

ROSICRUCIAN

D I G E S T

For the first time, the Rosicrucian Digest is published in its entirety, in a form that is both readable and interesting. It is a book that will give you a new perspective on the Rosicrucian religion, and will help you to understand the true meaning of the Rosicrucian religion. It is a book that will give you a new perspective on the Rosicrucian religion, and will help you to understand the true meaning of the Rosicrucian religion.

Mysticism • Science • The Arts

THE MAGIC OF TONE

Of Sound and Harmony, and where they are in operation

For we shall not deny, that there is in Sounds a virtue to relieve the heavenly gifts that *Pythagoras* and *Plato* we thought the heavens to consist of an Harmonical composition, and to enter into cause all things by Harmonical tones and motions. Speech is no more than the sound of an Instrument, in as much as it is composed by an Harmonical consent, from the consent of the various organs with the refracted and well tempered voice of the organs of the hearer, which is the bond of sense and feeling.



TREASURES FROM OUR MUSEUM

CEREMONIAL RATTLE OR SISTRUM

GREEN FAIENCE, LATER KINGDOMS, 26TH DYNASTY, 664-610 B.C.

This unusual-looking artifact—a type of musical instrument known as a sistrum—is one of the most important and beloved sacred objects which one might encounter in an ancient Egyptian temple. The sistrum (*sesheshet* in the ancient Egyptian language) was identified with, and particularly sacred to, Hathor, goddess of music, beauty, love, and war. In some of the most important religious ceremonies, female priestesses would use sistrums while chanting or singing accompaniments to the stately or the more ecstatic parts of the ritual.

When it was completely intact, the sistrum (height 9 inches) featured three bronze rods passing through holes in the top loop. Strung loosely on each rod were several thin disks of metal which, when shaken, rattled like a modern maraca. The face of Hathor, framed by a large braided collar, is seen just above the lower handle. She wears her characteristic headdress with spiral braided ends, and her cow's ears symbolize her maternal fertility. On Hathor's head is a cobra-uraeus, symbolizing her divinity and connection to the living queen of Egypt, for whom she was a divine counterpart.

Down the front and back of the handle is a vertical column of hieroglyphs which read (with difficulty): "Ever Youthful God, Lord of the Two Lands, (Hpsmtjk)" (back) "Son of the Sun, (Wah-ib-Re), may he be given life forever like Re." This records the specific name and titles of the king in whose reign this artifact was created.

This particular sistrum—beautifully crafted in a light-green faience (self-glazing stoneware)—was made in a mold and is stylistically identical to types used during the Middle and New Kingdoms (2000-1000 B.C.). It comes from the Later Kingdoms (700-500 B.C.)—particularly the Saite Period (26th Dynasty, 664-525 B.C.). In its day this sistrum would have played an important role in sacred rituals performed in one of the great temples of Hathor at Dendera, Thebes, or Memphis.

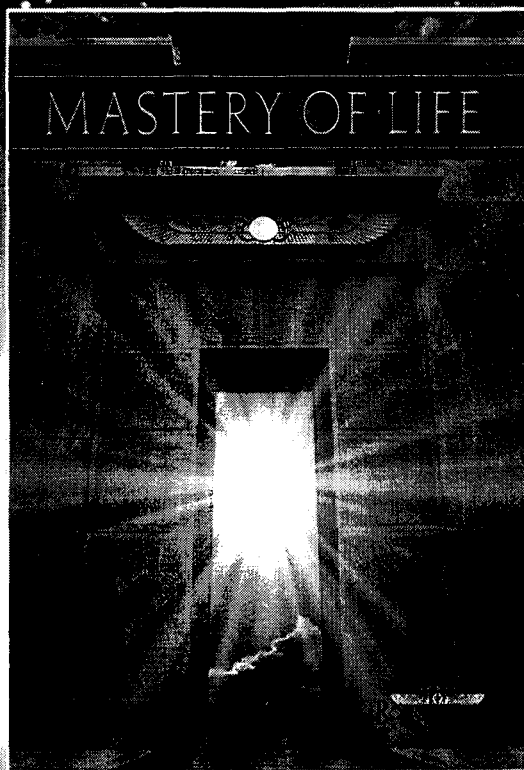


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Suzyn Holden, Curator • Rosicrucian Egyptian Museum

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WHO ARE THE ROSICRUCIANS?

Rosicrucians are educators, students, and seekers—people just like yourself—devoted to exploring inner wisdom and the meaning of life.

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Bottom row left to right: H. Calvin Jonas, F.R.C.; David A. Burnet, F.R.C.; Sandra W. Huff, F.R.C.; David J. Eccleston, F.R.C.

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Music for Life

by Lisa Bigley, F.R.C. & Patrick Bellomi, F.R.C.

“Rock-a-bye baby, in the tree top . . .” So goes the lullaby sung to countless generations of infants. In this cradle song, the rhythm and melody are of greatest importance, since the lyrics relate a tragic tale to which the baby is better off oblivious. What is understood on an inner level is the harmony of tone and meter, which in their wave-like rise and fall, soothe and relax the infant.

This is just one example of the pervasive influence of music in our lives. From ordinary houseplants to the unknown intergalactic aliens in the movie *Close Encounters of the Third Kind*, all life-forms are thought to respond in some way to music. Archeological excavations have unearthed the remnants of primitive instruments, such as the sistrum of the ancient Egyptians. Biblical texts not only relate many tales of music and song, but also display a basic understanding of applying sound to achieve desired results, as in the Battle of Jericho, where Joshua had horns blare and people shout to rattle the defenses of the enemy.

The ancient Greeks believed that different musical scales affected each of four humors, or bodily fluids, to produce psychological and physiological changes. They also believed that music affected the unborn child. This arcane concept was enhanced by early Rosicrucians who developed the practice of relating to the gestating infant through communication on both the psychic and exoteric planes. AMORC's Child Culture studies program is a modern descendant of this method.

African tribes have used the drum for centuries in their rituals, knowing well the hypnotic

effect of its beat. The drum and chant are equally present in the earliest cultures of Middle Eastern, Oriental, and Native peoples of the American continents. Being isolated “down under” did not stop the Australian Aborigines from developing their own mystical music, using the haunting drones of the didgeridoo.

Early Rosicrucians knew of the harmonious atmosphere created when certain tones were sounded. Coupled with special vowel sounds, these chants were found to produce vibratory states that affected not only the psyche, but also had revitalizing effects on the whole, integrated self. Today, Rosicrucians ceremonies incorporate vowel sounds and soothing music to help achieve and sustain meditative states that facilitate attunement with the Cosmic.

It is still not completely understood why music can affect individuals so differently, nor why it

affects us at all. Part of the answer lies in vibrations. The Rosicrucian studies teach that we are all vibrating at different frequencies, so music we hear may vibrate either harmoniously, or unharmoniously in relation to us.

