

ROSICRUCIAN DIGEST



January, 1944
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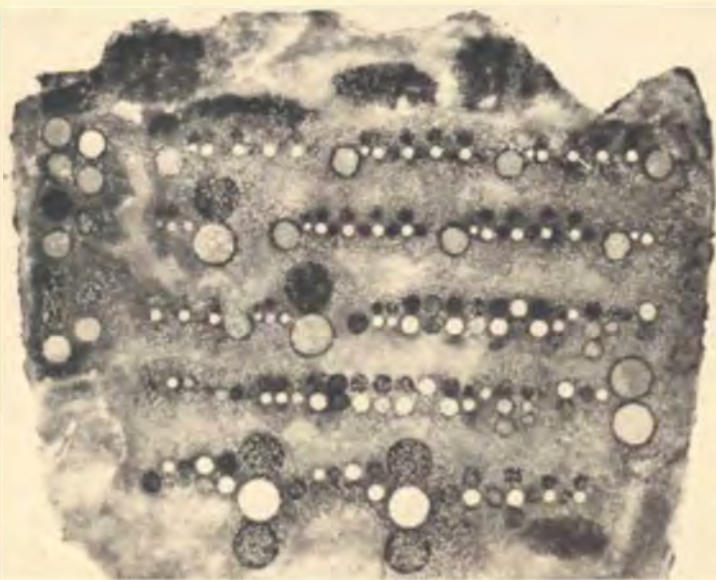
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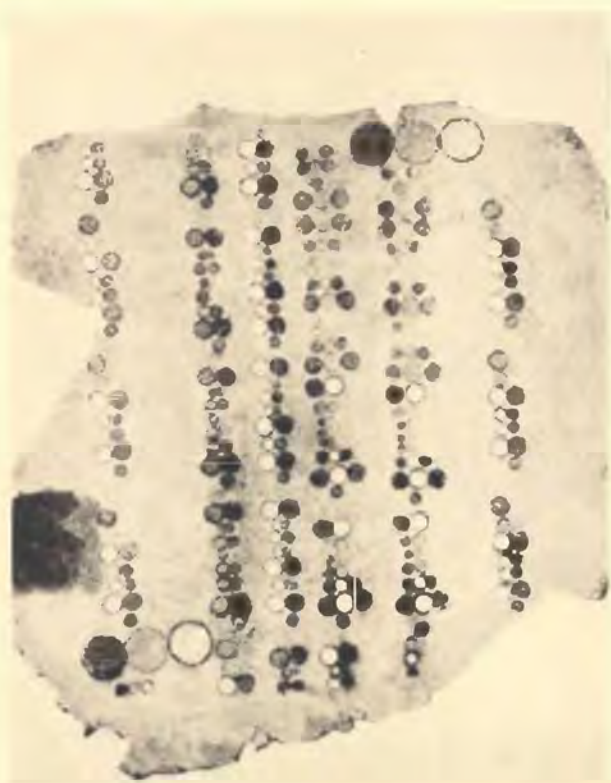
SAN JOSE, CALIFORNIA, U. S. A.



THE INSTITUTION BEHIND THIS ANNOUNCEMENT



*An Ancient
Key to
Cosmic Harmony*



A LOST ART — DISCOVERED

The above are partial reproductions of a rare vellum manuscript, discovered by Mr. Harry A. Gulezian, which has revealed the key to the ancient Egyptian music scale and certain other phenomena. Investigated by noted Egyptologists and archaeologists, its authenticity is not denied. The meaning and use of the small dots and spheres which, in the original manuscript, are colored, is explained in the text of this issue (see page 444).



CAN MAN REACH BEYOND THE VEIL?

On the Edge of Eternity

SO CLOSE and yet so far from the source of *all* is man. Are we allowed but a fleeting glance at the universe—just a conscious interim on the stage of life—a brief look at the setting, the stage, and our fellow players? *Must* each minute be lived regardless of what it affords, or can life be an *intelligent choice*—a time well used to gain a desired end? Not alone in the vapors of test tubes, or the misty voids of the telescope, will man find the answer to the riddle of life and that course of living which brings mastery of self and happiness, *but* in the depths of his own being.

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ROSICRUCIAN DIGEST

COVERS THE WORLD

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

Vol. XXI

JANUARY, 1944

No. 12

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ROSICRUCIAN PARK

SAN JOSE, CALIFORNIA

THE THOUGHT OF THE MONTH

AMAZING DISCOVERY REVEALS EGYPTIAN
KNOWLEDGE OF COSMIC HARMONY

By THE IMPERATOR

(The following article was written upon permission of Mr. Harry A. Gulezyan.)



HISTORIANS and archaeologists relate that the ancient Egyptians had lavish musical entertainment. Photographs of murals on the walls of the tombs of pharaohs and nobles depict orchestras having a variety of instruments. The

paintings, still quite vivid in their original colors, also show choristers or chantors grouped about the musicians and singing to their accompaniment.

Though the purposes of these festivities have been related to us by such historical authorities as Herodotus and Strabo, modern Egyptologists have long speculated upon the *system* or *scale* which was employed for the musical composition. Nothing tangible had ever come to light to refute or to confirm the learned conjectures advanced—at least, not until recently. The discovery of perhaps one of the greatest archaeological finds and the *key* to this lost art and science of the ancient Egyptians reads like a strange tale of fiction.

In 1896 the Turks were continuing their persecution of the Armenians, on a scale commensurate with the modern massacre of the Jews. Hadji Sarkis Gulezyan, an Armenian architect, who had lived for years in Egypt, fled this oppression, and eventually arrived in America. He was successful in bringing with him many treasured relics,

Some were collected in his travels, and others were family heirlooms of many generations. A considerable time later, Harry Aram Gulezyan, nephew of Hadji Sarkis Gulezyan, decided to explore the strange bundles in his Newark, New Jersey home, which his uncle had left there. Among family jewels and escutcheons, he found an odd shaped package, wrapped in yellowed papers, and within it *six vellum leaves*. They aroused Mr. Gulezyan's curiosity at once. They were of unusual design. Each was approximately one foot square. Notwithstanding the fact of their age and that they were mildewed, it could be discerned that they contained dotted and colored circles. They were geometrically arranged and of a puzzling cryptogramic nature. Further examination disclosed two inscriptions. There were various colored spheres, ranging in size from a 25c piece to the back of a collar button.

Fortunately for the advancement of learning, Mr. Gulezyan decided to have the vellum leaves translated. He submitted the material to Princeton University, where it was examined by such authorities as Professor Allan Johnson and Dr. Philip Hitti. These learned gentlemen recognized the inscriptions as being in some Oriental language, and advised Mr. Gulezyan to take the vellum leaves to the Roerich Museum in New York City, the latter institution having upon its staff many noted authorities on Oriental languages. Mme. Sina Lichtmann, Director of the Museum, realized that some mystery of great importance lurked behind the varicolored

dots, and urged that exhaustive research be made to discover their meaning.

Continuing further, Mr. Gulezyan consulted the Metropolitan Museum of Art in New York City. There it was determined that the confounding inscriptions were *Coptic*. The Coptic language has been extinct for over 200 years, having been replaced by Arabic. It was arranged that photographs of the six vellum leaves be sent to Dr. Sobhy Bey, in Cairo, Egypt, a Copt and noted authority on Coptic archaeology. Dr. Bey's subsequent letter supplied the exact translation of the main enigmatic inscriptions. When the translations were applied to the principal Coptic words, the following facts were disclosed:

A. The subject of six vellum leaves were "Hymns"—"Sacred," and of approximately the 4th Century, A. D.

B. The word "Key," or "Scale" was related to the significance of the various colors.

C. This "Key" or "Scale," as a word, appeared directly over a vertical group of seven tinted circles. Adjoining the seven circles was also a group of five circles in vertical position, and likewise colored. Directly under these, the same Coptic words, "Scale" and "Key" appeared.

D. Further analysis disclosed that the largest circle of a group contained four spheres *within* it. It was the opinion that this denoted that the largest circle was of a full note, and each of the four *within* it, a quarter point, or *quarter note*. The time-value and relative length of the other spheres, also appeared with this group. Continued translation revealed the words "Beginning" and "End," these having reference to the music score.

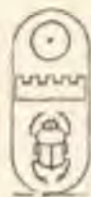
But what was the purpose of the colors? Could they have been intended just as ornamentation? It was the conclusion that they were intended as a means by which each note could be distinguished in the key or scale. Again, however, another pointed question arose. Were these colors arbitrarily selected? Could it be possible that there was a sympathetic relationship between *light* and *sound*, or color and music, which was known to the ancient Egyptians?

Professor Wallace Rimington, of Queens College, had previously ascertained, in numerous researches, the basis of seven note scales, declaring that each note in the scale represented one of seven planets. He also allotted to each note of the octave a *color* that corresponded to a particular spectrum band, especially those visible in the rainbow. The notes being decided, it was concluded, by a relationship between the number of *vibrations* by which the ear recognizes pitch, and the number of vibrations of the wave length of light, which the eye translates as a particular color.



A mural painting from the tomb of Rameses III, showing a royal harpist.

Sir Charles Hubert Hastings, of the Royal College of Music, Oxford University, had confirmed the historical fact that notable scales of the world are heptatonic. Sir Charles' basis and research was formed upon the solar spectrum also. Sir Isaac Newton, famed physicist, sought the definite relationship between each color of the spectrum and the vibrations of the diatonic scale. Aristotle had thought that a true harmony of the senses and spiritual ecstasy could be attained when man found the harmonic relationship of all of the pleasurable sensations which he objectively perceives. From earliest times, men have vaguely conceived a Cosmic scale in which all manifestation is related, and by which sound and



light could be brought into resonance to the inspiration and beatitude of man.

Since the entire six vellum leaves were taken up with the various pigment colors identifying each note, it followed that the Egyptian scribes had known this secret of *Cosmic harmony*, as related to the ecstatic unity of sound and color. In a sense, it would appear that they had knowledge of these laws which we moderns endeavor to effect and demonstrate by means of the *color organ*.

For centuries, Egypt was the center of learning of the entire world. Due to political circumstances and general ignorance among the masses, as well as religious suppression, this gnosis was only privately and *secretly divulged*. Stanley, in his classic biographies of the philosophers, referring to Thales, says: "His last journey was in Egypt, to confer with *priests* and *astronomers*. There he was instructed by the priests of Memphis. Laertius affirms he learned geometry of them; Plutarch implies much of his philosophy." Pythagoras also spent years in Egypt. Plato spent much time with the learned priesthood of Ptah at Memphis. Manetho, great priest of Heliopolis, was ordered by Ptolemy Philadelphus, to bring to the extensive library at Alexandria a collection of the ancient wisdom of the Egyptians, preserved in their temples in the then almost forgotten Hieroglyphic language. Many of the alchemists during the Middle Ages made journeys to Egypt to become well versed in its secret and exceptional knowledge. Some of this wisdom has come down to us. *Much is still to be rediscovered.*

Perhaps this Egyptian knowledge of *Cosmic harmony* did not end with an understanding of the relation of light and color, but rather included all phe-



The above is a modern notation of the ancient Melody or Hymn that was transcribed by Madame Sina Lichtmann of the Roerich Museum of New York City.

nomena which it was possible for man to discern. It is probable that what appear as fantastic myths relating to metamorphosis, and attributed to the ancient Egyptians, are fact, namely the transition of a phenomenon in one of the octaves in the cosmic scale of nature to a phenomenon in another. At last, many modern historians have suspected a well *organized science* behind the music of the ancient Egyptians, which Mr. Gulezyan's discovery has confirmed.

Dr. James Henry Breasted, in his "History of Egypt," referring to the music which prevailed during the reign of Amenhotep IV, approximately 3300 years ago, says: "The harp was now a huge instrument — as tall as a man — and had some twenty strings, the lyre had been introduced from Asia, and the full orchestra now contained the harp, the lyre, the lute, and the double pipes."

