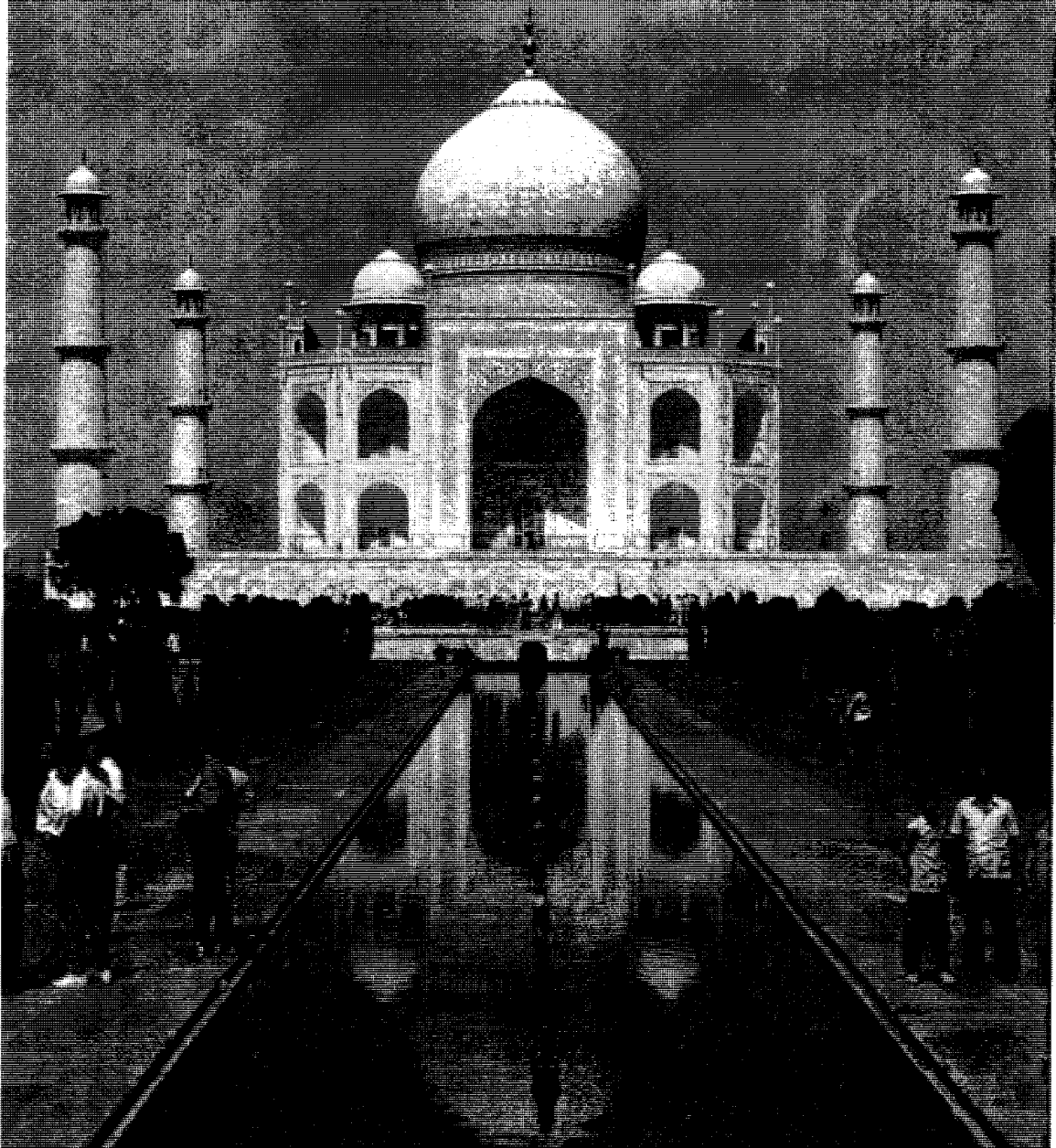


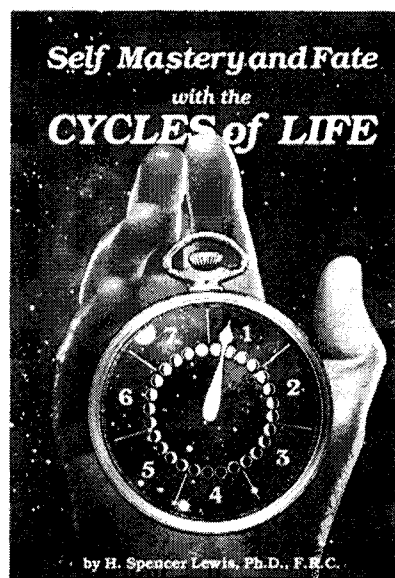
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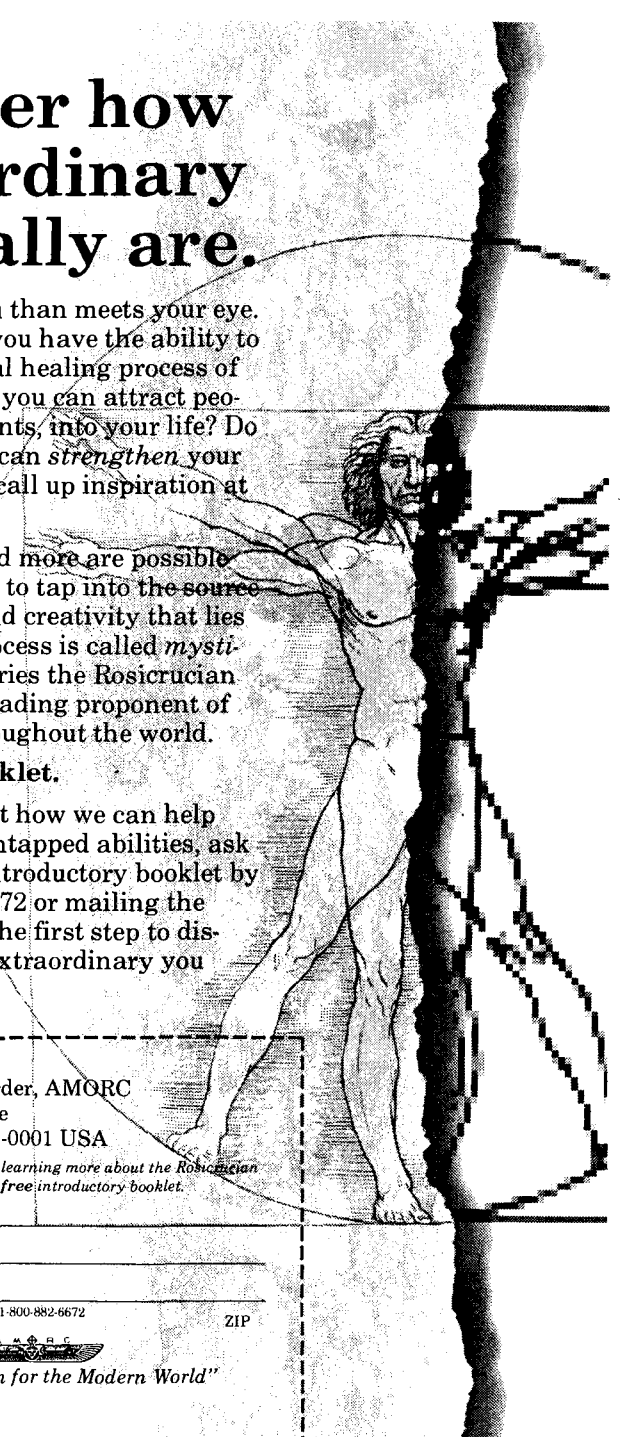
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"Ancient Wisdom for the Modern World"



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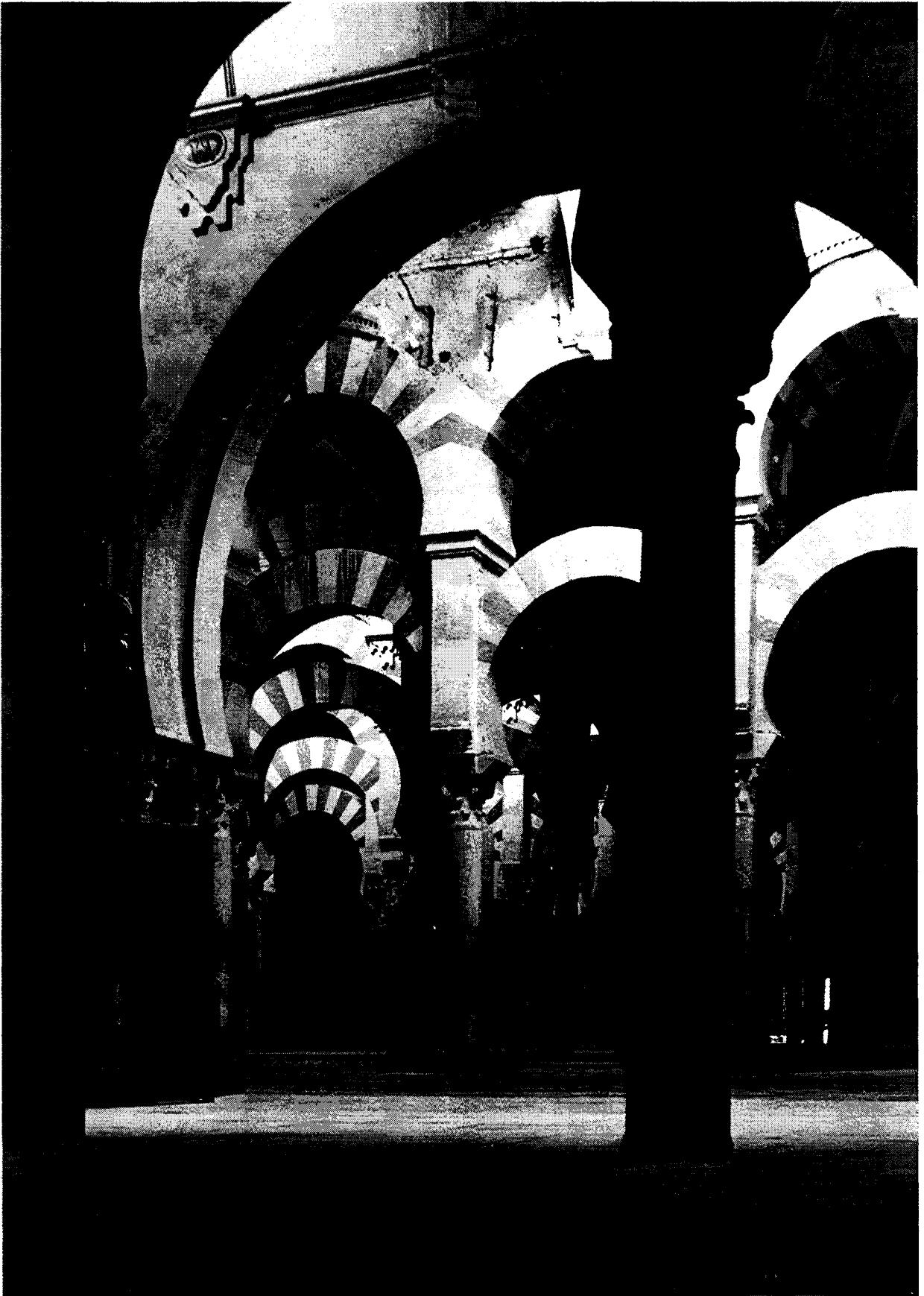
Cover The Taj Mahal (see page 10)

3—Christianity in a Mosque



The cathedral pictured here, formerly known as the Mosque of Cordoba, is located in Cordoba, Spain. When the Moors were vanquished, this splendid example of Arabic architecture was transformed into a Christian cathedral. To see religious images in a mosque is somewhat incongruous, for images of sacred personages, according to Islamic precepts, are never to be seen there.

