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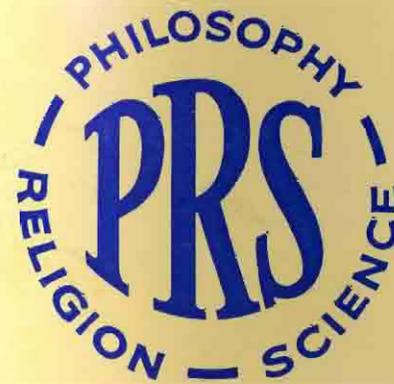
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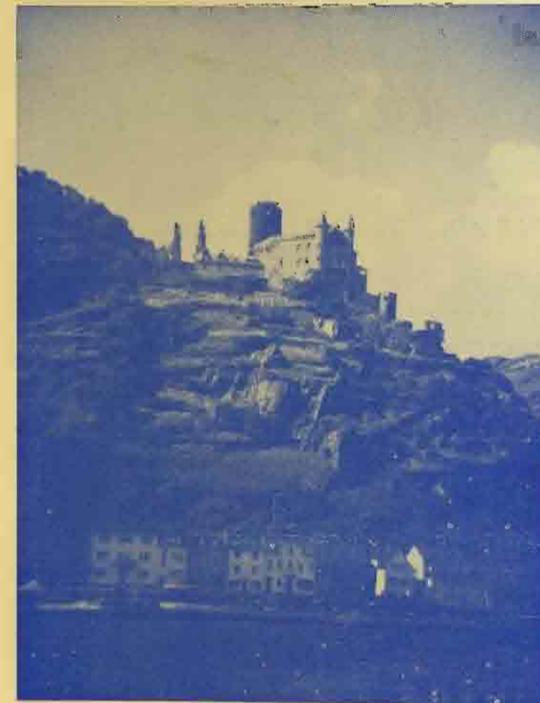
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THE EDITOR'S POINT OF VIEW

AUTOMOBILE ADDICTION

THE modern automobile is rapidly becoming a dangerous habit-forming status symbol. The average person is becoming dependent upon his car, not only for transportation but for the release of a variety of frustrations, antagonisms, fear, and neurotic tensions. Several years ago it became evident that it would be necessary to set up defensive rules and regulations to prevent the increase of automobile addiction.

As the number of cars increased, an elaborate program of freeways was created to meet the emergency. This has proved to be a dismal failure as a corrective mechanism. The more cars, the more freeways, and the more freeways, the less civic transportation. During rush hours or if an accident occurs, cars may be stalled for miles. Unfortunately, in this emergency, no funds are available to maintain railroads and streetcars as means of smogless transportation. All of which brings to mind some gentle memories of the past.

My esteemed uncle, now long deceased, lived in New Rochelle, New York. He was a high executive of an insurance company with offices near Wall and William Streets, in Lower Manhattan, New York City. Every morning he came down to breakfast promptly at 7:00 A.M., wearing a morning coat, striped trousers, starched white vest and a four-in-hand tie. When he left the house he added to this a square-top bowler. After a very formal farewell to the family, he stepped from the carriage block into a bright and shiny buggy and was driven to the railway station by the coachman. Here he made the

proper connections with the commuter train, which carried him swiftly and pleasantly to his destination. The greatest strain which he was required to endure was the financial news in the *Wall Street Journal*.

At five o'clock in the afternoon he left the office, was bravely saluted by his favorite newsboy, purchased his evening paper, and disappeared into the subway. A short time later he was back in New Rochelle. In a relaxed and jovial mood, he settled down to a quiet evening with his wife and children. A few years later he bought his first automobile, and the transition from carriage to car was smooth and uneventful. Festus the Coachman became Festus the Chauffeur, and the carriage house accommodated the auto without alterations. The procedure was as before. The new car took my uncle to the station and brought him home again at the proper time. I think it is safe to say that he never in his entire life drove his car to work. Such a procedure would have appeared worse than a waste of time. It seems possible that my uncle's way of life may be revived in the not-too-distant future as a necessary improvement in our method of transportation.

The commuter train and the subway were the safest forms of transportation we have ever known. There were no alcoholics to endanger motorists or pedestrians, nor was it necessary to condemn vast areas of useful land as downtown parking lots. In those days a gentleman could get a first-class hotel room with private bath for what it now costs to park a car for a day. Worst of all is the frightening accumulation of smog which now covers metropolitan areas with a blue haze during peak hours. My uncle went to work every day for nearly fifty years, with less eye irritation than we accumulate in one afternoon.

Things are also getting bad in Europe. Germany is neglecting its railroads, street cars, and river boats in favor of Volkswagons and other motor cars, native or imported. It will only be a little while before the present roads will be hopelessly clogged, and the Germans will have to start their freeway project or restrict motoring in the country. Congestion has reached impossible proportions in Teheran, is completely out of control in Mexico City, and the source of the gravest anxiety in Tokyo, London, Paris, and Rome. Wherever these traffic build-ups occur, they are accompanied by air pollution,

respiratory ailments, heart attacks, and emotional sickness. It is becoming obvious that drastic changes are necessary. It is probable that we would continue to build freeways, even on top of each other, were it not for the air pollution problem. This is a real and critical problem and cannot be easily tolerated.

It has already been proven that freeways would be comparatively useless to evacuate metropolitan areas in case of war or providential disaster. If a war should occur, freeways would probably be taken over by the military, leaving the civil population in a sorry plight. The recent earthquake in California has demonstrated still another important point. Freeways are not only very expensive to build but still more expensive to rebuild.

The most successful experiment has been a combination of improved local transportation and the restriction of the use of cars in congested metropolitan areas. If families would be content to follow my uncle's example, it would be possible for most households to get along well with one car. This would be used only to shuttle the employed members of the family to the nearest transit junction. Those staying at home would therefore have the full use of the car all day, whereas in a parking lot it benefits no one. Encouraged by a change in transportation procedure, trains and trolley cars could make a vigorous comeback and carry a large part of the traffic load. Huge areas would not have to be condemned for the use of motorists, making urban survival almost impossible.

Because automobiles are habit forming and can be just as dangerous as drug addiction, we may now find two cars and a camper in the garages of fairly prosperous citizens, and a speedboat docked not far away. This situation is a waste of natural resources, an expense which is not justified by convenience or necessity, and a continual contribution to the pollution of our atmosphere. We may wake up one day and find that unnecessary cars are no longer status symbols, but merely indicate self-centered indifference to public welfare.

The death toll on our roads in 1970 exceeded the total loss of American lives in Vietnam during the last eleven years. We find plenty of agitation against the presence of American troops in Asia, but who is picketing freeways where deaths and accidents may exceed a million and a half victims in a year! Much of this purposeless tragedy could be averted with a little common sense.

A strictly second-grade bus system is no answer to the basic transportation problem because a bus is subject to all the traffic delays common to the private car. It can be a major cause of air pollution, is often poorly ventilated, and offers slight comfort to its passengers. Buses may have some value as a means of connecting suburban points, but express trains are the only answer to peak-hour traffic congestion. Monorails are urgently needed to link airports with downtown areas. As planes become larger and traffic heavier, the present facilities are little better than ridiculous. Tokyo has already found that the monorail is practical, and it is also used in other foreign countries. Most of all, these facilities are electrically powered and when properly engineered are found to be safe.

It has been suggested that strenuous means must be used to reverse the general trend in traffic patterns. Without any actual planning, the situation is forcing change upon the public mind. Downtown parking facilities in all large cities are rapidly disappearing, and in the foreseeable future rates for parking cars will reach from \$5.00 to \$10.00 a day. Even at these prices the car owner may be faced with a considerable walk. Increased taxation is likely to hasten the solution of the smog problem. Greater economy will be accomplished by reducing the number of cars and keeping them out of congested areas. Neither pattern would produce any real hardship, nor would anyone be deprived of necessary transportation.

The long rides to and from work are a serious physical danger to health and emotional integration. In Los Angeles, for example, the principal traffic flows east in the morning and west in the evening. The driver is therefore constantly making his daily trips with the sun directly in his eyes. As a health hazard alone, the present procedure is detrimental to the common good. It appears that we will never grow weary of being stalled on the freeway, fighting fog and smog, and trying to outguess our fellow motorists.

The only answer to smog in the foreseeable future is to substitute electricity as a motor power for the present types of fuel. The simplest and most inexpensive way to making this basic change is to set up a practical and economic method of community transportation facilities.

A more drastic type of innovation is now being experimented with in the metropolitan area of Tokyo. A section of the sidewalk has been

changed into a moving walkway, traveling at about the speed of an escalator. Shoppers simply stand on this moving sidewalk until they reach their destinations and then step off. If the plan is successful, it will be extended to all major cities of Japan.

It is evident that major changes must be made in many of our habits of living. Improvements have become so complicated that what we call progress has become little better than confusion. The need for adequate municipal transit systems cannot be ignored much longer. We have forced a large percentage of our citizenry to provide its own transportation. It is very convenient to drive your own car whenever and wherever you please, but as the number of cars on the road increases, the traffic situation becomes impossible.

In one small town where I lived as a boy, I remember clearly the grand opening of a local trolley car line. There were two cars and a single track with a short section of double rail to permit the cars to pass each other midway on the route. The police band preceded the trolley cars on the first run. City officials made speeches and the event was heralded as a sign of the progressive spirit of the community. We may live to see the return of the big red cars that used to run down the center of several of our important thoroughfares. Years ago the rails were torn up to provide more space for auto traffic, but all we have to show for this improvement is traffic jams.

When Premier Khrushchev saw the Hollywood freeway for the first time, clogged for miles at a peak hour, he simply refused to believe that it was true. He insisted that the traffic snarl had been staged for his benefit in order to give him a false impression of the capitalistic theory in action.

Even though we may develop fuels in which dangerous pollutants have been reduced, there will still be a dangerous threat to both life and limb. There are more than two million transportation accidents a year in the United States. Some may be unavoidable, but others could be prevented with courtesy and common sense. If we reduce the speed on freeways to fifty miles an hour, it is quite possible that we could save 10,000 lives a year. The very thought of such interference with our demand for speed would probably result in strong public opposition. Smaller cars might help to some degree, and many countries are depending more heavily on bicycles for short trips. This seems a very practical notion, combining economy with an ex-

cellent substitute for jogging. (Socrates once said that exercise for its own sake held no attraction for him, but he did not mind a long walk if he were going somewhere.) Bicycles and low-powered motorcycles are commonly seen on most European and Asiatic roads and lanes. In the Orient the bicycle has become a substitute for the plodding animals of long ago. By combining a bicycle with a kind of two-wheeled trailer, the Japanese can move a grand piano successfully.

In many parts of Europe the parking of cars is no longer a problem—it is an impossibility. In the vicinity of our larger universities, parking is so difficult that students must walk a mile or two to their classrooms and then spend most of their day walking from one building to another on campuses covering hundreds of acres. Bicycles would economize space and cut down wasted time and energy. With freeways to carry heavy traffic, surface roads could be made available to smaller and more leisurely vehicles.

There is no doubt that our transportation system is involved in the destruction of parks, wildlife sanctuaries, and the remaining areas of scenic grandeur. Each new freeway makes another scar on the surface of our battered earth. The clogged arteries of rapid transit invite the sale of homesites thirty to fifty miles from places of employment. Disturbing the precarious balance of nature, we open ourselves to further pollution and subject the human body to more stress and strain than flesh can endure. Sickness increases, dispositions disintegrate, and the end is a coronary or duodenal ulcer. It has become a vicious circle which no one has the courage to break.

The car is no longer a vehicle—it is a way of life. It has become the extension of our own hands and feet, and there is evidence that this addiction is neither healthy nor essentially practical. We are buying anything and everything that is supposedly necessary to our comfort. Except in rare cases, there is no need for teenagers to have their own cars. Walk around a high school in one of our larger cities and notice both the number and quality of cars. Most of these are owned, or at least driven, by young people between sixteen and eighteen years of age. Why is this necessary? There are many excuses, but the fact is that we have failed to provide proper community transportation, and some children these days are actually afraid to walk to school.

It is nice to go along imagining that we are carving out a noble destiny for ourselves and our descendants, but if some changes are not made in our transportation policy, those who come after us will be completely immobilized before the end of the century. Perhaps we should slow down on our exploration of outer space and begin to investigate the mystic maze of our transportation system. The Cretans had a labyrinth from which only one man escaped alive, and he was saved by the thread of Ariadne. All others became victims of a mysterious monster called the Minotaur. If we do not want confusion to reign supreme in our world, it would be wiser and safer to live simple and gentle lives with due consideration for the happiness and well-being of our surviving pedestrians.

A friend of mine had to do a great deal of night driving, so he took pills to keep himself awake. The pills made him nervous, so he added a handy little capsule which helped him to relax. In turn this medication made him rather drowsy, but his doctor had also prescribed something to make him more alert. This medication, however, gave him an allergy for which he received shots twice a week. Through all this procedure, he was driving a car at seventy miles an hour on congested freeways.

Many folks are disturbed and harassed by world conditions, domestic conflicts, and business pressures, and they use the automobile as a means of extroversion. Is it not time to face some of these facts and realize that half of our population is functioning on stimulants and tranquilizers which must result in serious health problems? If we cannot change the rules that now prevail, we can make a better code for our own personal use and enforce it strictly.



The Eternal Commentary

There is more ado to interpret interpretations than to interpret the things, and more books upon books than upon all other subjects; we do nothing but comment upon one another.

—Michael de Montaigne

A Mental Weakness

Many a man fails to become a thinker for the sole reason that his memory is too good.

It is the modest, not the presumptuous, inquirer who makes a real and safe progress in the discovery of the divine truth. One follows Nature and Nature's God; that is, He follows God in His works and in His word.

—Viscount Bolingbroke

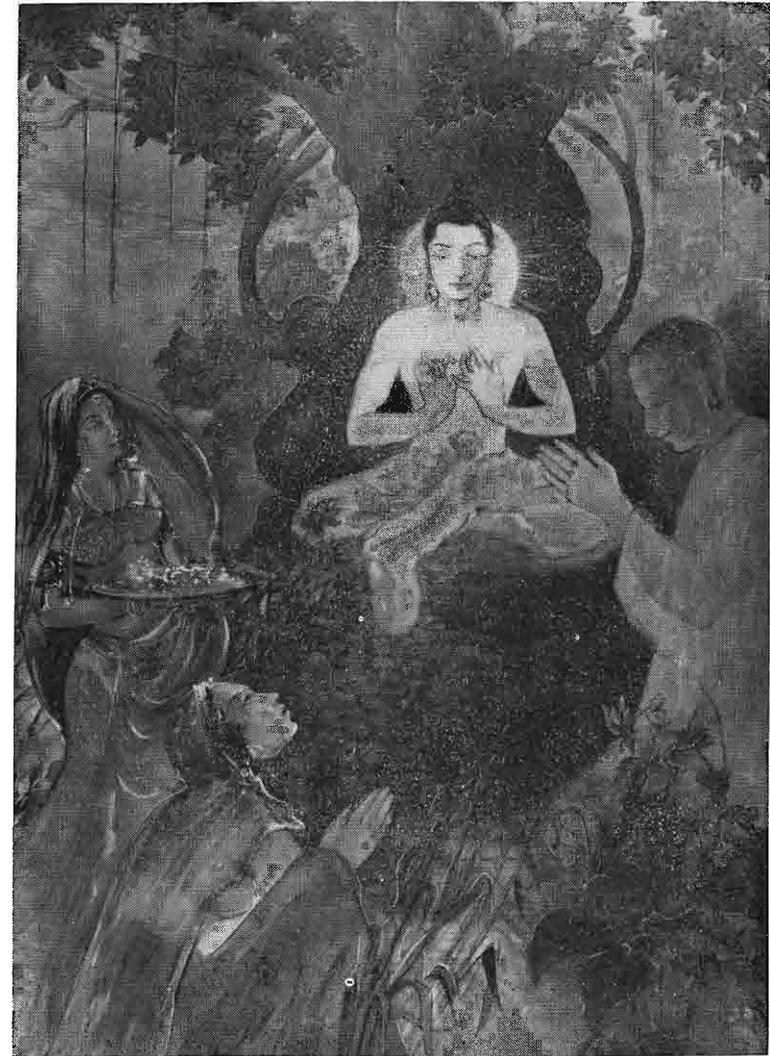
THE ICONOGRAPHY OF NORTHERN BUDDHISM

(Part I)

The only comprehensive work on the iconography of Japanese Buddhism is the *Butsu-Zo Zû-Kan*. This title is translated "Collection of Illustrated Buddhist Images of All Sects." Buddhist scholars do not consider this work to be canonical, but it has been popular for many years. The *Butsu-Zo Zû-Kan* consists of five slender volumes printed from hand-carved wood blocks. It has passed through many editions and seems to have been in circulation through the Edo Period and into the Meiji Era. There has been a greatly enlarged version in recent years with a few subtitles in English. So far as we know, it has not been translated into English, but a Dutch translation appears in the collected works of Philipp Franz von Seibold.

