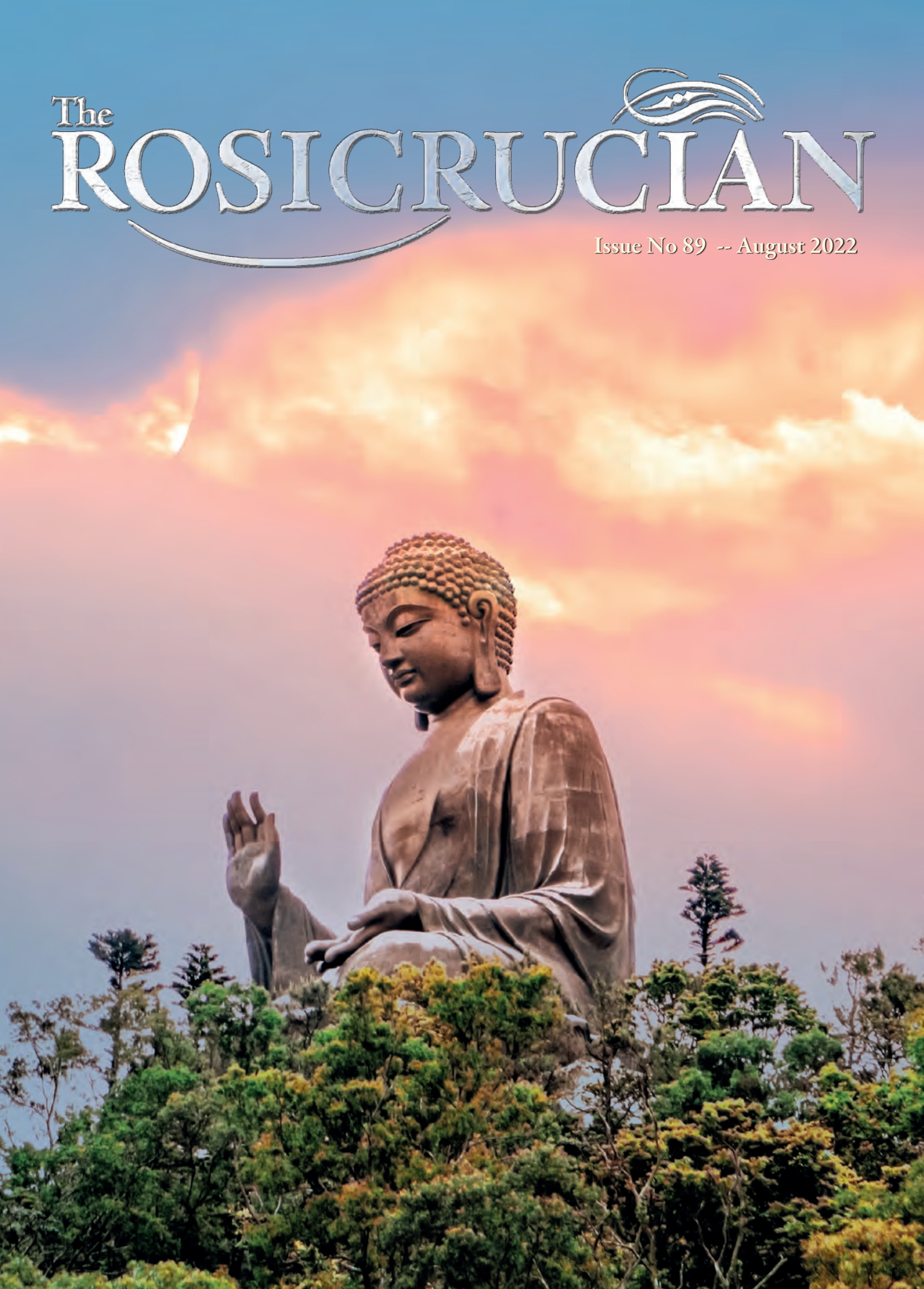
The ROSICRUCIAN

Issue No 89 -- August 2022





Contribute to Peace

When we survey the history of humanity from its very dawn to the modern day, we observe that it is littered with wars. Generally speaking, they are caused by vested economic, political or religious interests: for example, the goods belonging to one or another group of people are appropriated, a particular form of government is imposed, or people are forced to convert to a particular religion. Whatever the cause, the common factor is that the decision to conduct war and the waging thereof is people. People are responsible for the horrors they generate; it is not chance or fate, or even God. Throughout the ages, wars have caused the death of millions of men, women and children, plunging so many families into despair and chaos. Today, the situation is ever more disturbing now that humanity has the means to self-destruct on a planetary scale.

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My Contribution to Peace

I contribute to Peace when I strive to express the best of myself in my contacts with others.

I contribute to Peace when I use my intelligence and abilities to serve Good.

I contribute to Peace when I feel compassion toward all who suffer.

I contribute to Peace when I see all people as my brethren, regardless of race, culture or religion.

I contribute to Peace when I rejoice over the happiness of others and pray for their well-being.

I contribute to Peace when I listen with tolerance to opinions that differ from mine or even oppose them.

I contribute to Peace when I resort to dialogue rather than to force to settle any conflict.

I contribute to Peace when I respect nature and preserve it for generations to come.

I contribute to Peace when I do not seek to impose my conception of God upon others.

I contribute to Peace when I make Peace the foundation of my ideals and philosophy.

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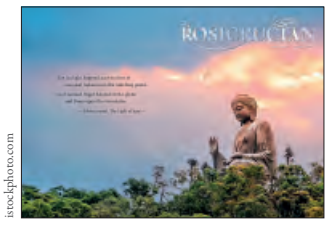
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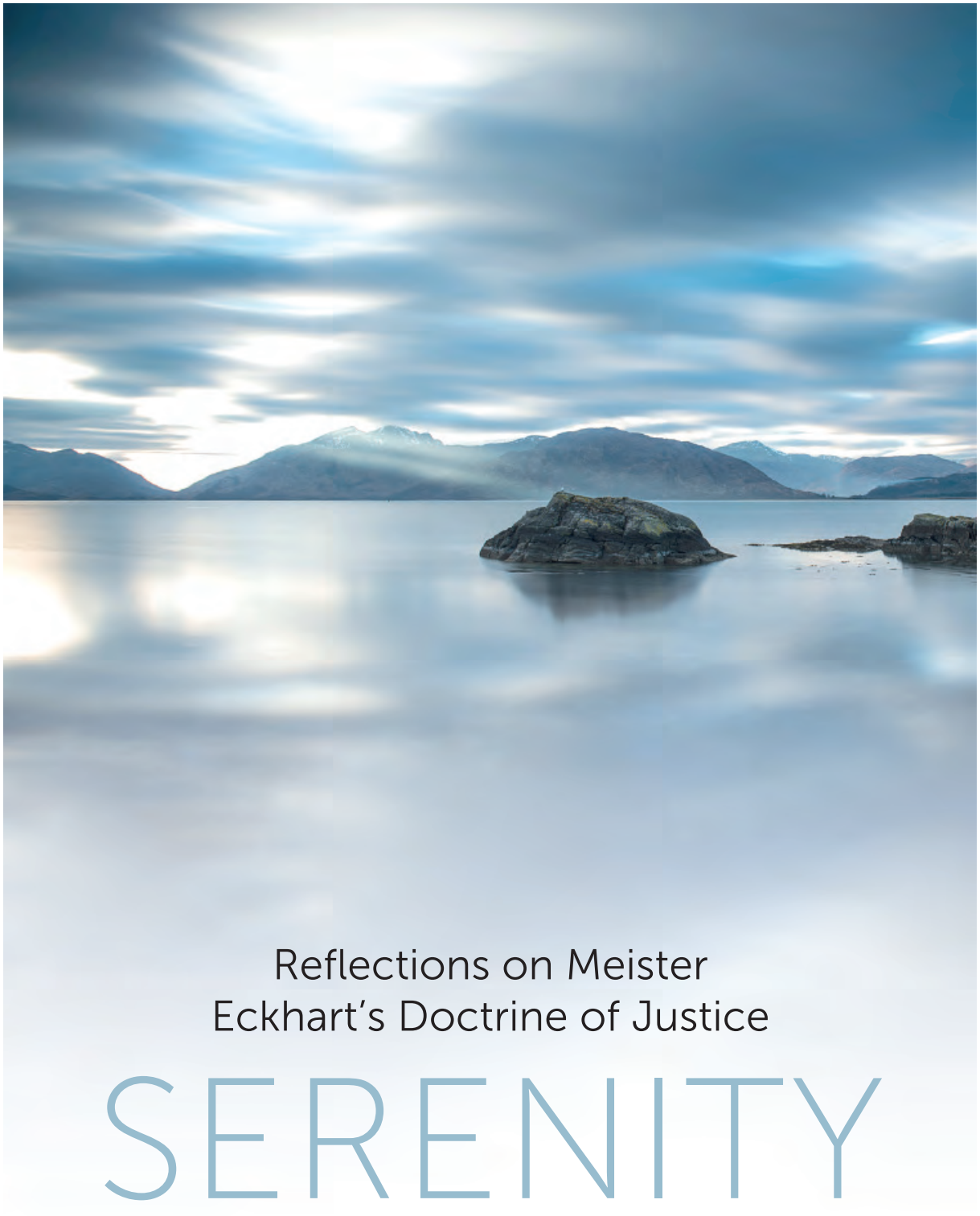


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THE GIANT BUDDHA OF HONG KONG

The Giant Buddha of Po Lin Monastery at Lantau Island, Hong Kong, is the largest outdoor representation of a seated Buddha made entirely of bronze. Buddhism is a 2,500 year old religious and cultural movement, originally centred in the southern Himalayas, though today widely adhered to in countries throughout the globe. Unlike many other religions which promote teachings based on events yet to occur in an *'afterlife'*, Buddhism's greatest contribution lies in promotion of the attainment of *'enlightenment'* in the here-and-now, the present life of any sincere adherent.

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Reflections on Meister Eckhart's Doctrine of Justice

SERENITY

by **Avril Hugo**

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The various doctrines of justice which have occupied political and legal thought over the millennia have come mainly from philosophers, lawyers and politicians. Theologians too have influenced such doctrines, but oncomingly to the extent that their relevant ideas fitted into secular frames of reference, enabling their ideas to be severed from their religious contexts and linked with the opposite philosophic tradition.

Johannes Eckhart, also known as *Meister Eckhart* (1260?-1328) established a unique doctrine of justice coming directly from the by then relatively advanced principles of medieval mystical thought. The doctrine he propounded stood at the very centre of medieval Christian mystical thought and he is quoted as having once said: *"Whoever understands my conception of justice, understands all I have ever said."* Much of what Meister Eckhart said can be viewed as an attempt to offer *divine comfort* rather than *justice*, and if we are to view this divine comfort as justice, then it is not of the secular sort of justice we are familiar with today but of another sort that transcends the material, secular view of life.

> "...whoever understands my conception of justice, understands all I have ever said."

Two main aspects of justice can however be distinguished in Eckhart's concept of justice: one is active, the other passive. As for its active aspect, justice requires that everyone be given his or her due (*suum cuique dare*), which corresponds to the classical notion that the essence of justice lies in allotting to everyone what they deserve, or what is due to them (*suum cuique tribuere*). From the *suum cuique dare* precept, Eckhart derives that God ought to be given His due too, the angels and saints their due, and every person his or her due as well. God's due is to be honoured. People honour God through self-abnegation and self-transcendence, achieved by abandoning all that serves purely one's personal inclinations and interests. The due of angels and saints is to be given joy, for they rejoice over the good works performed by struggling people and over the goodwill which results from those good works. The due of our fellow humans is the help that they need and that we can provide.

As to the passive aspect of Eckhart's justice, *'aequaliter omnia de Deo accipere'*, this requires people to *'[accept] everything from God equally.'* It may be thought that the adverb *equally* in this precept has the same import that the adjective *'equal'* and the substantive *'equality'* have in conventional conceptions of justice. But this is not the case. *'Equally'*, in the context of Eckhart's doctrine of justice, primarily imports the mystic's detachment from material reality, an attitude that every mystic of his day was expected to assume in his or her path to God. To *'accept equally'* in Eckhart's sense therefore did not raise the problem of how to ascertain measure, or match the value of distributed goods, services or whatever else was meted out. What was involved was the spirit of equanimity in which whatever was given had to be accepted without question.

To become capable of accepting everything from God *equally*, it was necessary to have a state of mind which Eckhart described as *'seclusion'* (*Abgeschiedenheit*) and *'serenity'* (*Gelassenheit*). Gelassenheit also alluded to a condition in which something had been left, given or abandoned, and in the present context meant the world as ordinarily encountered and experienced by the person. Hence we have Eckhart's rather untranslatable but telling play of words: *"wer gelassen hat, ist gelassen" ("[s/he] who has left [the world] is left [in tranquillity]"*). Leaving the world did not mean ceasing to care about one's everyday life. Rather, it meant transcending the world in one's emotive encounter with it, namely, accepting the real world as whatever it happens to be, in a composed frame of mind, with imperturbability and equanimity. His thoughts in



Meister Eckhart

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this regard are hauntingly similar to those of the greatest minds of the Far East during previous eras.

In Consonance with God

In this context, it becomes possible to meet a further requirement of Meister Eckhart's concept of justice, according to which the person must step completely outside his or her will. This was a widely assumed necessity for the attainment of holiness, and in modern mystical thought it is close to the mystical need of subsuming the will of the *outer self* to the will of the *inner self*. *'Stepping outside'* meant the abandonment of one's personal, objective will in favour of the *'will of God.'*

Striving for ecstatic at-one-ness with God through immersion into the *seclusion* of the soul, mystics encountered the divine *spark* or *seed* and harmonised their outer will with the will of God. Hence the prayer adopted by Eckhart from the stoic philosopher Epictetus: *"Give me the will to will according to Thy will..."*, a clear call for the subsuming of the human will to that of the divine. This adequation can transpire in the mystic's *'Vacare Deo'* (*'leave it to God'*) in which the mind is cleared of all its contents so there is a mental void which can then be filled with a divine afflatus that produces a condition in which the individual can feel, think and will in consonance with God.

Striving for ecstatic at-one-ness with God... mystics encountered the divine spark or seed and harmonised their outer will with the will of God.

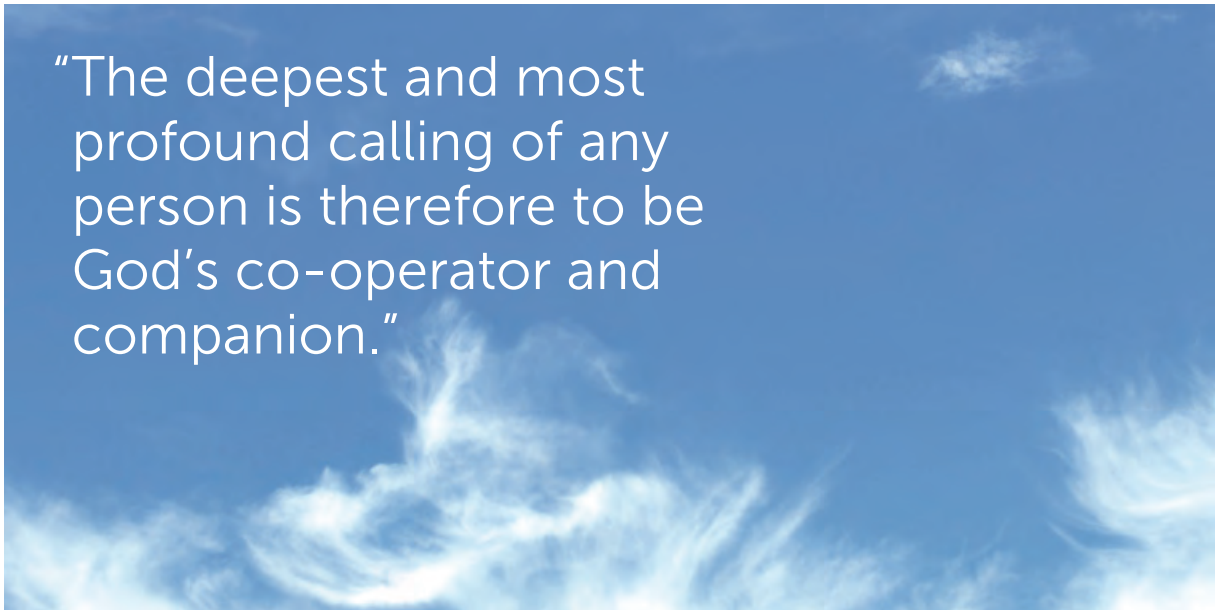
According to Meister Eckhart, people are characterised by disquietude and inconstancy. In contrast, God's nature is peace and permanence. The person in search of God is therefore searching for tranquillity and serenity, an aspiration to overcome what is transitory and to achieve what is durable. And the process of *Vacare Deo* is an essential phase in this aspiration. *Aequaliter omnia accipere* belongs to it as a precept whose observance promotes *"the birth of God"* in the human soul, which in turn is a precondition for the implementation and observation of the *suum cuique dare* precept.

