

ROSICRUICIAN

DIGEST

1994 No. 1

Music and the Unfolding Consciousness



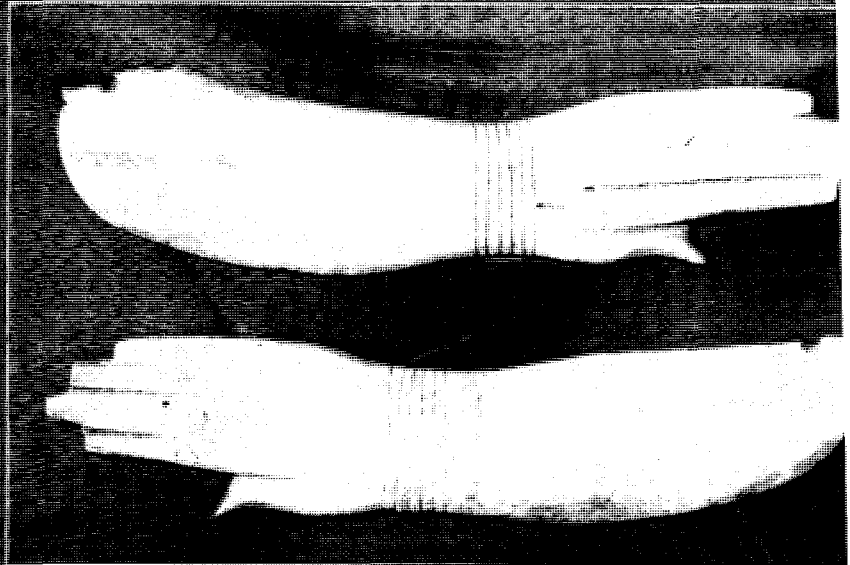
TREASURES FROM OUR MUSEUM

CLAPPERS

CLAPPERS are one of the oldest and simplest of instruments.

While they have been found in the Pyramids, clappers were also found in the tomb of Amenhotep III (1370-1358 B.C.).

These ivory clappers date to the 18th Dynasty (1550-1350 B.C.). Clappers were usually made of elephant or hippopotamus ivory or wood. They were often carved in the shape of hands and forearms with either bracelets or the head of Hathor—goddess of music, dancing, and love—at the wrist. Clappers ranged in size from a few inches to over a foot long. Larger clappers were played by holding one in each hand and striking them together. Smaller ones, such as these, were fastened together at one end and played in one hand like castanets or bones.



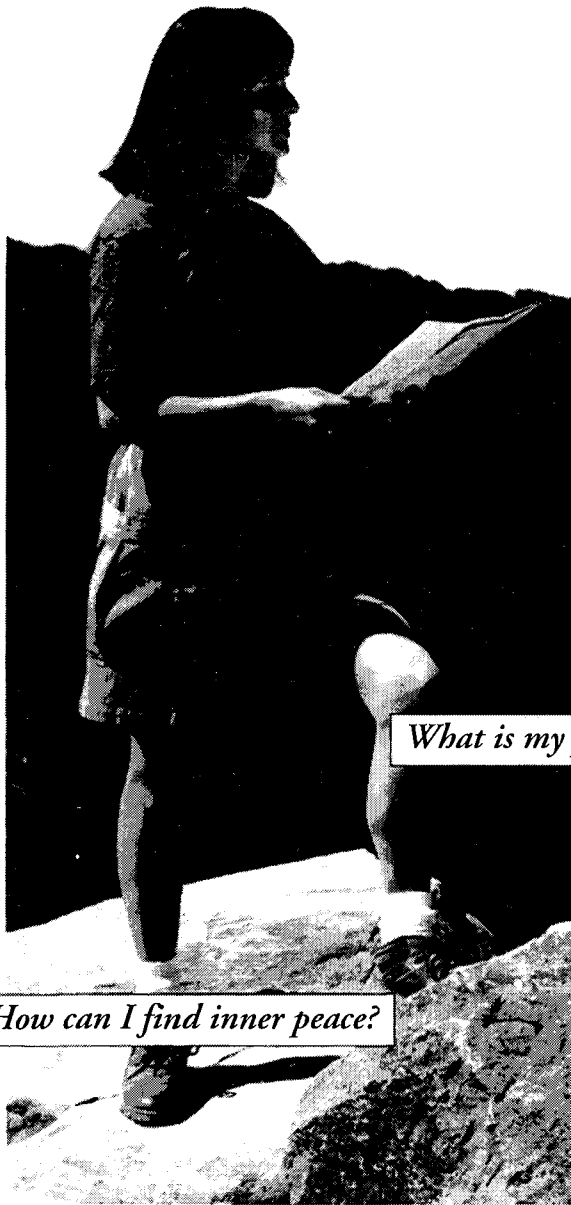
Many cultures have made use of "clappers" such as these to keep away evil spirits. The ancient Egyptians left only a few tomb paintings to document their use. Tomb scenes show clappers being used to keep rhythm during work and while dancing. Perhaps the hand design was inspired by the clapping of hands during these activities. Based on such little evidence, it is impossible to tell if clappers had additional ritual significance.

—Susan Wagaman

AC 1681 (6 items) 14 1/2 x 2 1/2 x 6 cm
RC 3014 (top) 9 1/2 x 3 1/2 x 4 cm

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ARTICLES

- 4— Music, Humanity, and Mysticism
Music's vital role in the unfolding consciousness.
- 7— Message From the Imperator:
Heritage of the Rose-Croix
- 11— Tuning Health With the Cosmic
Dr. H. Spencer Lewis explains how Rosicrucians utilize sound to aid the health and harmony of the body.
- 15— The Celestial Sanctum:
The Open Door
- 18— Count Cagliostro—Source of Mozart's Symbolism?
A fascinating study of the alchemical and initiatory symbolism found in Mozart's opera "The Magic Flute."
- 22— Music of the Papago
The distinctive music of an indigenous people of the American Southwest.
- 25— Discover Your Inner Music
Place yourself in harmony with that first cosmic sound that still resounds within and throughout our beings.

PHOTO:

▷
The English Grand Lodge Board of Directors—seen here in the Board Room in Rosicrucian Park—guide and direct the affairs of the English Grand Lodge. Standing (left to right) are C. E. (Gene) Bledsoe, Director; Kristie E. Knutson, President and Grand Master; David Burnet, Treasurer; and seated are Sandra W. Huff, Vice-President and Secretary; and Albert Hugh T. Doss, M.D., Director.

Music, Humanity, and Mysticism

by Charles G. Wheelock, F.R.C.

AS WE PASS from one experience to another, we come across a fundamental fact of life: music is everywhere! There is music in breathing, in footsteps, in talking—even the clink of glassware will produce a musical note. Awareness is a basic principle of mysticism. As one grows and expands, he or she will find how music, humanity, and mysticism are all related.

From the previous, one may feel that breathing, glassware clinking, and someone speaking are not music, but random sounds. Feelings, however, depend upon perception. When Claude Debussy's wondrous tone poem *La Mer* was performed for the first time, many critics commented that it sounded like random noise with no theme, no thread of logic. Those comments reflected the listeners' consciousness—their inability to hear what Debussy was saying.

This article is not intended to be a dissertation on music, but an understanding of some basic music theory and operation is helpful. Most music is built upon what is called the diatonic scale, which is composed of eight notes. Each note has a particular vibratory rate. The notes' spacing and combination creates a particular harmony. The law of the triangle, an intrinsic law of nature, applies to the basics of interval harmony as well. If you were to choose any diatonic scale at almost any point and counted in threes, you would find what is called a basic chord.

As already stated, chords have three basic parts corresponding to the law of the triangle. A piece of music also has three basic parts; rhythm, melody, and harmony.

Rhythm is the "backbone" of music. It is the base of the melody and harmony. Without a strong rhythmic feel, music lacks any solidity. Rhythm is based upon time, and

time in music is based upon meter. The pulse or accent's placement in time will give a metric feel to the piece. For example, you may be listening to a particular piece of music and observe a rhythmic feel; strong-weak-weak-weak, strong-weak-weak-weak. That piece of music is said to be in four-four time. The same holds true for waltz time. Its rhythmic feel would be strong-weak-weak, strong-weak-weak. Rhythm is based upon time, and time is related to consciousness.

Melody is the story line of music; it is the passion, love, and tenderness of a particular work. Depending on how it is used, melody can be the color of the musical work. Melody is the director of the music—the rhythm depends on it, and the harmony colors the melody. It is the ideal of the composer personified. Beethoven's Ninth Symphony is the ideal of universal brotherhood actualized in rhythm, melody, and harmony. To me, the spirit of cosmic awareness has not been more dramatically portrayed than in this, Beethoven's last symphony.

Blending of Colors

Finally we come to *harmony*, the color of music. In fact, music borrows a term from the world of color: chromatics. In painting, chromatics is the gradual blending of the various colors of the spectrum: red slowly blends into orange, orange into yellow, and so on. Chromatics in music are the half steps: F to F#, G to G#, etc. Harmony is the blending of musical opposites. A particular dissonant interval, when played by itself, sounds very unpleasant. Yet, when one note in harmony is added, it blends the other two so that they no longer sound unpleasant; there is now a pleasing sound. The music of Johann Sebastian Bach is a good example. His music is the definitive example of this half step or dissonant blending. Despite their secular content, the cantatas

that he penned can be a very effective tool in attuning with the inner self.

