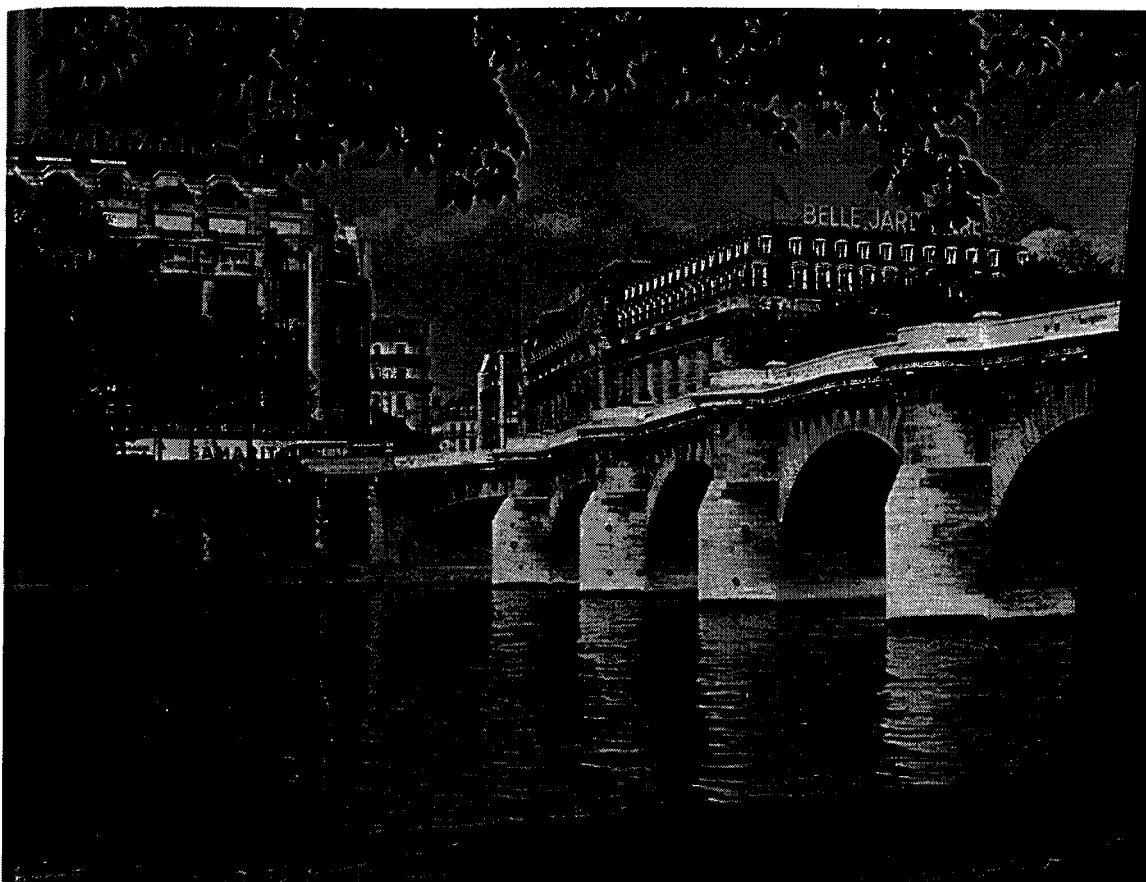


Rosicrucian Digest

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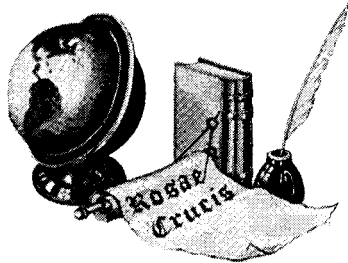
The ROSICRUCIANS (AMORC) • SAN JOSE, CALIFORNIA 95191

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Robin M. Thompson, Editor

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The Rosicrucian Order, which exists throughout the world, 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 everyone to live in harmony with the creative, constructive cosmic forces for the attainment of health, happiness, and peace. The Order is internationally known as the Ancient Mystical Order Rosae Crucis and, in America and all other lands, constitutes the only form of Rosicrucian activities united in one body. The A.M.O.R.C. (an abbreviation) 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 affiliation write a letter to the address below and ask for the free book, *The Mastery of Life*.

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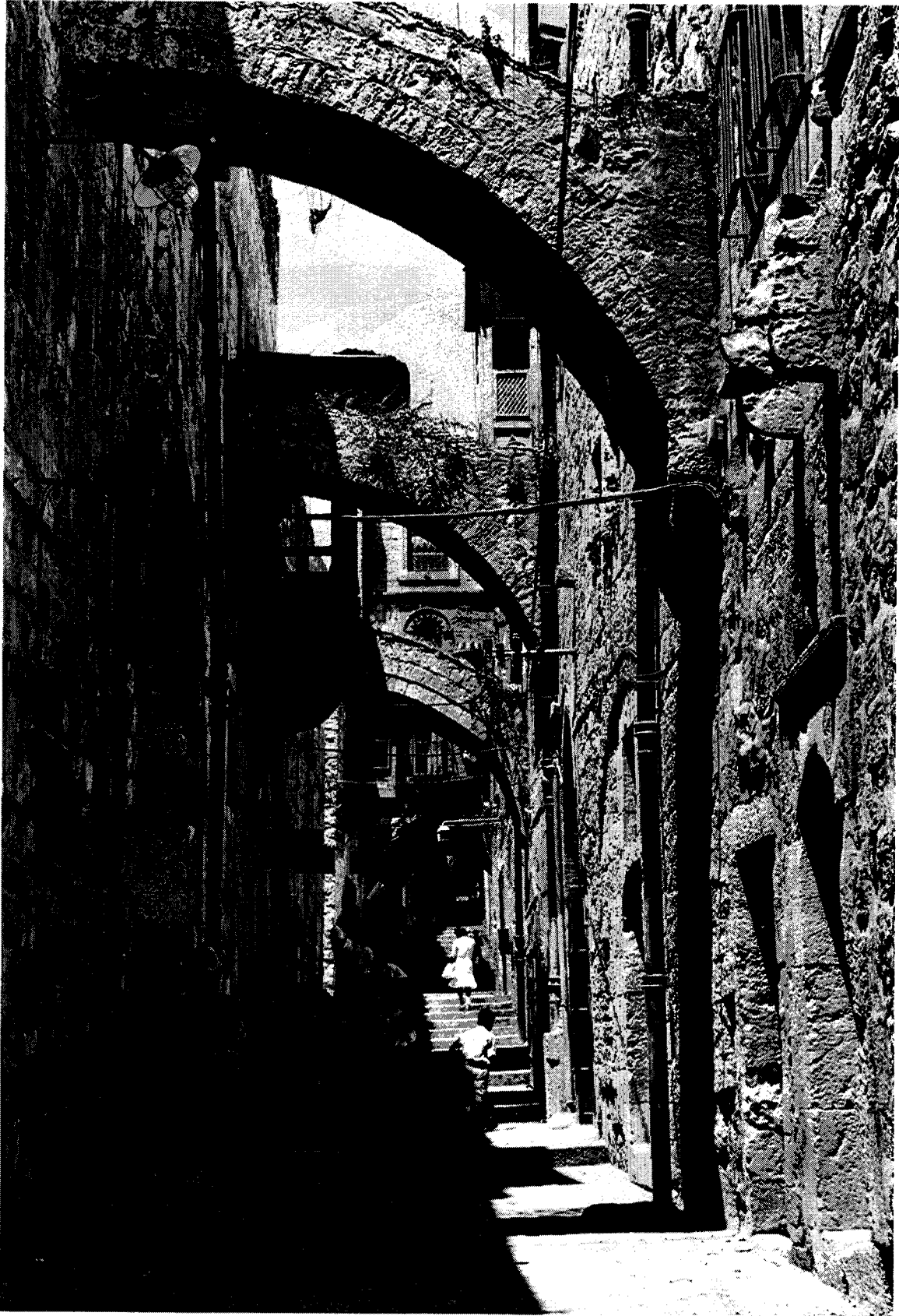
ONE OF ISRAEL'S HISTORIC PLACES » » »

In old Jerusalem this street, *Via Dolorosa*—Way of Sorrows—is Christendom's most sacred road. It follows the route taken by Jesus from the Antonia Fortress, where he was condemned, to the Hill of Golgotha. There he was crucified and buried in a nearby sepulchre. The events of Jesus' last journey is commemorated in *Via Dolorosa*.

(Photo by AMORC)

Volume LIV November, 1976 No. 11

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THOUGHT OF THE MONTH

By THE IMPERATOR

WHAT ARE WE?

THEOLOGY AND PHILOSOPHY have long attempted a definition of man. Each has attributed to humanity certain basic qualities. However, theology and philosophy have often not been in agreement on just what these constituents of the human are: To refer to man as a composite of body and soul, or body, spirit, and mind, for example, still leaves vague the concept of *self*. The facts that science has disclosed about man in such realms as physiology, anatomy, microbiology, and psychology have not been integrated sufficiently to remove the aura of mystery which surrounds the *personal self*.

When we refer to *self*, just what do we mean by that term? What does it represent to us? Our separate being, independent from all else, does not alone describe the personal nature of self. If we were not able to perceive visually our physical person, we would still have a consciousness of self. Even if we were not able to have the faculty of touch, we could not deny the existence of self. In fact, if any of our receptor organs were suppressed, self would remain if consciousness still persisted.

There is no particular quality corresponding to the nature of self. In other words, self has no such distinctive quality for identification such as color or sound, soft, large, small, or hot and cold. If we fall back upon philosophical abstractions we might generalize by saying that self, as a phenomenon, is *consciousness of consciousness*. This means that some aspect of consciousness stands apart from the whole and perceives itself. This awareness of the stream of consciousness by itself constitutes a dichotomy, that is, a division of consciousness into two parts insofar as its function is concerned. Or

we could say there is a mirror image of the nature of consciousness, the image being the idea of self which we have.

It would be difficult, if at all possible, to prove empirically that self is aware of its own nature. Yet there are phenomena which, although not part of the substance of self, are, however, related to the workings of it in our own being. If we just give thought to these phenomena, we then have a better appreciation of what we commonly call *the self*.

What Is Thinking?

Let us begin with such a common phenomenon as *thinking*. Here again we are confronted with a complex process of our being. Just what is thinking? Can we say that perceiving—the registering of impressions which come to us through our sense organs—is thought? For example, is the visual sensation of the color red, thought? Is the tactile sensation of cold, thought? These impressions, vibratory in nature, go through a transition in the brain and consciousness to compose the idea with which we associate them. More simply, this sensation, its quality, is given ideation.

Yet thinking is more than an *experience* alone. Just to receive external impressions and *to know* them is not the whole process of thinking. If we, figuratively speaking, isolate an idea that forms in consciousness and try to determine its cause, we are then *thinking*. If we begin to associate mental images—that is, ideas—we are then thinking. If we endeavor to react not just involuntarily to impressions but to evaluate them in terms to ourselves—we are thinking. If we establish objectives, goals to be

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attained, and give these objectives a temporal quality causing them to happen in the future, we are likewise thinking.

We can subdivide our thinking processes. One, which we may call *perception*, is the receiving and realizing of impressions. The other process we may term *conception*. This latter gives our experience identity or meaning to us. Experience or perception, the gaining of impressions, is the material which conception uses. To think, you first must think about something; there has to be an idea which is related in some degree to previous experience. Simply, we cannot begin with a virgin idea; a thought must incorporate the building materials of ideas engendered by experience.

How this whole phenomenon of thought functions organically, that is, in a physical sense, is what neurologists, brain specialists, and psychologists endeavor to both discover and explain. However, the manner in which we voluntarily arrange our thoughts in order to arrive at new ideas, or the process of conception, is given several classifications. One of these is called *reason*. Associated with it is *sylogistics*, a branch of logic in which there is the intentional combining of ideas, or the arranging of them, into an order that will bring forth greater enlightenment. Arriving at new and satisfying premises or conclusions does not necessarily mean that such constitute *truths*. For analogy, as our ancestors gazed into the heavens and noted the movement of certain celestial bodies, they found it *reasonable* to say that the heavens revolved around the Earth.

Two basic methods of syllogistical reasoning are *deductive* and *inductive*. These are part of the system of formal logic; yet, whether we have any knowledge of this subject of logic or not, in our reasoning we all commonly resort to deduction and induction. Succinctly, *deductive* reasoning is the method from the *general* to the specific. For example, if we are aware of a particular event, we desire to know what elements contributed to it; that is, what its causes were. For instance, what caused the decline of the Mayan civilization? By deductive reasoning, we would try to search out those factors which in particular may have been the cause.

The *inductive* method is the principal tool of science. It consists of reasoning from some specific fact, a *particular* leading up to the general or underlying laws of the phenomenon. For further example, a criminologist may select a particular piece of evidence and by the inductive method seek to discover the general motivating factor involved. Sir Francis Bacon is credited with advocating the inductive method in science. In this connection, Bacon placed importance on *negative instances*. This consists of stripping away in one's reasoning all instances which appear to have no relationship to the phenomenon under investigation.

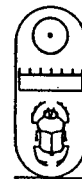
Imagination is yet another of the important phenomena of which self is capable. No one is without this attribute, though some persons are more endowed with it than others. Students of academic psychology and philosophy have theorized on this mental process extensively. To even have a rudimentary understanding of it, however, does bring us a greater appreciation of the marvel of self at work.

