

ROSICRUCIAN DIGEST

SEPTEMBER
1961

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Ur of the Chaldees

Third Dynasty
economic texts.

▽ △ ▽

Friesland's Astronomical Machinist

Eise Eisinga's
Planetarium.

▽ △ ▽

The Scientific Approach to Art

Will it destroy
esthetic feeling?

▽ △ ▽

Featuring:

- *Mysticism*
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Next Month:

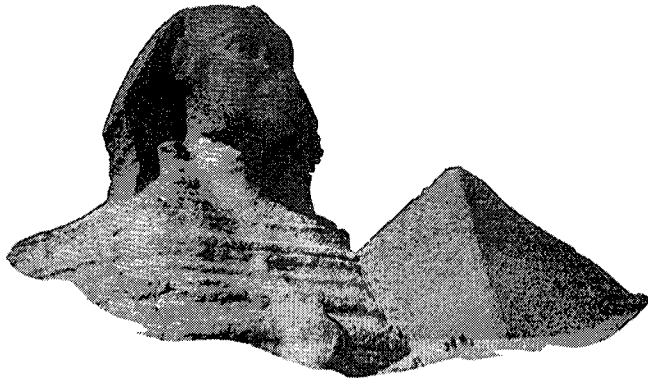
A Bust of
Columbus

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Cover:

*Plea for
World Unity*





TRIP OF A LIFETIME!

It may seem overdone to say that this or that is a once-in-a-lifetime event, but there are certain hap-

penings in the course of one's life around which a great deal of that life revolves. There are ideas, or symbols of ideas, that serve as a mecca for the individual. The personification of these ideas is an end in life, a point toward which the thoughts and efforts of an individual are directed. The attainment of these is a fulfillment, and to have such fulfillment is to lead a *complete* life.

A visit to the Great Pyramid of Gizeh is one such idea in the hearts and minds of thousands of Rosicrucian students. It was in this magnificent edifice that the mystery schools of ages past held their initiatory rites. The Great Pyramid is in a sense a starting point out of which welled the wisdom that Rosicrucian students now enjoy.

If not the culminating event of a lifetime, the special initiation to be held there during the 1962 Rosicrucian Egyptian Tour is indeed an event worthy of the time and effort put forth to make this trip possible. As one stands in those hallowed halls, a thousand thoughts course through the mind, as the heart pounds with the thrill of the experience—as one wonders who were the great and the simple ones who trod these stones in centuries past.

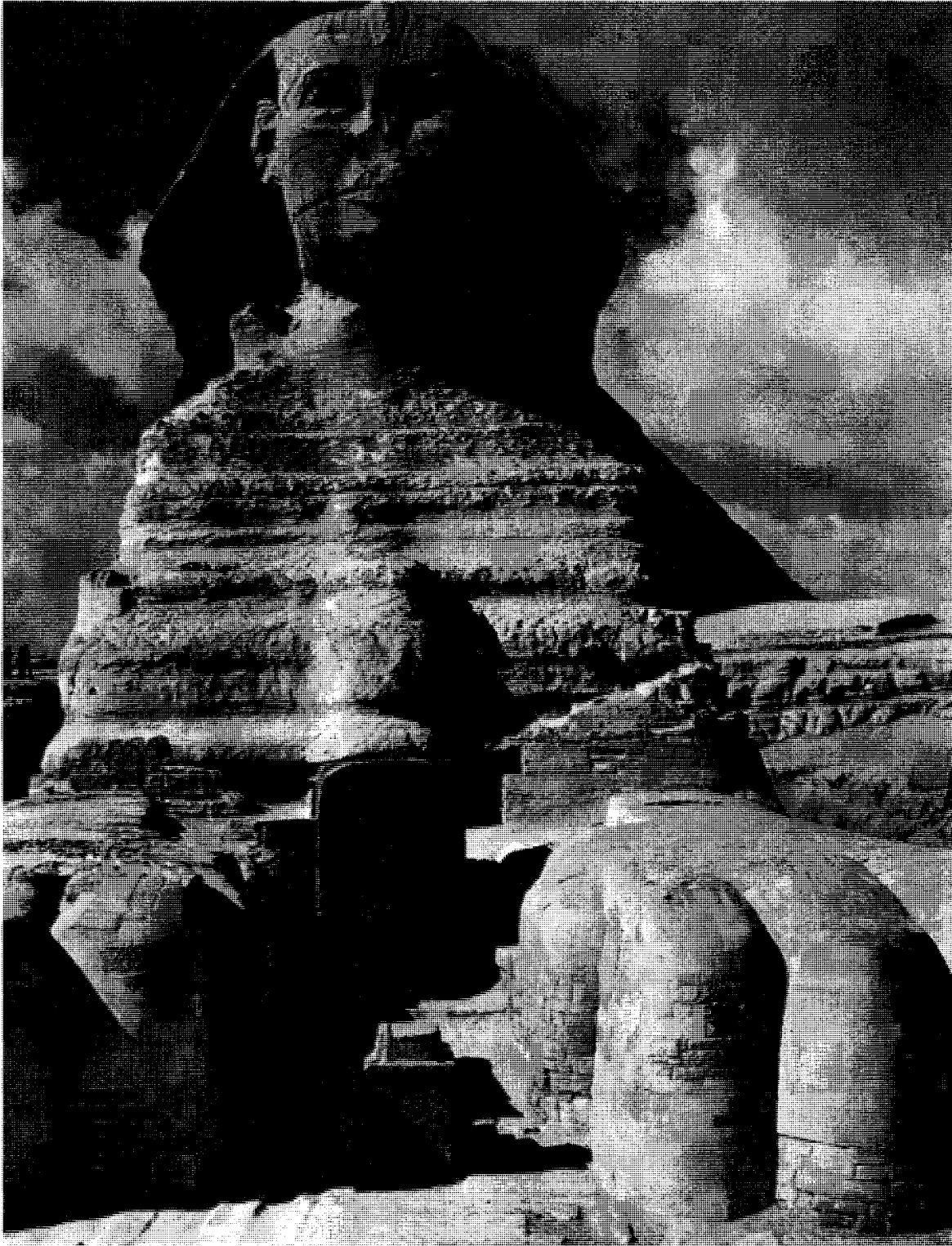
This is just part of the total experience that will have a tremendous impact on the lives of those persons who accompany the Egyptian tour group to London, first; then to Cairo, Gizeh, Luxor, Karnak, Abu Simbel, Aswan, and the fabulous Valley of the Kings and Queens. Write now for free information on this all-expense paid tour. Full price New York to Egypt, via London, and return, only \$1285.40. Address your request to Egyptian Tour, Rosicrucian Park, San Jose, California, U. S. A.



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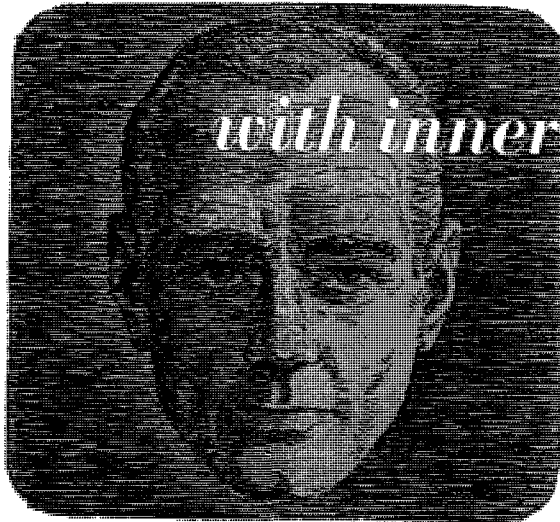
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(Photo by AMORC)



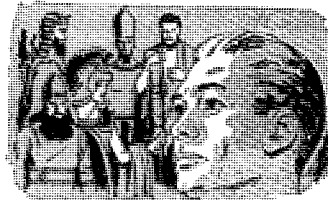
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by inner perception*



*SEARCH FOR
THE UNKNOWN
know when you find it*

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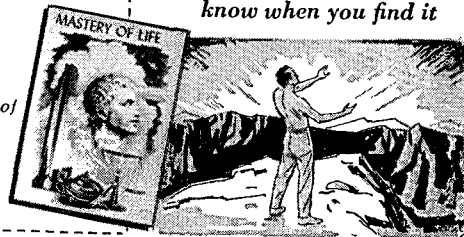
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ROSICRUCIAN DIGEST

COVERS THE WORLD

THE OFFICIAL MAGAZINE OF THE WORLD-WIDE ROSICRUCIAN ORDER

Vol. XXXIX

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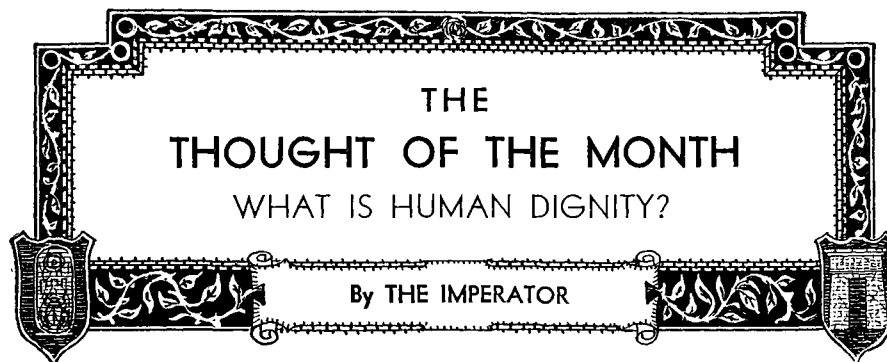
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The Purpose of the Rosicrucian Order

The Rosicrucian Order, existing in all civilized lands, is a nonsectarian fraternal body of men and women devoted to the investigation, study, and practical application of natural and spiritual laws. The purpose of the organization is to enable all to live in harmony with the creative, constructive Cosmic forces for the attainment of health, happiness, and peace. The Order is internationally known as "AMORC" (an abbreviation), and the A.M.O.R.C. in America and all other lands constitutes the only form of Rosicrucian activities united in one body. The A.M.O.R.C. does not sell its teachings. It gives them freely to affiliated members together with many other benefits. For complete information about the benefits and advantages of Rosicrucian association, write a letter to the address below, and ask for the free book, *The Mastery of Life*. Address Scribe S. P. C., Rosicrucian Order, AMORC, San Jose, California, U. S. A. (Cable Address: "AMORCO")

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THE
THOUGHT OF THE MONTH
WHAT IS HUMAN DIGNITY?
By THE EMPEROR

DIGNITY is a state of poise, of mental, moral, and physical discipline. Dignity requires an acceptance of a standard of behavior, or a code of conduct, not to conform to which constitutes the loss of dignity. There are various factors that contribute to what is considered the necessary propriety. The influences of environment and society, the accepted customs, are the most prominent in the formation of a personal dignity.

The use of coarse language and a display of vulgarity by an individual among a cultured group of persons would detract from the demeanor expected of him. He would lack the customary dignity of a refined person. The eating habits of a primitive person would not have any adverse social effect upon him among those of his tribe or clan. In a more cultured social group, the same habits would act detrimentally.

Dignity requires a self-imposed restraint. One must first be aware of the behavior expected of him. Secondly, he must exercise the restraint or adopt the ways and means for the fulfillment of this personal conduct. The self-discipline, the dignity, of the individual may at times exceed the customs and habits of the social group of which he is a part. He may form ideals by which he transcends the customs of his society. When this occurs, others may consider him eccentric. Actually, he may defeat his objective in such instances. He may, in the opinion of others, lack their estimation of dignity.

Psychologically, the average person's estimation of the dignity of another is

that he be non-obtrusive, that he be in accord with what that particular society decides to be the virtues of conduct. That society expects a "mean" of the individual, that is, that he resort to no extremes, either excessive or deficient. For analogy, he will neither be loud and too aggressive nor too timid. He will neither be ostentatious in his dress nor conservatively depressing.

Is there a true *human dignity*, one that is expected of mankind generally? The same rules of estimation we have considered apply to mankind collectively. What differentiation does man set for himself as compared to other living things? Here we enter the problem of values. Religiously and theologically, man in general considers himself a divinely preferred or chosen being. He thinks of himself as being in closest proximity to a god or a supreme intelligence. He then assumes that he, man, has acquired, to more or less the same degree, the qualities he has attributed to his god.

Man defines the content of a spiritual good in various ways. This may consist of the cardinal virtues: fortitude, temperance, justice, charity, truth, and so on. Interpretation of a spiritual good depends on the religious concepts of the society in which man resides. Further, in considering himself an exalted being, man admits, in his idealism, that there are types of behavior which he believes to be beneath his status. An advanced society thinks of human life in terms of freedom of conscience, of speech and of person. It is considered to be beneath the status of man to live by his

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appetites and instincts alone and not to circumvent his passions.

The intelligent human being is aware of biological and social evolution. He is conscious that man, organically, is another animal, but that collectively he has risen to the level of *homo sapiens*, an intelligent reasoning being. The modern man also knows the so-called distinctions that exist between the barbarian peoples of the ancient past, the society of the Middle Ages, and the progressive civilization of today.

The word, progressive, is used to include moral enlightenment as well. Therefore, one who does not strive to conform to that which is representative of this advancement is thought to have retrogressed. He fails to display what is conceived to be the essentials of human dignity.

A Psychological Problem

There is also a psychological problem that enters into this matter of human dignity. It is the conflict between what one *is*, and what one is *expected* to be. Sigmund Freud has very aptly explained this in his theory of psychoanalysis: He divides the human, psychologically, into three categories: the *id*, the *ego*, and the *super ego*.

The *id* is the life forces, the drives and passions inherent in human nature. The *ego* is the self-expression, the attempt to adjust to the world in which the individual finds himself. The *super ego* is the result of the world's influence, its moral standards, and imposition upon the behavior of the individual.

All men are not sympathetically aware, that is, they are not conscious of the high values that an advanced society attaches to the human. They cannot feel in accord with all the abstract ideals that a society designates as denoting human dignity. There is much of the brute still in man.

When certain types of men display cruelty, they are actually being what they are. They cannot, or have not even attempted, to circumscribe their impulses. If they assume the demeanor and dignity of the civilization in which they dwell, for them it is false. It is but a superficial mask easily and gladly shed in any circumstances where they are given license.

In his psychology, Freud assumes, and with some justification, that in many instances the restraints of society, the requirements of human dignity, are a contributing cause to the increasing emotional disturbance and mental illness in the world population. An individual may have what is termed a very strong conscience. This would be a strong desire to be morally and socially acceptable, to act in the manner that society holds to be proper.

Conversely, however, his primitive instincts, his appetites and passions, may impel him to act in a way that is condemned as immoral. He is then stigmatized as functioning beneath the level of human decency—and dignity.