We now arrive at one of the most important principles of music—the principle of tension and release. At the beginning of most pieces is the I chord, or home chord. When you hear this chord, it is stored in the subconscious mind. As the music moves from the home chord to subsequent chords, tension is created—yes, tension, but only in the mind of the listener. The composer utilizing this principle can weave a story of hope, fear, exaltation, or any emotion that people know well. Even if they're not aware of it, people expect the release of this tension, or the return to the home chord. The weaving of this tension and release can be infinite. It can be a bombastic roar moving to the release point, or it can be the notes' gentle whispering to conclusion. The varieties are endless. They depend upon the imagination of the composer, the performer, and the listener.

Each of us is the composer, the performer, and the listener in our own life. Our individual thoughts make our brand of music. What we choose to hold in our consciousness molds our character, and our character molds our personality. Do we choose to hold discordant or harmonious thoughts? If we find that we are choosing inharmonious thoughts, our performance will become discordant. Then again, as listeners we reap the harvest of the non-release of tension; it climbs higher and higher. The harvest is poor physical and mental health. If we choose to hold thoughts of love and peace, we reap the rewards of a performance that is in harmony with the cosmic forces, and we have the added rewards of an infinite storehouse of magnificent compositions. We can then play upon the cosmic keyboard with added assurance.

Our one chord is born with us when we take our very first breath. This chord is the

beginning of our particular symphony. It is our key, and as we go through life we find that we experience periods of tension and release. We cannot escape tension. We can, however, make the period of tension harmonious. We might find that if we add one note, that area in our life becomes harmonious, though there is still tension.

Visualization

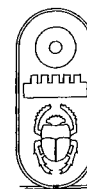
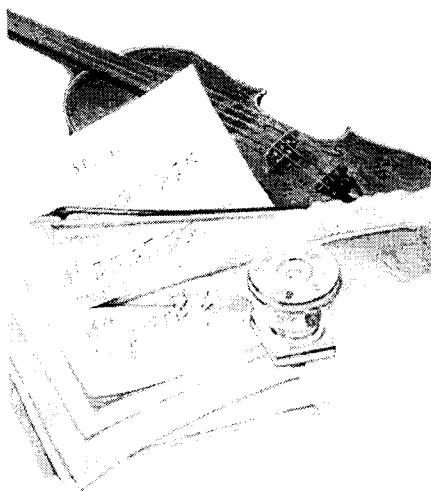
The key to adding this harmonious blend to our lives is visualization. If there is a problem that needs to be solved, all that one need do is see the situation solved in the best interest of all concerned. The problem will not be solved like magic—we must work—but the inspiration to see the struggle through will be there, along with the method with which we need to work.

Keeping in mind that we are working much like the symphonic composer,

we slowly add to our melody—it is the director—then to our rhythmic pulse, and finally to our harmony. When we are adding our ideal to the screen of consciousness, we must have adequate concentration. Without this we will not have a strong picture. The tone picture will be weak and the magnetization will not be correct. We will not realize what we have visualized. Finally, we release the picture, the idealized image, and let the inner self take over, expecting the problem or visualization to be actualized. We have now set this particular part of our symphony into motion. We will reap the rewards of our concentrated thought vibration.

Vibratory Patterns

Thought, like music, travels in a vibratory pattern and is registered in our auric pattern. We can have a profound influence over our own lives and the lives of others if we just sit and reflect over the implications of our thoughts being finalized in our aura, while



keeping in mind that our auras have an influence over material affairs.

In Rosicrucian teachings, we study a series of vowel sounds that effect these changes in the auric pattern. The physical as well as the psychic body vibratory pattern is altered by the intonation of these sounds. These vowels correspond to a musical note, a color in the solar spectrum, and a chemical element. When someone intones them at regular intervals, the changes will be like adding a single note, as spoken of earlier. There will be added harmony in one's life. These vowels should be used in conjunction with visualization.

This now brings us to the core of mysticism. One needs to understand what

mysticism is to reach its core. The major goal of mysticism is union and communion with the inner self. The inner self is our direct link with the omnipotent creative forces of the Cosmic. Communion with the inner self will bring one into greater awareness of his or her personal relationship with He who created the seen and unseen worlds.

Music is one of the finest tools of the aspiring mystic. Music can inspire our finest and noblest emotions. When used in conjunction with vowels, visualization, and meditation, music can uplift our consciousness to that unseen world where peace, love, and harmony prevail.

*The whole world is one song, and it's like an opera, everything
gearing with everything else*

—Joseph Campbell
Mythologist

The Purpose of the Rosicrucian Order

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 acronym) 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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Message from the Imperator

Heritage of the Rose-Croix

by Christian Bernard, Imperator, AMORC

FRATRES AND SORORES, when we think of the word "heritage" we immediately think of material values that may have been received from the past or handed down to the future. However, mystically speaking, it is possible to inherit not only that which still does not exist on the earthly plane, but also to build in the present a heritage of spiritual values. Consequently, I suggest that you reflect upon the meaning Rosicrucians must give to their present life so that the material and spiritual heritage they bequeath to their successors will be worthy of an adept of the Rose-Croix.

Of what does our material heritage consist? To answer this question, we must bear three facts in mind: First, that we are members of AMORC; second, that we live in a particular country; and third, that we are citizens of the world. Our material heritage is therefore threefold. Applied to our Order, it designates all the buildings which have been erected or converted into quarters for Rosicrucian activities since the beginning of this century. Among these structures, we of course find all the buildings which constitute the various Grand Lodges throughout the world.

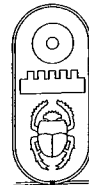
Thus, all Rosicrucian sites constitute a part of the material structures bequeathed to us by our predecessors or by Providence so that the Rose-Croix may accomplish its mission with dignity in today's world. In this respect, we must do everything in our power to preserve this legacy in one form or another for future Rosicrucians. We must never forget that we live in a material world and that it

is impossible to administer spiritual guidance without resorting to material means.

If our Order owned no buildings, it could not play its part, and, therefore, would have no reason for being. I am sure that you are aware of this, and consequently I feel it is unnecessary to stress this point. I know that each one of you is proud of the material edifices which the Rose-Croix has always consecrated to truth and dedicated to each member of the Ancient Mystical Order Rosae Crucis.

However, the material property of the Order is not limited to the buildings owned by the various Grand Lodges. It also includes the *Chateau Rosicrucien du Silence*, the *Domaine de l'Enfance et des Loisirs* (Rosicrucian Domain for Children and Leisure), Rosicrucian Cultural Centers, and the structures that shelter our Lodge, Chapter, and Pronaos activities. All these buildings are essential for the esoteric and exotic perpetuation of Rosicrucian philosophy.

It is therefore very important not only to take care of our structures, but to increase them as well. As an analogy, the Great Universal Soul animates more and more individuals—almost five billion—for by increasing the number of incarnated personalities, Cosmic Consciousness gains the means to evolve toward its own realization. The same principle applies to AMORC, for by increasing the Affiliated Bodies and the Cultural Centers, we give to the Rosicrucian Soul, bodies perfectly adapted to its mission of Light. ▶



Therefore, we must be cautious and wise in our desire to create new structures—be they Cultural Centers, Lodges, Chapters, or Pronaoi—regardless of the country in which they are located. Indeed, the heritage we bequeath to future Rosicrucians must be solid and useful.

In other words, it is useless to create a new Pronaoi if from the start we know that it will last for only a short time. Likewise, before elevating a Chapter to Lodge status, we must be sure that the potential of active members is sufficient. When it comes to the opening of a Cultural Center, here again we must show maturity, for our purpose in every realm must be to favor quality over quantity, and substance over form—which is far from the case with many movements, whether political, religious, philosophical, or pseudo-mystical.

Thus, Fratres and Sorores, present-day Rosicrucians must work intelligently so that our Order may be active on the material plane, for it is that presence that first exerts a certain attraction upon the profane world. On the other hand, we must make sure that the structures we erect are efficient tools to shelter our Rosicrucian activities, as well as to make them known to spiritual seekers. If we proceed wisely in this realm, the legacy we bequeath to future generations of Rosicrucians will be worthy of that which our predecessors built for us throughout the ages.

I would now like to broach the subject of our responsibility as members of a nation or, if you prefer, as inhabitants of a particular country. First of all, we must fully realize that it is not by chance that there are a multitude of languages and a number of races. Likewise, the fact that the world is divided into several continents, each made up of different countries, is not the result of an arbitrary cosmic decree. It is a necessity, for Unity on all planes and all levels can evolve only through the process of multiplicity. In fact, such a process increases the number of experiences. In order to prove this we need only to review our previous statement regarding the Great Universal Soul. It is *one* in essence but, because of cosmic necessity, it is split into billions of animistic particles.

Our very existence is in the image of multiplicity, for each of us reincarnates a multitude of times in different bodies, different

families, different countries, different races, different cultures, and in different religions; preserving, however, deep within our self, the same spark of Divinity. Thus, notwithstanding appearances, division, difference, and multiplicity serve the great law of evolution when they are channelled into a constructive goal. This principle is well expressed in the Hymn to Aton, one of the most beautiful symbolic writings bequeathed to us by our Respected Grand Master, Akhnaton.

AMORC's International Scope

Today there are French-speaking, English-speaking, German-speaking, and Spanish-speaking Rosicrucians—as well as Rosicrucians speaking the various languages of those countries in which our Order is free to conduct its activities. But the fact that they are members of AMORC binds them into a common ideal, for each vibrates to a common note—that of Cosmic Harmony. It is therefore very important that all of us, in the course of our lives, become thoroughly imbued with the beauty, the greatness, and the worth of the country in which we reside. Thus, Rosicrucian thought will emerge ennobled and enriched, for it shall offer a synthesis of the most positive characteristics of each nation.