Certainly, the physical effects of sound vibrations can be monitored and recorded. A certain audio tape manufacturer once had an television advertisement which graphically demonstrated this principle. A vocalist was shown sustaining a note, followed by a scene showing a crystal goblet placed in proximity to an audio speaker. When the goblet shattered into pieces, the question was posed—was it the

live voice or the taped reproduction which broke the glass?

It is well known that music played above a certain volume, or amplitude, measured in units called decibels, can result in physical changes in the inner ear, causing deafness. It has also been found that specific low rates of vibration (far below the range of human hearing) have the capability of causing actual physical illness, even though they cannot be objectively perceived.

Modern medical centers are using ultrasound therapy to treat physical ailments, as well as sound waves for everything from mapping the movements of the unborn child in the womb, to crushing kidney stones. Hospital operating rooms, birthing centers, and dental offices are currently experimenting with different types of music. Played during procedures, some music has been found to aid in the overall anesthesia of the patient, and positively affect the performance of the staff.

On a subtle level, music has long been known to affect our moods. History relates numerous accounts of musicians leading battle charges. Fife and drum, trumpet calls, war whoops, the rebel yell—all served to rally the fighting spirit of the warriors. The works of John Philip Sousa inspired many a marching band, and roused the mood of innumerable crowds, as his musical version of mass-hypnosis emotionally touched listeners. On the other hand, a notable musician and poet of the Pre-Christian era, the biblical King David, could soothe the troubled mind of Saul through the healing power of his songs. The troubadour songs glorified and evoked the tender sentiments and virtues of courtly love. And today, musicians compose pieces specifically for the purpose of enhancing relaxation and meditation. Over the past two decades, the field of music therapy has been developed to help individuals suffering from psychological and emotional problems.


Rosicrucian students have always been encouraged to test and experiment with the principles in the monograph studies. Why not experiment with music? Listen to the rhythms of your body as you play different types of music. Does your pulse speed up or slow down? Does your body want to move or stay still? How do you feel? Are you exhilarated, irritable, peaceful, sad? Try playing music that is lively and energetic next time you have a lot of chores to do. Try playing relaxing music while you eat. Play soothing music if your children are restless. You can use the marvelous power of music—for life.

△

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 major

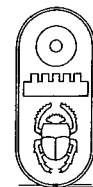


influences—the environment and a correct understanding of your personal existence and purpose in life. The author offers a new perspective, a deeper understanding of the circumstances of our lives that will help you transform your everyday world, giving it a richer and fuller meaning. Includes an practical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

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The Spectrum of Music: the Color Organ

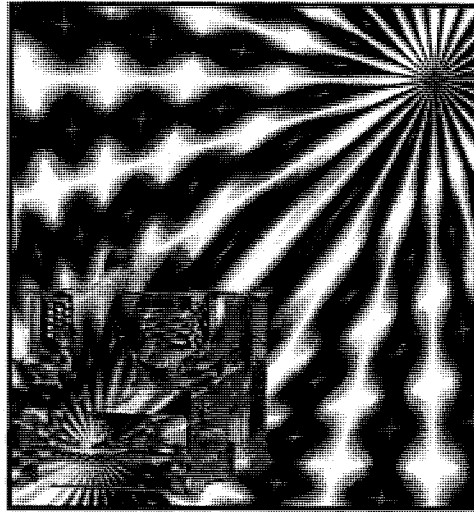
by **Melanie Braun, F.R.C., I.R.C.**

THE TWENTIETH-CENTURY French composer, Olivier Messiaen, held in a prison camp in Silesia during World War II, experienced through lack of food, a “dream of sound-colors . . . [as expressed] in the rainbow, a symbol of . . . the inner colored visions which I experience when listening to or reading music.”¹

What did Messiaen mean by “sound-color”? Consider his image of the rainbow. Rainbows result from a prism-like phenomenon in which light is diffused and produces a set array of colors. Colors, as light vibrations of varying lengths, are part of the vast spectrum of cosmic energy which, in the Rosicrucian Order’s teachings, are laid out on a “cosmic keyboard”—a ladder of vibrating octaves ranging from the sense of touch to the realm of cosmic rays where the very essence of our souls pulsates.

If, according to Hermetic law and all ancient teachings, everything vibrates, then we can use the principle of harmonic overtones to state the idea of correspondence: that which vibrates at one level has a sympathetic connection at a higher octave. Using this principle, we can say that the colors of the spectrum have such connections, according to their manifestation, with certain tones of the musical scale. (We are speaking here more about the mystical nature of color and tone rather than of exact mathematical correspondences, because of subjective experience of these vibrations.)

Specific musical tones also have their place in the Rosicrucian teachings as activators of energy, especially when they are paired with certain consonants and vowels. These “vowel sounds” produce various colors in the psychic realm which affect our psychic centers and general health and well-being. The Rosicrucian vowel sounds are living examples of the continuous effect that tone, sound, and color have in our lives.



There are those who naturally “see” colors when music is played; they have the gift of synesthesia, or “color-hearing.” Many great composers have described certain notes and keys as expressing or suggesting various hues. Persons with developed psychic sight have experienced light shows or color forms arising from an orchestra or an organ during musical performances. And, of course, our auras, the light energy emanating from our bodies, are full of colors which can be affected by mood, health or disease, and music.

Obviously both color and music affect our moods, our frame of mind, and attitude. Advertisers have known about this for decades. So both color and music are used commercially to inspire us to go out and purchase a given product.

Because of their effects on us, both color and music are used separately in psychological therapy. Colors can assist in calming those who are nervous, in creating specific types of environments, and even in helping a baby to adjust to his new world. Music is also used to reach those who are “beyond reach”—people who do not respond to other means of communication.

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

Healing Energies of Color and Music

Most people who are trained to use music and color in these ways do not have access to the higher laws which could give them much more powerful tools for accomplishing their goals. However, as students and seekers of the mystical way of life, we have knowledge available to us that could contribute to our search. Philosophers and musicians throughout the ages have linked color and tone in a common spiritual bond, and those who have experienced them together can attest to the healing energies which they create. The idea of a dynamic union of color and music to inspire and elevate the consciousness is an idea which could be realized in our time in a powerful way.

The concept of a combination of color and music energies has inspired many in the past to try to come up with a means of expressing this relationship so that everyone could experience it, perhaps with some type of musical instrument which could also activate and show related light vibrations. As far back as Aristotle, there were descriptions of sound and color harmonies. Both the sixteenth-century Italian painter Guiseppe Arcimboldi and the seventeenth-century scientist and Rosicrucian Sir Isaac Newton worked on color and its manifestation in the musical scale.