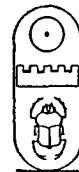
It is not possible to legislate human dignity successfully, to prescribe what are dignified acts to which all must subscribe. Human dignity must first be *subjective*. The individual must aspire to lofty achievements of human behavior. He must come to believe, within himself, that any lower standard does his nature, his personality, and self a discredit.

All impositions of human dignity are artificial that are not first self-conceived by the individual, though he may be compelled to accept them for the welfare of society generally. There are, however, with relatively few exceptions, certain advances which men have made as humans. These can then be accepted as the basis of human dignity. To forgo them is to forfeit the fruits of man's long struggle with himself and with his environment.



The great thing to remember is that the mind of man cannot be enlightened permanently by merely teaching him to reject some particular set of superstitions, for there is an infinite supply of other superstitions always at hand.

—GILBERT MURRAY





Eise Jeltens Eisinga, from the portrait by Willem Bartel

Friesland's Astronomical Machinist

By PETER RATAZZI

IN the early hours of Sunday, May 8, 1774, a rare phenomenon occurred in the European skies: The planets Venus, Mars, Mercury, and Jupiter stood with the Moon in the sign of Aries.

Some weeks before, with a circulated pamphlet prophesying the impending crack of doom, a Dutch clergyman had caused panic among the population. A modest workman of Franeker in the province of Friesland had remained strangely calm. His spare-time interest being antique astrolabes and armillary spheres, he knew that mankind had nothing to fear from this extraordinary configuration.

He was concerned, though, about the ignorance of the masses regarding such heavenly matters. He thought a planetarium would give his countrymen a better conception of the course and relative positions of the celestial bodies. He decided he could build one in seven years, and he began the construction of this one-man orrery on the backroom ceiling of his simple home.

This unusual workman was Mijneer Eise Jeltens Eisinga, like his father a woolcomber by trade. He was 30 years old, had studied Euclid's geometric truths when quite young, and had written a work of 655 pages on arithmetic before his eighteenth birthday! Although he had never received a higher education, young Eisinga had issued his fourth book in 1762, in which he had calculated all eclipses of Sun and Moon up to the turn of the century.

Working by candlelight in his spare evenings, he finished the model heavens by 1781—a technical product of art, science, and craftsmanship. He had compiled an exact description of the contrivance for the use of his children so that the marvel could be kept going after his death.

Political discord in the northern Netherlands interrupted Eisinga's plans. Against his inclination, this quiet citizen had been appointed a councilor. He now had to leave Franeker, his family, and his beloved planetarium behind. He stayed some years in the Gronau before settling in a village near the Frisian boundary. In 1791 he was arrested, found guilty of being involved in the Franeker disturbances, committed to Leeuwarden Prison, and condemned to five years' exile. It was not until the revolution of 1795 brought to an end the oligarchy of the Republic of the United Provinces that Eisinga was enabled to return to Franeker. He found his house occupied; but the following year he was able to move into it again and set to work once more on his orrery which had been utterly neglected.

The house, erected in 1768, is still in good condition today. Inside, the visitor finds a true-to-nature representation of our planetary system. In the middle of the ceiling, the Sun is marked by a star, and around this center a number of circular grooves have been cut. Through each there is a metal pin to

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which a small ball, portraying a planet, is fixed.

Above the ceiling the pins are attached to cogwheels geared to describe complete circles in the exact time the respective planets need to perform a full tour around the sun—for Saturn almost 29½ years. Each orbit carries the zodiacal symbols of the signs, and every sign is neatly graduated. Thus, the precise location of the looked-for celestial body can be readily ascertained.

A Planet's Orbit

The inclination of a planet's orbit to the plane of the earth's track is shown by an overlapping white circle, drawn inside and outside the planet's path as painted on the level ceiling, marking north and south latitudes in degrees. To indicate day-side and night-side, the small balls are colored gilt and black, and always show to the Sun their gilt half.

A ball near Earth serves as the satellite Moon—revolving on its axis—circling the mother planet as they accompany each other in their travels around the Sun. Four little globes represent the four Galilean moons near Jupiter, discovered in 1610 when Galileo turned his telescope on that planet.

Saturn is the last of Eisinga's planets because Uranus was spotted only after completion of the planetarium, as were Neptune and Pluto much later. As the planets move in ellipses, Eisinga properly placed the orbits eccentrically with regard to the Sun. Outside Saturn's orbit, however, a seventh groove has been cut in the ceiling. In it rides a dual purpose pointer revealing the dates and the positions in the signs of the zodiac simultaneously. This two-armed needle wanders around in 365 days, but needs to be put back one day on the 29th of February in leap year.

In a horizontal cupboard where the woolcomber slept, a circular astronomical wall-chart over the bed produces the rising and setting sun, the lengthening and shortening of days, and the apparent rotation of the star-spangled sky. The device also pictures both tropics, the arctic circle, and the celestial equator.

On either side are moon-dials. Further dials in blue and yellow appear on the upper side of the room. One is divided into seven segments, one portion for each day of the week. These are subdivided in 24 hours, and a finger always points to the accurate hour. Each day the sign of the appropriate spherical body is shown: Sunday-Sun, Monday-Moon, Tuesday-Mars, Wednesday-Mercury, Thursday-Jupiter, Friday-Venus, Saturday-Saturn. A window, opening between center and circumference of this day-dial, frames the year. On the last evening of December the cipher of the old year begins to move by itself, and next morning, on January 1st, the new year appears in the correct place.

Actually, the room has a double ceiling, one false, divided in flat circles fastened by nuts and connected by iron rods to the original one. By unscrewing the nuts, access is gained to the clockwork above the planetarium room. This clockwork serves to regulate the mechanism which is driven by eight weights. The wheels actuating the artificial planets and pointers are oak hoops borne by rollers. Irregular speeds of the celestial bodies are obtained through ingenious interpolation of eccentric cogwheels.

For this self-contained observatory, Eise Eisinga received the Order of the Lion of the Netherlands, and the Government purchased his indoor universe. Today his planets still move with the regularity he first assigned to them.



SUPREME TEMPLE CONVOCATIONS

Supreme Temple Convocations for members of all Degrees will resume on Tuesday, September 19, and continue until spring. Members residing in this area or visiting Rosicrucian Park are cordially invited to attend these weekly Convocations and enjoy the ritual and discourses. Convocations begin promptly each Tuesday evening at 8 o'clock.



The Jot and the Tittle

By CYRIL C. TRUBEY

I AM intrigued with the jot and the tittle: We are told that we shall answer for our shortcomings—not one jot or tittle being overlooked. Webster defines a jot as an iota; a point; a tittle. And a tittle as a particle; a minute part; a jot.

I recently read a book about astronomy. I gathered that the planet Earth is but a jot in the Milky Way, and man a mere tittle. But during the last decade man has been tittling too much. He has wrested secrets of power from the sun, and is now in a position to destroy himself, and all his jottings.

As the titular heads of Nations talk Peace, they increase preparations for war. The money used in the process is more than a jot or a tittle. But if none is to survive, who will there be to need even a jot, or tittle? But if you have stored up treasure in Heaven, your jots will not rust, nor your tittles be moth-eaten.

My story is of lost treasure—not pirate gold hidden in the shifting sea sands; nor talents buried in the earth. It is rather a story of man's lost dignity in an age of intemperance, fear, and threatening disaster.

How does man lose dignity? Perhaps one of the most prevalent ways is in the process of gaining a college education. In the procedure of unsettling the mind and inflaming the intellect, the undergraduate discards much that is fundamental: Scientific proof and technical know-how often crowd out a concept of Deity. He is subjected to the credo that Science will save mankind. But Science will not save mankind. Neither will Education. Together they threaten his existence with increasing potentiality.

Laboring in vineyards where the ivy aspires to scale the wall of learning, youth from time to time gathers the grapes of wrath. It is in this far-reaching empire of the jot and the tittle that students find it popular to be *in the know*. The Savants say that there is only one way: the scientific approach. There must be a gathering of data, the classifying of fact, the question, the answer, the proof; "yet the things that are seen are temporal; but the things which are not seen are eternal."

Man forfeits dignity when he temporizes with truth, or attempts to subsidize it with expediency. For the time comes when his word ceases to be of value.

Nor does exploration into Space bolster his dignity. It has an humiliating effect, and the billions spent on Space vehicles may pauperize the common man. Oppressed by excessive taxation, he cannot be entirely honest under this duress, and thereby suffers additional indignity.

We are addicted to intemperance in a race for death. "Slow down and live," is an admonition that must fade before the "hurry, hurry," signs depicted in brilliant lights.

Why is this so? Like a satellite in orbit, man has started and can't stop. The faster he goes, the more he becomes imprisoned in the orbit. He cannot veer by one jot or one tittle. Only some other force—such as the Law of Inertia—can change his direction.

How does one search for lost treasure? Does one use a Geiger counter—that little instrument whose agitated clickings proclaim the presence of radiation? Or does dignity, like personality, stand out as an attribute of *homo sapiens*?

There is the ultimate dignity of man embarked on the search for Peace, for men who honestly embrace this concept lose nothing of dignity when they embrace each other. It will take a lot of tittling. But if at long last man can jot down "Peace" upon the face of planet Earth, he will have given a rebirth to dignity, and perhaps, after all, not perish.

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Leonardo da Vinci, A Master Mystic

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

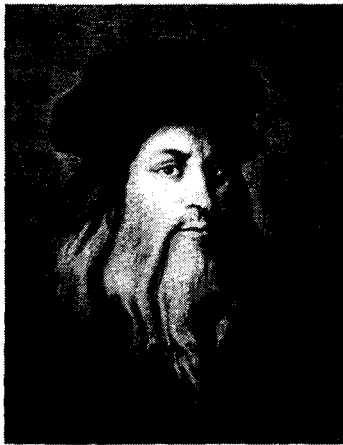
(From the *Rosicrucian Digest* of January and February 1930)

Since thousands of readers of the *Rosicrucian Digest* have not read many of the earlier articles by Dr. H. Spencer Lewis, first Emperor of the present Rosicrucian cycle, each month one of his outstanding articles is reprinted, so that his thoughts will continue to be represented within the pages of this publication.

IT seems to be the common practice in biographical and historical sketches to praise a man for his scientific attainments, but merely to accept the fact of his greatness in art or music. The human mind seems to look upon greatness in music and art as a gift of the gods, not necessarily implying any effort, preparation, or worthiness to receive that blessing; whereas greatness in the sciences is considered an attainment through personal volition, effort, and extreme sacrifices of time and thought.

For this reason, many writers speak only casually of Leonardo da Vinci's artistic abilities. While they acknowledge that some of his paintings represent the highest degree of mastership, they marvel more at his achievements in science, and lead one to think that he was more of a scientist than an artist. On the other hand, the average person is usually surprised to learn that one whom he had learned to love and admire as the master painter of the *Mona Lisa* and *The Last Supper* should have known anything at all about the sciences.

What will probably interest our readers more than the fact that he attained mastership in art and the sciences is the fact that he attained mastership in mysticism. It is the latter fact that is unquestionably more responsible for his unique mastership



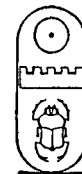
Leonardo da Vinci, from the original oil painting by W. K. Fisher, now in the Rosicrucian Research Library.

in art and science than any other. Granting that a previous incarnation had established the foundation for both his artistic talents and his scientific knowledge, we must realize that it was his further development in the field of mysticism that enabled him to achieve the unique place he holds in both the others.

Leonardo da Vinci, it is said, was born in 1452 at Vinci, a Tuscan mountain town, the illegitimate son of a Florentine notary and a peasant woman. Because of his father's great wealth, he was given an excellent education in Florence, which at that time was the intellectual and artistic center of Italy. In his youth, he was extraordinarily impressive, handsome in appearance, powerful in physique, and a very fine conversationalist.

He early manifested a natural ability to express the dreams of his soul and consciousness in music and was known as one of the most marvelous improvisers in the musical circles of the city. On the other hand, at odd times he manifested the ability to sketch and to express his thoughts in quick and deft strokes of pencil or crayon.

But there was also born in him to be a companion of his genius an insatiable desire for extraordinary knowledge, or that knowledge which was then considered arcane and secret. It was said of him that whenever he went



to a library or the reading and reference room of an academy to seek facts pertaining to one of the academic subjects he was pursuing, he was always tempted by some casual subject in some forgotten book that required further research or more extended investigation. Long before he thought seriously of developing his natural artistic talents, he was deeply involved in the subject of natural sciences and especially in natural and spiritual laws.

After the development of his artistic talents, Da Vinci was commissioned by king and court, by church and state, to produce certain paintings, which for spiritual significance have never been equaled. Because of the wide range of his work in painting and the great amount of it accomplished, few knew that he was interested in anything other than his art.

But to him there was another art as great as that which he had carried over from the past, and it was not long before his Cosmic inclination in this direction brought him in contact with the art of the Rosicrucians; then he began the dual career which makes him an outstanding character in mystical literature.

Rosicrucian Contact

His first contact with the Rosicrucians was in Florence at about the time he was completing his academic studies. A few years later he made a number of journeys to a monastery believed to be situated in what is now known as Amalfi, where he came in contact with one of the secret schools of the Rosicrucian mystics.

At any rate, at about this time he became initiated into their arts and mysteries, and was gradually prepared to be proficient in the use of their manuscripts and their laboratories. There began his experiments, which he recorded in manuscripts now known to be the secret writings of a great master.

In an appreciation of Da Vinci written in German by the student of philosophy, Houston Stewart Chamberlain, we read: "No greater painter ever lived; and this great painter was like Dürer, and even more than Dürer, a pre-eminent mathematician and mechanic. At the same time—as we see every day more clearly—a man of an

all-embracing intellect, a Seer who penetrated all that his eyes saw, a Discoverer so inexhaustible that the world has perhaps never seen his like, a deep, bold Thinker."

Many of Da Vinci's unpublished manuscripts are carefully preserved, waiting the proper time for publication. They contain scientific facts now secretly known only to the higher workers in the Brotherhood. Other manuscripts, published centuries ago, deal not only with cosmogony and physiology, but also with astounding observations in meteorology, the moon's influence upon the tides, the manner in which to figure the elevation of continents, the laws and principles pertaining to fossil shells, and so forth.

It was Da Vinci who originated the science of hydraulics and invented the hydrometer. His plans for the canalization of rivers are of great value in modern irrigation. He invented a large number of labor-saving devices and machines, many of which are remarkable for his period.

In keeping with the old arcane schools and their systems of study and writing, Da Vinci adhered to the mystic principle that "in the beginning God geometrized." Therefore, all of Da Vinci's manuscripts are filled with geometrical symbols, and every law and mystical principle is worked out in mathematical harmony. Across the top of one of his most important manuscripts were written these significant words: "Let no man read me who is not a mathematician." In other words, let no one attempt to read and understand my writings who is not a mystical geometrizer.

