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New Age Interpreter

A magazine issued quarterly devoted to studies designed to aid the modern seeker to a spiritual reorientation in the light of the Ageless Wisdom. Eight issues \$2.75—Four issues \$1.50—35c a copy. Theodore Heline, Editor

VOL. XX

JULY-AUGUST-SEPTEMBER, 1959

NO. 3

TOWARDS A NEW ARCHITECTURE

FRANK LLOYD WRIGHT

With the recent passing of America's dean of Architects, Frank Lloyd Wright, the attention of the general public has been drawn to the creative genius of a man who in his four score years and nine became virtually an institution in the sphere of the building arts. He became the acknowledged leader of the School of Modern Architecture.

The creations of this pioneering spirit offer conspicuous examples of the radical change that is taking place not only in his specialized field of expression, but in the whole range of human thought and activity. New impulses are at work, enlarging man's outlook, expanding his consciousness and altering his whole mode of life. Such inner changes are inevitably externalized in correspondingly modified physical expressions. Sweeping as the changes have been in the course of the past half century, it is safe to say that they are but a prelude to far more drastic transformations in process of unfoldment in the course of the remaining half of the present century. An inkling of this vast, all-embracing revolution appears in the amazingly strange and novel architectural designs of Frank Lloyd Wright.

Mr. Wright had tuned in with the underlying forces that are re-shaping the world. He was a man of vision, idealism and high purpose. His character and his accomplishments combined to give the impression that he felt himself called upon by destiny to carry out a specific pioneering mission. Hence his undaunted spirit, his unwavering faith in himself and his work. His apparent egotism in claiming to be "the greatest living architect" of his time—a rating

bestowed upon him by many in his profession—was evidently a defense mechanism that he found helpful in warding off any possible doubt that his detractors might arouse in his mind to disturb his well-founded confidence in himself, his philosophy and his works. It was the bold and unabashed declaration of a man who knew he had something of prime importance to offer to the world, and not just an empty boast of someone who had little or nothing but a boast. That there was really a humility at heart may be judged from a remark he made at the time he accepted the 1953 Gold Medal Award of the National Institute of Arts and Letters. While he had been the recipient of numerous degrees, awards and honors prior to this date, on receiving this one he said, "I feel coming on me a strange disease—humility."

As in every profession, there are those who are in complete accord with the present and others who have the gift of tuning in with what is yet to be. The latter are the pioneers who point the way to the better world of tomorrow. Mr. Wright belonged to that forward-looking company. He may be said to have lived before his time—"before all time," said someone who could not go along with his philosophy and deviations. And they were many. Throughout his life he remained a controversial figure. He had his admirers and his detractors. But so confident was he in the soundness of the theories and philosophy of art which he espoused that no opposition ever deterred him from carrying them boldly and fearlessly into expression up to his dying day.

As man thinks, so he builds. Greece knew beauty as a power to which the Parthenon still bears inspiring testimony; Rome gloried in strength, creating mighty monuments like the Colosseum; Europe of the Middle Ages expressed Christian inspiration in its magnificent upreaching Gothic cathedrals, and our commercially motivated materialistic age is out-mirrored in the towering skyscrapers that dominate so many cities, particularly those in the lands newly come to power like the Americas and Soviet Russia.

As one architectural form replaced another in the course of past historical progression, so will the representative structures of this age give way to other forms as a more refined and spiritualized culture comes into being.

As a pioneer in his field, Mr. Wright sought to restore the living spirit to physical structures. He was an exponent of what he called "organic" building, the principles of which he expounds in one of his many books entitled *An Organic Architecture*. A building created along such lines "grows," or takes form according to the spirit that animates its creation and in conformity with the inner or life purpose

it is to accomodate. The modern skyscraper, as already stated, expresses perfectly the cold, calculating, materialistic commercialism of our time. But it is not appropriate to housing sanctuaries for religious worship, centers devoted to the arts, governmental institutions, organizations devoted to humanitarian projects, and last but not least, to residences for human souls. "A box," said Mr. Wright, "is more of a coffin for the human spirit than an inspiration."

Whereas the towering, assertive skyscrapers stimulate the drive to material achievements, they do so at the expense of the inner life of the spirit. Mr. Wright felt this very keenly. The "deadpan" structures covering Manhattan Island drew from him caustic criticism, judgments that were not calculated to win for him early favor in that city. Nor did they. A half-century of acknowledged leadership in his profession passed before New York gave him his first commission. This was the cylindrical Guggenheim Art Museum which is like nothing else in the city. It is an arresting creation of a daring and fertile imagination, a free flowing structure harmonizing with the spirit of the art treasures displayed within it. This is not something carried over from yesterday nor a reflection of the prevailing mood and manner of today; it belongs to a new order of things to come.

Mr. Wright was widely recognized here and abroad as a great force in American architecture. His work was not confined to the drawing board. He wrote and taught. Books other than the one already referred to which he authored include: *Modern Architecture*, *The Disappearing City*, *When Democracy Builds*, *Genius and Mobocracy*, *An American Architecture*, and *A Testament*.

Has the time come to give heed to the new architectural gospel of Frank Lloyd Wright? Consider the seat of the United Nations Organization in New York. It looks like another counting house. But it is not a "cathedral of commerce." It is the home of an organization dedicated to uniting the peoples of the world in their common pursuit of peace and universal well-being. It is based on the loftiest social idealism that the majority of mankind has so far been able to give definite expression and which it is striving by collective effort to actualize in its practical daily life. But the outer structure in which this idealism is being activated on a world-wide scale proclaims nothing whatsoever of this idealism and universalism. Architecture has been called "frozen music." Were the United Nations building created "organically," were it formed in harmony with the spiritual forces that activate the true purposes of the United Nations, were it constructed in obedience to its inner rhythms, it would take on a plasticity, a beauty, an inspirational character that would accomplish

through form and sight what the chorale of Beethoven's Ninth Symphony, for instance, does through sound and hearing. It would exert a magical power in drawing all nations and races, religions and ideologies into better understanding, more just relations and ultimately into a true world brotherhood.