Sir Gardner Wilkinson, noted Egyptologist, some years ago was also of the opinion that a science of music existed with the ancient Egyptians and spread Westward. He wrote: "Though impossible for us now to form any notion of the character or style of Egyptian music, we may be allowed to conjecture

that it was studied on scientific principles and from the great attention paid to it by Pythagoras, many years of whose life was spent in 'learning the wisdom of the Egyptians,' there is every reason to believe that whatever defects existed in the skill of ordinary performers who gained their livelihood by playing in public, or for the entertainment of a private party, music was looked upon as an important science and diligently studied by the priests themselves."

"Whence did Pythagoras receive his notions respecting the theory of sound? Did he arrive at these conclusions from his own experiences, or is it not more probable that he was indebted to those under whom he studied for this insight into a subject they had so long been examining? But the fact of Pythagoras . . . being the sole teacher of this doctrine, goes far to prove that it did not originate in Greece, and that his geniuses were founded on Egyptian data. For what the philosopher asserted respecting sound emitted by a long and short string of the same quality and thickness, 'that the shorter made the quicker vibration and uttered the acuter sound,' had been already known by the Egyptians; and we may fairly conclude that he derived his knowledge from the same source as that of the *solar system*, which remained unknown in Europe from his time to the days of Copernicus, and which Pythagoras, of all of the Greeks, was alone acquainted."

The six vellum leaves bear no verses whatsoever. However, certain standing and kneeling figures at the top of the leaves would suggest choristers or chanting monks. The music, even when judged by modern standards, is *hymnal*, *reverential*, and *solemn*. It represents the mystical sense and finer emotions of a people striving for expression. As one listens to it, the notes reach deep into the consciousness of the listener. One

thinks, here is a people giving form to the immanent harmony that they feel within them, and which they realize constitutes a nexus with all nature.

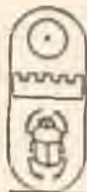
Mme. Sina Lichtmann, with the information provided by other authorities and with her own knowledge of the subject, transposed the music, using the twelve notes as a guide, as in the "key-scale," the vertical group contained seven and five spheres, all being in different colors. Elsewhere in this article is an illustration showing how the colored notes should sound. The Copts, in whose language the inscriptions on the six vellum sheets are written, are the early native Christians of Egypt. In fact, they are now racially the purest descendants of the ancient Egyptians. Their name is derived from the Greek equivalent of the word meaning *Egyptian*.

Dr. Georg Steindorff, Dean of living Egyptologists, makes the significant statement in his recent history of Egypt: "The Egyptian language, as revealed by its latest form, the Coptic, was written with the Greek alphabet plus *seven characters* adopted from the Egyptian script." Consequently, again we see the influence of the Heptad, or the numeral seven. This time in relation to the language of the Copts, as well as to their music score and to those color values which their ancient predecessors had assigned to the notes.

In the Seventh Century, A. D., the Arabs, under Omar, swept across Syria and Egypt, in a great surge of conquest. Notwithstanding, the Copts sought to preserve their Christian faith and their cultural heritage of the ancient crafts and arts. This culture, therefore, included this rare knowledge of Cosmic harmony, the elements of which modern science is only today integrating through its myriad separate branches of investigation. Truth, once discovered, has an eternal value.

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Every day we receive many inquiries for information about this organization from individuals who have found pieces of literature which our Extension Department has prepared. A valuable service with which each of our members can help is to have a few pieces of this literature always ready and available to give to those interested in the organization, or to leave where it will be read. Write to the Extension Department requesting a small assortment of our literature for your use.





Quinta Essentia

The First Step in the GREAT WORK of Alchemy

By ELIAS ARTISTA

The following is translated from an unpublished manuscript entitled, "The Great Work of Alchemy." It was received in an official periodical from the Rosicrucians of Europe over a decade ago. It was translated into English under the direction of the Imperator by Frater Erwin Watermeyer, F. R. C., of the AMORC research staff. Because of the mystical and rare alchemical terminology used, translation into the present form was most difficult. —Editor.



THE Quintessence is the POWER, the QUALITY and the VIRTUE of each and every organic thing in Nature. For this reason there exists an infinite multiplicity of various Quintessences throughout the living beings of this world. But nevertheless all these various Quintessences possess certain definite universal marks of recognition which are revealed when their vehicle or form is decomposed or destroyed. Therefore we may consider the Quintessence as constituting a fifth element within all matter. As such it forms the foundation from which flow the four visible lower elements — fire, water, air and earth. These four well-known elements may be regarded as being the home of the Quintessence.

It follows, furthermore, that the Quintessence forms a pure, noble and permanent constituent within matter, and this pure, noble and permanent primary element can only be freed through a process of destruction or

"calcination" of its hard material shell. The Quintessence, the fifth, and intangible element within every object of the material universe, is most intimately related to the principle of Fire. It is its mother or its father and hence partakes of the Fire's fiery nature and perseverance. The science of Practical AL-CHEMY uses numerous special operations, specifically designed either to reach the Quintessence itself or to separate the fire from the other basic elements and to return it to its primary source. The Quintessence represents the Life Force or Ozone Group (primary essence) in its most concentrated form, which form may be regarded as being the most primary substance of things. Therefore, if the student of *Hermeticism* succeeds in exhibiting the Quintessence in its purest form either as an ethereal essence or as a fluid, then he has succeeded in restoring all the fundamental properties of any material object to their source. He is thereby able in turn to exert a wonderful influence upon the material world of forms.

Furthermore, the Quintessence is the true carrier of the forces of Magnetism and the Od, as well as the vehicle of the elementary World Ether, is, we assume, the existence of a universal World

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Ether of variable degrees of density. Therefore the Quintessence may also be correctly compared to a special light which may be found within all sub-lunar substance. The amount of Quintessence contained within these lower states of matter is very diverse and variable. The greater and more concentrated the amount of Quintessence contained within a given object, the greater, nobler and more vigorous are its properties and manifestations, for the Quintessence is sheltered within itself, and the four lower elements are neither able to attach themselves to it nor have any influence upon it. The material or visible elements are manifestations of higher ethereal forces. No matter whether these forces are of a divine or of an infernal nature, they are not able to accomplish any successful action against the Quintessence. The Quintessence stands alone, and it may, therefore, be extracted from all living things as a special or particular being. Its presence within the objects of this world signifies their life, and its departure, their death. Its exterior visible cloak we know as that psychic force called the "Od." Its interior substance is harmoniously related to Magnetism, while its innermost luminous life is of an ethereal nature. The Quintessence also represents on the physical plane the real ethereal body of sub-lunar objects. This ethereal body contains in the form of concentrated and bound energy all the wonderful powers of an object, its external as well as its internal powers.

From all these reasons it follows that the first practical exercises of alchemical students at this stage of development, therefore, must take place within the domain of the Quintessence. The student must learn to analyze all things in a practical manner by means of the alchemical operations, so that he will be able to penetrate to the essence or real force of things, their Spiritus, through practical realization of their external form. In this manner the student will practically experience the eternal fundamental significance of the alchemical doctrine of *Salt, Sulphur, and Mercury*.

This practice alone, leads to real knowledge in the art of true Alchemy. Therefore, Alchemy is an art whereby

one may induce a state of rebirth in Nature in a lawful manner; whereby the *innermost being* of a body may be unlocked and its living Quintessence obtained. But the innermost and greatest power within every body is its alchemical Sulphur in tinctural form. However, this Sulphur is visibly and firmly surrounded by a gross cloak of Nature's Salt. Therefore, if we desire to release the Quintessence, this hard crust of Salt must first be cracked and opened through the processes of "Calcination," etc., whereby the Sulphur or tinctural essence regains its liberty, and is either volatilized or may be transplanted into its original active life. It is impossible to institute such a rebirth which creates a new, higher and better organized body, without destroying the old one.

The metamorphosis of the Old into the New is therefore only brought about by means of the more free and subtle Sulphur which acts as a tinctural Quintessence, and which refines the vehicle of its old body of Salt and thus raises it to a higher tincture-like property of Sulphur. In this state there exists only life, motion, energy and stress. There is neither mortal death nor a lifeless state of matter. Enclosed within this new state is the innermost being of each body in its special or partial action, together with its specific power. To exhibit, in the purest manner, this specific force locked within each living thing is the subject of an extensive Alchemical Science. This subject is taught to and learned by the student in the first degrees of their studies and is called the *Alchemical Arcanology*. This "Alchemical Arcanology" represents their first step along the extremely difficult road to the highest treasure of all true Alchemy, namely, the attainment of the legendary but truly existing, *Lapis Philosophorum*, which is the highest, truly spiritual universal force, and the supreme miracle of Nature and Art.

The Aim of Alchemy

The aim of Alchemy is simply to follow Nature through the assistance of Art. For this reason it has been said in ancient alchemical treatises that nothing can be obtained through the Art of Alchemy which does not already exist in



Nature. Without a precise knowledge of Nature's laws, no undertaking along these lines can succeed. For this very reason practically all ancient masters said, "Follow Nature; that is, do not work against her laws. Only with the help of her laws you will arrive at success." An art which operates against the laws of Nature disrupts the entire universe in all of its relations, on account of the fact that there exists within the universe harmonious, continuous, mutual influences between all things. This fact the alchemists realized most clearly and in the "Golden Chain of Hermes" and the "Platonic Rings" they have presented profound symbols for the Hermetic students to contemplate.

Everything in Nature, from the above to the below, is continuous, and each part reacts upon the other in a most intimate manner. Only a small section of the whole is perceptible by the objective senses. The *Quintessence* is a most subtle essence which permeates all objects and which, although it lies concealed within each and every substance, may nevertheless be made partially discernible. Through its power and its activity all objects are mutually attracted or repelled in accordance with their polarities. This magnetic reciprocal action manifesting downward into the domain of the objective world may be looked upon as the lowest active manifestation of the sublime World Soul (the *Anima Mundi*). This *World Soul* is the universal spirit manifesting and acting within the entire Cosmic; a soul which animates all beings, not only human beings but animals, plants, stones and the earth as well. It only differs in quantity as well as in quality within different objective forms of this world.

For this reason the fifth essence of all things is a universal medium because it stands as the fifth above the other four elements. It has also been called the Sidereal Spirit whenever it streams through the regions of the Astral Light.

In the visible world the *Quintessence* may be bound either unto the nature of a *Sal Volatile* or it may be represented in the form of a *Balsam*. In these bound states it is named *Mumia*, and this is the subject of an extensive branch of Hermetical Science.

In the form of *Mumia* the *Quintessence* is able to counteract all putrefactions and to preserve and conserve all substances. However, this state is not to be considered as being an ordinary gaseous product of chemical combinations, but it represents the next higher stage, namely, an air which is filled and illuminated with life, also called *Prana* according to Indian terminology, because the light of life uses it as its immediate home. Likewise within man this *Quintessence* acts as a living light similar in nature to the sun. However, this is not the general sun-fire or "great" life, but it acts like a more specific individualized life.

It is for this reason that the Hermetic student is capable of extracting an infinite number of different specific *Quintessences* from the most diverse sources. However, due to the fact that the *Quintessence* is able to unlock the inner nature of every object, it, thereby, appears that it exaggerates to the highest degree, not only the object's merits, but also its defects. Therefore we should be able to expect a great number of surprises in the field of medicine as soon as the pure ethereal substances or the *Odic fluids* are applied to the field of therapeutics.

However, several thousands of years ago the universal Hermetic science already possessed a real fundamental system of therapeutics, namely, the so-called *Alchemical Spagyric Art*. This "Alchemical Spagyric Art," although of enormous extent and embracing the greatest part of human knowledge, has been completely forgotten in our modern times. The firm basis of the entire field of occult healing methods lies almost exclusively within the realm of the *Quintessences*.

We are acquainted with a large number of chemical essences, ethereal substances, etc., which are sympathetically attuned to the true *Quintessence*. By their magnetic actions these particular substances are able to extract various amounts of *Quintessence* from different material substances. However, through this very same process they themselves are purified and their forces are increased. But in this branch of Alchemy the disciple of the Alchemical

(Continued on Page 472)



George Washington Carver

By FRANCES VEJTASA, F. R. C.



SOME contemplates the passing over the threshold of a great soul, for a prolonged rest, a quietness seems to gather over a warring world. On January 5, 1943, George Washington Carver, closed his tired eyes and knew that his

work was finished.