To accomplish this, we must immerse ourselves as much as possible in the culture of our country, its history, its traditions, and its goals. In short, we must strive to attune to its aura, for it is a testament to its past and presages its future. If we do so earnestly, a deep bond between ourselves and the nation in which we reside will develop, whether at the beginning of our incarnation or later. It is common knowledge that we take care of those things to which we are attached. On the other hand, it is this attachment to things which makes them a part of not only of our own history, but also part of the history of the collectivity to which we belong; for a nation is nothing more than a group of individuals linked to a common memory.

It is true that not all nations have the same past and that some nations were founded much more recently than others. But, as the adage states, “age has no bearing upon worth,” for the rose which blooms upon a two-year-old rose bush is just as beautiful as the rose from a fifteen-year-old bush. What matters is not the magnitude of a nation's historical

past, for most often it is only a succession of struggles and wars, but rather the mystical scope we give to its present.

Thus, regardless of the country in which a Rosicrucian has the privilege of living, he or she must prove every single day that it is possible to rebuild within twenty-four hours that which centuries may have contributed to destroy. How? By constantly serving as a humanitarian example, eager to preserve traditional and moral values which constitute the glory of all civilized societies.

With this in mind, wherever we may be and however great or small are our responsibilities, our duty is to act so that our fellow citizens may evolve while raising the collective consciousness of the nation they form. In this sense, I am convinced that in the plan of human evolution, every country has a distinctive part to play, for each nation has a particular feeling in regards to good and evil. They are like different chords of a single musical instrument which, in the hands of the Great Architect of the Universe, are tuned to play the same melody. This explains why each nation reacts differently to identical events, but the solution to most international problems lies within the combination of all the reactions.

Consequently, as Rosicrucians, we must channel the highest feelings which our nation can express politically, socially, economically, and above all mystically. If we all succeed in doing this in our respective countries, future generations will inherit societies which are distinctive but united in the defence of every person's rights and duties.

Our Endangered Earth

The foregoing leads me to explain the third aspect of the material heritage we must bequeath to human beings of the year 2000. It is a fact that every Rosicrucian is a member of a particular nation, but mystically we are above all citizens of the world. Consequently, it would be a grave error to behave as a nationalist determined to defend exclusively the interests of one's own nation. To return to our previous analogy, it is impossible to play a melody by using one single chord of an instrument. Likewise, humanity will not be able to reach its ultimate goal of evolution—that is, Absolute Perfection—if every nation

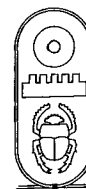
acts without taking into consideration the welfare of others. On this level, it is important to understand that, whatever our nationality, we all belong to the same body of humanity.

Therefore, it is obvious that the finest heritage we can bequeath to tomorrow's children is none other than the Earth itself. As you know, the Earth is quite ill and suffers from many ailments. Because of self-interest, or selfishness, humanity has despoiled the Earth, and according even to scientists, has made it a greatly endangered planet. My remark is not intended as a full assessment of all forms of pollution which jeopardize the future of the human species, for this has been the topic of many conferences, newspaper articles, and television broadcasts. On the other hand, I deem it important to stress the fact that the Earth is not the only planet to shelter life. Although not yet proven by science, there exist other inhabited worlds in the universe.

If through some fault of our own, planet Earth should purely and simply disappear in an apocalyptic explosion, it would not only be the end of humanity—at least such as we know it now—but also the beginning of a great upheaval in our solar system, and consequently in our galaxy.

Indeed, it is easy to understand that the astral world is governed by order and harmony, and that any disturbance occurring at a particular point in that world reverberates into infinity. The same thing applies to our bodies, for it is well known that when one of our organs is struck with illness, our whole organism becomes affected. Because of this, the choices humanity makes to remedy the havoc now endangering the survival of our planet, not only affect the evolution of humanity, but also the evolution which has been ongoing for millennia on other planets of the galaxy; for all planets are connected by extremely subtle sympathetic bonds.

It is, therefore, important that each of us, as Rosicrucians, as members of a particular country, and also as world citizens, be concerned with the future of our Earth. From this viewpoint, we must be perfect examples of respectful behavior toward Nature. We must oppose with determination all petty interests which are at the root of the massacre of certain plant and animal species. We must



not render commonplace the danger represented by some forms of energy—I am most especially thinking of nuclear energy—and the transportation of other forms of energy, such as oil.

It seems obvious that all scientific research should converge toward solar energy. Although this has been in the experimental stage for many years, unfortunately its full application and potential has not manifested. The Sun has always been the source of all life. It does not belong to any particular state and therefore cannot be the object of any appropriation, which is not the case with coal, petroleum, and gas. Since we admit that the Sun symbolizes the Great Light of Cosmic Consciousness, and since we know that “as above, so below,” it is quite obviously the best source of light and warmth for humanity.

I know perfectly well that this kind of discussion is nothing new, but today we must choose, for the time for official statements has long passed. This is the reason why it is so important to review the problems which have been the subject of so many ecological campaigns. Therefore, let us be responsible; let us not allow conscience to fall asleep over problems that it is aware of but does not want to face; and let us give our wholehearted support to those who have the authority to preserve the health of our planet, for the earthly heritage we bequeath to future generations lies in their will to succeed.

Our Spiritual Heritage

Now, Fratres and Sorores, it remains for us to examine the spiritual heritage we must build up day after day. As you know, this heritage is based upon the knowledge of the laws and principles which, from time immemorial, have united humanity with the Creator. We have the honor and privilege of belonging to the traditional Order whose specific mission it is to hand down the knowledge it has inherited from a thousand-years-old past.

To tell the truth, I believe I can affirm that in the West, AMORC constitutes the oldest and most thorough mystical path to spirituality. There are, of course, other philosophical and mystical movements which for centuries have echoed certain religions or traditions, but to my knowledge none of these possess a cultural and spiritual heritage as vast

as that of the Rose-Croix. On the other hand, there is a host of pseudo-mystical orders, societies, or groups which are mostly of recent vintage and only reflect the personal and temporary philosophy of their founders.

AMORC Faces the 21st Century

Finally, I shall add that authentic movements, such as our Order, which have an international scope, are extremely rare. So, for these reasons and many others, I believe that AMORC can and must meet the mystical requirements of the New Age. In order to do so, it is obvious that it must make itself known. Each of us, at our own level and with time at our disposal, must therefore participate in the spread of the Rosicrucian philosophy. In this respect, I know that great efforts are being exerted by our Grand Councilors and Regional Monitors; as well as Lodge, Chapter, and Pronaos members. But it is essential that all Sanctum members join in this great work.

I honestly believe that the survival of humanity is at stake for, as André Malraux wisely stated, “The twenty-first century will be spiritual or it shall not be.” Thus, one of the first aspects of the mystical legacy we must bequeath to the second millennium depends upon the number of Rosicrucian adepts, for it is quite obvious that the greater the number of quality members there are in the Order, the more it will be able to give humanity the means to achieve its own regeneration.

Parallel to the expansion of the Order, we must take into consideration the nature of the teachings it will offer in the future to all those who will cross its portals. As you know, the Ancient and Mystical Order Rosae Crucis has always adapted itself to the various eras that have marked the history of evolution and the evolution of history. Thus, never in the past have our teachings been frozen in time. They have been constantly updated, clarified, and enlarged upon, so as to keep up with the progress of society, while at the same time anticipating the future.

In its present cycle, the Order does not evade this rule, especially since the pace of life is accelerating. Of course, the purpose of this updating is not, and has never been, to change the direction, spirit, or essence of our

(Continued on page 28)

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.

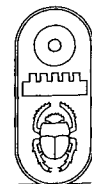
It may be necessary here to state just briefly that music, as we understand it today, is a combination of sound and rhythm. By sound I mean all of the various sounds which the human ear can hear or interpret normally. There are many sounds in the universe which the average ear cannot hear, but which the developed ear can hear. Sounds may be produced by nature, or by humans 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 humans is so closely related to the normal function of the organs of our body and to the normal activity of the spinal and the sympathetic 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 specially 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 co-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. Any-

thing 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.

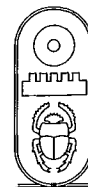
Many musicians have produced upon the violin or cello or upon the flute or clarinet musical notes that have caused articles in a room to sing forth their own note out of sympathy, or give forth another note as a sort of protest against the inrush of inharmonious vibrations. The pipe organ is especially 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, composed 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

“Mystics of old 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.”



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 nervous 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. △

What the mind conceives, humanity will eventually achieve.

—Validar



The Open Door

by Kristie E. Knutson, F. R. C.

Grand Master

THE COMING of each new year offers the hope of new beginnings, new opportunities, new possibilities. Each new year is a time when each of us may freely choose to experience spiritual renewal and a resurrection of joy and optimism. It is the time when we stop the noisy chatter of objective consciousness to observe that we are *now* and the months ahead are untouched, open, filled with what *might be*.

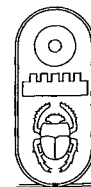
In preparation for this article, I was turning over in my mind thoughts of this great annual cycle of renewal. As I was musing, I happened upon an article written by Dr. H. Spencer Lewis in 1933. Reading it was an uncanny experience, for I had the sense he had written it expressly for me, and for you—for all of us struggling with today's *now* and what *might be* for us tomorrow. His comments are so direct and so beautiful, that I feel it best to let him speak to us himself. Dr. Lewis writes:

"The beginning of the new year is like the opening of a great portal that has been closed and sealed for many ages. None of us knows completely what lies beyond this portal, and much that there may be in . . . [the] chamber of twelve months [which opens beyond it] will be as strange and new to us as are

the things we discover beyond the closed and sealed portals of an ancient tomb in Egypt.