The first section of the *Butsu-Zo Zû-Kan* consists of introductory material and a list of the various sutras, in which the numerous icons are described. The fifth section is devoted to the priests of the different sects with their traditional likenesses. There are also brief identifications of religious paraphernalia, including robes, ritual instruments, decorations, and important symbols. Volumes Two, Three, and Four are devoted to the pantheon itself. Each figure is identified with an illustration and usually a brief text. Above each woodcut figure is a narrow horizontal panel with the name in Chinese idiograms and hiragana script. The former is the type of writing likely to be found on paintings and formal descriptions. The latter is a writing invented in Japan, consisting of forty-eight phonetic characters. The inscriptions are read from right to left and are useful in identifying the various figures if they are named in Japanese. Simply compare the appearance of the characters.

In the case of the principal images, a large dark letter in a modified Sanskrit type of writing appears at the right of the title. This often takes the place of the image in mandalas and is used as a meditation symbol. These characters are called *bija*, or spell-letters. We have used the *Butsu-Zo Zû-Kan* to depict the Buddhas and Bodhisattvas described in the following outline. As the value of the pictures is technical rather than artistic, we have included several additional works of art which can also be compared with the figures



Buddha Preaching, from an original painting by Nagesh Yawalkar. In this picture, Buddha's hands are in the Turning of the Wheel of the Law mudra.

in the wood-block printed work. We are hoping to publish a complete set of this collection of Buddhist images soon.

Southern Buddhism recognizes only two states or conditions in which beings may exist. They abide either in illusion or reality, and the concept of illusion includes all levels of conditioned existence. Beyond condition is the unconditioned, for which no appropriate symbol can be devised.

In the Mahayana, or Northern school, the concept of the Western Paradise was introduced between reality and illusion. Amida's Blessed Land is the abode of those who have lived virtuous lives but are not yet capable of ultimate liberation. The Western Paradise is a level of insight where the virtuous are rewarded for their simple dedication to the Buddhist moral code. In Japan, there are many paintings of the Western Paradise showing Amida seated in the center of a temple garden surrounded by hierarchies of saints and sages.

In the course of the development of Buddhist symbolism in China and Japan, the three conditions of existence have come to be associated with the three types of bodies with which beings can be clothed. Each of the bodies corresponds to one of the forms of existence and can be associated with the degree of personal attainment which has been reached by the truth seeker.

The lowest of these vestments is the Nirmanakaya, which is actually the corporeal form worn by creatures inhabiting the material world. This is the physical body, subject to age, infirmity, and death. As the person within the body attains higher levels of integrity, the material elements of which the body is composed are purified and regenerated. This is a kind of transmutation and results in release from many of the infirmities which burden undisciplined mortals. It is customary to represent the arhats, or Buddhist saints, in their Nirmana bodies. Sometimes they are pictured as handsome and noble persons, but they may also be shown ill-featured and even grotesque.

The arhat has attained much virtue and merit, but as long as he inhabits a physical form, he is subject to its infirmities. He may transcend his body by inward enlightenment, and because of his spiritual attainments he may be pictured performing miracles and with his head encircled by a simple halo. The arhat suggests the life

of the Historical Buddha during his years of truth-seeking, and in early paintings he is occasionally depicted as an arhat.

The next highest body is the Sambhogakaya, or luminous form. It is a purified and exalted body not normally visible, in which Buddhas and Bodhisattvas appear when seen in visions or mystical experiences. This body is always splendid and beautiful, radiant with light, ageless and timeless. The Sambhoga body is a garment of glory. It has no racial differentiations and is essentially sexless. In Christian art, angels and archangels are portrayed as appearing in the Sambhoga body. In art, this luminous form is suggested by gilding the body of the icon and providing it with an elaborated nimbus, which further suggests the effulgency of the inner enlightenment.

The third body actually has no visible or physical symbolism. It is called the Dharmakaya, a term suggesting the identification of a Buddha with the eternal nature of being and the immutable laws of existence. The Buddha has entered Nirvana to become a vast symbolic presence. The perfect splendor of the Dharma body is suggested by increasing the size of the image so that its dimensions overwhelm the beholder. Such is the subtle intention behind the creation of the huge Amida Buddha of Kamakura, and the immense Daibutsu of Nara. While the Amida is the more attractive of the two images, the Nara statue expresses greater transcendent power. It is overwhelming in its majesty, yet preserves the meditative dignity associated with the perfect enlightenment of a Buddha. In Buddhist metaphysics there are certain parallels among the three kayas and the three parts of man's composite nature traditionally accepted by Western people. The Nirmanakaya corresponds to man's physical structure, the Sambhogakaya to his psychic integrations, and the Dharmakaya to his total spiritual being.

To understand the elaborate imagery of Mahayana Buddhism, it is important to grasp its basic doctrines. In many respects, Buddhism is a unique system of mental discipline and ethical and moral instruction. While there are parallels between the teachings of Buddha and the revelations of other great sages and teachers, there are differences which must be carefully considered.

A Buddha is a human being who has attained the highest degree of enlightenment possible to man. The word itself is explained by the Chinese glyph meaning "awake." A Buddha has attained

perfect enlightenment, overcome bondage to sensory perceptions, and has sublimated egoism. Phenomena is recognized as arising from the aggregate of psychic processes which make up human individuality. For practical purposes, it should always be remembered that neither the Historical Buddha, Gautama, nor the metaphysical Buddhas are to be regarded as deities. While Buddhism does not deny an Infinite Power at the source of existence, it makes no effort to define this Power or personalize it in any way.

Students of Japanese and Chinese Buddhism and collectors of Buddhist art in general will find it convenient to have a basic knowledge of the principal images which occur in paintings, sculpturings, and early illustrated books. Most of the icons reached Japan by way of Korea or China, but many of them originated in India. It is not practical to include the Tibetan pantheon in this outline, as the images and their symbols are highly complicated through involvement in Tantric mystical speculations.

Although the altars of more than 80,000 Japanese Buddhist temples are ornamented with images, Buddhism is not a theistic religion. It does not worship a personal god, and its religious art must be considered as entirely symbolical. The imagery itself is extremely decorative and often bewildering in its complexity. It is not practical to examine all of the minor forms, many of which occur but rarely. In this outline, we are selecting such icons as are commonly seen in shops, museums, or sanctuaries.

There is a definite difficulty in selecting appropriate terms to use when referring to Buddhist icons. Technically, they are not gods, deities, or divine beings. Japanese authors are inclined, however, to consider them as heavenly personages to whom deific titles are appropriate. Thus, Kannon has popularly come to be known as the Goddess of Mercy, and the Buddhas are described as incorporeal spiritual beings who may receive worship. To simplify the situation, we will therefore refer to them as deities when occasion requires.

THE HISTORICAL BUDDHA

It is obvious that Buddhism should especially honor the founder of the faith — the Historical Buddha, Gautama. The story of his life is so well known that it is hardly necessary to repeat the popular

account. Those who wish to read a beautiful summary should secure Sir Edwin Arnold's epic poem, *The Light of Asia*.

Buddha was born about 563 B.C. of the reigning family of the Kingdom of Kapilavastu. This ancient Indian state bordered on Nepal, and some historians are of the opinion that the birthplace of the great teacher might have been within the boundaries of the present kingdom of Nepal.

The given name of Buddha was Siddharta, and he was so called during his princely youth. At the age of twenty-nine, he renounced his claims to the throne, left his family, took upon himself the garb of a mendicant, and came to be known as Gautama the Ascetic. After wandering homeless for six years, he attained enlightenment at Gaya in the province of Viha. The date of his illumination is given as 528 B.C., and the Buddhist era is calculated from this year. The ministry of Buddha extended for forty-five years, and he passed into the Parinirvana in 483 B.C., about the eightieth year of his age. After his enlightenment, he is referred to simply as "The Buddha," or as Gautama Buddha.

Actually, very little is known of Buddha's life. Most of the accounts are embellished with legendry, which indicates the esteem in which he was held, but contributes few actual facts. In the same year as his enlightenment, he preached his first sermon, or discourse, in the Isipatana Deer Park at Sarnath in the suburbs of Benares. A stupa, or monument, marks the spot where he made the first five converts to his philosophy. There is a description of his appearance which some claim to be authentic, but it is little better than the statement of the nobility of his features and the dignity of his manner.

Various Buddhist countries have vied with each other to enrich the accounts of the Master's life. Some of the legends may have a basis in fact, and although it is difficult to distinguish historical details, the meager biographical record does have considerable value. Buddha taught at a time in the development of Indian thought when a number of philosophical schools were coming into prominence. It was an accepted practice for pious individuals to renounce their worldly attachments and dedicate their lives to the quest for eternal values. Some of these holy men attracted considerable followings. Others had lonely careers attended by only a few disciples. For the

most part, orthodox Hinduism was tolerant toward these self-appointed ascetics. It was assumed that sincere persons seeking enlightenment were worthy of respect. Thus, the prevailing attitude of Hindu scholars spared Buddha the persecution that was the lot of so many prophets and sages throughout the world, but it also allowed Hinduism to all but absorb Buddhism in the land of its birth.

After his illumination, which was certainly an inner mystical experience, his career was uneventful in terms of dramatic incidents. However, the number of his followers increased, and their admiration for him deepened with the years. In the earliest writings, he is revealed as a quiet, kindly person of great courage and marvelous serenity. Each step of his earthly journey was self-determined. The legends say that he chose to be born for the improvement of mankind. In due time, he chose to renounce worldly dignity and become a mendicant. He resolved to remain under the Bo tree at Gaya until he gained insight or perished. After what is called the Great Awakening, he lived entirely moved by the strength of his own insight. He never claimed to be the messenger of any god or the avatar of any deity.

Buddha advanced his teaching by the simple persuasions of common sense, making adroit use of parables, understandable by the most humble person. The master warned his disciples against accepting human authority in religious matters, even from him, admonishing them to gain wisdom through experience and to follow the dictates of their own convictions.

At the end of his earthly life, Buddha passed through the mystery of death with the same gracious acceptance of Universal Law which marked his entire career. Surrounded by his sorrowing disciples, he passed into a kind of meditative sleep from which he did not waken. Many Buddhists feel that his death was a splendid event, consummating both his life and his ministry. The full account of the closing months of Buddha's life is set forth in the *Maha-Parinirvana Sutra*, (The Book of the Great Decease.) The physical remains of the Buddha were cremated, and his ashes were enclosed in eight reliquaries. Dr. J. Deniker, in his introduction to *The Gods of Northern Buddhism* by Alice Getty, states that one of the eight original reliquaries was discovered in 1908. It was of silver, of Greek workman-

ship, and carried an inscription in Greek. Unfortunately, Dr. Deniker, though a highly reputable scholar, fails to mention the source of his information.

Broadly speaking, Buddhism has been remarkably free from political pressures and has generally escaped the tendency to accumulate wealth. In Japan, emperors have abdicated to become monks. Empresses have entered the Buddhist sisterhoods, and great generals and statesmen have retired from their offices to devote their elder years to Buddhistic devotions and meditations. Buddhism never wished to conquer the world and was satisfied to help the troubled human being conquer the worldliness in himself.

The average Buddhist today has an almost unique spiritual heritage. He finds no support in his faith for his own shortcomings. He has no one to blame but himself for the rise and fall of his fortunes. His great hope is vested in universal justice, which is incorruptible. He is safe as long as he does not corrupt himself. To really believe this is to reduce psychic stress and to rescue the sincere person from all conflicts arising from religious differences. From the example of his founder, he believes that the most powerful instrument of conversion is his own life. If he lives it well, preserving peace in his own soul, he reveals to others the true path of liberation from sorrow.

As Gautama was the only Historical Buddha, it must be understood that other figures are personalizations of principles and not actual persons. From an early date, Buddhist sects sought some appropriate symbol to represent their venerated teacher. One of the earliest was the empty teaching throne, which was surrounded by symbols but with no visible person seated upon it. Later, a radiant sunburst was used to indicate the presence of the teacher. Footprints covered with intricate designs were also venerated by the devout.

It was at Gandhara, in what is now Pakistan, that the first efforts were made to fashion images of the great Teacher. Seven hundred years had already passed since Buddha's death, and no actual likeness of him had been preserved. The earliest images were based upon Greek statues of Apollo. As this icon began to spread across Asia, it was modified by the various schools of thought and styles of artistry until it finally reached China, Korea, and Japan. There is still a



Gautama Buddha in the Posture of Earth-Bearing-Witness. This East Indian representation of the Great Teacher belongs to the Gupta Period. In the background are lions rampant, and above them, stupas containing holy relics. The lion is closely associated with Buddha in symbolism.

considerable element of Mediterranean styling in many Buddhist icons.

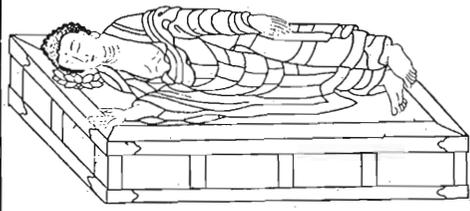
The most universal image represents the Buddha seated with his legs locked in what is called the adamantine posture. The legs are crossed with the soles of both feet showing, a posture also associated with yoga. The positions of the hands of these seated figures originally indicated incidents in the life of the Historical Buddha. Of these mudras, the two most frequently seen are "earth witnessing" and "turning the wheel of the law," and are more easily illustrated than described. The "earth witnessing" posture shows the seated Buddha

reaching down with the tips of his fingers to touch with his right hand the earth on which he is seated. He has called upon the Great Mother of all that lives to witness his ministry. The "turning of the wheel of the law" refers to the first sermon of Buddha, and the hands are interlocked by their thumbs and first fingers in a curious way. Less frequently, Gautama may be represented standing in monastic robes. His head is covered with tight curls, probably of Grecian origin but referred to as snails, and he has a mound-like protuberance on the top of the head. On the forehead of the image or painting is a radiant jewel to signify the organ of internal vision. Normally, he wears no ornamentation, but there are exceptions to this, as in Tibetan and Siamese religious arts.

In Japan, the nativity of Buddha is found in examples of early bronze and clay modeling. The infant is shown emerging from the right sleeve of his mother, Queen Maya. This refers to the belief that he was premature and delivered by a cesarean section. In Tibetan art, the child is born from the side of the mother while she stands under the tree of eternal happiness. The cesarean delivery gains some support from the fact that his mother died a few days after his birth.

More familiar in Japanese Buddhist art is Buddha represented as a very small child, pointing upward with one hand and downward with the other. This is his first proclamation of his ministry. These small figures are displayed in the temples on the day which celebrates Buddha's birthday, and devotees pay their respects by pouring tea over the images.

The next most frequent appearance in art is the representation of Buddha as an ascetic. At this period, he was fasting with such severity that his life was threatened. This caused him to realize that he was not following the correct path, because he would perish before he could attain wisdom. In Japanese art, Buddha as the ascetic is a standing figure, somewhat emaciated, wearing a rather tattered robe, and descending along a path from a mountain. At Gandhara there is an extraordinary stone carving in which a figure seated in meditation appears to be actually a living skeleton. Small carvings of this type are found in China and can still be purchased in Hong Kong.

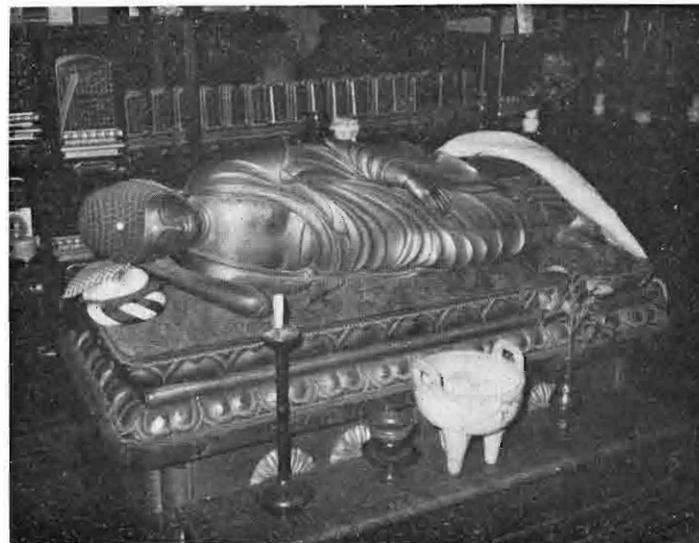
<p>迦釋覺正</p> <p>印法說</p>  <p>華嚴三七日說阿含十二年說方等 般若三十年說法華八分年說 涅槃一日一夜說</p> <p>碧岩錄云釋迦老子四十九 年住世三百六十會開談 頻教權實是ヲ一代時教ト云フ</p>	<p>迦釋生誕</p>  <p>中天竺迦毘羅國ノ淨飯王ヲ父トシ 摩耶夫人ヲ母トス淨飯王即位三十 年卯月八日寅刻誕生シ玉フ四方各 踏一七歩手ヲ以テ上下レ指之曰四 維上下唯我最尊ト號曰薩婆悉達 法苑珠林智度論等ニ詳ナリ</p>
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Upper r. The Historical Buddha, Gautama as a Small Child proclaiming His Ministry.

Lower r. Gautama as a Mendicant Descending the Mountain after Extreme Austerities.

Upper l. Gautama Buddha in the Posture of Teaching. This is the most traditional type of the image.

