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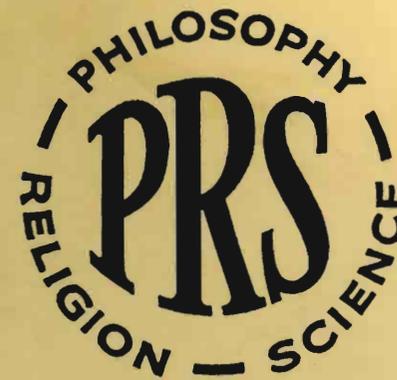
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Most of the reproductions of the early books, manuscripts, and objects of art which appear in this magazine are from originals in the collection of The Philosophical Research Society.

ABOUT THE COVER: *JIMMU TENNO* the first Emperor of Japan. Shown with the golden hawk perched on his bow. See page 36.



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THE FINE ART OF HONESTY

There is a difference between honesty and brutal frankness which perhaps can be explained in the terms of an interview with a man who had suffered for sixty years from the impact of a fact. When the gentleman in question was about 6 years old, and attending kindergarten, he had the happy inspiration to design an original Valentine for his mother. The teacher gave a helping hand and assisted in the spelling. The composition consisted of a heart drawn in red crayon and surrounded by variegated flowers rather difficult to identify. At the top was a bright, radiant circle intended to represent a kiss. Proudly the little chap took his masterpiece home and gave it to his mother. She looked at it for a moment and remarked rather dryly, "An artist you ain't." Although three score years passed and the small boy was an elderly thin-haired man, that wound had never healed.

The mother's statement was no doubt factual and could be supported with irrefutable logic, but it was thoughtless, cruel, and uncalled-for. In half a century of public work I have seen so many disasters that could be traced directly or indirectly to someone's idea of honesty, that the whole concept might bear a little kindly consideration. In many instances our semantics are unsound. What we really mean is "it is my candid opinion." This opinion may be influenced by innumerable factors, some of which are lacking in basic integrity. We assume that we are qualified to pass judgment upon what is real and what is unreal in this world, and in the des-

perate haste to let our feelings be known we have no consideration for consequences. Among the world philosophies which have tried to deal with honesty in a humane way, possibly Buddhism is outstanding. It divided human beings into psychological age groups regardless of the years they had lived in this world. Buddha himself realized that all persons do not have the same capacity or abilities and each must be treated constructively. To make a statement that cannot be understood will almost certainly lead to misunderstanding. To expect more insight than is available in the other person is a basic error in judgment. The majority of mankind is not mature. This is no fault nor a proper cause for reprimand. It is simply one of the facts that must be accepted if we expect to live useful lives. Because of our innate childishness which has not yet been transformed into the childlikeness of the wise, most folks are not able to sustain with dignity truths that are beyond comprehension. Yet Christ said when the children gathered about him, "Of such is the Kingdom of Heaven." It seems possible for human beings to outgrow their own integrity. Instead of improving with age, they lose ground slowly but surely to the bitter end.

Most small children are natural idealists. They live in a world of imagining and regard their parents as semi-divine protectors who are always available in time of trouble, thus growing up is achieved through a series of painful experiences in which the child begins to learn something of the thoughtlessness and even cruelty of those about him. It is not wise to assume that we must contribute to the disillusionment of our children and friends. It is far better if we can support and preserve the hopes and dreams of those about us. Buddha recommended therefore that which St. Paul also advocated, that in all fields of human education there must be milk for babes, and meat for men. Most of all perhaps, there must be a sensitivity which recognizes that honesty must be tempered with mercy.

Some may question how honesty can be modified without ceasing to be honest, so we suggest that we search within ourselves for some light on this fascinating theme. There are kinds of truths that can be declared without hesitation and many such verities are found in textbooks and have become part of the knowledge of

mankind. It is true that $2+2=4$, and efforts to avoid this conclusion have been consistently ineffective. It is true with certain exceptions, that water runs downhill, and there is every probability that the planets will move in their orbit for some time to come. These realities we have to adjust to, as we accept rain and sunshine, sleet and snow. There are also moral truths which can be mentioned without much fear of argument. We can believe in personal integrity manifesting through honesty, but we should remember that the integrity comes first. It is also possible to indoctrinate persons of most ages with the primary concept of crime and sin, and how they should be distinguished from each other. These kinds of facts will not break the heart of the schoolboy, nor will they result in a strong drift toward anarchy.

We then proceed higher on our levels of thinking and as an example of the problem, contemplate some of the works of art which originated on the wrong side of the Seine. There was a school of Realists who believed it was their deadly duty to paint the truth. It is curious that so few of them actually found any truth worth painting. Their portraits were shoddy works featuring shoddy people, and even these were painted badly. According to the Left Bank, reality was ugly, deformed and degenerate, and in the spirit of complete honesty must be so represented. The real trouble was that these artists knew the wrong people. No one could really deny that such persons existed and that such conditions could be found, but after looking at these alleged works of art, the viewer received a completely false impression of mankind, its origin and destiny. Here honesty was so contrived that it told a lie.

Many simple folks have come to the conclusion that the graphic arts are dedicated to the glorification of neurosis. Actually this is not true. There are many fine painters and sculptors who are producing admirable works both meaningful and inspiring. Unfortunately however, a small group has taken over the field and is dedicated to an ultra-modernism which rejects the definition of art still preserved in the modern dictionary. This handy guide to the meaning of words associates art directly with the concept of beauty. Some years ago I served on a panel of judges and it was truly an observing experience. A group of well-trained professional painters were forced to rent private facilities to show their pictures. They

had submitted many fine and meritorious paintings to public galleries and in every case their offerings had been rejected. The excuse was always the same. Those managing the exhibition had no interest in academic works. To be acceptable a painting must not convey any idealistic overtones and it must be ultra-modern in sentiment and technique. The exhibition which I helped to judge included works by many distinguished painters who still preferred to derive their inspiration directly from nature and with some lasting significance. There were fine portraits which skilfully delineated gentle people, obviously normal and attractive in one way or another. One artist in particular exhibited several sunset scenes with beautiful gatherings of clouds over desert or ocean. A number of still-life subjects showed truly marvelous handling of lights and shadows and were completely attractive. A few of the pictures dealt with historic incidents and one madonna was worthy of the old masters. About 200 paintings were shown and not one of them was sordid or psychotic. It was sad to realize that all of these adequate productions had been rejected by persons who claimed to be unbiased critics. There is a rather interesting epilogue. Our committee gave the Grand Award to what we all agreed was an exceptional canvas. Later this picture was sold privately for a substantial consideration.

Honesty can be beautiful for it depicts the value in things without the censorship of some disillusioned artist. Probably the outstanding portrait of George Washington was by Gilbert Stuart and it has since become the most admired likeness of our first president. Actually General Washington, at the time this portrait was done, wore a clumsy and ill-fitting set of false teeth. In addition he filled out his cheeks with plumpers. Stuart did not find it necessary to emphasize these two defects nor did realism impel him to paint General Washington without his dentures.

If the graphic arts are in trouble, the performing arts have not fared better. The search for plot material ignores the great literature of the world and focuses its attention almost completely upon the misfortunes of modern life. It has been said that one Chinese novel could supply plot situations for a hundred outstanding motion pictures, and the Red Chamber, one of the world's greatest collections of stories, contains over 10,000 themes that

could be enlarged and adapted to the modern theatre. Instead of researching the available subject matter we produce hundreds of repetitious plays and films devoted to crime and violence which contribute to the disillusionment of both young and old. This is not honest for if it is the duty of the conscientious author and playwright to present a true cross-section of human behavior they should not ignore that sincere majority of conscientious folks who are carrying their responsibilities with integrity and dignity.

Actually one may question the motives behind morbid sensationalism. I remember one story conference at a major motion picture studio. It involved the filming of a popular book. The original author had been engaged in an advisory capacity but after six weeks departed in disgust. The book called for a kind of mystical experience which actually motivated the entire novel. The producer decided that this mysticism would be injurious to the public good and finally the sequence was eliminated entirely leaving the picture with no reason for its own existence. Honesty played no part in the proceedings. The real fact was an consideration of financial returns. An immediate case in point is the release through television of pornographic films, one of the first of which will be shown at 6:30 P.M. during the children's hour. How can we prevent the majority of citizens from believing that our social and cultural structure is collapsing while there is no regulation of negative propaganda.

The word "honesty" is now used to cover a multitude of sins. It is time to realize that we live in an honest universe. Integrity is mental and moral honesty is established within the character of man himself. It only fails when the individual consciously and willingly betrays his own character. To be honest we must cooperate with universal good and make sure that it is properly interpreted in our personal lives. There are many subtle ways in which the mind and emotions of the individual can be corrupted. That which gives us the greatest concern is compromise. Once we begin to violate our own principles even in small matters, nature seeps in and erodes away our security. When I was first lecturing and writing, a psychological comet crossed the intellectual heavens. A popular speaker taught "for a reasonable consideration" a method by which we could overinfluence our associates for personal

profit. The method was a combination of hypnotic suggestion and the development of an aggressive, dominating self-assurance. There was an esoteric factor, however. You were supposed to visualize your intended victim and impress upon his subconscious that you wished to take over his real estate, or any other available asset. Things went along fine until some of his students used his technique to dominate *him*. When he found out that his technique was being turned against himself, he was completely demoralized. He developed such a serious persecution complex that he finally had to seek professional help. Honesty was finally able to convince him that the Golden Rule was a valid statement of universal integrity.

There is much more to honesty than a sincere attempt to tell the truth. A court judge must often try to establish facts in a case where witnesses may be intentionally or unintentionally dishonest. Three persons, all trying to be truthful, do not agree as to the circumstances involved in an automobile accident. It becomes evident that the eyes are only servants of the mind. Visual images are instantaneously interpreted in terms of thought and thinking is subject to innumerable prejudices. We are no more accurate in our hearing than we are in our seeing. We unconsciously reject words that we do not want to hear. Countless incidents of this kind remind us that honesty must be acquired through diligent effort. Most small children are honest until they learn that truthfulness is penalized. By the time they have graduated from high school they have adjusted to the prevailing beliefs that complete honesty is virtually impossible in this mortal sphere. We all like to believe that we are as honorable as circumstances will permit.

In a court of law, hearsay is not accepted as evidence, but it is the basis of many unfounded and malicious opinions. If hearsay was eliminated many folks would be speechless. We make very little effort to prove the justice of our own conclusions for they arise from defense and escape mechanisms within ourselves. To discipline honesty we must escape from the tyranny of opinions and seek out the facts involved. The most common cause of mental dishonesty is self-interest. We choose to believe that we have a perfect right to achieve our own ends even though we may injure others in the procedure. When a subject comes up in which we feel called upon to express ourselves, what do we actually know

about that subject? Are we trained in politics, in law, or medicine, or science? Do we recognize the inevitable limitations of human nature? Do we demand in others a higher standard of integrity than we can practice in our own affairs? When we make a broad statement, is it a generality which we cannot actually defend? If not, we fall into a semantic dilemma. Such opening remarks as, "Everyone knows" or "It is obvious" or "I am sure you agree," actually mean nothing but they sound impressive and undermine the common sense of unskilled listeners. At the moment we are all suffering from an ancient ailment and that is the habit of generalizing on a particular. This is summed up in the old saying that we judge all dogs by the one that bit us. Behind much opinionism is a single unfortunate experience and where such an incident is permitted to sway our thinking, we are neither just nor fair.

It has been observable that those least informed are the most certain of their opinions. One thing is certain, the broader the the foundation of our experience the less likely we are to dogmatize. Honesty is closely associated with a direct study of human nature. An old friend of mine once said, after 50 years of Methodist ministering, "I don't always like what people do, but I can usually find something good about what people *are*." The universe has built into each of us a center of spiritual integrity. Many of our associates have as much trouble getting along with themselves as we have accommodating their peculiarities. Of all types of honesty the most difficult to cultivate is self-honesty. We must find out what we do not know and explore the integration of our own minds. We must weigh and examine our likes and dislikes and find out the part that our ego plays in the compound of our character. When we understand ourselves we can appreciate why we have certain biases which make it virtually impossible to face facts and recognize our own shortcomings.

Why is it so much easier to condemn others than it is to defend them? From counseling we learn that most people believe that they are the victims of the cruelties of their neighbors in particular, and the world in general. If other people only were more kind and society more honorable, our own lives would be happy and well adjusted. Until we become aware of the proper workings of the law of cause and effect, we will not assume personal responsi-

bility for our careers. Because the environment does not respond to our whims nor indulge our peculiarities we regard it as heartless and soulless, and build as strong a case as possible in defense of our own mistakes. Once this point of view motivates our living it is impossible for us to evaluate the situations in which we find ourselves. This is one reason why Oriental philosophy can be helpful. It tells us in a few well chosen words that self-centeredness is not worth protecting.

There is not an area in which honesty is more difficult than in religion, where one might hope to find it in abundance. Here sectarianism has truly become a burden upon the soul. There is no reason why we should not have our own religious preferences but we should not attempt to prove our spiritual erudition by downgrading all beliefs except our own. Those evangelizing their favorite doctrines nearly always resort to fear to hasten conversion. Religious arguments are seldom fruitful or good. The various contestants are no better equipped to prove their own point than they are to disprove the contentions of their adversaries. It is rare, however, to find persons willing to work out their own salvation without attempting to proselytize. They mean well, and they are honestly convinced that it is their moral duty to save the souls of their errant brethren. As the arguments become more heated the Fatherhood of God and the Brotherhood of Man are passed over lightly.

Education as it is today also seems to contribute to dishonesty because it undermines common sense. Harry Houdini, one of the most famous stage magicians, said that he had little difficulty in deceiving anyone over 12 years old. Children, however, were not so easy to fool. Simple folks, faced with every day problems which they had to solve with the wisdom of the folk, showed a natural wisdom that the highly educated had lost. The mind was created to think with, but we devote it principally to memorizing the opinions of each other. It becomes a weapon rather than an instrument of mercy. Many parents have asked me how to explain the facts of life to their children. They seek help because they do not actually know the facts of life themselves, and they are a little reluctant to expose their children to policies which have proved futile for many generations. The parent would not have much trouble if he

was constructively honest. He could point out that Man has been given a good world and many blessings, but it is up to each person to keep faith with those truths which constitute a practical working code of values.

For most individuals, honesty must be considered a relative term. We are not responsible beyond what we know and there are many areas in which opinions are inevitable. If they are advanced as opinion, no harm is done. Until we are wiser than we are today, charity is a major virtue. It is also unwise to so disparage others that we weaken their own defenses and make it difficult for them to make constructive contributions to society. There is scarcely a person today who has emerged as an individual who is not assailed by more criticism than is just or fair. We are as quick to condemn the innocent as we are the guilty on the grounds that every one is guilty of something. Modern literature, particularly biography is seemingly dedicated to character assassination. We are destroying what the Iroquois Indians called, "Orenda." This is our heritage of nobility. As Thomas Carlyle pointed out, "We are all hero worshippers." Not because our heroes are all heroic, but because each has some quality of character that appears admirable. We forgive a man much if he has painted a great picture, or composed a magnificent symphony. We pay tribute to this ability, not to the accompanying disabilities. It is good to know that mankind with its numerous shortcomings, can build a great cathedral or construct the miles of aqueducts that brought water to the Imperial City of Rome. We recognize those who live for beliefs and those who die for them. They establish valuable precedence and inspire their young to achieve excellence in their chosen field. You point out that Aristotle made many valuable contributions to the advancement of knowledge, and the cynic will answer with a sniff, "Aristotle did not even know how many teeth there are in the human head." Both biography and history must be deformed in order to glamorize or at least, dramatize the sins of the past. What do we actually gain by extemporizing on the theme of ancestral delinquencies. It is hard to say, but it seems to be a pleasant pastime.

Materialism has also been injurious to honesty. The Atheist is convinced that of all men, he is the most honest, yet his disbelief

is supported entirely by negative evidence. A few years ago there was a move on foot in this country to save us from the horrors of idealism. We must face the facts—we came from nowhere, we are nothing, and we're going nowhere—so we might as well live out our days under these discouraging conditions. If we can be happy with such a philosophy, so much the better. This interpretation of the inevitable found little favor and the movement has subsided, but there are still many intellectuals who would like to save us from the false belief that there is life after death, or that morality is more than an illusion. As they know little about either they can convince only those who hope for extinction. Honesty tells us that the future has certain obscurities but there is more evidence accumulating every day in favor of idealism. As we understand more about the physical creation we gain greater confidence in the eternal plan and the provisions that it has made for the future of its creation.

Diogenes is said to have spent considerable time looking for an honest man, but the implications are that his search was unsuccessful. One day he chanced upon Plato who was wearing a new cloak. Diogenes considered Plato an aristocrat and he followed Plato until they reached a muddy part in the road. He then jumped up and down on the tail of Plato's new cloak proclaiming loudly, "Thus I step on Plato's pride." With a quiet smile, Plato answered in a gentle voice, "Yes Diogenes, and how proud you are to do it."

