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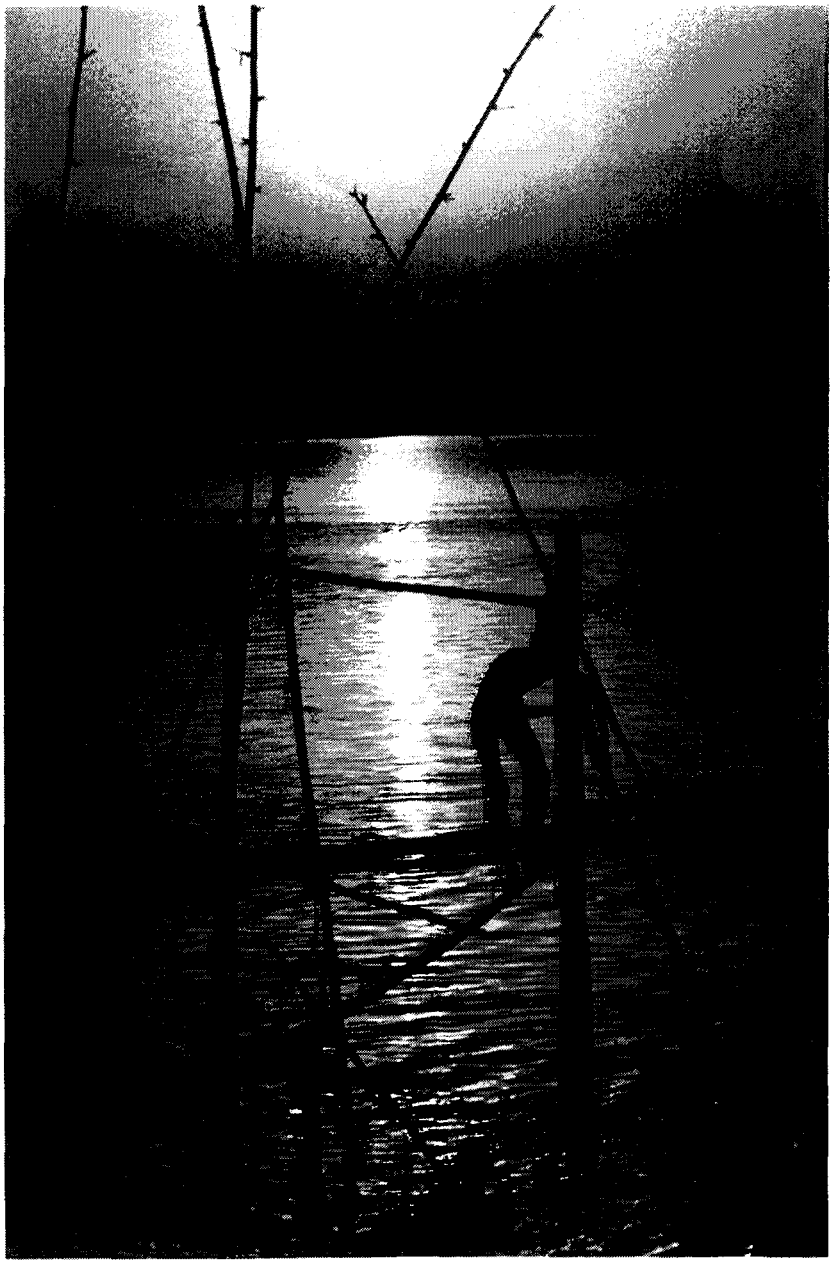

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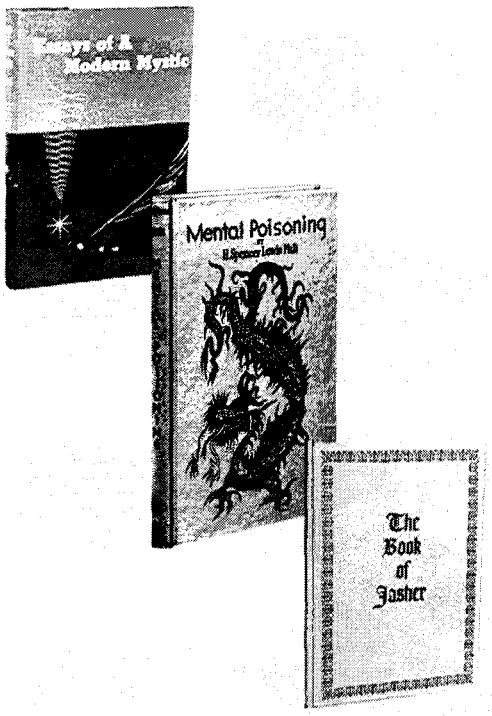

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Rosicrucian Digest (ISSN 0035-8339)

Published Monthly by the Supreme Council
of the ROSICRUCIAN ORDER, AMORC
Rosicrucian Park, San Jose, CA 95191

Robin M. Thompson, Editor

Official Magazine of the
Worldwide Rosicrucian Order

July 1980 Vol. 58, No. 7

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SUBSCRIPTION: $10.00* per year, single copies $1.00. ADDRESS: *Rosicrucian Digest,* Rosicrucian Park, San Jose, CA 95191, U.S.A. Changes of address must reach us by the first of the month preceding date of issue. Entered as Second-Class matter at the Post Office at San Jose, Calif., under Section 1103 of the U.S. Postal Act of October 3, 1917. Second Class postage paid at San Jose, Calif. Statements made in this publication are not the official expression of the organization or its officers, unless declared to be official communications.

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DR. H. SPENCER LEWIS, F. R. C.

Dr. H. Spencer Lewis was the first Imperator for the second cycle o the Rosicrucian Order, AMORC, in America. He passed through transi tion on August 2, 1939. For a Memoriam article with further detail: see page 13.

(Photo by AMORC)

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THOUGHT OF THE MONTH

By THE IMPERATOR

When Should We Believe?

WHAT RELIANCE should be placed upon belief? Can we accept belief as knowledge? Our sense experiences are our most common source of knowledge. They cause sensations from which mental images or ideas arise. *To know,* then, is to give identity to experience, but this knowledge must be communicable to have a pragmatic and social value. If it is locked in one's mind and cannot be related to another, or if it is inscrutable to others, its value is then limited. Therefore, knowledge is intelligence which is capable of being transferred to other minds and can be comprehended.

Belief is a personal conviction. But a belief is not the result of a corresponding direct sense experience. There is nothing material in a belief that will cause everyone to arrive at the same idea. For example, one may believe that the earth is a hollow sphere, but there is no objective experience that supports such an idea.

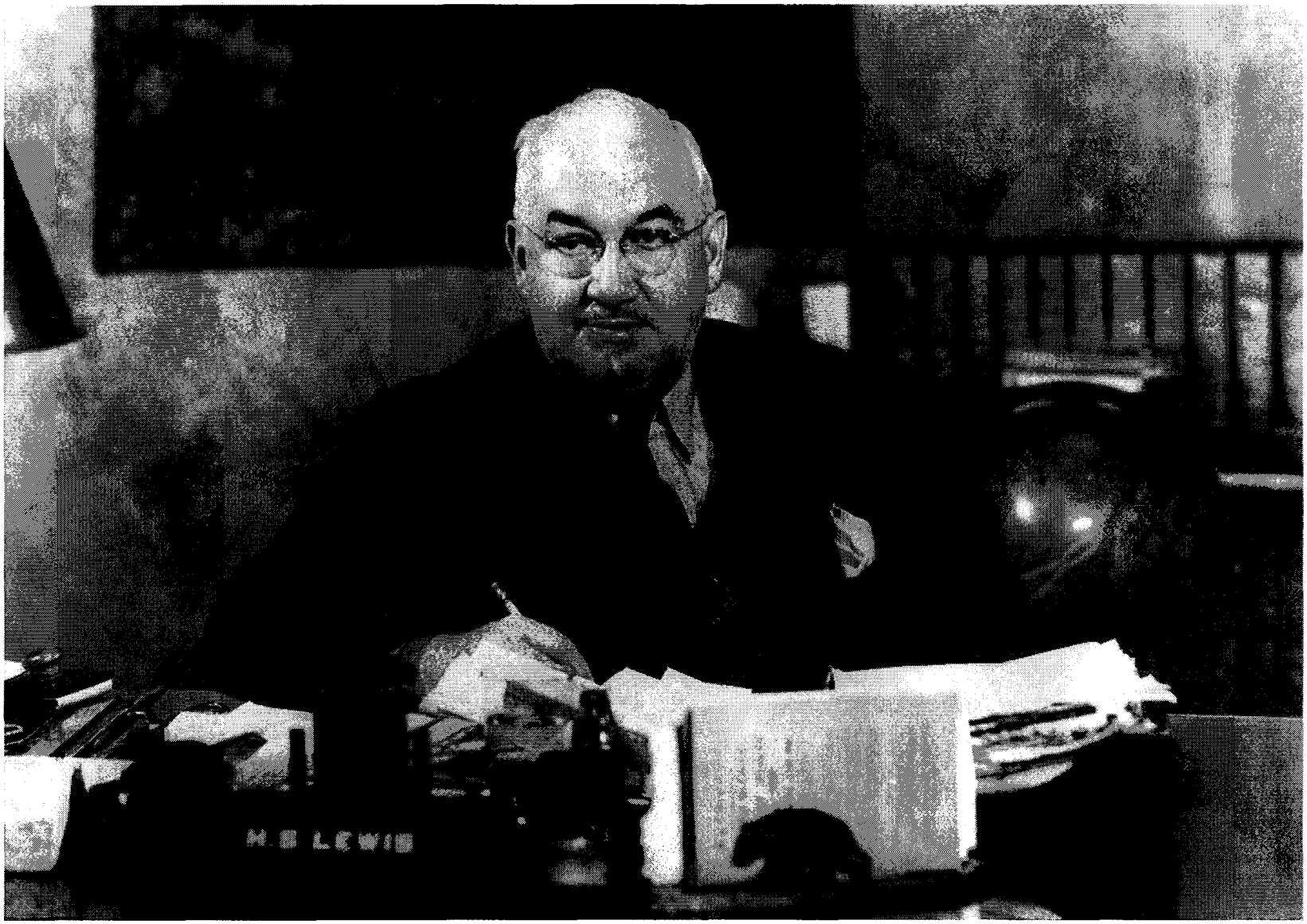
Nevertheless, belief is *an idea* conceived by the mind. It is *conceptual* knowledge that arises from the judgment of reason and imagination. Beliefs are the conclusions we draw from the elements of interrelated *previous* experiences. They are then reformed by our reason, or are synthesized by the process of imagination. Therefore, the substance of belief is essentially *a priori,* that is, it draws most of its material from previously acquired ideas. In other words, no direct objective experience in its entirety corresponds to a belief. If this were not so, we would always say "I know," and never say "I believe."

If belief is not wholly the result of direct sense experience, what value has it to us? There are many things we do not experience directly from our peripheral senses, yet they do have the substance of knowledge. For example, we cannot see a thing which in *itself* is *two* of something. We can only experience a numeral which *symbolizes* two. When we experience two *separate* things, we then, by reason, can conceive them to be combined, and we form a symbol, a numeral which we term *two* to represent them. More simply, we say that we know two of something, but actually we only *believe* the existence of two. For two is not something visually perceived in itself. It is an *idea* for which we have formed a sign, a numeral, to represent the quantity of two.

Belief is *derivative* knowledge, that is, it has no reality outside the mind of the believer. There is no externality, no particular which corresponds to one's belief. For instance, the ancient Greeks believed that Mount Olympus was the home of the gods. This was a conception, not a perception, for no one had actually *seen* the gods residing on Mount Olympus. For further example, the heart was thought by certain ancients to be the center of man's divine nature. This was but *belief,* an assumption that could not be substantiated by sense experience.

Important Distinction

A distinction must be made between illusion—a false knowledge—and belief. It is commonly known that our senses can deceive us; that not all knowledge from sense experience is absolute. For analogy, one may think that a distant object he sees in a field is a grazing cow. Upon closer approach, he sees it is only a small stack of grain. But if the observer had never come closer to the object, the experience to him would be *knowing,* that is, he would visually *know* it to be a grazing animal. So much of our peripheral knowledge is, therefore, relative only



to the validity of our receptor senses. Such illusions constitute *knowledge* until proven to be deceptions. Perhaps much of our knowledge derived from the senses will at some time be disproven. Though it is transitory, we must continue to accept such knowledge until it is refuted.

Beliefs, as derivative or assumed knowledge, are of two kinds. First are the *eclectic* beliefs, borrowed from tradition or accepted on *faith,* that is, their authority is implied. Traditions that have long-time social acceptance are rarely questioned as to their authenticity or validity. We are inclined to believe traditions because of their persistence and the credibility implied by their numerous believers. It is *assumed* that the tradition has some evidential grounds for its existence. For example, many persons' acceptance of a political ideology as having a superior merit is mere *belief.* They have not personally investigated or thoroughly studied the system. Consequently, their acceptance of it is founded upon *belief,* not a knowledge borne out of analytical experience.

A great number of our beliefs are, again, only a construct of *faith.* Religion is the most prominent example. Theologians imply that the doctrines of their religion are of a divine source. This source is usually the revelations of an individual who is traditionally accepted as having been divinely illuminated. Obviously such beliefs have no foundation in the personal sensory experience of the sect's followers.

Rationalization, logical abstraction, is the second kind of belief. They are conclusions arrived at by the reason which appear self-evident. They are self-evident because neither experience nor reason can contradict them at the time. *Mathematics* is such an example. There are many abstractions that have a *logical probability.* To the mind, they have a positive quality. Objective experience, though it may not confirm them, also cannot refute them. Because some self-evident abstractions may not be universally accepted does not detract from the *belief,* the assumed knowledge, they may have to the believer.

