

The ROSIKRUUCIAN DIGEST



FEBRUARY 1933
25c Per Copy

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Members desiring Rosicrucian emblems may obtain them from Headquarters. They are made of gold, beautifully inlaid with enamel, neat in size, and consist of the triangle surmounted by the Egyptian cross. Men's style emblem with screw back, \$1.85. Women's style, with patent safety catch pin, \$2.00.

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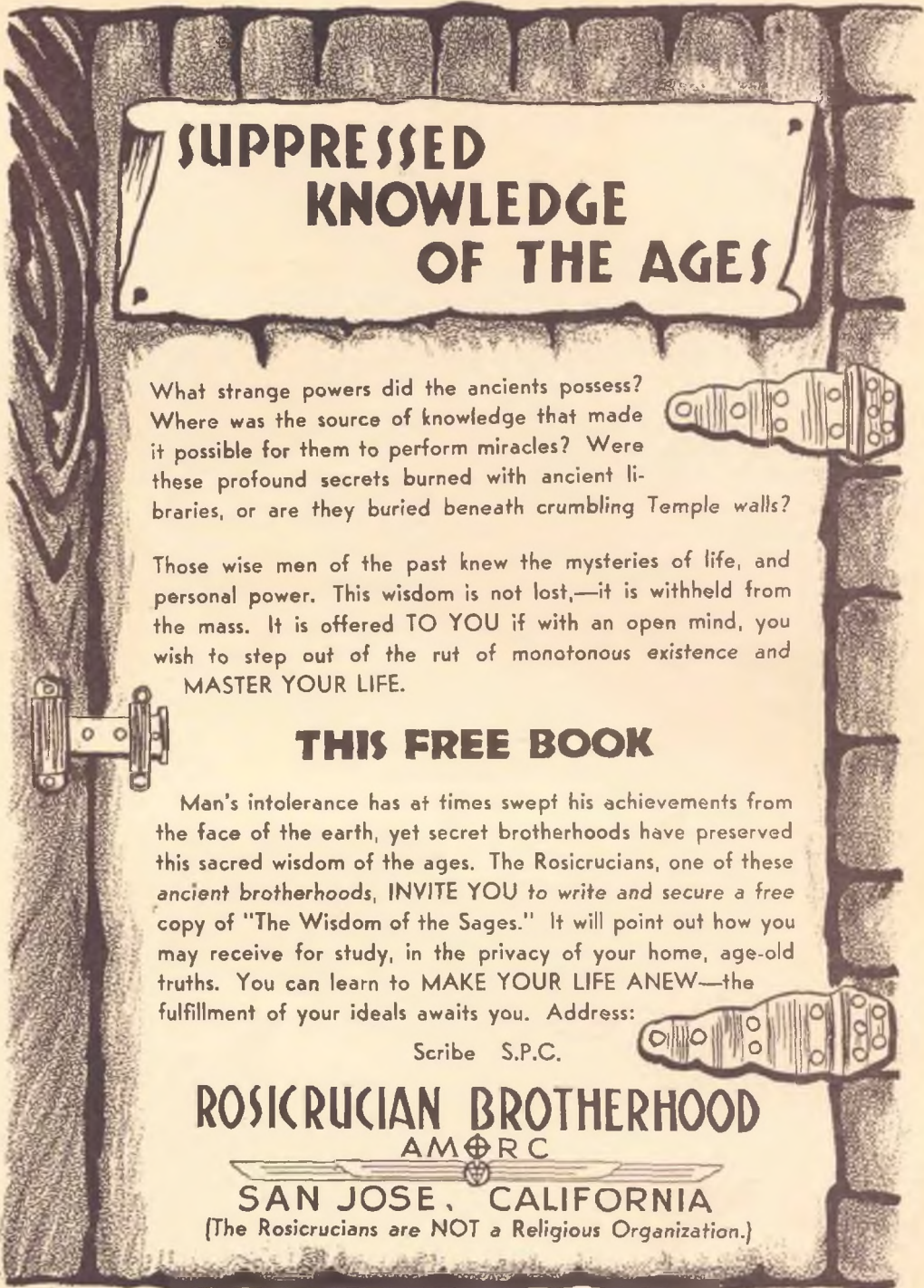
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It is in such schools as above where mankind of the ancient world attained the highest insight into the workings of the laws of the Cosmos and man's relation thereto. These ancient schools of philosophy in Athens were suppressed by the edict of Justinian about 555 A.D. From that time on, civilization slipped rapidly into the period we know of as the Dark Ages. *The original painting is in the Vatican in Rome. It is one of a series by Raphael.*

(Courtesy The Rosicrucian Digest.)



SUPPRESSED KNOWLEDGE OF THE AGES

What strange powers did the ancients possess? Where was the source of knowledge that made it possible for them to perform miracles? Were these profound secrets burned with ancient libraries, or are they buried beneath crumbling Temple walls?

Those wise men of the past knew the mysteries of life, and personal power. This wisdom is not lost,—it is withheld from the mass. It is offered TO YOU if with an open mind, you wish to step out of the rut of monotonous existence and MASTER YOUR LIFE.

THIS FREE BOOK

Man's intolerance has at times swept his achievements from the face of the earth, yet secret brotherhoods have preserved this sacred wisdom of the ages. The Rosicrucians, one of these ancient brotherhoods, INVITE YOU to write and secure a free copy of "The Wisdom of the Sages." It will point out how you may receive for study, in the privacy of your home, age-old truths. You can learn to MAKE YOUR LIFE ANEW—the fulfillment of your ideals awaits you. Address:

Scribe S.P.C.

ROSICRUCIAN BROTHERHOOD
AM⊕RC

SAN JOSE, CALIFORNIA
(The Rosicrucians are NOT a Religious Organization.)



PYTHAGORAS



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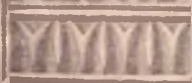
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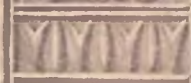
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ROSICRUCIAN DIGEST

COVERS THE WORLD

THE OFFICIAL, INTERNATIONAL ROSICRUCIAN MAGAZINE OF THE WORLD-WIDE ROSICRUCIAN ORDER

Vol. XI

FEBRUARY, 1933

No. 1

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Subscription to the Rosicrucian Digest, Three Dollars per year. Single copies twenty-five cents each.

Entered as Second Class Matter at the Post Office at San Jose, California, under Act of August 24th, 1912.

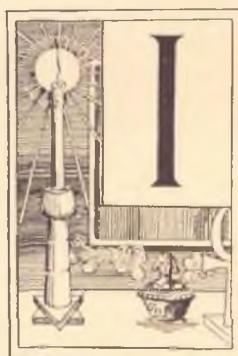
Changes of address must reach us by the tenth of the month preceding date of issue.

Published Monthly by the Supreme Council of

THE ROSICRUCIAN ORDER—AMORC
ROSICRUCIAN PARK SAN JOSE, CALIFORNIA

The
THOUGHT OF THE MONTH
 GOD'S OPPORTUNITIES

By THE EMPEROR



IT HAS been said that in man's extremities God finds His opportunities, and we recall that Sir Walter Scott expressed the same idea in the first canto of the "Lord of the Isles" in the words, "In man's most dark extremity, oft succour dawns from Heaven."

We all recall the incidents of life when those who have suddenly found themselves in dire predicament lift their hands to the high heavens and call upon God or the angels for assistance or relief, even though at other times in their lives they almost wholly ignore the existence of God and His heavenly kingdom. Many of us have witnessed the sudden and insincere conversion from religious indifference to Cosmic appeal when there seems to be no other help available.

We need not take time to discuss the efficacy of prayers and appeals made to God only in emergencies and only when every other source of help has been honored by previous appeal. Such reasoning would lead us probably to the false conclusion that God and the Cosmic will deny an appeal made in such circumstances. The truth of the matter, however, is that in such extremities and in such circumstances God finds His opportunities to demonstrate His universal love, mercy, and justice and thereby proves that His judgment and

wisdom are superior to man's conclusions and in no wise affected by the emotional impulses or reasoning reactions of the earthly nature.

What I do wish to emphasize, however, is the fact that God does find in our extremities and in our great perplexities an opportunity to prove His omnipotence and His sublime wisdom and through such opportunities reveal to us the magnificence of His understanding and the power of His divine rule.

I cannot say that God seeks opportunities to prove to the unthinking mind that He is supreme, merely for the sake of removing any degree of indifference from the minds of those who choose to be indifferent to the many forms of testimony easily found by the unbiased mind. But God does seek constantly and in every possible way to reveal to the beclouded mind and the sinful nature, the errors of a sinful life and the mistakes of ignorance.

In my many years of close observation and study of the problems of mankind and in my dealings with God and the Cosmic through prayer, meditation, and concentration, I have seen remarkable manifestations of God's great privileges and prerogatives. I have seen His intercession and His kindly interest miraculously dissolve mountainous problems and obstacles into mere ripples such as are seen upon the wind blown plains of the desert where the sand lies almost as smoothly as water for extensive distances. I have seen the decisions of man and men individually and united changed as in the twinkling of an eye through some invisible, intangible, yet powerful influence that has swept

through their consciousness and made their decisions of earthly law or conventional custom, seem erroneous and unfit. I have seen the incurable and the doomed, the abandoned and forsaken, suddenly raised from the bed of death to the glory of health. I have seen scars disappear, birthmarks fade in their color, blind eyes opened with light, dumb tongues moved with speech, all in an instant by the magic touch of God's interest when He has found in the instance an opportunity to reveal Himself understandingly to the heart of men.

Unfortunately, men doubt the possibility of God's intercession to this extent and thereby walk in darkness and ignorance as to the sublime power that waits to serve them.

Too often men judge the powers of God by the powers of man. We may be excused if in our childish manner we contemplate the being of God by visualizing Him in the stature of His earthly images but we cannot be excused for assuming that the powers of God are of the nature and bound by the laws of the powers of man.

Some say, "This cannot be, because, forsoothe, it is contrary to natural law!" Others say, "God cannot do this, because His Divinely created laws have continuously proclaimed otherwise." Then again, some say, "God has ruled that His laws shall be immutable and He can make no exceptions in the form of a miracle." Those who speak in this manner, speak as experts in the law and bear witness to the human understanding of earthly laws and know naught of God's laws. At best, the wisest of man's scientists knows but a fragment of nature's laws and comprehends but a fraction of the laws that operate continuously and eternally in this universe. The laws that man has observed and set forth as immutable are but few and in no wise warrant the belief that there are no other laws in operation. Because certain elementary and easily observed principles are constantly repeated and uniformly made manifest throughout their earthly existence is no reason to suspect that they are the only laws in operation and that there are no divine laws and principles which neutralize them or modify them in extreme cases

without any violation of fundamental principles.

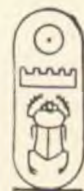
In one of the early lectures of our work this point is brought home to us very clearly. We take the universal belief that water quenches fire and that water and fire are incompatible and that water cannot cause fire or foster fire or increase and mature fire, let alone create fire. Yet this mistaken idea is quickly removed by a simple demonstration that is made in our temples where the purest of drinking water is poured into the crucible and the water gives forth fire and light, and additional water brings forth more fire and flame. This application of a little known principle does not constitute either an exception to the principle that in most cases water will destroy fire nor does the demonstration prove that there is a second law that neutralizes the first one, for both laws are independent of each other and act in their own way without contradiction of a single fundamental principle.

Ignorance begets doubt while wisdom fosters faith. Let us ever realize that in our extremities and in our moments of dire need God finds opportunities to make Himself manifest and to prove to the comprehending mind the laws still unrevealed to us while through the demonstration of them we find reason for greater faith and greater trust in His supreme love and mercy.

The Second Alcove

The month of February constitutes the second alcove in our journey through the year and by consulting the ancient records, as well as modern ones, we find that certain characters were associated with this alcove as were certain conditions of life. Not in a purely astrological sense, but based upon observation of people and conditions, the ancients associated characters and conditions with these alcoves of the year. With the ancients the journey through the alcoves began in April, while with us the journey begins with January, but the characters and conditions of each month are the same whether we begin in the middle of the present year or at any other time.

The alcove of February was devoted to religion, while that of Jan-



uary was devoted to statesmanship. The ancient and modern mystics associated certain characters with these alcoves or months, regardless of their month of birth, the association being upon the basis of their achievements and mission in life. Those associated with this alcove were such persons as Mencius, Gautama (Buddha), Zoroaster, Mahomet, Isaiah, Numa, St. Teresa, Mme. Guyon, Fenelon, Tauler, Thomas A' Kempis, St. Augustine, St. Francis, St. Bernard, Loyola, Abelard and Heloise, Calvin, Luther, Swedenborg, Wm. Penn, Ann Lee, Ballington Booth, Felix Adler, Wesley. All agree, however, that the month of February

is more truly spiritually represented by the great characters of Jesus and Paul.

By studying the lives of some of these persons and meditating upon what they accomplished in life, one will easily understand the great influence of this alcove, or the month of February, upon the general activities of universal mind and human nature. We may well anticipate, therefore, that during the month of February matters which were dealt with by the foregoing eminent characters will have their yearly peak of interest and advancement in all parts of the world.