Lower l. The Death of Buddha. The attendant figures are not shown in this design.



The Nirvana of Buddha. A life-sized wood carving of the Great Decease, now preserved in a Buddhist temple in Kyoto. When not being shown, the figure is covered with an elaborate quilt.

One of the most beautiful representations in art shows Buddha attaining illumination under the Bo tree. He is surrounded by an aureole of light while he sits, unmoved by temptations of Mara and his legion of evil spirits.

Possibly the most frequently represented is the Parinirvana scene. Buddha is shown lying on his deathbed in a grove of Sala trees by the side of one of the dusty roads of Bengal. He is surrounded by his disciples whose faces indicate both sorrow and deep internal understanding. Superhuman beings are present also, robed in splendid vestments; and in the sky above, Queen Maya is descending on clouds from the Tushita heaven to be with her son at his transition. This is the painting which is often referred to as the resurrection scene, meaning literally release from body.

There is also a very rare painting in Japan which is even more representative of the resurrection theme. In this is captured a parti-



Top r. Amida Crossing the Mountains. This is a type of the vision scene based upon a mystical experience in which Amida seems to appear against the setting sun.

Lower r. Amida in Traditional Pose. Hands as in the image at Kamakura.

Upper l. Dainichi Nyorai showing his distinguishing mudra and the Shingon coronet.

Lower l. Amida in the Mudra of Welcoming Souls into Paradise.

cularly dramatic moment. The massive casket in which the body of Buddha has been placed is surrounded by his disciples and by town-folks from neighboring villages. Queen Maya has descended and, grieving deeply, stands beside the casket. In the midst of this scene, the lid of the casket miraculously rises, and the Buddha emerges surrounded by circles of light and miniature figures of the Buddhas of past ages. He then comforts his mother with tender solicitude and in a very brief sermon provides the inspiration that has comforted the mothers of Asia for many generations. We know of only one major work of art portraying this scene, but in written form it is readily available to believers.

The information given above should enable the student of religion or art to recognize figures intended to represent Gautama Buddha. It must be noted, however, that the likeness which developed in India has established the typical appearance for all Buddhas, traditional or metaphysical. In addition to Gautama, there is a group of Buddhas said to have lived in past ages. These are seldom seen in Japanese artistry except as ornaments in the halos of sacred images. There is also a vast assemblage of Cosmic Buddhas belonging to other universes and solar systems. These are countless in number, and some are shown floating on clouds in the apocalyptic vision described in the Lotus Sutra. In addition to these are the metaphysical Buddhas of the Esoteric Japanese sects. It is not assumed that the Dhyani Buddhas, as they are called, were ever persons but meditation images established in the consciousness of believers by Esoteric disciplines. Figures of all these groups are represented by the typical Buddha image but can be correctly identified by the colors of their bodies or robes, the attributes that they carry, or the settings in which they are placed. Lacking some distinguishing feature, they cannot be recognized with certainty except from the records of the temple.

There is a type of mandala which depicts Gautama Buddha as the central figure of a hierarchic group. Wood-block prints of this design are fairly common in Japan. Some of these have been hand-colored and are extremely decorative. Buddha is placed in the center, attended by the Bodhisattva Fugen riding on an elephant, and Monju seated on the back of a lion. Buddha is attended by two disciples, usually Ananda and Mahakasyapa. Sometimes the deities of the sun and moon are also present in princely vestments. There is a

guard of honor composed of the four guardian kings of the directions of space, armed with halberds. These are also called the four maharajas of heaven, and are believed to dwell on the slopes of Mount Meru. The assemblage is enlarged by the addition of other metaphysical creatures; and in the front foreground, usually at the lower right, is the figure of the celebrated traveller, Hsuan-tsang. As a pilgrim, he visited most of the places where the Historical Buddha taught and lived. Hsuan-tsang wears a back-pack suitable to the needs of a pilgrim visiting distant regions.

THE METAPHYSICAL BUDDHAS

The metaphysical Buddhas are not actual beings of any kind, although some less informed followers of the teaching assume that they may have existed in remote times beyond calculation. For practical purposes, the metaphysical Buddhas are archetypal concepts, personalizations of universal laws and principles. They arise in the human mind, because man cannot grasp the significance of abstract realities without clothing them with mental imagery arising from within himself. When reproduced in art, the metaphysical Buddhas are depicted with symbolic attributes by which their meanings are indicated.

With the rise of the Mahayana school, about the beginning of the Christian Era, a strong theological trend developed within Buddhism, resulting in an elaborate metaphysical system of beliefs and practices. The moral and ethical foundations remained unchanged, but a complete renunciation of worldly interests and activities was no longer required. Veneration for the metaphysical Buddhas was first recorded during this period. In the centuries that followed the migration of Northern Buddhism spread the Mahayana teachings throughout Asia, resulting in the conversion of diversified culture groups. This led to countless interpretations of the teachings of the historical Buddha and his disciples.

It is also probable that the concept of metaphysical Buddhas was carried over from Yoga and Tantra. Man, in order to contemplate abstractions, must first clothe them with mental imagery which has arisen from within himself. For example, the story of the Good Samaritan is simply an example of charity and compassion, abstract

virtues which become immediately comprehensible when personified by a kindly man helping a stranger in distress. In some Buddhist systems, the universal principles are represented by Sanskrit spell-letters. The sounds associated with these letters are also appropriate symbols of the metaphysical Buddhas represented. After the Esoteric Buddhism of China was established in Japan, its teachings were almost completely revised by Kobo Daishi and Dengyo Daishi. Metaphysical Buddhas came to be regarded as archetypal concepts—Universal Laws and principles visualized in meditation. Japanese Buddhism involves many metaphysical Buddhas in its esoteric symbolism. These are often difficult to distinguish, as they are identical in appearance. Although each has a traditional mudra, or hand posture, this is by no means an infallible method of identification.

The most important and mysterious of the metaphysical Buddhas is Vairocana, or, as he is sometimes called, Mahavairocana, who appears in two distinct forms. He may be represented like Gautama, with the right hand raised, palm outward and the left hand lying on the thigh, palm upward. The second finger of each hand is usually bent slightly inward. Vairocana is traditionally shown seated, and probably the best known example is the Daibutsu of Nara, which is over sixty feet high and the largest bronze casting in the world.

The second form of Vairocana is especially associated with the Tantric, or Esoteric, school. He is called Dainichi Nyorai (The Great Sun Teacher). He is the personification of cosmic life, light, and love, and the ultimate possible depiction of a Buddhist principle before it becomes incomprehensible to mortals or to human consciousness. As Dainichi Nyorai, this Buddha is represented with Bodhisattva ornaments, crowned and jeweled. In the great Shingon Mandalas, he is represented seated in the heart of a red lotus with eight petals. Dainichi is most easily recognized by his crown, which is high and usually circular, although sometimes four-sided. On the front of the crown are the five Esoteric Buddhas arranged in the form of a cross with Dainichi in the center, accompanied by the Buddhas Amida, Gautama, Hosho, and Ashiku.

In his Dainichi aspect, Vairocana is shown making the Vajra Mudra. By this is meant that he unites the two aspects of existence, proclaiming them to be one in essence. As each hand and each



Typical Painting of the Buddha Amida. The figure stands upon a lotus blossom, the right hand in the Abhaya Mudra, and the left hand in the Vara Mudra. The figure is surrounded by radiating lines of force.

finger can be is symbolic of a Buddha, the universe, the five elements of nature, and the disciplines of Esoteric Buddhism, hand postures actually preach a complete doctrine without words. The Vajra Mudra appears to be a modification of the Shakti symbolism found in Tibet and India, but never literally presented in Japanese religious art.



The Raigo-Zu, or Vision Scene. Amida, accompanied by Bodhisattvas, appears on clouds to receive the soul of the pious dead into the Pure Land. From a copy of the painting in the Daien-in Temple at Mount Koya.

The Buddha Amitabha (Amida Butsu) the Lord of Infinite Light and Love, is by far the most popular of Japanese Buddhas. While originally a remote and impassive being, Amida has been transformed into a near and dear friend by the personal affection of countless Chinese and Japanese worshippers. He is almost identical in appearance with Gautama, but in most cases his fingers are not webbed. The best known representation of Amida is the Daibutsu of Kamakura, a colossal bronze figure over forty feet in height. In this image, he is shown seated, and his hands make his traditional mudra. Amida is often represented standing, wearing long flowing robes and placed on a complicated lotus pedestal. Like all the Buddhas, he is haloed, but in this case over 100 types of nimbi have been classified. Perhaps the most familiar in the case of the standing figure is a circle behind the head from which long rays extend.

Amida is especially venerated by those sects which believe in the Western Paradise over which Amida presides attended by his Bodhisattvas, Kannon and Daiseishi. Buddhists believe that every energy in nature operates both morally and physically, and Amida has come to be regarded as Universal Law in its aspect of Infinite Love. The ray of light that pours from the jewel in Amida's forehead signifies a stream of wisdom and beauty. An image of Amida with cords



Yakushi Nyorai. An exceptionally fine painting of the Healing Buddha, preserved in the Yakushi of the Toshogu-Jinja Nikko.

attached to its hands was brought to the bedsides of dying believers. It was assumed that, by taking hold of these cords, those passing out of this life were escorted safely by Amida to the Western Paradise. The Amidists have a simple mantra, which is their form of prayer. The words are simple: "Namu Amida Butsu," which, translated, means "Adoration to the Amida Buddha." Any request for divine assistance is considered inappropriate. Man's responsibility is to be grateful and not demanding. The Amidists do not belong to the Esoteric sects and may be regarded as Protestant Buddhists, whereas the Esoteric schools constitute a kind of High Church.



Miniature Shrine of Yakushi Nyorai. The right hand is raised in the mudra of blessing, and the left hand rests on the knee, palm upward and holding the medicine jar.

The Yakushi Buddha (Sanskrit: Bhaishajya-guru), personifies the healing power of the Buddhist doctrine. It is assumed that Yakushi preserves the health of the faithful, and by inspiring nobility of conduct, relieves all physical and mental suffering. Those interested in the psychotherapeutic aspects of Buddhism will do well to explore the lore that has accumulated around the ministry of the healing Buddha. He is the Lord of the Pure Land, located in the Eastern quarter of heaven. No definite form is ascribed to Yakushi, but some believe that he is the incarnation of Ashiku Nyorai. He is attended by two assistants: Nikko, the solar principle and Gakko, the lunar principle. They correspond to the two Bodisattvas that attend Amida. In addition, Yakushi has a retinue of twelve divine generals who are associated with the signs of the Zodiac. Their labors are similar to those Jesus gave his disciples.

Yakushi Nyorai is represented in the same form as the Buddha Gautama, and the image may be standing or seated. This Buddha is among those associated with Esoteric Buddhism, but he is not directly represented in the great mandalas. Yakushi is of heavy build, giving much more the impression of massiveness than is found in images of Gautama. The facial expression suggests strength with a measure of severity. In the world-famous image of him at the Yakushiji in Nara, the Buddha is seated on a rectangular pedestal, partly draped. The right hand of the image is in a mudra of protection, and the left hand, resting on the thigh, holds a medicine jar. The ointment in his jar is to help those who have eyes but do not see. The earpicks associated with this worship are said to benefit those who have ears but who hear not. If the jar is missing, the figure can often be identified anyway, because the fingers of the left hand are partly closed, as though holding the jar. Altars of Yakushi, like the healing shrines of Europe, may be decorated with crutches, bandages, and canes left by those whose ailments had been cured. In Siam, there is a celebrated statue of Gautama Buddha seated on the coils of a seven-headed cobra. This image depicts Buddha carrying in one hand the medicine jar which would strongly suggest that Yakushi is actually Gautama as the physician of sick souls.

THE DISCIPLES OF BUDDHA

The ten great disciples of the Historical Buddha are called in Japan the Ju Dai Deshi. Each of these received a spiritual power of virtue which he was entitled to share with mankind. The names of the disciples are usually given in their Sanskrit form, and their special symbolism follows: *Sariputra*, the Wisdom of the Law; *Mahakasyapa*, the Discipline of the Doctrine; *Mandgalyayana*, the Power of Divine Magic; *Aniruddha*, the Vision of Heavenly Things; *Subhuti*, the Key to the Ultimate Unknown; *Purna*, the Buddhist Moral Code; *Katyayana*, the Exoteric Doctrine; *Upali*, the Rules of the Order; *Rahula* (Buddha's son), the Esoteric teaching; *Ananda*, the Hearing, Remembering, and Recording of the Master's teaching.

In art, the disciples are depicted as venerable monks in simple robes and are usually without halos. They may be shown seated or standing, usually in groups. Early artists attempted to reveal the qualities of these sanctified persons, and not actual likenesses.

NOTES ON ART AND ARCHITECTURE

In this Journal, we have frequently discussed the importance of art in the life of the thoughtful individual. Every great civilization has developed its own arts and crafts, and these in turn have contributed to the aesthetic enrichment of all mankind. Most art forms now acceptable have descended from the past and constitute a priceless heritage of creative vision and consummate skills. Many modern artisans who have gained considerable reputation for originality have simply borrowed from older sources, adapting the designs to present usage.

Asia is the cradle of arts, and from this vast continent have flowed the endless streams of artistic productions which have enriched and ennobled the consciousness of humanity. It is also obvious that the earliest forms of artistry were inspired by religion, supported by the aristocracy, but produced by humble citizens. In many cases it was the unhonored and forgotten craftsman who gained the greater reward, not in wealth but in the enrichment of his inner life.

Professor Soetsu Yanagi, who established the world famous Folk Museum in Tokyo, specialized in the labors of unnamed masters. He pointed out that fine art is nothing but the gradual unfolding of folk art. Labor without pride results in dignity without sophistication. The true artist is inspired by his need for self-expression and has no ulterior motives.

Archaeological findings give us some insight into the motivations which have contributed to man's attainments in the realm of beauty. We have recently inherited a small but rather fine collection of early ceramics from nations in the Mediterranean area. Most of the pieces are over 2,000 years old, and a number of examples go back to the Iron Age. While checking on some of these items, I came upon an interesting note to the effect that the development of pottery was divided into two basic patterns—one Asiatic and the other European. The Greeks were a good example of the European motivation, which was very simple and realistic. They made plates to eat from and cups to hold their wine. These cups were quite large because it was mandatory to dilute all wine with twice its volume of water, and it was

also customary to pass them from one person to another. Large amounts of water were transported in huge jars with three handles—two for carrying and one for pouring.

There is no evidence that the Greeks or other people of the area actually objected to decorated pottery, but they seemed reluctant to entail additional expense. The craftsman could follow his artistic instincts, but it is doubtful if he gained much name or fame for his endeavors. Because of the scarcity of other surviving examples of Greek painting, modern archaeologists have become profoundly interested in Attic and Etruscan potteries. A few jars, somewhat more elaborate than the majority, were used as funerary vessels and buried with the dead, but such usage was an exception and never gained wide popularity.

The Romans carried the preference for undecorated wares to an extreme. They considered all adornments as decadent and favored a hard-fired, undecorated ware with a polished red surface. Conversely, the Egyptians buried their rulers in mortuary chambers adorned with priceless works of art. Naturally, this resulted in nearly all tombs being robbed a few years after they were sealed.

In the West the artisan was seldom recognized as an artist. He might have been paid well, but he was never able to cross the line which divided the tradesman from the gentry. One of the few exceptions was the architect who was employed on grand projects which honored both the living and the dead.

In Asia it was entirely different. At least a thousand years before the beginning of the Christian Era, China produced the connoisseur. He was a collector of art, with an appreciation of beauty for its own sake, and the utility of the object was of slight importance. Princes and rulers patronized craftsmen, gave them elaborate facilities, granted them unusual privileges, and rewarded them handsomely for an outstanding masterpiece. A genius might receive half a kingdom as a slight token of appreciation. It is obvious that under such inspiring circumstances, China produced some of the greatest art the world has ever seen. Bronzes of the Chou and Han Dynasties have come to be so widely appreciated and highly valued that they are among the most expensive of all art treasures.

From an early date, Chinese art was strongly influenced by native pantheism, which included many types of primitive magic.



Cyprus 1100-300 B.C. Single-handled jug, probably for wine storage. Typical pre-geometric decorations.

Food vessels were frequently protected by ornamentations in the form of guardian masks—strange faces with protruding eyes. Among the old Chinese, dragons, phoenix birds, and unicorns were accepted as actual creatures and frequently appeared on works of art as symbols of protection and good fortune. The practice of combining amulets with other artistic motifs, especially in woven and embroidered patterns, continued to the end of the monarchy. It was assumed that robes made from these fabrics were both decorative and protective.

Another interesting peculiarity of the cultured Chinese gentleman was his desire to participate in the artistic skills of the professional painter and poet. Thus, we find a large group of dedicated amateurs, especially in South China. It was considered not only desirable but necessary for the cultured person to express his own creative skill. At an early time, calligraphy was developed to an astonishing degree, and an example of beautiful writing was considered to be equal in every respect to magnificent painting or bronze casting. This is the

more remarkable when we realize that the educated Chinese had to memorize ten thousand word forms and practice the shaping of each character hundreds of times. Most Chinese paintings include laudatory poems or inscriptions, accompanied by vermilion seals.