The following are examples of beliefs —abstract knowledge—held by many persons: Being—the Cosmos—never had a beginning; natural phenomena are not purposefully caused; the so-called finite is as limitless as the infinite; there is no ultimate goal in nature, just a flux from simplicity to complexity, and return; the Cosmos cannot be dual in its nature, there cannot be a mind independent of it.

Such beliefs are truths to the individual holding them. But these beliefs or self-evident truths, as abstract knowledge, must be held open to challenge. One must not assume that what appears indubitable to him is likewise to others. Whatever objective *experience* can prove universally must take precedence over assumed, abstract knowledge. Superstitions are beliefs founded on unsupported traditions or the insertion of meanings for unknown causes of phenomena.

The Unknown

The human mind is not content to accept an *unknown.* Man will not accept such a condition as a hiatus, that is, a *gap in reality.* Everything must in some way become explicable to him, because the unknown, in its uncertainty, is almost always a cause of fear. If man cannot explain something by direct experience, he then forms a belief, an abstract knowledge about it. As long as it cannot be refuted, however, it serves as a relative truth to the believer.

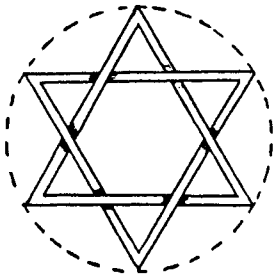
Therefore, filling in gaps of the unknown with personal beliefs can result

in superstition if there is not a profundity and perspicuity of thinking applied to their subject. In its reflective conclusions, the *superstitious* mind resorts to supernaturalism as a substitute for natural phenomena, whereas the *thinking* mind tries to find a solution to the unknown by a rational connection with what is *known* and which has an accepted reality. No man's thought that tries to seek an *understanding* where none otherwise exists is unworthy. △

Thinking is the talking of the soul with itself.

—Plato

Experiment Results . . .



White interlaced triangles on a red background with a blue border.

On April 3, 1980, Rosicrucians around the world participated in a telepathy experiment in which a Grand Lodge Officer visualized a particular symbol from page 68 of the revised Rosicrucian Manual (page 64 in the old Manual) and also visualized the symbol as being vibrant with color. For the benefit of those participating in the experiment, the symbol and colors are indicated here.

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PETRA

MYSTERIOUS CITY OF THE ANCIENT WORLD

by Esther Talbot

PERSPIRATION DRENCHED ME, shivers traced my spine, as I entered that mile-long earthquaked gorge, the Sik, that leads to ancient Petra. Overhanging cliff walls, polished by past floods, amplified the crunching footsteps of my party, for the once noble approach to the city is now a dry riverbed strewn with loose rocks and pieces of the original paving stones.

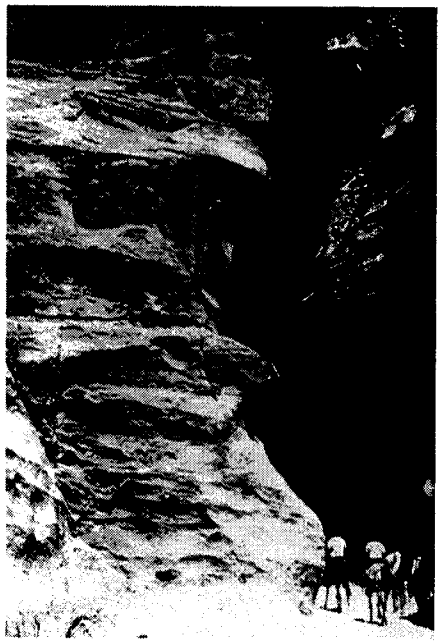
The rocky defile pressed in almost to a close 300 feet overhead, framing a ragged ribbon of sky. The Sik narrowed. Through the crack of its mouth sunshine spotlighted a mammoth rose-red building carved into a sandstone cliff—al-Khaznah al Faroun, The Treasury of Pharaoh—which stood like a stoplight before Petra.

One of mankind's most mysterious cities hides one hundred miles southeast of Jerusalem between the Dead and Red Seas, in mountains bordering the Great Rift Valley that splits Africa from Arabia. Called Sela in the Bible, Reqem by Nabataeans, and Petra (Rock) by Greeks and Romans, this powerful city was the only watering place in an awesome desert.

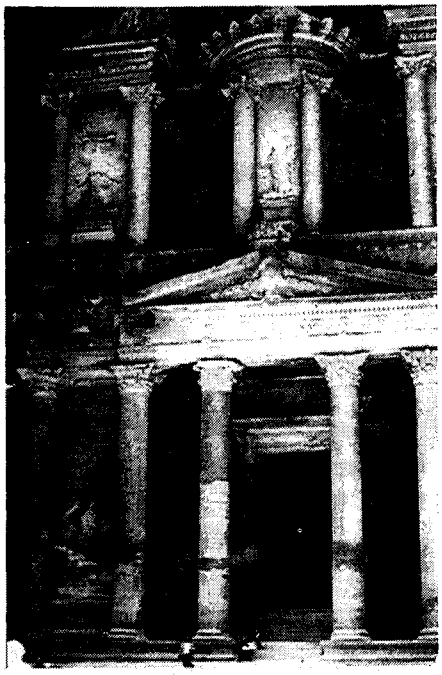
Between 300 B.C. and A.D. 300, trade routes converged at this impregnable stronghold. Men and animals drank from Ain Musa (Spring of Moses) then, as now. Pure white sheep and large oxen grazed on adjacent plateaus. Farmers grew grains, fruits, and vegetables watered by aqueducts. And the mystical *Holy Place,* its altar ageless and changeless, overlooked Petra.

After the Moslem victories of Saladin, Petra faded. The world heard rumors of its existence and prophesies concerning it, but this unique capital of an astounding people was lost for centuries until the Swiss explorer, John Lewis Burckhardt, discovered its ruins on August 22, 1812.

Today, adventurers seek Petra's hidden wealth. Anthropologists and the Jordanian government search for a continuous record of the peoples who successively



THE SIK ▷



The Treasury of Pharaoh with its water-scoured pillars.

inhabited the city. But Petra's history lurks in its stones.

Before me the Treasury's two-story facade, 92 feet wide and 130 feet high, rose, more than two-thirds as tall as the Tower of Pisa. I craned my neck, awe-struck.

Six huge salmon-red pillars support the Treasury's capital and double cornice, their bases water-scoured by the raging torrents that once swept down Wadi Musa's (Valley of Moses') dry creek bed, which is now controlled by a repaired dam. Three small temples, each with a bas-reliefed god or goddess, sit on the second story above the triangular pediment, the middle one a beautiful miniature tholas (circular temple). Only four tholi are known to exist in the world—three rock-cut in Petra, one a wall painting in Pompeii. On top of the tholas stands an eighteen-foot urn pockmarked by Arab marksmen trying to hit the secret spot that would begin to tumble the gems from Pharaoh's treasures. The urn is solid stone.

While I rested on a portico step, a stocky suntanned Jordanian paid tribute to the Treasury's builders. About 300 B.C., the Nabatu, a tribe of Bedouins, occupied the already old Edomite city of Sela. These talented Nabataeans absorbed the best from those they met and improved upon it. They built the greatest caravan city the world has ever known—a center of the lucrative spice trade—then disappeared, leaving few inscriptions, no libraries, superb pottery, and many curious monuments. Rather than build free-standing buildings, they carved their unique, perfectly proportioned temple/tombs, like the Treasury, in solid rock.

At each end of the Treasury's portico a strange porthole opens over an ornate doorway. I crossed the threshold, walked gingerly through a short hall, then drew back from the only entrance to a dark, airless room that was quarried into the cliff past the building's facade. Something rustled in its blackness!

Pharaoh's Treasure

At the rear of the portico a few high steps lead through a thirty-foot high doorway into a forty-foot square chamber. The room's colorful, variegated walls—scored in mathematically spaced grooves characteristic of Nabataean stonemasons' dressing—felt like cold corduroy. With no other entrance and no inner stairway, could Pharaoh's treasures be secreted in an attic chamber?

The Sik's mouth facing the Treasury right-angles into Wadi Musa, here called the Outer Sik, highway to the heart of Petra. Mysterious, massive, rectangular monuments line the Sik's cliffs. Each rectangle on end has a single or double cornice and no entrance, yet a mountaineer who scrambled down from the cliff's crest found a hidden six-foot square room—empty.

Other mammoth rectangles on the "Streets of Facades" climb the Outer Sik's cliffs in tiers, their black entrances agape like mouths screaming for help or screeching warnings. When Romans moved into Petra in A.D. 106, trying to persuade people to accept Roman ways, they imposed a theater on one section of monuments. Now partial facades and staring holes border thirty-four rows of stone seats that could accommodate 3000

to 5000 spectators. Nabataean beliefs and accomplishments still stalk Petra's ruins.

Believing that gods reside in stones, Petrans carved dwellings for gods like Dushara, God of the Sun. Their squared Djin Stones (Djin means spirit or ghost) patrol the Outer Sik like sentinels.

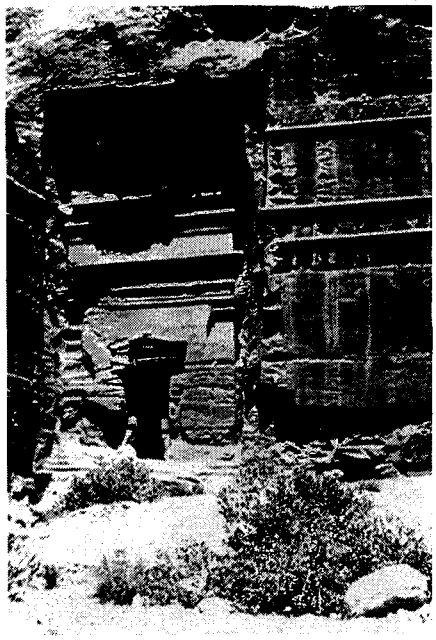
Nabataean soil and water conservation projects underlie Petra's whole domain. Builders concealed water pipes in cliffs behind tombs, carved water channels into walls behind monuments, and built a dam and a yawning tunnel to preserve water and divert flood waters from Wadi Musa. Conduits and long stretches of earthenware pipes, resembling segments of bamboo, brought the waters of Ain Musa around a mountain and through the Sik to the Nympheum inside central Petra.

The Nympheum, a terminal in the intricate system constructed to collect, store, and distribute water, lies at the juncture of Wadi Mataha and Wadi Musa on Petra's main street. Its flattened triangle of ruins escapes the notice of most tourists, but engineers puzzle and marvel at Nabataean ingenuity.

Wadi Musa is parallel to Petra's main street that cuts across the northern section of the city. Called Colonnade Street today, its pillar stumps indicate the position of three markets.

Once this crossroads of world trade stocked shops, warehouses, and stables with frankincense and myrrh from Hadramaut. Chain gangs of slaves to be traded into the slave markets of Gaza plodded behind camels loaded with ivory and apes from East Africa and Abyssinia. Rose-colored pearls from the Persian Gulf, and silks, spices and aromatic woods from the Indies competed for space in market stalls. Amid a hubbub of languages, the nasal complaints of pack animals overloaded with goods to be traded, and all the sights, sounds, and odors of an open bazaar, merchants haggled and caravans exchanged cargoes.

Traders from Rome loaded donkeys with ginger and pepper, sugar and cotton, and leather bottles of Pycion (medicine) from the Indies. Caravans returned to China with henna, asbestos cloth, fabric (damask from Damascus), silk gauze from Gaza. Today the marketplace still seems saturated with odors of a colorful past, and the hovering aura of shepherds



Monuments near Wadi Musa's turn into central Petra (above), and, at right, mysterious monuments and tombs carved into sandstone cliffs along the Sik—passageway to Petra.

who moved from tents into stone dwellings to become shrewd bankers, merchants, and middlemen dealing in gold, gems, and animals. These shrewd businessmen built roads, collected tolls, charged tribute for protection, and stored the wealth of the world.

In 1922, an Arab stepping on a turning stone tumbled into a concealed room. He climbed out, his turban full of gems dating from the time of Solomon, and reported that the floor was covered with gold, pearls, and emeralds. Relocation was impossible.

Next to the markets, crumbling stairways (the Propylaea Steps) lead to all that is left of the Great Temple of Manathu, god of the city. Stumps of a few free-standing pillars constructed of thin discs (Nabataean fashion) lean dejectedly or writhe in segments amid a barely discernible foundation.

Behind the markets and temple lie homes of once powerful teeming, living Petra—its Arab-style courtyards, buildings, and alleys; hit-and-miss bits of walls and heaps of stones.

Beyond the dwellings, rampart-like sandstone cliffs encircle the city's ten-mile valley, broken only by mouths of wadis that stretch like tentacles far into Petra's desert domain. These gullies are etched with mysterious caves, monuments to the dead (Petra's necropolis), and temples filled with niches for god stones and statues of the Dolphin Goddess (desert peoples worshiping dolphins?).

Colonnade Street ends at the Temenos Gate that separated city activity from the Temenos, the Sacred Temple precinct. Today, decapitated pillars and the gate's scarred supports stand defiantly, minus their archway. Astraddle their stone rubble, the gates still form hazards for trespassers.

At the end of the Temenos, against the cliffs, rise the roofless walls of Great Kasr el Bint Faroun, Temple of Al Uzza, goddess of springs and fertility.

In oppressive humidity and Temenos' eerie stillness, a sudden rattling raised goose bumps on my arms. Cascades of pebbles fell from a corner of Kasr el Bint's outdoor altar, set off by scuttling lizards slithering into the temple.

Kasr el Bint dominates the Temenos, and, diagonally across the valley from Al Uzza's Temple, the *Holy Place* dominates everything.