Outer Forms Harmonized to Inner Purpose

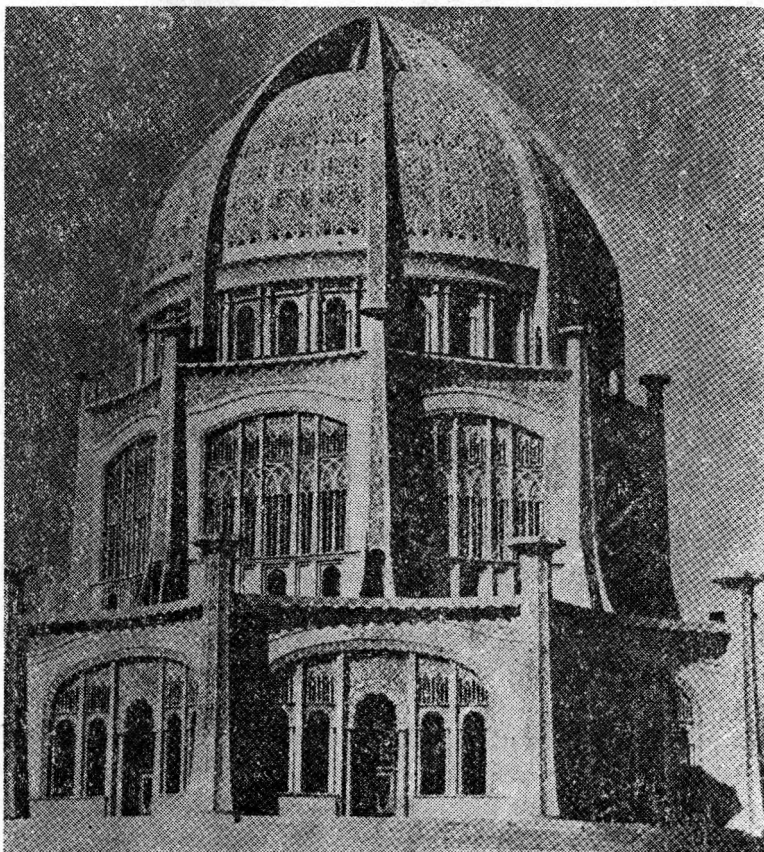
Two magnificent architectural creations that assumed outward form in strict obedience to the spiritual activity they came into being to express come immediately to mind. These are the Goetheanum in Dornach, Switzerland, and the Bahai Temple in Wilmette, Illinois, just north of Chicago. Both have realized a divine harmony between the outer forms that meet the eye and the Holy Utterances to be heard within. The Goetheanum is designed to give expression to a harmonious, balanced unity of the three major aspects of divine manifestation, namely, art, science and religion and their respective attributes of beauty, truth and goodness. The Bahai Temple proclaims the basic theme of its faith in the Fatherhood of God and the brotherhood of man. Both are Temples of Light fashioned by architects who worked consciously under a guidance and an inspiration transcending that of the technically trained concrete mind.

The Bahai Temple is dedicated to the unification, under God, of all nations, races and religions into one universal, brotherly community of man. The building proclaims this purpose in all its features with wondrous clarity and decisiveness. It is keyed to the numerical power of nine which governs the present phase of human evolution. Hence, beginning with nine steel and concrete caissons, the number nine has been repeated throughout the entire structure from the nine-pointed star formation at the base to the apex of the ribs in its vast dome. To which may be added the fact that the temple project was resolved upon by a group of nine. Also, in the vision of it as beheld by Abdu'l-Baha it will one day stand amid nine gardens, nine pools, nine fountains and nine walks. Over each of these nine entrances is an inscription appropriate to the spiritual universalism it is dedicated to promote. Here is a truly inspired monument in the presence of which one may well hear the "voice of the silence." It embodies qualities capable of evoking in the beholder thoughts, sentiments and aspirations in perfect harmony with the ideals and purposes that brought it forth.

Neither the Bahai Temple nor the Goetheanum follow any earlier architectural models. Both arise fresh and free out of impulses released in this day, and suited to the unfolding demands of the future.

The Bahai Temple with its nine portals welcoming followers of

all religions is fittingly composed of a harmonious blend of all previous architectural forms. As described in the New York *American*, May 23rd, 1920, and quoted in a volume by A. B. McDaniel titled *The Spell of the Temple*, "The first story in its simplicity suggests the Greek and Egyptian temple, while the treatment of the doors and windows is Romanesque in form, and the intricacy and beauty of the ornamentation suggests the Gothic and the Arabic. The second story, beautiful in its windowed elegance, is Renaissance in line, but purely Gothic in the interlaced arches of its openings. The third story is Renaissance in feeling, restful and quiet. Above it rises the lovely dome, which suggests the Byzantine, while above the closed top is a unique feature—the beams of the dome arising like hands clasped in prayer, so as to give the feeling of ascension and aspiration found only in Gothic towers.



THE BAHAI TEMPLE

"An intricate system of ornamentation covers the columns, surrounds the windows and doors and comprises the dome itself, and in this one deciphers symbols of all the religions of the world, interlacing and blending perfectly."

This House of Worship was built after the manner of the old cathedrals. The project involved the faith, devotion and sacrifice of people belonging to many faiths and to all classes of society, with contributions coming from no less than seventy nations. It was a joint enterprise of heart and hand, extending over half a century.