So, the passive and active aspects of Eckhart's justice prove to be joined in a relationship of dependence. Only if we are able to accept everything with equanimity, are we able to know what the due is. And only then can we will the giving of this due to all.

At first glance, there seems to be a fundamental incompatibility between the active and passive aspects of Eckhart's doctrine of justice, an inconsistency which rocks its very foundation. For the *aequaliter omnia accipere* precept seems to import a fatalistic tenet of justice which may be rendered as *"To everyone according to his or her destiny."* This tenet seems to make it entirely pointless to do anything about giving a person his or her due and therefore seems to render the precept *suum cuique dare* vacuous.



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On further investigation, however, the incompatibility between the two precepts proves to be unfounded once it is noted that *aequaliter omnia accipere* relates to the *passive* justice-subject (*the grantee*) but not to the *active* justice-subject (*the grantor*).

Equanimity

The finding that there is actually no inconsistency between the two precepts is reinforced by the circumstance that *aequaliter* in the relevant context refers to *equanimity* rather than to *equality* in the sense of conventional doctrines of justice. Eckhart's mysticism is anything but *quietism*; its essential message is the individual's active participation in the dynamics of the world. The deepest and most profound calling of any person is therefore to be God's co-operator and companion.

The *unio mystica* with God is achieved by the mystic leaving the *worldliness* of the world behind. But it is not meant to be a permanent state of mind locked in seclusion but rather a passing inner experience which elevates one into companionship with God by becoming God's true helpmate in the execution of His designs. Since the frame of mind which results from following the precept *'aequaliter omnia accipere' (accept everything equally)* is a necessary condition for the human ability to apply the precept *suum cuique dare (give to each his own)*, serenity precedes justice in Meister Eckhart's doctrine, for *justice flows from serenity*.

The acceptance of everything in equanimity (a) relieves receivers of the over-avidity of having what they may claim to be their due and (b) relieves the renderers from over-anxiety in meeting the corresponding claims. In this way a more composed examination of any justice system is possible and, consequently, sounder judgments about what is to be accorded or what is to be withheld are possible.

This is particularly important in disputes about justice where some relevant factors are highly controversial. It is also important because when attempts to apply justice are made from the vantage of serenity, the passions which the actual or alleged failure to do justice produces, tend to shed their obnoxious effect so that subsequent efforts to remedy the situation in a reasonable manner, and ultimately to achieve justice, are more likely to be successful.

It is to be considered that people are liable to do injustice as a result of their very ardour to do justice. Many justice situations are *'unsurveyable'*, and the ostensible doing of justice to someone could deprive someone else – here and now, or far away, or not yet existing – of his or her due. Equanimity or *serenity* in the course of applying justice is therefore conducive to a more penetrating and broader assessment of the relevant justice situations. We rely heavily today on the mystical concept of serenity, one which has undoubtedly existed for thousands of years, both in the West through the ancient Egyptian lineage, and in the East through the Vedic lineage.

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Eastern and Western Conceptions

In the West, justice differs fundamentally from the East in that in the Western [primarily Greek] tradition serenity arises from, rather than gives rise to, justice. In the Eastern tradition, it is the opposite. In Greek mythology, therefore, *Hesychia*, the deity of *'stillness resting in itself'*, was believed to have emerged through virgin birth from the essence of *Dike*, the goddess of justice. Justice being conceived as an ascendant rather than a descendant of serenity, it is no wonder then that the endeavour to do justice in the West has so often been a motive force behind wars and other forms of violence.

Justice has often been invoked to justify the horror we have witnessed in the wars of the Western world. Meister Eckhart's concept of justice, like that of the ancient Eastern world, shuns this role of the idea of justice. There are clear parallels here with the metaphysics and ethics of Eastern civilisations in which nonattachment, equanimity, serenity and the things that belong to a contemplative life have a pre-eminence among human and transhuman virtues. Despite the fact that Eckhart speaks of justice in religious terms or in similes from the Christian canon, it is possible to lift his doctrine of justice from its Christian setting and perhaps even to demythologise and de-mysticise it entirely, without destroying the coherence and intelligibility of his principal message.

Eckhart was an unconventional, remarkable religious thinker. In his writings, Christ, the Calvary, the Bible, the Church and revelation play no decisive role. The God of whom he speaks does not appear to be what Christian theologians usually have in mind when they speak of their Creator. In his *'negative theology'* he even arrives at a denial of God as an existent being, with God subsisting rather than existing. Eckhart was a man of extraordinary insight and bequeathed a great gift to humanity at large and to our modern concepts of justice in particular.

Mysticism

In summary, then, it can be said that Meister Eckhart's doctrine of justice is only accidentally linked with Christianity, for it represents a mystical conception having no religious affiliations and is as close to the Eastern worldview as to that of the West. Mysticism has emerged from theistic, pantheistic and even atheistic backgrounds and, apart from Christianity,



has also appeared in, amongst others, the great religions of Hinduism, Buddhism, Judaism and Islam. It seems to be altogether possible to catch mysticism from any characteristically religious idea and to view it as an attitude to life and a way of life – a way of looking at external and internal realities and of approaching them and dealing with them with an essential attitude of *serenity*.

It is possible to create a doctrine in agreement with the essentials of Meister Eckhart's doctrine of justice which does not depend on mystical notions or proceed from religious assumptions, and the gist such a doctrine could be stated as follows:

The active aspect of justice, which consists in giving everyone his or her due, depends on the passive aspects of justice, which consists of the *equanimity* of accepting whatever one is given. The diminution of our concern about what we get, consequent upon this equanimity, begets conditions in which efforts to do justice can take place without harmful struggle and other social evils which giving and not giving tend to produce.

The *serenity* with which we receive *'divisible assets'* engenders serenity in our contacts with people and things. It is a communion with them in which what we come to possess does not render us possessed. Our serenity is instrumental in averting the danger of doing injustice when trying to do justice, thereby promoting durable and tranquil peace. It helps us to find the middle way between extremes, which are vices, and to avoid excesses and to ultimately discover the *'Golden Mean.'*

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THE POWER OF ONE

by **Shirley Elsby**



Whatever ideas, ideals and ambitions you hold, one truth prevails: You have to start where you are and not where you would like to be. It's so, so frustrating for those of us who like our visions big and our efforts small. Yet, the law holds as firmly as gravity and apples, or the one about resistance being matched by temptation. Luckily, as many writers have observed, you can invariably get *'there'* from *'here'*, regardless of where *'here'* and *'there'* happen to be. The answer lies in many small actions toward the goal, one after another, persistently applying pressure, steadily, cumulatively and always in the general direction of *'there.'* It's the only foundation solid enough to support a castle in the air, and I call it the *'Power of One*: one step at a time, many steps making the whole. Continuous pressure in a single direction can have amazing, even magical effects. Remember when the Grand Canyon was just a groove in a rock? You'll find the rest of the story in the Akashic Records.

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Important events happen around the globe almost daily. News bulletins tell us of momentous decisions by our movers and shakers, of breakthroughs in science, of the incubation of wars and the less well-heralded efforts to bring peace, of dastardly crimes and gross injustice, of secrets revealed and crises under development, etc. The great, the good, the hopeful and the downright seedy shape our world and set our agendas. Many of us have experienced feeling small and pathetic, controlled and coerced, swirled along by a deluge of work, or irritated like a blister on an ill-shod foot. We have felt acted upon rather than in charge, dutiful instead of joyous, careworn, not carefree, badgered, harassed, disappointed, helpless, forlorn, worried and trapped. But it's open to any of us at any moment to take back the reins of this glorious vehicle we call life and start steering for ourselves.

What's most important for the evolution of humankind is for you the very next thing you do. Yes, that's you yourself personally, here in this moment in which you are reading these words. Perhaps there's some great thing you can do today that could ripple into a momentous result the world over, like eradicating hunger or ending religious conflict. You may be working on a cure for cancer, a philosophy of world peace, a self-perpetuating water source to irrigate the deserts. If you have something of this sort in mind, do please make a start, remembering always that many great things are achieved little by little, rather than all at once, including, it would seem, the whole of creation, the Bang Maximus!

More likely you'll seek some way of making your own life and that of your inner circle of friends and family in some way more pleasing, positive or fulfilling. Perhaps that improvement will feed into other people taking their lead from you, wanting what you have and taking steps to get it. You may be seeking to learn a new skill, harmonise relationships, build a fortune, move house, start a business, achieve enlightenment or play a part in saving the rainforests..., or all of the above. Whatever aims you have in mind, the only possible starting point is always here and the timing is always now. *Lao Tzu*, the Chinese sage and founder of the beautiful and mysterious philosophy of the *Tao Te Ching* (*'The Way'*), penned it with breathtaking beauty and simplicity with the words:

> A journey of a thousand miles
> begins beneath one's feet.

The scale of an ambition varies from person to person, depending on their individual starting point. A man from Leicestershire once ran 1,000 miles in 20 days, that's 50 miles per day on average, or two marathon's-worth at a time; of course not counting the extra time spent running to the corner shop once he'd set up camp, or taking detours to see the sights. His mother suffered from arthritis and once set herself a painful goal of walking 10 miles for charity. They both achieved what they had hoped for, but their perspectives were rather different.

Once someone has achieved an initial goal, the goalposts might well move further away. For someone who has run 1,000 miles, it might seem quite doable to walk 10,000 miles. A person who has slimmed from 30 stone to 15 might think nothing of losing the last couple of pounds to an ideal weight, while losing the first two of those pounds may well have seemed like fighting a pack of hungry wolves. The view from where you are as the new, improved you may enable you to fashion more ambitious dreams and bring those into being by means of the Power of One.

There are those who have made a science of improvement by manageable increments. One such school of thought favours the one per cent improvement, an approach made famous by David Brailsford when he was manager of the UK's professional cycling squad, Team Sky. It calls for *'the aggregation of marginal gains'*, a one per cent improvement in everything you do. Brailsford looked for small improvements in every aspect of the team's performance, from the ergonomics of the saddles to the use of pillows to optimise the competitors' sleep, which were duly taken to hotels with them. He found ways to make minor improvements in everything from the training schedules to the hand-washing regime, so as to minimise the potential for infection.

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Having aimed to win the Tour de France, the world's toughest cycle race, in five years, team Brailsford did it in three, with Bradley Wiggins taking the yellow jersey in 2012 and later becoming a Sir. The team dominated the Olympic cycling events, winning an unprecedented haul of medals. In an article about the extraordinary success, behavioural scientist James Clear wrote:

> So often we convince ourselves that change is only meaningful if there is some large, visible outcome associated with it. Whether losing weight, building a business, travelling the world or any other goal, we often put pressure on ourselves to make some earth shattering improvement that everyone will talk about. Meanwhile, improving just one percent isn't notable (and sometimes isn't even noticeable), but it can be just as meaningful, especially in the long run. *(From jamesclear.com/marginal-gains)*

The idea of small, sustained improvements has also been widely adopted in business, especially in the east. The Japanese car manufacturer Toyota long ago adopted the practice of *kaizen* (*'good change'*), encouraging everyone in its workforce to participate in the quest for improvement in order to increase productivity and reduce waste and make suggestions to help the company to continually become a leaner, more efficient producer of top quality cars.

In business, expectations determine the standard set. There is an oft-quoted tale about the computer giant IBM ordering parts from a new supplier in Japan, stating that its acceptable level of quality allowed for 1.5% defects. The supplier duly sent the order with a letter beginning as follows:

> Dear IBM, as we did not understand why you want 1.5% defective parts, we have, for your convenience, packaged them separately. *(Quoted from Ron Lembke, University of Nevada)*


Bradley Wiggins

While many people fall short of the vision, commitment or nerve to make major changes in their lives, almost everyone can make those marginal gains and start totting up to a life-enhancing switch toward something that steadily improves. We all have our starting points and our sticking points, the things we would like to improve and the reasons why we find it hard to do so and why we resist. After all, we have allowed these adversities to take shape in our personal world in the first place, whether they are bad habits, unpleasant feelings, negative conditions or limitations of any kind. It follows then that we also have the power to transform them into something more palatable.

The same power can be used to help others in need. Mother Teresa, who worked among the destitute and dying of Calcutta, knew the Power of One and applied it to her selfless mission to bring comfort to the poor. She said:

> I can only love one person at a time,
> just one, one, one. So you begin.
>
> and...
>
> Help one person at a time and always
> start with the person nearest to you.

The Power of One enables us to add something every day which is beneficial, or consistently take away something that is negative, setting up a new and better habit, fostering a more hopeful expectation, cutting a path through the undergrowth of restriction, bringing love into an empty life.

The Power of One can be used by anyone, anywhere, any time. It is part of the fertile power of the universe. By harnessing it you can transform your own state and that of others. You can take the Power of One, plant it in the rich soil of your life and grow it to a whole new level: *One to the Power of Infinity.*

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Notre Dame de Chartres

by **Betty Main**

The town of *Chartres*, which is the capital of the department of *Eure-et-Loir*, is situated about 100 kilometres (62 miles) southwest of Paris. It is not only the seat of a bishop, but also the centre of the rich agricultural province of *Beauce*. Leaving from the Gare de Montparnasse in Paris, the train journey only takes about an hour, travelling through a countryside filled with carefully cultivated fields, typical country houses and small flocks of sheep and grazing cattle.

As you near the town, you catch sight of the first outlines of the cathedral, one of the largest in Europe. It towers above the town. Construction began on it in 1020, in the Romanesque style, but it was destroyed in 1194 by a huge fire, which left only the south tower, the west façade and the crypt. It was rebuilt in the Gothic style between 1195 and 1220, motivated principally by the miraculous survival of the relic of the "Veil of the Virgin", displayed inside the cathedral. After 1250, there were few alterations. It survived various religious wars and the French Revolution, during which its destruction was planned, though not carried out. During the two World Wars, its windows were carefully removed and placed in the cellars, and it even survived two air-raid attacks.

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Down through the centuries, the Cathedral of Chartres became not only a cultural, artistic and historical monument but also an important centre of religious pilgrimage. The west façade (1140-1160), constructed in the Gothic style, is dominated by two great towers. The right-hand or southern tower, known as the *Old Tower*, was finished in 1170, and the left-hand or northern tower, known as the *New Tower*, was built by *Jehan Texier* between 1507-1513. Its flamboyant Gothic style contrasts with the solemnity of the older tower.

The Gothic cathedrals are typical of the splendour of the 13th century. The characteristics of this style of architecture are primarily the search for height, in contrast to the Romanesque style that was dominated by horizontal lines in both the interior and exterior. The external features of Gothic style utilised pinnacles, towers and arrows pointing to Heaven, transmitting a sensation of lightness. Another important characteristic was the participation of the townspeople in the construction of these monuments, to the extent that there was great rivalry between towns as to who could erect the highest and most grandiose cathedral.



According to Joseph Campbell, the noted professor and specialist in mythology:

> When one enters a cathedral, one is penetrating into a world of spiritual images. It is the maternal womb of your spiritual life, the mother-church. Every part is full of spiritual values.

Throughout history, the feeling of spirituality that is present in all cultures has encouraged people to create sacred places through the realisation of their initiatic or religious ceremonies and by worshipping the divine principle that they revere. At the very beginning of the human race, this sacred place was established in caves decorated with paintings of natural creatures and everyday scenes. This evolved gradually into the creation of sacred woods the construction of megalithic monuments, such as Stonehenge in England and the grandiose temples at Luxor in ancient Egypt and also in Jerusalem at the time of Solomon. In our own time, we can visit monumental Christian cathedrals, richly decorated Muslim mosques and fantastic Buddhist temples that translate not only the feelings of devotion of the faithful but also constitute centres of reference for different cultures.

Windows: Illumination of the Spirit

The Cathedral of Chartres possesses diverse symbols that express the relationship between the human and the divine, thus creating the necessary conditions for meditation, reflection and contemplation. The majority of modern churches were constructed as theatres, allowing the public to see the altar and its ceremonies. In Gothic cathedrals there is no such preoccupation with visibility,

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Interior view towards the West Rose Window.



Window detail.



The South Rose Window.



The North Rose Window.

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and the spectator, depending on where he was standing, may not have been able to follow the rites in their totality. It was the symbol that was important, not the spectacle, and this was understood by all those present.