Poised atop the plateau close to the heavens is possibly the oldest altar known to man—simple, primitive, and strong. It rises 3400 feet above sea level, 600 feet over Petra. It is exposed to elements and subjected to earthquakes. Yet the altar, its drains, basins, and the sacrificial stone before it remain sharp and unweathered, as if awaiting sacred rites. Below the plateau, in its cup-shaped valley, unique, desolate Petra clutches its wealth and dares the world to discover its secrets.

Leg muscles quivering, central Petra behind me, I stumbled along the Outer Sik. A Jordanian plucked a pink oleander blossom growing in the middle of Petra's highway. As he handed it to me, I remembered the prophecies.

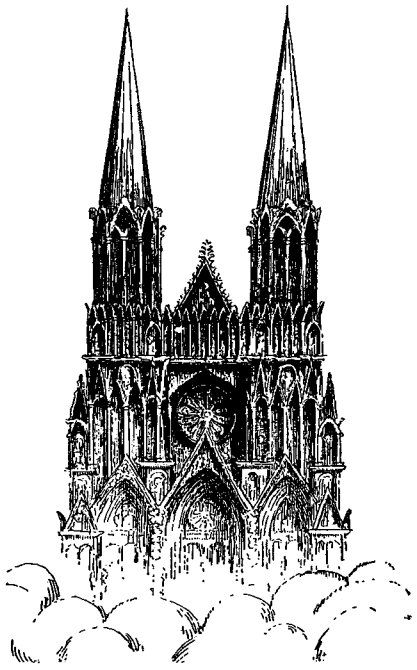
Oleanders shall grow in the streets.
Lizards shall inhabit the city.
No man shall abide there.
Everyone that goeth by shall be astonished

© *Esther Talbot*

Cover

Our cover features a photograph taken from the steps (or ghats) alongside the sacred River Ganges at Benares (Varanasi), India. Regarded by Hindus as one of the most sacred places on earth, Benares is the god Shiva's holy city. In one of his aspects Shiva is the destroyer, but the object of his destructive efforts is the prison that binds each separate soul. Hindus believe that to be cremated alongside the Ganges is to burn away the illusions that prevent men from seeing the truth about themselves.

(Photo by Leslie Lovejoy)



The Celestial Sanctum

The Presence

by Robert E. Daniels F. R. C.

As we daily grow in insight and experience through the trials and tribulations of life, we gradually become aware of an inner presence that ever seeks to advise and urge us to proper thoughts and actions in our daily life. This presence can take many forms and may be interpreted in different ways, depending upon one's personal experience. To many, however, there is no doubt that an inner guiding hand has been laid upon them and is a factor of great importance in their lives.

Some people plunge headlong into life, ignoring all but the forces of their own willful intent. There are others who have become confused by the rigor of life and know not where to turn. Still, the guiding influence is always available, awaiting recognition and acceptance. The lives of the world's greatest thinkers, mystics, and others give testimony to this principle; from our early years an ever-guiding spiritual presence seeks to counsel and urge us on to greater endeavors and more uplifting achievements. It guides us through both the turmoil of life and tranquil times.

The Still, Small Voice

I am not referring to external entities or spiritualistic influences, but to the spiritual light of our own beings. This inner spiritual force awaits our recognition and use. Its subtle intuitive influence is ever there. Some call it the "still, small voice of conscience," but whatever name it is given, the spiritual light of the soul is always present—a guiding hand in time of need. It is our companion, comforter, and spiritual guide through life, and its influence will grow stronger and more helpful by our acceptance of its ever-available presence.

The psychic contact we establish with the inner self, the "Master Within," depends first upon our acceptance of its presence, and then upon our development of the technique of awakening the inner psychic self. We should allow it to function by giving the impulses and quiet urging of the inner self the opportunity to express itself through the mind.

We can make every day the greatest day of our lives if we accept the spiritual and psychic forces within each of us working on our behalf. We can take charge of our own lives by our determination to use our natural gifts in a positive and constructive manner regularly, by studying diligently, and by framing our desires into a picture of the possibilities that lie before us. We can achieve great success in life, particularly in our mystical endeavors.

Intuition is composed of the subtle thoughts, impressions, and ideas of the divine self expressing themselves in our objective consciousness. These subtle thoughts impinge upon our minds many

times each day, but they find acceptance only when one has an introspective mind —one that is equally receptive to impressions received daily, as objective thoughts. As we develop the ability to listen within, to be still and receptive, the divine inner self, the real self, can assist us in all our daily endeavors.

One does not have to meditate to be intuitive. The regular practice of meditation, however, develops one's receptivity to the inspiration and guidance of the inner self. In meditation we consciously set aside a period of time to attune with the God of our Hearts. Such attunement with the real, inner self is only known through a deep and loving period of communion during which we may sense the divine nature of our being.

Useful Ideas

Intuitive ideas are fleeting impressions, strongly motivating ideas, or the complete understanding of a particular situation. An increase in these subtle intuitive impressions helps us even in our everyday affairs, and is indicative of our developing Cosmic Consciousness and mystical aspirations. A developing psychic consciousness also allows the inner self to impress us strongly with useful ideas, or urge us to a certain kind of action even against the judgments of reason. These strong impressions and urgings of the inner self often prove to be important, which is why we should be receptive and introspective, thereby allowing the wisdom of the inner self to guide and direct our lives.

It is not uncommon for the inner self, through our developed intuition, to inspire us with a complete set of ideas for a musical composition, a new invention, and many other projects which benefit man. The mystic, though, can attune *at will* with his inner self to receive inspiration in dealing with the lives of others, and in bringing forth a flow of creative ideas. The businessman, the secretary, or the housewife, however, can also be just as receptive to the flow of intuitive impressions if they will listen and use them, thereby acknowledging the value and importance of this inner guidance.

Besides practicing regular exercises to develop the intuition, we should accept that where we place the center of our attention is vital to the development of our psychic faculties and mystical ideals. Intuition works by our extending the consciousness and reaching ever higher, upward to the spiritual self. If we closet our thoughts in our objective consciousness, our range of vision will be quite limited. But when we extend our consciousness to encompass an unlimited concept of universal consciousness and realize that there is nothing we cannot be aware of, we will have unlimited possibilities before us. We can draw on a great fountain of knowledge.

The inner self is part of the Divine Universal Consciousness which connects all human beings and relates us to all natural phenomena throughout the universe. Our task, then, is to extend our consciousness—make it receptive to impressions from the multitude of sources where we can direct our state of awareness, and to be inwardly conscious and sensitive to the problems and needs of others.

The development of our intuitive faculties is of prime importance to our mystical development, as well as to our success in many fields of endeavor. The Cosmic Powers to whom we look for guidance and inspiration await the opportunity to make contact with us so that we can work with them for the good we can accomplish. Only through our developing psychic faculties can such contact be made. The inner spiritual presence will then become an ever-abiding Guide through life.

▽ △ ▽

The Celestial Sanctum

is a cosmic meeting place. It is the focal point of cosmic radiations of health, peace, happiness, and inner awakening. During every day, periods for special attunements are designated when cosmic benefits of a specific nature may be received. Nonmembers as well as Rosicrucian students may participate in the Celestial Sanctum Contacts. Liber 777, *a booklet describing the Celestial Sanctum and its several periods, will be sent to nonmembers requesting it. Address Scribe S.P.C., Rosicrucian Park, San Jose, California 95191, stating that you are* not *a member of the Order and enclosing twenty-five cents to cover mailing.*

In Memoriam

Immortality of a personality is not limited to the concept of an afterlife only. Many persons are immortalized here on earth, even though their transition may have occurred years ago. This earthly immortality occurs not merely because one continues to be known by many persons. Rather, the individual is respected and homage paid to his memory because of his contribution in some way to those who have lived after him.

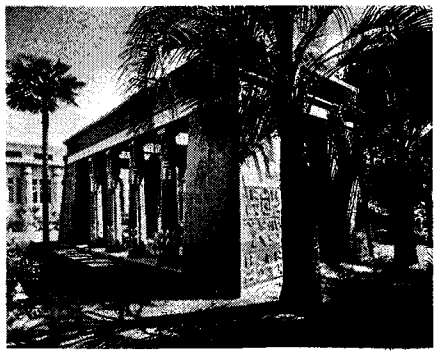
Great artists, inventors, philosophers, scientists, and humanitarians, for example, are thus *immortalized* by the value of their deeds which have not diminished with time. Many individuals have won greater recognition and their work greater approbation after their transition than during their lifetime.

Dr. H. Spencer Lewis, Imperator of the second cycle of the Rosicrucian Order, AMORC, in America, is one of those who has entered this class of immortals. Thousands of persons throughout the world, both members and nonmembers of AMORC, have acquired an intimacy with him through reading his books, lectures, and discourses. The lessons and knowledge he has imparted to them has conferred a vitality upon his name. In other words, it has made him, in their minds, a *living* entity.

Dr. H. Spencer Lewis passed through transition at 3:15 p.m., on Wednesday, August 2, 1939. In accordance with tradition a Memorial Service is held for him each year in the Akhnaton Shrine in Rosicrucian Park. His earthly remains are interred there beneath a large pyramid-shaped granite monument.

Every Rosicrucian who can do so is invited to be present on the occasion of a brief ceremony conducted by the incumbent Imperator. The Memorial Service will be held at 4 p.m., *Pacific Daylight Savings Time,* at the Akhnaton Shrine in Rosicrucian Park, San Jose, California.

We ask all members who are unable to attend to hold a moment of silent tribute to Dr. Lewis on that day.



Suicide Prevention— Before It's Too Late

by Carol Leidy

THE AMBULANCE siren wails desperately as the young suicide victim is rushed to a local hospital. The ambulance crew hurriedly wheels her into the emergency room, where medical personnel valiantly try everything possible to save her. It is too late.

Her suicide leaves lasting scars on those who knew her. Her survivors experience hurt, guilt, shame, and anger.

Could her death have been prevented?

Perhaps someone you know has tried to take his life or will someday attempt to do so. You can help! In the last 20 years, the suicide rate among 15 to 24-year-olds has tripled. Suicide is now the second leading cause of death among teens and young adults. By being well informed, you might be able to recognize danger signals and take action that could possibly save a life!

Why do people attempt suicide? There is no single answer as to why a person sees death as the only alternative. The suicidal person feels sad, lonely, rejected, and isolated. He or she is frequently experiencing family problems. Maybe there has been loss of a loved one through death or divorce, or the possibility of losing an important relationship. Often there is great disappointment over not meeting goals—whether they are personal goals, or ones set by the family, such as grades, a desired job, or financial success.

The suicidal person feels ineffective and worthless. He feels confused and depressed, and may experience a sense of lost identity.

The person contemplating suicide feels misunderstood. Often, his efforts to express feelings of failure, unhappiness, or frustration to his parents or loved ones go unheard. He feels unloved and uncared for, and even unworthy of love. Suicide becomes a way of communicating with others after all other communication forms have broken down.

A feeling of hopelessness sets in. Life seems to be too much to cope with, and self-destructive behavior results. The suicidal person feels he can't be helped and sees death as better than continual suffering.

Drug and alcohol abuse are closely linked to suicide. A recent study of suicides among the young pointed out that nearly half were involved in some form of alcohol or drug abuse shortly before committing suicide. The suicide rate among alcoholics is 58 times higher than among the normal population!

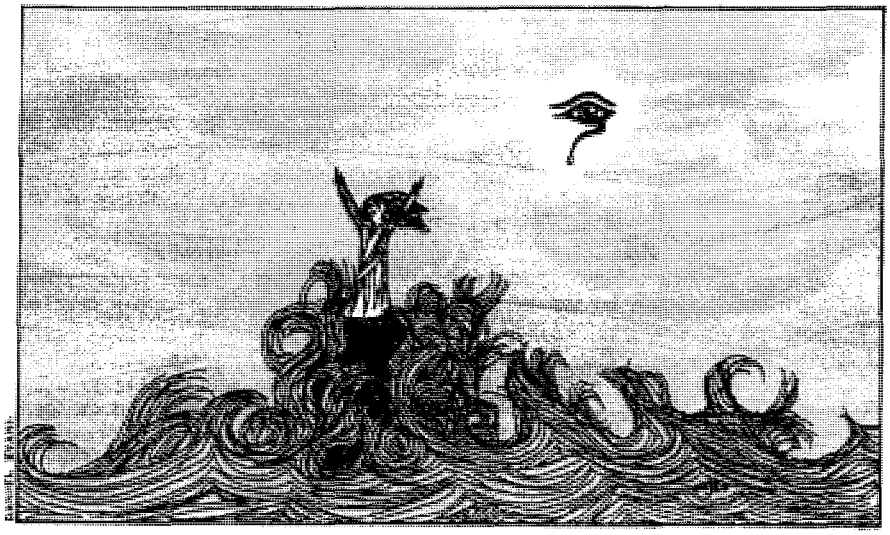
Danger Signals

You have a friend who you are concerned about, but aren't sure if he or she is considering attempting suicide. What do you look for?

Suicidal persons send out many clues and messages that might allow others to save them—if they are listening. If you suspect that someone you know is thinking about suicide, watch the person; listen for messages; look for behavioral clues.

What are the warning signals?

1. *A previous suicide attempt.* Four out of five people who commit suicide have attempted suicide at least once before. Sometimes people are hesitant to



take a suicide attempt seriously, feeling that the person is merely seeking attention, yet this is a desperate cry for help. If it is not heard, the next attempt might be fatal.

2. *Suicide threats or statements revealing a wish to die.* Unfortunately, suicide threats are often ignored because of the mistaken belief that people who talk about suicide won't really do it. It is true that a suicidal person sometimes manipulates friends and relatives, making them feel not only guilty and responsible for his actions, but also helpless to change things. That person needs attention. Without it, the next cry for help will probably be more dangerous.