THE NEW YEAR'S CELEBRATION

ALL MEMBERS SHOULD PARTICIPATE IN THIS ANNIVERSARY FEAST

By the Supreme Secretary



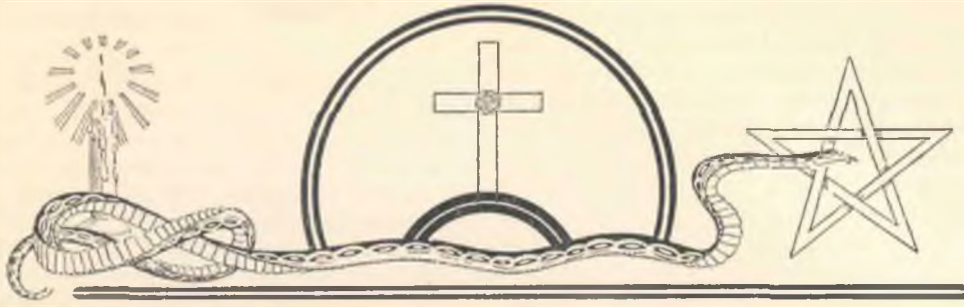
Once again March 20th has been decreed by the Imperator as the official date in North America for the birth of the Rosicrucian year 3286. The year is born at International Greenwich Time at 1:45 A.M., Tuesday morning, March 21st, but this is equivalent to 8:58 P. M. Monday Evening, March 20th, Eastern Standard Time for North America. And, of course, this means that the true hour would be 7:58 Central Standard Time, 6:58 Mountain Time, and 5:58 Pacific Time on the evening of March 20th. In foreign countries the time will have to be computed from the Greenwich Time given above.

It is my duty, therefore, to advise all members that Monday Evening, March 20th, should be devoted to a celebration of the birth of another Rosicrucian year. All lodges and chapters should follow the procedure outlined on Page 62 of the March, 1932, issue of the "Rosicrucian Digest."

We wish to advise new members who are students of the National Lodge, and not associated with any local lodge or chapter, that the Imperator has decreed that regardless of their location in the North American jurisdiction Monday Evening, March 20th, 8:58 Eastern Standard Time, 7:58 Central Standard Time, 6:58 Mountain Time, and 5:58 Pacific Time, is the time to go into their sanctums and spend ten or fifteen minutes in contemplation, retrospection, and meditation. They should look upon the occasion as the birth of a new year in their lives of Rosicrucian studies and activities, and give thanks for all of the blessings that they have received, and ask God to give His blessings to all members assembled at that time, and to strengthen and fortify the organization and continue to bless its good work, and encourage its leaders and workers everywhere.

Through the united attunement of the thousands of members assembled at these periods of time, which brings them into united contact at the same minutes, there will be a powerful Cosmic effect produced that will be of benefit to each member in quickening his spiritual contact with the organization, and with the Cosmic hosts, and the Masters of the Great White Lodge who will be in attunement with them. In all parts of the world Rosicrucians will follow the ancient custom and assemble at an hour that is coincident with the time set forth for our North American period, and thus the entire world will be encircled with a magnetic wave of united thought and prayer on this festive occasion. It is customary for members assembled at home in their own sanctums to participate in a small amount of corn bread, salted nuts, and unfermented grapejuice during their period of meditation and celebration, and thereby participate in the universal symbolical feast which is one of the landmarks of the traditions of our organization.

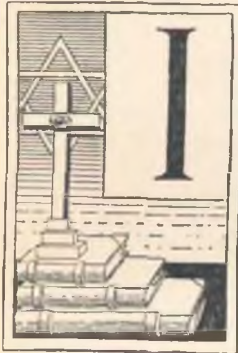
May the New Rosicrucian Year bring the utmost joy and happiness and increasing power to each officer and member of our beloved Brotherhood.



The Relationship of Color to Sound

AMORC ACHIEVES A MARVELOUS SCIENTIFIC VICTORY IN ITS NEW COLOR ORGAN

By THE GRAND SECRETARY



KNOW that thousands of our members will be interested in hearing about the two wonderful demonstrations of the new color organ created and built by the Imperator. This wonderful instrument is undoubtedly one of the most important

contributions that the AMORC has made to science and the fine arts in many years; in many centuries; and do not forget that many of the most eminent musicians of the past were Rosicrucians and have been credited in the history of music with having made many other valuable contributions to the advancement of the art and science of music.

On Wednesday evening, January 4, the private premier demonstration of this new master color organ was given at the Francis Bacon Auditorium to a very select and important group of musicians, artists, scientists, instructors, and patrons of art and music who were present by special invitation to witness the performance of the largest and most perfected form of color organ ever built.

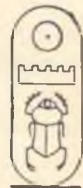
Four days later, on Sunday evening, January 8, a more or less public performance was given of the organ to which

all of the membership of the Santa Clara Valley and a portion of the public were invited. Before speaking of the success and wonders of these two demonstrations perhaps our readers would like to have a brief outline of the history of the color organ.

The Story of the Color Organ

Psychologists even of the earliest days were impressed with the possibility that the effects upon the human consciousness of music were not purely auditory, but that some harmonic key of musical vibration equivalent to a rate that would produce a color affected some faculty or functioning of the human consciousness and effected a mental impression that accompanied the stimulation produced by the sound of the note.

Musicians, and especially those who devoted much time to the composition of music, were often led to see that in creating a theme for any passage or movement of a composition they were assisted in the arrangement of the notes by selecting those which seemed to merge into subtle consciousness of the theme. They attempted to select elements of sound that agreed with the elements of color composing the theme-picture held in their consciousness during the time of composing. It was for this reason that many eminent masters of music spoke of *tone pictures, sym-*



phonies of color and sound, and similar expressions which were intended to convey the idea that a perfect musical composition devoted to any definite theme aroused in the human consciousness a reflection of the pictorial theme held in the mind of the composer.

Such ideas, of course, were very vague, and rather mystical, but, nevertheless, intriguing not only to musicians and artists, but to physicists. It was not until the Jesuit, Louis Bertrand Castel, an eminent mathematician, devoted much of his time to the subject, that a workable foundation for the demonstration of the various theories was prepared. His experiments were published in a book called "La Musique En Couleurs" in 1720, and in another book published in 1763 six years after his death. In these books he described a contrivance he had experimented with, and which he called a *Color-Clavessin*. While Aristotle is probably the true father of the idea of color music, Castel is undoubtedly the pioneer in scientific methods to demonstrate the laws involved.

Not more than ten or twelve color-organs have ever been constructed and demonstrated in a practical manner up to the present period of time. The tremendous cost involved, the many months and years of laborious experimentation, and the many branches of artistic and scientific knowledge required, have prevented any commercial concept of color-music, and have made the construction of color-organs beyond the capabilities of those who have recognized its fundamental possibilities.

Strange Laws Involved

Nearly all of the experiments of these pioneers have failed because of the lack of knowledge regarding the precise relationship between definite colors and definite notes of both the musical and spectrum scale. It has always been admitted by those who wrote theoretically on the subject that if the true relationship between color and sound was established playing of a harmonious chord on the organ would result in a harmonious blending of related colors on a screen, and the playing of a discord or inharmonious chord would result

in the projection upon the screen of colors that would clash because of their inharmonious relationship.

These two interesting features of the theory were never realized in the fourteen known models of color-organs that have been made since Aristotle suggested the idea, except in the case of a miniature color-organ made by Dr. H. Spencer Lewis in 1916 in New York City, and exhibited there for two months before a group of Rosicrucian scientists, musicians, artists, and prominent persons as a preliminary to the complete study of the harmonics of music and color for the purpose of evolving a definite system of color and sound symphony.

The great Physicist, Professor Albert A. Michelson, wrote in 1903 as follows: "Indeed, so strongly do these color phenomena appeal to me that I venture to predict that in the not very distant future there may be a color art analogous to the art of sound—a color-music in which the performer seated before a literally chromatic scale can play the colors of the spectrum in any succession or combination, flashing on a screen all possible gradations of color, simultaneously or in any other desired succession, producing at will the most delicate and subtle modulations of light and color, or the most gorgeous and startling contrasts and color chords! It seems to me that we have here at least as great a possibility of rendering all the sensations, moods, and emotions of the human mind as in the older art."

Pictorial Music

In the foregoing statement by Professor Michelson is summed up briefly the real quest and goal of all who have experimented with the color-organ, and in the *Luxatone* now perfected after many years of research, study, experimentation, and careful construction on the part of Dr. H. Spencer Lewis, we have a living, vibrating, masterful demonstration of this new instrument of art. The musician seated at the *Luxatone* becomes an artist in color as well as in sound, but he need center his thoughts only upon the laws of musical composition, and harmony. As he plays in any mood and to express any theme that his

inner consciousness may visualize, he will find the tones of music interpreting the theme and mood while on the large satin screen before him will be portrayed with all of the masterly strokes of a genius in art the pictural representation of the theme being expressed by the music. Harmony, rhythm, and movement with all of the incidentals of progression and counterpoint are made visibly manifest on the screen as the technique of a painter.

If the organist plays a militaristic theme, the pictures painted upon the screen by the notes of music are those which the human consciousness recognizes as typically associated with warfare, strife, and contest. The pictures are as invigorating, inspiring, and arousing as is the music. A simple folksong or one which expresses the atmosphere of a pastoral played upon the organ will produce pictures that suggest quiet and peaceful landscapes. Musical themes interpreting rippling waters, gentle breezes, or storms will produce pictures of a like theme upon the screen.

The pictures are painted in fixed, and mobile colors, and with symbolical designs and elements of form and color in rhythmic motion. The color painting is done automatically by the notes of the music, and if any selection is played a second time in an identical manner, the pictures produced by the music will be identical. The pictures upon the screen often change at a rate of from five to seven a minute while many of them remain fixed for several minutes gradually evolving or dissolving into others.

Not a Commercial Proposition

The *Luxatone* is not a commercial proposition since it is not for sale, and duplicates of it cannot be made commercially profitable. The purpose in creating it and in devoting such a large amount of time and money to its perfection has been solely to demonstrate the psychological facts pertaining to the relationship of color and music as taught by the Rosicrucians in the middle ages, and at the present time in connection with their doctrines of transmutation in which they have always claimed that the rates of vibration of all *atomically* constructed matter are related by harmonic cycles and periods, and that by chang-

ing the rates of vibration of one element or one manifestation, the element or manifestation may be changed in nature. The recent demonstrations on the part of science in the field of metallurgy have proved that gross elements can be transmuted into gold in accordance with the theory taught by the Rosicrucians. But this process is of no commercial value because of the extreme cost involved in producing even a small grain of gold. The *Luxatone* is now the most recent and elaborate device for the demonstration of the transmutation of sound into color. It is said by those who have witnessed the preliminary demonstrations of the color organ that those who are deaf easily recognize the theme of a musical composition by the pictures produced upon the screen. Many eminent psychologists insist that the sound waves do create in a subjective form of our consciousness invisible pictures which we sense through a little-known faculty that may be brought into development, or awakened in some way, by a proper adaptation of sound pictures produced through color.

Marvelous Demonstration

On the evening of January 4 when this new and large master color organ was demonstrated for the first time, the Emperor gave a brief introductory explanation of the theory of the relation of color to sound and called upon the organist to illustrate the theory by the playing of the diatonic scale and other scales and the playing of simple harmonious chords and inharmonious dischords. Then for a more perfect manifestation of the organ's possibilities a wonderful program of music, song, and dance was introduced. During this program the organist who had been previously instructed by the Emperor, played such numbers as Mendelssohn's "Spring Song," Chopin's "Funeral March," Lehar's "Merry Widow Waltz," Chopin's "Waltz," "Dardanelle," Dvorak's "Humoresque," Chopin's "March Polonaise," and Lemare's "Andantino." These numbers were selected because of the very distinct form and class of pictures and color combinations they would produce upon the screen and because of the difference in rhythm and theme.



As additional features and points of demonstration, the program was beautifully assisted by Madam Beatrice Bowman, a member of AMORC, and a former coloratura soprano of the Metropolitan Opera Company and the Boston Opera Company. She sang three especially selected numbers, the Waltz from Romeo and Juliet by Gounod, "The Last Rose of Summer" by Flowtow, and "Comin' Thru' the Rye." Mr. Francis Beauchamp, a basso-chantant from San Francisco, demonstrated the beauty of the basso voice and the lower notes of the organ in singing two numbers, "Friend of Mine" by Sanderson, and "Drink To Me Only With Thine Eyes."

It was easily discerned that when the singers sang with the organ accompaniment, the microphone which picked up their voice and added it to the vibrations of the organ music, caused the voice vibrations to form undulations of colors which passed across the screen as though riding upon or being carried upon the waves of colored lights produced by the organ and the marvelous principles of overtones and harmonics were demonstrated when Madam Bowman, with all of the rich, colorful, powerful tones which made her so popular in the opera a few years ago and so popular on the concert stage today, produced dual effects of colors by the overtones or harmonics of her voice, and the trueness of her notes was demonstrated when the pure tones of the voice agreed with the pure color values of the organ notes. Mr. Beauchamp also demonstrated the richness of overtones and the magnificent roundness of his chanting voice which reminded everyone of the tones heard in the chants of the greatest of the cathedrals of Europe.

As an additional feature of the demonstration of the rhythm and movement of the color in harmony with the rhythm and movement of the music, the Imperator introduced another member of the organization, Miss Ruth Prell, California's most popular aesthetic and operatic dancer, who selected for her performance the famous Flame Dance. The Imperator desired to demonstrate the poetry of motion as illustrated by the movement of the human figure in keeping with the rhythmic changing of

the lights of the music and, therefore, the accompaniment selected for the dance was MacDowell's "Scotch Poem," a very beautiful organ number. Miss Prell performed the dance in front of the illuminated satin screen, thereby making her figure appear in black silhouette against the changing colors on the screen which at the same time affected the moving, flowing colors and streamers of her costume and transparent veil which she used so beautifully in illustrating the poetry of motion. The audience was enthralled.