(Photo by AMORC)



Message from the Imperator

Christian Bernard, F.R.C.



Prayer

PRAYER IS an integral part of a spiritual technique whose implementation justifies itself in the desire to raise one's soul toward the Divinity. If the process of prayer is set into motion by the accumulation of specific oral or mental formulas expressing a feeling of the soul, it seems possible to apply the Law of the Triangle to this mystical process.

Thus prayer may be defined as three points, the first being *the desire* manifested in and by the intention. In other words, we may consider that the expression "to pray" describes a mystical process which allows prayer to be set into motion by a legitimate desire. This soul desire constitutes the original motive without which the setting into motion of the process of prayer cannot perfectly and fully manifest. Also, this desire must, in its essence, be focused by consciousness into a more tangible impression within the grasp of human understanding. This focusing is expressed in the intention, an analysis of which justifies or does not justify the setting into motion of the process of prayer.

The nature of this intention must be as pure as possible so as to confer upon prayer a truly intense and solemn expression. It must vibrate in harmony with the qualities [4]

required from an intention whose sincerity and simplicity are solid foundation pillars. In this way, the legitimate desire to pray will focus into a pure intention, the very nature of which will constitute the inner impulse necessary for setting into motion a desired and thought-out prayer. Also, the affirmation "the desire to pray is already a prayer" perhaps reveals a message of hope in this slow process in the realm of divine blessings.

The Invocation

The second point of this triangle formed by prayer is *the act*, the act made manifest in and by the invocation. If our first point, the intention, or the desire, constitutes the initial impulse without which prayer cannot be set into motion, the second point is made manifest in and by an invocation whose expression can be either oral or mental. "The intention stimulates the self into a fixed direction," and we can consider that the invocation, in its semantic meaning and in its form, reflects and justifies this same direction. Consequently, the general meaning of the invocation implies an intimate relationship with the intention which actuates it, and the expression given to this invocation will be either oral or mental, according to the nature of the inner calling.

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Certain prayers seem to express gratitude, confession, or intercession more particularly. In the prayer of *gratitude*, the self bows to the majesty of the Divine and humbly expresses its joy for the privilege of experiencing this godlike self-consciousness which its remarkable nature confers upon it. The *confession* of the mystic generally develops into remorse, the purpose of which is to express regret for having offended the Divinity by violating certain moral ideals. The *intercession* is directed to the one who has the power to give, so that, according to his decree, the supplicant will gradually be armed with the courage, strength, and virtues necessary for the accomplishment of a greater service.

The special orientation imparted to the content of the invocation depends on a definite intention, and the initial qualities of the intention seem to determine the emotional intensity displayed in this same invocation. Thus, engaging in prayer through invocation corresponds to an intimate and secret act whose value is only real to the soul personality of the petitioner. The value of the act then slowly blossoms forth in the exaltation of the self toward higher realms, whose portals let the splendor of cosmic communion filter through. It is there that the third point of the triangle makes itself manifest: *The state*—the state expressed in and by communion.

The setting of words into prayer, called the act, symbolized by the second point of the triangle, born from the first point (the desire), gives birth to a spiritual state corresponding to a close communion between the self and the soul personality or, depending upon intensity, to a temporary fusion of the self with the soul personality.

The sublime exaltation of the being toward such planes of consciousness implies entering the silence or a release from all realities other than those we are concerned with in prayer. This mystical solitude requires a total surrender of the will to Cosmic Intelligence so as to become fully aware of the soul's activity. Then, freed from limiting concepts of time and space, the whole being shall temporarily renounce the illusionary finite world to participate in the infinite reality of the Heavenly Kingdom.

The stirring process of prayer, symbolized by the three points of the triangle—the desire, the act, and the state, expressed in and by the intention, the invocation, and the communion—is merely the development and perhaps arduous expression of an inner state which every praying mystic triggers and experiences within a lapse of time ranging from a fraction of a second to minutes.

Fratres and Sorores, before closing this discourse I would like to share with you three prayers reflecting the aspects of this process: *gratitude*, *confession*, and *intercession*.

Examples of Prayers

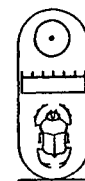
The first prayer is by St. Augustine, a fourth-century bishop. It expresses *gratitude*:

Lord, when I look upon my own life, it seems Thou hast led me so carefully and so tenderly that Thou canst have attended to none else. But when I see how wonderfully Thou hast led the world and art leading it, I am amazed that Thou hast had time to attend to such as I.

The second of these prayers is by Zoroaster, the founder of the ancient Persian religion who lived around the sixth century B.C. This prayer indicates a sincere *remorse*:

*All that I ought to have thought and have not thought;
All that I ought to have said and have not said;
All that I ought to have done and have not done;
All that I ought not to have thought and yet have thought;
All that I ought not to have spoken and yet have spoken;
All that I ought not to have done and yet have done;
For these thoughts, words, and works,
pray I for forgiveness and repent of with penance.*

The third is a prayer of *intercession* by Dr. Reinhold Niebuhr. This request reveals great wisdom:



God, grant us serenity to accept
what cannot be changed;
Courage to change what should be
changed;
And wisdom to distinguish the
one from the other.

In the words of Jesus, the greatest Master of prayer: "The one who prays with great sincerity for the happiness of others shall himself obtain happiness, and the one who prays for enlightenment to be granted to others shall receive enlightenment himself. Thus he will open the door to a more expanded consciousness, which is Unity and Love."

Experiment

Let us unite our highest thoughts for a few moments to serve the noble ideal of peace. In the privacy of our sanctums, let us join in a simple and brief visualization which will constitute a bright light on earth and a support for the positive forces working toward peace everywhere.

Visualize the earth as a whole, as a globe. And then visualize a beautiful white dove—the dove of Peace—flying over the earth and creating large circles of light around itself—circles which transform themselves into greater happiness, symbolized by all the things you love: millions of flowers, multicolored hearts, stars, and all the symbols you are fond of, gently falling upon the earth. And then visualize the millions of people who live on this healthy and lovely planet. They are happy—smiling at one other and getting on well together, without race or nationality discrimination, without political differences, for their politics are only those of mutual understanding, tolerance, and altruism.

Fratres and Sorores, let us strive to work for *peace*, peace between nations and within nations, peace between people and within people; for we must never forget that the peace we must first acquire is that of the heart, or *Peace Profound*.

△

Rosicrucian Domain of Silence Opens in Quebec

Knowing the importance of withdrawing from the mundane world from time to time, we are pleased to announce the opening, on June 1, 1990, of the Rosicrucian Domain of Silence – a wonderful place where Rosicrucians can enjoy a mystical retreat amid beautiful surroundings. The Rosicrucian Domain of Silence is located in Canada's province of Quebec, situated in the Lower Laurentians, the world's oldest mountain range. The manor-style Domain, surrounded by 76 acres of mostly wooded land facing a lake, is easily accessible – only one hour north of Montreal's Dorval Airport, and one half-hour from Mirabel International Airport. Here, at this inspiring site, each Rosicrucian has the opportunity to *live* a mystical retreat. You can choose to stay from a minimum of three days, up to five, seven, or for as long as ten days.

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For more information, write or call:

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MA'AT

The Gift of Egypt

by Normandi Ellis

IN JUNE, in the desert of the Valley of the Kings, on the western bank of the River Nile, the temperature will reach 120°F before noon. To avoid the heat, we rose early, dressed and ate breakfast in the dark, and boarded a ferry bound for Thebes as the sun was rising. If only once in life, one must see the sun rise at Luxor. In one moment all time contracts, then expands. The past and present lie together. As rocks and hills fill with color, the palm fronds seem to stretch visibly to catch the first light of day. One feels he has witnessed the dawn of creation. A certain peace descends.

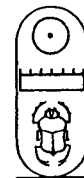
Otherwise, the Valley of the Kings is a desolate place—all yellow rock, dust, and sand, and a maze of tomb shafts dug deep into the bedrock. Here lie the pharaohs of ancient Egypt's New Kingdom; here is the final resting place of gods on earth beneath a high peaked hill, which resembles a natural pyramid thrust up against the depthless, blue sky. Myths tell us that this primeval hill rose from the watery abyss when the

Normandi Ellis has taught English literature at the University of Colorado, the University of New Orleans, and elsewhere. She has been studying the Egyptian language for over ten years, and her fiction and translations from the hieroglyphs have appeared in a variety of literary publications. Her translation of the Egyptian Book of the Dead, made from the hieroglyphs (Awakening Osiris, Phanes Press, 1988), approaches the Book of the Dead as a profound spiritual text which is capable of speaking to us today. She lives in Boulder, Colorado, with her husband and daughter.

creator god, Atum (or Ptah), spoke the Word. Here being came from nothingness; and here the dead returned, waiting to turn again from death to life.

Along the walls of the Valley of the Kings, multitudinous tomb shafts plunge downward, passageway after passageway, corridor after corridor. Their stuccoed walls and ceilings are painted in brilliant greens, reds, blues, and yellows. The eye feasts upon the faces of men and women, gods and goddesses. Hieroglyphs proclaim spells for living and dying, prescriptions for transformation, maps of the underworld, texts for the dead.

To the right and left of the entrance to the tomb of Ramses III kneel two angels with outstretched wings. They are Ma'at, the double goddess of the scales, a reminder that death is the moment of Truth. They hold open their arms, spread wide their wings, as if waiting for the entombed soul to embrace her.



Halfway down the enormous tomb with its 27 passageways, rooms, and chambers, I see Ma'at again . . . and I stand transfixed. Small, luminous, and birdlike, she sits in the cupped hand of the pharaoh. In her hair she wears a single, white ostrich feather—the balance which is placed on the scales during the weighing of the heart in the underworld.