The amateurs became known as *Bunjinga* painters. They were by profession scholars, historians, high officials of the government and even members of the Imperial Family. When opportunity permitted, they would retire to a bamboo grove, write poetry, discuss the nature of absolute consciousness or paint delightful landscapes on silk scrolls. A man might be an incompetent public servant, but he was still highly respected if his snow scenes were outstanding.

Such addiction to genteel pursuits was strongly supported by Confucianism which for centuries guided Chinese deportment. The refined person was content to live within his means. He might have few possessions, but if he could not have treasures that refreshed his soul, he preferred an empty room. To him, inferior belongings were worse than none. If he was wealthy, he would probably limit his collection of art to a group of outstanding objects, most of which were put away for safekeeping. As occasion required, he brought out one or two of his choicest possessions for his own pleasure or for the benefit of a few appreciative friends. Chinese of this type supported craftsmen, and for more than a thousand years and countless military and political crimes, the Chinese maintained their high standard of artistic appreciation. It was not until the opening of China to the West and the manufacturing of export goods that the products of Chinese artisans became mediocre. There was little opportunity for self-expression in mass production, especially for an indiscriminating clientele.

There was much more to the Chinese philosophy of beauty than the mere sensory pleasure which it afforded. It helped to maintain a high standard of living. We have all seen the disastrous consequences resulting from the collapse of artistic integrity. We observe the gradual decline in the graphic arts which have been reduced to symbols of protest and social upheaval. The collapse of theatre and the loss of all standards of literary responsibility are not merely unpleasant; they are a continuing source of mental and emotional sickness, civil strife and domestic stress. No civilization has yet survived the degradation of its arts.

In prehistoric times, man lacked the ability to create objects radiant with spiritual overtones. His productions were essentially archaic impressions of things he could see — imperfect, but often fascinating. Like a child, he was satisfied and, no doubt, quite enthusiastic over his work. Today we like to think that those primitive Picassos who fashioned the artifacts buried with their illustrious dead, were greater geniuses than has been suspected. The very crudeness of their productions might have been intentional. We say to ourselves that the ancient artisan could have fashioned a more realistic object had he so desired. Instead, he chose to create a caricature which thousands of years later we find amusing and intriguing. The truth is, the artist was trying to be literal. He wanted to make a horse that looked exactly like a horse. As far as he was concerned, he achieved his purpose. The men of old were not too critical, but they did have considerable respect for the dignity of honest, if inadequate, endeavor.

Bestowing spiritual overtones to physical things has always been a perplexing problem. Some of our ancestors believed that if they added wings to a horse they could break through the narrow bounds of literalism. The result was Pegasus, the companion of the Muses and the metaphysical symbol of heroic verse. Other pioneers hit upon the contrivance of making things appear important by increasing their size. A palace was larger than a private house; the temple was larger than the palace; and, finally, the huge tombs built for the sanctified dead were the largest of all. Ornamentation contributed to grandeur and became increasingly complex, obscuring most of the basic architectural forms. The great rock temples of India, the pyramids and colossi of Egypt, and the huge architectural projects scattered throughout the ancient world, served their original purpose which was to overwhelm the observer. Modern man is now engaged in restoration projects to make certain that these ancient wonders do not vanish from the earth.

It was inevitable that the classical concept of creative art would ultimately exhaust itself. Artists discovered that spirituality did not depend upon obvious contrivances. Integrity resulted from making things better rather than bigger. Superlative craftsmanship separated physical objects from the earthiness which was their common origin. The most beautiful examples of classical pottery are still

common clay, transformed by the hand of an inspired artist. If the brush of the painter or the chisel of the sculptor could transform natural materials into highly spiritualized forms, it was obvious that spirituality was an interpretation or a conditioned usage resulting from human vision.

All things seem to gain spiritual value because of rarity, and the altars of the old gods were adorned with priceless treasures. We read in the Bible how a cunning craftsman fashioned the ornaments of gold, silver, and embroidery for the temple of Solomon the King. Later, it became customary to venerate things for their antiquity or for sacred associations accumulated through the centuries. It also seemed appropriate that important relics of the past should be preserved in costly containers, gilded reliquaries, and iron-bound treasure chests.

In due course, the spiritualizing influence of religion resulted in a kind of alchemistical transmutation in the realm of the creative arts. The human soul, motivated by the highest possible convictions, began to dream of the universal reformation of mankind. The symbolism of the new heaven and the new earth were incorporated into the design of the great cathedral, temple, mosque, or shrine. Spiritual vision provided the motive for the project, but earth still bestowed the substances from which the sanctuary was constructed. The union of heaven and earth, of spirit and matter, of God and nature, became impelling factors which lifted art to its greatest heights of spiritual splendor during the Renaissance. Man was the builder, nature provided the materials, and God in man was the architect. We find this story clearly set forth in the account of the builders of the Everlasting House: Solomon, King of Israel; Hiram, King of Tyre; and a widow's son who was a great craftsman.

As a result of these changes, artisans found three levels of employment. They could produce sacred objects for the glory of God, extravagant trinkets to meet the demands of the aristocracy, or less pretentious goods to satisfy the humble aesthetic taste of their prosperous neighbors. Every nation of the world has developed a merchant class. In Europe, many private citizens first gained wealth and later social distinction by lending money at usurious rates of interest to popes and kings whose extravagances had exhausted their treasuries. It may be noted that the three golden balls that used

to adorn the entrances of pawnshops were originally the heraldic device of the powerful Italian family of the Medici. Wealthy burghers were often deficient in the more attenuated aspects of good taste, but they supported many arts and crafts and contributed to the advancement of artistic expression.

Whereas in China great statesmen painted charming little pictures of bright colored birds perched on *Prunus* branches, it was less common to find such delicate additions in Renaissance Europe. More often, aristocrats patronized art but had neither time nor inclination to cultivate such skills for themselves. With the rise of the wealthy businessman and his closer association with impoverished aristocrats, there were major changes in artistic appreciation. The merchant was not especially interested in altar pieces or vessels suitable for church ritualism. Occasionally, he financed traditional Madonnas and Annunciation scenes, often including his own portrait in the composition. The bourgeoisie, on the other hand, preferred family portraits, landscapes, hunting scenes and, oddly enough, paintings of food in various stages of preparation. The proletarian liked to assume that he had genteel ways, but when sitting for a portrait he nearly always revealed symptoms of an inferiority complex. As prosperity affected social consciousness, popular art, which appealed to the peasant and the innkeeper, made strong bids for social acceptance. The result was a marked deterioration in subject matter and, once again, spiritual values and material tastes divided and went their respective ways.

Eastern painters attempted to solve the most difficult problem in religious art: how should a perfectly illumined being, like the Buddha who transcended all human imperfections, be represented artistically? He was not a god and made no claim to divine prerogatives. Also, it would not be appropriate to deprive Buddha of his human qualities which so endeared him to his followers. The solution seemed to be the spiritualizing of the human body — especially the delineation of the face — by artistic contrivances. It must have an expression transcendently noble so that those gazing upon the picture or the image would become aware of the sublime achievements of the Buddha. The artistic canon decreed that the features were to be shown in complete repose free of all worldliness, but with no trace of austerity. This face has been depicted by artists

in every nation of the Buddhist world, and it always suggests an attainment of complete internal peace. In the Khmer art of Cambodia, the inscrutable expression of perfect inward realization is called "the smile of Angkor."

In painting, the image may be surrounded by a radiant halo, ornamented with beautiful design work in gold leaf. As each part of the composite picture has obvious symbolic meaning, the beholder sees the picture and experiences the meaning simultaneously. In the Orient, the principle differences between the Divine and the human is measured in degrees of understanding. The "Awakened One" understands all things and because of this perfect insight has loving compassion for all sentient beings. Thus, the face of enlightenment is free from all anxiety, uncertainty, resentment, or obvious authority. Man, lacking this perfection of insight, cannot experience absolute composure. Peace becomes the symbol of the Divine, and in imagery this sublime state of contemplative meditation is suggested by the facial beauty.

In the West, transcendent detachment from worldly concerns was seldom recognized as the ultimate religious goal. The tendency was to symbolize spirituality by the "heroic proportion" — a rugged kind of grandeur. The Grecian gods were divine autocrats, ruling the mortal world from the remote heights of Mount Olympus. They were gods who made war and floated in clouds over battlefields. For example, in the art of Michelangelo anatomy was strongly emphasized, even in such a celebrated painting as the Creation of Adam on the ceiling of the Sistine Chapel in Rome. Though exquisitely designed, the composition is completely literal. Mystical painters were the exception until recent times brought forth the genius of William Blake, Gilbert Watts and Alma Tadama.

In the course of time, Western man's concept of the nature of God changed considerably. Humanism emphasized the dignity of man and the human destiny. As a result, the feudal princes of Europe wished to emphasize the importance of their temporal estates. They were weary of living behind bleak walls of solid masonry with few comforts and conveniences. According to their thinking, power of estate should bestow appropriate luxuries. As a result of this rationalization, countless castles were gradually transformed into palaces; artistry took precedence over concerns of

offense and defense; and each baron and knight, according to his means, dramatized his possessions.

The palace soon came into conflict with the church, which had previously towered in solitary grandeur above the crowded houses of merchants and craftsmen. After the Reformation, much of the respect that had previously been bestowed upon the religious hierarchy was transferred to the titled gentry in their palaces, villas and chateaux. Most European countries were not especially rich in those days; and their rulers, in order to finance their various extravagances, were soon borrowing money from the wealthy bankers who had arisen among the merchant class. Thus, a banker came to see the inside of a palace, and having seen it, his ambitions gave him no rest.

In olden times it was customary for the principal church to face the main square of the walled town in which it stood. On the streets surrounding the church were the homes of the merchants and shopkeepers. The houses nearest to the church were usually occupied by the more opulent families. Areas were always left open for parks and gardens, and the square around the church was appropriate to the various festivals which local tradition had perpetuated. As the population of the old European town increased, the first areas to be sacrificed were the parks. Soon the houses rose to five or six stories and were so tightly pressed against each other that light could enter only at the front and back. There was little relief from this congestion until the invention of firearms — especially cannons — ended the practical value of city walls. By degrees, most of these were torn down, and the moats were filled in to provide new garden sites. In due course, these were also sacrificed to the need of expansion when these older communities were transformed into bustling urban centers.

Fortunately, the love of artistry did not die. The local architecture was not especially beautiful, but details could be added which resulted in considerable attractiveness. In Southern Germany, Austria, Switzerland, parts of France, and Northern Italy, painted houses decorated with various scenes from religious and secular sources have great eye appeal and compensate nicely for the drab colors of old walls and streets. Folk artistry became increasingly important, especially for those who could not afford the services of famous

artists. Ingenious citizens discovered their own abilities as exterior and interior decorators. Since European townsmen lived mostly indoors, they lavished considerable time and attention upon panelled walls, stately staircases, and heavy-framed paintings. In Asia, a house was only incidental and was placed in a beautifully landscaped garden where the family spent most of its time. As a result, the Japanese and Chinese favored stone garden lanterns and pagodas, miniature bridges, dwarfed trees, teahouses, and bamboo fences.

The search for spiritual value through the cultivation of beauty has continued into the present day; and we are still striving for the skill to reveal, through idealistic art, the wonders of the universe and the true dignity of man. Nineteenth century impressionism attempted to meet this need. It sought to glorify pure form and create non-objective designs. The painters of this school showed some inspiration and considerable audacity; but their productions, generally speaking, were not outstanding. They tried desperately, but unfortunately the desperation was somewhat too obvious. A few intrepid souls have attempted to force surrealism upon an unsuspecting and already confused modern society. The artist who had previously renounced the reality of matter simply dedicated himself to glorifying psychological aberrations. The spiritual overtone in such art can be explained only by the artist.

The modern art trend in Europe can be traced almost certainly to the introduction of Oriental art, especially by Dutch merchants. The Japanese have their own illusive technique for projecting abstraction upon silk. This is the specialty of the Sumi painters. They worked from a very simple concept: spiritual beauty is, like happiness, a by-product of integrity. Beauty is what remains when material forms are sublimated and is expressed most clearly by understatement. When we understate matter, spirit seems to appear. We may liken spirit to a blank square of paper or silk. With a few powerful strokes, the Sumi master creates the contrast between the spiritual and the material without destroying either. Form is reduced to essentials, and these essentials are remarkably beautiful. Space is the all-inclusive blank surface. It must be approached wisely and reverently. Man must always realize that space is the most important factor in art, for beauty abides in space as surely as man dwells in the natural world.

The evolution of European architecture gives us valuable insights into the unfolding consciousness of man. Broadly speaking, Romanesque architecture and cultural ethics dominated European life from the fall of the Roman Empire to the rise of the Church. Life was hazardous, and there was little or no consideration for the rights of the individual, whether he be a noble or a peasant. Protection was the major consideration, and those who had risen by fair means or foul to princely dignity built heavily fortified castles. Even when these huge structures had been erected on strategic hilltops, their lordly proprietors lived in perpetual anxiety behind their fifteen-foot ramparts of massive rock work. For the most part, these castled nobles chose not to live in the walled towns. It was easier to protect the peasants by continual watchfulness from the heights above.

The oldest castle that has survived is at Meersburg. The building was commenced in the 7th century by the Merovingian Kings. It later passed to the Carolingian rulers, who were succeeded by the Guelphs and the Hohenstaufens. For some time the castle was the official residence of the Prince Bishops of Constance. Each of those who came into possession of the castle by one means or another, left his mark in the renovations which were almost constant. Meersburg is an excellent example of Romanesque architecture. The most notable feature is the massiveness of the building, the walls being in many places ten to twelve feet thick and built of large variously shaped stones. There is not much in Romanesque architecture to suggest Greek or Latin culture, but many of the buildings were upon the sites of Roman fortifications. These were the old castles that could be defended almost indefinitely against even massive attacks. Many of them also had tunnels leading underground for considerable distances in case a besieged garrison found escape expedient.

As conditions became more settled, there was less need for continuous vigilance. Wars did not cease, but the dukes and barons no longer rode out in coats of mail to defend their lands in single combat. Those who could afford to do so simply abandoned their lordly prisons for more pleasant abodes. About this time also the churches took on the grandeur of the Gothic style, thus providing employment for many generations of skilled artisans. By this time a new and rather impressive building began to share honors with the local church. This was the Rathaus, or City Hall, presided

over by the burgomaster, or mayor. He represented a new kind of public official that had arisen among the people. With the passing of time, he was no longer just the mayor, but was referred to as the Lord Mayor. Around the burgomaster gathered the town council, which made its own laws, established the rules of community life, punished and rewarded as they saw fit, and achieved almost complete autonomy.

The guilds were also powerful forces in the community life of this time. Each town had a number of guilds with their various systems of apprenticeship. These organizations had peculiar rights and privileges and a deep sense of responsibility for the public good. From the interlocking procedures of the burgomaster and the leaders of the guilds, a secular type of education also came into existence. Soon the schoolhouse joined the buildings facing the principal square of the town. Thus, the civic center came into existence, and it was rare indeed that municipal difficulties had to be brought to the attention of the nobles in their secluded estates.

The Baroque style found favor with many feudal nobles, largely because it was sponsored by the extravagant kings of France. Gradually, the palaces and chateaux of the landed gentry came closer to the town but usually remained outside the actual gates. By means of these official residences, with their glamorous settings and fairyland buildings, the rulers of the small kingdoms and principalities exercised a strong psychological influence upon their subjects. The Baroque palace took over the dramatic prerogatives previously exercised by the Church. To compete with this, the churches themselves adopted the Baroque style, emphasizing temporal splendor rather than spiritual grandeur. The higher clergy also chose to live in the grand manner, each holding court in his diocese. The citizenry, obviously confused, was no longer certain whether primary allegiances should be given to the Church or to the palace. In the course of time, the palace won, establishing a way of life which emphasized the "divine right of kings." By this clever expediency, rulers gained the moral support of the Church, which of course benefited greatly from the munificences of the aristocracy. From here on, much depended on the nature of the royal autocrat. If he was kindly and honorable, his community flourished, but through avarice and over-taxation, he could bring discontent which led in the end to open

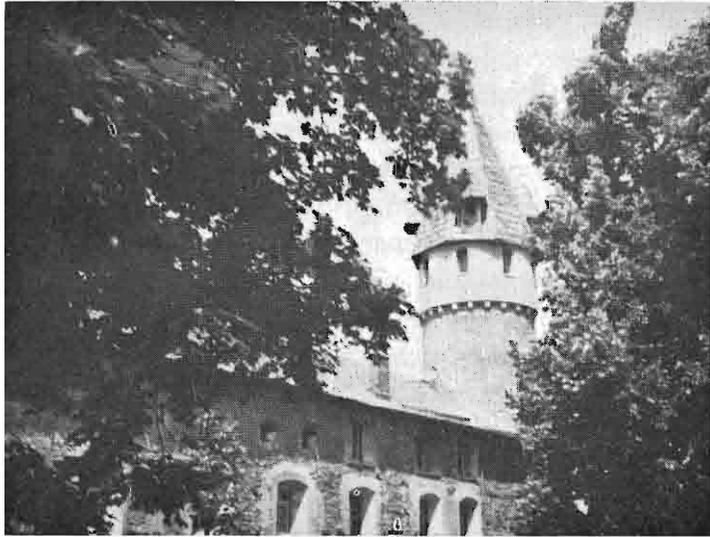
revolution. In most cases, however, the emperors and princes found that things went smoothly, as long as they could overwhelm the townfolks with the regal grandeur of villas, chateaux, and Schlosses.

