

ROSIERUCIAN

1996 No. 3

The Rosicrucian Egyptian Museum

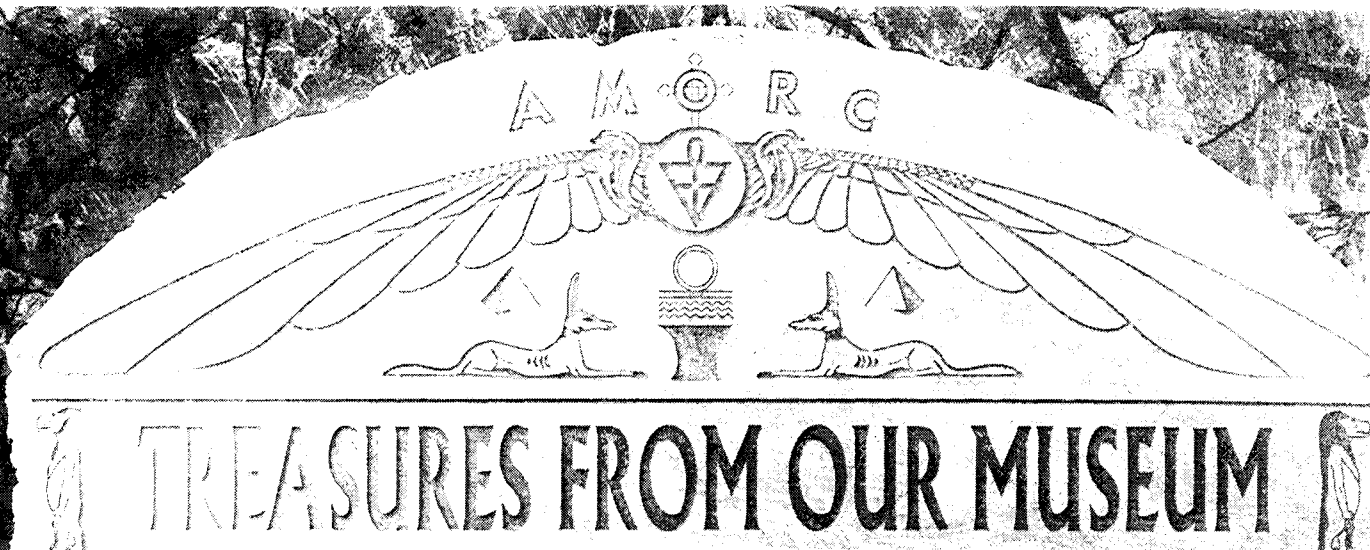
Celebrates its

30th

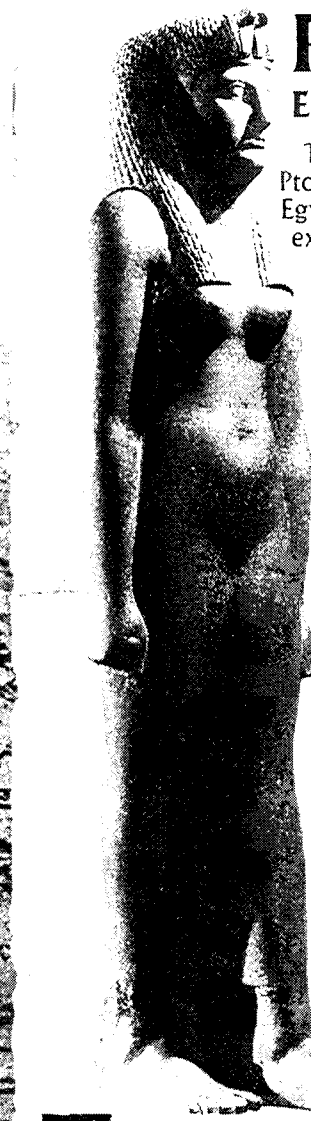
Anniversary!



MYSTICISM • SCIENCE • THE ARTS



TREASURES FROM OUR MUSEUM



PTOLEMAIC QUEEN

Early Ptolemaic Period, c. 280-250 B.C.

This truly remarkable hard black stone (basalt) sculpture of an early Ptolemaic queen is one of the great treasures of the Rosicrucian Egyptian Museum and an extremely important work from an extraordinary period in Egyptian history.

The elegant modeling of the body is done in the Egyptian manner with the well-defined features clearly visible through a thin, sheer linen sheath-dress. The face, however, presents a somewhat sombre expression reflecting the attitude of her age and dynasty—the Graeco-Roman Ptolemaic period (332-30 B.C.)—whose rulers did not even speak the native Egyptian tongue in their daily lives.

The most interesting feature of this sculpture is the triple cobra Uraeus diadem worn over the more usual tripartite headdress of stylized hair-curls. This type of filet, as well as the modeling of the features of the body, refer back to a type of queen's image seen as early as the 18th Dynasty—particularly in images of Queen Tiye, wife of Amenhotep III and mother of Akhnaton. Visual referencing of this sort is known as "archaism" by scholars and is quite common in Egyptian art, bringing into the present the glory of the past.

Russia's Hermitage Museum has a similar statue, but the queen is shown holding a cornucopia. This work is attributed to Queen Arsinoe II, wife and sister of King Ptolemy II, Philadelphos. She died in 270 B.C. and was so beloved by her husband that he decreed that her statue be placed in every temple in the land, of which the Hermitage's statue is undoubtedly one and our museum's statue may be another. Arsinoe was even deified by the native Egyptians in their cults and considered the "Daughter of Geb and Image of Isis."

Arsinoe was but one of the first of a great line of capable Egyptian queens named Arsinoe, Berenike, and Kleopatra—the seventh of which was, five generations later (50-30 B.C.), to become infamous for her intrigues with Julius Caesar, Mark Anthony, and Emperor Octavian (Augustus Caesar).



RC 1582

—Lynn Holden, Curator
Rosicrucian Egyptian Museum

Research on the Rosicrucian Egyptian Museum's collection is ongoing. Donations and bequests to facilitate acquisitions, research, and other museum projects are gratefully acknowledged.



PREFACE

Seven decades ago Rosicrucian Emperor, Dr. H. Spencer Lewis, envisioned Rosicrucian Park with its beautiful gardens and authentic, Egyptian-style buildings as a wonderful cultural center for Rosicrucians and the public alike. An important part of that vision included an Egyptian museum, underscoring the Rosicrucian Order's roots in the teachings of the Egyptian mystery schools. Thirty years ago a beautiful new museum housing an extensive collection of ancient Egyptian artifacts was built in Rosicrucian Park. This special issue of the Rosicrucian Digest commemorates the Rosicrucian Egyptian Museum's 30th anniversary in its present Egyptian-style building.

Actually, almost from Rosicrucian Park's very inception, there was an Egyptian collection here. As early as 1930, a collection of ancient Egyptian objects was put on display by then Rosicrucian Emperor, Dr. H. Spencer Lewis, who had acquired these artifacts by purchase and gift during Rosicrucian tours to Egypt. This collection marked the beginning of the Egyptian museum. During the 1940s and 1950s the "Rosicrucian Egyptian and Oriental Museum" was housed in an unusual old Moorish-style building just off Neglee Avenue. But as the collection grew, a new building was needed.

On November 26, 1966, Emperor Ralph M. Lewis dedicated a beautiful new Rosicrucian Egyptian Museum—an authentic Egyptian-style building containing the largest collection of Egyptian antiquities on display on the Pacific Coast.

Thirty years later, 1996 has been a banner year for our museum with ongoing DNA research on the museum's mummies and the astounding discovery of the earliest-known example of ancient limb reattachment on mummy Usersmont's leg.

Adding to the excitement of this anniversary year, our Museum Director, Soror Julie Scott, announced the appointment of new Curator Frater Lynn Holden. In the words of Soror Scott, "With Lynn Holden on board we have the best of all worlds because not only is he an experienced Egyptologist who has spent twelve years on the Yale expedition working at the Giza Plateau in Egypt, but he is also a trained artist and a Rosicrucian who is vitally interested in ancient civilization, art, and philosophy." We begin this special issue with a fascinating article by Curator Holden on the museum's five most interesting artifacts.

The Rosicrucian Order, AMORC, and all Rosicrucians can be justly proud of the Rosicrucian Egyptian Museum's important cultural contributions to the San Jose community and the State of California. The Rosicrucian Egyptian Museum looks forward to many more years of exciting events and fascinating ongoing research. Those interested in a more in-depth participation in the museum's varied programs and supporting the museum's ongoing research can contact Friends of the Museum at (408) 947-3633.

—Robin M. Thompson, F.R.C., Editor



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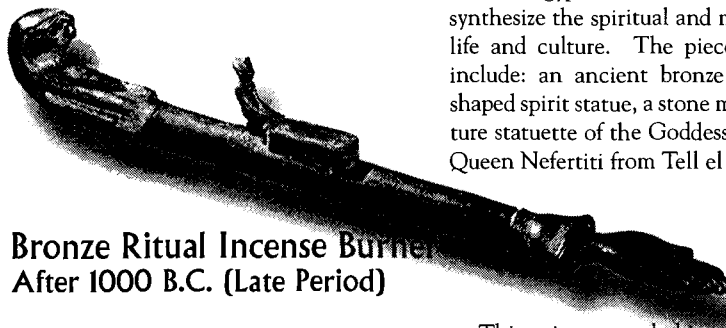


An Intimate View of the Museum's Five Most Interesting Objects

Five Fascinating Artifacts

by Lynn Holden, Curator
Rosicrucian Egyptian Museum

THIS ARTICLE will highlight five special works of ancient Egyptian art from among the more than 5000 ancient artifacts in the Rosicrucian Egyptian Museum's collections. I have chosen these pieces partly because they present extraordinary qualities, but also because they complement each other and together offer important pieces of a larger picture of the ancient Egyptian world with its impressive ability to synthesize the spiritual and material aspects of human life and culture. The pieces treated in this article include: an ancient bronze incense burner, a bird-shaped spirit statue, a stone mummy statuette, a miniature statuette of the Goddess Isis, and a stone relief of Queen Nefertiti from Tell el Amarna.



Bronze Ritual Incense Burner
After 1000 B.C. (Late Period)

This quite unusual object was cast in three separate pieces and is one of few to survive from ancient times. It is a hand-held incense burner used in all important religious ritual ceremonies that took place in every cult temple, at the heart of each community.

The burning of incense, usually myrrh and frankincense (desert tree resins) had a deep spiritual significance to the ancient Egyptians. The smell was believed to be the personal scent of the local deity and indicated the deity's immediate presence in the temple, home, or tomb.



Incense was also thought to activate and empower the effectiveness of the ceremony and its divine offerings, usually special bread loaves, vegetables, flowers, wine, and meat or fowl. Such important ceremonies were also accompanied by invocations from a lector-priest and often chanting and/or singing of hymns by a chorus of male and female devotees.

The key to understanding the symbolism of this divinizing device is the little image of the king kneeling and holding a cartouche-shaped container in the middle of the arm-shaft. This container originally held small pellets of incense which would be picked up with bronze tongs and placed in a small metal cup (now missing) containing charcoal embers on the open hand at the end of the shaft.

This figure indicates the royal nature of all offerings given in every temple and tomb throughout the land, as well as a royal monopoly over the international incense trade. It is well known that every offering formula and invocation begins with the phrase: "A royal offering which is given to deity 'X,' that sustenance might

come forth for the spirit of individual 'Y'—the famous Hotep-di-Nesu formula.

We can see by the symbolism of this attitude how royal mediation in virtually every religious ceremony enhanced the spiritual effectiveness of the ritual and focused some of the piety towards the ruling king in his role as high priest of every temple.

Painted Wooden Spirit (Ba) Statue After 1200 B.C. (end of New Kingdom or later)

This very appealing little statue is a fine example of a rather uncommon type of artifact. It is a plastered and painted wooden image, originally from a tomb, of an aspect of an ancient Egyptian person's spirit or soul. The dignity and power of this little figure are indicated by the high-status headdress and false-beard of divinity adorning the human head.