The facts are that those who take their own lives often talk about it first or make statements revealing a wish to die. Comments such as "I wish I were dead" or "Everyone would be better off without me" are danger signs that should always be taken seriously.

3. *Changes in personality or behavior.* Has the person become unusually withdrawn, apathetic, or moody? Has a normally cautious person become impatient and impulsive? Any sudden or significant changes in behavior can be seen as possible clues, especially if there has recently been a major loss or disturbance in the person's life.

4. *Depression.* Continued mental depression is generally a factor in suicide attempts. It is much deeper than the occasional bout with the "blues" that most people experience; rather, it is a serious depression of far greater intensity.

The deeply depressed frequently experience hopelessness, worthlessness. They see themselves as helpless to change their lives, and give up hope that they will ever feel better. They withdraw from family and friends, keeping silently to themselves. Decisions and tasks become difficult.

Many times there are physical symptoms, such as inability to sleep, or sleeping too much. Sometimes there is a loss of appetite and weight loss. The seriously depressed person may be nervous, may cry frequently, may be unable to concentrate.

How can you tell if the depression is severe? Look for a combination of the above symptoms. Also find out how long the symptoms have lasted. A person whose depressed symptoms have been going on for many weeks or months is in more serious condition than one who is briefly depressed.

5. *The making of final arrangements.* People planning to end their lives will often first attempt to get their affairs in order. This commonly involves giving away treasured personal possessions, making a will, or going over life insurance papers.

If the person you are concerned about is exhibiting some of the above danger signals, it is time to do something.

(*continued overleaf*)

What Can You Do?

Suicide frightens and threatens people because it questions the very meaning of life itself. Thus it is much easier to ignore and hide suicide attempts than to cope with the unspoken questions they raise.

Many people die unnecessarily because those closest to them didn't recognize or believe dangerous signs of suicidal behavior.

Your friendship is definitely important! It is important that you let the person know you care, and that you stay in close contact. Even though your friend may seek isolation, it is important that he or she is not totally out of contact with friends. Your concern and friendship could make a crucial difference.

Don't be afraid to encourage the person to talk about what he or she is experiencing. You do not give a person morbid ideas by speaking about suicide. Instead, you can help by bringing suicidal thoughts into the open so they can be talked about. Showing the person that you respect him and that you recognize the seriousness of his problems will help him feel that it is safe to share feelings with you.

The best approach is not to give advice or false reassurances that "everything will be okay." Instead, ask questions about how he or she feels.

The suicidal person is frequently reluctant to tell someone his feelings about suicide. Once he has confided in you, he will be quite sensitive to your reactions. Show concern, but remain calm and straightforward with your questions.

If the person has mentioned wanting to die, ask what feelings are causing him to want to end his life. Inquire about problems he may be having with family and friends. Find out if he has developed a specific suicide plan. Remember, the more detailed the plan, the greater the risk. If you think there is immediate danger, stay with the person until help arrives or the crisis passes.

Asking questions helps open communication. By letting the person know you are interested in his feelings, and allowing him to express his pain, you might help this individual to feel better and to believe that somebody can help him.

Above all, assure the person that life isn't hopeless, that something can be done for him. Involve key people in the person's life who you think can help. Encourage the person to accept professional help from an expert in the field.

You can obtain advice from experts ahead of time. Where do you turn for help?

The American Association of Suicidology lists 166 Suicide Prevention/Crisis Intervention agencies scattered throughout the United States. Most of these offer a 24-hour crisis phone service staffed by professionals and trained volunteer crisis workers. They help callers cope with emergencies, and are available any time of day or night. In addition to giving confidential emotional support, most offer information and referrals to other helping agencies in the community, including emergency resources. They are a good source of referrals for counselors and therapists experienced in dealing with suicidal problems.

Also consider the local mental health clinic, clergymen, private therapists, school counselors, and the family physician. In addition, various churches sponsor crisis centers, often listed in phone books under the title "CONTACT."

Remember . . . though he is trying to die, the suicidal person is really pleading "Listen to me so that I may live. Love me . . . help me." Your help can make the difference between life and death—before it's too late.

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The tragedy of love is indifference.

— Somerset Maugham

Leonardo da Vinci—
The Quality of Genius

by Adrian Ford

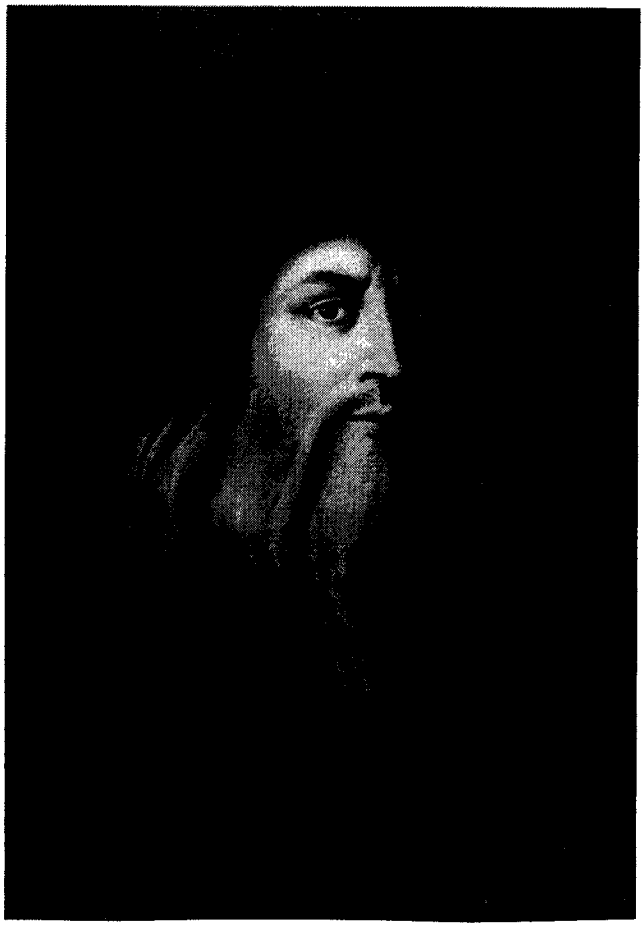
WHAT GIVES A PERSON VISION? *What is the source of genius? Throughout history there have been a few men who have had the capacity to look far beyond the times and circumstances in which they lived and envision innovations which would remain valid for hundreds of years. Such a man was Leonardo da Vinci.*

Da Vinci was born in 1452 in a small town near Florence, Italy, and died in 1519. While he is recognized principally as an outstanding painter, sculptor, and architect, he was also a brilliant natural scientist, physicist, engineer, musician, and philosopher. His sixty-seven years were strewn with multifaceted accomplishments. He wrote a book describing problems of hydraulics, dynamics, and statics, and, in fact, is acknowledged as the greatest physicist of the fifteenth century. As a philosopher and scientist, he was a forerunner of Galileo, Bacon, and Descartes.

The maps he drew are among the earliest examples of modern cartography. As a war engineer, da Vinci devised military strategies. After studying air currents and the flight of birds, he drew designs for constructing an aircraft almost four hundred years before any aircraft ever flew. He also sketched a bicycle very similar to the first bicycle ever built over three hundred years before it was constructed. Da Vinci investigated the origin of fossils, completed numerous biological studies which included scientific illustrations, and wrote a treatise on human anatomy. He conceived the idea for a bridge spanning the Bosporous Sea, twelve thousand feet over the sea and six hundred feet over the land. In 1973 such a bridge was completed and put into use near Istanbul. He also designed a gyroscopic system like the one developed by Sperry Rand for blind flying in 1920.

What enables a person to excel in so many fields? What causes them to conceive new inventions and discoveries? What gives them such keen insight?

Are such talents gifts fom God? Are they inherited? Are they developed through education and experience? Mod-



SELF PORTRAIT: LEONARDO DA VINCI

ern psychology tells us that genius is the product of both heredity and environment—that what we are born with gives us the capacity for learning, but how that capacity is developed determines what we will become. God gives the raw materials, but we must put them to use.

We have heard many times that the average person uses only about ten percent of his brain capacity. Could it be that the genius simply uses more of that capacity? Could it be that we all have the potential for genius?

Robert Kennedy said, "Some men see things as they are and say 'Why?' I dream of things that never were and say 'Why not?' " It is this quality that is essential to genius.

What are *you* doing with your potential?

The Alchemy of Health

ALCHEMISTS knew that matter is composed of four elements—fire, air, earth, and water. The body, of course, is also of these elements. Knowing this, we can purify the four sectors of the body by attending to them separately:

FIRE—Metabolism and Digestion. **Balance metabolism for harmony. Work hard mentally and physically to make the electrical "fire" of the nervous system—and aura—healthier through use. When cells are active and energized, distribution of the life energy is harmonious and powerful.**

AIR—Breathing. **Leave windows open whenever possible. Breathe deeply and exhale thoroughly. Strenuous exercise is essential for efficient lungs and circulation.**

EARTH—Diet and Exercise. **Attain correct weight by adding or losing pounds. Find the ideal weight for your height. Exercise to strengthen organs, build muscle bulk and tone. Eat properly balanced meals. Eliminate as many processed foods from diet as possible. Fresher fruits, vegetables, meats contain more life force.**

WATER—Liquids. **Drink plenty of liquids, particularly water. Eight glasses a day is ideal. Essential for lubrication of joints, blood condition, intercellular fluid, all body tissues. Water is the great working element of the body.**

The philosopher's stone of health, the great middle ground of moderation, is the goal of this alchemy. This shining point of balance is the key to living within the bounds of order and the infinite space of the soul—a clean, shining soul in a clean, shining body.

— James Elder

How can a man who does not think be free? Only a thinker makes a true choice. All others are bound to the influence of suggestion, either subtle or direct.

—Validivar

The Beginnings of Drama

by Liz Traufield

DRAMA down through the centuries has appeared in all parts of the world in various forms. Wedded to religion, it endures still—more than five thousand years after its birth under the hot skies of Egypt.

What theatrical impulses prompted its evocation? Historians of the theatre recognize that drama evolved at religious festivals thirty-two hundred years before Christ; but controversy exists still and there is conjecture that the history of world theatre can be extended back a thousand more years than is believed.

It is relatively safe to say that the story of drama goes back to 3200 B.C. to those actor-priests of long, long ago who believed that the best way to instill religion was through the development of a drama on the banks of the Nile.

Except for a brief period of suppression, drama flourished in Egypt, but it was in the wild hills and deep ravines of mountainous Greece that the greatest drama the world has ever known—the Greek tragedies—was created. Born of the Dionysiac festival—the intoxicated rejoicing at the celebration of the birth

Once forty thousand people would fill this ancient Roman amphitheatre. Its perfect acoustics made stage whispers audible even to those in the last rows. The amphitheatre was built in the second century A.D.—the time of the Emperor Hadrian—on the site of ancient Carthage. Carthage is now Tunis, North Africa. Today, partially restored, the theatre carries on its ancient duty by housing the annual festivals of the Tunisians.

(Photo by AMORC)

of the God of Wine and Fertility—this form of drama took its name from the festival's sacrifical goat, *tragos*.

The many similarities between Greek and Egyptian drama suggest that drama traveled between the two countries. One resemblance can be found among all of the early peoples: the passing around freely of wine at gatherings; the natural movements of the ancient figures of the dance as constraints were abandoned; the lusty joining in of choral responses to the ceremonial leader . . . thus was theatre unconsciously created.

That theatre stemmed directly from religious worship is indisputable. Whenever peoples gathered in formal religious festivals to honor their gods, theatre naturally sprang up!

Poetry and Sports

Entertainment at these festivals included sporting contests and poets' competitions. Victors were honored at banquets and the winning poet would narrate his work aloud to the crowd at some time during the festival.

This actor-narrator stood above the chorus (repeating line for line) and the audience; his stage a hillside terrace with a sloping approach to a nearby *skene,* a retiring room or hut where he could change costume or mask. The first theatres were always on the site of a temple, for there the god would be present to observe the performances and could "ascend" or "descend" if he so desired, thus giving rise to today's exits and entrances. The chorus ringed the stage, the altar was placed center stage—the place of honor—and the audience spread out in a semi-circle slightly below this terrace-stage, with the overflow covering the hillsides.

As time passed and plays became more sophisticated, more characters were added to the drama; disguises were introduced and more and more masks were used to represent the different characters, or moods. Then two actors took to the stage: then three and more. The once omnipresent chorus, or orchestra, became less evident and was relegated to between *skene* (scene) entertainment, as emphasis shifted to the actors. As the dialogue could not be changed in deference to the stature of the victorious poet, the tone of the voice and the gesture took on more meaning and the acting range widened. As much then as today, the success of the play depended largely on the actor, rather than on the genius of the playwright. Selection of actors became a matter of supreme importance and a high standard of acting was set in Greek theatre.

Height and physical importance were given to the actor by padding the shoes and heightening the crown through extending the size of the mask. Color in costumes also became more prevalent.

Greek drama—satyric, comedic and tragic—have to this day a profound influence on dramatic literature. The original Greek theatre, from its grassy hollows and hillside terraces, later replaced by wooden structures and still later by stone edifices with retaining walls, also have had a profound influence on today's stagecraft.

Many of the great impulses of the theatre stem from Greece, which in turn received its stimulus from Egypt and thence from who knows how much further back than 3200 B.C.?

(Reprinted from *Center Stage*)

A land without ruins is a land without memories—
a land without memories is a land without history.

—Abram Joseph Ryan
(1834-1886)

IN MEMORIAM

Sherman Livingston, F. R. C., Regional Monitor for the Los Angeles area, passed through transition suddenly in March. Frater Livingston served the Order extensively for many years and was well thought of and highly respected by Rosicrucians throughout Southern California.