During his lifetime, George Washington Carver talked to God through the most humble of creations. Once a peanut spoke to Dr. Carver, telling him all that its Creator had put into its making. The result of this revelation was the liberation from misery and poverty of the farmers of the Southern States. Dr. Carver, the liberator, was a man whose obstacles on the path to success probably stand unequalled in the history of great men. This agricultural wizard who passed away a year ago at Tuskegee Institute, Tuskegee, Alabama, is said to be the greatest Negro of all times. In fact, one of the greatest men of all races.

Only a few years ago while the Southern farmers watched helplessly as the boll weevil ate their cotton crops, Dr. Carver prayed to God. He prayed in the words of a Biblical verse (Gen.

1:29) which he learned as a little boy. "And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in which is the fruit of a tree yielding seed; to you it shall be for food."

He experimented on nineteen acres of the poorest land in Alabama and proved that sweet potatoes and peanuts would grow as well as cotton on the Alabama soil. He urged the farmers to rotate these crops. When the farmers raised peanuts in abundance but could not sell them, they came again with their trouble. Dr. Carver went to his laboratory which he called "God's Little Workshop."

He knew that since the Lord had made the peanut, only He would know what there was in a peanut, and so he prayed, as he studied the peanut, "Lord, what is a peanut?" And God answered his prayer. Dr. Carver discovered more than 300 things that were in the peanut.

He made cheese and axle grease, pickles, instant coffee, shaving lotions, cream, face powder, soap, shampoo, breakfast food, and linoleum. He made nineteen shades of dye from the peanut. He made paper from peanut shells. He prepared a hundred recipes and circulated them among people. Many of these recipes are now used by leading hotels. He extracted from peanuts a healing oil, which has proved highly beneficial in the treatment of muscles



and ligaments of infantile paralysis victims. He reserved Saturday afternoons and Sundays for such patients and tested the oil by doing the massaging himself. Later he gave what he discovered, to the medical profession. He did not take money for it, because God did not take money for making the peanut, he explained.

He studied the sweet potato and made one hundred and fifty things out of it, among them vinegar, starch used for textiles, ink, molasses, flour and shoe blacking. Out of the rotten potatoes, he made dye. Thus the farmers found ready sale for peanuts and sweet potatoes.

He also made dyes from tomato vines, trees, and dandelions. He made paints from clays, picture frames from corn husks, and wove rugs from fiber out of cotton stalks. He made synthetic marble from wood shavings and paving blocks from cotton.

Dr. Carver told the world that his power to achieve what he wished was given him through prayer. "It is not we little men that do the work, but our blessed Creator working through us." He was the man of whom Dr. Glenn Clark of the MacAlester College, St. Paul, wrote, "The Man Who Talks with the Flowers." He is the man who had earned for himself such popular names as, "Negro Burbank," and the "Columbus of the Soil." He is the man to whom Thomas Edison once offered \$50,000 a year for five years and the use of his laboratory, and who refused the offer because he felt that the people of the South needed his help at that time.

He is the man who was born a slave toward the end of the Civil War near Diamond Grove, Missouri, and who when a few weeks old was stolen with his mother by night raiders. His mother was never found. He was later ransomed for a \$300 race horse and brought home, dying of whooping cough. As a result, he remained frail throughout his childhood. Because he was too weak to do heavy work, he learned to do many things about the house, which knowledge later served him well.

Up to the age of ten, the extent of his education were two books: Web-

ster's blue-back speller and the Bible, which he memorized. When he was ten, he went to the village of Neosho, Missouri, where there was a log cabin school. He did odd jobs for his food and some times slept in the open fields and at other times in an old horse barn. Within a year he had mastered what that school had to offer. After that he hitch-hiked to Fort Scott, Kansas, where he studied seven years for his high school diploma. He worked during high school as cook, dishwasher and housekeeper.

Because he was a negro, he was refused admission into the colleges of the South. When finally he found a college in the North which was to take him, he discovered upon arrival that he had forgotten to mention that he was colored, and this college also refused him. The following year, however, he entered Simpson College in Indianola, Iowa. Later he studied at the Iowa State College, Ames, where he earned his Bachelor and Master of Science degrees. While at Ames, a kind woman allowed him to live in her woodshed. There he lived for three years. He bought an old stove, a tub and wash-board and washed clothes, to help with school expenses and his living. He rubbed athletes. It is this knowledge of massage that he later used to help infantile paralysis victims. Once for a whole week, he lived on five-cents' worth of cornmeal and five-cents' worth of suet. After graduation, because of his high scholastic record, he was appointed to the faculty.

Booker T. Washington, having known George Carver at Ames, urged him to come to Tuskegee where he could do more for the negro race. After communing with God, George Carver went to the people of the South. But his life soon became too big for one race, one school, or one community. His life was claimed by the world. Spiritual and scientific men from all nations sought his advice. In 1916, he was made a Fellow of the Royal Society of Great Britain; in 1921 he was awarded the Spingarn Medal for the most distinguished service rendered by an American Negro during the year; in 1939, he was awarded the Theodore Roosevelt Medal, for distinguished

service in the field of science. The citation reads, "to a scientist humbly seeking the guidance of God and a liberator to men of the white race as well as the black." He gave more than forty years of his life to science.

As a tribute to Dr. Carver's contribution to his people, Henry Ford has built and endowed a school for Negro youth in the vicinity of Ways, Georgia, named the "George Washington Carver School for Colored Boys."

Dr. Carver had lived simply. He arose at four o'clock each morning and went to commune with Nature. God spoke to him best in the early morning hours and through Nature—through butterflies, mushrooms, frogs, rocks, roses, wild geraniums, creeping buttercups, clay. "You have to love them enough," taught this gentle soul, "if you wish them to tell you their secrets," and who can deny that they had not told him their secrets.

Even as an old man nearly 80 years, he felt no bitterness toward human beings. "People are too kind to me," he said. To the good of all people he had devoted his whole life. He had no family ties. He had never known his parents, did not know his birthday, and the name he bore was given him by his master when he was a slave child. He had never married and made his home in a dormitory.

This demonstrator of sure success declared that the reason we fail to achieve our goal is because we do not seek the Divine and that we do not love enough God's things and creatures.

"I will lift up mine eyes unto the hills from whence cometh my help," he kept reminding. "My help cometh from the Lord who made heaven and earth." And as we review the extraordinary record of his life, who is there among us to doubt his methods?

To him who tries not with his own strength alone but with his mind attuned to the power which comes from the Infinite, all things are possible. This can be done only in good fellowship and love. Dr. Carver exemplified this truth. He was not only a great teacher and creative scientist but was also a creative artist. He painted beautiful pictures with his fingers, mostly studies of flowers, used his own paints made from Alabama clay, and painted on material made from cornstalks. He had rediscovered a secret of mixing colors which was known to the ancient Egyptians. One picture "The Rose" he had promised to the Luxembourg Galleries after his death. His work in embroidery, tatting, and crocheting had won prizes in exhibitions. He played the guitar and piano, and once toured the middle-west as a concert pianist.

The rule followed daily by a little, black slave boy, who became a world leader among men, was to do the common things of life in an uncommon way and to seek the Divine in all creations. He has been described as a full negro, tall, slender, wiry, and in late life slightly stooped, with white hair and mustache and

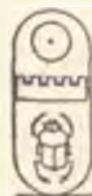
THIS MONTH'S Birthdays

CALENDAR						
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

- Jack London, born January, 1876. An American novelist who became famous for his fascinating tales of adventure which are now read around the world.
- Horatio Alger, born January, 1832. A Harvard graduate. His novels of "Do and Dare" theme became one of the most popular types of boys' literature for decades.
- Benjamin Franklin, born January, 1706. One of America's greatest Statesmen, philosopher, inventor, scientist. He was also a Rosicrucian and had active associations with the early Rosicrucian colony in Pennsylvania.
- Sir Francis Bacon, born January 22, 1561. Lord Chancellor of England, philosopher, mystic, Imperator of the Rosicrucian Order. One of the most misunderstood and abused men. Purported to be the author of the Shakespearean plays.
- Paul Revere, born January 1, 1735. His true name was Appollos Rivole. Though renowned for his ride to warn the colonists at Lexington, his other accomplishments were of greater importance. He was America's first engraver, first to use the eagle as a symbol of America, and was the first American cartoonist.
- John B. Watson, born January 9, 1879. Professor of Experimental and Comparative Psychology at Johns Hopkins University for years. Leading exponent of Behaviorism.
- Robert E. Lee, born January 1807. Considered by foreign militarists one of the greatest American generals. His strategy was revealed in his successful campaigns as a Confederate general.

uncommon way and to seek the Divine in all creations. He has been described as a full negro, tall, slender, wiry, and in late life slightly stooped, with white hair and mustache and

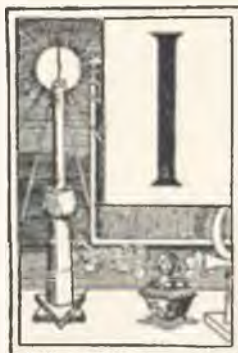
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Occult Aspects of the Arts

By THOR KUIMALEHTO, Sovereign Grand Master



IN THE study of the Ancient Wisdom we emphasize the great ideals of knowledge transmuted into wisdom, and of service transmuted into character. We will consider here the ideal of creative activity, through which we approach the eter-

nal thoughts of the divine thinker. These eternal thoughts Plato calls the archtypes. Through creative activity we share in the great project of creation. Through creative activity, in the midst of earthly limitations, we attain liberation.

Art is another way of approaching the divine. All creation seeks completion and fulfillment. This completion and fulfillment can be attained only as we approach our archetype. To approach our archetype is to recognize our oneness with the source of all life. The genuine artist is like the yogi in meditation on a single theme, in concentration, in detachment. The genuine artist tries to express his soul and reach an ideal. He reveals God as the Divine Artist. He interprets nature's message of beauty. He interprets an aspect of both God and Nature, even as a scientist and a philosopher.

The real purpose of the scientist is to help us to see God's plan, the blueprint

of creation. The real purpose of philosophy is to help us understand God's purpose that we may cooperate with it. The real purpose of the artist is to awaken in ourselves the creative spark, to see the divine plan and to share in the beauty of the divine creation.

There is not an aspect of creation that is not replete with beauty. There is the beauty of system and of order. There is the beauty of line and of color. There is the beauty of harmony and of contrast. The most astonishing aspect of this divine beauty is that it is based on the principles of mathematics. In chemistry the table of elements can be expressed in the form of the spiral. Crystals are geomatric in form. Both seashells and spider webs follow the logarithmic spiral. The very arrangement of leaves along a stem, the very arrangement of petals in a flower, the arrangement of feathers in the wing of a bird can be expressed mathematically.

The Divine Manifests in Harmony and Beauty

The Psalmist tells us that the heavens declare the handiwork of God. How can anyone gaze upon the beauty of a woodland scene and a mountain solitude, the flight of a bird or the breathtaking loveliness of a rainbow, the stupendous glory of a storm and the hushed peacefulness of a dawn and a twilight—and say that *God is not!* It is good to seek God through the eyes of the mathematician, the scientist, and the philosopher. In addition, it is neces-

sary to seek God through the eyes of the artist.

In the beginning God created the eternal thought forms, the patterns of all that is. We are all seeking to reach those thought forms. Plato as an initiate, intuitively perceived these divine thought forms and called them archetypes. Greek painting, sculpture and architecture is immortal because the Greek artists tried to express the eternal idea behind the individual object. They carved man as he should be. The Roman Pantheon embodies a beauty that cannot age.

Art can be great and powerful only as it expresses great ideas, universal philosophy, or lofty religion. Each culture in its day is great because it is striving, though unconsciously, to be true to God's plan for it. Therefore the arts of this early period are rich, original and true. The massive temples of Egypt, the statues of Greece, the Colosseum of Rome, the religious paintings of the Renaissance Italy, the aspiring cathedrals of medieval Europe—reveal the soul of the peoples that created them. It was the faith of the builders that made the cathedrals beautiful. Today the bank buildings look like cathedrals. Where our hearts are, there is concentrated our creative genius.