Those who have visited the Francis Bacon Auditorium at Rosicrucian Park either at Convention time or at any other time will be able to visualize the magnificence of the screen on the occasion of the two demonstrations when we say that the organ screen occupied nearly the whole of the center of the great stage. The magnificent screen was made of the finest quality of white satin, hanging in folds that were carefully gauged at the rate of twelve folds to the linear foot so that each fold would give a frequency to the moving lights that was in keeping with the number of colors to the octave of the music. The screen was beautifully framed in gold satin and the entire stage was illuminated with a soft blue light that gave a very mysterious effect.

The organ used for this purpose was one that was built in Vienna, Austria, and is a special type of Harmonium imitating the various wind instruments of an orchestra and is especially appropriate for such a demonstration. Neither the organ nor organist were visible and the audience composed of well-known patrons of art and science and music of the Pacific Coast sat in a completely dark auditorium thereby being keenly appreciative of the least shade of coloring produced upon the satin screen. As each note of the organ was played a different color would illuminate the entire screen and reflect the light on to the countenance of those who sat in the audience, bathing them in the changing lights and having a very definite effect upon the psychic, emotional natures of each person present. As the various chords of the lower notes were played the lights of a soft nature would make a background for the brilliant lights of the higher octaves which would shoot

and dart across the screen in accordance with their position in the musical scale. The sharps and flats played merrily across the screen while the natural notes furnished shades and tones of unbelievable brilliancy and astonishing tone for there seemed to be more colors produced by this organ than the human eye has ever conceived of seeing in the solar spectrum or elsewhere. It must be borne in mind that the only true manner in which colors can be actually appreciated in their true form is through lights of a pure tone seen in this manner. The pigments of paints or inks cannot give the scintillating, translucent beauty of lights for all color is essentially of waves of light.

As some of the themes were played upon the organ or sung with the human voice there would appear combinations of fixed and moving colors grouped into designs and patterns that were suggestive of the Orient or of the Occident and often of races of people and their costumes and then again of scenes or architecture, landscapes or sky and water.

Space does not permit me to speak of each number and the effects produced by it on the organ but I must speak of one as an example. Taking the last number on the organ, Lemare's "Andantino," which was composed by the organist of the great San Francisco Civic Auditorium and was later popularized into the song, "Moonlight and Roses," I wish to say that it was quite evident to everyone in the audience how and why a popular music writer could have found in Lemare's "Andantino" a theme for a song dealing with moonlight and roses. When the "Andantino," was played upon the organ the beautiful sky with a few clouds and various forms of moonlight effects from the clouds and the landscape, spotted occasionally with bright colors of red and pink as though huge bouquets of roses were held in front of a moonlight landscape, made quite evident to everyone in the audience the theme which must have been in the mind of Lemare when he composed his beautiful number, which is generally looked upon as a California theme song. At times there were quite definite scenes of life, bodies of water like oceans with even huge ships like the Majestic or the

Leviathan sailing in the moonlight. At other times there were mountains and forests, sunsets and pastoral scenes. The "Funeral March" produced very weird effects, while "Dardenella" illustrated the syncopation that has evolved into our modern jazz form of music. A brief imitation of Chinese music produces all of the Oriental effects of looking into a mass of Chinese lanterns or a gift shop of Oriental hangings.

At the Sunday evening performance, which was the second demonstration of the organ, Miss Emily Hardy, the well-known concert and radio entertainer, sang two numbers which produced beautiful effects and illustrated the beauty of the tones of her voice which is attracting a great deal of attention throughout the country on the NBC network.

Those who sat in the audience could feel the effects of the colors as well as the effects of the music and the proof was ample that in the combination of color and music we have the true art of appealing to the soul and the human emotions and that through this combination startling psychic effects can be produced and the psychic centers of the human consciousness awakened in a shorter time than by any other means.

This color organ has required over a year's labor to plan and build, for nearly every part in it had to be made by hand, there being nothing in the open market that can be purchased for such a large and complete instrument as this master color organ. Several thousand feet of electric wires, many hundreds of minute electrical contacts, many hundreds of vibrating and properly tuned adjustments had to be made and practically every fundamental law of physics, electricity, magnetism, music, art, and harmony had to be employed in the creation and building of this superb instrument. Undoubtedly all of the musical magazines, as well as the art and scientific magazines, will speak of this color organ for it is an unusual and valuable contribution to their arts. The color organ will be demonstrated again when the Convention is held by our organization this coming summer. Therefore, there is one intensely interesting and profitable feature to which all of you may look forward in making your plans for next summer's vacation.





The "Cathedral of the Soul" is a Cosmic meeting place for all minds of the most advanced and highly developed spiritual members and workers of the Rosicrucian Fraternity. It is a focal point of Cosmic radiations and thought waves from which radiate vibrations of health, peace, happiness, and inner awakening. Various periods of the day are set aside when many thousands of minds are attuned with the Cathedral of the Soul, and others attuning with the Cathedral at this time will receive the benefit of the vibrations. Those who are not members of the organization may share in this unusual benefit as well as those who are members. The book called "Liber 777" describes the periods for various contacts with the Cathedral. Copies will be sent to persons who are not members by addressing their request for this book to librarian S. P. C., care of AMORC Temple, San Jose, California, enclosing three cents in postage stamps. (*Please state whether member or not—this is important.*)



Each day brings reports of additional activities carried on in the name of the Cathedral, as well as reports of increasing activities through the regular Cathedral hours and periods.

In various cities the Sunshine Circles, constituting

home or in one of our branch temples for a weekly meeting during one of the Cathedral periods. In these weekly meetings the activities of the Sunshine Circle are discussed prior to the Cathedral period and as the Cathedral period approaches the members go into meditation and concentration and send forth the treatments to those who ask for them. This gives a valuable help to each Sunshine Circle and suggests an excellent idea to those branches who have not adopted this method.

Of course, the work with the Junior Rosicrucians is increasing through the adoption of the Cathedral periods in homes where there are children so that the children may keep one of the nightly periods by going into the home sanctum or silence individually and thus learning

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ing a local welfare activity of the organization are utilizing the Cathedral periods not only for the help of individuals but having the members of the Sunshine Circle come together at some

early in life the value of a daily period of concentration and contemplation. Parents are urged to adopt this method and teach their children how to commune with God and the Cosmic through meeting with the Cathedral at the proper period.

Junior Rosicrucian Order

During the past six months the number of active Junior Lodges under the sponsorship of AMORC Lodges or Chapters has increased from four to seven. These Lodges are all meeting regularly.

Several Lodges listed below have committees appointed, and are making active preparations to form Junior Lodges within the next few months.

The Junior work is being developed along three lines at present. The Junior Lodge proper, meeting under the sponsorship of Lodges or Chapters of AMORC; the Service Club, meeting under the leadership of one or more Rosicrucians in certain rural districts remote from Lodges or Chapters; thirdly comes the home meeting, under the direct guidance of the parents.

Hermes Lodges—E. E. Chaffey, F. R. C., Master; AMORC Egyptian Temple, 672 Lafayette Park Place, Los Angeles, Calif. Junior meeting of "Light Bearers," every Sunday morning at 10:30 a.m.

Francis Bacon Lodge—Willard Balam, Master; AMORC Temple, 1655 Polk St., San Francisco, Calif. Junior meeting of "Francis Bacon Seekers of Light," first and third Sundays of each month at 6:30 p.m.

Oakland Chapter—Gertrude Platt, Secretary; 2309 E. 22nd St., Oakland, Calif. Junior meeting of "Tri-L Club,"

at 1419 Harrison Street, on first and third Sunday evenings of each month at 7:00 p.m.

Seattle Chapter—A. C. Runte, Master; 301 Haight Bldg., Seattle, Washington. Junior meeting of "Gizeh Lodge," every Sunday afternoon at 3 p.m.

Victoria Lodge—G. A. Phillips, Master; The Bourne, Shore Road, Victoria, British Columbia, Canada.

Toronto Lodge—B. F. Wakelin, Junior Leader; 1279 Dufferin St., Toronto, Ontario, Canada.

New York—Paul E. Sangals, 170-11, 88th Ave., Jamaica, New York.

Vancouver—Mrs. J. E. Sturgeon, Junior Leader; Route 2, Box 160, Vancouver, Wash. Junior meeting of "Whispering Shell Club" every Saturday afternoon at 1:30 p.m.

Chicago Chapter—O. G. O'Delius, Master; Club Room No. 4, Auditorium Hotel, 430 S. Michigan Ave., Chicago, Illinois.

San Diego Chapter—Sam W. Saunders, Master; 3720 Crestwood Place, San Diego, Calif.

San Bernardino—M. O. Phetteplace, Secretary; 308 D St., San Bernardino, Calif.

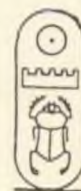
British West Indies—Joseph Alexander, Secretary; P. O. Box 16, Kingstown, St. Vincent, B. W. I.

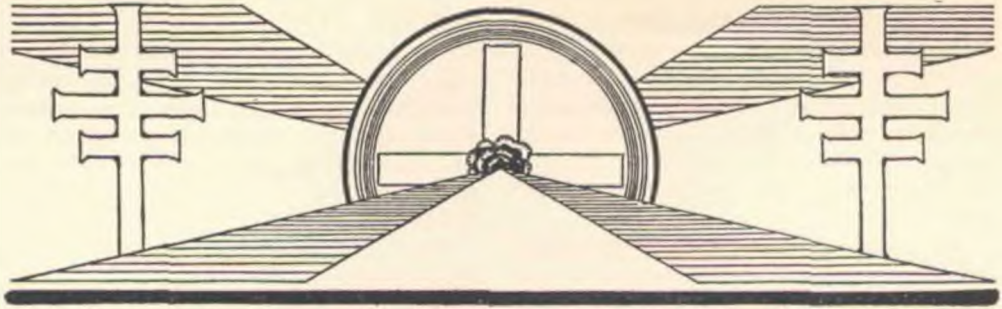
Trinidad—P. S. Johnson, Secretary; 100 Quarry St., Port of Spain, Trinidad, B. W. Indies.

All members interested in this work, or all branches desiring to establish Junior Branches should communicate with the General Secretary of the Junior Order, Mrs. Eva Walters, F. R. C., Box 516, Route 2, Vacaville, California.

ANOTHER ROSICRUCIAN RADIO BROADCAST IMPORTANT—ATTENTION

Following up our plan of broadcasting inspiring Rosicrucian programs over the leading radio stations in the United States, we are pleased to announce that starting Friday, February 3 and continuing through the 10th and 17th there will be a Rosicrucian AMORC program on station WFAA, Dallas, Texas, from 9:30 to 9:45 P.M. This station is one of the largest in the United States and the largest in the southwest. It has 50,000 watts power and broadcasts on a frequency of 374.8 meters or 800 kilocycles. This station may be heard for a considerable distance and we advise all our members in the southwestern and midwestern states to tune in and to have as many of their friends and acquaintances as possible listen with them. Speak of this program to all you can and help publicize it. It is worthy of the organization and I am sure you will be thrilled with it.





The Lamp of the Body

By WILLIAM H. McKEGG, F.R.C.



PROFOUND Truth was uttered when Shakespeare made Hamlet say that he could be bounded in a nutshell and yet count himself king of infinite space. To the adept this is very apparent; though to the seeker it might sound a little ab-

struse for general understanding.

Most schools of philosophy dwell too much on abstract ideas; for many people believe that unless a philosophy floats around in airy nothingness, intangible shadows, there can be nothing mystic or occult about it. It is somewhat illogical to accept this decision; for, surely, so long as a soul inhabits an earthly dwelling, its prison of flesh is of equal importance while the soul resides therein.

Rosicrucian Philosophy is a practical philosophy. It opens to each student the wonders of his own being, revealing to him that the Divine Mysteries of the universe can more easily be understood and known after he thoroughly understands and knows his own self. The word "revealing" is used advisedly—for the AMORC does not so much teach as it reveals the great Truths handed down from beyond the mystic veil of antiquity, together with the help of newest discoveries as they unfold to man.

One of the great Truths revealed to the earnest seeker is the one Hamlet states: that within the body of man is a world of infinity.

I do not desire to introduce myself into this article, for my own personal discoveries are only important to myself and those guiding me. And I am as yet a very humble student, standing only at the outer circle. Yet recently the fact just mentioned came home to me with added significance, which may be of interest to other seekers.

I was at a social gathering at a young writer's home, which crowns one of the hilltops of Hollywood. There were also several well known movie players, all interested in Rosicrucian philosophy. During the course of the evening some of us stepped out onto the small veranda outside. From this vantage point we had a superb view of the surrounding hills, the country below and the starlit sky.

We were having a most pleasant time, laughing and talking. Then I chanced to move apart from my companions. Casually glancing up at the vast expanse of stars overhead, I swiftly experienced the odd sensation of feeling and seeing a magnified reflection of some microscopic portion of my own being! This strange sensation passed as quickly as it had come—but not before I had had another Truth revealed to me; a Truth that was later to become a key in enabling me to prove what Solomon said:

"God hath made all things beautiful in their season; also he hath placed the

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world in man's heart; yet cannot man find out the work which God worketh from the beginning to their end."

