

The Philosophical Research Society, Inc.

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40th ANNIVERSARY
OF MANLY P. HALL'S
PUBLIC WORK
1960

CONTRIBUTORS' BULLETIN -- APRIL 1965

Dear Friend:

Early in March we sent you our spring Friends Fund letter, outlining our publishing program, and we are happy to report that the donations are coming in. On the strength of the most constructive and gratifying response, we are proceeding according to schedule. The booklet, "The Secret of the Untroubled Mind" is already at the printer, and will be ready for delivery by the time you receive this letter. It appears now that the notes of my seminar, "Studies in Dream Symbolism," will also be made available to students. We have had a number of requests for this series, which includes considerable material on the interpretation of dreams. The notes will be printed in the same form as the class lectures on "The Zen of the Bright Virtue" and "The White Bird of Tao," which were issued in 1963 and 1964.



Recently I was fortunate enough to secure three very unusual Japanese woodcarvings of celestial beings, two of which are reproduced herewith. Carvings of this type were suspended over the altars of Buddhist temples, usually as attendants upon the principal icon or figure of the Buddha Amida. There is a beautiful group of these celestial beings in the Bodoin Temple at Uji. There are also a number of the splendid flying figures in the old temples at Nara. By way of special description, it can be said that these celestial beings correspond generally with the angels of Christian religious art, except that they have no wings. Actually, they have the rank of bodhisattvas, as indicated by the hair arrangement and the robe. There is a group of these, called celestial musicians, in which each bodhisattva plays a different musical instrument, and together they produce a symphony of heavenly melody. When the Amida Buddha appears in a vision, he is surrounded by a retinue of saints and attendants. The musicians are part of this retinue. Sometimes they float on clouds; or, as in these examples, they simply dart through the air. They come to welcome souls into the other world, and are said to manifest themselves in the raptures and mystical experiences of holy persons.

The figures that we reproduce, though based upon the work of the 9th to 12th century, are comparatively recent. They are carved of wood, coated with a thin plaster-like surfacing, and then deeply gilded. These figures were not made for commercial purposes, but were intended by the artist for the use of a temple. Probably the changing conditions following World War II prevented the construction of the sanctuary, and the figures remained for some time in Kyoto. They are the only examples I have ever seen that could be privately owned. We exhibited them here in our library, and they have just returned from exhibition in the Bakersfield Art Museum.

The Library Exhibit at our headquarters for March and April on modern Japanese prints is causing considerable interest, and we hope that the friends living in this area will make it a point to see this unusual group of material. There are some exceptionally fine bird and flower subjects, unusual scenes from the Noh plays, delightful still life and scenic subjects. The prints of the Noh drama have a rather interesting history. The series was begun in 1922, and the one hundred and twenty prints appeared regularly, three each month. In the midst of the series, the great earthquake of 1923 devastated Japan. In spite of this calamity, however, the prints were issued on schedule until the set was completed. It must have been a very difficult time for the artists, wood-block cutters, and print makers; yet the quality of the work is exceptional. Most of the prints shown in this group at our library were designed between 1900 and 1930 — a few later. Thus they reveal the transitional trend between the classical and the modern in Japanese artistry.



The June-July exhibit will feature the records of Dr. Augustus LePlongeon, a pioneer researcher in Central American archeology and ethnology. Much of the material consists of actual photographs taken by Dr. LePlongeon in Uxmal and Chichen Itza during the seventies and eighties of the last century. Our Society owns his original wet-plate photographic negatives, believed to be the first taken in the area, and his original prints therefrom, made at night in one of the buildings at Uxmal. Much of the material that he photographed has deteriorated until the original monuments can no longer be recognized. In addition to photographs, we will show rare books on Mayan subjects from Dr. LePlongeon's library, tracings made by him from the walls of the Tiger Temple at Chichen Itza, drawings and reconstructions by Dr. LePlongeon and his wife, and the manuscript of one of his books in his own autograph. For students of Central American art and symbolism, this is a most important display.

