly extravagant, and their dancing lost most of its religious content. These were the early days of the Tokugawa Shogunate. This was a period, also, of benign despotism. The government, striving to establish an enduring peace, regulated both public and private conduct firmly and, for the most part, wisely. O-Kuni's dancers soon became involved in public scandals. We do not know that anything very serious occurred, but it is pointed out that when a *samisen* (a kind of Japanese guitar) was added to their musical instruments, this contributed to their demoralizing influence. In other words, theater became a social problem. The dancers received much public adulation; the wealthy lavished sums of money upon them; feuds arose over their attention; and their admirers disturbed the public peace. In 1629, therefore, the government stepped in and suppressed the women's Kabuki. Incidentally, we might here point out that in the early English theater, actors were regarded as vagabonds, and were subject to imprisonment merely because of their profession.

In the meantime, about 1617, a group of young men developed what was called "the young men's Kabuki." They were very talented, but also fell into difficulty. These handsome juveniles likewise became public idols, strutted about the streets, pompous and overdressed. Their private lives became public gossip, and once



A page from *Ehon-Banzuke*, program of the Kabuki Theater. Printed in Osaka about 1760. The figures represent prominent actors in their principal roles. Each is identified by the crest which appears on his garment. Actual portraiture was seldom attempted.

more the government frowned upon theater. After investigating the activities of these matinee idols, the Shogun ordered the young men's Kabuki to be discontinued in the year 1652.

After this date, theater passed to a group of mature and presumably reliable and discreet artists for whom acting was a distinguished profession. It was their duty to maintain the dignity of theater, and this they succeeded in doing. Although the Kabuki passed through some evil times, it was never again seriously interfered with by the State. There was, however, a clear line of demarcation between the actor and the society around him. He

was an idol of the people, but looked down upon by the aristocrat and the intellectual. It was one thing to attend the theater, and quite another to cultivate the personal acquaintance of a Thespian.

Let us pause for a moment and examine the underlying principles of the Kabuki drama. The early plays were frequently written by the actors or by the star, who therefore could be depended upon to supply himself with the dominant role. Some of the plots were derived from the Noh drama; others from the puppet theater, which was very popular at the time. Plots might also be based upon ancient legends, the stories of heroes or pleasant and attractive rascals. Our story of Robin Hood would make an excellent Kabuki play. For the most part, the literary level was not high, but adequate to the audience. The success of the play did not depend upon the involvement of the plot, but was sustained principally by the ability of the cast and the popularity of the theme. The government continued to eye the theater with a stern look of censorship. It forbade any direct allusions to the foibles of contemporary political leaders. It would not tolerate anything resembling criticism of the regime or the belittling of honored and respected traditions. Many plays were written which did attack corruption in high places, but the names were always changed, and the time set back three or four hundred years. This greatly pleased the audience, which rejoiced in such subterfuge and appreciated the contemporary implications.

The average Westerner attending a Kabuki play is impressed by the beauty of the costuming, the agility of the cast, and the sound and the fury associated with the production. Some feel, however, that the plays are rather too sanguinary, with much made of war-like Samurai, revenge themes, and the all-too-frequent *seppuki*, which is the preferred name for what we ordinarily call *hara-kiri*, or ceremonial suicide. Supernatural factors are often introduced. Ghosts and demons abound, and unexplainable circumstances are the order of the day. Let us compare this for a moment with the Shakespearean theater, which we usually regard as of high quality. It is doubtful if many Kabuki plays exterminate their cast in the last scene as thoroughly as the closing minutes of *Hamlet*, where about the only survivors are the stage hands. *Romeo and Juliet* would certainly be considered high Kabuki, climaxed by a double



—from the *Kabuki Juhachi-ban*

Danjuro Ichikawa in the role of the Buddhist divinity Fudo, from the Kabuki play of the same name, forming the sequel to the more popular play *Narukami*.

suicide. Even the most robust Kabuki actor would scarcely extort in the sonorous tones used by Judith Anderson in her portrayal of *Medea*, in a play which the Japanese would surely regard as gruesome. Nor would we find anything in the Kabuki drama which would correspond with the mounting morbidity of Ibsen's *Ghosts*. They would certainly break the evil spell of a mind collapsing into insanity with interludes of dancing and posturing to restore public optimism. One writer on the Kabuki explains that this drama is not realistic, and when it touches any real tragedy of life, it does so with such artistry as to remove all traces of offensiveness.

Substantially, then, Kabuki is not only esthetic, but morally elevating. As in Western theater, virtue must triumph. No effort is made to make a criminal or a degenerate appear heroic. The code of *Bushido* is respected in the theater as in life. The hero must always prefer death to dishonor, and gains in stature if he sacri-

fices himself to the defense of his country or to the preservation of some virtuous cause. In the main, therefore, Kabuki is powerful, dramatic, boisterous, and bizarre, but it is healthy, appealing to an audience of normal persons who do not require a neurotic performance to stimulate their jaded nerves.

It is one of the features of the Kabuki theater that men play both the male and female roles. This was true also in the old Elizabethan theater. The first Desdemonas, Ophelias, and Lady Macbeths, were portrayed by men. The Tokugawa princes had no intention of permitting stage folks to become notorious for their escapades and indiscretions. In the Japanese theater, therefore, families of actors specializing in feminine roles passed on their abilities from generation to generation. In the Japanese Ukiyo-e prints, all the charming ladies of the theater are actually men who have mastered their roles so perfectly as to deceive completely those not acquainted with the facts. It is said, also, that endurance played a part in this procedure. It took considerable strength and bodily control to be a successful leading lady through a long play. The actor might be required to stagger around with an elaborate hairdress weighing from twenty to thirty pounds.

In olden days, Kabuki plays were presented only in the daytime, and a performance might last from dawn till dark. This was because of the danger of fire from artificial illumination. In spite of every precaution, theaters were destroyed by fire and earthquake with astonishing regularity. It is estimated that during the 18th century, the height of the Kabuki tradition, each of the major theaters burned down once every three years.

It was inevitable that Japanese theater should be influenced by the streams of religion and culture which sustained all other fields of national life. Kabuki became the principal amusement of the rising merchant class, which established itself firmly during the period of the Tokugawa Shoguns. Money flowed out of the pockets of the aristocrats and into the tills of the merchants. This new aristocracy, which was gradually to usurp most of the privileges and prerogatives of the Samurai, was not deeply cultured in classic literature, art, or music. It enthusiastically supported the popular theater and provided the means and inducements to integrate this theater into a powerful national institution. It is evident that the

public taste gradually improved, demanding increasing excellence on the part of actors, and ever more splendid theatrical productions. Once the theater had attained a secure place in public approval, the principal actors developed their own tradition, which was severe and exacting. The public refused to condone a poor performance, and outstanding Thespians became popular heroes.

Several important families of actors arose within the structure of the Kabuki theater. For our purposes we will consider one family of exceptional stature as typical of the prevailing custom. In the course of time, these families gained proprietorship over some of the Kabuki plays, which were written especially for them, or in which they gained an exceptional reputation. These families also accumulated several names, which were distributed through the branches of the family, and were subject to numerous changes. This makes the descent rather complicated to the uninitiated. In theater, as in art, the principal name of a family did not always descend through an elder son, although such an event was regarded as desirable. In the Kabuki, descent was by merit. The new holder of a name was expected to equal, or preferably excel, his predecessor. Thus, a prominent and promising student might receive the honored designation, taking preference over all the members of the family by blood descent.

One of the most illustrious names in Kabuki theater was that of Danjuro. The first Danjuro Ichikawa was born about 1660, and gained great popular acclaim as an extroverted Thespian. His acting was loaded with bravado; he stalked about, literally tearing the stage to pieces. When the words in the script were inadequate, he interjected numerous meaningless monosyllables, shouted and screamed with tremendous effect. He was also master of a form of exit known as the *roppo*, which intimates that he could leave the stage in six directions at one time; more literally, by six wild jumps which carried him out of view of the audience. The quiet kindly merchants took him to their hearts, possibly as a symbol of their own frustrations. Regrettable to say, Danjuro I was stabbed to death on the stage by one of his own students.

Japanese woodblock artists of the Ukiyo-e school immortalized the Danjuros in their theater prints. Members of the family could usually be identified by a curious *mon*, or crest, which appeared



—from the *Kabuki Jubachi-ban*

Danjuro Ichikawa as Kamakura no Gongoro Kagemasa, a man of noble and chivalrous nature, from the Kabuki play *Shibaraku* ("Wait a Minute"). One of the explanations for the long trousers that trail on the ground behind, is that the wearer could stand in the presence of dignitaries and appear to be kneeling.

somewhere on their robes regardless of the characters which they portrayed. The crest of the Danjuros consisted of three concentric squares, representing nested rice sieves. In some plays, this device was so extravagantly exhibited as to convey considerable dramatic impact. In time, the Danjuros modified the bravura quality of their acting, although they were always skillful in melodramatic roles. The seventh Danjuro Ichikawa (1791-1857) appears to have been the outstanding extrovert of this highly extroverted clan. His vanity and extravagance knew no bounds, and though very talented, he finally came into difficulties with the government. He was punished severely and warned to mend his ways. He is the one who selected the eighteen best plays belonging to his family, and acted in most of them with unparalleled success.

The last to carry the great name was Danjuro Ichikawa IX, who was born in 1838 and died in 1903. According to the estimation of the Japanese theater, this man was the greatest actor of all time. He played principally classical roles, and it was said both of him and by him that he made history live again. After his death, the illustrious name was not awarded to any other actor. By this time, of course, Western influence was strongly affecting Japanese theater. The public mind was now prepared to permit women to appear on the stage. It is interesting to note that through the kindly intervention of one of Japan's elder statesmen, the two daughters of Danjuro Ichikawa IX were the first women to be trained for the Japanese stage in modern times.

The *Kabuki Juhachi-ban*, or the eighteen plays selected by Danjuro, included several dramatic works which might be briefly mentioned in order to give the plot structure popular in this form of theater. Accompanying this article is a woodcut reproduction of Danjuro Ichikawa IX in the role of Fudo, from the play of the same name. This play is no longer performed, and forms a kind of sequel to another play called *Narukami*. A religious recluse by the name of Narukami was able by magic to capture the god of rain, so that the country was threatened with drought. In this emergency, an Imperial princess, Taema-hime, offered to visit Narukami and break his magic spell. She succeeded, and Narukami was transformed into a demon. The rain god was released, and public disaster averted. In the play *Fudo*, the ghost of Narukami haunts Taema-hime, but she is finally preserved by the intercession of the Buddhist divinity Fudo. He is a very menacing-looking deity, with dark complexion, and surrounded by a nimbus of flames. Actually, however, he is a benevolent being, representing justice and the inevitable workings of karma. In our picture of Danjuro, he carries the sword of Fudo, and his eyes are crossed in a very peculiar manner. This was the look of great strength and determination cultivated in the representation of powerful personalities.

In the play *Shibaraku*, which was staged by Danjuro Ichikawa I as early as 1697, we have the actors in this family in their most spectacular and familiar role. Danjuro plays Kamakura no Gongoro Kagemasa. In full regalia, he seems to suggest a villain of some kind, but he is actually the hero. His costume is of a deep brick red,



—from the *Kabuki Juhachi-ban*
Danjuro Ichikawa as Benkei, the warrior-monk.
From the Kabuki play *Kanjincho*.

with two enormous white crests of the rice sieves. He is elaborately made up, and in the play he makes a dramatic entrance in time to frustrate conspirators who are attempting to disgrace a young man named Yoshitsuna. Through the intervention of Gongoro, all turns out well, and the young man is reunited with his sweetheart. Gongoro departs with stately magnificence, after waving his enormous sword and destroying most of his enemies with a single slash. The exit is in the best Danjuro tradition. The accompanying plate shows this actor in full costume. Even the woodblock prints of this character, often called the Great Red Danjuro, are of extreme rarity.