"Standing upon the threshold of this portal, however, we are sure of one thing and that is that the door will be open to us in order that we may freely enter; and all of the experiences of life that fill the twelve alcoves of the chamber of mysteries will reveal their startling surprises and marvelous benefits to us as we pass each of them in succession. Even those who may pass through transition on the very eve of entering the portal will find the portal is still open to them in the higher kingdom and that in a more perfect way than we, will they pass through this next chamber of life.

"One other thing we may be sure of also. As complete as may be this new chamber with surprises and startling revelations, new lessons to learn and trials and tribulations, it is also filled with *opportunities*. The opportunities which a new year offers to each individual are things that are free to all and are not limited by political influences, religious censorship, financial or social restrictions. The poorest of poor men and the wealthiest of the wealthy will find *their opportunities* awaiting them. The only requirement is that the one who walks through the portal



of the coming year be keenly alive to the subtle appeals, and whispered beckonings, and the quiet calls that may come from each corner, each alcove, each little part and point of the great chamber, so that no opportunity will be missed and no advantage passed by.

“If this portal of the coming year were likened unto a great museum in which the opportunities, lessons, and experiences of life were on display for each to see and understand, I would say that the most necessary prerequisite for those who would enter through the portal into the museum . . . is *preparation*. Preparation to see and understand, preparation to hear and realize, preparation to sense and inwardly apprehend.

“[In our Egyptian Museum in Rosicrucian Park] . . . we have observed that occasionally comes one who wanders around through the Museum for a while and then goes out without any comment of interest or even of appreciation. Some of these persons have been questioned later . . . and they have frankly admitted that they did not see some of the very things they had hoped to see. Yet these things were there for them to see. They had eyes and saw not. . . . Such persons have been surprised at their own experience in this regard for they were anxious to see the very things they had missed.

“Is this not typical of human experience generally? So many of us go through life and miss the most beautiful things and the most important things that are of benefit and helpfulness to us! How many will pass into life’s museum [at the beginning of each new year and exit again at the end of that year] . . . without having learned all of the lessons and derived all of the benefits that are possible! We hope that we have assisted our members in training their eyes to see and their ears to hear and their consciousness to comprehend. If you have been trained properly, you will be astonished at what this new chamber of the new year will offer to you.

“In many ways the new year is fraught with possibilities that have not been so completely offered to mankind for many centuries. New opportunities unheard of in the past, new methods, new standards of living, new ways of doing business and directing the affairs of human life will be shown to the careful observer during the next twelve months and

will afford him the long-sought-for way to happiness and prosperity. Freely we may enter this new chamber and cross over the threshold of the open portal, and freely we may leave it when the year is done; but while we are within the portal everything that it has to offer is ours for the asking if we but know *how to ask* and know how to *appreciate* what is offered. . . .”

Dr. Lewis closes with the wish: “[M]ay peace and happiness abide with you continually as you journey through the great chamber that now is opened before you, welcoming you into contact with the new mysteries of life.”

On Sunday, March 20, the day of the Vernal Equinox, I ask that we each set aside a few moments so that we may *consciously experience* the transition from the finality of what *was* to the life-giving possibilities of what *might be*. And I ask that each of us take this opportunity to approach the new year with our hands, hearts, and minds unburdened. I ask that we pass through the open door to the coming year with eyes unclouded by today’s limiting realities, able to clearly perceive the glorious abundance before us.

In order to do this, on Sunday find a quiet moment to retire to your Sanctum for a period of reflection and meditation. Prepare your Sanctum as you would for your weekly period of study. When you have completed your opening invocation, sit quietly for a few moments and visualize in front of you a closed door. Know that beyond this door lie all the days of the coming new year. Know that when you open it, the fullness of Cosmic Abundance will be yours.

To prepare yourself for opening this door, write down on a sheet of paper all your regrets about this past year. List all the things that have limited you, all your resistances and procrastinations, all the goals you failed to meet. Unburden yourself on this sheet of paper. Then, when you have completely cleaned your inner house, burn the paper in a safe receptacle using the flame from one of your Sanctum candles. As the paper is being consumed by the sacred flame, know that all the things written on it are being freed from your consciousness. They no longer exist. You are no longer enslaved by them.

Next, on a new sheet of paper, write down all your accomplishments from this past year. List all the goals you completed, all the special gifts that were given to you, all the things for which you are deeply grateful. Know that only that which is on this sheet reflects what is *actual*. It is only the positive manifestations of Cosmic Abundance which fill your mind, and that you will carry with you through the door into the coming new year.

Last, on another new sheet of paper, allow your imagination and heart to play with and explore the possibilities of what awaits you on the other side of the door. List all the goals you wish to complete during the coming new year. List all your hopes, dreams, and desires. Know that all things on this sheet are actual. All are positive, life-giving expressions of Divine Mind. Know that as you carry this list with you through the door, all have already been given unto you in the fullness of Cosmic Abundance.

Now, when you are ready, you may open the door and step through the portal to the new year.

SO MOTE IT BE!

The Celestial Sanctum

is a cosmic meeting place. It is the focal point of cosmic radiations of health, peace, happiness, and inner awakening. During every day, periods for special attainments are designated when cosmic benefits of a specific nature may be received. Nonmembers as well as Rosicrucian students may participate in the Celestial Sanctum contacts. Liber 777, a booklet describing the Celestial Sanctum and its several periods, will be sent to nonmembers requesting it. Address: Scribe S.P.C., Rosicrucian Order, AMORC, 1342 Naglee Ave., San Jose, California 95191, stating that you are not a member of the Order and enclosing twenty-nine cents to cover mailing.

Summer RCUI Session — 1994

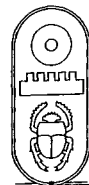
June 13 - July 1

For members wishing to plan ahead, or needing to schedule vacation time from work this summer, select June 13 - July 1 as your RCUI vacation time. During these three weeks, we will be offering fascinating classes as well as other exciting activities at Rosicrucian Park.

Summer '93 was a great success with several hundred Rosicrucian students from many countries enjoying their classes, getting to know each other, as well as participating in a wonderful Egyptian Festival which attracted thousands of people to Rosicrucian Park for ethnic food booths, dancers, special museum tours, planetarium shows, and many other activities for adults and children.

Summer '94 classes will include: The Emblems & Roots of AMORC Mysteries, The Key to Rosicrucian Symbols of the 16th & 17 Centuries, Mysticism Brought to Life, Qabalah, Mystical Principles & Current Medical Questions, Hermetic Philosophy, The Rosicrucian Medicine Wheel, Holistic Health, Papyrus Making, Evolution of the solar System, and other intriguing courses which further elaborate on the Rosicrucian Teachings.

For more information, a complete listing of courses, and a registration form, please see your current *English Grand Lodge Bulletin*. See you this summer!





Count Cagliostro - Source of Mozart's Symbolism

A fascinating study of the alchemical and initiatory symbolism found in Mozart's fairy-tale opera, "The Magic Flute."

by Melanie Braun, F.R.C., I.R.C.

OPERA, familiar to most of us in its 19th-century Italian clothing (Verdi, Puccini), has a tradition dating back to just before the year 1600. By the late 18th century several types of opera were popular, these being generally divided into two groups—"serious" and "comic." Comic opera, popular in 18th-century Italy and France, also spread to the Germanic countries in the form of the *Singspiel*, a folk opera which involved both singing and spoken dialogue. One of the most famous *Singspiel* composers was Wolfgang Amadeus Mozart (1756-1791), whose output included several operas of this genre, the best-known being *Die Zauberflöte*, or *The Magic Flute*. Mozart wanted to write a German magic opera, and *The Magic Flute* fulfilled this goal. It was completed in the last year of his life—in 1791—when he was 35 years old.

One aspect of Mozart's life which is essential for an understanding of this opera is

Melanie Braun—a member of AMORC's International Research Council—is music coordinator and a pianist at the School of Eurhythm in Spring Valley, New York. She often plays in concert with her husband, Matitiahu Braun, also a Rosicrucian and a violinist in the New York Philharmonic Orchestra.

his affiliation with the Freemasons. Mozart was aware of Masonic orders early in his life; however it was not until 1784 that he was initiated into the Charity Lodge in Vienna. Although raised as a Catholic, Mozart seemed to be able to resolve any differences in thought, and wrote devout church music alongside various Masonic pieces. He eventually was initiated into the Masonic third degree of Master, a common point of attainment at the time.

Mozart was more inclined toward the mystical elements of Freemasonry rather than its ethical rationalism. It is difficult to trace Mozart's documented views as his widow and her second husband censored the composer's correspondence, removing all traces of his Masonic affiliation. But there is evidence that Mozart's music sought to reflect the mystical spirit.

Much has been written on the character of Freemasonry, but one influence felt in the 18th century has direct bearing on the subject at hand. During this period there was a surge of interest in ancient Egyptian initiation rites and the introduction of Egyptian symbolism into some Masonic ritual. Mozart's lodge practiced the "Strict Observance"—a rite established in 1754 which harkened back to Knights Templar influences. It has been

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described as a blend of “Masonic symbolism, alchemical practices and Rosicrucian traditions.”¹

Why did this ancient Egyptian influence appear at this particular time?

Careful study into esoteric sources reveals some interesting connections. Let us attempt to trace a line back from various happenings connected with the appearance of *The Magic Flute* to a figure of prominence and unfortunately some notoriety, the mystic known as Count Cagliostro—a man whose life is shrouded in mystery and who has been much maligned because of his occult practices.

Much controversy surrounds Cagliostro’s true identity, but what is known is that he was contemporary with Mozart, he was probably a disciple of the alchemist Althotas, and was said to have been initiated by Saint-Germain—himself a Rosicrucian and great mystic.² This tradition is important because it illustrates the connection of the Rosicrucian Order’s influence which then passed through Cagliostro and had some bearing on Mozart’s opera *The Magic Flute*.

