

# THE NEW PHILOSOPHY

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## NOTES BY THE EDITOR

My attention has been called to an error in the article "The False King Charles XII" on page 384 of the October NEW PHILOSOPHY. It is there said that Dean Unge, Swedenborg's brother-in-law, asked about the false king. It was not Dean Unge who asked the question but Swedenborg's brother Jesper. See *The Letters and Memorials of Emanuel Swedenborg*, p. 371.

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Hyde's *Bibliography of the Works of Emanuel Swedenborg* has been included by Dr. John F. Fulton in his book *The Great Medical Bibliographers*, published by the University of Pennsylvania. This is not the first time that Swedenborg has been given a place in medical bibliography. Halley, in his *Bibliotheca Anatomica* published in 1774-77, includes Swedenborg's *Economy of the Animal Kingdom* and *Animal Kingdom* in his list of works. Many years later another German bibliographer, Kurt Sprengel in his *Geschichte der Arzneykunde*, Haller, 1828, listed Swedenborg as among anatomical writers.

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The latest addition to New Church journals is "New Church Progress in the Western States," a name which expresses the hope for the development of the work commenced with the stationing of a pastor, the Rev. Harold C. Cranch, in Los Angeles, for the extension of the services of the General Church of the New Jerusalem in the west. Nos. 1 and 2 for October and November constitute the first issue of this journal, which appears in an attractive mimeographed form. It is introduced by an informative and extremely interesting article by the Editor, Mr. E. A. Davis, to say nothing of its other contents expressive of the hopes and aspirations of our

western fellow country men. The journal will have nine issues a year, and the subscription price is one dollar, which should be sent to the Treasurer, Mr. Charles Robbins, 6636 Denny Street, North Hollywood, California.

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## REVIEWS

THE ETERNAL DRAMA, by Richard Rosenheim. Philosophical Library, New York, 1952. Pp. xi + 302, il., price \$6.00.

"The voice of the great artist is not only the voice of his own epoch, it is the voice of eternity speaking, through the medium of art, to time and posterity." This is, in part, the content of Mr. Richard Rosenheim's book *The Eternal Drama*. He goes on to say that "the supersensory agency which separates genuine art from the transitory product of perfect craftsmanship, exists with some artists even in epochs when society is turned to the grossest materialism." Because of this, the eternal values have been kept alive in all ages.

These are points of such importance that they cannot be overstressed. Unfortunately, it is not enough that Mr. Rosenheim perceives that the great artists have influx or, as he words it, "have a supersensory agency." Much confusion arises as he develops his subject, due to the fact that he considers the Dramas of Ancient Egypt, of Tibet, the Old and New Testaments, Richard Wagner's Operas, Swedenborg's Writings, and Richard Steiner Mysteries to be equally inspired!

He gives no clue as to how much he has read of the Writings, but it is evident that it is not sufficient to give him any knowledge of the natural, spiritual, and celestial planes. Added to this, he has accepted the doctrine of reincarnation, so that his contribution lies for the most part in his fine detailed chronological history of the drama from the fourth millennium B.C. to the contemporary stage, as well as excerpts and descriptions of the Holy Play of Memphis and his perception that great art is a reflection from the celestial, accommodated through the ages for the human race. One cannot help wishing that so able an intellect had grasped the true significance of Divine Revelation.

R. Joy