During the Middle Ages, the majority of the European population was illiterate. This condition, allied to the scarcity of books, whose circulation was restricted by their production, meant that the faithful had very little access to the Bible. Thus, windows were incorporated into the structure of the Gothic cathedrals to satisfy two objectives. Firstly, they were a way of allowing a lot of light into the interior of the church, in contrast to the enclosed space and gloom of Romanesque churches, Secondly, they were used to transmit Bible stories to the population at large by means of images and figures in coloured glass, without any text, something incredible for those times. In agreement with the words of Ruskin:

> The translucence of glass is the best way for the Holy Spirit to penetrate the human heart.

The beauty and the colours of the biblical scenes, illuminated by the rays of the sun through the windows, continues to enchant observers to this day, transmitting a dimension of spirituality through the architecture.

Chartres Cathedral has around 186 windows, mostly donated by guilds between 1210 and 1240. The windows deal not only with religious motifs but also with everyday life in the 13th century. Each window is divided into panels that are meant to be observed in sequence from left to right and from bottom to top. The number of figures or abstract forms obeys a symbolism: three symbolises the church, squares and the number four symbolise the material world and the four elements, while circles symbolise eternal life.

The majority of medieval professional activities were controlled by guilds that determined the prices for products and services and also the training of apprentices. They also exercised a lot of influence in the local politics of the towns, and this is the reason why the donation of windows to a cathedral was a form of public relations practised by both the ordinary people and the powerful clergy.

The Western Rose Window, situated on the façade of the cathedral, dates from 1215 and portrays the Last Judgement, with Christ in the middle. Around this



Notre Dame de la Belle Verrière.'

are a series of biblical scenes, New Testament parables and various saints and prophets revered by the church. Below the Rose Window, three windows portray the *'Tree of Jesse'* (the genealogy of Jesus), the history of the Incarnation, including Christ's Passion and Resurrection. On the north side are representations of various saints such as St. Nicholas, St. Joseph and St. Eustace. The North Rose Window portrays the glorification of the Virgin, surrounded by the kings of Judah. To the east are St. Theodore and St. Vincent, St. James, Aaron, Ezekiel, David, the Virgin and Child, Isaiah and Moses, the Life of the Virgin and a zodiac window. In the Southern Rose Window is a scene of the Apocalypse with Christ in majesty.

It had been thought that the windows were the product of alchemy or of some secret manufacturing process. The colours of the stained glass are of a unique luminosity, the Chartres blue that even today has foiled

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Altar of the 'Our Lady of the Pillar.'



Interior view of Cathedral.

scientific attempts to discover its composition. The most famous of the windows of Chartres is known as *'Notre Dame de la Belle Verrière'* or the *'Blue Virgin.'* Here the Virgin Mary is portrayed as the Queen of Heaven, seated on a throne and wearing a crown. The baby Jesus is seated on her lap and both are surrounded by angels bearing candles. This window was one of the few to escape the fire of 1194. In this window, of the two main colours used, the blue symbolises royalty and the red is associated with the virtues, especially charity. The process by which this type of window was made reached its climax in the 12th century, only to disappear at the turn of the 13th century.

The Labyrinth

It was the custom, on the floor of medieval cathedrals, to design a labyrinth for the use of pilgrims, who generally followed it on their knees as a form of sacrifice alluding to the passion of Christ. The labyrinth of the Cathedral of Chartres is situated in the central nave, some metres behind the main entrance. It is constructed of 11 concentric circles whose central point has the form of a six-petalled rose. The pilgrim in the 13th century would take about one hour to travel along its 262 metres. In psychological terms, the labyrinth represented a well-trodden path in the direction of the centre, being a return to unity, to the self. The practice of walking as a form of meditation was traditionally used in medieval Europe as a means of searching for union of the personal centre of the pilgrim with the centre of the universe, which is God. It depicts, metaphorically, the spiritual journey that the seeker must undertake, using his intuition. He must not turn away from the correct path when he encounters obstacles that may appear and try to make him deviate from his goal. Generally, labyrinths take the form of a circle whose symbolism is associated with the *'self'*, expressing the totality of the human psyche in all its dimensions; they also deal with the relationship between man and nature. In Zen Buddhism, the circle represents enlightenment, illumination and human perfection.

The term *'self'* was used by Jung to represent the centre or nucleus of the absolute totality of the psyche in a form different from the *'ego'*, which constituted another part of the psyche. This central regulator caused the permanent development and maturity of the personality. For this process to be completed, it is necessary that the human being consciously submit himself to the power of the unconscious, with the aim of comprehending the inner self, and attaining full realisation of his potential. This life is a labyrinth and so that the journey might be safe, you must have faith in God and possess a pure heart.

The cathedral used two main stratagems to attract the greatest number of visitors, thus enabling it to turn itself into a major centre of pilgrimage. Its high towers could easily be seen from a distance and especially from the pilgrim routes that had sprung up. Relics were another way of getting the attention of passing pilgrims. Chartres was dedicated to the Virgin Mary and held some of her relics, such as her veil that was donated by Charles II in 876 CE. It can still be seen in a chapel near to the High Altar. Only one French king was ever crowned in the cathedral, namely, Henri IV, who was crowned on his way to Paris, on 27th February 1594.

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The Crypt

The crypt of Chartres Cathedral is the largest in France and one of the largest in the world, being slightly smaller than those in St. Peter's in Rome and Canterbury Cathedral in England. It was constructed in 1020 by Bishop Fulbert. In the crypt are various chapels, among which is the chapel of *Notre Dame de Sus Terre*, which was said to have been the goal of pilgrims from the most ancient times. Unlike other cathedrals, there are no tombs inside the Cathedral of Chartres. The visitor is reminded that this was a building dedicated to the Assumption of the Virgin. In another part of the crypt, the Chapel of St. Clement retains some multi-coloured paintings from the 12th century.

The Chapel of Notre Dame de Sus Terre is the part of the crypt most visited; it contains an image venerated by generations of pilgrims. This chapel was profaned and attacked during the French Revolution, when the cathedral was renamed the *'Temple of Reason.'* It was restored in neo-medieval style in 1855 and again in 1976. The wooden statue of the Virgin is a copy of the one that was burnt by the revolutionaries.

The site of the Cathedral has been revered since ancient times. For those who are interested in ley-lines, there are still discernable lines of power that have been incorporated into the building. They flow across the chancel and nave, as well as down the spine of the building. The most important of these lines lies across the chancel between the two windows of the Virgin, (the blue and the black). Visitors with mystical leanings find it beneficial to meditate along these lines.







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Illustration depicting Faust speaking with Spirit, by August von Kreling.

Goethe and his Dramatic Story of Faust

by **Gustav Siekman**

GOETHE'S enigmatic drama, *Faust*, might be described as a symbolic allegory of humanity's way of evolution from primeval beginnings through all the earthly and unearthly forms of life experience, toward Cosmic Unity, the ultimate purpose of Creation. Viewing Goethe's works from the vantage point of a mystic, we find that his presentation of the medieval story of Dr. Faust is similar to the literature of the Quest: humanity's search for a lost treasure which, when found, will endow all people with a sacred power to cope with all adversities and attain the mastery of life. It is a search for guidance along the cosmic path which, as we know, demands the unceasing effort of expanding our consciousness of the world around us in many forms, both tangible and intangible.

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The same theme appears in ancient mythologies of Egypt and Greece; for instance, in the legends of Isis and Osiris, Orpheus and Eurydice, and especially in the Eleusinian Mysteries where Demeter, Mother of Earth, is in search of her lost daughter Persephone. In psychology, ideology or matters of the soul, faith, hope and love, we have the Quest of the Holy Grail, and in Rosicrucian tradition the finding of the Lost Word.

Faust, similarly, is an analogy of mankind's search for Universal Harmony, our inherent urge to *"detect the inmost force which binds the world and guides its course."* Through his experiences of life on Earth in its complex totality, Dr. Faust learns to understand the mysteries of nature manifest within his own Self. His story, therefore, is one of sequential initiations from lower to ever-increasing higher levels of consciousness.

Goethe's works are, on the whole, profoundly mystical and worthy of the attention of students of mysticism. For in the present time, when materialism seems to reign supreme, humanity's awareness of the non-material facts of life is also expanding. Within the overall functions of the cosmic law of cause and effect, this awareness must expand in parallel with materialism, thus maintaining a harmonious balance between the physical and metaphysical structures of the world, which is the indispensable and divinely ordained presupposition for Creation's convergence in the direction of a Cosmic Totality.

Expansion of Awareness

This expansion of awareness progresses slowly, and at present only subconsciously among the masses, but consciously within those who have already found the right and true way. Goethe tells us this at the very beginning of Faust, in the *'Prologue in Heaven'*, where the voice of the Lord God appears in conversation with *Mephistopheles*, the Devil's agent, who laments that humanity, the world's *'little god'*, as he calls man, has not evolved since the beginning and is not worthy even of his diabolical attention, being sufficiently involved in his own senseless devices. Though gifted by the Grace of God with a glimmer of heavenly light called Reason, mankind only uses it to be more beastly than the lowest beast.

"But there is Faust, the doctor, my servant" interjects the Lord. In this opening scene, through a few words only, exchanged between the Lord and the Devil, Goethe, the master of German literature, projects a flash view of humanity's position in the Cosmic. Placed between the two extreme poles, God and Devil, Heaven and Hell, Light and Darkness, positive and negative, and being dual in his own nature, man appears, as it were, suspended like a mass of electrically charged particles in a field of anodic and cathodic attraction. And the view is focused upon one who represents the archetypal qualities of the mystic clearly specified through Mephisto's answer:

> Indeed! Faust serves you after strange devices; no earthly drink or meat the fool suffices. His spirit's ferment far aspireth; half conscious only of his craziness, from Heaven he demands the fairest stars and from the earth the highest raptures and the best. And all the Near and Far that he desires fails to subdue the tumult of his breast.

Now the cosmic forces are set into action upon this mystic man. The immutable principle of unidirectional cosmic evolution, by which man, through all his earthly ups and downs, inevitably raises his soul personality to ever-expanding consciousness, the process of individuation of C.G. Jung's terms, is assured in the Lord's words:

> Though still confused his service is to me, I soon will lead him to a clearer morning; sees not the gardener in the budding tree flower and fruit the future years adorning.



Goethe in 1828, by Joseph Karl Stieler.

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Faust and Mephisto by Anton Kaulbach.

The Spirit Who Ever Denies

But Mephisto, 'the spirit who ever denies', feels sure *"that there is still a chance to gain him"* and requests the Lord's permission *"gently upon his road to train him."* Granting his permission, the Lord replies:

> So long as he on earth shall live, so long I make no prohibition; man's errors urge his striving aspiration. Enough! What thou hast asked is granted; turn off this spirit from its fountainhead; to trap him, let thy snares be planted and he with thee be downward led. Man's active nature all too soon can weaken, unqualified repose he learns to crave. Thus willingly the devil I let tempt him, who works, excites and serves him like a slave; and who then stands ashamed and forced to say: *'A good man, through obscurest aspirations still has an instinct of the One True Way.'*

Goethe's works convey every conceivable thought about humanity's being on Earth, the purpose of life, its fundamental laws, and the divine and mundane influences conflicting in the human mind.

Johann Wolfgang von Goethe was born in 1749 in Frankfurt am Main in Germany, at that time an Imperial City directly subordinate to the Holy Roman Emperor and not to a regional ruler or a local nobleman. He combined within himself the stern realism of his father, Johann Kaspar, a lawyer and city councillor, with the sense for harmony and beauty of his lively and imaginative young mother, Elisabeth.

Both parents had been highly educated but were of totally opposite natures. The distance between his father's intellectual and his mother's intuitive qualities was the cause of much inner emotional distress in young Goethe, which bothered him far into mature age and was the cause of severe illness in his younger years.

Storm and Stress

The literary climate in which young Goethe grew up has been described as one of *"Sturm und Drang"* (*storm and stress*), an expression of the emotional gap between factual knowledge and intuitive feeling among intellectuals of the time, who were torn between the old dogmatic teachings of the church and new knowledge which came in the wake of the Renaissance and of Martin Luther's Reformation.

This contrasting duality is presented in the character of Goethe's Dr. Faust, within whom he identifies much of himself: *"Two souls, alas, reside within my breast, and each withdraws from and repels the other."* To some extent this conflict in Goethe's nature was reconciled by the influence of his maternal grandfather, also a lawyer and distinguished magistrate, who possessed the gift of second sight.

Goethe's works convey every conceivable thought about humanity's being on Earth, the purpose of life...

To young Goethe's delight, his grandfather's library contained books of travels, discoveries and natural phenomena. Through these books and the experience of his grandfather's psychic gift, Goethe came early into contact with the occult or hidden mysteries of life and with all the immaterial qualities in which the mystic sees the true value of being. He

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had been described as the last man on Earth who comprised within himself the total knowledge, physical and metaphysical, that was available to mankind of the 18th century. No human being after Goethe could or can possibly hope to be endowed with that title, because the factual knowledge available to us has since multiplied beyond human comprehension.

The Search for Unity

Goethe knew all that was worth knowing in his time; moreover, he made every effort to convey his knowledge as a whole to his contemporaries and to posterity. To become whole, *"ganz werden"*, was the basic purpose of his life, to find the unity of being out of the triplicity in himself; an emotional triplicity in which he saw the basic cause of all human troubles. And the search for this unity is the theme of Goethe's mystical drama *Faust*. Ever since publication of the work as a whole, scholars of literature have tried to define this unity.

To present his views of humanity's evolution or of the sequential stages of initiation which lead along the way to Cosmic Unity, Goethe needed a background story and a villain. He found them in the medieval legend of the historical Dr. Johannes Faust, as related to us by Philipp Melanchthon, the reformer and friend of Dr. Martin Luther. Melanchthon had personally known the real Faust and depicts him as a most sinister character, a charlatan who had acquired the knowledge of some strange tricks by which he would impress the public and who made a business out of it. And the public of his time saw in him a man who was in contact with the devil. Legend soon took over and proliferated into numerous versions.

In these legends, Faust is inevitably doomed to perdition, having signed his soul to the devil in payment for Satan's services. Goethe has used this story as a demonstration of our earthly desires and struggles, the joys and the inevitable trials of our mundane existence. But, as a mystic, he could not be content with the idea of final perdition. He had to convey the message of salvation, the message that our unceasing efforts against all adversities, urged on by faith and hope and the light of expanding consciousness, will lead us up and on, through love to everlasting life.

Goethe needed all of 60 years to complete the two parts of his drama *Faust*. It is called *A Tragedy*, of which Part I was first performed in 1808. It was at once a great success, although it is a sad story of human misery caused by our own evil inclinations. If viewed from a mundane point of view, the first part on its own could leave the reader or spectator in a state of hopeless frustration, for it is a diabolical mixture of sensations, emotions, temptations and inspirations; and yet it has a symbolic structure balancing wisdom against stupidity, sanctity against magic, knowledge against ignorance, love against hate. All this occurs on terrestrial and sub-terrestrial levels, that is, in the world and underworld.

But from the *Prologue in Heaven* we have been made aware, right at the beginning, that Part I is merely the introduction to a greater whole and that a second part was to follow. This second part was Goethe's life-aim, which he reached 26 years after the publication of Part I, in 1831, only a few months before his own Great Initiation.

Futility of Knowledge

Following the *Prologue in Heaven*, we find Faust in his medieval study, appropriately decorated with signs of astrology, alchemy and magic. In his famous first monologue he meditates upon the futility of all his learning: Having studied philosophy, jurisprudence, medicine, and, alas, even theology, he feels just like a



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fool, no wiser now than he was before; and he laments, *"I see that nothing can be known; that knowledge cuts me to the bone."* In his initial monologue, Faust is not only dissatisfied with the results of his scholarly learning but also reflects his passionate longing for direct and intimate communion with nature and for an understanding of nature's strange phenomena in which his contemporaries saw manifestations of frightening supernatural powers.

We are all somewhat like Goethe's Dr. Faust; we are only too aware of our ignorance and failings, and the more we work and study, the greater becomes this awareness.

Faust, not afraid of hell or devil but disillusioned by his recognition that mundane knowledge alone brings no joy or satisfaction, now takes to magic sources of learning. He opens *"this one book of mystery 'from Nostradamus' very hands' to guide him through spiritual lands"* and soon he is enraptured by the *Sign of the Macrocosm: "Was it a god, who traced this sign, with impulse mystic and divine? In these pure features I behold Creative Nature to my soul unfold."*

Cosmic Totality

Thus we are drawn to visualise a symbol of cosmic origin designed to create in us a view of the Cosmic Totality, a guiding plan for our own spiritual evolvement. This view of a symbolic map of Creation as a whole will help us find our position within it, to take our bearing on the Way, and to recognise our own Self as a part of the Whole.

We are all somewhat like Goethe's Dr. Faust; we are only too aware of our ignorance and failings, and the more we work and study, the greater becomes this awareness. As students of mystical teachings, we know very well that work and study will lead to nothing, unless we also spend time in meditation and experience its results. And here a symbolic image of Cosmic Totality can help to put us into a harmonious state of mind, capable of creative thought.