This aspect, called the *Ba*, was one of the three most important of the five aspects of every human being. The *Ba* was the invisible aspect which allowed the human spirit to move about (fly) or transform itself into any desired form or manifestation. This was especially important after death when the body was incapacitated in the tomb.

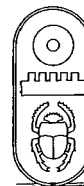
The ancient Egyptians believed that another aspect of a human being was the *Ka*, written with a pair of upraised arms. This was said to be the invisible spirit-double which allowed a living person to touch and perceive things in the material sense. Caring for the needs of the *Ka* was the principal reason for developing the processes of mummification to preserve the body as a resting place for the *Ka*, as well as provision of the tomb and its equipment and offerings.

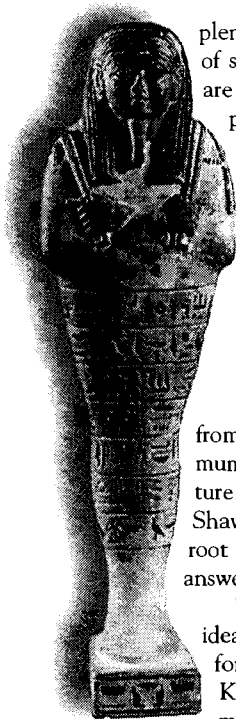
There was also a transfigured light aspect of the soul called the *Akh*, represented by a picture of a Sacred Ibis, and identified with the circumpolar stars of the night sky (Heaven) which were thought of as the souls of the ancestors.

The two other aspects were the Shadow (*Shuyet*) and physical body of a person, and, following death, the corpse (*Khat*).

The relatively universal idea of multiple aspects of the human spirit which need to com-

Frater Lynn Holden is a cultural historian and multimedia researcher focusing on visual learning and content issues for computer-assisted educational applications for museums, schools, and libraries. Trained in Archaeology and Cultural History at the University of Liverpool and Yale University, the author served as an Egyptologist at the Boston Museum of Fine Arts for fifteen years while also teaching for Boston University. Later he served as a multimedia researcher at the Studio for Creative Inquiry of Carnegie Mellon University where he was also Associate Dean of the College of Fine Arts. In that capacity he specialized in academic innovation using new technologies and taught interdisciplinary cultural history for the university's art department. Most recently Frater Holden worked as a research scientist in multimedia at the Center for Digital Multimedia of New York University. In 1988 he developed a LaserDisc kiosk and Apple Macintosh-based interactive information system for the Egyptian galleries of the Carnegie Museum in Pittsburgh.





plement and cooperate with each other is of special interest to people of today who are trying to find their way forward on the path of personal development, and shows how we are returning full cycle towards a deeper understanding of our own original natures.

Limestone Mummiform Statuette of Men

18th Dynasty, about 1375 B.C.

Among the most archetypal images from ancient Egyptian civilization is the mummy-form. Here it is used in a miniature stone sculpture called an Ushabti or Shawabti, both variants from a common root word Wesheb (W-SH-B) meaning "to answer or respond."

This type of statuette evolved from the idea of a spirit image and a servant statue for the afterlife. In the later Middle Kingdom, after 1900 B.C., it took on a mummy-form.

The purpose of the ushabti was to serve as a substitute (answerer or respondent) for the physical presence of any individual when called upon to provide required service or labor (corvée) in the Afterworld.

As responsible members of their local community, most able-bodied men were required to contribute physical labor and services to the local or central government for which their families received payment in kind. Usually this took place during the season of flood (July through November) when most agricultural work was suspended. That was how most of the large-scale monuments were constructed. The hoe, adze, and baskets held in the ushabti's hands relate to the nature of this work.

The inscribed hieroglyphs wrapped around the lower body are from the New Kingdom Book of the Dead, specifically Chapter 30B, in which the tomb owner says to his or her ushabti: "O, Ushabti, if I am summoned or called upon in the realm of the Dead for any work, even if obstacles are placed there as for a man at his work, whether it is to cultivate the fields, to dig irrigation canals, or to move the sand from west to east and vice versa, you shall stand up and say; 'here am I to do the work.'"

This text, plus the whole idea of a replacement worker, gives us a fascinating psychological insight into the workings of the ancient Egyptian mind. It also presents us with what

might be considered a remarkably modern attitude towards the more mundane aspects of daily life, as well as offering an incontrovertible explanation for a very common type of artifact found throughout the world's great cultures.

Bronze Statue of the Goddess Isis

25th or 26th Dynasty, between 750-500 B.C.

This larger than usual bronze statuette of Isis is still in its original corroded condition and appears the way most metal artifacts appear when originally found—before conservation. It is "a diamond in the rough," so to speak, but still an impressive and beautiful object. An interesting feature of this piece is the inlaid eyes of black and white stone which do not normally survive the ravages of time and are an unusually fine detail on such a small sculpture.

The goddess' pose, with her right arm cupping and presenting her left breast, tells us that at one time a small figure of a child, Horus the Child (Harpocrates), sat on Isis' lap while being suckled. The prominent head-dress or crown she wears, with a solar disk between cow's horns, tell us that she is a celestial creatrix, and the circular base of cobra snakes indicates her role as a protecting mother towards her offspring.

Starting in the New Kingdom around 1500 B.C. this type of small statue became popular, especially as decorative figures on wooden divine boats in temple chapels and as ornaments on furniture and temple equipment.

After 1000 B.C. smaller bronze figurines made by the lost-wax process of casting became quite numerous as votive offerings, being deposited by pilgrims and local devotees in the tens of thousands, perhaps even hundreds of thousands, in the myriad of temples and shrines across the land.

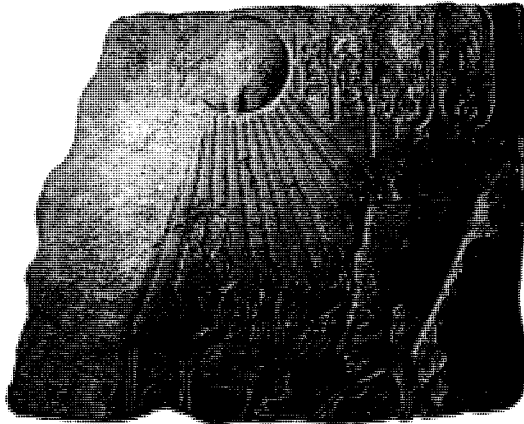
The image of Isis and the Horus as mother and child was particularly favored in Graeco-Roman times and became one of the most popu-



lar cults of the Hellenistic Period (400 B.C. - 300 A.D.). It competed very effectively with the two other most popular non-Roman cults—Mithraism from Persia and Christianity from Judea. It is generally accepted that the iconography of Isis and Horus acted as the model for Christianity's Madonna and Child image.

The traditional ancient worship of Isis continued using hieroglyphic texts at her cult center on the beautiful island temple of Philae, near Aswan, at the southern boundary of Egypt, until at least A.D. 394, and with a Hellenized liturgy until the time of Justinian (A.D. 532).

Amarna Relief with Queen Nefertiti and her Daughter 18th Dynasty, about 1375 B.C.



This wonderful sunk relief of Queen Nefertiti and one of her daughters is carved in the finest quality limestone and is certainly one of the most important and appealing artifacts in the museum. It is also quite unusual in that it is carved on both sides of a relatively thin slab of stone, perhaps originally a kind of screen or low dividing wall in some important building at Tell el Amarna in Middle Egypt.

The quite elegant and fine incised relief is of the highest royal quality, and the seemingly unfinished eyes would have been completed with painted details in red and black ink, as would the inner details of the crown and jewelry.

The scene on the front face shows a larger head of Queen Nefertiti wearing the same flat-topped headdress she wears in her famous portrait sculpture displayed in the Berlin Museum. Nefertiti is holding her second daughter,

MeketAton (who died while still young), on her lap, while she caresses her mother's chin. They are sitting together beneath the Solar Disk of their Unique Creator God, the Aton, whose life-giving rays stream down on them in a most symbolic and beautiful manner.

Next to the Aton Disk are the cartouches of the God's Names and his epithets. These and the names of Nefertiti and her daughter have been intentionally defaced, perhaps when the city of AkhetAton was dismantled in the time of the kings Horemheb and Rameses II.

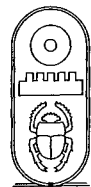
On the reverse we see enlarged cartouches containing the hieroglyphic names of the God Aton (larger) and King Akhnaton and Queen Nefertiti (smaller). Interestingly the names of the Aton have been altered to update them theologically after the Aton's Sed-Festival (divine jubilee) in the year 9 of Akhnaton's reign.



The early form of the god's name used from year 4 - 9 reads: "[Long live Re-Horakhty] who rejoices in the Horizon; in his name of the Light (Shu) who is in the Aton." The text has been recarved to read: "[Long live Re, Ruler of the Two Horizons] who rejoices in the Horizon; in his name of Re-who-has-returned, who is in the Aton."

This tells us that this monument was built between year 4 and year 9 and was still being used after year 12 of Akhnaton's reign in his new capital city of AkhetAton.

In conclusion, imagine that we could assemble these five artifacts in the following manner: In our imagination we would be holding and using, in a spiritual manner, the incense burner in a sacred space before the spirit statue (Ba). The shawabti-servant statuette (Men) and small image of the Great Goddess Isis would appear against a backdrop featuring the relief of Queen



Nefertiti and her family worshiping beneath the embracing, life-giving solar rays of their creator. In viewing this imaginary scene we would perceive a much deeper sense of the scope and significance of the ancient Egyptian world.

For now we must use our mind's eye to create this scenario, but soon it may be possible to create and experience such environments with the aid of new high technologies. The Rosicrucian Egyptian Museum will be develop-

ing projects and educational programs to increase the enjoyment and impact of the museum's fascinating collections, of which these pieces are but a very small sampling.

We will continue to piece together and unfold the mystery and beauty of this extraordinary ancient culture which can impart much useful wisdom and knowledge as we explore and learn about our inner selves and the outer world of which we are an integral part.



Grand Lodge of Greece Inaugurates New Headquarters

We announce with great pleasure that on June 12, 1996, the Grand Lodge of Greece dedicated new buildings that will serve as its Grand Lodge headquarters. Shown above are Rosicrucian

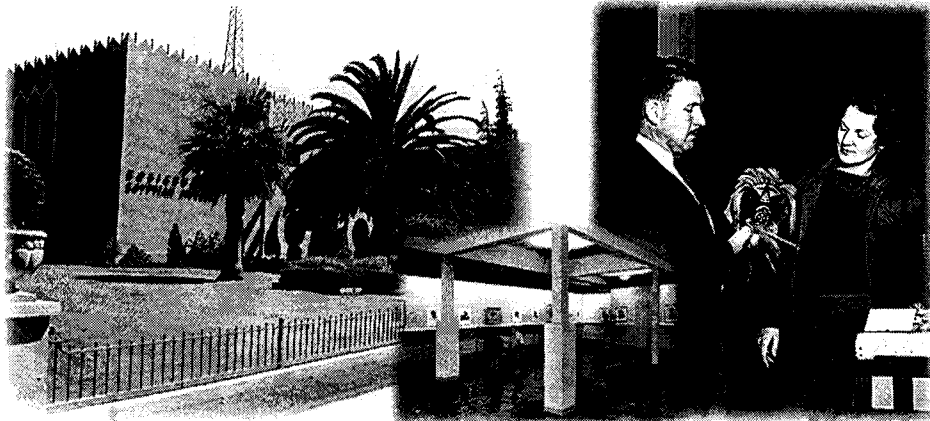
Imperator Christian Bernard (left); and Grand Master of the Greek Grand Lodge, Frater Nikolaos Papadakis, cutting the ribbon at the dedication of the buildings. The dedication ceremony was attended by a large number of Greek Rosicrucians. During an impressive Rosicrucian Convocation, Imperator Christian Bernard placed a beautiful Cosmic Orb on the Shekinah of the Grand Temple of the Greek Grand Lodge. The Grand Lodge's spacious new quarters, formed from two existing buildings with an area of 750 square meters, are located in the center of Athens. The address is: 41-43 I. Drosopoulou and Tinou Streets, 112 57 Athens, GREECE.