Laws govern all things in nature, and there are certainly indications that castles were directly influenced by the operations of the law of karma. Throughout Europe, ancient castles still stand as mute testimony to the militant instinct of our ancestors. A castle is nothing but a fortified residence. It is a home with bars and moats, turrets and battlements, and often a dungeon with instruments of torture. Such buildings are now largely tourist attractions, and there is no doubt that they are picturesque and contribute much to the foreignness of the atmosphere.

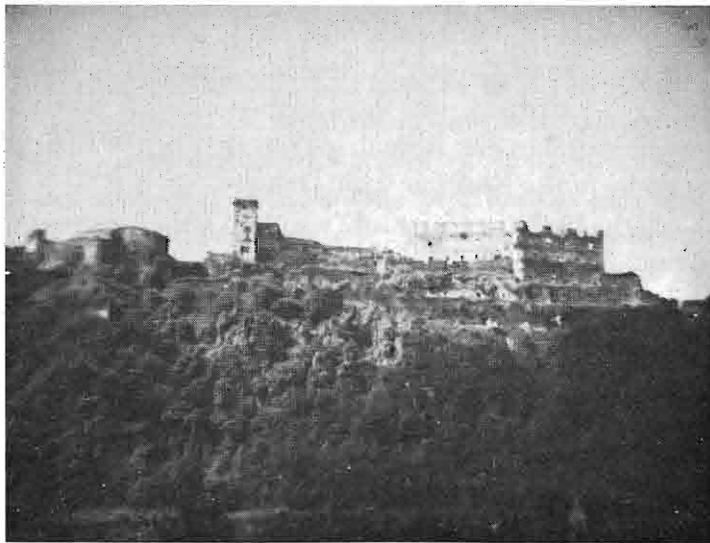
One of the most famous groups of castles in Europe extends along the gorge of the Rhine River, between Mainz and Bonn in what is now West Germany. In this section of the Rhine, there are more than thirty castles, most of them perched on steep hillsides as grim reminders of European feudalism. The guide books tell us that these castles were built during the Middle Ages but as this period extends from 400 A.D. to 1400 A.D., the guide books' statement is not exactly precise. The first few centuries of the Middle Ages were called the Dark Ages, during which time Europe was struggling to survive the collapse of the pagan Roman Empire. The Romanesque architecture of Germany was based upon designs and structural techniques, inspired by the Roman legions that penetrated and fortified the regions of the Rhine and the Danube.

Obviously the building of a castle required abundant funds, a huge labor force, and suitable incentives. Usually, the incentives came first. The feudal nobility included many belligerent men who eagerly looked forward to the prospect of annexing the properties of their neighbors. When selecting the site for a castle, there was very little consideration for the beauties of the region. The building was placed strategically for the twofold purpose of withstanding siege and having a clear view of the traffic on the Rhine.

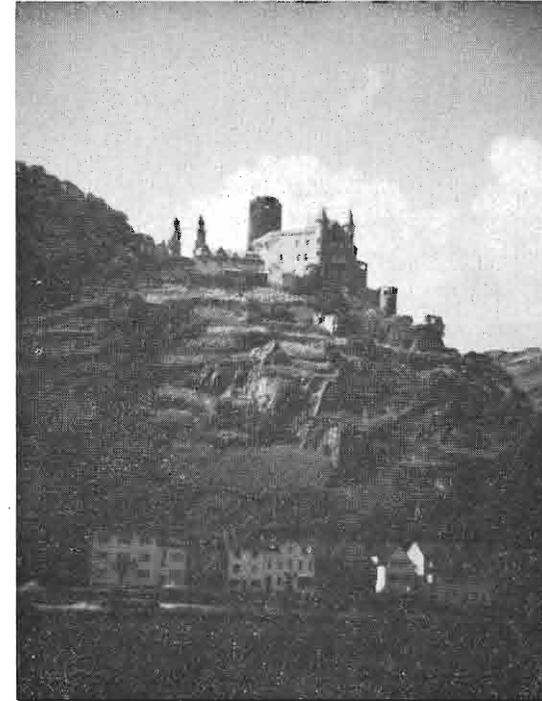
Near the center of the castle enclosure was a tall tower, round or square, which served as a landmark for approaching friends and a strategic place for the lord of the castle to direct the troops in case his residence was besieged. When necessary, there were moats and drawbridges and other complications to prevent easy access.



Part of the old City Wall at Ravensburg and One of the Old Towers.



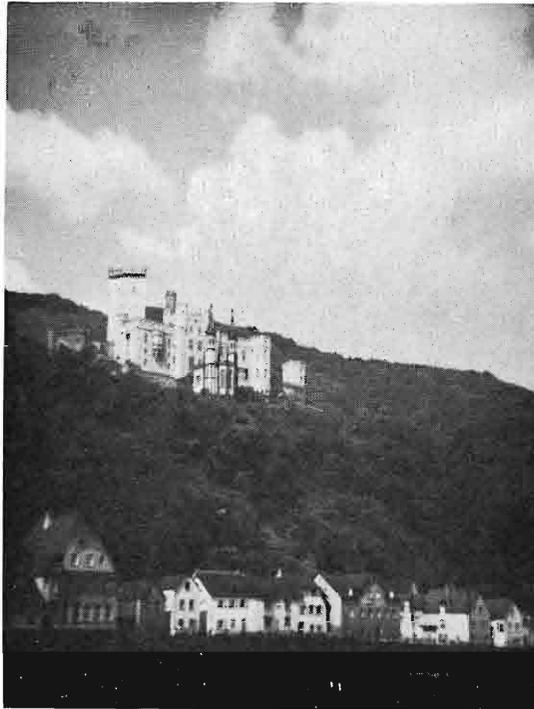
The Ruins of Rheinfels above St. Goar. This castle was built in 1245 and was a practical fortress as late as the 18th century. Finally destroyed in 1794 by French troops. Property of St. Goar and partly lived in. Has local museum and restaurant. Open daily in the summer.



Castle Katz above St. Goarshausen. Built at the end of the 14th century. Restored at the beginning of the 19th century. It is now used as a school.

The typical castle was an extensive but decidedly gloomy and uncomfortable abode for the owner and his family. There were also structures set aside for such necessary purposes as the storing of supplies, the repairing of swords and armors, and the housing of favorite retainers. All castles had chapels, presided over by some dignitary, often related to the feudal lord, whose duty it was to protect the spiritual destiny of the establishment. Many of these chapels contained notable works of art, usually pillaged from other castles.

Life was not especially pleasant and romantic in those days. The luxuries which have become common to the average person of our generation, were unknown in the heavily fortified residences of yesteryear. At any moment, guards on the wall might announce the approach of a formidable army, led by an ambitious nobleman or a belligerent bishop looking for a new palace.



Stolzenfels Castle above Kapellen. Stolzenfels was in a ruined condition for a long time, but was reconstructed by King Friedrich Wilhelm IV of Prussia. It is now a museum.

The religious center remained in Rome, and thus the Rhine became an important thoroughfare when the centers of secular life moved northward. Rich merchants followed the course of the Rhine in sending their goods to the outlying provinces. The narrow gorge was easily guarded, and along this route a number of toll stations were established. Here, merchants and travelers had to pay tribute for the right to pass through the region. At one time there were over thirty toll stations along the Rhine, and woe to anyone who attempted to evade the charges.

The gorge of the Rhine became a favorite abode of emperors, kings, archbishops, barons, and cloistered abbots. It was also a comparatively safe retreat for medieval gangsters. Many castles were built or captured by robber knights who lived by plunder and periodically

confiscated cargoes of merchandise, or waylaid poorly attended travelers. For a time, this unhappy state of affairs was tolerated, but as traffic increased and complaints multiplied, the day of reckoning came.

In the 13th century, a league was formed against the banditry along the river, but the situation was not actually corrected until Rudolph of Habsburg attacked and destroyed several of the castles. Only one, the castle of Rheinfels, successfully resisted the king's armies. Later in the century, the turmoil associated with the Thirty Years' War spread further destruction along the Rhine. By 1648, when the difficulties were arbitrated, most of the castles had been plundered or destroyed. Those that survived the ensuing emergencies came to an unhappy end during the French Revolution. Even great Rheinfels was leveled by artillery fire and the use of heavy explosives. These circumstances account for the fact that none of the castles has survived in its original form.

In the 19th century, a strong nostalgia developed in Europe. Ancient objects developed an aura of sanctity from age alone. Somewhat earlier, the German poet, Goethe, had written a poem of chivalry based upon the moral influence of medieval castles upon the character of modern man. The Rhine gorge became the shrine of German Romanticism and, as the number of travelers increased, the fame of this castled region spread throughout the world. It was then that governments and private citizens felt the responsibility to rebuild these gloomy old landmarks. Much of the reconstruction was carried on by famous and skilled architects; and as the project unfolded, early legends were revived and new ones were invented to add glamour to these grim old fortresses.

The 20th century has not been noted for romantic notions. Only occasional travelers become rhapsodical about Rhine castles. Nowadays, excursion boats capitalize on the view, and vintners point with pride to the grapes that grow in the shadows of ancient towers and parapets. Some of the castles are still in the state of dramatic ruin; others have been reconditioned as private homes for families in no way related to ancient gentry. Several castles have become schools and youth hostels, and a number have good restaurants where the local wines can be tasted while enjoying a substantial German meal.



Interior of the Baroque Chapel at Weingarten, Württemberg. The ornate altar and pulpit are typical of the excessive lavishness of this style.

One does not hear much about haunted castles in Germany. They are more numerous in England. The chapels of the old castles are small ecclesiastical museums, and rather good art may await the patient traveler who is ready and able to climb the steep hill to the heavily shadowed door.

One cannot view these old fortresses from the deck of a Rhine steamer without some degree of moralizing. To the early Teutonic tribes, the Rhine was a sacred river and along its banks was lived out the tragedy of man. Here the Rhine maidens guarded their golden treasure, and here Siegfried, the hero of the world, lived and died as destined by the curse of the Nibelungs. It was on the great rock by the Rhine that the Lorelei sang her tragic songs luring boatmen to destruction. Now everything is neat and commonplace. Factories line the upper reaches of the Rhine; countless industrial installations crowd its banks before it mingles its waters with the North Sea. Yet, in a way the story of the Rhine and its castles tells the tragic tale of man's perversity and its inevitable consequences.

THE ROMANCE OF OLD JADES

by
M. Genevieve Stiles

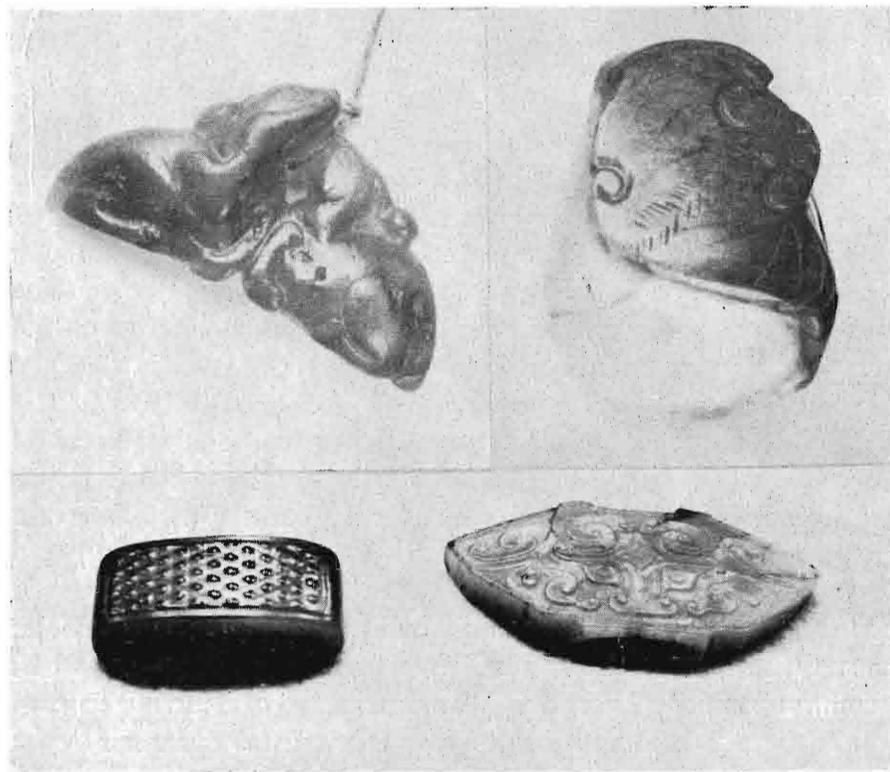
*I give you a piece
Of jade born when earth was young
And lovely to touch—
Jade carved by an unknown hand
Dead two thousand years ago.*

"O Heaven, when I speak to you, there is but one stone through which I can speak — jade; for it alone is worthy." When some ancient Chinese thought this thought for the first time we do not know, for that moment is lost in prehistory. All we know is that jade has long been the sacred stone of China.

Most people think of jade as green, but our early jades were most often of other colors — brown, grey, white and even black. Let us get acquainted with these early jades going back to the Shang-Yin Dynasty (1726-1122 B.C.) on through Chou (1122-249 B.C.) and ending with Han (220 B.C.-206 A.D.). We find them fascinating and hope you will too, and in case you aren't too familiar with jade, let me tell you that "carved" jade is not carved at all but ground by using fine sand and jewel dust. Also, since I have no picture to show you of the pi (the disc through which Heaven was addressed by the emperor), let me say that it was a large round flat piece of jade with a hole in the center. Early pi were plain, but later elaborately decorated. Soon pi of all sizes were made, some to be worn as amulets, as were small animals and other ritual pieces of jade.

The twin fawns illustrated here are of the Shang-Yin Dynasty and somewhat naturalistic. In view of the fact that they have no decorations on them, as was customary with jades during that period, I believe they are very early, close to prehistoric, when jades were unadorned. One old Chinese has said that, according to the discoloration and pitting, this particular piece was buried three times.

The sword-fitting we present is of Han Dynasty origin and may have been originally green but has faded with the years. It probably formed the mouth of the sheath into which the sword was placed. It is decorated with the millet, or rice pattern consisting of a series of tiny knobs, a very popular pattern in ancient and modern jade designs.



Upper l. Twin Fawns 5 x 2-1/2 cm.
 Lower l. Sword Sheath Fitting 4-1/2 x 2 cm.
 Upper r. Bat and Peaches 4-1/2 x 3-1/2 cm.
 Lower r. Sword Guard 7 x 3-1/2 cm.

Another Han Dynasty piece is a white sword-guard with a T'ao T'ieh mask and scrolls representing clouds on each side. Experts disagree on the origin of this grotesque mask, which looks like the horned head of an animal with the lower jaw missing. Although there is disagreement on meaning, more seem to think it is the spirit of the storm and possibly of fertility rather than that of the ogre of gluttony. Dr. Berthold Laufer believes this beast is derived from the Tibetan mastiff, Dame Una Pope-Hennessy favors the tiger, some think it comes from the dragon, and at least one person (Hamilton Bell) thought it was inspired by the Gorgon's head in Greek art. Another rather far-fetched idea is George Savage's link-

ing this mask with the totem-poles of American Indians, suggesting a common origin for both Chinese and American Indian art. In any case it is an old, old symbol.

The immortals according to Chinese mythology did not live forever. Instead, they needed to go to the garden of the Taoist Fairy Goddess, Hsi Wang Mu, once every three thousand years to eat the peaches of immortality when they ripened. These peaches were flat as you can see in the picture of the bat and the peaches, and flat peaches are still grown in Chekkiang Province, China. Thus, peaches stand for immortality and the bat for happiness since the Chinese symbol for "bat" is similar to the character for "happiness." This particular piece of jade is of the Han Dynasty and is known as chicken bone jade, for the passage of years with perhaps aid of fire or burial have changed the peaches into a delicate ivory color; the bat is a golden brown.

Our tiny brown three-legged frog of the Han Dynasty in an indirect way relates to Hsi Wang Mu; for it was she who about 2500 B.C. gave the legendary chieftan, Hou I, the Elixir of Immortality. Although he hid it, his wife, Ch'ang O, found it, swallowed it, and flew to the moon where she was changed into the three-legged toad which even to-day the Chinese see on the face of the moon along with the hare and the Acacia tree.

Black nephrite (the fibrous form of jade) is very rare, but we have a piece of Han jade in the form of what I call a "double-headed fish-dragon". It seems when a carp finally swam over the falls of the Yellow River, he became a dragon. Thus this piece of jade symbolizes the student striving to pass his examinations. He hasn't quite made it yet as his tail is still that of a fish. The cloud pattern on both sides of him has been worn from much fingering, for the Chinese to this day fondle jade to soothe their nerves. Also, the "knot" on his abdomen is used to stroke the spine of a patient, so perhaps our fish-dragon once belonged to a physician.