One other example we reproduce here shows Danjuro Ichikawa VII in the role of Benkei, in the play *Kanjincho*. This was adapted from one of the older Noh plays, and was first performed in 1840. Benkei, played by Danjuro, is a combination of the attributes we associate with Friar Tuck and Little John in the story of Robin Hood. He was a warrior-priest, who became the faithful friend

and retainer of Minamoto Yoshitsune. This young man, seeking to escape from the jealousy of his elder brother, the first and greatest of the Japanese dictators, Minamoto Yoritomo, was forced to pass a barrier set up in a narrow defile to prevent his escape. As part of the plan for concealing the identity of Yoshitsune, he is disguised as a servant of Benkei. In the course of the play, Benkei, in order to deceive the guards at the barrier, gives Yoshitsune a thorough beating with his staff. This is a very dramatic incident because Benkei, who greatly loves the young man, is forced to beat his own prince in an effort to save his life. Benkei's final exit after the success of his strategy transcends almost any Western concept of acrobatics.

It will thus be evident that many of these plays have involved and meaningful plots, although they depend largely upon presentation for their success. In spite of the growth of modern theater in Japan, Kabuki continues to interest a large public. It is an escape into the drama of ancient and legendary exploits. Its appeal is no longer personal or immediate, nor does it have the social significance which dominated it prior to the restoration of the powers of the Mikado in 1868, but the psychological effect of the performances is real and intense. They combine so many art forms with such perfect mastery of all the elements, that they may be regarded as a form of archetypal drama. Those unacquainted with the plays should try to read them before attending a performance, and most of the prominent stories are now available in English. Through the Kabuki, we gain a new understanding of the theatrical prints of the 17th, 18th, and early 19th centuries. The characters in the old pictures are still to be seen; even the details of costuming are unchanged. Modern Kabuki plays have been written and are much enjoyed, but the old flamboyant dramas retain their hold on the popular imagination.



Check and Double Check

If a man love others, and no responsive attachment is shown him, let him turn inwards and examine his own benevolence.

—Mencius



In Reply

A Department of Questions and Answers

QUESTION: I have never been emotionally demonstrative, and even as a child, could not express affection, even to the members of my own family; yet I do not appreciate being ignored. Is there something wrong with me, and what can I do about it?

ANSWER: Practical experience seems to prove that some persons are naturally less demonstrative than others. In rare cases, this almost completely blocks all expressions of affection, which, in turn, detracts seriously from the probabilities of a happy and constructive relationship with other people. It is also true, however, that early conditioning can contribute to emotional inhibitions. If parents are not demonstrative, and the children do not come to consider emotional expression as normal and acceptable, they may fail to develop this quality. The condition is especially prevalent in certain religious groups where human affections are regarded as unspiritual. Children deprived of affection for a number of years and then suddenly smothered with sentiment, may also react with disapproval. Unfortunate emotional experiences in mature life may leave their scars upon the soul, causing fearfulness or a powerful defense mechanism.

Shyness is a form of self-consciousness. It may also conceal a subtle kind of arrogance or the traces of a superiority complex. We feel strong by refusing to accept assistance from others, even though this assistance may only be normal regard or devotion. In a desperate effort to be totally self-sustaining, or to be superior to all circumstances, we subconsciously avoid entanglement which we

feel might make us dependent upon others. We may not trust our own affections. We fear that if they once escape from the control of the will, they will lead to embarrassment or pain. Therefore, we brace ourselves against the impact of affection with its almost inevitable attachment and associations.

I know one case where the person regards imperviousness to emotional experience as a sign of personal superiority. This individual has often remarked that sentiment is a sign of immaturity. In this case, a number of psychological factors have contributed to this rather unusual attitude. Dominated by the strong belief that life should be a series of important attainments and achievements, and with a tremendous drive to accomplish certain envisioned ends, affection appears as a distraction. There is no time in this heavily preoccupied existence for the interruptions which would naturally accompany personal attachments. This individual has been unable to express an open and vital regard for children, yet does not in any way intentionally neglect them. The good of the child is held without emotional content. Everything is based upon principles, ethical considerations, and moral values. Obviously, warmth has been sacrificed to utility, but it is very doubtful that even utility has been well served.

Many folks these days are enveloped in a kind of collective bewilderment, and have reacted by becoming hypercritical. If we are too keenly aware of faults in others, and we estimate everyone by some standard originating in ourselves, we simply lose contact with those around us. Love opens a world of values that the loveless can never experience, but what we do not know does not touch us very deeply. Unaffectionate persons are often theorists. They have explanations for everything, but they live principally on the level of mental interests and attachments. This may be a basic peculiarity, or it may arise from an inadequate philosophy.

In the normal human being, adolescence brings an intensification of emotional power, and maturity confers the judgment necessary to control and direct the affections and sensibilities. A perpetual adolescent is one who has never learned to control emotion, but another equally interesting situation may arise. This is the failure of the emotional element to take over at adolescence. Either the pressure from within has not been strong enough, or environ-

mental situations have interfered, and the person simply remains pre-adolescent so far as sentiments are concerned. This does not mean that affection may be absent in the small child, but the affections of childhood and those of maturity are differently motivated. The child, not having attained maturity, does not have the ego-drive of the adult. Emotions are natural and spontaneous, and not subject to the censorship of an intellectual policy. In the mature person, emotions have to be guided and led, and even sanctioned, before they can be adequately expressed.

If a person passes through the adolescent years without the inward experience of emotional intensity, the mind cannot vitalize or direct the emotional force. It might be useful, in a case of this kind, to think back and try to discover any just and valid reason why the sentiments should be improperly developed. If no adequate situation can be found, then it must be assumed that the trouble is psychological. This is rather more complicated, but there are some practical suggestions which will usually help. We naturally fall into patterns, and having created a mental picture of our own aloofness or shyness, or disinterest in sentimentality, we may feel it necessary to perpetuate the pattern simply because it exists. If we continue to say to ourselves, "I am an unemotional person," we can gradually pass into a state of autohypnosis, and feel that our condition is inevitable and incurable. It does not pay to energize such thought-forms, unless we enjoy a solitary existence. It is always better to remember that every human being is born with the capacity to be normal, and it is up to each of us to make proper use of this capacity.

If you have been shy for many years, your efforts to overcome this limitation will certainly be inadequate, and possibly a little ridiculous. You may embarrass yourself, and take refuge again in your own aloofness. Some children act in this way by taking the attitude that if they cannot dominate a situation, they do not wish to reveal their inadequacy to others. Many cases of snobbishness are really only excessive self-consciousness, building unpleasant defenses against hurts or disappointments. Lonely folks often find that pets can help to break through their walls of isolation. They can bestow affection on animals because they do not fear the reaction. In the case of children, the cat or the dog may be a real

value in releasing potential introverts. Obviously, the person whose self-expression is locked must be included among introverts.

Not infrequently, self-analysis makes a situation worse. The individual becomes so conscious of his own likes and dislikes, and so protective of his own feelings, that he becomes a hopeless egotist. In this world, there are certain rewards for courage that the uncourageous can never enjoy. It is better for emotions to be hurt than to remain unexpressed. Emotional warmth brings with it both joys and sorrows, and the mingling of these brings us a rich and valuable life. It is wrong to avoid the unpleasant at all costs, and it is certainly wrong to lock our own souls against growth by the fear that we will be misunderstood or exploited. In childhood, perhaps we cannot measure all these values, and if we are hurt, we retire into ourselves and suffer. But such a procedure is highly improper in the person of mature years. Certainly there is no need for emotional rashness or excessive intemperance, but we must all experience affection, both in the giving and in the receiving; otherwise, we deprive life of its greatest blessings.

It has never been my policy to tell people to force their own natures or temperaments by the mere exercise of will over reluctance. It is better to gradually enrich the life with emotional values that do not immediately assail our defense mechanism. Through the cultivation of the arts, through appreciation for music, poetry, drama, and religion, we almost force some emotional reaction from within ourselves. Quiet contemplation of the life around us must cause us ultimately to appreciate the achievements of others. We feel a natural sympathy for the unselfish labors of men like Albert Schweitzer, or the wonderful victory over darkness and silence attained by Helen Keller. If we can warm up to the courage in the hearts of simple people, appreciate the devotion of the dedicated mother or the unselfish friend, something can stir within us which will make us want to reach out and give others some assurance that we appreciate them and the good work they are doing. If we do not feel this urge, perhaps it is only because we are a little jealous or have an ulterior motive somewhere in the compound.

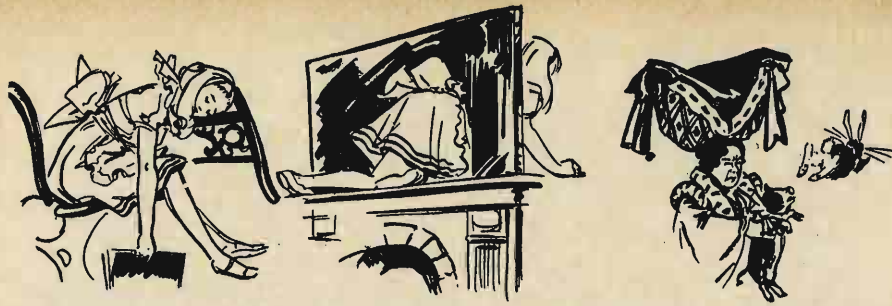
Some have told me that they resent the world because no one has ever loved them. They have been brought up in self-centered families, or broken homes, and they see no reason why they should

go out of their way to contribute to the happiness of others. Such an attitude is wrong, though rather prevalent, because our emotional expression does not depend upon anyone but ourselves. We have the right to love, even though others may not return our devotion. It is like sharing worldly goods. The greater joy is to give, and those who wait for the generosity of others cheat themselves.

Your shyness, then, may arise from several causes. If it is natural, then it is also natural for you to outgrow it, and to take whatever steps are necessary to re-educate your own consciousness. If it is acquired, then you must rescue your own life from the patterns which others have created. In the first steps, try to be natural; do not overdo your expressions, or seem awkward or self-conscious. You can begin with a genuine handshake, or a well-chosen word of appreciation. You will soon discover that appreciation is a touchstone which makes all things brighter by the magic of understanding. Moving cautiously at first, to prevent unnecessary shocks, come to recognize your responsibility as a human being.

If you reject affection, you block the lives of others, for we must all give. It is our need as well as our privilege. If you really believe in the need for a better way of life, always help people to do kind and gracious things. Just because you are the recipient should cause no embarrassment, but it does incur a degree of debt. As happiness comes to you, it becomes your duty to bring happiness to others. Some say that love is a beautiful and benevolent conspiracy, in which those who love are ever seeking the happiness of the ones they love. This warm, rosy atmosphere gives larger meaning and purpose to daily existence, and we cannot afford to neglect these quite normal ways of spreading cheer and good will. As you grow unselfish, you will find it easier to love, and you will also learn that selfishness will never bring love to yourself. As your world of interests broadens, and you come to appreciate the achievements of your fellow men, you will find it easier to admire and applaud. Before you realize it, you will be a little excited by the wonder of life, your barriers will relax, and you will know the true meaning of affection.





Curiouser & Curiouser

A DEPARTMENT DEDICATED TO ALICE IN WONDERLAND

THE MYSTERY OF THE THREE WISE MEN

The three wise men of the East following the Star of Bethlehem to pay homage to the infant Jesus have become familiar and accepted personalities, intimately related to the symbolism of Christmas. It would scarcely occur to anyone to investigate this sacred story, yet actually, it is not fully justified by the New Testament writers. This is one of the numerous examples of traditions of uncertain origin, so we will examine such facts as are available, and their more probable interpretation, beginning with the Scriptures and proceeding through the early records and opinions of the Church.