The first scientific attempt at an instrument which would combine both phenomena—sound and color—occurred in the early eighteenth century when the Jesuit Louis-Bertrand Castel (1688-1757) proposed to invent a device which he would call the *Clavessin Oculaire* (visual keyboard). Having studied the works of Athanasius Kircher, Castel came to the conclusion while attending a concert of beautiful music that if we could “see the air agitated by all the tremblings caused in it by the voices and instruments, we would be astonished to “see it suffused with the brightest and most various of colors. This is one of the ideas that I call the ‘seeds of discovery.’”²²

Castel worked out a system of colors corresponding to the overtones of the harmonic scale and came up with an instrument, a “harpsichord for the eyes,” which he exhibited in public in 1755. Because he had no access to electricity, Castel was forced to use primitive means to display the tone-color correspondence. His display consisted of “sixty little oval windows of transparent [colored] enamel” which let out light from several hundred lamps with a box mounted on a keyboard instrument. Despite its lack of sophistication, Castel's instrument and the theory behind it nevertheless reiterates the question asked by all who are interested in this subject: “Can anyone imagine anything in the arts that would surpass the visible ren-

dering of sound, which would enable the eyes to partake of all the pleasures which music gives to the ears?”²³

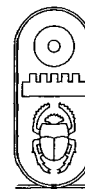
There were a number of later attempts to construct such an instrument by D.D. Jameson (1844), Bainbridge Bishop (1877), Mary Hallock-Greenewalt (1926), and, most famously, A. Wallace Rimington (1893), among others. These instruments used various devices ranging from incandescent lamps and X-ray tubes to rheostats and prisms. They were all a bit primitive and did not catch on as popular modes of entertainment.

Alexander Scriabin

The mystical side of music and color was also strongly addressed by the Russian composer Alexander Scriabin (1872-1915). As a Theosophist, Scriabin was aware of the spiritual energies which lie behind the relationship of music and color. Scriabin had an especially strong sense of synesthesia and felt the urge to convey this throughout his entire career. He finally conceived a large work for orchestra with piano and voices (his last orchestral composition), entitled *Prometheus, the Poem of Fire*, in which he wrote brilliant music full of color possibilities, and then realized those possibilities by including a line in the score for “Luce” (Light), which he imagined as colored beams controlled from a keyboard, dancing about the hall, filling it with an atmosphere of changing hues of bright color.

In Scriabin's plan, the juxtaposition of chordal harmonies and light changes symbolized the act of creation and the evolution of human consciousness. The piano was *Man*, or the microcosm; the orchestra represented the *Cosmos*, or the macrocosm. The chorus intoned vowel sounds. Certain musical tones and intervals were used to depict the descent of spirit into matter and other

In Scriabin's plan, the juxtaposition of chordal harmonies and light changes symbolized the act of creation and the evolution of human consciousness. The piano was Man, or the microcosm; the orchestra represented the Cosmos, or the macrocosm. The chorus intoned vowel sounds. Certain musical tones and intervals were used to depict the descent of spirit into matter and other actions of the Creative Principle.



actions of the Creative Principle. The symphony was performed with a light show, although inadequate, in New York City's Carnegie Hall and in Russia. The effect was not appreciated as fully as Scriabin intended it to be. Obviously, the public consciousness was not yet ready for such a mystical presentation.

During the decade of the 1960s a new consciousness emerged which more easily related to the arts as expressions of everyday life. There was further thought on the color organ and relevant subjects from some writers, and work with the possibilities of color forms on film (without music) was explored. However, nothing significant has been revived recently.

Dr. H. Spencer Lewis and the Luxatone

Many of the first attempts at sound-and-color instruments failed due to a lack of understanding of the laws involved. Drawing on the tradition of synesthesia, Dr. H. Spencer Lewis conceived of the idea of a color organ which would make use of the principle of the cosmic keyboard as taught by the Rosicrucian Order, employing more precisely the laws of correspondence and harmonic overtones. Dr. Lewis also sought to express consonance and dissonance, which he felt would contribute to the effect and shape of the color projections.

Dr. Lewis first produced a miniature color organ in 1916, which he exhibited in New York City. This preliminary model was essential for the research which led to the development of the *Luxatone*—perfected in 1933 after many years of experimentation.

The exact principle behind the *Luxatone's* construction lies in the doctrine of transmutation, "in which . . . the rates of vibration of all atomically constructed matter are related by harmonic cycles and periods, and that by changing the rates of vibration of one element or one manifestation, the element of manifestation may be changed in nature."⁴ What is being described here is an actual transmutation of sound into color. Imagine the effect upon the body and its energies to experience not only the sound vibrations of beautiful music, but also the corresponding color forms and hues produced at the same time!

The *Luxatone* was demonstrated, first privately, and then publicly, in January 1933 at Rosicrucian Park to great acclaim. Descriptions of the effects on the screen evoked images of moonlit landscapes and flowing oceans, all created from the movement and tonalities of the

music. "Those who sat in the audience could feel the effects of the music and the proof was ample that in the combination of color and music, we have the true art of appealing to the soul and the human emotions . . . and [that] the psychic centers [could be] awakened in a shorter time than by any other means."⁵

Evidently the *Luxatone* was a part of many Rosicrucian activities for a number of years following its introduction. But, perhaps because the world was not yet ready for this type of expression, its use, together with the ideas of other musicians, was not continued. However, in the world consciousness of today there exists a degree of awareness for such an invention. Writing in 1933, the musician and esotericist Cyril Scott predicted:

"[In the music of the future] . . . in an atmosphere of semi-darkness, colours of every variety will be projected on to a screen, expressive of and corresponding to the content of the music. Thus will that dream . . . be realised, the unity of colour and sound; and through its realisation the audiences of the future will experience the healing and stimulating effects of that very potent conjunction."⁶

With today's technology there is a real possibility that this dream could be realized in a more powerful way, perhaps serving as a tool for meditation and the drawing together of people seeking beauty and the higher things of life. Its use could also possibly assist in the development of psychic awareness; present studies of the function of the human brain alert us to relationships between our experience of the arts, intelligence, and spiritual awareness. A modern version of the color organ may be one way of exploring this theory. Dr. H. Spencer Lewis and his forebears laid ground which can be built upon in the new millennium.

Suggested Listening:

Alexander Scriabin: *Prometheus, the Poem of Fire*
Sir Arthur Bliss: *A Colour Symphony*

Footnotes:

¹ O. Messiaen, *Notes to Quartet for the End of Time*

² Quoted in Joscelyn Godwin, *Music and the Occult* (University of Rochester Press, 1995), p.12.

³ Quoted in Faber Birren, *Color* (Citadel, 1963), p. 124.

⁴ *The Story of the Luxatone: the Master Color Organ* (AMORC), p. 9

⁵ See "The Relationship of Color to Sound" by the AMORC Grand Secretary, in the Rosicrucian Digest, February 1933, p. 7.