Looking at his achievements broadly, one may ask what it is about his art that makes his painting so attractive, so impressive, and so distinct as to put it in a class of its own. Unquestionably, it is the mystical element.

The picture, *Mona Lisa*, is probably the most mysterious and most difficult of any portrait to analyze. Even those unacquainted with the technique of art are held in a spell of fascination although they cannot explain the evasive smile on the countenance of the woman.

In the case of the famous painting in Milan, known as *The Last Supper*, many thousands have stood before it in

awe and spiritual humility, unable to determine what it is that makes it seem to be a thing alive—with a spiritual, mystical story that tells itself to one's very soul.

I have analyzed the painting carefully and found at least seventeen mystical principles; yet I sense that I have not discovered others far more important. If one asks what it is in his scientific achievements that made him famous as a scientist, and, in fact, the foremost revealer of nature's great laws, one must admit that it is the mysticism which he revealed in those things usually considered grossly material and purely scientific.

Channels of Reception

One of the foremost contentions of Da Vinci was that not only the objective senses but also the psychic or spiritual senses, and especially the eye and its functioning, were ideal channels for the reception of universal truths. He argued that the eye first, and the ear second, were the most important in this regard.

He claimed, however, that the poet failed to reveal the great truths which the artist could reveal, and that the musician came nearer to revealing them than did the poet. The artist, in his estimation, was the most capable of all. His explanation for this is purely mystical, truly sound and rational.

He contended that the poet was able to give only one impression and one idea at a time, for he was limited to words which had to be seen by the eye individually and which could convey only a limited impression at one time. Therefore, the ideas suggested in words were always lacking in that harmonious grouping and relationship to other essentials which made a harmonious composition.

The artist on the other hand was able to paint or depict his story in such a manner as to convey one central idea to the eye with a proper grouping of secondary essentials so related to the primary one that all of them formed a harmonious group, giving the mind a harmonious impression or a complete concept. The musician was able to do this same thing but perhaps to a more limited degree.

As an accomplished musician, Da Vinci was competent to criticize and

comment upon musical compositions. He declared that in a simple melody, consisting of one note played at a time, we have the *one idea impression* which the poet finds as his limit. In a chord, we have a composition of harmonious impressions conveyed to the ear at one time; therefore, giving to the spiritual and psychic natures a central idea, its related and harmonious elements establishing a background and a more perfect picture.

With the proper harmonic notes played by a second hand giving us an additional chord, we add to the complex impression on the ear; for the tone colors and details of the composition cause an impression that is no longer a simple idea but a composite one, almost as complete as a picture.

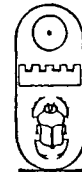
In this argument we discover some of the mystical principles which Da Vinci used, *not unconsciously*, but masterfully in his paintings—principles which the technical critics of art have failed to realize since they are not students of mysticism. Every mystic and everyone spiritually attuned will sense them, though, when he stands before Da Vinci's pieces.

Like the true mystic, he warns of the work performed by those who have merely an imagination as a foundation for their creations in contrast to those who have *lived* and *experienced* the things they portray. He constantly refers to the fact that *experience* is the only foundation for true understanding, and that we must come to experience the things of life, both good and bad, joyous and sorrowful, if we would develop the true understanding of life. No amount of imagination or impersonal logic can supplant actual experience.

Therefore, he exhorts us to put no faith in authors, who have sought by the force of imagination alone to make themselves interpreters between nature and man. He warns us, too, not to give ourselves to those things of which the human mind is incapable and which cannot be demonstrated by natural example.

"You Must Compete With Nature"

The whole life of Da Vinci proves that he adhered to his injunction which he proclaimed should be the law of every artist, poet, sculptor, and scien-



tist: "You must compete with nature!" He claimed that the artist in painting must learn how to give that harmonious arrangement of essential elements in form, perspective, and color which nature presents in her inimitable way.

While no artist can successfully compete with nature in such compositions and portrayal of colors, he must constantly attempt to do so. So with the sculptor and the writer as well as the musician. In his scientific experiments, Da Vinci constantly sought to duplicate nature's constructive processes, and, therefore, experimented with transmutation and with spontaneous generation and other processes whereby

nature created and produced the marvels which we witness. It was in such experimentation that he learned the truths which made him the greatest of all scientists.

Naturally, in his *esthetic mysticism*, and in the nobility and spiritual beauty of his life, he attempted to imitate the Christ Spirit, and to duplicate the spiritual, creative processes of the Cosmic. This made him a man beloved by his friends, and at the same time feared by the enemies of Light and Knowledge. As the greatness of his career has become known, his whole life has been seen to be one of spiritual nobility and mystic sublimity.



THE reproduction of Leonardo da Vinci, used to illustrate the above article, is a photograph of an original oil study made by the late Dr. Walter Kendrick Fisher, eminent zoologist and marine biologist. It hung for many years in his laboratory at Hopkins Marine Station of Stanford University in Pacific Grove, California. Dr. Fisher used as his model Da Vinci's self-portrait which still hangs in a Florentine gallery.

Dr. Fisher, a close friend and associate of Dr. H. Spencer Lewis, shared with him a mutual interest in Leonardo and in science. He gave very generously many times of his scientific knowledge to further experiments which Dr. Lewis had in mind to carry out.

Soror Anne B. Fisher, who presented her husband's painting to the Order, on being told that it was to have a permanent place in the Rosicrucian Research Library, said: "I am pleased that the Order honors the picture by hanging it where many will have the opportunity of seeing it. I hope it will inspire all who see it and remind them of those long gone who lighted the way for those who follow."



ROSICRUCIAN DIRECTORY

A complete directory of all chartered Rosicrucian Lodges, Chapters, and Pronaoi throughout the world appears in this publication quarterly. See the *August* issue for a complete listing—the next listing will be in *November*.



(International Jurisdiction of The Americas, British Commonwealth, France, Switzerland, Sweden, and Africa.)

*The
Rosicrucian
Digest
September
1961*

The Scientific Approach to Art

By WESLEY E. BAXTER

ART today suffers from the lack of a theory that can explain esthetic or artistic space without falling back on the illusory expressions of *binocular cue*, *linear perspective*, *convergence*—misleading references to three-dimensional physical space.

It is the purpose of this article to suggest a series of exercises as a way of approaching the problems of artistic creation. It will provide a basis for discrimination both for the artist and the spectator in determining the elements in a work of art.

A work of art does not depend on deception, illusion, or the mere decoration of a surface; it is something which contains a created space and life of its own. Emphasis in our culture is on the higher validity of science in the study of all phases of living, and art, too, can be taught as a science, although some may feel that thereby everything is being reduced to a mechanical process.

Art is thought of as the last stronghold of the intuitive, inspirational approach to life; but as Frank Lloyd Wright once said: "We must now have science at the places where formerly intuition directed us." In this connection, the precise dictionary definition of science is, "A branch of knowledge or study dealing with a body of facts or truths systematically arranged and showing the operation of general laws."

In recent times, in the increasingly frustrated search for beauty, art has become more and more concerned with techniques, the surface decorative qualities of painting, and has become detached from esthetic appreciation or study.

Unity lies behind all diversity. It is the function of art to express this unity in visual terms, *not simply representing what the eye sees but creating something new from the synthesis of mind and imagination*. We shall achieve freedom of expression when we recognize the relationships and responsibilities of whatever is under consideration. It is the striving for unity that it is

important to understand and to learn to love.

What has this to do with the disciplines of art—with, say, the drawing of a figure? First of all, to draw an object without relating it to the whole structure—the difference between working on a rectangular or circular surface—is as misguided as to make a detailed study of a person without considering his environment and hereditary characteristics.

In a drawing there are universal forces at work. The moment we make a mark on a surface, we begin to affect the nature of the surface itself and set in motion active and passive forces. The tensions created in a drawing may be as true and as forceful as a law of physics—even more so when we consider that the laws which governed the esthetic beauty of early Egyptian sculpture are the same today. The laws embodied in the work of art are so recognized; whereas the scientific discoveries of Egypt have undergone radical change.

The Part and the Whole

To organize a drawing—holding the idea of harmonious relationships and creating a unity—releases us from necessarily following traditional methods of creating form. In art as in life, we have to learn that individuality or personality has a great deal to contribute to our culture *as long as the part shows responsibility to the whole*.

Philosophers have held that esthetic education is the only kind from which any fundamental good for society in general can arise. Granted that this may be so, there is no need to believe that a scientific approach to art will destroy esthetic feeling towards the subject. L. Moholy-Nagy writes: "Although the 'research work' of the artist is rarely as 'systematic' as that of the scientist, they both may deal with the *facts* of life, in terms of relationships, not of details. The artist today does so more consistently than the scientist, because with each of his works he faces the problem of the integrated whole



while only a few theoretical scientists are allowed this luxury of vision."¹

Unless a new system, which has some connection with all the activities of human experience, is devised for teaching art, efforts in this direction will in the main be wasted. Starting with visual art as an experience, one can demonstrate a new cosmology visually and scientifically as far as we can go.

Our Age of Revolution

We are living in an age of revolution—geological, social, and chemical—and we must be ready to accept the changes our environment is undergoing. At the same time, we need to cultivate the taste necessary to understand what a work of art comprises; to appreciate values which have a universal quality transcending time and place. By doing so we may remain human beings and not brain-washed products of the machine age.

The development of man may be mechanized to a certain point; simply a matter of reflex action to outside stimuli. But at an uncertain point the precepts begin to form concepts; this brings ideas: Man's behavior cannot be accurately predicted; irrationality becomes more and more common.

Change is inevitable; yet everything remains the same. When analyzing a painting or drawing, we must remember we are viewing what has already happened; something different but basically the same as any other scene that falls upon our consciousness.

This is so for no other reason than that objects take the form they do because of the physical construction of the eye and nerves that convey vibrations of light to the brain. We become cognizant of certain phenomena because we have strong prejudices for or against what we see; we can scientifically measure the emotional effect these images have upon us.

You may ask what it is about a painting or a drawing that makes one recognize it as a work of art. To the artist, as well as to the layman, this is *taste*. For the artist, it is knowing when all the diverse elements suddenly crystallize into something new; when the whole becomes more than its parts.

When we speak of the *whole* in painting, we mean that the area on which the artist was working has been used in such a manner that it now has a living quality—is visually alive. With this in mind, we shall not be tempted to judge a painting except on the scientific basis of the *whole*. Theoretical prejudice as to subject matter, technique, etc., we shall not consider in our discussion. The skill that comes from discrimination will be our basis of inquiry.

The artist is usually the product of specialization. Although we are dealing with the subject of art, it must not be disconnected from other human activity. It has been said that there is no *system of facts*, only *systems of thought*, and it is a system of thought that makes possible the teaching of modern art.

Mainly because it is a matter of starting from the whole and developing the parts by the deductive method; whereas before, learning to draw a particular object was the first step.

Where, then, do we get spontaneous art? The answer is, in nature. "There," Herbert Read, the art critic, says, "absolute and universal, is the touchstone of all human artifacts."²

Every form of physical growth, every element in the chemical or electrical formations of matter, has a characteristic form and obeys characteristic laws: *We cannot invent a form which does not already exist in our physical universe.*

What the artist has to do is to combine the elements in such a way that something new is created. The modern approach to art does not demand a representational, objective rendering: It demands an awareness of forms in their relationships to each other or to space.

It also demands a sensitivity to the potentialities of the elements with which one is working so that when polarity is attained, he can recognize the moment of new creation which is now a creative act.

The modern artist has had to break with traditional methods of training or thinking in order to release the imagination. He has done so to free the intuitive processes so that the inner

truths of nature may be discerned and he may render them in visual terms.

He involves himself immediately with the whole shape in order to express himself emotionally through its particular geometry. Though the modern artist is not restricted by taboos of subject matter or by traditional methods and techniques, he must still express himself within the laws of vision. Involved in the laws of vision, we are dealing with space.

While scientific explorations have expanded our ordinary concepts of space, our concepts of "artistic" space are still restricted. This is probably our most profound and basic problem. "Artistic" space—the rendering visual of the *three-dimensional* world—has still to be realized by *two-dimensional* means. As a concept it has to originate in the mind of the *observer*.

It is on this that the space problem of modern art turns: creating something which can exist solely in the mind of the observer. Originally dependent on a stimulus, it becomes detached and lives on the level of mind and the unlimited potential of the infinite. This new creation is not achieved by chance, but deliberately, by bringing together opposites and fusing them into one.

Throughout nature, from the inorganic to the organic, and up to man himself, the highest organism, one simple law is at work: One and one make one, not two. In art, opposites become one by the harmonious coming together of active elements, through which we experience the creative force manifested—life expressing itself in matter.

By the cooperation of dissimilar elements, we produce harmony. Only when the line is placed sympathetically on a surface; when it is consciously done with regard to the area around it—not conceived as being separate from the surface—does it have a chance to become a creative act. The creation, or life, manifested when active force (drawing) becomes one with passive (the paper), has a parallel meaning and is as important to a work of art as is the Holy Ghost to the Trinity.

It is not only with the eyes that we "see." The active force that merges with the passive elements of the paper

becomes artistic in the same way that two parts of hydrogen and one part of oxygen make water. Once the merger is complete, visually alive, it needs no explaining: What is created is seen in every sense and has a life of its own. It lives because of the synthesis of contradiction: A child has been born; out of two has come one.

Systematic Exercises

What has been lacking up to this time are systematic exercises to bring about an awareness of a unifying factor within the artist himself—a factor that has to do with his understanding of space, with things visual—that transcends the particular time in which a creative work was done, or the particular technique of execution.

This new time-space experience can transform intellectual exercises into works of art and change the passive role of the spectator into the active role of participant, in which he may become one with the work of art itself.

The principle holds whether the work of art suggests something other than itself, or whether natural objects suggest works of art. We see life in a new way. Part of this "being able to see" depends on the attitude of mind. A person who already can or who feels the need of perceiving an organizing force within what appears to be chaos, will probably grasp with ease the beginning exercises given as an example. As seeing becomes believing, these exercises may open the door to new visual experience.

Let us begin with a familiar rectangular shape, a sheet of white paper, and coal-black ink or charcoal. View the paper as a whole, so that you can see the effects of the expansion of a dark mass on the white paper.

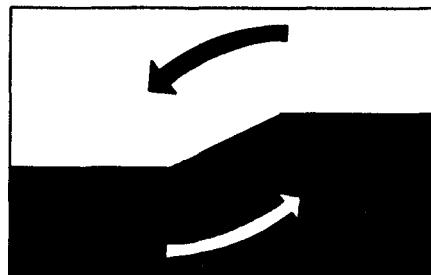
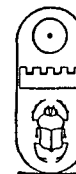


Figure 1
(Continued Overleaf)



We apply a dark mass from the right side, moving slowly toward the remaining white area to the left, covering the paper completely from top to bottom. We are seeking an exact balance of black against the remaining white.