"Herein declaring plainly," Francis Bacon points out, "that God has framed the mind like a glass,* capable of the image of the universe, and desirous to receive it as the eye to receive the light.**"

Recently I chanced to be at the beach house of a young motion picture actor. He, too, is given much to mystical study. He informed me that, gazing in meditative mood over the vast expanse of the Pacific, he sometimes lost sense of his material surroundings, even of himself. Then he saw, as pictures on a screen, different scenes and events—some far away palm-fringed, drenched in sunlit beauty, with smooth sapphire waves softly lapping the white sands of the shore. . . . A beautiful city, with temples and towers seemingly built of gold. . . .

"Mere daydreams," the outsider might say. "Interesting, but pure imagination."

Not being so erudite as to pass such hasty judgment on unknown things, I prefer to find out and prove to my own satisfaction that Solomon was a wise king; that Plato knew more than the average person; that Jacob Boehme was an illuminated soul; that Bacon was more than a mere English nobleman; and that "pure imagination" is often the key to many hidden mysteries that have been sought after by all seekers in ancient times and unfold themselves to every Rosicrucian student today, enabling him to experience the wonders within himself.

It is a very definite fact that the human body is like a temple. Within it are the mysteries. In order to enter the vast halls of his own being, to penetrate into the innermost chamber, the seeker must discover "The Lamp" to guide his way therein—of which Job said: "When his lamp shined upon my head, and by his light I walked through darkness."

* (Comparing the psychic mind to "a mirror" is an illusion made by most mystics. It is interesting to recall that the Mayan god Tezcatliposa was said to have been able to see in his magic golden mirror, called "itlachia," all doings on earth.)

** (From "Advancement Of Learning".)

"But that," some will say, "leaves us mystified. What is the lamp?"

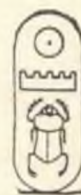
"The lamp of the body is the eye; if therefore thy eye be single, thy whole body shall be full of light. But if thine eye be evil, thy whole body shall be full of darkness. If therefore the light that is in thee be darkness, how great is darkness."

The Master Christ alluded to the psychic eye. For it is this eye that lights up the inner world for man. Only with "pure imagination" can this be done. Impure vision and thoughts will plunge the entire body into darkness, until its possessor determines otherwise. The chief fact is, that we must develop our psychic organs in order to regain our lost powers to behold the secret workings of the universe. And this is one of the ways Rosicrucian philosophy reveals to us.

"One of the eyes of your soul," Jacob Boehme explains, "looks into eternity, the other one into nature. The latter goes on continually seeking in desiring and creating one mirror after another . . . This internal imagination is neither great nor little; it has neither beginning nor an end, but it is infinite, and its formative power is without limits. . . . The deeper we lower ourselves and enter within our own center, diving down into the groundless foundation of our own soul, even so deep that the sense of our own personality is completely lost, the higher shall we be exalted into the realm of divine and universal being.—Within myself is to be the paradise. All that belongs to God the Father will appear in me as a form or image of the essentiality of the divine world."

Writing of this same revelation of the inner world of man, St. Martin says:

"There it is not like in our own dark dwelling-place, wherein sounds can only be compared with sounds, colors with colors, and a substance only with that which is directly related to it. There all things are more closely related with each other. There the light is sounding, melody produces light; colors have motions, because they are living and the objects are all at once sounding, transparent, moving, and can penetrate each other."



I have heard people remark that mysticism is too vague and intangible; that it has but little hold on the world. If that be so, why is it that any work of occult nature *lives* down the ages when all things of material import have vanished into dust, and are long forgotten?

Toward the close of the eighteenth century many strange things occurred. Various glamorous personalities appeared in different parts of Europe—men obviously the possessors of unlimited wealth. These seemingly fabulous beings were great benefactors to mankind, and were all active workers in the great revival of mystical and occult philosophy.

In 1786 there appeared in England a strange book, called "Vathek," by William Beckford. This oriental romance took the reading world by storm, and is still ranked as the most outstanding example of imaginative tales.

When eleven, Beckford had inherited a vast fortune left him by his father, who had been Lord Mayor of London. With unlimited wealth at his disposal, he could do much as he desired, but his young mind was led to mysticism. Because he turned toward things unknown to the average person, he was deemed eccentric and odd, and many untrue stories were rumored about him. That he was *different* from the average being goes without saying. But he was a young man of unblemished reputation in a period when unlicensed profligacy was an accepted thing.

If young Beckford did not mix much with his fellowmen, he studied them.

"Men's faces," he wrote, "are a sort of alphabet to me. I can read their minds as easily as I can read a book."

From his earliest years Beckford revealed his finer, inner self, and showed his fixed determination to rise above all sordidness. He was educated privately, and with his tutor lived abroad for several years, in Germany, France and Switzerland. He studied music under Mozart; architecture under Sir William Chambers.

Back in England he made it quite plain that he did not desire to grace social functions, and evaded all efforts on the part of London society to lionize him. He remained in his country home, Fonthill Abbey, and delved into occult studies.

He had but few intimate friends. One of the most intimate was the landscape painter, Alexander Cozens—the natural son of Peter the Great of Russia. It was to Cozens, some years his senior, that the young millionaire mystic wrote many of his wonderful experiences. On one occasion, after meditating before the large open fireplace in the lofty hall of his mansion, he unexpectedly came across a world of revelation.

"Suddenly," he writes, "the spirit of Father Ureta rose like a mist from the Chasm and, seizing me with its influence, discovered the interior of the Cave, ascended thro' the mountain, and brought me swiftly to a castle with many towers of grotesque architecture. There I saw huge treasures and crowds of unknown mortals walking in vaulted halls whose stately arches impressed veneration. Here were deposited ancient records and histories of which the rest of men are ignorant. . . ."

Beckford held in high regard the poetic and artistic works of William Blake, his contemporary. Dante also had a strong hold on his mind. His correspondence to his artist friend constantly alludes to "the cave," "the mountain" and "the abyss". In all mystical revelations the body of man is generally mentioned as "the cave," wherein many wondrous revelations take place.

William Blake's mystical poem, "Europe: A Prophecy," hints at the inner wonders of man, and the splendors to be beheld.

"Five windows light the cavern'd Man: thro' one he breathes the air; thro' one hears music of the Spheres; thro' one the Eternal Vine flourishes, that he may receive the grapes; thro' one can look *and see small portions of the Eternal world that ever groweth*; thro' one himself pass out what time he pleases, but he will not; for stolen joys are sweet, and bread eaten in secret pleasant."

It has been declared that Dante intended his "Divina Comedia" to represent his descent within himself, how he rose above his baser instincts to a higher plane, until he created heaven within his own heart. In his "Inferno" he talks of coming to "a Castle of Wisdom," with Virgil his guide.

"Venimmo al pie d'un nobile castello, sette volte cerchiato d'alte mura, difeso

interno da un bel fiumicello. Questo passammo come terra dura. Per sette porte intrai con questi savi; giugnemmo in prato di fresca verdura." (We came to the base of a noble castle, encircled by seven walls,* guarded within by a beautiful stream. We crossed this as though we trod on hard earth and, with the wisdom we possessed, were able to pass through the seventh door, arriving amid fresh green fields).

Finding oneself "amid beautiful green fields" frequently appears in occult writings. On waking, a person often imagines he had been dreaming of green fields; going to sleep, he often sees them flash across his inner sight. Just as during that semi-unconsciousness preceding transition, a person constantly speaks of seeing "fair green fields". Edison alluded to them. George Sand, the famous French novelist welcomed death with a smile, murmuring over and over: "Ne detruisez pas la verdure." (Do not destroy the greenness.)

It was to discover the Lamp of his body to guide his way to the world within him, that Beckford finally reached a degree of study whereby revelation came to him.

"I heard voices of friends," he wrote to Cozens, "and tried to spring toward the meads whence the sounds proceeded; but the breezes that swept along the lawn were far too pure for my mortal frame. I trembled, my heart beat, my arteries throbbled. In vain I attempted to join the beckoning shades, but some dreadful pressure chained me to the ground. In vain I called to those I loved—my lamentations and loud cries were lost in the gales. How many times did I stretch forth my arms and attempt advance—all my endeavors were fruitless, and, unable to struggle more, I sank beneath my sorrow and, beating my breast, exclaimed—"Ah, would that I might die!" At length I found myself released, and with a violent effort, ran, or rather flew, upon the lawn; but as I advanced, the forms retreated, a con-

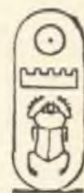
fused murmur of rills and voices and of instruments fled before me; the rocks, the woods, and whole prospect, seemed in motion, and as it flooded away I followed, till, impelled by the swiftness of my steps, *I shot headlong from the edge of the Mountain and kept falling, continually falling, till lost in Immensity.* The horror and amazement of my descent dissolved the dream. I started up, stared wildly around, and, when sense and recollection returned, found myself extended on the same hall, by the same pillars, as before—the fire expiring and its embers just gleaming through the shade."

Many Rosicrucian students will readily understand Beckford's description. Here he plainly proves what Jacob Boehme stated, that "the lower we go within ourselves the higher we reach Divinity"; and that the boundless abyss within man holds, in microscopic form, all the reflected workings and mysteries of the universe!

"One evening," Beckford writes later, "as I took my solitary ramble over the hills, sad and pensive, mourning the absence of those I love, the sunset grew inconceivably splendid—the Caves of the Sleepers were illuminated with the loveliest red I ever beheld and the country far around partook of the refulgence. Not long could I contemplate the effect of this sudden gleam; for the clouds, descending, encircled the spot on which I stood. Judge of my astonishment and whether it decreased when a melodious Voice whispered the words in my ears—"Consider how fleeting is the breath of Life! Why then must that fleeting breath be wasted in vain lamentations? Thou art approaching, O mortal, each hour to the fatal boundary—beyond which are regions whose mysteries it is not lawful to reveal. Till then bathe thy spirits in delight and follow us to our meads on the summit of Amara, where thou may'st sleep undisturbed on the freshest herbage till winter is passed away.

"Can you suppose I rejected so benign a proffer? Without hesitation I committed myself to the warm vapor that, drawing nearer and nearer, gilt the slopes of the hills and, investing me, bore me I know not how into the air. For several minutes I seemed ascending

* (The Palace of Wisdom is the entrance to the Inner World of man. The seven walls guarding it are Prudence, Temperance, Fortitude and Justice, together with Understanding, Knowledge and Wisdom. According to the poet, none may enter the Castle unless he possesses all these virtues.)



amongst clouds of ruddy glowing colors which concealed every other object from my sight. All was stillness in this aerial journey except when the soft voice I had heard before sung that verse of Mesih's you have known me so frequently admire:

"Be gay—too soon the flowers of spring will fade,"

"This gentle admonition was repeated to me again and again; but with such infinitely varied cadence and harmonious modulation that I was grieved when it sounded no more. Just as it ceased, the vapors dissipated, I found myself in the same delicious landscape to which I was conveyed last winter in a dream . . . Sometimes methinks I can distinguish voices of those invisible Beings who brought me hither amongst the whispers of the Groves; but of this I am not quite certain, so faint is their melody. Everything in my present visionary state is undecided, nor can I properly be said to hear distinctly or behold with clearness. Sounds reach me in confused but soothing murmurs and I survey the surrounding objects with eyes half-closed."

For a young man of twenty, these letters show great power and insight to the real Beckford, known but to so few others. Here he proved to himself that Blake's mystic lines can be realized. Again, he writes:

"I fly, fasten all my doors, secure myself in the interior cell and, without the assistance of a magic carpet, *am transported wheresoever I list*. Had I not this power I should soon breathe my last; but Hope, that omnipotent Divinity, smiles upon me and I resolve to live—she beckons and I follow Her. The whole perspective brightens as she advances, the trees regain their foliage, and the skies their serenity. See, she flies to the utmost verge of Nature and, discovering to my astonished sight *those crystal stairs which lead to another world*, I soar on her pinions to the portals of eternal Happiness. The veils are thrown back by her beneficent hand and, under her auspices I wander de-

lighted over the vast Regions of Futurity."

In many ways Beckford was an amazing creature.* He was highly intellectual and extremely handsome. At twenty-three he married Lady Margaret Gordon, a beautiful, talented young woman. She died three years later, in Switzerland, at the birth of her second daughter. This was the great tragedy in Beckford's life. He never married again, although various of the nobility sought to gain him for a son-in-law.

With his vast wealth Beckford remained entirely independent to public opinion. He designed and had built a mansion that took eighteen years to complete and cost close to two million dollars—a most tremendous sum in those times. It became one of the wonders of the country. A writer, fortunate enough to gain admittance, describing the oratory, reported that "it must be seen to be conceived; nor can any description convey an idea of the awful sensations it inspires."

Through his withdrawal from the world, which the passing of his young wife intensified, Beckford caused many strange talks to be circulated about him. It was hinted that horrible rites went on inside Fonthill Abbey, his old home. That he dabbled in black magic and committed all sorts of perversions and crimes. His great wealth was rumored to have come to him from dark powers! That his new mansion, with its oriental look, had actually had the Evil One as designer!

While thinking up all sorts of weird tales, which that period afforded, people overlooked the fact that Beckford made incessant attempts to aid his fellowmen to rise to a higher level of thought. His charities were later discovered to have been numerous. His goodness was irrefutable. Indeed, when he died in 1844, at the age of eighty-four, Beckford still maintained his handsome looks, his unimpaired health, and was still in the habit of riding horseback each morning, until a couple of days before his transition took place which, in some manner, he expected and awaited with peace and happy resignation.