⁶ Cyril Scott, *Music: Its Secret Influence Throughout the Ages* (1933).

Courage Needed To Restructure Deadened Society

by Diane Calabrese

Diane Calabrese is an entymologist and writer who has served as a member of the Columbia, Missouri, Board of Education.

"It's all McDonald's." "Everyone is crazy." "Students can't speak in complete sentences." So say an eastern European policy expert, a college senior, and an accountant, respectively. Their composite take on the modern world isn't pretty.

But it is accurate. They were talking; I was listening. And that's what gave me a jolt. The separate conversations all converged at the same grievance: mediocrity; euphemistically, the status quo.

We've done a fine job of getting to the place where pictures substitute for prose, snippets for substance. Who needs a subject and verb when an icon will do? What value do choices have when sameness is the norm? Why reflect on the nature of life when Prozac can obliterate reactions and feelings?

So now that we've arrived at the land of homogeneity, what next? The "information age" techies tell us that the future lies in optical fibers that connect televisions, phones, and computers. What they are really saying is that their future as commodity brokers lies in that sphere.

Unless the world of your dreams is filled with blurred days of quick hamburgers, legal drugs, sparse words, and video images, the modern landscape is about as attractive as a Dali painting. And rightly so. That surrealist captured the irrational and noncontextual world in which we now live. Whether Dali was prescient or pessimistic we'll leave to the art critics to debate.

The important question here is, "How can we change the face of the modern world?" And the simple answer is that we can show some courage.

Instead of withdrawing to familiar fast-food places, dulling our responses or uttering banalities, we can admit what life in the '90s is like—difficult, frightening, uncertain—and move on from there.

Courage can hurt. It forces us to confront some nasty things. For example, not everyone can earn \$100,000 a year or more; and probably no one should. For every person who earns 30

times more than the average wage, there are potentially 30—or more—people who earn less.

Disparities like that usually have nothing to do with education or talent, or contribution to society. If they did, superb teachers, classical musicians, social workers, and nursing home caregivers would be among those at the top of society's pay scale. Moreover, giant gaps in pay set up hierarchies that are based on nothing but money and the power it affords. And money, as any student of economics should know, only has value as long as people believe it does. (There's nothing like a bit of incredulity to change the world fast.)

But real restructuring of society takes spirit and heart and feeling—the very concepts at the etymological root of *corage*—the Old French word for courage. Of course, to be able to feel euphoric over our triumphs, we also have to accept the bleakest emotions that come with our failures.

To get started, we must venture to reclaim our lives, our work, and our minds. Sad to say, but students showing up in college who can't think and won't speak are only reflecting what they learned too well: that the (seemingly) safe life is the unexamined one.

Well, there's an extraordinarily high price for safety: a consciousness so numb it's indifferent to just about everything from literature to litter. And so a world filled with dazed people deteriorates further.

But how does a society such as ours, so out of touch with the sensual and sublime aspects of life, regain its courage?

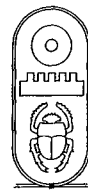
Begin to live!

Cook a meal. Read a book. Join friends to debate health care (or any topic). Cut the cable. Smile at a stranger. Write a letter. Take one risk. Then, take another. Most of all, use the mind.

A Bruegel often startles as much as a Dali. Much of Bruegel's work is as unpleasant as Dali's. But the intricacies of Bruegel—the narrative inventiveness of his scenes of a struggling, celebrating, fully alive humanity—can sustain our imagination long after a Dali has deadened it.

Life isn't easy. But it would be a lot better if we had the courage to create a "Bruegel" world.

△



t h e R e l a t i o n s h i p



[Excerpts from a 1933 article in the *Rosicrucian Digest* introducing the Color Organ to the AMORC membership.]

by the AMORC Grand Secretary

KNOW that thousands of our members will be interested in hearing about the two wonderful demonstrations of the new color organ created and built by the Emperor. This wonderful instrument is undoubtedly one of the most important contributions that the AMORC has made to science and the fine arts in many years . . . and do not forget that many of the most eminent musicians of the past were Rosicrucians and have been credited in the history of music with having made many other valuable contributions to the advancement of the art and science of music.

On Wednesday evening, January 4 [1933], the private premier demonstration of this new master color organ was given at Francis Bacon Auditorium to a very select and important group of musicians, artists, scientists, instructors, and patrons of art and music who were present by special invitation to witness the performance of the largest and most perfected form of color organ ever built.

Four days later, on Sunday evening, January 8, a more or less public performance was given of the organ to which all of the membership of the Santa Clara Valley and a portion of the public were invited.

The Theory of the Color Organ

The great physicist, Professor Albert A. Michelson, wrote in 1903 as follows: "Indeed, so strongly do these color phenomena appeal to me that I venture to predict that in the not very distant future there may be a color art analogous to the art of sound—a color-music in which the performer seated before a literally chromatic scale can play the colors of the spectrum in any succession or combination, flashing on a screen all possible gradations of color, simultaneously or in any other desired succession, producing at will the most delicate and subtle modulations of light and color, or the most gorgeous and startling contrasts and color chords! It seems to me

Editor's Note: Long before the famous color and light shows that punctuated the 1960s' Rock scene, a color organ was developed and demonstrated by Rosicrucian Emperor Dr. H. Spencer Lewis in San Jose, California.

that we have here at least as great a possibility of rendering all the sensations, moods, and emotions of the human mind as in the older art."

In the foregoing statement by Professor Michelson is summed up briefly the real quest and goal of all who have experimented with the color organ, and in the Luxatone now perfected after many years of research, study, experimentation, and careful construction on the part of Dr. H. Spencer Lewis, we have a living, vibrating, masterful demonstration of this new instrument of art. The musician seated at the Luxatone becomes an artist in color as well as in sound, but he needs center his thoughts only upon the laws of musical composition and harmony. As he plays in any mood and to express any theme that his inner consciousness may visualize, he will find the tones of the music interpreting the theme and mood while on the large satin screen before him will be portrayed with all of the masterly strokes of a genius in art the pictorial representation of the theme being expressed by the music. Harmony, rhythm, and movement with all of the incidentals of progression and counterpoint are made visibly manifest on the screen as in the technique of a painter.

If the organist plays a militaristic theme, the pictures painted upon the screen by the notes of music are those which the human consciousness recognizes as typically associated with warfare, strife, and contest. The pictures are as invigorating, inspiring, and arousing as is the music. A simple folk song or one which expresses the atmosphere of a pastoral played upon the organ will produce pictures which suggest quiet and peaceful landscapes. Musical themes interpreting rippling waters, gentle breezes, or storms will produce pictures of a like theme upon the screen.