When this is achieved, one will not see a black area on white (or if one goes too far, a white area on black), but the white area will seemingly have a volume, will act as if the dark were pushing on it. Too much black, or not enough, will fail to give this spacial sensation.

Once this can be done at will, something quite new will have been created. The two opposites, black and white, are now in such a relationship—one acting on the other—that a new life has been created: A visual creation that does not depend on anything outside the interaction to give it life.

The elements have come together in such a way that the importance does not lie in the parts but in how they interact, the vitality of the white depending on the right amount of black, and *vice versa*.

After achieving some success, or “feel” for the correctness of the approach, think of the dark and light as having some interrelationship or movement. See them moving in the same direction. It is natural for our eyes to move from small to large, and to shape the light and dark areas into forms. (*Figure 1*) If you wish the movement to go clockwise, reverse the shape. (*Figure 2*)

If you use charcoal, or a medium other than black ink, a larger area of dark will be required. Trying different kinds of “darks” will demonstrate that the type of material used creates its own problem of relationships in the same sense that style and technique affect the end result.

These are a few basic ideas about what visual art may contain in its simplest form; but in a sophisticated society, art forms are more complex. We live in a world of three or more dimensions, even though the artist has only two in which to express them. The next development of space from the two-dimensional rectangle is to the three-dimensional cubical form.

A Symbol of Three Dimensions

Within two-dimensional geometry, we can carry the previous experiment into a symbol of three dimensions, and at the same time preserve the basic idea of unity. (*Figure 3*)

Unless one is careful, the white shape will project an illusion of a forward or a backward position, giving the sensation of looking into a box (or into some other cubical form where light falls on a corner and projects towards the observer). Neither of these results do we want. We want this shape to express symbolically the world of three dimensions but at the same time manifest visually the life that expresses itself when the two parts are working to create a new form. The dark area should be developed until the light area is *seen* to be affected.

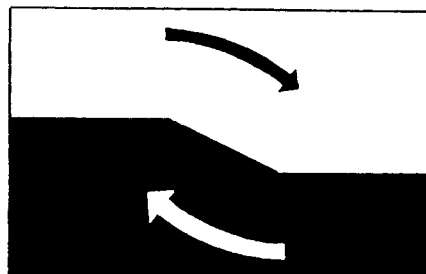


Figure 2

The most dynamic and dramatic breakdown is the *S* breakdown of the circle: the symbol which sums up a whole philosophy of life for some in the East.

When we develop the black and white shapes so that there is an interaction, we have a great deal of visual movement as the eye moves with great rapidity from small to large.

There is at the same time, perfect stability since each shape is in exact balance to the other. It contains within itself all that is necessary; it has come to terms with itself as it were, and is peacefully self-contained. (*Figure 4*)

As the cube relates to the rectangle, so the sphere relates to the circle in the same manner. Shapes found on a sphere and applied to the geometry of the circle—plus the awareness of the interaction of positive and negative shapes—

will determine size, how much light and dark, direction, etc. The same thought may be applied to the development of the circle as to the rectangle.

To carry the experiment a step further, "active space" (the dark application on white paper) may be made to represent some natural object.

For an example, in a developed rectangle, a dark vertical in the center may now be thought of as not simply a dark shape contrasted by light areas on both sides, but also as a human figure standing in a landscape. When the dark shape develops the appearance of a human figure, all our experiences and associations from the storehouse of memory come to our assistance to add to the visual image.

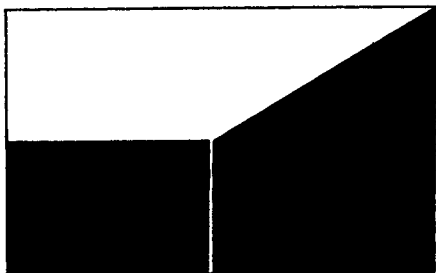


Figure 3

We should not think of this development as something separate. After a few experiments one idea should emerge, no matter how complex the development may become. As one begins to express ideas, the resulting forms may be realistic, non-objective, or abstract: after using the combination of three-dimensional symbolism plus the fusing of positive and negative elements, one has a new concept of "seeing" and an unlimited world of forms to choose from.

This is one of the reasons why art is not limited in its communication.

True art, as Tamayo, the great Mexican painter, has said, is universal. Art is not the symbol alone; it must contain a sense of the whole, express something of the universal. This sensitivity to the whole—usually lost in adolescence—must be sought for by the artist, working his way backward to the beginning.

From these few exercises, it will be seen that although it is not customary to think of art in terms of science, there is a great deal of science in the way an artist practices his art. The average art student today is reluctant to apply any theory at all to his work. Release from the traditional, academic approach to his subject was a very necessary step in gaining a greater freedom to express himself, but the esthetic and visual laws remain. It is only by understanding them that the artist ultimately can freely express himself in terms of art.

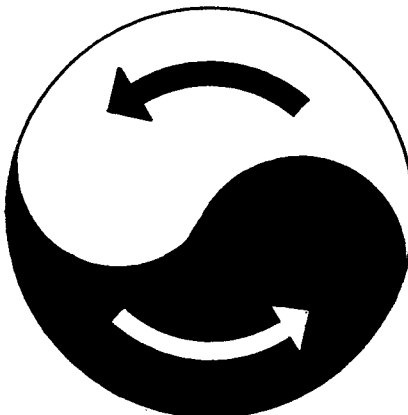


Figure 4

¹ Moholy-Nagy, L. *Vision and Motion*, Paul Theobald Press, Chicago, (1947) p. 31

² Read, Herbert *The Grass Roots of Art*, (Problems of Contemporary Art, No. 2), George Wittenborn, Inc., New York (1955) p. 19



Each Act contains the life, each work of Art the world,
And all the planet-laws are in each dew-drop pearled.

—WILLIAM WETMORE STORY



GRAND COUNCILORS OF A. M. O. R. C.

Members elected to serve as councilors of the Grand Lodge may be contacted, in their respective territories, concerning the welfare of the Order. Matters pertaining to the teachings, however, should be directed to the Grand Lodge in San Jose, California.

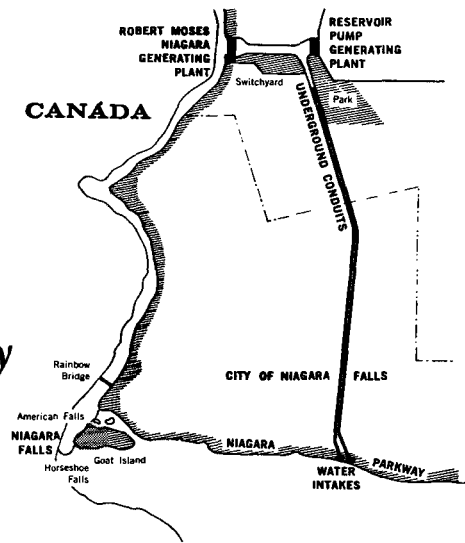
At the 1961 Convention, the following persons were elected to the Grand Council of the Order, for the term ending with the annual Convention of 1962:

NORTH ATLANTIC STATES	Joseph J. Weed 579 Fifth Avenue New York 17, New York
SOUTHWESTERN STATES	Camp Ezell P. O. Box 366 Beeville, Texas
EAST CENTRAL STATES	Harry L. Gubbins 2609 Woodmont Drive South Bend 14, Indiana
WESTERN CANADA and NORTHWESTERN STATES	J. Leslie Williams 3282 West 27th Avenue Vancouver, B. C., Canada
EASTERN CANADA and WESTERN NEW YORK	Harold P. Stevens P. O. Box 133 Ancaster, Ontario, Canada
SOUTH ATLANTIC STATES	Albert Moore P. O. Box 33 Jekyll Island Brunswick, Georgia
WEST CENTRAL STATES	George Fenzke P. O. Box 518 Wauconda, Illinois
CARIBBEAN AREA	C. C. Abrahams c/o Commercial Service, Inc. P. O. Box 1236 Port-au-Prince, Haiti
LATIN AMERICA (other than ARGENTINA, VENEZUELA and CARIBBEAN AREA)	Carlos Nunez, A. Apartado 26009 Mexico 12, D. F., Mexico
ARGENTINA	E. G. Starke Casilla Correo 2829 Correo Central Buenos Aires, Argentina
SOUTHERN CALIFORNIA	Mrs. Frances R. Holland P. O. Box 269 Escondido, California
VENEZUELA	Sergio Sanfeliz Rea Apartado 1682 Caracas, Venezuela
AFRICA (Southern Hemisphere)	Roland Ehrmann Box 44, Snell Parade Durban, Natal, South Africa
NEW ZEALAND	William J. Beech P. O. Box 2127 Wellington C. 1, New Zealand
OHIO & WESTERN PENNSYLVANIA	George E. Meeker 1537 Sussex Road Troy, Ohio
BOMBAY, INDIA	D. D. Patell Rustom Baug, No. 3 Victoria Road Byculla, Bombay 27, India

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Water Power and Natural Beauty

(Central Feature News)



Allis-Chalmers Mfg. Co.

Niagara Falls area showing location of two giant hydroelectric plants being built to generate electricity without marring the beauty of the Falls.

IN 1950, the United States and Canada signed a treaty guaranteeing a flow of 100,000 cubic feet of water per second in the daytime over Niagara Falls during the tourist season. The Niagara River water flow averages 203,000 cubic feet per second; the remaining 103,000 cubic feet will be divided equally between the United States and Canada.

The Power Authority of the State of New York is building a plant able to generate electricity in the daytime and at night. Its share will be taken from the Niagara River about 2½ miles above the Falls, and will flow through underground conduits to a man-made forebay below the Reservoir Pump Generating Plant. A canal from the forebay will carry Niagara water to the Robert Moses Niagara Power Plant a mile away to turn conventional hydraulic turbines that drive electric generators.

During the tourist off-season, a flow of only 50,000 cubic feet per second will spill over the falls. Then the Reservoir Pump Generating Plant will use 12 unique Allis-Chalmers built reversible pump-turbines coupled to generator-motors. Rated at 37,500 horsepower, each pump-turbine will

lift 3,400 cubic feet of water per second into the reservoir when its level is 85 feet above the forebay.

When daytime power demand is at a peak, water will be released from the reservoir and the pump-turbines, turning in a clockwise direction, will drive the motors to generate 20,000 kilowatts of electricity each.

Reservoir water will perform a double duty. After its first use, it will go to the Robert Moses Niagara Power Plant to drive conventional turbines.

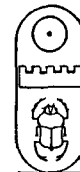
The target date for completion of the first pump-generating unit is December 1, 1961. The nighttime pumping operation will begin then, but water for generating power will not be used until the reservoir is filled to the required operating level.

“Bonus” water will be available to the industrial customers of the area for power generation when their daytime demand is at a peak.



Man learns from one war how to fear the next one even more.

—VALIDIVAR





The 1961 Rosicrucian International Convention



By RUTH FARRER, Convention Secretary

THE over nine hundred Rosicrucian members who attended the International Convention, July 9-14, at Rosicrucian Park, San Jose, California, found it to be a veritable feast of the mind and spirit, a very busy and happy week. From their smiles, we know that the Convention will long be the theme of many a letter to friends in various parts of the world. Surprising in view of the restrictions on travel in some countries, members came from many distant lands.

As a very happy "kickoff" to the Convention, on Sunday, the *Mercury-News*, San Jose's leading newspaper, gave a large portion of its editorial page to the Order, including three pictures of our buildings. The headline was: "Rosicrucian Order Plays Major Community Role." The editorial comment gave some of the history of AMORC, outlined its purposes, and showed the pride of the City of San Jose in our cultural activities.

The Opening Program

The Opening Program, Sunday evening, featured an address by the Imperator, Ralph M. Lewis, on the subject: "The Unknown Philosopher." He explained that this was the pseudonym of Louis Claude de Saint-Martin, and pointed out that the average person may liken himself unto an unknown philosopher.

Discussing philosophy in general, the Imperator showed that everyone should organize his thoughts into a personal philosophy, with a rational explanation for the many perplexities of existence, thus making life more satisfying for himself. To illustrate this, he gave consideration to several different subjects in a philosophical manner.

Among these were life itself; happiness, wealth, fame, and finally, the cosmos. In conclusion, he stated that philosophy is the painting of a personal picture of reality. Like abstract art,

this picture may not mean much to the spectator, but to the artist, it has a deep, inner conviction.

Well known throughout the Eastern States, Frater O. D. Huffstutler, Past-Master of the Allentown (Pennsylvania) Chapter of AMORC, was appointed Chairman of the Convention. Soror Martha Pingel, of Denver, Colorado, author of the *Digest* column, "Minute Thoughts," and member of the Rose-Croix University faculty, was chosen Co-Chairman.

After being introduced to the Supreme and Grand Lodge officers, the members were introduced to the attending Grand Councilors, who represent the Grand Lodge in different areas of the world: Frater Camp Ezell, of the Southwestern States, Frater J. Leslie Williams, of Western Canada and the Northwestern States; Frater Clifford C. Abrahams, representing the Caribbean Area; Soror Frances R. Holland, of Southern California; Frater George Fenzke, of the West Central States; Frater Harold P. Stevens, of Eastern Canada and Western New York; and Frater Sergio Sanfeliz Rea, of Venezuela.

Representing the members at large, the Administration and Resolution Committee was busy during the week. As is customary and required at our Conventions, these volunteering members from throughout the jurisdiction, examined the Order's functions, its financial and personnel affairs, as well as proffering constructive resolutions based upon their observations, interviews and conversations.

Their complete report at the end of the Convention attested to the fact that the Order's activities, its advertising and extension system, its financial affairs and personnel matters were being administered satisfactorily. Their final report, presented by their Chairman, Soror Christina Walsh, of La Jolla,

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California, was unanimously passed by vote of the assembled Convention.

Through the week, the Chairman read to the members numerous touching fraternal greetings sent to the Convention. These included cables and letters from Frater Raymond Bernard, Grand Master of AMORC France; Frater Wilhelm Mueller, Grand Master of AMORC Germany; the London Administrative Office; the Chapters in Buenos Aires, Argentina; Melbourne, Australia; Allentown, Pennsylvania.

In addition to messages from the absent Grand Councilors: Frater Roland Ehrmann, of South Africa; Frater Carlos Nuñez, A., of Mexico; and Frater Dhanjishaw Patell, of Bombay, India; greetings were received from Frater Stephan Kowron, of Sydney, of the International Supreme Council, and from Frater Roland Vigo, Inspector General from Victoria, Australia.