Imagination employs three divisions of time insofar as consciousness is concerned. First, imagination employs the *past*; it draws upon ideas, the results of previous experiences. These become its basic materials. Simply, one begins with the *known*, which to each of us is of the past.

The Future

However, when we think, it is always of the *present* moment, even though the ideas brought forth from memory at the time are of the past. But the process of imagination is the *future*; that is, it is desirous of creating, bringing into existence that which is not of the past and which may not be objectified until a *future* time. The function of imagination is to arrange elements of our thoughts so that they may constitute a new order and an image of a thing or an event as yet unknown in actual experience. No person, as we have said, can have a completely original idea, one that is divested of anything previously known. No creation by man has any such absolute originality. Imagination projects elements of the known so as to adapt them to an end sought.

Fantasy which lacks conscious direction deviates from creative imagination in



that there need not be any conformity to known law and order. In this type of fantasy one unquestionably follows that which pleases the mind, even if it makes no sense and is beyond all probability. For analogy, fantasy may conceive a particular animal in actuality transforming itself into a human being. Obviously, this could not be based upon a physical law of nature; therefore, it would be futile to determine intentionally whether or not such a possibility could exist in nature. On the other hand, creative imagination will, by contrast to this kind of unintentional fantasy, endeavor to utilize the known so as to manifest that which is imagined.

Memory is a most vital factor in relation to the phenomenon of self. David Hume, English philosopher, said, "Had we no memory, we never should have any notion of causation, nor consequently of that chain of causes and effects which constitutes our self or person. But having once acquired this notion of causation from the memory, we can extend the same chain of causes, and consequently the identity of our persons beyond our memory . . ."

Hume, however, gave greater credit to memory than to imagination. Memory, he said, is the direct result of experience, whereas imagination may often lead to the exaggeration of ideas and self-deceit. In these remarks, Hume might have been referring to fantasy which lacks intentional direction.

What of the *emotions*? We are more inclined to identify them with the self than other functions of the body and brain. With most of us, emotions are far more motivating than are thinking, reasoning, and imagining. The emotions are more specifically essential to personal survival. They give rise to many of the ideas which we have.

Pain and *pleasure* are the guidelines to the survival of the living organism. To use an analogy, pain and pleasure are the *red* and *green* lights of life, with certain limitations. Pain, as the red light, informs the organism that something is disturbing the internal rhythmic harmony upon which its continuance depends. Nothing so forcefully engenders the instinct of caution as pain. As for pleasure, this informs us that the titillating

sensation being experienced is in accord with the vital processes of the organism. It encourages us to continue such conducive effects, provided that they do not cross the threshold of safety, so as to become an excess and then retrogress to pain.

The Emotions

The emotions are related to pain and pleasure in that they serve the latter in various ways. *Fear* induces *caution*; it warns us of possible endangering of the self. Without normal fear, man would not survive, as he would have no hesitancy in engaging a threat to life.

Love is the attraction for that conceived as gratifying to the mental or physical aspect of being. Love is the desire for pleasure, or call it happiness, of varied kinds. Each of the emotions can be analyzed in terms of a desirable or undesirable relationship. Hatred is often founded on the fear of that which seems to demean or detract from an individual's own concepts of his personal ego.

Compassion, or sympathy, is a form of empathy; that is, the individual extends his personal feelings into a circumstance including another person. In other words, in compassion we vicariously feel the "hurt" which another is experiencing, and we wish to help that other person surmount the hurt in a manner we might personally use under similar circumstances.

The so-called *psychic* side of man consists of the more subtle phenomena of mind, brain, and consciousness. These subtleties elude specific relationships to such basics as we have previously touched upon. However, in the sensations that they produce, these psychic impressions are related to ones which we experience from the common receptor senses. The sensations which they arouse are feelings contiguous to the emotions, but it is often difficult to state specifically to which emotions they are related.

We cannot pass by the attribute of *will* without some comment. The subject of will has engaged philosophers since antiquity. Modern psychologists have diverse opinions about it. Let us think for a moment about will, quite apart from any technical definition. We *will* to do something—but why? Will is a desire; it is an urge caused by thought, which

is stimulated either by internal or external impressions. However, will is a dominant desire; it commands the full volition of our being. We will to do one thing in preference to another because will, as a desire, exceeds at the time all other ideation or even sensations which we might experience. *Will power* is not a separate entity or attribute of our being; it is a phenomenon by which the mind focuses its energy upon a *single* thought to make of it a *dominant desire* that compels action.

The ancients were right when they said that the *microcosm*, the small universe, encompasses mysteries as great as the macrocosm, or greater universe. Our being and the phenomenon of self are certainly one of the greater realms of the microcosm. Each of us, each day, can become better acquainted with it by a little *self-analysis*, that is, by endeavoring to learn *what we are*. The ancient injunction, "Know thyself," said to have appeared over a temple portal in ancient Delphi, is worthy of our contemplation.

Medifocus

Medifocus is a special humanitarian monthly membership activity with which each Rosicrucian is acquainted. The significance of the personalities shown each month is explained to Rosicrucians as the wording accompanying them. (The Rosicrucian Order, AMORC, is *not* a political organization. Our purpose in using metaphysical principles in *Medifocus* is to inspire moral judgment in the decisions which these leaders are called upon to make—more simply, to think unselfishly as humanitarians in the interest of the people whom they are leading and serving. Further, it is to help them to perceive clearly and to evaluate circumstances which arise so that their decisions are as free as possible from all extreme emotionalism and are formulated intelligently and justly.)

December: Mobutu Sese Seko, President, Zaïre, is the personality for the month of December.

The code word is SCALE.

The following advance date is given for the benefit of those members living outside the United States.



JOHN VORSTER

February:

The personality for the month of February will be John Vorster, Prime Minister, Republic of South Africa.

The code word will be TOLL.



MOBUTU SESE SEKO



The Tranquillity in Chinese Painting

by George R. Parulski, Jr., Ph.D.

ONCE Chang Yen-yuan, an art historian of ninth-century China, was asked why the master Wu Tao-tsu could produce curves, arches, and straight lines without using a measuring device. Chang answered that the master had become *one* with the universe and all things; therefore his brush was no more *his*, but had become the creative agent for all forms.

This idea of pure fusion, as enunciated by early *Tao* philosophers, served as the guiding principle in Chinese painting—adhered to throughout the centuries by all great artists. According to this philosophy, painting becomes the spontaneous reflection from one's own inner reality, unbounded by arbitrary rules from without, undistorted by confusion and limitations from within. In this spontaneous reflection the artist's creativity is achieved without artificial effort.

Painting in China was never separated from the *Tao* of living. Its main force was, and still is, the *Tao*, the Way, the order of nature or the way nature works—alluded to not only in the classics but frequently in discussions of painting as the ideal—the harmony of Heaven and Earth which everything should express. Chinese painting reflects the aim of the fusion of spirit and matter—Heaven and Earth. This idea relates both to the artist's own development and to the work of art, with successful results requiring the exercise of insight as well as technical skill—the ability to render the inner character as well as its external forms.

As we can guess, *Tao* is the ontological experience by which subjective and objective realities are fused into one. This identification does not take place in the conscious realm through logical processes, but is that inner experience of which Chuang-tzu spoke when he said, "Heaven and Earth and I live together, and all things and I are one." This unity in multiplicity is invisible and unfathomable and its emergence is not intentional but natural and spontaneous.

The significance of unity rests upon the fact that the infinite potential is manifest in the particular. When the painter, who is one with nature, seizes his brush to create the particular, his activity will be supported by all the vitality of universality. To illustrate this interrelationship I turn to the Buddhist analogy of the lion. Each hair of the lion, and thus *all* the hairs of the lion have the potentialities of the infinitude of lions and this infinitude of lions is further contained within each hair.

Thus, when creativity manifests itself, the potentials of universality are far beyond the capacities of any individual. In the history of Chinese painting many instances are given where artists claim to lose themselves entirely in the act of painting. Wu Chen (fourth century), known as *Mei-hua Tao-jen* or the "Taoist of Plum Blossoms," once said, "When I begin to paint, I do not know that I am painting; I entirely forget that state of oneness, forget that it is I who holds the brush." He was indeed in that state of Oneness of which Lao-tzu says, "Obtain the One, all things live and grow." Thus, in the case of Wu Chen, the finest work

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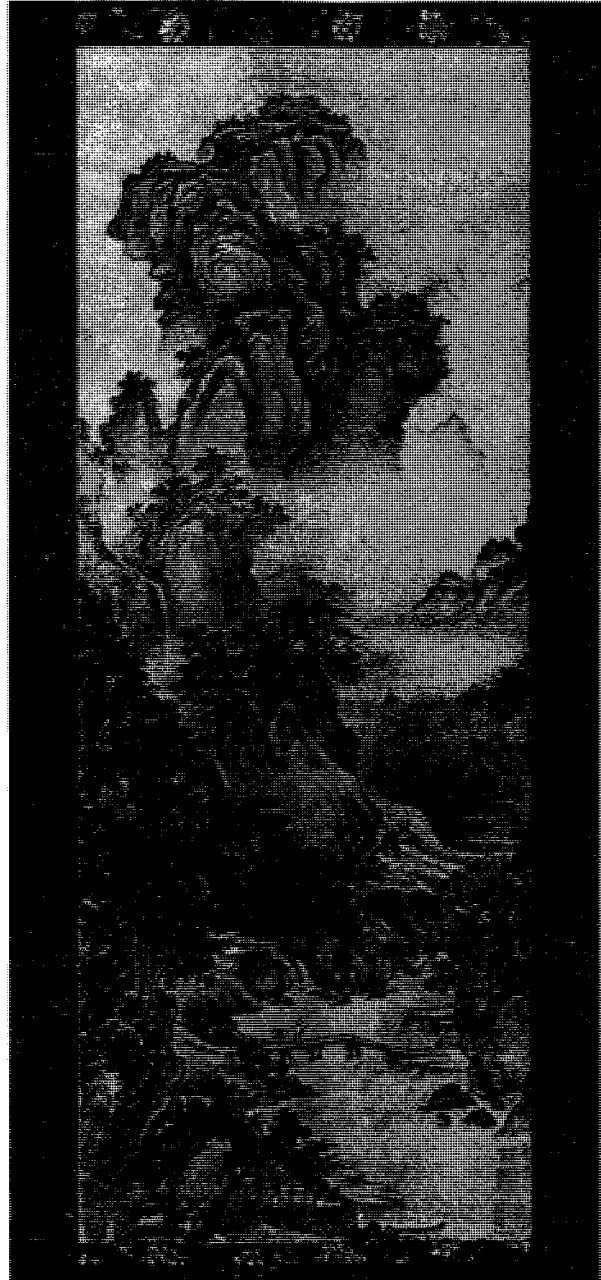
in Chinese painting was produced when all the potentials of the universe went along with the painter's brush.

However, creativity must also be understood in terms of another principle: the changeless within the ever-changing. Unity is both static and dynamic. In its static aspect it is the changeless; in its dynamic aspect it is the ever-changing. When the changeless remains within itself, it is Oneness, or non-being, the ground or reservoir of creativity. Changes are the manifestations of the changeless, which is boundless in space and endless in time, the primordial source that the Chinese artist finds in the potentials of all things. It is from this source that the Chinese artist draws his strength and by which his brush work is nourished.

When the traditional Chinese painter holds his brush he feels that potentialities issue forth like spring water from the ground, flowing with ease, covering a thousand miles a day. He will admit that this quiet and murmuring stream cannot be defined. All he knows is that this inner stream "moves when it must move and ceases when it must cease." This inner stream, which moves and ceases, has its origin in the ground, the changeless within the ever-changing, the unity within the particular which are one and the same thing. Other names for them are non-being and reality. It is this non-being, or reality, that the Chinese painters are searching for through forms and colors, and which they attempt to reveal *through* forms and colors. When the artist does succeed in revealing reality, his inner being benefits as much by it as it would by meditation.

(continued overleaf)

An artist might wander through the hills for days, among forests and streams, feeling more than seeing surrounding nature. Only when his feeling crystallized into a presentable form would the artist begin to paint. "Landscape in The Manner of Kuo-Hsi"—a hanging scroll with ink and light colors on silk—by an anonymous fourteenth century artist (Yüan Dynasty). From the Asian Art Museum of San Francisco, The Avery Brundage Collection.



This concept of the ontological intuition of reality is shared by the Taoist, Buddhist, and Confucian. Tsung Ping (fifth century), an artist deeply influenced by both Confucianism and Taoism, applied this idea of ontological intuition in painting and called it *Li*, which to him referred to reality (rather than 'principle'—the Confucian meaning of the word).

Realm of Creativity

Reality, or *Li*, from which all things develop, was later renamed *Ling Fu*, or "spiritual court." In the psychological sense it means the depth of the unconscious. To reach this depth of the unconscious means to reveal the potentials of the spiritual court. The paintings that reveal these potentialities are called Tao-paintings.

When the artist enters this invisible realm of tranquillity, he uncovers the potentials hidden in the spiritual court. To reach this state of no-thought, according to the Taoist, means to reach the realm of creativity. When the Chinese artist says that he enters the spiritual court he speaks of the ontological experience, the state of no-thought. This state leads to the fusion of subjective and objective reality. This fusion initiates the process of creativity, which in turn establishes unity in multiplicity, the changeless in the ever-changing. The artist who has reached this state of Oneness is supported by all powers inherent in multiplicities and changes, and his work will be far beyond what his ego-self could accomplish. Such a reflection of strength from the center of his being, however powerful it may be, is completely nonintentional, effortless, and tranquil.