John Ruskin pointed out that art at its highest is intensely ethical; that is, that art at its highest has a message for man. The art of Egypt impressed upon the beholder the immortality of the soul. The sphinx and the pyramids were built for the most sacred ceremonies connected with the mysteries—the initiation ceremonies. In these ceremonies the candidate was put into a trance state so that he knew for himself the truth of the existence of the world of soul. Those glorious masses of masonry were not merely to house the body of some arrogant prince.

The message of Greek art is the beauty of perfection toward which we are growing, the beauty of the divine thought, the archetype. In the divine consciousness each and everyone of us is not only perfect, but beautiful. Do you recall the fascinating story of "A Dweller on Two Planets?" The hero in his soul body visits the planet Venus which is inhabited by a humanity far

more advanced than our own. He is in the home of a friend. A little girl of four is observing him gravely. Finally she says, "As your soul grows in beauty, your form will become more beautiful." Our hero wondered at the beauty of the inhabitants of Venus.

Religious Art Exemplifies Faith

The art of the Renaissance was motivated by a powerful faith. The paintings and the statues of Michael Angelo, Rafael, Leonardo da Vinci, and the magnificent cathedrals of France are the noblest expressions of an impelling faith. The constantly recurring Madonna and the Christ-child theme teach the sacredness of motherhood and of childhood. This tender theme with its manifold spiritual overtones was sorely needed in the barbaric middle ages; and sad to confess, this theme is needed once more in the age of the new barbarism. As Goethe said, "The eternal feminine leads us on high." It graphically impressed the compassion and the love of the Christ-life upon a turbulent and worldly age. Although the gentler virtues are associated with womanhood, they are an aspect of divinity and belong to the highest type of manhood, which embraces both strength and love. They are the two pillars that uphold the Temple of Solomon, the prepared sanctuary for the divine spirit.

The lofty spires of the wonderful cathedrals teach us to look upward, to aspire, to rise in an act of faith and aspiration beyond our little, worldly, petty, physical existence to the glory of the divine spirit within, to the beauty of the transcendental, to the joy of the heavenly. Sickness and decay, grief and death, are attributes only of the mortal, physical life. Immortality and joy are the attributes of the heavenly life. Guatama, the Buddha, went forth to seek the cause of the misery of human existence. In the cathedrals we find the answer in immortal architecture. This lesson, too, our age needs to be taught again. Our age that glorifies the physical, the transitory, the earthly has forgotten or denies the spirit within and the divine without, the immanence and the transcendence of God.

Our age has forgotten the divine origin of the arts. "Art for art's sake"



is never an occult dictum. Art that is trivial and art that is meaningless betrays its lofty function. Our art galleries today are filled with the most astounding caricatures. Much in cubism and impressionism is worthless, even demoralizing. It is one thing to portray the ugly in order to reveal the inner beauty, or in order to arouse our abhorrence or compassion, but it need not be vulgar. Rembrandt's, "An old woman paring her nails," reveals unsuspected beauty in an unexpected theme. Mousorgsky in his music tries to sublimate ugliness. Beethoven gives expression to every emotion so that in hearing we may be purged. The moving picture, "Fantasia," attempts the same thing, and opens up a new departure in entertainment. It was the aim of the great Greek dramatists. They presented the high tragedy of their heroes and their kings that the souls of the listeners might be moved with pity and with terror. This was termed catharsis, a purging, a cleansing. This is the psycho-analytic aspect of art.

To open our eyes to the repulsiveness of ugliness and of evil, to stir us to seek beauty and purity in every phase of life is the proper use of ugliness in art. To portray evil for its sensational values is to debase the function of art. Ugliness in art is equivalent to jazz and swing in music. The effect is demoralizing. In fact, the widespread interest today in crime and sensational stories on the screen and in books and on the stage and radio is due to the prevalence of swing music and ugly art. An occult maxim states, "As in music, so in life."

Inspirational Art

All artists are aware that inspiration is necessary for their best work, and

often their creations are finer than they realize. For a moment of creation they identify themselves with a higher purpose. They achieve the ecstasy of union with a higher sphere, and they express greater thoughts than are their daily want. Goethe confessed that a poet may express thoughts that may not be fully understood by himself until many years later. In the moment of creative activity we experience liberation. In the moment of creative activity we experience a divine joy. One of the great aims of art, therefore, should be to awaken the artist in each one of us, to arouse the desire to create.

Each one of the arts affords us liberation in a different way. Through aesthetic dancing we feel the joyous rhythm of the universe, the movement of the earth, the stars, and the suns. Through great music our souls are lifted in floods of melody to sense the music of the spheres, the inconceivable marriage-song of the heavens. Architecture is the harmony of music translated into space. It has been called "frozen music." It is the art of space as music is the art of time. Through painting and sculpture we approach the archtypes. Literature translates into words the ideas that the other arts instil through mediums of a different type. There is no more beautiful road to the divine than art.

The artist has a sacred mission in life, though he may not be conscious of it. He must awaken in us the desire to know our archtype and to approach it. He must help us reach the realm of divine ideas. He must help us to desire and achieve liberation. Art that is in harmony with these ideals is fulfilling its divine function. Art that is not in harmony with these ideals is betraying its lofty mission.

ARE YOU LOOKING AHEAD?

Are you thinking of the employment situation in the postwar world? Would you like to be sure of *steady, interesting* work at fair wages—when the boom is over? If you are an *all-round mechanic*, having metal, woodwork, painting and electrical experience, apply for a position as MAINTENANCE AND REPAIR MAN at Rosicrucian Park, State your age, health, whether married or single, experience and training. Only qualified men and those who are draft-deferred should apply. The position is to be filled at once. Salary, in terms of the present, nominal, but will continue. Five-day week, eight-hour day, holidays and vacation with pay. Apply Personnel Department, Rosicrucian Park, San Jose, California.



(A Short Course of Instruction)

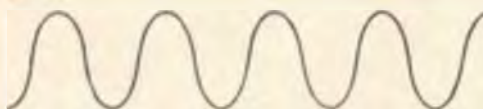
By RALPH M. LEWIS, F. R. C.

LESSON TWO

IT WAS Huggens, Dutch physicist, who was the first to give emphasis to the *wave theory of light*. In fact, we can say that he was the founder of this theory. It is the one that persists generally today; the one that is expounded in many schools and college and in almost all textbooks on physics. According to Huggen's explanation of the wave theory, light is a disturbance in a medium. This medium in which light is supposed to exist, he likened unto a jelly that quivers uniformly throughout its whole substance, whenever a disturbance occurs in any one part of it. In other words, light waves propagate themselves at a constant speed throughout the entire substance or medium in which they exist. If we were to determine the speed of light at one point in the medium, and then determine the speed of the same wave at a tremendously distant point, we would find that

the disturbance had propagated itself throughout at exactly the same velocity.

According to Huggens, this substance or jelly-like medium is an ether. He did not attempt to explain just what ether is. This theory has had a number of supporters demonstrating it in part at least. It is shown, for example, that the waves of light do *not* travel just longitudinally, that is, they do not travel on just one plane, horizontally, but on two planes simultaneously; or transversely as well as longitudinally. In order to understand what is meant by this, think of light waves moving *horizontally* and *vertically* at the same time.



Notwithstanding the hold of the wave theory of light upon science and upon

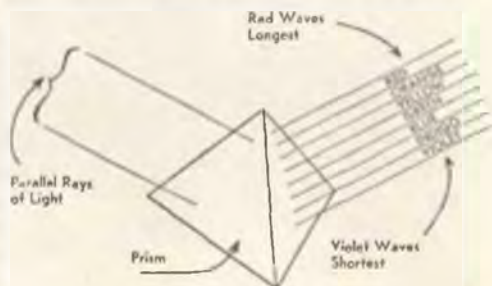


the mind of the populace, the most advanced theoretical physics of today has a tendency to revive the older corpuscular theory of light, with certain modifications; this modern form is called *the quantum theory* of light. According to the quantum theory, energy has a *quantity* just like a material substance. Energy is not continuous throughout a medium, as we think of energy radiating throughout the universe. According to the quantum theory, energy comes in bundles. There are separate bursts of energy. Albert Einstein, renowned physicist, reintroduced the corpuscular theory of light by relating it to the quantum theory. He contended that light consists of corpuscles, bundles of energy separated from each other, and these corpuscles radiate their energy. The radiations from the particular "bundles" conform to the wave theory. The wave of the energy is not continuous throughout space since the bursts are separate from each other.

Perhaps the greatest of all discoveries in the field of light was Sir Isaac Newton's dispersion of white light. In other words, Newton was able to show that sunlight is the component of all of the colors of which we have knowledge, namely, that every color exists in harmony with all others in white light. Newton made his discovery through what to us now seems a very simple experiment. In his home laboratory on a bright sunny day, he pulled down the shade and darkened the room, and then he made a small slit in the shade, a very narrow aperture, possibly an eighth of an inch in width. He allowed a beam of sunlight to pass through it into the darkened room and so placed a prism that the beam of light fell upon it. The white light was dispersed into the various colors of which we have knowledge. When a beam of white light passes through a dense medium like a prism, the component colors fall into a band, that is, they are all specifically related to each other, always in the same proximity, the red at one end, for example, and the blues and violets at the other. This band of uniform relationship of colors is called the *spectrum*.

The reason for the different colors as we experience them in physical experiments, is because of the different wave

lengths of light. Each color has a different wave length. The reds at one end of the spectrum are the *longest*. The violets at the opposite end of the spectrum are the *shortest*. When white light passes through a prism, the wave lengths are refracted, that is, they are separated. The white light is broken up so that the wave lengths are arranged according to their length in an order called the spectrum. One physi-



cist has given us the homely analogy of soldiers, all having different length legs, marching across a plowed field. The soldiers with the longest legs could step across more furrows than those with shorter legs, consequently they would be more or less grouped together according to the length of step they could take. The prism, therefore, acts upon the wave lengths of light like the plowed field upon the length of the legs of the soldiers.

Have Things Color?

Contrary to popular opinion, the color of an object is not intrinsic, that is, the red of a rose is not within the rose; the green of the leaf is not within the leaf; the blue of the sky is not within the sky. Objects do not have color within themselves. Colored objects are merely a reflection by them of certain wave lengths. In other words, substance or matter has the property of having an effect upon light waves. A substance can absorb light waves, and it can reflect some of them, which causes it to have color to our sight. It may also transform some of the light waves into another energy, such as heat.

An illustration to show that color is not intrinsic within an object itself follows: If we pass a white light through a *green glass*, allowing it to fall upon what ordinarily seems as red paper, the

red paper will then appear black. The reason for this is that the green glass has absorbed all of the red wave lengths, consequently there are no red wave lengths to pass through to the paper; the substance of the paper which ordinarily reflects red wave lengths and makes it appear red to us will then appear black, because it has nothing to reflect.

Many objects have a property known as *fluorescence*; that is, they give off a light of their own. Really what they are doing, is changing the rays of light that fall upon them, consequently they seem to give off a different color than what they ordinarily do in white light. We do not see this fluorescence of the object in white light because the wave lengths of the white light, when they are reflected by such objects, are too intense. This fluorescence, however, is noticeable in *ultraviolet light*.

Ultraviolet light ordinarily is not visible to us. It is of the invisible part of the spectrum. It principally is not visible to us because there are no reds in the ultraviolet whatsoever. However, by means of certain devices, we can produce ultraviolet light, and we can expose minerals and liquids to it which give off surprising colors, colors that they do not seem to have in white light. In fact, some liquids may seem absolutely colorless in ordinary light, may appear orange, red, or blue in ultraviolet light.