Origin of the Marathon

SINCE THE GREEKS first lit the Olympic torch, there has been included in athletic competition a unique race known as the marathon. Most of us know the marathon as a test of endurance, but do you know how it began and why it is called the marathon?

One day in September, 490 B.C., ten worried Athenian generals gathered for an urgent meeting. The consequence of their decision—a fact they did not realize at the time—was to influence mankind's entire future course.

Athens, the capital of Attica and an important center of Greek civilization, was home to these generals. At this time Athens was threatened with war, and the generals were to decide whether they should do battle to uphold their position or surrender to the powerful Persian troops who lay in wait on the nearby Plain of Marathon. The answer to this problem was not easy, for the generals had only a small number of men. But the decision was made to defend their families and homes.

Commanding General Miltiades issued orders to prepare for combat. His men, armed with spears, shields, helmets, and breastplates, were assembled in groups. Common military practice at the time would have been for these groups to advance in one slow, uniform line. Miltiades, however, was a military genius, and he devised a more strategic approach. He first distributed his men over as much territory as possible, in order that they not be outflanked, and then ordered them forward on a run.

Trumpets gave the signal, and the Athenians streamed from the mountains toward the mighty Persian army. Without horses or bowman the Greeks advanced, and the Battle of Marathon was on.

The Persians, outmaneuvered, scattered in fear. The highly outnumbered Athenians won a magnificent victory.

An exhausted but happy Athenian soldier named Phidippides —he was scarcely more than a boy—lay on the ground, resting. He was sent for by Miltiades and asked to deliver a message to the people of Athens, which was twenty-two miles away. Without the slightest hesitation, Phidippides took the note and ran toward his home city.

Phidippides ran mile after mile without slowing down or stopping to rest. Seventeen more miles to run, fifteen, ten—the boy ran on through the night.

The citizens of Athens were gathered in streets and at the marketplace. They had not been able to rest; their future was threatened if their soldiers failed to win that vital battle at Marathon, and they anxiously awaited news of its outcome. Suddenly they caught sight of a figure running toward them—the bearer of the message they so desperately wanted to hear —and they hurried to meet him.

Phidippides quickly made his way to the center of the crowd of Athenians and, raising his arms in triumph, delivered his message of victory. Then he sank to the ground, dead.

To the present day young athletes test their strength and endurance in the Olympic marathon—a fitting tribute to that battle-weary young Athenian who set a standard for endurance with the remarkable twenty-two mile run. —*Juliana Lewis*

MINDQUEST

REPORTS FROM THE RESEARCH
DEPARTMENT OF ROSE-CROIX UNIVERSITY

The Nine Planes of Psychic Harmony

THE PSYCHIC CENTERS within man provide for more than just balance. They provide a vehicle for creating a condition known as *harmonium*. Balance implies the presence of a duality which is balanced by a fulcrum.[1] But *harmony* implies the presence of a symphony of possibilities, each instrument blending a proper note at the proper time. If the vibratory notes continually blend at each proper point in the rhythmic whole, a harmonious melody results.

Man's psychic centers appear to operate much like a small symphony orchestra. In the body, each center is associated with a gland, a nervous center, and an organizing principle or force of consciousness (see *Figure 1*). Hundreds of hormones are produced in the body by the glands associated with each center. Each of these hormones must be secreted at the right time, in the right sequence, and in the correct amount if harmony and good health are to be experienced. Let us examine the metaphor of symphonic harmony a little more closely. If it is a good metaphor for psychic function, we should be able to gain some new insights about how our psychic centers produce harmony in our bodies (see *Figure 2, pg. 24*).

The principle of generation is at the first level of all organization. The cell is the basic unit in the body. Vibration is the simplest building block of music. If the vibrations are not organized by higher levels, then the sounds produced may sound chaotic. A human example of operation on this first level might be the infant's playing with sounds and tones such as ma-ma, pa-pa, or me-me.

Later on, when the child is given his first music lessons, he discovers that there are fundamental patterns in sound vibration. As he attains to this second developmental level, he memorizes scales such as do, re, me; octaves, intervals and so on. In order to impart order to his vibrations, the child learns to activate certain notes at will, to digest certain patterns, and to discard what is not wanted, just as the spleen, pancreas, and liver activate, digest, and clean up the biochemical building blocks necessary to the tissue development in the body.

Melodies and Themes

A little later, the developing musician discovers that the individual notes, scales, and intervals can be further organized into melodies and themes. At this third level the musician may be permitted to join a beginners' musical group. Here, his focus and attention will be on thematic material. Like the adrenals and solar plexus in the body, the thematic material conveys a feeling of action, emotion, change, and creative conflict. Naturally, the young child may find such thematic material more exciting than playing dull scales and exercises. Our young musician quickly discovers, however, that the more accomplished he is at playing individual notes, scales, and intervals, the easier it is to play intricate thematic arrangements.

As our musician becomes more accomplished at playing melodies, the conductor begins to bring to his attention where the emphasis and life force should be placed in the rhythm. At this fourth stage of development, individual notes may be over-emphasized. For this reason, in both

The Rosicrucian Digest July 1980

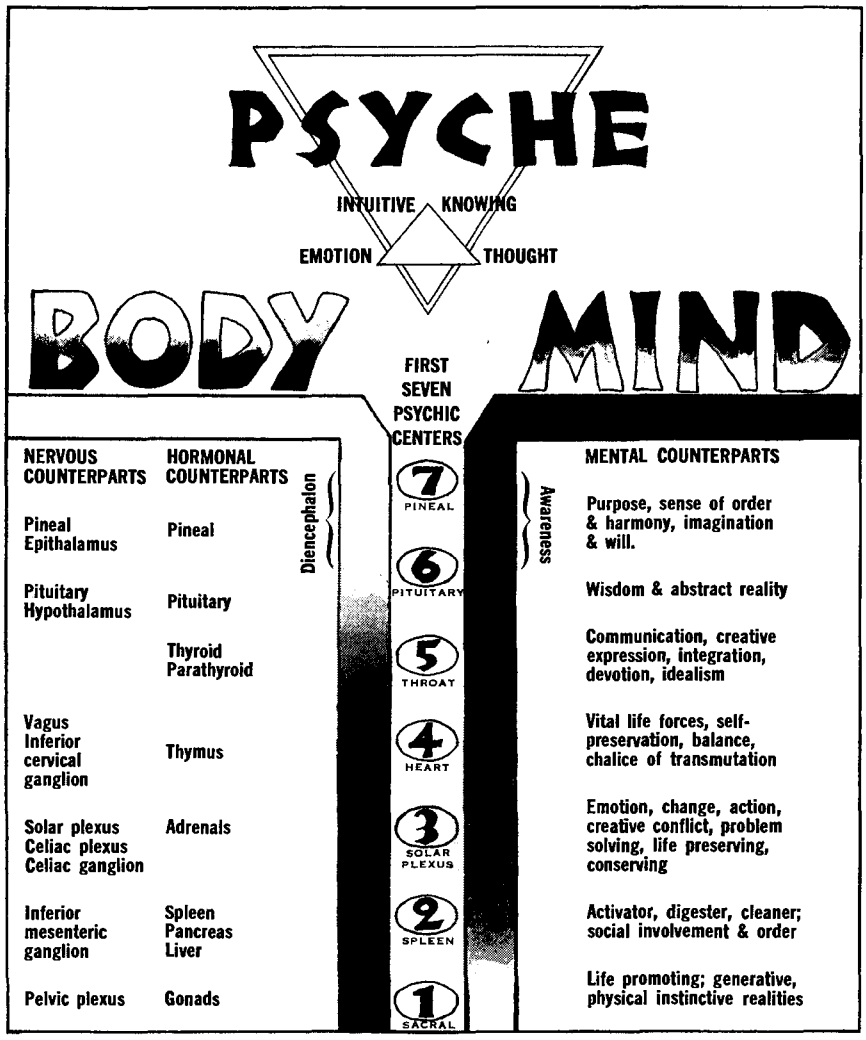


Figure 1: ***Correlation of the first seven psychic centers to nervous, glandular, and mental function and anatomy.***

art and drama, this period is often referred to as the *melodramatic period.* During the melodramatic stage, artists explore possibilities and play with new interpretations. In this fourth stage life, character, color, tone, individuality, and *humor* are introduced into the piece. In a similar way, the thymus gland and heart introduce a sense of individuality and rhythmic life to the conglomeration of cells and tissues in the body. If the artist tries to skip this melodramatic stage, the resulting performance will usually lack life, depth, and conviction.

The mature artist does not remain in this melodramatic period indefinitely. He soon transcends his exploratory stage by a process of refinement and reintegration. An ideal begins to take shape in his mind. It becomes his purpose to communicate this ideal as far as his exploration and previous experience allow. This fifth level of development is called the artistic stage in drama and music. All the melo-

MUSIC	PSYCHE	BODY
9. "Music of the Spheres"	Cosmic Actuality	Universal Harmony
8. Urges and sense of musical feelings and ideas	Archetypal forces reflected in man (pre-symbolic)	Forces of harmony in man
7. Composer: Creation of musical score	Composing of symbolic realities in correspondence with archetypal forces; realization of life's meaning	Creation of body-image in correspondence with perceived and latent forces
6. Conductor: Interpretation of score	Interpretation of life's meaning and purpose conducted to levels of personality below	Subconscious interpretation and autonomic conduction of imaged reality into physical body by means of hormones and neurons
5. Artistic expression: Refinement and sophistication of communication	Refinement of personality in agreement with interpreted reality	Refinement of body expression, metabolism and nervous activity
4. Melodramatic action and rhythm: Placement of emphasis and life	Integration of roles into appropriate personalities; Homeostasis as attack-avoidance	Body rhythm and integration; self-preservation, balance and circulation of vital forces
3. Fundamental organization: Melodies and themes	Psychological roles	Organ systems
2. Fundamental patterns of vibrations: Scales, intervals, octaves, etc.	Attitudes and formal rational processes	Tissue systems
1. Generation of vibration, sound	Basic ideas, images, feelings	Body cells

Figure 2: ***Harmony as an organizational metaphor in music, psyche, and body. See text for elaboration of the nine developmental planes.***

dramatic possibilities are integrated into one over-riding *interpretation* at this fifth level. In the body, the thyroid governs this refining role. In this fifth center of the body the level of metabolic activity of every cell in every organ is integrated. Besides regulating the level of cell expression, this center regulates nervous activity.

The many artistic members of the fifth level orchestra follow the conductor's interpretation of the musical score. At the sixth level, however, the conductor leads, coordinates, and facilitates the members' abilities to assume this interpretation. Using the symbolic baton, he directs each section of the orchestra so that all play together as a symphonic whole. In the body the role of conductor is played by the hypothalamic-pituitary center.[2] By means of the autonomic nervous system and pituitary hormones, the work and play of each part of the body is directed toward a common interpretation of the score or script which we, as Rosicrucians, call our *realities*. To do this, the conductor must be *aware* of both the abstract script and the playing of the body or orchestra. This thalamic portion of the brain contributes to our sense of awareness.[3]

At the seventh level it is the composer's role to write the score or script. This creative act is in cooperation with the eighth and ninth levels. The composer enters into his subconscious and intuitively feels unseen forces which reflect within himself the ideal cosmic harmonies. The composer attempts to give form or to clothe his intuitive feelings with his imagination. Since he can only imagine what he himself has already experienced, past experiences are reorganized to better express the meaning his intuitive feelings hold for him.

In a musical score, the creative result is a string of abstract symbols denoting notes, melodies, and themes. These form the body or clothing of a harmonic ideal. In a dramatic script, the creative result would be a string of words that together convey a meaning to the forces clothed by dramatic characters. Realization, then, of purpose, meaning, and a sense of greater order and harmony is fully attained in the creative process which unfolds in the seventh level of development.

There are several mystical principles demonstrated in this analogy between music and the major psychic centers.

First, at each level of development, those below contribute to those above. Each level of development is only as effective as what is accomplished at the level below. For example, as accomplished as Leonard Bernstein is, it is doubtful that he could make a grammar school band sound like the New York Philharmonic! Note, however, that with his experience he could probably help the grade school band sound a whole lot better than if someone inexperienced were conducting. So the first implication of our analogy is that in trying to create harmony, each level of our development will contribute to the levels above.

A second mystical principle demonstrated by the analogy is that each level of development *organizes* the levels below. Our calling the organizing capacities of the universe *force* means that as we develop upwards in this scheme, we gather greater force and greater ability to organize our world and our lives.

Harmony is produced by the whole orchestra. The composer, conductor, violin section, trumpet, and drums contribute to that harmony, but considered singly they are not the harmony produced. In other words, the whole is greater than its parts. In the body, no one psychic center is more important than another because all make up the harmony of the soul personality. So we have a paradox. To grow, we must build up Spirit Energy from the bottom to the top, but we must attract the Vital Life Force, letting it flow through us from top to bottom, if we are to keep ourselves whole, healthy, and in a harmonious relationship with the Cosmic.

—George F. Buletza, Jr., Ph.D., F.R.C.
& Richard A. Rawson, M.D., F.R.C.

Footnotes:

[1]Buletza G. (1980) Harmonium: the balance of mind & body **Rosicrucian Digest Vol. 58** (6): No. 5.

[2]Buletza G., Schaa J. & Bukay M. (1978) Mindquest: Searching for the seat of soul **Rosicrucian Digest LVI** (12):22-25.