It was customary for the Chinese to decorate their dead with pieces of jade. For example, a cicada (standing for resurrection) was put on the tongue. One beautiful stylized piece is of dark brown jade and dates back to Han. Our American cicada is the seventeen-year locust, which hibernates for that period, then comes forth to mate, lay eggs and die.



Upper l. Three-legged Toad 3-1/4 x 2-1/2 cm.

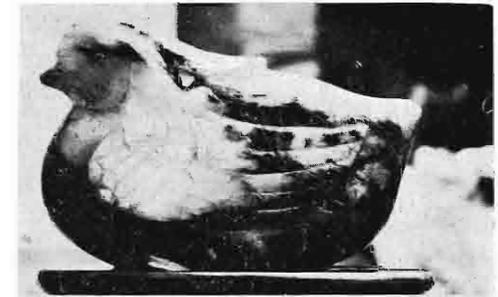
Lower l. Stylized Brown Cicada 6-1/2 x 3 cm.

Upper r. Double-headed Fish Dragon 6-1/ x 4 cm.

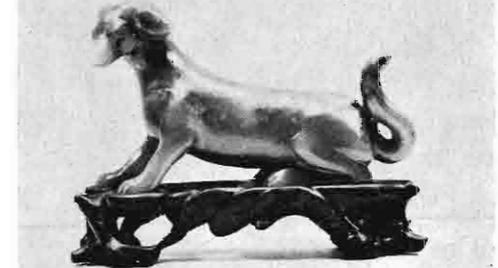
Lower r. White Cicada 5-1/2 x 3-1/4 cm.

The fat white cicada you see in the picture was carved during the Han Dynasty. It was probably a tomb jade, as remains of loess still cling to it. Of all my jades it is the best for feeling as it actually seems soft to the finger tips, probably due to two thousand years of stroking by Chinese fingers.

Mandarin Duck
6 x 4-1/2 cm.



Green Greyhound
10 x 6 cm.



Tiger (Shang-Yin)
with Belt
4-1/2 x 2-1/2 cm.



The Mandarin duck has long been loved by the Chinese and is symbolic of devotion as these ducks mate for life. Our Han Dynasty duck is one of a pair, one given to each of a pair of lovers. It has but one wing, putting forth the idea that a wedded couple should live in such harmony they need only two wings (one from each duck) between them to fly.

Our pale green Greyhound is supposed to have been carved in the Han Dynasty and was buried for many years, some clay still adhering to him especially between his toes. He was probably carved at least as far back as Tang (618-906 A.D.) as the Greyhound was not carved after that period; the popular form henceforth was the Foo-dog or Lion-dog. I am sure he is older than Tang since the hounds carved during the Tang Dynasty were static, and our dog is far from static.

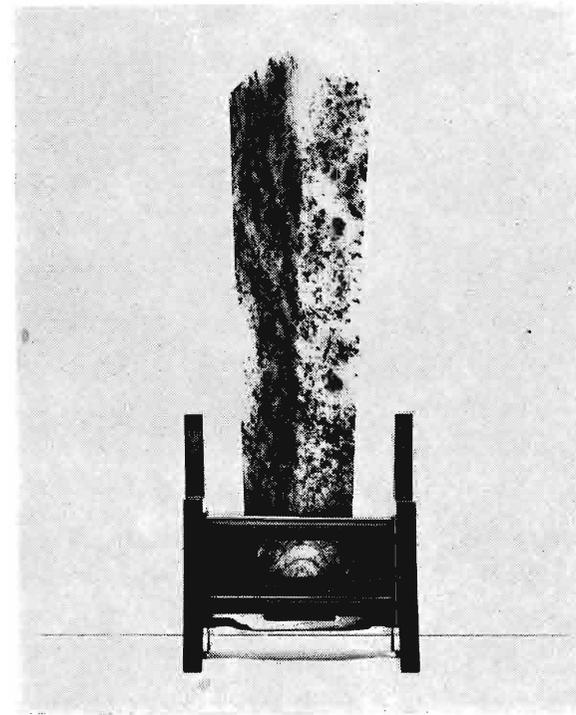
He has just sat down after running; even one of his ears has flopped backwards. Poor fellow! I can almost see him pant.

The six ritual jades were an early development in Taoism. One was the pi (pronounced "bee") representing heaven. Another was a geometric figure called a Tsung, square outside and round inside; it stood for earth. The dragon symbolized the Yang beast of heaven, the Kuei stood for the East while the West was worshipped through a ritual jade in the shape of a tiger and a half-pi called a huang was used for the North. No examples of the jade used in the worship of the South have survived. Of the ritual jades I have a Pi (but of the Ming Dynasty), two Tsungs, two tigers, two dragons and a Kuei, although none of them were likely to have been used in actual worship with the possible exception of the Kuei. It is believed that tiger jades were flat, but no one really knows.

The Kuei probably evolved from some knife-shaped implement of the Stone Age. Kueis were conferred by the emperor as symbols of power to people ruling under him. In my collection is a Kuei of tan jade mottled with brown and the body of it was probably carved during the Han Dynasty. However, the later Chinese had a habit of carving any plain surface. The twelve ornaments were added about Sung times (960-1279 A.D.). These twelve ornaments date back to the Emperor Shun (2255-2205 B.C.). According to the decree of the emperor, garments were decorated with the ornaments, but only he could wear all twelve of them or the sun, moon and stars.

The tiger once roamed the plains of China and beside ruling over the western part of the sky as a constellation, it was also used in the worship of autumn and winter. The rudely carved grey tiger in the picture dates back to Shang-Yin. As he has a hole in him, he was probably worn as a girdle jade. The most interesting and bewildering part of him is his belt, and it was some time before I solved that riddle. Whereas we Westerners see the hunter, Orion, in the sky, the Chinese see only his torso, which to them looks like a tiger. As Orion has three bright stars (his belt), what could be more natural than to carve a belt on a jade tiger who represented Orion?

There is a contrast between our belted tiger and the small black and white tiger of the Han Dynasty—probably late Han as he is undecorated. Since he is so smooth and beautifully carved, he indicates

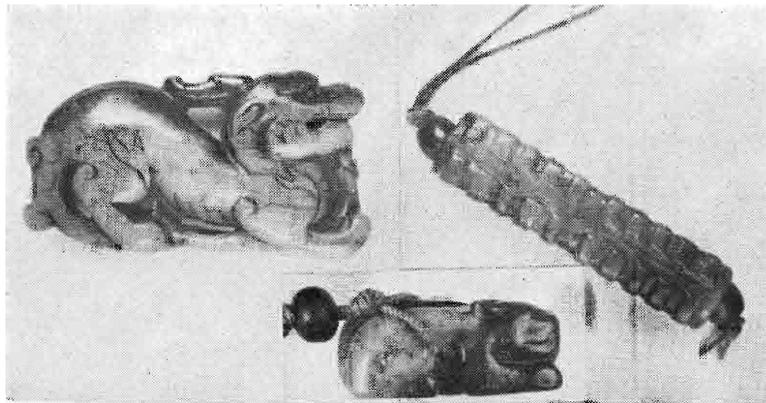


Kuei 20 x 5-1/2 cm.

the improvement in jade carving which came with the invention of iron tools. He is undoubtedly an amulet.

The dragon (Han Dynasty) is, as are all Chinese dragons, a benevolent creature in contrast to the fierce Western dragons who needed to be conquered. He stood for the male principle, the Yang, as we have stated above and was a composite being with the horns of a deer, head of a camel, ears of an ox, etc. He changed over the centuries from the dragon you see in the picture to a creature with a mane and a tail of several branches. The dragon illustrated here is my pocket piece, and to me the dragon stands as a symbol of China herself.

Our one piece attributed to the Chou Dynasty is a miniature Ts'ung. It is brown and tan in color and so beautifully carved that I think it must have been made late in Chou and just before Han, as iron tools were probably used. My little Ts'ung no doubt hung from some man's belt. I wonder if it tinkled as he walked.



Left: Dragon 5-1/2 x 2-3/4 cm.

Center: Tiger (Han) 3-1/2 x 1-1/2 cm.

Right: Ts'ung (miniature) 5 x 1 cm.

It is said that a Chinese woman knew her lover's approach from the sound of his girdle of jade.

Now that you have been introduced to some really ancient jades, let me tell you that jade-collecting can be habit-forming. Once you have caught "jade fever" there is no cure. Falling in love with a "new" piece of jade can be exciting and after all it is not like falling in love with, say, a diamond or a ruby, for jade is "the stone of heaven." So you tell yourself and if it's a question of money, you remind yourself that the price of jade always goes up; therefore, jade is a good investment. It is also an education, for securing your piece of jade is only the first step. Then comes the fun of research, looking into folklore, tracing stories back into antiquity—oh yes, and tripping up the experts. You may even have the fantasy that you have discovered a secret they don't know. Confidentially, I am sure my old Shang-Yin tiger with the belt on is actually the real ritual jade used in the worship of the West and the beauty of my theory is that nobody can prove me wrong.



In Reply

A Department of Questions and Answers

QUESTION: *As you have made an extensive study of ancient religions and philosophies, why do you fail to expose the false and undesirable teachings which they contain?*

ANSWER: Nearly all so-called inspired writings include some beliefs that are objectionable to the modern reader. There are also numerous doctrines which conflict with our present knowledge of the universe and man's place in nature. Some scriptural writings condone war and give support to religious intolerance and sectarian conflict. The real problem is to determine, if possible, the practical value of theological controversies. What do we actually gain by downgrading beliefs that have in many ways benefited mankind and strengthened the devout in times of need?

The outstanding American agnostic of the 19th century was Colonel Robert Green Ingersoll. He was a United States senator, a successful lawyer, and the leading champion of the opinions of Charles Darwin. Ingersoll lectured extensively on what he considered higher biblical criticism. He was extremely popular, drew large audiences, and charged a high fee for his services. Ingersoll's complaint was largely against religious institutions; and while he did not deny the existence of God or the immortality of the human soul, he was skeptical of most sacred writings, feeling that they revealed too much human intolerance.

To understand the inconsistencies of holy writ, we must place these writings in their proper reference frame. With the exception of the Koran, the authorship of scriptural books is uncertain. Most of them were compiled after the founders of the faiths had departed from this

world. Various councils were convened to compare and arrange points of doctrine, and the delegates frequently quarreled among themselves. The early fathers of the Christian Church had great difficulty in determining the basic canon, and even today sectarianism reveals lack of agreement on several important issues.

A number of the world's greatest spiritual leaders were contemporary and lived about 2,500 years ago. The list includes Lao Tze and Confucius in China, Buddha in India, Zoroaster in Persia, and Pythagoras in Greece. Their world was very different from the time in which we live. Travel was difficult, printing had not been invented, and education as we understand it today was nonexistent. No division had been made between religion, philosophy, and science. They were all in the keeping of the priests of the State religions and were communicated under the strictest obligations of secrecy. The sages and prophets of the ancient world were not building upon a sophisticated structure of previous knowledge. They were truly creators and discoverers, and upon their finding a large part of modern learning depends. It is not, therefore, entirely remarkable that Aristotle was never able to decide with certainty the exact number of teeth in the human mouth. In a time when it was universally believed that the earth was flat, we cannot be too surprised if early scientists failed to discern the correct curvature. The old prophets can be criticized for their references to the four corners of the world, but no one is much concerned with such details in the presence of larger problems.

We are all strongly influenced by our environment and our historical orientation. No human being has ever escaped completely from the biases and prejudices of his generation. It is natural to assume that familiar patterns will endure forever and that the dogmas we accept will dominate the policies of our most remote descendants. Those who lived long ago were burdened with many of the problems that confront us today. Warfare was almost continual, most rulers were tyrants, businessmen cheated each other without moral qualms, and religion adapted itself to prevailing attitudes or perished. There has been no time in the long, sad story of man's experience in which he was able to live according to the moral and ethical codes which he declared to be divinely inspired.

Reformers, from Moses to Mohammed, labored principally with

their own countrymen. Nations and races were continuously falling into sin and being raised up again by prophets sent by the Lord. This was also a dangerous time in which to prophesy. Outstanding success or failure might prove tragic. From tents in the desert, from campfires along caravan routes, from mud huts and caves in the sides of hills, came some of the most magnificent literature that mankind has ever known. To ask why it was not done better is an ill-considered question. The wonder is that it was done at all.

Saviors, redeemers, and reformers arose because older institutions had failed, and the region had fallen into iniquity. Reformers are naturally inclined to be over-critical, and this was certainly the case with the attitude of the early Christians toward the Romans. The same conflict marked the relationship between Hindus and Buddhists. One of the quickest ways to terminate a career was to defy customary procedures. There were always entrenched factions which had authority but very little vision. These had the tendency to eliminate troublemakers on one pretext or another; martyrdom was not an unusual fate for the nonconformist.

All of the great religions of mankind originated on the Asiatic continent. Terrain, climate, and the productivity of the soil had much to do with the quality of human believing. Where food was bountiful, deities were regarded as benevolent. In more rigorous climates where the struggle for life was continuous, the gods were made of sterner stuff. Experience contributed much to early religious thinking. For example, some Central Asiatic tribes conceived that the god of death had four faces. This made very good sense to the faithful, who placed such images at crossroads so they could guard all directions at the same time. Crossroads were in turn symbols of death, because pestilence was brought from one community to another by travelers. This would not be especially significant to most modern folks, but in Europe during the periodic ravages of the Bubonic Plague, every crossroad had a wayside shrine to protect neighboring communities. Much of our religion has lost its meaning for us, and probably we shall never understand the minds of our remote ancestors. Trying to justify them, we have hit upon the happy contrivance of interpretation. What does not seem to make sense literally may have a valid symbolical meaning, and by this strategy we have lifted a number of issues above the level of controversy.

Plato has been blamed for being an aristocrat, and Socrates for being a proletarian. Saint Paul has been severely reprimanded for his negative attitude toward women preachers, and Buddha for depriving his disciples of worldly pleasures. Many feel that Confucius went to excess in veneration for elders, and Lao Tze for his pronounced tendency to venerate no one. We could put together quite a story about the foibles of the immortals, but there seems to be no real justification for the labor. Higher criticism has a tendency to weaken the structure of idealism which is already seriously undermined by skepticism and cynicism. It is far more important for us to weigh the good rather than the evil and gain whatever encouragement we can from the heroic labors of the past.

There is an old story about a stranger who visited Athens in order that he might meet Socrates. Never having seen the great philosopher, he accosted a citizen and asked for a description of the master. Socrates, who described himself as resembling a satyr of such fearful aspect that dogs seeing him ran away with their tails between their legs, was not noted for his physical attractiveness. The stranger finally found the old teacher and later described him as the handsomest man he had ever met. The man was accused of intentional misrepresentation but answered quietly. "The longer I studied with him, the more handsome he became." It might also be said that the more we contemplate our heritage of wisdom, the more splendid it appears to us.

The Egyptian pharaoh, Amen-hotep IV, more generally known as Akhenaten, was born about 1388 B.C. Of this great mystic, Charles F. Potter, in his *History of Religion*, writes: "He [Akhenaten] was also the first pacifist, the first realist, the first monotheist, the first democrat, the first heretic, the first humanitarian, the first internationalist, and the first person known to have attempted to found a religion. He was born out of due time, several thousand years too soon." It makes little difference that Akhenaten might be deficient in modern knowledge or could have mistaken ideas on a variety of subjects. He was a great and dedicated human being. He believed in the equality of all men and in a god who protected the enemy as well as the friend, and chose to allow the fall of his dynasty rather than to wage war. On the base of the mummy case of Akhenaten are the following words in the form of a prayer: "I breathe the

sweet breath which comes forth from Thy mouth. I behold Thy beauty every day. It is my desire that I may hear Thy sweet voice, even the North wind, that my limbs may be rejuvenated with life through love of Thee. Give me Thy hands, holding Thy spirit, that I may receive it and may be lifted by it. Call Thou upon my name unto eternity, and it shall never fail."

A few experiences of reading the old books and scrolls bring us very close to the dreamers of past ages. They shared our hopes and founded religions that have in many ways advanced human society. Their wisdom surely came from within themselves, and it was just as difficult for them to put their thoughts into words as it is for us to share our visions with unbelievers. Why should we try to discredit these giants of long ago whose crimes were the same as that of Prometheus, who was chained to the peak of Mount Caucasus for bringing light to mankind? If we choose to pass over what appears to us to be an uninspired section of text, we follow an old accustomed rule. Whether it be the Bible or the Koran, the Pentateuch or the Confucian Analects, there is much of value and something that has lost meaning for our age. Countless Christians have read their Bibles without being disturbed or disillusioned. Some passages are seldom quoted, and it would take an heroic clergyman to select one of them for a sermon. To compensate for some dubious revelations, we have the Sermon on the Mount — the perfect statement of the Christian faith. I have actually heard ministers say that it is virtually impossible for a modern Christian to live according to the Beatitudes. This is another reason for certain objections against sacred writings. We reject them because they demand more integrity than we wish to practice. It is easier to discredit a good code than to admit that it is too severe for our liking.