In the Merchant of Venice, Portia is made to say, "The quality of mercy is not strained, but falleth like a gentle rain from heaven upon the place beneath." All honesty is by nature, merciful because only merciful people can be truly honest. Quick to see the good, slow to condemn, and ever mindful of personal imperfections, we adapt ourselves to discrimination and by discrimination, come in the end into honesty. The moment we note the failure of virtue in this world, we must examine the eyes of our souls lest the fault be in ourselves. Perfect honesty, like other types of achievement is an end toward which we are laboring. Until we reach perfect insight, let us be slow to judge adversely and give to others the good motives which we hope they have. If we practice this policy they may see in us some good motive that we are not sure we have.

BEAUTY IN SHORT SUPPLY



his is in no sense of the word, a formal treatise on the graphic arts but rather the result of many years of art collecting and a deep appreciation for the creative genius of mankind. Beauty is one of the most difficult words to define comprehensively. It is largely in the eyes of the beholder, and that which appears exquisite to one is passed over with total indifference by another. It seems to me that beauty stands for integrity interpreted with line, color, composition and thematic material. It is not a synonym for pretty, attractive, amazing or for compositions distinguished by impact alone. The great art of the world arises from the noblest aspirations of humanity and these have always had their foundations in religion. While it is probably true that art should not preach, it should always teach.

There are many levels into which art can be classified. Fine Art is an adequate combination of technical skills and lofty subject matters. Folk Art is the spontaneous expression of the unskilled desirous of creating objects which satisfy internal aesthetic impulse. Commercial Art is sometimes of excellent quality but it is adapted to the field of merchandising. Political Art, which often degenerates into visual propaganda, has always been distasteful to me. It usually compromises the canons of beauty to "sell" rather objectionable attitudes and opinions. There is a further practical classification which may appear simple, though it is actually very complex. Art is divided into Periods, which may be arranged in a sequence beginning with the Archaic and continuing through the Classical, the Primitive, the great schools that rose and flourished through the Renaissance followed by the Baroque and the Rococo. After these rose the modern schools, most of which can be considered Impressionistic or Post-Impressionistic. Strangely enough this sequence applies almost exactly to the descent of musical tradition.

Under the heading of Archaic we will group together all works preceding the Classical School. Such productions achieve a high degree of artistic integrity and most of the products resulted from an intuitive apperception of values. They are among the highest

aesthetic achievements of the race. The Archaic gradually degenerated into the Classical which we especially associate in the West with the art of Greece and Rome. Here the delineation of forms resulted in a literalism seldom surpassed in later times, but for the most part deficient in subject significance and seldom instructive. The Romans especially adapted the Greek technique to portraiture and produced magnificent likenesses of a number of disreputable Emperors. The term "Primitive" seems especially applicable to Western Art from the fall of the pagan Roman Empire to the opening years of the 14th Century. This period is essentially medieval but combines considerable technical skill with the highest religious instincts. The early Christian art of the Byzantine Empire is an example, but the term Primitive cuts through historical and chronological boundaries to produce the icons of the Eastern and Western Church. We mean by "Primitive" therefore, the forerunners of the Renaissance Masters. The Renaissance, moving from Byzantium through Italy and finally reaching Northern Europe elevated art to the highest level it has ever attained. It produced the perfection against which nearly all the later schools rebelled in vain. Within the structure of Renaissance art was also an interesting aesthetic motion. This was due largely to the rise of a powerful merchant class. In Northern Europe especially, the aristocracy of wealth came to take precedence over both the Church and the State. Merchants formed groups or guilds, usually called, "Hansas" for mutual protection and advantage, especially in dealings with foreign nations. Later these merchants of "free" cities strengthened their position, gained virtual control of their municipalities and developed into what is now called, "The Hanseatic League." An expression of this is found in Flemish art and for that matter spread throughout most of Europe. Magnificent religious paintings began to include portraits of the donors, and these were of many classes. Some were high ecclesiastics, others members of noble families and still others rich burghers. Through the Renaissance Period therefore, we observe a gradual secularization and many artists of the highest ability turned their attention to portraiture.

At this time also Northern Europe began to strongly influence the previously dominant Italian schools. In the 14th Century we see the earliest traces of artistic humanism. Man was no longer the



Virgin with Canon van der Paele, by Jan van Eyck—1436.

completely dominant theme and it became more and more common to place the individual in a natural environment. A number of contrivances reveal this tendency. A rich burgher at his counting table was placed near an open window through which a pleasant landscape was visible, and in religious pictures such as the Adoration of the Lamb, by Hubert and Jan van Eyck pictured the New Jerusalem as a Gothic City, possibly Utrecht.

Art came to be patronized by several classes of society. The Church was still dominant and scarcely a single Master failed to produce exquisite altar pieces. It was a period of almost constant warfare and pillage, and with the rise of a stronger aristocracy, victorious generals, crafty statesmen, and ennobled brigands attached celebrated artists to their courts and expected paintings comprehensible to pseudo-intellectuals. Municipalities included painters of note among their most distinguished citizens, and expected art suitable for the guild halls and rathouses.

Artists gradually became financially independent. They no longer had to depend upon the bounties of princes and prelates. Profitable commissions were always available and this in turn, encour-

aged the enlargement of workshops and a rapid increase in the number of apprentices. Painting was gradually assuming the dignity of a profession. As one Oriental scholar, who examined the matter carefully, reported: It was not until very recent times that the word "artist" as we now know it—was used. Celebrated painters were called "Masters," and the art schools were companies of "artisans," a term which covered practically all the creative trades—including architecture. Between 1350 and 1500 A.D. nearly every aspect of painting was examined and incorporated into contemporary works. There were theses on types of varnish, mixing of pigments and the preparation of the boards or canvases upon which the paintings were finally made. Any contrivance which contributed to the effectiveness of a picture was used, and there was a rapidly increasing skill in depicting both the physical and metaphysical aspects of the human body.

By the early 17th Century evidence of decline became noticeable. The paintings were still exquisitely done, but began to descend into that photographic quality so distasteful to modern artists. The painters themselves were less consistent in their production, attaining genuine inspiration while working with religious subjects but descending into mediocrity when they chose their designs without genuine discrimination. In the Alte Pinakothek is a series of religious paintings by Rembrandt van Rijn which are among the finest works of the famous painter. The use of his famous Rembrandt lighting was never more successful than in his painting of the crucifixion scene. On the other hand, a portrait of himself with his wife is impossible. Rembrandt often chose nondescript characters for models and dressed them in eccentric costume. The inconsistencies strike our inner sensibilities with discordant notes, though the paintings are now fabulously expensive. Another example that indicates the drift away from depth of meaning is Rembrandt's picture, *Aristotle Contemplating the Bust of Homer*.

Among the great masters of the Renaissance, Albrecht Durer was probably the outstanding Master of Germanic painters. His woodcuts in particular, have a Gothic majesty about them, and his paintings frequently reveal powerful religious pressures within his own nature. As we have noted in other articles, Durer lived in Nuremberg at the time when the city became Protestant. He was



Polychrome wood carving of St. Jerome attributed to El Greco. Formerly in the possession of Maximilian of Mexico.

resolved to create a Protestant religious art but in his day there was no way of separating Protestantism from the centuries of traditional sacred Catholic representations. It was in Durer's lifetime that Johann Gutenberg invented the printing press, leading rapidly to illustrated Incunabula. Durer made good use of printing as a means of illustrating biblical themes, and the spirit of the Renaissance soon began to shine through the pages of printed work.

Gradually the drift toward the Baroque gained momentum and art began to reveal an ostentation which overwhelmed the principal purpose of the pictures. Faces were incidental to brocades, jewels, elaborate vestments, symbols of nobility and the fashions of the marketplace. The loss was essentially that of spiritual con-

tent. The setting was too powerful for the jewel which it was supposed to contain. Details multiplied and in the midst of the general confusion, mythological subjects derived from Greek or Roman lore filled noble residences with nymphs, satyrs and such animated subjects as Pluto abducting Persephone. Peter Paul Rubens was a Master of the Baroque approach and yet in him still lingered the essential beauty of an earlier era, for above all his secular pictures rises his awe-inspiring depiction of the *Descent from the Cross*. The Baroque influence extended into architecture, music and the gradually unfolding theater. The dignity of the great cathedral was marred by an abandon of plaster friezes, gaudy pulpits and extravagant altar pieces which brought no true religious experience to the worshipper. We are grateful therefore, that the move to redecorate the great Cathedral of Cologne as a Baroque church was abandoned.

During these same years the art collector began to assume importance. Every petty princeling had his Cabinet of Antiquities and a gallery of expensive paintings for which he had paid outrageous sums. The collection of Baroque Pearls in fantastic settings, and even arranged in scenic composition, assembled by Augustus the Strong, was typical of the mood. Augustus was also responsible, however, for the development of Meissen Porcelain which became the fad of its time, and in terms of genuine art value had very little to recommend it. About the best that can be said is that it has a naive charm.

After Augustus the Strong became elector of Saxony in 1694, he became one of the most powerful patrons of the Baroque trend in Germany. In this patronage of ostentation he was followed by Ludwig II of Bavaria. In this spirit Ludwig created his famous palace at Linderhoff. The palace itself is no great size and the rooms are correspondingly small. It is cluttered beyond description. There are elaborate paintings on the ceilings and wainscottings; huge furniture, much of it gilded, is crammed into every available space; every angle and corner is filled with statuary, and the floors are covered with many colored carpets. The grounds of the palace are somewhat more tasteful but the huge gilded composition on the front lawn is inexcusable. It was here also that Ludwig, considerably overinfluenced by the Wagnerian tradition, created at

Linderhoff a replica of the Blue Grotto in Capri, and sailed around the miniature lake in a swan boat dressed as Lohengrin. After Augustus and Ludwig, the Baroque School collapsed for obvious reasons.

We are indebted to the splendor of the French Court for the decline of the Baroque into the Rococo. This was a greater disaster than any great art could bear, and prepared the way for the rise of modernism. This does not mean that there were no good painters in the 18th and 19th Centuries, but they were few and far between. Most of these later artists were remembered for their contrivances or some particular trivia of technique such as the admirable way that Gainsborough delineated the clothing of the *Blue Boy*. We therefore have traveled from the great Self-Portrait of Albrecht Durer in the Alte Pinakothek gallery, to the self-portrait of Vincent van Gogh. Of the moderns, van Gogh came the nearest to being a folk-artist but his pictures reveal his own troubled life. Some of his work has a right to survive, but I attended an exhibition of his religious paintings which revealed very little of solemnity or a deep faith. These elements are conspicuously lacking in the artistry of this generation, and for lack of an internal nobility of consciousness essential beauty has faded away.

An interesting observation may be worth consideration because it parallels a culture on the opposite side of the world. Technically the Renaissance is said to have extended from the 13th to the 17th Century. In China the Ming Dynasty extended from the 13th to the 17th Century. China also had its rich background going back to the Archaic, with its magnificent bronzes and exquisitely carved jade. It had its medieval period in the Tang and Sung Dynasties and its Renaissance under the Ming. During this Dynasty the best of the ancient Chinese culture was restored and prominent in this process of reclamation was painting. One difference, however, between the Western art lover and his Eastern counterpart, was participation. Several of the Ming Emperors were painters in their own right and therefore had a special appreciation for those contemplative moods in which human beings create beauty. We are not familiar with the names of most of the Ming artists, but we realize that as in Medieval Europe, secular production arose from



Figure of a camel. Original polychrome glaze of the Tang Dynasty. Stands about 20", and was reproduced in "The International Studio." (8th to 9th Century)

sacred conviction. These Chinese came to the recognition of nature earlier than the Europeans. In the Orient, man was always an incident in a vast ever-changing environment. During early Ming, efforts were made to preserve the tattered remains of what had gone before. There are very few ancient Chinese paintings in existence, but many of them were skillfully copied by the Ming Masters. As in Europe the drift in painting was toward the secular, but it is difficult to make a meaningful statement on this subject. Actually, the Chinese had little or no secular art except portraiture. A beautiful landscape had as much mystical overtone as a splendid scroll of a Buddha or Bodhisattva. The whole world was a magnificent garden and man must remain a gardener until the end. Europe discovered nature during the Renaissance but the Chinese had experienced it from the beginning of their history. Whereas religious art in Europe was inspired almost completely by Christianity, three streams of culture contributed to the Asiatic painters' overtones. These were Taoism, Confucianism and Buddhism. They were not as sentimental as Western religious feeling, rather they were deep disciplines of character. Chinese art, therefore, was always disciplined and a student studying with the great Masters might be apprenticed for 20 years before he could add a leaf or a blossom to one of his Master's compositions.

The 15th and 16th Centuries brought with them the culmination of Ming creativity. From that time on China developed gradually what might be termed the Ming Baroque. To the connoisseur, this has always been objectionable and has led to a continual search for works of the earlier period. Strength disappeared and in its place came finery. As in the case in Christian countries, the religious art remained essentially sincere but the Ming court gathered around itself a constellation of intellectuals. It was a world of poetry, exquisite calligraphy and interminable formality. One of the proofs of mental maturity was the ability to judge art. The Chinese liked to believe that they could determine the innermost spiritual quality of an artist by his work. Looking at two paintings the Chinese connoisseur might say, "This man was a highly creditable painter, but that man had received illumination." Later in Japan the Zen painters were divided into distinct levels and those seeing their pictures could say, "This artist had reached the



Polychrome vase of the Ch'ing Dynasty with figures in high relief.

4th stage of enlightenment, but that artist had attained to the 8th stage." To the Western beholder it was an absolute mystery.

As the Ming Dynasty faded away and the Manchus came into power, we are faced with the artistic complication of the Ch'ing Dynasty which extended from the 17th Century to the end of the Monarchy in 1912. There were many good artisans during this period, but their principal contribution to the tradition of beauty was in the area of ceramics. They developed various ways of firing their clays to produce jewel-like vases and bowls of the richest and most varied colors. Also through long and industrious labor, they produced tea bowls of such informal appearance that they might have been used at a farmer's table. Again only the informed could recognize the best. The Chinese concept of beauty also involved meaning. It must be accepted into the consciousness as a

form of spiritual refreshment. There is a story of a general who discontinued a military campaign in order that he might sit quietly and meditate upon painting. A famous Chinese artist also, realizing that he was well known and highly respected, hid behind a curtain when his painting was exhibited so that he could hear the truth. The Chinese equivalent to Rococo is what has been called "exportwares." These were created for barbarians beyond the seas who could not be expected to understand any of the subtleties of creative genius. These wares, such as they were, became exceedingly popular in Europe and were copied by many of the kilns in France and the Low Countries. The same trend was noticeable in every product of late Chinese craftsmanship. The houses became masterpieces of overdecoration. Detail took precedence over mass, and extravagance was mistaken for elegance. The old sages in their simple robes gave way to mandarins in sumptuous garments, and the natural anxieties in these men is evident in the fact that they covered their clothing with decorations of a talismanic nature to protect themselves from both the high and the lowly. Today Chinese collectors and those serious of things Chinese, are well aware of the trend that began in the Manchurian desert and ended in the shops in Hong Kong. There can be no doubt that skillful artisans still work and a number of sensitive and gentle paintings, especially of flowers and landscapes, are being produced in the People's Republic of China. Here again, however, the prevailing temper has gravitated against the survival of spiritual overtones and when compared with earlier works, the new pictures have a distinctly surface quality. They lack the depth of religiously inspired idealism.

It would seem, therefore, that the story of art has been for a long time the gradual fading away of true beauty. In its place on the one hand has been lavishness and on the other, a desperate escapism in which the instinct to be different has resulted in eccentricity and discordant asymmetry.

In Japan the situation is somewhat different but the year 1600, which corresponds rather closely with the decline of Renaissance art in Europe, marked the end of the Classical Period among the Japanese people. Nearly all collectors consider products of the Yedo Period from about 1600 A.D. to the present time as deficient

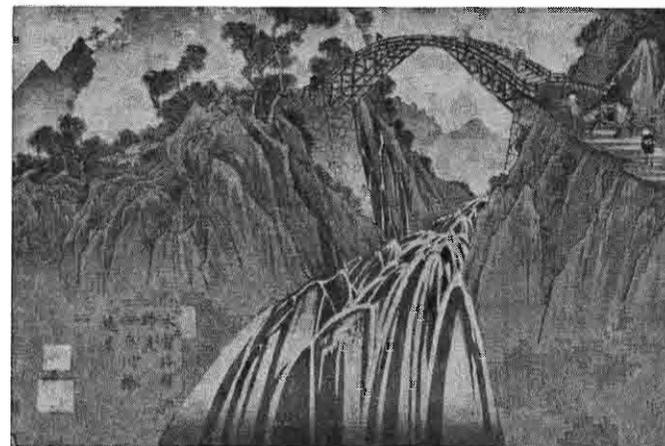
in spiritual quality. Borrowing somewhat from the Chinese, Japan did manage to escape the pressures of the Ch'ing Dynasty. They revolted against both the Baroque and Rococo. Even so, a gradual decline was noticeable, due as in Europe, to the sudden emergence of a powerful merchant class. Even the strict leadership of the government was not entirely effective, but it did curb extreme excess. The Japanese still preferred their simple houses, their sparse furnishings and their traditional arts.