HONORING 25 YEARS OF MEMBERSHIP



Rosicrucians who have been members of AMORC for 25 years have made vital and invaluable contributions to our beloved Order. Mark your 25th anniversary as a member of the Rosicrucian Order, AMORC, with the striking sterling silver membership emblem which is now available for AMORC members who have been registered in the Order for 25 years or more. Wear this membership emblem with pride! Please specify men's (item no. 370361) or women's (item no. 370365) when ordering. Price of each is \$11.75. (Shown actual size.)



Memories of the Original Museum



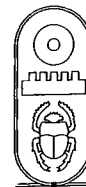
by Clara Elderkin Campbell, F.R.C.

I FIRST VISITED the “Rosicrucian Egyptian and Oriental Museum” in San Jose’s Rosicrucian Park in 1949, during the Rose-Croix University summer term. That was the year the new Supreme Temple came into use, an event that attracted a larger-than-usual class at the university. I remember Rosicrucian Park as being very beautiful with its exotic Egyptian-style buildings, its lawns and gardens, and the many Rosicrucian students from around the world.

I had never visited San Jose before, and I soon found that the small city was at a transition point in its history. What had once been a sleepy agricultural town before World War II was now fast becoming a burgeoning city with the rapid

growth of the post-war years. Nevertheless, vestiges of the former small town were readily apparent. For example, Naglee Avenue, the busy street passing in front of Rosicrucian Park and onto which the park’s oldest buildings faced, was so narrow that parking could be allowed on only one side of the street, and that side changed at midday to allow for the free flow of late-afternoon rush hour traffic.

With San Jose’s growth and the increased traffic throughout the city, it was only a few years later that our buildings lost their neat little lawns fronting the street when the necessary widening of the avenue took place. The Rosicrucian Egyptian and Oriental Museum building, however, retained some of its greenery since it was set



back from the other buildings, although it shared a wall with the Administration Building of that time.

Even in 1949 the Order's museum was one of San Jose's most unusual treasures. (And that remains true today.) The whole exterior of the museum building was constructed after the fashion of old Moorish-style Egyptian structures, even to the point of simulating cracks where the outer finish appeared to have fallen away. The museum's exterior walls were crowned with Moorish-style pointed crenellations running the entire length of each wall. Tall arched windows added to the building's character. The museum was surrounded by the other distinctively designed buildings and gardens of Rosicrucian Park.

Rosicrucian Park itself was described by one magazine writer of the time as being ". . . a little bit of Egypt which somehow miraculously dropped from the sky and into a suburban neighborhood." After all, how many other medium-sized cities, even in California, could boast a magnificent park with Egyptian-style buildings set amidst beautiful gardens—along with the educational and cultural benefits offered by Rosicrucian Park?

On approaching the museum, a neatly trimmed hedge bordered a walkway leading to the exotic-looking pointed arch at the museum's entrance. The arched entrance, flanked by two larger keyhole-style arches, opened into a small plant-filled courtyard—much like buildings in ancient Egypt, which gave visitors a respite from the Nile Valley's constant and brilliant sunshine.

Although the atmosphere within the museum had the leisurely, somewhat cluttered air typical of small-town museums everywhere, this museum featured attractions that invited the viewer to flights of imagination.

One of the most unusual attractions—the walk-in Rock Tomb—was entered off the museum's ground-floor lobby. The tomb was a replica of the outer portion of the last resting place of a minor official of ancient Egypt.

To enter, visitors were brought into a small, darkened passageway and led down a few steps into a rock-walled room dimly lit by a gas flame simulating a flickering torch. An Egyptian statue occupied part of the room's floor space. The tomb's walls were a fine imitation of rough hewn sandstone, and on the farther wall was carved a small "false door" which was typical of Egyptian tombs. The explanation, as I recall it, had to do with the spirit-like Ba and Ka of the deceased. Just beyond that wall would be the utterly dark burial chamber itself with the mummy in a decorated mummy case.

The tomb's realism captured my imagination, so that I felt a faint touch of claustrophobia from the massive rock cliff into which it seemed the tomb had been carved. I imagined how from the top of that cliff one could have seen the dry river bed of an Egyptian wadi, and beyond that, across the Nile, the land of the living. Although I had not entered the tomb replica with any of the usual tourist expectation of some kind of gruesome thrill, I must admit that in later years, long after the old museum no longer existed, I still felt a tiny twinge—a farewell to a bit of imagining—whenever I was in that part of Rosicrucian Park.

Following the impressive rock tomb tour, visitors were invited to ascend the broad dark wood stairs to view the museum's main exhibit rooms. There were display cases filled with ancient artifacts and antiquities, valuable art objects, and bits and pieces of tourist paraphernalia—souvenirs and memorabilia of past Rosicrucian Egyptian tours of years gone by. After all, the museum traced its origin to 1930 when a collection of Egyptian objects was put on display by Rosicrucian Emperor, Dr. H. Spencer Lewis, who had acquired them by purchase and gift during these tours.

It was not, however, the Egyptian objects that caught my fancy. In a sunlit room with a beautiful bay window, located directly above the Emperor's reception office, was a group of clay tablets from Babylon. They were made by scribes who pushed a wedge-shaped stylus into damp clay, and when they were finished placed their work in a clay "envelope." All the tablets except one had their outer protective coat removed. On that tablet was preserved for all time the fingerprint of one of those ancient temple workers who had picked up the finished tablet before the clay coating was properly dried. This made a deep impression on me as I realized that the finger mark was preserved, though the fragile flesh that made it millennia ago had long since crumbled to dust.

Memphis Temple

Another guided tour was available on this upper floor. At the end of the galleries was a doorway covered with a curtain strung between two spear-shaped rods which jutted out from the wall. Within was the Memphis Temple. It was a representation of an Egyptian temple at sunrise after the style of a similar display in the Vatican Museum. At the end of the room was a large statue and columns silhouetted against a painted wall—appropriately lit to represent the pre-dawn eastern sky. About the room were other large

statues of the gods and goddesses of Egypt, one of them an original and authentic piece of Egyptian craftsmanship. Not to be confused with the old Rosicrucian Supreme Temple in the Administration Building, this display temple had never been used for Rosicrucian rituals. It was a public room; a part of the museum.

The old Rosicrucian Supreme Temple did share a part of the wall of the museum. From the time that Dr. Lewis had built the first building at Rosicrucian Park in 1928 until the new Supreme Temple was built and dedicated in 1949, this old temple had occupied the second floor above the reception office—the front door of Rosicrucian Park. Stairs leading to the temple antechambers were reached through a doorway leading out of the reception area. Once the new temple was in use, the old temple was no longer needed, and a few years after I arrived in San Jose the area once occupied by the lodge rooms was secularized. At that time a door leading from the museum into the old temple was opened and the space within became an art gallery—one of the first art galleries in San Jose.

Throughout the 1950s and 1960s the Rosicrucian Art Gallery attracted outstanding exhibits, both by regional and internationally acclaimed artists. Perhaps one of the most successful was the sensational Vladimir Tretchikoff exhibit, sponsored in the United States and Canada by the Rosicrucian Museum, which attracted over 8000 people in its first few days in the summer of 1953.

The Rosicrucian Museum was a tourist attraction (children begged to go see the mummies) and valued by the city for that purpose. For the Order it was an opportunity to introduce to the general public a favorable impression of the organization. Visitors who wandered through the museum galleries frequently lingered to walk among Rosicrucian Park's rose gardens and sit on the park's benches to read information about the Rosicrucians that had been offered to them during their museum tour.

When the new Rosicrucian Egyptian Museum opened in 1966 we all loved its beautiful new setting in the gorgeous Egyptian-temple style building. Its collection has grown and its antiquities have attracted worldwide attention. I have often taken out-of-town visitors and friends to our stunning Egyptian museum, of which we are all so proud. But I will always cherish memories of my first visit to Rosicrucian Park and that original Rosicrucian Egyptian and Oriental Museum that I first visited in yesterday's summer of 1949.



Mental Alchemy

by Ralph M. Lewis, F.R.C.

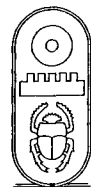
Alchemists of old sought to change base metals into gold. But it is mental alchemy that brings us the more lasting treasures of happiness and peace of mind. Learn how to transmute your thoughts and ideas into new and useful ways of living. Your personal world depends upon two main

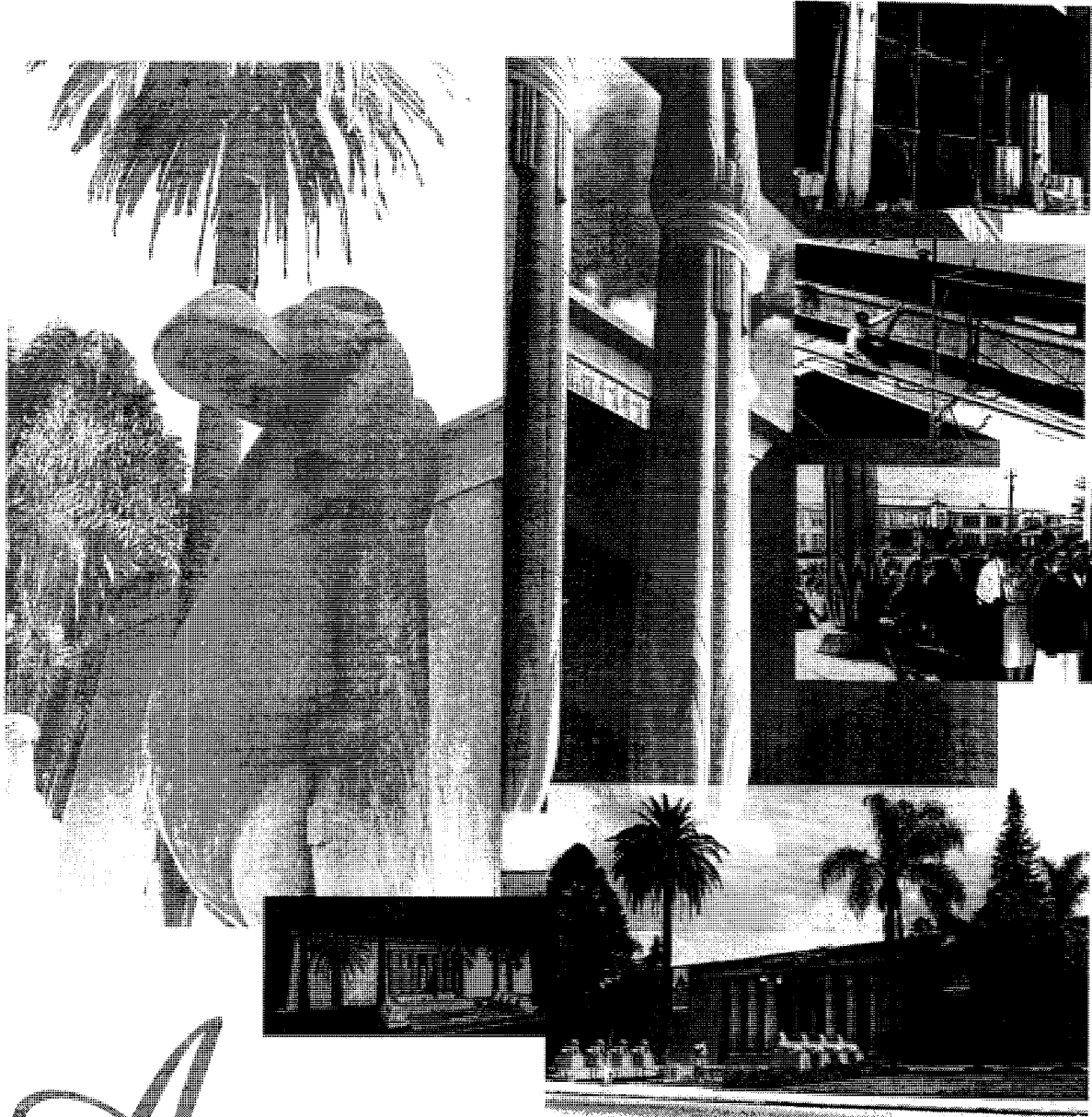
influences—the environment and a correct understanding of your personal existence and purpose in life. The author offers a new perspective, a deeper understanding of the circumstances of our lives that will help you transmute your everyday world, giving it a richer and fuller meaning. Included are practical suggestions, constituting the groundwork of mental alchemy, and clear explanations of the metaphysical principles involved, such as:

- Applying creativity to improve, enhance, and enrich your environment.
- The relationship of body, mind, and soul.
- How to really, deeply relax and attain.
- What is self-mastery?