Part I ends tragically, leaving Faust heavily loaded with karmic debts. The unloading of these debts is the allegorical theme of Part II. Analogous to the theme of the Quest, Faust, still served and guided by Mephisto, is now in search of his soul, his true personality, which is so deeply hidden beneath the memories of his misdeeds and so difficult to reach while Mephisto dominates his emotions. Now we find a different Dr. Faust. No longer is he just the scholar in search of deeper knowledge of nature's mysteries; he no longer craves just for *"the detection of the inmost force which binds the world and guides it in its course"*, as he had expressed it in his initial monologue. This is far behind him. Now he has become a man of the world in the widest sense.

Faust appears a changed man who has conquered the exuberance of his "storm and stress" period. The inexhaustible cosmic forces, manifest through sun and Earth, awaken his own innermost strength and urge him toward a creative activity that needs none of Mephisto's magic. Now he consciously makes deliberate and rational use of Mephisto's resources. In his untiring striving toward perfection he develops an ever-increasing resistance to diabolical temptations, but he still allows Mephisto to lead him through the world, in space and time.



Mephistopheles Over Wittenberg by Eugène Delacroix.

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We find him at the Emperor's Court amongst the highest nobility; disgusted with these selfish, narrow-minded, and all but noble people, he longs for contact with that truly pure and beautiful part of humanity that once before had been alive on Earth, the wonderful culture of ancient Greece.

Chymical Wedding

Goethe allows his Faust to experience that culture in those scenes where Mephisto's magic materialised Helen of Troy, the classical prototype of feminine beauty and human dignity. Through Faust's passionate love for Helen and their symbolic union, Goethe presents to us the mystical meaning of the Chymical Wedding, the alchemical concept of the *"Mysterium Conjunctions"* to which Jung has often referred, symbolising the reconciliation of opposites and harmonisation of disunities in the soul. The result of this union of Faust and Helen is *Euphorion*, their winged son. He represents the genius of poetry in its perfection, romantic passion, enthusiasm for worthy activities and classical beauty, and humanity's sacred right of freedom.

In Euphorion we see the desirable qualities humanity can attain when intellect, knowledge and wisdom are united with a sense for beauty and dignity to a harmonious whole of the highest aesthetic and ethical values.

Homunculus personifies our inherent striving for physical perfection, mundane knowledge and the sensual part of human life.

In another scene we meet *Homunculus*, an artificial human replica made in a laboratory once belonging to Faust. Homunculus personifies our inherent striving for physical perfection, mundane knowledge and the sensual part of human life. Totally lacking a soul of his own, Homunculus represents Faust's subconscious mind expressing his unconscious longing for the highest ideals of beauty in poetry, art, science and the splendours of nature.

In these scenes we see Faust steadily growing up and away from Mephisto's suggestive attempts; we see how these experiences mature his urge for active contribution to humanity's wealth and happiness. Having found harmony within himself, he now strives to bring himself into the service of a great idea. He still needs Mephisto's assistance to acquire a vast area of wasteland, but through the energy within himself he now tries to really deserve and own what he has acquired: *"What from your father's heritage is lent, earn it anew, to really possess it!"*



Helen of Troy, the classical prototype of feminine beauty and human dignity, by Evelyn De Morgan, 1898.

Now Faust has grown to emulate this maxim. Under his guidance a great project is on its way; his wasteland will become a fertile district populated with happy people. Not affected by want and need, and no longer even by guilt, Faust's only concern now is care. Blinded at the end of his life, care alone remains with him, care for the welfare of other people.

And so Faust's earthly life comes to an end. Mephisto still hopes to catch Faust's soul, but through his own spiritual evolvement Faust has created the condition that the Lord predicted in the *Prologue in Heaven*: *"A good man, through obscurest aspirations, still has instinct of the One True Way."* Through his own efforts, Faust's deeper self has at last understood that the power of divine love is stronger than mundane attractions, and from then on love is the only power worth seeking.

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ZEN

A Brief History

A Flowing from the Fountain of Wisdom

by **Bill Anderson**

Zen Buddhism is not a religion in quite the same manner as the word 'religion' is interpreted in the West. It is a way of life, a journey which guides the practitioner from unawareness to awareness. The word 'religion' in the West is almost exclusively associated with the concept of an all-knowing, all-powerful, all-seeing supreme deity called *'God.'* It is not a mere cerebral concept though, for God in the orthodox liturgy of the Judeo-Christian-Islamic lineage personally intervenes in the daily affairs of His creation and specifically intervenes in the lives of humans. This is where Buddhism in general, and Zen in particular, part company with the predominantly Western religious tradition.

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Buddhism is often referred to as a *'dharma',* a word with no direct, single Western equivalent, though with many associated meanings which describe aspects of this single word. In the Vedic-related religions of Hinduism, Buddhism, Sikhism and Jainism, dharma means living in accordance with *'Ṛta'* (Sanskrit *ṛtaṃ,* meaning *fixed order, [supreme] reality, rule, [divine] law, truth, properly joined*), which in the West has its closest analogy with the ancient Egyptian concept of living in accordance with *'Maat'*, a word meaning something approximating *'right order'*, *'truth'* and *'right way'* (of living). *Ṛta* in turn emerges from the Proto-Indo-European morpheme *'ṛt'* which has descended, for example, into the ancient Greek Sophists' understanding of *'arete'*, meaning *'quality'*, and into English words like *aristocrat*, *art*, *rhetoric*, *worth*, *rite*, *ritual*, *wright*, *right* (handed), and *right* (correct).

The Buddhist *'right way of living'* encompasses a variety of traditions, beliefs and, most importantly, practices that are largely based on the life philosophy and teachings of a person known as *Siddhartha Gautama* or, more commonly in the West, as the Buddha, *'the awakened one.'* In Buddhist tradition, this *'awakened person'* lived and taught in the northern and eastern parts of the Indian subcontinent sometime between the 6th and 4th Centuries BCE. He is recognised by Buddhists as an *'awakened'* or *'enlightened'* teacher who shared his insights to help sentient beings to end their suffering through the elimination of ignorance and craving. The ultimate goal of Buddhism is the attainment of the sublime state of *Nirvana* by practising the *Noble Eightfold Path*, also known as the *Middle Way*.

When I hear the word *'Zen'*, I automatically think of the cultured refinement of Japanese traditions. But I know as well that Zen Buddhism has a pedigree that can be traced back through many lands: *China* (first and foremost), *Korea*, *Afghanistan*, *Pakistan* and *India*, to name a few. Buddhism may have begun in India but it was disseminated along the Silk Road, which is the name given to a series of interlinked trade and cultural transmission routes. These routes were central to cultural interaction through different regions of the Eurasian continent, connecting the West and East by linking traders, merchants, pilgrims, monks, soldiers, nomads and urban dwellers from China and India to the Mediterranean Sea and Rome during various time periods.

The Silk Road

Extending some 4,000 miles (6,437 kilometres), the Silk Road was so-named because of the lucrative trade in Chinese silk carried out along its length, beginning during the Han dynasty (206 BCE – 220 CE). The Central Asian sections of the trade routes were expanded around 114 BCE, largely through the missions and explorations of Chinese imperial envoys. Trade on the Silk Road was a significant factor in the development of the civilisations of China, the Indian Subcontinent, Persia, Europe and Arabia, opening long-distance, political and economic interactions between the civilisations.

Although silk was certainly the major trade item from China, many other goods were traded as well. Religions, syncretic philosophies and various technologies, as well as diseases, also travelled this route. In addition to economic trade, the Silk Road served as a means of carrying out cultural trade among the several major civilisations that existed along its network. So, as silk travelled west, religions such as Manichaeism, Buddhism and Christianity travelled east, and what we today consider purely Eastern or purely Western has since antiquity always had elements of both hemispheres, at least to some extent.

Buddhism entered China via the Silk Road, beginning in the 1st or 2nd century CE. The first documented translation efforts by Buddhist monks in China (all non-Chinese) were in the 2nd century CE, possibly as a consequence of the expansion of Kushānshahr, the Greco-Buddhist Kushān Empire, into the Chinese territory of the Tarim Basin, dominated by the Taklamakan Desert in what is now the Xīnjiāng Uyghur Autonomous Region of China. The Tarim Basin was a strategic melting pot of



Map of the Tarim Basin in the 3rd century CE showing the various states surrounding the high Tibetan plateau and desert through which the Silk Road passed.

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One of the Bamiyan Buddhas in Afghanistan (Kushān Empire) before their destruction.

Silk Road traffic, a hub of interchange of both goods and ideas, philosophies and religious beliefs. And of course the several Tocharian languages, the easternmost group of Indo-European languages, were once spoken there. Besides Tocharian, various Eastern Iranian Khotanese Scythian dialects were also used.

Kushānshahr and Gandhara

Direct contact between Central Asian and Chinese Buddhism continued throughout the 3rd to 7th century, well into the Táng Dynasty. From the 4th century onward, with Fǎxiǎn's pilgrimage to India (395–414), and later Xuánzàng (629–644), Chinese pilgrims started to travel by themselves to northern India, their closest source of Buddhism, in order to gain access to original scriptures. Much of the land route connecting northern India with China at that time was ruled by the Buddhist Kushān Empire, with its heart in the kingdom of Gandhara in its western section. During these centuries, the combination of Indian Buddhism with Western influences (Greco-Buddhism) gave rise to the various distinct schools of Buddhism in Central Asia and China.

Greco-Buddhist art is the finest artistic manifestation of Greco-Buddhism, a cultural syncretism between Classical Greek culture and Buddhism, which developed over a period of close to 1,000 years in Central Asia, between the conquests of Alexander the Great in the 4th century BCE and the Islamic conquests of the 7th century CE. This syncretic art is characterised by the strong idealistic realism and sensuous description of Hellenistic art and the first representations of the Buddha in human form.

Greco-Buddhist art depicts the life of the Buddha in a visual manner, probably by incorporating the real life models and concepts which were available to the artists of the period. The Bodhisattvas are depicted as bare-chested, bejewelled Indian princes, and the Buddhas as Greek kings wearing the toga-like himation. The buildings in which they are depicted incorporate Greek style with the ubiquitous Indo-Corinthian capitals and Greek decorative scrolls.

The Kushān Empire was originally formed in the early 1st century CE in the territories of the former Greco-Bactrian Kingdom around the Oxus River (nowadays called the Amu Darya), and later based near Kabul, now the capital of Afghanistan. The Kushāns, an Indo-European people of possible Iranian or Tocharian stock, spread out from the Kabul River Valley to encompass much of the Indo-Greek Kingdom, one of the successor states of Alexander the Great, from which they took their first official language, the Bactrian alphabet,



An example of Greco-Buddhist art, Kushān Empire, late 2nd to early 3rd century CE.

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Greco-Buddhist religion, coinage system and art. They absorbed the Central Asian tribes that had previously conquered parts of the northern central Iranian Plateau, once ruled by the Parthians and reached their peak under the Buddhist emperor Kanishka (127–151 CE), whose realm stretched from Turfan in the Tarim Basin in the West to Pataliputra, near Patna in Bihar state on the Ganges Plain in the East. They therefore controlled the central part of the Silk Road.

The Kushāns had diplomatic contacts with the Roman Empire, Sassanid Persia, the Aksumite Empire of Ethiopia and the Han Dynasty China. While much philosophy, art and science was created within its borders, the only textual record we have of the empire's history today comes from inscriptions and accounts in other languages, particularly Chinese.

It is in the Kushān Empire that we find the genesis of the main branch of Buddhism: *Mahāyāna*. The Mahāyāna tradition is the largest branch of Buddhism existing today, having 53% of all Buddhists, compared to 36% for the Theravāda and 6% for the Vajrayāna. Although Mahāyāna means *'Great Vehicle'*, it also refers to the path of the Bodhisattva as s/he seeks complete enlightenment for the benefit of all sentient beings.



Indian cave wall painting of Avalokiteśvara. Ajantā Caves, 6th century CE.

The Heart Sutra

The *Heart Sūtra* has been called Buddhism in a nutshell, as it covers more of the Buddha's teachings in a shorter span than any other sūtra. It is quite short and is reproduced here. The noble Avalokiteśvara Bodhisattva, while practising the deep practice of Prajñāpāramitā, looked upon the Five Skandhas [functions or aspects]. Seeing they were empty of self-existence, he said:

Here, Shariputra, form is emptiness, emptiness is form; form is not separate from emptiness; whatever is form is emptiness, whatever is emptiness is form. The same holds for sensation and perception, memory and consciousness.

Here, Shariputra, all dharmas are defined by emptiness, not birth or destruction, purity or defilement, completeness or deficiency.

Therefore Shariputra, in emptiness there is

- *no form, no sensation, no perception,*
- *no memory and no consciousness;*
- *no eye, no ear, no nose, no tongue,*
- *no body and no mind;*
- *no shape, no sound, no smell, no taste,*
- *no feeling and no thought;*
- *no element of perception,*
- *from eye to conceptual consciousness;*
- *no causal link, from ignorance to old age and death;*
- *no end of causal link, from ignorance to old age and death;*
- *no suffering, no source, no relief, no path;*
- *no knowledge, no attainment and no non-attainment.*

Therefore, Shariputra, without attainment, bodhisattavas take refuge in Prajñāpāramitā and live without walls of the mind. Without walls of the mind and thus without fears, they see through delusions and finally nirvana.

All buddhas past, present and future also take refuge in Prajñāpāramitā and realise unexcelled, perfect enlightenment.

You should therefore know the great mantra of Prajñāpāramitā, the mantra of great magic, the unexcelled mantra, the mantra equal to the unequalled, which heals all suffering and is true, not false, the mantra in Prajñāpāramitā spoken thus:

"Gate gate, paragate, parasangate, bodhi svaha."

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Mahāyāna Buddhism

In the course of its history, Mahāyāna Buddhism spread from India to various other Asian countries such as Bangladesh, China, Japan, Vietnam, Korea, Singapore, Taiwan, Nepal, Sri Lanka, Tibet, Bhutan, Malaysia and Mongolia. Major traditions of Mahāyāna Buddhism today include the following:-

1. **Zen:** most popularly known from Japan, but the word originates from the Chinese word *Chán*.

2. **Pure Land:** called *Jōdo bukkyō* in Japanese, *Jingtǔzōng* in Chinese, and *Jeongtojong* in Korean.

3. **Lotus Sutra:** *Tendai* in Japanese, *Tiāntái* in China, and *Cheontae* in Korea.



One of the first representations of the Buddha wearing the Greek himation. Gandhara, 1st-2nd century CE.



Zen garden at Kennin-ji temple in Kyoto, Japan.

4. **Nichiren:** *Hokke-kei Bukkyo* in Japanese.

The *Heart Sūtra* (Sanskrit: *Prajñāpāramitā Hrdaya*) is a famous sūtra in Mahāyāna Buddhism. Its Sanskrit title means *'The Heart of the Perfection of Transcendent Wisdom.'* This sutra is often cited as the best-known and most popular Buddhist scripture of all. The Chinese version is frequently chanted (in the local pronunciation) by the *Chán* (*Zen*/*Seon*) school during ceremonies in *China*, *Japan*, *Korea* and *Vietnam*. It is also significant to the *Shingon* Buddhist school in Japan, whose founder *Kūkai* wrote a commentary on it. And in various Tibetan Buddhist monasteries it is studied extensively.

Zen began to emerge as a distinctive school of Mahāyāna Buddhism when the Indian sage *Bodhidharma* (ca. 470-543 CE) taught at the Shàolín Monastery in China. Because of his ground breaking work, Bodhidharma is called the *First Patriarch of Zen*. The word Zen is originally derived from the Sanskrit word *dhyāna*, meaning *'meditation.'* As practised in China (*Chán*), Korea (*Seon*) and Japan (*Zen*), Zen is today a quite specific form of Buddhism focusing overwhelmingly on a single outcome: *true meditation*. Zen places far less emphasis on scriptures than other forms of Buddhism and deals instead with a practical method of gaining spiritual breakthroughs and elevated awareness through the proper use of meditation.

Zen in China

Buddhism first reached China from India roughly 2,000 years ago, during the Han Dynasty. Han Dynasty China

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was deeply Confucian, and Confucianism is focused on maintaining harmony and social order in the here-and-now, with little or no thought for a 'hereafter' world. Buddhism, on the other hand, emphasised entering the monastic life to seek a reality beyond ordinary reality. The two world views were bound to collide, and this they soon did. Confucianism was not welcoming of Buddhism as it saw it as a dangerous and impractical upturning of the existing order of things.

Buddhism, however, found an ally in China's other great indigenous religion, Taoism. Taoist and Buddhist meditation practices and philosophies were similar in many respects, and some Chinese took an interest in Buddhism from a Taoist perspective. Early translations of Buddhist texts from Sanskrit into Chinese borrowed Taoist terminology. Still, during the Han Dynasty very few Chinese practised Buddhism.

