

**MYSTERIES OF THE GREAT
OPERAS; FAUST, PARSIFAL,
THE RING OF THE NIEBELUNG,
TANNHAUSER, LOHENGRIN**

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Mysteries of the Great Operas; Faust, Parsifal, the Ring of the Niebelung, Tannhauser,
Lohengrin by Max Heindel

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MAX HEINDEL

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Mysteries of the Great Operas

By MAX HEINDEL



*FAUST, PARSIFAL, THE RING OF THE
NIEBELUNG, TANNHAUSER, LOHENGRIN.*

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Faust

Chapter I

DIVINE DISCORD

WHEN the name Faust is mentioned, the majority of educated people at once think of Gounod's presentations upon the stage. Some admire the music, but the story itself does not seem to particularly impress them. As it appears there, it seems to be the unfortunately all too common story of a sensualist who betrays a young unsuspecting girl and then leaves her to expiate her folly and suffer for her trustfulness. The touch of magic and witchery which enters into the play is thought of by most people as only the fancies of an author who has used them to make the sordid, everyday conditions more interesting.

When Faust is taken by Mephistopheles to the underworld and Marguerite is borne to heaven upon angelic wings at the conclusion of the play, it appears to them to be just the ordinary moral to give the story a goody-goody ending.

A small minority know that Gounod's opera is based upon the drama written by Goethe. And those who have studied the two parts of his presentation of Faust, gain a very different idea from that presented by the play. Only the few who are illuminated mystics, see in the play written by Goethe the unmistakable hand of an enlightened fellow Initiate, and realize fully the great cosmic significance contained therein.

Be it very clearly understood that the story of Faust is a myth as old as mankind. Goethe presented it clad in a proper mystic light, illuminating one of the greatest problems of the day, the relation and struggle between Freemasonry and Catholicism, which we have considered from another viewpoint in a former book.

We have often said in our literature, that a myth is a veiled symbol containing a great cosmic truth, a conception which differs radically from the generally accepted one. As we give picture books to our children to convey lessons beyond their intellectual grasp, so the great Teachers gave infant humanity these pictorial symbols, and thus, unconsciously to mankind, an appreciation of the ideals presented has been etched into our finer vehicles.

As a seed germinates unseen in the ground ere it can flower above the visible surface of the earth, so these etchings traced by the myths upon our finer, invisible vestures have put us into a state of receptivity where we readily take to higher ideals and rise above the sordid conditions of the material world. These

ideals would have been submerged by the lower nature, had it not been prepared for ages by the agency of just such myths as Faust, Parsifal, and kindred tales.

Like the story of Job the scene of the Faust myth has its beginning in heaven at a convocation of the Sons of Seth, Lucifer among them. The ending is also in heaven as presented by Goethe. As it is very different from that which is commonly presented upon the stage, we stand face to face with a gigantic problem. In fact, the Faust myth depicts the evolution of mankind during the present epoch. It also shows us how the Sons of Seth and the Sons of Cain each play their part in the work of the world.

It has always been the custom of the writer to stick as closely to his subject as possible, so that any phase of the philosophy under consideration might receive the full force of concentrated illumination so far as was possible to give it. But sometimes circumstances justify departure from the main trend of the argument, and our consideration of the Faust myth is one of them. Were we to discourse upon this subject only in so far as it has a bearing upon the problem of Freemasonry and Catholicism, we should have to return to the subject later, in order to illuminate other points of vital interest in the unfolding of soul as the work of the human race. We therefore trust that digressions may not be criticized.

In the opening scene, three of the Sons of God, Planetary Spirits, are represented as bowing before the Grand Architect of the Universe, singing songs of the spheres in their adoration of the Ineffable Being who is the source of life, the author of all manifestation. Goethe represents one of these supernal spirits of the stars as saying :

“The sun intones its ancient song,
Mid rival chant of brother spheres,
Its predestined course it speeds along,
In thund'rous march throughout the years.”

Modern scientific instruments have been invented, whereby in laboratory tests light waves are transmuted to sound, thus demonstrating in the physical world the mystic maxim of the identity of these manifestations. That which was patent formerly only to the mystic who was able to raise his consciousness to the Region of Concrete Thought, is now also sensed by the scientist. The song of the spheres, first publicly mentioned by Pythagoras, is not therefore, to be regarded as an empty idea originated in the too vivid imagination of poetical minds nor as the hallucination of a demented brain.

Goethe meant every word he said. The stars have each their own keynote, and they travel about the sun at such varying rates of speed, that their position now cannot be duplicated until twenty-seven thousand years have passed. Thus the harmony of the heavens