The architect, Lois Bourgeois, spent twenty years on plans for the temple. What he finally conceived came as a result of tuning in with the archetypal lines of force that had been set into motion in the spiritual world. "As I worked," he once wrote, "I felt a powerful influence within me; a thrilling sensation that gave me courage and strength. Inspiration came to me now without interruption... and I realized I was being guided by the source of inspiration." First, the inner spiritual structure was grasped; then the outer temple took shape in its likeness.

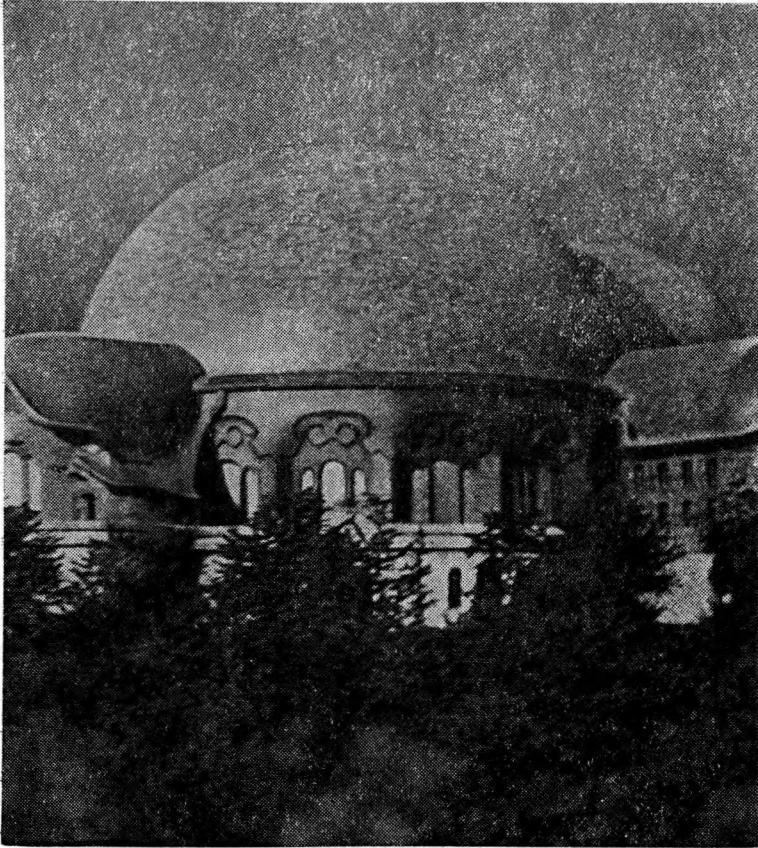
It was Baha u' llah, who first envisioned the temple to his faith that was to rise in the heart of the American continent. That was in 1903. The Goetheanum was conceived in all its essential features by Dr. Rudolf Steiner. It serves as the International Headquarters of the Anthroposophical Society of which he was the founder. The foundation stone for this was laid in 1913.

These two temples, while differing widely in appearance, have one glorious feature in common besides that of being equally dedicated to serving universal good, and that is the element of life itself which radiate from their supremely beautiful and organically created structures. The first Goetheanum was even constructed of various kinds of living wood.

The two temples also have another esoteric feature in common, the number nine. The foundation stone, "double-twelve in form in accordance with the cosmic pictures of the human soul," was placed in a cylindrical pit with access to the bottom by nine steps. It was placed precisely under the spot over which stands the speaker's desk from which the living word goes out from within the great domed hall.

As in the case of the Bahai Temple, so in the creation of the Goetheanum, completely new problems, technical and architectural, had to be solved. Dr. Steiner's extraordinary range of knowledge and wisdom was equal to meeting every requirement of the unique structure he had conceived. Here was a building with two unequal intersecting domes, presenting a mathematical problem declared to

have been capable of solution only by a mathematical genius of the first rank. "The person who has erected this," said an admiring architect, "captures the heights because he is master of the depths." This genius was Dr. Steiner himself.



THE GOETHEANUM

The above photographic reproduction is of the original Goetheanum. This was destroyed by fire. It was soon after replaced by a second temple built on the same principles as the first but not in its exact likeness. It is the first Goetheanum we deal with in this article.

Dr. Steiner was giving concrete expression to his philosophy of art as a coequal power with those of science and religion as given in a series of lectures on *Ways to a New Style in Architecture*. This is how one eminent architect expressed himself about the Goetheanum: "The personality who erected a structure large enough to accomodate an audience of one thousand persons, arched over by

intersecting domes of which the higher was of a diameter somewhat greater than that of the dome of St. Peter's in Rome, deserves the most serious consideration of all who practice the art of architecture. This structure borrowed nothing from traditional styles. Its creator did not seek to give a reproduction of what has been contributed by the temples of ancient Greece to the art of modern Europe, nor were the forms of the Gothic of the Middle Ages drawn upon and adapted. It was in no respect planned on a drawing board. . . . As a bold step toward the presentation of a new architecture, it is unlikely to have any rivals in the history of this art."

The Dornach building introduces a new plastic architecture. Component parts of a structure that normally stand apart like the architraves and the capitals on the separate columns are made to flow into one another in a rhythmic manner. Every aspect of the temple has been inwardly determined in obedience to spiritual dynamics. So faithfully does it reflect the spirit fostered within it that any activity not consistent with that spirit, however worthy it may be in itself, will be felt by a sensitive to be out of place. Thus Dr. Steiner once observed that the "inner space of the Goetheanum seemed not to endure a cycle of lectures if not rounded out with something artistic," it being remembered that a fundamental aim of this institution is to bring into perfect harmony the three spheres of art, science and religion.

Again, to further emphasize what is actually coming into expression in this new day of power and illumination in an area not generally suspected capable of being moulded to such a point of sensitivity, hear what Dr. Steiner once remarked after hearing the Swiss poet, Albert Steffen, speak in this "House of the Word": "Everything that he says will always be felt to have a plastic form. He is like a sculptor in speech; indeed a sculptor who carves in speech. I was conscious of a harmony between the forms of the building and his plastic speech, which he deliberately and securely integrated into the building."