The pictures are painted in fixed, and mobile colors, and with symbolical designs and elements of form and color in rhythmic motion. The color painting is done automatically by the notes of the music, and if any selection is played a second time in an identical manner, the pictures produced by the music will be identical. The pictures upon the screen often change at a rate of from five to seven a minute while many of them remain fixed for several minutes, gradually dissolving into others.

The Luxatone is not a commercial proposition since it is not for sale, and duplicates of it cannot be made commercially profitable. The purpose in creating it and in devoting such a large amount of time and money to its perfection has been solely to demonstrate the psychological

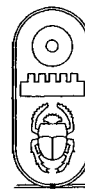
facts pertaining to the relationship of color and music as taught by the Rosicrucians in the middle ages and at the present time in connection with their doctrines of transmutation in which they have always claimed that the rates of vibration of all atomically constructed matter are related by harmonic cycles and periods, and that by changing the rates of vibration of one element or one manifestation, the element or manifestation may be changed in nature.

Premier Performance

On the evening of January 4 when this new and large master color organ was demonstrated for the first time, the Imperator gave a brief introductory explanation of the theory of the relation of color to sound and called upon the organist to illustrate the theory by the playing of the diatonic scale and other scales and the playing of simple harmonious chords and inharmonious dis-chords. Then for a more perfect manifestation of the organ's possibilities, a wonderful program of music, song, and dance was introduced.

As additional features and points of demonstration, the program was beautifully assisted by Madam Beatrice Bowman, a member of AMORC and a former coloratura soprano of the Metropolitan Opera Company and the Boston Opera Company. She sang three especially selected numbers: the waltz from *Romeo and Juliet* by Gounod, "The Last Rose of Summer" by Flowtow, and "Comin' Through the Rye." Mr. Francis Beauchamp, a basso-chantist from San Francisco, demonstrated the beauty of the basso voice and the lower notes of the organ in singing two numbers: "Friend of Mine" by Sanderson, and "Drink To Me Only With Thine Eyes."

It was easily discerned that when the singer sang with the organ accompaniment, the microphone which picked up their voice and added it to the vibrations of the organ music, caused the voice vibrations to form undulations of colors which passed across the screen as though riding upon or being carried upon the waves of colored lights produced by the organ, and the marvelous principles of overtones and harmonics were demonstrated when Madam Bowman, with all of the rich, colorful, powerful tones which made her so popular in the opera a few years ago and so popular on the concert stage today, produced dual effects of colors by the overtones or harmonics of her voice, and the trueness of her notes was demonstrated when the pure tone of



the voice agreed with the pure color values of the organ notes. Mr. Beauchamp also demonstrated the richness of overtones and the magnificent roundness of his chanting voice which reminded everyone of the tones heard in the chants of the greatest of the cathedrals of Europe.

As an additional feature of the demonstration of the rhythm and movement of the color in harmony with the rhythm and movement of the music, the Emperor introduced another member of the organization, Miss Ruth Prell, California's most popular aesthetic and operatic dancer, who selected for her performance the famous Flame Dance. The Emperor desired to demonstrate the poetry of motion as illustrated by the movement of the human figure in keeping with the rhythmic changing of the lights of the music and, therefore, the accompaniment selected for the dance was MacDowell's "Scotch Poem," a very beautiful organ number. Miss Prell performed the dance in front of the illuminated satin screen, thereby making her figure appear in black silhouette against the changing colors on the screen which at the same time affected the moving, flowing colors and streamers of her costume and transparent veil which she used so beautifully in illustrating the poetry of motion. The audience was enthralled.

Colors Projected Onto Screen

Those who have visited the Francis Bacon Auditorium at Rosicrucian Park either at Convention time or at any other time will be able to visualize the magnificence of the screen on the occasion of the two demonstrations when we say that the organ screen occupied nearly the whole of the center of the great stage. The magnificent screen was made of the finest quality of white satin, hanging in folds that were carefully gauged at the rate of twelve folds to the linear foot so that each fold would give a frequency to the moving lights that was in keeping with the number of colors to the octave of the music. The screen was beautifully framed in gold satin and the entire stage was illuminated with a soft blue light that gave a very mysterious effect.

The organ used for this purpose was one built in Vienna, Austria, and is a special type of Harmonium imitating the various wind instruments of an orchestra, and is especially appropriate for such a demonstration. Neither the organ nor organist were visible and the audience—composed of well-known patrons of art,

science, and music of the Pacific Coast—sat in a completely dark auditorium, thereby being keenly appreciative of the least shade of coloring produced upon the satin screen. As each note of the organ was played, a different color would illuminate the entire screen and reflect the light onto the countenance of those who sat in the audience, bathing them in the changing lights and having a very definite effect upon the psychic, emotional natures of each person present. As the various chords of the lower notes were played, the lights of a soft nature would make a background for the brilliant lights of the higher octaves which would shoot and dart across the screen in accordance with their position in the musical scale. The sharps and flats played merrily across the screen, while the natural notes furnished shades and tones of unbelievable brilliancy and astonishing tone, for there seemed to be more colors produced by this organ than the human eye has ever conceived of seeing in the solar spectrum or elsewhere. It must be borne in mind that the only true manner in which colors can be actually appreciated in their true form is through lights of a pure tone seen in this manner. The pigments of paints or inks cannot give the scintillating, translucent beauty of lights for all color is essentially of waves of light.

Space does not permit me to speak of each number and the effects produced by it on the color organ, but I must speak of one as an example. Taking the last number on the organ, Lemare's "Andantino," which was composed by the organist of the great San Francisco Civic Auditorium and was later popularized into the song, "Moonlight and Roses," I wish to say that it was quite evident to everyone in the audience how and why a popular music writer could have found in Lemare's "Andantino" a theme for a song dealing with moonlight and roses. When the "Andantino" was played upon the organ, the beautiful sky with a few clouds and various forms of moonlight effects from the clouds and the landscape, spotted occasionally with bright colors of red and pink as though huge bouquets of roses were held in front of a moonlit landscape, made quite evident to everyone in the auditorium the theme which must have been in the mind of Lemare when he composed his beautiful number. At times there were quite definite scenes of life, bodies of water like oceans with even huge ships like the Majestic or the Leviathan sailing in the moonlight. At other times there were mountains and forests, sunsets and pastoral scenes.

At the Sunday evening performance, which was the second demonstration of the color organ, Miss Emily Hardy, the well-known concert and radio entertainer, sang two numbers which produced beautiful effects and illustrated the beauty of the tones of her voice which is attracting a great deal of attention throughout the country on the NBC network.

Those who sat in the audience could feel the effects of the colors as well as the effects of the music and the proof was ample that in the combination of color and music we have the true art of appealing to the soul and the human emotions, and that through this combination startling psychic effects can be produced and the psychic centers of the human consciousness

awakened in a shorter time than by any other means.