Perhaps the most important factor in unifying and harmonizing the elements of Tao-painting theory and the picture itself is space. As that which contained everything in nature, the receptive, *yin* aspect of the Tao is emphasized. As space is filled with the *Ch'i*, the Spirit or Vital Force, it also has its *yang* aspect. It is this concept that makes the handling of space the most original contribution of Chinese painting and the most exhilarating aspect of the works themselves.

While innumerable quotations could be cited from the Chinese literature of

the early periods, in particular the Taoist, to show how space was regarded as an equivalent of the Tao, it was mainly the influence of Ch'an (Zen) Buddhism that led to the supreme statements about the Tao in the works of the Southern Sung (A.D. 906-1206) painters, and in particular the landscapists. In the handling of vast space, their ink paintings are some of the greatest expressions of the human spirit. Where the Northern Sung painters excelled in height, in towering mountain peaks rich in detail, conveying an impression of the magnificence and multiplicity of nature, the Southern Sung painters merged the details in mists, obliterated them in space, and emphasized by depth of distances the silent majesty of nature and the mystery of the Tao. Both styles of painting lifted the spectator from the Earth into liberating space. Both were virtually maps of the Cosmos, for underlying philosophical ideas inspired these sublime views of nature swimming in infinite tranquillity.

The great oceans on these maps were space, the perfect symbol of which was merely the blank silk or paper, and in many instances space was so represented in paintings. By the directness and purity of the device, the awareness of space was made more acute and its effects more profound. It should be added, however, that the effectiveness of blank spaces was achieved only through contrast with the vitality of the brushwork that rendered the forms that space surrounded. Brushwork devoid of expressive power fails to contribute meaning to space and spoils the painting as an integrated statement of unity, harmony, nature, and tranquillity.

A striking example of the fluctuations of the yin and yang is presented in the contrast between the eternity of space depicted by the "absence of brush and ink" and the temporal, passing quality of that which was drawn and painted: the permanence of space and the transience of the substantial. To vary the yin-yang interpretation still further, space as it was rendered in the best of Chinese painting might be described as a *spiritual solid*.

The ideas about pictorial space are taken from the sources of Chinese

thought. In Chapter XII of the *Chuang-tzu* it is said: "At the Great Beginning there was Non-Being." This Non-Being was described as "emptiness." And that "the Tao abides in emptiness." By analogy, "to a mind that is still, the whole universe surrenders." An amplification was given in the following passage: "Maintain the unity of your will. Do not listen with ears, but with the mind. Do not listen with the mind but with the spirit (Ch'i). The function of the ear ends with hearing; that of the mind with symbols of ideas. But the spirit is an emptiness ready to receive all things."

A Ch'an (Zen) term, descriptive of movement and space, expresses this state of receptivity as *k'ai wu* (open awareness), to *apprehend* in the deepest and the widest sense. By "stilling the heart" or shedding the thoughts and emotions of personal life and become a tranquil sphere, an individual could reflect in his heart-mind or as a pool or a mirror, as the Taoist describe it, the power (ch'i) of the Tao, the harmony of Heaven and Earth. Hence the phrase "mirrorlike wisdom."

The stillness and tranquillity associated with emptiness of space and the Tao is also silent, adding to the mystery of the Tao and stressing the reserve and meditative habits necessary for the painter to be receptive and able to express the Tao. Silence and emptiness of space possess vast powers of suggestion, stimulating the imagination and sharpening the perception. Only through exercise of these highest faculties can the Tao be apprehended and expressed.

In stilling the heart an individual can become one with the elements of nature, the creative force of the Tao. This becoming one is the true meaning of wholeness. In painting, this goal is translated into the aim of the painter which is to identify himself with the object depicted; that is, to relate *that* in himself with *that* in all things which share the Oneness of the Tao.

Sources:

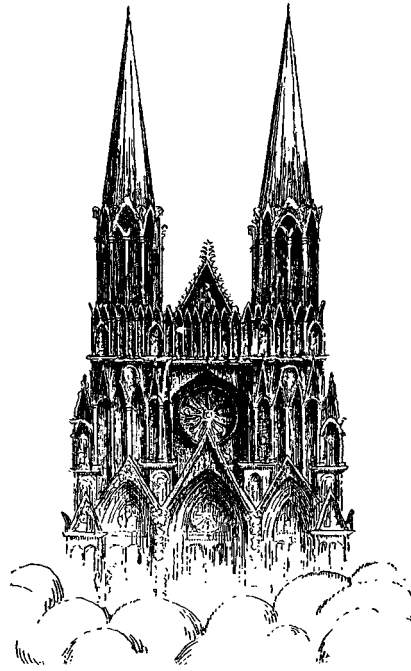
Chang Chung-yuan, *Creativity and Taoism*, (New York: Harper & Row, Inc., 1963)

George R. Parulski, Ph.D., *An Introduction to Oriental Philosophy*, (Burbank, California: Ohara Publications, Inc., 1976)

Nancy Ross, *World of Zen*, (New York: Vintage Books, 1960)

What the artist painted was not what he saw but what he felt at his moment of inspiration. When the painting was begun, there could be no changes or corrections. The artist's work flowed with his feeling. "Snow Landscape," attributed to Sheng Mou (active 1310-1360)—a hanging scroll with ink and colors on silk (Yüan Dynasty). From the Asian Art Museum of San Francisco, The Avery Brundage Collection.





The Celestial Sanctum

TIMELESS TRANSIENCY

by Chris. R. Warnken, F. R. C.

AS WE PASS through life and gain more and more experience, we cannot fail to be amazed at the wondrous laws of nature and the infinite wisdom of the Creator. One such law is the law of change. It was the Greek philosopher Heraclitus (535?-475? B.C.) who first focused attention on this fundamental law of the universe. He taught that nothing ever is, but everything is becoming. "You cannot step twice into the same river, for fresh waters are ever flowing in upon you." He claimed that man is no exception for he is "kindled and put out like a light in the nighttime." Anticipating relativity he stated, "Fire lives the death of earth, and air lives the death of fire; water lives the death of air, earth that of

water." Philosophers and mystics have subsequently realized for themselves that nothing is permanent or changeless except the law of change itself.

Some may question how or why a supposed God-creator of love could dangle benevolence and goodness before us only to snatch it away from us later. Would it not be more godlike to bestow only what we consider to be the good and the best permanently and abolish the negative? It would seem so! But reflect a moment: What is good? It is the opposite to what we consider to be bad. Can we describe or experience good without knowledge of its opposite condition? Try to realize any positive concept without consideration of its opposite! We *cannot* because of the law of duality, the manifestation of which is the operation of the law of change. It is the constant and permanent swing of the pendulum between positive and negative or the eternal opposites.

Thus the Creator has indeed bestowed upon us the benevolence and goodness we seek in the only way it could be realized by us. It is our responsibility to realize gradually that this is indeed an expression of love for the created. It may appear to be a paradox, but that is due only to our ignorance of the law of change. The law is timeless but its manifestation is *transiency*.

Once we have understood the law of change we can and should develop hope, aspiration, tolerance, and patience. Remember, nothing is, but everything is becoming. The severe tests and disappointments of today are actually the preparatory stages for our blissful and rewarding moments of tomorrow—if we realize and accept them as such today. Ah, there is the rub! The vast majority of us, lacking vision and perspective, resent and reject our negative cycles as being some undeserved punishment inflicted upon us by others or even by our omnipotent Creator. And so we prolong or intensify our unpleasant experiences unnecessarily. We, too, must *change* according to the law.

Reflect again—has any single experience of "bad luck," despondency, or suffering ever persisted interminably without change? Never! Of course, there are those who claim to be condemned to a life of unending negative conditions, but

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sympathetic friends soon discover that these people seem to be their own worst enemy. In a sense they "enjoy" being miserable and are unaware, or thankless, when their cycle changes for the better as it must inevitably. Assuming that our dear reader is more "normal," it will be readily agreed that we all have "our good days *and* bad days."

Admittedly, accepting the negative or "down" side of life is not always easy. Probably it is intended to be thus, for the very unpleasantness of it gives birth to hope and aspiration, visualization and planning to change conditions toward the positive cycle. We are never subjected to more of the negative conditions than we can withstand. Whenever physical suffering becomes more than the body and mind can tolerate, nature has provided us with blessed unconsciousness. When mental torment becomes unbearable, nature induces a psychological block to conceal the source of aggravation from our objective and reasoning mind. Yes, the Creator is indeed loving and benevolent.

Consider—as quite normal, imperfect human beings, we have been dwelling almost exclusively on one aspect of the law of change; the hoped for—the needed—change from the negative to the positive, as if it were a "one-way street!" But the law of change also functions from the positive to the negative. In the cycles of nature, the law must proceed from the positive to the negative if it is to be available in serving us to move from the negative to the positive. Take comfort in the fact that there can be no positive unless there is a negative; there is no good, except as compared with evil. How can we recognize happiness unless we have experienced sadness? We reach or attain success from what? The pendulum must swing. The swinging is timeless; the extremes of the swing are transient.

In striving toward self-mastery we would do well to ponder upon certain basic and fundamental principles. Time is a man-made invention or concept. Certainly it is a great convenience in regulating our lives so long as we do not permit time to control us. Time is relative to the situation in which we measure it. If we are waiting, it drags; if we are very busy, it races. Actually it does neither except as we measure it against

our activity. In a similar manner we measure our happy and pleasurable moments in life as being very brief and our less happy, learning, and adjusting periods in life as being very long and tedious. They are neither except as we measure them and experience them. Our consolation is the inevitable law of change. Whatever conditions we experience—good or bad—life *will* change. With sufficient involvement and accumulated wisdom we will realize that the duality of experience is all-beneficent in the long run.

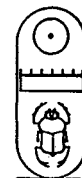
There are times in the lives of all of us when, in our human frailty, we need a "crutch" to help us face life bravely. Whether enjoying the heights of happiness or wallowing in the depths of despair, we might benefit from the poetic lines of Theodore Tilton:

*Once in Persia reigned a king,
Who upon his signet ring
Graved a maxim true and wise,
Which, if held before his eyes,
Gave him counsel at a glance
Fit for any change or chance;
Solemn words, and these are they:
"Even this shall pass away."*

If we remember that the law of change functions in both directions we shall be able to maintain equilibrium and tranquility in our lives. Realize that the positive and negative are simply two aspects of the same thing. Monotony would be a curse. The law of change blesses us with its timeless transiency.

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MINDQUEST

REPORTS FROM THE RESEARCH
DEPARTMENT OF ROSE-CROIX UNIVERSITY

Seeing with Your Skin

Prepared by Michael Bukay, M.S.
RCU Research Associate
and
George F. Buletza, Ph.D.
Project Director, Research

THE MAGICIAN stands on the stage. Both eyes are first covered with large globs of dough, and then many yards of cloth are wound, turban-like, around his entire face from the top of his forehead to the tip of his chin. But the magician proceeds to read books, solve mathematical problems on a blackboard, and describe objects held in front of him. Kuda Bux, Joseph Dunninger, and Robert Houdin are among the magicians who have performed the trick of appearing to see colors and objects while blindfolded.

As early as 1920, Jules Romains reported experiments in *Vision Extra-Retinienne*,¹ which he claimed demonstrated that blindfolded subjects could learn to read and see colors with their skin. During the 1960s, "eyeless sight" or dermo-optic perception (DOP) received much attention by Soviet scientists. In 1965, almost an entire issue of the *International Journal of Parapsychology* was devoted to translations, discussions, and criticism of the Russian work.²

Blindfolded subjects reportedly could distinguish colors by feeling the texture of the color. For example, yellow felt smooth and slippery, while red felt rough and sticky. At a distance of 20 to 80 cm subjects relied on temperature sensations to distinguish colors. The red end of the spectrum felt warm, while the blue end cool. These and other reports were sensationalized by the news media.^{3 4} One subject, Rosa Kuleshova, was said to read newsprint with her elbow!

In 1966, the mathematician and amateur magician Martin Gardner published in *Science* an attack on DOP research on the grounds that blindfolds do not work and that tests conducted thus far lacked suitable controls to rule out the possibility of trickery.⁵ Gardner pointed out that nose wiggling, smiling, and frowning can produce a tiny aperture on each side of the nose through which light can enter each eye. Magicians have performed this trick for years. It was Romains' 1920 book, Gardner feels, that probably aroused magicians in the United States to devise acts of eyeless vision. He further stressed that in Russia several subjects were caught "nose-peeking" including the Russian psychic sensation, Rosa Kuleshova. Gardner advised that stricter research controls be adopted.