Gift of the Gods

I am witnessing the most poignant art in the world—delicate brushwork and color never meant for mortal eyes, but rather for the eyes of gods and spirits. Though nearly 3000 years old, the work seems fresh from the painter's palette. Here is eternal Ma'at—the greatest treasure a man might own—goddess of the scales and ostrich feather, Cosmic Law and Truth.

She is not sprung from the thighs of another goddess. She is among the few eternal, divine beings who never are born, age, or die. Ma'at, in heaven, witnessed the dawn of creation. She balanced the scales and created order from chaos. She regulated ebb and flow. Even the path of the mighty sun god Ra was determined by the divine, unalterable law of Ma'at. She nourished the gods as their food and drink. Once the primeval hill rose from the deep, she descended from heaven to earth, embodying the gods' gift to humankind: balance, harmony, equilibrium, and order. In many representations, the platform on which Ma'at stands is the hieroglyph (𓄿), which may represent either the primeval hill or the craftsman's level. The glyph alone indicates "that which is measured, steadfast, straight, upright, and true."

In the hand of a pharaoh, Ma'at represents the supreme mortal offering—the return of Ma'at to the gods. Lambs may be slaughtered; moly, saffron, and frankincense burned; gold, beer, and bread placed upon the altar. These are mere tokens, transitory sacrifices. The gods need little but human love and gratitude. They ask only to be experienced in the hearts of men, for men and gods to live in harmony, with Ma'at. Created by gods, dispensed by gods, and returned to gods, Ma'at is the essential ingredient for all life, whether human or divine.

[8]

Elsewhere throughout the tombs in the valley, she stands sometimes beside Ptah, the Memphite creator god, receiving a seated representation of herself: Ma'at returned to Ma'at; order preserved, life cherished, creation returned to creation. At other times, she stands beside Osiris, god of death and resurrection, in her capacity as impartial judge of the souls of men. Sometimes she stands alone, holding the ankh, as if it were a fragrant flower, to the dead pharaoh's nose, providing him with the breath of life, that in the other world as in this world he might breathe truth and eternal life.

Duality of Ma'at

Sometimes she appears as two goddesses, two feathers, two birds, or twin principles, the double Ma'aty. In her twin form, Ma'at is represented by the magical, nurturing Isis and her sister in sorrow, Nephthys—the principles of light and dark, action and reception. Ma'at is the perfect balance of opposition, of positive and negative energies, of the law of cause and effect.

The duality of Ma'at remains at the core of Egyptian mysticism. Out of the ultimate One arises the principle of Two, the first step toward the diversification of unity. Light is distinguished from darkness, man is distinguished from woman. Through the delicate dance of the two with each other, a multiplicity of forms arises. Creation begets creation. Life sustains itself, transforms, lives, dies, is born again.

Truth

One of the interesting linguistic principles behind the Egyptian hieroglyph for "truth," which is also ma'at, is that the word is always written in its plural form. The hieroglyph provides as one of its symbols the sign for multiple grains of sand, indicating that the truth is usually more than one thing.

With diversification comes the notion of discernment. If things can vary, then one may perceive their variety. Thus choice follows, and, as a manifestation of choice, free will and morality. In turn, the unified, eternal soul is affected by these perceptions and judgments. Therefore, at death, the heart may be weighed in the balance.

Most often on the tomb walls and in the Books of the Dead, Ma'at appears seated before the scales during the weighing of the heart. The heart, not the mind, is weighed, because the ancients believed it was the heart where moral judgments were made. Thoughts sometimes played trickery upon a man, but one's feelings always represented the truth.

Led by the falcon god, Horus, and/or by the jackal, Anubis, the deceased witnesses the weighing of his own heart. What is being measured is the effect his life has had upon the balance of the cosmos. Ma'at is unflinching and unwavering. Justice awaits those whose lives are just. If his heart is pure, he lives ever after with the gods; but if his heart is impure, it is thrown to Ammit, the eater of hearts, a vile composite creature—part lion, part hippopotamus, and part crocodile. The souls devoured by Ammit exist no more.

Role of Thoth

In the Greek tradition, Ma'at is equated with Themis, the goddess of divine justice who holds the scales, and with Metis, the goddess of prudence. In Egyptian terms, she is often perceived as the anima of Thoth, the god of wisdom, intellect, and of scribes. To completely understand Ma'at, we must look at Thoth as the Lord of Time, Chronicler of the Aeons, Keeper of the Akashic Records, and Administrator of Karma.

He was also a god of healing, magic, and medicine, bearing the emblem of the caduceus. Upon the caduceus two snakes intertwine. Once again, we find the active and passive dual principles of life—opposing forces which balance each other to create stable and enduring life. The outstretched wings of the caduceus remind us of the outstretched wings of Ma'at, offering divine protection and ultimate harmony. The snakes, too, are awe-inspiring emblems of the power of change and transformation, of creation and destruction. Like Ma'at, Thoth presided over the world's creation; and although it is well known that Atum uttered the Word from which the world sprang, it was believed that Thoth gave him the idea.

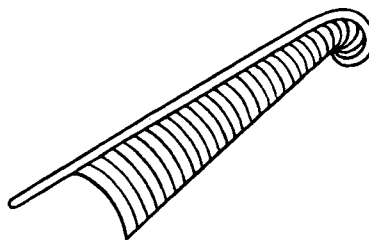
Thoth played a major role in the administration of divine justice. He oversaw the battle between Horus, the falcon god of

day, and Set, the serpent of darkness. The divine eye of Ra was injured during this fight between animal and divine natures. Such equilibrium is difficult to maintain and must be the focus of daily attention.

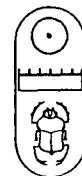
Ma'at is a viable way to live in the world—to accept the gift of gods and to return that gift to the gods as the divine offering and honoring of life. Wherever she appears, Ma'at represents the partnership of humanity and gods in the maintenance of a balanced world. In the cupped hand of a pharaoh, she represents an offering of the essential self, proof that we have taken care of that with which we were provided in the beginning. This is the moral precept of the return of the divine nature to the divine.

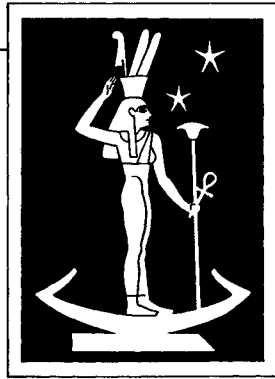
For Ma'at to function, one must first accept completely the gift of life, learn to dance with the scales, to use the balance. Then Ma'at must be integrated. Ma'at must appear in action and in love, whether we are working on the protection of the environment, raising children, planting gardens, writing laws, writing books, or managing others.

What I see in the cupped hand of the pharaoh is the cup of truth, the Holy Grail, from which we drink, and which sustains us, and which sustains even God. The papyrus of *The Eloquent Peasant*, dating from the Middle Kingdom, provides the key to a harmonious life.



*Speak Ma'at, do Ma'at
For she is mighty.
She is great and endures.
Her value rests in the hands of
those who use her.
Ma'at leads one to sacredness.*





The Knot of Isis

At the ends of the universe is a blood red cord that ties life to death, man to woman, will to destiny. Let the knot of that red sash, which cradles the hips of the goddess, bind in me the ends of life and dream. I'm an old man with more than my share of hopes and misgivings. Let my thoughts lie together in peace. At my death let the bubbles of blood on my lips taste as sweet as berries. Give me not words of consolation. Give me magic, the fire of one beyond the borders of enchantment. Give me the spell of living well.

Do I lie on the floor of my house or within the temple? Is the hand that soothes me that of wife or priestess? I rise and walk. The sky arcs ever around; the world spreads itself beneath my feet. We are bound mind to Mind, heart to Heart—no difference rises between the shadow of my footsteps and the will of god. I walk in harmony, heaven in one hand, earth in the other. I am the knot where two worlds meet. Red magic courses through me like the blood of Isis, magic of magic, spirit of spirit. I am proof of the power of gods. I am water and dust walking.

— From *Awakening Osiris*, a new translation of the ancient Egyptian Book of the Dead, translated by Normandi Ellis (Phanes Press, 1988)

This Month's Cover

Featured on our cover is the Jewel of India—the fantastic Taj Mahal. Perched on a promontory overlooking the sacred waters of the Jumna River near Agra, the Taj Mahal's delicate design was conceived by the great Mogul emperor Shah Jahan in memory of his wife, Mumtaz Mahal, who died in childbirth in 1631. The Taj Mahal was constructed of the finest building materials available. The mausoleum itself was built of pure white Makrana marble. The mausoleum and its surrounding complex of buildings, minarets, and gardens was planned as one unit because Mogul building practice allowed no subsequent additions or amendments. It incorporated the highest standards of architectural and metaphysical beauty as conceived by the Islamic Mogul emperors. The project's master builders, masons, inlayers, and calligraphers—and the materials they worked with—came from throughout India and much of Asia, and a work force of 20,000 men took twenty-two years to complete the entire Taj Mahal complex. Known throughout the world, the Taj Mahal will always symbolize the beauty and purity of eternal love.

(Photo by Warren Russeff, F.R.C.)

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Our Responsibility

by Donna G. O'Neill, F.R.C.

RECENTLY you have undoubtedly received a letter informing you of momentous changes occurring at Rosicrucian Park. While these events have been unsettling, does that mean that our experience of these events is necessarily bad? Or have we merely had the opportunity to evolve our own understanding and to undertake the responsibility of representing the Rosicrucian ideal?

It is quite important to understand the true nature of the Rosicrucian Order. Following our understanding of the laws of the universe, the Order is dual in nature. First, there is the visible and outer manifestation of the Order, represented by the name of the Ancient and Mystical Order Rosae Crucis, or AMORC. Rosicrucian Park in San Jose, California, and AMORC's Grand Lodges and affiliated bodies throughout the world are other outer representations of the Order. And likewise, the officers of our Order represent an outer manifestation of our ideals.

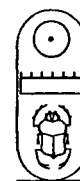
It is important to realize that these outer representations are a necessary and vital link to the other, inner nature of the Order. To these outer symbols we sometimes ascribe all authority and wisdom, if we have

as yet to recognize the Master Within of our own selves. Therefore, it is quite easy to become disillusioned when any of these outer representations fails to live up to our outer expectations.

The inner, invisible Order is intangible, yet it is that aspect upon which we can most depend. We cannot *prove* that this inner Order even exists, unless the member has experienced it as a personal realization. The Truth of the Rosicrucian Order and its teachings is proven by the application of the principles and natural laws by the individual member. Therefore, all of us must evaluate and determine for ourselves the validity of the teachings in our own lives.