Mental Alchemy is the culmination of many years of original thought and is readable in its own right.

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A Magnificent Museum Opens

*An Eyewitness Account of the Rosicrucian
Egyptian Museum's Opening Day —
November 26, 1966*

by Robin M. Thompson, F.R.C.

A LARGE CROWD gathered along San Jose's Park Avenue on the cool sunny afternoon of November 26, 1966, for the official opening of a most unusual and magnificent building—the new Rosicrucian Egyptian Museum. It was, and is, a bold and beautiful structure—unique in the world of museums in that it remains to this day the only Egyptian museum in the world authentically designed in the classical style of ancient Egyptian temple architecture.

I will never forget that exciting day! I was there at the museum's opening—a wide-eyed teenager eagerly anticipating the treasures housed within this glorious building. My family was Rosicrucian and we had driven to San Jose from our home in San Francisco for this special event. My sister, Mary, and I loved the old museum and we visited it often—occasionally even bringing school friends from San Francisco. They were as fascinated as we were by the mummies and the rock tomb. We all agreed that there was nothing quite like it in the Bay Area. But the collection had outgrown its old quarters and it was time to expand into something new.

A year earlier Rosicrucian Emperor Ralph M. Lewis had announced construction of a new museum to more adequately house and exhibit the expanding collection. Mr. Lewis, ever the builder, envisioned a magnificent Egyptian-style edifice which would not only show off the museum's artifacts but make a bold statement about the Rosicrucian Order's origins in ancient civilization. To that end, in April 1965 Ralph Lewis, accompanied by his wife Gladys Lewis and Staff Photographer John Mee, made a research trip to Egypt in preparation for the museum's construction. The Emperor visited several archeologi-

cal sites along the Nile Valley, including tombs and temples that would contribute directly to the new museum's exhibits and unique design.

As building began, we eagerly observed the new museum's construction following the plans of architect Earle C. Lewis. It was a huge project; a tremendous amount of work went into creating the extraordinary building which would house the collection. Besides the work of numerous carpenters, the construction of the museum utilized the talents of plasterers, painters, masonry workers, tile setters, electricians, artists, and others.

ATTENTION TO DETAIL

Attention was paid to every detail. For example, one of the artists, John Mee, whose photos accompany this article, recalls spending many hours in the detailed work of creating models and preliminary drawings of the rock-cut tomb, preparing the tomb's wall paintings, completing and inspecting the atrium frieze, etc. It was a immense job, but a very satisfying one. And everyone who worked on the building agreed that this was going to be a most unusual place.

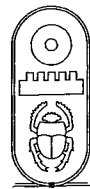
So when the big day arrived—the official opening day of the new museum—my fami-

ly was part of the huge crowd gathered in front of the impressive new building, admiring its outstanding appearance. Rising amidst palm trees and papyrus plants, here was a structure as thoroughly Egyptian as modern architects could design. And 30 years later, in 1996, this building remains just as impressive as the day it opened.

The museum's front elevation with fountain and peristyle clusters of papyrus-type columns is approached through two rows of ram-



Artist John Mee at work on the atrium frieze.



sphinxes—reminiscent of the rows of ram-sphinxes before the great Temple of Karnak in Egypt. An impressive statue of Taurt—Egypt’s great mother goddess and deity of the Nile’s abundance—has been added since 1966. Set amidst the fountain’s spraying waters, Taurt welcomes visitors to a refreshing change of pace and a look back at an ancient civilization’s great heritage. On a hot day, standing in the shade provided by the enormous columns in the museum’s forecourt, one is reminded of the numerous rows of immense columns in Egypt’s Karnak Temple. And when you are through admiring the building’s exterior and ready to enter the museum, huge brass doors welcome visitors inside this treasure trove of Egyptian artifacts—the largest collection of Egyptian antiquities in the Western United States.

On opening day my sister and I could hardly wait to see what was beyond those doors. How did it compare to the old museum, we wondered?



Mayor James and Emperor Lewis cut the ribbon.

Egyptologist James Henry Breasted, Mr. Lewis began by pointing out that “Our civilization stands upon the shoulders of those who have gone before us.” He then went on to explain that “The past is not dead; it lives on in the present and continues to exercise an influence upon the future. History is a collection of events, the result of human thought and action. A museum such as this one reveals by its artifacts the hopes, ideals, achievements, and also the misconceptions and mistakes of past peoples. And through a study of past civilizations, we can better perceive the accomplishments and shortcomings of our own civilization. By a study of the past, we are better prepared to cope with the present and to more perfectly shape the future.” Mr. Lewis then explained that “This is one of the reasons that the Rosicrucians have made available in their museum the largest collection of Egyptian exhibits in the Western United States. It is an institution of which every Rosicrucian can be proud.”

A ceremonial ribbon was then cut by Mayor James and the crowd surged forward through the great brass doors and into the new museum.

OPENING CEREMONIES

As the opening ceremonies began that long-ago day in 1966, San Jose Mayor Ron James and other city officials made speeches lauding the Rosicrucian Egyptian Museum’s cultural contributions to the city of San Jose. Museum Curator James C. French spoke of the great importance of the arts and learning as contributing to the well-being of future generations. Bay Area media—television crews and newspaper reporters—were much in attendance for this important cultural event. As Rosicrucians, we were proud to see recognition given to the Order for its cultural contributions to the community.

The high point of the opening ceremony was Emperor Ralph M. Lewis’ rousing dedicatory speech. Quoting the great historian and

SPACIOUS DESIGN

Just as today, the museum’s first visitors on opening day were much impressed by how the museum’s beautiful design and layout most effectively present the extensive collection. Once inside, there was a great feeling of spaciousness in comparison to the original museum. There was plenty of room for everyone, and we wandered in awe through this beautiful new museum, admiring its exquisite design and its numerous and wondrous artifacts all presented in such an attractive manner.

From the visitor center and gift shop in the spacious lobby, extensive carpeted galleries stretched away on two levels, inviting visitors to wander through different periods of Egyptian history. There were mummies, sarcophagi, statuary, jewelry, utensils, clothing, objects both mundane and sacred, and works of art of long-vanished civilizations. The gallery devoted to the Tell el-Amarna collection featured artifacts from the time of Pharaoh Akhnaton and a large statue of this enigmatic pharaoh. Another gallery featured the museum's extensive mummy

On opening day the Rosicrucian Art Gallery was the setting for an inspiring concert. Curator James French played classics on the violin, accompanied by Mrs. French on the piano. Both Frater and Soror French were music teachers with music conservatory teaching backgrounds. (I might add that I recently spoke by telephone with Frater and Soror French at their home in Southern California where they have long since retired, and they are still both performing and teaching music!)



The Mummy Gallery contains human and animal mummies — and elaborate sarcophagi.

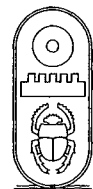
collection—including both human and sacred animal mummies. In one of the lower north galleries priceless Egyptian antiquities shared space with one of the finest Assyrian-Babylonian collections in the United States—including numerous cuneiform tablets documenting everything from Mesopotamian business correspondence to new laws to tax collection. Another gallery featured an incredibly detailed model of King Zoser's famous Step Pyramid and temple complex at Saqqarah.

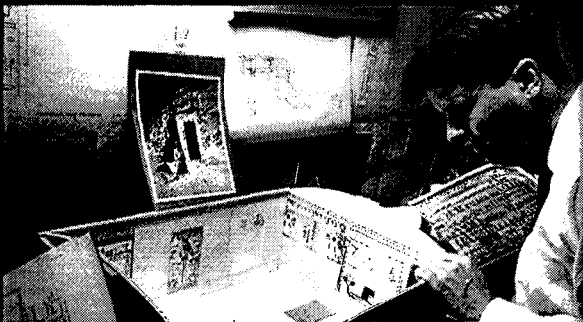
An ultramodern art gallery displayed the splendid works of four artists: the well-known team of Thomas C. Leighton and Margery Lester; Hussein Mohamed Badawi, of Cairo; and Rosicrucian artist Nicomedes Gomez, of France.

THE ROCK TOMB

Perhaps everyone's favorite attraction on opening day (it was certainly number one on my list!) was the new rock-cut tomb—a full-size reproduction of an Egyptian noble's tomb. Long lines formed immediately to tour this fascinating feature. Today, this remains one of the museum's most unusual and popular attractions.

Authentically modeled after an actual 4000-year-old tomb at Beni Hasan, this tomb is far more extensive than the one in the old museum. The entrance to the rock tomb is quite impressive. From the Mummy Gallery it appears as though the tomb has been hewn out of rock





Artist John Mee working on rock tomb model. Model was later imbedded in tomb wall as was customary in ancient Egypt.



Opening Day, Nov. 26



Installing rock tomb's wall murals.

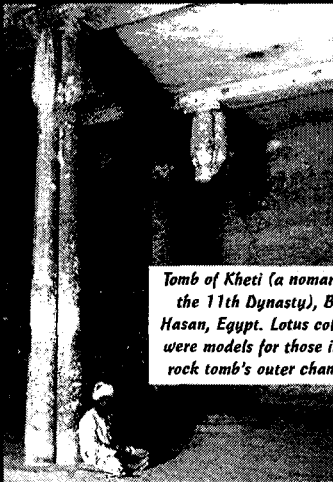
J. Mee fashions column for tomb's outer chamber.
Serdab (sculpture) in rock tomb's outer chamber guards passage to lower sepulchral chamber. Modeled after unfinished Serdab in tomb of Huye, Tell el-Amarna, Egypt.

J. Mee inspecting atrium frieze.



J. Mee tracing mural panel

Serdab in tomb of Huye, official in Akhnaton's court, Tell el-Amarna, Egypt



Tomb of Kheti (a nomarch in the 11th Dynasty), Beni Hasan, Egypt. Lotus columns were models for those in our rock tomb's outer chamber.



Rosierucian Egyptian Museum

Photos: Our sincere appreciation to photographer John N



Curator James French, F.R.C., with Egyptologist Max Guilmo, F.R.C.

Installing rock tomb's ceiling mural.