Dr. Richard Youtz, Chairman of the Department of Psychology at Barnum College, New York, in addition to a blindfold, used a specially designed box to

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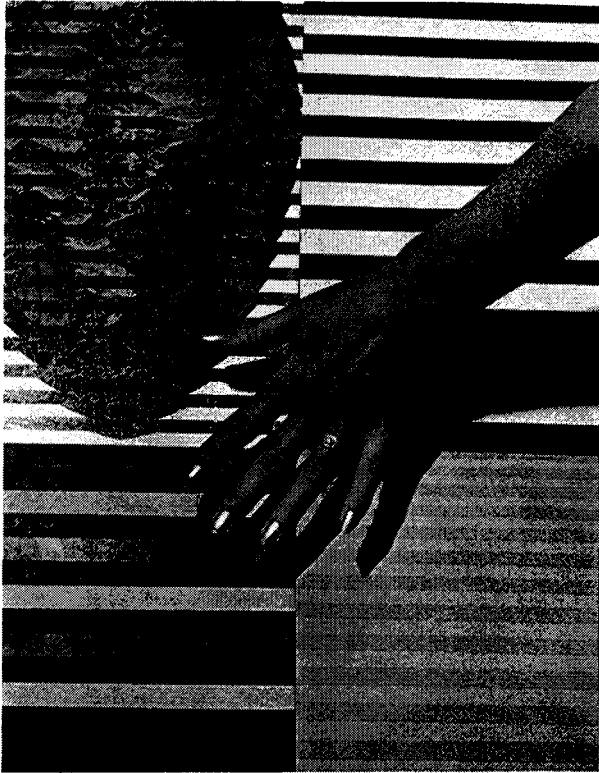


Figure 1. Dermal optic perception of color cards, color grids, and grid mandalas. Hand dowsing subjects report a variety of subjective sensations ranging from heat and cold to itchy finger-tingle. However, such free-hand experiments are not open to rigorous controls. To prevent nose-peeking and texture-sensing, a special DOP box was designed (see Figure 3).

eliminate the possibility of peeking.⁹ With this apparatus there were no subjects who could read with their skin, but several subjects scored significantly above chance in color discrimination tests. Mental telepathy was discounted by the use of double blind experiments.

Youtz felt that temperature could be an important factor in DOP. Sensitivity ceased when the fingers were below 24°C (75° F). Also, subjects were able to distinguish colors in the dark. It is known that the body emits infrared or heat rays. Heat from the hands is absorbed in varying degrees by different color tones. One explanation is that the

amount of infrared radiation reflected back to the hands may be unconsciously perceived giving rise to impressions which constitute the dermo-optic sense. Practice could be a form of biofeedback that brings these sensations to objective awareness. However, this theory does not offer an explanation for why colors feel rough or smooth, slippery or sticky.

One explanation for textural sensations is offered by the *electric field theory*. The Soviets reported that blind subjects could distinguish colors only when they were placed on an insulated tray. When either the subject's hands or the objects were grounded, DOP stopped. Tactile sensations persisted through aluminum and through copper foil, but only when illuminated from below. These sensations were altered if the copper foil was grounded.

The electric field theory suggests that colored objects become electrically charged when illuminated. This charge interacts with the electrical charge on the

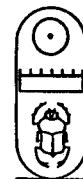




Figure 2. With dermal optic perception, subjects can distinguish between black and red, yellow and blue transmitted light. 42-90% correct guesses are normally received in laboratory experiments, while only 25% are expected by chance. This picture shows an inside view of a prototype DOP box. Subject's hands enter sensing chamber through light-tight sleeves and rest on a plexiglass plate. The box is light-proof when closed and contains a focusing mirror, light diffusers, three heat filters, and two fans. Light intensity for each color is calibrated to a level of 500 foot-candles within the sensing chamber. An improved model with full color spectrum possibilities is contemplated.

skin, resulting in varying degrees of attraction and repulsion. Rough red would produce a field that attracts the skin, slippery yellow would repel the hand.

If either of these two theories are valid, then everyone may have some degree of DOP ability. You yourself may be able to tell colors apart by touching them with your hands. To test yourself for DOP, have someone place three

sheets of paper in front of you. Two of these sheets should be of the same color, while the third should be a different color. Try to pick out the odd color on the basis of texture or temperature. When you become proficient, cover the three colored sheets with tracing paper or thin plastic to eliminate surface texture cues. The third step is to distinguish the colors at a distance of several centimeters. The probability due to chance of correctly guessing five trials in a row is one in two hundred and forty-three.

The staff at the Rosicrucian Order's parapsychology laboratory is conducting experiments to unravel mysteries associated with DOP. One possibility is that the phenomenon may be related to "hand dowsing." There are dowers who can simply point a finger at a map and feel a finger tingle when they "strike" water. In fact, more sophisticated dowsing instruments may simply amplify basic hand sensitivities.

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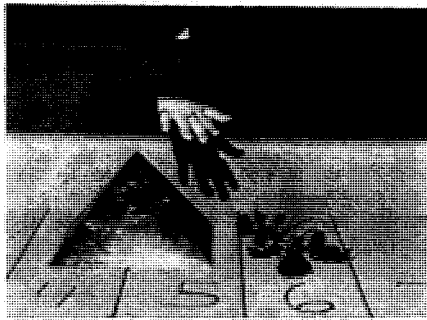


Figure 3. Many subjects can locate three-dimensional objects such as pyramids, flowers, or even water by a technique classically called hand dowsing. Today this process is sometimes referred to as dermal optic perception.

Such finger tingling is a common sensation reported by both blind and sighted subjects in our lab experiments. In one experiment subjects are asked to sense pattern and color grids with their hands positioned 10 to 15 cm away. In another experiment subjects are asked to reach into a wooden box and attempt to locate the position of a pyramid by passing their hand above the object. Experiments involving hand sensitivity to pyramids and other psychoenergetic generators have yielded unusual and promising results.

Of special interest to us is whether Rosicrucian relaxation and visualization techniques especially enhance DOP sensitivity. If sufficient interest is indicated, these studies will be reported on in future *Mindquest* articles.

If DOP ability can be empirically demonstrated, it may have considerable significance to blind persons. For Rosicrucian students, DOP may be used as a training technique for awakening psychic channels in the hands. Psychic healing may also be enhanced by such training.

Subjects have reacted to preliminary experiments with remarkable enthusiasm and creative enterprise. Many participating subjects have left the lab eager to independently try their hands at pictures, plants, animals, people, objects, and symbols everywhere about them. At the very least, dermo-optic perception training appears to increase our sensitivity to the world we live in.

Footnotes:

¹J. Romain, *Vision Extra-Retiniene*, (Paris: 1920), English translation: *Eyeless Vision*, translated by C. K. Ogden, (New York: Putnam, 1924)

²"Parapsychology in the Soviet Union," (special issue, 1965), *International Journal of Parapsychology*, Vol. 7, No. 4, pp. 337-394, 435-454

³A. Rosenfeld, "Seeing Colors with the Fingers," (1964), *Life*, Vol. 56, No. 24, pp. 102-113

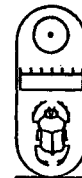
⁴S. Ostrander, and S. Schroeder, *Psychic Discoveries Behind the Iron Curtain*, (New York: Prentice-Hall, 1970), pp. 170-184, 297-298

⁵M. Gardner, "Dermo-optical Perception: A Peek down the Nose," (1966), *Science*, Vol. 151, No. 3711, pp. 654-657

⁶R. Youtz, "Can Fingers See Color?" (1968), *Psychology Today*, Vol. 1, No. 9, pp. 37-44

Nature is a labyrinth in which the very
haste you move with will make you lose
your way.

—Francis Bacon



The "Twist" in Dowsing

by Edgar Wirt, Ph.D., F.R.C.

THE FABLED TWISTING of a forked dowsing wand in the firm grip of a dowser is a genuine mechanical event which anyone can duplicate deliberately. The "fable" is in some traditional explanations for it.

A puzzling fact, often observed and verified, is that there is not a movement of the dowser's hands of such magnitude and vigor as that of the movement of the wand. The wand *seems* to twist independently or under the influence of some strong outside force. Dowsers have reported such violent twisting of the fork in their hands, in spite of their determined grasp, that at times the wand breaks, or it tears the skin on the palms of their hands.

Ralph Waldo Emerson described his own first experience of dowsing this way: "He who for the first time in his life has received an electric shock will recognise the sensation which I experienced when I felt the limbs of the rod crawling round, and saw the point turning down in spite of every effort my clenched hands could make to restrain it. In this contest between myself and the rod the bark was stripped off the twig."¹

A Simple Experiment

What, then, can one do consciously and deliberately to make a forked wand behave in such a violent way? To demonstrate this, a wire twisted into the proper shape will do very well to simulate a supple dowsing rod. Take a piece of thick wire, about twice the length of your arm (single strand clothesline is good, or very stiff copper wire) and bend it approximately as shown in the diagram.

Now grasp the free ends tightly in your fists, with knuckles up and the curve extending *forward* as in dowsing. Then

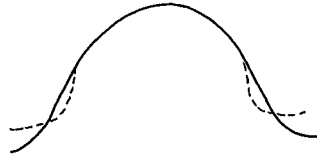
with no other movement but the following, exert sideways torque from the wrists on both ends in such a way that the curvature of both legs, for the moment, becomes considerably greater (like the broken lines in the diagram). It is this *stressing* that stores energy in the flexible rod, that preconditions it for its vigorous twist.

In this stressed condition rotate both wrists slightly inward, then still more. At a critical point the whole device will suddenly dip downward, and the ends that are gripped will twist irresistibly in your hands! Reversing the twist of the wrists will cause a similar snap upward—but only while the legs are again stressed into greater curvature. Each snap discharges some of the stored energy which then must be replaced.

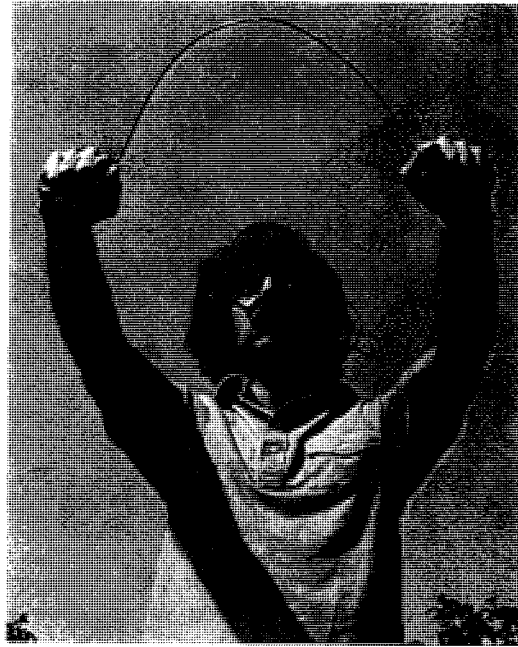
With repetition of the experiment it can be seen that this snap, either way, occurs when the stressed ends are further twisted out of the same plane as the rest of the loop. Then the legs discharge some of this compounded energy by uncoiling or "straightening out" to the extent that they can.

With only smooth wire to grip in the hands, it is impossible to resist its twisting. With a forked branch of greater diameter it would be possible to resist, and with sufficient energy stored in the curvature of the wand, this could become quite a contest—and very convincing to a dowser that his wand is being "pulled" downward by some outside force. He does not "make" it happen consciously and intentionally as we have done in the experiment. In fact, he grasps his wand in a vigorous, spirited manner, determined to avoid and resist any such movement on his own part.

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“It is this stressing that stores energy in the flexible rod, that preconditions it for its vigorous twist.”



Thus *unwittingly* he introduces the preliminary stressing into his wand. Many dowzers grasp the wand the other way, with knuckles down and thumbs outward. The demonstration works even better this way, the stressing comes about more naturally—simply a matter of body mechanics that you can confirm by repeating the experiment both ways. When your grasping is vigorous and determined, which way is it more natural, even unavoidable, as one stresses the wand into greater curvature? And which way is it more likely that any inadvertent rotation of the wrists will be inward rather than outward?

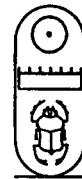
Either way, at the critical point only a very small movement of the wrists is needed to precipitate the vigorous and very obvious snap of the wand. Like a pendulum or plumb bob suspended from the hand, this device greatly magnifies the effect of an imperceptible or *subliminal* movement of the hand. There are other ways of grasping a forked wand, and other styles of device used for dowsing. In any case, investigation will

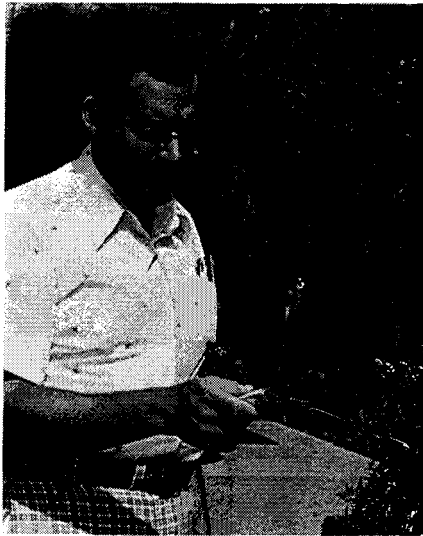
likely show that a sensitive, unstable state is created whereby some very small muscular movement will trigger a larger movement of the device.

The Inner Mechanism

Such movements involved in dowsing rod, pendulum, planchette, and so on, have been classified as *motor automatisms*, that is, muscular movements that are initiated unconsciously, performed unwittingly—and denied consciously. The dowser may be determined to resist any such movement and is convinced that he has done so. Then when it happens “in spite of him,” he can only attribute it to something external.

While this mechanical demonstration, in conjunction with the concept of motor automatism, evidently can account for *why* a dowsing rod dips and twists in the hands, the “*why*” does not account for *when* this occurs, as when a dowser comes over water or whatever else he may be seeking underground. Granting that the wrist movement which triggers the me-





The Cameron Aurameter—a very sensitive dowsing device.

chanical response is a motor automatism, what triggers the automatism at one particular moment or place?

Our mechanical demonstration helps to discredit some traditional explanations such as radiations or “emanations” from hidden things that “attract” the tip of the wand. Such explanations are still extant among practicing dowsers but have been rejected by serious investigators. Half a century ago in England, in their compendium on dowsing,⁹ Barrett and Besterman concluded that dowsing must be “a purely psychological problem, that all its phenomena find their origin in the dowser’s mind”—but not limited, however, to the *conscious* level of his mind. The missing link is still the connection or relationship between what is in the mind and what is hidden underground.