At his request, some lines of "Vathek" were written on one side of his tomb: "Enjoying humbly the most precious

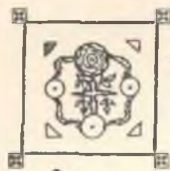
* (Beckford wrote "Vathek" in French at this time, desiring it first to appear abroad. It was translated into English by a friend, the Reverend Samuel Henley, a man of rare intellect, knowing Arabic and Persian, both of which languages fascinated Beckford extremely.)

gift of heaven to man—Hope." On the other side was inserted part of "Prayer," one of his own poems: "Eternal Power! Grant me, through obvious clouds, one transient gleam of thy bright essence in my dying hour!"

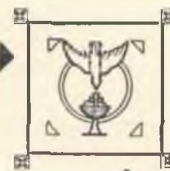
Beckford was a man of sterling worth.

With the wealth of the world at his command, with all the world's power at his feet, he turned from such illusions to seek for the Lamp of the Body, to guide himself from the darkness of the world of unreality into the radiance of the world of Eternal Light.

READ THE ROSICRUCIAN FORUM



ANCIENT SYMBOLISM



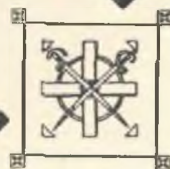
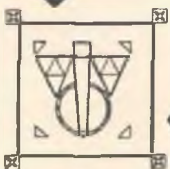
Man, when conscious of an eternal truth, has ever symbolized it so that the human consciousness could forever have realization of it. Nations, languages and customs have changed, but these ancient designs continue to illuminate mankind with their mystic light. For those who are seeking light, each month we will reproduce a symbol with its ancient meaning.



THE ANCHOR AND THE ARK. Here we have another dual emblem, part ancient and part very modern. The exoteric meaning of these two are too obvious for extended comment,—safe passage on the sea of life, and safe mooring in the harbor of peace. But the two emblems have other and more esoteric interpretations.

To the mystics the Ark was emblematical of the secret, sacred place wherein was deposited and preserved the sacred possessions of a material or worldly nature belonging to the Temple or the Officers or Brethren thereof. In this sense the Ark was held as a repository distinctly different from *The Book*. One contained and preserved the spiritual possessions, the Divine Laws; the other contained and preserved the secret things pertaining to earthly existence and the Temple's *work*. Therefore the Ark was the emblem of the concealed, tiled, guarded and safe place where the bonds which united the Brethren were secretly and sacredly preserved.

The Anchor, on the other hand, is a more modern emblem and is in fact a development from the ancient symbol of the Caduceus of Hermes, which consisted of the wand entwined by serpents. That old emblem was a symbol of power and authority; and the Anchor is intended to convey the same meaning in connection with Temple or Lodge convocations. Therefore the above dual emblem means: The **depository** of the secret and sacred papers or jewels of the Temple, and the **power or authority** of the assembled body.





Freedom

THE SOUL NEEDS OPPORTUNITY FOR ADVENTURE

By FRATER E. J. WALTERS



HE philosophy of the East tells us that the man who seeth around him the manifold goeth from death to death; but he who beholdeth the One, he hath seen the vision, and holdeth power in the hollow of his hand.

To the mind which is completely enslaved by the limitations of the material world around it, life certainly presents a series of deaths. Such a one is either borne down by a load of material care, or else he bemoans the lack of material blessings sufficient wherewith to carry on. He sees around him a vast multitude of material, finite things; and sees himself in the midst of them as a material, finite being. As a consequence of this realization of his surroundings and of himself he suffers many physical and mental bumps and bruises in attempting either to avoid or to possess certain of these finite creations. He realizes evil as a creative, originating power seemingly bent upon his individual destruction, using these material things with which to attain its diabolical end. He becomes bewildered and discouraged when these material things seem either to rudely buffet him or elude his grasping hands

altogether. Each bruise and buffet becomes to him as a death of the spirit within him, and he dies these deaths many times during a lifetime. Life becomes to him a round of misery to be compensated, he hopes, at some future time in a realm of endless bliss; or even worse, a span of heart-breaking toil between two eternities. All such attitudes of mind bespeak a realization of man as himself a finite, animal being, and the butt of a finite, material, and heartless world.

Those who reason in this manner are like those who, having seen a flash from one of the facets of the jewel of Truth, are persuaded that they possess the whole gem; and in this belief have created for themselves a realization of the universe around them which, because it is far from complete, presents the shocking appearance or aspect which all incomplete things more or less present. They accept the animated body of man for man himself, and the finite creations around them for the Creator thereof. If they ever knew they have forgotten that every material creation of man first exists in the mind of man as an image; and that every creation of God, even man himself, first exists as an image in the mind and consciousness of God. If the mind and consciousness of God constitute the soul of man, it would seem the most logical conclusion that in order to know God man must first of all learn to know himself.

Anatole France has somewhere said that the true critic is he who "relates the adventures of his soul among masterpieces." The spiritual life, which is the true freedom, and which takes into consideration far more than the material world and the things thereof, is the adventure of the soul among the masterpieces of God. The Beethovens, da Vincis, Michael Angelos, Einsteins, and Shakespeares are the true critics of the masterpieces of God, because they relate the experiences of the soul among them. The great mystics, masters and philosophers are the true guides and conductors along these many roads of adventure.

He who would deny the existence of matter would deny the soul a realm wherein to adventure. He is a kind of spiritual Don Quixote, tilting at materialistic wind mills. He is like the careful but short-sighted mother who, fearing for the morals of her child, denies him companionship with other children. She forgets that it is the lightning and the storm which test the oak; that the strength of the tree rests not in the quietude of its surroundings, but in the depth of its roots.

The true denial would consist, not in the non-existence of matter, but in the non-existence of the power of matter over the soul. True freedom consists in the conscious adventuring of the soul among the masterpieces of God. Anything less than this is bondage. This alone is life. All less than this becomes mere existence.

The masterpieces of God are created in a material world, but since they are the finite creations of an infinite mind and consciousness they are as much a part of God as the picture is of the artist who made it. If as has been said, the mind and consciousness of God constitutes the soul in man, then, since these material creations are a part of God, they cannot exist apart from the soul. *The soul in man is not something only a few possess, but is possessed in common by all mankind regardless of color, race, religion, sex, or social status.* It is in this possession of the Divine spark that men become free and equal; and the material creation in all its manifold forms is something to be used as the adventure ground, not of a few, but of

all who will rise above the dead level of mere existence.

The true basis of the possession of material things is that they might be more available to all mankind, not alone for his creature comfort or useful enjoyment, but for the stimulation of his creative imagination, and his spiritual development. To possess things merely for one's own personal aggrandizement or private profit is to deny, not only one's neighbor, but one's self also. When closely analyzed the results of such thinking lead to such a condition as that of the rich young man spoken of in the Bible. He was so full of his possessions that he could not understand what it was that he lacked. This thing that he lacked was the knowledge that matter is a fluid essence in which the soul works as does an artist in his medium. Matter exists for the soul. If the material world were not necessary for the soul's development it would not exist, and we would not be here in it.

A man may pay a great price for the canvas of a master painter, and still not possess that painting though it hang for years upon the wall of his home. Only he who allows his soul, that is, who realizes the desire of his soul, to adventure into that canvas possesses it. The adventurer, the artist, and the picture then make the triangle of perfect manifestation. The picture becomes the fusing point where the soul in creator and perceiver meet, fuse, and become one.

And now to the kernel of the matter. The soul of the creative artist, the soul of the perceiver of the work, and the soul of the legal owner of the picture are one and the same soul. They were one in the beginning, are now, and ever shall be—BUT! Who has realized it? The artist realizes it in his attunement with the divine source of his inspiration while engaged in the production of his masterpiece. His work would not be what it is if he did not do so. He who enters into the work of the artist in spirit realizes it, because he realizes his attunement with the divine source when he sees his spiritual self reflected back to him from the canvas. This particular owner of this particular picture has never realized anything at all outside of the fact that he possesses so much wood, canvas and paint someone has told him



is worth so much money because a famous painter painted the picture.

He who dwells in the realization of the realm of the soul is free, because the realm of the soul is infinite, boundless and intensely fluid. He who dwells in the realization of the realm of matter only is bound, because matter is finite and limited, **UNLESS IT BE USED FOR THE PURPOSES OF THE SOUL.**

The Christ Spirit, the Divine creative principle in every man calls, "Ho, all ye who thirst; come unto me and I will give you of the water of life." We do not heed because, O mockery of the truth, we are too busily engaged in earning a living. Life cannot be earned, or bought, stolen or grafted for. To earn a thing is to get a thing. All we can earn is an existence, for man does not live by bread alone. Living pre-supposes giving—giving service, giving brain-power, giving muscle-energy, giving friendship, giving **OURSELVES.** Living and loving are one and the same. Life is Love, and Love is God. Love asks no reward because it is an eternal giving, and like virtue it is its own reward. The artist gives love in his art, and his art breathes back love like a benediction upon whosoever attunes himself with that art. God gives love in His continuous creation of the material world, and the love thus made manifest

in that world is ours if we but attune ourselves to the Soul of the Universe; for the final goal of the soul's adventuring among the masterpieces of God is to find Him.

Empedocles has told us that the elements of the things outside us are perceived by the same elements within us. The universe reflects back to us just what we are ourselves, no more, no less. If we are unconscious of the soul within us, how can we be conscious of the universal soul without us? "Knock, and it shall be opened unto you; seek and ye shall find." This is the command which will send the soul adventuring among the masterpieces of God that it may find itself again; and in so doing attune with, and unite with the Oversoul, and know that the two are **ONE.**

Look not afar for this God of your heart, "For the kingdom cometh not with observation." Develop yourself by concentration, meditation and attunement. Listen for the still, small voice which shall come as a word from behind you saying, "This is the way, walk in it," when you would turn to the right hand or to the left. Learn to rely upon this Inner Guide, and cease to hope for aid from any outside source save only from those who, having themselves traversed the path, can point the way. Even they can only point: it is you who will have to walk it.

ANNUAL ROSICRUCIAN CONVENTION

It is only a matter of a few months when again Rosicrucian Park will be a busy beehive of unusual activity, for it will be the time of the annual Convention when members from every part of the world make a pilgrimage to the Grand Lodge to participate in the special ceremonies, listen to the interesting lectures, and enter into the discussions.

The time has been definitely set for this year's Convention as starting Sunday, July 16, and terminating Saturday evening, July 22. We have every reason to believe that this year's Convention will be the greatest that the Organization has ever witnessed in its modern history.

Many innovations will be introduced. Some of the developments of the Rosicrucian laboratory will be exhibited, such as the *Luxatone*, the marvelous color organ that produces color and tone harmony simultaneously. There will also be sound motion pictures of fascinating and instructive subjects—some incidents of the history of the Order will be dramatized—the Junior Order members will display their accomplishments in plays and song. So make your plans now to attend this unusual event, which I assure you is well worth the little sacrifice in time and expense in attending. The meeting of hundreds of persons of like mind, all interested in one common purpose, is in itself an inducement. I am sure, to every Rosicrucian. Listen to addresses by foreign members and officers of the Order on the teachings. Witness the beautiful initiation ceremony in the Egyptian Temple. Remember the dates and make your preparations.

PAGES from the PAST



DAVID HUME

Each month there will appear excerpts from the writings of famous teachers and thinkers of the Past. This will give our readers an opportunity of knowing of these lives through the presentation of writings which typify their thoughts. Occasionally such writers will be presented through the translation of other eminent authors or thinkers of the past.

This month we introduce to you David Hume, one of the modernists of the eighteenth century, who was born in Edinburgh in April 1711. While he attacked and criticized much of the philosophy that was then popular he was really not a destructionist, but a constructionist although he often argued on the negative side of a subject. He started his career as a law student intending to follow that work, but the philosophical trend of his mind led him into speculative philosophy, and as early as 1739 he published a "Treatise on the Understanding."

The philosopher, Berkeley, was quite popular at the time among philosophical students, and Berkeley had argued that we might identify the self within us as being similar to the unknown something that was the cause of all sensations and, therefore, the inner self was an intellectuality. Hume attacked this, and denied that there was any distinct self within, and tried to convey the idea that the unassociated and disconnected sensations and ideas of the human consciousness gave an impression of a self that was not real. The thought that there might be an inner intellectuality that was an entity, and it might be immortal, was also criticized by Hume with the argument that the same self within was merely a form of human consciousness in which thoughts were registered temporarily and was, therefore, the source of habit and of all mental phenomena.

About 1741 he became interested in political subjects and in this field he gained great popularity, and his essays were widely read. Here again his philosophy was analytical as well as constructive, and he argued that the idea that money, rather than men and commodities, constituted wealth was an error of human judgment. He further argued against the idea that exports should exceed imports, and protested against the principle of restricted trade. Many of Hume's ideas along this line were later adopted by Adam Smith.

Hume was appointed librarian of the Faculty of Advocates in 1751, and then turned his attention toward history. Within the following ten years he compiled and issued his History of England. In 1763 he became Secretary to Lord Hertford, Ambassador to France, and from 1767 to 1769 he was Under-Secretary of State. His transition occurred in the city of his birth on August 25, 1776.