[3]Schaa B., Buletza G & Schaa J. (1979) Mindquest: Initiation into an unknown. **Rosicrucian Digest LVII** (3): 22-26

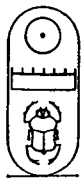
ROSICRUCIAN CONCLAVES

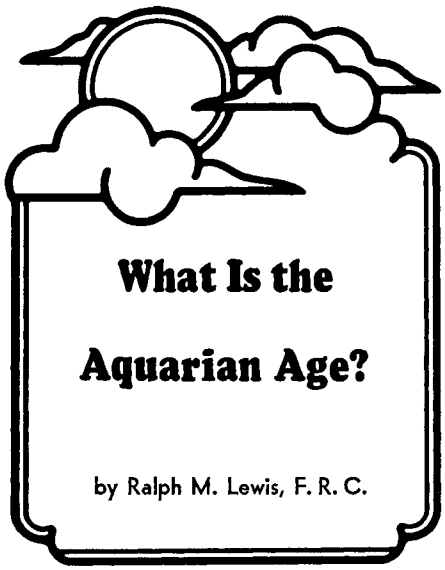
CONNECTICUT, EAST HARTFORD—New England Regional Conclave—September 12-14, Ramada Inn, 100 East River Drive, East Hartford. Grand Lodge will be represented by Soror Kristie Knutson, AMORC's Public Relations Director. For more information, please contact Anita Platti, 4 Halwood Drive, Granby, CT 06035.

MICHIGAN, DETROIT—East Central Regional Conclave — September 13-14, St. Regis Hotel, 3071 West Grand Boulevard, Detroit. Grand Lodge will be represented by Frater Edward Fisher, Grand Treasurer of AMORC. For more information, please contact Cassandra Lewis, Conclave Chairperson, 14141 Woodmont, Detroit, MI 48227.

CANADA, ONTARIO, OTTAWA — Northeastern Regional Conclave — September 19-21, Chateau Laurier Hotel, Rideau Street, Ottawa. Grand Lodge will be represented by Frater Edward Fisher, Grand Treasurer of AMORC. For more information, please contact Miss Isis M. Officer, Conclave Registrar, c/o Trillium Chapter, AMORC, Box 149, Station A, Ottawa, Ontario, Canada, K1N 8V1.

ILLINOIS, CHICAGO — West Central Conclave — September 27-28, The Pick-Congress, Michigan Avenue at Congress Street, Chicago. Grand Lodge will be represented by Frater Edward Fisher, Grand Treasurer of AMORC. For more information, please contact J. Bernice Campbell, 7219 South Calumet Avenue, Chicago, IL 60619.





What Is the Aquarian Age?

by Ralph M. Lewis, F. R. C.

THE so-called Piscean and Aquarian Ages are related to certain *astronomical* facts, particularly the precession of the equinoxes. The presumed influences upon human affairs are associated with the doctrines of *astrology*. The Babylonians and the Chaldeans, according to history, were among the first to chart the heavens.

The early shepherds, in what was known as Mesopotamia, gazed at the inky canopy of the heavens and were fascinated by the myriad points of light which seemed to descend so low that they could almost be touched. Night after night, century after century, these people watched and meditated upon the celestial phenomena and soon were able to record the movements of certain planets as well as to theorize as to their nature.

The ecliptic or celestial path of the sun runs through the center of the *zodiac*. The ancients ascribed twelve figures to the sun's course through the heavens. The moon passes through these zodiacal figures each month and the sun does the same in the course of a year. Along this path, too, the Mesopotamians noted the passage of the five great planets that are visible to the naked eye.

According to the theory of the Babylonians, which became the foundation of astrology, there is a correspondence or sympathetic relationship between the heavenly bodies, the earth, and all things of worldly existence. The rulers of the zodiac were gods; the celestial bodies were thought of as divine.

The moving stars served as interpreters of the divine will while the fixed stars were agents or modifiers of such will. The position of the moving body relative to a stationary one engendered, or rather suggested, a specific meaning. These meanings, then, were transferred to corresponding earthly powers and to man's own nature. As a result, the destiny of man and his welfare were said to be subject to these celestial manifestations of the divine will.

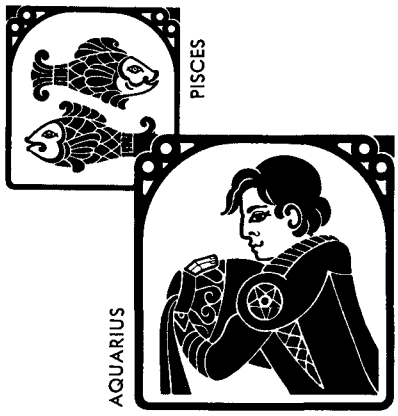
The word *zodiac* is derived from the Greek root word meaning "life." It is significant, too, that *zoion* is the Greek diminutive for *zoon,* meaning "animal," because the symbolical divisions of the zodiac, as well as some other stars, have been made to resemble animals. The Hebrew name for zodiac was *mazzârôth*, which means "encircle" or "surround."

The Chaldean word for zodiac was *mizrata* (watches). The early astrologers, who were elementary astronomers, were called *watchers of the stars*. There was the Chaldean phrase, "Divinities of the Council." The position of the stars alluded to a council of the conceived divine beings which determined the eventual effects upon human beings, elements, and events.

Zodiac Signs

The zodiacal signs are actually twelve constellations, or star groups, which "girdle the earth in the path of the sun." The term *sign* is derived from their symbolic form. These signs are Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricorn, Aquarius, and Pisces. The ancient shepherds and herdsmen, as they gazed long at the star groups, imagined their form resembled earthly objects with which they were familiar. Thus there appeared to the ancients to be a water bearer, a crab, a bull, a fish, and other common objects.

The process of this visual suggestion is not greatly unlike the creation of images when we observe various cloud formations. Often fleeting cumulus clouds appear to our sight and imagination as human faces or animal forms. The zodiacal signs or constellations also indicate the twelve divisions of the ecliptic



of thirty degrees each. In fact, astronomically, the zodiacal sign refers to the constellations of the ecliptic.

The course of the great stars gives the divisions of the calendar, the day, year, world year, and world era. "A new world era begins whenever the sun on the spring equinox enters a new sign in the zodiac." According to this theory, the position of the sun on the vernal equinox moves eastward from year to year. "In 72 years it moves one day, and in about 2200 years, one month—" or to a new sign.

The World Era

The period of 2200 years, therefore, is the world era or what is astrologically referred to as an *age,* which refers to one of the signs in which the equinox occurs, such as Aries, Pisces, or Aquarius. This changing world period or changing position of the sun on the vernal equinox is called *precession of the equinoxes.*

It is advisable to explain, as simply as possible, the astronomical hypothesis of what this precession is and how it occurs. Imagine a spinning top. The axis of this spinning top is an imaginary vertical line through its center from the bottom to the highest point.

If we disturb the top, it continues to spin, as we know, but its axis precesses around the vertical, tracing out a cone. This means that the axis deviates from a vertical position, gradually moving in a circle or a cone about it. The earth's axis also describes a cone or one complete revolution in a cycle of nearly 26,000 years.

The cause of the precession lies in the attraction of the sun and moon to the equatorial protuberance or *bulge* of the earth. The angle of the axis of the earth, in relation to the sun and moon, causes the earth to expose the larger bulk of its matter along the equator to the sun and moon.

These bodies, the sun and moon, tend to align the equator on the same plane as the ecliptic, that is, cause both the earth's equator and the ecliptic, or sun's path, to be parallel to each other. Though this is not accomplished, it accounts for the gradual changing of the axis of the earth over a period of 26,000 years and the tracing of a cone as explained.

As a consequence of this precession, the star toward which the North Pole points, the polar star, changes with each complete revolution of the axis. At present the North Pole is near or points to Polaris. In 3000 B.C., when the Great Pyramid was being built, the North Star was Draconis.

The spring and vernal equinoxes begin at the times when the plane of the earth's equator and the plane of the ecliptic, or equinox, intersect. We commonly say this occurs when the sun enters the zodiacal sign of Aries. However, due to the precession of the equinoxes, this vernal equinox begins in a different sign about every 2200 years.

Because the earth's axis gradually revolves, it makes it appear, as we look toward the heavens, that the zodiacal signs or constellations are moving westward. Thus, in each new period, the vernal equinox begins what is called the *world era* or *age.* Actually, the beginning of spring no longer occurs in the sign of Aries but in Pisces. Astronomically, we are now in a period of transition between the Piscean Age and the Age of Aquarius. Astronomers disagree as to the exact year marking the beginning of the Aquarian Age.

Astrologically, each of these ages is said to have a cosmic, a physical, and psychological influence upon the earth, on events, and upon man which correspond to the symbol or sign which represents it. To the ancients, the stars composing the constellation *Pisces* resembled two fishes tied by the tails with a long

ribbon. Pisces is referred to as a *water* sign.

There are various theories as to how water became identified with the sign aside from the purely psychological reference to the law of similarity. It is pointed out that at the beginning of the Piscean Age the Christ chose fishermen as his disciples, and that baptism played such a prominent part in early Christian rites. Again, the fish miracles of the Bible are made to relate to the Piscean Age. There is one reference, among others, to the great sea conquests of the last 20 centuries and the development of steam as a source of power.

All of these conditions are not completely logical when attributed to the Piscean Age. Lustration, or purification by immersion, played a prominent part in the religio-mystical ceremonies of the ancients long before the Christian Era. Any conscientious student of the ancient religions of Egypt, Persia, and Greece is well aware of this fact. Sea conquests are not necessarily the stimulus of the Piscean Age but a progression and combination of such factors as population and trade. Primitive men would have no need or desire to cross great expanses of water.

As we have said, the Aquarian is the next age into which we are advancing by the precession of equinoxes. The age-old symbol for this sign is the Water Bearer pouring water into the mouth of the fish. Aquarius is the central figure in the fourth division of the zodiac. Traditionally, it is considered an *air* sign, being related to all physical phenomena or abstract ideas having any association with that so-called element.

When the world fully enters Aquarius, it has been prophesied, there will be "2,000 years of humanitarian and universal brotherhood." Further, all developments will be related to a factor as infinite and intangible as air. Great advances in aviation and all principles related thereto are predicted for the forthcoming *air* age. The advance of nuclear physics now being made (as a liberation from the more finite substance of water and mass) is declared an indication of the coming Aquarian Age. Great breadth of mind or universality of thought, as mystical philosophy, is said to manifest particularly in the Aquarian Age as men's minds become as lofty and as unbounded as the air itself.

The Earth Is Affected

Though—logically and empirically—much skepticism arises in connection with the traditional theories about the influences of these ages, there can be no doubt that the earth is affected by celestial bodies. Astronomy and astrophysics have brought forth many examples of the physical effects of these bodies upon the earth. Common examples are the seasons, the tides, and other cycles of phenomena.

As the earth, by means of the precession of its axis, changes its relation to the constellations, is there, consequently, an effect on the earth's magnetic forces? Are there alterations of terrestrial currents of energy that as yet are not discerned? Since humans are beings of energy, are we not harmoniously related to the spectrum of energy of the earth?

Accordingly, do these variations of cosmic energies, their small size notwithstanding, bring about mutations or alterations in the autonomic or sympathetic nervous system of man—perhaps also changes in the endocrine glands? If such occur, it would follow that there would be an effect upon the human intelligence, on the temperament and personality. Only time alone will answer whether all such influences will be progressively beneficial as we advance from age to age. △

There is ever the struggle of the human mind to find its place in the whole of reality. ***—Validivar***

Journey of the Mind

by Frank Silkowski

THE ONLY WORLD *we can experience is the one that we are prepared to experience. This is not so much a matter of what we look at, as a matter of what we see. The mind, not the world, determines the amount of beauty and value we encounter in our lives.*

Within each of us is the potential to attain all that we could ever need, and it should be our eternal quest to accomplish this; to see the complexity of simple things and feel the simplicity of the complex. We can discover what we are by being conscious of our experiences and practicing a form of simple meditation. Meditation does not mean contorting the body and straining the mind to be one with nature, for we are already one with nature. To meditate, one must be willing to accept the divine flow—which is a part of you and everything else—then let oneself be.

The brain is raw potential at birth. Our environmental circumstances become our canvas and palette full of colors. By closely observing nature we add more hues to our palette. The colors of our lives should be blended with sympathy and compassion. Action, the paintbrush, materializes forms, relationships, and textures on the canvas of existence. Through a cultivated discipline of the mind we create the masterpiece of ourselves. Always remember that you have created your world, and like a god you can change it through the transformation of your thoughts.

Hear the cry of the skeptic. He believes that man will never be his own master and argues that man cannot control his moods and emotions, or be

D. BERNARD

conscious of the myriad, secret ways through which unconscious factors are insinuated into our plans and decisions. He claims that rational thinking will not even save us from ourselves, for we are conditioned to do the most unreasonable things. He tells us that in any bout between our emotions and the rational, it is our emotions that always have the final say. Who among us, asks the skeptic, can dampen the undaunted sparks which ignite our passions of love and hate?

Are we then to resign ourselves to helplessness, caught in the merciless hands of chance, conditioned by the chaotic ignorance of blind forces eternally beyond our control? I believe that we are not. It seems to me that man is the most godlike entity in all existence.

The Architect

Earth teems with an opulent variety of life, and through the wide expanse of the universe, unimaginable quantities of matter and energy abound. Yet, we find nothing to equal man's potential to drink deeply from the cup of life and gain the creative strength to know what is and what can be. Only man can be the master of his thoughts, the architect of his character, the builder and shaper of his environment and destiny.

If man is so regally splendid, why is spiritual poverty and mental weakness so overwhelmingly prevalent? Perhaps this is because most men do not know how to open the door to the temple of wisdom. They search in vain through the labyrinths of the material world for some external key and fail to realize that the door to enchantment can be opened only from the inside—they innately possess the key.