For this phenomenon Prof. Richet in France coined the term *cryptesthesia*—sensitivity to hidden things or “hidden” (unconscious) sensitivity to things. This associates dowsing with various other forms of *clairvoyance*, which is perception of things not present to the eyes of the perceiver. Some “indoor” types of dowsing are even more patently like

clairvoyance, such as dowsing by means of a pendulum over a map to discover where something will be found in the territory represented by the map.

To make it more explicit, we might say that dowsing is clairvoyance—but with one important difference. The *conscious* experience of clairvoyance is perceiving something in a way that is not essentially different in its nature from ordinary sensory impressions as in seeing, smelling, and so forth. Today it is generally inferred that such perceptions, whatever their origin, are mediated by way of unconscious “hidden channels of the mind” and, in the case of the clairvoyant, they do cross the threshold into consciousness. In automatic writing, on the other hand, similar impressions (with or without conscious accompaniment) emerge in the motor mechanism of writing.

In dowsing the impression emerges in a motor automatism, generally without conscious accompaniment. However, some dowsers, when they come upon their “target,” do report a conscious (clairvoyant) impression of the nature and position of it. And when a dowser specifies the depth of water, its direction of flow, its quantity and quality, this may well be due to clairvoyance rather than to any finesse in handling the instrument. More commonly a dowser reports experiencing a general muscular “tightening up” when he nears his target—which, incidentally, helps to mask even from himself the subtle movement which his hands must make.

Divination

As dowsing depends on its instrument, which in turn can indicate subconscious perception, it can be related further to other historic *devices of divination* such as planchette, pendulum, Tarot, I Ching, psychometry, and astrology. That the dowsing rod is also called a “divining rod” is another clue to this family relationship. With any such device and suitable technique, some persons display knowledge or insight that is not accessible to them directly and logically but only by way of their device or “gimmick.”

Any gimmick (even a can opener or corkscrew) is a device to make some specific performance easier, to bring it within reach of more persons who do not otherwise have specialized skills or

expertise. The device makes such accomplishment more "democratic." These psychical gimmicks of divination make it possible for more persons to tap unconscious resources without themselves being "psychic" or clairvoyant.

But not everyone who picks up a dowsing rod will be successful using it. How, then, is it possible to open the "hidden channels" to this sort of clairvoyance by means of a device, when these channels are not open to conscious clairvoyance? How does one get "tied in" with one or another of these devices? How does expertise come about whereby unconscious perception is stimulated and then linked into that one particular system—somewhat like a conditioned reflex?

Just as one astrologer learns from others, one dowser learns even more directly from another dowser with one device or another. What he learns is centered around an *expectation* that is unorthodox, that is out of the ordinary, based on some conception of the scheme of things that is different in some respect from that of common consensus. Any schematic explanation makes it easier to accept because it makes the performance a logical outcome from its premises. The logical framework is whatever it takes,

plain or fancy, to permit an expectation that seems reasonable—one that can then be confirmed and reinforced by experience. Expectation is apparently one of the factors that most readily opens the "hidden channels" of the mind to such extraordinary performance.

However, divination by any device involves rigmarole; there are rules to follow which may take on the flavor of "magic." Such a procedure is often ridiculed as a *mystique*, an eccentric notion that one has "swallowed" and which he shares only with his colleagues. But what is needed now is not ridicule, but investigation of the nature and parameters of such a *mystique*, what makes it work. How might a new one be created that would work for some other human benefit? What alternative conceptions of the scheme of things can be more productive of extraordinary results? Rosicrucian students are familiar with many experiments along this very line.

Footnotes:

¹Ralph Waldo Emerson, "On the Divining Rod," *The American Journal of Science*, 1821

²William Barrett and Theodore Besterman, *The Divining Rod*, (London: Methuen & Co., 1926), p. 267

ROSICRUCIAN DIRECTORY

A complete directory of all chartered Rosicrucian Lodges, Chapters, and Pronaoi throughout the world appears in this publication semiannually—in *February* and in *August*.

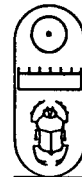
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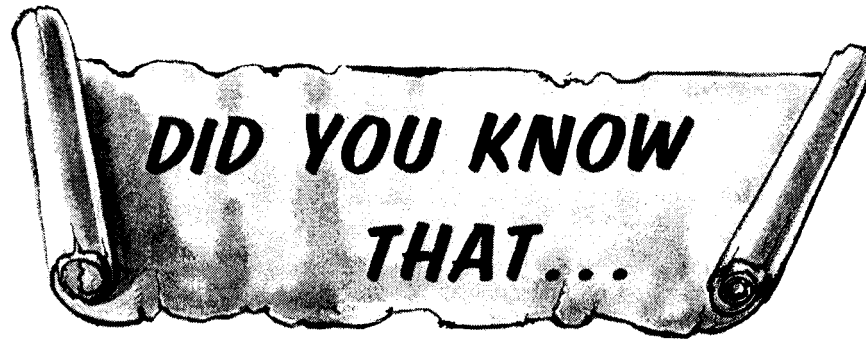
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most peoples of the world had memories of a flood of great magnitude and destruction long before the Biblical story of the deluge? Such stories have been found in Asia—in India, Burma, China, Malaysia, Palestine, and Mesopotamia. Even Europe had legends of a vast cataclysmic flood, supposedly occurring in Greece. Strangely enough, a similar story does not seem to have existed in the Nile Valley.

All of the stories of a great flood differed in detail; however, they were common in their pattern though remote from each other in time and place. This indicates a similarity of human reactions to certain circumstances and of man to his own nature. The human tends to pass through certain stages of mental and emotional evolution. In doing so, he arrives at similar conclusions regarding his experiences. This is borne out in the common reasons which were given for the conceived universal deluge, no matter how different the people who relate the story.

There are three basic elements of this common pattern accounting for the deluge: (1) In its behavior mankind had offended the gods. (2) The flood was a form of punishment intended to eradicate mankind from the face of the Earth. (3) One just, that is, normally circumspect man and his family were to be spared so as to give birth to a new and better mankind.

The first account of the flood in a European language was written in Greek about 275 B. C. by Berossus, a priest of the god Marduk and a historian of Babylonia. Thus he was able to draw on ancient Babylonian sources of information.

Centuries later, George Smith, a young English banknote engraver who later entered the vocation of Assyriology, made an interesting discovery. While once sorting and piecing together innumerable fragments of cuneiform tablets, which had been found by Sir Henry Lagard and others at Nineveh, the capital of ancient Assyria, Mr. Smith found to his great surprise and satisfaction tablets relating the story of the deluge. The account of the flood in these tablets antedated the story in the *Bible*. George Smith had always thought there was an earlier story of the flood than that recorded in the *Bible*, and finding these tablets confirmed his suspicions.

On December 3, 1872, Smith read his findings to the Society of Biblical Archaeology. This caused considerable interest which was intensified by extensive publicity given his paper in the press. As a result, one of the prominent newspapers raised a sum of money to send George Smith to Nineveh in an attempt to recover more texts relating to his find.

Later Research

Subsequent research at Nineveh revealed tablets of earlier Babylonian accounts of the flood. These were dated during the reign of King *Ammi-saduga* of Babylon (1702-1682 B.C.)—centuries before the first version of the *Bible*.

During a University of Pennsylvania expedition at Nippur, a city of Sumer—one of the earliest cultures in Babylonia—an old tablet was found. This text, published in 1914, was perhaps the oldest version to date of the creation and flood story. In a still later discovery, another text—now in the collection of the British

Museum—added details to the deluge story. In a remarkable way it parallels most of the principal incidents related in the Biblical account. We will make only partial reference to these texts.

The Akkadians were another one of the ancient civilizations of Babylonia. In the Akkadian version, the Babylonian counterpart of the Biblical *Noah*, the just man who was spared in the flood, is called *Uta-napishim*, meaning "I have found life." He is also referred to as *Atram-hasis*, meaning "exceedingly wise." This indicates that the one selected to survive the flood was an individual especially approved by the gods.

A further part of this tablet states:
*The mighty storm-winds, all of them together, they rushed,
 While the flood sweeps over the . . . (cities?)
 The flood had swept over the land (that is, Sumer),
 And the storm-winds had tossed the huge boat on the great waters.*

Another tablet states that the population of the Earth had become so numerous and so noisy that "the god," that is to say *Enlil*, Chief of Deities, was "upset by the roar." He then called an assembly of the gods and told them of his decision to punish men by sending upon them famine, drought, and plague. Apparently, however, these measures failed to reform man. The god *Enlil* then chose destruction of mankind by flood. However, one man was eventually chosen to be spared.

There is a more detailed version of the flood in what is known as the *Epic of Gilgamesh*—*Gilgamesh* being a legendary king of about 2000 B.C. In this very early epic, the ship or the ark as the *Bible* calls it, is described in some detail. It is said that the ship was a huge, perfect cube. The ship's structure was seven

stories in height with sides measuring 120 Babylonian cubits, or about sixty meters (two hundred feet). It was made water tight by the use of bitumen, that is, a combination of asphalt in its natural state, with pitch and oil.

We are told that this earlier version of *Noah* then loaded his ark with his silver and gold, his cattle and beasts along with wild creatures of the field. This survivor then led aboard his family and kin. The gate was shut and he waited for the cataclysm to begin. The account in part reads:

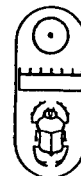
*Six days, a se'enight the hurricane, deluge, (and) tempest continued.
 Sweeping the land: when the seventh day came were quelled the warfare,
 Tempest (and) deluge which like an army embattl'd were fighting.
 Lull'd was the sea (all) spent was the gale, assuaged was the deluge.
 (So) did I look on the day; (lo), sound was (all) still'd; and
 Back to (its) clay was return'd, and fen was level with roof-tree.*

The stories of creation, the flood, and much of the *Samson* legend were probably derived from Babylonian sources by the Jews while in captivity. *Assurbanipal*, Assyrian king, was a great collector of clay documents of the past. These he placed in what was the first great library of antiquity. He ordered emissaries to go to the literary sources of kingdoms subordinate to his authority and collect their oldest and rarest documents for his great library. Now unearthed, his library is one of the greatest sources of historic material in the world and contains tablets referring to the deluge. These were of an earlier period predating Assyria and were collected by *Assurbanipal* from older Babylonian records. △

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Individuality in Nature

by David Gunston

STANDING IN THE far corner of the front garden of my home are two massive oaks, perhaps 80 to 100 years old. They are both in perfect health and full vigour standing there like two mighty twins, side by side, north and south, their grey-barked trunks less than five feet apart. As such they must be among the closest full-sized trees even in the oak-numerous region where I live, and as they are always in full view from my study window, I have been able to study them season by season for twenty-five years.

Every spring one tree comes into leaf weeks before its fellow, and each autumn it loses its foliage equally in advance. Close as they are physically, they are clearly two individuals of the tree world—twin oaks, yet each with a life and disposition of its own. Their roots and tall branches intertwine, and yet they remain unique and separate oak individuals, with a behaviour of their own, a distinctive reaction to wind and calm, sun and rain.

We instinctively recognise that all human beings are different with a distinctive uniqueness of their own; and the basic, easily acceptable idea of the irrevocable uniqueness of man is given point and additional credence when we consider individuality in nature. However much we may at first disbelieve, even dislike the notion, there is considerable evidence that all animals, perhaps even all trees, all plants, all creatures great and small, have a similar quality of uniqueness among themselves.

The more one considers this, it becomes a truly troubling notion, very hard to accept in all its implications. Yet we all know that pets are very much individual animals. I once knew a man extremely fond of red setters. When his favourite bitch was killed by a car, he

was able to quickly replace her with another that grew into an adult visually indistinguishable from the first animal. To him, however, the two pets were only representatives of the same canine breed; otherwise they were totally different. The first one was loyal, trusting, energetic, a devoted, home-loving creature. The replacement, although a beautiful dog, was restless, suspicious, nervous, inclined to wander, an unhappy substitute. Yet both enjoyed the identical environment and upbringing. Every dog lover of varied experience can of course offer similar examples.

The same thing is true of normally wild creatures kept in semi-captivity by animal or bird-lovers. The fox cub nursed back to health, even the rhesus monkey kept as a household pet—all reveal their own uniqueness once it is possible to compare them with earlier or later acquisitions. For of course comparison is essential to recognise these individual patterns in nature.

Uniqueness

Once we move into the realms of wild nature it is equally not difficult to believe in, sometimes to know quite well, such continuing uniqueness. The so-called "rogue" elephant and the exceptionally tame wild bird are both contrasting examples of the same thing that we can readily accept. At this point it is only the omnipresence of natural individuality that is hard to accept totally. If one wild elephant is different, then logic and indeed sense demand that *all* elephants are in some way different. If one wild bird is so visibly different, then it must surely follow that *all* wild birds, millions upon millions of them, are to some degree separate creatures, too.

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Wild birds, even if we do not come to know them intimately as individuals, as is often possible in a bird-attracting garden, are exceptionally good examples of all this—thanks to their voices. With bird song, of course, individuality really has its fling. It is safe to say that all songbirds have their own particular “accent,” “style” or “signature,” and this has been studied to a minor degree. Among other things it has been discovered that avian song varies from country to country, often in a marked degree that is easier to detect than lesser regional differences in the same country. The common cuckoo, with perhaps one of the most easily recognised cries of all bird voices, is not so simply voiced as it might seem. Its most frequent call is, in musical terms, upper note E flat, lower note C natural, forming not a perfect musical interval, but something between a minor and a major third. However, there are upper note D sharp and D flat cuckoos, and two centuries ago an observant naturalist described amusingly the discordant noise he heard when a D natural cuckoo vied vocally with a D sharp bird. Others still have cracked voices, as can happen with all bird species.