In south China, a kind of *'gentry Buddhism'*, stressing learning and philosophy, became popular among educated and well-to-do Chinese. The elite of Chinese society freely associated with the growing number of Buddhist monks and scholars. The dialogue between Buddhism and Taoism continued, and the Taoist influence caused the Chinese to favour Mahāyāna Buddhism.

In north China, Buddhist monks who were masters of divination became advisers to rulers of the *'barbarian'* tribes. Some of these rulers became Buddhists and supported monasteries and the ongoing work of translating the Sanskrit texts into Chinese. This separation of north and south China caused Buddhism to develop into northern and southern schools in China.

There are six acknowledged Patriarchs of Zen in China. Under the 6th Patriarch, *Huìnéng* (638-713), Zen removed most of its remaining Indian trappings, becoming more Chinese and more what we now consider as being Zen. Some (although much in the minority) consider Huìnéng, not Bodhidharma, to be the true father of Zen. Huìnéng's tenure was at the beginning of what is still called the *Golden Age of Zen* which can roughly be equated to China's *Táng Dynasty*, 618-907. The masters of the Golden Age still speak to us through *kōans* and stories. Of the several distinctive schools of Mahāyāna Buddhism that had originated in China, only *Pure Land* and *Zen* survived with an appreciable number of followers despite the suppression that occurred during the later Táng Dynasty.



The Sixth Patriarch tearing a Sutra, Song Dynasty (960–1279 CE).

Seon – Korean Zen

In Korea, Buddhist temples are abundant. Many of the oldest and most famous temples are located high up in the mountains where Buddhist monks and nuns live, meditate and study. Many temples have beautiful architecture, statues, paintings and pagodas, some dating back more than 1,000 years.

Buddhism first arrived in Korea in 372 in the *Goguryeo* kingdom (37 BCE – 668 CE). In 374 the influential Chinese monk *Ado* arrived in the kingdom and so deeply impressed the king *Sosurim* the following year that the first two temples *Seongmunsa* and *Ilbullansa* were built by him in 375. Buddhism soon became the national religion of the *Goguryeo* kingdom.

A series of teachers transmitted Zen to Korea during the Golden Age. A new epoch in Korean Buddhism began in another of the three kingdoms of Korea, the *Silla* kingdom (57 BCE – 935 CE), with the

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Buddhist Sinheungsa temple in Seoraksan National Park, South Korea.

establishment of several Zen (*Seon*) schools. In China, the movement towards a form of Buddhism based primarily on meditational practices began during the 6th and 7th centuries. It was not long before the influence of this new approach reached Korea, where it was known as *Seon*, meaning *'meditation.'* Tension developed between the new meditational schools and those which were until then academically-oriented and which were described by the term *gyo*, meaning *'learning'* or *'study.'*

Beomnang (632–646), said to be a student of the Chinese Fourth Patriarch Daoxin (580–651),



The interior of a Korean Buddhist temple in the capital Seoul.

is generally credited with the initial transmission of *Seon* into Korea. *Seon* was popularised by Sinhaeng (704–779) in the latter part of the 8th century and by Doui, who died in 825. From then on, many Koreans studied Zen in China, and upon their return established their own schools at various mountain monasteries with their leading disciples. Initially, the number of these schools was fixed at nine, and Korean *Seon* was as a consequence called the *'nine mountains'* (*gusan*) school. Eight of the schools were of the lineage of Mǎzǔ Dàoyī (709–788), as they were established through connection with either him or one of his eminent disciples. The one exception was the Sumi-san school founded by Ieom (869–936), which had developed from the Cáodòng lineage.

Here is a recent description of a visit to a Korean *Seon* temple which gives an insight into Korean temple life:

> Everything was so clean: from the mountain air to the spring water that flows from stone fountains and tastes better than any fine wine from Bordeaux. And this, combined with some vigorous hiking and quiet meditation and reflection, contributed to the best nights' sleep I have had since I was a child.

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The three kingdoms of Korea: Goguryeo, Baekje and Silla. The Gaya confederacy (c. 42-532 CE) existed within the borders of the Silla kingdom but was eventually subdued and fully incorporated into it. Silla conquered parts of Goguryeo in the latter part of its history, considerably expanding its reach.

Each temple offers an early-morning chanting ceremony at 04:00, Zen meditation during the day, a tea ceremony and conversation with a monk, community work, hiking and participating in evening prayers.

I was determined to hear the early morning service, which began at 03:30, and asked my translator to make sure I awoke in time. I sat in the small, quiet temple and observed two monks bowing and chanting and three lay workers performing the 108 deep-bow ceremony which took place after the service. I made an attempt myself but was only able to perform a few deep bows.

Modern Zen and Japan

Japan is a very mountainous country, and over 70% of the country is forested, mountainous and unsuitable for agricultural, industrial or residential use. As a result, the habitable zones, mainly located in coastal areas, have extremely high population densities. Indeed, Japan is one of the most densely populated countries in the world; so, with a population of some 126 million people, space and privacy are at a premium. With this lack of privacy, the only sure way of having privacy is to reach within one's innermost being, for only there can one truly be alone.

The paramount figure in Japanese Buddhism is Prince Shōtoku (572 – 622), a semi-legendary regent and politician of the Japanese Asuka period who served under Empress Suiko. He was a son of Emperor Yōmei and his younger half-sister was Princess Anahobe no Hashihito. Over successive generations, a devotional cult arose around the figure of Prince Shōtoku for the protection of Japan, the Imperial family, and for Buddhism. He was appointed regent (*Sesshō*) in 593 by the Empress. Inspired by Buddha's teachings, he succeeded in establishing a centralised government during his rule. The Prince was an ardent Buddhist and is traditionally attributed as the author of the *Sangyō Gisho*, or *'Annotated Commentaries on the Three Sutras'* (the *Lotus Sutra*, *Vimalakirti Sutra* and the *Sutra of Queen Srimala*). The first of these commentaries, *Hokke Gisho*, is traditionally dated 615 CE and therefore traditionally regarded as the first Japanese text, in turn making Shōtoku the first Japanese writer. However, it is also said that despite being credited as the founder of Japanese Buddhism, the Prince respected Shintoism and visited Buddhist temples only when done in conjunction with visits to Shinto shrines as well.

As already stated, the central feature of Zen for at least the past millenium and a half is meditation. The



Japanese scroll painting of Prince Shōtoku at the age of 14 as a Buddhist Pilgrim.

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The central feature of Zen for at least the past millenium and a half is meditation.

tradition holds that all notions of doctrine and teachings necessitate the creation of various intellectual creations, and these in turn obscure the transcendent wisdom of each being's innate Buddha nature. The process of rediscovery of one's inner Buddha goes under various terms such as *'introspection'*, *'a backward step'*, *'turning-about'* or *'turning the eye inward.'*

During seated meditation, practitioners usually assume a lotus position. To regulate the mind, awareness is directed towards counting or becoming aware of one's breathing, and moving the focus of one's attention to an energy centre located below the navel. Often, a square or round cushion is placed on a padded mat and is used to sit on. In other cases, a chair is used and the practice is then called seated *dhyāna*, *zuòchán* in Chinese, and *zazen* in Japanese.

Intensive group meditations are practised at times in some temples, and such gatherings are called *Sesshin*. While the daily routine may require monks to meditate for several hours each day, during the most intensive part of the practice they devote themselves almost exclusively to the practice of seated meditation. The many 30–50 minute long meditation periods are interwoven with rest breaks, meals, and short periods of work that are performed with the same mindfulness. Nightly sleep is kept to seven hours or less. In modern Buddhist practice in Japan, Taiwan and the West, lay students often attend these intensive practice sessions, which are typically 1, 3, 5 or 7 days in length.

At the beginning of the Chinese Sòng Dynasty (960-1279), use of the *kōan* method became popular. A *kōan*, literally a *'public case'*, is a story or dialogue describing an interaction between a Zen master and a student. These anecdotes give a demonstration of the master's insight. *Kōans* emphasise the non-conceptual insight that the Buddhist teachings are pointing to. *Kōans* can be used to provoke the *'great doubt'* and test a student's inner progress.

Kōan inquiry may be practised during seated meditation (*zazen*), walking meditation (*kinhin*), and throughout all the activities of daily life. *Kōan* practice is particularly emphasised by the Japanese Rinzai school, but it also occurs in other schools or branches of Zen. The Zen student's mastery of a given *kōan* is presented to the teacher in a private interview. While there is no unique answer to a *kōan*, practitioners are expected to demonstrate their understanding of the *kōan* and of Zen in general through their responses. The teacher may approve or disapprove of the answer and guide the student in the right direction. The interaction with a Zen teacher is central to Zen but makes Zen practice, at least in the west, vulnerable to both misunderstanding and abuse.

Zen Paradox

Paradoxes abound in Zen Buddhist teachings, almost to the point where it seems that the whole edifice upon which it is built was intentionally created to confuse rather than enlighten. But that is far from the truth and there has always been a totally benign and compassionate reason for its approach, which is to coax one into loosening the grip of one's ego and bring about a penetration of mind into the realm of the True or Formless Self, which in turn is equated with the Buddha. According to Zen master *Kosho Uchiyama*, when thoughts and fixation on the little *'I'* are transcended, an awakening to a universal, non-dual Self occurs:

> When we let go of thoughts and wake up to the reality of life that is working beyond them, we discover the Self that is a living, universal, non-dual life *[before the separation into two]* that pervades all living creatures and all existence.

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Torrentius

Early Rosicrucians in 17th century Holland

by **Walter Maybrook**



Watercolour painting by Johannes Torrentius (1615).

In the early part of the 17th century, the first versions of Rosicrucianism appeared in Holland and found an appreciative, though harried, audience. At the time, Holland was one of the most favourable places for the study of natural history and alternative approaches to spirituality, and there was enough tolerance in the country to allow the *'Brethren of the Rose Cross'* to work in relative freedom for a short while.

By 1622 there were reputed to be centres of Rosicrucianism in Amsterdam and the Hague and, a few years later, in other centres in Holland as well, such as Warmond (near Leiden) but also in several other European cities, such as Nuremberg, Erfurt, Hamburg, Danzig, Mantua and Venice. There is no doubt that despite these reported sightings of Rosicrucians, the Brethren worked deeply under the cover of secrecy, though not sufficiently so as to bar entry to their ranks by people with sincere motives and no hostility to the broad tenets of these early Rosicrucians. The French natural philosopher and physician Samuel Sorbière (1615 – 1670) during his stay in Holland (1645 – 1655) wrote:

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Johannes Torrentius

There is no country in the world that is so favourably disposed towards the Brethren of the Rose Cross as Holland, where those who know the secret of the great work enjoy so much freedom.

The interest in the study of *natural philosophy*[1] in Holland was so great, that in Dordrecht in 1619, Irenaeus Agnostus published his Regula Vitae, in which he spoke highly of the *'hochberühmte tugendhaften Fraternität des R.C.'* (the highly renowned, virtuous Fraternity of the R.C.). In 1615 a Dutch translation of the *Fama Fraternitatis* appeared, and in 1616 the well-known English physician and Rosicrucian apologist Robert Fludd published his *Tractatus Apologeticus Integritatem Societas de Rosae Crucis* in Leiden, which spoke highly of *'the brethren'*, though Fludd himself claimed he was not one of them.

In the early 17th century, the people of Holland cherished and were permitted a degree of freedom of thought unheard of elsewhere at the time. Many different ideological and philosophical groups were tolerated. The *syncretists* and *alchemists* even enjoyed the protection of the *Stadholders* (vice-regents) of the Netherlands. One of them, Barnaud, openly introduced the Stadholder of all the provinces (except Friesland), *Prince Maurits of Orange* (ruled 1584-1625), as their protector. From 1575-1577, Maurits had studied in Heidelberg. He was the uncle of Frederick V and godfather to some of Frederick and Elizabeth's children, and offered them all a home in The Hague. His half-brother, *Prince Frederik Hendrik of Orange* (ruled 1625-1647), who had married a lady of the court of Frederick V, was favourably disposed towards the emerging rigour of scientific enquiry and had been introduced to a Rosicrucian circle at Kassel. In time, he took several prominent people with close connections to this Rosicrucian group under his direct protection.

Prosecution in Holland

However, the Rosicrucians of Holland did not entirely escape the more general persecutions of 17th century freethinkers and those who sought knowledge of a deeper nature. One example of this persecution can be seen in the history of the painter Johannes Torrentius (1589-1644) an older contemporary of Rembrandt.

The period of greatest oppression began innocently enough before the Thirty Years War, merely as polite criticism of the Rosicrucians, though no physical violence or prohibition as yet. Under the influence of a new and more intolerant form of Calvinism that emerged during those 30 years of terrible suffering, things steadily deteriorated for all people who had until then believed they had a right to freedom of thought and speech. One of the first stirrings of what was to come was a 1622 booklet, *'Spieghel der Broeders van den roose kruysse, in dicht beschreven door een liefhebber der waerheyt'* (*Mirror of the Brethren of the rose cross, written in verse by a lover of the truth*), informing readers in alarmist tones of the presence of Rosicrucians in Warmond, providing lurid, though undoubtedly false, accounts of their secret activities.



Frederik Hendrik by Michiel Jansz van Mierevelt.

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In a hardly disguised manner, the author was acting as a mouthpiece for urban myths and unfounded gossip concerning anything perceived as a challenge to church orthodoxy, particularly in a time of vast and brutal trans-European religious conflict. Rosicrucians in particular were portrayed as *'disciples of Satan'*, heretics and scoundrels worthy of incineration. From a reply to this criticism we learn that, among other things, the Rosicrucians of Warmond assembled in the palace of Prince Frederik Hendrik on the Noordeinde in The Hague. Calvinist orthodoxy could not tolerate the free intellectual inquiry and philosophical propositions espoused by the Rosicrucians, for this, they believed, was an evil defilement of Holy Scripture.



Haarlem, Cornelis Beelt, c. 1640.

In 1624 the Delegated Council of Holland, Zeeland and Friesland ordered the Court of Holland to start an inquiry into the Rosicrucians and asked for an opinion about them from the theological faculty at the University of Leiden. The over 3,000-word long Latin-worded *judicium* (judgement) of the Leiden theologians was devastating and entirely what the church had wanted. As a result of this, the Council of the City of Haarlem received a letter warning that a sect, calling itself *Broeders van den Roosen Cruce* (Brethren of the Rose Cross), *"...which each day more and more increases and expands itself..."* had also been established in Haarlem and that these people were *"...very erroneous and heretical in religious affairs."* The lords of Haarlem were requested to do everything necessary to bar the sect and to pay special attention to the already well-known painter Johannes Torrentius, *"...who was said to be surely one of the most important ones of said sect."*



Dungeons below Haarlem's Town Hall where Torrentius may have been held.

Torrentius the Martyr

Without warning, Torrentius was accused of being a *"dangerous individual."* And so, this young and highly gifted incautious painter became the victim of a cruel, mediaeval desire for persecution. He was lied about and slandered, statements were fabricated, and notarised acts were drawn up of the utterances allegedly made by him or through a third party, and of the drinking toasts that he and his friends were supposed to have proposed. Some utterances were reported to have been made 15 years earlier and, in the majority of cases, the allegations were not upheld by the witnesses when they were called to testify.

Eventually, after several years of malignment, Torrentius and his friend Coppens were eventually arrested on 19th August 1627, with the authorities claiming that *"...public opinion had demanded it."* From the transcript of the trial against Torrentius, it became apparent that there were other powers after him, with the principal persecutors being two Dutch Reformed Church ministers, *Henricus Geesteranus* and *Dyonisius Spranckhuysen*, who were careful to remain behind the scenes while they ran

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a relentless campaign of incitement of people to come forward to testify against this highly creative artist. The result was that Coppens was exiled, but Torrentius was tortured in an effort to extract confessions from him.

Finally, on 25 January 1628, Torrentius was tried in court. He had to be carried into the court as he was paralysed from the waist down due to the severities of the torture he had endured on the rack. A large crowd of people had come from far and wide to see this *'heretic.'* Among them was Lodewijk van Nassau, the natural son of the formerly powerful Prince Maurits of Orange who had ruled the Dutch Republic from 1585 until his death in 1625 and who had provided a degree of protection to the early Rosicrucians. Lodewijk had come to Haarlem with his retinue specifically to attend the session of the court. But by then public opinion had been manipulated and set against the defenceless Torrentius. Quite remarkably, he was tried *extra ordinaris*. Why he was not tried *ordinaris* is made clear from the *Formbook* of Willem van Alphen (1682). In it he wrote:

> From extraordinary procedures no minutes were kept in the Cause List of the Procurator-General, contrary to the case of those towards whom ordinaris actions were taken. When the actions are taken extra ordinaris and justice was delivered on the confession of the delinquent, the latter is not allowed to appeal against the condemnation.