The basic record is set forth in the second chapter of the Gospel of St. Matthew, verses 1-12. The most vital statement is found in the first and second verses: "Now when Jesus was born in Bethlehem of Judaea in the days of Herod the king, behold, there came wise men from the east to Jerusalem, Saying, Where is he that is born King of the Jews? for we have seen his star in the east, and are come to worship him." The other Gospels make no mention of the incident. This is understandable in the case of Mark and John, as neither of these Evangelists concerned themselves with the infancy of our Lord. Luke presents some difficulties, however, as he goes into considerable detail bearing upon the parentage and

infancy of the Messiah. It is believed that Luke secured most of his information directly from Mary the Mother, and it would seem that a circumstance as important as the homage of philosophers from a distant part of the world would have found place in Luke's narrative.

It will be noted, therefore, that the New Testament does not indicate, or even suggest, the number of the wise men, their place of origin—other than that it was to the east—or the true circumstances which inspired their journey. They are said to have followed a star in order to honor the nativity of the King of the Jews. As the offerings which they are said to have brought were those customarily presented as tributes at the crowning or marriage of a monarch, or the birth of an heir, it is hard to decide the basic intentions of these wise men. Apparently, the Eastern pilgrims consulted Herod, who pretended veneration for the mysterious child, but whose actual intent was to learn the identity of the babe in order to destroy him. The wise men then journeyed to Bethlehem and, coming to the house wherein Jesus dwelt with his mother, they fell down and worshipped him, and bestowed their treasures, which were gold, frankincense and myrrh. After this, warned by God in a dream that they should not return to Herod, they departed for their own country by another route.

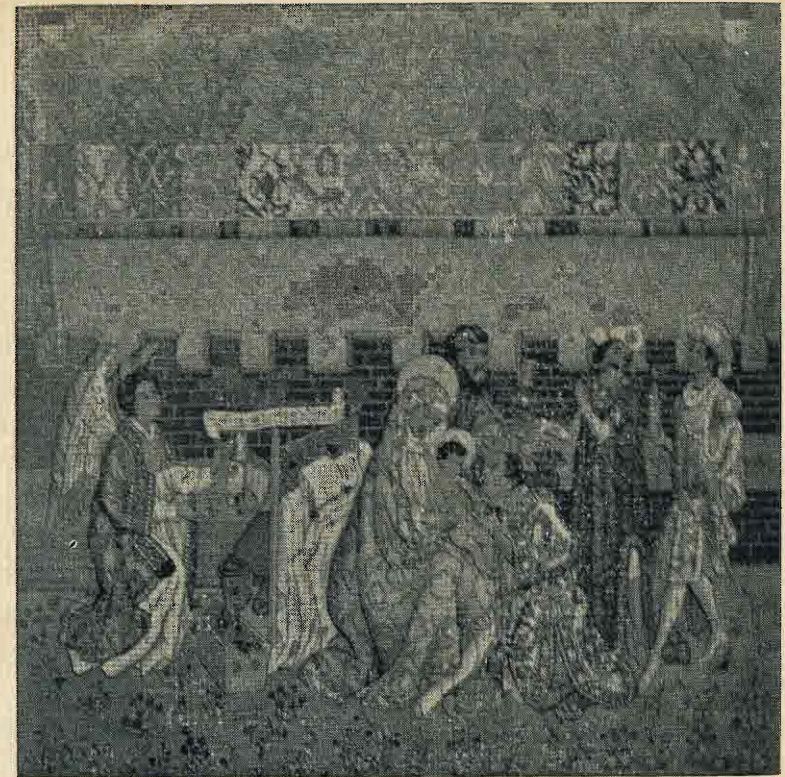
It is of further importance to note that Herod, impressed by the stories of the wise men, ordered the slaying of all children of two years old and under in Bethlehem and regions nearby. This act of Herod, as recorded by Matthew, will come into more direct focus as we proceed. Thus, the sober account in the First Gospel gives no indication as to the number of the wise men, the races or nations from whence they came, their religious or philosophical background, or their worldly estate. Yet, at an early time, some further evidence is available. Irenaeus (A.D. 120 to 202), in his monumental work *Against Heresies*, book III, chapter 9, v. 2, writes:

"Therefore there is one and the same God, who was proclaimed by the prophets and announced by the Gospel; and His Son, who was of the fruit of David's body, that is, of the virgin of [the house of] David, and Emmanuel; whose star also Balaam thus prophesied: 'There shall come a star out of Jacob, and a leader shall rise in

Israel.' But Matthew says, that the Magi, coming from the east, exclaimed, 'For we have seen His star in the east, and are come to worship Him;' and that, having been led by the star into the house of Jacob to Emmanuel, they showed, by these gifts which they offered, who it was that was worshipped: *myrrh*, because it was He who should die and be buried for the mortal human race; *gold*, because He was a King, 'of whose kingdom is no end;' and *frankincense*, because He was God, who also 'was made known in Judea,' and was 'declared to those who sought Him not.'"

From this quotation it is obvious that as early as the 2nd century, the wise men were identified with the Magi, and the eastern region would therefore be the land of the Medes and Persians. Irenaeus is said to have received this Christian tradition from the disciples of St. John the Beloved, and should have been close to the source of the prevailing beliefs. Still, however, no number of Magi is indicated, but it could be implied that they were of one race, and that, as the fire-priests of Zoroaster, they would not likely have been kings or princes over nations. Here, also, is introduced the prevailing pattern of adjusting the events of the New Testament to the prophecies set forth in the sacred writings of the Jews. The Magi were noted for their studies of the heavens and their knowledge of the astronomical and astrological arts. They might well, therefore, have been inspired by motions of the heavens and the configuration of planets to the belief that a divine or kingly person of extraordinary destiny was to appear in the world. This is the more reasonable when we remember that Zoroaster himself prophesied the coming of other great teachers worthy of honor and veneration. We may say, then, that early records do support the belief that the wise men were actually Magi. This means that they dwelt to the east, about twelve hundred miles across the desert from Jerusalem.

Many efforts have been made to explain in a natural way the mystery of the Star of Bethlehem. The early Church, affirming the account of the wise men to be historically true, was confronted with an astronomical difficulty. By no known motion of the heavens could a star have led the Magi, journeyed with them, paused when they paused, and finally have remained stationary over the little town of Bethlehem. If early astronomy was limited in its under-



(From La Croix's *The Arts of the Middle Ages*.)

THE ADORATION OF THE MAGI

From a tapestry of the 15th century. It was usual to represent the Magi as being of three ages: Gaspar, very old; Melchior, as middle-aged; and Balthasar as a youth.

standing of the motions of planets and stars, later increase of knowledge contributed nothing that was helpful. The Church finally decided that the star was miraculous, like the pillar of smoke that accompanied the children of Israel in the wilderness. Perhaps the most simple explanation would be that the Magi followed an astrological reckoning by which they had determined the region in which the Christ child should be born.

Having decided on a pilgrimage of so long a distance, it would then have been necessary for the Magi to adequately prepare themselves. In one account, there were more than seven thousand persons in the caravan across the desert. Armed protection would be

needed to guard the treasures brought as offerings, and various estimates have been made based upon the speed of camels and other factors. It has been decided that the pilgrimage would have required from three to twelve months on the road. To cover the distance in three months, would have demanded almost super-human resources, and even with all due haste, six months would be more probable. This is supported indirectly by the account of St. Matthew.

When the wise men reached Herod and explained their mission, the King was resolved to contrive the death of Jesus. He commanded not only the slaughter of newborn babes, but of all children of two years or under. He regarded this as a safe margin, presuming the Magi to have been traveling the best part of a year to reach his court. The Church has more or less officially relinquished the idea that the wise men visited Jesus in the stable at Bethlehem, although there are various opinions on this point. In fact, Matthew does not indicate such a visitation, saying that they came to the house where the young child lived with Mary, his mother. Obviously, the facts are too few to recommend a dogmatic conclusion. From this point on, very few facts of importance can be noted.

Perhaps we should try to discover the original number of the Magi. The Eastern Church seems to have favored twelve as forming the group. The earliest Christian art reveals no consistent pattern. A painting in the cemetery of St. Peter and Marcellinus shows two wise men; another, in the Lateran Museum, increases the number to three; another work of equal antiquity depicts four; and an early vase sets forth a group of eight. General acceptance of the number three may have been inspired by the fact that three gifts are distinctly mentioned. It could be assumed that each was borne by one of the priestly visitors. In early Mystery plays and religious representations, it would certainly be natural to have an appropriate gift-bearer for each offering. This could also have been customary on such occasions. It is reasonably certain that the idea of three Magi had gained popularity by the time of Pope Leo I (390-461 A.D.) They gradually became symbols of the mysterious Trinity, of the three parts of the earth, and further, of the three great divisions of the human race descended from the sons of Noah.

The Venerable Bede (673-735), the English scholar, historian, and theologian, was very certain of all these facts.

The Eastern Church enlarges the whole tradition, for the Magi arrive in Jerusalem with a retinue of a thousand men, leaving an army on the further bank of the Euphrates. They had seen not only a star, but the form of a young child bearing a cross in the sky. Their journey required two years, and they were miraculously fed in the desert. After leaving Bethlehem, they returned to their own lands, became ascetics, and devoted their lives to contemplation and prayer. There is also a hint in this story that these wise men came from the Far East, which might tie into the Buddhistic tradition that one of the great Arhats of Buddhism was among these wise men. In any event, the Magi are considered among the blessed gentiles, for they were Christians before Christianity was established. After the death of Jesus, when the twelve apostles left Jerusalem to preach in foreign fields, St. Thomas, who seems to have been the greatest traveler among them, is said to have found the three Magi in Parthia, where they were baptised and became evangelists of the new faith. As their names appear on the list of martyrs, it may be assumed that each gave his life for the religion.

Helena, the mother of Constantine the Great, brought many relics back from the Holy Land, including the true cross and the nails of the Passion. Among other important discoveries made by this devout lady were the bodies of the Magi, found "somewhere in the east." These precious remains were brought to Constantinople and placed in the great church which is now known as the Mosque of St. Sophia. Later, as a mark of imperial favor, the precious relics were transferred to Milan, where they remained until the 12th century, when, through the influence of the Archbishop of Cologne, they were transferred to the great cathedral which is now the custodian of the enshrined remains of the three kings of the East.

It will be noted that in this procedure, several things happened. There was a strong intermingling of the legendry of the Eastern and Western Churches. The three wise men became not only saints, but kings. The modern Church admits that there is no justification, in terms of history, for the elevation of the Magi to royal estate. Medieval art, however, took over the idea wholeheartedly, and there are many fine paintings by distinguished mas-

ters representing the wise men as crowned and haloed, bringing their gifts to the manger in Bethlehem.

If uncertainty prevails in other matters, it is also conspicuous in the names allotted to the three Magi. Probably about the 7th century, they came to be called Gaspar, Melchior, and Balthasar, and the Martyrology refers to St. Gaspar, St. Melchior, and St. Balthasar on the first, sixth, and eleventh days of January respectively. They have become the patron saints of travelers, and old inns and rest-houses were named for them. Their names, together, were also regarded as a charm against attacks of epilepsy. It would have been quite appropriate, during the Middle Ages, for these wise men to have been regarded as kings, for nobility was necessary even to gentility, and provided a two-fold inducement for honor and respect.

Various explanations have been given for the three wise men and the gifts which they brought. I believe that in the twentieth century, our understanding of these wise men should be that man has three groups of attributes. He has powers which, of themselves, may be tyrants, but which, when brought together for the worship of the psychic unit, can become the great servants of all things that are good. In ancient times, man brought of the fruits of the land, which he had cultivated with his hands. He built. He struggled. He fought with his hands for the preservation of his kind. Therefore, the labors of our hands, our daily work, represent activity. And this physical activity represents one of the wise men.

Our emotional activity has given us art and music, and a great part of literature, poetry, and drama. It has given us inspiration and religion, and has brought us all kinds of soul enrichment. This, therefore, representing our emotional wealth, and the emotional power within us to build, may be considered one of the wise men. The third of these is reason, the power of the mind itself, the intellect by means of which we explore all nature and have sought to bring the unknown within the boundaries of the known. The mind, therefore, makes the offering of philosophy, of science, of innumerable attainments, and is a good and useful servant.