To speak of architecture as "frozen music" is no mere poetic figure of speech. Dr. Steiner said the Goetheanum was "musically" conceived, and that there had been introduced into its artistic and sculptural forms a musical element which would prove to be in accord with the *future* development of humanity. The fact is, that the divine harmonics that underlie the physical organism of man, that most marvelous of all created material forms, is also the inner determining factor in the creation of true architecture. The two forms are spatially related, the latter being, in a sense, an extension of the former.

The Temple of Light in Wilmette and The House of the Word in Dornach have externalized something spiritual that cannot fail to invoke in beholders thoughts and emotions of a quieting, comforting, inspiring nature. They are endowed with a spiritual substance that calls forth a sense of reverence, and a realization, however faint it may be, of the existence in this harsh and troubled world of a beauty, a truth, a goodness that speak of higher and enduring realities. They are "sermons in stones," they are "stationary music," ever reminding the soul of its true nature, its spiritual source and its divine destiny.

At this point the reader may ask why we have linked the name of Frank Lloyd Wright and his secular creations with those of the divine messenger, Baha u' llah, and the eminent seer, Rudolf Steiner, and the sacred temples which sprang from their inspired vision. It is not because the former is rated as functioning at the same level of consciousness as that of the spiritual leaders of Bahaism and Anthroposophy; it is not because the architectural achievements of Mr. Wright, the American modernist, are comparable to those created by the Western occultist, Dr. Steiner, and the Oriental mystic, Baha u' llah. Not for these reasons, but for others which the three had in common and which must be recognized as prime essentials in bringing the New World Order into manifestation. Those essentials are, first of all, a clear and positive recognition that the world is undergoing a historic transformation in which all things must be made new; and secondly, a determined and dedicated will to spare no effort to carry forward the creative evolutionary process. In the words of Dr. Steiner, spoken to his collaborators at the Goetheanum: "If one endeavors to become familiar with the cravings, the artistic carvings of our time, it will be discovered everywhere that there is an obscure striving but that people do not know within this obscure striving whither they wish to go. It will be seen that, even in this obscure way, the search is really what we are striving toward here. It will be seen that it is necessary to find one's way into the artistic forms which are here developing out of the bosom of spiritual science. However surprising very much in our architectural forms may be, no long time will pass before this will be felt to be the self evident result of the sensitivity and the feeling of the present age and the immediate future. At the present time, when there is so very much that causes us pain we have at least this elevating consciousness that we are permitted to introduce into the undetermined destiny of the present that which the future of humanity requires."

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A NEW FRANCE COMES INTO BEING

III

In the two previous issues of the *Interpreter* we dealt with a new France in the making. In the first installment we sketched the historical background of its present Fifth Republic. In the second article we dealt chiefly with social and economic forces that are at work restoring France to her former rank among the great world powers, a subject we now enlarge upon.

The prominent role that France has played in initiating and developing European pooling of resources and in facilitating their distribution may be taken as a sign that the soul of France is alive, alert and responsive to the archetypal ideas that are to govern the New Age. These ideas include plans for reorganization on a world-wide scale of the existing economic and financial structure. This constitutes the major world problem today. Hence, to quote from a recent issue of *Triangles*, "There is today being formed in the world a group of financiers and economists serving the Plan of the spiritual Hierarchy for humanity within the economic field. They will work with the energies and forces which express themselves through the interchange and the values of commerce. . . . The principle of sharing which must govern economic relations in the future is a soul quality or energy, and hence the work of relating soul with soul.

"This form of sharing comprises more than sharing the energy of money. It is a sharing of all the resources of mind, heart and soul; a sharing of all the reactions, of all the attitudes, all the problems, difficulties and limitations of humanity as a whole, so that they become constructive in the group sense and cease to be destructive. The keynote of Sharing also includes the keynote of Distribution. It is through the right distribution of energy and sharing of energy that the economic ills of mankind will be healed."

Consider what the newly formed European Common Market means in terms of relations between France and Germany when viewed in its more inclusive context, spiritual as well as material. The two peoples become partners instead of rivals in an area that lies at the very heart of social ills and modern wars. The age-long enmities between these two powerful nations have resulted not only in their own near destruction, but in unleashing wars that have twice engulfed the whole world. Now these ancient foes clasp hands. They do so literally in the persons of their respective leaders, President Charles de Gaulle and Chancellor Conrad Adenauer. They do

so figuratively in their newly formed economic bond. Competition gives way to cooperation, bitterness and hatred to goodwill.

It is a new France that has come into being. What must have been the feeling in France toward Germany during the years of their occupation? At Versailles she refused to hear of mercy. Woodrow Wilson's plea for tempered judgments were rejected as sentimentalism; as impractical Christian idealism. Clemenceau, the French "peace-maker," called for revenge! He could not have chosen a more direct path leading to the devastation of his country a generation later. The enemy he aimed to crush forever returned with greater force to administer a yet more crushing defeat. Hate ceases not by hate. Only by goodwill, the understandable expression in human relations of the divine power of love, can it ever be resolved.

Now that is being done. The former mistaken and disastrous course is being reversed. Under inspiration from a source as true as that of France's fifteenth century deliverer, Joan of Arc, De Gaulle makes his personal peace with Germany. Enmities are buried; old scores are being wiped away.

It was an eventful occasion of which history will not fail to take note when Chancellor Adenauer was a house guest in the country home of President De Gaulle. The meeting occurred at a point about midway between the capitals of the two countries represented. The leaders met as equals, as friends. There was no protocol, no officialdom. The stern German statesman and the proud French liberator met informally in heart to heart talks. What many would have regarded as unthinkable only yesterday has come to pass today. It presages a brighter tomorrow for France, for Germany, for the world. Something genuinely Christian has entered into an international relationship where for centuries it has been most conspicuous for its absence.