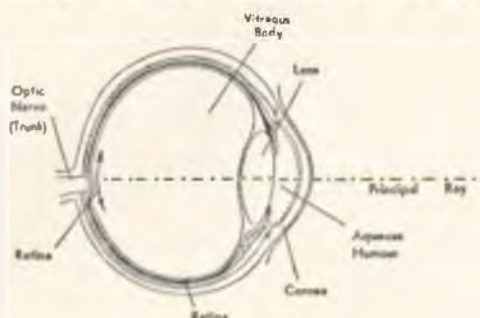
There are three primary colors. In other words, from these three colors of the spectrum all others are composed. In the spectrum, we see all colors, but they are the result of these three primary ones, namely, *red, green and blue*. A variation of these three, that is, a variation of their wave lengths, produces all of the other colors of which we have knowledge, and a combination of such extremes as red, green, and blue, will produce pure white. This is a common demonstration in the physics laboratory, through the use of such an instrument as Von Nordoffs color mixer. It has three glass slides, consisting of the three primary colors, which are brought into such relationship that we first can see the other complimentary colors, and next produce with them pure

white, proving that colors are components of white light.

Exploring the Eye

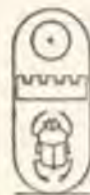
Until the present time, we have been considering principally the agencies which are exterior to man — outside conditions and substances accounting for light and color. In other words, we have shown how objects outside of man affect the wave lengths of light. Patently, it is one thing to say that color consists of wave lengths, even to demonstrate it. It is something else to explain what makes these wave lengths appear to us, to human beings, as color. Therefore, we now will consider *man*, in relation to this subject. The organ of light is the eye. Perhaps the best parallel to the human eye, from the mechanical point of view, is the camera, for the eye functions like a camera. It takes pictures, and, moreover, it develops, in a mysterious chemical way, these pictures. Still further, it transmits the impressions of these pictures in some way not thoroughly understood by science, to the brain where they are realized.

A schematic diagram of the physiological nature of the eye is very interesting to study. The iris of the eye



functions similarly to the stop on a camera. In other words, it opens to allow more light to enter or contracts to shut it out. The lens of the eye focuses just as the lens of a camera, that is, it changes its shape so as to permit a change of focus. The retina of the eye is a membranous lining of the inside of the eyeball, and consists of numerous layers. The seventh layer of the retina is composed of rods and cones. These

(Concluded on Page 475)





Sleep

By CARL SCHEFFEL, M. D.
From *Health Culture Magazine*



WHAT is sleep? Viewing sleep as a form of mental behavior, the answer is not at all difficult.

Psychologically speaking, sleep is a mental state in which the stream of consciousness flows at a low level, and during which we lose the appreciation of the awareness of our surroundings and of our very selves.

During sleep we are to a greater or lesser extent unconscious, depending upon how sound we are sleeping. In sleep, the sound waves that strike our eardrums, the light waves that impinge upon our closed eye-lids, the odors that reach our nostrils, and the manifold pressure stimulations that are exerted against our bodies, no longer become interpreted as true conscious sensory experiences.

While the various stimulations received by any of the several organs of special sensation do not become interpreted as conscious sensory manifestations during sleep, such stimulations do, nevertheless, arouse mental activities that we call dreams.

When we seek to determine the nature of sleep, we encounter much difficulty and some divergence of opinion. First, there are those who believe that sleep is the result of certain alterations

in the circulation which influence the brain and makes it partially anaemic.

There is much to be said in favor of this doctrine, for we know that in sleep the heart's action is diminished in both rate and force so that less blood is sent out. We also know that during sleep the veins become relaxed and that they are capable of accommodating much more blood, which together with the diminished heart action, does tend to cause less blood to circulate in the brain.

When we take into consideration that after a heavy meal when the abdominal blood vessels are congested, and after exercise when our circulatory system becomes relaxed, we are likely to become sleepy. Also, during a fainting spell the circulation within the brain becomes diminished and we lose consciousness.

Another view that is taken by many as to the nature of sleep is that it is chemical rather than circulatory. Those who take that stand assume that during the waking state the body accumulates certain poisonous bodies which act like a narcotic on the nervous mechanism involved in producing sleep.

When we observe the action of certain chemicals that we know are capable of producing artificial sleep, then we can also appreciate the possibility of sleep being the result of chemical action. For example, the sleep produced by the inhalation of either chloroform or nitrous oxide.

We know that as the result of bodily activity and fatigue, sacrolactic acid and a number of other chemicals are

stored up in certain structures, and although we have, as yet, no evidence that those chemicals can produce sleep, neither do we know into what the human body may transform them.

If we assume that the chemicals that induce sleep influence not only the brain, but other nervous structures as well, then it may be that the diminution in the heart's action and the relaxation of the veins may be directly due to a chemical influence of the entire nervous mechanism.

In which event the chemical cause would be the primary influence in sleep while the circulatory changes would then become secondary and therefore indirect causes.

There is one objection to considering sleep as a chemical change, and this objection we observe when we suddenly become awakened from sleep. While true, that under ordinary circumstances we gradually awaken from sleep in a manner that would indicate that the chemicals causing sleep were gradually wearing off, the moment we take sudden awakening into consideration, a new problem arises.

If sleep is the result of a chemical that has accumulated or formed as the result of bodily and mental activity, then there is nothing in the nature of suddenly and abruptly awakening from sleep that could possibly be similar to the gradual wearing off of a drug.

When we inhale nitrous oxide, we awaken comparatively rapidly after its administration has ceased; when we take ether or chloroform, it takes relatively longer to awaken after the cessation of its administration, but in either case, no noise, no pain, nor any form of stimulation can suddenly awaken us until the chemical has ceased to act as an anaesthetic — and herein lies the weak link in the chemical nature of sleep.

There are others who hold another view and consider sleep to be a bio-physical phenomenon. Those who hold this belief take their basis from the assumption that in the waking state every cerebral nerve is in contact with every other by branch-like twigs called dendrites, much the same as the branches and twigs of two trees close together may intertwine.

Such a theory further assures that as the result of fatigue in the case of normal sleep, and as the result of chemical influence in artificial sleep, these dendrites or nerve endings shrink so that they are no longer in contact with those of their neighbor and that as such a result nerve impulses can no longer pass.

In this bio-physical nature of sleep, the same obstacle is encountered as in the case of the chemical nature of sleep. If it is fatigue that causes the dendrites to shrink, then a sudden abrupt awakening from a sound sleep at any time is not consistent with our observations as to Nature's course in overcoming fatigue.

Regardless of the real nature of sleep it remains that sleep is a most important physiological factor concerned in growth and repair. Soon after birth, when assimilation and growth of the body is rapid, sleep becomes most imperative, therefore infants sleep many hours out of the 24 of each day.

We find that children require relatively longer hours of sleep than adults, and a child suffering from insufficient sleep cannot grow normally either mentally or physically. Not only does sleep influence growth, but it also influences repair in a similar manner. Old persons, and those suffering from disease require much sleep, and to them sleep becomes of the utmost importance. Precisely how sleep aids or influences growth or repair, is not certainly known.

It is probable that the diminished bodily and mental activity that exists in sleep so greatly reduces the wear and tear occasioned by wakefulness that sleep permits the resultant surplus energy to be utilized for the purpose of growth normally and bodily repair during sickness.

The adult needs more sleep than he gets usually, with the result that his normal requirements of repair are not adequately met and thus his resistance becomes diminished and the door opened for the entrance of disease.

The sick, above all, need plenty of sleep, and there is no reason to awaken a person from sleep for the purpose of administering medicines or treatment, because there is nothing that any doctor can prescribe that is better for a patient than sleep.





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

THE MISSING KEY



HERE is a futile feeling in the experience of facing a lock to which one has forgotten a key. It is a feeling which is akin to disgust, and yet at the same time, one is conscious that the failure to possess the key is usually due to negligence. A

door ahead of us locked with a good lock, one which requires its own key to open, is such a final thing. It is so simple when we are able to open that door and walk through it by means of a small metal object which we call "the key"

that turns the various mechanical parts of the lock, and yet if we stare at it without that key we realize what a formidable object it is that separates us from that which we wish.

Almost every problem in life results from the failure of man to have a key to open the problem to the light of reason and experience. There are few times in our lives when we have been faced with a necessity of finding a solution to a particular problem facing us that the decision would not be forthcoming if only we could select the one unknown phase of the situation that would bring about our ability to use all the known phases.

The fact that man is aware that he perceives a problem indicates an attribute of the human being different from

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any other form of life. The animal is usually not aware of the lock on the door. He is only aware of the fact that a barrier impedes his way, and the average animal cannot see the whole problem. Sometimes only highly trained ones can perform some manual act that may be an indication that the problem is solved. Fortunately, and sometimes unfortunately, for man, whether he wishes it or not, he has the ability to take the situation into perspective so that the full import of a problem faces him at one time. The problem of a locked door in itself is small—but man sees beyond the door in perspective. He sees what he wishes to obtain behind that door, and therefore, the problem of the missing key to open it is exaggerated and made still more important than it would be if the only problem was merely the passing through the door and nothing else.

The same facts regarding the door apply to each problem we face in life. We are not as concerned about the immediate situation that may face us as we are to the implications that are apparent beyond the problem itself. There are usually economic and social implications beyond the mere solution of a problem. Our future or health, the well-being of our relatives and friends may hinge upon such a problem. And so man, by his ability to reason and put together all the parts of the sensations that register upon his consciousness, lives both the experiences of the present, and his interpretation of the experiences of the future, in the process of trying to find the key that will solve the problem of the moment.

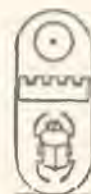
It is interesting to observe, on the other hand, how animals seem to thrive in a purely sensual world. Few people have not observed the pleasure with which a dog goes for a walk or is merely left free to do as he pleases. The same paths which he has covered many times seem to hold new experiences for him. He is always alert and interested in the situations which are immediately at hand. There are no problems for him insofar as the return to home and security are concerned—there is only the living of the present. In other words, there is no perspective. Reason, in the full sense of the word, is missing. The

life of such a being is a series of sensations and not a continuity of knowledge, but in this Man can find a lesson. Man has exaggerated his ability to do things because he possesses reason. His constant effort to use his powers of reason and to apply his breadth of perspective to all situations is usually a little beyond the present insofar as his conscious states are concerned. If each of us examined our mental states carefully at any moment, we would find that we seldom are living entirely in that moment. We are either anticipating the future or reviewing the past. Our perspective causes us to augment constantly the possibilities of the future, and we are involved in thoughts that have to do with the possible outcome of the situation immediately before us.

Possibly the only time a person lives in the present is when he is being entertained. When man is laughing he is usually enjoying a situation immediately about him. Surely this is an illustration of the fact that we should live in the present more often. It is by throwing off the burdens of the past and the possibilities that the future may or may not hold that we are really capable of complete relaxation to the point where humor can replace the burden of care. This does not mean that we have to be in a perpetual state of amusement, but it does mean that we can take a lesson from a lower level of life such as previously illustrated by that of a dog. That is, that the missing key to the problems which exist about us may lie in the present. We have all had the experience of losing something and being unable to find it even though it is in plain sight because of the concern which we have built up in our own minds about the loss. So it is not the solving of many problems. The evident solution, or at least the key to start us on the path toward solution, is so evident in the present that we overlook it because of exaggeration of the possibilities that may lie in the future.

According to our calendar, we are now starting a new year. The very fact that we have a calendar and are conscious of a new year is an illustration of man's perspective. It illustrates

(Concluded on Page 476)





Temple Echoes

By PLATONICUS, F. R. C.

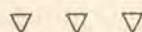


FAVORITE issue calling forth interminable discussion centers in the question of what occupation, profession or work in life is finest, most edifying and productive of opportunities for service to humanity and personal evolution?

One can argue strong cases for medicine, music, art, social and governmental services, etc., but in the opinion of this writer *teaching* is the noblest and most satisfying work of all. There are many kinds of educational activity, ranging from the narrow, routine and near-ridiculous to the challenging, lofty and sublime. Spiritual and philosophical teaching offer wonderful opportunities for enduring contributions to human betterment. Witness the peerless examples of Jesus, Socrates, Plato, Amenhotep IV, Paracelsus, Bacon, and gifted leaders of thought in more recent times.

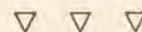
AMORC is unique as an educational organization. Its leaders are in a position actively to guide and shape the growth of personality in thousands of persons. Since the principal aim of living is to experience many lessons needed by the soul-personality, it follows that life is a great school wherein all mortals necessarily report as pupils, and in which a limited, worthy few exercise additional responsibilities as teachers.