This color organ has required much labor to plan and build, for nearly every part of it had to be made by hand, there being nothing in the open market that can be purchased for such a large and complete instrument as this master color organ. Several thousand feet of electric wires, many hundreds of minute electrical contacts, many hundreds of vibrating and properly tuned adjustments had to be made, and practically every fundamental law of physics, electricity, magnetism, music, art, and harmony had to be employed in the creation and building of this superb instrument.

△

Rimington's Conception of the color scale

**DIVISION OF COLOR SCALE UPON KEYBOARD COLOR-ORGAN
WITH MIDDLE C CORRESPONDING TO LOWEST RED OF SPECTRUM**

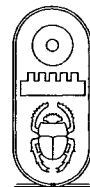
Approximate ether vibrations Mil. mil. per sec.	395-0	433-0	466-0	500-0	533-0	566-0	600-0	633-0	666-0	700-0	733-0	757-0	Invis-ble
Approximate color	Deep red	Crim-son	Oran. Crim-son	Or-ange	Yel-low	Yel-low-green	Green	Bluish-green	Blue-green	Indigo	Deep blue	Violet	
Musical Note	(Mid-dle) C	C#	D	D#	E	F	F#	G	G#		A#	B	C ₁
Vibrations per sec	256-0	277-0	298-0	319-0	341-0	362-0	383-0	405-0	426-0	447-0	469-0	490-0	512-0

In 1893 A. Wallace Rimington built a color organ based on his mathematical scheme for assigning color to sounds.

THE ROSICRUCIAN ORDER, AMORC

MISSION STATEMENT

The Rosicrucian teachings enable people to find themselves, turn their lives, and influence the universe. We are educators, students, and seekers devoted to exploring inner wisdom and the meaning of life. We offer an ancient time-tested system of study and experimentation which reveals the underlying principles of the universe. Our method offers practical tools applicable to all aspects of life. The Rosicrucian teachings allow individuals to direct their own lives, experience inner peace, and leave their mark on humanity.



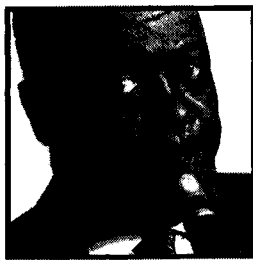
BUTLER

HENRY



It Is The Soul That Sees

An Interview with Alvin Batiste, M.Mus., F.R.C., I.R.C.;
and Henry Butler, M.Mus., F.R.C.



Alvin Batiste, M.Mus., F.R.C., I.R.C.

Editor's Note: The interviewee is Frater Henry Butler, Professor of Music at Eastern Illinois University in Charleston, Illinois, and a graduate of the Louisiana School for the Blind at Southern University. Frater Butler's most recent recordings can be heard on Atlantic Records. The interviewer is Frater Alvin Batiste, Artist in Residence at the Jazz Institute, Department of Music, Southern University in Baton Rouge, Louisiana. Frater Batiste's most recent recording is on Columbia/Sony Records. Both fratres were featured on the AMORC recording entitled "Music For the Modern Mystic." Frater Batiste teaches a Rose-Croix University class entitled "Music For the Modern Mystic."

THE ART AND SCIENCE of the translation of experience has been an integral part of the procession of knowledge. There are ever-recurring acquirements to translate information and knowledge from the storehouse of transmuted experience. This has attracted many students of consciousness to acquire more translative knowledge through the light of self. Further, the special knowledge and techniques such as taught by the Rosicrucian Order enable the translator to then reverse the process in order to enlarge the continuum of light. For instance, the last statement brings to the writer's mind the adage "Ask and it shall be given." It is precisely that adage that inspired this article and its accompanying interview.

With a little thought, many will agree that the stream of civilization and the cultural climes under which we evolve are byproducts of how we translate experience, both vicariously and directly. This process has been enlarged by the development and perpetuation of the avenues wherein consciousness finds expression. In this case, the writer translates these avenues into knowledge or the state of knowing. Yet, there are many experiences that we permit to pass by and through us because we have not realized that they will later manifest as gems from the storehouse of transmuted experiences. We also have not translated the instructions that we have received from time to time concerning comprehensive and all-encompassing knowledge.

Today, we have access to many resources with which we can store information that comes to us from both direct and vicarious experience. Secondly, students of the Rosicrucian teachings gain knowledge and experience that provides from its time-honored techniques, the natural resources to store knowledge from wherever the consciousness finds expression. It is the translation of this broad base of knowledge that will facilitate the creative service that the ancient mystics used to project more Light into the community of life everywhere. One of the challenges for which we await and seek guidance is anticipation of our next frontiers of attunement and action. Many of these frontiers already exist. These challenges are lodged in many of the unique translative experiences that are byproducts of limited physical attributes such as physical blindness and the condition of the visually impaired.

Persons who are blind or visually impaired undergo translative experiences that produce natural insights into consciousness that the

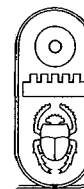
sighted person must exert an effort to attain. When one thinks of a translator it is usually along the lines of spoken language. In other cases it can be graphic or as in the mystical arts, the translation can deal with symbols. And while the aforementioned conditions can in their diversity be true, the commonality of consciousness is a nexus that, when realized and



"As a blind or visually-impaired student, when you participate in a meditation guided by a sighted person, it is helpful for you to substitute certain "word symbols," certain images, and concepts that will work for you. Through the years

I have found that it is best to create images in my mind that will allow me to reach a personal realization in such meditations. One important part of this is *color*. To give a personal example, when someone suggests white light, I think of a perfect environment where one could realize an ecstasy or harmonium of sorts—where one may realize an at-one-ment with the Cosmic."

- Henry Butler.



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IMPORTANT NOTICES: We would like our members to be able to fully participate in all planned activities and, if at all possible, we urge you to take your First Degree Initiation at a Lodge near you prior to the convention. The First Degree Initiation at the Convention is limited to 50 participants.

- RCUI Classes are available from Monday, August 10 to Wednesday, August 12. For more details, contact '98 RCUI, c/o Hamilton Pronaos AMORC, P.O. Box 57273, Jackson Stn., 2 King Street West, Hamilton, ON L8P 4X1.
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used, will enrich the world of sighted persons and enable them to develop a greater sensitivity to the unique consciousness experiences that blind and visually impaired persons develop as they evolve toward the Great Light.