It might be argued that such differences are merely dependent on physical variations in the bird’s syrinx. But are such differences any less valid than those between tall or short, dark or fair individuals? In any case, all the evidence we have so far indicates that these differences extend to temperament, disposition, even character, if such a “human” term can be used.

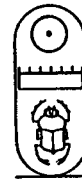
Could it be that the whole teeming mass of insect creation is composed of unnumbered individuals? The very thought sends the senses reeling into instant disbelief. Could it not be that



we do not have the right type of brain (or should it be antennae?) to comprehend that possibility? Higher up in the scale of creation (and by what criteria do we mortals judge that, incidentally?) we have no difficulty at all in accepting the uniqueness of living creatures. It is only when we descend that scale that our logic is swamped by very human skepticism. If two oak trees in a garden can remain two individuals side by side for well over three-quarters of a century when comparison between them is easy, maybe all trees, even of the same species, are equally different. Maybe every daisy plant in a field and every thistle, every toadstool, every lichen is in some way different from its fellows. If giant whales are clearly individuals, then why not earthworms? What of the uniqueness of an amoeba? Surely not, we retort with human pride and indignation. But—“Are not five sparrows sold for two farthings, and not one of them is forgotten before God?”—therein must lie the key to this mystery: All are unique before the Creator. △

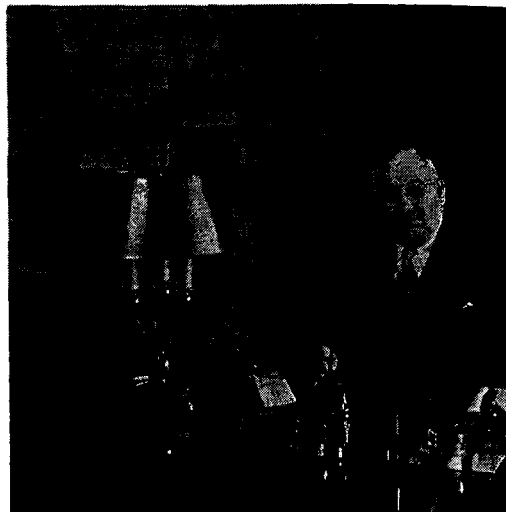
Everything that exists is in a manner
the seed of that which will be.

—Marcus Aurelius



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

Rosicrucian Philosophy— An Art and A Science



IN MANY of the ancient manuscripts we read of "The Art of the Rosy Cross," and in others we read of "The Practice of the Rosicrucian Sciences." Nowhere do we read of any Rosicrucian religion, theology, or church.

It appears from comments made in public occasionally and in some modern writings that persons who are not correctly informed believe that Rosicrucian doctrine is a religious philosophy, purely and simply. This is a very *serious mistake* and is responsible for many of the erroneous conclusions reached by these persons.

Persons who think that the teachings and doctrines of Rosicrucian work are purely spiritual and deal more essentially with religious ideals are startled to learn that Rosicrucians are dealing with the practical problems of life. They are shocked when they read in an advertisement that the Order offers to help men and women meet their problems of life, and that members in the organization are studying for the purpose of improving their social, business, financial, or intellectual position, rather than their spiritual position exclusively.

Many of these persons become critical and insist that "since the Rosicrucian organization is a spiritual organization, it ought to conduct itself along purely

spiritual lines." The mistake in this argument is the assumption that Rosicrucian philosophy is purely spiritual.

This sort of criticism has annoyed me at times, and I have spent days and weeks searching through the oldest Rosicrucian manuscripts available to find any warrant for this false belief. I have communicated with the oldest living representatives of the Order in various parts of the world. I have hunted through the writing of those members who were active in the days of its glorious achievement of the past cycle. Nowhere do I find warrant for this assumption that Rosicrucian work is a religious philosophy or a religious cult or movement.

Nearly every one of the ancient masters spent much time in laboratories and workshops dealing with the arts and sciences. If we extract from the ancient records and writings all of the hours of labor devoted by the great Rosicrucian Masters to chemistry and alchemy, we will find only a few hours left which were devoted to philosophical speculation or religious meditation. Then, at a previous period we find that most of the time spent by the Masters was devoted to the art of medicine, to astronomy, biology, and even to such sciences as botany.

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While it is true that many eminent monks, friars, and even Jesuit priests were connected with the organization at one time and wrote much on the subject of Rosicrucian Philosophy, we find that these theologians and spiritual persons were attracted to the Rosicrucian Order not because of its spiritual teachings, but because of its practical teachings. Such a person as Roger Bacon, the eminent friar and monk, was attracted to Rosicrucian teaching not because it could possibly add one iota of knowledge to the great wisdom he possessed along spiritual lines, but because it afforded him an opportunity to exercise some of his hobbies, and these hobbies dealt with chemistry, physics, and practical subjects. He found little or no opportunity to enlarge upon and develop them as sciences in connection with this theological and religious training.

Of course, Jakob Boehme is an outstanding exception to the general rule, and it is fortunate for us that there were notable exceptions. The exceptional men—and some women—were so steeped and absorbed in the material affairs of life in order to earn a living that spiritual meditation became their hobby and their relaxation. They became interested in Rosicrucian philosophy because they hoped it would afford an opportunity to add to their spiritual knowledge in a manner not otherwise available to them.

Practical Workers

These types of persons received from the Cosmic marvelous illuminations and revelations regarding spiritual laws which they added to the Rosicrucian storehouse of wisdom. But because these great lights of spiritual wisdom—easily counted on the fingers of two hands—became famous as Rosicrucians, there is no reason for us to ignore the thousands of others who were workers in the practical arts and sciences and looked upon Rosicrucian philosophy as a school of spiritual wisdom exclusively.

Even the famous pamphlets of 1610 and 1614 issued in Germany and other countries at that time and which startled the world into a realization of the existence of the Rosicrucian Order did not proclaim its plans of worldwide reformation along exclusively spiritual lines. In

fact, from our modern point of view these pamphlets proclaimed more of the socialistic philosophy than a spiritual or religious one.

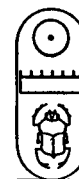
If we take the book, *New Atlantis*, written by Sir Francis Bacon, we will find this eminent Rosicrucian following right in line with the pamphlets of 1610 and 1614 and promulgating a scheme for the salvation of the world or the advancement of civilization along socialistic, scientific, humanitarian lines, rather than purely spiritual or religious ones.

Specialization

The Rosicrucians who came to America in 1694 in accordance with the very plan outlined by Bacon in his *New Atlantis* did not come here to spiritualize America, but to bring many practical sciences and arts to the new country. In picking very carefully the limited number of specialized persons to compose the pilgrimage to America, they did not confine themselves exclusively to theologians, although they did add to the party two or three of the most eminent, reformed, modernistic theologians to be found in Europe. But they saw to it that they had men who were scientists and practical workers in every one of the practical occupations of the day. They saw to it that there was a man who could build organs, a man who could make paper, a man who could institute a botanical garden, a man who was an expert in chemistry, another who was an expert in physics, another in music, and so on down the entire line of distinctions of the very practical sciences.

Their first great work in America was to establish various trades and industries and to teach these and to show the new inhabitants of the New World how to begin their careers of practical work. Religious philosophy was but two percent of the great work accomplished by them while morals and ethics generally represented about twenty-five percent of their work; the remainder pertained to the practical work of living a useful life in the New World.

In the traditional history of the organization we read on each occasion of the opening of the "tomb" of "C.R.-C" that instructions were found for the operation of the Order in its new cycle, and these instructions dealt far more com-



pletely with the doing of practical things than with any purely devotional service of a religious nature.

Nor was the Rosicrucian Order ever intended to be circumscribed by social or cultural standards. Its portals were open to everyone, and if we read the history of the Order, we find that everyone, regardless of social, financial, or ethical position in life, could enter those portals and become a welcome associate. How could it possibly be otherwise? Since the very teachings of the Order recognize only one universal soul existing in all beings, and recognize as the real part of man only the soul personality, there could be no serious distinctions or differentiations on purely material lines.

As stated above, the earliest pamphlets printed for public distribution by the organization proclaimed its ideals to be in favor of a worldwide reformation of all thinking persons. There was no attempt to limit the propaganda of the appeal to those who were of some superior worldly station. Most certainly, no humbler Neophyte ever crossed the threshold of the organization than Jakob Boehme, the very poor and very plebeian cobbler. Yet, he is idealized in the Rosicrucian literature and idealized in our hearts today. There are some at the present time outside of the Order and possibly inside of it, who would probably raise their hands in protest against the admission into the Rosicrucian Order today of such characters as Jakob Boehme.

It is true that we speak much of divine laws which we are studying in the Rosicrucian teachings. But when we come to analyze them, we find that from the Rosicrucian point of view every natural law is a divine law since God created it. We look upon the bursting of the seed in the soil and the process of reproducing itself as typical of divine law. Yet the study of botany belongs to the sciences and not to religion. Just because we are dealing with the soul and its incarnations and analyzing the process and finding duplicates of these laws in other parts of nature, it does not mean that we are studying a spiritual science or a religious doctrine, but divine natural laws.

When the Rosicrucian pays adoration to God, prays to Him, and communes with Him, he is not doing so in a religious sense, but in the sense of a

natural appreciation of his intimate association with God's universal direction and control of all of the laws of the universe.

Methods and Attitudes

Some criticism has been made regarding dues connected with the Rosicrucian work, and the persons who make these criticisms bluntly proclaim "spiritual truths should not be sold or paid for, and a religious teaching should be given freely." That idea is entirely wrong and is based upon the assumption that Rosicrucian doctrine is a religious or a spiritual school of religious philosophy. The Rosicrucian institution is a practical university teaching the practical arts and sciences. It is dealing with the material welfare of life more completely and more intimately than it is with any phase of religious philosophy.

Furthermore, the dues do not pay for the teachings, but for the many other benefits of membership; the teachings are held as wholly independent of any fees or dues. But even if the teachings were put upon a tuition basis, it would not be a matter for criticism since the Order does not claim to be and has never attempted to be a school or seminary of religious or spiritual thought.

Neither Jesus nor any of the great Masters before or after him ever manifested any of this modern attitude of discrimination on social or material lines. To these Masters the least of our brethren was equal with all of us in the need for and the worthiness of receiving the practical help which such an organization as the Rosicrucian Order can give.

The parable of the ninety and nine is an old one and constitutes one of the foundation principles of the Rosicrucian Order. He or she who is so weak, so humble, so low in the scale of worldly recognition as to be a mark of pity or criticism is one who is truly worthy of all the help that our organization can give; and that is why we are proud of the fact that not only in the present cycle, but in previous cycles, the work of the Order continued in asylums, institutions, prisons, and places where the so-called sinful and illiterate are to be found.

Another criticism made by those who do not understand the real principles of the organization is that today it is flood-

ing the country with too much literature, too much propaganda, too much talk about itself, and its plans and ambitions. These persons forget that since the art of printing was made practical, the Rosicrucian Order was the first to use printing in a national sense, for the early pamphlets of 1610 and 1614 were translated into many languages and scattered broadcast like seeds blown over the entire continent of Europe. To these were added other pamphlets of explanation and endorsement.

For fifteen or twenty years the whole of Europe read and heard more about the Rosicrucian organization than it had ever read or heard about any other worldwide movement in the whole of the history of civilization. These pamphlets were addressed to all of the people of the world regardless of distinction or position. The pamphlets announced "a worldwide reformation," and these pamphlets undoubtedly constituted the largest individual system of propaganda ever instituted by man. Is that not a precedent by which we can gauge our present activities?

There was no attempt to hide the existence of the Order or the nature of its activities, hopes, and ambitions from the public mind. Everything was done to make the organization become talked about—over the breakfast cup of coffee and in the twilight hours around the fire-side. The fact is that the fulfillment of the desires of the Rosicrucian organization can be added only by the worldwide publicity and by the enrollment of the interest, if not the active participation, of entire nations of people.

Those who think that our present propaganda—that is, distributing tons of literature weekly into every part of North America—is an astonishing violation of the supposed rules of conservatism will learn that it is nothing compared to the propaganda that will take place in this country before another twenty-five years have passed. By that time, even the most conservative churches will be carrying on similar forms of propaganda, and we will have entered into an age of nationwide discussion of existing organizations, with a realization that only a nationwide comprehension of the activities of any group will bring about the possibilities of its fundamental plans.

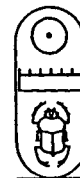
Desire for Improvement

Real Rosicrucians are never concerned with what an individual has been or may be at the time he makes application for membership into the portals of the fraternity. The primary thing to consider is his worthiness to enter because of his sincere desire to improve himself. If sincerity and honesty of purpose marks the motive back of his application, he is truly worthy, regardless of his social or financial position in life. The important thing for us to consider is what the individual becomes after being in the Order a certain length of time. If the individual becomes illuminated, reformed, redeemed, regenerated, reborn, and re-established in the divine harmonious relationship with the Cosmic in which he was born into this life, then the organization can consider that it has done a noble work.