No nation has ever been great that did not have an enlightened religion or failed to produce philosophers and mystics. Even in those days when kings took oath of office on the scriptural books, there were imperfections in the texts and statements of doubtful authenticity, but no one cared. The grand theme of man's creation, life, death, and resurrection, like a magnificent symphony, brought peace and joy to the spirit. It is not very valuable to debate the authorship of scriptures or to doubt that they were written first in letters of fire by the finger of the Eternal God. However they came into being,

they are the story of an endless searching for a Promised Land. Through the weakness of his own character, man struggles upward to the light of truth. Even if we say, "What is truth?" we shall find no agreement, and yet it is obvious that somewhere within the human heart is that mysterious power which the Egyptians called "The Opener of the Doors." Religions came through the hearts of men from some mysterious source that many have called God. In the course of ages men have translated and re-translated their sacred books. Much of the original meaning is lost or obscured by pious editing. Yet every day that one spends with the beloved shadows of long ago is richly rewarded. For a moment we can transcend our own weaknesses and become at least dimly aware of those foundations in eternity which are especially important when we are the victims of our own confusions.

Most sacred writings reveal almost diagrammatically the message which they contain. This message is always in some way a key to the improvement of human character. There are certain things that we must know, others that are wise for us to believe, and a few that are more or less optional. Put all these religions together, and you have most of the answers to the present discord. One lesson comes from China and another from Persia. Buddha left his Noble Eight-fold Path, and Zoroaster the Hymns of the Avesta. Perhaps, then, I may be excused if I do not attempt to disparage any man for his imperfections. We now have the necessary skill to correct the old cosmologists, so there is little likelihood that we shall be the victims of their errors. Fashions have changed — we neither dress like the ancients, nor think like them, nor eat their kind of food, nor make pilgrimage to their shrines. Yet, we have their problems. We suffer as they suffered. Their sorrows were similar to our own. We should be very grateful that we have inherited both their problems and their dreams.

Someday, other prophets will write books. As before, we shall persecute them in their own time and honor their wisdom in later ages. There will always be enough of criticism; there is no need for more. By telling those who are interested something of the nobility of human character, I think we can accomplish more than by demolishing the lives and labors of those who were indeed the best and wisest of our brethren.



Curiouser & Curiouser

A DEPARTMENT DEDICATED TO ALICE IN WONDERLAND

THE DARK CURTAIN OF HISTORY

The earliest antiquity lies buried in silence and oblivion, excepting the remains we have of it in sacred writ. This silence was succeeded by poetical fables, and these, at length, by the writings we now enjoy; so that the concealed and secret learning of the ancients seems separated from the history and knowledge of the following ages by a veil, or partition wall of fables, interposing between the things that are lost and those that remain.

LORD BACON

A strange intangible barrier seems to divide the prehistoric world from historic times. Behind this dark curtain is a primitive creation struggling for existence in a condition little higher than that of the savage brood family in remote areas of the modern world. The ancestors of present humanity scratched the earth with tools of bone and wood and fought the cave bear and the saber-toothed tiger. Their artifacts are a constant reminder of their untutored minds and simple requirements. Sometimes called "pre-Adamites," these progenitors of modern man lived in holes dug into the sides of cliffs and died defending their dens from others no better than themselves. Yet, if we may believe the reports of our anthropologists, these primitive beings are not so remote in time, for they wandered about the earth only twenty-five or fifty thousand years ago.

Contrasted to this picture of primogenetic struggle is the classical civilization of many ancient nations which can be traced back not more than 10,000 years. How rapidly certainties vanish into a general oblivion as we seek to push back the recordings of sober history. We think of China as very old, but what do we know of the Chinese prior to 3,000 B.C.? India, Greece, Egypt, and the civilizations in the Valley of the Euphrates are allotted not more than 6,000 years of explorable antiquity. Yet, the earliest monuments of these nations and races bear witness to an advanced culture and a considerable degree of scientific knowledge, especially in the areas of astronomy, chemistry, and architecture.

In the twilight between the known and the unknown is the sphere of legendry, the stories of gods and heroes who walked upon the earth in olden times. There were myths about the sun, moon, and stars; profound observations about life and manners, written with points of metal upon tablets of soft clay. There were also libraries in those days, palaces and shrines and temples. Skilled craftsmen built magnificent tombs for the illustrious dead. Cunning workers in metals, artists, and sculptors adorned the temples of antiquity. Where did these masters of arts and crafts actually come from? Who were their teachers? How did they emerge from the mindless past from which they were divided by only a few millennia?

Between the dawn and the darkness, between the now and the past hangs this mysterious curtain. Perhaps it is no more than an unrecorded sequence of events, but certainly there is an extraordinary break in our recorded histories. Rather than to assume that the human being received a sudden and miraculous enrichment of his powers and faculties, it may be wiser to seek a more reasonable explanation. Occasionally, we discover some relic from the other side of the curtain that indicates a higher degree of social and scientific attainment than we like to acknowledge. In the desperate effort to make all progress appear recent, we have created a cultural vacuum immediately prior to what we are pleased to regard as the genesis of historical civilization.

Have we failed to consider that the most valid evidence of culture is internal rather than external? Are we justified in estimating the state of man only in terms of his supremacy over the problems of physical environment? Is it possible that great civilizations existed

upon the surface of the earth so long ago that they have vanished entirely from the memory of the human race, except for scattered myths and legends? Did antiquity discover or re-discover the basic formulas of civilized existence? In Genesis, God commands Adam to be fruitful and replenish the earth. This would suggest that the old Chaldeans who fathered the Scriptures had at least intuitive awareness of the existence of pre-Adamite races.

If we drift along, meditating upon the esoteric traditions of Asia, interesting speculations come to mind. Suppose there had existed millions of years ago — possibly even earlier — a type of human being whose sensory faculties were centered in what is now called “the third eye” — the pineal gland in the center of the brain. This organ of perception could well have been focused on an entirely different level of awareness from that to which we are now bound by the limitations of our sensory range. Luther Burbank once told me that he believed that plants and animals live on an entirely different plane of consciousness than man, and that this may not be inferior to our own although beyond our comprehension.

The Greeks have their legends of cyclops and titans, and the Cabala of the Jewish mystics tells of giants who vanished away in the dawn of time. Could these be references to occurrences more factual than has been assumed?

A race living on the earth but not of the earth might fulfill its destiny and perfect its culture without leaving behind it the rubbish that accrues along the path of historical migrations. If this old race inhabited a different dimension of matter, it might have had no use for monolithic altars, stone-headed clubs, or crudely fashioned potsherds. The Golden Age before the fall of man does not necessarily imply an idealized version of present triumphs in stone, concrete, and construction steel. If we are baffled by the lack of physical remains of long-vanished glories, we can also ponder upon recently discovered human skulls more than a million years old which indicate a brain development approximately equal to our own.

Someday we may be forced to acknowledge either a physical or a super-physical culture of genuine importance on the other side of the dark curtain of history. The fables of the lost Atlantis and similar accounts are more than philosophic fiction. They are actually hypotheses fashioned to explain the origin of our modern way of

life. Most ancient peoples trace their cultures to mysterious persons who came to them from distant places and brought knowledge of arts, sciences, crafts, and trades. Hardly any old nations claim to have originated the learning which raised it from savagery. Wisdom was always bestowed, and those who gave it gradually were elevated to the estates of gods or culture heroes.

No matter what we study today, the source of the knowledge is obscure. Nations borrowed from each other, and to this endless cycle of exchange there seems to be no beginning. The roots of language are obscure; the beginnings of mathematics are unknown; and we have no way of discovering the first astronomers or the first musicians. We reach a certain antiquity, and then the subject of our research ends abruptly at some divine altar. Ever, we get the same answer: In the beginning, divine beings bestowed their blessings upon their human progeny. What vast secrets, what complex transcendental machinery, is concealed under the simple words "For God bestowed."

Behind the dark veil we perceive dimly the outlines of Atlantian priest philosophers and the semi-divine sages of the old Aryan world. If antiquity was possessed of extraordinary learning, this knowledge was vested in the hierophants of their esoteric cults. These priests were the servants of the winged serpent, whose coils represented the motion of cosmic life. The priestly guardians carried their serpent symbol to far places and distant lands as the peculiar mark and seal of their wisdom and authority.

Magic was the science of antiquity. The high priest was the master of magic, ruling like Prospero in *The Tempest* over an invisible empire of airy powers. Perhaps the dark curtain is really our own unwillingness to examine the source of our civilization. We have closed our minds to the esoteric arts. We reject the myths and fables and are content to assume that the gods and godlings of the twilight zone are but the troubled dreamings of minds that had not awakened from primordial sleep.

Burdened with preconception about what we are willing to discover and acknowledge, we contemplate the problems of our own beginning. Determined to find only a mindless wilderness extending on to infinity, we may well ignore many hints and intimations which would be worth careful investigation. It might be well to consider

with greater care and thoughtfulness Plato's fable of the cave. This philosopher describes a race of mortals living at the bottom of a well. In this cramped environment they explained all the mysteries of life according to their own limited perspective. At last, one among them resolved to climb out of the well and discover what lay beyond. When he returned and described the beautiful world outside, those who had remained behind declared him mad; and by common consent continued to live as they had before.

To pass through the dark curtain that surrounds us, we must enlarge our own capacity and acceptances. We live in the midst of an unknown; the physical universe is suspended in some mysterious way from causes as yet incomprehensible. We understand very little of our own place in the total universe and try to content ourselves by exchanging the common belief of our day. We are locked within the boundaries of a concept of life which we have proclaimed to be correct. Someday, thoughtful persons must decide whether they will remain true to prevailing opinions or cast them off in favor of a larger understanding nearer to the facts as they are revealed in the recordings of nature.



THE MYSTICAL AND MEDICAL PHILOSOPHY OF PARACELSUS

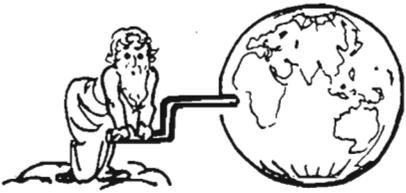
INCLUDING A REPRINT OF THE TRANSLATION OF THE
PARACELSUS ESSAY ON
NATURE SPIRITS

WITH AN INTRODUCTION BY MANLY P. HALL

This booklet is a reprint of the four articles on Paracelsian philosophy that appeared in our Journal in 1958 and 1959. The titles of the four sections are: Universal Energy; Sympathetic Forces Operating in Nature; Fundamentals of Metaphysical Healing; Invisible Creatures of the Elements. Paracelsus has been called "the most original medical thinker of the 16th century," but has long been the subject of a heated controversy involving the theory and practice of the healing arts. The essay on "Nature Spirits," published as a booklet in 1939, has been unavailable for many years.

Illustrated — 78 pages — art-paper cover

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HAPPENINGS IN THE WORLD

RECENT FINDINGS IN NUTRITIONAL RESEARCH

A recent scientific note was circulated through the Japanese press, calling attention to a seldom-discussed phase of nutritional deficiencies. A great many persons are of the opinion that food supplements are intended to compensate for deficiencies in the daily diet. The emphasis is upon the adulteration of foods and the loss of vitamins through packaging and preservatives. There is also a considerable group taking the attitude that health foods are a fad extremely profitable to the distributors and of doubtful benefit to the consumers. I know many, especially elderly people, who remember the good old days when it was assumed that we were all intended to eat "nourishing" food, and plenty of it. Poor appetites were viewed with alarm and were considered a symptom of constitutional defects. The question posed by the Japanese article is simple and direct. If we did not need food supplements twenty-five years ago, and they were unknown fifty years ago, why are they so desperately necessary today?

It is suggested that our contemporary way of life demands a major increase in certain nutrients. These additional vitamins and minerals are used by the human system to combat special types of fatigue and to compensate for the rapid depletion of the nourishment normally gained from food. In those dear, dead, days beyond recall, the primary purpose of an abundant meal was to provide the the body with the physical energy necessary to an active, but not stress-ridden career. The body burned up far more food when there were fewer conveniences and labor-saving devices. We have now reached the point where most of our physical food contributes to overweight, and the body is still suffering from extreme nervous fatigue.

How many persons have ever considered the amount of energy necessary to combat excessive noise? We must now create powerful defenses against destructive sound vibrations and the continuous recording of sound by the nervous system. The faculty of sight also needs an almost constant supply of specialized nutrition. An individual driving his car is suddenly aware of a developing traffic emergency. It seems for a moment that he may be involved in a collision. The shock and stress of this brief interlude calls for types of food that may be almost completely absent from the average diet. Such specialized nutritional needs were comparatively meaningless until Henry Ford insisted on inventing an automobile. Television programs which cause emotional stress, anxiety, and shock can do serious damage unless the materials necessary to maintain the psycho-biological balance of the body are readily available.

We drive a car to save energy, but frequently we are exhausted by unnoticed considerations. The simple vibration of the car works a hardship on body functions and sets up rhythms which can even affect the heart.

The general stress of progress is almost too severe for the delicate mechanism of the autonomic nervous system. The more rapid the tempo of living, the greater the strain becomes, and the probabilities of anemia increase proportionally. At the present time, the widespread tendency to criticize and condemn our neighbors, associates, relatives, and administrators demands more food. Yet when we eat heavily—and this is a favorite neurotic escape mechanism—we simply put on poundage and remain exhausted. The answer seems to be that we must increase intake of stress-defense foods. We must provide the system with nutrients that help us to be patient, kind, thoughtful, and relaxed. These virtues were never overabundant, but with our forefathers the cause of temperamental difficulty was personal and internal. Today, however, pressure is impersonal and largely external. Against the dilemma of environmental conflict, anxiety, antagonism, and frustration we must either live less intensively or strengthen the body for the burden of mental or emotional intemperance. Perhaps these factors explain why we are overfed and undernourished. We simply need nutrients to defend us against patterns peculiar to our own generation.



Happenings at Headquarters



The summer quarter activities program commenced Sunday, July 11th, with Mr. Hall's talk dealing with "When Pluto Enters Libra—A New Page in World History." The subject for Mr. Hall's following Sunday lecture was "The Clinics of Hippocrates—The Father of Medicine Still Points the Way"; and other lectures presented by Mr. Hall included "The Search for the Unknown God—The Secret Power that Rules All Things," and "The Noblest Experiment of all Time—The Unknown History of America." Sharing Sunday lecture times with Mr. Hall was Dr. Framroze A. Bode, who spoke August 1st on "How to Make Wise Decisions Regarding the Basic Problems of Life," and presented "The Evolutionary and Integral Yoga of Sri Aurobindo," on August 29th.

Mrs. Ruth Oliver, after a successful spring quarter of teaching at PRS, returned to us for further lectures on such material as "Signs of the Zodiac," "The Natal Chart—The Importance of House Position," and "How to Calculate the Birthchart." Wednesday evenings found Mr. Hall presenting thoughts on the subject of personal liberty plus a series of lectures on "Buddha on the Use and Abuse of Sensory Perceptions," beginning in August; and "Man's Heritage of Insight," presented during the month of September. Also on Wednesdays, Dr. Drake lectured August 4th on "Pythagoras, the Illuminator—His Training of the Disciple"; and talked on "The Supreme Quest—Man's Reality, Function, and Purpose in Life" the opening Wednesday in September.

Sharing Wednesday time was Dr. Charles R. Kelley, giving his first PRS lecture on "Mysticism and Mechanism—Civilization as a Mixture of Machines and Gods." Dr. Kelley comes to us after lecturing extensively at major scientific institutions in England, Italy, Germany and France under sponsorship of the NATO Division of Scientific Affairs.

We also sponsored three special Saturday workshops presented by the popular graphologists, Joan Gladish and Gisele Dalandi.

These sessions, given respectively on July 17th and August 14th, were "What Graphotherapy Does to Aid You in Understanding Yourself," and "How to Apply Psychological Space Theory to Your Handwriting." Their third workshop will be presented on September 18th, with the subject "Importance of Pen Movements for Resolving Specific Problems." Also appearing Saturday on July 31st and August 28th was our good friend, Dr. Framroze A. Bode. He lectured on the interesting subjects of "Cultural Heritage of India—Two Thousand Years of the Spiritual and Artistic India," and "The Great Poet and Patriot—Rabindranath Tagore," (Nobel Prize Winner).

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Vice-President Dr. Henry L. Drake has been quite active during this period. On May 6th, he presented a well-received lecture, "The Importance of Structure in the Life of Youth," before students at Los Angeles City College. This lecture, which dealt with guidelines for the lives of younger persons, was followed by a very vital and active question and answer period.

Recently, Dr. Drake also chairmanned a symposium at the State Psychological Convention in San Diego, during which his principal theme was concerned with means of developing a psychological structure sufficiently integrated to maintain the individual's equilibrium and well-being through any possible contingency. Such a structure would involve development of a deep insight based upon the disciplines of philosophy, psychology, and comparative religion. From this faith in the rightness of things, a lack of fear—even of death—and a conviction regarding the justice in nature, would ensue. Without a structure capable of producing concrete therapeutic insights the psyche will not be able to maintain itself against possible harmful elements.