Cagliostro created an “Egyptian Masonic Rite” which used ancient Egyptian initiatory symbolism, as well as some existing Masonic forms. His great popularity as a healer and counselor could not help but have an effect on other Masonic rituals of the time. There is an esoteric tradition that Mozart and Cagliostro were aware of each other. A brother mason, who was also a musician, reported widely in the lodges of a healing he had experienced through Cagliostro—an event which most likely reached Mozart’s ears. Later, it was reported that Cagliostro had taken a house in Währing, a suburb of Vienna.³ Such contacts may well have excited Mozart’s curiosity to the point where he would desire to meet Cagliostro or at least admire him from a distance.⁴ This connection is not made directly in any of the exoteric sources which refer to the *The Magic Flute*; it is in esoteric legend that the possibility arises.

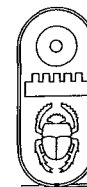
The Opera’s Composition

With this background in mind, let us turn to the opera itself. How do these facts and traditions relate to its composition? Mozart wanted to write a Masonic opera and fulfill his goal of composing a German magic



Mozart at the beginning of 1789, just two years before he completed “The Magic Flute.” The original of this unfinished oil painting—by Mozart’s brother-in-law, Josef Lange of Vienna—hangs in the Mozart Museum, Salzburg, Austria.

opera at the same time. Although there were many fairy-tale operas extant at the time, featuring a variety of “magic” instruments, it seems that Mozart used this format only as a vehicle for the dissemination of deeper symbolism. There are several levels to the perception of the meaning of the opera. The uninformed audience sees and hears a German *Singspiel* rescue opera, replete with comic incidents, magnificent music, and dramatic effects. The less-informed audience, knowing the obvious purpose of the opera, is aware that some initiatory symbolism—namely that of trials by fire and water—is included. Even the Masonic audience may perceive little more than this formal symbolism. But it is not until one reaches the inner level of interpretation that one becomes aware of the multitude of symbolic acts and objects in each scene. The philosopher Goethe, who was a Mason and a mystic, declared about *The Magic Flute*, “It is enough that the crowd should find pleasure in seeing the spectacle; at the same time, its high significance will not escape the initiates.”⁵



The actual libretto (text) of the opera was written by Emanuel Schikaneder and possibly by another unknown contributor. The story itself is based on several sources of the period: a contemporary esoteric novel, *Sethos*, by Jean Terrason; earlier Egyptian operatic plots, e.g., *Thamos, King of Egypt* (to which Mozart wrote incidental music); and German fairy tales, themselves often containing initiatory symbolism. These all basically advocate and illustrate the pitting of dark forces against the Light and the eventual annihilation of the evil forces, with a grand finale in the temple of the sun.

Cagliostro's symbolism as indicated in his Egyptian rite⁶ included an opposition and eventual union of the sun and moon—the goal of initiation. The sun is the positive element, the moon the negative. This is reflected in the union of heaven and earth, male and female, day and night, and other polarities. Other symbols found in Cagliostro's rite were the serpent, which appeared on his crest; the acacia tree, a type of tree signifying the First Matter; the pentagram; and the cabinet or Chamber of Reflection—a cave or “box” into which the candidate was led before the ritual. Often a pyramid was one of the symbols in this chamber. Colombers were also used in Cagliostro's ceremonies.

The opera symbolizes a conflict between two worlds. This is not merely a conflict between good and evil, but involves many subtle references to other polarities. The characters in the opera each have a meaning which directly relates to the final outcome. (It is suggested that the story of the opera be read from available sources in order that the following symbols may be relevant.)

The Principal Characters

The names of *Tamino* and *Pamina*, the principal characters, mean “consecrated to Min, or God” in Egyptian. They are the two candidates for initiation who finally go through the trials by fire and water. The *Queen of the Night* represents the negative or evil side. She seeks to destroy the priest of the Light and sees in Tamino an agent to accomplish this. Her appearance is always at night and accompanied by darkness and thunder. *Monostatos the Moor* represents pure physical existence. His name in Greek means “isolated one.” He kidnaps Pamina before her rescue and initiation.

Sarastro is represented as an evil magician at the beginning of the opera. Perhaps this character is the strongest evidence for a link to Cagliostro. First, Cagliostro's evil reputation was obtained from his so-called “magic” practices and many thought him dangerous. Although the name Sarastro is probably taken from Zoroaster or Zarathustra, it sounds enough like Cagliostro to suggest him as a model. Many thought that Sarastro represented a famous Mason named Ignaz von Born; but Born was neither a magician nor a high priest. Cagliostro called himself the High Priest of Isis, and the whole initiation scene of *The Magic Flute* names Isis and Osiris as the gods to whom the initiates must appeal. Finally, Sarastro is proven to be the Priest of the Sun and not evil, as believed—which again points to the truth regarding the person of Cagliostro. Cagliostro's wife, or the “Grand Mistress,” was also known as the “Queen of Sheba.” In the opera, Sarastro and the Queen of the Night seemed to have been married at one time.

Papageno (deriving from *Papagei*, the German word for parrot) resembles the fool of the Tarot cards. He adds comic relief to the opera. As a feathered creature, he also represents the air element. He signifies “ordinary” humanity, unworthy of initiation (he tries, but cannot go through with it; he wants above all to be a good husband and “regular” person).

It is impossible in an article of this length to detail all of the opera's symbolism and how it relates both to the story and to the possible Rosicrucian influences which are passed through Cagliostro to Mozart by way of Masonry—either directly or indirectly. Some of the most important symbols are indicated below, and further study of the opera by those interested will reveal a wealth of esoteric influences, as well as a constant reference to the four “elements”—water, fire, earth, and air.

The *serpent*, found on Cagliostro's crest as well as on the caduceus baton of Mercury, has a history of initiatory symbolism and is of course used in Egyptian rites and biblical stories. In the beginning of the opera a huge serpent is killed by dividing it into three parts while Tamino is in a faint. This *faint*, and other “swoons” which happen throughout the opera to candidates for initiation, basically

symbolizes death to the old and rebirth into new life as a result of initiation.

The *magic flute*, symbolizing the air element, is used only to surmount obstacles, not to destroy them. Its story, recounted later in the opera, claims that it was carved out of wood by Pamina's father on a stormy night (water and darkness) replete with the sound of thunder (earth) and lightning (fire). Thus the flute itself sums up the entire initiatory symbolism.

Before the actual initiation the candidates are relieved of the magic flute and bells for the time being—as in Masonic ritual when the candidate is “stripped of his metals”⁷—signifying profane things which are not brought into the temple. Tamino and Papageno are then led into a subterranean cavern, which corresponds to the “Cabinet of Reflection”, to meditate upon their ensuing initiation. They are enjoined to silence, and Tamino must reject Pamina when she appears by not speaking to her. In Cagliostro's ritual, silence is the first instruction in the Cabinet of Reflection, and the virtue of celibacy is praised.

The rose—as well as bearing Rosicrucian and other ancient meanings—is the symbol for feminine Masonic initiation. In the Egyptian rite, a recurring motto is “I believe in the rose.” Pamina lies asleep in a garden of roses; this is her “swoon” before initiation, which she enacts in the earth element. It is also indicated that the three spirits who lead Tamino to the temple should ride in a basket decorated with roses.

Trials by Fire and Water

The actual trials by fire and water are graphically illustrated in the opera. Tamino and Pamina actually walk through a cave and overcome the elements. Afterwards, they stand in the Temple of the Sun in priestly vestments. Here woman is equal to man: the sun (Sarastro's realm) and the moon (the Queen's realm) are united spiritually. Cagliostro's rite was the only Masonic ritual which admitted women and men equally. This union, through the initiation of male and female, was at the basis of the Egyptian rite's philosophy. Only through the marriage of the sun and the moon could true enlightenment be attained. The priestly vestments

worn by both probably owe their appearance to Cagliostro's ritual.⁸

Mozart, in addition to supervising the libretto, provided music of inspired genius which actually depicts the visual symbolism in sound. He also used musical numerology (through key relationships and rhythmic patterns, e.g., in depicting the numbers 3 and 18), and illustrated the threefold knocking at the Lodge door by dynamic rhythmic chords appearing at key points in the opera.

The use of these symbols, when viewed within the story of the opera, bears a striking resemblance to initiation rituals influenced by Cagliostro's rite. The creation of these esoteric references makes *The Magic Flute* a work which deals with the inner part of humanity, as did the alchemical and allegorical symbols of the early Rosicrucians. The influence of the Egyptian rite—descended from Cagliostro and Saint-Germain—without question links Mozart's opera to the ancient mysteries as it speaks to us of new life.

Footnotes:

¹Jacques Chailley, *The Magic Flute Unveiled* (1971), trans. by H. Weinstock (Inner Traditions, 1992), p. 63.

²Manly P. Hall, ed., *The Most Holy Trinosophia of Saint-Germain* (Philosophical Research Society), Introduction.

³Paul Nettl, *Mozart and Masonry* (New York, Da Capo, 1970), p. 42.

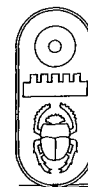
⁴Other references to the tradition that Mozart and Cagliostro were acquainted are found in *The Soul of Lillith*, a novel by Marie Corelli; and in an article which appeared some years ago in *El Rosacruz*—the Spanish Rosicrucian magazine—by H. Rios, entitled “Cagliostro—The Wind From the South.”

⁵Quoted in Chailley, *op. cit.*, p. 7.