During the Ch'ing Dynasty there arose a group of amateur artists whose productions are often referred to as Bunjinga Paintings. They lived mostly in South China and included government officials, scholars, poets and leaders of religious movements. Their formal training was not extensive and their interest was basically avocational. Professional painters of their own time were rather contemptuous of the Bunjin "masters" and their production. Time, however, has brought a direct change of attitude and the literary school is esteemed for its inner philosophical content and the simple technique noticeable in most of the pictures. We have nothing equivalent to the Bunjinga School in the West, but Sir Winston Churchill, a retired statesman, became quite a creditable painter after his career in politics.

The Bunjinga School drifted from the mainland to Japan where it produced a considerable number of Nanga painters. While this group was not composed primarily of members of the literati, the amateur quality of its production are now keenly appreciated by Japanese collectors. Itinerant artists wandering about the countryside gave short courses in painting to persons of all ages. This type of formal schooling might last from 2 to 6 weeks. From this time on the student was dependent upon his own aesthetic resources which usually were not great. It is reported, however, that a number of graduates painted well enough so that they could exchange a picture for a night's lodging at a local inn. Among the Japanese the tendency was to simplify nearly all Chinese techniques. This simplification was partly inspired by the Zen sect, and by the natural Shinto mysticism that prevailed. The Nanga painters often had a sly sense of humor, but for the most part sincerely attempted to produce genuine works of art which, of course, outraged the sensibilities of members of the professional schools.



Scenic woodblock print by Ando Hiroshige from a series published after his death.



Inagawa Bridge from Views Along The Highway by Yeisen. Underside of the bridge follows the contour of Mt. Fuji. (Floating World)

In the late 17th Century and extending into the first half of the 19th Century, Japan unfolded the potentials of the Ukiyo-e woodblock prints, often referred to as "pictures of the floating world." Floating meant transitory or passing, and covered the whole area of human trivia. It was a mass production enterprise in which it required the coordinated efforts of four persons to create a woodblock print. The artist drew the original design and selected the color scheme. The block cutter transferred the patterns to a slab of wood and the printer, combining the artist's instructions and his own inclinations, produced the colored print. The distributor, who had something to say about everything, merchandised the final product. The prints were sold for a few pennies in shops and by street vendors, and were pasted on the walls of the little paper houses, usually over the cooking stove which antiqued the print rather unfortunately. The favorite themes were actors, courtesans, tea house waitresses and Sumo wrestling. Some of these popular artists, however, produced works of genuine merit and there is a subtle quality about these prints which has caused them to survive and be heavily collected in recent years. They were a middle class art making no pretense to greatness.

In the second half of the 18th Century, two landscape artists of unusual ability appeared on the Japanese scene. They were contemporaries but Hokusai was a few years older than Hiroshige. There is something reminiscently similar between the landscapes of van Gogh and Hokusai. Both glorified the proletariat and picked out incidents of human interest to enliven their productions. Hiroshige made many series of prints glorifying the natural beauties of Japan. He walked along the principal highways, paused to refresh himself at local inns, and made detours to famous shrines and temples. He depicted the Japan most loved by the people of that country, and they purchased the prints in huge quantities. It is said that Japanese woodblocks begin to deteriorate after 200 impressions are made. As many as 10,000 impressions were taken from some of Hiroshige's blocks and the printing continued until the wood was actually smooth. In the West, we have the famous lithographs of Currier and Ives. Both had the same nostalgic quality and because they were inexpensive and brightly colored, their aesthetic shortcomings were overlooked.

A good example of popular Japanese art of the Yedo Period was the woodblock print devoted largely to secular and even profane subjects. The artists who made these prints were men of no reputation so far as the court painters were concerned, but they had a vast following among the tradespeople and those who frequented the teahouses and the Kabuki theater. Once more the earliest was the best with a gradual drift down toward completely commercial consideration. Among the most valuable and treasured of the Japanese woodblocks are those of the Kaigetsudo school. This was a workshop which flourished about the year 1700. Some prints were issued in black only and then hand-touched in orange-red by elderly ladies who worked by the day. The accompanying painting is a good example of the work of the Kaigetsudo school. It has a strangely archaic quality and strong religious overtones



Painting of a Japanese lady in color on paper. School of Kaigetsudo Doshin.

although the subject is completely secular. Something has been derived from the technique used in the painting of Bodhisattvas but the models were mostly derived from the realm of the demi-modern. The statuesque dignity of the figures, the extreme simplicity of the face and hair arrangement, in contrast to the elaboration of the kimono and obi were never afterward equalled in Japanese popular art. The school never had a large following and its work has been mostly appreciated by foreign collectors. A few years ago the Kaigetsudo woodblocks could be bought for a few cents. Today they are virtually unobtainable. The paintings, though somewhat more numerous, are also extremely rare. Here we find the mingling point between Renaissance art and the Baroque.

The Shijo painters of Japan and their Chinese equivalents, revived a style that had drifted along without prominent exponents for over 800 years. They were the Japanese Impressionists who wished to reaffirm the significance of the natural and the commonplace. Some of the Shijo painters created outrageous cartoons and caricatures, but always with a naive and humorous skill. They were groping for a non-realistic technique for artistic expression. The Chinese never painted what they saw, but what they thought about what they saw. The scene always passed through their own consciousness first, and their most magnificent landscapes are largely imaginary. After this type of painting had become the secular release for Japanese painters breaking away from religious themes, they perfected their technique of the "unfinished line" and were able with a few strokes of a brush, to graphically delineate the forest, a bamboo grove, or the return of fishing boats on Lake Biwa. These painters were still working to express the tremendous significance of people and things. They were neither skeptics nor cynics of the human scene. They found the "floating world" quaintly human and painted monkeys superbly.

On the other side of the world there was a general revolt against the Romney, Lawrence and Gainsborough approach to art. Skillful painters wasted their time portraying the surfaces of objects. There was nothing to suggest depth of meaning, no ideals were clearly stated and there was no real evidence of genuine affection

for mankind and its moods. The pre-Raphaelites attempted to revive the spirit of the Masters who lived prior to the Renaissance. These spirits had fled, however, and efforts to restore their integrities notably failed. In 1870 Impressionism was born in Paris by artists who worked somewhat in the Nanga style. Some had revolted against the academic approach to art and others were simply poor draftsmen, and worse colorists. The future of the school might have been less certain had it not been for the exhibitions of Japanese prints in Europe soon after the opening of Japan to the West. Among those most immediately reactive to Japanese composition were Toulouse Lautrec and Vincent van Gogh. Lautrec was the European Sharaku, a painter who worked only one year and depicted with an almost bitter cynicism the actors of the Kabuki theatre. It was beginning to be obvious that beauty was fading from the world of art. In its place the theme of social significance became popular. Realism meant a thorough presentation of the frailties of human nature. The mystical overtones were gone, religious inspiration had failed, and art became an instrument for social reproach and psycho-political propaganda. A clear line of division was made. Impressionism took its firm stand against "the establishment" by which is meant in this case, the creative artistry of 10,000 years.

Many of the early impressionists were rebels without a cause. They knew where they had come from, but they had no idea where they were going. Progress demanded innovation with no regard for the canons of fine art or good taste. This does not mean that none of these men had ability, but there was a debility within themselves which no technical skill could conceal. They seem to have had no vision of fulfilling the basic responsibility of art—utility. Unless an art is useful it has no excuse for its own existence. The major use is to inspire the beholder and bestow an atmosphere of grace and peace upon those who see or possess it. The second form of utility is practicality in terms of beautifully designed cooking pots, a handsomely woven straw raincoat, or a Seto plate decorated with a pattern of grain stalks blown by the wind.

The folk arts based upon the utility production of the past are developing a large following in both the East and West. It is the new art of sincerity and while much of the modern work is copied

from older sources, it is free of the disfigurement of neurotic tastes. In the Eastern school one of the last important paintings was Kanno Hogai's concept of Kannon as the Universal Mother. In the West we have the extraordinary representation of Christ Crucified in Space by Salvadore Dali. These are exceptions but they indicate that human consciousness ultimately rebels against mediocrity. The need for beauty is greater than ever before for beauty is a nourishment to the soul. It is not good that bodies should be well-fed with the nutrition they require and the soul be deprived of that food which comes in through the eyes and rejoices the spirit. Art exists to reveal beauty which in turn is a compound of inspiration and technique. The time has passed when we can afford to acclaim pseudo-artists who have no sincere sense of responsibility to their world. While art is truly in short supply, there is hope revealing itself principally among younger artists working with ceramics, sculpturing and modern plastic forms. They have not found the answer but at least they are outgrowing nearly a century of artistic futility. It would be good if more of the older generation would take up art as an avocational interest. There is a spiritual overtone which can result only from self-expression. One of the reasons why art languished was that wealthy buyers did not themselves know what was good or bad. As the public taste lowered its standards, art compromised its principles. It catered to the purchaser and became actually fearful that overtones of meaning would prevent a sale. If beauty is to come back it must be truly appreciated and the redefinition of art values is an essential part of the program for the renovation of the human society. We need a great religious art today, but it must not be contrived. It must rise above sentimentality and reveal to us once more the splendor of the invisible universe of eternal value in which we exist.

RED HEADBANDS STRIKE NOTE OF UNHAPPINESS

by ART BUCHWALD

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If anyone is wondering why the Japanese are leading the world in productivity, I think I may have a clue.

A friend of mine was visiting a factory in Tokyo that makes television sets. As he was being taken on the tour, he noticed that the Japanese workers were wearing headbands painted in bright red.

"What is the significance of the red headband?" my friend asked the manager who was showing him around.

"The workers are on strike and that is their way of telling us."

"But if they are on strike, why are they working?"

The manager seemed amazed at the question. "If they didn't work they wouldn't get paid and we would lose production. This would never do."

"So instead of going out they wear their red headbands?"

"Yes. That's to let us know they are unhappy. Naturally we are very disturbed that they are unhappy, so we try to negotiate the grievances."

* * *

"Is the red band the only way you know they're unhappy?"

The manager answered, "No, they show their discontent in many ways. For example, when they're on strike they come to work 15 minutes early and they stand in the courtyard and sing songs telling of their unhappiness with the management. It's very sad for management to hear these songs because it means we have not done the right thing for our workers. The songs hurt us more than the red headbands."

"Do they sabotage the TV sets they're assembling?"

The manager was aghast. "That would not be an honorable thing to do. As a matter of fact, they work even harder and with more proficiency to show how unhappy they are. The better they

perform, the more unhappy we in management become and the more eager we are to reach a settlement.

"I know you Americans will never understand this, but it is a terrible thing to come to work in the morning and hear your entire labor force singing songs against you. It is also very sad to walk among the workers as we are doing now and know that although they are doing their jobs with fervor, their hearts are not in it."

"Will they speak to you while they're on strike?" my friend asked.

"Oh, yes, they will speak to me," the manager replied, "and no one will mention in the conversation that they are on strike. But I know and they know what the situation is and it's very uncomfortable for all of us. When a strike takes place, the management has many soul-searching meetings to discover what we did wrong. It is a great loss of face in this country to have your workers on strike."

"Have you ever had a strike where the workers have refused to go to work?"

"Not in our plant. But American labor methods slowly are being brought to Japan by some radical leaders. Not long ago the subway workers went out on strike."

"That must have caused havoc," my friend said.

"Not exactly," the manager replied. "They went out at 3 a.m. on Sunday for a half-hour so they would inconvenience the least number of passengers."

* * *

"It would be marvelous if Japan would teach American labor leaders their methods," my friend said. "All it would cost the unions over here would be the price of red headbands. I can just see the United Auto Workers singing antimanagement songs in the courtyard of the Ford Motor Co."

The manager checked a list of production figures someone handed him. "Just as I thought," he said, "We're up 10% this week."

"When do you think the strike will be over?" my friend asked.

"I hope soon," the manager said sadly. "Management can't take the pressure much longer."

THE "UNWORTHY" ONE

THE CAVE OF THE GRIM FACED SAINTS



HE little train was chugging along the edge of the Kanto Plain. The mono-class car was well filled with villagers along with their numerous bundles and baskets. In the second class coach Mr. Nakamura and I sat in lonely splendor. The little art dealer was on his best behavior for he was on an official mission for the Commission on Cultural Properties. Several days before the Curator of the Kyoto Museum had spent an afternoon in Mr. Nakamura's shop discussing a

rather complicated and confusing subject. In the last years of the Shogunate, the Daimyo of a neighboring province had made a gift of a considerable parcel of land to his faithful and esteemed retainer. After the Restoration, the Imperial government confirmed the gift, and a brave Samuri laid down his sword forever to become a prosperous agriculturist.

Near the edge of his land, the new proprietor had a rocky hillock of considerable scenic beauty near the top of which was a severely weathered group of old pine trees. The new owner, who had been a man of cultural attainments in his younger days, greatly admired his rugged hillock and one day was impelled to explore this part of his domain. While walking about among the volcanic formations, he found the entrance to a cave. Returning with a lantern he found himself in a natural corridor some fifty feet in length which opened into a cave of moderate proportions. The walls of the corridor and also of the cave were all intricately carved with repre-

sentations of elderly shaven-headed monks. They were a gloomy looking group engaged in such occupations as threading a needle, sewing on a button, or picking their teeth. They were Arhats, the faithful disciples of Buddha who were destined to remain on earth protecting the Doctrine until the advent of the next Buddha.

In a shallow niche at the far end of the cave was a triad of free-standing images, almost life-size. It was immediately evident that they were the work of a master sculptor and not the old hermit who, according to legend, had decorated the cavern in the late 14th Century.

The Samuri, who had turned farmer, visited his cave occasionally but gave it no special consideration. After his death, however, his son who inherited the estate, resolved to create a tourist attraction and built a small native inn nearby. He felt, however, that something should be done to improve the appearance of the numerous dour-looking images. In harmony with the spirit of the Taisho Era, he purchased several cans of imported enamel paint in festive colors and proceeded to make the most of extremely limited talent. When he had finished the effect was bizarre to say the least and it should be specially noted that he included the three statues in the back of the cave in his program of rehabilitation. Satisfied that he had greatly enhanced the value of his cave the young man then approached his local Buddhist priest hoping to have the cave declared a place of pilgrimage. After seeing the example of pious artistry, the priest decided to refer the matter to his bishop in Kyoto, who after prayerful meditation washed his hands of the matter by placing full responsibility on the Art Commission.

The little train came slowly to a stop and Mr. Nakamura announced that we had reached our destination. We found ourselves on the platform of a rural station which had been built in approved Western style. It was a box with a peaked roof straddled by a cupola and with false dormers on the side facing the tracks. The structure had been painted mustard color with a white trim and would have delighted artists of the Hudson River group. The nearby village consisted of a group of farmhouses above which rose the blue tiled roof of a Buddhist Temple. We were received with many

bows by the farmer, his pretty young wife, and their several children. Tea and homemade cakes were served after which we each took a kerosene lantern and proceeded to the cave.

In the flickering light of the small lamp the grim-faced saints appeared like an ecclesiastical council in session. Mr. Nakamura was suffering quietly in the dark and hastened to the large statues which had especially interested the protectors of cultural properties. As he raised his lantern, the little art dealer could not completely suppress a soft groan. The Buddha had been given a white enamel face such as was favored by Kabuki actors. On each cheek was a large, round pink dot. The features had been outlined with brown paint and the lips had been given a touch of scarlet. The Buddha's robes were vari-colored in every sense of the word and the Bodhisattva figures at the right and left had received similar treatment. Motioning me to hold up my lantern, my Japanese friend took from his pocket a powerful magnifying glass and began a careful examination of small areas which the recent painting had not completely covered.

The owner hovered about hoping for a word of appreciation and Mr. Nakamura assured him that it was unlikely that another cave with such extraordinary decorations existed anywhere in the Empire.

When we returned to the farmhouse my friend asked if he could see the cans which had held such remarkable paint. He noted the name and the manufacturer on a slip of paper and studied the description of the contents very carefully, then with more refreshments and mutual words of felicitation, returned to the station in time to catch the late afternoon train. As we rode along the little art dealer was strangely silent, but it was evident that he was struggling with a problem.

. . . . Late the following afternoon the Buddhist Bishop, the Chairman of the Art Commission, Mr. Nakamura and myself gathered in the backroom of the art dealer's store. My friend opened his report by proceeding directly to the three principal statues.