Torrentius at the time of his conviction. Print by Jan van de Velde.

According to surviving documents, the city of Haarlem did not want to get involved in an *"unnecessary and endless"* trial and so Torrentius was conveniently denied the right to defend himself. Although Prince Frederik Hendrik tried to intervene with a personal letter to allow Torrentius to take legal action *ordinaris* and to be freed on bail, this had no influence on the by then all-powerful Lords of Haarlem. Inconveniently, however, Torrentius had not confessed to any wrongdoing, despite having been *"...tortured with heavy torments",* and the Haarlem judges were deeply frustrated that they could therefore not close the case.

The advice of five lawyers from The Hague was obtained and their conclusion and advice ended with the words:

> Also notwithstanding that said T *[Torrentius]*, having been tortured, had given no further confession, this means that he shall be sentenced not as a confessus, but as a plenario convictus.

And so, he was sentenced on the basis of conviction alone. In the trial, not the slightest attention was given to counterstatements by witnesses for the defence, and Torrentius was convicted because of *"his godlessness, abominable and horrifying blasphemy, and also for terrible and very harmful heresy."* In the comfort of our 21st century democracies where the rule of law is upheld, it seems incredible that such injustice could have taken place. It was an affront even to the norms of the day and a blatant manifestation of deep corruption.

Reprieved

The sentence demanded was the burning at the stake, but instead the verdict given was 20 years' imprisonment. A second attempt by Prince Frederik Hendrik to intervene was also unsuccessful. Finally

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King Charles I of Britain, who was a great admirer of the paintings of Torrentius, sent a personal letter to the Prince of Orange (whose son had married Charles' daughter) in which he wrote that he was very sorry that such a unique talent would be lost. Tactfully, the King said that Torrentius had been rightly punished for such a tremendous crime but that the two-year imprisonment he had already suffered, and other chastisements, should have satisfied the judicial authorities.

The Lords of Haarlem resisted all attempts to free their victim, but, unexpectedly the Prince signed a pardon and Torrentius travelled to England where he became Court Painter to Charles I. There he remained until 1642, but the damage caused by the tortures he had undergone before his trial had left him with a broken and deformed body. Of his once robust appearance, only a wreck remained when he returned to Amsterdam to his mother. He came home to die, and on 17th February 1644 his mortal remains were buried in the Nieuwe Kerk, in Amsterdam.

Although the tortures had done irreparable damage to his physical body, his mind and talent had not weakened under the misery he had endured, as is reflected in one of the few works he is known to have painted in England. It is the tableau of Jesus with the Pharisees and the adulterous woman (John 8:3-11). This painting is also a sort of revenge of this great artist. In it he depicts those who were the chief offenders of his persecution as the sinister figures of the Pharisees. We can recognise in the painting the portraits of the clergymen Geesteranus and Spranckhuysen as well as the cruel bailiff of Haarlem, Cornelis van Teylingen.



Baruch Spinoza

Torrentius and his friend, the wealthy merchant Coppens, were associated with the *'Remonstrant'* movement, which the Church saw as a great threat to its authority and the unity of the state. Furthermore, Torrentius was accused of being part of the *"secte den Roose Cruce"*, and, in the words of the Mayor and Alderman of Haarlem, *"...one Torrentius, who is said to be one of the principal members of the aforesaid sect."* Merely being accused of being a Remonstrant was sufficient cause for incarceration, for civil war had nearly broken out in 1623 due to the widening gulf that had opened up between the Remonstrants, who sought freedom of thought and speech, and the increasingly conservative forces within the Church. But being accused of being one of the principal members of the *'Broeders van het Roozenkruis'* was an entirely more sinister matter and one deserving of burning at the stake.

The arrest and incarceration of Coppens and Torrentius, and later the torture of Torrentius on the accusation of being one of the brethren of the Rose Cross, was a heavy blow for the Rosicrucian presence in Holland. But the influence of the *Broeders van het Roozenkruis* remained *'sub rosa'* and influenced, for example, the pioneering philosophical work of Holland's greatest philosopher, Baruch Spinoza. Indeed, some of the core principles of the original brethren of the Rose Cross finally became a formalised system of philosophical thought through the life work of Spinoza. His ethics were, even in his own day, seen as rising above the bickering differences of belief between the three Abrahamic faiths which had for centuries persecuted each other.

Tellingly, on one of his treatises Spinoza ends with a rose, which in Rosicrucian symbolism represented the human soul and eternal link with the Divine. Attached to a key, Spinoza wore this seal as a symbol of his entrance to a divine truth. Like a true Rosicrucian, Spinoza sought as far as possible to live the life of an unknown servant of humankind and even forbade his name to be mentioned on his *Ethica*, which was completed in 1665. Both in his *Korte Verhandelingen* (Short Discourses) and the notes of his *Tractatus Theologico-Politicus* he recommends secrecy. His desire for secrecy, coupled with not mentioning his name on his writings, is wholly in line with the traditions of the early 17th century authors and defenders of the allegorical Brethren of the Rose Cross. In times when free thought and free speech could lead

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to severe punishment and even execution, such advice was a reflection of the times and place in which he lived.

Torrentius was not the only, nor even the first, Rosicrucian martyr. In 1620, Adam Haslmayr, secretary to Archduke Maximilian von Habsburg, together with others accused of being Rosicrucians, were sentenced as heretics and dabblers in magic and were sent as slaves to work on galleys for the rest of their lives. *Wassenaers Historisch Verhael* (Wassenaer's Historical Story) states that at the same time five fratres Rosae Crucis were hanged in Germany.

Rosicrucian Symbols in the Art of Painting

Although it was alleged during Torrentius' trial that he was connected with the Rosicrucians, indeed, was one of their main leaders, some argued that this was merely a fabrication to try to bolster the case of the prosecution. However, we can see in the few of his surviving paintings some secret signs that would indicate that he may have had some Rosicrucian connections.

In modern times, Rosicrucians reach a certain part of their studies where they are given the title *Frater (or Soror) Rosae Crucis*, designated nowadays as *FRC* and *SRC*. Similar titles existed in Rosicrucian circles in Torrentius' day. In his painting, *Emblematic Still Life* (1614), the letters *'ER+'*, or *Eques Rosae Crucis* (Knight of the Rose Cross), appear. Instead of a specific letter being used for the word *'Kruis'* or *'Cross'*, a *'+'* sign was used. The work as a whole appears as an emblem of moderation, one



Emblematic Still Life (1614) by Torrentius.



The Nightwatch (detail) by Rembrandt.

of the key Rosicrucian principles of his day.

There is yet another item worth mentioning. In the painting of the adulterous woman, in which Torrentius depicts Jesus writing the initials *'RV'* with his finger in the soil, we can see at the head of the *'R'* a small rose in the still wet paint. An important discovery in the field of painting is the fact that several of the old Masters painted according to a geometrical system when determining the size and composition of their paintings. De Haas has shown that geometrical Rosicrucian symbols are not only the basis of the paintings of Torrentius but also of some works of Rembrandt, especially the *Nachtwacht* (Night Watch). It is possible that several of these old master artists were secretly associated with the Rosicrucian Order.

The connection between Rembrandt and the Order, although perhaps tenuous on the surface, is reinforced by the fact that in the foreground of the *Nachtwacht* a red rose was originally painted, though *Banning Cocq* (who commanded the Company in the painting) later replaced it with an orange on the copy in the British Museum. It can also be shown that the geometrical basis of the composition of the *Nachtwacht* is founded on the aforementioned Rosicrucian symbols.

Footnotes

1. *Natural Philosophy* (Latin *philosophia naturalis*) was the precursor of *Natural Science*, which took hold in Europe during the mid to late 17th century. Natural Philosophy was the philosophical (as opposed to empirical) study of nature and the physical universe.

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The Neophyte and Service

by **Raymund Andrea**
(1882-1975)



Adapted and abridged from Chapter Three of the book *'The Technique of the Disciple'* by former British Rosicrucian Grand Master, Raymund Andrea.

One of the reasons why the discipline of *'the Path'* has been called a *'hard school'* is because the ordinary motives for action have to be reversed and given more impersonal direction. As a neophyte, you must think in terms of others as well as yourself. You may find it difficult to wholeheartedly accept the condition of pledging yourself to service as soon as you enter thoroughly upon self-development. This is not just the case with the neophyte; it is often the same for those who have been seeking advancement on the Path for many years.

When it is suggested they should throw their influence into other lives, they fail to see any connection between self-development and an interest in the development of others. They imagine that the law of service does not apply until they themselves are well advanced on the Path. They can scarcely be blamed for this, for many schools of occult education do not give much emphasis to the importance of service to others. Instead, they concentrate almost exclusively on methods of self-development or self-importance, with personal power as the sole objective.

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If you are thinking only in terms of the material plane, this is to some extent legitimate and achievable. Indeed, it is possible to make some spiritual progress without any special consideration of service to others but only within very narrow limits. In the progress of a person of any commendable quality, the time comes when this kind of exclusive program becomes a most unsatisfactory affair. Psychic development is quite compatible with a selfish attitude towards life, and indeed has been put to improper use, and examples of this are well documented. Soul development, however, is impossible on such terms. Study well the two Paths! They run very close to each other up to a critical point, beyond which they separate forever. It is at this point that the true Path resolves itself into the narrow and flaming way of service.

Why must the neophyte learn to serve? Because the [Inner] Master whom he or she aspires to know is perfected in service. You cannot have intimate association with the Master in world work until you have learned, through long probation, to likewise serve and to serve efficiently. However, service is not necessarily of a spiritual character. We receive a hint of this from the Master when he says: *"No, but what better cause for reward, what better discipline, than the daily and hourly performance of duty?"* That is characteristic of the teaching of the Master. He points you back to first principles, to the place where you now stand, and bids you to be productive in that place.

The Path of spiritual revelation is an individual one, and every step on it has to be cut by our own hands and trodden by our own feet.



That may not be very inviting for some of us. Perhaps we were looking for something important at the beginning, something different from the occupation of the average person. Maybe we were expecting to be noticed as a remarkable character in some way.... How typical this attitude of mind is, not only in spiritual quests but in many walks of life! Yet, only a generation ago, our noble-minded ancestors were not possessed with this narrow-minded spirit. Neither were Masters who belonged to an ancient and classic humanity. To them, the masks, mummeries and triumphs of our day would have passed for nothing. They stand as an inspiring example of reality, durableness and self-effacement which makes our little ambitions and desire for effect unworthy of serious notice. Small wonder is it that the Master has to wait! To wait, even through incarnations, for us to awaken from this sleep of the senses. Small wonder that we are compelled to open our own eyes, just where we are, and shake off the hypnotic sleep of unreality and false values that hang heavy about us.

Surely our affection for the Master grows most as we realise more and more the infinite patience shown towards the children of the Path during this awakening process. This can only be a patience grounded upon supernal wisdom and perfect compassion. Sometimes, we might be of that turn of mind where we lust for power over our fellow human beings. Perhaps the objective in our studies is to win the reputation of being a notable character. This attitude slays the soul for real achievement. It is forbidden ground, and the person who treads such ground is soon lost in the swamp of illusion. Such a person has a long way to go before he or she can hope to lord it over the souls of other people.

You can lord it over others to your heart's content on the physical and mental planes if you have cultivated force to that end; but not on the spiritual plane. A greater and purified force is required on that level. This you will only gain when the objectionable voice of personal superiority has been made dumb through probation. As long as the personal voice speaks, you are on the mental plane, and your service will be ineffectual because it

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emanates from that plane. It will be service activated largely by self-interest and will pass with others for what it is worth.

Service on the Path means service because you want to and must serve. If that ideal carries with it too strong a note of self-effacement, it is not the ideal that is wrong but your conception of the work before you. As the saying goes: *'There is a price for everything worth having.'* The Path of spiritual revelation is an individual one, and every step on it has to be cut by our own hands and trodden by our own feet. This is not an arbitrary law made by our teachers. It is an unalterable condition in the sphere of the Masters that to receive you must give. It is a severe and mortifying condition for the personality that loves to grasp and live for itself. However, there is no other way for you to gain even a preliminary measure of true self-knowledge and to gain even the minor initiations of the Path. You must recognise the fact that service equals development.

The awakening of the soul may lead you in many directions and into many walks of life.

Service may not necessarily be occult in character. Pause for a moment and think about that. When you recognise in fullness your innate gifts, you will determine your mission in life. Years may pass in different spheres before your gifts are recognised. One of the most striking results of service is the peculiar power of its discipline in initiating you into the sphere of the soul and unfolding faculties unperceived until now, faculties you may have only dimly recognised and partially expressed. The awakening of the soul may lead you in many directions and into many walks of life. Remember, the disciples of the Master are just as likely to be found engaged in political, social and economic fields as in spiritual and religious ones.

You will not find more powerful examples of this than if you study the history of the Rosicrucian fraternity. Their influence can be traced throughout the civilised world in literature, art and science, in church and state, in mystical illumination and in occult achievements. That being so, as neophytes we should enter upon our training with an open mind about the line of service that the studies will eventually disclose as fittest for us. As the training goes forward, one thing is certain: *that which you can do best will be brought into prominence and matured.* Furthermore, it will not be long before you find ways and means of applying your abilities along lines which are satisfactory to yourself and also of value to the world.

There may be some who pause here, as a shadow of disappointment settles upon them on meeting so strong an emphasis upon service as the key to high development. One can only feel complete sympathy with this. After all, many of us enter upon our studies with hopeful ambition for personal conquest. However, we must remember that each of us is now passing into the domain of an exact science, the technique of which consists of unchangeable laws of thought and principles of action. Such laws cannot be ignored without consequences. The act of service on the Path releases the power of the soul.

Unfoldment is not dependent only upon our absorbing of the material in the studies. The athlete is not made by a detailed study of anatomy and reflection on the development of the physical body. The athlete must translate this information into muscular training and scientific body building, as well as a range of mental adjustments specifically geared towards the physical feats he or she wishes to accomplish. It is the same with the neophyte, with you and me. The forces we seek to know and manipulate are resident within us and exist around us. What we need is the key to enable us to tap into these infinite forces that await the call of the will to bring them into active use.

Surprisingly, faith plays a large part in our unfoldment and use of power. We will obtain many hints of this in times of emergency and stress if we are aware of our deeper nature. The steady and continuous effort to serve in any way that circumstances afford the least opportunity will teach us far more than any detailed study of the spiritual life. You will have no idea of what you are capable until you rise confidently in the event of human need and you compel the response of the soul's innate power in meeting it. There is no room for the lukewarm neophyte on the Path. The demands of life have no room for this.

On the Path, men and women of action are needed. There are enough cults and societies in existence which will afford the lackadaisical ample hospitality to dream life away. The student we have in mind must leave these things to those who need them; only then will you be of some use in the world, and then others will emulate your example.

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The Count of Saint-Germain

by **Raphael Berger**

A mysterious man known by many names, the most well-known being the *Comte de Saint-Germain*, is claimed to have been born in 1712 in the town of Sárospatak, in what is today Hungary, and to have died in 1784 in the town of Eckernförde in modern day Germany. That is what is claimed about him, though so much mystery was spun about him during his life that it's difficult to discern truth from falsehood.

There are many descriptions of the *Comte*, some so detailed and frivolous that they throw more light upon the customs and superstitious beliefs of the period than upon any objectively factual truths. However, wild as the claims may be, they help to define the background against which the Count played his mysterious part. The *Memoirs of Madame du Hausset*[1] are considered to be the closest we will ever get to an authentic and historically accurate account of who the man actually was.

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Marquise de Pompadour, better known as Madame de Pompadour, who was for many years the official mistress of Louis XV.



According to Madame du Hausset, Louis XV would not tolerate condescending or mocking talk about St. Germain.

As first chambermaid of the *Marquise de Pompadour*, better known as *Madame de Pompadour,* who was for many years the official mistress of *Louis XV*, Madame du Hausset was privy to the inner intrigues at the French Court and made a careful record of them, possibly with the knowledge and consent of Madame de Pompadour. Madame du Hausset reports the following about the Count:

> I [saw] him several times; he seemed to be forty years old. He was neither fat nor thin, had a fine and humorous face, was extremely, though simply, well dressed, and on his fingers he wore magnificent diamonds which [also] decorated his snuffbox and watch. Once he appeared at a gala function of the Court with shoe buckles and garters of beautiful diamonds which were so splendid that Madame la Marquise [Pompadour] said she did not think the King himself had any as beautiful as that.
>
> He went then to the antechamber to detach them and bring them in to be inspected at closer range. Monsieur de Gontaut[2], who compared them with other stones, claimed they were worth at least two hundred thousand francs. He wore that day a snuffbox of immense value and cuff links of sparkling rubies. It was unknown where the extraordinary wealth of this man originated, and the King would not tolerate condescending or mocking talk about him.