It is in promoting such developments as these that we have demonstrable evidence not only of a new France and a new Europe but also of a new De Gaulle. The intense nationalism of earlier years has been tempered by passing events. A visitor who talked to the General shortly after he had taken over dictatorial control last year said he found in him "no trace of bitterness, peremptory manner or delusions of grandeur often attributed to him in the past." Also, that he found him above all a "reasonable man," and one who gave him the impression that "he had crossed some great divide." His three-score years and seven in which there has been a blend of fiery, front-line action and thoughtful contemplation in semi-seclusion have mellowed his nature. . . . Not that he is thinking less of France than he did, but more of Europe, of the world and of humanity as

a whole. This puts him in close accord with the evolutionary intent of our time. Forces that tend to place nations above humanity are anti-evolutionary. Self-centeredness is an expression of the separative self: it is of the outer personality, not of the inner spirit. Says the Tibetan, the Master mind frequently referred to in these pages: "The Hierarchy is set against all separativeness, isolationism and material attitudes. They prevent the apprehension of true spiritual values and hinder human development."

For people who still live in a tribal state or whose society has not yet been well integrated or welded into an organized unit, the attainment of nationhood becomes the next rightful goal of their collective aspirations. For nations that have grown to maturity, further progression can come only with their integration into more expansive and inclusive unities until they eventuate in the poet's prophetic vision of a Federated World and the Parliament of Man.

When ripe nationalism fails to naturally fulfill itself by shifting its emphasis from self to related selves, it suffers the ills that result from a forced repression of the orderly processes of growth. A negative state sets in. This gives rise to undesirable reactions manifesting as fear, envy, pride and jealousy.

France was proud. She was proud because she was great. She was fearful lest others rob her of her greatness. She fell. But she fell only to rise again. She had to die to her lesser self in order to be born to her higher self. In that rebirth she can again have greatness, but it must be of a higher order than was the greatness of the past.

Testimony to this effect may be cited from a rather unexpected source. It comes not from a Frenchman nor from some dreamy, hopeful idealist but from a hard-headed American economic analyst and counsellor. It is by William Baxter of New York and appeared in a monthly letter issued by his research organization dated October 5th, 1946. In it Mr. Baxter gave it as his conviction that France at that time had not yet "turned the corner," that there was more sorrow and suffering ahead, but that when her cup of pain was full she would "come back," a new leader would take over and the people would unite on a more idealistic program. Mr. Baxter went on to say that he believed this would mark a turning point in the national life of France comparable to what happened under the divinely inspired Joan of Arc. "Then," he continued, "with a spiritual leader at the head of the government, France would not go Communist, it would remain a bulwark of freedom, the strongest nation in Europe, and that if she did not play an important role in organizing a United States of Europe there would be formed a Latin

Bloc embracing France, Italy, Belgium, Spain and Switzerland." Finally, that while France was the weakest nation in Europe at the date of this forecast, it would yet emerge "the leader of the West." Such was the keen insight of an alien, objective observer over twelve years ago. This was three years before the creation of the Council of Europe in 1949 in response to Winston Churchill's call for an European union, four years before the launching of the Schuman plan in 1950 and nineteen years before the European Market became operative. It was French history recorded in advance with remarkable accuracy.

In industry the developments foreseen have actually come to pass. According to official statistics industrial production has risen by thirty-one per cent during the last five-year period, the highest rate of growth for any nation in the West. Another figure showing phenomenal development is the export of French cars. They double those in the United States while making only one-fifth the number produced in this country. All that remains to fulfill Mr. Baxter's prophetic reading completely in all its essentials is the full restoration of France to a position of primacy among the nations of the West.

France has yet a high destiny to fulfill and De Gaulle is her prophet. He is confident of the role he has to play in leading his country not just back to her former "grandeur" but on and up to an eminence of a higher order on the enduring values of her inner spiritual being rather than on the brilliant but passing phases of her gifted personal accomplishments.

Among the innumerable supersensible factors that condition the life of an individual or nation the most potent and better understood are the ruling astrological influences and those of the Seven Rays that condition human life and earthly evolution.

Every nation, like every individual, is twofold in nature. There is an inner spiritual entity that expresses through an outer physical form. The former is the immortal egoic being; the latter the transient mortal personality.

Each of these two aspects of being comes under a dominant astrological and Ray influence. The stellar rulerships of France are Leo and Pisces which govern the nation's personality and ego respectively. The corresponding governing Rays are the Third and the Fifth, the Rays of Pure Intellect and of Science, respectively.

Since both Rays governing the life of France are polarized in the intellect, the national character is distinguished for its keen, incisive mentality and its brilliant achievements in the fields of literature and art, science and philosophy. More students have attended the

Sorbonne in its long history of education than any other institution of its kind. Paris has been the spiritual art center of the world for the past two centuries or more. The warm-hearted glow of her Leo-governed personality, linked to the brilliance of her dual Ray rulerships, have endowed her with a magnetic attractiveness that has won for her through the centuries an unmatched host of loving, admiring friends the world over. Hence, the saying that everyman has two countries, his own and France.

The Third, or Activity Ray, as it is designated, which governs the personality aspect of France, manifests chiefly in the sphere of commerce and communications. Financiers and business organizers come chiefly under its influence. It governs the circulation of material values, of money and goods. And so France, a Third Ray nation, has demonstrated a special gift for conceiving, instigating and carrying through projects that have to do with a wider and freer circulation of money and goods by means of such international trading arrangements as those so recently put into operation among a number of European nations.