The Spanish-speaking members enjoyed a large number of events presented in their language: class lectures, planetarium lectures, the *Story of 'Secreto Eterno,'* aura demonstrations, the *Mystical Allegory*, a discourse by the Supreme Secretary, Frater Cecil A. Poole, mystical convocations, an Open Forum, and the Temple Builders' Initiation. Guests assisting in these Spanish events were: Frater Pedro Gonzalez, of San Francisco; Dr. Ismael Vilaplana, Master of the Cosmos Chapter, Tijuana, Mexico; and Dr. Sergio Sanfeliz Rea, Grand Councilor of Venezuela.

Special Events

The *Mystical Allegory* this year was an original production of the technical staff of AMORC, entitled *In the Beginning*. On the stage of Francis Bacon Auditorium, this ontological tale depicted the beginning of Cosmic forms, the phenomenon of life, and portrayed the evolution of human intelligence. The actors, lights, sound, and the unusual settings took the beholder into the Eternal so that he could sense in part the magnitude of being.

The Emperor's traditional *Mystical Demonstration* held on Thursday, was a stimulating occasion. Following his address, the audience took part in an interesting trio of mystical exercises.

A feature, new to our Conventions, was a *Ritual Seminar*, wherein the

Grand Master, Frater Rodman R. Clayson, discussed many of the interesting details of lodge, chapter, and pronaos rituals, and Temple decorum. The officers and delegates who attended this session in the Supreme Temple offered questions which were freely discussed. They felt that this event, due to the valuable clarifications given, should be continued. In addition to this program, the officers of Rosicrucian subordinate groups met together on Wednesday with the Grand Master, Frater Clayson, and with Grand Secretary, Frater Harvey Miles, to discuss their activities.

The membership panel period conducted by Frater James Crawford, of the Department of Instruction, gave many members the opportunity of sitting in on a series of discussions. On the stage of Francis Bacon Auditorium, their energetic discussions included such themes as: "Is peace of mind possible in a world dominated by crime?" "Who are we, and why are we here?" "What is necessary for individual happiness?" "Concentration and how to acquire it." One of the sores participating quoted a rather interesting saying: "A mind is like a parachute; it will not work unless it is opened." For many, this was their first experience as an intimate part of a panel; their arguments were attentively listened to by the audience.

"The Human Aura" was the theme of the lecture and demonstrations in the University building. Frater Erwin Watermeyer, director of the Technical Department, and his able assistant, Soror Edith Schuster, used carefully chosen music and special lighting and equipment to illustrate the principles underlying this fascinating subject. Through a system of appointment-making and repetition of programs, all those attending the Convention could take advantage of the lecture and the special effects made possible with the equipment used.

The impressive initiatory ceremony that formed the basis of the Eleusinian Mysteries, the *Rite of Demeter*, was presented by a large cast in Francis Bacon Auditorium, under the direction of Frater Chris R. Warnken.

Aside from the many private interviews and various other duties of the officers and department heads, the Su-



preme Secretary, Frater Cecil A. Poole, and the Grand Master, Frater Rodman R. Clayson, both addressed the Convention. Frater Poole's subject, "The Psychic Environment," concerned the circumstances of the psychic experience. He spoke of the unique laws governing psychic experiences—intimate to those who receive them. The difficulty in communicating truly psychic experiences to others, he explained, is so great as to be impossible since these are of a nature beyond the physical realm.

In his address, "The Rewards of Our Quest," Frater Clayson admonished members to be careful of half-truths, preconceived ideas, emotionally conditioned attitudes. If we do not consistently investigate with an open mind, he said, we may be involved in misunderstandings, doubts, and feelings of insecurity when our cherished goal is living in harmony with the constructive forces of the Cosmic.

Visiting Grand Councilor, Harold P. Stevens, of Ontario, Canada, gave a thought-provoking address entitled: "Why We Are Here." Frater Stevens' fine style and delicate insight into human nature were very well received.

Conducted Tours

The Convention Program with its tempting events attracted many to the conducted tours of the Order's departments. In this way they saw AMORC at work—saw how the official lessons are prepared for dissemination; and how incoming letters are received and distributed so that they may reach the proper officers and staff instructors without undue delay.

On Wednesday, the premiere showing of AMORC's latest film, *Egypt, Cradle of Culture*, was held, along with the showing of another Rosicrucian sound and color motion picture, *Aegean Odyssey*, a dramatic documentary of modern Greece and its cultural heritage. The very fine photography, nar-

ration, and technical work of Frateres Ralph M. Lewis, Peter Falcone, Erwin Watermeyer, and John Mee, brought many compliments from the audience.

A few of the members took advantage of the voluntary services of Frater Earl A. Doersch, M.D., of Sacramento, California, who gave consultations regarding health on Monday, Wednesday, and Thursday. As guest speaker at the special class for students of the first three Temple Degrees, Soror Madge Conyers Doss, of San Jose, made her debut as an AMORC lecturer, presenting subjects of interest to Rosicrucians at that point in the studies.

Each day, the members found so many interesting events to see and attend that it was usually necessary that they earmark the pages of their Program so that they would not miss such programs and exhibitions as: the Sunshine Circle, the Junior Order, the Child Culture Institute, the inspiring programs featuring Constellations and Galaxies held in the Science Museum and Planetarium, the many Convocations in the Supreme Temple, the dramatic presentation of the *Story of 'Secreto Eterno,'* the Temple Builders' Initiation, and the meeting of the Extension Volunteers under the direction of Frater Arthur C. Piepenbrink, Grand Regional Administrator.

The Convention Banquet was held in the Municipal Auditorium in downtown San Jose. On this occasion, members together with relatives and friends, enjoyed a fine dinner and the exotic dances and music provided by Leo and Yildiz Mahsoud and Company. The final event of the Convention was the Rose Ball, a beautiful, semiformal dance sponsored by the Colombes of AMORC, and held in the Fiesta Room of Lou's Village.

Rosicrucian notebooks were filled with new concepts of how the teachings of the Order could and do apply to the achievement of a more successful life.



**The
Rosicrucian
Digest
September
1961**

It is the action of an uninstructed person to reproach others for his own misfortunes; of one entering upon instruction, to reproach himself; and of one perfectly instructed, to reproach neither others nor himself.

—EPICTETUS

Ur of the Chaldees

Third Dynasty Economic Texts

By JOHN W. SNYDER, Ph. D.

Department of History, Indiana University

In one of the royal tombs of Ur of the Chaldees, Leonard Woolley once discovered a harp. Its wooden framework had completely disintegrated, but its gold, silver, tortoise-shell, and lapis lazuli ornamentation remained in place. By means of plaster, it was possible to lift everything as one piece and with this as a model, the harp was reconstructed exactly, even to its number of strings.

But, according to Henri Frankfort, "it is a laborious and never completed task to rediscover the original coherence of a past mode of life from the surviving remains." Nevertheless, this is the task Dr. Snyder and his colleague have set for themselves. From fragmentary cuneiform texts widely scattered among the museums of the world—a number are in the Assyrian collection in the Rosicrucian Egyptian, Oriental Museum—the story of ancient Ur is being painstakingly unfolded.

Recently, the University of Minnesota Press has issued a volume by Drs. Jones and Snyder of the Sumerian Economic Texts from the Third Ur Dynasty. It is subtitled "a catalogue and discussion of documents from various collections."—EDITOR



THE problem of the chronology of the Third Dynasty of Ur is still a much vexed question for which there is not likely to be any answer in the near future. However, it is possible to say that well before the time when Abraham, according to the Book of Genesis, was called out of Ur of the Chaldees, but long after the days when the earliest Sumerian dynasties had ruled over the people now usually credited with fashioning the beginnings of ancient civilization, the Sumerians themselves enjoyed a brief period of political resurgence.

The early kings had long ago welded together their empire of city states only to find it placed under the domination of the Semites in the days of Sargon of Agade. For these Semites, or their relatives, had long been infiltrating the lower Mesopotamian basin, and finally were able to seize the leadership of the area to proclaim what now is known as the Old Akkadian Empire.

This was largely only a political change, since Sumerian cultural developments seem only to have suffered a temporary setback in their regular progression. Yet that progression itself was in a downward direction. There were conscious archaisms in language, and if the very few finds we have made will permit us to make any judgments at all, there is little that is original in the plastic arts as well. These are the

things that mark a people already in cultural decline.

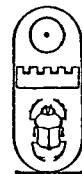
It was at this point that the Sumerians received one of history's few "second chances." A wild group of peoples from the mountains to the east descended upon the plain of the Tigris and the Euphrates. The military forces of the Akkadian kings were more than occupied against these people, the Guti, and this permitted the old Sumerian city of Lagash more or less to assert its independence under the somewhat disinterested hegemony of the Guti.

The outcome was that the Guti and the Akkadians fought each other to a greatly weakened standstill, and the Sumerians of Lagash and Ur were able to stage a comeback. Ur-Nammu of Ur began to piece together a state among the southern cities, and then he proceeded against the enemies to the north. That we do not hear much of his fighting after this time would seem to indicate that the Semite Akkadians and the Guti had nearly cancelled each other out.

Sumerian History's Last Period

The result, under Ur-Nammu and his descendants, was the last period of Sumerian history, the Third Dynasty of Ur. Lasting only a little more than one century, this swan-song of Sumerian history should be placed close to the end of the second millennium B.C.

(Continued Overleaf)



(ca. 2050-1950); we are much more sure of the relative dates of events within the period than we are of the precise chronological relationship of the period as a whole to the rest of Near Eastern history.

From the date-formulae of the five kings of the dynasty, we learn that Sumer was again a kingdom, that problems of defense and drainage were successfully handled, and that ultimately Sumerian power stretched briefly almost to the Mediterranean Sea. We learn, too, that beginning with the successor of Ur-Nammu, the great king Shulgi whose nearly fifty-year reign brought great stability to the new state, the kings were deified and joined the long and still growing list of Sumerian gods.

There are no literary sources for this period, and the history of the Third Dynasty from documents such as the later king-lists and date-formulae is quickly told. Furthermore, both the lack of creative ability in art and literature and the highly formulaic character of the economic texts from the period give the impression that we are dealing with a society that has already passed its greatest period.

The Lack of Information

This and the lack of information are both unfortunate because the Ur III era occupies an interesting place in the pattern of development of ancient political and social institutions. The older Sumerian dynasties and indeed the Third Dynasty seem to be times of complete statism.

Little or no private property finds reference in any of our materials; all seem to belong to and to come under the direct management of the temples, and the individual Sumerian citizen seems genuinely to be following the role laid out for him in the religious literature of the time: to till the soil and serve the gods.

Yet immediately after Ur III vast social, economic, and political changes seem to spring up almost overnight. There is a rapid development of a legal tradition in the neo-Sumerian law codes of Lipit-Ishtar and of Eshnunna, culminating in the now famous Code of Hammurabi in the Old Babylonian period; there is the rise of the middle

class businessmen for whom Hammurabi's Law sometimes seems to have been written; and there is the rise of empire based upon international agreement, alliances, and power politics.

The question is, are we to credit all these changes to the western Semites, the *Amurru*, long a threat that finally reached sufficient strength to inundate the Sumerian defenses, and who after all were only joining their Semitic relatives who had been in Mesopotamia for some time? Or, instead of assuming that so much political and social sophistication could have come from *bedouin* only lately from the desert, can we look for at least part of the changes in the latest period of Sumerian history itself?

It was stated above that there are no literary documents for the study of this crucial period in Mesopotamian history, and this is true. But there are economic texts, of which the Rosicrucian Egyptian, Oriental Museum in San Jose has some one hundred and eighty.

This in itself is a significant collection, as a previous article in the *Rosicrucian Digest* (October, 1956, pp. 374ff.) has pointed out. On the basis of several of the particularly interesting texts in the collection, a wider picture of the problems involved will be gained if it is noted that some 200,000 such texts are thought still to exist in the modern world, not to mention what must have been the original figure in Antiquity.

From a consideration of this fact, it will be apparent that the question of the recovery of information from such materials has many ramifications. The texts themselves each offer only minute bits of information. They are accounts of transactions in grain, metals, textiles, spices, foodstuffs, labor, services, and lands (but not *sales* of land).

They involve the service of the various gods, the temple organization necessary to maintain these services, and the vast personnel of the temple bureaucracy. Taken all together in so far as they have been studied, they present a picture of a complex and highly organized culture with a strange passion for bookkeeping; taken singly, each text offers only such relatively insignificant information as, for example, that five sheep were taken in charge on a specified day by one official from another.

Such information by itself is of little value, but it has one peculiarity not shared by the large literary accounts of wars and dynasties upon which the historian usually likes to depend: it is concrete and precise. Here we do not have someone's opinion expressed a century after the event, from which we must sift all hints of personal interest, propaganda, and later influence.

That five sheep came into the cattle compound on that day may not be much information, but we can be sure they *did* come in. And from this precision arise some other things: we can be sure of the date, and within the limits of the necessity of sorting out various individuals who might have had the same name, we can be sure of the people involved.

Like one frame in a motion picture sequence, it does not mean much, but when taken together with many other texts which may refer to the same people, or the same god, or which occur close to the same time, it is possible to build up a picture of the activities of a specific part and time in the spectrum of temple business.

Furthermore, such information tends to be cumulative, in that the more one turns up about a person's activities the greater the chance that his path will have crossed the line of investigation of some other person or office. In short, although the work is just beginning, it has been possible in some instances to form a fairly solid view of some of the official functions within the temple compounds, and of some of the individuals who figured in them.

For example, there now are reasons to suspect that in this period the kings were in conflict with the priesthoods over questions of political power; that large tracts of land were turned over to certain wealthy persons for farming apart from the formal organization of the temple estates, and that the elaborate bureaucratic system included serious attention to a security force for the state.

Doing this kind of work with these texts requires that first the individual text be read and then that its information be correlated with that from all similar texts combed from the twenty

thousand or so Ur III texts now in publication. This means, of course, that not only the subject of the transaction for which the text was written is of interest in these correlations, but also the people, the time, the turns of phrase, and the associations of one kind of transaction with another (since many texts list more than one) must be noted and examined in the light of every known similar instance and beyond that with every instance of even the most remote possibility of connection.

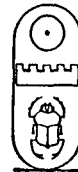
After this much work has been done, the question of the significance of the fact that fewer than half the known materials are available for use in such studies must be answered. Just how valid are generalizations based upon so small a fraction about which there is not even any way of knowing to what extent it is representative of the rest?

The answer to this question must rest for the moment largely upon a negative approach to the matter, in that concrete and identifiable situations which have turned up from the available evidence are not likely to be set aside by new discoveries in the new materials, though they are sure to be modified. New material could, however, easily provide whole new categories of information and lines of inquiry that could greatly change the general significance of the finds to date.