"My examination would incline me to believe that these are masterworks of the Asuka Period. They may have been carved in

Korea, or by Korean artists already residing in Japan. What is perhaps the most interesting feature is that the figures were finished in polychrome and traces of what must have been beautiful designs can still be seen in areas not completely obliterated by a high finish gloss enamel."

The Commissioner nodded his head, "We're well aware of this miserable circumstance and have discussed it with several experts. I even talked it over with a well-known Italian painter who visited Kyoto a week ago. We cannot devise any way of getting rid of the modern paint without damaging or probably destroying the old pigments underneath."

The Buddhist Bishop, whose Temple included an excellent museum of sacred art, pointed out that many fine pieces in his collection had been virtually ruined by restoration even when the work was done by experts. At last he turned hopefully to the art dealer remarking, "Perhaps you can assist us in some way."

I was then favored with another example of Mr. Nakamura's subtle way of passing on useful information. It would have been indelicate for him to have appeared better informed than experts in the field. After several moments of silence while he was organizing his campaign, the art dealer rose to his feet saying,

"If you gentlemen will join me outside the front of my store, I will show you a sad experience which I have had with house-paint imported from barbarian nations. About five years ago I was overinfluenced by the prevailing fashion and had the front of my shop completely repainted in what was assumed to be a 'bright and cheerful' color. After all, the old brownish-red finish was dingy." He pointed to the side of the door and one of the windowsills. "You will observe that the new paint is cracking, developing strange swellings and in some places . . . actually peeling off. I can only assume that it is not suitable to our climate."

The Art Commissioner glanced at the Bishop who nodded his head in quiet comprehension. Both then bowed deeply to Mr. Nakamura and the Commissioner went so far as to shake hands with me in Western style.

As we sat at the cherrywood table my friend observed quietly, "Of course, I shall make a formal statement of my findings and

congratulate the Art Commissioner for having found a practical way to restore the great Buddhist triad."

Seeing that I was still a little uncertain about the sudden light that had dawned while we were on the street in the front of Mr. Nakamura's store, I felt it was appropriate to give him an opportunity to reveal his secret to an impartial observer. With a little pressure he explained,

"Ancient pigments, mostly of mineral origin, are practically indestructible. Years ago I read a book about a Temple on the island of Crete. There were some beautiful murals which had been partly destroyed and a museum carefully prepared a paint as close as possible to the original. The work was very handsome but sad to say, in less than five years the new paint was gone and the pigments put on 25 Centuries ago were still clear. This is what I intended to imply by showing the two gentlemen the peeling around my front door. They saw the point instantly. We will have some further conferences, but I'm going to recommend that the three Buddhist figures be removed from the cave and temporarily placed on pedestals in the bright sunshine outside the entrance to the cavern. Here our abominable climate will accomplish that which man would not dare to attempt. In a few years the Western paint will fade out and peel off, but it will not touch the older colors underneath. When this transformation has been wrought, it is my belief that these statues will be classified as National Treasures. Due to the importance of this find the present owner of the property will find his cave listed among points of local interest and scholars from all over Japan and even from foreign countries, will visit his cave. If he can be induced to do no further painting, even his grim-faced Saints will gradually become more presentable. Now I think it is time that we visit the shop across the street and enjoy a dish of Soba noodles."



Flowers are the beautiful hieroglyphics of Nature, with which she indicates how much she loves us.

—Goethe

Although Shintoism has a following of nearly 50-million persons in Japan, it is very little known outside of the country. From my own researches it also appears that the theological elements underlying Shintoism are unfamiliar to the average Japanese. Books dealing with the subject approach it historically or are satisfied to set forth the division, levels and grades of the cult and list its principal sanctuaries. In spite of the obscure nature of its beliefs, it has always had a strong hold upon the minds of the people, and perpetual subscribers to the faith include persons in nearly every walk of life. It has equal standing among leaders of the nation and those of more humble stations.

Early Western writers on Shintoism called this religion "the way of the Gods," and assumed it to be based upon veneration of nature and the worship of ancestors. The present tendency is to modify the older viewpoint as inconsistent with modern Japanese intellectualism. Also, there seem to be alternative meanings for many of the terms found in early translations of Shinto texts. The Japanese word that has been translated, "Gods" is *Kami*. Technically a *Kami* is not a divinity but a kind of spirit, one of a legion remembered or honored for a special reason. This more or less parallels the Western concept of sainthood. In Christian theology a saint is not a "God," but a person of high spiritual attainment. It is permissible to address prayers to saints and to assume that they possess the power of intercession. Candidates may be selected for canonization from many different walks of life. During their earthly existences they may have been very humble like Jeanne d'Arc, or of royal estate as St. Stephen of Hungary. Some saints belonged to the military class and were honored as "defenders of the faith." St. Augustine is revered as one of the most learned of the early Church Divines, St. Thomas Aquinas as a heavenly enlightened philosopher, and St. Albertus Magnus for early researches in science. In Shintoism martyrdom is seldom, if ever, a factor in deification, although it is important in Western Christianity.

The Japanese recognize two orders of human benefactors. The

first is a small group remembered by name and for particular deeds and the second group is made up of those unnamed and forgotten men and women of long ago who served, lived, sacrificed and died who can be considered as anonymous benefactors of Japanese culture. It is appropriate to honor these unnamed ones and as Dr. Yagani has pointed out, there are many little monuments along Japanese roadsides inscribed to unknown and forgotten artisans whose labors have contributed to Japanese traditions.

There are many shrines to national heroes who have become *Kami*. The sanctuary of Hachiman near Kamakura perpetuates the memory of Ojin, an early Japanese emperor. The great Toshogu shrines at Nikko are probably the most elaborate in Japan and are believed to be the abiding places for the ghosts of the military dictators of the Tokugawa family. In Tokyo the Meiji shrine was created to honor the great Emperor Meiji, founder of modern Japan, and his consort. The shrine was destroyed in World War II, but has been rebuilt. The grounds of the Shrine are reminiscent of Central Park in New York, or Golden Gate Park in San Francisco. A huge gate called a *Torii* stands at the entrance. There are beautiful stone lanterns bordering the walkways, and it is a favorite place for folks to congregate for social activities. We would call the Meiji Shrine a great city park, and it serves most of the functions included in the Western concept. There is one difference, however, unique to Shintoism—it is a sacred park. This detracts in no way from the pleasures of festive occasions, but it permeates the park with an intangible but very real spiritual quality. A simple example is littering. No Japanese would think of profaning such a place with waste papers, candy boxes, or beer cans. It is a religious duty to protect beauty because every square inch of the land is sacred ground. The Japanese, however, are not somber about these things. The *Kami*, whoever and whatever he is, enjoys the happiness of those who visit his abode. He loves to hear the laughter of children and he listens sympathetically to the forlorn stories of frustrated lovers. He likes to have circuses and carnivals, and perhaps his attenuated sensory perceptions appreciate the aromas from the various food stalls that are set up on holidays. He is also very fond of animals and birds, and in this he shares the sentiments of his Buddhist co-religionists. He assumes that those

who come to enjoy some of the best moments of their lives in his Shrine will have their fun and leave everything in perfect order.

Kami are not necessarily human beings. The "wedded rocks" bound together by Shinto cables; a grand old tree adorned with paper streamers; a quiet pool with golden carp . . . all these may be *Kami*. If you ask why such things are sacred, there may be an awkward moment. Perhaps it is because all nature is alive and unusual evidences of age or beauty inspire special veneration. After all, the old tree creates a mood in the beholder, for it tells him something of strength, and the beauty of great years. Because a message can come to him only through a living messenger, there is some kind of life in the tree itself for it ennobles character, refines temperament and preserves respect for the beautiful land which has so bountifully provided for her children since the dawn of time.

Because of its diversified characteristics, Shinto cannot be defined simply as ancestor worship, or emperor worship. Very few of the Japanese emperors were ever deified and those who were, share the honor with mountains and valleys and iris growing beside a temple pool. A farmer whose faithful ox has died may build a shrine for it, and it joins the legion of *Kami* to receive a small bowl of rice on appropriate occasions.

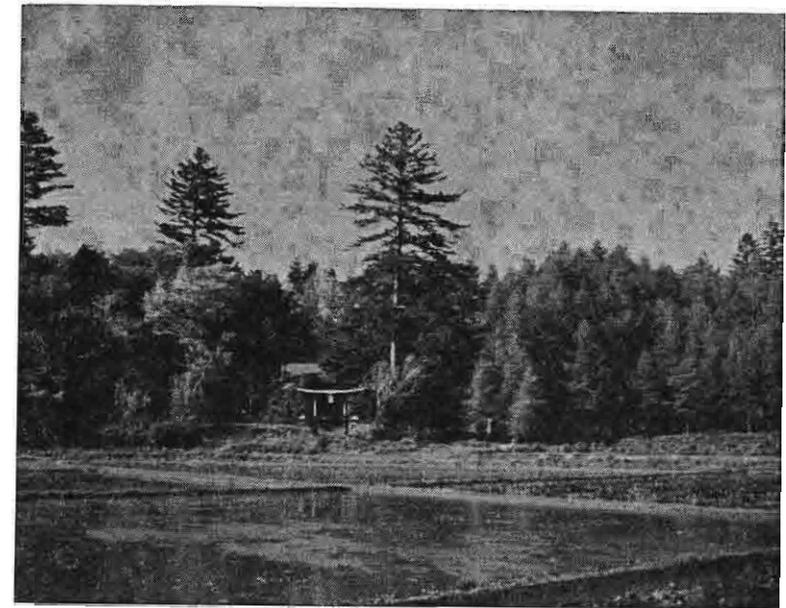
Ancestor worship certainly plays a part in Shinto belief and each home may have its *Kamidara* or God-shelf. Especially at the time of the O-bon ceremony the living invite the spirits of their parents and grandparents to visit their homes, enjoy the company of their children and grandchildren, and find the family happy, busy and most of all, free of debt.

A shadow of Chinese ancestor worship cast itself across Japan more than 1000 years ago. The Chinese are more formal in venerating their dead which has caused many persons to believe that they actually worship their forebears. In Japan, however, the relationship between the living and the dead is far more casual. You bow to your ancestor, not because he is a deity, but because you bowed to him when he was alive. Confucian respect for the old mingles with the Taoist concept of universal life.

In Japanese cosmology, primordial beings usually considered as divine, were the progenitors of the races inhabiting the islands and

also were the founders of the Imperial Dynasty. The Japanese like to believe that their emperors have reigned in an unbroken line for more than 2600 years. The Imperial House was founded by Amatarasu-o-mi-Kami. She was the *Kami* of the Sun and Shintoism is one of the few religions to venerate the sun as a feminine divinity. The great *Kami* who founded the Empire are regarded as the protectors of the land and around them has arisen State Shintoism.

Japan is one of the most beautiful countries in the world. It is highly volcanic and consists of rich forests and incredible varieties of rock formations, small streams, lovely lakes and a wide diversity of flora and fauna. The Inland Sea includes nearly a thousand islands, many of which are uninhabited. Tourists refer to the "Japanese Alps" and this is no exaggeration. Only a short distance away is a beautiful river known as the "Japanese Rhine" with feudal castles at strategic points along its banks. From the far North with its snow and severe winters to the almost tropical South, the Japanese islands parallel the Asiatic coastline.



Torii at the entrance to a Shinto Shrine near Karuizawa in the Japanese Alps.

Even the Japanese themselves have very little good to say about the climate which is especially unpleasant during the summer months when heat and humidity prevail. Actually, the variable climate contributes a great deal to the richness of the natural scenery. The natives live in an environment of natural beauty and rustic charm. It is only in such a charming region that indigenous art could flourish and the lives of the people could be subordinated to the grandeur of the land. Until recent years when industrialism expanded with incredible rapidity, the Japanese preferred to subordinate themselves and their own achievements to the scenic beauties of the country. Their homes were simple and no effort was made to bring man into arrogant conflict with his natural world.

Even today the greater part of Japan is unspoiled. Except for such industrial centers as Tokyo and Osaka, the old spirit lingers on. The density of the population is not oppressively noticeable, and the countryside has the same charm so evident in Austria and Switzerland. Everywhere religion has contributed to the artistry of the landscape. The spires of pagodas rise above the treetops. The blue-tiled roofs of Buddhist temples are half hidden in secluded groves and the Shinto Torii stand by the side of the rice fields. It is not difficult to appreciate the Japanese point of view that the Gods or spirits created this peaceful atmosphere for their favorite progeny and made them gardeners in a terrestrial paradise.

All the arts of Japan are influenced by the sensitive communion between the individual and his environment. Fuji-san, the peerless mountain, is a place of Shinto pilgrimage and even today thousands of pious souls seeking spiritual refreshment, climb its rugged sides. It is commonly said that the height of Fuji-san is the same as the number of months in a year plus the number of days—12,365 feet. There are many native pictures of the Goddess of Fuji in clouds above her mountain.

Japanese are born travelers and most of their journeying is inspired by religion and aesthetics. There are days when autumn leaves fall on the surface of slow moving streams, and there are times when snow piles high on temple roofs and along the great ridge of the Japanese Alps. One should not miss the war of the



The Shinto Goddess of Mt. Fuji accompanied by symbols of the Sun and the Moon.

fireflies over the surface of the river at Uji, or those precious days when prunus blossoms open before the leaves appear on the tree. Everything is symbolical, rich with lore and secret meaning.

Shinto is certainly a kind of nature worship, but it is completely informal. You breathe in the spirits along with the perfume of their favorite flowers. The entire Empire is inhabited not only by the living, but by the dead. When Chief Seattle, for whom the city

of Seattle, Washington was named, ceded his lands to the American government he gave a magnificent speech which is considered to be among the greatest orations in the world.

“. . . And when the last Red Man shall have perished from the earth and his memory among the white men shall have become a myth, these shores will swarm with the invisible dead of my tribe; and when your children's children shall think themselves alone in the fields, the store, the shop, upon the highway, or in the silence of the pathless woods, they will not be alone, in all the earth there is no place dedicated to solitude. At night, when the streets of your cities and villages will be silent and you think them deserted, they will throng with the returning hosts that once filled and still love this beautiful land.

“The white man will never be alone. Let him be just and deal kindly with my people, for the dead are not powerless.

“Dead—did I say? There is no death. Only a change of worlds!”

In Western religion there has always been a sharp division between the living and the dead. Those who pass out of this life depart forever from those whom they have loved and served in mortal life. Primitive people were not of this mind. Life goes on and our ancestors are very close to us. They share in our purposes, rejoice in our happiness, and suffer with our pain. It is therefore part of the duty of the living to be contented, patient and honorable. As said earlier, it is hard for a traveler from another country to understand the philosophy of Shinto. It is all very intuitive. You cannot study it from books but you can experience it according to the receptivity of your own heart and mind. I can only explain what Shinto means to me, taking full responsibility for my interpretation. There seems no other way to approach the subject and the Japanese themselves have a tendency to follow the same procedure.

It is estimated that there are over a hundred thousand Shinto shrines in Japan and one of them near Kyoto sacred to the rice

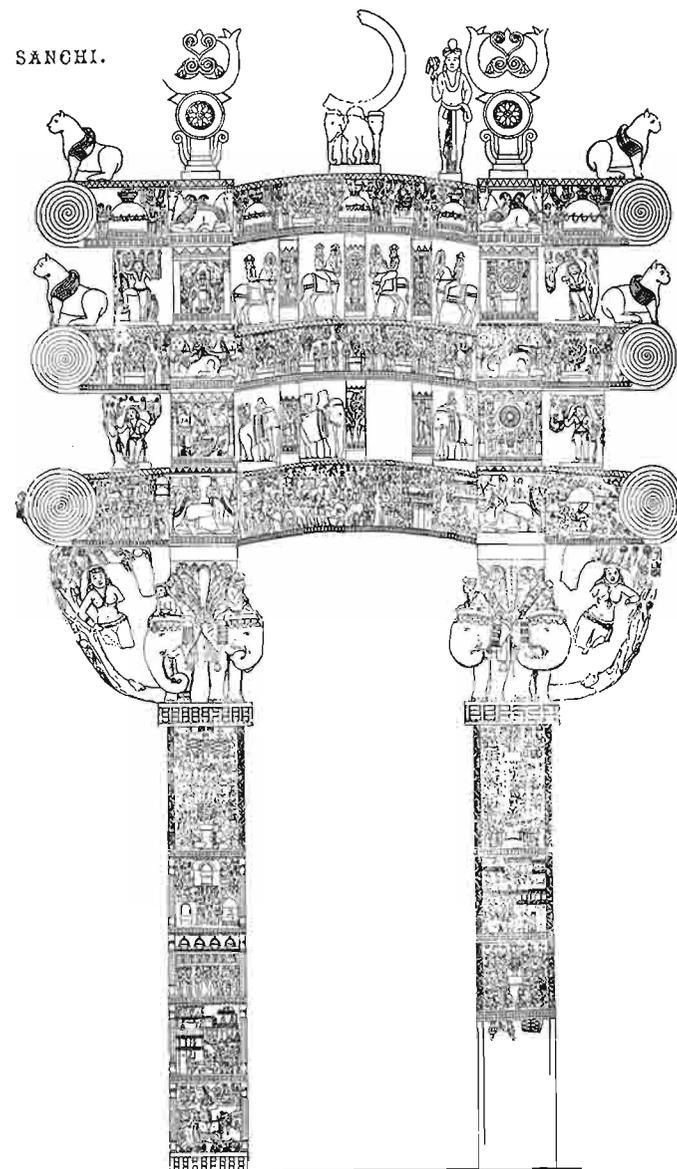
divinity Inari, has over 10,000 Torii in its grounds. The spirit of rice is sometimes depicted as an old gentleman with sheaves of rice straws at the ends of a pole which he carries on his shoulder. Occasionally the figure is feminine, but in either case, rides upon a fox and pairs of stone foxes are placed near the Torii at the entrance to the sanctuary or are scattered along the pathways leading to the inner parts of the shrine. Whether it stands near the shore of the Inland Sea at Miyajima, or rises from the clear water of Lake Biwa makes no essential difference. It is essentially a gate, but it encloses nothing. No fences or walls lead from it and you can walk through or around it according to your choice. It's symbolism may originate in Taoist concepts which later reached Japan to provide some of the most delightful enigmas of Zen. Taoism refers to a "gateless gate" which can be anywhere and is everywhere. It divides two worlds, standing at the exact point where "now" meets "then" or "here" meets "there." To the mystic, the Torii is at the junction of objective and subjective consciousness. When you stand on one side of the gate you are in the world of "now," take three steps and you stand in "forever." There is no division between the worlds except a mood of believing, a shift of perspective, a new orientation arising within yourself. There are beautiful gardens on both sides of the gate. One is the garden of the outer life and the other is the garden of the inner life. The troubadours have this philosophy for they had their mystic garden where grew and flowered the rose of eternal life. This also describes the Rose Garden of Sa'Di the Persian poet.