As Rosicrucian students, when circumstances challenge us, do we ask, "Why is this happening to me?" Or do we know that we now have an opportunity for personal development and higher understanding? We still may ask why, but we are no longer helpless bystanders. Rather, we know with confidence that even in a crisis, the Master Within will guide us if we will but listen.

Cosmic law fulfills. This simple phrase expresses a powerful principle which serves to remind us that, regardless of our personal perspective, all of nature is truly in



harmony. This does not mean that we can refrain from making decisions and always sit back and wait for things to take care of themselves. We must be responsible in taking action when it is needed, and further, in accepting responsibility for those actions. Indeed, this constitutes the service to which we aspire as Rosicrucian members.

Former Imperators H. Spencer Lewis and Ralph M. Lewis have left us a beautiful legacy, and all members are required and responsible to continue it in their own unique way. The Order consists of unified persons working toward the Order's higher ideals and carrying that light into the world in their daily lives. Therefore, the inner and outer Order will continue through *your* participation. Without your love, energy, dedication, and service, there would be no Order, and consequently, no need for officers, Rosicrucian Park, Grand Lodges, or affiliated bodies.

The outpouring of support and requests from our membership asking "What can I do?" has been tremendous. But this is not a question we can answer simply, because it depends upon the talents, attributes, and

resources of each individual. We encourage you to continue to look within, and ask the God of Your Heart, "How can I best be of service in perpetuating the ideals I have come to know are true?" By this process, as we learn in our monographs, we will find Peace Profound. Accordingly, we offer the following words to assist each of you in looking within:

Assist me in understanding and abiding by Thy wondrous laws. Allow me to be of service in accordance with my own attributes, talents, and resources, and sustain me with Thy infinite power of Light, Life, and Love.

The Celestial Sanctum

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The
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July
1990

The Spontaneity of Dance

by Prema Devi, F.R.C.

AN INSTRUCTOR cannot teach you to dance, cannot make a dancer out of you. A master teacher is rather an awakener—awakening you to your inner self, to the master teacher within.

Each cell in the body has soul memory. Its consciousness is programmed, determining which activity it must perform. Mystics speak of this process as a “memory bank.” The higher self is attuned to the Divine Mind, also known as Cosmic Mind. A true artist is one who is attuned to the

meditation. It was action painting. Whether one is a painter, dancer, or a writer, whatever art form one uses for expression, the creative process is the same. For example, I did not know I was going to write this article. It is an expression of knowledge coming through.

In contrast, the ego has to contrive, to pattern. It always lives in fear when performing. Thus, it has to be in control and thrives on routines and practiced steps. When the ego assumes “I am the doer,” it separates itself from the source of creativity. Mediocrity is the result. When the ego is in control, it turns us into automatons—acting and doing things simply to please others.

True creativity is spontaneous and the resulting act is “in the moment,” a condition of doing what comes naturally with no thought or care of others’ criticism, blame, or praise. This is liberation from the ego. A creative artist is not necessarily a people pleaser. Praise and blame are all the same. We should not take credit for our role of co-creators. Our role is to be a “hollow flute” (Krishna’s Flute), an empty cup, if we are to be an instrument of Divine Mind (the Higher Self). All credit is due to the source which operates exclusive of good or bad, like or dislike. In this there is no duality, never two sides of the coin. The proper attitude is neutral, centered, non-judgmental.

A master artist is not focused on achievement and surrenders his competitive spirit when creating. His artistry is an expansion of joyousness, a dance not of imitation but of celebration. An artist inspires you to an awareness of your higher self, if only for a fleeting moment.

The realization that “I am not doing” is the spiritual union when the ego (lower self) merges with the Higher Self. Then the Goddess dances.

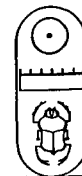
A teacher cannot teach you to dance, cannot make a dancer out of you. You can



eternal source from which all creation flows—attuned to a constant stream of energy which can be tapped.

Artistic expression becomes a dance of meditation in motion, a dance of revelation, a surprise. We do not know what will emerge. Each artistic moment, each dance, should be a happening, an event.

In my years as a professional artist—a painter—each painting was a surprise, a



only be taught technique, the various movements, familiarity with the music, etc. You learn the mechanics. Unfortunately most dancing is merely copying, a copy of other dancers or of the teacher. It is only memory and repetition—not art.

A master dancer, on the other hand, is spontaneous. True art is spontaneity. It is not rehearsed.

The Roots of Art

However, this does not imply that one should forgo learning the basics of one's art form. The secret of all things lies in their roots. The strength, uniqueness, and beauty of the tree depends upon the quality of its roots, even though they may be invisible. A performer who has mastered his art has a thorough understanding and mastery of the basics. Without a strong foundation (strong roots), the result is a weak, mediocre, immature product. One seldom has the ability to mature artistically without a good foundation. A tree cannot grow to its full potential if the roots are weak. The potential of the artist to really blossom is equally dependent upon roots. No matter what the art form, one must learn and master the instrument that becomes Krishna's "flute of creativity." It is the *Leela*—God's play, a happening.

Basics for a dancer include a knowledge of movement, an understanding of how the body articulates, and an awareness of one's own body. Mastering dance starts with learning posture, pure movement, energy patterns, and technique.

Any instrument one chooses to endeavor to master must first be attuned to the natural law of harmony. The body is an instrument, and the same attunement is requisite to master the art of dance.

To get in touch with your body, learn to listen to it. You will be able to attune to the harmony or disharmony within. You will be able to locate areas of tension and stress that create blockages in the channels of energy called *meridians*, and you can learn to release them. Energy is like water, and when it can move through the body uninterrupted by blocks of tension, the dancer moves fluidly, one movement flowing into another with natural transitions. Other-

[14]

wise, crystallization and rigidity—made worse by a lack of knowledge of the body—will result in a limitation of fluid movement in the "temple" in which we reside.

Opening the Body's Temple

We have lived on the outside of this temple our entire lives and never thought about opening the great temple doors to look within. A fantastic journey into the temple awaits us through dance. We discover all the mysterious parts that keep the body functioning. Here is a universe where Gods and Goddesses reside, and dance becomes a voyage of discovery.

The basics, the techniques, are the foundation upon which all is built, and their mastery is important in developing the abil-



ity to translate what the Inner Self is communicating. However, the actual communication of the Divine is in the moment. It is spontaneous. Art is the result when the Divine Higher Self dances through us.

Unfortunately so many are in such a hurry to dance, that they start at the middle of the alphabet, skipping the basic ABC's. No wonder there is so much mediocrity in the arts of our time. Patience is the mark of a true artist. An LMNO or XYZ has no foundation of discipline or patience. It is

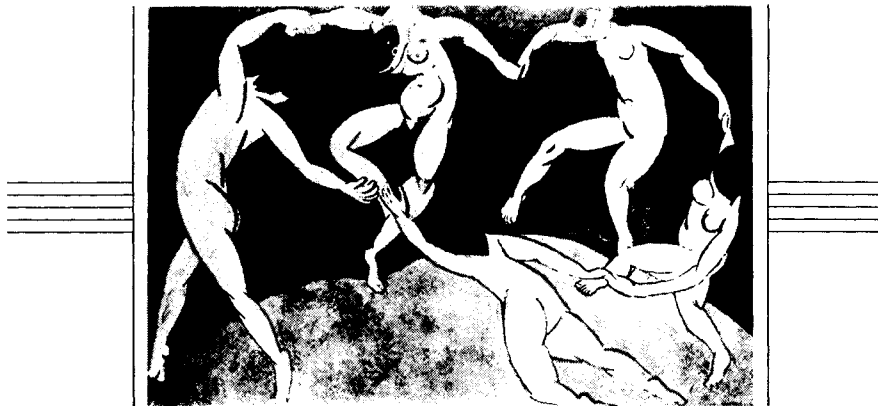
idiotic to believe one can master the art of dance in six months or, for that matter, in a year. Without the foundation, without the basics, there can be no mastery of the art.

Consider, for example, Egyptian Temple Dancing (belly dancing), a beautiful form of dance taking years to master. The lack of basics can be covered up by beautiful costumes and makeup, and the average person sees only the facade, the glitter. The trained eye, however, looks within to the performer, past the glitter, past the cover, into the book.

Out of a thousand dancers, there may be only ten good ones. They have mastered the technique, only to then surrender it. The Divine Higher Self begins to dance. It

merges with the Creative Source. Art is born and dance becomes magic.

The author, a Rosicrucian, has been an innovator in the science of movement in dance for over thirty years, and has developed and practiced the philosophy that a relaxed body and mind are basic to allowing an unobstructed flow of creative energy. Born with scoliosis, a crippling deformity of the spine, she was determined not to let it cripple her. Over the years she tried many forms of exercise, and even trained in ballet, modern dance, and sacred temple dance of India. When all of these activities aggravated her condition and caused severe, ever-present pain, she finally discovered the science of pure movement, free from pain, in Egyptian-style Beledi dance ("belly dance") and Far Eastern Tai-Chi. In her seventies, and still dancing, she is thoroughly convinced of the therapeutic value of modified Egyptian temple dance and its reversal of the aging process.



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The Rosicrucian Order, which exists throughout the world, is a non-sectarian 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 booklet, **The Mastery of Life**.

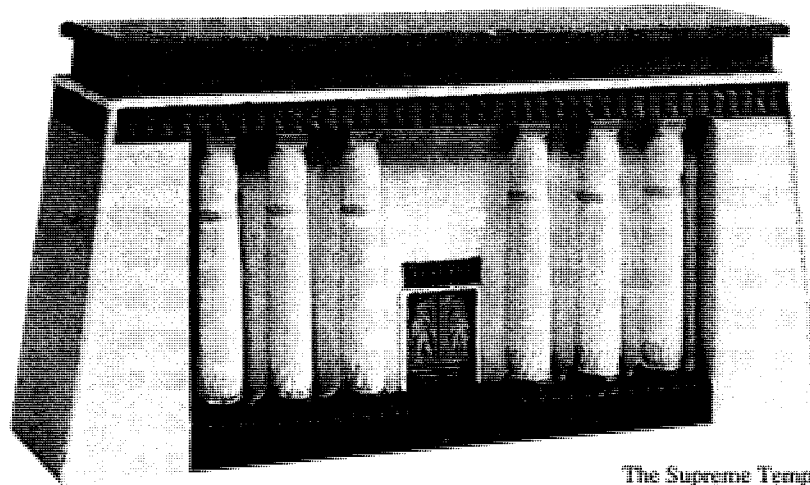
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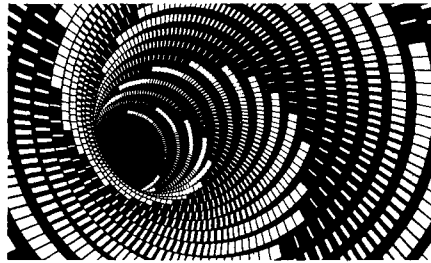
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New Age Music

An Expanded Definition

by Delton L. Hudson, F.R.C.