Historically, man's spiritual journey has been a strange odyssey. Legion upon legion have blindly followed a religion or myth. They have accepted sterile explanations of man's personal, social, and cosmological relationships. Ultimately, all knowledge is self-knowledge, though most men would rather curse the world than explore and discipline their minds. Upon close observance, it becomes apparent that the core of inner value has always been discovered by one who journeys alone.

We do not find the world to be fixed and immutable, but primarily as relationships subject to the interpretation of each individual mind. In the name of expedience and progress, science tries to minimize individuality. Scientific thought, however, is only one method of knowing the world. Other methods have equal validity.

We can relate to our world from an aesthetic, ethical, or religious point of view. These viewpoints are fundamentally intuitive and holistic, whereas science deals with relationships which are amenable to analysis. Mathematics has become an essential tool of the sciences for this reason. Mathematics is basically the assigning of fixed values, designated by symbols, which conform to an orderly system of relationships. Logic is the application of mathematics to the realm of words and ideas. Pure science is man's attempt to discover the fixed and eternal order of nature through the systematic application of observation, mathematics, and logic.

Technology

If we use the logic of science, we are assured that we are discovering reality. Technology finds these tools of the mind so useful that it has accepted them as infallible. If the world can be known systematically through these logarithmic equations, and man himself is of this world, does it then logically follow that man can be dissected, analyzed, and catalogued? Can he be stripped naked, turned inside out, and forensically scrutinized till there is no being left? Must his aspirations be stolen from him with the claim that they were never really his, but part of some gigantic systematic cause and effect, some fixed and unchangeable relationship? Are we all reducible to a rational number or some computer read-out?

It is hard to accept this or any other restrictions of man, for occasionally an individual will go beyond the limiting factors of science. Through the creative use of his mind he will build a bridge which reaches the infinite horizons.

Our spiritual history is illuminated by individuals who went beyond the mundane image of man. We recognize Gautama, Jesus, Mohammed, Plotinus, Blake, Whitman, St. Francis, Moses, Socrates, Spinoza, Thoreau; and there are

surely countless others who in their quiet way have achieved the same internal greatness.

The sages of the world have shown us the potential of their radiant minds, as in the statement, "What I have done, you also can achieve, for we are all spiritual brothers." This message is something of a revelation in itself. We realize that within each of us is the same infinitely creative process that works throughout the structure of the universe. Each entity has within itself an ascending urge toward a realization of its fulfillment. The enlightened men we have looked upon in awe and admiration have come closer than any others to experiencing man's peak of being.

The infinitely creative mind within us can use any experience as a pathway to growth. We realize our greatest potential when we acknowledge the union our individual mind has with the whole of nature. The greater our understanding of the workings of the universal order, the better we are able to direct our lives away from useless things and toward the universal spirit of which we are all a part. By confronting our own creative ability, we unite with the infinite, inexhaustible force that flows through the entire universe and nourishes it.

Man, however, is not everything; he is a part of everything and everything is a part of him. He is a jewel reflecting the light of the universe, but the light does not originate in him. The most man can do is to allow this eternally creative force to flow through him and to acknowledge what he is, and also what he is not. We must accept the paradox of being both divine and mundane, of being infinite and finite at the same time. In the roots of this concept lie all that is human.

Our reach extends only so far; beyond our range of vision lie other dimensions. If our senses were altered so that we could see the very air that encircles us and hear the music of the spheres, we would be literally blind and deaf to our presently familiar world. Our senses can work within a limited frequency range, much like the channel selector on a television; pulling in all stations at once would create a chaos of distorted images and sounds. Perhaps our minds, too, have a similar limiting factor, and to go beyond it is to invite madness.

What is the conceptual capacity of a worm compared to that of a genius? What do we know compared to a superman who is evolutionary light-years beyond us? We are blessed with the ability to ask this unanswerable question, and cursed with the answer "we can't know."

We know very well how we would like to be, yet we sanction all our negative traits, which were unconsciously acquired through compulsion and ignorance. It seems a gross egotism on our part to think that we are the culmination of all divine wisdom, that we can and will know all cosmological reality at some time. Paradoxically, the portion of reality that we *can* know tells us that we are saturated with the mystery for which we search. Nevertheless, it is basically necessary that all wisdom be cleansed with the temperance of humility.

The vision of an infinite horizon will always remain in the mind and heart of man; it is his nature to desire to go beyond his nature. On rare occasions the music within resolves into clarity, and once again we are assured that every person at every moment has within him infinite potential to claim the entire wealth of the opulent universe. △

***Medifocus:** Due to certain changes which will be made in Medifocus, this feature is being temporarily suspended and will appear again at a later date. Meanwhile, Rosicrucians should direct constructive thoughts of peace, harmony, and goodwill to our world leaders.*

by Dr. H. Spencer Lewis, F. R. C.

Work— A Lost Art?

IT HAS often been said about the indolent person who makes a pretext of searching for employment that "he is hunting for work and praying that he does not find it." If we consider many of the nations of the world today as individuals, we find that their social conduct parallels that of the indolent person.

In the congresses and parliaments of the respective nations, the well-meaning representatives of the people orate at length, on the one hand, on the unemployment situation [1939]. They point out that millions have no resources to purchase the necessities of life because the mills, farms and industries are not able to engage them at any wage whereby they can acquire a livelihood. To this condition they attribute all the ills of the times—restlessness, crime, tyranny, immorality and disease.

On the other hand, equally well-meaning but often ill-advised representatives before these same law-making bodies expound in such a manner on the nature of work that it seems to become a vile, vicious, menacing influence in modern society. They refer to it as something that must be endured only because a way of completely eliminating it has not yet been found. It is referred to as an enslaving condition, one that frequently belittles a man, throttles his individuality, stifles his initiative, curtails his finer faculties and is a heritage from coarser and more vulgar period remote in the history of man.

Further, one hears a deploring of the tremendous mechanization of industry and agriculture, and the proposal that men work a minimum of four hours a day and four days a week. This suggested restriction of work is not offered merely as a means to provide more employment, but rather so that even in normal times large industrial plants shall *be prevented* from operating beyond a certain number of hours daily if such operation tends to lengthen the period of individual work.

This continual inveighing against work has left an indelible and unfortunate impression upon many minds. Hundreds of thousands, perhaps millions, of our younger generation look upon work as *a necessary evil.* To them it is but a means of providing revenue with which the necessities of life and some of the pleasures can be procured. To put it concisely, the prevalent attitude of mind seems to be that no one likes to work—and yet he must.

Attitude Makes a Difference

Is it, frankly, *work* that is objected to or what it seems to accomplish? There is no human endeavor, whether pleasurable or not, that does not require mental or physical exertion or both. In other words, if we want to accomplish we must expend an effort, and such constitutes work.

The man who paddles a canoe against a strong river current for hours or who toils up a mountain slope may classify his exertions as a vacation pleasure. Yet, fundamentally, they are just as much

work from the etymological point of view as though he were being paid for doing it. Would the true mountain-climbing enthusiast lose his love for the sport if it were suddenly entitled "work" by the alchemy of his being paid for it? Hardly. He would revel in the fact that he had the opportunity of pursuing an interest and deriving an income from it at the same time.

From this it is clearly apparent that the aversion to work exists only if the work is such that it is not enjoyable and is of a kind that would only be sought as a livelihood. The person who works at something he enjoys never works like a robot with his whole thought and consciousness centered upon the occasional hour or day of freedom. To thousands of persons, perhaps millions, the first five or six days of the week are a nightmare, a sort of ordeal eventually leading to liberation and real living on Saturday night and Sunday. Over the week-end they crowd into a few hours more expenditure of energy than in the performance of their weekly duties. But it constitutes doing what they like.

On the other hand, did you ever find a person who loved mechanics, for example, and who had a job in a shop surrounded by tools, instruments and machines for which he had an affection and which he could use in the following of his trade, who pined each hour for Sunday? Sunday, undoubtedly, would find him pursuing some hobby approaching very closely the nature of his trade. Certainly no *successful* commercial photographer loathes his lenses, filters, tripods, plates and the paraphernalia and technique he must use. He may become tired on some assignments and others may not interest him quite so much, but his work on the whole is most gratifying.

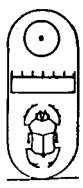
Work becomes a burden only when it does not correspond to our interests, or when the purposes of its details are not understandable to us. There are multitudes today working in factories, at benches or on assembly lines, who have not the slightest conception of the contrivance upon which they are working. They neither know what it is nor how it is to be used. Each day for them consists of hours of soldering perhaps, or tightening something that has a name but no meaning to them. They despise work, because after all it only means to them a harnessing of their bodies to a task from which their minds are divorced. Their minds are idle, they long, desire, imagine, and the body is forbidden to serve the mind.

If many of these employees could be educated in the importance of their part in mass production, to feel that they are not merely cogs in a machine, but that they are really doing something essentially important as a unit, as individuals, many of them would assume a sense of responsibility. Further, if they were permitted and encouraged to experiment at certain times on improving the thing that they are working upon by being offered a reward, then their work would become more purposeful. Aside from providing a livelihood it would constitute a challenge to their mental selves, a chance to relate their mental activities to their physical ones while on the job.

Satisfaction on the Job

Our main interests in life may be of a kind that afford little chance to find employment in them, but most of us have secondary interests, things we like to do nearly as well, and perhaps third or fourth interests, one of which may make employment possible. If life is to become something more than a drudgery, we must train ourselves to fit into an occupation that corresponds to these interests that we have, whether they pay big money or not. After all, it is far better, reasonably, to have continual satisfaction and mild enjoyment in your job than to do daily something you detest only because it pays you that big money that makes the occasional more extensive pleasures possible.

Enjoyable work is creative work, and that does not necessarily mean being a designer, an architect, artist or promoter. It means doing something which requires skill and which would fall short of its high purpose if such skill were not exercised. If we think about it we can realize that an insurance salesman exercises creative ability, if he is at all successful. His job is to obtain policies for his company. He can be creative, however, in devising ways and means of persuasive argument and of eliminating unsound objections to his proposals. He can conceive methods whereby the features of



his company can be presented uniquely, differently from the way his competitors present theirs. In other words, he can devise a *technique* for his vocation.

Everyone likes to see something well done through his or her own efforts, whether it is baking a cake or painting a fence. If a man were blindfolded and had to go through the motions of actually painting a fence without realizing what he was doing, the work would become laborious and obnoxious. The monotony would be grueling.

On the other hand, if he were shown the fence first and told that it was to be painted so as to beautify the surrounding grounds, and that could only be accomplished by having the texture of the paint, when applied, smooth appearing and that this required the exercise of individual skill, it is safe to say that it would challenge the ability of this worker to do his best. As he applied each stroke, he would see in it its relation to the whole task. He could actually see himself as a creator and realize his accomplishment as he proceeded, and derive consequent satisfaction from each hour of his work.

Those Who Abhor Work

We find, therefore, two kinds of persons in the world who abhor work; first, those whose work is far afield from their interests and to whom it seems a barrier to the exercise of their personal talents and abilities. Second, those who have never been given a chance to discover their talents or creative attributes, hence all effort of any kind other than that needed to sustain themselves is considered futile, without purpose, and to whom the height of life is loafing, even though that may result in ennui.

This growing hatred of work can be largely overcome by obliging college students, for example, to seek—without particular thought as to the amount of compensation to be derived—work during their vacations which simulates to some degree the profession for which they are being trained. Many do this but many more would discover that certain elements of their contemplated profession were so objectionable to them that they would never find ultimate happiness in such an occupation and would abandon it for another in time.

Furthermore, if every boy who could not afford to go farther than high school, or even the eighth grade, were given the opportunity to be analyzed for his vocation (that is, as to what tendencies he displayed, what inclinations he had) and given a chance to work in a government sponsored shop or office at something that corresponded to those inclinations for a month or two, his creative abilities would be awakened and he would immediately orient himself, find his true place in life. He would not need to guess that he would like this or like that, and get himself ensconced in a trade or job which later he would come to despise but could not easily forsake.

If difficulty was encountered in determining a lad's tendencies and abilities, he could be placed at various tasks, in the industrial arts and sciences for example, until the discovery was made of what intrigued his imagination and reasoning. Those who refused to submit to this vocational selection and preparation, now done on a very small scale, would have to suffer performance of uninspiring menial work. They would have to live just for the occasional Sunday or time-off interval, as millions now do, finding their happiness only periodically.

The great industrialist, Henry Ford, in his broad vision saw this problem and conducted successful experiments in the attempt to solve it. He took boys with no aptitude for urban occupations, and to whom the usual jobs available meant work in a disagreeable form, and placed them on his great experimental farm.

Each boy was assigned to a group, and each group was given certain responsibilities of performing a task. Members of the group had every opportunity of creating ways and means of successfully performing the task. The competitive spirit was encouraged, yet the pay was the same whether they succeeded or failed. Everything they did was always shown them to be in a definite relationship to their responsibility and to the duties of their group. Each of their acts were seen by them to contribute to the whole. Work was not labor to them but a continual means to an end. In such an environment work becomes the *art of living* instead of the serfdom of civilization. △

Rosicrucian Activities

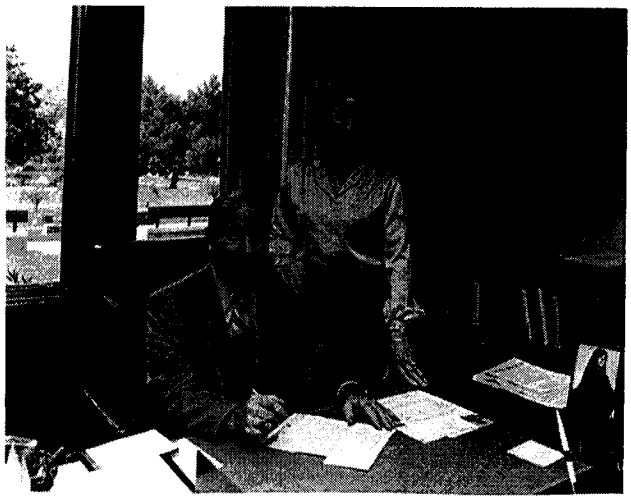
Around the World

AUSTRALIAN cancer patients from outlying regions have had over eleven a half years of help with their treatments through one woman's generosity. Mrs. Alice Joyce Randle has spent that time voluntarily raising funds for the John Calvin Home, which boards cancer outpatients while they are being treated. A result of effective fundraising was recently established—the John Calvin Home for Relatives of Patients, which also provides economical accommodations. The Sydney Lodge of Redfern, New South Wales, has presented Mrs. Randle with the Rosicrucian Humanitarian Award for her altruism.