HUME'S ARGUMENT AGAINST PERSONAL IDENTITY

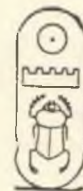


HERE are some philosophers who imagine we are every moment intimately conscious of what we call our SELF; that we feel its existence and its continuance in existence; and are certain, beyond the evidence of a demonstration, both of

its perfect identity and simplicity. The strongest sensation, the most violent

passion, say they, instead of distracting us from this view, only fix it the more intensely, and make us consider their influence on self either by their pain or pleasure. To attempt a farther proof of this were to weaken its evidence; since no proof can be derived from any fact, of which we are so intimately conscious; nor is there any thing, of which we can be certain, if we doubt of this.

Unluckily all these positive assertions are contrary to that very experience, which is pleaded for them, nor have we any idea of self, after the manner it is here explained. For from what impression could this idea be derived? This



question 'tis impossible to answer without a manifest contradiction and absurdity; and yet 'tis a question, which must necessarily be answered, if we would have the idea of self pass for clear and intelligible. It must be some one impression, that gives rise to every real idea. But self or person is not any one impression, but that to which our several impressions and ideas are supposed to have a reference. If any impression gives rise to the idea of self, that impression must continue invariably the same, through the whole course of our lives; since self is supposed to exist after that manner. But there is no impression constant and invariable. Pain and pleasure, grief and joy, passions and sensations succeed each other, and never all exist at the same time. It cannot, therefore, be from any of these impressions, or from any other, that the idea of self is derived; and consequently there is no such idea.

But farther, what must become of all our particular perceptions upon this hypothesis? All these are different, and distinguishable, and separable from each other, and may be separately considered and may exist separately, and have no need of any thing to support their existence. After what manner, therefore, do they belong to self; and how are they connected with it? For my part, when I enter most intimately into what I call *myself*, I always stumble on some particular perception or other, of heat or cold, light or shade, love or hatred, pain or pleasure. I never can catch *myself* at any time without a perception, and never can observe any thing but the perception. When my perceptions are removed for any time, as by sound sleep; so long am I insensible of myself, and may truly be said not to exist. And were all my perceptions removed by death, and could I neither think, nor feel, nor see, nor love, nor hate after the dissolution of my body. I should be entirely annihilated, nor do I conceive what is farther requisite to make me a perfect nonentity. If any one upon serious and unprejudiced reflection, thinks he has a different notion of himself, I must confess I can reason no longer with him. All I can allow him is, that he may be in the right as well as I, and that we are essentially different in this particular.

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He may, perhaps, perceive something simple and continued, which he calls himself, though I am certain there is no such principle in me.

But setting aside some metaphysicians of this kind, I may venture to affirm of the rest of mankind, that they are nothing but a bundle or collection of different perceptions, which succeed each other with an inconceivable rapidity, and are in a perpetual flux and movement. Our eyes cannot turn in their sockets without varying our perceptions. Our thought is still more variable than our sight; and all our other senses and faculties contribute to this change; nor is there any single power of the soul, which remains unalterably the same, perhaps for one moment. The mind is a kind of theater, where several perceptions successively make their appearance; pass, re-pass, glide away, and mingle in an infinite variety of postures and situations. There is properly no simplicity in it at one time, nor identity in different; whatever natural propension we may have to imagine that simplicity and identity. The comparison of the theater must not lead us. They are the successive perceptions only, that constitute the mind; nor have we the most distant notion of the place, where these scenes are represented, or of the materials, of which it is composed.

What then gives us so great a propension to ascribe an identity to these successive perceptions, and to suppose ourselves possess of an invariable and uninterrupted existence through the whole course of our lives? In order to answer this question, we must distinguish betwixt personal identity, as it regards our thought or imagination, and as it regards our passions or the concern we take in ourselves. The first is our present subject; and to explain it perfectly we must take the matter pretty deep, and account for that identity, which we attribute to plants and animals; there being a great analogy betwixt it, and the identity of a self or person.

We have a distinct idea of an object, that remains invariable and uninterrupted through a supposed variation of time; and this idea we call that of identity or sameness. We have also a distinct idea of several different objects

existing in succession, and connected together by a close relation; and this to an accurate view affords as perfect a notion of diversity, as if there was no manner of relation among the objects. But though these two ideas of identity, and a succession of related objects be in themselves perfectly distinct, and even contrary, yet 'tis certain, that in our common way of thinking they are generally confounded with each other. That action of the imagination, by which we consider the uninterrupted and invariable object, and that by which we reflect on the succession of related objects, are almost the same to the feeling, nor is there much more effort of thought required in the latter case than in the former. The relation facilitates the transition of the mind from one object to another and renders its passage as smooth as if it contemplated one continued object. This resemblance is the cause of the confusion and mistake, and makes us substitute the notion of identity, instead of that of related objects. However at one instant we may consider the related succession as variable or interrupted, we are sure the next to ascribe to it a perfect identity, and regard it as invariable and uninterrupted. Our propensity to this mistake is so great from the resemblance above-mentioned, that we fall into it

before we are aware; and though we incessantly correct ourselves by reflection, and return to a more accurate method of thinking, yet we cannot long sustain our philosophy, or take off this bias from the imagination. Our last resource is to yield to it, and boldly assert that these different related objects are in effect the same, however interrupted and variable. In order to justify to ourselves this absurdity, we often feign some new and unintelligible principle, that connects the objects together, and prevents their interruption or variation. Thus we feign the continued existence of the perceptions of our senses, to remove the interruption; and run into the notion of a soul, and self, and substance, to disguise the variation. But we may farther observe, that where we do not give rise to such a fiction, our propensity to confound identity with relation is so great, that we are apt to imagine something unknown and mysterious, connecting the parts, beside their relation; and this I take to be the case with regard to the identity we ascribe to plants and vegetables. And even when this does not take place, we still feel a propensity to confound these ideas, though we are not able fully to satisfy ourselves in that particular, nor find any thing invariable and uninterrupted to justify our notion of identity.

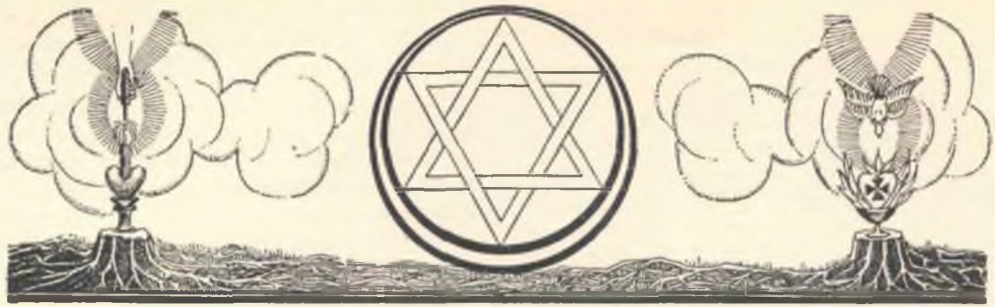
THE SUPREME SECRETARY'S LECTURE TOUR

The Supreme Secretary is on a tour of many States and cities with talking moving pictures of a travelogue visit to headquarters and all the departments and buildings, and an excellent instructive talk to members and another for the general public. He is accompanied by another member of the staff and will visit in January such cities as Oklahoma City, Dallas, Houston, San Antonio, and Phoenix. In February he will pass through Missouri, Indiana, and Pennsylvania and gradually work his way east and through the north and back again through the midwest. All members will be notified with a special postcard telling them when to expect the visit and the lecture. Watch for these postcards and arrange to have your friends accompany you to the public lecture. Those cities not visited on this particular trip will be visited at another time.

AN ATTRACTIVE OFFER

We offer TWO COPIES of "The Rosicrucian Digest" for only 25c post-paid. The issues that are available at this unusual rate are the September, November, and December ones. You may order two copies of the same issue, or each of a different issue. This price is at absolute cost. If you have friends or acquaintances that you wish to read the Digest, secure some copies at this rate. This will help the Order, and your friends will receive fascinating literature. (Postage stamps not accepted. Foreign remittances must include the few cents extra for exchange.) DO NOT SEND US any name or address but your own. We will send the magazines *direct to you*.





The Secret of Numbers

By FRATER THOR KIIMALEHTO, F.R.C.

Past Secretary-General of AMORC



*"I do not claim originality . . .
I am a transmitter."*

—Kong-Fu-Tse, 551 B. C.



THE fascination of numbers is not confined to the mathematician alone, because the mystic as well as the scientist has from time immemorial been attracted by the possibilities of its combinations. The figures 3, 5, and 8, and 4, 7, and 9

have especially been subjects of veneration, and also uncalled for exploitation. The thorough analysis of modern science and the deep research of contemporary historians have demonstrated that the speculations and precepts of the ancients in regard to numbers had a solid basis in actuality. From the particles circulating in the sunbeam to the central sun of the universe, every object displays a three-fold nature. The laws of numbers do more than satisfy our realization of order and harmony, because they are practical guides in architecture, in science, art and the conduct of life.

Unusual combinations and trick computations have been worked out by many, some of which on casual examination are frivolous. As an example

take Benjamin Franklin's Birthday Rule: "Write down the number of the month of birth; annex to it the day of birth; multiply the number by 2; add 5; multiply by 50; add age; subtract 365; and add 115." The quotient will show the month and day of birth and age, when pointed off. Please observe the two last items of the rule. "Subtract 365, and add 115." Why did Franklin require two operations here, when he could have said subtract 250? There seems to have been his purpose to leave evidence of a mystic system of knowledge, founded on the Cosmos, Mathematics and Geometry. The figure 365 suggests the days of the year, and therefore also the Earth's orbit or Solar Circle, whose diameter is 115.

Many other mystic examples can be brought forward from mathematics and geometry, which do not come within the scope of our more serious consideration here.

Number is the language of the Infinite. Esoterically considered, the digits 1, 2, 3, 4, 5, 6, 7, 8, and 9 indicate the presence of unity in one, and therefore the ancients considered them as expressing absolute laws. Number one is the beginning and end of every synthesis. We look at a man, and while we perceive him as a unit, that he acts and moves as a whole, yet at the same time

we also see that he is made up of parts, that there is a trinal division into head, trunk, and limbs, and a dual division of the limbs, into legs and arms. We thus see and recognize both the one and the many, both unity and plurality, at the same time. The mind does not experience any difficulty in taking cognizance of both the simple and the complex. The two ideas are accepted by the mind without conflict.

In order to find the root-power of a figure the ancients used a system of addition and reduction which we now call theosophic. In this addition all the numbers contained in a single figure are added together as follows: Take figure 7. It has an inherent power of all the numbers contained in it, in a neuter capacity, and the active power of its accumulated additions: $1+2+3+4+5+6+7=28=2+8=10=1$. Figure 7 reduces to or shows power of 1 (Primary). Take number 5153: $5+1+5+3=14=1+4=5$.

Theosophic reduction consists of reducing all numbers found from two or more figures to a single unit, by adding together each single figure until only one remains. Take 142857: $1+4+2+8+5+7=27=2+7=9$; or 6561: $6+5+6+1=18=1+8=9$. These two operations of addition and reduction are apparently meaningless and useless to the superficial reader, but we will try to bring a little light upon it. By these operations the primary force or, let me say, the causating force is revealed. Let us look a little closer at the theosophic addition. We will find that figures 1, 4, 7, and 10 are all equal to one, revealing the primary cause or unit. We also find that in every three numbers the series comes back to unity. For example: $1+2+3+4=10=1$, and $1+2+3+4+5+6+7=28=2+8=10=1$. We could then write 1, 2, 3, or 4, 5, 6, and 7, 8, 9.

1 1 1

The unit One represents the active principle of numbers, because the others emanate therefrom. If we remember that all force must be dual in itself, or rather opposing itself, we realize that from this proceeds duality, represented by figure 2, the passive principle, and from the union of Unity and Duality proceeds the third principle which is neuter (3). These principles acting as one force de-

monstrate a fourth power, or reduction to unity, which is transitional to a different scale.

The sum and substance is that the digits clearly show a triple triunity, or in other words, three distinct powers that are in their nature triune. The ancients taught that the three triune powers referred to the Divine World, the Human World, and the Material World respectively. We then have figure 1 representing the Divine-active; 2=Divine-passive; 3=Divine-neuter. Figure 4=Human-active; 5=Human-passive; 6=Human neuter. Figure 7=Material-active; 8=Material-passive; 9=Material-neuter. Figure 10 represents transition.

We then have an active, positive principle and *generator*, represented by figure 8; secondly, we have a negative, passive principle and *generant*, represented by figure 2; and finally we have a neuter or *generated* principle, proceeding from the union of 1 and 2, represented by figure 3. Now the trinity is complete as one force and its product is a passive-positive transitory force which is figure 4. Figure 4 is passive in its natural scale, which is the squaring of the entire principle, but becomes active when acting independently and as a generator and active principle, which produces its passive counterpart, 5. The union of the active and the passive forces produce in their turn the second negative principle, which is the generated principle 6. From the union of the force 4, 5, and 6 we get the transitory force 7, which becomes a positive, active principle on the third scale. The active figure 7 produces its positive, figure 8, and the two produce the neuter figure 9. Figure 10 is a new acceptance of the unity as an active principle on a different scale, etc.

These are the secret laws of figures and the only ones as taught in the Egyptian mystery schools. In later years, or in more modern time, there have been many misguided mortals that have concocted a system of fortune telling under guise of occultism which they call numerology. They all have their axe to grind, rather a material object—money, and by catering to human cupidity they get a certain following for a time. There is, for instance, one Eva S. Stewart



who has written a book in seven volumes called "The Ancient Cipher", a sort of religious-material speculation, founded upon the numbers and the alphabet. It is peculiar that they all use the English alphabet, where a will be 1, and b-2, etc. On the face of it, it is unscientific, unreliable and foolish. In speaking of this the writer has more than a superficial knowledge of their systems.