Therefore, these three—the mind, the heart, and the hand—come and bow before the mystery of the birth of consciousness in man. Until this central consciousness in man can receive the homage

of our intellect, our emotions, and our actions, these have a certain existence in themselves, in which they may go to extremes, and even destroy us. For if we reason without consciousness, we lose the basic value of reasoning and thinking; if our emotions are not lighted by the star in ourselves, they are selfish and negative; if our actions are not purposed by a divine archetypal plan within our natures, they labor in vain who seek to build.

Thus, in the symbolism, the achievements of the outer life—represented by the three wise instruments or servants or skills which we possess—come to offer themselves to our service because they have seen the star in the east. They have seen the dawn of consciousness, and have realized that consciousness is their natural and proper ruler, and that each of them fulfills its labor properly only when it is moved by the archetype of life within ourselves. Thus they come willingly, and dedicate themselves to the service of the Eternal.

We may not realize this experience in our daily living, but it is simpler than we know. It happens to us, and we never even sense the correlation or the parallel in the symbolism. An individual goes along, working day by day, doing the things he has always done, in the way he has always done them, and then suddenly something happens to him. He has a little insight. He finds that he has a new understanding of something. Perhaps the door is opened in his consciousness, and there is a little more of depth in him. Almost instantly, his actions take on new meaning. The individual who has spent all his time selfishly, doing unimportant things, suddenly finds that there is a reason for what he is doing, and instead of using his skills just to achieve the old purposelessness, he instinctively and without effort begins to do things for a purpose. Thus, whenever we become more internally conscious, our lives become re-dedicated, and the heart, the mind, and the hand come to offer themselves to the eternal fruit we have discovered. These symbols go on archetypally, working with us every day.

The Secret of Progress

The world is moved along, not only by the mighty shoves of its heroes, but also by the aggregate of the tiny pushes of each honest worker. —Helen Keller



ANIMAL SYMBOLISM IN RELIGION AND ART

PART III

REPTILES AND RELATED GROUPS

Before examining the mythology of reptiles, it may be useful to note that it was customary, in olden times, to include in this group certain amphibia whose habits, in one way or another, appeared reptilian. The frog and the toad, for example, intrigued our ancestors because of the metamorphosis through which they passed. Beginning life in water, and returning to water for purposes of propagation, they suggested the ancient concept that all life originated in the sea. The symbolic interest in the toad and frog, however, never developed to the degree associated with the reptiles.

In Europe, the toad played some part in the doctrines of demonology and witchcraft. It was considered an associate of infernal powers because of the small horns visible on its head. In the Orient, it was believed that the face of the moon resembled the features of the toad. In medieval European magical medicine, a stone said to be concealed in the head of a toad, was regarded as possessing remarkable curative powers. In Japan and China, a magical three-legged toad occurs in symbolism. For the most part, however, the toad was not admired, but its more handsome relative, the frog, had a better reputation. In art, the frog received some sympathetic attention, often being represented in a flowery and lush environment. It does not, however, merit extensive research.

Among reptiles, the crocodile was held in esteem by the Egyptians, and was associated with the benevolent waters of the Nile. Being dangerous to human life, however, its worship involved considerable fear and the offering of sacrifices. The deity devouring souls, symbolic of reincarnation, was represented with the head of

a crocodile and the body of a hog. Nearly all savage peoples feared the crocodile, and made offerings to it, but developed no constructive symbolism around its attributes.

The Serpent

It is curious and worthy of note that the serpent is probably the most universally distributed of all symbols derived from nature. It occurs in the religious art of the most primitive peoples, and is also present among the emblemata of the most advanced and sophisticated cultures. Nor is there any other creature so intimately associated with both good and evil, and it appears that the world has never been able to decide whether it actually belongs to the benevolent or malevolent class of amulets or talismans. It is not possible to state with certainty how the symbolism of the serpent evolved in the aboriginal intellect, but there have been several shrewd guesses which may not be too far from the truth.

In the dawn of things, the awakening reasoning powers of the individual drew heavily upon environment as a source of information. The habits of various birds, animals, and reptiles were observed and weighed in terms of the usual and the unusual. The flight of birds was comparatively incomprehensible, and took on supernatural meaning. The same was true of the characteristics of serpents. These reptiles moved about swiftly and gracefully, without legs or any apparent means of locomotion. They periodically shed their skins. They lived in remote and distant places, or in holes in the earth. They assumed innumerable forms by coiling and raising their heads. Many varieties were poisonous, causing pain and death with their bite. Their forked tongues moved with the speed of lightning, and they exercised a strange, magnetic fascination over their prey, which became helpless in their presence. In all, they were both beautiful and frightening, and these attributes, especially the latter, caused them to be regarded with respect and veneration.

The most familiar serpents in symbolism are the cobra and the rattlesnake. The cobra has come to be associated largely with Asiatic beliefs, and the rattlesnake with the religious practices of Amerindian peoples. Other kinds of snakes are mentioned occasionally in religious literature, as the viper and the asp, but no special meaning has been assigned to them beyond that associated

with the cobra and the rattlesnake. Broadly speaking, the rattlesnake was regarded throughout the Western hemisphere as a benevolent reptile. Many Western primitive tribes believed that powerful deities dwelt beneath the surface of the earth. Prayers and messages between human beings and these divinities were entrusted to serpents, which acted as messengers, or intermediaries, between mortal and divine concerns. In a sense, the rattlesnake was admired as the most chivalrous and genteel of the reptiles. It chose to live in peace and to mind its own business. If, however, it was so disturbed that its fighting instincts were aroused, it always gave due and proper warning with its rattles.

It has always been a symbolic practice to lift some natural creature from its proper estate and elevate it to a place of magical importance by artistically combining elements not actually to be found in nature. Thus, the serpent was often represented with wings, so that it became a flying reptile. Glyphs of this composite monster are found throughout the remains of the Maya and Aztec empires, and as far north as the Pueblos of the American Southwest. The flying serpent was a protector and guardian, and seems to have been the peculiar heraldic device of Quetzalcoatl, the hero-god of the Aztecs, and his equivalent among the nations farther south. It is represented as overshadowing priests and warriors, floating in the air above their heads, or rising behind them as a totem or protector. The winged serpent, among the Aztecs, was pictured in a highly stylized manner, the feathers which adorned the upper part of its body being copied from the plumage of the sacred Quetzal, a bird now almost extinct. North of the Mexican border, the flying, or feathered, serpent motif was considerably simplified; representations were crude, but the essential meaning remained unchanged.

In both areas just mentioned, the winged serpent was viewed as the totem of the inspired teacher or leader. The Amerinds celebrated their tribal and national religion in subterranean rooms, and here, the secrets and magical practices peculiar to each tribe were communicated to the young with appropriate rituals. The places of initiation were called the abodes of serpents, until finally the feathered snake emerged as the emblem of supreme wisdom and insight. The wise were called *serpents*, and this connotation sur-



Seated Buddha sheltered by the naga Mucalinda. A figure in brass of the 19th century.

(From *Memoirs of the Colombo Museum.*)

vives to us even in the New Testament, where Jesus admonishes his disciples to be as wise as serpents.

By the time of the rise of Christianity, it is reasonably certain that the serpent had already become a symbol of advanced learning and of those who possessed it. In Greece, it was associated with the healing arts, and was wound around the staff of Asclepius, the god of medicine. In Egypt, the serpent with a tail in its mouth, forming a circle, signified eternity, and, by extension, the power and nature of the Eternal Being, the cause of all life. Among the Aztecs, the serpent glyph became equivalent to a syllable in a word, and various names were created by combining the serpent with other forms, which could then be read as a phonetic compound. This, in turn, may have added to the complex symbolism resulting in serpents with human heads, or animals with the bodies of snakes. In time, the original meaning has been lost, and even at the advent

of the Spanish in Latin America, these glyphs had become a confusing array of complicated devices.

In totemism, the symbol that was to become the life protector of the warrior or his clan, was usually revealed through a symbolic dream. The warrior, when the time came to select his totem, retired into a distant place and performed various austerities. These included prayer and fasting, and sometimes the use of narcotic drugs. Ultimately, the exhausted supplicant beseeching divine aid, fell into a troubled sleep, which was disturbed by fantastic dreams and apparitions. It was the tribal belief that the creature predominating in these dreams thus announced itself to be the desired totem or guardian. From legends that have descended to us, we realize that the dreamer was not limited by any of the prevailing patterns and forms of creatures existing in that region. Thus, if he dreamed of a serpent, it might appear to him in a highly embellished form. It might be of monstrous size, seeming to fill all space. It could be winged or plumed, or develop feet or a plurality of heads. If such occurred, the symbolism was all the more relevant. Such a totem must have prodigious strength, and be a god in its own right, because it had no counterpart in the visible world. This practice of totem searching undoubtedly contributed many fantastic forms to primitive man's ideas of zoology, and explains intricate legends which would otherwise be incomprehensible.

If the feathered serpent hovered over the warriors depicted upon the carvings of Uxmal and Quichen-Itza in Yucatan, a similar concept prevailed among the dynastic Egyptians. The uraeus, or coiled serpent, or the cobra with head raised, was shown on the foreheads of deities and Pharaohs peculiar to the Valley of the Nile. The uraeus was actually a kind of crown or coronet. In some instances, the complete serpent was involved, as on the tall headdress of Queen Nefertiti. Sometimes the device was highly stylized, and was simply a protrusion from a golden headband. It was combined with most of the symbolical crowns of Egypt, including the crowns of the North and South. The uraeus, here also, may have arisen in totemism, for the distribution of the emblem would indicate that it was the protector of those who governed or led by divine right. The Pharaoh was a god upon earth, and his rights and prerogatives were protected for him by the invisible deities inhabiting the

remote parts of the sky and the deepest regions of the underworld. These deities bestowed not only magical protection, but inspired their representatives with intuitive wisdom and insight, so that they possessed the strength of the God-power and were bound to service of eternal truth. It cannot be assumed that the Egyptians would have considered the serpent as a royal emblem, had they regarded it with abhorrence or associated it with death or corruption.

Among Asiatic nations, we find traces of a division of beliefs about the spiritual qualities of serpents. Among Hindus, the snake was certainly an eternity emblem, as suggested by the rather common representation of Vishnu sleeping on the seven coils of the cobra of eternity, which further sheltered the god by overshadowing him with its hooded head. As the Aztecs used the serpent in connection with their calendar, dividing its body into segments representing the months, and sometimes the days, of their year, it would appear that in both East and West, this reptile was a time symbol. In the *Codex Dresden*, the deluge which destroyed the world is shown pouring from the mouth of the heavenly serpent. In Japanese mythology, two serpents are depicted with some frequency. One occurs on surimono and greeting cards, most frequently to indicate the advent of the year of the serpent, one of the creatures of their zodiac. The other serpent is a destructive reptile, against which other animals take their revenge by tormenting it whenever possible. Of course, a certain amount of serpent lore passed to Japan from India, and the reptile is therefore represented among the attributes of Buddhistic divinities.

Buddhism seems to have done much to rescue the serpent from some of the disrepute from which it suffered in Hindu religion. Buddha and his arhats are usually pictured as on pleasant terms with the nagas, or serpent deities, which become symbolic of the secret forces and processes in nature. On at least one occasion, a serpent came to the assistance of Buddha during his meditation. It protected the Enlightened One from harm by coiling itself around his body and canopying him with its head. Representations of this incident are frequently found among Buddhist images. Some of the most esoteric secrets of Buddhism are reported to have been communicated first by the teacher to the nagas, who in time shared this knowledge with virtuous human beings. In Tibet, likewise, the

serpent is a familiar device, but, except when associated with Buddhism, usually signifies fearful or destructive forces.