Life itself is the greatest teacher, and learn we must as a condition of our temporality.



The remarkable enthusiasm of most new Rosicrucian members is a source of deep satisfaction to the Grand Lodge staff. One such enthusiast is Frater T. M. H., of Southern California, now in his late forties. For many years this gentleman was a successful evangelist, a courageous and eloquent harbinger of the "good news" of the Christian gospel. At the height of his career he suffered a complete breakdown in health, one of the results of which was near-blindness. For some time he was in the depths of despair, without surcease from his many troubles. Then seemingly by accident he encountered information about the Order, and forthwith affiliated himself.

The weeks and months of Mr. H's Rosicrucian studentship have inspired and aided him immensely. Ecstatic, glorious experiences are vouchsafed him in moments of meditation. His health is fast improving, and his whole personal outlook has taken a strong positive turn. Frater H. is sincerely effusive in his praise of the Order, and deeply appreciative of the wonders it has wrought in the once shattered structure of his body and personality.



Philosophical friend, perhaps tonight you will be seated in your sanctum,

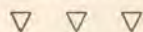
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study or quiet nook, along with burning candles, a wisp of incense and meditative music to invite a mystically pensive mood. As you attune your consciousness with the Cosmic, your thoughts subtly are extended without hindrance, and on wings of mind contact is established with loved ones and kindred souls. You rush through space with a weary bomber pilot in the South Pacific, or stare out across bleak waters with intrepid sailors in the Arctic seas. In desert and jungle camps you attune with the loneliness of fine young men far from home, and perhaps upon Italian hillsides you sense the shock and anguish of battle.

It is a sick and suffering world, yes, and yet so resplendent with natural beauty, so fraught with indomitable impulses and possibilities for love, truth and goodness. Forget not to thank God for the many blessings that are yours, and support with your prayers the adversities of others. But for the grace of God you would be sharing even more poignantly in the universal calamities. Continue to deserve your blessings through loving service to humanity; remain worthy of your present opportunities for good works faithfully executed.



Wisdom conveys the power to reconcile seeming contraries.



Regardless of the many unusual and important experiences which may have come to us in the very long ago, this present incarnation is the most important one we have ever lived. We are ever on the fringe of time, striving at times to pull aside the heavy veil cover-

ing the past, and even more often to catch a glimpse of the future's tempting secrets.

Therefore, let us resolve to make 1944 the very best year we have lived. Among appropriate Rosicrucian Resolutions for the New Year may be suggested the following:

1. I will keep full faith with our beloved Order and its leadership, by loyally supporting its policies and activities, assiduously studying its teachings, and endeavoring to apply its wisdom to the betterment of my life and all those who come within my personal influence.

2. I will be steadfast in my patriotism and loyalty to my country and its cause, mindful too of many sincere obligations to all humanity.

3. I will stoutly resist those forces and influences within society and *within myself* which tend to destroy, to demoralize, to weaken and to render less useful for higher purposes.

4. I will spend some time each 24 hours in meditation and Cosmic attunement, nourishing my soul with its proper sustenance and abiding in the sanctuary of Peace Profound.

5. I will fulfill with love all obligations to my family, giving freely of myself to my dear ones; also, I will strive to give far more than is expected of me in my occupation, and in services to my community.

6. I will extend and express the love of my Heart to all beings.

7. When ready and prepared, I will petition the Cosmic for the sacred afflatus of Divine Consciousness, that I may know God intimately in my inward being, and become therewith a conscious instrument of His purpose.

SO MOTE IT BE.

WE THANK YOU

From every section of North America and from South America as well, and from lands across the seas, have come many hundreds of Christmas Greetings to the officers of the Supreme and Grand Lodges and to the staff members. It is inspiring to have these expressions of love, loyalty and goodwill from our fellow Rosicrucians and friends throughout the world. It is but another indication of that *unity* of mankind which is possible when all are imbued with a common transcendental idealism. We, each of us, wish it were possible to take the time to acknowledge each greeting personally. Such is impossible, however, for it would prevent the rendering of other services to you. Therefore, kindly accept this acknowledgement as containing all the appreciation which we are capable of expressing for your kind remembrance.

The Officers and Staff of the SUPREME GRAND LODGE, AMORC





Trees, the Teachers of Men

By EDWIN X. COKE, F. R. C.



TREE is indisputably the most highly developed form which vegetation assumes. We like to think of trees as noble and majestic. Many of them have stood for centuries and their venerable ages are lost in antiquity.

A few of the famous trees of Lebanon are still standing from those days when men felled them for Solomon's Temple. In California are the famous Sequoia trees which are so massive and gigantic that passages have been hewn through their bases permitting vehicles to pass through them. You may have seen a section of one of these trees in a natural history museum. Each ring indicates an added year of growth. Little flags are placed at different rings to indicate its diameter at some important event in past history. It is a greater monarch than the long line of kings and emperors, discoverers, scientists, artists, poets and philosophers who have come and gone since it first came to leaf. It is likely to stand centuries after the present civilization has passed into oblivion. When we think that these massive trees were once enclosed in a little seed and that they rose from feeble beginning and amassed their ponderous structure from earth and atmosphere then we are awed with the architecture of God. But trees could

not have become the particular trees that they are, if it were not for countless cells organized according to some definite law and the spirit of harmony. There are laws that control its spiral growth, its texture, its outward form and symmetry, its color, its bark, the shape of its leaves and even a law controlling its longevity.

How often do we pass trees without giving thought to their wonderful structure. Perhaps it is because trees are so common, and yet we enjoy seeing them covered with leaves in the summer and with snow after the bleak winter's storm. The man on the street does not arouse much interest because he too is so common. Trees teach us however that there is harmony in natural law and that there must be a counterpart in comprehensive laws in the organization and evolution of society. These are Cosmically decreed but too often their functioning is impeded by man's violations. Nevertheless the laws of ethics, physiology and economic life are immutable and underlie the foundation of success in life and business, govern the pathway of progress and shape the destiny of man.

You are well acquainted with the biologic changes which take place in plant life from germination to maturity, but perhaps you have not given sufficient thought to the fact that every tree begins its growth under unfavorable circumstances because it is surrounded by many dangers and continues to meet difficulties through every stage of its life. Man's span of years is also a

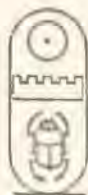
struggle against difficulties. The first steps in any undertaking are the most difficult and all solid and enduring advancement is made slowly and imperceptibly. Pre-eminent talent and worthwhile achievements are of slow growth and are the result of industry and hard work. Trees teach us not only the necessity of work by every member of the community but they also teach us the nobility of labor. There are all kinds of trees just as there are all kinds of men, but with this difference: all trees work in harmony with directing forces, whereas all men have not learned to use their free will with intelligence. Trees have their periods of work as well as their periods of rest and the cessation of activity is necessary in order that the gain in growth may be adjusted to the older growth for strength and security. Like the tree our aim should be high and honorable, and as the tree may bend but never stoop, so man should not yield to mean principles or discouragement although his progress may be slow or halted or difficult. The tree knows how to buffet the storm of wind and rain and it knows too that the sunshine will come tomorrow. It is adversity that calls forth the nobility of man's nature and makes him transform every obstacles into a monument of his skill and strength. Let us not forget the Transcendent Love that is showered upon every plant and tree and earth-bound thing and then contemplate the greater Love that is showered upon every spiritually bound human being.

We have in every tree an illustration of the maxim: "In union there is strength." A few leaves by their united labors form a shoot: and this by repetition of itself produces a great tree, and in the process the roots and the successive generations of leaves play an equally important yet distinctive part. So it is with man. Individually impotent, he nevertheless becomes powerful by entering into combination and association with his fellows. By common understanding and cooperation he has measured the magnitude of the earth,

the planets and the sun and has calculated the distances of the stars. He has made the jungle disappear from the primeval forest and the poisonous swamp and produced on their site a landscape smiling with health and fertility. He has girdled the earth with railroads, examined the lightnings which he has drawn down from the heavens and used them to annihilate distance and time between the continents. None of these things have been done by one man alone but by using the knowledge of other men today and the heritage of other men in the past. We have seen in the present world struggle that freedom can only be vouchsafed by world cooperation and that isolated or indefensible groups are just as fragile and perishable as autumn leaves. Thus the tree teaches us the impressive lesson of our frailty, and further that man works not for himself alone but for posterity. Trees work in combination to cool the climate, to break storms, to keep soil from erosion as well as to store great quantities of water beneath the soil all for the benefit of civilization and posterity. United in a forest they mutually shelter each other on all sides against storms and the drying effect of the sun's rays. This reciprocity of action is highly interesting. Thus herbaceous plants and grasses envelop the earth with a protective covering. They allow the sunbeams access to the young seedlings and also give them a sufficient amount of shade so that the sun's rays are prevented from drying the soil and thus injuring the young growth. It is thus that trees grow up at first under the shadow of the smallest members of the vegetable kingdom, only to reciprocate as they approximate the period of their maturity and strength, thus returning the favors which they received in their days of weakness and in fancy. We were once children and we should reciprocate our blessings by protecting the children of the world and teaching them that we can best fulfill our mission in life by establishing a true brotherhood of man.



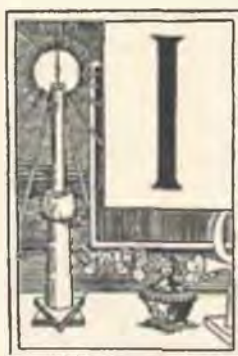
INVEST IN UNITED STATES WAR BONDS AND STAMPS





Are We Emotionally Mature?

By CAMP EZELL, F. R. C.



IT HAS been stated by recognized psychologists that the world suffers more from the words and acts of "adult infants" than from the combined performances of the feeble-minded, the insane and the criminal.

An adult infant, as the words imply, is a person who is mature in years, yet a child emotionally. Since adult infancy has been acknowledged, both by the psychologists and the mystics, to be so great an impediment to personality unfoldment, it is well that we occasionally check up on this subtle monster, and attempt to replace him and his offspring with attributes that befit the disciples of the Higher Ones.

Such manifestations as envy, greed, hatred, and their infamous twins of self-destruction, jealousy and self-pity, are all members of the family of the emotionally immature. They are closely related, and when we dethrone one, sometimes his spirit vanishes only to amalgamate with the entities of his co-workers, giving them more strength in their nefarious campaign of retarding progress.

Sometimes psychologists irk us with their methodical classification of the in-

dividual members of the human race. Nevertheless, we can attain an excellent perspective of our own personalities, and consequently place ourselves in position to correct much obnoxious behavior, if we employ some of the methods of the psychoanalyst.

We well may compare some of the trite utterances of the average supposedly mature person with those of a ten-year-old child. For instance: "He didn't put anything over on me," "Maybe you think I did not get her told," "Those people are common and cannot fit into our circle," "Six people had tried in vain to put that deal over, but when I got up to speak, I melted all opposition." These are the equivalent to such juvenile invectives as: "I dare you to knock this chip off of my shoulder," "I'm bigger than you are," "My dad is a lawyer, and your's is a street worker," "All the kids are scared of Jack Strong, but I can whip him." Although we do not need a psychoanalysis to convince us that we are superior to many, must we employ the childish method of advertising the fact? Our superiority, if genuine, will promulgate itself in the work that we do.

The Cosmic implanted in man certain appetites for the purpose of evolving the human race. Among these appetites is the desire for fame, which we will now consider. Let us visualize a man who desires, not only to acquire a lot of worldly goods, but particularly a name that will be favorably mentioned

throughout his nation. After he has prepared himself with the necessary education in his chosen line of endeavor, he begins to produce. He makes the headlines, first in his hometown newspaper, then later as his product increases in greatness, the international news wires convey the message of his accomplishment to the entire world. It swells him with pride, and he works all the more diligently, because the publicity he has received is satisfying food for his appetite.