The secret laws of figures, as here stated, were taught by Pythagoras, who was initiated in the Egyptian schools. He called it *TeTracTus*, the law of Trinity. Number 2 naturally is duality. All forces of nature are dual or polar. Number 3 is the number of simple completeness, the trinity. In every actual unit there is also a trinity. In the atom of matter there are three dimensions, length, breadth and thickness. The organic cell has three elements, cell-wall, nucleus, and circulating contents. Figure 4 represents simple organization or structure, the crossing of two lines of force at right angles. Four is the number of Life and of Family.

The reader will notice that the main point is Trinity. The primary analysis of mental phenomena gives the divisions, Thought, Feeling, and Volition; or Wisdom, Love and Will. These spring from the faculties of Intellect, Affection and Volition. They are based upon three divisions of the bodily functions. The intellect acts in close sympathy with the entire nervous system, affection acts with the organs of nutrition, and volition governs the motive

system. The intellect is directive, affection is attractive, and volition is impulsive.

The early Egyptians taught that the Indeterminable principle RA was a divine trinity: Amon, or power; Ptah, or wisdom; and Osiris, or Goodness. Jamblique says: "The Egyptian god is called Amon when he is regarded as a hidden force which brings all things to the light; he is Ptah when he accomplishes all things with skill and truth; lastly, when he is the good and beneficent god he is named Osiris". The primitive Hindo, Rig-Veda, says that the Indeterminable principle Parabrahm was Brahma, or creator, Vishnu, or preserver; and Siva, or transformer. Similarly we have in the Christian religion the well known trinity, Father, Son and Holy Spirit. The early Scandinavian mythology gives us the trinity; Odin, truth; Thor, war; and Frey, peace.

In fact, all religions are founded upon the Unity in Trinity. In every object and every action, are three parts or forces. The two side members of the trinity support the central member, and the general relation of the three is formal, static, and dynamic. The side members of a trinity are its chief instruments of differentiation. Every object has the properties of Form, Space and Number, and in every atom these inherent properties give rise to constant vibrations of a definite character. In objects of more complex construction, the forms are fixed expressions of the ratios with which the producing forces have acted.

HAVE YOU A ROSICRUCIAN CONSTITUTION?

Do you know the legislative powers of the Grand Lodge? Its executive powers? Its judicial powers? Do you know when and how the Grand Council is elected? What its duties are? Do you know the necessary procedure for the organization of a Chapter or a Lodge? Do you know the general qualifications for membership in the Order?

Every Rosicrucian should be well posted on the rules and regulations of the Order as set forth in the New Constitution of the Grand Lodge with its statutes. A copy of the Constitution and Statutes of the A.M.O.R.C. is obtainable from the Grand Lodge, by writing to the address below, for only 10c which includes postage. We cannot impress too strongly upon all members the need of having a copy of the Constitution and Statutes in their possession.

ROSICRUCIAN SUPPLY BUREAU

San Jose, California

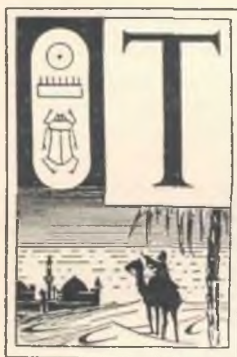
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Modern Alchemy

THE DREAMS OF THE ANCIENT MYSTICS
ARE BEING REALIZED TODAY

By THE EMPEROR

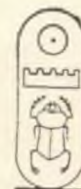


THOSE of us who are familiar with the progress of physics and chemistry and the advancement in the science of metallurgy, were astonished recently by some statements made in a court of law during the trial of a man who claimed the privilege to criticize publicly, and otherwise, the claims made by those who are still actively engaged in the search for unrevealed laws and principles of alchemy and chemistry.

This man, evidently wholly devoid of any interest in the reading of modern text books or even scientific news as reported in the newspapers, and otherwise showing an inferiority of comprehension that wanted to vaunt a superiority complex, made the bold statement that in his belief anyone who thought that transmutation of metals was possible, or who claimed that gross metals could be transmuted into gold, was insane. He made his statement with all of the positiveness and sureness of a person who had no idea that he was making an absurd statement, proving his unfamiliarity with subjects supposed to be his special study. In other words, he was posing

as an authority on subjects with which he proved himself to be utterly unfamiliar. We often find such types in our every-day affairs and we have noticed that those who know the least about a given subject are the ones who make the most positive statements and are ready to voice their opinions publicly with more vehemence and more explanations than the person who is well-versed in any subject.

The man's statements caused a flutter of surprise, and judge, jury, and spectators alike could not help smiling. But we wonder how many persons know just to what extent the ancient art of alchemy is still being carried on in this busy modern world. Few intelligent persons, familiar with the progress of scientific achievement, have any doubt any longer regarding the possibility of the artificial making of gold from base metals, for the transmutation of zinc, lead, or similar metals into a chemical imitation of pure gold has been made in many of the university laboratories and in the laboratories of industrial institutions, and there is neither any mystery nor secrecy about the process. It is merely the combining of various processes of nature in an artificial manner so as to produce gold in the very same way in which nature produces it. The chemical or physical difference between a piece of zinc or lead and a piece of gold is well known to scientists and



the scientific steps necessary to change the zinc into gold are also well-known. But to carry out these steps and imitate nature in her processes is a tedious and extremely costly thing to do. For this reason, the artificial manufacture of even a very small grain of gold in the laboratory is too costly to ever make the process possible for commercial benefit. It would be much like taking one thousand dollars worth of gold and reducing it to a piece that would be worth less than ten dollars and claiming that this process is of value to the arts or the industries. It probably will be many a day before science will be able to artificially produce a piece of gold with as little expense as the average man or woman can get the same amount of gold in the mountains of California. In fact, thousands of persons who were unemployed have taken to the mining of gold in California in the past two years and by every member of a family working hard and carefully from early morning until sunset, these families are able to extract from the earth about four to five dollars worth of gold per family per day. This enables them to live and sustain themselves during the upset business conditions and while a few have made more money than this in the simple mining process used by them, still the taking of gold out of the earth is far more profitable than any process that can be invented in the scientific laboratories.

However, just as the ancient alchemists, mystics, and Rosicrucians spent many years of their lives in experimenting with transmutation merely for the sake of testing and proving nature's fundamental laws, so the laboratories of industry and science today feel that it is worth while to spend thousands of dollars to make a grain of gold that is worth only a few dollars.

In some parts of the world alchemy is still a science separate and apart from general chemistry. It is considered a synthetic art and one of the hermetic sciences and for that reason is kept quite distinct from modern chemistry. Of course, the

man who made the statements in court knew nothing of this fact and did not know that his ridicule of anyone's interest in alchemy was casting a slur upon the intelligence of thousands of men and women of great learning, and especially men whose daily activities are connected with metallurgy, physics, and chemistry in a highly scientific manner and who devote their evenings or spare hours to the intensely interesting hobby of alchemical research.

One of the great leaders in the alchemical movement throughout Europe, and perhaps the foremost alchemist in the world today is Mon. F. Jollivet Castelot of Paris. He is not only an eminent scientist who has devoted most of his life to the study of transmutation and synthetic chemistry, but he is director of the *Societe Alchimique de France* and Editor of a quarterly magazine called *La Rose-Croix* which bears the Rosicrucian emblem. He is also an honorary member of the Rosicrucian Order in America, AMORC. Some years ago we published a photograph of Frater Castelot in his laboratory in our *Triangle Monthly*, and we have continuous reports from members of his association regarding their joint and individual achievements. Their monthly publication is filled with interesting items from their laboratories and quotations from other newspapers and scientific magazines regarding the art and science of alchemy and transmutation.

One would think that after having accomplished the feat on numerous occasions of producing small amounts of absolutely pure gold the quest for the process and the search for the principles would be brought to an end. But here, again, I remind the reader that the real quest is not for the purpose of making gold nor is the search intended to reveal a more simple manner of producing gold. The whole idea of the alchemists' studies and experiments is to observe nature's laws at work and to find more simple ways of demonstrating them. In the process of transmutation and in the study of alchemy generally, more of the fundamental principles of the universe are

revealed than in any other laboratory experiments that might be conducted and this is what makes the whole subject so fascinating and so fraught with new and surprising conditions, situations, and revelations.

It was in 1894 that Frater Castelot published his first book dealing with the great studies of his life in alchemy and transmutation after having been a student of the Rosicrucian and mystical principles, which revealed the work and secret process used by the early mystics and alchemists. In 1904 Frater Castelot published other important instructions regarding the science of alchemy. Since then his writings have been read before the most learned scientific societies throughout the world and quoted in many popular books and treatises dealing with scientific subjects. In 1896 Frater Castelot and others founded the alchemical society of France and it has many active and honorary members with constantly increasing interest in the subject. The articles appearing in their own magazine representing their discoveries and findings are quoted in many of the newspapers and magazines of the world, showing a wide-spread interest in the subject of alchemy and transmutation.

Occasionally those who seek to criticize the Rosicrucians as being impractical people because of their advanced ideas and progressive programs, point to the fact that the ancient Rosicrucians were interested in alchemy and in the search for artificial gold. They think that this search constitutes evidence that the Rosicrucians were dreamers instead of practical men. Such persons do not realize that the father of modern chemistry was alchemy and that although the child in the form of modern chemistry has grown to be a great and universally recognized science, the parent has not passed out of existence or out of the universal picture, for alchemy was limited to certain lines of research and those fields of research have not yet been exhausted even by the most modern achievements of science.

As stated before, the Rosicrucians and mystics who performed so many

experiments in their laboratories, were seeking, through the material laws of the universe, to discover universal principles which had their action and reaction in the spiritual world as well as material world. They believed that just as the difference between gross metal and pure gold was a difference in character, constituted by the various rates of vibrations and by the presence of impure or unevolved elements, so the differences in human character were the result of impure and inharmonious elements which might be transmuted and changed into the pureness of spiritual life here on earth.

Much is said these days about vibrations and their effect upon our health and our lives generally, and we are coming to learn that all of life consists of vibrations which affect us and, in fact, compose everything of which we have any sense or understanding. It was in the laboratories of the alchemists and mystics that the law of vibrations was first discovered and proved to be an actual fact. And while these mystics sought for an elixir of life which would prevent disease, old age, and so-called death and change gross material into pure gold, they found laws and principles which would enable man to cure disease and to overcome many of the obstacles to old age. They also found ways and means of producing many of the modern metals such as bronze and various alloys, which have been extremely valuable to industry and commercial interests. So we have these ancients to thank for many modern achievements which they turned over to mankind as worldly benefits, while they still continue their searches and their inquiries.

Dreamers they may have been and dreamers many of them may still be, but they are the sort of dreamers who test their dreams in the crucible of materialism as well as the crucible of spirituality and they seek to turn their dreams into practical account and to practical application, and from their efforts we have derived so many benefits that it does not behoove anyone to criticize the mystics and their dreaming.





SANCTUM MUSINGS

THE ART OF HEALING

(Author's Preface)—It seems very appropriate that my wanderings through the history of the lives and writings of the philosophers and scientists of the past should have brought me to the subject of the art of healing, and while we sit in our sanctums in concentration, meditation, and contemplation, we are often assisting in directing thoughts of healing to many who are suffering, and we are often called upon in our sanctum musings to think of the ills of the flesh, the errors of the mind, and the general suffering of humanity. Let us spend, therefore, a few minutes of our sanctum musings in thinking of the development of the art of healing as we find it reliably recorded in various ancient records.



SO I TURN the pages of history, seeking for the outstanding character in the art of healing, I find that one ancient character bears the title of "The Father of Medicine." He was known as Hippocrates. In seeking an outline of his

personal life in various encyclopedias I find little that is interesting, but when I turn to the ancient writings of the philosophers and mystics I find a different story, and one that is filled with human, and especially with fascinating incidents that will appeal to the imaginations of Rosicrucians.

It is strange how one's view-point so easily colors a picture. The artist and the photographer assigned to make a picture of a landscape, an old building, a ruined castle, or a modern structure, will seek to find the most advantageous as well as the most picturesque

point of view, and the difference between an impressive, artistic, and even fascinating picture of any place or point of interest, and one that is uninteresting and unattractive, is a matter of point of view. If the cold and materialistically inclined historian writes of the life of an eminent philosopher or scientist, he is very apt to give us a picture that is uninteresting and lacking in elements that appeal to our imaginations. If a sympathetic writer undertakes the same work, he will give us a story that is as appealing and intriguing as a mystery story without actually altering a single fact, or adding a bit of fiction.

This is what I found of the life of Hippocrates. The title, "Father of Medicine," is not the warm and sympathetic title that we would assign to him after we know his life story and work. He was more the father of modernism in science, and the redeemer of Cosmic principles in the art of healing. He was born about 460 B. C. on the Island of Cos, just off the coast of Asia Minor. Fortunately, he was born a descendant of one of

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a group of men who constituted the secret school of medicine associated with the Mystic Brotherhood that gradually evolved into the Rosicrucian Foundation throughout Asia and Africa. In other words, he was born into the membership of that secret body of enlightened thinkers whose work and plans, carefully carried on through many ages following the foundation laid in the mystery schools of Egypt, resulted centuries later in the organization which we now know as the Rosicrucian Fraternity.