When you step through from "here" to "there" you also join those who have gone before. The rows of Memorial Lanterns remind us that within the magic circle guarded by the Torii, time ceases and we all share in a common eternity. Sitting in one of these Shinto gardens it seems very easy to believe in immortality or in the kindly spirits that guard the place. If a supernatural being came toward you down the winding path, you might not even be surprised for your mind is no longer locked in physical realities which might rationally be considered "reasonable." It is not surprising that those who visit the enchanted realm of "there" and "then" should have mystical experiences or follow practices not

so different from Western spiritualism. Minor miracles are performed while the Shinto priestess, in her robes of red and white, shakes the cluster of bells which she holds in her hands and performs dances that go back to the dawn of Japanese history.

Living oracles under enchantment proclaim the fates of men and charms; guards against evil, contribute to peacefulness, and the sense of well being. Greek religion began with nature-worship, and when Socrates chose a place to discourse with his disciples he always prayed to the invisible guardians that they would bestow upon him eloquence with insight. Dryads lived in trees, nymphs by the sides of fountains, and the great God, Pan, played his pipes in the reeds by the river. So deep and firm was the belief in elemental creatures that they were doubtless seen by the devout in dreams and visions. Under similar circumstances the shades of the illustrious dead might rise in the mist of ritual as Samuel was invoked by the Witch of Endor. While many of these stories will be passed over as mere superstition, there is a significant fact underlying them. Those who worship nature are not afraid to die. They live in a universe where there is no death, only a changing from "here" to "there." When one steps through the Torii gate he may either go to sleep or awaken from sleep depending on the convictions of his own consciousness. It may be that the mortal world is the realm of dreams and those who depart therefrom awaken as from a troubled sleep.

In conventional accounts, the Torii is sometimes referred to as the "perch of the Phoenix Bird." When this celestial creature descends to earth it must not put its feet upon the ground, but there are always appropriate Torri where it can rest and favor the neighborhood with its wonderful presence. The Phoenix has always been associated with the mystical experiences that occur to entranced persons. It is equivalent to our concept of a vision, or the appearance of a supernatural being. It arises within consciousness (the sky) and fills the inner life with luminous serenity. However, such a spiritual occurrence must not be profaned nor become involved in material matters. It must be preserved in the soul which psychologically is located midway between the spirit and the body. The soul receives into itself the experiences of mortal life



The Northern Gate to the Great Buddhist Stupa at Sanchi. From *Tree and Serpent Worship* by Fergusson.

and conveys them to the spirit. It also serves as a messenger by which in dreams and visions, the desires of the spirit can be impressed upon the mortal mind of the human being. This concept, though not formalized in ancient times, may be a key to the meaning of this strange gateway.

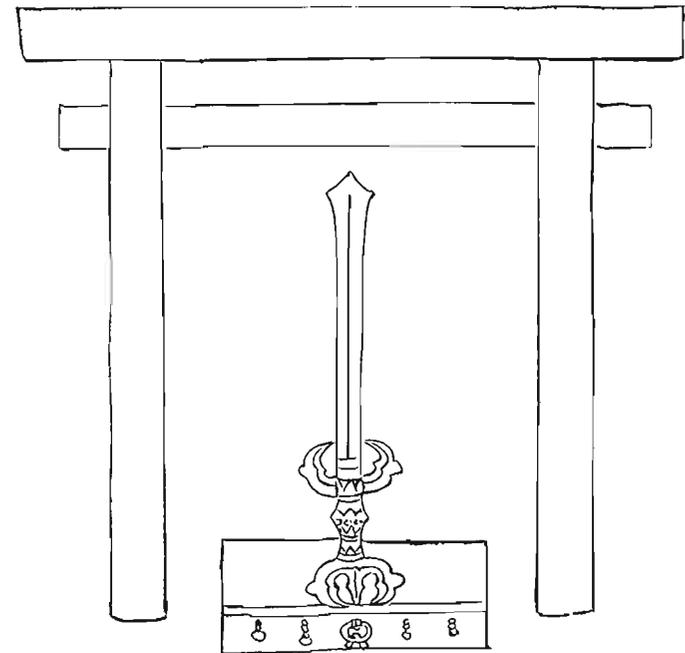
It would be a mistake to assume that the Torii is essentially Japanese. Its form has certainly been modified to conform with the Japanese love of simplicity and their profound regard for wood. Actually, similar types of gates are found in Korea, China and India. Probably India was the source of this type of architecture. Outstanding examples can be seen at Sanchi, an important Buddhist monument near the former feudal State of Bhopal which is now Madhya Pradesh State. The Indian gates are intricately carved, usually with scenes from the life of Buddha or symbols of his sects. They open into the circular corridors around the central dome where circumambulation is ritually performed by pilgrims. Circumambulation suggests man's journey from the cradle to the



Isanami and Isanagi standing on the Heavenly Plain at the time of creating the Japanese Islands.

grave. It emphasizes the Buddhist belief that physical life is a sacred cycle of regeneration and purification. Similar gates lead into the sanctified precincts of the Temple of Heaven in Peking. The intent is similar for always the gate separates profane and sacred areas. Like the Western concept of sanctified ground, space set aside for holy purposes is protected by the Divine Power and those who would profane holy places will feel the displeasure of the Gods.

In the case of the Torii, we are reminded that the sacred land Yamato was fashioned by deities who drew up mud from the bottom of the ocean on the tips of their spears. From this mud they fashioned the sacred islands, large and small; and choosing the best and most fertile area, declared it to be their home. On this land they established their sacred race that was to rule forever.



The Buddhist Sword of Fudo guarding a Shinto gateway. From a rare and curious Japanese manuscript dealing with the Period of the Movements of the Sun Gods.

The Japanese islands with their magnificent scenery was an earthly paradise, but it belonged not to mortals, but to the *Kami* who guarded it from their regions above the earth. According to the Bible, when Adam and Eve were cast out of Eden, an angel with a flaming sword guarded the gates so that they could not return. In a manuscript I found in Japan there is the accompanying drawing of a Torii with the Sword of Fudo standing in the arch. As Fudo represents the immutable law of Karma, which defends the heavenly world where the Buddhas and Bodhisattvas dwell, so his sword prevents those to pass beyond the gate unless they have expiated the evil in their own natures. In other words, only the redeeming mind can experience the mysteries of the happy land.

Shintoism is really more than an ancient nature worship that has survived through all time as a curiosity. With practically no theology, and an almost non-existent ethical and moral structure, it is difficult to understand its utilitarian value. A Shintoist might say that for those who have found kinship with the earth and sky and lived the simple life of reverence for the wisdom of existence, no special creeds or doctrines are necessary. You do not have to accept anything or deny anything, or argue over theological doctrines if you simply live close to the earth and respect its laws and its creatures. There is one exception to the general lack of dogma, and that is Shinto emphasis upon cleanliness. In this faith it takes precedence over Godliness. To bathe the mind is to keep it clean of all negative and destructive attitudes. Washing the soul removes therefrom all taints of selfishness, avarice and jealousy. Then you dip the body in hot water and emerge completely refreshed.

While it has generally been assumed that Shintoism is the indigenous religion of Japan, modern criticism has modified this point of view. A number of Japanese authorities believe that at a remote time many elements of Shintoism were brought from the Asiatic mainland. The dominant Japanese race as we know it today colonized the central area of Honshu Island approximately during the first millennium B.C. Prior to this time the Ainu people evidently occupied the region and even today a number of Japanese place names derived from the Ainu language. Some have pointed out that the name "Fuji" itself is an Ainu word.

It is also evident that Shintoism is a conglomerate of older folk beliefs as were many other religions of the ancient world. Mongolian migrations moving eastward bringing with them their tribal cults and as powerful clans became dominant, they imposed their traditional beliefs upon their less powerful neighbors. Several Japanese authorities suspect that Shintoism reached the Japanese islands by way of Korea, which also has a complicated legendary history. In any event these migrant clans had their own concepts of the origin of the world and the deities responsible for the processes of creation. The same was true of the North American tribes. Each of the brood families, though numerically small, had its own explanation for the mysteries of the universe. When, as in the case of the Iroquois League several dominant tribes created a powerful cultural federation, new mythological patterns were formed. Many of the elements of this remained unreconciled. In Egypt each of the nomes had its own gods and it was not until the rise of the Osirian cult that the tangled skein of Egyptian metaphysical thinking was finally unsnarled. Even to the end, however, Egyptian mythology, modified by the Greek and Ethiopian Dynasties, retained a wealth of conflicting lore. "Fujisan" is the continuing symbol of Shinto grandeur and one of the most important shrines of pilgrimage in the country.

In Shintoism the *Kami* communicated with their human children through mediums or natural psychics. While entranced, these shamans selected the sites for important shrines, reported on the disposition of the tutelary spirits and performed most of the duties associated with Shamanism. The American Indian medicine priests performed the same functions. When it was necessary to determine the will of the "Olds" and the "Trues" the priests went out at night and performed vigils. They set up their prayer plumes to the four corners of the world; smoked the calumet, which might be considered an American Indian incense altar, to the directions of space; then sat quietly wrapped in their blankets waiting for the voices that spoke from the air. Sometimes these Medicine Men seemed to hear the words, on other occasions they had visions, and in a few cases their spirits left the body and made the dangerous journey to the great medicine lodge in the sky where the sachems of old sat in council. It may well be that these Amerindian prac-

tices had drifted over from Asia long ago and had the same origin as Shinto psychoism.

The first human emperor of Japan was Jimmu Tenno. Prior to his day the land was ruled by the Gods themselves. Various dates have been assigned to Jimmu but his accession is officially given as February 1, 660 B.C. He was directly descended from the Sun-Goddess Amaterasu, thus in a sense may be considered the first great Japanese culture hero. Many nations have traced their dynasties to Divine Beings, which as Thomas Carlyle points out, have been sanctified by the veneration of ages. Jimmu is represented in art as a long-haired, heavily bearded man wearing loose white garments somewhat similar to those we now associate with Judo or Karate. He had a necklace of magatani, carved stones resembling the claws of tigers, and he carried a tall bow in one hand. Above his head circled a golden hawk and in statuary this is sometimes shown perched on the end of his bow. According to popular history, his career began at Kyushu in the extreme west of Japan. Accompanied by a band of devoted followers, he went by boat up the Island Sea subduing aboriginal tribes and protected by Heaven. He finally reached Yamato aided by miraculous occurrences and died at the age of 137 years. When the new constitution of Japan was promulgated in 1889, the day selected was the 11th of February in honor of Jimmu Tenno. Tracing from the accession of the Emperor Jimmu, Japan claims to have been ruled by one dynasty for over 2600 years. Genealogical tables list the principal events in the descent of the Imperial Family. The three sacred symbols of the dynasty—the metal mirror, the necklace of stone beads, and the sword of Susano-o are always depicted.

The transition from medieval feudalism to the establishment of a united Japan took place in the Momoyama Period (1573-1603). The processes involved very closely resembled the rise of a united Europe through the ascendancy of powerful families that gradually absorbed the smaller states. At this time in Japanese history three remarkable men arose: Oda Nobunaga, Toyotomi Hideyoshi and Tokugawa Ieyasu. Through the courtesy of merchant missionaries from Europe, Nobunaga was introduced to firearms which gave him a distinct advantage. By nature Nobunaga was dedicated to

the concept that the end justified the means. He was a ruthless militarist but had the insight to realize that if the country was to be unified, the logical procedure was to strengthen the position of the Imperial Family which was languishing in genteel desuetude in Kyoto. He also decided that the time had come for a clear separation between religion and government.

A number of Buddhist sects, especially the Tendai, involved themselves in the civil wars and used their moral influence excessively. Nobunaga destroyed their temporal power forever but conceived the usefulness of strengthening the position of the Christian minority. His final intentions remain unknown for he was assassinated by one of his generals in 1582. At the time of his death he had two powerful lieutenants who remained loyal to him to the very end. One was Toyotomi Hideyoshi and the other, Tokugawa Ieyasu. Hideyoshi quickly took power and Ieyasu bided his time with commendable patience. Hideyoshi is probably the most dramatic personality in Japanese history, and the only commoner to attain the rank equivalent to Prime Minister. He had joined Nobunaga in a menial capacity but his abilities were quickly recognized and in less than eight years, he became a national figure.

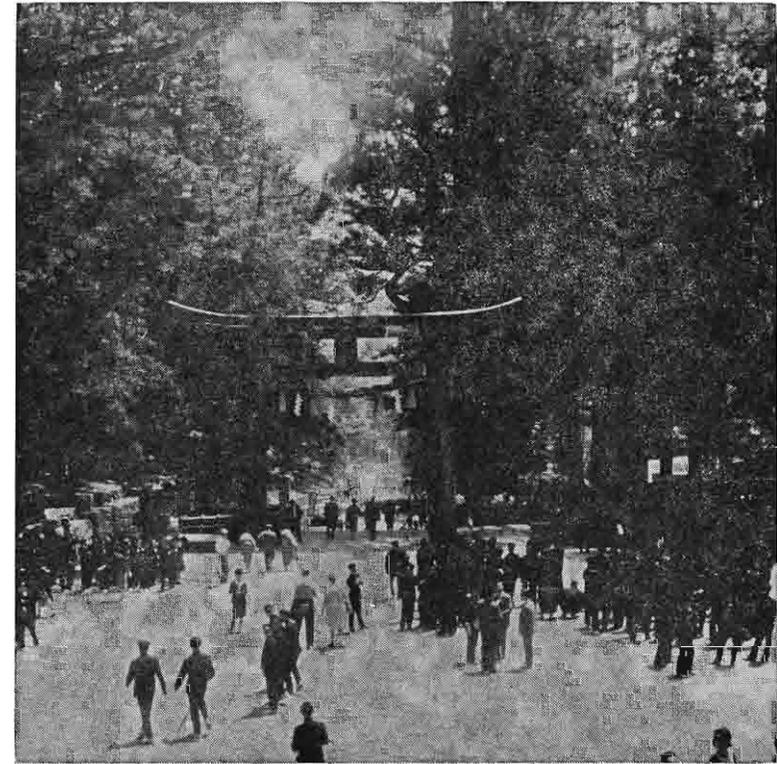
Under Hideyoshi many of the severities of Nobunaga's rugged policies were relaxed. The Taiku, as Hideyoshi was called, attained great wealth and rebuilt many of the Temples that Nobunaga had destroyed. He also handsomely financed the Imperial Family and showed exaggerated veneration for the "Heavenly Line" of descent from the Sun-Goddess. As years passed the Taiku patronized arts and crafts, rewarded many civil servants for their fidelities, but like Napoleon, created a sphere of influence that did not survive him. He made no adequate provision for the perpetuation of his house, and left only inconspicuous descendents.