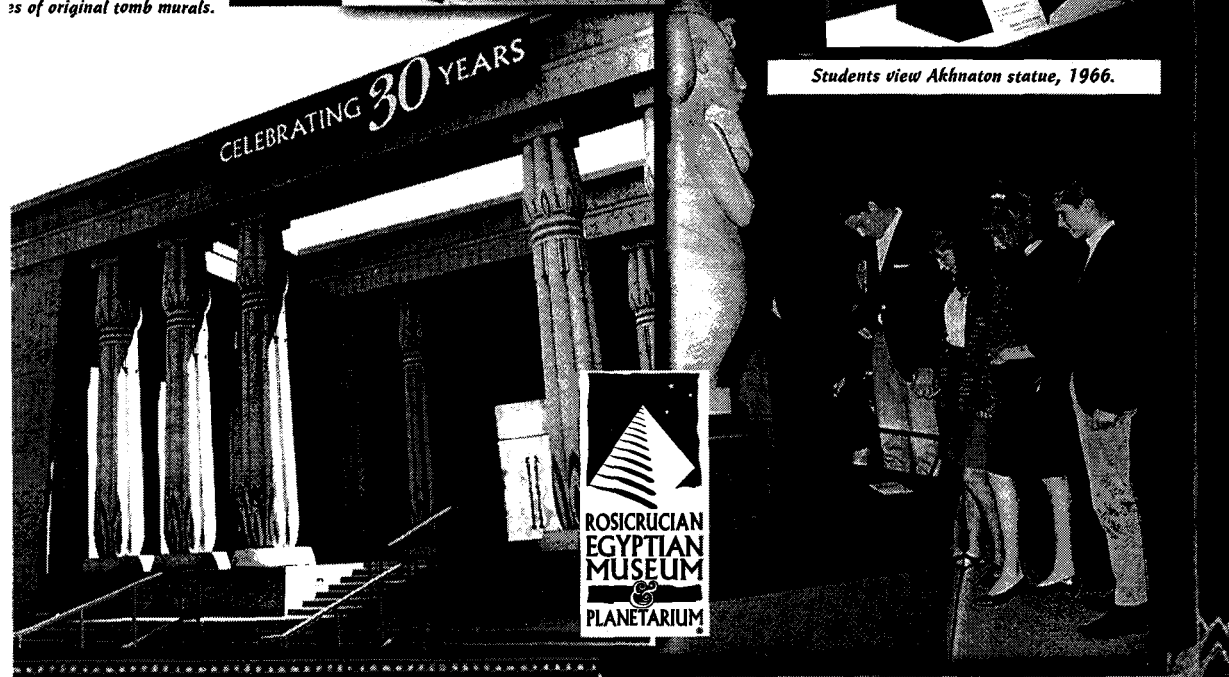
es of original tomb murals.



Nefertiti bust



Students view Akhnaton statue, 1966.



brates Its 30th Anniversary!

rnishing some of the historic photos used on these pages.

cliffs above the Nile, just like the tombs at Beni Hasan. I know, because I've been there. A long dark corridor leads into the tomb's interior. Visitors are accompanied by tour guides who explain the tomb and the significance of everything that is seen there.

The outer offering chamber, which includes a false door for the Ka, features inscriptions from the Book of the Dead upon its walls. From this outer chamber, visitors are led down rock-cut stairs into the sepulchral chamber. This is a full-sized reproduction of the burial

dreamed that someday I would work for the outstanding organization, the Rosicrucian Order, AMORC, that sponsors this wonderful museum.

It has been an exciting 30 years for the Rosicrucian Egyptian Museum. Throughout those years scholars have studied the museum's artifacts; its collection has been featured in magazine and newspaper spreads and television specials; the museum has been used as a backdrop in movies and even television commercials; outstanding artists have displayed their works here; and talented performers such as Holly Palance,



The rock tomb's sepulchral chamber.

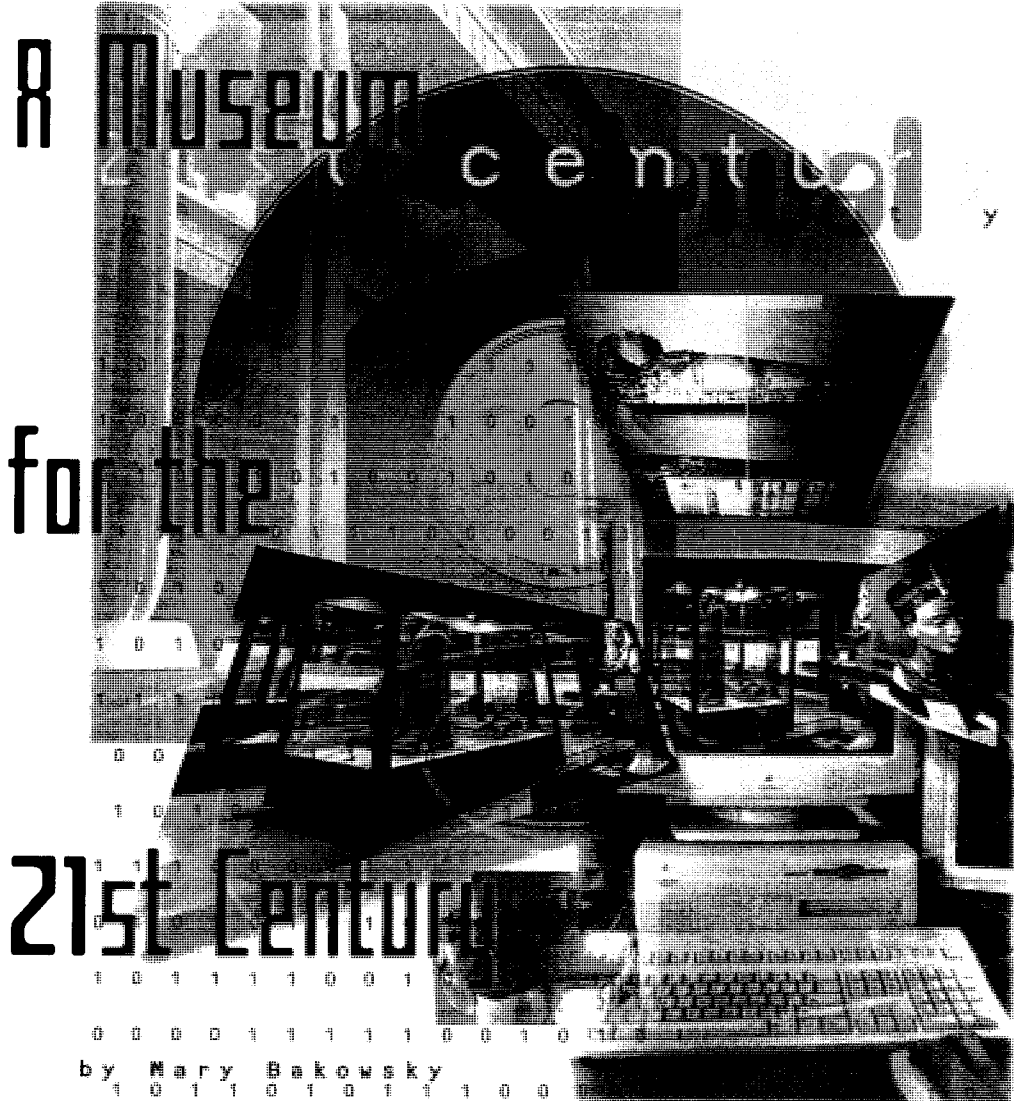
chamber of a noble of the 12th Dynasty (c. 2000 B.C.). Nut, goddess of the sky, spreads her svelte body across the chamber's ceiling. The chamber's walls are lined with colorful murals depicting daily life in ancient Egypt. In the center of the chamber, a sarcophagus, broken open by grave robbers, adds to the aura of mystery surrounding the tomb. Here in the tomb my imagination easily transported me back to the wonders and intelligence of the great civilization of ancient Egypt—the longest lasting civilization on the face of the earth.

Both exhausted and excited by the extraordinary events of the day, my sister and I talked all the way back to San Francisco about everything we had seen in the new museum. I never

Marie Osmond, Jane Powell, Ray Harryhausen, Paul Horn, and Jimmy Page (just to name a few!) have visited or been filmed in its galleries. And with the recent DNA research and the discovery of the nine-inch metal screw in mummy Usermontu's leg—the earliest-known example of ancient limb reattachment—the museum's future will prove to be even more exciting.

Congratulations to the Rosicrucian Egyptian Museum on 30 years of achievement and cultural contributions to our community. It truly is, in the words of its builder, Ralph M. Lewis, “. . . an institution of which every Rosicrucian can be proud.”

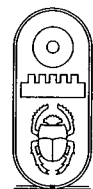




Mary Bakowsky is a freelance writer who works in a high-tech company, uses technology every day, and writes about it in her spare time, helping non-technical people understand and appreciate how its use can enrich our lives. Mary would like to dedicate this article to the memory of her mother, Soror Rhoda Thompson, a lifelong Rosicrucian.

PEOPLE have always enjoyed visiting museums, either in their home town or while visiting another city or country. There is something fascinating about wandering freely among ancient artifacts, priceless art, and objects from other cultures. Museums simultaneously educate and entertain us; they can either draw us to their displays and presentations like moths to a flame, or they can miss the opportunity to attract today's sophisticated audience!

Today more than ever before, museums are challenged in holding the viewer's interest, and they must "see" their presentations through the eyes of their audience, continuously improving



and enhancing the excellence of their displays. Children and young adults, especially, pose a challenge for museums, because they have grown up with technology and sophisticated games and gadgets. Many of our children have access to computers in school, and some have computers at home. Sometimes it seems like everyone is on the Internet; an exaggeration, but the Internet literally puts the world (plus famous museums of the world) at our fingertips with a few keystrokes. Children don't just watch TV these days—they interact with Nintendo-type games, pop CDs into their PCs to run sophisticated programs, and sample virtual reality at their local mall.

The Rosicrucian Egyptian Museum in San Jose, California, recognizes and addresses these challenges—attracting and holding their visitors' interest. In 1995, 70,000 6th grade students from schools throughout California toured the museum. These young students, ages 11 to 12—including some possible "technical wizards" of the future—have had hands-on experience with a mouse, joystick, and "enter" button on a computer. To them, these tools complete their tasks, help them learn, and are a way of life. Yet these children, and the other 70,000 annual visitors, continue to love the Egyptian Museum. The children write wonderful letters, sharing their excitement and enthusiasm, their first look at Egyptian mummies, and their walk through the tomb!

If you visit the Rosicrucian Egyptian Museum in the next few months, you will find a new look and feel very apparent there. In the words of Museum Director Julie Scott, "Exhibits and displays throughout the museum are being renewed this coming year, utilizing object-oriented displays." These displays meld graphics, history, context, usage, text, pictures, and culture together—enticing visitors with a whole-picture context around the objects on display. There might be a button to press or a mouse to click for audio (kids love this!), or an authentic depiction of a person from an ancient culture using the tools or objects displayed.

In the museum's lobby you will find a continuously running video, highlighting the featured exhibits and activities. Some visitors view the video to orient themselves to the museum, while others rest in the comfortable chairs between tours of the four galleries. The tomb tour is a wonderfully interactive approach to understanding how the Egyptians entombed their royal Pharaohs; visitors are guided through the tomb, up steps and down, in semi-darkness,

with ancient pictures and hieroglyphs on the walls. It is so real and so impressive!

Technology also crops up where you least expect it: the six mummies-in-residence have met the 21st century head-on by donating bits of their DNA for scientific research. Led by a team of researchers from Brigham Young University, with Dr. Wilfred Griggs, an ancient studies scholar, and Dr. Scott Woodward, a microbiologist, in a unique partnership sponsored by the Rosicrucian Egyptian Museum and the Tech Museum of Innovation in San Jose, research on the DNA will someday disclose disease patterns, relationships, and racial origins. The team from Brigham Young University has spent years studying bits of bones, tissue, and teeth from Egyptian mummies to learn as much as possible about these ancient people. Now, our mummies share in the research to uncover more evidence which will add to an ever-growing body of knowledge.

Another mummy mystery was brought to light late last year when Dr. Griggs X-rayed the mummies of the Rosicrucian Egyptian Museum. The mummy, Usermontu, surprised everyone when an ancient metal corkscrew pin was found in his leg. The scientists believe it was inserted after his death, before his mummification, to hold his leg together. This leading-edge discovery made headlines and is information of serious interest to the scientific community—not to mention those of us who enjoy a good mystery! As more information is learned about the mummies, the DNA, and the earliest-known knee surgery, it will be shared with the world.

Museums are increasingly useful to scientists, archeologists, and researchers—and the Rosicrucian Egyptian Museum is no exception! This is partly because many countries are now studying and maintaining their own ancient burial and civilization sites to keep them intact and allow less opportunity for ancient treasures to leave the country, legally or illegally. Many institutions find it more difficult to finance large-scale "digs" in foreign countries, and they have begun looking closer to home for opportunities to study and research objects found earlier in this century. The large, valuable collection lodged at the Rosicrucian Egyptian Museum, donated by former Rosicrucian Emperor Ralph M. Lewis (many items were gifts presented to him), is one of the largest collections of ancient artifacts outside Cairo, Paris, or New York. More archeologists and researchers are availing themselves of the opportunity to study the pieces in this fascinating museum. Using new dating systems and technologies, intriguing

information is coming to light.