This seems to bring us up to date for the moment. The work here goes along about as always -- something new and unexpected every day. The attendance at our library exhibits is most gratifying. Students come in and take notes on various exhibits; groups ask for personally conducted tours; and not long ago, we entertained a small but enthusiastic gathering of handweavers. Attendance at the lectures has been excellent, and at the present time, we are improving the cataloguing of our library, and plan extensive bindings of rare books to preserve them for the future.

To those of you who contribute in various ways to the maintenance of our work, may we add a very special word of appreciation at this time. There is a marked revival of interest in religious and philosophical idealism. We notice this in our own activities, and are happy to say that we have been able to meet most of the increasing demand upon our time and energy. We hope that you will have a very happy Easter season, and that the light of truth and hope will shine brightly in your life and in this world that is in such desperate need of spiritual insight.

Most sincerely yours,

Manly P. Hall

The Music of Comte de St.-Germain

Selections from the Opera

"L'Incostanza Delusa"

Transcribed and Arranged as a Suite for the Piano

By Rudolph Gruen

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



It has long been known that the incredible career of St.-Germain included the composing and performing of songs, ballads, and instrumental pieces, but his music has not been available to music lovers for nearly two hundred years.

These selections prove that St.-Germain was a gifted composer, whose works deserve modern recognition. This charming Suite, in the gracious spirit of the 18th century, is rich with haunting melody, bringing to mind those colorful times in which the mysterious Comte moved in the most aristocratic circles of Europe as statesman, philosopher, mystic, and man of letters.

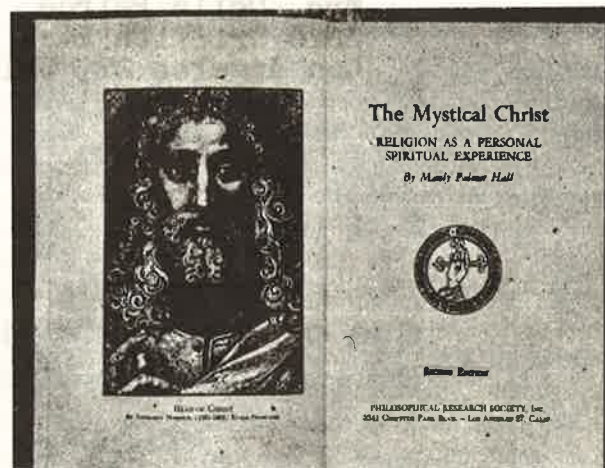
Mr. Gruen's deep sympathy for the composer and his brilliant performance of the work result in an unforgettable experience in classical music.

Ten-inch, long-playing (33 $\frac{1}{3}$ rpm); Price \$3.50

(Please add 4% tax in California.)

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

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Digest Index — Cloth Bound — Illustrated — 253 pp. — Price \$4.00 (plus 4% tax in California).

THE SECRET OF THE UNTROUBLED MIND

by Manly P. Hall

In this 32-page booklet are gathered three important editorials from the PRS JOURNAL, written by Manly P. Hall in 1954 and 1956:

Hunger and Fatigue as Symptoms of Psychic Pressure

Overcoming the Feeling of Futility

The Secret of the Untroubled Mind

We all suffer to some degree from the problems discussed in these writings, and our happiness depends very largely upon the cultivation of serenity of spirit. This psychological study will help you to a better understanding of yourself and others. From Manly P. Hall's deep insight into human nature and universal law, you may gain the inspiration that will set you on the path where you will yourself experience the secret of the untroubled mind.

(California residents please add 4% sales tax)

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NOTE CARD

WV-1. There is an ancient Chinese painting called "The Vinegar Tasters," depicting Confucius, Buddha, and Lao-tse tasting of the mystery of life and explaining its flavor in terms of their own philosophies. Here these wise men are represented as little children seeking to understand the world to which they have come. A delightful card, in subtle Oriental shades. No message inscribed on these cards. (4 1/4" x 6").