At Hideyoshi's death, Ieyasu emerged from his years of watchful waiting and took over the country. Not especially prepossessing in appearance, heavy-set and extremely homely, Ieyasu settled down to a long-range program. He established his court at Edo, which was renamed Tokyo. He was content to rule while the Imperial Family reigned undisturbed. As the first Shogun of his line,

Ieyasu organized the country in a manner appropriate to a Field Marshal. Though he had little time for scholarship he derived great inspiration from Confucius and set up a system of law, not only for his own protection, but for future generations.

Ieyasu shrewdly observed that a happy country had to be free of injustice. All classes must have their own aspirations and spheres of accomplishment. He governed with an iron hand but nearly all of his decisions were wisely and thoughtfully made. Ieyasu, for example, reminded the gentry that when they ate their rice, it was the peasantry that provided the food. He forbade his fiefs to build castles declaring that they contributed to arrogance, lest in time they would attempt to restore the feudal system. He required that the rich should live moderately, dress plainly and be free of any ostentation that might arouse the envy of the less prosperous. He actually imprisoned persons who dressed too handsomely. The Shogun made it a cardinal offense to downgrade the government. He pointed out that no administration is perfect but anyone who undermined duly constituted authority was guilty of treason. Small treasons led to imprisonment, major ones were punished with death. Yet with all his severities, Ieyasu left his country with the final adage, "return good for evil." The system which he created, now called the Tokugawa Shogunate, survived for over 250 years during which time the country was free from all internecine strife. The people flourished, arts and crafts were cultivated and the Kabuki Theater was the popular form of entertainment, even though the average theater burned down at least once every 15 years. The Tokugawa Shogunate showed signs of weakness in its later years but was brought to an abrupt end when Japan was opened to the West. At this time the Tokugawa family surrendered all its powers to the Emperor.

It is not surprising therefore, that Ieyasu Tokugawa should be included among the national heroes. He died in 1616 and so years after his death, his grandson completed the Toshogu Shrine at Nikko and Ieyasu is buried in its precincts. There is some difference of opinion as to the aesthetic propriety of the Shrine. Perhaps we can coin a term and say that it is "Japanese Rococo." For the Japanese taste everything is overdone, but a steady stream



Great Torii at the entrance of the Toshogu Shrines at Nikko.

of foreign visitors has stood in awe of its grandeur. Among the popular curiosities of the Toshogu Shrine is the famous image of the "sleeping cat" over one of the archways, which is so natural that many think it is a real animal. Even more famous perhaps, is the original carving of the three monkeys popularly supposed to mean "see no evil, hear no evil, and say no evil."

The psychology of the Toshogu Shrine is forthright in the proper spirit of a powerful and wealthy family of military dictators. In fact, it is the enduring palace of Tokugawa Ieyasu. He lives invisibly in its precincts in the glory he was accustomed to in mortal life. There is no place where the ghost of Ieyasu could find greater happiness than in his own land. The great rows of Cryptomeria trees are now among the glories of his Shrine. It is recorded that

one of the Daimyo who was unable financially to make a handsome contribution to the mausoleum, conceived the idea of planting avenues of Cryptomerias along the approaches to the Shrine. More than 18,000 of the original trees still stand, and in many respects overshadow the grandeur of the buildings. The sacred bridge at Nikko was, until recently, reserved for the use of the Imperial Family. When I was there 50 years ago, there was a serious international incident. An irrepressible American tourist, in spite of many warnings, decided to walk across the bridge. He was promptly arrested and was finally released on the grounds that he was mentally unbalanced. The accompanying illustration shows the entrance to the great Toshogu Shrine, the Torii which guards the sanctuary, and a few of the great trees that line the way. Groups of Japanese schoolchildren, accompanied by the inevitable photographers, have group photographs taken on the steps leading to the platform on which the principal shrine stands. No doubt these young people are reminded of the code of self-discipline which made possible the Meiji Restoration and the unified Empire of today.

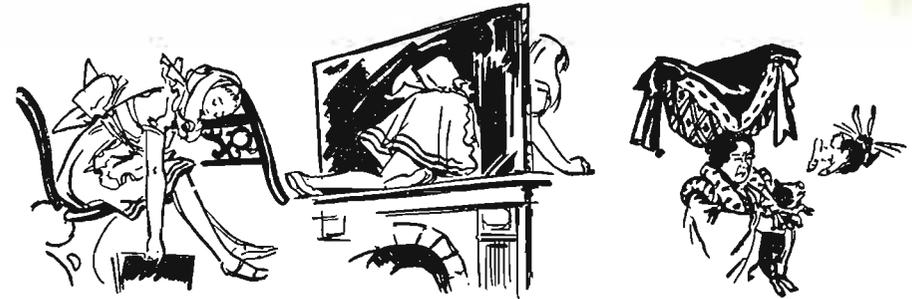
(To be continued)

The second section of this article will appear in the next issue of the Journal and will include a description of several important Shinto Sanctuaries illustrated with photographs of the various buildings and a discussion of Shintoism in modern times.



"O Allah, take me!" prayed Ram Chunder.
Above him crashed and rolled the Thunder;
"Not now" he cried in fright and sorrow,
"Not now, O Lord!—I meant Tomorrow!"

—Betel Nuts



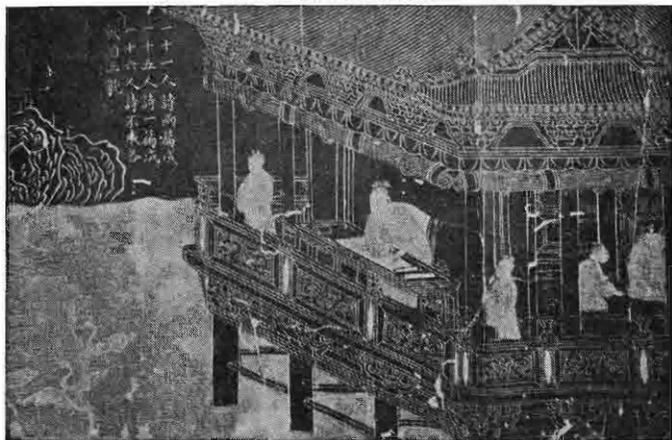
Curiouser & Curiouser

A DEPARTMENT DEDICATED TO ALICE IN WONDERLAND

ORCHID PAVILION SCROLL

A here is nothing more confusing in the history of Chinese art than the difficulty in the dating of stone-rubbings. Stone is an enduring substance and rubbings technically called "squeezes" can be taken from the same stones over a period of centuries. Many classical monuments have had so many rubbings taken from them that the inscriptions are no longer visible. The present Chinese government, to remedy this situation, has had replacement stones cut for nearly all important records, and rubbings can now be taken only from these replacements.

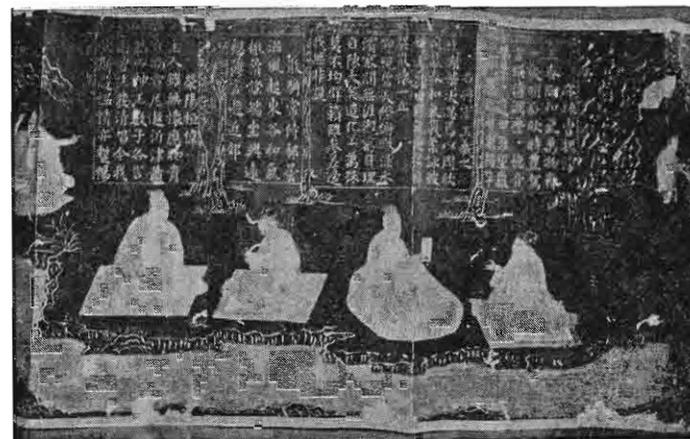
The story of the Orchid Pavilion Garden is admired to the point of reverence by Chinese scholars. The high regard in which it is held has not subsided in the fifteen centuries or more since the original event. In the 9th year of the reign of Emperor Mu of the Chin Dynasty (353 A.D.), a gentleman of exquisite attainments named Wang Hsi-chin with a select coterie of aesthetes, gathered in Lan-t'ing ostensibly to pray for the benevolence of providence and share in spiritual accomplishments. More factually they consumed a huge quantity of expensive tea and an equal or greater amount of good vintage wine. Under such inspiration they were at their best and left to the world a number of immortal poems. A calligrapher who was a contemporary of this momentous occasion and probably a participant, prepared a calligraphic scroll setting forth the details of the event, and the various poems which



Opening scene in the Orchid Pavilion Scroll.

bore witness to immortal genius. From this point on, confusion reigned supreme. During the Sung Dynasty the Emperor Li-tsung, who reigned from 1225 to 1264, ordered the production of 117 copies of the Orchid Pavilion Scroll. In the meantime an earlier Emperor of the T'ang Dynasty found it expedient to make use of his Imperial powers to have the original handwritten manuscript stolen and ordered that at his death the priceless scroll should be buried with him. This phase of the story, therefore, comes to an abrupt end.

This slightly dishonest Emperor, being however a man of the highest character and devoted to the arts, had his prized scroll engraved upon stone for the benefit of posterity. A number of copies were circulated to Imperial favorites and this is the beginning of what might be termed the printed history of the Orchid Pavilion Scroll. From this time on, rubbings were made from the original stone and a number of other stones were also cut, this being the favorite way of perpetuating both calligraphy and pictorial material. Any Chinese master whose work was considered sufficiently important to have a stone cut for the reproduction of his productions, advanced to a high place in the hierarchy of the literati. Copies were made as late as the Ch'ing Dynasty, but they became progressively inferior. All of the scrolls produced by the stone rub-



Poets along the bank of the stream.

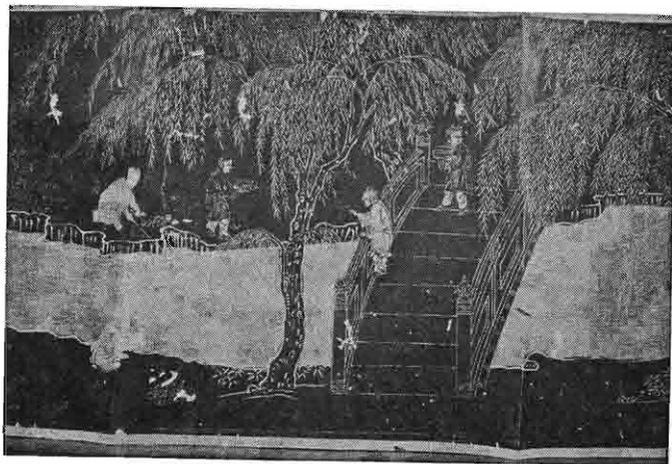
bing technique and dating from the Ming Dynasty are extremely rare.

It has not generally been noted that most of the Ming printing from stone were in two colors, which makes the scroll an important early example of multicolor printing. In this case, the principal design is in black, but many details including the portraits of the poets involved, are in beige. There is considerable detail in the lighter parts but this is not noticeable in reproduction. Printings in one color were also made, obviously from other stones or by running both sets of stones in the same color. The scene unfolds along the banks of a meandering stream that extends a distance of 20 feet, 2 inches. At the beginning is the Orchid Pavilion itself with a distinguished figure, probably the instigator of the event, seated before the table with paper, brushes and ink stone with three attendants, one of whom seems to be in the process of providing the libations. The opposite end of this picture shows a bow-bridge with figures along the shore of the stream rescuing teacups that have been floating on lotus leaves. These cups which appear in many places along the stream, contain the poems and while the exact festival has not been described to my satisfaction, it is assumed that the poets sitting along the banks of the stream read each others poems as they floated by, or made their own

personal contributions to the festivities. Above each poet is the poem which contributed to his lasting renown.

It is also worthy of note that the Orchid Pavilion reached Japan with many other early Chinese contributions, and I have seen two Sumi paintings—one a contracted horizontal painting, and the other a vertical hanging picture reduced to practical size by foreshortening. I have also seen a very delicate and lovely painting of the Orchid Pavilion by the celebrated modern Japanese artist, Kanohogai. The scrolls include not only the long and elaborate scene, but also commentaries, messages of approbation, and various flattering remarks. The Japanese versions do not contain these notes.

In 1961 a copy of the Orchid Pavilion Scroll, believed to have been engraved between 1403 and 1424, was facsimiled in Taiwan under the supervision of nationally recognized scholars. This laborious undertaking, which required three years to complete was a labor of love and a dedicated effort to preserve one of the choicest examples of Chinese culture. The Scroll used in this reproduction is said to have measured 53 feet, 2 inches long and 14 inches high. The fact that it was a product of the Ming Dynasty has not been questioned. The effort to check the details of this edition, and for that matter all the other editions, has been hindered by



Bridge near the end of the Scroll.

the fact that the Orchid Pavilion Scroll is not mentioned in the great work listing Chinese printings of early date, which was compiled during the Manchu Dynasty.

In the Library of our Society we have what is undoubtedly a genuine example of the printing of the Orchid Pavilion Scroll in two colors from stone. Like most examples, including the one in Taiwan, there are some imperfections and in all stone rubbings, minor differences must be expected. There is one notable difference between our scroll and the one in Taiwan. This may or may not be significant. Two color rubbings can also be made from a single stone or group of stones by adding the second color at the time of inking so that both colors are impressed upon the paper at the same time. Most of the details that can be seen by comparing photographs of the Taiwan Scroll with ours, indicate an extraordinary similarity. In many instances, even the small shading lines are identical. The source from which we acquired our scroll stated that it was an original of the Ming Dynasty. This does not mean, however, that more than one set of blocks could not have been cut during this long Dynasty. If, as has been tentatively concluded, our scroll is from the period of the Emperor Wan-li. It would be 16th Century whereas the Taiwan scroll is assumed to be 15th Century. Our scroll is exactly 50 feet long, but there is a defect at the beginning not affecting the text, but what appears to be the title in large characters. It is also one inch narrower, but this could be due to trimming. There are two vermilion seals at the beginning of the scroll which have not yet been decoded, and a seal which is part of the stone rubbing at the termination. The extreme scarcity of this scroll as indicated by those involved in the preparation of the Taiwan facsimile, makes this work an important item in our collection.

“Art is called Art because it is not nature,” said Goethe. The artist is there to select and combine the forms of nature into new creations: just as the writer combines his dictionary so as to make the words express thoughts.

—M. D. Conway



In Reply

A Department of Questions and Answers

QUESTION: For many years I have been reading the sacred books of the world and the principal text in classical philosophy. I find many beautiful thoughts but also ideas and statements which I simply cannot accept. They appear to be completely contrary to my sense of integrity. How would you explain the cruelty, tyranny and social inequalities which occur in these earlier works.

ANSWER: It seems to me that all sacred books involve both a spiritual tradition and the state of human society at the time these doctrines were revealed or promulgated, you cannot separate ideas from the reference frame of prevailing customs. All the great teachers of mankind arose as reformers of prevailing beliefs. Even the greatest sage was a human being with opinions, attitudes and a background of personal experiences. Each lived at a certain time, in a certain place. Without a clear understanding of these reference frames we are bound to get into difficulties. Consider, for example, Greece during the golden age of Pericles. As Socrates so well pointed out, the Greeks suffered from most of the foibles that afflict us today. They had their traditional loyalties which they sought to defend; a variety of beliefs which they held to be dearer than life; and a class system scarcely less oppressive than the old caste system in India. The merchants resented interference in their sharp practices, and the aristocracy cultivated the indolence of wealth and their aristocratic pretensions. Ware were not uncommon and Grecian politics left much to be desired. It was in this confused state of things that Greek learning rose to be one of the most important contributions of antiquity to the life of modern man. Socrates was

forever reprimanding his fellow countrymen who finally condemned him to death. Plato had originally decided to be a statesman but after a few sad experiences with the rulers of Athens, retired from politics. Diogenes delighted in insulting Alexander the Great, and Aristotle, breaking with the idealism of his own teacher, Plato, moved his school to a cinder track where he walked daily and earned himself the nickname of the peripatetic teacher. It was inevitable that all these scholars should be especially concerned with the problems which confronted them daily.

These men, though liberal and progressive thinkers, never actually broke away from the culture to which they belonged. They held beliefs current to their own time which have lost all meaning for us, and with all his emphasis upon scientific exactitudes, it is said that Aristotle never correctly discovered the number of teeth in the human head. We must therefore approach the thoughts of these men as we might search for a vein of gold embedded in worthless rock. There is no rule that says that we must accept without question the opinions of any other person. It is also a poor rule, however, to reject the good because it is combined with doctrines that have lost their relevance. We must all follow the recommendations of the apostle Paul to "weigh all things and cling to that which is good." If we do not approach comparative religion with proper discrimination we shall deprive ourselves of normal thoughts that can be of practical service to us every day.

Let us transpose this problem into the modern setting. How many persons of the 20th Century can free themselves completely from their present environment. Some will become embittered, others disillusioned. The agitator tears down the good with the bad, and there is scarcely a corruption of old times that does not have its defenders in our generation. When we try to bring religion to the attention of our neighbors, we are highly prejudiced and never fail to include some of these negative opinions in any teaching which we promulgate. Two hundred years ago, gentlemen wore swords and dueling was a common practice. Many books were written to uphold this practice which today we completely reject. For centuries religious intolerance seemed a virtue, and tolerance was merely another name for heresy. Many folks no longer find this concept acceptable.