Among earlier projects of international scope of like nature was the initial development of the Panama canal. This was commenced by the French under Ferdinand de Lesseps, diplomatist and engineer, in 1879 but which, after his death in 1894 was taken over and completed by the United States. Also it was Napoleon that conceived the idea of a canal across the Isthmus of Suez while he was in Egypt, and its materialization by the French a half century later. This too was carried out under the inspiration of De Lesseps to whom history accords the credit for the existence of the Suez Canal today. And who was it but early colonizing French priests that started digging what has now become the St. Lawrence Seaway! While the full scope of the latter development was not envisioned at the time, the other two were dreams of vast magnitude that came true. All were projects executed beyond the borders of France herself and from none of which she had reason to believe that she herself would become the chief beneficiary. They sprang from concepts that transcended self-centered nationalism. They are impressive manifestations of Third-Ray activity operating through a people coming directly under its specialized influence to create ways and means by which international trade can flow more freely and economically.

It is also to be noted that according to the Tibetan, previously referred to, the Ray serving to bring about such developments in the world of trade and the life of sharing is operating in full force in this period of history when the time has come for drawing nations

and peoples and organizations into an ever closer cooperation. As may be implied from this statement, not all of the Seven Rays are equally potent at any one time. There are periods of outgoing and withdrawing of each according to what the evolutionary process most requires at the time. It is obvious that in our present era one of those major needs is to bring about a greater economic sharing among the peoples of the world, hence such developments as the formations of the Coal and Steel Community and the European Trading Market which are but forerunners of similar arrangements that will ultimately lead to a corresponding interweaving of the commercial interests of all the nations in the world. "By the time disciples appear from the Third Ray Ashram," the Tibetan informs us, "the world will be ready for an all-over financial adjustment; the 'principle of sharing' will be a recognized, motivating concept of the new civilization." It is also stated that "national currencies will give way not only to a system of barter but also by a universal monetary exchange. . . . Natural material assets and the needed commodities will be provided for under an entirely new system. Private enterprise will still exist but will be regulated." The foregoing quotes are from an article titled *The Spiritual Regeneration of Money and Economics* in the January-February, 1959, issue of *The Beacon*.

Returning to a consideration of the richly fertile mind and the creative imagination of Jean Monnet, it is quite evident that he is in close contact with sources of inspiration superior to his own. He is apparently able to pick up an idea whose time has come and by the force of a keen intellect to give it the clear articulation necessary for its externalization on the physical plane in practical action. Such ideas are released as the need for their expression arises and at the precise historical moment most favorable for their adoption. When this is so, the efforts put forth for their execution are uniformly successful. They are so because higher Powers are back of them.

Apropos the specific achievements of M. Monnet, this remarkable French technocrat and son of a Third Ray nation, is the following statement by Alice A. Bailey in *A Treatise on the Seven Rays*: "The Third Ray Masters are working strenuously in the world of business and finance through the agency of those who are animated by a spirit of selfless service—and there are many such. It is a new field for spiritual endeavor. . . . The general method employed is one of inspiration and of *the precipitation of moments of crisis*. These moments offer opportunity for the activity of some disciple, and thus the learning of a needed lesson by the groups of nations implicated

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MYSTIC MASONRY

By Corinne Heline

PART III

ASCENDING JACOB'S LADDER

CHAPTER III

The Thirty-second Degree

The final consummation of the Quest leads to the Sublime Secret of the Royal Prince of the Thirty-second Degree. This secret is *polarity*, the underlying theme of all the Degrees beginning with that of Apprentice. Albert Pike makes it clear in his *Morals and Dogma* by means of a Hermetic symbol which he uses to illustrate this Degree. An androgynous figure—the dual male-female principle of the Christ man—shows a woman holding in her out-stretched hand a Square and a man holding in his hand a Compass. Across the double figure is a scroll bearing the one word 'Rebis' which means *a new thing*. It is equality between the positive and negative forces within the human body-temple, and between man and woman, that will usher in the New Age.

A double eagle is also a symbol of this attainment, a figure that has always been an emblem of secret power. It was so used at least two thousand years before the building of Solomon's Temple, and was first introduced to the Masonic Lodge in 1758. The double-headed eagle of Kadosh (the Thirtieth, Thirty-first and Thirty-second Degrees) is partly white and partly black, and in its claws it holds a naked sword. A sword is representative of Truth in mystic symbology. White and black are emblematic of positive and negative, masculine and feminine forces.

Frequent references have been made in this Mystic Masonry series to the two columns that have adorned the entrance to all Temples wherein occult truths of the Mysteries have been promulgated. These two columns have various meanings. They represent the two paths of human attainment: the occult, or way of the intellect; and of love, the way of the mystic. The perfect blending of these two are the consummation of the Great Quest as typified by the double-headed eagle.

In the masonic allegory the occult path is represented by King Hiram of Tyre while the mystic way is symbolized by King Solomon of Jerusalem. The work of their blending is portrayed by Hiram Abiff, the Master Workman who must remain a "widow's son" until the union is effected.

Ancient alchemists taught these same truths, man's body being the laboratory wherein the work is accomplished. The elements they used were designated as *fixed* (masculine) and *volatile* (feminine). By means of a perfect blending the two base metals (man's lower nature) were transmuted into pure gold (his higher nature). The alchemist's stone (soul body) fashioned by a mystic is clear like a diamond. It becomes luminous through faith, repentance, conversion, and being born anew. There is a profound occult truth in the words of a Christian hymn which say that sins which are scarlet shall be made white as snow. The stone (soul body) fashioned by an occultist is ruby-red. This attainment comes by way of works combined with purification and the regeneration of one's animalistic nature. Through the processes of spiritual alchemy the red passions of an aspirant's lower nature are transformed into the pure and passionless ruby soul. Such transmutation commences within the spinal canal, his alchemical laboratory.