WHAT do we mean by "New Age music"—a term one hears so often now? Is there anything really new about the concepts thought of as New Age, or are they actually ancient ideas in modern form? When we speak of New Age music, are we referring mainly to music meant for use in meditation? Let us explore various answers to these questions.

It appears to this writer, at the present time, that cassettes, compact discs, and records sold as "New Age music" are primarily thought of as intending to induce a passive state within the listener. Meditation groups use such music extensively and are greatly benefited thereby. Most of the compositions are indeed very worthwhile and successful in contributing to the elevation of world consciousness. And they also contribute to music therapy and healing.

New Age music, lacking the dramatic contrasts of the sonata-allegro form and other classical forms, seems by comparison quite calm, repetitious, even static. There seem to be no big climaxes, just alternate

"pulsations" and "swellings." The chord progressions proceed slowly and repetitiously, with the same chord notes often being held for many measures. The music is usually pleasant and consonant and does indeed predispose the listener to enter a calm and meditative state. There is an affinity of purpose with the great, sacred, classical music of India, more than with the purpose of most religious, classical, Western music. Rather than telling a story, engaging the intellect, or arousing strong emotions, the music referred to as New Age usually tends to be calming, hypnotic, and even soporific.

Should such quieting and hypnotic music be thought of as the definitive New Age music? I think not, and I will offer some of my thoughts and insights concerning Aquarian Age music.

To begin with, let us remember the ancients' views regarding the power of music. The Chinese, peoples of India, the Greeks, and the Hopi Amerindians considered music not as a beautiful, esthetic pastime and entertainment, but as a powerful, occult, vibratory force and medium which could be used in ways either to uplift or degrade man's consciousness. They felt (particularly the Hopis) that the very continued existence of the state and even the universe as we know it depended upon certain concepts of "correct" and "divinely ordained" key tones, raga patterns, rhythms, etc., in music.

These civilizations felt that artists must perform these compositions at the correct time of day and even at the correct astrological times. They went far beyond the idea of music as simply an aid to meditation. These ancient masters conceived of music as an esoteric, combined science and art to be used as a powerful and efficacious force. The idea of music, even classical music (and

The author, a noted composer and long-time Rosicrucian, works to compose "New Age" music with a message of hope, faith, love, and beauty. His major symphonic work, Ode to the Rockies, premiered in 1984 by the Casper Symphony Orchestra (Wyoming). Frater Hudson was recently appointed composer-in-residence by the Center for the Arts in Westerly, Rhode Island.

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each civilization has its own "classical" music), being used for mere refined entertainment was foreign to them. Theirs was a holistic, magical view of creation, in which man, along with his thoughts, spoken words, and music was thought of not as a separate entity, but as one thread woven into the fabric of creation. Of course, man was considered an important thread, for if he allowed himself, through the negative use of powers and arts to become unravelled, then the entire woven fabric of the planet and the universe beyond would begin to disintegrate.

It is noteworthy that the Amerindian medicine men and ancient Egyptians, among others, realized that man's negative thoughts, words, and actions (including wrong use of magical chants and music) affected planetary conditions, even to the extent of causing destructive droughts, plagues, earthquakes, and storms. In fact, it was believed literally, as explained in the Book of Genesis, that man had dominion over his sphere, and right use of music was a key element of his power.

The music of the Aquarian Age, while a revival of ancient musical conceptions, will go far beyond these conceptions to reflect and create evolution of consciousness as it is occurring now and will occur during the next two thousand years. New Age music will pick up at the present impasse and vacuum which contemporary "serious music" finds itself in. Though making use of all available modern techniques and technology (electronic music, microtones, etc.), the New Age composer will, above all, be aware that a musical composition can only be as great or as spiritually cogent as its creator's consciousness! One may experiment with techniques ad nauseam. However, the essential thing is to gain a measure of inner illumination, and then express that inner Light and Love in tones. The Light and Love will direct how the tones are to be arranged—the particular harmony, rhythm, etc.

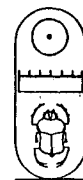
The great composers of the past are great only by virtue of their inner illumination expressed as musical sound. They are not remembered because they used such-and-such a technique. The New Age composer will discover that although man's aural con-

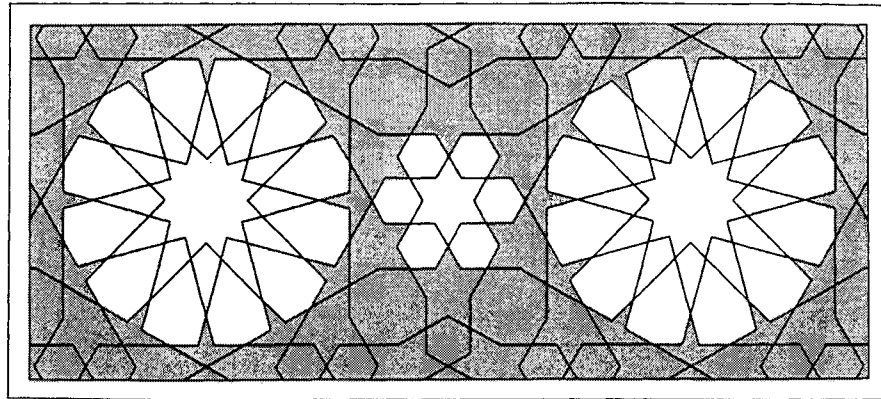
sciousness is growing, a quarter-tone is only a quarter-tone in relation to something *not* a quarter-tone. A complex, computer-generated rhythm is only meaningful and usable as musical art in relation to the souls, minds, and hearts of human beings and other living creatures. The composer will discover that ever more complex and radical techniques, while often useful, are not the answer, and that surprise and shock soon wear and become tomorrow's platitudes and banalities unless the material is illuminated by a composer in touch with his Divine Source. And such a divinely inspired composer is truly a composer of the New Age—an artist and musical intermediary between the human and the Divine.

The New Age composer will realize that it is his or her responsibility to compose music for the upliftment of mankind. If this requires using all musical consonances, etc., then he may employ that technique. (New Age music already has a strong predilection for sustained consonance instead of dissonance. Also, note the current popularity of Palestrina et al. in New Age bookstores!) The New Age composer will, however, range far beyond the ancients in his methods, and discover, as some of us already have, the occult power of music. Every object and living entity has an essential tone which it emits. This is its "note"—its characteristic vibration. Music can be used so as to neutralize, enhance, or nullify such vibrations. In fact, experiments have been conducted along these lines in the past. Ultrasound, used by today's doctors, is one limited and partial use of this power of sound.

Of course, music will be increasingly developed along healing lines—including the use of music and crystals in healing. Also, more will be discovered about man's psychic body and how music affects it.

Thus we can conclude that a comprehensive definition of New Age music will include much more than music for relaxation and meditation. New Age music will be a cryptographic language expressing hidden ratios and mathematical meanings. An example of this, familiar to the public, is the musical motif or cosmic message encoded in the tonal sequences of the spaceship as heard in the inspired New Age movie, *Close Encounters of the Third Kind*. Δ





Aspects of Sufi Mysticism

by P.G.O. Odondiri, B.A., M.Sc., F.R.C.

THE SUFIS are the custodians and heirs of the esoteric teachings of the prophet Mohammed. Sufism could thus in simple terms be defined as an Islamic form of mysticism. The Sufis constitute a group of people within Islam. Apart from faithfully observing the common obligations of Islam, they also choose for themselves a particular spiritual discipline so as to realize the higher ideals of the Prophet's religion.

The word *Sufi* is derived from the Arabic word *suf*, meaning "wool," and therefore a Sufi is literally a "man of the wool." The early ascetics of Arabia wore wool, and this attire therefore served as a symbol denoting their spiritual office and calling.

The Sufi approach seems to be in perfect consonance with the concepts of the prophet of Islam, Mohammed, who after defining the basic structures of the religion saw the need for a variety of ways through which individuals could work towards their spiritual fulfillment taking into consideration their own abilities, temperaments, and social situations. The Koran, the holy book of the Moslems, refers to this variety as paths of peace and well-being. Indeed, Mohammed himself averred that there were many gates to Paradise. While practitioners of prayer, devotion, fasting, jihad, charity, etc. will enter Paradise through their respective gates, some people will enter through all of them. By implication this means that the Sufis choose for themselves a particular course of life. But more impor-

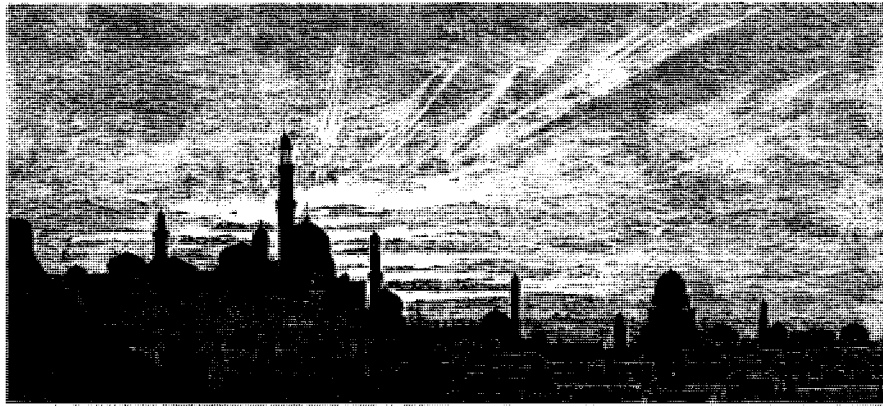
tantly, they are also aware of other courses and their value as visualized by the Prophet.

Sufists never accepted the Koran literally. Rather, its hieratic and hidden meanings have served as their guide. The Sufis regard the statement "He who knows himself knows his Lord" as a product of the theophanic revelation given to Mohammed. This statement was considered a gnostic one. The Sufis considered this self-knowledge to be esoteric; a spiritual knowledge attainable by only the elect. Aside from this, the statement was only given currency in very restricted Sufi circles and also through specialized writings.

Attaining Self-Knowledge

According to the Sufis, the kind of self-knowledge that could lead to knowledge of God was not only esoteric but also mystical. Self-knowledge could only be attained by self-naughting. This implies emptying one's self. In other words, knowledge of God is considered the progressive negation of

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limited concepts which in the final analysis could be classified as a sort of unknowing.