One such finding centers around a small, unassuming sandstone bust, essentially unnoticed among more glorious pieces, until Dr. Earl Ertman, an art professor at the University of Akron, studied the piece in depth. His examination of the head, which is broken at the neck and missing the tip of the nose, the mouth, and the chin, has led him to conclude that this is a bust of King Tutankhamon, placing it squarely in another time and another context. The statue's resemblance to other busts of King Tut in other museums is just now realized, underscoring the need for continuing research within and among museums in our own country.

What if you can't get away to San Jose or visit the Rosicrucian Egyptian Museum? If you're on the Internet (the Worldwide Web), you can visit the Rosicrucian Order's web site. It's full of information about the Rosicrucian Order, its history, philosophy, and membership. Or you can join an online chat group. The Order's international page is written in 10 different languages, and you can obtain up-to-the-minute releases on the mummy research and museum attractions. The addresses for these web sites are: <http://www.rosicrucian.org> (English Grand Lodge Home Page), and <http://www.amorc.org> (International Home Page).

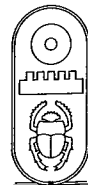
What's left for the future? Museums are moving closer to high-tech, with individual computer programs and virtual reality around the corner. This level of technology, though, requires constant technical support and administration, along with greater financial support; it's not yet here today (see sidebar). The technology exists, and we will await the day when it can further enrich a visit to our museum. In the meantime, guests of the Rosicrucian Egyptian Museum continue to be surprised and amazed in their quest to learn more about ancient civilizations. The museum's new look and new technologies are even now addressing the interests of all ages and future generations to come. It is truly a museum for the 21st century!



VIRTUAL EGYPT

One example of the power of digital technology is an amazing hypermedia tool (on CD-ROM) created by Lynn Holden, Curator of the Rosicrucian Egyptian Museum. In collaboration with Carnegie Mellon University, working with Professor Lowry Burgess, Dr. Raj Reddy, and Carl Loeffler, *Virtual Egypt* exists for use on a Pentium-level PC today. A learning tool for elementary-age through advanced degree students, it immerses the user in ancient Egypt. Students choose their own path, moving directly to selected topics or taking visually stimulating detours along the way. It is presented in full color with text and music—a hands-on experience. If you are studying King Tut, you see him, read about him, hear his original poetry, and read what his contemporaries wrote; you may view his tomb and visit his temple. Elsewhere in the program you can learn to write in hieroglyphs or you can be serenaded by ancient music played on ancient instruments. One is tempted to sit for hours, totally enthralled, by this easy-to-use computer program. There is no better way to learn about ancient Egypt!

Lynn Holden gets excited when he describes this first-in-a-series CD; he plans more of them on other civilizations. Someday soon this leading-edge product will be available "off-the-shelf," reasonably priced, for everyone to enjoy. Today, it would require heightened levels of technical support, computers, and funding for the Rosicrucian Egyptian Museum to present this program. But Lynn has a vision, talent, and enough enthusiasm that someday soon will enable *Virtual Egypt* to be virtually available for anyone wishing to visit and learn about the Egypt of ancient times.



The Lost Word

by Ralph M. Lewis, FR.C.



THE LEGEND of a Lost Word—of a key to creation by means of which all reality was set into motion—is thousands of years old. Part of the legend is allegorical, and part of it is due to a primitive conception of the efficacy of the spoken word as an energy by which humans are motivated. A similar power, therefore, is attributed to a First Cause, or deity. The first reference to a teleological or mental cause of creation and the relating of it to the spoken word goes back to the Memphite period of Egypt, about 4000 B.C. The chief Memphite god was Ptah, who headed a pantheon of lesser gods. At first the priests of the Memphite mystery school proclaimed that Ptah was the patron god of the artisans and craftsmen of Egypt.

Centuries later the priests developed a more profound metaphysical conception with respect to Ptah. He then became the artisan, the creator of the universe. In their doctrines the priesthood then claimed that Ptah created the universe by thought. To be more explicit, the thoughts, the ideas of Ptah, were transformed into a spoken word by him, and by means of that word the thought was objectified, that is, became reality.

The following quotation is from an ancient inscription by the Ptah priesthood: "It came to pass that heart and tongue gained power over every member, teaching that he [Ptah] was [in the form of the heart] in every heart and [in the form of the tongue] in every mouth, of all gods, all men, all cattle, or reptiles, [all] living, while he [Ptah] thinks and while he commands everything that he desires." The mouth of Ptah "which pronounced the names of all things . . ."

Egyptologists inform us that the ancient Egyptians used the word *heart* to mean mind or intelligence. Also, reference to the tongue alludes to the spoken word, the authoritative word by which all thoughts became objectified—made reality.

We can presume that somewhere in these ancient mysteries there were syllables, sounds, mantras which were thought to have special universal powers for the creation of worldly things.

We are, of course, familiar with the statement in the Bible, Chapter I of St. John: "In the beginning was the Word, and the Word was with God, and the Word was God." Was this statement in the New Testament an echo of the doctrines of the Ptah priesthood of centuries before?

From the Kabala

We now turn to the Kabala, or metaphysical doctrines of the Jews. The *Sepher Yezirah*, one of the chief books of the Kabala literally means "Book of Creation," or cosmogony. When the original of this book was written is not known. Hebrew scholars have established different periods for its origin. The exact time is lost in the shades of antiquity. However, a more or less general opinion holds that the book came into existence about the beginning of the second or third century of the Christian era.

The book teaches that the First Cause, "eternal and all-wise, almighty, is the origin and center of the whole universe." From this First Cause all Being emanated. The book further relates that thought, speech, and action are an inseparable unity in the Divine Being. The Hebrew language and its characters correspond mostly to the things that they designate, and thus "holy thoughts, Hebrew language and its reduction to writing, form a unity which produces a creative effect."

More simply put, the letters of the language, whether written or spoken, are elements of a potential power which brings into existence the very thing they represent. They are not symbols as in other languages, it was thought, but integral units of cosmic or divine energy.

Sepher Yezirah

It is frequently observed by Jewish and Christian theologians that the Marcionite Gnostic system as well as that of Clementines of the second century contain many analogies and parallels to the *Sepher Yezirah*.

Let us quote a few examples from the *Sepher Yezirah*. In Chapter I, Section 8, we find, "The spirit of the living God, praised and glorified be the name of Him who lives to all eternity. The articulate word of creative power, the spirit and the word are what we call the holy spirit." Then in Chapter II, Section 6: "He created a reality out of nothing, called the nonentity into existence and hewed, as it were, colossal pillars from intangible air . . . He predetermined, and by speaking created every creature and every word by one name. For an illustration may serve the twenty-two elementary substances by the primitive substance of Aleph (א)." **(A)**

Powerful Mantras

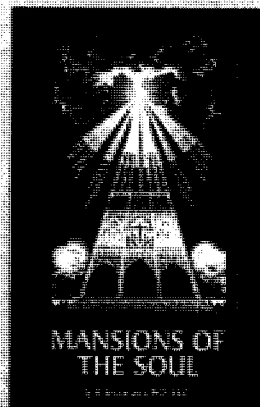
The Hindu mantras consisting of combinations of vowel intonations are attributed specific powers in affecting the human emotions and stimulating the psychic centers, and even in having certain therapeutic value. Of course, as Rosicrucians, we know that the vibrations of the human voice in specific combinations of vowels can induce psychical conditions of an exhilarating nature in humans.

With most early cultures, the gods were thought to be anthropomorphic. They were, therefore, conceived to have humanlike qualities. If the gods created, they would use similar functions and attributes to those of humans. In other words, they would think and plan. But how would they objectify their ideas? What would cause an idea to have reality? Simply, how would thoughts become things? The vocal command carries force, the voice can be heard, it can be felt, and it may move persons to act, to bring about material things that will conform to the idea behind the spoken word. Consequently, it was an easy matter to assume that the gods, in creating, did likewise, that their voice was the medium to convert the idea into a thing.

In the traditions of the various cultures there was believed to be a fiat, a word that had the vibratory efficacy to have originally brought the Cosmos into existence. It was further held that this word had been known to humanity but, somehow, in the vicissitudes of time and in the degradation of humanity it became lost.

Mystically and factually certain words, when uttered, are most beneficial to be heard as sounds. Early humans learned of the value of these sounds in their exclamations and their cries of pain, pleasure, surprise, anger, and so on. In the ancient mystery schools certain intonations of mantras were used to prepare the initiate to attain the proper state of consciousness and response to the occasion.

We can hold to the view in our modern world that a single word uttered did not create all of reality out of nonentity. However, we do hold to the cosmological concept that the basic or primary reality is a vibratory energy. It is a spectrum or scale of energy out of which all things manifest. Our interpretations of the sensations and the realization we have of such vibratory energy are not exact archetypes of it. In other words, we do not experience directly absolute reality but only those effects which they have on our consciousness.



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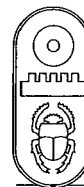
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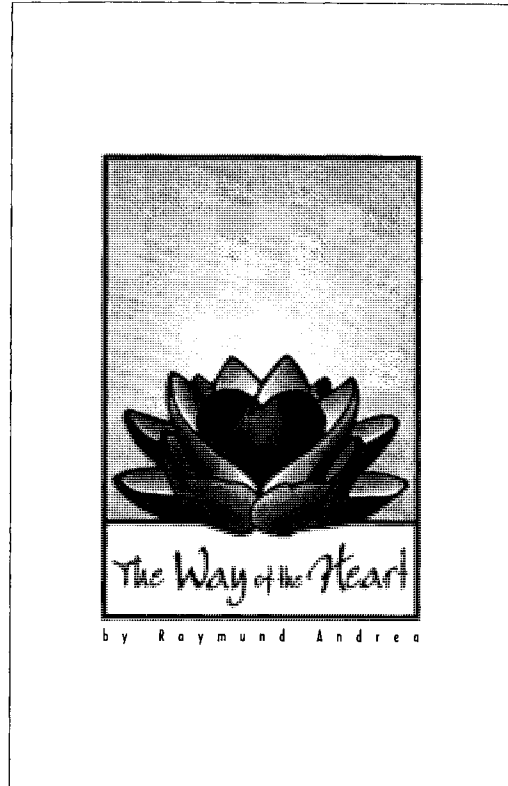
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The Honorable Skeptics

This article is a chapter from Rosicrucian Grand Master Raymund Andrea's newly released book, The Way of the Heart. In this special edition of 16 thought-provoking lectures delivered between the years 1954 and 1968, Grand Master Andrea discusses subjects of particular importance to all people traveling on the Mystic Path. His explanation of Rosicrucian philosophy is masterful. This book has just been published by the English Grand Lodge and is now available for readers. For more information about The Way of the Heart, please see the advertisement on the inside back cover of this magazine.



by Raymund Andrea, F.R.C.

RECENTLY, a former headmaster of a school in Scotland had this to say: "A sick civilization is throwing up five types of young people—the lawless, the listless, the pleasure and sensation addicts, the angry young men, and the honorable skeptics." No one appeared to have contradicted or questioned the statement. The majority of those who read it would presumably have shrugged their shoulders and turned quickly to more exciting or comforting news. But the statement was a grave indictment of a large section of our boasted civilization. The prevalence of the well-marked first four types, no impartial observer could deny. So prevalent are they that no decent individual can very well avoid them, and if he could he would still be more or less subject to their degrading influence.

But I was chiefly interested in the fifth type, the honorable skeptics. Whether the term "honorable" was used ironically or in appreciation of the type, I cannot say. Persons who are honorable we usually respect because they have commendable qualities and are of good report. One writer has said that the avowed skeptic is only sure of uncertainties. Well, if the skeptic

declares openly that this or that philosophy or belief leaves him uncertain, affords no foundation to build on, there is more hope for him in the future than for either of the other mentioned types. It is not a crime or a defect of character that an individual is a skeptic. Some of the great characters in the world's literature have been declared skeptics. They have been thinkers of deep understanding and extensive knowledge and have plumbed the depths of more philosophy and science than we can boast of.