We also have another dilemma and that is the extreme difficulty in translating into English the words and thoughts of ancient mystics, saints and sages. Not only are literal translations often completely misleading, but there are problems of idiom and metaphor which will probably never be solved. In the course of ages, oral traditions were gradually reduced to writing as in India, China, Persia and Egypt. During their oral period of transmission they were changed, modified and adapted to the ambitions of leaders and the complications of theology. Another serious difficulty was a matter of simile, of which a good example is that there were four evangelists because there were four corners of the earth. In our day this argument cannot be held as conclusive. Many deeply religious people have struggled with the first chapter of Genesis. It has survived in public esteem largely through the process of interpretation. We have decided that there was a larger meaning than we suspected, and in one way or another we have finally reconciled these difficult verses with modern astronomy.

Nearly every ancient and honored writing has to be separated into two distinct levels. One, moral or spiritual; and the other, social or historical. It is impossible to reconcile the two factors. There is what might be termed the primitive religion of mankind, which incidentally Muhammed tried so devoutly to discover. Man has within himself a transmission through the descent of his own consciousness. From the beginning he has recognized the basic values necessary to his own survival. Perhaps the most fundamental and enduring of his beliefs are the following: the belief in a divine power, all powerful, all wise and all good at the source of life; the belief in the ultimate victory of good over evil, wisdom over ignorance and virtue over vice; and the belief of survival of life after death. Most so-called inspired writing expands these themes, usually in terms acceptable to those who receive the doctrines. When we say in terms acceptable, we face right into the dilemma. Many of these terms are no longer acceptable. We may try to define virtue in a way that we no longer regard as virtuous, but it was the best available concept 2500 years ago.

Early cultures were largely isolated. While there was some communication between distant places, enough wisdom flowed along the caravan routes that each area was convinced it was under the

protection of a patron deity whose wishes must be obeyed. In time priesthoods arose to perpetuate and interpret the will of the national or racial divinity. When these nations went to war on each other it was natural to assume that their gods also fought in the sky over them as the divinities of the Greeks and Trojans battled above the city of Troy. Gradually Gods of War came to be included in religion dedicated to peace.

Ancient peoples were rather clannish and soon their theologies evolved the convictions that their own divinities were the only true ones and that they would feel the heavy hand of divine displeasure if they were converted to heathenish beliefs. Even in the Middle Ages many theologians taught that 3/4 of the world was doomed to inevitable damnation. Loyalties to prevailing beliefs were not only necessary to respectability but the simplest way to avoid disgrace, persecution and death. Every one believed that their own system was right and they tried to live the faith of their fathers without doubt or question. Such elements are noticeable in most sacred books, but these do not invalidate the primary revelations against the background of a cloudy and stormy sky. The great world teachers stand out as the heroes of the human race. They came to help but they could only accomplish that which was possible. One way to clarify some of the difficulties is to isolate so far as possible the actual lives and teachings of these heroic souls from the myth and legendry which gradually accumulated around them. We must try sincerely to discern the message that came to us from these great friends of humanity. We can have our troubles with the New Testament but we find within it one of the most priceless of all sacred writings, "The Sermon On The Mount." Very few will argue with this and if they do, the defects in their own character become immediately obvious. In the setting of that vast East Indian classic, The Mahabharata, is what has been called "The Hindu Book of Psalms" the Bhagavad Gita or the "Lords Song." Here we find a magnificent statement of man's place in the shifting world of mortal policies. It has the strange deep and mystical tie with our own Book of Psalms. The teachings of Buddha, in the Dharma-pata is one of the most powerful ethical documents that has been given to the world. Buddha's philosophy may be summed up in a quotation attributed to him, "As the ocean

has but one flavor, and that is the flavor of salt; so my teaching has only one flavor, and that is the flavor of salvation." I can excuse a great many beliefs which I do not find acceptable when these magnificent lines shine out from the written page.

I have read moderately most ancient religious writings and gratefully accept that which inspires and strengthens my inner life. It has never occurred to me to write a "grand expose" or to try to discredit magnificent principle simply because I object to the jots and tittles. Today we live in a generation of criticism. We seem to find some kind of personal satisfaction in discrediting that which has gone before. We pick out every imperfection in human nature, far more concerned over the mote in our brother's eyes than the beam in our own. We do this in the name of truth but I cannot be a party to any such procedure. In one of the Logia are words of Christ not reported in The Gospel. There is a little parable which has brought great consolation to my spirit. One day when Jesus and his disciples were walking along the road, they came upon the half-decayed carcass of a dead dog. The disciples were offended by this carcass and made many unpleasant remarks about it. Then the Master turned to them and said, "Pearls are not whiter than its teeth." We would be a happier people and a healthier generation if we began to appreciate the good that has ever been around us. We should honor those who have made possible the ideals and skills which we may use unwisely. No one is perfect and this perhaps is one of the most constructive realities that we can contemplate. I can see no reason why we should find the teachings of Confucius unsound because he preferred to sleep in a woolen nightshirt three feet longer than his body. Some of his teachings belong to the old proprieties of China which we may ridicule but which have about them a ring of everlasting truth. This Chinese sage said, "the survival of a great nation depends upon the harmony, dignity and security of its homes." At the end of his life Confucius said, "I have failed." Later, however, he was aposthesized as the great sage. Sanctuaries were built in his honor and even modern Communist China is beginning to recognize him as one of their greatest citizens. He wrote for his time and discoursed for his day, but his ideals have already endured for twenty six centuries. So it is with all the others.

No human being can be completely educated. The old phrenologists recognized 43 faculties, each of which required special culturing if its highest potential was to be achieved. The average individual uses 10 to 15 of the faculties and at the present time we cultivate especially those areas of mentation directly connected with economic survival. The mental syndrome involved all 43 faculties and the almost infinite number of their possible combinations in different degrees of development result in what we call "character" or "temperament." One of the most universal geniuses in history was Leonardo da Vinci who is said to have attained mastery in more than 50 arts and sciences. Even with this prodigious accomplishment, Leonardo had a difficult and frustrating life. Simple examples of the disaster of overspecialization come to our attention every day. The great physicist has a broken home; a prominent theologian is an alcoholic; and the successful business executive suffers a coronary from stress and tension against which he has no internal defense mechanisms.

In temperaments we must realize, therefore, that genius is nearly always unbalanced. This does not mean that the highly talented person is mentally ill, but it does remind us that there will be a lot of areas in his mental potential that will remain comparatively undeveloped. Nature has its own way of providing auto-corrective mechanisms. Emotional pressure often reduces mental intensity, or the busy person cultivates hobbies broadening his area of interest and in this way gives neglected faculties a degree of expression. The aging process also causes the one track mind to seek release and expression through a variety of changing social conditions.

It may be regrettable that the great violinist is emotionally intemperate. It is sad that great artists so often die impoverished. Even in such special fields as medicine many faculties must be brought into a constructive pattern before the doctor can attain his greatest degree of usefulness. One faculty indispensable to the physician is intuition and I have known a number of doctors whose years of practice have resulted in an almost psychic sympathy in both diagnosis and therapy. Perhaps the best way to develop a constructive tolerance toward other people is to realize that our present way of life makes it almost impossible for any individual

to be normal. What we call normalcy today is a kind of averageness in which we are about the same as those around us, and must expect therefore, to be as problemed as they are.

The Cabala describes the Great Human Being. He is collective humanity considered as one person. He shares in the experiences of all who live and therefore could name all things according to their natures. When we consider the diversity of human arts and sciences, and contemplate upon the many customs and languages that have been developed upon this planet we realize that we may respect an individual or a nation for their achievement, but must be patient for the mistakes inherent in all imperfect structures. This applies to philosophy and religious leaders, and also to members of all sects and denominations. The pastor has his own limitations and may be bigoted, intemperate, or intolerant. Those listening to him can further compound the difficulty by failure to understand what he says or twisting his words to sustain attitudes far from his intentions. Communication requires something to communicate, the human ability to communicate correctly, and a listener capable of understanding or interested in the message.

Some people feel that it would be better to simply discard the wisdom of antiquity and build a new philosophy of life in our own day. I cannot agree with this point of view. All that we know is part of a heritage and the attitudes that we hold today and the ideals which we seek to cultivate, are all rooted in antiquity. To assume that by a kind of amnesia we can forget all that we no longer wish to remember, we must also deprive ourselves of much that is good. We would lose our arts and sciences, our philosophies, our ethical institutes, our venerable religious systems, and most of the compassion, friendliness, and sympathy which are still here though sometimes obscured. If personal memory failed we would be back in the Stone Age. Character is built from experience by which we learn to adjust with our internal and environmental needs. Block out the experience record and no amount of schooling could compensate.

Because we are all in various stages of human evolution and each is locked within the present degree of his own development, there is every reason why we should refrain from excessive criticism. As one old scholar said, "I dislike what some people do, but I still

like what they are." In every life there are unique achievements worthy of recognition. These are all proof that we can also achieve, for we can equal the best in any person. Their weaknesses may or may not happen to coincide with ours; they may have a streak of jealousy whereas we are constantly suffering from an uncontrollable temper. The faults of other persons are no excuse for the immaturity of our own disposition. Hero worship is certainly a mistake, but it has been common to mankind from the beginning of man's existence. We instinctively admire constructive achievements and sometimes we are inspired to accomplish more in our lives through admiration for those of larger achievements. The idea that we must create a "factual" image by emphasizing the imperfections in each other appears profitless. Today, if you say "Jones is a great artist," someone will almost certainly reply, "Yes, but he's a hopeless egotist." What they are really saying is that Jones has developed those faculties which relate primarily to art such as color consciousness, composition and the skillful selection of subject matter. Other aspects of his nature remain undeveloped because he is a specialist in his own field. As this is true of everyone to some degree we contrast an outstanding aptitude with weaknesses which we all have in common.

Instead of deifying other human beings we should be grateful that there are channels for the release of good thoughts and wise observations. We should select what is useful without feeling it necessary to dramatize defects. Some time perhaps experience will assist in the development of neglected areas. Actually, our physical environment is forever encouraging self-improvement but it is a slow and often painful process. Oriental philosophy affirms the ultimate perfection of all that lives, but as we are still in the mid-stream of evolutionary growth, we come back into embodiment because we are not perfect. It is sometimes difficult to imagine that a person of high spiritual attainment is still subject to the law of growth. It is best to assume, therefore, that we are all releasing various degrees and aspects of the divine power unfolding within us. Wisdom is an aspect of consciousness; love is another. Morality and ethics are more highly attained by some and less obvious in others. Religions and philosophies brought into this world by imperfect beings must reveal some of these imperfections. If, however,

we combine all the elements of good now available to us, the combined form a most hopeful indication of the presence of a sublime power sustaining creation and ennobling creatures.

There is a tendency for those whose vision is limited to resent attainments beyond their own. It seems easier to depreciate values rather than to strive for their attainment. This is especially true in a materialistic civilization. We try to sustain our own positions by pointing out that other persons are no better than ourselves, or perhaps a little worse. What we should really be doing is to accept inspiration which the accomplishments of our associates have brought them regard and respect. Ignace Paderewski was one of the greatest pianists in the modern world. Countless children are studying the piano, most of them do not expect to attain outstanding virtuosity. Some of the students will never do more than entertain their friends. Others may attain limited recognition, but among them may be a few who will establish important careers in music. The achievement of those who have gone before is a major factor because it strengthens the realization of possible attainment. Music is a stern mistress, for as Paderewski said, "If I miss practice for one day, I know it. If for two days, my friends know it; and if for three days, the world knows it."

Our heritage of sacred literature has brought comfort and courage to most of mankind for thousands of years. It has provided a standard of conduct which still largely dominates human behavior. The majority of sincere believers have never been disturbed by the defects in sacred writings. The good remains in the mind and that which is not acceptable finds no permanent place in memory. As time goes on religions must mingle their streams of belief to provide humanity with its highest spiritual directives. We are seekers after truth whether we realize it or not. Competition has no place in religion although it has been conspicuous there for a long time. We will grow most rapidly by discovering what we have in common, and uniting in the service of those principles which no intelligent person can deny. Sincere Christians would do well to remember the words in Titus 3:2 "speak evil of no man."



Happenings at Headquarters



At the Society's annual meeting of Trustees, one Trustee was added—Astronaut Captain Edgar D. Mitchell, one of the first men on the moon.

Captain Mitchell has always been interested in things psychological and in esoteric philosophy. This, plus certain experiences in connection with his moon trip, now determine him to spend his life's energies in understanding the nature and meaning of man. This sincere interest is the reason our Vice-President, Dr. Drake, presented Captain Mitchell to the Society's Trustees for acceptance as a Trustee.

In the process of building public awareness in the fields of his interest, Captain Mitchell, in the last year has made 300 public appearances (lecturing, TV and radio), and travelled 40,000 miles. In describing his interest he says that there must be an investigation into the nature of consciousness, and the nature of the psychological and physical universe, including how cosmic forces affect our lives. Time must also be given to a better understanding of intuitive knowledge, and those teachings which come to us from the East.

Captain Mitchell observes that the universe is governed by law, and what is governed is not merely matter. Since immaterial neutrinos are real, we may think of thought as real, as having actual being. Today, the intellectual barriers to the study of consciousness and comparable phenomena have been illuminated. They have become a fertile area for investigation.

* * * *

Our Vice-President, Dr. Henry L. Drake, as a member of the Group Psychotherapy Association of Southern California, spoke before the association on the contributions of philosophy and mysticism to psychotherapy.

Dr. Drake observed that there is an explosion of interest regarding the manner in which philosophy and mysticism contribute

to individual well-being. The first power of such disciplines is the maintenance of health, which is preventive—they eliminate the need for cure. A sound interest in philosophy and mysticism unfolds and deepens one's conscious outlook which is the key to all therapy. With this vision, fear, greed, inferiority, anger, etc. can be first reduced, and then eliminated—thus, the individual is left in a more competent position to deal with life.

* * * *

Our Spring Open House was a tremendous success, and in the afternoon Mr. Hall presented an illustrated talk about his travels in Mexico and Yucatan nearly 40 years ago. Included were views of the interior of the Museum of Archeology in Mexico City, said to be the only major museum in the world which contains no fakes. Included in the slides of the Mayan area were a number taken by Dr. Augustus LePlongeon in the 70's and 80's of the last century. These were the first photographs ever taken in the area, and the original negatives of these and many others are in the Library of our Society.

* * * *

Music lovers had a wonderful afternoon on June 2nd when the Society presented the distinguished young violinist, Endre Balogh in a recital of spiritual and symbolic music. Mr. Balogh is 19 years old and has won acclaim as soloist with more than 50 symphony orchestras, including those in the cities of Los Angeles, Denver and Washington, D.C. The program included works from Mozart, Beethoven and Strauss. All proceeds went to the Society to advance its work. Mr. Balogh is indeed a violin virtuoso nonpareil and we were most fortunate to have him at the Society as soloist.

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P.R.S. is happy to announce a new Spanish speaking Study Group in Los Angeles. Interested friends and students are invited to contact Dora Crespo of the Mahatma Letters Group at 625 N. Vendome Street, Los Angeles, CA 90026. We welcome this Si Habla Espanol group to our roster.