This last remark fits in with the contention that Louis XV knew who this enigmatic person was, though, due to his great stature, had vouched secrecy. Of course, we aren't likely to ever know with certainty if this was the case, but it would explain why Saint-Germain was so popular with the king. Before delving any deeper, though, I'll quote from another reputedly reliable source, namely the *Comtesse de Genlis*, who later became governess of the children of *Philippe Egalité*, the duke of Orleans:[3]

> He [Saint-Germain] was somewhat below middle size, well made, and active in his gait. His hair was black; his complexion dark, his face expressive of talent, and his features regular. He spoke French elegantly and without any accent, and likewise English, Italian, Spanish and Portuguese.
>
> M. de Saint-Germain, during the first four months of our acquaintance, not only never spoke extravagantly, but never even uttered a single uncommon phrase; and he had something so grave and respectable in his demeanour and appearance that my mother never dared venture to question him relative to the singularities ascribed to him. At last one evening, after he had accompanied me by ear in several Italian airs, he told me that in four or five years I should have a fine voice... [whereupon] he immediately changed the conversation.

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These few words encouraged my mother, who, an instant afterwards, asked him if Germany was really his native country. He shook his head with a mysterious air, and heaving a deep sigh, *"All that I can tell you of my birth"* he replied, *"is that at seven years of age I was wandering about the woods with my governor, and that a reward was set upon my head!"* These words made me shudder, for I never doubted the sincerity of this important communication... *"The evening before my flight"*, he continued, *"my mother, whom I was never more to behold, fastened her portrait upon my arm."*

"Oh heaven!" I cried. Upon hearing this exclamation, M. de Saint-Germain looked at me, and seemed to be touched on seeing my eyes filled with tears. *"I will show it to you."* he continued, and at these words he bared his arm and undid a bracelet admirably painted in enamel and representing a very handsome woman. I contemplated this portrait with the most lively emotion. M. de Saint-Germain said no more and changed the conversation.

When he was gone, I was extremely grieved to hear my mother ridicule his proscription, and the queen his mother; for the price put upon his head at the age of seven, and his flight into the woods with his governor, all led us to believe him the son of a dethroned sovereign. I believed, and I wished to believe, a romance of so extraordinary a kind, so that the pleasantries of my mother on the subject shocked me extremely. After that day M. de Saint-Germain said nothing remarkable in this way: he spoke only of music, of the arts, and of the curious things he had observed in his travels.

Could this be true? Was he the dethroned heir to the throne of a country in Europe? Although Madame de Genlis' account is dramatic and touching, her's is the only account of this nature.

The House of Rákóczi

It is generally accepted that the Count was a descendant of the glorious House of Rákóczi, a Hungarian noble family who were princes of Transylvania. The last reigning prince of this House was Francis (Ferenc) Rákóczi II, who had three sons: Leopold-George, Joseph and George. The first was born on 28th May, 1696, and was declared deceased four years later in 1700. The other two sons were separated from their parents when the same were imprisoned by the Emperor of Austria in 1701. The boys received the titles of *San-Marco* and *Della-Santa-Elisabetta* and were thoroughly dominated in their upbringing by the Viennese Court. They had to abandon all traces of the House of their ancestry and even of the name of Rákóczi. Prince Karl of Hessen-Kassel reports that when Saint-



Madame de Genlis



Francis Rákóczi II

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In 1758 the king assigned the Count a spacious apartment in the vast Chateau de Chambord, one of the most magnificent castles on the river Loire. It is here that the Count set up an alchemical laboratory where he frequently spent long hours with the king.

Germain was told this story, he remarked: *"Ah well, then I will call myself Sanctus Germanus* [Saint-Germain], *the Holy brother!"*

According to all records, Saint-Germain certainly conducted himself like a prince and considered his brothers to be traitors to the House of Rákóczi. If we accept as truth that Saint-Germain was the missing Rákóczi prince who had supposedly died four years after his birth, many otherwise inexplicable matters fall into place. For one, the great material wealth of the Count need not be ascribed to supernatural powers. The fortune of the House of Rákóczi was estimated at ten million florins in 1652, an immense wealth in those days.

Some of the privileges the king bestowed upon the Count aroused considerable conversation and jealousy among courtiers.

In the last will and testament of Francis Rákóczi II[4] we find mentioned three sons. The third son, thus far unknown, was put under the special supervision of the executors of the will, namely three princes of royal blood: the *Duke of Bourbon* and the *Duke of Maine*, and the *Count of Toulouse*, by whom Saint-Germain had been particularly befriended. This third and unknown son must then have been the eldest, and supposedly dead, *Leopold-George*. The rumour that he was not dead must have reached the Viennese Court and apparently so alarmed the Emperor, who saw in the heir of Francis II a powerful potential enemy, that he put a price on his head, according to the story of Madame de Genlis.

Now we can also understand the consideration and regard of Louis XV of France for the Count; for if his fortune was under the direct control of the aforementioned three noblemen, it is more than likely that he knew the secret and that he paid the Count all the honours and respect due to his high rank and birth. Some of the privileges the king bestowed upon the Count aroused considerable conversation and jealousy among courtiers who knew nothing of Saint-Germain's origins. In 1758 the king assigned the Count a spacious apartment in the vast *Chateau de Chambord*, one of the most magnificent castles on the river Loire. It is here that the Count set up an alchemical laboratory where he frequently spent long hours with the king. What investigations and experiments they may have done we will no doubt never know, but there are many stories concerning this, some of which are too fantastic to be true.

We need not hesitate to accept the pretended death of the first-born son of Francis II, for such was common practice in those days. It could have been simply a ruse to safeguard the life of the crown prince from the persecutions of the Habsburg Dynasty, which was a vital

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threat to all members of the Rákóczi family. A similar pretended death was claimed in the life of *Sir Francis Bacon* in 1626, though it seems unlikely in his case. Further evidence to the Rákóczi theory is the Count's use of the name Tzarogy when he met the Margrave of Brandenburg-Ansbach in Schwabach in 1774, for Tzarogy is an anagram of the German spelling of the name Rákóczi, namely Ragotzy.

Another statement by Saint-Germain about his identity was the answer he gave to the inquisitive *Princess Anna Amalie*, sister of *King Frederick the Great of Prussia*: *"I come from a country which has never had any foreigners as rulers."*[5] This statement is one of the arguments against the Rákóczi theory and favours the theory that the Count was the son of the widow of Carlos II of Spain, *Maria Anna of Pfalz-Neuburg*, and of the *Count of Melgar*, known as the Admiral of Castille.[6] It is claimed that Transylvania did not have any national sovereigns until 1571. The story of Madame de Genlis does not contradict anything in this theory, though, and would place the birth year of the Count at around 1698. The Queen died in 1740 in Guadalajara, two years after she was authorised to return from 32 years of exile in Bayonne, France. The Admiral died in 1705, apparently in Portugal. A Dutch source[7] directly hints at this alleged Spanish descent: *"...he looks like a Spaniard of high birth, [and] speaks sometimes about his Mother with great emotion, that he signs himself sometimes Pr. d'Es."* This signature is said to mean *Prince d'Espagne* (Prince of Spain).



Artistic Achievements

The artistic achievements of the Count of Saint-Germain were highly praised by his contemporaries, yet hardly a trace of them remains. However, there is some evidence of the Count's activities, especially in the musical field. But none of his pictorial creations have thus far been found and we may assume they were lost or destroyed during the French revolution, for they are said to have represented fastidiously adorned and bejewelled dignitaries.

It is not impossible, nor even improbable, that somewhere in an attic one of these paintings is hidden and may be brought to light one day. We don't even know if the Count signed his work, and it is quite likely that he did not. If the unusual colours he used, which caused so much comment in his days, had resisted the disintegrating ravages of time, the identification would, however, have been considerably facilitated. The Comtesse de Genlis, (quoted above) has the following to say on the subject:

> He [St. Germain] was well acquainted with physics and was a great chemist. He painted in oil colours, not, as has been said, in the finest style, but very well: he had discovered a secret respecting colours which was really wonderful, and which gave an extraordinary effect to his pictures: he painted historical subjects in the grand style, and never failed to ornament the draperies of his women with precious stones: he then employed his colours in painting these ornaments, and his emeralds, sapphires, rubies, etc., all had the glancing brilliancy of the precious stones they imitated.
>
> Latour, Vanloo[8] and other painters, saw these paintings, and admired extremely the surprising effect of their dazzling colours, which however had the disagreeable effect not only of throwing the figure into shade, but of destroying, by their truth, all the illusion of the picture. Notwithstanding, in the ornamental style, these colours might have been happily employed; but M. de Saint-Germain never consented to give up the secret.

In the literary field there is one mystical poem attributed to Saint-Germain[9], written in French. It is not known when the sonnet was written, but it sounds unmistakably Vedic in content. The idea of Nirvana plays a major part in it, and the poem could have been

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Said to be the most precious esoteric document in existence, La Très Sainte Trinosophie (The Most Holy Threefold Wisdom), is generally attributed to Saint-Germain.

written during one of the Count's journeys to the East. Saint-Germain himself wrote to the Hungarian Count Lamberg:[10]

> I owe the discovery of the melting of precious stones to my second voyage to India, which I undertook in 1755 with Robert Clive under command of Vice Admiral Watson. On my first trip I had obtained only very slight knowledge on this wonderful secret. All my attempts in Vienna, Paris and London served only as experiments. To find the Philosopher's Stone, I was privileged in said period.

The following is a free translation as to meaning, without conforming to the sonnet rhyme and line length:

Philosophical Sonnet

> Curious scrutiniser of all Nature, I have known the beginning and end of the great All. I have seen the gold in all its might in the depth of the mine. I have grasped its substance and understood the workings of its leaven.
>
> I could explain by which art the soul makes its home in the flanks of a mother and carries on. And how a grain of wheat and a grapestone, both, when put under the humid dust, become young blade and vinestock, and ultimately bread and wine.
>
> Nothing was..., God willed, and nothing became something.
>
> But I doubted it and searched upon what the universe is based. Nothing kept it in balance and nothing supported it. [And] finally, with the measure of praise and reproach, I measured eternity. He called my soul, I died, I worshipped, I knew nothing any more.

Threefold Wisdom

We now come to the most precious esoteric document in existence: *The Most Holy Threefold Wisdom*, which is generally attributed to Saint-Germain. If we trace its history, however, we find little evidence that it was created by the Count. All we know is that he was in possession of the original at one time and that he himself undoubtedly went through its initiation.

The beautiful manuscript, which now rests in the *Librairie de Troyes* in France, is only a copy, made during Saint-Germain's lifetime and decorated in the then fashionable Egyptian manner. The original was destroyed by the Count on one of his voyages. We can't here even begin to analyse this profound document, for that would include a thorough knowledge of Hermetic philosophy, Kabala and Alchemy, which three constitute the Threefold Wisdom.

Another enigmatic work attributed to the Count is entitled *The Sacred Magic*, supposedly revealed to Moses, rediscovered in an Egyptian monument and preserved in the East under the design of a winged dragon. The manuscript, written in a fairly simple cypher, is a ritual of ceremonial magic with instructions for *"How to accomplish three miracles:"*

- To find things lost in the seas since the upsetting of the globe.
- To discover mines of diamonds, gold and silver in the heart of the earth.
- To prolong life beyond one century with strength and health.

Musical Composition

We read in many accounts about the great musicianship of the Count, but nowhere do we find his name in music dictionaries, at least not under Saint-Germain. We do, however, find him mentioned under another name, namely that of Giovannini, an Italian violinist and composer (birth year unknown), who died in 1782 and who had been a pupil of Leclair.

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Grove's *Dictionary of Music and Musicians* tells us that Giovannini in 1745 travelled from Berlin, where he lived most of the time, to London, where he composed, under the pseudonym of the Count of Saint-Germain, a pasticcio entitled *L'Inconstanza delusa* (Haymarket, 7th April 1745), in which the airs were much admired. He also wrote seven violin solos (which are really complete sonatas with figured bass accompaniment) and many songs. The most important works, however, seem to be the *"Six Sonatas for two violins with a bass for the harpsicord or violoncello"* which were published around 1750 in London by someone called Walsh.

Walsh printed a small advertisement on the bottom of the title page of the Six Sonatas about another work by the same author: *Musique raisonnée selon le bon sens aux dames Angloises qui aiment la vrai gout en cet art*. Curiously enough we find exactly the same words in French inscribed by the Count in a copy of that work which he dedicated to his friend and host, Prince Lobkowitz, at Raudnitz Castle in Bohemia. Count Lamberg mentions in his aforementioned book that the Count of Saint-Germain *"...intended to go to Vienna to meet again Prince Ferdinand Lobkowitz whom he had known in London in 1745."* That explains how the London publisher of the Six Sonatas could have seen the *Musique Raisonnée* with its dedication to Prince Lobkowitz.



He never attempted to justify his moves and actions, even under the most embarrassing circumstances.

The most amazing feature is the exact imitation the engraver of the Six Sonatas made of the mysterious symbol in front of the name *de St. Germain.*[11] This symbol is as yet unexplained because we do not know definitely what initials are represented. There is a letter in the British Museum of the Count to Sir Hans Sloane (1735), signed P M de St Germain. Here then, we have strong evidence that the great mystic who called himself the Count of Saint-Germain was actually the man who wrote the music attributed to Giovannini.

We read again in Grove's account of Giovannini that the song *"Willst du dein Herz mir schenken"* has been attributed to Johann Sebastian Bach for some time. The reason for that was that it was found in Anna Magdelena's (Bach's wife) second and largest music book, with the marking *"Aria di Giovannini"* on the outside of the page. Scholars considered this to be an Italianisation of Bach's first name, Johann, but this has been widely disputed since then. Dr Alfred Heusz argued that if Giovannini had really written it, he would have been so proud of it that he surely would have made it known to the world that he was the composer of it, and would have published it with his other songs.

This argument loses all its strength since we know that Giovannini was the Count of Saint-Germain who seemed to thrive on just this type of mystification. He never attempted to justify his moves and actions, even under the most embarrassing circumstances. We might also point out that it was quite common for one composer to copy by hand an admired composition of another, and even J.S. Bach did this with illustrious contemporaries like Vivaldi, for example.

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There is an unmistakable Bach flavour in the song in question but that does not prove anything, for we notice this also in other works of Saint-Germain. His music is delicate, graceful and charming without being extremely profound or original. It does, however, show a particular characteristic which can be readily felt and recognised throughout the various works, large and small. His music, if indeed it is his, is without doubt typical of the era: elegant and gentle though without becoming too boring or trivial.

There is a wealth of beautiful music hidden in the great libraries of the world, just waiting for someone to rediscover and revive them

His music does not attain the Olympian heights of a J.S. Bach, nor does it match the nostalgic beauty and originality of Mozart; rather, it compares favourably with Telemann, Quantz, C.P.E. Bach and his other contemporaries. Saint-Germain's work is overshadowed by the musical giants of J.S. Bach, Haydn, Handel, Mozart and Beethoven, and this may account for the total eclipse of his music, or at least a prompt investigation into whether or not it actually was by him. There is a wealth of beautiful music hidden in the great libraries of the world, just waiting for someone to rediscover and revive it, and maybe one day something definitely attributed to the Count will emerge.

Fact Not Fiction

I have tried to present absolute facts known to be true about the Count and to discard all doubtful information and frivolous gossip. But even with the greatest will in the world to get at hard facts, this has been for me and many others before me an almost impossible task. Many facets of the life of this strange man never become entirely clear, and, although his writings alone point to a highly evolved mystic in the nature and refinement of Louis Claude de Saint Martin, no one can be absolutely sure if he was the genuine article or just the outer mask of someone and something a lot deeper and more mysterious.

Emperor Napoleon III of France ordered a complete dossier to be made on the Count but, after that monumental effort, the entire corpus of material, with all its priceless proofs and documentation to vouch for the veracity of its conclusions about the great man, went up in flames with the building in which it was kept, as if it were destined to remain a secret. Are we to believe this as fact or just more obscuration of fact? To be honest, I don't know, though the depth of the writings and the beauty of the music attributed to the Count certainly point to one or more persons who had acquired the training and depth of experience of a truly accomplished mystic.

Endnotes

1. *Collection des mémoires relatifs à la révolution française* (Paris 1824).

2. *Monsieur le Duc de Gontaut* was the brother-in-law of the *Duc de Choiseul* and was befriended by the Count.

3. *Mémoires inédits de Madame la Comtesse de Genlis, depuis 1756 jusqu'à nos jours*, Vol. 1, 2nd edn (Paris 1825).