The wisdom of this appetite is unquestionable, for it has served great purposes in advancing the human race. However, if the man who has risen to great heights by means of this route, steps upon the Occult Path, which eventually he must do in one incarnation or another, there comes a time when he must transform this appetite for fame into altruism, or else he remains an emotional child. The failure to make this change produces unsavory results. It keeps the personality that is prepared for adepthood in the category of adult infancy, and thus impedes progress to the life and work for which the pupil is being disciplined.

For proof that the mystic must discard the appetite for a name and fame, we have only to review the life and works of the Masters. They labor only in an anonymous way. Unquestionably the work of the hierophants is altruistic, and so far removed from the tinge of

desire for fame and fortune that even the thought of this is precluded in their hearts.

That the desire for fame has its purpose cannot be denied. Nevertheless, like other requisites necessary to round out the undeveloped personality, there is a time to lay it aside as one would throw off a moth-eaten, obsolete garment, and replace it with a new one, the style and quality of which is more becoming to the station of evolvment at which one has arrived.

There are some psychologists who hold fast to the theory that every act performed by man is prompted by a selfish motive. Freud departed from the general school and said that sexual impulse was the architect of all human behavior.

There have been some mental giants among the world's outstanding psychologists, who have contributed enormously to humanity's advancement. Yet, those who seriously contend that all human conduct has for a foundation, selfish motives or sexual impulses do so only because they have absolutely no knowledge or understanding of the existence of those of the Higher World.

Since mastership is the goal of the sincere mystic, we should take an inventory of our behavior and try to supplant the weaknesses of adult infancy with the mature altruism of the mystic, so that we may become better vehicles to serve the human brotherhood.

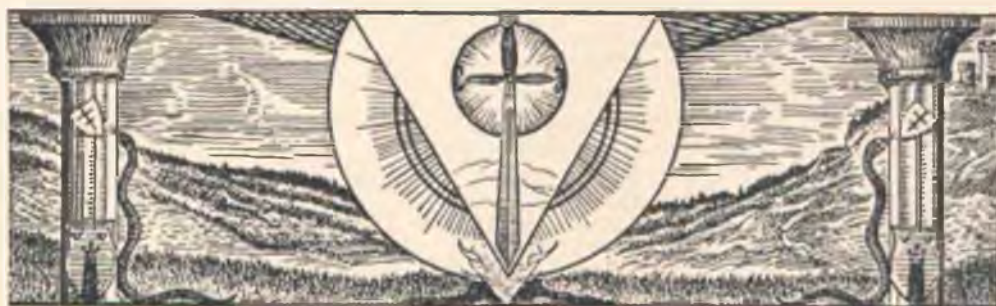
CHICAGO RALLY

The Nefertiti Minor Lodge in Chicago will hold its annual rally on January 29 and 30. All members in the Middle West are invited to participate in this two-day rally. For further information write to the secretary of the Nefertiti Minor Lodge, Lakeview Building, 116 South Michigan Avenue.

Oakland Lodge Presents Fourth Degree Initiation

Members in the East Bay area of California who are entitled to receive the Fourth Temple Degree Lodge Initiation may do so by visiting the Oakland Minor Lodge, Room 406, Pacific Building, 16th and Jefferson Streets, on Sunday, January 16, at 1:30 P.M. The initiation will be presented in its complete form at that time.





The Path to Mastery

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

(From *Man Triumphant* and *The Mastery of Fate*—1921 Edition)

Many of the articles written by our late Emperor, Dr. H. Spencer Lewis, are as deathless as time. That is, they are concerned with those laws and principles of life and living which are eternal, and thus never lose their efficacy or their import, and are as helpful and as inspiring when read today as they were when they were written five, ten, fifteen, twenty or more years ago, and likewise will continue to be as helpful and as instructive in the future. For this reason, and for the reason that thousands of readers of the "Rosicrucian Digest" have not read many of the earlier articles of our late Emperor, it is our editorial policy to publish in the "Rosicrucian Digest" each month one of his outstanding articles so that his thoughts will continue to reside within the pages of this publication.



HERE is but one road, *one way*, by which Mastery of Self and Mastery of Fate is attained. It is through the proper and systematic study of nature's laws, the laws which govern the universe, govern man and affect man's relation to all that exists.

To know man's true relation to the universe and to other men, to know man's unlimited powers, latent possibilities and unused fortitude of mind and soul, is to make each man a power for greater constructive, creative good; a success in the world, a credit to the world, a real part of the world.

Mastery of one's own powers, abilities, and potent forces, working in harmony with all of nature's rules, attuning with the divine mind, maintaining a poise of peace and radiant love, is mastering FATE and conquering the contesting forces which come from darkness and ignorance.

More important than seeing with the mortal eye, is seeing with the eye of intuition. Greater than hearing with the mortal ear, is hearing the voice of the inner-self and the voice of the countless master minds which speak without tongue. In the world of creation and accomplishment far more commanding than the learned lips and dictatorial voice, is the silent influence of a dominating will.

Intellectual mastery of the material knowledge of the world suffices only in the mastery of the material problems, and leaves every man to battle with his wits to hold and maintain that which he has but lately won. Nature knows naught of the material warfare and majestically stoops to help those who understand her ways and cooperate with her in universal construction, benevolent creation and human progression.

Man has ordained for himself and for his children, schools of illusions and effects. He revels in his education of phenomena, and is delightfully ignorant of the fundamental causes—even of his own existence and the meaning of life.

Schools and branches of science vie with one another in the propounding of

theories, explanations of observations and the promulgation of illusive hypotheses. Books are written as authorities for every phase of nature's manifestation only to become obsolete, untenable and rejected before the printing is finished.

Children are born, raised and educated with a false understanding of nature's most helpful laws, and with absolute ignorance regarding the powers and abilities that are resident within the soul and mind of the inner, or real self.

Children grow into adulthood and as men, successful or failures, are unable to utilize the forces which would turn their paths into the highways of life's real mission, and cannot combat the destructive forces of disease, disappointment, disaster or dejection.

The age of higher accomplishment through higher aim and a higher power is here. Call it the Aquarian Age, the Metaphysical Age, the Awakening Age or the New Age. The prevention of disease is the keynote of all therapeutic research, and in like manner the prevention of failures in life, the prevention of sorrow, the prevention of sin by a true understanding of God's laws and man's salvation, are the principles and laws which constitute the GREAT TRUTHS now being sensed by all and being taught to those who seek the Light.

Man is to enter the Kingdom of Light and to emerge from the feodality of darkness. Man is to be the Master of his Fate, the Master of Self, the Captain of his Soul. God so ordained it in the beginning when he created man in His own Image—in His spiritual image He created man. Man's real fall was not from essential goodness, but from the mountain of understanding into the valley of ignorance and superstition.

Superstition we find fostered on all sides by the gluttons of material gain and the hierarchy of commercialism. The forces of evil, rampant in the past, still crouch in hiding, ever ready to prey upon the weakness of man in his inability to compete with the cunning of the world.

Truth must be given with unbiased intent and unprejudiced conception. God's laws are without creed, nature's manifestations for all alike. Sectarianism, personal idolatry, dogmatic limitations and earthbound beliefs, have no place in the presentment of TRUTH as the revelation of facts.

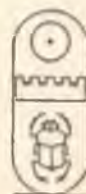
Through all the ages there have been Sages, illuminated and inspired minds, who have given their lives to the search for TRUTH and the spreading of the Light. From the dawn of civilization in Egypt and into the establishment of every new kingdom of man, these avatars of truth, these torchbearers of Light, have gone with unselfish purpose and with personal sacrifice to redeem man from no other false god, from no other fall, and from no other serfdom, than that of ignorance and superstition.

The wisdom of these sages, accumulated through centuries of time, through ever-changing periods in the evolution of man, have been added to, perfected, preserved and made simple in comprehension for all who would come to the door of the Temple of Light and feast with the sages of life.

Of all the organizations created and maintained, sponsored and supported for the sole purpose of unselfishly disseminating these truths, there is none so old in principle, so original in purpose, so successful in its mission and so ready to give to the masses that which it has unified and proved true, as the movement known today by the symbol of its name—AMORC.

ROSE-CROIX UNIVERSITY

We can now announce our definite plans for the 1944 term of the Rose-Croix University, which will be held from June 19 to July 8, immediately preceding the Rosicrucian convention. The faculty is now being completed, and the course of study in the various colleges arranged for this year's term. Many plans are being made for special lectures in addition to the regular classroom instruction. To be eligible to attend, each prospective student should matriculate in advance. Write today to the Registrar of the Rose-Croix University, Rosicrucian Park for a copy of "The Story of Learning" which will explain the scope of work to be covered and the method by which you can prepare for attendance.



QUINTA ESSENTIA (Continued from Page 450)

Sciences must be guided exclusively by his own practical experience.

The Inner Essence

Concerning this subject, an old Hermetic text written by the Illuminated Brotherhood asserts "that Nature has inserted a suffering and refreshing spirit between the 'water' of the celestial 'moon' and its 'outward' (true) Mercurius, in the spirit of a Sulphur-like being identical with the Quintessence."

This is a completely obscure sentence which it is almost impossible to interpret except with the aid of the secret Esoteric Tapis upon which all these matters are clearly revealed and where the obscure cover is withdrawn from the inner eye of the genuine student. The above text furthermore states: "For this reason they, (the students), must realize that within Nature there may be found a peculiar spirit which attaches itself to matter and which acts upon all processes of fermentation, (the secret Alchemical fermentation). Within Nature there exists a definite chain (An-nulus Platonic), a coordinated affinity between visible and invisible objects. By means of this chain the highest spiritual essences descend and cohabit with matter. But take care that you understand me correctly! I am not speaking here of a divine spirit, but of a specific (Alchemical Spagyric) Art through which a particular spirit may be united with the universal spirit, and whereby its nature may be wonderfully raised and augmented."

Therefore he who desires to reach the goal of the Hermetic Art must make every attempt to penetrate to the very foundation of Nature. He must possess a knowledge and the realization as to the manner in which matter comes into existence, and how life is born. Lastly he must penetrate into the metaphysical aspect of Nature in order to realize the maintenance and propagation of matter and life within and according to the divine order. The "Emerald Table" of Hermes does indeed enunciate a fundamental truth when it asserts: "That which is above possesses its true mirror image in the below, and vice versa,"

etc. This statement is not only confirmed by all true philosophers but by all practitioners of the Hermetic secret as well. For this reason the experienced master of the genuine ancient road of Nature announces correctly in that chapter of his book which deals with the true Alchemy of the ancients: that Alchemy is an art which teaches a new birth and also the method by which every object in Nature may be disassembled in a natural manner into its fundamental components, whereby there are released the energies of fires lying dormant within. By this process these objects are transposed into a life of accelerated growth by a "Hermetical fermentation," which represents the initial state of a complete rebirth. This new rebirth represents our real Quintessence as a true regeneration from the material, inasmuch as it is more a life force than a material energy. In other words it represents energy on a higher level, free from the shackles of material constraint.

The Wheel of Nature

For this reason the rebirth of things cannot take place without a knowledge of the inversion of the elements. Hermes already said: "Invert the element; then thou shalt find what thou seekest." Those students who desire to penetrate to the real universal Quintessence instead of that particular Quintessence of restricted form previously mentioned, must know how to transform one element into another and thus swing into motion the rigid wheel of Nature. The eternal order must be maintained, and no true student is permitted to transgress by attempts to unify contrary elements such as water and fire, or in-harmonious elements such as fire and earth. The natural order of Hermetic science demands that water must be unified with water, air with air, earth with earth, and fire must be worked upon by fire. This is an old maxim of the sages and which must also be applied to the regeneration of mankind. Only the equal can be worked upon by and united with its equal, a plane only with a plane, a condition only with a condition. In our particular example this is not as difficult as it might appear, because the true Quintessence may be

found upon every plane or sphere, even if adapted to special stages or conditions. But for this very reason it is essential that the practical student be supplied with a special key in order that he may clearly understand the Quintessence of that particular stage where he wishes to find it. At the lowest stage of the material world the essence is a special product of individual things. On the highest level of the spiritual world, the essence is equivalent to the great universal *Hyle* or *Chaos* of the Hermetic sages. In between exist a number of intermediate stages, each one demanding of the student of Hermes the completion of its specific Hermetic masterpiece, and the student must demonstrate a complete realization of each step before he is permitted to advance to the next higher level.