Sufism seems to have no uniform body of doctrines, which explains its very strong eclectic traits. As a spiritual discipline, a greater part of the elements were taken from the Prophet's teachings as well as those derived from direct personal experience. In later centuries, especially during the period of ibn-Arabi (A.D. 1165-1240), Sufism exhibited strong Neoplatonic and Hermetic influences. Equally significant were the writings of the early Christian fathers on Sufi philosophy and practices.

One can therefore argue, without any fear of contradiction, that the Prophet's religion and Sufism are not the same. But there is need for a caveat here. The difference between the two reflects the tensions between the exoteric and the esoteric. To the Sufists esoteric knowledge did not stand in opposition to the exoteric tradition. Esoteric knowledge was seen not as a substitute for the commonly available forms of knowledge, but as an appropriate complement. Indeed a popular dictum within Sufi circles is that the inner had to be approached through the outer. This statement brings us to an important perspective in the whole gamut of Sufi philosophy. The secret is simply this: Esoteric knowledge can only be attained by those who are already conversant and competent in the customary forms of living.

The Mystery of Sufism

What are the techniques employed by the Sufis in the presentation of their teachings and doctrines? The Sufi approach to their teachings and doctrines have from time immemorial intrigued and confused many people. The inability of a majority to penetrate and arrive at the sublime truths

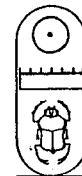
revealed by Sufis has elicited facetious comments which are often singled out by some scholars as constituting the Sufi mystique.

Sufis generally do not speak of their spiritual experiences. Various techniques are employed in the presentation of these experiences. Some describe them in ordinary language. Others use the personality-oriented language of the theologians, while others make use of all philosophical and even scientific knowledge available in the presentation of the teachings.

A corollary to the above point is the ingenious Sufi device of adapting the written word to convey certain parts of what they teach. This has fostered within Sufi circles the development and use of manipulated and enciphered materials. This led to the jest that when Sufis draw diagrams and also present other things, they do not have to be accepted just in the form they appear.

It is important, however, to bear in mind that these cryptic writings were never designed to completely hide or conceal the true meanings. Rather, they were intended to show, when decoded, that what on the surface looked more like a complete poem, myth, or treatise could possibly be susceptible to another interpretation. Sufis aver that only the bird understands the textbook of the Rose and that not every reader knows the inner meaning of the page. This underlies the Sufi claim that their teachings are presented in a manner which enables people to use them according to their own levels of understanding.

It can thus be established that Sufists do not stick to one convention. In other words, Sufism can be taught in many guises—such as religious scripture, romantic poetry, jokes, tales, legends, art forms, etc.



The Presentation of Truth

Another Sufi idea, which has remained an enigma and has so far been impossible to integrate into the minds of many people, relates to the Sufi approach to presenting a subject. Part of the problem derives from the fact that Sufism is truth without form. The Sufis contend that there are three major ways of presenting any subject. The first is to present everything in *toto*. The second method is to present what people want, while the third way is to present what will serve them best.

Now what are the likely consequences of the approaches to this trilogy for the presentation of the truth? The Sufis claim that if we present everything, the result may be surfeit. In the second approach, we choke the people—hamper them in their devel-



opment—when we present what they want. In the third approach, we stand the danger of misunderstanding and opposition if we present what will serve the people best. Notwithstanding the maze of difficulties involved, the Sufis insist that if we have served the people thus, whatever the appearances, we have served the people and that definitely we will benefit.

The Sufi, according to the Islamic philosopher Nuri Mojudi, is one who does what needs to be done. But more than that, the Sufi is also one who does what needs to be done when others cannot do it. The Sufi is thus one who possesses a special gnosis. [22]

Sufism, in the strict sense of the word, is therefore considered as the transcending of ordinary limitations. It is understandable how the word *Sufi* has been linked with *Sophia*, the Greek word for "divine wisdom," and with *Ain Sof*, the Hebrew qabalistic term meaning "the absolutely infinite."

The aphorism in the esoteric sciences that mystical principles are fundamentally the same, although often worded differently in each age, is not a trite statement. Each avatar or messenger of God expounded and taught what was considered adequate to the understanding of man and in accordance with the spiritual requirements of the time.

Sufism and Rosicrucianism

All the true paths, they say, lead to the same goal. Despite the outward differences dictated essentially by the environment and culture, close parallels can be drawn between Sufi and Rosicrucian mysticism.

Sufism, like the teachings of the Rosicrucian Order, AMORC, maintains that the mystical experience is an intensely personal one. This, by implication, means that the mystical experience only involves group or mass participation in rites when such will produce the necessary change in consciousness and aid in the realization of the inner experience.

The two systems of mysticism also subscribe to the pantheistic concept of God. Pantheism, in simple terms, is the concept that sees God dwelling in all things. However, this concept does not make the slightest allusion to the fact that the thing itself is God. Instead, the mind of God is conceived to reach down into all things, thus becoming the creative force behind all reality.

The Sufi psychology of classifying man into the appetitive soul (*Nafs*), Spirit (*Ruh*), heart (*Qualb*), and intellect (*Agl*) finds a common ground in the Rosicrucian approach where man is given attributes such as the physical, mental, and spiritual qualities.

There is also the consensus between the two systems that man is one of the manifestations of God. God is accepted as one reality, and man's higher nature is considered as a direct emanation from the Divine or Supreme Being. Man is therefore the mi-

crocosm, the small universe in which all of these manifestations are united.

Students of these two systems of mysticism also devote much time to prayer. Prayer is a sort of transcendental method of communion with God. It is seen as an intimate and personal contact with the creator of all beings.

Finally, Sufis and Rosicrucians, being men and women of timelessness and placelessness, are able to bring their experience into operation within the culture and country in which they find themselves. △

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

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Those who have attained to the Hierarchy and understand the purpose and importance of these special Contact Periods are invited to participate in and report on the following occasions.

First, *mark the dates* given below on your calendar. Arrange in advance for a few uninterrupted minutes at the given hour. While benefiting yourself, you may also aid the Hierarchy. In reporting to the Emperor, please indicate your key number and the *last monograph*, as well as your degree. The Emperor appreciates your thoughtfulness in not including other subject matter as a part of your Hierarchy report.

Thursday, November 15, 1990
8 p.m. (your time)

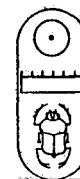
Thursday, February 21, 1991
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It is requested that those members of the Hierarchy who desire to participate in these periods prepare a little card showing these dates – to be placed in their wallets or some other convenient location where it will be a continual reminder of the next Hierarchy Contact Period. Such, of course, should be changed with each announcement of future dates.

ROSICRUCIAN MEMORIAL DAY

October 14, 1990

On October 14, Rosicrucians the world over will observe Rosicrucian Memorial Day. All Lodges, Chapters, and Pronaoi will conduct a special meditation in recognition of the great contributions of the beloved past Emperors for the present cycle, Frater Harvey Spencer Lewis (1883-1939) and Frater Ralph Maxwell Lewis (1904-1987). The traditional commemorative date of August 2 will be superseded by this celebration of their lifetimes of service on October 14. In addition to this observance, those who wish may also conduct a private meditation on November 25, the birthdate of H. Spencer Lewis, and on February 14, Ralph M. Lewis' birthdate.





Ben Franklin's War on Vice

*A Founding Father, Scientist, Statesman, and Rosicrucian . . .
Ben Franklin's advice is as relevant today
as it was 200 years ago.*

by John Schroeder

BEN FRANKLIN was a man who did it all. He was a printer, scientist, statesman, economist, financier, author, businessman, and inventor. His credits include the first hospital, post office, fire insurance company, library, as well as the creation of bifocals, the rocking chair, street lighting, the post card, the *Saturday Evening Post*, and the University of Pennsylvania. He retired a millionaire at age forty, and when he died he was the richest man in America.

Franklin accomplished all this and more in his busy life. But it wasn't enough. He wanted to be perfect.

It was a Sunday sermon that caused Franklin to deal with what he felt was a lack of virtue in his life. Despite his achievements, Franklin was seldom satisfied with himself and struggled constantly with vice. Ashamed of his personal life, he decided to directly attack each of his liabilities and transform them into assets.

"I conceived the bold project of arriving at moral perfection," he wrote. "I wished to live without committing any fault at any time; I would conquer all that either natural inclination, custom or company might lead me into."

Like most of us, Franklin knew, or thought he knew, what was right and wrong. He didn't see why he could not avoid what was wrong and do what was right. It seemed so simple in theory.

"But I soon found I had undertaken a task of more difficulty than I had imagined. While my care was employed in guarding against one fault, I was often surprised by another; habit took the advantage of inat-

ention; inclination was sometimes too strong for reason." It became clear that desire alone was not enough.

So Franklin changed his tactics. He listed what he considered to be the 12 most



important virtues. Later, at the suggestion of a friend, Franklin added "humility" to his list.

The virtues valued by Franklin are as meaningful today as they were 200 years ago.

1. **Temperance:** Eat not to dullness; drink not to elevation.
2. **Silence:** Speak only what may benefit others or yourself.
3. **Order:** Let all your things have their places.

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4. **Resolution:** Resolve to perform what you ought; perform without fail what you resolve.
5. **Frugality:** Make no expense but to do good to others or yourself; i.e., waste nothing.
6. **Industry:** Lose no time; be always employed in something useful; cut off all unnecessary actions.
7. **Sincerity:** Use no hurtful deceit; think innocently and justly. If you speak, speak accordingly.
8. **Justice:** Wrong none by doing injuries, or omitting the benefits that are your duty.
9. **Moderation:** Avoid extremes. Don't hold resentments.
10. **Cleanliness:** Tolerate no uncleanliness in body, clothes, or habitation.
11. **Tranquillity:** Be not disturbed at trifles, common accidents, or the unavoidable.
12. **Chastity:** Avoid sexual excess. Do not injure your own or another's peace or reputation.
13. **Humility:** Imitate Jesus and Socrates.

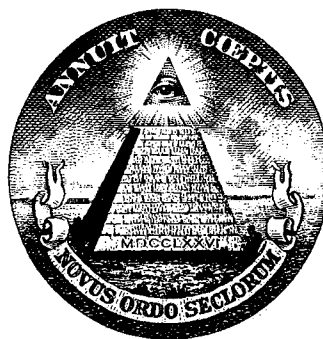
Each night Franklin reviewed his list and placed a black mark by any failing he had experienced during the day. When this didn't work, Franklin decided to concentrate on adhering to one virtue each week and just do his best with the other twelve.

He compared the process to weeding a garden, saying a good gardener does not attempt to remove all the weeds at once, which would tax the gardener's reach and strength, but works on one row at a time.

Self-Improvement

Franklin continued his plan for self-examination and improvement for several years with a few intermissions. He was startled by the results.

"I was surprised to find myself so much fuller of faults than I had imagined; but I had the satisfaction of seeing them diminish."