Perhaps Buddhism will give us some clue to ancient thinking about the serpent symbol. If by this reptile, is implied universal energy, it can well appear either in a ferocious guise or in an amiable and friendly aspect. Energy, consciousness, mind, emotion, activity—all these conditions of the universal life principle—are good if they are well used; but if they are perverted or abused, or man betrays the laws governing these vital powers, then they become avenging spirits, and destroy the one who has attempted to pervert them. By the sublimation of animal instincts and desires, the Buddhist sought to become adjusted to the cosmic processes. In his purified and redeemed state, therefore, he had tamed the serpent. He had transformed mind from a destroyer to a redeeming power. He had lifted up the serpent, so that it became an emblem of life, rather than of death. The unregenerate serpent, the tempter and the destroyer, is intended to suggest the ignorance and corruption of the unenlightened, who, through selfishness and perversion, turn all nature into an avenging power. It is man, therefore, not the symbolic monster, that destroys with the venom of hate, jealousy, and fear.

In Tantric philosophy, the serpent is used to represent the Kundalini, or spinal spirit-fire in man. This force, rising through the chakras, or nerve centers along the spine, makes possible the attainment of the exalted states of Yoga. It may be that contact with the East influenced the Biblical story of Moses raising the brazen serpent in the wilderness. In Yoga, if the serpent is raised, it becomes the proper emblem of salvation through regeneration. To the Druids of Britain, the serpent and the serpent's egg were among the highest and most secret of their sacred emblems. The Druids themselves were called *serpents*, and in this case, the snake was associated with the magnetic and electric forces moving in space. It was the striving of the two serpents, preserved for us in the caduceus of Hermes, that resulted in the formation of the cosmic egg, which burst asunder to reveal the primordial deity.

From these brief observations, it would appear that the serpent was a symbol of divinity, energy, life, and motion. When these various attributes of universal energy-consciousness were profaned

or abused, the serpent lost its power to walk, and fell upon the earth, where it ate dust and contributed to the temptations of our original ancestors. The temptations were self-interest, the instinct to pervert energy for the advancement of our own purposes, the use of the mind to scheme rather than to think. These noticeable peculiarities in man's character led to the two-fold symbolism by which the serpent was bound to both good and evil, and in these two guises, was held either in reverence or in fear throughout the world.

The Dragon

Although the dragon must be included among the impossible reptilia, this does not mean that its symbolism is less vital or meaningful. There has been considerable argument as to the origin of the dragon symbol. Probably the most plausible explanation lies in the discovery of prehistoric bones and fossilized remains in remote parts of China. Even a comparatively uninformed person could not fail to realize that these bones came from no ordinary or familiar beast. A study of reconstructions of prehistoric creatures, such as the dinosaur, the megatherium, and the comparatively charming old brontosaurus, inclines to amazement, even in our blase minds. It is quite possible that the human subconscious has some lingering record of a time when such huge reptiles and mammals actually existed, and can conjure up these recollections in dreams or nightmares. It may also be that the winged serpent passed gradually through various further embellishments until it combined the attributes of a serpent and a huge lizard. In any event, the dragon, in due course, came to embody the most fearsome and tremendous of nature's forces. Not only was its strength prodigious, and its size incredible, but every part of its confusing anatomy suggested its forceful characteristics. Generally speaking, the dragon is also a rather unpleasant-looking combination, but with an essentially benevolent temperament.

The dragon, even more directly than the serpent, came to be regarded as the embodiment of cosmic energy. Its abode was the sky; it was born from an egg; and after numerous vicissitudes, it attained immortality. It was never seen by ordinary mortals, but might appear in visions to men of destiny. It was a good omen, and



The five-clawed Chinese dragon, coiled around the *chou*, the jewel of omnipotence. From a tapestry.

also announced prodigious changes in the world. It might herald the advent of righteous rulers, or the coming of sages, or eras of prosperity. It stood for peace as well as for war, and, like the serpent in Egypt, came to be identified strongly with rulers and persons of high estate. In China, the dragon with five claws was reserved for the use of the Imperial family as an heraldic device. Like the serpent, it was also connected with the time-eternity equation. Two dragons—one called the “ascending,” and the other the “descending”—are featured in Japanese art. The dragon ascends at the vernal equinox, and descends at the autumnal equinox, thus marking the principal divisions of the year.

The dragon is associated with the element of mystery. All things which in themselves are inscrutable are dragon-like. The dragon is seldom seen, and its temperament has never been examined by mortals. It lives by itself and of itself, superior to all temporal necessities. It is remarkable that a creature with no factual existence and never observed by average persons could have become so familiar in the life of a great people. The Chinese took the dragon for granted, and many artists vied with each other to rep-

resent this monster, sometimes in a frightful and ferocious manner, and other times as docile and even humorous. It was usual to envelop the dragon in clouds through which parts of its coiling, writhing form could be seen. It was considered a kind of sacrilege, in olden times, to reveal the dragon's body in its completeness. If a painter drew the entire dragon without clouds or other coverings, it might come to life and leave the silk, taking the roof of the painter's house with it on its journey back to space.

In Taoism, the dragon was the symbol of the great, dark unknown cause of things, and of all the cycles, periods of time, interpenetrating eras of the world, which make up chronology. To have the dragon soul, was to be universally conscious; to have the dragon mind, was to penetrate into all secrets; to have the dragon courage, was to overcome all adversaries and obstructions. To a degree, the dragon was adopted by Buddhism when it came into prominence as a religious philosophy in China. Buddhist arhats may ride upon dragons, and Kuan Yin, the beautiful spirit of compassion, is sometimes shown traveling through space standing on the back of a dragon. There is even a legend that a dragon, possibly a very small, inexperienced one, developed a sore throat, and sought the assistance of a Buddhist sage who had a reputation as a healer. The ministrations of the sage was effective, the dragon was restored to health, and was properly grateful. This is probably allegorical to suggest that the sickness in Chinese religion and philosophy was healed by the advent of Buddhism.

Dragons were associated with alchemy and magical arts, but there was very little emphasis upon the attempt to overcome or destroy the dragon. To the Chinese, the creature was essentially a divine emblem to receive honor and to be recognized as an agent of heaven. This was not the case in other parts of the world; however, and the isolated psychological attitude of the Chinese is one evidence that they were little influenced by other nations during the formative period of their culture.

The dragon is familiar in Western art and legendry, but for the most part, the creature is deprived of the atmosphere of dignity with which it is invested in Eastern Asia. In Greek or Latin civilizations, the dragon is consistently a creature of evil. It is forever devouring maidens in distress, ravaging the countryside, and belch-

ing fire at innocent folks. Around these unsavory peculiarities has grown up a cycle of legends in which the folk hero becomes a dragon-slayer. Perseus slew the dragon and rescued Andromeda in the old Greek lore. The sowing of the dragon's teeth resulted in an army rising from the earth, the soldiers attacking each other, until but one remained.

Probably the most familiar of our dragon legends is that of St. George of Capodocia slaying the dragon. The Saint is usually depicted on horseback, thrusting his lance or spear into the writhing body of a many-headed monster. The implication is the victory of virtue over vice. In the *Sigurd Saga*, the dragon Fafnir guards the treasure of the Nibelung, until Sigurd slays the monster with his magic sword. There are many dragon legends in Central European communities, but substantially they are much alike, and seem to have been derived from one general source. This source may have been Chaldea, for in the Chaldean account of the Genesis, Meradoch, the god of light, slays the dragon of darkness in the early stages of the creation myth.

Again, the dragon occurs in alchemy, but its meaning is not the same as in the Chinese mystical chemistry. Always, in the West, the dragon becomes a symbol of matter, of the negative pole of life, of shadow, sin, darkness, and death. Perhaps this is because Western man was never a worshipper of nature in the same way as his Eastern brothers. The Oriental seeks to fulfill nature; the Occidental, to conquer or overwhelm nature. To Western man, the earth has always been a symbol of corruption. From the very concept of matter, we have our idea of materialism, which we regard as an insidious doctrine, destructive of idealism. To Western man, also, the earth was inanimate; it was not a living creature; it was merely a thing of rock moving through space. To the Easterner, the world was a creature. The earth lived and breathed, and had its own consciousness, and it moved slowly through space, following the course of ages.

Plato considered the world as the divine animal, but his idea in this respect did not dominate Western thinking. With the rise of Christianity, the earth was a place of punishment, where men were exiled after the symbolic Fall. On earth, they must wander about, scratching a precarious living from the soil, or hunting the forests

for food. To be born into this world, was the greatest misfortune; to die in infancy, the greatest blessing. The earth was an adversary; the powerful weapon of the Fallen Angel; the abode of rebellious spirits, and the devourer of all that lives. The earth had countless mouths, each of which was an open grave. Man's hope of spiritual salvation was to overcome the earth in himself and around himself. He must renounce earthliness and worldliness; he must fight the long, terrible battle against the flesh.

All this painful ideology was summarized in the glamorous account of St. George as the dragon-slayer. He personified the victory of the spiritual man over the flesh. He was the hero of an age of chivalry, where knights went forth to slay dragons and rescue fair damsels in distress. These damsels, of course, were soul emblems, and the guileless knights, in their shining armor, represented the higher spiritual powers of man releasing the soul from its captivity to the flesh.

Such symbolism would have been as meaningless to the Chinese as their idea of a benevolent and optimistic dragon would be to us. We sense, at least in part, that mythology, therefore, depends upon the basic psychology of a people. It expresses their deepest convictions about real and false values. Where we believe the universe to be good, all its operations seem benevolent; but if we believe a universe to be bad, to be merely a sphere of punishment, created only for the purpose of convincing man of the error of his ways, then our symbols, legends, fables, folklore and fairy tales, follow and reveal the prevailing beliefs.

The Lizard

Symbolism around this little creature is comparatively restricted. It does not often occur in art, except in arrangement with flowers, plants, and rocks, which constitute its natural environment. The chameleon, because it changes its color as a defense mechanism, has come to signify a person of little character who takes on prevailing attitudes and opinions. This is regarded as weakness, and individuals of this kind are seldom respected. On the other hand, the chameleon as a symbol of adjustment would be of interest to philosophic peoples. There might also be the implication of adaptability to environment, a virtue among the Taoists of China. There



—from Maier's *Scrutinium Chymicum*
The salamander living in fire, as it appears in
the Hermetic art.

is a fine line of distinction between acceptance of circumstances and forthright timidity. Probably the chameleon is obsessed by the instinct to survive, and makes use of the means nature has provided. Man also has a strong desire to continue his existence, whether it be fortunate or wretched, but he seldom makes any practical use of his natural endowments. He is courageous at the wrong time and about the wrong things. Therefore, he falls prey to innumerable adversaries, including his own kind.

There has been some argument as to what order of nature the salamanders belong. The argument is more or less futile because the salamander of Hermetic arts and alchemical symbolism never really existed at all. In art, this little creature resembled the lizard, but there are certain differences which were important to the followers of Paracelsus. According to legend, the salamander lived in fire, the heat of which it endured with no apparent discomfort. It literally nested in flames, and when the ancients discovered asbestos, they immediately referred to it as salamander wool. The symbolism of the salamander is so involved in the abstract terms of Hermetic chemistry that an adequate definition is almost impossible. Fire was one of the life-symbols of ancient people, and as life, it was

also associated with reality or total existence. Fire was a creative symbol, the first power of a triad consisting of flame, light and heat. Some of the ancients believed that the universe began with fire, and that from this element came all the others. Even today, we believe creation to have resulted from combustion and the gradual cooling of masses once in an incandescent state. There may also be some question as to how life developed on the planet if our earth was originally completely sterilized by heat.