I recall that a well-known mystic, in some of his fantasies on Karmic Law, pointed the curious fact that some of these famous characters and writers had spent nearly the whole of their lives in advocating this or that philosophy or system of belief, and spent their latest years in repudiating all they had hitherto believed and promulgated. The apparent reason for this was, according to him, that some phase of Karma, hidden up to that time, suddenly emerged into consciousness from the past and swept them helplessly into a current of belief, or non-belief, directly opposed to that which they had formerly held and upon which their reputation was founded. No doubt they were considered there-

after as avowed skeptics, but they were honorable ones. However, these were skeptics at the top, and we are thinking now of a different type at the bottom.

Now the headmaster of the famous school, in his summary analysis of our sick civilization, had not only weighed up our society very astutely but would also have had ample opportunity of observing these types during his professional life, for it is common knowledge that there is a strong current of skepticism running in school and university student life today . . . It may well be quite the reverse, for the really promising individuals among them have well-digested knowledge of these and find them completely unsatisfying and leading to no certainty of fullness of life or incentive to worthwhile action. They have reached their decision honorably during their most promising years and ended in a philosophy of their own: a philosophy of doubt.

It may be said that this is no business of ours, but a Rosicrucian cannot adopt that attitude. We should not be ignorant or turn aside from anything which so deeply lowers the standard of the social order. We should study and understand it and observe where we ourselves stand in relation to it. We know that the Rosicrucian teachings, for instance, have profound meaning and an undecaying foundation. Skeptics young or old may, if their mind extends its investigation so far, regard it offhand as just one of the innumerable branches of magical and supernatural belief which periodically descend upon us from afar, flourish for a day, and are forgotten.

We Have Failed the Younger Generation

We, like others, have failed to reach the younger generation in its student life. We have not found an effective way of approach to it. Moreover, the confirmed skeptic can be a formidable influence in his own opinion, no matter how misguided we may think him to be. He will not condescend to change his opinions or swerve from his path and voluntarily come to us. An approach has to be made to him with so strong an appeal that his armor of doubt shall be penetrated and lose its deceptive invulnerability. No ordinary method of approach will do this. This is far from being an indictment of ourselves. Nobody else either has found a way or approach to it, neither society, cult, movement, or institution. The responsible agent is evolu-

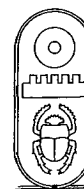
tion itself which brooks no interference with its august laws. Whether this is a progressive or regressive evolution has been much a matter of speculation. We are too involved and submerged in it to take a detached and unbiased view of it.

The young skeptic then is declared to be one of the conspicuous ingredients of our notorious sick civilization. Church and dogmata leave him cold. The idealists, straining after their utopias, are regarded with like contempt. The philosophers, speculating through the centuries upon the inscrutable universe, contradicting one another and hovering on the confines of skepticism themselves, these are merely a mental gymnastic for him. As for the supernaturalists and spiritualists, none so doubtful as they, and peculiarly an object of derision. Therefore, the mental outlook of a skeptic, if a pathetic one, is also a very interesting one.

As for the other four mentioned types, many will consider them as beyond redemption. It certainly would require much to redeem them. Perhaps more experience of life and personal suffering will do much in time. Suffering they will sometime have to face, whether physical or mental or both, because the term of life set for us here demands it. Whatever our belief or non-belief, our destiny being bound up with the destiny of the world, suffering is and will be the compelling influence in human life on its way to inner awakening and spiritual vision, and it will be these four types who will have the hardest lessons to learn. There is no escape in caring for nothing but regarding life as a lighthearted adventure, nor is there any escape for the skeptic at the other end of the scale. Knowledgeable and commendable in character as he may well be, he will feel the pressure of life in a more acute degree. He will experience an uninspiring inner vacuity, a persisting frustration of mind and consciousness of being outside the precincts of an assurance of soul and spiritual guidance which are an ever-present solace and directive in the lives of their wiser fellowmen.

A Philosophy of Doubt

It is well to be cognizant of these phases of racial evolution in the midst of which we live. I know very well that we are practically helpless to change them. We are well aware that, as barrier after barrier between the various classes are falling away under the impetus of evolutionary trends, the skeptic becomes more and more in evidence and in increasing number. Moreover,



this skepticism affects in subtle ways the social life. Ostensibly, we may ignore it, but actually the influence of this thought form materializing a philosophy of doubt is an unseen obstacle in the path of our own aspiration and development.

In the closing of the ranks of humanity, it cannot be isolated in a department of influence of its own, detrimental to and recoiling only upon itself. Like other thought forms, it has attractive power and draws weaker minds into its orbit. It has a group power which is not in harmony with cosmic law but in opposition to it, and the man who ignores that law or willfully opposes its good intention stultifies his soul life and invites forms of suffering decreed for his redemption.

The fact that we are helpless in the face of these evolutionary abnormalities, which are a menace to higher and spiritual culture, is the strongest reason for observing, understanding, and criticizing them. If our civilization is sick, we as Rosicrucians should be the first to realize it through psychometric sensitiveness, and long before it is professionally indicated to us, we should have sensed it, interrogated and discussed it, and be well posted as to what is causing its sickness. The early Rosicrucians did not have to be informed of the evils of their time. They were the first to detect them through their science and expose them, and they were the first to be damned for doing so. In their time the Rosicrucian Path was a trial of fire, a path of scorching revelation with persecution on each side of it. Where is that path today?

It should be indicated to those outside our ranks that we are not so occupied in saving our own souls that we shut our eyes to what actually is outside and pass by the skeptic on the other side as if he never existed. He confronts us oftener than we think and we should at least confront him with new enlightenment which may induce him to reflect more seriously and endeavor to view his life in a different light and banish the philosophies and beliefs which have really failed him. We must assure ourselves that skepticism does not mean ignorance. It often means that the influence of a scientific and intellectual trend of our time has captured the imagination and submerged all interest in the possibility of contact with the higher levels or consciousness, and any tendency on our part to regard the skeptic or any other thinker as unworthy or inferior because of contrast with our particular way of life would prove conclusively that the imperishable wisdom of Christ and Buddha,

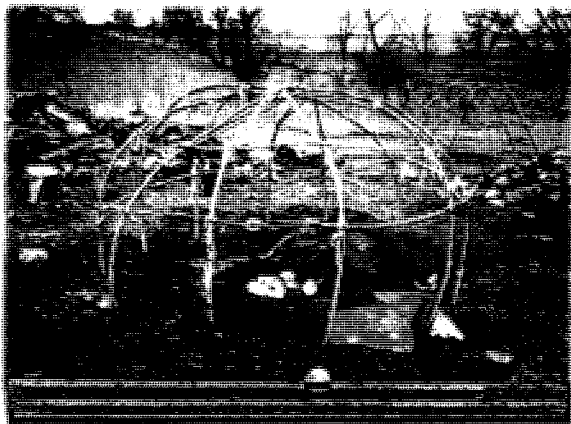
and every other illuminist who has gone before us and far beyond us, has lost its true significance for us.

However irrelevant this particular theme may appear to be, it has a value in focusing attention upon one of the signs of the times. There is a challenge in it, however little we can do objectively about it. We know the value of concentrated thought force upon any specific subject in any particular direction, and we can add to the potency of the Rosicrucian thought form we have created through the years and thereby increase its attractive power in many mysterious and unknown ways. It can open many closed doors and impart a new impulse to many a closed mind quite beyond our conscious knowledge. That is the only assurance we have in the Order in facing problems of others outside in the world at large. What cannot be effected directly and with sure results we may help to be done from the cosmic level from which the forces of good operate and whose one purpose is to assist the upward evolution of humanity.

Our thought, therefore, of the skepticism of our time leads us back to the thought of the value of our own studies and can promote a new resolve to make them more effective. Our purpose is not simply to repeat the work and attainment of a past year but rather to feel certain dissatisfaction with what has been achieved, inciting to fresh ideas and methods of research and application and drawing forth still latent abilities in the older members and inspiring the younger ones to a deeper sense of responsibility in sharing in this united effort and, in conclusion, never forgetting that in thought and meditation, regarding our own inner development with all seriousness, and only so, can we register definite advancement from year to year.

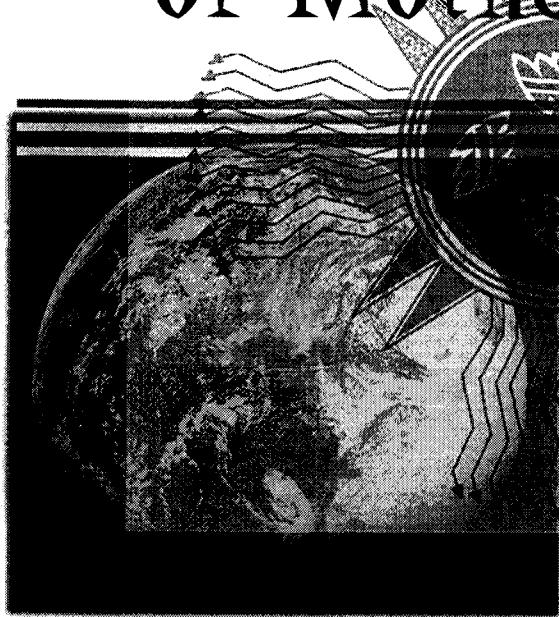
I lay stress upon this because some who will come to us in the near future will belong to a sixth type not mentioned. They will not be lawless, or listless, nor pleasure addicts, or angry young men, or even skeptics. They will be tinged with a common disease of the age: An easy way to obtain much in a short time. Even the skeptic will be more preferable than these, if he has studied and challenged and found no solution to his perplexities and if he has sharpened his mind through thinking and meditation. So much the more should we, through thought and meditation, be skillful in sounding the basic tones of the deeper life and be able to meet the challenge of any type.





This is the second part of an article about sacred inipi (sweat lodge) ceremonies. In the many hundreds of sweats in which I have participated one thing I have learned is that there is no such thing as a "typical" sweat lodge. Since writing Part I of this article I have participated in two Native American Sun Dances held at different southern Oregon locations—in one as a supporter, in the other as a dancer. Sweats were led throughout the dances by a variety of Native Americans, each with their own unique styles, giving me a chance to experience new ways of sweating and learning even more about this sacred ceremony.

Rebirth in the Womb of Mother Earth

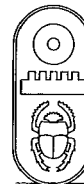


The Native American Sweat Lodge Ceremony, Part II

AS WE CRAWL into the darkness of the sweat lodge on all fours, we enter the womb of Mother Earth to undergo metamorphosis. Because the lodge's opening is only a few feet high, we must get down on our hands and knees to enter, symbolizing humility before our creator. Participants entering the lodge move sunwise (clockwise) around the perimeter of the rock pit inside. This is because in the inipi ceremony, as with most Native American rituals I am familiar with, all things move sunwise (clockwise in the Northern Hemisphere).

by Nunzio FireHeart, F.R.C.

Nunzio FireHeart is a former editor of Shaman's Drum magazine and a Rosicrucian. He has traveled throughout the western United States participating in ceremonial rituals with Native American spiritual leaders from many diverse traditions since moving to the Bay Area in 1987. He currently serves on the steering committee of the Seven Circles Foundation, a nonprofit organization dedicated to supporting Native American elders and preserving their traditional spiritual teachings.



On entering this alchemical cauldron of transformation, I am often reminded of the Rosicrucian initiation concept of crossing the threshold. For I know that when I crawl out of the darkness and back into the light at the end of each sweat I will have crossed the threshold into a new way of being in the world, as though I have been reborn. Sometimes the effect is one of simply feeling refreshed and cleaner than before I went in. Sometimes I experience major breakthroughs in consciousness, understanding, compassion, or healing. Sometimes I notice a significant shift in my psychic and/or physical being. Sometimes all of these things happen in the same ceremony.