When the blending between the white diamond (mystic) and the red ruby (occultist) has been completed, the soul-body of the new androgyne individual will be a beautiful and delicate rose-pink. At this stage man will have generated within himself the aqua vita, the water of life, which will maintain life in his etheric body and make possible the overcoming of death. Through this he will be able to prolong physical life indefinitely by recreating his physical body at will.

Such is the power of the Adepts. It is an attainment that enables them to partake of the Tree of Life, the fruit forbidden to humanity after its Fall into generation lest the resulting degeneration should immortalize his imperfect condition. Not until after the Great Work of regeneration and of harmonizing the opposites to a state of equilibrium does the gate open upon the restored edenic garden (the new Jerusalem) where grows the immortal Tree of Life.

The dual creative force of the spinal spirit fire is both masculine and feminine in its potencies. These manifest the powers of will (occult) and love (mystic), respectively. This spinal fire will be lifted upward through the double spinal cord, which will be the development of the New Age androgyne body. On reaching the cerebrum the ascending fire will evolve within its twin hemispheres a vehicle suitable for the expression of spirit. Then it will be sent forth and objectified by the spoken creative word. At this stage of man's unfoldment the Lost Word of Masonry will be recovered.

Such is the "Sublime Secret" of how Adepts form a new body, and someday all humanity will attain to the same standard of perfection as that of *spiritual hermaphrodites*. Then man will no longer

be "a little lower than the angels," who create by a similar method. In fact, he will be higher than they are because he will also possess intellect with its power to reason, a faculty the Angels lack.

Such *should be* the attainment of the Royal Prince, the Sublime Secret, in Thirty-second Degree Masonry.

Three major steps in the development of the divine androgyne are set forth scientifically by Max Heindel, a true esoteric Mason and Christian mystic, as follows: The threefold personality, man's lower triad, is composed of "base metal" so must first be dissolved. The dissolution process is also threefold. First, the composite vehicle is treated with Mercury, which results in the emergence of the *Intellectual Soul* that sees the way of attainment. Many come to this place on the Path only to linger in mere intellectual speculation on life's mysteries. Second, is a Martian Sulphur bath, after which the *Emotional Soul* becomes operative. It inspires devotional impulses to strive actively for the attainment of those higher goals envisioned by the *Intellectual Soul*. Few there are who reach this second stage. The third comes under lunar guidance. Salt is the ingredient in earth now bestowed upon the aspirant, and the outcome is an awakening of his *Conscious Soul*. The three-fold body composed of base metals is thus transmuted into its higher counterpart, the threefold soul composed of the pure gold of spirit, and he enters into conscious rapport with the heavenly world.

Albert Pike, in his lecture to the Twenty-eighth Degree, the Prince Adept or knight of the Sun, states the following in relation to alchemical processes as given above: "When the Masters in Alchemy say that it needs but little effort and expense to accomplish the works of Science, when they speak of a Great and Single furnace, which all can use, which is within the reach of all the world, and which men possess without knowing it, they allude to the philosophical and moral Alchemy. In fact, a strong and determined will can, in a little while, attain complete independence; and we all possess that chemical instrument, the great and single athenor or furnace, which serves to separate the subtile from the gross, and the fixed from the volatile. This instrument, complete as the world, and accurate as the mathematics themselves, is designated by the Sages under the emblem of the Pentagram or Star with five points, the absolute sign of human intelligence. The end and perfection of the Great Work is expressed in alchemy by a triangle surmounted by a cross: and the letter Tau, the last of the Sacred alphabet, has the same meaning."

Pike concludes with his message to Initiates of the Thirty-second Degree: "As in each Triangle of Perfection, one is three and three

are one, so man is one, though of a double nature; and he attains the purposes of his being only when the two natures that are in him are in just equilibrium; and his life is a success only when it too is a harmony, and beautiful, like the great Harmonies of God and the Universe.

"Such... is the True Word of a Master Mason; such the true Royal secret, which makes possible, and shall at length make real, the Holy Empire of true Masonic Brotherhood."

And in the words of the eminent Masonic authority, Milton Pettinger, Masons who so proudly wear their double-headed eagle jewel little realize that they are thereby proclaiming to the world that they have made the union with their spiritual bride, and that they are no longer improperly influenced by the opposite sex.

Man is destined to see within himself his own spiritual bride. When he does he will become master of the physical universe—the Sun, Moon and stars—and can sing with truth the song of the Most Excellent Master:

There's no occasion for level or plumbline,
For trowel or gavel, for compass or square;
Our works are completed, the Ark safely seated,
And we shall be greeted as workmen most rare.

The next issue will carry a second article on the esoteric significance of the Thirty-second Degree under the title: *The Song of Solomon—Consummation of the Masonic Quest.*

* * * * *

TOWARDS A NEW ARCHITECTURE

(Continued from page 9)

The closing Piscean Age has brought forth forms suitable to its span of development. The coming Age of Aquaria, the keynote of which is cooperation and brotherhood, is also destined to create forms harmonizing with its spiritual impulses. In the sphere of architecture, Frank Lloyd Wright was a true Aquarian pioneer who "transformed the concept of architecture," who tried "to build and express the idea of American democracy" and who sought to more truly coordinate the outer form with the inner purpose a given structure was designed to promote.

The quotations of Dr. Steiner in the foregoing article are all taken from *The Life and Work of Rudolf Steiner* by Guenther Wachmuth. Authority for most of the data on the Bahai Temple is G. B. McDaniel's *The Spell of the Temple.*

The Big Fisherman

A religious theme is again the basis of a major screen production, one comparable to *The Ten Commandments* and *The King of Kings*. It is the story of Simon Peter, the most dynamic disciple among Christ's Immortal Twelve, as recorded in the New Testament and as portrayed fictionally in Lloyd C. Douglas' best seller by the same title.