The alchemists believed that the spiritual equation, the life-principle in man, dwelt in fire, was able to survive the most prodigious degree of heat, and that by fire, all things were purified. Purification, however, was not annihilation. The chemist's fire did not destroy life; it released life. The salamander might then well represent a spirit-symbol, for the germs of things were imperishable, even though their forms were combustible. In the Paracelsian theory, the element of fire was actually diffused throughout creation, but became visible or noticeable to man only as the result of friction. It remained visible by consuming some kind of fuel, and when this fuel was exhausted, the flame flickered out; that is, it returned again to the subjective state of fire. Paracelsus declared that the element of fire was inhabited by an order of life, which he called fire-spirits, fire elementals, or salamanders. In this case, however, the salamander was not identified with a lizard-like creature. The Paracelsian salamanders were fire giants, and although they were of friendly disposition, and naturally inclined to serve humanity, they were difficult to approach, and even more dangerous to invoke. When the salamander came, fire was released, and would destroy any combustible materials within its reach. For this reason, the salamanders were doomed to a lonely kind of existence. They could not mingle with mortals, as the water spirits or undines could, nor could they guard treasures in the forests or mountains, as did the earth spirits or gnomes. The salamanders inhabited volcanoes, fiery vents in the earth, and they whirled through the air with the lightning bolt.

The one point of interest, perhaps, is this belief that elements were regions, that every element was a world of its own, having only a secondary influence upon other worlds. Such old reflections and opinions might in some way fit into recent discoveries, for we

are beginning to suspect a universe of interpenetrating arenas of activity. In any event, the salamander was a frisky little fellow, and centuries ago, in Europe, children used to gather around great fireplaces and watch for salamanders. Sometimes one of the twisting flames seemed to take on the likeness of a living creature, and the children would cry out with glee, while the older folks would nod their heads in sober approval. After all, you had to believe in salamanders if you saw one occasionally, or thought you did, among the strange shapes fashioned by glowing embers.

The Turtle

The terms *turtle* and *tortoise* are now often used interchangeably, although the tendency is to consider the tortoise as a land reptile, and the turtle as aquatic. This distinction, however, is not scientifically required in modern usage. The turtle occurs in the religious and symbolic art of many peoples of both hemispheres. Ancient carvings of this creature are found in Mexico and Yucatan and among the ruins of Guatemala and Honduras. Turtle shells are amulets among numerous primitive tribes. Once again, the observed habits and characteristics of this species have determined its meaning as an emblem. The richest symbolism involving the turtle will be found in the mythologies and folklores of India, China, and Japan. It is likely that these interpretations also apply to the veneration of turtles among aboriginal groups. The turtle is a fortunate symbol in almost all areas; first, because of its extraordinary length of life; second, because of the curious natural markings upon its shell; and third, because it is able to retire into itself in time of danger and can withstand almost any attack. Each of these peculiarities has been subjected to philosophical and mystical interpretations with strong ethical inferences.

In China, the turtle is one of the four wonderful and significant creatures which administrate human destiny. It is the only one venerated in its natural form, and without such embellishments as are associated with the unicorn, the phoenix, and the dragon. That turtles grow slowly, have a wonderful endurance, and survive to extraordinary age, has caused them to be regarded as symbols of longevity. Gifts representing turtles, or objects adorned with likenesses of these reptiles are therefore tokens of extreme friendship



The *Mino-game*, or the "tortoise with the peasant's raincoat." This refers to the resemblance between the growth on the turtle's shell and a kind of straw coat worn by rustics as a protection against bad weather. From a drawing by Kansai.

and well-wishing. They imply that the recipient will live long, enjoy good health, protect his own interests with diligence, and come to be universally respected and admired.

Close to the implications of longevity was the concept of permanence or endurance. In India, the turtle was considered to be among the first of all created things, and is often represented as supporting the earth upon its shell as it crawls tediously through space. Even the Egyptians used the turtle as a symbol of foundation, placing it under pillars, thus causing it to represent the supporting power upon which temples and palaces were erected. In Eastern Asia, there are numerous legends implying not only this concept of support, but further suggesting that the turtle itself was of so noble a nature and so enlightened a disposition that it voluntarily cooperated with human needs. When an emperor was un-

able to build a wall because of the uncertain condition of the earth, a turtle gallantly volunteered to bury itself in an appropriate spot, so that the wall could rest upon its back. A holy man, having attained such sanctity that he had renounced all worldly goods, had nothing left but a chair upon which to sit. This chair was so dilapidated that one of its legs was entirely rotted away. To insure that this sage would have some measure of comfort, a turtle crawled under one corner of the chair and patiently remained there. Such legends indicate a strong psychological bond of sympathy between man and this clumsy reptile.

There is a legend that the first Chinese alphabet was based upon the markings on the shell of a tortoise. As this alphabet finally came to consist of nearly twelve thousand different glyphs, in almost every conceivable pattern, it is not surprising that one should occasionally be noted in the designs placed by nature on the back of the tortoise. It is reported as an example of something significant that once upon a time, in the Shun kingdom, four tortoises were seen marching abreast. Each had a Chinese glyph on its shell. Together, these glyphs formed a sentence declaring that the king of that region should rule with great fortune, and with the further implication that the area would enjoy unusual prosperity. In some temples, turtles are kept in pens, either because of the special markings on their shells, or with inscriptions actually written thereon. Such inscriptions are usually prayers or verses from the sacred Scriptures.

In China, the tortoise is frequently combined with the serpent for various reasons. According to one legend, turtles are all female and can only propagate by union with serpents. Apparently, this was not taken literally, but signified that the serpent, as the symbol of wisdom, made the turtle, the emblem of prosperity and practical experience, fertile and productive. There is also the idea that when the serpent and the turtle engage in combat, neither can win. The neck of the turtle is too short to permit it to reach a wary snake, and although the snake may wind itself around the shell of the turtle, it cannot succeed in crushing the hard shell of its reptilian relative. Here again, the serpent, being associated with reason, and the turtle with experience, implies that neither can de-

feat the other, but both must ultimately be reconciled or arbitrate their differences.

The deity of the northern corner of the heavens was among the highest of the Chinese divinities. He is usually represented as a seated figure with long hair and beard, armed with a sword. At his feet is a tortoise with a serpent coiled on its back. This passed into Japanese religious art in the form of Myoken Bosatsu—the spirit of Polaris. In the Japanese form, this divinity is frequently depicted standing upon the back of the tortoise, and the serpent is again seen coiled about his feet. Old Korean frescoes also show the intimate association of the tortoise and the serpent. In Oriental art, a crane standing on a turtle becomes the convenient base for a candle holder, and modern reproductions of these older candlesticks can usually be obtained in Oriental art shops. In China, also, it is customary to place memorial tablets, boundary markers, and various historical inscribed stones on the backs of turtles to indicate the idea that these records should survive for great periods of time. Turtle shells, usually small, are still used for divination purposes in both China and Japan. A common form of fortune telling consists of shaking three coins in a turtle shell, like dice in a cup, and then casting the coins onto the table. The arrangements in which they fall, and the matter of whether the obverse or reverse of each coin is uppermost, become the bases of elaborate prophecies.

In Japanese art, the turtle or tortoise takes on a rather unusual appearance. A long appendage resembling hair streams out from the back part of the shell, giving the impression of an extremely bushy tail. This does not imply some mythological peculiarity, but the observed fact that various forms of sea plants attach themselves to the turtle shell, causing it to appear like a perambulating wig. There are some splendid drawings and paintings by Hokusai, Toyohiro, and Kansi, emphasizing this peculiarity. A surimono illustrating this point is reproduced herewith. Among the Japanese, also, the turtle serves as a messenger between fishermen and the divinities governing the sea. If a turtle becomes ensnared in a fisherman's net, it is customary to treat the creature with all possible courtesy. Somewhere it was discovered that turtles enjoy *sake*, so a small amount of this vibrant liquid is given to the creature, a message to the sea god is written on its shell, and it is released and allowed

to return to its underwater home. The sea divinities, pleased by this thoughtfulness on the part of mortals, then reveal their gratitude in an appropriate manner.

Among most Buddhist peoples, it was considered a virtue to protect animals from abuse, and those saving the life of an animal gained a certain degree of merit which could compensate for some of their earthly misdeeds. The concept of merit developed strongly around the turtle, which also came to be a lucky device for almost any festive occasion. Many Oriental peoples built up their civilizations along the banks of rivers and lakes, or the shores of the sea. Their deities were often sea divinities, and wherever a god originated, in this culture concept, its symbols would include the turtle.

When doubtful as to the safety of its surroundings, or when attacked, the turtle simply withdraws into its own bony shell until the danger is passed. The six extensions—that is, the head, tail and four legs—came to be associated with the six sensory perceptions. The wise man, under stress or temptation, withdraws these sensory perceptions from contact with externals, and retires into a meditating internal existence. Here, also, is philosophical and psychological safety. When difficulties pass, the perceptions are allowed to emerge again and contribute to the slow journey of the soul in its search for truth. This wonderful protective symbolism was highly suitable to a meditative and reflective people, who believed in psychic withdrawal in times of emergency or unusual outside pressure. In this context, there is a legend, preserved in ancient carvings, that Buddha once incarnated in the form of a turtle. During this embodiment, he saved shipwrecked sailors by carrying them to safety on his shell. This is certainly another instance of the benevolent qualities attributed to the turtle in the Orient.

(The concluding article in this series will deal with insects and fishes.)



Farewell Cruel World

One day a wealthy, dissipated, empty-headed young dandy said to Aristotle, "If I were ever hated by my fellow citizens as you are, I would hang myself." The philosopher replied, "And I would hang myself if I were loved by them as you are."



Happenings at Headquarters



The winter season at headquarters has been busy and productive. Mr. Hall flew to San Francisco to address the Masonic Research Group on December 8th. This has been an annual event for several years, and his topic on this occasion was "Am I My Brother's Keeper?"—a study of collective responsibility in these troubled times. On December 14th, he spoke at the Author's Club on a subject of special interest to California writers — the Japanese Theater. Mr. Hall has been a member of this club for nearly twenty-five years.

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On April 6th, Mr. Hall will open a series of six lectures in Portland, Oregon, at the Portland Woman's Club, 1220 S. W. Taylor Street. Those who have friends in that area are invited to send for programs. Upon his return from Portland, Mr. Hall will speak for the Association for Research and Enlightenment (the Edgar Cayce group) on April 21st, at their annual Los Angeles convention, on "Man's Adventures in Time and Space." The meeting will be at the Women's University Club, 6th and Catalina, at 8:00 p.m.

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The Society's Winter program of activities opened on January 8th, while Mr. Hall was on tour in San Antonio, with a special lecture by Dr. Framroze A. Bode, recently returned from India. Dr. Bode discussed his views on Tibetan psychology and his interview with the Dalai Lama. We are happy indeed to welcome Dr. Bode and his charming wife back to our headquarters to participate in P.R.S. activities. Dr. Bode also gave a Friday evening seminar of six lectures from January 13th through February 17th, and will speak on Wednesday, March 29th on "Indian Culture Through the Ages." On February 24th, Mrs. Homai Bode addressed our friends and students on the subject "Women of India—Their Contribution to India's Well-being."

During Mr. Hall's tour, the Society presented two other special lectures. On January 15th, Dr. Robert Gerard spoke on "Existen-

tial Analysis and Psychosynthesis," discussing recent advances in psychotherapy. Dr. Gerard is engaged in private practice of psychotherapy in Westwood. On January 11th, our guest lecturer was Dr. Daniel S. Robinson, past President of Butler College, and former head of the philosophy department of the University of Southern California. His subject was "Refutation of Skepticism."

This year, again, Mr. Hall's forecast lectures were given on both Sunday mornings and Wednesday evenings in order to accommodate the extra crowds at these annual events, as these lectures will not be available in printed form. The winter quarter ends with a special Easter service which will include a short musical program. Mr. Hall's Easter subject will be "From the Crucifixion to the Resurrection—The Mystery of Christ in the World of the Dead." In addition to his Sunday morning lectures, Mr. Hall is giving a Wednesday evening seminar on his book *Man, the Grand Symbol of the Mysteries*, beginning on February 22nd and continuing through March 22nd.