In May, Dr. Drake participated in a panel discussion during the annual conference of the Group Psychotherapy Association of Southern California. The subject for the discussion was "A New Synthesis in Group Psychotherapy for the 70's" and Dr. Drake introduced the concept of philosophical psychology and psychotherapy as being most predominate and most helpful to the entire field during this decade.

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The Sumi art exhibit at the PRS library during the month of June consisted of many charming paintings in the Zen style. Extremely delicate Sumi flower and animal sketches were displayed, showing a concurrence of simplicity and depth prevalent of the painting style during the 17th to 19th centuries in Japan. Included also were Common Seto ceramic handmade folkware dating from 1775 to 1800. During this exhibit we were delighted to be able to use our new scroll case for the first time, displaying valuable albums of Sumi paintings and woodcarvings.

The July exhibit dealt with the versatility of the Japanese Kano and Tosa schools of art. Displayed were pictures of incidents in the life of Priest Dogen, the founder of the Eihei-ji Temple, headquarters of the Soto sect of Zen; plus very colorful scenes in the lives of court poets and well-to-do Japanese families. Very beautiful Satsuma vases graced our end case, along with old Japanese art books and fan paintings of rare quality. Many of the paintings were accompanied by poems or statements of appreciation, and the pictures were created on a fine grade of paper flecked with gold and sometimes with an underdesign.

Beginning August 1st, PRS presented an intriguing exhibit on East Indian Miniatures in the Classical Tradition. The colorful paintings dated from the 15th to 19th centuries and dealt with both religious and essentially decorative motifs. Some examples of folk art showed strong Persian influence, especially from the Rajasthan state of Bundi. Included also in the exhibit were several very fine illuminated manuscripts, consisting of a version of the Ramaya and a pilgrims' book.

This exhibit will be followed in September by a 500th anniversary tribute to Albrecht Durer, the greatest of all German Renaissance painters, engravers, designers of woodcuts, and illustrators of the Bible.

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The Philosophical Research Society's open house was held on Sunday, September 19th, emphasizing the religion and culture of India. At 2:00 P.M., Mabel Kahn, who has lived the greatest part of her life in India, presented a most interesting and unusual program, using slides depicting India's past and present. Featured

among the pictures were Kashmir, the Cave Temples of Ellora and Ajanta, and the Holy City of Banares. Light refreshments were served through the graciousness of our Hospitality Committee. As usual, the library and gift shop were open, featuring interesting exhibits and artifacts, and a white elephant sale provided the opportunity for visitors to seek out unusual items brought in by various friends to assist in the maintenance of our activities. This phase of the open house is always most popular, due to unusual bargains. As a result of the friends who so unselfishly donated their services, our open house was most successful, and those attending lingered on well past 4:30 p.m.

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On June 12th Mr. Hall left Los Angeles for a four-week trip to Japan. On this occasion, he was accompanied by Mr. and Mrs. Gilbert Olson, personal friends for many years. After remaining a few days in Tokyo, the party made a brief stop in Yokohama and then took the famous Japanese Tokaido train to Kyoto. Here, sightseeing and shopping were combined, and a special trip was made to the Tendai temples on Mount Hiei, one of the principal centers of Esoteric Buddhism. This doctrine was imported from China early in the 9th century and contributed much to the rapid cultural development of the Japanese people. Leaving Kyoto, the next stop was at Nara with its famous Deer Park and the great Kasuga Shrines. On the way from Nara to Osaka, Mr. Hall visited Koyasan for a second time and photographed the famous Nestorian monument erected there in 1911 by Lady E. A. Gordon. From Osaka the party embarked for a boat trip on the Inland Sea, and after reaching Hiroshima visited the Island of Miyajima with its great Torii and floating shrines. Returning by air to Tokyo, a few last-minute business responsibilities were concluded, and all arrived safely home on a B747 after a nine-hour flight over Anchorage, Alaska. There was some photography with Mr. Hall's faithful Polaroid, and the pictures will be on display later in the year. A future issue of the Journal will contain an article relating to the condition of the Oriental art market and some interesting discoveries in the field of collecting unusual items of religious and philosophical interest.





LOCAL STUDY GROUP ACTIVITIES



It is always a pleasure to report the forming of a new PRS Study Group. We take this opportunity to extend our very best wishes to James Finley, Jr., 1003 Savoy Lane, St. Louis, Missouri 63011. Friends in the area who would like to have closer contact with our activities are invited to contact Mr. Finley for further information. We sincerely hope that the new Study Group will contribute to the happiness and enlightenment of those seeking greater personal security in these difficult times.

As our Journal goes to press, we have received word that a PRS study group has been formed in Mariposa, California. Those living in the area and interested in our study group program should write Beverly Van Bebber, Post Office Box 568, Mariposa, California 95338. We deeply appreciate the kindly cooperation of the friends who wish to advance our program of activities in their local communities and feel sure that they will attract many sincere persons who wish to gain a better understanding of the religions and philosophies of the world.

A recent issue of the *Free China Weekly* includes a photograph of a mink coat said to have belonged to a member of the family of that wily old politician, Marquis Li Hung-chang. He is remembered for his visit to the United States during the presidency of General Grant. This news item also notes that an American collector has offered \$50,000 for the coat, but the present owner has declined to sell it for sentimental reasons.

The coat was made of the fur of two hundred minks and is regarded as especially precious, because the species from which it came was found only in Northeastern China and is now extinct. It is quite understandable why there is now concern throughout the world over the rapid disappearance of many important members of the animal kingdom.

We remember the fate of the buffalo of the American plains. Soon after the transcontinental railway was completed, it became popular to shoot buffalo from the windows of the train simply for sport. This was one of the factors that contributed to the difficulties with Indian tribes dependent upon the buffalo for survival. It has become necessary for most countries to pass laws to prevent hunting or trapping of endangered species of animals. With the exception of a few tribes that still depend upon local animals for their food supply or for protection against cold, there seems to be little legitimate excuse for the depletion of wildlife in any part of the world.

The present emergency is not the result of any actual need. Animals facing extinction at the present time are not generally hunted for food but because of the high price that is paid for their pelts or, in the case of the elephant, for its ivory. We are able to produce fabrics and plastics that can easily replace most animal products.

During the last two years, problems of ecology has been brought directly to public attention. It is evident that the survival of man is to a measure dependent upon maintaining a balance of life or, as it has been called, the natural environment. When man destroys man, the long-range consequences are beyond estimation; and when man destroys animal, he may find the consequences more tragic than he realizes today.

Many books have been written about man's place in the animal world. It might be well to define the place of the animal in man's world. Most kindly disposed persons are opposed to cruelty to animals and would like to contribute in some way to a better understanding of what the Buddhists have always called "our younger brethren." As a study group project, it might be interesting and inspiring to study the ways of animals and learn to respect their code of life. Such insight can help all of us to support programs which are not only useful but at the moment desperately necessary. For those interested in idealistic philosophy, the study of animals could certainly strengthen our confidence in the wisdom behind the processes of natural law. We can all speak out against cruelty to and neglect of animals and the abuse of animal life in scientific institutions. Probably the one way in which needed reforms will

come will be convincing evidence that we are endangering our own survival.

Members of the study group can report on televised programs, digest recent articles in publications bearing upon ecological unbalance, and examine recent texts on animal psychology. If they are more concerned, they can make arrangements to gain first-hand information through the S.P.C.A., various animal refuges, and the city dog pound. It might also be possible to invite a veterinarian to speak for a study group.

After the facts have been assembled, they can be interpreted in terms of philosophy and religion. It will be noted that the only theological system that has not slighted the animal kingdom is Buddhism. Of course, the Koran states that certain animals did go to heaven, among them the whale that swallowed Jonah, and the donkey on which Jesus rode into Jerusalem. The more we understand the animal world, the better we can adapt our own thinking to long-neglected realities.

The following articles in the present issue of the Journal may suggest special material for a study group discussion, or be helpful to the general reader.

NOTES ON ART AND ARCHITECTURE

1. Consider the basic relationship between the evolution of the individual and the development of architecture and the building craft. What important lesson can you gain from this study?

2. What major changes in human society contributed to the termination of European feudalism?

3. In what ways was the walled city a miniature of the universe?

THE ICONOGRAPHY OF NORTHERN BUDDHISM

1. As Buddhism is essentially nontheistic, how would you explain the images that appear to represent various deities?

2. What does the word "Buddha" actually mean, and why was it applied to the sage, Gautama?

3. What is the difference between an historical Buddha and a metaphysical Buddha?

Library Notes

THOMAS STANLEY, ESQ.

In those older days, when all printing type was set by hand, manuscripts written with a quill pen and research limited to a few prized volumes in private collections, scholarship flowered. Men devoted a lifetime to a single project, and their findings were limited only by the boundaries of existing knowledge. Modern authors draw heavily upon the labors of these earlier men, for today extensive research projects are both costly and time-consuming. The thoughtful person will do well to provide himself with a fair supply of those grand old tomes which have descended as a good heritage from our forebearers.

There is something bewildering about a young person who is a prodigious scholar. This is especially true if he can read ancient texts in their original languages and can write as an authority of persons and events that have escaped the notice of most historians. It is even more remarkable when a young man can discourse learnedly upon many systems of ancient philosophy, supporting his observations with countless and voluminous notes gleaned from the oldest sources. The subject of this brief biography completed his most important labor by his twenty-eighth year, and his intimate acquaintance with the wisdom of the Greeks is difficult to explain unless we accept the Pythagorean concept of metempsychosis.

In the fall of 1970, the Philosophical Research Society published an important excerpt from the *History of Philosophy* by Thomas Stanley. The material reprinted covered the life and teachings of Pythagoras, and the extraordinary scholarship revealed by Mr. Stanley's compilation is immediately obvious. It can safely be said that little has been added to our knowledge of Pythagoras and his school since the first publication of Stanley's work. Of *The History of Philosophy* in general, Mr. Allibone, in *A Critical Dictionary of English Literature*, notes, "To those who would make a vast parade of learning, at little expense, it is of great utility." Stanley's masterpiece passed through several editions, and later printings included

an account of the life and writings of the author. As he is little known in modern times and seldom mentioned by recent scholars, it seems appropriate to pay a brief tribute to the memory of this worthy gentleman. We can draw most of the necessary material from the biographical sources mentioned above.

Mr. Thomas Stanley was the son of Sir Thomas Stanley, and according to the old records, he was born in Hartfordshire, England in 1625. His father, with whom he has sometimes been confused, wrote some praiseworthy prose and a number of pleasant poetical pieces. Our Thomas Stanley also had a son of the same name who at the age of fourteen made a translation of Aelian's *Various Histories*. In the background was also Stanley's uncle, Sir John Marsham, who gained considerable reputation as an authority on Egyptian antiquities. Of Sir John, Disraeli writes, "The feelings of Sir John Marsham could hardly be less irritable when he found his great work tainted by an accusation that it was not friendly to revelation." In other words, Sir John's orthodoxy was questioned—a serious offense in those days.

The History of Philosophy was dedicated by Thomas Stanley "to my honoured uncle, John Marsham, Esq." In the dedicatory paragraph, Stanley writes: "I send this book to you, because you first directed me to this design."

At the age of fourteen, Stanley was sent to Cambridge under the tuition of Mr. Balcanhol, who was the brother to the Dean of Durham. Mr. Balcanhol took a deep interest in the education of his brilliant pupil and spared no pains to support those desires for learning which were apparent at even this early age. While Stanley was still in the university, he began his literary career. He published a modest volume composed of original poems and other pieces, together with translations from the French, Italian, and Spanish.

Soon after his return home from an extensive tour of France, Italy, and Spain, Stanley married Dorothy, daughter of Sir James Engam of Flower in the county of Northampton. He married while his father and mother were still living and before he had attained his own majority. There is a touching statement to the effect that neither his concerns for his family nor the caresses of a young wife prevented him from continuing his literary and philosophical studies.



Thomas Stanley, Esq.

The first work with which Stanley enriched the public was his history of the lives and opinions of the ancient Greek philosophers. This work was first begun as a result of Stanley becoming aware of the writings of Gassendus on the lives of famous astronomers. Mr. Stanley is not the first who had sought to bring together the wisdom of the ancient Grecians, but he surpassed all who had preceded him in the amount of information which he had gathered and the skill with which he organized and edited his material.

The many editions through which the work passed, indicate the approval of a discriminating public. The 17th century brought with it a strong revival of Greek learning, and it became fashionable for persons of importance to claim a solid knowledge in classical philosophy. These found it possible to gather many useful fragments from Stanley's industry.

There are two ways of instruction — the one by precept and other by example. The former is dry and barren, but the latter is lively and brisk, creating in the mind desires and inclinations to imitate what is good and excellent. Mr. Stanley considers only philosophers and the amusements and speculations of man retired from the hurry and noise of the world. He has with extreme diligence compiled an exact history of their lives, their opinions and notions of good and evil, of God and nature, their theories of the universe, their thoughts about the principles of things, their schemes of morality and policy, their conduct and behavior.

Stanley's history consists of nineteen parts. The first deals with the seven sages, or wise men of Greece, so famous in antiquity. This is followed by an ample account of the twelve different sects of philosophers, the lives of the most eminent professors and the opinions held by them. The last section treats of the Chaldean philosophy, an abstruse and difficult subject.

The ninth section of the history, concerned with the Pythagorean school, is prefaced by an extract from the *Advancement of Learning* by Francis Lord Verulam (Francis Bacon). In this quotation, Aristotle is introduced as stating, "That children at first, indeed, call all men fathers and women mothers, but afterwards, they distinguish them both." Bacon then adds, "So certainly, experience in childhood will call every philosophy mother, but when it comes to rightness, it will discern the true mother. In the meantime, it is good to read over diverse philosophies, as diverse glosses upon nature; where of, it may be, one in one place, another in another, is more corrected."

By some happy circumstance, Stanley incorporated into his study of the Pythagorean doctrine a brief but important essay by Johann Reuchlin. This outstanding German humanist was born on February 22, 1455, took his Master's degree at Basel and became enamored of Greek learning, especially the Pythagorean and Neoplatonic systems. Reuchlin's contribution includes a discussion of the threefold

nature of the world and the state of the soul after death. He becomes deeply involved in the Pythagorean concept of the transmigration of souls, which he attempts to rationalize according to his basic humanistic preferences. There is considerable mysticism, however, in Reuchlin's approach, and he was later to become involved in the Cabalistic speculations of Pico della Mirandola, one of the outstanding geniuses of his time. In due course, Reuchlin came under the displeasure of the Church and was forced to defend himself by appealing directly to Rome. He won a technical victory, but his closing years were disturbed by an outbreak of the plague and numerous civil disasters. Reuchlin opens his discussion of the Pythagorean doctrine by comparing Greek metaphysical symbolism with the abstruse teachings of the Cabalists. He makes a definite point that the solution to the mysteries of knowledge lies in the strengthening of the inner resources of man's consciousness.

That section of Stanley's work which contains an account of the Chaldean, Persian, and Sabaeon learning required very careful and extended research. The Chaldeans, in the time of Alexander the Great, pretended they had continued to observe the stars for 470,000 years, but there are many authorities who insist that there is not enough evidence to sustain such an extravagant claim. Zoroaster is commonly acclaimed the great sage of the Chaldeans, whose wisdom was propagated by the Magi and was introduced into Greece about the time of Alexander.

The Eastern learning was not taught in schools to a general audience, but confined to certain families, the father of whom instructed his children and by this means conveyed his mysterious knowledge to posterity. There, wise men were regarded as sacred persons and had a separate habitation, enjoying great privileges and exemption from public responsibilities. They were divided into several kinds of sects according to the subject of their studies.

When Mr. Stanley had happily finished this work, and before he was twenty-eight years of age, he undertook Aeschylus, the most difficult of all the Greek poets, and in the year 1663, after much research and restoration, he published his accurate and beautiful edition of Aeschylus. It was a work of great difficulty and an enterprise worthy of Mr. Stanley's abilities and skills in the Greek language. Henry Stephens, Salmasius, and other critics thought the

difficulties inseparable and despaired of seeing the work actually accomplished.

Six tragedies of this poet were first published by Aldus at Venice in the year 1518, but they were not adequate to the author's original intent, and it remained for Mr. Stanley to complete the work and append a most learned commentary.

In addition to these published volumes, there were a number of other works which remained in manuscript, most of which were originally in the library of the Right Reverend the Lord Bishop of Norwich.

Although the biographer has actually very little to say about Stanley's life, he does state that contemporary scholars pay deference to him. He died in London on April 12, 1678, having attained the age of 53 years. In the frontispiece to his *History of Philosophy* is a copper-engraved portrait of Stanley which fully justifies the statement that he was a gentleman of a comely aspect and exceeded by none of his time for modesty, candor, and learning.

The Value of Perspective

In the notebook of Leonardo da Vinci was found this paragraph: "Every now and then go away, have a little relaxation, for when you come back to your work your judgment will be surer, since to remain constantly at work will cause you to lose power of judgment . . . Go some distance away, because then the work appears smaller, and more of it can be taken in at a glance, and a lack of harmony or proportion is more readily seen."

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—*Advertiser's Digest*

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—Gates Hebbard, *Gourmet*

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