Four Rounds

When held on their own instead of in conjunction with another ceremony, most inipi consist of four rounds, although occasionally a sweat will have as few as one or as many as five or more rounds, depending on circumstances. Short, one-round "dusting off" sweats are often held for vision questers at the beginning and end of their ordeals. Sun Dancers may also sweat around midday in addition to the start and finish of each day they dance. Because vision questers and Sun Dancers generally dry fast (no food or water) for a period of four days and nights, these one-round sweats allow them to receive the benefits of an inipi while retaining most of the precious water they would otherwise lose in a long, hot sweat.

Generally, a round consists of bringing red-hot rocks into the lodge, closing the door, then singing and praying in the darkness while water is poured onto the rocks. At the end of each round the door is opened so more rocks can be brought in for the next round. Friends who have sweated on reservations in South Dakota have told me about sweats where all the rocks (sometimes more than a hundred) were brought in on the first round and the door was quickly opened and closed to designate the end of each round. Although on a few rare occasions I have been in similar sweats, they have never used more than sixty rocks. The vast majority of sweats I have attended average about seven stones per round.

Seeds of Transformation

In addition to taking care of the fire, the fireperson's responsibilities include bringing heated stone people into the lodge on a pitchfork or shovel. With wood fires the stones are

brushed off with a fresh branch from a cedar, juniper, pine, or other evergreens. This procedure prevents loose rock chips or pieces of hot coal from going into the lodge and possibly burning someone. It also cleans off any debris that might cause excessive smoke inside. Before bringing each red-hot stone in, the firekeeper says something like, "Hot rock," or "Ho, mitake oyasin," to warn the leader and anyone else sitting near the door. This warning is important, because the sweat leader may be explaining the ceremony to newcomers, answering questions, telling a story, or preoccupied in some other way. The firekeeper waits outside until given permission to bring in the stone.

There are several ways of putting rocks into the pit: a firekeeper may enter the lodge and place them in the pit; someone inside may take the handle of the pitchfork or shovel from the firekeeper and place the stones; or the firekeeper may slide each stone within and someone inside will pick it up with a pair of antlers and place it into the pit. Most sweat leaders have their own preference for how and where rocks are placed. Often each of the first four stones is placed in one of the four cardinal directions in a sunwise manner. Sometimes three rocks representing the above, below, and center are then placed somewhere in the middle. Other times four rocks may be brought in after the first four and similarly placed in the non-cardinal directions. And, as always, sometimes none of the above are true.

As the stone people are brought into the lodge they are honored in some way; after all, they represent seeds planted in Mother Earth's womb for the purpose of transforming us. Special herbs are usually brushed or placed on the stones once they are in the pit; participants are encouraged to bless themselves with smoke created as the herbs burn on the red-hot stones. These herbs may include sweetgrass, sage, cedar, tobacco, lavender, copal, and others, depending on geographical location, availability, and preference of the sweat leader. In some sweats the same herb or herbs are used for every round; in others a different herb has special significance for each round.

Cherokee/Sanskrit/ Rosicrucian Chants

Several years ago I attended a sweat in the Oakland hills led by a Cherokee medicine man. As we sat in darkness around a pit full of glowing, red stones he explained the meaning and

pronunciation of a chant used by his people. After demonstrating the sound, he asked us to join him in repeating it. Next, he explained the pronunciation and meaning of a Sanskrit chant and again asked us to join him. I remember being struck by the fact that both chants were nearly identical in meaning and sound, and they were essentially the same as a vowel sound I had intoned many times during Rosicrucian temple convocations. Since then, I have begun the occasional sweats I lead with several chants. Beginning a sweat with chants raises the vibrational level in the lodge—just as it does in Rosicrucian temples. It also helps me get out of my head and into a more receptive psychic space. These sounds seem to resonate with most people on such a deep level that participants are quite eager to intone the vowels, even if they have never chanted before.

The Power of Prayer

There are many different ways to pray in the inipi ritual. Most praying is done aloud, although some people prefer to do so silently. I fell into the latter category until one day a sweat leader emphasized the importance of praying out loud. He said that silent prayers do work, but when we pray aloud we actually bring our requests into the physical plane with the vibration of our voices. His statement reminded me of discussions in my Rosicrucian monographs about The Word and its tremendous creative power.

As we learn in our Rosicrucian studies, enlightenment comes as a result of dedication and sacrifice. So it is with the inipi. But the rewards of sitting in a hot, dark, crowded lodge are worth the sacrifice. One Indian elder I regularly sweat with often talks about suffering. He says that when we ask for things in our prayers it is important to give something in return, to keep the energy flowing between giver and receiver. In the lodge we give our sweat and suffering in order to receive the things we have prayed for. He also tells us that our prayers may be answered in ways we never imagined. For instance, when we pray for strength, it may come to us through unexpected trials and tribulations that make us stronger than we would be if we had not been forced to overcome them.

Another teacher told me he likes to get the lodge really hot—quick—because many people tend to intellectualize the experience and stay in their heads as long as they are not too physically uncomfortable. He says that when the lodge

gets so hot it is almost unbearable, people start praying from their hearts. In a relatively comfortable sweat, it is easy for people to think up a long list of unnecessarily complicated, detailed prayers by the time their turn comes around. But when the heat gets turned up, the prayers get short, to the point, and come straight from the heart.

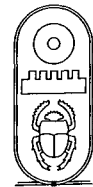
Pouring Water

After the stones have come in for each round, a bucket of water is brought in. The inipi leader is said to “pour water” for a sweat, using either a ladle or a hand. However, another person may be asked to pour if the leader plans to drum or rattle while singing. By pouring water on the red-hot stones as we sing and pray, the person doing so controls the amount of steam (and, thereby, heat) produced. It is the combination of singing, praying, and steam that facilitates our transformation in the lodge.

In one sweat scenario each round is opened and closed with one or more songs; participants pray between them. The person pouring water may pour once for each song and prayer, or may do so arbitrarily as the need is perceived. In another scenario the leader may share teachings with people in the lodge, then sing a song and pour water while everyone prays. A “dusting off” sweat may simply consist of the leader giving words of encouragement to vision questers or Sun Dancers, followed by a song while a bucket of water is emptied over the rocks.

Often, the size of a group determines the form an inipi ceremony takes. Prayers may be spoken around the circle individually, or all at once. When a large group is sweating (I have been in lodges with up to sixty people where the sweat has lasted close to six hours.), it may be divided in four sections, with people in each section saying their prayers in the corresponding round.

On the other hand, in a four-round sweat with a small number of people, each round may have a particular purpose and everyone may individually say appropriate prayers during each. For instance, the first round may be one of invocation, or calling on spirit helpers, friends, or family whose spiritual presence is desired in the lodge. The second round may be one of praying for the things each participant wishes to manifest in his or her life. The third may be a round of healing where participants have an opportunity to give away anything they wish to let go of, anything that stands in the way of their healing.



The last round may be one where people say prayers of thanks for all the blessings they have received.

Conclusion

Inipi ceremonies are conducted in most areas of the country and anyone who really wants to sweat can probably find a lodge without too much difficulty. Although I have tried to give as much information as possible, it is impossible to adequately cover all the variations of this ceremony in such a brief overview. The most important lesson I have learned during my years of participating in Native American rituals


is summed up in two words: Be Respectful. You are much more likely to be welcomed by those offering these ceremonies if you come to them with a humble attitude, listen, pay attention, and ask questions instead of assuming you know something. As is the case with so many mystical practices, in almost a decade of active participation in Native American spirituality I continue to find that the more I learn, the more I realize how little I know. Be respectful, Mitake Oyasin.

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Dr. Phillip L. Pipitone, a licensed psychologist and educator, has taught at both secondary and university levels and conducted workshops and seminars throughout the United States. He has participated in conferences and seminars in the field of dream and related areas of psychology, parapsychology, visualization techniques, stress and disturbance in child and adult development, and interpretation. Dr. Pipitone received her Ph.D. in Psychology from the University of Oklahoma and has also worked at Oklahoma State University and both the Chicago and Padua (Baltimore) Centers of the Rosicrucian Order. She is a member of the American Psychological Association, National Association of School Psychologists, and the Rosicrucian Order's International Research Council.

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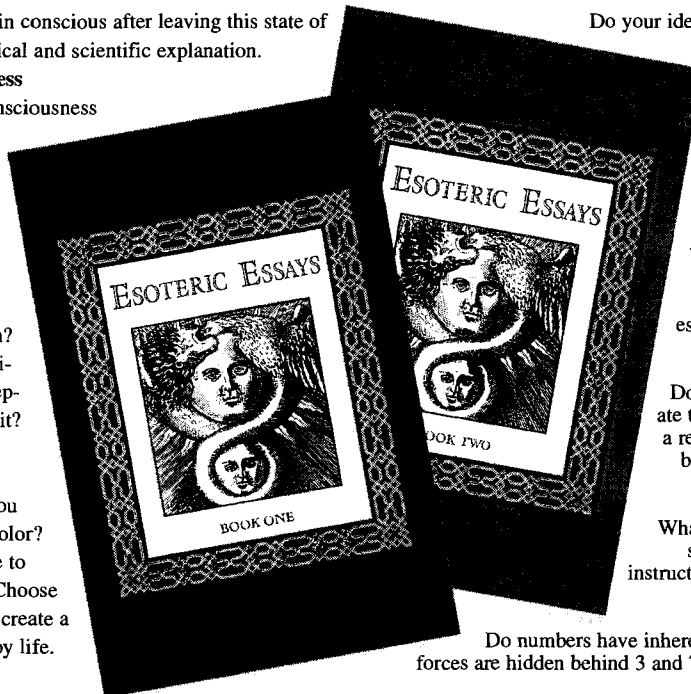
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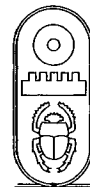
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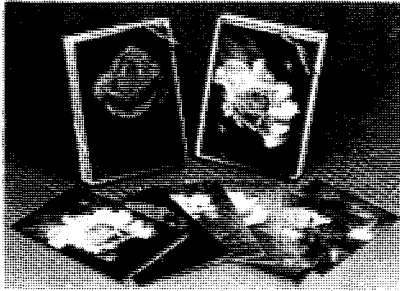
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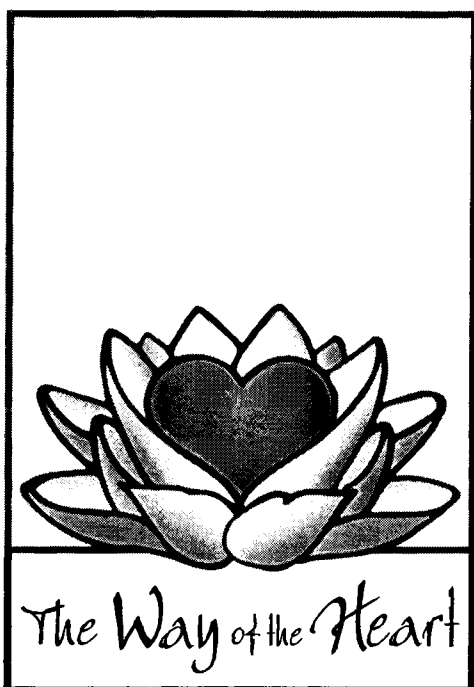
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The Way of the Heart

In this special edition of 16 thought-provoking lectures delivered between the years 1954 and 1968, Rosicrucian Grand Master Raymund Andrea discusses subjects of particular importance to all people traveling on the Mystic Path. The author encourages every reader to see through the illusions of the modern material world so as to experience life's true values. Included among the many topics

discussed in The Way of the Heart are:



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About the Author

Raymund Andrea (1882-1975) was a lifelong Rosicrucian and served as Grand Master of the Rosicrucian Order's British Jurisdiction from 1921 until 1946. It was his duty and responsibility during these perilous years of depression and war to guide numerous initiates on the path of mystical knowledge and to encourage them in their pursuit. Raymund Andrea said of himself, "You will find me in my books." Most students of mysticism and philosophy know him through his currently published works, The Technique of the Master, The Technique of the Disciple, and The Mystic Path. His explanation of Rosicrucian philosophy is masterful.

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