Special events on the winter program included monthly exhibits in our Library and three dramatic productions in our Auditorium by the Hollywood Shakespearè Festival: "King John" on January 20th, "The Comedy of Errors" on February 17th, and "Measure for Measure" will be presented on March 17th at 8:15 p.m. The members of the cast include featured stage, film, and TV artists, and the productions are under the direction of David Bond.

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On January 3rd, Dr. Henry L. Drake, our Vice-president, gave a lecture in the Auditorium of Mount Sinai Hospital dealing with problems of relational adjustment. His subject was "Subjective Aspects of Group Therapy—The Significance of Philosophic Values in Relational Experiences," and emphasized the importance of philosophy as a factor in the improvement of personal adjustment on all levels. He showed from the works of basic philosophers that it is necessary to establish an harmonious state of the psyche at the subjective level before satisfactory personal relations in the world of objective events can be attained and maintained.

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In recent months, several lectures and readings by Mr. Hall have been broadcast over the air. Radio station KOA in Denver made

special tape recordings of two of his lectures given at Phipps Auditorium last October. Each of these recordings was one and a half hours, and both were broadcast in full on KOA's program "Challenge to Thought." Letters indicating interest in this program have come to us from most of the Western and mid-Western states.

Through the interest and help of a friend in San Diego, a weekly series of radio programs was presented on Sunday mornings over station KPRI-FM in San Diego, California. This is a powerful station, which has a large audience for cultural programs. The broadcasts consisted of readings by Mr. Hall of selected stories of religious and philosophical interest from his books *The Ways of the Lonely Ones* and *The Way of Heaven*. We are grateful indeed to all who have helped to make these programs possible.

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For the past several years, the zodiac parties of the Birthday Club of the P.R.S. Friends Committee have proved exceedingly popular with many friends of the Society. The purpose is to honor the natives of each astrological sign as the months pass. If it is not possible to hold such a gathering each month, then two months are combined and an effort made to set a date suitable to both. One of the most enjoyable of double parties highlighted the Christmas Season, and was hosted by Mrs. Betty Barry in her charming San Fernando Valley home. More than fifty persons arrived to enjoy the luncheon, the program, and the gay decorations. The hostess had thoughtfully provided a table offering plum puddings and holiday boutonnieres for guests desiring to do a bit of gift shopping. This effort of the Birthday Club to bring together congenial friends of the Society for afternoons of relaxation meets with our hearty approval, and we sincerely thank the Club members who have so generously opened their homes for these occasions. May there be many more successful parties.

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Through the generosity of the P.R.S. Friends Committee, the Library of the Society has been enriched by ten rare leaves from illuminated Hindu manuscripts. Due to the scarcity of this type of material, it is now customary to separate such works and exhibit the leaves individually. Each is truly a work of art in itself. Our



recent acquisitions consist of two small rectangular leaves of a Rajput manuscript of Devanagari script, one embellished with a floral design, and the other depicting a mystic in meditation. The manuscript was written about 1800. Then there are six large folio leaves of a manuscript with interesting miniature paintings, quite primitive in style. This is also Rajput, and originated in Bundi State about the same time as the previous leaves. Perhaps most important are two remarkable horizontal leaves from a Jain version of the *Kalpasutra*, written and illuminated about 1600. These leaves are as fine as those in the collection of the British Museum, and show unusual use of gold, red, and blue coloration. These valuable acquisitions will be on exhibit in the near future. We are most grateful to the Committee for this important gift.

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The accompanying picture will show that the landscaping program at headquarters is progressing well. The shrubs and other decorative foliage are forming an attractive pattern, and can be seen to good advantage by the many persons who pass this heavily traveled corner. Several gifts of plants are acknowledged in appreciation. More has to be done, but it will all be accomplished in good time. We might add that the work of furnishing the interior of the Auditorium is also progressing. Our small but efficient kitchen is taking shape, and two large counters for the display of our publications look exceedingly well in the lobby. These improvements also testify to the constructive activities of the Friends Committee and the Birthday Club.

It is now planned to make monthly exhibits in our Library and Reading Room a regular part of our program. In January, the distinguished artist Mr. Anatole Efimoff was present personally to describe and explain his extraordinary pastels and water colors of the Temples of Peking and the Forbidden City, which was the residence of the Emperor. Mr. Efimoff painted for more than twenty-five years in China, and his collection is unique.

In February, the exhibit will be original woodblock prints of actors in their various roles in the Noh Drama, the classical Japanese Theater. The prints exhibited were selected from a series of one hundred and twenty prepared about 1923-24, and the Library is fortunate in having the complete series. In March, stone lithographs of Egyptian monuments will be displayed. In the last century, magnificent folios appeared in which restorations of the old temples and palaces were reproduced in their original color and grandeur. In April, it is appropriate that the Library will exhibit early Bibles and Bible leaves. The material chosen for display covers more than a thousand years of manuscripts and printed works which tell the story of Christian sacred writings.



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LOCAL STUDY GROUP ACTIVITIES



We are happy to tell you at this time that a new P.R.S. Study Group has been formed in Denver, Colorado. The leader of this group is Mr. Maynard Jacobson, who may be contacted at 175 Rafferty Gardens, Littleton, Colorado. The first project of this new group is a systematic study of Mr. Hall's book *Self-Unfoldment by Disciplines of Realization*. We take this opportunity of wishing a long, happy, and useful career for this group. We should note that this is the third study group now functioning in Denver, and members of all groups cooperated in making Mr. Hall's lecture series in this area outstandingly successful. Mr. Hall plans to give a special course in Denver this fall.

The Holbrook, Massachusetts, P.R.S. Local Study Group, under the leadership of Mrs. Janet Carter, is now working with our Survey Course on Philosophy, which was issued in mimeographed form last fall. It offers a balanced outline for private study or group activity, and we hope that other study groups will find it helpful.

The present issue of our Journal suggests a number of directions in which study activities could penetrate into new fields. The article on the Kabuki Theater, for example, shows the unfoldment of drama and psychological aspects of the theater which could be compared with modern theatrical trends in America and Europe. Problems of staging, of dramatic impact, plot development, and the use of the dance, music, and pantomime all have psychological and philosophical overtones. The article "The Symbolism of the Cross" can be a springboard for the study of cruciform symbols among pre-Christian and non-Christian peoples. Research can be carried on in the types of crosses that are known, of which more than sixty have been differentiated, and how the variations came about. Incidentally, we might also mention that the Spring 1960 issue of our Journal contains the article "Easter—the Universal

Festival of Resurrection," which would make a suitable subject for discussion at this particular season.

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

Article: *DOMINATION IN PERSONAL LIVING*

1. Explain in your own words why the over-aggressive person may violate the mental rights of other people, and how such energies can be channeled more constructively.
2. As no one can be dominated unless he develops negative characteristics, consider types of self-discipline suitable to strengthen character and preserve personal independence.
3. Can we be positive, without being aggressive? Can we protect our own rights without assailing the rights of others? Suggest a practical means of maintaining a state of cooperative independence.

Article: *THE MYSTERY OF THE THREE WISE MEN*

1. Explain in your own words how you believe that the simple story of wise men journeying to pay homage to the newborn Christ gradually developed into the popular legend that is now generally accepted.
2. Explain the symbolism attendant upon the final selection of three Magi, and what this could mean in mystical symbolism.
3. How can we make this story contribute something to our own personal happiness and security; and how does it especially enrich the main theme of Christmas as a spiritual experience?

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



The Objective Case

The First Council, at Nicea, A.D. 325, opposed the doctrine of the Arians, who denied the divinity of Jesus Christ. The Second Council, at Constantinople, A.D. 381, opposed the doctrine of the Apollinarians, who denied the humanity of Jesus Christ. The Third Council, at Ephesus, A.D. 431, opposed the doctrine of the Nestorians, who affirmed that Jesus Christ was two persons, one divine and the other human. The Fourth Council, at Chalcedon, A.D. 451, opposed the doctrine of the Eutychians, who affirmed that in Jesus Christ there was only one nature, divine and human mingled together.

Library Notes

BY A. J. HOWIE

MAN'S SKILLS AND THE COURSE OF EMPIRE

Browsing among the bookshelves of libraries, bookshops, or private collections, many trends of thought are aroused, many questions are suggested, most of them just rippling the surface of the mind. Occasionally some idea demands more than passing attention, repeats itself, until it is pursued through the pages of many books. This is especially true when a student is surrounded by a specialized collection of books. In the Library of the Philosophical Research Society one continually encounters representations of the multiplicity of ways in which men have aspired to something beyond the grim events of mortal uncertainty, to values which they could understand only in part. After a browser has become partisan to a succession of fragmentary ideals, he begins to seek a statement of the larger pattern that will comprehend the many lesser parts. Such an attitude in no way deprecates the value of any part, but it does reveal that any Truth cannot be comprehended by words alone.

Delving into the various departments of knowledge, I have become aware of one particular recurrent rumination—that there is an apparent pattern of cultural evolution among all peoples, but as yet I have not found out the way in which it operates. The pattern may be observed in the archeological remains of long-dead ethnic groups; it may be observed in the histories of countless nations; it may be observed among the living cultures of the modern world. Everywhere there is an apparent persistence of cultural evolution in spite of the most primitive resistance to droughts, famines, floods, pestilences; in spite of ignorance and isolation; in spite of poverty, oppression, tyranny, wars, destruction by fire, sword, and plunder. Constantly evidence is being uncovered of skillful handiwork, cultural achievements, that extend backward ever further into the past, defying the erosion of time and the willful destruction of man. We are not told how man transmitted his skills from

generation to generation, but that he has done so is undeniable. Our museums contain the evidence.

Historical generalizations are difficult because the civilization of man has developed more readily among certain nations and races due to various fortuitous circumstances of nature and temperament. But the pattern of awakening thought, imagination, community life, industriousness, may be observed in remote and unrelated places even now among the more primitive peoples who cling to their traditional modes of living, and may be studied in ancient and modern writings of travelers, historians, and the crass facts of commerce.

The complex international commerce of the world, which, for as far back as the memory of man extends, the nations of the world have striven with each other to dominate, had its unnoticed origin in the individual bartering of craftsmen to exchange the products of their skill for the fruits of the labors of others. Growth and expansion during milleniums has resulted in the difference that the articles of trade in the modern world are the impersonal mass-produced products of the combined efforts of machines operated by men and women sans creative freedom, as contrasted to the original primitive unity of man and machine with creative freedom that produced articles no two of which were identical. The marvellously intricate and gigantic machines we take for granted are young in years, but their working principles are eternal, were employed before time was recorded, were used by the rudest handicrafter. The innovations have been mechanical refinements of parts with the application of power other than manpower. Steam and electrical power have multiplied infinitely the productivity that a single man can control—but with the sacrifice of the individuality that formerly distinguished the humblest utensil.

Man early learned to spin fibrous substances into threads—which he did universally as evidenced by the presence of various types of spindles found among the artifacts of early peoples in the remotest regions of the globe—even where they had not yet learned to weave—and all are essentially just a sliver of wood (early, just a straight twig) carrying a “whorl” of wood or clay toward one end, all operating on the same principle.

Luther Hooper, in his lectures *The Loom and Spindle*, reprinted in the *Annual Report of the Smithsonian Institution, 1914*, notes: "Of this thread [silk] primitive man is unaware. But he seems to have an instinct which teaches him that various vegetable and animal fibres, however short they may be, can be twisted together and joined up into threads of any required length and thickness, as well as of great strength. Weaving is well nigh universal, but even in the few places where it is unknown the art of making very perfect thread and netting it unto useful fabrics is commonly practiced."

A little further on he comments: "It is not surprising, therefore, that very early in the history of machine spinning it was found that very fine, delicate threads could not be spun on the simultaneous principle. To overcome this difficulty Crompton invented the mule machine, which imitates exactly the alternate twisting and winding of the primitive method of spinning. It was interesting to see at the Anglo-Japanese exhibition of 1909 the huge English machine of 250 spindles imitating with perfect precision the actions of a pretty girl in the Japanese handicraft section who was spinning gossamer thread on a primitive wheel, the same kind of wheel which had been in use in her country for a couple of thousand years or so."