⁶See Comte de Cagliostro, *Secret Ritual of Egyptian Rite Freemasonry* (reprint, Kessinger Publishing, 1992); also the AMORC series of supplementary monographs on Cagliostro. For other background information: article by Ralph M. Lewis entitled “Cagliostro, Man of Mystery”, published in *Rosicrucian Digest* LXII, No. 3 (March, 1984), pp. 25ff.

⁷Cagliostro ritual cited above, p. 166.

⁸Chailley, *op. cit.*, p. 77.



Music of the Papago

by Dolores M. Becker, F.R.C.

THE PAPAGO people, whose name derives from *papah* meaning "beans" and *ootam* meaning "people," are a

Piman tribe, closely allied to the Pima. They speak a Uto-Aztecan language, similar to the Piman language. Their original home was the territory in the main tributary valleys of the Santa Cruz River in the region south and southeast of the Gila River, especially south of Tucson, Arizona, and extending across the desert into Sonora, Mexico.

The Papago are an agricultural people, maize, beans, and cotton formerly being their principal crops, which they cultivated by irrigation. Many desert plants traditionally contributed to their food supply, especially the mesquite, the beans of which are eaten, and the saguaro or giant cactus (*Cereus giganteus*) from the fruit of which a ceremonial drink was made. For centuries they practiced flash-flood farming—planting seeds deep in the rich alluvial soil at the mouths of desert washes. Following infrequent rain storms, and with the help of simple reservoirs and flood channels, their crops would flourish. However, wild foods traditionally accounted for probably 75% of their diet.

At one time an extensive trade in salt was conducted by the Papago who obtained the salt from the great inland lagoons and sold it in Tucson and Tubac. Their main crops in the early 1930s, and which may well be much the same at the present time, were wheat and barley, and the raising of cattle to a considerable extent.

They are by nature an industrious people. Traditionally, the Papago women are expert basket weavers, but their baskets are coarser

than those made by the Pima. Their pottery, while good, is not as highly developed as that of the Pueblo. The designs of both their pottery and baskets are the same as those of the Pima. Their typical traditional dwelling was dome-shaped, consisting of a framework of saplings thatched with grass and leafy shrubs, with an adjacent shelter or ramada. They now live in adobe houses. There are six subdivisions of the tribe living in the United States. In the 1970s the Papago numbered about 11,000 and lived in southern Arizona and

scattered villages in Sonora, Mexico.

Historically, the Papago people have had considerably less contact with whites than the Pima people, and thus they have retained more elements of their original culture—including their original music.

In many studies and observations made of the Papago tribe, particularly those made and reported by Frances Densmore in Smithsonian Institution reports, it was found that Papago music as a whole contains greater variety and is more pleasing to the ear than that of the songs of other tribes observed, such as the Chippewa, Sioux, Ute, Mandan, and Hidatsa.

There is a marked melodic freedom in the songs of the Papago, with two accompanying variations from the usual custom of repeating a song over and over. The very old songs, and the medicine songs, however, must be sung twice through, then the last part sung



twice through, and then the whole song sung twice and the last part twice, and so on to the end of the performance. In certain songs the first half is sung twice, then the last half is sung twice. The time is usually maintained when parts of a song are repeated, but there is usually a slight break in the time between repetitions of the entire song, as in the common melodies. In addition to this slight break in the time, there was frequently a change of one or two notes in the beginning of a repetition.

Other distinctive peculiarities of Papago songs are a prescribed manner of singing certain classes of songs. A glissando was used frequently in the Limo songs and those connected with the ceremony for bringing rain—of prime importance in these desert dwellers lives—and three sorts of medicine songs were sung with special degrees of loudness and speed.

A peculiarity of singing heard among the Papago consisted in the sustaining of a tone above the general trend of the melody, this tone being held by two or three women's voices for the space of perhaps three or four measures, after which the voices descended and joined the others in the remainder of the song. It is said, however, that only a few women in the tribe can hold this "drone," and it is regarded as an embellishment of the melody. This peculiarity was not noted among the other tribes observed for comparison, but was heard once among the Pawnee during the Morning Star Ceremony.

The various classes of Papago songs appear to have more rhythmic distinction than in other tribes. One medicine woman's song used in treating the sick was characterized by a steady forcefulness of rhythm.

The words of Papago songs are always continuous throughout the melody, which is in contrast to other tribes under observation. Some songs of other tribes are sung with no words whatever, the tones being separated by means of a peculiar action of the throat, while in many songs the words are used with only part of the melody, the remainder having vocables or vowel syllables, as *ho*, *ah*, *ay*. In three classes of songs, the first word is preceded by a word or syllable which is either meaningless or obsolete. Thus the koop songs begin with *aliwerci*, the songs connected with

expeditions to obtain salt begin with *hicia*, and the wakita songs begin with *hoi hoi*.

Papago Musical Instruments

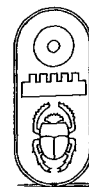
No accompaniment was used with the songs concerning Elder Brother, the songs of the *tiswin* lodge, and the wind dance. A gourd rattle accompanied the songs for the treatment of the sick and the wakita songs. Rattle and basket drum were used with the Limo and bat dance songs; and rasping sticks, either with or without a basket resonator, were used with the songs to obtain salt.

The manner of shaking the rattle varies more among the Papago than in other tribes. The common rhythm is an accented and an unaccented stroke, corresponding approximately to the 1st and 3rd counts of a triplex. A doctor, however, shakes the rattle "in accordance with instructions received in his dream." Thus some doctors shake the rattle four times sharply before they begin to sing, while Garcia who recorded more songs than any other Papago, preceded his singing of medicine songs with a "roll" of the rattle for a few seconds.

In recording Papago music it has been difficult to note the rhythm because the Papago use no percussion instrument with a loud tone, and recordings of their songs have failed to catch the rhythm of the instrument used. Only in one song was the rhythm indicated and this was because rasping sticks were used.

Besides the types of songs already mentioned, the Papago sang songs connected with legends, war, racing, dreams, and hunting. Also, there were miscellaneous songs and songs for the entertainment of children.

Four instruments are used by the Papago. In some of the songs only one is used, and in others it is permissible to use two sorts of instruments. The gourd rattle (*cakot*) was used with songs to bring rain and with songs used in treating the sick. No other instrument was used. The scraping sticks (*hiohkat*) were used in pairs—one stick being slightly curved and notched, the other smooth for rasping downward and upward across the notches. These were used with medicine songs that came from the ocean and in the Viikita. They were used either resting on the basket drum or held in the hand. Sticks observed were 18" to 24" long and had 11 to



15 notches. The basket drum (*tamoa*) could be any basket in household use. It was inverted on the ground and struck with the hands. Preparatory to its use the basket was dropped on the ground in such a manner as to cause an explosive sound that could be heard a long distance. Three or four men could play this instrument at once, kneeling beside it and striking it with their hands. Some of the men might shake a rattle with the left hand.

The flute was made of cane, the outer septums removed, but the inner septums retained. Two small holes were made from the outside into the bore, one on either side of the middle septum and a groove or channel was cut from one hole to the other. The

player places his index finger above this channel, its lower edge on a line with the lower face of the septum, thus forming a whistle. The finger, by a slight motion or adjustment, directs the air and thus forms a part of the equipment or sound-producing mechanism of the instrument. Three finger holes are made in the tube below the sound hole. With these instruments may be mentioned a short flat stick which was rubbed on the surface of the basket drum with certain classes of songs.

Music is often reflective of the inner soul of a people, and the variety, freedom, and rhythmic distinction of Papago music accurately reflects the independent spirit of these desert dwellers with a long musical tradition.



In Memoriam

On November 16, 1993, Frater Dr. Albert Achilles Taliaferro experienced the Great Initiation and passed through Transition in Dallas, Texas. He is survived by his wife, Ethel, and his family. A Rosicrucian for 55 years, he personally knew former Emperor Ralph M. Lewis, and served the Order as an RCUI Instructor for 33 years. Throughout his life his phenomenal communicative abilities enabled him to bring hundreds of people into the

Rosicrucian Order. A child prodigy in music, he was assistant organist at St. Matthew's Cathedral at age 14. As a young man at the University of Michigan he encountered three forces that he said shaped his life: the friendship of conductor Pierre Monteaux, the writings of educator Dr. Maria Montessori, and the teachings of the Rosicrucian Order. An ordained Episcopal minister, he founded three churches and three schools—including the largest Episcopal congregation in the nation and one of the largest Montessori schools in Dallas. He was a spiritual guide and counselor for numerous people across the land; he was a teacher on many, many levels; a human being of tremendous compassion, great insight, wisdom, and intelligence. Probably Frater Taliaferro's greatest achievement was his ability to teach and guide others to look within themselves for strength and right motives, enabling those who listened to submit themselves to the will of the Cosmic with love and joy in their hearts.

Discover Your Inner Music

by Graphica, F.R.C.

IN the New Testament's Gospel of John we find the following statement:

In the beginning was the WORD . . . within it there was Life, and the Life was the light of the world.¹

Keeping these words in mind, let us consider some of the ideas expressed by Dr. Donald Andrews in his fascinating book, *The Symphony of Life*. Dr. Andrews speaks of the infinitude of atoms in the human body and points out that each one of these atoms, as well as concerted groups of nerves and arteries, is "singing" a musical tone:

. . . the entire flesh is vibrating . . . And these tones reflect not only the vibrations due to the energy of the atomic nuclei, the energy of the atom's electron, the energy of the total atomic motion; they also reflect the energy of the impulses in the nerves, the circulation of the blood, the chemical dynamics of the life process. This is the symphony of life, this unimaginably complex tapestry of music that is sounding within us every moment of our life. And this symphony not only is singing within us, it is actually radiating from us in terms of all the mysterious waves that these actions set in motion in the space surrounding our bodies.²

Returning to the first quotation, from the Gospel of John, we understand that the creative energy of the universe is represented as a *word* (logos in Greek) that was spoken by the Divinity. We cannot imagine the existence of this word, only that it is a *sound*—a creative sound that arose from divine thought. Since sound is vibration, this primordial sound—a form of musical expression—was a

tone so powerful that, through it, thought was turned into creation!