In the days that Hippocrates was born the secret schools were divided into various sects. These divisions were devoted to medicine, art, science, philosophy, general learning, architecture and building, religion, and politics. The leader of the division of medicine had been one Asclepius, and this division of the secret fraternity became known as a separate group using the name of the leader as a symbol of its branch of the organization.

Hippocrates was naturally trained at an early age to prepare for the life work of a physician, and he entered the famous temple of the secret brotherhood at Cos at a very early age. It is said in the ancient records that his mind turned more toward the philosophical than the scientific, and that throughout his days as a youth it was difficult indeed to hold him steadfast to the path of scientific analysis and research and keep him from speculative contemplation of philosophical subjects. That he was a mystical dreamer is not only indicated by this tendency of his youth, but by what he did with the art of medicine and the practice of healing, and with his general knowledge later in life. Many other stories are told about his mystical, philosophical, and religious experiences. We should not be surprised to learn that he traveled widely, and his journeys have been well recorded, and we find that he taught others and at the same time practiced among the secret brotherhood in Thrace, Thessaly, Delos, Athens, and Rome. In fact, as a result of his visit to Rome and the establishment of his philosophy of healing, a branch of the healing sect of the brotherhood was established in

Rome several centuries later where a great temple devoted to this branch of the brotherhood was built as a permanent monument to his achievements. Despite the fact that he was such a well-known character and attracted the attention of many eminent writers and philosophers, little is known of the close of his life, and even of his transition, and those who have written of him have placed his age at transition as being from eighty-five years to one hundred and ten years.

Today Hippocrates is venerated almost universally by the medical profession as the founder of a definite code of ethics and practice, and it is in the analysis of his practice and the standards he established that we find our greatest interest.

As we muse over the changes in the art of healing which Hippocrates sought to bring about, we cannot help but wonder at the stupidity, ignorance, and superstition of the peoples of his time. It is astonishing to think that with all of the advancement that had been made in the sciences, and with all of the demand on the part of thinking men and women to have the myseries of life unfolded to them up to the time of Hippocrates and his revision of the practice of medicine, no one had thought of examining the interior of the human body, and even Hippocrates in his medical training as a youth had never seen anything like an autopsy, or the dissection of a human body, or the study of the interior functionings and activities of the various organs or parts of the human body. This gross ignorance of the nature and purpose of many of the important parts of the human body was responsible for the superstitious practices and ideas held by the populace in connection with the science of healing.

Now all of the healing performed outside of the mystery schools was in the hands of the priesthood, and as these priests believed and taught, the public followed in their thinking. Sudden and arbitrary rulings regarding the proper way to heal any diseases were issued by the priesthood and religiously followed by the mass. We stop and wonder a moment whether we



do not have much of the same thing today. The art of healing today is not in the hands of the priests of any church, but nevertheless in the hands of a well organized body of men who have much the same dictatorial power as the priesthood had in ancient days, and we wonder whether sometimes the announcement that certain epidemics of conditions are due to certain causes are not like unto the rulings and decisions of the ancient practitioners.

As Dr. Logan Clendening, M. D., pointed out in one of his books, we have periodical spells of popular diseases brought to our attention by the medical authorities, and established as serious conditions demanding immediate attention. To quote Dr. Clendening regarding the fashionable diseases of men and women, "In 1885 they had too much uric acid; in 1890 they had chronic appendicitis; in 1895 they took the Kneipp Water Cure; in 1900 they had floating kidneys, in 1905 they had tilted uteri; in 1910 they had colonic stasis; in 1915 they had all their teeth extracted; in 1920 they had non-surgical biliary drainage; in 1925 they had an inferiority complex." This is but a very brief list of the periodical outbreaks, the origin of which is veiled, but the source being evidently authoritative and learned.

In Hippocrates' time the priesthood announced the cause and origin of diseases and methods of treatment, the time for treatment, the periods for going to the priesthood temples for healing, and the manner of paying the priests for their prayers and peculiar practices. The populace followed the advice like a lot of sheep, and we should not be surprised to find that a very large portion of those who were ill passed through transition. In other words, the death rate was extremely high. Hippocrates was not satisfied with merely becoming a learned practitioner of the better and newer ways as taught in the secret brotherhood, nor of confining his practice to those who came to the brotherhood seeking to be freed from the limitations of the ignorant practices of the priesthood. He determined to start a great war against superstition and ignorance, as related to the art of healing, and to

make the newer and better ways known to all. That he immediately aroused the ire and the antipathy of the priesthood and made thousands of enemies is not surprising, and we find a similar situation in the life of Paracelsus hundreds of years later when, as a Rosicrucian mystic, he attempted to establish the first board of health and free clinic of advice and help in Europe, in order to make the public better acquainted with the methods of preventing disease. Both men had to pay a dear price for their bravery in such a battle in behalf of the best interests of humanity.

At first the priesthood thought little of what Hippocrates was doing and smiled upon his public activities. After all, he was only one man among millions, and at the utmost he could only reach and instruct and cure a few thousand while there were millions who were ill, and who could be reached by the priesthood's superstitious methods that brought great wealth into their coffers, but viewing one man as a single individual and having no greater power than any other individual is a mistake that has been made many times in history. Buddha was but one man, Jesus was but one being among millions, and yet both of these left messages that reached a large portion of the world, and influenced millions in each successive generation. The man with a message that is fraught with truth becomes a part of the higher consciousness of all individuals, and his light is like a torch that starts a universal conflagration. As an individual, Hippocrates lived long enough to shake every temple of the false gods of medicine and healing, and even to this day his standards and ethical principles are revered by every practitioner of the healing art.

When he started his battle for truth there were many peculiar ideas about the treatment of disease. One of the great teachers of the healing art believed that a walk of twenty miles each day was the only cure for so-called "humors." The most popular and well-established rule regarding the cure of disease was that the sick patient, regardless of the nature or cause of the illness, was to be left

alone in a dark room, or dark corner of a room, unattended and unobserved for five days. He was to be given no special food, no form of treatment, no special consideration, and no unusual comfort during those five days. If at the end of the fifth day the patient did not die it was a sign that the superstitious gods were willing that he should live, and therefore some form of treatment should be given to him by the priesthood to carry out the desires of the gods. If the patient died—which, of course, occurred in the majority of cases—it was a sign that the gods did not desire the patient to get well, and therefore the priesthood should not have interfered. Therefore, it was against the law, so to speak, for any member of the family, or anyone else to show any consideration, or do any act, or perform any function for even a loved one in the family who became ill, until the priests were notified on the fifth day.

We may lean back in our chairs during this period of musing, and think of such a situation as horrible, and as beyond human practice even among uneducated persons. To think of allowing a loved one, a child, a parent, suffering from intense pain or with a high fever, or some other condition, to lie unattended in a darkened, unclean, unwholesome corner of a room for five days and five nights, ignoring all of their pleas for perhaps a special cooling drink of water, or a bathing of the face and hands, or even for the ordinary hygienic attention that must be given to a person during such a long period! But let us not be too sure that we do not have similar situations today. There are many forms of therapeutics or healing beliefs existing in the Western World, and in Europe today, where the nature, cause, origin, and treatment of diseases are wholly ignored, and the patient is denied any attention and simply told that he is suffering from either a false belief, an imaginary condition, or the witchery of some invisible entity, and that until he himself can throw off the condition, or the invisible elements make a change in his condition, he cannot expect to

get well or have any other attention. There are thousands of cases on record right here in the Western World within recent years where loved ones in a family have been denied any medical attention for days and weeks in the belief that the disease was wholly imaginary, or of the mortal mind, and should be ignored or negated, neglected, and untreated, so far as any practical system of therapeutics is concerned. We, as Rosicrucians, know that regardless of the origin and nature of the illness, the first duty of those who have the opportunity to serve a person who is suffering is to see that a competent and properly licensed, or qualified practitioner of some recognized healing system makes some diagnosis or examination and determines the precise course of treatment, and that this should be done as quickly as possible and the patient given the very best service available.

Hippocrates upset all of the ancient ideas by proclaiming that those who were ill should be treated immediately, and that their conditions should be diagnosed. For various reasons he believed that an examination of what the patient had been eating, and a regulation of his diet should be given first consideration. He probably was thus the first dietician. He also established definite systems for the treatment of different diseases. Before his time all diseases were treated much alike, if treated at all, and much of the treatment consisted of incantations and superstitious practices. Most of his contemporaries allowed the patients to starve to death, but Hippocrates denounced this foolish practice, and he employed barley water, sweet wine, and hydromel as a diet in the belief that it would be well digested in any condition. The hydromel was made by boiling honey in large proportions of water, which no doubt gave considerable strength to the weakened patient.

In the cases of fever he again upset all of the ancient traditions and claimed that one who was suffering with a high fever and was thus greatly weakened, should be carefully handled and not moved about, nor taken to temples for ceremonies, nor made to



roll over on the ground while incantations were pronounced by the priests. He had witnessed the death of thousands who were forced to go through terrible exercises of a physical nature while suffering extreme weakness from fever.

The priesthood had fallen into the habit of using nearly two hundred and sixty-five different drugs in connection with their strange practices. There drugs were looked upon as absolute necessities in the treatment of all diseases. Hippocrates cast nearly all of them aside. He laid great emphasis upon the necessity of rest, climate, wholesome water, and the proper diet. His mystical training had revealed to him the influence of climatic conditions, and the influences of wind, heat, and other elements, and even of the influences of the stars and planets in their courses. He denied that the so-called sacred disease, epilepsy, was sent by the gods as punishment. He claimed that no disease was sent by the gods, and that no disease had any special, divine origin, and that all were considered but a violation of nature's laws. He was especially well-informed regarding the skeleton of the human body, and of the muscles and interior organs in a general way, but even with all of his great knowledge he knew nothing of nerves, and the few nerves to which he would refer in his writings were undoubtedly sinews or tendons. He knew much more about the brain, which he looked upon as a gland that ever emanated a magnetic fluid as well as physical fluid, and he was therefore very serious in his insistence that the thoughts of persons around a patient should be of a nature that would be helpful.

On every side of him, says one writer of his life, "he toppled over the images of superstition, and he declared diseases to be born of natural causes. He plucked away its false mystery and thereby robbed it of much of its terror. He found medicine dying in the

temples of a worn-out religion; he left it dominant and vital set upon its high mission of relieving pain."

Perhaps his greatest contribution to the present medical practice is the famous Hippocratic Oath, which is taken by all physicians of the medical schools throughout the world because of its high ethical and moral nature. In part it says, "With purity and holiness I will pass my life, and practice my art . . . Whatever in my professional practice I see or hear in the lives of men which should not be spoken abroad, I will not divulge."

And so as we sit in our sanctums and muse over the art of healing and review its history, we see that even in the earliest days of the art there were superstitious ideas to be overcome, new knowledge to be gained, new ideas to be promulgated, and new systems to be established. What Hippocrates did has been done by other eminent scientists and physicians in various periods of time since the Christian Era, and even today the healing art is going through many changes and many improvements, but certain fundamental ideas remain fixed.

All disease, said Hippocrates, is due to inharmony in the body. Nothing that can be discovered or found regarding disease in the future will refute that fixed law. Man must become harmonized with nature and nature's forces to become well, said Hippocrates; and that principle will remain fixed eternally. Only the ways and means of casting out the inharmony and establishing the harmony can constitute the future improvements in the healing art, and we must believe that every modern school of healing and every ancient one that has survived to the present day is honestly seeking to find the best way to harmonize the human body with the fundamental laws and conditions of the universe, and thereby maintain a state of perfect health, and immunity to disease.

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READ THE ROSICRUCIAN FORUM



DEATH OF SOCRATES

The tragic event of the philosopher, Socrates, taking the cup of hemlock. Fulfillment of the death sentence imposed upon him. Gathered about him are the neophytes of his inner school. Socrates has explained that the true philosopher fears no death as all through life he is seeking the eventual separation of the body with its passions, desires and false knowledge from the realm of the soul with its "ideas" the true universal knowledge. Therefore, the philosopher fears not what he has sought.

(Courtesy The Rosicrucian Digest.)

BEYOND MATTER



THE HUMAN BODY, though composed of the elements of the earth, is infused with an ethereal force. The mass of matter of which man is, when so infused, becomes a vibrant, self conscious being. Through environment, wrong thinking and abuse of natural laws, discordance may arise in the body of man. These disorders disturb the material, chemical nature of man, producing DISEASE and ILL HEALTH. BEYOND MATTER, in man, is this life force perfect in nature, undisturbed by physical abuse. This Cosmic power when properly directed HEALS and repairs the body in which it resides. It is this POWER that man MUST DEPEND UPON for recovery of health.

THE ART OF ABSENT HEALING

Physicians of every school of therapeutics are especially trained to aid in the prevention of abuse to the body of man. They are also proficient in preparing the body for its return to healthy normalcy. The actual curative element, however, is the Cosmic force that flows through the body. The direction of this force in an intelligent way is completely outlined in the SIXTH GRADE of the Rosicrucian studies. For the benefit of the many Rosicrucian students who have not as yet attained this grade and who are especially interested in the Rosicrucian system of ABSENT HEALING, we offer the brochure, "The Art of Absent Healing". This permits the early grade student to have a working knowledge of this subject until he receives the complete studies pertaining to healing. Even the student beyond the SIXTH GRADE will find this simplified brochure of GREAT HELP. It is clearly written and easily understood.

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Inquirers seeking to know the history, purposes, and practical benefits that they may receive from Rosicrucian association, are invited to send for the free book, "The Wisdom of the Sages." Address, Librarian, S. P. C., care of

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