"In conclusion, as regards the spindle, although we may congratulate ourselves on the performances of these wonderful thread-making machines and admire the inventive genius which has brought them to such perfection, it is interesting though perhaps chastening and humiliating, to note that the untutored Hindoo spinner, squatting on the ground with a simple toylike spindle, can draw out and spin thread as fine, but infinitely stronger, than the most perfect machine of them all."

For centuries after the dawn of history, the gods still were credited with teaching man to till the soil, to care for domestic animals, to ply the useful arts and crafts. Man farmed, hunted, fashioned and repaired his own tools, and busied himself at odd moments with the crafts that supplied his domestic needs. There were seasons for planting and seasons for harvesting; there were times for shearing the lambs. Each member of the household was taught to spin, and each home had its loom upon which the fabrics were woven for

their own needs. There was no room for idleness, and there was a great measure of self-sufficiency. Such people represented the strength of nations. Hooper cites an incident from *The History of Herodotus*:

"King Darius chanced to see a Paeonian woman who was carrying a pitcher on her head leading a horse and spinning flax. He sent spies after her, and they reported that she filled the pitcher with water, watered the horse, and returned, continuing all the while to spin with her spindle. Darius asked if all the women of Paeonia were so industrious; and being told they were, ordered that all the Paeonians, men, women, and children, should be removed from their own country into Persia."

Hooper did not complicate his statement by giving the context of the setting; the situation was pre-arranged and had political significance. But the incident does represent a not uncommon measure in the annals of history; skilled labor as well as slave labor has been commandeered even in the 20th century. The industry of the masses can be exploited ruthlessly in many ways, invisibly by economic pressures. Certain peoples seem to be inherently industrious and to take pride in the refinement and perfection of their skills, to be provident in the use of their resources. These are the substantial citizens of any country, the sustaining strength during and after the ravages of nature—drought, famine, pestilence, hurricanes, floods, all the impersonal and unpredictable equalizers that fall alike on the just and the unjust. And these same people are the strength of the nation that continues under the succession of rulerships of contending royal lines, powerful ministers, generals and armies, low-born peasants or nomads who miraculously rise to power through some chemistry of human nature. These are the people who make possible the course of empire, who are used under suppression to realize the ambitions of empire builders.

Infrequently mentioned are the records of the industry and commerce of India during many centuries when Indian textiles were prized at Athens and Rome, when they brought their weight in gold in the market places of the world. During many centuries the arts and crafts of India testify to a sober, industrious, virtuous stratum of society that was uncontaminated by the corruption of their rulers. Good families lived their lives, devoted to their humble

crafts, untouched by the turmoil of warring factions. A populace tilled the soil in the hinterlands, utterly oblivious to the significance of unjust taxes and levies that sustained the splendors of court life and the wars that raged, occasionally in their immediate vicinity. Apparently the vast population accepted this way of life with some sort of unquestioning fatalism. What little of hope they could understand from the Vedic teachings that filtered down to them from the instruction of the priests and the disciplines of caste restrictions seems to have been sufficient to reconcile them to the caste into which they were born, brightened by the promise that right action in this life would prepare them to be reborn into a higher estate after death.

India is not unique in its history. So far as the simple farmer or artisan was concerned, his condition and station in life would have been the same in Persia, Greece, China, Egypt, Ethiopia, Japan; as we have pictured it in India. There is no need to emphasize the stark realism of life in any age, but neither should we ignore it nor attempt to idealize some particular aspect.

It is futile to generalize about the industry, happiness, and well-being of an ancient people other than to reason from the testimony of native writers, visitors from foreign lands, and the cupidity aroused in powerful neighbors and enemies. It is reasonable to conclude from various evidences that when European nations began to explore and exploit the newly discovered sea lanes to the Orient, their merchants were quick to appraise the value of the merchandise they found; certainly it was not long until the various monarchs found it expedient to control this potential wealth at a national level by any means—legitimate bargaining, armed force, piracy.

When the East India Company was organized to develop trade with India, that country was not only superior in cotton manufactures, she was "the only cotton producing country and she enjoyed a plentiful supply of the raw material. As one early traveller said, cotton was as abundant as food. It was the hereditary skill assiduously cultivated and delicately nursed of families, of whole castes, that worked on this raw material and produced the finest fabrics ever known to humanity. Here nature was as bountiful as could be imagined and invested a whole race with the genius for cunning workmanship. The ability to do willing, intermittent man-

ual labour and the continued acquisition of knowledge in respect of the arts of dyeing and printing enabled the Indian weaver to effect an easy conquest of the world's markets."

India is especially rich in textile lore. The Vedas were formulated long before they were committed to writing, so that castes were recognized traditionally, and the duties of the many crafts were codified, and weights and measures and payments prescribed by religious sanction. The lofty moral tone of the Vedas is made vivid by the use of familiar similes drawn from the humble arts and crafts, many of them from spinning and weaving. S. V. Puntambekar and N. S. Varadachari in their essay *Hand-Spinning and Hand-Weaving* (1926) quote some of the beautiful passages alluding to their crafts. We have not had time to identify and verify them in the texts on our own shelves, so we use them verbatim, however without the Sanskrit characters.

"The vedantin, the weaver of the eternal verities, clothed the nescience of man's soul, while the weaver of cotton threads clothed the nakedness of man's body." This sums up the story of India's golden age and of her immortal civilization as the result of "the vedantin, the true seer, and the weaver, the real artist whose creative genius constituted the bedrock upon which the trade and art of India were built up."

"They, the refulgent sages, weave within the sky, aye in the depths of the sea, a web forever anew." When the poet sings his invocation to Agni, he asks the gods "to spin out the ancient thread." The continuity of life itself and of the human race is compared to the continuity of a well-spun thread. "As fathers they have set their heritage on earth, their offspring, as a thread continuously spun out."

Every Brahman was required to spin his own sacred thread. No one, not even the highest was exempted from the obligation to spin.

Even in the present day many marriages observe vestiges of the ancient rites when the young husband wore on his first day of the marriage a garment made by his wife. In the marriage ceremony the bridegroom was symbolically received with the yoke, the pestle, the churning-rod, and the spindle, indicating that these were considered the props of domestic happiness and contentment.

The Muslim invasions and conquest made no difference to the essential industrial prosperity of India. In fact, the Indian manufactures received added patronage from the Muslim Emperors. Many Mussulmans took to weaving in large numbers side by side with the Hindus, even as they took to other trades and professions.

When the more restless and aggressive peoples of the earth think of backward peoples, their judgments are pronounced according to their own standards upon present circumstances without considering causes. It is assumed that life for the teeming millions of India has stood still for many centuries. The glories of the past are hidden by present squalor and poverty, unsoftened by the fact that the economy of a prosperous and industrious race was destroyed by the influx of economic adventurers of alien nations.

There was a time when India was a nation of contented people, plying busy trades, who were endowed with an extraordinary genius for art and craftsmanship. The numerous village communities were self-sufficient and self-reliant. The chief among the cottage industries were spinning and weaving. These were universal occupations, the familiar work of the home, man, woman, and child knowing and practicing it. But that was prior to the 16th century when the European nations began their struggle for a monopoly of trade in the Eastern markets—the Portuguese, the Dutch, the French, the British.

The influence of England in India was felt principally through the organization and activities of the East India Company which occupied an anomalous position. It exercised almost sovereign powers, yet it only represented its own stockholders. There was mixed opinion at home regarding its methods of operation and the extent to which the British armed forces should be used to protect its activities. The first factories of the East India Company in India were so many weavers' settlements. The demand in England for Indian calicoes was insistent. The muslins of India were of surpassing sheerness. The Indian designs of their chintzes created a mode. Indian fabrics had a way of commanding top prices—which was to be their undoing as the machine age progressed.

With the invention of power-driven machinery, England began to develop her own textile industry, but found that the English factory workers could compete neither with the quality nor the

prices of the Indian fabrics. The East India Company's economic theories pivoted on profits to their stockholders. When the imposition of heavy duties failed to protect the budding spinning and weaving mills of England, somebody conceived the idea of converting India into a producer of raw materials and a consumer of finished products. There is a long, sad story of the devious ways in which the movement of raw materials was diverted to the monopoly of the East India Company and confiscatory taxes imposed on spinning and weaving in India. The ancient industry struggled to preserve itself, but it was a losing battle. Then England began shipping cheap, sleazy fabrics to the Indian market and contriving various economic devices to favor their competition with the native textiles, some of which were outright oppressive. No consideration was given to the fact that as the operators of the East India Company channeled untold wealth to their own account, they were impoverishing an entire nation and destroying their own market; nor that the ancient textile skills would be lost through disuse.

This is part of the background of the scene into which Mahatma Gandhi moved to change once more the course of empire. The temperament of the Indian people did not merit the hopelessness of the extreme poverty that they suffered. They were the innocent victims of economic manipulation, of the application of theories that operated with a one-sided advantage. Spinning and weaving became symbols and practical factors for the revival of the economic improvement of India. Popular response had to be won, intelligent support and instruction had to be provided, and a long-range program had to be outlined. More should be told in recognition of how much of this work has been accomplished.

India won her freedom from the British Empire just when there was an upheaval among the nations of the world. The huge population of India is a mixture of conflicting religious and political adherents which must be reconciled, if not integrated. Yet she is recapturing her ancient textile skills. India prints, India colors, India weaves once more are entering into international trade. Perhaps once more in India hand-spinning will become the skill of the common people whereby they can eke out an honest livelihood even in the absence of other employment. Anciently, the wheel was

the comfort of the poverty-stricken, the hope for the forlorn. This was illustrated in a Jataka story in which a woman's soothing words to a dying husband were, "I know the art of spinning cotton into yarn and by this means I shall be able to bring up our children."

In our last paper we sketched the vast span of history from the earliest records—and traditions—when the gods were credited with teaching men the skills that led to civilization, observed the tensions of the power-machine age, and noted the therapy found in the return to the plying of the primitive arts and crafts. This time we have observed the importance of skilled craftsmanship as the bulwark of real prosperity of nations, and noted a few of the details of a nation that sank from a golden age of craft supremacy and prosperity into the most abject poverty because outside forces of greed ignored the fact that the real source of wealth is in the industry and well-being of the common people, and that there is a natural economy which resists, reacts against, manipulation for the benefit of the few.

The traditions of India found expression in the Vedas. There and then it was observed that industry and equity must be promoted; that the workman, the ruler, the soldier, each must take an allotted station in society. The community is concerned with the welfare of the young, the mature, the old; the community must insure provision for the widow, the orphan, the lame, blind, and halt. The wise injunctions of the Vedas are older than writing.

Fortunately, it seems that in the larger pattern of things, the constructive skills of man improve and survive the ambitions and destructiveness of men through all the changes in the course of empire.



Department of Unorthodox Definitions

Self-pity: a disease peculiar to human beings.

Equality: the belief of the least that it is identical with the most.

Normalcy: conformity with the prevailing abnormalcy of the moment.

Revenge: getting even with another person for what we have done to him.

Poetry: verses not written by Gertrude Stein.

A pessimist: an individual who lives with an optimist.

—Quoted from lectures by Manly P. Hall

The Music of Comte de St.-Germain

Selections from the Opera

"L'Incostanza Delusa"

Transcribed and arranged as a Suite
for the Piano

By Rudolph Gruen

From the Original Edition in the Library of
The Philosophical Research Society



The personal abilities of St.-Germain are so phenomenal that he is said to have rivalled the celebrated Leonardo da Vinci in the versatility of his genius. He spoke many languages, including Oriental dialects, without an accent, was a brilliant chemist, an artist of rare talent, a diplomat of distinction, and a competent musician.

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