In considering only the lowest stage it is possible to tie the newly born Quintessence to any possible form which the practical Hermeticist desires. It may be transformed into either a salt, water, oil or powder. In other words, it is possible to attach only a fraction of it to these denser forms of matter while its other parts remain unbound. For this reason the essence is counted as belonging to the domain of the semi-astral world, being a manifestation of a higher world and a forerunner of a future luminous being. For this very reason there are concealed within it numerous other secrets which will not be discussed at this time.

The Secret Symbol

In the symbolism of Alchemy, the Quintessence is often represented by the *secret symbol* of a winged dragon whose feet rest upon the earth. This symbol is meant to indicate that the Quintessence represents a *dual being*. Its abode is the Above as well as the Below. It is nourished from heaven as well as from the earth and its body is spiritual as well as material. The student may find these symbolic representations in their manifold profound forms in an old manuscript of the *Brotherhood of the Rosy Cross*.

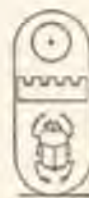
The process of decomposition of matter and the extraction of the Quintessence is most certainly not so simple that it can be successfully performed by

anyone without special qualifications. However, practical individual experience alone is the best teacher, and the work is accomplished by most students only through innumerable exercises and lengthy experiments, and only a very small number are capable of succeeding at a more rapid pace.

It is most doubtful whether this work represents just a mere chemical or pharmaceutical process, because even those practical students who are still standing on the lowest steps of the alchemical ladder know how infinitely important—that is aiding or inhibiting—are the influences of such factors as the *experimenter's aura*, the forces of bio-magnetism, the astrological constellations, the immediate and even more distant environment, yes, even the location of the country wherein the experiment is performed, and that all these various conditions exert a profound influence upon the experiment, and that even with painfully precise experimentation there may be produced enormously different results. If we consider the incredibly subtle virgin-like purity of the ethereal matter we should not be surprised at this fact.

All the various Quintessences of the more elementary stages also possess medicinal properties and may be used to cure various forms of disease. Through the use of these substances the status of medicine may most certainly be raised to a higher level and the dream of a superior Hermetic scientist, a *Theophrastus Paracelsus*, may be fulfilled. The real Quintessences of the Spagyric Art are universals compared to the ordinary chemical products of physicians, but they are not such if regarded in the light of higher Alchemy.

There also exist infallible marks of recognition indicating which degree of perfection an extracted Quintessence possesses, just as an observation of the action of the same essence represents an additional confirmation of its momentary state. The true Quintessence of an even medium degree of refinement is of such sensitive constitution that the student who is not experienced in these matters will find it almost impossible to retain it of uniform quality even within an interval of a few min-



utes. Nevertheless it is possible. But all these things have to be learned, especially if the Hermetic student is required to work out for himself the next higher stage from the Hermetic products of his intelligence. His success will be a confirmation of his acquired maturity in the art of contemplation of the divine mysteries of Nature. This is the "*Alkahest*," that is, the universal solvent, the infernal fire of the Kabalists, etc., which represents the second step or degree toward the supreme, most sacred *Mysterium Magnum* of that Sacred Order the name of which we dare not mention.

This is the firm foundation which every Alchemical student must thoroughly master. He will receive further advancement through the study of the works of Paracelsus and other masters when he studies their writings dealing with the Quintessence. For example, Paracelsus' book dealing with the Quintessence is important enough to be translated into our tongue; inasmuch as each true friend of the real "Spagyric Art" and the "Mumial" Science, receives through it a well known guide to be used for his theoretical and most practical labors. May happiness and blessings be with our Sons of Fire!



BENJAMIN FRANKLIN'S ROSICRUCIAN AFFILIATIONS

* Benjamin Franklin (1706-1790) was an American Statesman, scientist, inventor, philanthropist, and author. He was apprenticed to his brother as a printer in Boston. Later he went to Philadelphia and worked his way up from the printing press to the owner of the "Philadelphia Gazette." He followed a public career holding such positions as Clerk of the General Assembly, Postmaster and Postmaster General. He founded the first library in Philadelphia, the University of Pennsylvania and the American Philosophical Society. He received honorary degrees from St. Andrews in 1759, and Oxford in 1762, and in 1775 he received the Copley Gold Medal. He experimented a great deal with electricity, the outcome of which was the invention of the lightning rod and his one-fluid theory. He was one of the signers of the Declaration of Independence.

When Benjamin Franklin helped design the occult and mystical Great Seal of the United States, he was a past Grand Master of the Pennsylvania Freemasons as well as a *Rosicrucian*. It has been established that those particular Freemasons were formerly of a group of Rosicrucians in England that divided, some becoming Freemasons and the others keeping the old terminology of Rosicrucianism. F. de P. Castells, a modern high degree Mason, in his recent book, "Our Ancient Brethren, the Originators of Freemasonry," presents proof of these statements. In addition, Franklin was skilled in the knowledge of magic squares and in the writings of Cornelius Agrippa and the Kabalists. While in Paris, he served with distinction as Master of the mystical lodge on the Nine Muses. While in France, he met and belonged to the group of old European Rosicrucians, knew Mesmer and the incomparable St. Germain and Cagliostro.

His plan had two sides to it. One was for the inner life, the other was for the outer life. His plan for the inner life resulted in his practice of the thirteen virtues. The outcome of his outer life was the founding of a club composed of workers from a printing house. It is usually called the "Junto." It was a social club, as well as a study circle and a moral organization. The "Junto" was later enlarged and drafted into the beginning of an immensely popular movement known as the Rosicrucians. This occult club we see even then was most practical. As the result of these two sides of Franklin's life plan being fused, American thought was stamped with two themes, the Quaker's spiritual side and that of the esoteric practical side of the Rosicrucian. He balanced these two themes in his life by his own unique self-control and practical nature.—Scribe.

*Rosicrucian
The
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January
1944*

THE SCIENCE AND MYSTICISM OF COLOR

(Continued from Page 459)

rods and cones are *receptors*. They constitute the end organs of the optic nerve. In other words, they receive the impulses which thence are transmitted along the optic nerve.

In these end organs, the rods and cones, certain changes take place, of an electrical nature. In other words, the impulses that are developed there, we know are electrical because man has used an instrument known as the galvanometer to measure their minute current flow. Histologically, the cones are more directly connected with the brain than are the rods. The rods likewise connect, but more remotely so. It seems as though the principal function of the rods is to become sensitive to the variations of light and darkness.

The rods are coated with a mysterious chemical substance known as *rhodopsin*. This appears as a kind of red pigment and is generally known as visual purple. Light vibrations change this substance, that is, affect its quality. When light excites rhodopsin, nerve impulses are produced from that change, and these impulses finally are transmitted to the brain. The action of light upon rhodopsin may be likened unto the action of light upon a photographic plate or film, which has been coated with a chemical compound the nature of which is affected by light.

Another analogy is the photoelectric cell. A photoelectric cell contains a mineral which becomes a conductor of electricity, that is, allows electricity to pass through it only when light falls upon it. When the light is too intense or constant, the rhodopsin or visual purple, bleaches out, it no longer produces minute electrical charges. This has been proved in experiments with the eye of a rabbit, where the layer of the retina consisting of the rods coated with

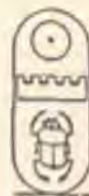
rhodopsin has been noted to bleach and loses its red coloring when exposed too continuously to intense light.

Again we may ask, "What makes the visual impulses of color?" If we presume that chemical changes do take place and electrical charges are conveyed along the optical nerve, what converts these things into the pictures of color which we experience? Many theories of color vision have been advanced. Perhaps one of the most popular, by virtue of the fact that it has persisted longer than the other, is the Young theory. Professor Young contended that the human is capable of only three primary color sensations—*red, green, and purple*. These three sensations correspond to three photochemical substances in the retina; there is a chemical substance which corresponds to red, one to green, and one to purple. When light falls upon these chemical substances they decompose. To the extent that they are decomposed, are they excited. Therefore, if all are decomposed or excited equally, we have a blending of the three sensations, which causes us to have a visual realization of *white*. This is known as fusion. An excitation of any one or two of the chemical substances more than the other, produces the sensations of the complimentary colors, or all colors, other than red, green, and purple. Cones cause the vibrations, resultant from this excitation, this decomposition, to be transmitted to the visual center of the brain. This visual center is where consciousness translates the impulses into the pictures which we perceive as colors outside ourselves. The visual center of the brain is the occipital lobe in the posterior region, just above the axis.

(To be continued)



"The more money a man has, the more he has to find a usefulness for; since most men are selfish, it soon satisfies their elemental wants. Then comes the quieting realization that the only lasting happiness money provides is in spending it on others."—*Validivar*.



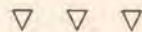
THE MISSING KEY

(Continued from Page 463)

his ability to contemplate something that lies ahead, but while the calendar can be printed and will consist of pages of paper with figures arranged in certain order, there is no indication in this symbolism that man has devised what the year to come may hold in terms of human experience. We will project on to that series of numbered sheets certain anticipated conditions and events. We will try to cause each of the days that lie ahead to be useful in terms of our own estimate of value. But while we look ahead and perceive the steps which each day constitutes in the coming year, let us not forget the lessons that may be learned in the day in which we now live, and look about us without alarm at the possible keys to the solution of problems that may be ours today, and which may not be ours tomorrow. If man is to reach any semblance of happiness and contentment he must determine that no phase or function of his being is in itself complete or absolute. It is simple to illustrate the fact that alertness makes man ready to avail himself of favorable situations and

avoid unfavorable ones, but alertness is not merely the training of the eye or ear—it is the concentration of our whole consciousness upon a situation.

Where have we failed as individuals to develop these abilities that will bring about alertness of our whole being, and how can we improve this ability in the coming year? These questions should receive more attention than the questions of what we have materially accumulated in the past year; because, if we train ourselves properly in the use of our whole being, other matters will find a solution. Many psychologists and schools of thought can offer suggestions here and there that will be a means of increasing man's perspective, but the eventual development of these abilities lies with man himself. Do not close any channel that may be a help. We can offer inspiration and guidance. This is the purpose of the Cathedral of the Soul, which is literally what the term describes it to be—a place where the soul of Man can have a few moments to help orient a viewpoint and outlook of life. Ask for a copy of the booklet *Liber 777* which explains its activities. You may find in it the key to a better use of the days and hours of your life.



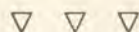
GEORGE WASHINGTON CARVER

(Continued from Page 453)

kindly eyes deep-set in a sweet, lined face.

George Washington Carver never yielded to discouragement. His followers, no doubt, still remember him in his two-dollar suit and home-made necktie, making his beginning as a great scientist working joyously at doing things out of nothing, in a laboratory furnished with equipment gathered out of junk piles: old bottles, jars made by breaking tops off discarded bottles, rubber from old tire tubes, and scraps of wire.

The man to whom to touch a flower meant to touch infinity, realized that an immortal mind cannot live forever in a mortal body and that the time for the separation might not be too distant. Dr. Carver had trained a student to take his place. His life-savings too had been concentrated in establishing the George Washington Carver Foundation in Tuskegee, which is to keep alive and growing the great work dedicated to the good of all mankind. To this foundation people everywhere may look for help and inspiration.



READ THE ROSICRUCIAN FORUM

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*The
Rosicrucian
Digest
January
1944*



LIGHT AND HEALTH

In the *Rose-Croix Institute and Sanitarium* the patient, as shown above, is placed in a room hung with draperies of a certain color, while various combinations of colored lights play upon her. Soft, almost indiscernible music, selected for the emotional reaction it produces, fills the room in a non-directional manner. It has been found that the patient relaxes and subsequently responds to the additional orthodox systems of treatment more readily. The attitude of mind, thereafter, becomes more conducive to nature's requirements. Chrome-therapy or treatment of disease and nervous disorders by the use of color lighting is admittedly in the experimental stage, but each day, more is being learned of the environmental effect of color and music upon our emotional and mental selves.

(Courtesy of the *Rosicrucian Digest*.)



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