Regarding Dr. Andrew's statements about the body, imagine that this great sound of creation is continuously resounding through-

out our bodies, which are, then, the most perfect of musical instruments. We emanate from that first cosmic sound—the Logos—and we long to rediscover that tone or sound within us in order to achieve attunement, or harmony, with the Cosmic.

Being in harmony with cosmic law is similar to tuning the strings of a violin. If one string is slightly out of tune, the vibrations between the strings fight against one another instead of working together to produce a harmonious, beautiful sound. The music being played will sound out of tune.

As mystics, we need to bring ourselves into harmony with that first cosmic sound that still resounds within and throughout our beings.

The Great Sound of Creation

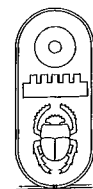
How can we discover this great sound of creation—this music—within ourselves and learn to "tune" our personal

"strings" so that our bodies and our consciousness—our very beings—can become one with the harmony of the Cosmic? How can we discover the *word* that is lost to us?

Just as it takes concentrated effort for a talented, aspiring person to become a musician, we who are students of mysticism must develop a method to discover the music within ourselves. The aspiring musician's life, ener-



SISTRUM



gies, and time—motivated by his or her devout love of music—are all directed towards the goal of becoming an excellent musician. The aspiring mystic must seek his or her goal—discover his or her music—with equal passion and devotion.

The Rosicrucian Order gives us a method whereby we learn, through exercises and stimulation of the inner faculties, the useful techniques of spiritual life. And, just as with the serious study of music, the mystic's path is a gradual process, requiring the same degree of devotion as we seek to master its techniques—techniques which eventually become perfectly natural so that we need not think of them any more than does the master musician when performing a composition he truly knows and loves. The master musician proceeds directly to the musical expression. For the mystic to reach the Cosmic directly, our technique must become second nature to us—and only through gradual and devoted study is this possible.

When a certain point on the path is reached, we experience the initial tantalizing glimpses—the first sightings and soundings—of the higher realms within us. We begin to open ourselves to an inner world of tone and music such as we could never have imagined. It has been said that “Beauty leads from chaos to cosmos,”³ and it is through contemplation of a high art such as music that we can understand our inner lives. Music has the ability to speak directly to the emotions and inner understanding.

This can be illustrated in musical terms. We speak of the musical elements as those factors contributing to a musical experience: pitch and melody, harmony and rhythm. The combination of these elements, touched by inspiration, produces a musical experience. In this way the final product is a result of the unfolding process of musical ideas which have been grounded in correct knowledge of musical and acoustic laws.

The phenomenon of acoustics also relates directly to our musical and our spiritual existence. The function of the harmonic overtone series, in which an unlimited number of tones are found to be vibrating sympathetically and in mathematical proportion to an audible fundamental tone, is a primary factor in our musical perception. The basic premise is that each tone sounded aloud

also vibrates in the air at the intervals of the octave, the fifth, the fourth, and the major and minor thirds. These first five harmonic partials of the series make up what is termed the “chord of nature.”⁴ The tones in this chord are the most harmonious in music and from them the basic harmonic system is derived. These tones connect us to the music of the spheres in physical manifestation. They combine with the higher overtones of the vast cosmic scale which extends from the deepest vibration in the earth to the highest in the universe to encompass audible sound, radio and thought waves, and meditation consciousness.

It is said that some Tibetan monks intone a kind of guttural chant in which they can produce in their throats several sounding overtones so that they are each chanting a two- or three-note chord. This chant, together with the posture involved, causes the meditator to feel even his bones vibrate.

We all vibrate to the harmonic series and therefore have the complete musical scale within ourselves, as well as each of us having our own “note” to which we individually vibrate. Discovering this tone will suddenly connect you with your inner world of sound!

When we listen to music—and it should be music of a varied nature with melody, harmony, and rhythm in balance—we actually experience the concept of the “symphony of life” in another way. Let us imagine that these different elements of music can be centered in different areas of our bodies, which then participate in the music as members of a symphony orchestra.

Melody tends to guide us into the realm of thinking, the brain area. It embodies a form of mental imagery which opens our thinking to the feeling aspect. Melody, with its quality of flowing, can also affect the circulation of the blood. It is expressed usually by the melodic instruments, such as the winds and upper strings.

Harmony lives more in the torso and is experienced as an unfolding of the heart and chest centers. It can awaken the inner feeling element in our bodies. *Rhythm* is the “heartbeat” of music—our respiration or pulse. Rhythmic music influences our nervous system—influencing even the atoms within each cell. In fact, complete absence of rhythm

equals death. Rhythm lives in the limbs, arms, and legs, and inspires the will by its regular, ordered movement.⁵

An exercise may help along these lines: sit quietly while listening to music—preferably a live concert—and concentrate on the various areas of the body and the psychic centers involved. Let the melody run through your head, breathe with the harmony in your chest, and feel the tingling in your limbs that rhythm can awake. In this way, you will involve the entire body in the music you are listening to and perhaps cause your bones to sing as well!

The Hermetic law, “As Above, So Below,” applies directly in our discussion of these principles. The study of natural and cosmic laws and their relevance to our lives can serve

as a catalyst, enabling us to discover our “inner music” and learn to attune with the vibration and rhythm of the Cosmos.

Footnotes:

¹From the *Unvarnished New Testament*, trans. by Andy Gaus (Phanes Press, 1991), p. 171.

²Dr. Donald Hatch Andrews, *The Symphony of Life* (Unity Books, 1966), pp. 57-58.

³Walter Albersheim, *The Conscience of Science* (AMORC, 1982), p. 97.

⁴For example, with low C as a fundamental, the overtones of the chord of nature would be octave C, G, C, E, and G.

⁵These ideas are more fully developed by Rudolf Steiner in his book, *The Inner Nature of Music and the Experience of Tone* (Anthroposophic Press, 1983).

Why Is It Important That I Think of Myself First?

When I was first assigned to write on this subject I almost forgot the Serenity Prayer, “To accept the things you cannot change....” I wanted an easier assignment. I had always been taught that we must think of others first. However, I asked God to change my attitude toward the subject and be inspired to view it first from the spiritual standpoint, and then from any other aspect that might come to mind.

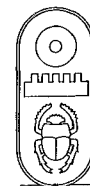
It is important to think of myself first for I am a segment of God. Although a minute part, I am a part of the One. In order to justify that gift of light within me, I must kindle it so that it grows stronger. For only when it is strong and glows for all to see, will I be able to be a channel for God and fulfill my cosmic mission.

It is important to think of myself first because only then will I learn as Socrates admonishes to “Know Thyself.” Only by knowing ourselves do we realize our strengths and weaknesses. We must learn to know our capacities, to know when and how we can make those we meet feel comfortable. Being

able to relate to someone by first thinking, “How would I feel in this situation?”, enables one to identify with the person and communicate on a level that is beneficial to others and ourselves. How can we expect others to recognize our needs if we do not first think of ourselves, become aware of our needs and understand them, and know just what we desire in a relationship with God and humanity?

I must think of myself first and keep my physical appearance attractive, for my body is the temple of my soul. I must concentrate on developing traits of kindness, consideration, compassion, and love. After accomplishing this, I can release all thoughts of myself and think of others. To me, this, like life and death, is a paradox. For when we think of ourselves and are able to *like* ourselves, we are then able to *forget* ourselves. Only then can we release our consciousness to a Higher Power, enabling it to work through us, and thereby we become a channel for God.

—Rose Jensen, F.R.C.



Heritage of the Rose-Croix

(Continued from page 10)

tradition, for the Cosmic would not agree to this, and therefore it could not be done. Its objective is rather to ensure that the form of our teachings be completely adapted to the evolution of consciousness and mentality, for it is very important that present-day and future Rosicrucians do not feel that the teachings lag behind in regard to cultural—even social—references which are sometimes used in the monographs. On the other hand, as previously mentioned, humanity has an urgent need for spirituality. To meet this urgency, we must not only increase the number of Rosicrucians, but we must also speed up the study of certain philosophical and mystical concepts.

I wish to remind you once again that, above all, being a Rosicrucian means to study and apply the teachings of the Order in every thought, word, and deed. Being a Rosicrucian also entails working on the spiritual plane so as to set into motion energies capable of purifying and regenerating the collective aura of humanity. Further, it requires us to meditate upon the great truths of life in order to enlighten those lesser advanced than ourselves upon the path of life. Finally, it means to pray for each human being to receive the illumination we ourselves are seeking.

To live Rosicrucianism fully is therefore to radiate Light around us and, by our example, to give more and more people the desire to follow the same path we are following. At this level, there is absolutely no need to be an authority in the scientific, artistic, and literary fields. All that is needed is simply to will it, for if we accept this Cosmic Mission—that is, to guide toward the Light

those who still walk in darkness—opportunities to do so shall not be wanting.

On the other hand, the more we invest in this guiding role, the more support and energy we will receive from the Cosmic Masters. In addition, the more we use this support and channel this energy, the more powerful will be the spiritual legacy for Universal Good that we shall bequeath to the future. In this sense, the most beautiful thing we can bequeath to those who shall follow us is none other than a pyramid constructed of ideals which, alone, will be sufficient to extricate humanity from the apparent chaos in which it is now immersed.