There is a double drama in *The Big Fisherman*—the social and national drama that springs from out the tensions and turbulence accompanying the Roman conquest and occupation of Palestine, and the less spectacular but more deeply moving drama that takes place in the life of the fisherman under the benign influence of One who spake as no man had ever spoken before. This latter drama unfolds progressively the stages by which the valiant soul of the very human Simon Bar Jona is transformed through the impact of the words and deeds of the Christ into the ardent witness-bearing superman renamed Peter.

There are several truly sublime movements in the drama, of which two in particular may be singled out for their emotional and spiritual impingement upon an intent and reverential beholder. One is where Peter, in a true state of inner illumination, answers the question raised by the Master as to His identity by declaring that He is the Christ, the Son of the living God. The other unforgettable scene is when the Christ delivers the Sermon on the Mount to a multitude of eager listeners gathered on the mountainside, the most conspicuous among them being Peter. The Lord's uttered precepts regarding the New Dispensation are visibly penetrating to the inmost center of Peter's questioning being, there to work ever after as a redemptive leaven not only in his own life but in that of all humanity as a whole.

The presence of the Christ in the picture is handled with reverential delicacy. He is never seen face to face. Now and again there is a glimpse of some portion of His white robe—as when, for instance, His arm is stretched forth to place His healing hand on the blind or the sick. But His spirit pervades the whole drama; it is ever felt as being beneath and behind all happenings. It is His voice, however, that points up the moments of inner crisis as one succeeds another in the spiritual life of the “big fisherman.”

This screen production, only just released, reaches out to a vast picture-going public. Its spiritual content will attract those religiously minded, whatever their faith may be. It also has features that will make for popular appeal, features such as its brilliantly colorful scenic views, its intimate glimpses into the life of the people of the time, and its faithful reproduction of historical events, both secular and sacred, that mark a turning point not only in world history but in human evolution. Moreover, it is a “family” picture. No one is too young or too old not to enjoy it and profit by seeing it; no one is too unlearned or too wise not to be deeply moved by its pageantry and its character transformations as these take place under the beneficent influence of the words and deeds of Christ Jesus, the Lord of Love and Compassion.

The Big Fisherman is a powerful portrayal of elements out of which has been wrought the faith of Christendom and the very rock (Petros) on which the Christed kingdom is built.

Soul Hunger

There is unmistakable evidence of a soul hunger in the world. It is present among all classes of people and in every nation. Witness the expansion of organized religion on all fronts, and the phenomenal response to the evangelism of Billy Graham. On a world-wide scale are the movements endeavoring to meet this universal spiritual need.

The contributions made by such movements is not to be minimized. It helps to strengthen an awareness of things spiritual and to stimulate the exercise of a religious life. But more, much more, is required to meet the inner demand of our time. That *plus* is knowledge—scientific knowledge on which to base a living faith. Current theological doctrines do not provide such knowledge. While they have served well in the past, they are not adequate for today.

It is safe to say that the vast majority of those who hear Billy Graham go not because of the theology he expounds but in spite of it. Most of them have heard those doctrines all their lives, and a goodly number who hear the evangelist have rejected such doctrines. Others have questioned them. The majority have found them wanting in the sustenance for which their souls hunger. Yet they attend his meetings, doubtless in the hope that from the lighted spirit of a flaming, dedicated evangel they may come into a fresh awareness of divine realities on which they can place their own theological interpretation.

To be sure the mystical truths enshrined in old-time religion are forever valid, but not man's understanding of those truths. Hence an extensive esoteric literature has come into being during the course of the past century, more particularly during the past few decades, the purpose of which is to meet the spiritual need that has arisen out of the present materialistic and scientific age. This literature constitutes a body of spiritual science whereupon an earnest seeker after eternal realities can draw for laying the foundation of a faith that his heart can embrace and his intellect endorse.

Through this higher science, the supreme repository of divine wisdom, the sacred Scriptures of the world will again come into their own. They will be looked to not merely for noble sentiment and guiding precepts, but for soul-sustainment through communion with the living spirit with which they have been eternally charged. Truly do they contain living waters and nourishing bread for thirsting, hungry souls.

New Age Bible Interpretation

To take the Bible off the shelf where it too often reposes and to place it on the work table is the purpose of Corinne Heline's *New Age Bible Interpretation*. It is an exposition emerging naturally out of present day consciousness and its needs. It provides keys to an inner and deeper meaning concealed within the biblical record of historical events, biographical portraits, poetic utterances, allegories, parables, enigmatic passages and various cryptic signatures. In it will be found an illuminating deciphering of truths within truths, even seven times enfolded. By use of the keys that these interpretive volumes place in the hands of a student, a *new* Bible literally comes to light—a living

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For further information address either the New Age Press, Inc., 1544 Cerro Gordo St., or the New Age Bible and Philosophy Center, 1139 Lincoln Boulevard, Santa Monica, California.

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A NEW FRANCE COMES INTO BEING

(Continued from page 16)

becomes possible. The technique employed by these Third Ray Masters is to develop the minds of aspirants and thinkers in the specific field of business so that they can think in larger terms than those of their own selfish business interests."

At this point our study of contemporary France is again cut short by the limitation of space. There remains an examination of the Fifth Ray influence in the life of France, past and present; also that of her astrological rulerships, and other occult forces moulding her national destiny. But this additional material, together with an expansion of topics covered up to this point, will become available in a sizeable brochure at a later date. The format will be uniform with the brochure on our *Dead Sea Scrolls*. The price \$1.00. Advance orders gratefully accepted.

Watch future issues of the *Interpreter* for progress reports.

* * *

OUR THANKS

The response to our call in the last *Interpreter* for more readers has been very gratifying. It helps us carry on. So to all you good friends, readers and cooperators for the many gift subscriptions received, our sincere thanks.

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