The Crux of the Matter

It is this question of what the future may hold for the study of Ur III materials and what they may have to offer to the general picture of the ancient Near East that now is the crux of the matter. Even a small amount of reflection on the nature of the process of recovering information from the texts will show that to deal with twenty thousand texts is a large problem; dealing with 200,000 by hand would be insurmountable.

If we were to break down each text numerically into its components of information, we would see that the average has some thirty or so significant facts: names, dates, commodities, offices, gods, temples, locations, linguistic information, and so on. Therefore, to correlate all these on each text with all their counterparts on each of 200,000



documents absolutely requires some kind of mechanical help.

Fortunately, now for the first time, it has become possible to handle problems of quantitative research of this kind in the development of electronic computing devices. With such machines each item of information can be put on a data processing card and correlated with every other one. Actually, some of the work already done with these materials has employed modifications of these new techniques.

Areas of Research

There are many areas into which such research could lead. Some of them are even now emerging from the shadows. For one thing, each of the cities of southern Mesopotamia making up the Sumerian state in the time of the Third Dynasty seems to be quite different from the others in terms of activity.

There is Nippur, the location of the great temple of En-lil, the chief god of the Sumerian pantheon in this late period. The economic documents from Nippur are quite different from those of other sites in general pattern and in their interests. While we know little concerning Nippur beyond the fact that many land transactions occurred there, and that the transfer of animals in large numbers occurred at its stockyards, Puzrishdagan, we do know that usually when a successful king wished to claim the land of Sumer as part of his territories, he did not do so until he had taken Nippur, no matter what other city he may have acquired.

There is Ur itself, the capital city of the Dynasty, and the location of much of the metalworking for which the Sumerians were famous and upon which they apparently based much of their foreign trade. There is Lagash with its apparent headquarters for the contact with and the defense against the Elamite regions to the north and east, which may mean that the city was the main port of entry for land traffic into Sumer. There are also Umma with its large farms, warehouses, and textile industry; and Erech and Eridu with their long associations with the past in what for the Sumerians themselves was ancient history.

Why should these cities have been so apparently different from one an-

other? Is this difference apparent only because those digging into their ancient mounds have happened upon only those parts of the archives referring to these special activities? If the difference should be maintained throughout all the available sources, does it signify deliberate planning on the part of the state—something, if true, that would be nearly unique in history?

Another question of great importance to the general understanding of ancient Mesopotamia—even of periods far later than Ur III itself—is the nature of the Sumerian bureaucracy. Do the named officials whose archives we can now partially recreate constitute a *priestly* or a *bureaucratic* aristocracy?

Are the thousands of unnamed people who often appear only as “pieces” of labor to be equated with the later *mushkeni*, the “half-free,” of the Old Babylonian period? What is the significance of the beginning of the promulgation of law codes—so often associated with the need for relieving social unrest—soon after the Third Dynasty?

In view of the fact that Ur-Nammu’s predecessor in Lagash, Gudea, refers to the proclamation of a general holiday (during which social distinctions are to be forgotten) at a time just before the Third Dynasty, it seems clear that social unrest was a problem of considerable extent in early Mesopotamia. Why is it apparently not reflected in the materials from Ur III as well? Or is this question in part answered by the existence of an internal security force at Umma and at Lagash?

Finally, what are we to understand from the continuity in the organization of the drainage system in southern Mesopotamia during Ur III and later? That interest in these matters persisted is shown not only by the success of certain later periods, as the time of Nebuchadrezzar in Babylon when the land reached a late peak in wealth and importance, but also by the fact that Alexander the Great almost immediately turned his attention to the drainage network upon returning to Babylon after the conquest of the Iranian Plateau and the Indus Valley.

Underlying these questions are some of even more widespread interest. The Sumerians are credited with establish-

ing *firsts* in almost every aspect of social and political development open to Antiquity: the first legislative organization, the first schools, the first writing of history.¹ In view of this, the question arises as to how important to the development of these *qualitative* changes in human behavior are the *quantitative* developments of social organization and articulation.

One might ask how it is there could be a legislature without social division and a leisure class; or how schools, writing, and a complex government organization without the prior slow de-

¹ See Samuel N. Kramer, *From the Tablets of Sumer* (Indian Hills, Colorado: Falcon's Wing Press, 1956), who offers these 'firsts' and many others.

velopment of the writing system? In other words, how important to earliest political history are the devices in the mechanical organization of society and the institutions it affords as vehicles for development?

So it is that the study of this very remote period in Antiquity is only beginning with the use of recently developed techniques. Already our understanding of almost every period and area of the ancient Near East has undergone radical changes in the past fifteen years. Along with archaeology, materials such as the clay tablets in the Rosicrucian Museum and in countless other museums around the world may be responsible for even greater modifications in the foreseeable future.



Early Rosicrucians in America

A talk especially taped by the Imperator, Ralph M. Lewis, for the occasion of the recent Rosicrucian Pilgrimage to Ephrata Cloisters at Ephrata, Pennsylvania.—EDITOR

FRATRES and Sorores, Ladies and Gentlemen—The place where you are now assembled is symbolic of many noble achievements. In particular it symbolizes the freedom of thought. We must realize that thought is not really free merely because it has a continuity of flow, as a chain of ideas. There may be both a closed and an open circuit of thought. In a closed circuit of thought, the flow of thought, no matter how varied, is obliged to follow a prescribed course from which it can never digress.

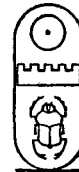
The open circuit of thought is the choice of direction of one's concepts. There are no boundaries, no channels along which the thought must travel. The Cloisters were established by men to whom freedom of thought meant the open circuit of ideas, those limited only by the conscience of the individual. True intellectual and spiritual freedom in every respect was evident in their thinking.

In the year 1693, a movement was started in Europe to send a colony of Rosicrucians to America. This group was composed of members from Rosi-

crucian branches in Europe. The purpose was not alone to establish a colony in the New World; there was also the intent to bring to America Rosicrucian sciences, arts, and crafts. This plan was undoubtedly inspired by the work entitled: *The New Atlantis*, written by Sir Francis Bacon. The details of the plan had been formulated by the principal Rosicrucian Lodge in London, known as the Philadelphia, or Philadelphic Lodge. Its name was derived from a city in the Near East where one of the original mystery schools had been located.

It was in the fall of 1693 that a special chartered vessel, called the *Sara Maria*, started for America. The group on board was under the leadership of Magister Johannes Kelpius, who was connected with the Jacob Boehme Lodge of Rosicrucians in Europe. In the first months of 1694, this group reached the city now known as Philadelphia. These colonists erected many buildings in what is now Fairmount Park, Philadelphia.

(Continued Overleaf)



Dr. Julius Sachse, life member of the Historical Society of Pennsylvania, in his monumental work, says: "The most interesting of these communities, by reason of the air of mystery which has thus far enshrouded their history, was the one led by Johannes Kelpius, the members of which were imbued with the highest religious and purest moral motives. The people came to the colony, then in the earlier stages of development, for the purpose of permanently settling within its borders, and at the same time enjoy to the fullest extent the promised liberty of conscience and religious freedom.

"Another cherished object was to put into practical operation the mystic and occult dogma taught and studied in secret for many previous ages, looking not only to spiritual but also to physical regeneration and perfection. These dogmas, it was believed, also existed among the aborigines, [the Indians] in this continent."

The Hermit's Cave

As many of you know, there still exists in Fairmount Park what is popularly known as the Hermit's Cave. This is the cave periodically occupied by Grand Master Kelpius when he desired seclusion for his meditations.

Some years later in Heidelberg, Germany, a young baker was introduced to, or initiated in, the local Rosicrucian Chapter. This function was held under the name or guise of a *Pietist conventicle*. This Chapter, we are informed, contained some of the most learned and distinguished men of the community. However, as the Rosicrucians of the time were under a political and religious ban due to the intolerance of the period, the meetings of the Chapter were held in secret.

We are told, and I quote: "Here within the tiled precincts of the weird, rocky chasm, by the fitful light of resinous torches, Conrad Beissel followed his guide, was brought to true light, taught the first steps of the Brotherhood, and received instruction in the rudiments of the secret rites and mysteries of the Fraternity of the Rosy Cross."

Conrad Beissel set forth for America with several others for the special pur-

pose of joining the community established by Kelpius on the banks of the Wissahickon. It was in the autumn of 1720 that Beissel and a number of men arrived in Germantown with the avowed intention of devoting the rest of their lives to religious and moral study in the wilds of the New World, away from the distractions of civilization. The names of those who accompanied Beissel are all prominent in the movement which revived esoteric philosophy and Rosicrucian mysticism in Pennsylvania.

To their consternation, Beissel and his companions found the tabernacle deserted and learned that Magister Kelpius had passed through transition. Conrad Beissel went into solitude in a hut in the area. But others soon sought him out. He was encouraged to carry on and to rehabilitate the work of Kelpius. The historian relates: "the scene shifts from the Wissahickon to the Cocalico at Ephrata, where the mystic theosophy phoenix-like once again rose from the ashes. In that retired valley beside the flowing brook the secret rites and mysteries of the true Rosicrucian Philosophy flourished unmolested for years until the state of affairs brought about by the American Revolution."

The settlement grew as separate divisions which were really united in one order. These divisions were the Brotherhood, the Sisterhood, and the Householders. The latter term referred to married couples.

We cannot conclude without touching briefly upon some of the achievements of these devout and enlightened people who established a colony on these grounds nearly two and a half centuries ago. They constructed several mills for the making of products that became the basis for some of the earliest industries in America. An example was their paper mill which they built; their printing skills and facilities were also well known. In their shop they produced literary works in several languages.

Benjamin Franklin was associated in various ways with members of the colony. He published a book of mystical sayings by Conrad Beissel in 1730. Beissel, too, was one of the first American composers. We may say that actu-

ally the first nursing institution in America was established here at the Cloisters; the sisters attended the wounded soldiers of the American Revolution. They worked long hours giving both physical and spiritual solace to the wounded and ill.

Here, then, Fratres and Sorores, you stand upon hallowed ground, a shrine to the early work of the Rosicrucians in America.



An American Orrery

ALTHOUGH Eise Eisinga's Copernical planetarium (see page 326) is the largest orrery built before the present century, it is not quite so old as the first American-made orrery constructed in 1770 by David Rittenhouse, a Philadelphia horologist.

This clockmaker mounted his device vertically in a glass-fronted cabinet and arranged it in three sections, the central one containing a working model of the solar system. This curious astronomical instrument was sold to the College of New Jersey, Princeton, for £220.

It was damaged by troops during the War of Independence, but was later repaired by Henry Voigt, and attracted much attention when exhibited at the Chicago World's Fair just before the turn of the century. Soon after, it disappeared, and was thought to have been destroyed in a fire that broke out on the Princeton campus, but was rediscovered and restored after having been mislaid for over fifty years.

Modern type planetaria in the United States were erected in a number of cities. Of especial interest is the Rosicrucian Planetarium in San Jose since it is combined with the first physical science museum in the West.

The air-conditioned, domed amphitheatre in Rosicrucian Park, known as the *Theater of the Sky*, presents the drama of the ages, the mythological traditions, Cosmic roles and significance of the planets and the stars. Its demonstrations compress into a few minutes the fundamentals of the astronomical sciences that have taken centuries to develop.



JUDGMENT

Respect the faculty that forms thy judgments.—MARCUS AURELIUS

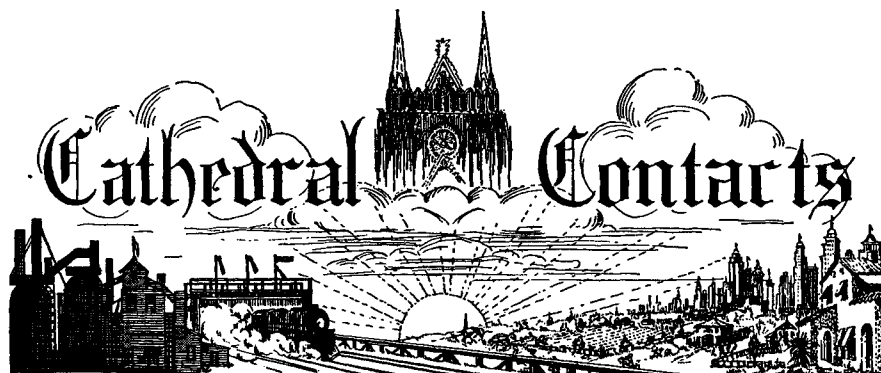
Judgment is akin to duty and, in the words of Keats, a "stern daughter of the voice of God." "Judge not," says the Bible; yet each day our well-being depends upon the exercise of judgment.

Judgment may represent the reason: "He exercised sound judgment." It may mean a conclusion: "We judge the prisoner to be guilty." It may confine itself to person: the "judge" himself. It may even be: "Judge for yourself." For such an important word, it is certainly ambiguous.

Judgment is a two-way affair. We never judge without being judged: We are always evaluated in return. We seldom reach judgments (decisions) without prolonged periods of uncertainty. We seldom judge correctly without a knowledge of all the facts involved; yet we judge ourselves in terms of our judgments.

To judge another is to hold the weight of human life in your hand balanced against the iron blocks of stupidity, ignorance, and prejudice. To judge carelessly, without regard for the consequences of that judgment, opens the door to folly and frustration. We should seek not to judge, for the reason that judgment is not a pastime to be taken lightly. We should rather operate within the framework of humility, remembering always that as we judge others so shall we, too, be judged.





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 the 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 Scribe S. P. C., care of AMORC Temple, San Jose, California, enclosing five cents in postage stamps. (*Please state whether member or not—this is important.*)

THE METAPHYSICAL CONCEPT

By CECIL A. POOLE, *Supreme Secretary*

To relate oneself properly to the rest of the universe is probably the highest accomplishment of man in his life span. To attain such an aim is beyond the ability of most of us, but it is worth while to have an ambition that may be greater than the possibility of accomplishment. In order to relate himself to the universe, man has evolved many systems of thought. Metaphysics is one such system. It is that part of philosophy which is concerned with ultimate reality and the ultimate values man seeks.

Some individuals are perfectionists and want everything with which they deal to be complete. To their questions they want answers which are specific and not open to further speculation. To

such individuals, metaphysics sometimes seems a rather discouraging subject because such perfection is seldom attained. Even if perfection is unattainable, it is not necessarily wise, or even just, that metaphysics should be criticized as a system of thought simply because it is incomplete.

Man's whole life is incomplete. One can have a general idea or an aim and yet not perfectly understand the whole picture of life and its place in the universe. Being a part of man's philosophy, metaphysics will reflect man's incompleteness. If metaphysics were a complete science that held the answer to every possible question; then it would not be a reflection of man's efforts to attain understanding. If meta-

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physics were complete, all knowledge would be complete, and man would be in a static state of existence.