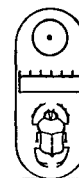


He later wrote, "I never arrived at perfection, but fell far short of it. Yet I was a better and happier man than I should have been. Only some device as this will ensure steady progress toward virtue."

A commitment to self-improvement was the key to a better life for Franklin, and it's the same for us today, in the 1990s. Becoming a better person is a life-long process. A starting point is to follow Franklin's concepts:

1. **Recognize the desire:** Learn to see your potential.
2. **Identify your goals:** Decide what you want to improve.
3. **Work at it daily:** Practice self-awareness.
4. **Get in touch with yourself:** Evaluate, meditate.
5. **Learn from your mistakes:** Make lifestyle changes as necessary.

As Franklin once said, "Be at war with your vices, at peace with your neighbors, and let every year find you a better person." That is still good advice today. Δ



Tuning Health with The Cosmic

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



THE ANCIENTS knew about the effects of music upon the human system. Some centuries ago it was believed that the ancients considered the entire effect of music to be mental or emotional, but many recent scientific discoveries have revealed that they really understood the psychic or spiritual effects of music as well as the emotional. For this reason music in various forms was introduced in the religious and spiritual rituals of nearly all of the ancient cults.

From analyzing the psychological effects of music the investigations led into the study of physiological effects, and here a new world of possibilities was found. It became evident, then, to the investigators that the mystics of old had utilized sound, especially its relationship to rhythm, as a means for not only affecting the human emotions but also the health and the harmony of the body generally.

It may be necessary here to state just briefly that music, as we understand it today, is a combination of sound and rhythm. By sound I mean all of the various sounds which the human ear can hear or interpret normally. There are many sounds in the universe which the average ear cannot hear, but which the developed ear can hear. Sounds may be produced by nature, or by man accidentally or deliberately. Every sound has a definite place in the keyboard of sound, and we may say theoretically that

the keyboard of all the sounds in the universe would be like a piano keyboard that could reach through hundreds of octaves. Many of these octaves would produce sounds that the ear would not hear because their pitch would be too high or too low.

Sounds normally heard, however, can be placed within a keyboard that is not much larger than the standard piano keyboard. The whirl of a revolving wheel on a piece of machinery, the blowing of the wind, the howling of air currents around a house or through a tree, the patter of rain on the roof, the sliding of coal down a metal chute, the beating of horses' hoofs upon the ground, the chirping of birds, the falling of water over the rocks into a pool, the words of the human voice, the tom-tom of a tribal ceremony, and every other sound that the ear can hear is connected with one of the notes of the universal keyboard. Musicians knew this many years ago and in all of the great masterpieces of music we have either an actual imitation of nature's sounds or such a symbolical resemblance to them that the idea of the representation is set up in our consciousness even though an actual imitation of the sound is not attempted.

Human emotions have a very definite relationship with the health of the human body. The psychic or psychological side of man is so closely related to the normal function of the organs of his body and to the normal activity of the spinal and the sympa-

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thetic nervous systems that anything disturbing the harmony or equilibrium of the nerve energy and emotional activities of the body is sure to disturb the harmony of health and to produce either disease or discomfort.

The spinal nervous system and the sympathetic nervous system are two separate channels for the expression of the vital energy in the human body and for the distribution of that energy into every part of the body. Anything that disturbs the proper flow and activity of the nerve energy is sure to produce not only a nervous effect but also a physical and chemical effect in the human body.

Throughout our bodies there are distributed the main nerve centers, known as ganglia, and a number of larger centers sometimes referred to as the psychic centers of the human body, or the emotional centers. The solar plexus is but one of twelve such centers that control the emotional reactions which set up certain definite effects in the nerves and physical functionings of the human body either for good or evil.

Musicians, who have studied the subject, and especially those scientists who have gone very deeply into the analysis of the principles involved, have found that these twelve psychological centers of emotionalism are so connected with the ganglia of the sympathetic nervous system and with the nerve centers of the spinal nervous system that there is a harmonious relationship between them such as exists between the various notes of the musical scale.

Music and Psychic Centers

The twelve large psychic centers are especially sympathetic to twelve definite sounds of the musical scale. With each human being these musical notes are different. In other words, the solar plexus may be attuned with the note of C in one person and the note of E in another. Another one of the psychic centers in the left side of the head may be attuned with the musical note F in one person and with F-sharp in another. As persons grow older or healthier or more developed in their intellectual and psychic senses, the pitch of these notes to which the psychic centers are attuned may be raised; and with persons who are deteriorating in

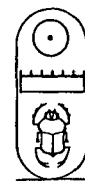
physical strength through disease or through the violation of natural laws, the pitch may become greatly lowered.

The attunement of these psychic centers with the musical notes is such that when the proper note is played on a piano, violin, or any other instrument, or actually sung by the human voice, the psychic centers respond to the note by vibrating in harmonic attunement with it. For instance, if a person's solar plexus is in attunement with the musical note E-natural, of the first octave above middle C, then whenever that note is played or sung in the presence of that person, there will be a mild stimulation of the vibrations of nerve energy acting through the solar plexus. This stimulation will cause the center and its connecting nerves to function more freely, more nearly perfectly, and with a tonic effect upon all those parts of the body connected with that center.

On the other hand, any note that is discordant with the note of E or out of harmony with it, and especially one which is removed a musical fifth from it, will cause the solar plexus to become disturbed by such vibrations of sound. It will cause the nerve energy connected with that center to become disturbed in its harmonic or rhythmic functioning. A sense of illness, depression, slight pain, or nervous strain will be felt. This condition may leave an impression upon certain parts of the body lasting for several hours or days.

As stated above, all music consists of sounds regulated by the laws of rhythm. Tapping with one's finger on a drum in a regular beat, like the ticking of a clock, does not constitute a form of music except in a very fundamental sense, but the moment you break up the beating into one beat with a pause, then follow it by two, you have the elements of rhythm; the striking of the drum begins to imitate the fundamental use of the tom-tom in Oriental music. Additional varieties in the rhythm will produce various effects which are essential to all forms of music.

The moment you begin to vary the pitch of the sound and change from one note to another you enter into the second law of music which deals with melody. Thus by varying the pitch of sound, or the time of it, you have sound plus melody, plus rhythm,



and all music is composed of these three elements.

By varying the pitch of the sounds, you cause the sounds to affect different nerve centers. Producing only one sound continuously would affect only one of the nerve centers. By changing the pitch from one sound to another, you include many or all of the nerve centers. By changing the rhythm you also produce a variation in effect, because you cause either a harmonious effect upon the natural rhythm of the nerve energy or a disturbing rhythm.

Nerve Energy

It must be remembered that the nerve energy in the human body is not a continuous stream but a pulsating stream. The electric energy in the wires of our homes, which supplies us with the so-called alternating current, flows at a rhythm of sixty pulsations a second, usually, producing what is technically called a sixty-cycles current. The present-day electric clocks keep good time because the sixty pulsations a second move the hands once per second. If another energy were to flow along the electric wires at the rate of seventy-two pulsations per second, it would upset the rhythm of the original pulsations and cause the electric clock to go wrong; it would disturb the effect of the light and of any other machinery or device connected with the wiring.

Through the human body the nerve energy pulsates at different rates in order to affect different parts of the body and to cause various organs to act and respond and do their work. Any disturbance of the nerve energy is sure to produce a disturbance of some physical functioning in some part of the body, resulting in temporary illness or the beginning of some disease. Anything that will stimulate the nerve energy in its pulsations will produce a greater amount of vitality and energy in some part of the body,

either for the good of the health or to its detriment, according to where and how the effect is produced.

A note that is harmonious to a nerve center strengthens the nerve energy, stimulates and invigorates it, causing it to function more completely and more beneficially. Anything that causes the nerve center to feel a shock of inharmony or an impulse of inharmonious vibrations will cause aches or pains or cause the breaking down of some blood cells or cells of other tissues. When such cells break down, the beginning of a disease of some kind is established.

It should be seen from this, therefore, that music can have a very serious or a very beneficial effect upon our nervous system and therefore upon our health. Caruso, the great singer, was known for his ability to sing certain musical notes that would occasionally cause pieces of glass in the room to shatter. Everything that exists has a harmonic relationship to some musical note, and when an inharmonious note is produced, the disturbing vibrations of the inharmonious rhythm or pulsation will cause all of the vibrations in some article to be upset. It will then shatter or crack and break.

Many musicians have produced upon the violin or cello or upon the flute or clarinet musical notes that have caused articles in a room to sing forth their own note out of sympathy, or give forth another note as a sort of protest against the inrush of inharmonious vibrations. The pipe organ is especially qualified to produce some deep notes that are very disturbing to material things and to the health of the body, or it can produce other notes that are very harmonious.

Beneficial Melodies

The great musicians of the past, who are known as the great masters of music, com-

SUPREME TEMPLE CONVOCATIONS

The beautiful and inspiring ritualistic Convocations of the Supreme Temple will resume on Tuesday evening, September 18, at 7:30 p.m. All active members of AMORC are eligible to attend. Doors open at 7 p.m. and close promptly at 7:30 p.m. We look forward to seeing you there.

posed many of their pieces for the purpose of bringing together as many musical notes as possible which would affect certain centers of the body and produce soothing or enlivening effects.

Sousa, king of march music, learned the secret of writing military music in such manner that the standard rhythm of march music could be augmented by the use of certain notes in certain passages of his compositions which would arouse the nerve energy and produce a tonic effect. It would cause the listeners to be invigorated and stimulated and even overenergized, and thus they were encouraged to march and carry on their tiresome walking in the face of great fatigue and suffering. Other compositions arouse the centers dealing with the emotions and produce emotional effects that are joyful or sad leading to retrospection, visualization, and other mental conditions.

If these musical laws and principles are utilized in a therapeutic way, they can be made to stimulate a broken-down nervous system, to awaken a sluggish organic action, to quicken certain nerve centers in their functioning, to stimulate the blood, to soothe overactive glands and organs, to lower a feverish temperature, to purify the blood through stimulated nerve energy, and even to quicken the healing processes of diseased tissues.

I have already stated that certain musical notes affect each of us beneficially. It is rather difficult to learn just what those notes are except from noticing that certain pieces of music, played at certain times, do make us feel stronger, happier, more harmonious and vitalized, while others are very depressing in their effects. It has been noticed also that if a person himself sings notes that are beneficial, the effect is greater than when they are played or sung by someone else.

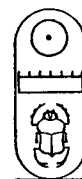
Unconsciously, a great many persons become attracted to certain songs and they find themselves humming or singing them many times a day. Usually, they think it is because they like the tune, or like the melody, or perhaps like the words. The fact is, they have unconsciously noticed that the music is soothing or beneficial to the ner-

vous system, perhaps to the entire system, and for this reason they continuously sing or hum such songs. These songs become almost like theme songs to one's life. Every now and then a new song will supplant one of the old ones, but a careful analysis will show that the new one has many of the same strains or groups of notes that the older one had.