I recently spent a week at the Missouri School for the Blind in St. Louis, Missouri, with Frater Henry Butler. On the first day of my visit a plaque was called to my attention. It read: "It is the Soul that Sees." I had noticed students—in some cases one at a time accompanied by a teacher-helper, and in other cases in small groups that ranged anywhere from two to four students accompanied by one or two teachers—moving through the labyrinth of the school's halls, stairs, and diverse classrooms. We were there for a jazz workshop that Frater Butler had organized with the Missouri School for the Blind and an alumnus from the Bell corporate community. I noticed a young man walking briskly up the hallway toward me and when he reached the third locker on his right, he stopped, pulled out a set of keys, quickly chose one, and opened his locker. I honestly could not tell that he was totally blind at first glance. When I shared my observations with him, Frater Butler remarked that the student did not need a cane because of his highly developed intuition, which he used constantly as he moved around the school. I was also impressed with the peace and calm that many of these students exuded in and out of classes.

There is another important observation that is worth sharing: this school's administrative and instructional approach is one of the answers to the contemporary public school dilemma that is persistent in low income and underfunded school districts throughout the Western world. The students with severe needs receive the help of teachers on a one-on-one basis if needed. And there is an average of six students to each teacher. Further, each child and instructor has access to a computer. Also the class curriculum is organized to acknowledge individual levels of development and includes social skills and knowledge that fosters adaptability and flexibility.

As one who has taught for many years in the sighted community, I began to realize that there is much to learn from our fellow travelers in this incarnation who see naturally with their Souls. Thus, I am convinced that the Soul will expand our perception of the Light as we project more of our visualization, planning, and resources toward this community that has evolved as masters of the translative experience.

INTERVIEW

Alvin Batiste: Henry, my experience at the Missouri School for the Blind initiated me into a new realm of perceptual experience. I was really made aware that a person who is blind has a unique experience insofar as the translation of experience is concerned. What do you think about that?

Henry Butler: I think that is exactly right. People who are blind, especially totally blind, have to deal with a completely different mechanism for perception than sighted people; and it probably surprises you as a sighted person because you are the "odd man" in that environment. There are obviously other sighted people on staff who are teaching and performing other duties, whereas the students themselves are blind or visually impaired. So, in many cases, this forces a sighted person to pay closer attention as to how they are coping with day-to-day chores. So, yes, the world of the blind is different. Yes, their perception of this same energy that you, as a sighted person, are dealing with in this external environment is different. Insofar as my experience, blind people are dealing with and depending more upon their senses of hearing, feeling, taste, and smell, as well as the other natural or inner faculties that they have developed over the years and previous lifetimes.

Alvin Batiste: Well, I think my perception has been motivated by my experience as a student of AMORC's teachings.

Henry Butler: But even as a student of AMORC, unless you are really in the environment of the blind and are able to witness blind people on a physical level as they put some of these things into practice, I don't think you could have a complete understanding [of what it is like to be blind] until you could witness it personally. Of course, on an intellectual level, you will know that it is possible, and in your inner self you will develop certain perceptions, a certain understanding, and possibly a certain wisdom on how to apply these laws. But to really experience the world of the blind on a mundane level, I think it would be very different for most sighted people—whether they are Rosicrucian or not.

Alvin Batiste: I am very curious about contrasting some of the landmarks in your personal

development in comparison with what I have observed with other mystical students as they perceive by way of symbols, intuition, and instruction. For instance, as a sighted person, I can look at things, but, for you, your direct experience has to come from touch or some of the other objective senses. For example, let's say I look at a Rosy Cross. Well, how do you bring that Rosy Cross into the fields of sensitivity that you use?

Henry Butler: First, I have to have a "reference point" for that symbol. In other words, at some point I would need to touch a Rosy Cross or in some way realize on a physical level what a Rosy Cross is.

Alvin Batiste: Can you elaborate a bit more on "reference point"?

Henry Butler: Yes. All of the sighted Rosicrucian students I have met were introduced to certain symbols early on. Also, those blind and visually-impaired students who were fortunate enough to have received the Braille monographs got the chance to feel and realize a "reference point" by making use of the embossed symbols. So some of us do have a reference point for some of the symbols. Just an added note here: unfortunately new Rosicrucian students who are blind or visually impaired will not realize those symbolic reference points without the assistance of a sighted helper.

Alvin Batiste: What about your experience with certain contexts of realization that sighted students describe as the result of meditation and psychic experience?

Henry Butler: I think that individuals need to find their own personal symbols through their sanctum experiences. So, just as it is important to listen to sighted people explain what they have realized, blind and visually-impaired students need to find their own symbols. They need to realize their own symbols based upon their level of development, perception, and soul personality.

Alvin Batiste: I have long been curious about whether or not there is some cognizance in form or movement that you could associate with some of the descriptions given by sighted fratres and sorores.

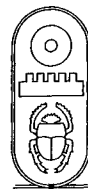
Henry Butler: Along those lines, I want to speak about the meditations I have experienced and those I have witnessed as coming from the creative minds of other Rosicrucians. As a blind or visually-impaired student, when you participate in a meditation guided by a sighted person, it is helpful for you to substitute certain "word symbols," certain images, and concepts that will work for you. Through the years I have found that it is best to create images in my mind that will allow me to reach a personal realization in such meditations. One important part of this is *color*. For those people who perhaps have some realization of sight or who have not always been totally blind, this might not be such a problem. But for a person who has been blind throughout his or her life and who does not have the memory of colors, that person has to perceive something that he or she can work with. To give a personal example, when someone suggests white light, I think of a perfect environment where one could realize an ecstasy or harmonium of sorts—where one may realize an at-one-ment with the Cosmic.

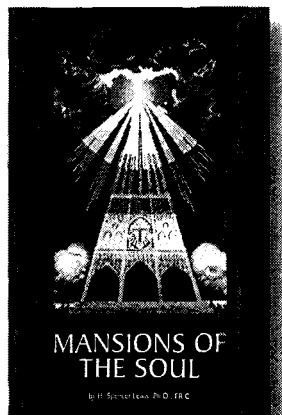
Alvin Batiste: Have you ever compared your perceptions with those of other blind mystics?

Henry Butler: Yes, I have talked about color and perceptions with other blind people. And I think like with everyone else, the essentials are the same, although there are differences. What I do want to say regarding images and symbols is that there is really no substitute for each person on the Path to really find the symbols that work for him or her.

Alvin Batiste: As you have developed your reference points for the symbols and principles for the AMORC teachings, does the evolving digital technology show promise for expanding and speeding up your acquisition of knowledge?

Henry Butler: We hope so. Everything points in the direction of a positive flow of energy in that regard. I am still searching for ways of understanding how I can apply the various symbols for my own development and to help me to better serve humanity. So I would have to say "yes," that there is definitely hope for progress in the digital domain that will assist the blind or visually-impaired student to acquire more knowledge, light, and development in the very near future.





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Alvin Batiste: To set the tone for this interview, in the introductory article I suggested to the reader that the translation of the experiences of our fellow travelers in this incarnation who are blind or visually impaired is a kind of *new frontier*. Do you have any thoughts on this notion?