For the individual who has never thought of his place in life, who has not asked himself where he came from or where he is going, metaphysics holds no interest. It is well for us all to remember that good can exist without profound questions. A person can be a good citizen, a good father, a good worker, without asking himself the profound questions that lie within the realm of metaphysical speculation.

On the other hand, if any man or woman takes time from his daily tasks to ask what is *good*, what is the meaning of life, and wherein is the value and dignity of the human being, then this individual has started a course of speculation or philosophical thinking, and he will find that metaphysics is that field of thought in which a partial answer may be found.

The serious-minded inquirer will eventually realize that metaphysics is a subject whose scope grows as the individual grows. As the individual attempts to answer the more profound questions of life, he evolves certain concepts that are a partial answer. Taken together, those concepts create a system or a group of thoughts that are the basis of a philosophy of life.

Those who have studied in the fields of philosophy have come to realize that in the process of study by any method we are trying to understand the universe, its composition, and its purpose. Metaphysics tries to look upon all phenomena impartially, and to create from this analysis a stabilizing point of view.

Then metaphysics goes further. It does not merely seek to see things clearly but tries to interpret the various manifestations of creation, including man himself. Metaphysics is seeking a constant and total interpretation of experience and being.

In the physical sciences man is limiting his observations to the physical world which he inhabits. These sciences fill an important phase of the life of the individual. The tendency of physical science is to isolate its findings and to interpret what it studies. The result of the research of many individuals is to try to arrange these findings into a

complete pattern so that reason will gradually evolve a full meaning.

It is the scope of metaphysics to attempt to view such a complete picture. Metaphysics does not content itself with a partial or abstract view of life and reality, even though from a scientific standpoint these partial glimpses may each be accurate. The entire phenomenal world might be compared to the pieces of a picture puzzle. Each piece is as important as another, but the ultimate aim in trying to solve the puzzle is to put it together so that a whole picture may be formed.

It would be a ridiculous conclusion to say that since no one piece of the puzzle will convey the whole picture, it should be thrown away. One part, even though it conveys no idea of the whole, is just as important as another part in eventually creating the whole. So it is that all knowledge from all sciences, in fact, from all human endeavor, has its place and its importance.

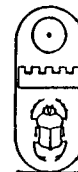
A Means to Solve Puzzles

Metaphysics in reference to man's thinking is a means to solve puzzles. It is the putting together of the facts and principles of science and philosophy, and seeing a completed picture that contains in it a uniting of the laws of life and the universe. In this way metaphysics tends to create a union of the individual view and the view of many individuals and the result of the research of these individuals.

We might say that this is a universal view, in that it tries as a science or a system of speculation to gain an understanding of the operation of universal laws and the aim and purpose of life. If these views are enlarged in man's mind, he attempts to unite them into one harmonious and complete concept, which becomes the essence of his metaphysical thought and the foundation of his philosophy of life.

To the extent that every individual strives to attain a rational knowledge and a consistent and comprehensive view of life and reality, to that extent he is a metaphysician. To gain such a view is an evolving process. No individual has completely mastered a perfect system of metaphysics because metaphysics will never become perfect until man himself becomes perfect.

(Continued Overleaf)



It is necessary to bear in mind that the fragmentary and disconnected nature of our experience and the imperfection with which we interpret it will cause us to develop a metaphysics or philosophy of life that will remain incomplete. The only way we could change this would be to advance so rapidly that we would become perfect ourselves. By such a process a complete and perfect experience of life and of the universe would be brought into man's consciousness, which in turn would give him the basis of a perfect science, philosophy, or metaphysics.

There is one further interesting observation in regard to such a specula-

tion. Should we attain a perfect and complete experience of life, and at the same time, a full and accurate knowledge of the universe and all its laws, the need for a science or system of thought such as metaphysics would immediately vanish. If we knew all things, there would be no need for further learning or evolvment. It is therefore definitely the fragmentary nature of our knowledge and the inconsistency with which we interpret experience—as well as the ever-present fact that we ourselves are imperfect or still evolving—that leads us to the thought and speculation that becomes the metaphysical concept.



Rosicrucian Activities

*Around the
World*



ow that the regular regimen is being gradually re-established in Rosicrucian Park, the delights of the recent international Convention keep recurring as happy memories. Under such heading must be grouped: the large number of fratres and sorores from places as far removed as Haiti and Honolulu, New Zealand and New Jersey, Birmingham and the Baltic . . . the gay parasols in the patio near the shrine, where equally gay conversation was continuous . . . the exciting gadgetry promised by Pacific Tele-

phone and Telegraph Company with the aid of the transistor . . . the effervescent Colombes, who pervaded the Park . . . and the comfortable weather during the taking of the official photograph.

These are not all, by any means, of the many important things which happen every year at a Rosicrucian Convention. The official report is contained elsewhere in this issue. Oddments, however, continue to flood the consciousness after the official record is complete: Such is the Story of the Polkadot Blouse which went to Indonesia and came back with a girl inside.

About 1949 the Sunshine Circle of

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Hermes Lodge in Los Angeles sent a box of clothing to Indonesia. Some of it found its way to a concentration camp near Bandung where Mev. Van Stokkum and her daughter, Colombe Marie, had been confined by the Extremists, and the Polkadot Blouse became their possession.

Released, they returned to Holland and the blouse went with them. Later as a displaced person, Colombe Marie was allowed to come to the United States and to Los Angeles. When she visited Hermes Lodge, she was wearing the much-traveled Polkadot Blouse. Colombe Marie, now Mrs. Vanderzee, and her mother Mev. Van Stokkum came to this year's Convention—but the blouse, alas, "goes no place any more, for it is not!"

* * *

Spanish-speaking members must have been delighted by the Supreme Secretary's speaking to them in Spanish at the end of the banquet. It was a courteous gesture, and at the same time a recognition of the growing part the Latin-American members play in the Convention's activities.

They well-nigh make up a convention within a convention, and their enthusiasm is as genuine as their loyalty is touching. Their class sessions this year were conducted by Frater Dr. Sergio Sanfeliz Rea, Grand Councilor for Venezuela (Neophyte Degree Class); Frater Pedro J. Gonzalez of San Francisco (1st, 2nd, and 3rd Temple Degrees); Frater Dr. Ismael Vilaplana, Master, Cosmos Chapter, Tijuana, B. C., Mexico (4th, 5th, 6th Temple Degrees); and Frater Mario Salas, AMORC Lecturer (7th, 8th, 9th Temple Degrees). For those students beyond the 9th, classes were conducted by Soror Ana Palmira Vivas, Editor of *El Rosacruz*.

* * *

And this year the Egypt Travel Club held an impromptu session that relived the exciting days last year when a Nile boat was their temporary home for ten days. It served as an appetizer for the animated Auditorium meeting where Dr. Albert T. Doss of MENATOURS highlighted the spots to be visited in 1962—twenty never-to-be-forgotten days, four in England and the remainder in Egypt.

▽ △ ▽

This year's Drama Workshop at RCU maintained its reputation for the unusual by presenting a reading of August Strindberg's *Road to Damascus*. Under Soror Louise Vernon's direction, the class, improvising freely in the matter of text, costumes, decor, gave a thoughtful and moving presentation.

▽ △ ▽

When the school bells begin to ring in Milwaukee, it's pretty certain you'll see Herman and Ingeborg Gschwind (say "Shwin") starting their college studies. They've just graduated as honor students of the adult high school division of the Milwaukee Vocational and Adult Schools after previously interrupted schooling in Europe—and it's been hard. Herman is on third shift at a brewery, and Ingeborg has her home and Tom, 11, and Randolph, 12, to look out for, but what began back in 1956 and has become a habit ("We're always doing more than we have time for," said Herman) can hardly be stopped now.

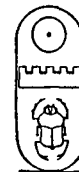
"At one period," Ingeborg said, "we were all in school somewhere." That meant not just the four of them but also four older sons and daughters who are as much education-minded as their parents.

To Jane Mary Farley of the *Milwaukee Journal*, who interviewed the Gschwinds, they confided that their membership in the Rosicrucian Order was also an incentive to self-improvement: "In the Rosicrucians, we have to do a lot of studying. There is much interesting reading in philosophy and science. That, I think, inspired us to go on."

▽ △ ▽

A subscriber with a sweet tooth wants the recipe for the "chewy square pastry made of coconut and honey" mentioned by Margaret Gerhard in "Camel Bells in Cairo" (see *May Digest*). The agent for MENATOURS promises that all members of the 1962 Rosicrucian Egyptian party will be supplied with the recipe—hand-embossed in Arabic on parchment—signed by one of Cairo's chief pastry makers.

If you can't wait that long, try your nearest Greek, Turkish, or Armenian restaurant and ask for it by name: baklava.



ROSICRUCIAN FALL RALLIES

The Lodges and Chapters sponsoring the following Rallies extend a cordial invitation to members to attend the interesting programs being prepared for these occasions. For further information, write to the Rally Chairman of the one in which you are interested.

COLUMBUS, OHIO: October 28 and 29, Knights of Pythias Hall, 697 South High Street. Tri-State Rally sponsored by the Helio Chapter in collaboration with Chapters in Cincinnati, Dayton, and Indianapolis. Principal speakers will include Grand Councilors Joseph J. Weed of New York and Harold P. Stevens of Ancaster, Ontario. For further information, write to Grace Ghent Dean, Box 5441, Shepard Station, Columbus 19.

DETROIT, MICHIGAN: October 28 and 29, Detroit Federation of Women's Clubs Building, 616 Hancock West, Detroit 1, sponsored by the Thebes Lodge. For further information, write to Gertrude Syria, 187 W. Buena Vista Avenue, Highland Park 3.

FLINT, MICHIGAN: September 17, Y.W.C.A., 201 East First Street, sponsored by the Moria El Chapter. For further information, write to E. Eloise Ellsworth, 1338 Hughes Avenue, Flint 3.

LOS ANGELES, CALIFORNIA: October 21 and 22, Hollywood Masonic Temple, 6840 Hollywood Boulevard. Southern California Rally sponsored by the Hermes Lodge and Lodges and Chapters of Southern California. Guest speakers to include Mrs. H. Spencer Lewis, J. Duane Freeman, Chris R. Warnken, Josephine Warnken, Erwin Watermeyer, and Adelina Graham. For further information, write W. H. Reynolds, Hermes Lodge, AMORC, 148 N. Gramercy Place, Los Angeles 4.

MILWAUKEE, WISCONSIN: October 14 and 15, Old Y.M.C.A., 633 North Fourth Street, sponsored by the Karnak Chapter. For further information, write to Otto Mueller, 216 E. Smith Street.

MINNEAPOLIS, MINNESOTA: October 21 and 22, Dykman Hotel. Fourth Annual Rally sponsored by the Essene Chapter. For further information, write to J. Cleveland Cradle, 1665 University Avenue, St. Paul 4.

NEW YORK CITY, NEW YORK: October 7 and 8, Park Sheraton Hotel. First Regional Rally sponsored by the New York City Lodge and other subordinate bodies in the vicinity of New York. The Grand Treasurer, James R. Whitcomb, will be one of the principal speakers. For further information, write to Max E. Hodge, 996 Aldus Street, Bronx 59.

PITTSBURGH, PENNSYLVANIA: October 14 and 15, Fort Pitt Hotel, sponsored by the First Pennsylvania Lodge. For further information, write to Edna D. Grindle, R. D. 2, Box 291, Export.

PORTLAND, OREGON: September 30 and October 1, 2712 S. E. Salmon Street, Portland 14, annual Rally sponsored by the Enneadic Star Lodge. For further information, write to John Schrantz, at above address.

ST. LOUIS, MISSOURI: October 7 and 8, 3500 N. Grand Avenue, sponsored by the St. Louis Lodge. For further information, write to Eugene C. Henkel, Jr., 8783 Brentwood Place, Brentwood 17.

TORONTO, ONTARIO: September 30 and October 1, King Edward Hotel, sponsored by the Toronto Lodge. Principal speaker will be the Grand Treasurer, James R. Whitcomb. For further information, write to Ken Robinson, 2249 Yonge Street, Toronto 7.

VANCOUVER, B. C.: September 22 to 24, 805 W. 23rd Avenue. Pacific Northwest Rally sponsored by the Vancouver Lodge. Principal speaker will be Grand Regional Administrator, Arthur C. Piepenbrink. For further information, write to Thomas C. Eden, 1081 E. 40th Avenue, Vancouver 15.

WINNIPEG, MANITOBA: September 30, St. Regis Hotel. First Annual Rally sponsored by the Charles Dana Dean Chapter. Principal speaker will be the Grand Regional Administrator, Arthur C. Piepenbrink. For further information, write to Miss D. Countryman, Ste. 4, Morecambe Lodge, 391 Balmoral Street, Winnipeg 2.

The Doctrine of Grace

IF the men who declare that "there is no justice in the outside universe" will only examine the universe a little more closely, they may, perhaps, discover that its method is, after all, a great deal better than theirs. For it is a method of grace and not of debt. The lesson it offers on the social question is writ large, for those who look, on every page of life.

The capitalist, the inventor, the strong man who produces wealth, would by this law be convicted as the grossest defaulter if he interpreted his duty to labor simply by the figures of the ready reckoner. He will only begin to do it when he discovers himself to be under another principle, not extractable from arithmetic, a law which bids him pay not according to debt but to grace.

We might get the whole proof of this without stirring from the point where we find ourselves. The very fight for human rights itself offers us all we want. For what is this battle, and how has it come about? Did it spring out of a debtor and creditor account? Do the Tolstoists and the Ruskins appear on the scene battling for Russian serfs or Dudley nail-makers as the result of a capital calculation or distribution?

When the people get any measure of their "rights" is it not because leaders are given them whose very appearance and endowment is a reversal of the supposed law of equality, and whose work is neither inspired nor paid by any calculable wages?

Herein, surely, is a strange thing. To get our economical justice we have to wait for men who come into the world, not because the world has paid them to come; who, when here, work for a wage which the world has no means of paying; and whose leadership, while the truest factor of progress for the mass, annihilates equality by setting them so far apart from the mass!

And the law which works so manifestly in this department meets us in every other. Our best work can never be done for wages; and it can never be paid in wages. We begin by being immeasurable debtors. We come into the world with an endowment of faculty and opportunity that was all unbought.

No word passed between us and the universe, but there was the gift waiting. We look back across the ages, and we see that a myriad noble souls were there before us, and we enter, without a farthing of payment, into all the heritage of their suffering and their achievement. It all spells one word, Grace.