Too many of those who criticize the admission of the poor and humble into the Rosicrucian Order are in it themselves only because of the broad-minded, tolerant view that the Order takes of world distinctions; and if the organization were truly as conservative and restricted in its membership as some of these critics now insist it should be, they themselves would not be in it to find out what type of members it has, for they would probably have been the first to be rejected when their applications reached the Board. But we hope in time to change their viewpoint and to bring about a broadening of their vision and a widening of their consciousness, until they develop the true Rosicrucian universal spirit of love for all human beings under the Fatherhood of God.

The overemphasis of spiritual truths is merely a tendency toward religious cultism and finds no response in the heart of the Rosicrucian Order in any land.

Since thousands of readers of the *Rosicrucian Digest* have not read many of the earlier articles of 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.



Wise Ganesa

Remover of Obstacles

by June Schaa, F.R.C.

ONE ANCIENT FABLE still used by the learned of our civilized times is that of the blind man describing an elephant. It seems that our limiting points of view will always be as modern as tomorrow.

We can even give this old fable a psychological meaning by saying that we explore ourselves much like the proverbial blind man does the elephant—never dreaming that there is more to the “elephant of self” than what we can ever intellectualize or perceive! Yet the ancient Hindu was still ahead of us there too, for he had a favorite god called Ganesh—or *Ganesa*, the Wise.

How did an elephant come to mean so much more than what he is—namely, an elephant?

Real elephants are interesting. They love water and are at home in the dark recesses of the forest. The baby elephant in time loses his relatively soft, continuous coat of short grey fur, retaining only the well-known tuft of hair on the tip of his stringy tail. Sometimes there is also a tuft of hair in the middle of his ponderous head. To have a “memory like an elephant” might take us back to the most primitive known genus, *moeritherium*, a fossil relative whose late Eocene and Miocene beginnings, fifty million years or so ago, find him with the size and dental appearance resembling a pig—with only a suggestion of a trunk. By the Pleistocene era the Indian elephant began to appear more like himself—and no doubt he also developed his stable, placid ways whether in the wild or domestic state. However, wild pigs seem

to have retained their ferocity and fleetness of foot into modern times. Both the pig and the elephant came to symbolize important psychological concepts for our ancestors—taking on a dichotomy of other-worldliness.

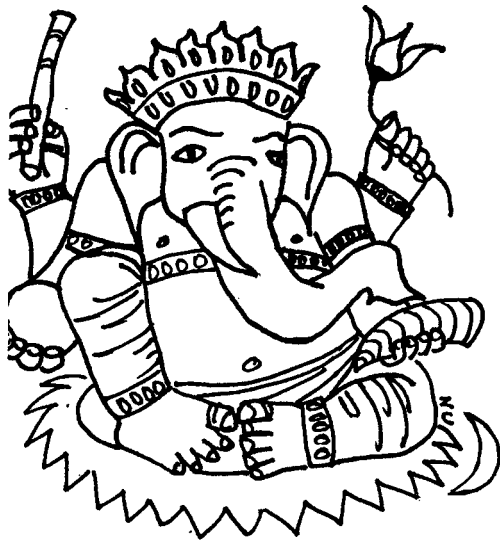
Ganesa, the elephant-headed god of Wisdom

In India, the conscientious, upright “thinking” qualities of humankind are symbolized by the god Shiva’s eldest son Ganesa, a four-armed, yellow-skinned human being who has a huge protruding red belly (from an insatiable appetite for fruit) and a loveable *white* elephant head bearing only one tusk. Not only does Ganesa place the obstacle of conscience in the way of mentally indiscriminate action, he also removes the obstacle of “fuzzy” thinking. Because he always demanded to understand clearly what he wrote—the conditions for the writing of the *Mahabharata*, an epic poem of India including the *Bhagavad-Gita*—Ganesa also came to be invoked at the beginning of any written transaction. His name was evoked to bring success in all sorts of enterprises and undertakings.

Ganesa’s temples, shrines, and images are to be seen even in the smallest villages of India, especially in the south where he affects six different sects under his six titles. Some even revere him as the *real first cause*.

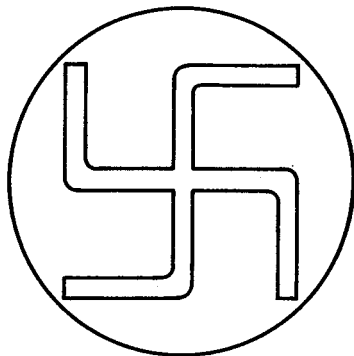
The symbol illustrated here has arms that can be turned in either direction. The anciently revered *swastika* became associated in Hinduism with the Sun and

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also with Ganesa, known as “the pathfinder whose image is often found where two roads cross.” Real elephants, as we know, are always mounted on four columnar legs ending generally with five toenails on the front and four on the back feet. We might speculate, however, that our pachyderm has no trouble remembering that he is an elephant through-and-through.

Even in India a pure black or white elephant is rare; the average elephant is just a nice achromatic grey—neither black nor white but instead a combination of the two. Most rational people will concede that there is more to a real elephant than just a set of four legs ending in eighteen toenails, and we agree that



there is more to Ganesa than his white elephant head. In fact, physically as well as psychologically, the symbolic elephant is a most impressive beast!

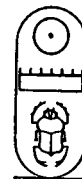
The elephant in Hindu mythology represents the forever fertile abundance of instinctual, procreative energy. As such, this splendid young pachyderm does not present mental obstacles differing from the tried-and-true instinctive judgment gleaned from eons of experience about how and where this energy should be *rightly* used.

Ganesa’s head is another kind of elephant whose “white” color might well represent the undivided light emanating from the Sun. But this head is supported by two human legs and trunk from which extend the four arms of a deity. Ganesa’s single tusk might symbolize the wisdom of old age. Perhaps spiritual memories alone remain about the whole elephant who has been through the paths of life and grown old, yet survived the ordeal in order to reasonably record the noble reunion between man and nature. The unreasonable competition between human intellect and instinct is personified by the two warring cousins in Ganesa’s tale of the *Mahabharata*.

Reasonableness is Natural

Reasonableness is the true measure of both intellect and instinct. The instinctual actions of a natural animal are rarely unreasonable. Only man himself becomes unreasonable because he allows his intellectual powers to interfere unduly with the natural order of his own instinctual nature. It has been said that “man should use his intellect in accordance with reason, and not oppose his intellect to reasoning.” However, the modern analytical man often considers reason to be the sole product of his own intellect. Because of this separative and therefore limited point of view, he is constantly amazed whenever his scientific research uncovers an instinctive reasonableness manifesting within the animal kingdom.

Nature had geometrical patterns long before man became mathematically reasonable, and there is an awe-inspiring orderliness lying within nature as well as within man’s psyche. Although the tales of Ganesa—god of instinct, intellect, and intuition—began before the advent of abstract Buddhistic thought and before



Thrice-Great Hermes in the West, we can still find an amazingly intuitive knowledge of psychology hidden within the simple objects attributed to this composite deity. For instance, Ganesa shows us a spiraling sea shell in one of his four hands. Today our scientists show us the double-helix (spiral) pattern of the human gene or the spiral nature of a celestial galaxy.

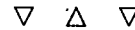
Within the grasp of Ganesa's remaining hands are three other important symbols for us to interpret: a discus, a goad, and a lotus, shaped like a fleur-de-lis. Although our modern scientist is often as strongly disciplined and skillful as is an Olympic discus-thrower, he requires ever-increasing pushes from the goad of moral conscience, preserving the inner intuitive "feeling" so necessary to prevent indiscriminate actions.

In the Light of Psychological Man

We may allow ourselves pride in thinking how naive our ancestors were in equating beast, man, and god with the "merely human" faculties of instinct,

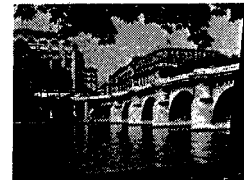
intellect, and intuition. We forget that even today we still need "names" or "terms" for these very same basic faculties of consciousness. We forget that it is the faculty of soul to *feel* the truth; while the function of the intellect is to *understand* that which is instinctively or intuitively felt by the soul, or perceived by the exterior senses. If the intellect were to act only in reasonable harmony with natural instinct, human beings would not only be intellectual, but would also be wise!

There may come a day when we—as enlightened persons—will have no need for a reassuring and orderly symbol at the crossroads of our outer or inner lives. Meanwhile, many a tired old warrior might welcome an even older, *but wiser*, inner scribe such as Ganesa, who would remove the obstacles of indiscriminate action and fuzzy thinking from his inward path toward the eternal light of the natural Self Within.



Cover

Our cover features a view of the River Seine in Paris. The bridge seen in the photo is the famous Pont Neuf—today the city's oldest bridge. In medieval times most Paris bridges had buildings constructed upon them—much like Florence's Ponte Vecchio. The Pont Neuf was the first Paris bridge without buildings.



(Photo by AMORC)

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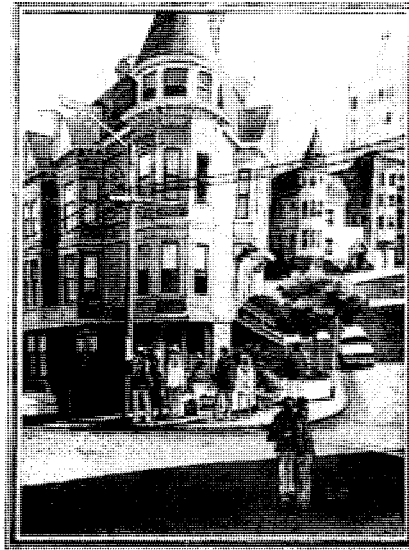
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West Coast Watercolors

The West Coast Watercolor Society, founded in 1962, is comprised of fifty artists whose membership is by invitation. The Society, devoted to the encouragement and exhibition of the art of pure transparent watercolors, does not limit the artists to any one style. Having won international acclaim, members of the Society were invited to participate in a joint showing at a London gallery with the Royal Watercolour Society. The show is currently touring England.



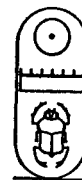
△
HAIGHT STREET CORNER
Ron Schweibert



In an effort to illustrate the varied styles within the group, two examples were selected from the show that recently appeared in the Art Gallery at The Rosicrucian Egyptian Museum.

In his painting "Haight Street Corner," Ron Schweibert has presented the flavor of the Victorian Age with the realism of today's life. His style is precise in detail, yet airy in subtle and varied colors. Daniel Petersen's "Gem Creek," probably designed to be an abstraction of reality with geometrical and abstract shapes, gives a feeling of nature and moving waters with its beautiful, transparent colors.

△ **GEM CREEK**
Daniel Petersen



Rosicrucian Activities Around the World

RAISING MONEY for charities and bringing live entertainment to hospital patients is the job of a unique entertainment revue company created by Mrs. Barbara Reeve of Newquay, Cornwall, England. Gathering local talent, this hard-working volunteer built a revue around the exciting theme *Fun's-a-poppin'*—resulting in a very entertaining all-laughs show with plenty of singing and dancing. Presented twice yearly in a local theater, the show takes many hours of work on the part of Mrs. Reeve and other volunteers. Being located in a resort area, the money-making shows attract both visitors and residents alike, with all proceeds going to charity. Then, throughout the year Mrs. Reeve and



During one of her hospital performances, Mrs. Barbara Reeve accepts the Rosicrucian Humanitarian Award from Soror Elsie Bleakley.

company present live performances in local hospitals, bringing good cheer to patients. Although volunteer work takes much of her time, Mrs. Reeve is a teacher with a family of her own. In recognition of her good work, the Rosicrucian Order's Humanitarian Award was presented to a very surprised Barbara Reeve during one of her hospital performances.



The centuries-old *Castle of Tanay* near Lyon, France, is known among Rosicrucians as "Château Rosicrucien du Silence." Owned and operated by the French-speaking Grand Lodge of AMORC, the castle is surrounded by formal gardens and has a history dating back to the First Crusade. Rosicrucians may visit this beautiful old castle and spend three, five, or ten days at a most economical price—\$10 per day, including meals—to meditate and enjoy the harmonious atmosphere of this special place. In the words of an English soror who spent three days at the castle: "I am grateful to the Cosmic, by whose privilege it was possible for me to take part in the meditation periods in the 'Château Rosicrucien du Silence,' and also to see the beautiful pictures, furniture and furnishings, to see the timbered ceilings, the masonry of the ages, the beautiful gardens, and to eat food made from fresh fruits and vegetables picked from the garden each morning. The welcome received was friendly and relaxed."



For more information write *airmail* to:
Château Rosicrucien du Silence
Château de Tanay
SAINT-DIDIER-DE-FORMANS
01600 — *TREVOUX*
FRANCE

*The
Rosicrucian
Digest
November
1976*

Recently a plaque commemorating American statesman and philosopher Dr. Benjamin Franklin was unveiled in Tenterden, Kent, England. The plaque, appearing on an outside wall of Tenterden's Old Meeting House, attests to the fact that Franklin worshiped there in 1774 while staying in town with his old friend, the Rev. Joseph Priestley. With a number of people in attendance, the plaque was unveiled by nearby resident Mr. Benjamin Crease (right of center in photo) who is of the sixth generation of great-nephews of Benjamin Franklin. The plaque was presented to mark the bicentennial year of American Independence with which Franklin was so closely connected. Best remembered as a statesman and philosopher, Franklin was also a noted scientist and Rosicrucian.