Mrs. Randle does additional volunteer work as an officer at a neighborhood center which teaches arts and crafts to the public at no charge and serves as a social hall. Her service characterizes her as a true humanitarian.

Mrs. Alice Joyce Randle receives the Rosicrucian Humanitarian Award from the Master of Sydney Lodge, Robin Spring.

At a recent meeting of the Board of Directors of the Supreme Grand Lodge, Burnam Schaa was elected to the post of Supreme Treasurer. The post was vacated by Alden Holloway, who resigned as a director and officer of that body on January 14 of this year. Frater Schaa, shown with his wife, June, is assuming the duties of his office, which include AMORC's extensive advertising and promotion program, audio-visual development, representation as a Supreme Grand Lodge director on the Boards of Directors of AMORC's Affiliated Grand Lodges, accounting and finance departments, and insurance, tax and pension responsibilities.



Frater and Soror Schaa ▷

STATES OF MYSTICAL EXPERIENCE

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CREMATION GHATS OF INDIA ☛

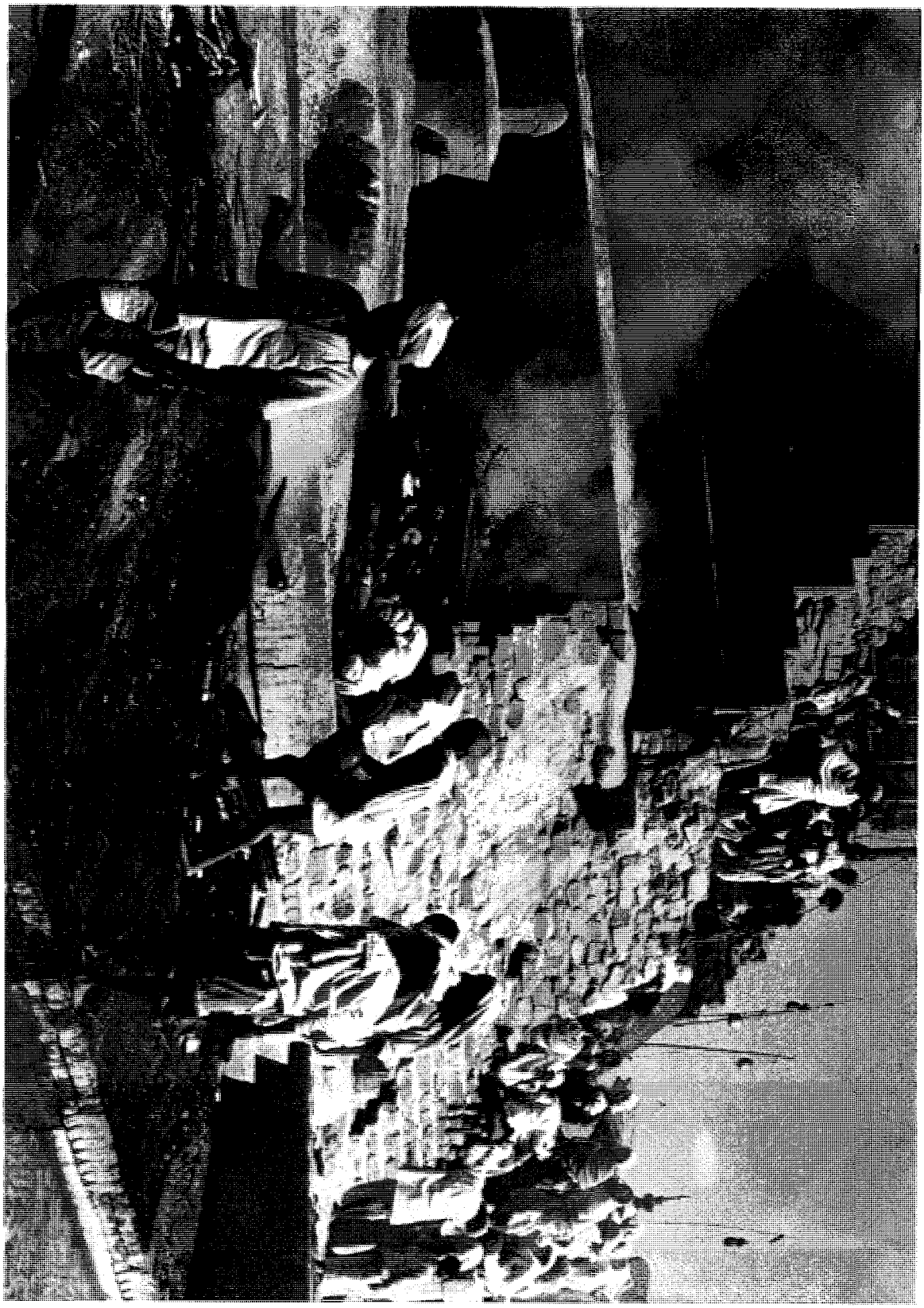
The word *ghat* is derived from Sanskrit and means gates, passages, and causeways. It also refers to the riverside landings where human cremation takes place. Here we see such a scene on the Ganges River at Benares, India. The city of Benares is sacred to the Hindus. Seen in the center of this photo is a funeral pyre with its attendants. The family of the deceased is visible on the upper platform. A ritual is performed before the cremation and the ashes are subsequently placed in the Ganges, the waters of which are sacred to Hindus.

(Photo by AMORC)

DESERT BEAUTY (overleaf)

The Mojave Desert seems barren except in spring, when the parched ground receives a light sprinkling of rain which brings forth a flush of wild flowers. The extremely high temperatures in the summer add to the uninviting appearance of the Mojave, yet in the summer it has a striking, unique appeal. The Joshua trees shown in the photograph add a touch of exotic beauty. They can attain a height of thirty-five feet. Joshua trees are fertilized only by the yucca moth. These trees are also common to Central America and Mexico. Located in Southern California, the Mojave has an area of 15,000 square miles.

(Photo by AMORC)



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THE MYSTIC WAY

Saint-Martin

While digging through piles of old manuscripts in a musty closet, a carefully wrapped package, bound and sealed with an unfamiliar wax seal, took our eyes. On opening, there were six typed manuscripts within, now somewhat yellowing with age. On the cover of each was an illustration of a great and mighty mystic. The author's name on each of what proved to be a biographical sketch was that of the distinguished Rosicrucian Grand Master, Frater Raymund Andrea!

Bacon

Poe

We read of the lives and views of these giants of mystical thought, as they were seen by someone closer to their time. The tales unravelled, and we were enraptured.

Rousseau

Goethe

There are few things we would rather share with our members and readers than these magnificent portrayals. They have been reproduced in much the same style as we found them, a total of 142 pages of the *mystics' way*. They are available as a set of six separate biographical sketches, for only $12.50. Order from Rosicrucian Supply Bureau, Rosicrucian Park, San Jose, CA 95191.

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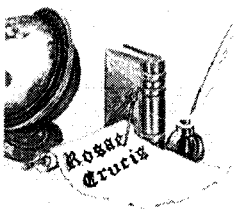


From the Archives

VOYAGES

DE PYTHAGORE

EN ÉGYPTE,

DANS LA CHALDÉE, DANS L'INDE,

EN CRÈTE, A SPARTE,

EN SICILE, A ROME, A CARTHAGE,

A MARSEILLE ET DANS LES GAULES;

SUIVIS

DE SES LOIS POLITIQUES ET MORALES.

TOME CINQUIÈME.

A PARIS,

CHEZ DEVILLE, LIBRAIRE, RUE DU BATTOIR, N°. 16, QUARTIER DE L'ODÉON.

AN SEPTIÈME.

SHOWN ABOVE is the frontispiece of the fifth volume of *Voyages de Pythagore* or *Travels of Pythagoras, in Egypt, Chaldea, India, Crete, Sparta, Sicily, Rome, Carthage, Marseilles and the land of the Gauls* [France]; followed by his political and moral laws. This unusual book is one of a set of six volumes in the Rosicrucian collection which was published in Paris in 1799, the seventh year of the First Republic.

This particular frontispiece depicts Pythagoras addressing the women of Crotona, Italy, where the philosopher established his famous school. Pythagoras is shown in the temple of Juno, whose statue on the pedestal is accompanied by a peacock, a bird sacred to the goddess.

As translated from the French, the illustrated passage reads: "Next day I did not fail to go at about the middle of the day to the temple of Juno which, when we arrived, was already full of women of all ages and of all ranks. My first care was to put a long wreath of garden flowers at the feet of the goddess. Then, observing that many richly clothed women had taken possession of the first places, I said with a smile: 'Such glittering attire would distract me. I need to have near me and under my eyes those of you, ladies, who have no other ornaments than their own natural grace. . . .'

" 'Ladies of Crotona, some there are who wanted to dissuade me from offering you my teachings. Of what use will they be, I was told; the spirit of women is a stronghold more difficult to subdue than that of Phalaris [the Tyrant].'

"They added: 'O, Initiate, even if you had all of the age of Apollo [to do it in] you will not succeed in persuading the women even to a little moderation in their attire. . . .' "

Having thus gained the attention of his audience, the book goes on to tell that Pythagoras discussed the relationship of extravagant dress, etc., to the moral health of the state.

This Greek philosopher, born almost 600 years before the Christian era, had been initiated into the mystery schools in Thebes. His belief in the intelligence and capabilities of women had been strengthened by his Egyptian teachers, and he demonstrated this by accepting women into his famous school at the Greek colony of Crotona, Italy.—CC

This is one of a series of authentic works found in the archives of the Rosicrucian Order, AMORC.

ODYSSEY

Bodhidharma

"WHAT is the meaning of Bodhidarma's coming from the West?" In Zen dialectic, this question actually means, "What is the highest truth of Zen?" Bodhidharma was an Indian monk of the Brahmin caste, and is considered the 28th Indian patriarch in a direct line from Buddha. His very name speaks of his nature; **bodhi** means enlightenment, and **dharma,** Truth or the Absolute. His fateful journey from India to China began the transmission of a lamp of knowledge whose flame still burns.

Bodhidharma entered Kuang (modern Canton), China, around A.D. 527, when he was 109 years old. During his years in China he initiated Zen Buddhism and the elements of modern martial arts. Bodhidharma explained Zen this way:

A special transmission outside the scriptures;
No dependence on words or letters;
Direct pointing to the soul of man,
Seeing into the nature and attainment of Buddhahood.

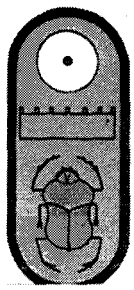
Upon arriving in Kuang, Bodhidharma was invited to speak with the Liang emperor Wu-ti. The Emperor was very proud of his extravagant patronage of Buddhism and thought he had earned a sure place on the "other shore." He informed Bodhidharma of his work and asked, "What merit have I gained from these acts?" Bodhidharma's answer: "None." He explained to the crestfallen emperor that such deeds were of limited worth and that their merit faded in time; that real merit can be gained only by awakening inner wisdom and seeing into one's nature, not through strictly worldly pursuits.

Wu-ti then inquired as to the nature of the highest truth of the holy teachings. Bodhidharma's famous and profound reply: "Emptiness and no holiness!" In other words, Bodhidharma implies that the very depths of the universe—its elemental being—cannot be classified.

The ancient master then traveled to Wei, China. Here he found many Buddhist and Confucian scholars who were willing to discuss small points of scriptural doctrine, but none who pursued the actual **practice** of Buddhism. Bodhidharma's religion was every act of daily life—eating, sleeping, talking with others, working. Action was his method of practice.

Bodhidharma next journeyed north to a small mountain monastery. He found the monks there spiritually developed but physically weak. To remedy this he instructed them in **Shi-pah-lo-han-sho,** or "The Eighteen Hands of the Lo-han." These 18 exercises are the basis of modern kung-fu and karate.

Zen students revere Bodhidharma for his resolution and strength of will. After his stay at the monastery, he moved into a nearby mountain cave. Bodhidharma practiced **zazen,** sitting meditation, for nine years, and spoke little or not at all to his visitors. The Chinese dubbed him the "wall-gazing Brahmin," though he was not simply gazing at a wall (it was actually an 8000-foot cliff), but was cultivating his spiritual power and his **satori,** or state of enlightenment. Zen monks today mistakenly practice **zazen** while staring at walls.

Bodhidharma had no great band of disciples during his life. Those who wished to learn from him were totally devoted to becoming enlightened and learning Truth. One such devotee cut off his own arm to demonstrate his sincerity to the stern Bodhidharma, who finally accepted him.

Bodhidharma lived long and well. It is not known where he died, but his vital Zen lives, the Dharma; 1) Requital of hatred, living with the results of past offenses; 2) Conforming to Truth, living in oneness with the Original Mind, which is in stillness; 3) Seeking nothing, no attachment to things, conformity with changes in circumstances; 4) Being consistent with Dharma, the Truth, the nature of which is pure (and empty).—**DJB**