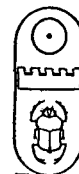
The universe is built upon free giving and free receiving. If we cannot see that, we are blind indeed. And, seeing it, there is only one thing left us to do, and that is to follow in this glorious cosmic way of things, and to offer to our God and to our fellow the best that is in us in return.

The universe, we say, being interpreted, gives us back again our old

Christmas Cards . . .

EARLY ORDERS NOW ACCEPTED

This announcement is made especially for our readers who live outside the United States. The rich, french-folded, deckle-edged greeting card offered by the Rosicrucian Supply Bureau this year carries all the elements of traditional Christmas greeting: A warm personal message, and a design to make it stand out over all others. Avoid the rush. 12 cards, with matching envelopes, \$3.00 (£1/2/- sterling). 24 cards for only \$4.80 (£1/15/- sterling). ROSICRUCIAN SUPPLY BUREAU, San Jose, California, U. S. A.



Gospel. For a doctrine of grace is a doctrine that by the necessity of things is saturated with the Divine Personality. Law may be conceived of as without a heart, but grace never. It is the sense of a great love that enwraps humanity, that has suffered for it on a Cross, that is at the heart of all genuine reforms.

It is this which will win us all our rights. They will come by no other process. Without it we might perhaps capture a world and gain the right to

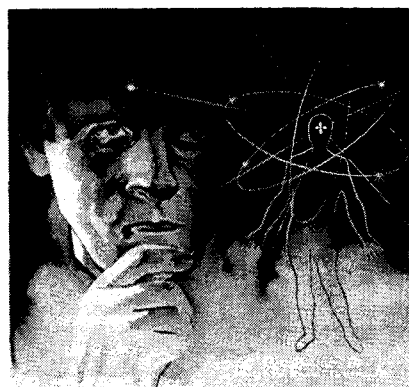
be supremely miserable in it. Whether I am employer, or fellow-worker, or employed, I shall do well if in these relations I am loving well, and am well beloved.

The rights of man or woman are the rights secured by the grace in themselves and in their fellows. There are no others worth having. To get this spirit back into the world is the way of its redemption.

J. Brierley in *Problems of Living*, 1903, Eton & Maine, New York.



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Here now, in special lecture form, is a basic lesson in the *Art of Mental Creating*, offered as a gift to subscribers of this magazine. You need only subscribe—or resubscribe—to the *Rosicrucian Digest* for six months at the regular rate of \$1.90 (14/-sterling), and ask for this free discourse.*

**TOMORROW
IS YOURS**

What tomorrow, next week, or the years ahead will bring to you in the way of happiness, success, and material goods is largely up to you. *Your mind is creative.* Through proper application, you can in your mind's eye visualize a desired goal and through such visualization actually bring this goal into manifestation. Learn to focus this power! Learn the basic steps of bringing into your life the things you want.

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*This offer does not apply to members of AMORC, who already receive the *Rosicrucian Digest* as part of their membership.



ANCIENT SLAVE CAVES

Stone for the ancient city of Syracuse in Sicily was quarried here. At the height of her power in the fifth century, Syracuse, having conquered neighboring nations, was successful in resisting a siege by Athens. Her slaves were sentenced to work in these quarries. In 212 Rome defeated her.

Today these caves are used for making twine for fish nets. At the lower left, twine may be seen stretched on a cradle.

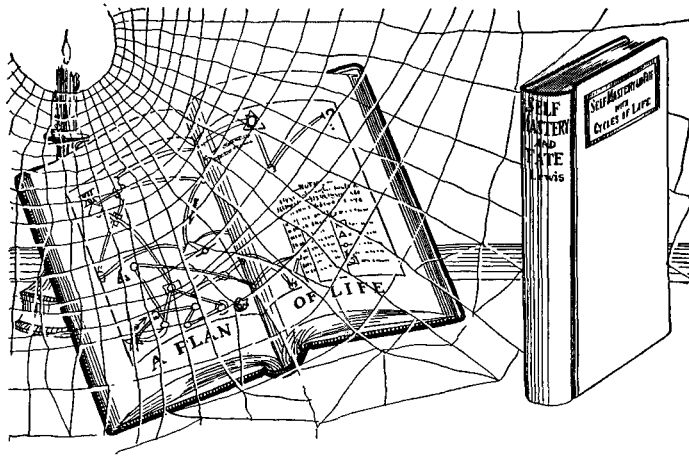
(Photo by AMORC)



TEMPLE OF DIANA

Dedicated to the goddess Diana, this temple was erected in Sicily in 30 B. C., adjacent to a public bath. She was patroness of hunters and worshipped as a moon goddess. Below the vaulted ceiling, niches were provided for the statues of various deities.

(Photo by AMORC)



— *The Plan of Your Life* —

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For parents to guide their children, for the housewife, the business employee, the man or woman just starting his or her own business, the heads of big corporations, this book will be a guide for health, education, finance, social affairs, and character development. Learn the periods in weeks and months

when certain physical ailments may manifest in your body.

A Daily Guide

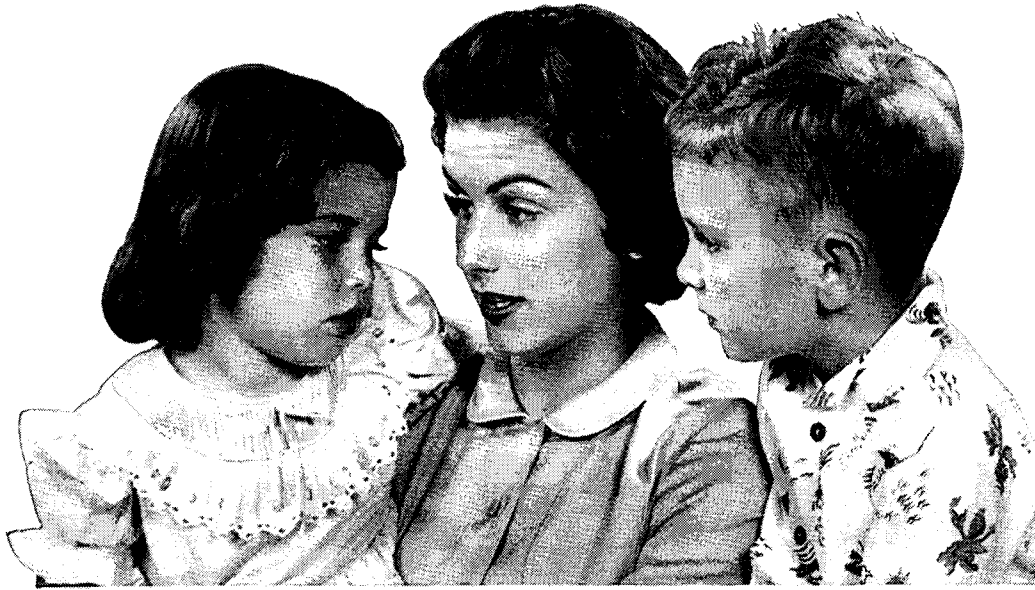
This is not a book to be read through once or twice and then placed on the library shelf. You and *each member of your family* will be able to map out the charts of your life every week, *every day* in fact. The charts will be like maps of a voyage on the sea of life showing just what can be expected each week and month. The use of the book and its information has been made *simple*—without mathematics or consultation of any other book or almanac. The book includes easily-understood diagrams and tables. It is well printed and bound. The first edition sold out in one month. The edition, now available, has a complete index.

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children, has prepared a series of intensely interesting, simple-to-read and easily understood, lesson-stories for parents to read to their children, or for children to read for themselves. Whether your child is five or fourteen, there is a lesson-story to fit his or her mind. They teach appreciation of beauty, art, and music; they indicate the need of self-reliance, and the consideration of others — they encourage initiative.

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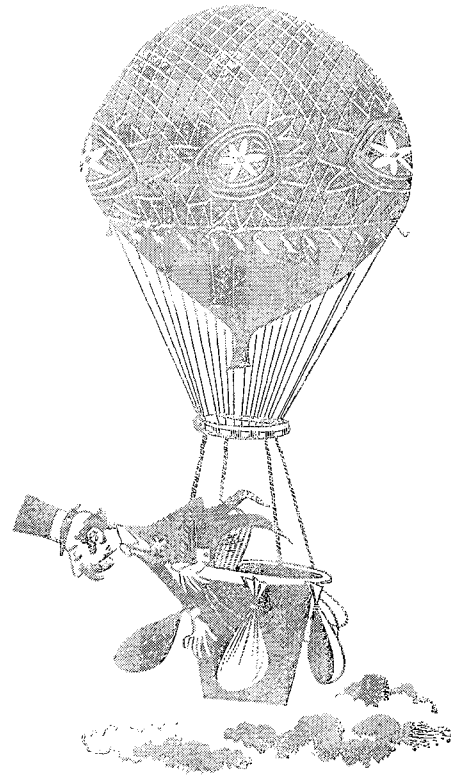
Without obligation you may have further information on how you may receive these child guidance lesson-stories or lecture-lessons. Just write today to the address below and ask for the "Keys to the Chest of Knowledge," a guide to parents. It will be sent free.

The Junior Order of Torch Bearers (AMORC), San Jose, Calif.

Along Civilization's Trail

THE THREE R'S—The simple structure of education just a century or so ago gave rise to an inventive genius and literary supremacy which is hard to surpass. The three R's, sorely neglected basics that were the heart and soul of education in that era, are all but lost in the morass of trimmings which adorn educational programs today. And with this loss a growing neurosis is bringing a disturbing influence into society.

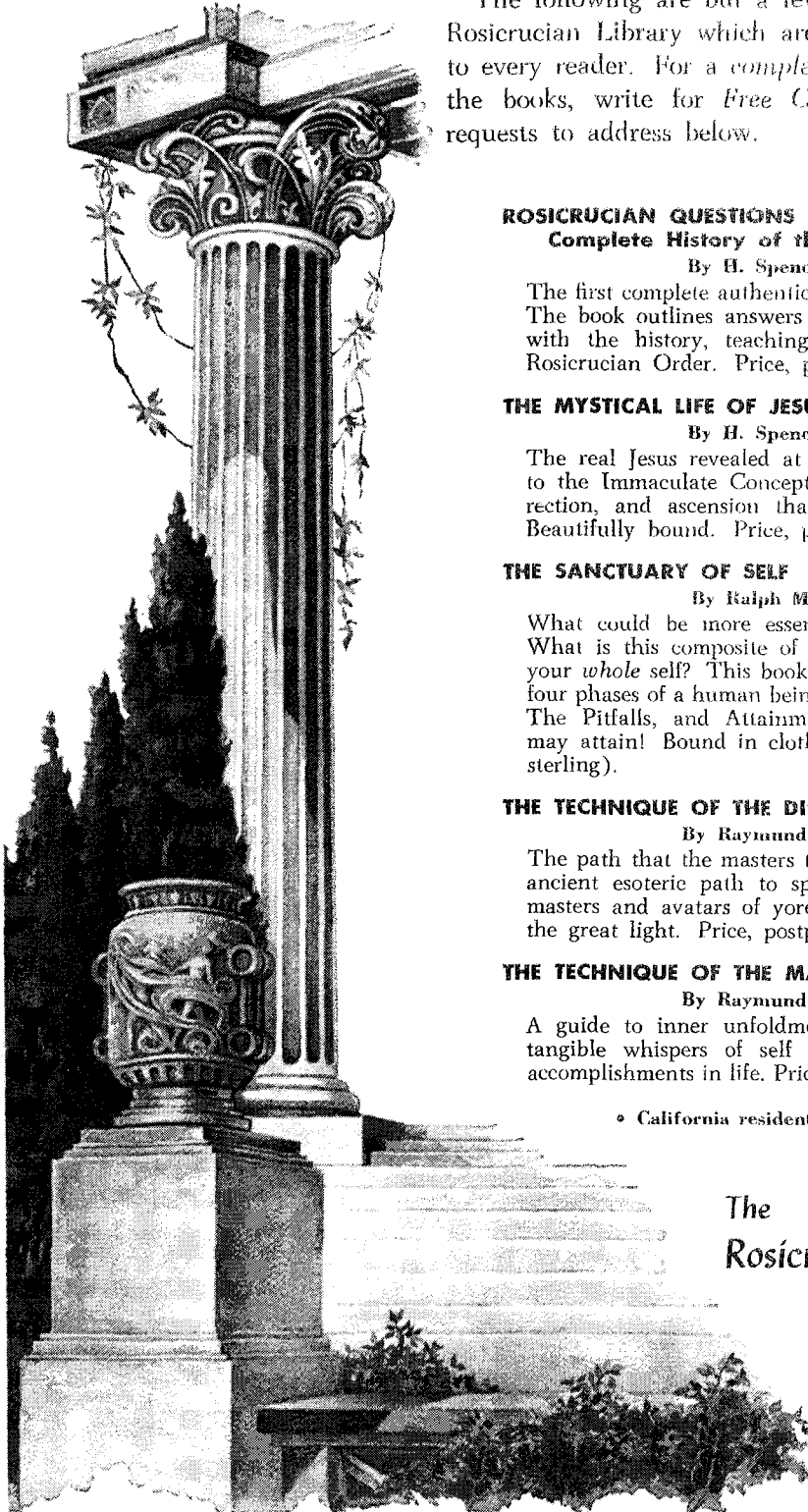
The human mind by nature has an abundance of resources, thoughts, or ideas which normally are only awaiting an outlet—more in fact than can ever be brought into form with even the finest tools. Man needs more than anything the proper tools to translate this fund of knowledge into terms of his everyday life: namely, preciseness of speech, clarity in writing, and skill in mathematics. Learn to read, write, and speak well, and your mind will supply you with an abundance to say. Learn the laws of mathematics and you will understand the action of mind and matter alike, for all sciences and all arts are based on equations—an attempt to find balance and harmony in the multitudinous facets of nature.



For this task the three R's remain the most potent force in education today. They are the foundations of ordered and meaningful expression—of ordered and meaningful lives. If the schools won't stress them—parents should!

WH O'LL DO THE WORK—The rush of students to institutions of higher learning—the growing attitude of parents to have their children escape the hardships they faced—may ultimately result in the conscription of youth for the necessary chores with which each community is faced. As an alternate to one or two years in the armed forces, these youths may well serve their time in community service. And not without good effects: This would save money for the community, build character in the individual, and give each *new* citizen a better appreciation of his community's problems and needs.

Adventures In Reading



The following are but a few of the many books of the Rosicrucian Library which are *fascinating* and *instructive* to every reader. For a *complete* list and description of all the books, write for *Free Catalogue*. Send orders and requests to address below.

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The first complete authentic history of the Rosicrucian Order. The book outlines answers to hundreds of questions dealing with the history, teachings, benefits and purposes of the Rosicrucian Order. Price, postpaid, \$2.85 (£1/1/- sterling).

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