4. *Genealogischer Archivarius aus dem Jahr 1736.*

5. Dieudonné Thiébault in *Mes souvenirs de vingt ans de séjour à Berlin* (Paris 1804).

6. Paul Chacornac in *Le Comte de Saint-Germain* (Paris 1947).

7. This item is dated March 1762 in the Memoirs of G J van Hardenbroek (*Gedenkschriften van Gijsbert Jan van Hardenbroek, 1747-1787*), uitgegevan en toegelicht door Dr F J L Kramer, Amsterdam 1901).

Maurice Quentin de la Tour, 1704 – 1788, famous for his portraits of Louis XV and the royal family. There were two painters with the name of Vanloo: Jean Baptiste (1684-1745) and Carle (1705-1765). Madame de Genlis was probably referring to the latter.

8. *Poemes philosophique sur l'homme*, Mercier, Paris, 1795.

9. *Le mémorial d'un mondain* by J M Comte de Lamberg (Au Cap Corse 1774).

10. Although we usually find the name *'Saint'* spelled out, the Count seems to have preferred the abbreviation *'St.'*

11. *Zeitschrift für Musik* (March 1925, Leipzig).

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True Friendship

by **Doreen Eustice**

True friendships are wonderful treasures to be found on Life's highways and byways, nuggets to be nurtured and valued for the richness they bring to our souls. Unfortunately, few of us are perfect at tending them properly and giving them the time they need to flourish and thrive. They frequently wither from neglect as we set them aside to shoulder the sundry responsibilities and pressures which beset people of all generations, especially family commitments and careers.

One of the chief reasons many good friendships wilt is the appearance of a *'life partner'*, possibly a *'soul mate'* but definitely a distraction. When that happens, many of us succumb to the charms and put them first, last and throughout the middle of who we want to spend time with. And those who have been faithful companions, the ones we can gossip to on the phone or book a three coffee lunch, are abandoned to the new 'Great One' in our lives. It was a great piece of advice from the author of a book on Celtic Runes, Ralph Blum, to *"let the winds of heaven dance between you."* Unfortunately the newly besotted rarely do!

A while ago an old friend I had long since shelved came to my door with a covered bowl and announced she was presenting me with a

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friendship cake; a German friendship cake who goes by the name of Herman and has been circling the globe much like a chain letter since..., probably not long after time began. The bowl contained a hunk of dough and a handwritten list of instructions for Herman's future welfare, to be carried out over the ensuing 10 days.

We giggled as I read out the sheet beginning with the warning: *"My name is Herman. I am a sour dough cake and I need to be kept on your worktop for 10 days without a lid on. I will die if you put me in the fridge! I will die if I stop bubbling."* The rules demand Herman should be placed in a two litre bowl and covered with a tea towel. He needs stirring well on days two and three, and must be fed specific amounts of flour, sugar and milk before being stirred senseless and put back to sleep again under his tea towel blanket.

Days five, six, seven and eight requires more vigorous mixing to keep the dough alive and sticking. On day nine he gets hungry again and requires more flour, sugar and milk to curb his appetite. At this point you divide the goo into four equal portions, give three away to friends with copies of the instructions and add to the portion you keep an array of cake contents including eggs, spices, oil, chopped apples, nuts and raisins before baking him out of his old life and serving him up in the new, adorned with fresh cream.

For the first two days I was charmed, but on day three I forgot him entirely and on the fourth day found myself rescuing him from a dying breath at the 11th hour, literally 11pm, with the top up ingredients. Cutting a 10-day story by half, I decided I didn't like Herman much at all. It was like being in charge of a tyrannical virtual pet, like a Tamagotchi of the sort that were frequently banned from 1990s British classrooms because frustrated teachers were having their lessons disrupted by students feeding and exercising their electronic wards. I didn't like the responsibility of looking after him, pandering to his needs or the space that he was taking up in my modest kitchen.

I might have wanted to hang him – out for the birds, possibly – but did I really want to draw and quarter Herman and distribute him to my friends? And did I later want to add a tenner's worth of ingredients to his slobby, mish-mash, squish-squash body for a dish days hence, marginally less appealing than tripe with custard? Before you answer, bear in mind that the last time I cooked a cake I had pigtails and a school uniform and I'm now drawing a pension.



In a heartless moment of resolute decision I tossed Herman mercilessly into the bin along with the contents of the vacuum cleaner. Herman bit the dust, his final bubbles were burst. But Herman lives on in the kitchens of countless victims of unfulfilled friendship, and online too at the touch of a search engine. Look him up if you'd like to make his acquaintance. I won't be responsible for his actions by giving you the recipe.

In a heartless moment of resolute decision I tossed Herman mercilessly into the bin along with the contents of the vacuum cleaner.

Friends, readers, I can tell you from experience: if you like someone and value them, then give what really shows what they bring to your life. Give them time, a conversation, a listening ear or a gift that comes with no responsibilities and no guilt trip attached. Give them a call, write them a letter, send a card. Ask them out to lunch. Invite them to share a convivial bottle of wine, and debate enthusiastically the things that matter in life, or the things that don't, particularly! Share an outing, share a meditation journey, share whatever you've got in your pantry that cooks in 20 minutes and disappears with the washing up. But whatever you decide to do to foster this amazing faculty we call friendship, don't give them a *Friendship Cake!*

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Eugenius Udiodi

Officially installed as Grand Administrator of the English West Africa Administration of AMORC at the Administration headquarters in Calabar, Nigeria on 2 April 2022.



Eugenius Idiodi was born into a royal family of Rosicrucian heritage in Nigeria on 26 July, 1979. His father and mother are the much-loved former Grand Administrator and, now Honorary Grand Master, Fr Kenneth U Idiodi, and his beloved wife, Sr Bridget Idiodi, both of whom have served the Order in official capacities for well over half a century.

Fr Eugenius was raised as a Rosicrucian, beginning with many years in the Junior Order of Torchbearers and at 16 beginning his Rosicrucian studies as an adult member of AMORC. Completing studies at the naval academy in Abeokuta, he went on to obtain a degree in mechanical engineering in Ghana and an MSc in advanced manufacturing. He worked upstream in the energy sector in Nigeria before taking up a senior position in a major international company which included working in several countries around the world, while retaining his home and family base in the South of England. Throughout much of this time, he continued serving as Master of a Pronaos and Atelier in Brockenhurst near Southampton and served as Regional Monitor in the United Kingdom as well.

Fr Eugenius has interests in temple building, metaphysical healing, the Junior Order, African heritage, membership welfare and the growth of the Order. His wife, Sr Henrietta, is a medical doctor with a practice in the UK. She was born and raised in Ghana and they are blessed with three lovely children. They have most recently lived in Houston USA and in Singapore, returning to the UK at the peak of the pandemic in 2020.

Fr Eugenius was unanimously elected in October 2021 to succeed his father, Fr Kenneth Idiodi, as Grand Administrator of the English West Africa Administration of AMORC. On 2 April 2022 he was ritualistically installed into Office at the Administration headquarters in Calabar, Nigeria.

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Lucy Crawford-Sandison

Officially installed as Grand Master of the English Grand Lodge for Australia, Asia and New Zealand at the Scandinavian Grand Lodge Temple in Onsala, Sweden on Saturday, 28 May 2022.



Lucy Crawford-Sandison was born in Worcestershire, United-Kingdom on 1 May 1969 and grew up in a rural area of England. After studying architecture at the University of Cambridge, she emigrated to Australia, living in the Adelaide Hills of South Australia. She founded an architecture practice based on interests in ecological, geomantic, spiritual and humanistic ideals, carrying out specialist projects mainly in the Australian bush, rural United Kingdom and China.

The development in her late teens of a deep interest in worldwide sacred places and writings, alongside interests in mysticism and the natural world, eventually led her to the Rosicrucian Order. During her time as a member of AMORC, she has served in several capacities in the Australasian jurisdiction, including as Master of Light Chapter in Adelaide, Regional Monitor, Grand Councillor and Grand Administrator of the Grand Lodge.

She has longstanding personal research interests in spiritual ecology, expressions of Divine Light and Ancient Egypt. Inspired by the timeless philosophy and mystical ideals of the Rosicrucian Order, she likes to question how diverse peoples in contemporary society, especially youth, are asking the same spiritual questions that people have likely asked for thousands of years.

In a world of rapidly emerging technological and ecological consciousness, and as a mother of children aged 16 and 21, she hopes there will be an inspired, caring and constructive post-pandemic phase for humanity to face the complexities of the 21st century confidently and peacefully.

Soror Lucy was unanimously elected as Grand Master for the English language jurisdiction of Australia, Asia and New Zealand by the Supreme Board of AMORC in October 2021 and was installed as Grand Master by Imperator Fr Claudio Mazzucco on 28 May 2022 in the Scandinavian Grand Lodge Temple in Onsala, Sweden.

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Alexander Crocoll

Officially installed as Grand Master of the German Grand Lodge at the German Grand Lodge Temple in Baden-Baden, Germany on Sunday, 10 July 2022.



Alexander Crocoll was born on 26 July 1966 in Karlsruhe, Germany. From an early age he was deeply interested in the great spiritual questions of life, and at the age of 16, through a newspaper advert, he found the Rosicrucian Order. Upon reaching the age of majority he was admitted as a member of AMORC.

Alexander has a PhD in molecular genetics and embryology and has published treatises in a number of scientific jornals. He is married with two children approaching adulthood and lives with his family in Karlsruhe.

He has been associated with the Pronaos in Karlsruhe for almost 20 years, serving in a number of offices, including as Master of the Pronaos, while at the same time working at the German Grand Lodge in Baden-Baden since 2009. During that time, he has worked closely with Grand Master emeritus Fr Maximilian Neff. Dedicated to serving members to the best of his ability, he has held various official positions and is a member of the Grand Lodge initiation team. Also keen on making the Order better known, he has given public talks and written several dozen papers about AMORC in various print media and online portals.

Alexander has headed the administration of the German Grand Lodge since 2014 and was installed as Grand Administrator in 2017. He senses a special responsibility towards his fellow Rosicrucians, as their membership is the most private and delicate thing they have, that is, their spiritual life. Mystically speaking, he places great value on community and a kind of togetherness, and he has expressed how important team work is because the stability and security of the Order lies precisely in this kind of universal brotherhood.

In October 2021, Frater Alexander was unanimously elected by the Supreme Grand Lodge of AMORC to succeed Frater Maximilian Neff in office as Grand Master of the German Grand Lodge. He was installed at the Grand Lodge in Baden Baden, Germany on 10 July 2022. His several years of experience in running the daily affairs of the Grand Lodge will ensure a steady continuity in its management.

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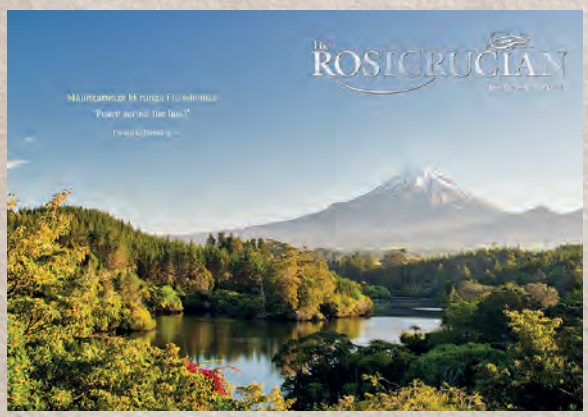
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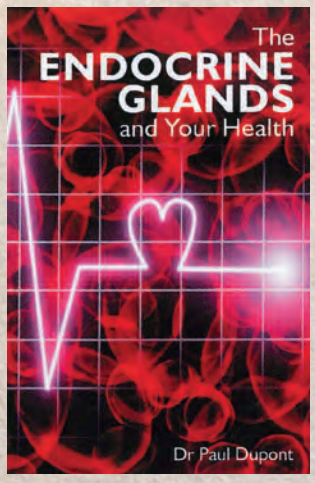




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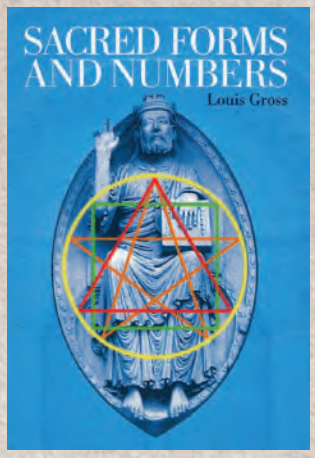
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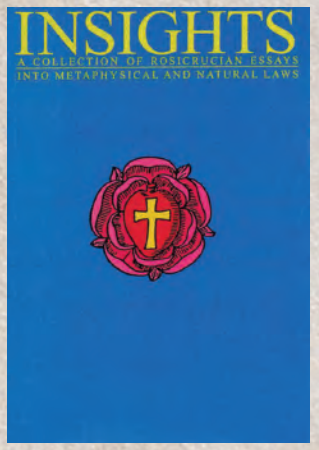
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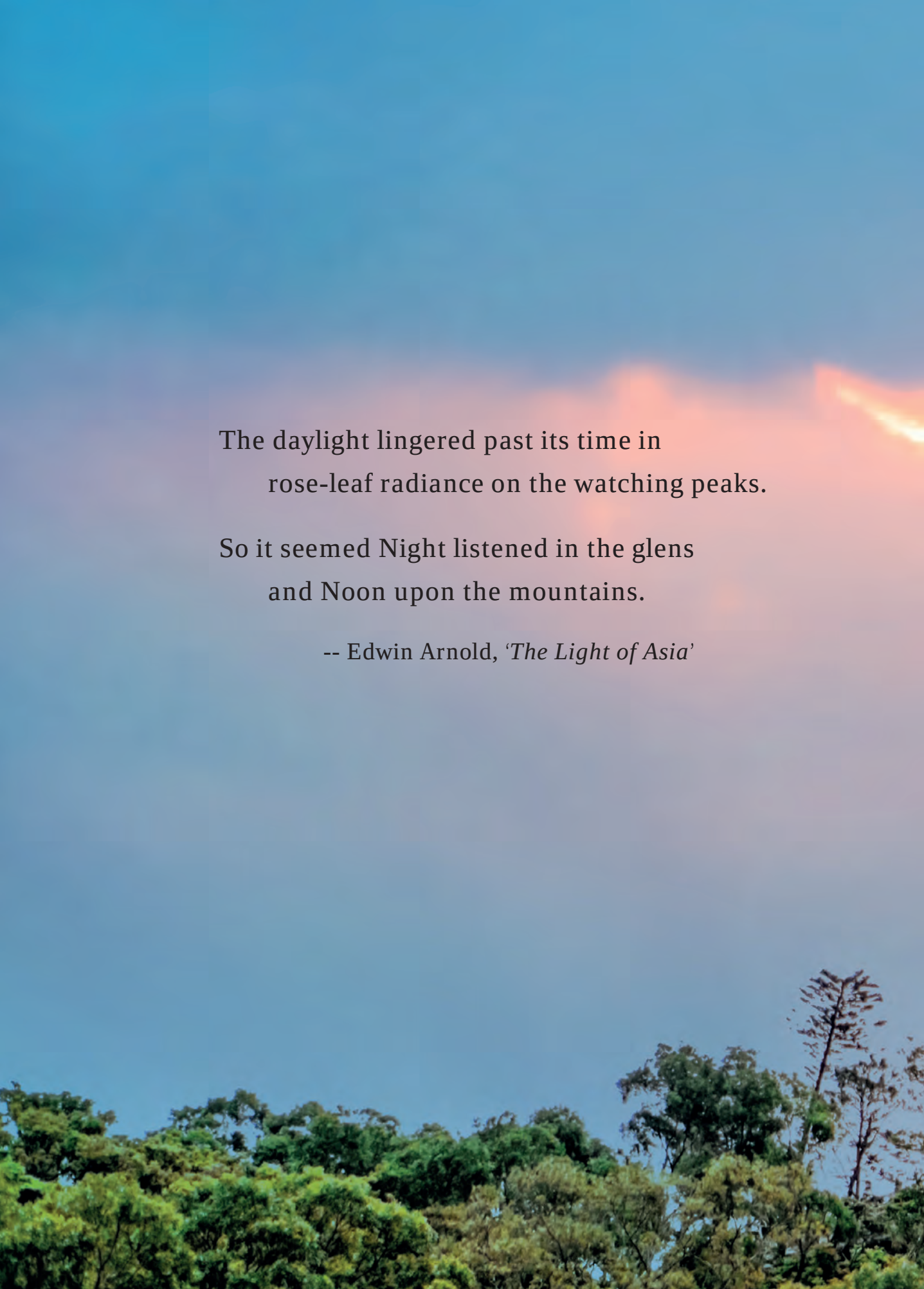
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The daylight lingered past its time in
rose-leaf radiance on the watching peaks.

So it seemed Night listened in the glens
and Noon upon the mountains.

-- Edwin Arnold, '*The Light of Asia*'