It is therefore in the Invisible that we must lay the foundations for spirituality, for we must never forget that all—absolutely everything—arises from the Invisible. As Rosicrucians, we have all the necessary mystical tools at our disposal to carry out this mission. If we do not use these tools, if we are simply content with possessing them, we shall have failed in our duty, and our karmic responsibility shall be considerable at the moment we cross the Threshold to the Higher Initiation.

Therefore, let us be worthy laborers, and casting aside mercenary—even unworthy—thoughts, words, and deeds, let us work earnestly for the cause in which we believe and for which we are here today; that is, the final blossoming of the human Rose upon the temporary Cross of this earthly world. If we succeed in this undertaking, our children's children will inherit a world where, for the first time in known history, the ideal of Peace shall be a material and spiritual reality. Δ

The choices humanity makes to remedy the havoc now endangering the survival of our planet, not only affect the evolution of humanity, but also the evolution which has been ongoing for millennia on other planets of the galaxy; for all planets are connected by extremely subtle sympathetic bonds.

—Christian Bernard, F.R.C., Imperator, AMORC

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Healing with Music and Color

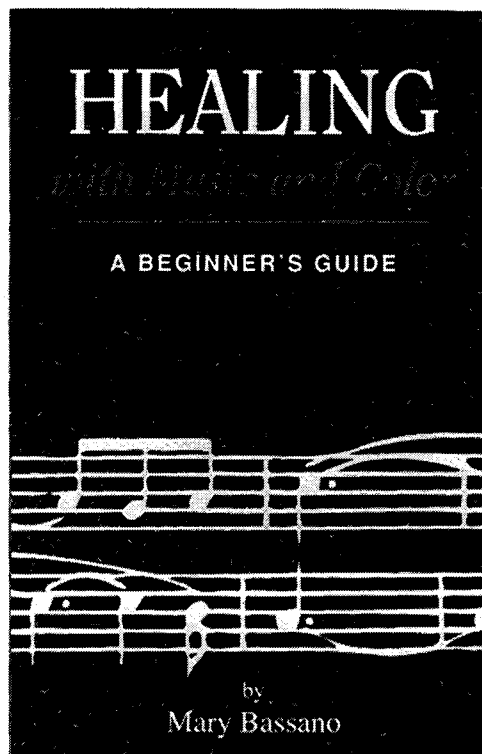
A Beginner's Guide

by Mary Bassano

Rosicrucians have long known that certain musical notes and colors can be used to improve physical and spiritual well-being. Now you can find out how to use all seven rainbow colors and their corresponding tones to alleviate stress, speed up healing, and lift your spirits. Mary Bassano, a professional music and color therapist, gives you the benefit of her many years of practical experience. You will learn:

- Which color path harmonizes with your present situation
- What physical and mental conditions each color affects
- Which musical compositions work best with each color
- How to use several color and music therapy techniques
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Bassano's instructions are clear and easy to follow. Once you discover how her techniques



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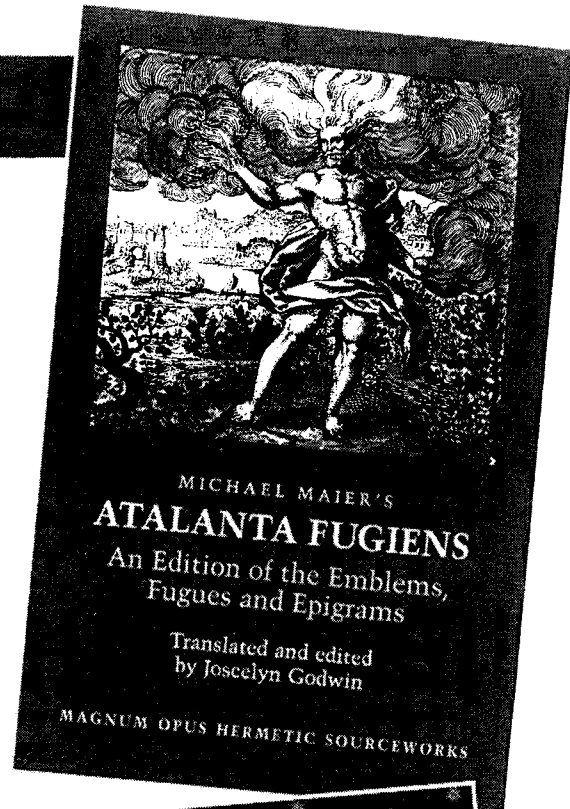
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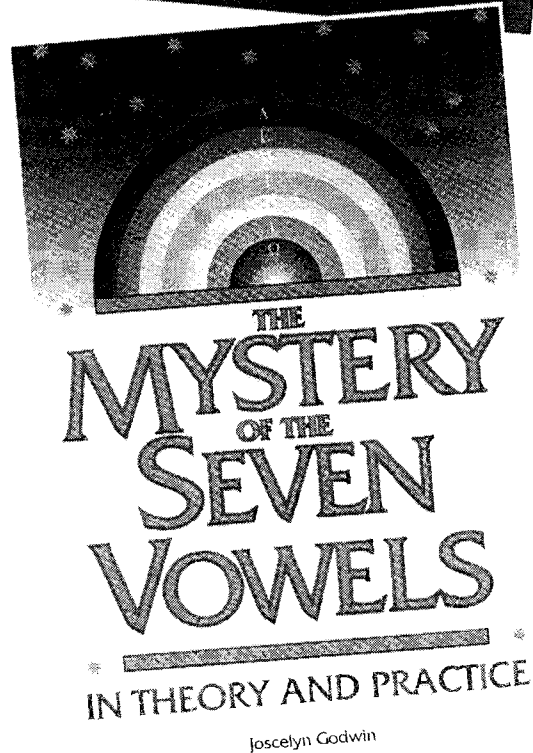


The Mystery of the Seven Vowels In Theory and Practice

by Joscelyn Godwin

Rosicrucians have the opportunity to work with vowel sounds and experience their effects. Now, for the first time in English is a definitive work on the subject. Godwin examines various systems relating the vowels to planets, tones, and colors, and offers practical suggestions for their usage. The illuminating, uplifting, and healing aspects of vowel sounds are thoroughly discussed. Fascinating mythological background includes invocations used in ancient Egyptian and Greek temples, vowel-names of gods, and more.

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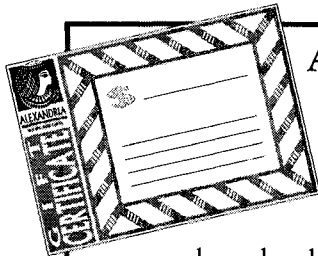
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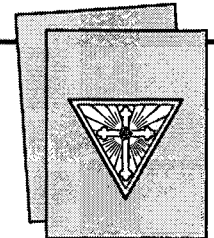
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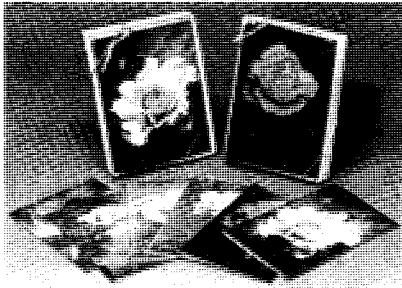
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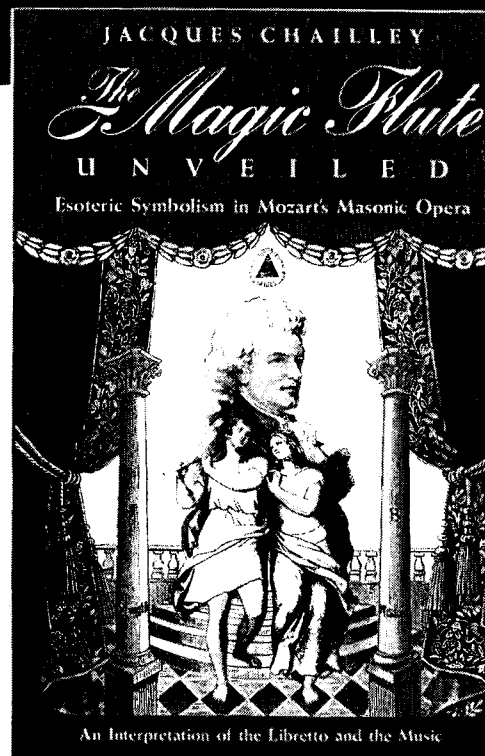
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by Jacques Chailley

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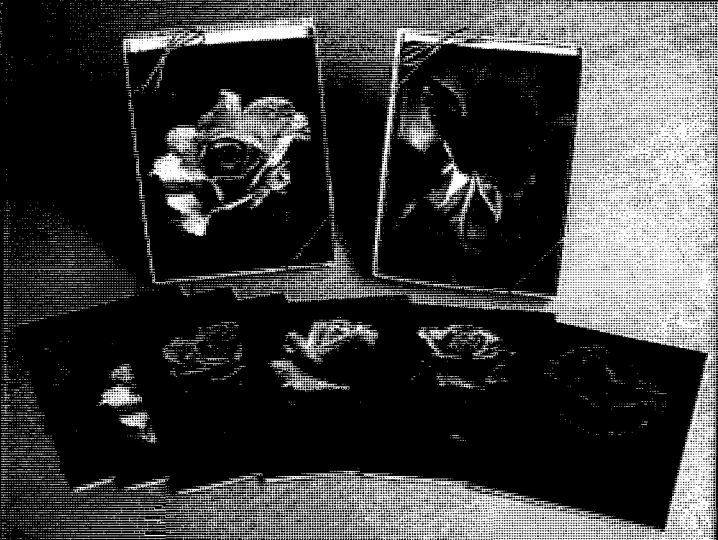
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