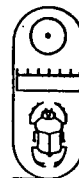
Photo: The Kent Messenger

Calm Is The Key To Soul

When the world is restless, and the restless beat the drum, the calm man is the eye of that eternal hurricane. When work is a dance of confusion, and emotions, blind as lemmings, drive for unconsidered goals, the calm man observes from his oasis. When the business of family flares, and love gropes in the fog of displeasure, the calm man is the light that guides love to unity. When man is tested, and his being feels like an open wound, the calm man sees his imperceptions and removes them like a skilled surgeon.

Those who are on the path to being calm, the path of introspection, know intimately the sobering fact that calm men are rare today, as they ever have been in the past, and probably will be in the future. But those on the path know that a person does not have to be 100 percent calm in order to taste peace profound. Yet one taste of that divine essence and that person strives ever more to be that calm man.

—Adjutor





What Occurs After Death?

A doctrine of immortality is both expedient and instinctive. Expedient, because it gives man a chance to atone for his mistakes, to make retribution, or to realize ideals in another life for which somehow there never was time in the one life. Instinctive, because the impelling force which causes man to struggle, to fight to live on, makes him reluctant to admit or accept the belief that all must end at death. **BUT ARE THESE PROOFS?** Are there any facts which actually support the doctrine of immortality?

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ALTAR FROM CITY OF AKHNATON » » »

Shown here is the upper part of a private altar in the form of a pylon from a house at Tell el Amarna—the city established by Pharaoh Akhnaton. Akhnaton and his family are represented worshipping Aton, the solar disc. This piece is on exhibit in the Cairo Museum.

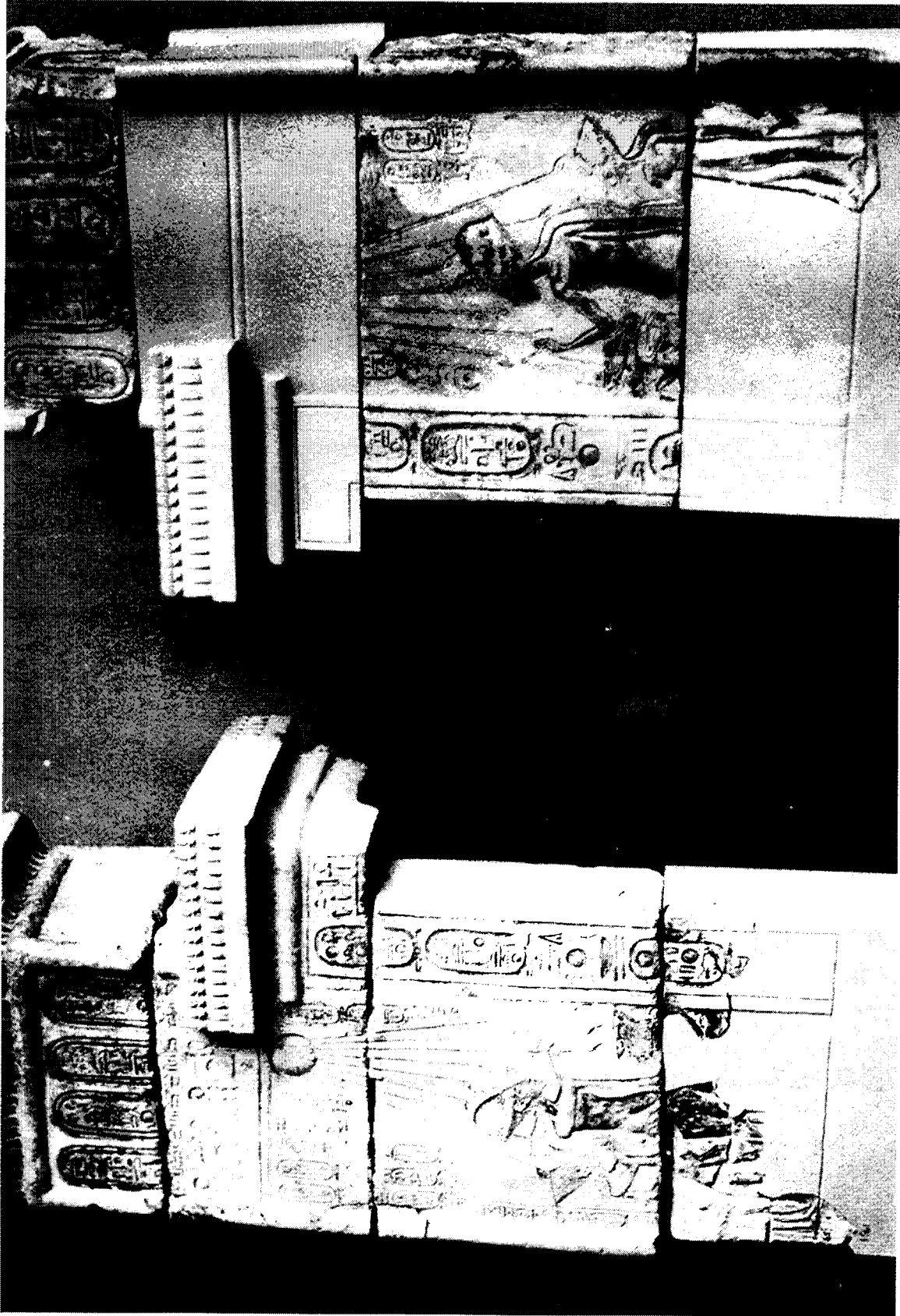
(Photo by AMORC)

*The
 Rosicrucian
 Digest
 November
 1976*

THE DOME OF ASCENSION (overleaf)

The Dome of Ascension marks the traditionally accepted site of Jesus' ascension; however archaeologists question its authenticity. In A.D. 380 a round structure was built encircling the Rock of Ascension which tradition claims contains a footprint of Christ. In 1187 the Moslems took the shrine and covered the central chapel with a cupola.

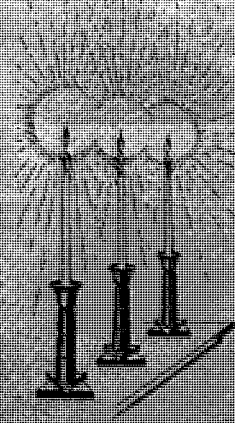
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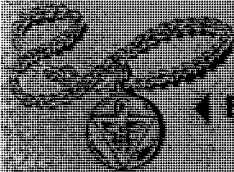
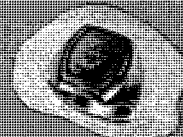


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GLANDS--

Our Invisible Guardians

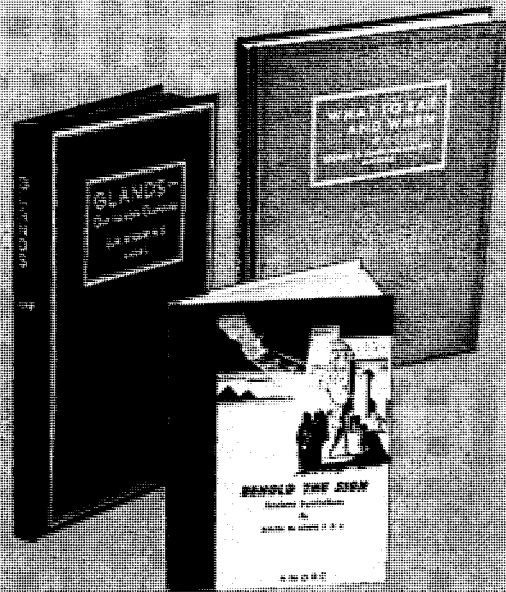
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BRAVE NEW ERA

Several years ago, during an interview, someone asked Albert Einstein what he thought about the possibility of a full-scale nuclear war, and he stated that if there were one, the next war after that would be fought with sticks and stones . . . if we could find them.

Now that more countries are joining the "Nuclear Club," while possibilities for such a catastrophe are not exactly going down, the development of several new technologies is opening the field for several other, perhaps more devastating, weapons which would be so subtle in their operation that a nation under attack might never realize it was in a war . . . or that it had lost it.

These potential "weapons" presently under consideration by some countries fall under the category of "environmental modification techniques," which, among other things, would include tampering with the weather.

Although much of the research now going on seems to be at the theoretical stage, sufficient concern exists over the possibility of the use of so-called "geophysical weapons" to warrant the United States and the Soviet Union to introduce a convention—hopefully to be signed by all the United Nations' member-nations—banning military or hostile use of environmental modification techniques.

The convention would prohibit military tampering with environmental factors such as rain, snow, fog, hurricanes, lightning, earthquakes, the oceans and the upper atmosphere—particularly the ozone layer.

The present preoccupation stems from the fact that it is not unlikely, in view of present research, that it may become possible for a nation to develop technology to enable it to launch an attack against an enemy using tidal waves, earthquakes, hurricanes, and lightning to destroy military installations, cities, and crops, and perhaps adding to this nightmarish scenario, at the same time, a new and devastating strain of plague, typhoid, or pneumonia.

Obviously, any nation finding itself under this type of attack might not even realize it was being attacked, but would blame instead its calamities on natural causes.

Although the use of geophysical weapons would appear to be beyond the

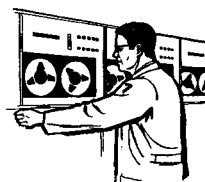
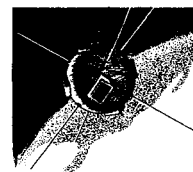
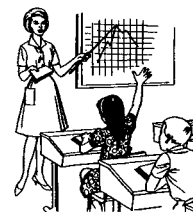
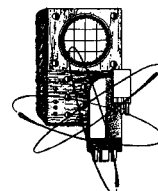
present technological capability of any country today, some leading scientists, including Nobel laureate Linus Pauling, believe the writing on the wall can already be seen. Pauling, in fact, is convinced some nations are already tampering with the world's weather and has publicly denounced this, calling for an end to it.

It has to be realized that what we are dealing with here is *only* potential. Obviously, even under the most controlled of circumstances, geophysical weapons are a two-edged sword. Not enough is known about the dynamics of planetary weather and its long-range effects to enable any one nation to tamper with it with the certainty that this won't bring devastating results on its own crops and people one, two, or more years later. Also, if the technology were available, who is to say that a nation that suddenly suffers a series of natural calamities, triggered by purely natural causes, might not strike out against an imagined enemy, believing it to have been the instigator of these disasters? What if China had believed this about Russia during its recent series of earthquakes? What if a repetition of the 1906 San Francisco earthquake came during a particularly tense international situation?

Then, of course, there is the other side of the coin. If the technology to cause earthquakes were available, then it should be possible to prevent them, or at the very least forecast them, saving lives and property. If it were possible to conjure up hurricanes it should be possible to prevent them and end droughts, again saving countless lives which would have otherwise been lost through destruction and starvation.

There are countless possibilities from which to choose. More and more it is becoming obvious that nations can no longer live apart from each other, unconcerned with what goes on with a neighbor, a border—or a continent—away. We live on one small planet, which is getting smaller and more limited all the time. What we do with what we've got is one of the many choices we will have to make during the course of this, our brave new era.—AEB

(This article is being offered as a point of news but does not involve AMORC, nor necessarily represent the organization's viewpoint)





ODYSSEY

Wonderland

NOTED BRITISH mathematician Charles Lutwidge Dodgson was born on January 27, 1832. His books on the theories of mathematics have interested many scholars in their time, but by their complexity are now bound to interest only a few. Dodgson, however, did reach a greater audience. Inspired by his child-friends he carefully penned the classic **Alice's Adventures in Wonderland** and **Through the Looking-Glass** under the pseudonym "Lewis Carroll."

A serious scholar, C. L. Dodgson entered Oxford's Christ Church College in 1851. His application to his studies was well rewarded with the many distinguished honors afforded him at his graduation in 1854. As a mathematics instructor at this same institution he was known for his strict discipline. So stern was his attitude that several students petitioned to be removed from his charge.

Though deeply involved in his scholastic pursuits, Dodgson was never the recluse he has sometimes been thought. He often journeyed to London to enjoy the theater—sometimes making several trips in one week. It was in this way that he met and became the life-long friend of actress Ellen Terry, who he first saw perform when she was a child of nine. Also delighting in parties, he especially enjoyed attending the ones to which he had been pointedly uninvited.

In addition to mathematics, C.L. Dodgson was a devout student of Anglicanism—these beliefs having been instilled in him by his father, Archdeacon Charles Dodgson. In the family tradition, C. L. Dodgson became a deacon of the Church of England in 1861, but even his strict beliefs did not prevent his chastising the Church's governing members for their firm stand against theater. Dodgson believed in God and humor, and saw no reason why one should offend the other.

On July 4, 1862, Rev. C. L. Dodgson went rowing on the River Isis with young Alice Liddell and her two sisters. During the excursion he entertained the girls with the story of a young girl named Alice, who, on a balmy summer afternoon, fell down a rabbit hole into a world where the only sense was nonsense. The girls were delighted, and Alice Liddell begged her friend to write the story down for her. Dodgson complied, enlarged and improved the tale, and published **Alice's Adventures in Wonderland** in 1865.

Rev. C. L. Dodgson, deacon of the Church and mathematical scholar, and Lewis Carroll, lover of children and nonsensical verse (all of which made perfect sense to him) inhabited the same mind and body. Their lives were parallel, and so, as any student will tell you, never touched.

Long after he ceased to instruct at Oxford, Dodgson retained his rooms on campus. He wrote loudly against any changes to the college and between these diatribes penned **Through the Looking-Glass**, a sequel to his first "Alice" book. In January of 1898 Dodgson contracted a severe chest cold and passed through transition within a few weeks' time. Scholars continue to marvel at his mathematical books, and children of all ages still delight in reliving the adventures of Alice in Wonderland. —NSR