* * * *



Library Notes by Pearl M. Thomas

ALCHEMY, THE ROYAL ART

Almost without exception, everyone interested in the Occult Sciences has at least a passing concern for the general subject of Alchemy. All alchemists are occultists; but not all occultists are alchemists. It takes a particular type of mind to actually encompass this vast subject. Modern dictionaries recognize Alchemy as "the art of transmuting base metals into gold and to discover the universal cure for disease and thereby prolonging life indefinitely." Students of alchemy, and this includes the great majority who seriously and conscientiously devote much time to its speculation, are themselves divided into various camps with strongly defended positions. Mrs. Mary (South) Atwood was the most outstanding proponent of the symbolical type of alchemical study, and was firmly convinced that the spiritual regeneration of man was the primary purpose of alchemy. Her great text, *A Suggestive Inquiry into the Hermetic Mystery*, was written in 1850, but shortly after publication Mrs. Atwood attempted to call in all of the copies because she felt she had said too much for her times. Somewhere between fifteen and twenty-five copies were saved from her burning of the books. We have in the vault one of the original editions recovered from this fate, with autographed annotations by the author. Another student of alchemy who agreed with Mrs. Atwood was an American, General Ethan Allen Hitchcock, whose rare book entitled *Remarks upon Alchemy and the Alchemists* may also be consulted in our library. General Hitchcock's collection of books

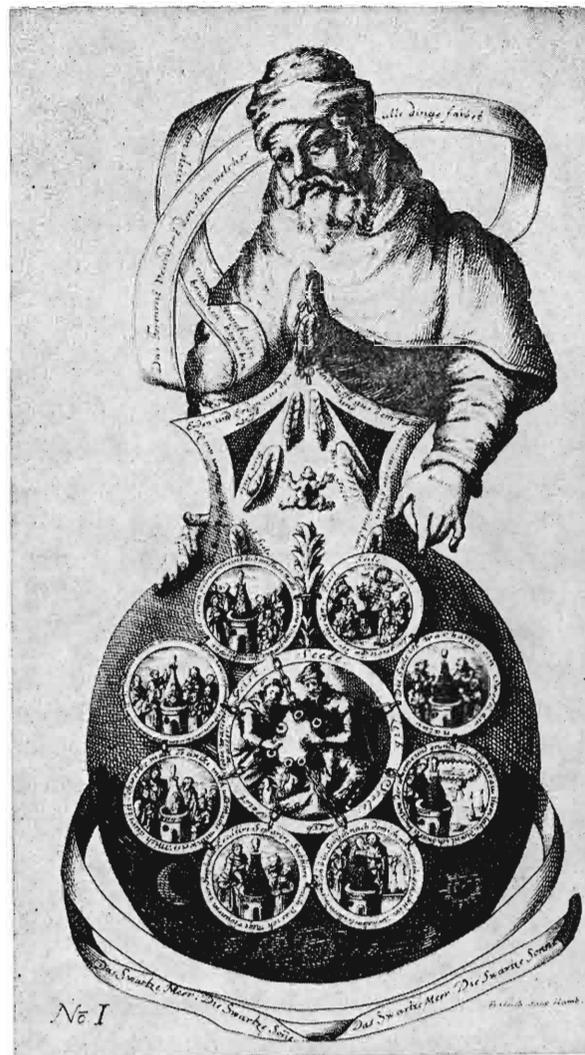
relating to alchemy and associated subjects is now in the St. Louis Public Library, and an index of his reference material is available to students in our own Library. We have most of the General's research material but it is obvious that he assembled an impressive group of books. It has also been reported that he had a version of the Ripley Scroll, but there is no record of this in the St. Louis Library.

We find other great thinkers of equal enthusiasm who are convinced beyond the shadow of doubt that alchemy must be conducted in the laboratory. For the most part, these students have no question but that their laboratory tests reveal the extent of their potential for growth. These critical experiments must be worked out with patience, diligence, and a tremendous outlay of endeavor over many long years. There are no shortcuts or easy courses in alchemy. It is a lonely business but holds such fascination for those who are swept into its atmosphere that they have no realization of aloneness. Periodically, groups of devoted people get started with the attempt to study together. Our collection of Bacstrom manuscripts attest to the fact that Dr. Bacstrom compared notes with friends of mutual interests, but there was no specific leader in the group. They studied separately, exchanged information, and after some thirty-five years of intensive research, the doctor seems to have been accepted into the inner circle of alchemical philosophers. To the very end he pursued the subject with vast enthusiasm.

Dr. Robert Boyle, the discoverer of the composition of air, was a devoted student of alchemy. He was one of the founders of the Royal Society in England and was also involved in founding what was known as the "Invisible College" where students shared interests in alchemy and related subjects and where many of their papers were printed so that others could profit by their research. Boyle recognized that his temperament was not conducive to a proper study of alchemy, but he respected it all his life. Sir Isaac Newton was another who studied alchemy in early life, and research is now being made on a university level to discern the extent to which he applied himself to this study.

Anyone seriously interested in studying alchemy would do well to make use of the facilities of the P.R.S. Library. According to the best available information, we undoubtedly have one of the out-

standing alchemical libraries in the country. We have a good representation of the great early writers in the field. For example, our splendid copy of the Ripley Scroll (circa 1700) is perhaps the only copy in the United States. Dr. John Dee, astrologer to Queen Elizabeth I, studied and meditated on an English copy of the famed Ripley Scroll and from it gained much of his esoteric knowledge of symbolism. The scroll contains remarkable emblems dealing with the subject of regeneration and transmutation.



Opening section of the Ripley Scroll.

Manly P. Hall has emphasized on several occasions that for the sake of true scholarship, one should have in his possession a number of books—original texts and not translations— dealing with his particular interest. If the interest is alchemy, then splendid old volumes written by alchemical masters perhaps some three or four hundred years ago, should be a part of the personal library. If the book happens to be in French or High Dutch or Latin, this should not deter the student. He need not plan to study the language to read the text. He should instead, keep it around and look at it often. Mr. Hall assures us that within three years everything in that book will be known to the possessor for he has harmonized with the vibrations involved in the study. The owner may receive the answers he seeks from other sources, but having fine old authorities available to him adds immeasurably to his grasp of the subject. Manly Hall is certainly living proof that scholarship is aided and abetted when rare books are part of the picture. The first rare manuscript on alchemy which he purchased was written in German, a language he did not read too well at the age of twenty.

A. E. Waite edited and reissued Barrett's delightful book entitled *Lives of Alchemical Philosophers* which is located in the biography section of the P.R.S. Library. This section has other volumes telling the life story of outstanding alchemists. Many great alchemists have been known to history, and some perhaps that we have not thought of in this area. Geoffrey Chaucer could well be one of the the early great alchemical thinkers. In his famed *Canterbury Tales* he relates the story of "The Canon's Yeoman's Tale", and expresses himself so fluently on various aspects of alchemy that the reader is promptly aware that Chaucer brings much first hand knowledge to the writing. Many of these early writers had to veil their meanings and give out attitudes of disparagement to subjects like alchemy for the sake of their own physical protection.

It was only at rare intervals that the Church viewed alchemy with disfavor. The majority of the time, the greatest of the Medieval alchemists enjoyed the protection of the Church. St. Albertus Magnus (1234-1314), a Dominican, devoted the greater part of his long life to the study of philosophy and passed on to his pupil, St. Thomas Aquinas, the secret of the Philosopher's Stone. Ripley

was an Augustinian. Basil Valentine, one of the truly outstanding alchemical writers, was Prior of the Abbey of St. Peter. Valentine's treatise on *The Triumphant Chariot of Antimony*, first published in Leipzig in 1624, gives a lengthy discourse on the Philosopher's Stone.

In 1833 Robert Browning wrote the poem "Paracelsus", introducing that name to a new audience in England and America. Young Browning owned a number of writings by Paracelsus. Despite several books written disparagingly by contemporaries of Paracelsus, Browning recognized him as one of the early, great modern thinkers. Not everyone was too enthusiastic about the man known as Paracelsus during his lifetime (1493-1541). Unfortunately for him, he was born centuries before his time, and people in general were not ready for him. His friends admired and some even revered him, but for the most part he was an isolated scholar and by choice. Those who opposed his views hated him heartily. The professors at the University at Basel were infuriated when he refused to accept any authority in medicine except nature and perhaps Hippocrates. He brought down added wrath upon his head when he had the effrontery to teach in German rather than the accepted Latin. As a further insult, he insisted on experimentation. "Reading," he said, "never made a physician. Medicine is an art and requires practice." Many times Paracelsus asked for and accepted patients who were at death's door and cured them. This did not endear him to the doctors, the medical professors, or the apothecaries. Many names were hurled his way—quack, charlatan, imposter. When Paracelsus replied in kind, he was promptly accused of vanity, boasting, and plain boorishness. But said Paracelsus:

"I know my ways, and I do not wish to change them; neither could I change my nature. I am a rough man, born in a rough country; I have been brought up in pine-woods, and I may have inherited some knots. That which seems to be polite and amiable may appear unpolished to another, and what seems silk to my eyes may be but homespun to you."

Paracelsus did not read a great deal. He learned early in life from his father who was a doctor and metallurgist. He traveled extensively, and was never adverse to picking up knowledge from unorthodox sources. He refused to allow the policies of his time

to restrict his activities, but shared his medical knowledge freely with all who needed his assistance.

Tradition says that Paracelsus received the Philosopher's Stone while on a trip to Constantinople. He became a student of Solomon Trismosin, German illuminist just a little older than himself. Paracelsus, who was also called, "The Swiss Hermes," used the term "spagyric art" to describe alchemy. He wrote at some length on the subject but always emphasized the need for secrecy in its practice, with the idea of protection to everyone concerned.

There have been a number of women who have studied and advanced in the spagyric art. Nicholas Flamel and his wife, Perrenelle (Pernel), lived during the 14th Century in France where he was a highly respected scribe and publisher. They were a couple of considerable means but always dressed simply, and their attitude toward those working for them was far in advance of the feudal system of their day. It was a late marriage, but one of great beauty and deep understanding. In an archetypal dream, Flamel saw an angel holding up a small book which was filled with symbolical figures. Flamel somehow knew that he would find that book and would in time, understand it. In a matter of just a few days, the book appeared in a Paris bookstall and he was there to claim it. Then his troubles began. He made himself ill attempting to interpret his symbolical manuscript. Eventually his wife, Perrenelle, insisted that he go to Spain where help would be available so that he could pursue the subject with greater insight. After some years in Spain, Flamel returned, fully aware of the significance of this rare little volume which was *The Book of Abraham the Jew*. The two Flamels worked long and diligently to perfect the Philosopher's Stone, and used their gains to promote health and religion in their native land.

After Flamel had accomplished what the alchemists call "The Great Work," he caused his formula to be symbolically portrayed by a series of paintings which were placed in the arches of the Church of the Innocents in Paris. After considerable difficulty, Mr. Hall found the old churchyard but the building itself was gone. A few stones from this church are in the courtyard of the Cluny Museum. The present whereabouts of the original *Book of Abraham the Jew* is uncertain, but an "informed source" told Mr.

Hall that it had been in the Library of Cardinal Richelieu. After the death of His Eminence, his library was crated and placed in the basement of the Arsenal, also in Paris. Up to the present time, the Richelieu Library has never been unpacked.

In the Paris Bibliotheque de l'Arsenal, Mr. Hall was also able to locate a curious manuscript indexed as the *Book of Abraham the Jew*. The librarian had considerable trouble locating the manuscript because there were no electric lights in the stacks, and it was necessary to prowl about with a hand flashlight. The manuscript, when found, proved to include a version of Flamel's description of the *Book of Abraham the Jew* and a large number of other interesting and important tracts. The photostat, running to several hundred pages, is available in our library.

Many of the distinguished names in the field of alchemy are also intimately associated with the Rosicrucian controversy. In a number of instances it has been assumed that Rosicrucian mystics were also practicing chemists. There is no doubt that alchemical symbols were used by mystics such as Jacob Boehme and Baron Eckhartschausen, who were not chemists. Von Welling, in "Salt, Sulphur and Mercury" takes the position that alchemy was both a spiritual and a material art, but that the attainment of physical transmutation was dependent upon the purification and regeneration of the internal life of the individual. If the base substances in man can be transformed, then by the law of analogy, the base substances in nature can likewise be changed. This is not because gold is actually manufactured, since the seed of gold is in everything—even the human body. It is the duty of the chemist to help this seed to grow and in the process to absorb into itself the imperfections of the baser metals and use them as nutrition. A mystical kind of alchemy certainly exists and its principle textbook is the New Testament. The life of Christ was the great example of the means by which the three goals of alchemy—the transmutation of metals, the Philosopher's Stone, and the Universal medicine—could be attained. A number of the early Jewish alchemists found the same story in the Song of Solomon, and certain references which appear in the description of the building of Solomon's Temple. The word "alchemy" would suggest a blending of mysticism and science. Chemistry is the science of the land of "Chem," an ancient name of

Egypt. The prefix "al" or "el" is the name of deity and is Arabic or Hebrew and stands for the concept of sacredness. Alchemy, therefore, can be described as the spiritual chemistry of Egypt.

The subject is somewhat more complicated as a result of 17th Century alchemy borrowing illustrious names from the remote past, as the reputed authors of much later works. Many actual authors used pseudonyms to conceal their true identities. Elias Ashmole wrote works on alchemy under his own name, but his most important work, *The Way of Bliss* was published under a nom de plume. Many streams flowed together to create the metaphysical chemistry which was predominant in the European mind in the 17th Century. Cabalism made a contribution, astrology was not overlooked, mystical secret societies were involved and members of these groups made contribution to chemical speculation. There are a number of practical alchemists working today, and several of them have made use of our library. If the alchemical pursuit has been difficult, it has led to a number of interesting and important byproducts. Synthetic gems were made by the Egyptians and are still favored with those who like inexpensive jewelry. The formula for porcelain, which has contributed to the prestige of several European countries, is said to have resulted from an alchemical experiment that was a dismal failure so far as the transmutation of metals was concerned.

One of the most impressive volumes in our collection is often referred to as the "Great Manget" in honor of its author, Jean Jacques Manget who compiled an omnibus of alchemical tracts. His work was published in 1702 and consists of two volumes in folio (sometimes bound together) with the first section containing 938 pages with 16 plates, and the second section, 904 pages with 14 plates. Nearly every great name in alchemy is included in this collection making available a mass of curious information, much of which is extremely rare. Mr. Hall secured this important basic text in Europe shortly before the outbreak of World War II. The plates include reduced facsimiles of most of diagrams and symbolic designs which appeared originally in separate tracts. The work, unfortunately, has never been translated into English.

All arts lie in man, though not all are apparent. The awakening brings

them out. To be taught is nothing; everything is in man, waiting to be awakened.

No man becomes master while he stays at home, nor finds a teacher behind the stove. Diseases wander here and there the whole length of the world. He who would understand them must wander, too.

—Paracelsus

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We note with deep regret the recent death of our good friend and former P.R.S. Librarian, Mr. Arthur Joquel. When he was appointed Anthropology Professor at Fresno City College, he made several visits to our headquarters to bring up to date his detailed bibliography of all editions and printings or publications by Manly P. Hall. He was with us shortly before his passing, and after returning to Fresno, he was stricken with a fatal heart attack. When he was in high school Mr. Joquel did a paper as a school project dealing with the subject of the Lost Atlantis and a copy of this, which was his first literary effort, is available in our collection.

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ART EXHIBITS

During the month of May, our good friend Dr. Hisashi Ohta favored us with another fine display of his Sumi-e paintings. This ancient Japanese art form calls for great simplicity and in the hands of a master craftsman it becomes a thing of rare beauty. Dr. Ohta teaches Oriental brush painting at U.C.L.A.

June brought out a display of Manly P. Hall's stamps from the kingdom of Bhutan, a remote country north of India. Bhutan can boast that it has the only stamps in the world which can be played on a phonograph. Another set of stamps features roses and the gum is appropriately scented to match the flowers. An impressive display from this small country.

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HORIZON

The accompanying picture of a case in the lower extension of the Library shows a display of the magazine, HORIZON, which was presented to us by the publisher. From 1941 until 1958 our



present P.R.S. Journal was titled HORIZON, but we relinquished the title in favor of American Heritage Publishing Co. As part of our agreement, this publisher promised us that all issues of their magazine, HORIZON would be donated to the P.R.S. Library. These magazines are truly delightful and make an interesting display for all visitors. In time we will have the principal articles catalogued for your convenience. Until then, come in to view them and enjoy their contents.

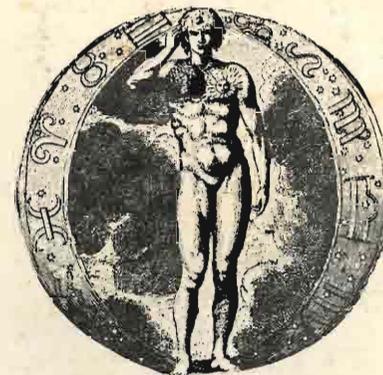
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LIBRARY WORKSHOP

We are changing the time of our Library Workshop. The summer series will be given on Thursday evenings beginning August 1 and will extend throughout August. This Workshop will relate directly with the material in our Library, and those attending will know more about the unique collection of material we have. Many slides will be shown of our rare books and, of course, many examples from the vault will be discussed.

MAN The Grand Symbol of the Mysteries

by
Manly P. Hall



There is not a geometrical form, nor system of locomotion, nor an indication of physiological harmony in Nature, which is not to be found, vastly more advanced and perfected, in the human body.

(Andrew Jackson Davis,
The Great Harmonia, 1850)

Metaphysical anatomy has been a subject of fascination among men since the inception of history. Ancient authorities writing philosophical treatises, supported their abstract theories with analogies to the structure and functions of the human body; and such great scholars as Plato and Aristotle acknowledged "secret ties" between body and soul.

This book discusses various doctrines of esoteric anatomy and physiology, tracing them from their obscure origin in Northern Asia through Egyptian and Greek lore, medieval culture, and modern European mysticism, as expressed in the writings of Swedenborg, Boehme, and Madame Blavatsky.

The purpose, then, of *Man, The Grand Symbol of the Mysteries* is to stimulate interest and to focus attention of all thoughtful persons upon this engrossing theme, the incontestable acceptance of the innate relationship between man and the world.

Bound in boards, stamped in gilt, profusely illustrated. Price: \$10.00 plus prevailing sales tax in California.