There is no question about the beneficial effect of good music in the home. Naturally, compositions which have been carefully written and inspired in the minds of great masters, and then carefully developed, are the ones which are the most beneficial. If we ourselves cannot properly play the right music for our moods, the best thing is to purchase records which contain music that is helpful. Listen to selections on the radio also, and tune out the undesirable music.

A person who has a collection of eight or ten beneficial phonograph records in the home and who plays these once or twice a week or hears similar pieces over the radio is sure to have better health than the person who never allows the effect of music to harmonize his being. All of the Cosmic operates in harmony and with vibrations that harmonize in all departments of life. By finding the theme song or any song that contains the proper groups of notes for our own individuality and having it played occasionally, we attune ourselves with the harmonies of the Cosmic and keep our physical well-being balanced and in attunement with nature's creative, curative forces.

No one can tell you what pieces of music are best suited for you except after weeks and months of study, but you can discover for yourself by playing those pieces which have always appealed to you the most, and analyzing what effects they are really having. Often during such self-analysis and meditation one will notice that a properly selected piece of music will cause the nerves to become stimulated and invigorated and the whole body to feel soothed and strengthened. Also, there will be an emotional or spiritual sense of uplift and contentment with life. Such pieces should be prized as ones containing the keynote for your life, while those pieces which seem to have an opposite effect should be discarded. Δ



Rosicrucian Activities



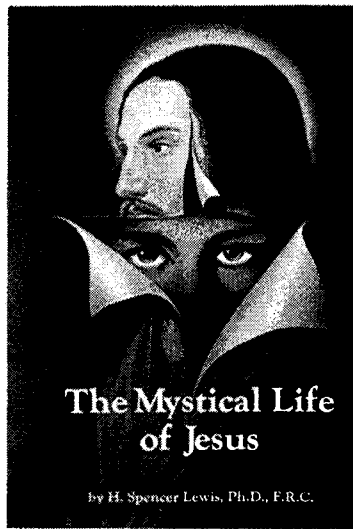
A highlight of 1989's Florida Regional Conclave was the presentation of the Rosicrucian Humanitarian Award to Marge LeBarge (holding plaque in above photo), who has dedicated many years service of assisting substance abusers in her community by treating the cause of their addictions. The Humanitarian Award was presented to Ms. LeBarge by Grand Lodge Representative Soror Stephanie Aguilera (to right of recipient). Seen also in the photo are (left to right) Grand Councilor Emeritus Leo Toussaint, Regional Monitors Earl Dyal, Diane Hodge, Mike Shaluly, Master of Orlando Pronaos Pearl Boyce, Grand Councilor Andrew Chomick, Regional Monitors Freeman Coney III, Helen Rochstein, Secretary of Orlando Pronaos Norma Beasley, and Grand Lodge Instructor Robert Anderson. The program of the popular Conclave, held in late October, centered around an understanding of the four elements—Earth, Air, Fire, Water—and their relationship to the theme of mystical unfoldment.

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THE 1990 Southwest Regional Conclave took place during the weekend of May 4, 5, and 6, in the lovely Embassy Suites Hotel, in beautiful San Antonio, Texas. Soror Maria Martinez, Chairperson, headed a dynamic group of volunteers who contributed enormously to the well-planned and executed fraternal activities. Robert Waggener, Master of the Mystic Rose Chapter of San Antonio, participated as an extremely capable host and Master of Ceremonies. Grand Lodge representatives Edward and Lilo Lee very much enjoyed the

presentation by Grand Councilor Dennis Raney, the informative lectures on healing and memory by Fratres R. Davis and K. Livingston, plus a deeply inspiring slide-presentation regarding Nicholas Roerich by Frater Doss McDavid. A spirited, in-depth open Forum, two Convocations, and a joyous banquet featuring the Halau-O-Holomua Hawaiian Dancers, rounded out another splendid Conclave produced with the cooperation of several Rosicrucian affiliated bodies in Texas.

The Greatest Story Never Told



The Mystical Life of Jesus by H. Spencer Lewis offers a fascinating revelation of the unknown life of this extraordinary master. Learn about his connection to the Essene Brotherhood, the mystical significance of his birth, crucifixion and resurrection, and the complete account of his youth.

Written seventeen years before the discovery of the Dead Sea Scrolls, and based on information in the

archives of the Rosicrucian Order and the Essene Brotherhood, this is a story filled with mystical and spiritual insight for every student of the higher mysteries. It will astound and enlighten, as well as enhance your understanding and reverence for the great master Jesus.

To obtain your copy of *The Mystical Life of Jesus*, please use the order form in the back of this magazine.

The Mystical Life of Jesus — Stock No. G-658 \$9.95

A M O R C

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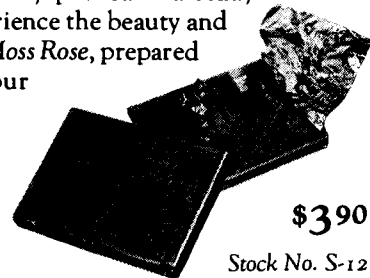
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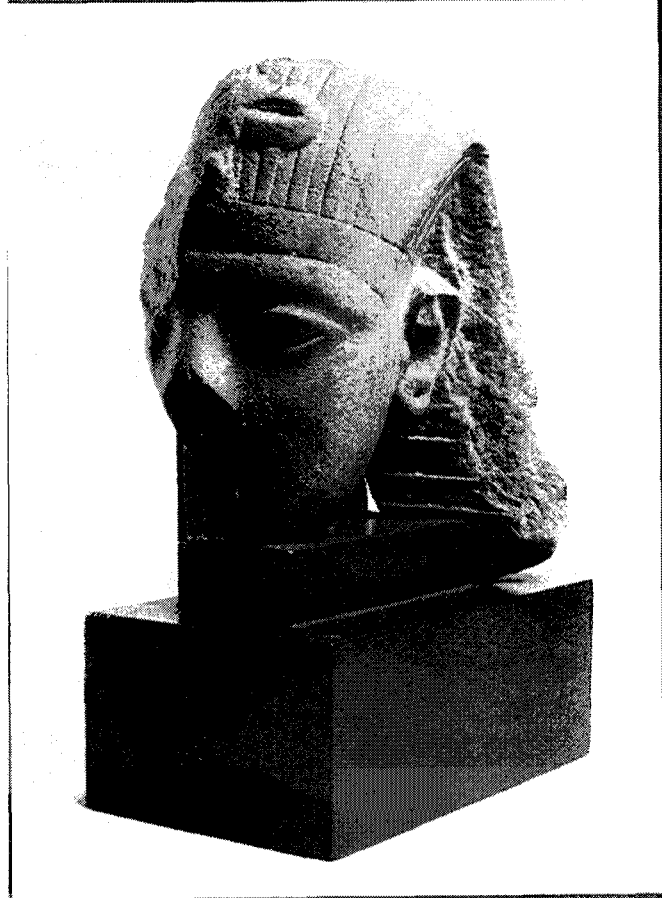
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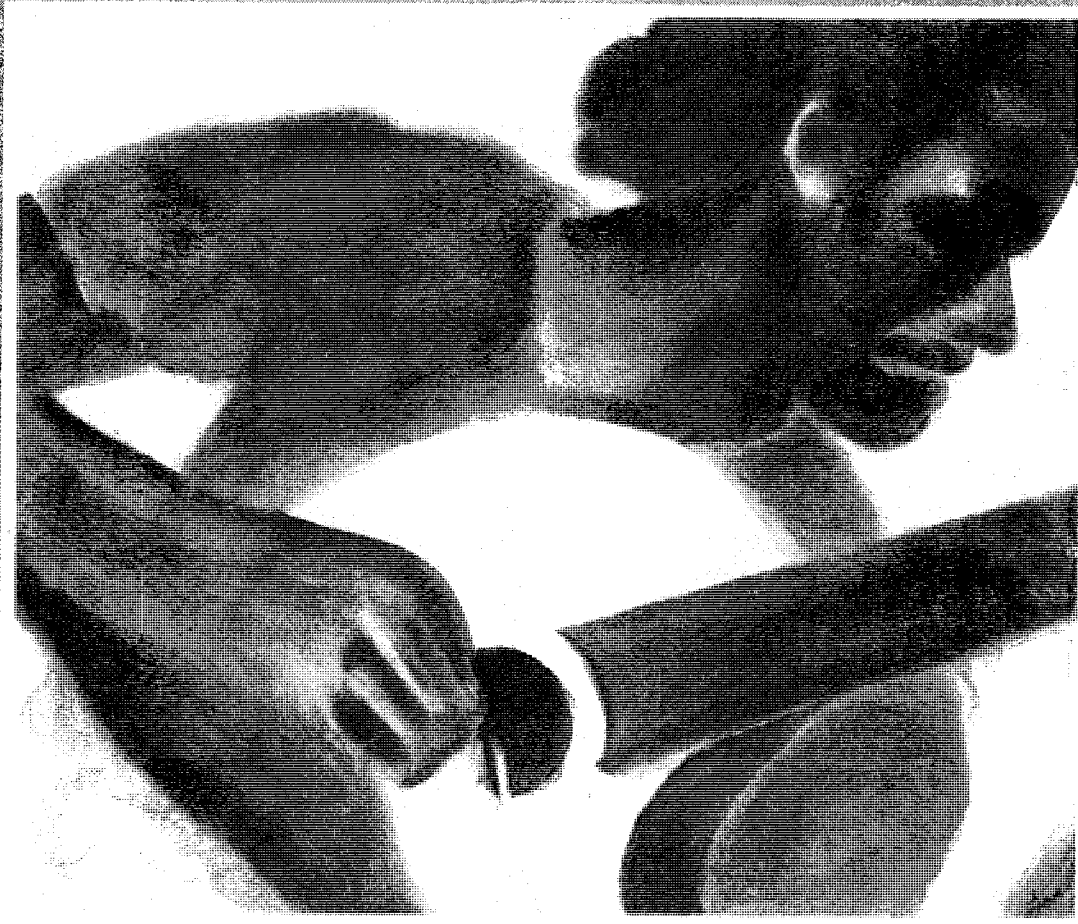
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TREASURES FROM OUR MUSEUM



The Ronald W. Greebair Museum, with approximately 250,000 people annually, is the largest collection of Egyptian and Babylonian art on exhibit in the Western United States.

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The first string that the musician usually touches is the Bass, when he intends to put all in tune. God also plays upon this string first, when he sets the soul in tune for himself.

JOHN BUNYAN...
1626-1688