Henry Butler: Of course, the new frontier is relative to our understanding of how we have been educated and what we have been exposed to, and the like. We have developed our own intellectual constructs. I think the new frontier will really come to all mankind when we begin to teach all people to depend upon themselves for the most important information which comes from within. Then the need for the translator will be minimal.

Alvin Batiste: The thoughts you just expressed seemed to emphasize an important overtone of this interview. I would express it thus: Life, Consciousness, and Light manifest in all vehicles as Being moves toward a greater realization of Itself.

Henry Butler: And I think the main purpose for the individual is to realize a reflection of the Self.

Alvin Batiste: I am indelibly impressed by the deep humility and self-confidence that is characteristic of mature blind and/or visually-impaired persons in society today. The peace, self-reliance, and adaptability that they exude can be an inspiration and model for everyone. Thank you for a very interesting interview.

Henry Butler: It has been my pleasure.

Δ



The Summer of God's Piano

by Barbara Whitson, F.R.C.



*So we may send our little timid thoughts
Across the void, out of God's reaching hands—
Send out our love and faith to thread the deep—
Thought after thought until the little cord
Has greated to a chain no chance can break,
And we are anchored to the Infinite!*

—Edwin Markham

YEARS BEFORE I read this poem or heard the words *visualization* and *cosmic attunement*, an extraordinary event in my life crystallized their mystical meanings for me. When, as an adult, my vistas and my vocabulary expanded, the realization of these terms was already a part of my consciousness.

At the beginning of the summer when I was “twelve-going-on thirteen” I did not know that this brief transitional period between childhood and adolescence would culminate in a unique benediction from the Cosmic. In the years that followed, the most distinct image in my memory of that special season would be a sturdy, black upright piano.

During my childhood the word *imaging* might have puzzled me, but not the word *imagination*. I had a vivid, boundless, and inexhaustible imagination. If I could not quite match the White Queen's ability to “believe six impossible things before breakfast,” I could easily *imagine* six impossible things before breakfast. Within the course of twenty-four hours I could become a dancing gypsy, a Tahitian princess, a missionary to China, a florist, a singing actress, a choir director, and a pianist. Although we did not own a piano I would sit down at any available table, curve my fingers in imitation of Miss Hartley, the music teacher for our town's elementary schools, then move my fingers up and

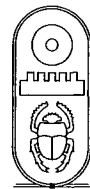
down this invisible keyboard, producing melodies heard only by my inner ear.

I cannot remember when I first heard piano music and was lured to its vibrations as irresistibly as a moth drawn to the light. It was always so. At school I loved to watch Miss Hartley's agile fingers performing fantastic feats on the piano in her seemingly effortless fashion. Volition suspended, I became immersed in the vibrant music.

Several years before, when I was eight years old, we moved next door to a family who owned a piano. Joanne, only three grades ahead of me in school, was already an accomplished musician. That year was one of painful, pent-up yearning alternating with the transcendent joy of listening to the sublime music floating out from the open window of Joanne's music room. She usually practiced after supper; at the first strains of her melodic chords I would run to the edge of our yard, about ten feet from Joanne's window, and sit down on the lush grass where its pungent scent mingled with the fragrance of the nearby lilac bushes.

Soon I would be transported to a realm of pure harmony. I did not know where I was or who I was. I was conscious solely of pulsating cadences above me, below me, around me. I floated on a wave of rhapsodic sound.

When the last notes of this celestial concert ceased and the reverberations in my head subsided. I would open my eyes to find myself lying on the cool grass, the intoxicating scent of lilac swirling around me while overhead the phosphorescence of darting lightning bugs flashed in the twilight. The longing for a piano of my own throbbed in my heart, but I told no one.



As the third of five children (later six) I understood the economic situation of our family. My father, a machinist in a hosiery mill, worked long, hard hours to provide us with the necessities of life, and we had few of its luxuries. Housing, food, and clothing were necessities. Book fees and school supplies were necessities. A piano was not a necessity. I could not—and did not—ask my parents for a piano.

One day Joanne's mother invited me over to "play" their piano. Perhaps she had seen the skinny, barefoot child sprawled on the ground during Joanne's practice periods, or perhaps she had heard me singing. (At an early age I discovered my talent for making music with my voice, and singing was as natural to me as breathing.) I did not question her motives but eagerly accepted and hurried over for the first of many visits.

I would place my fingers on the keyboard as I had seen Miss Hartley and Joanne do, then press down one note, then another, and another, experimenting with various combinations to find harmonious chords. It was not as easy as it looked.

I would study the open book on the music rack where a congregation of black and white notes paraded across the page in an intricate procession, some of the notes carrying banners as they marched in peaks and valleys through the horizontal lines. If only I could decipher this musical code!

One day that winter, after a frustrating and futile attempt to produce harmonious sound on Joanne's piano, I removed my fingers from the keyboard and released the foot pedal, dismayed at the cacophony which resounded. It was decidedly not beautiful. How could Joanne's mother endure such clamor? I could not bear to hear it.

Turning around on the bench I stared into the fireplace as a blazing log shifted in the grate, sprinkling ashes down to the hearth. I might as well throw my dreams into the flames, I thought. Disheartened, I closed the piano lid and trudged down the hallway to the kitchen to thank Joanne's mother. She smiled and repeated her offer to come again. I said nothing; I knew I would not return to flail away at the keys only to create a dissonance which added to the burden of my small heart.

Whether I could have forever resisted the enchanting magnetism of Joanne's piano I will never know. After the school term ended we moved two blocks down the street. Our next-door neighbors did not have a piano.

JOYS OF EXPLORING

There were compensations in our new neighborhood for the absence of Joanne's music. The dense woods behind the house served as our playground, museum, and jungle; we climbed trees, collected pine cones and autumn leaves, feasted on muscadines and scuppernongs, gathered persimmons and chinquapins, picked violets and pussy willows, and soared through the air on our thick vine swing. On the way to school we took the "short cut" through neighbors' backyards and fields of tall grass and goldenrod, jumping the brook and cautiously avoiding the nanny goat grazing nearby, then following the footpath through thickets of honeysuckle and morning-glory.

After school I spent many hours in the swing under the maple tree in the front yard. During the long warm summer evenings all the neighborhood children frequently assembled for games: hide-and-seek, snatch club, kick-the-can, and roller bat. I discovered a secret hiding place on the slope of the garage roof which slanted away from the house; I would take an old quilt and a book, scale the trunk of the dwarf peach tree beside the garage, and then settle down for long quiet afternoons.

However, even with all these things to keep me busy, I discovered that I had not really discarded my special desire in the fireplace that dismal winter day. The unquenchable hope for a piano burned steadily in my mind. I imagined having a piano and I pretended to play this phantom piano; I prayed for a piano; I even made a wish on the first evening star, finding this an ideal moment to let my private longing float out in free expression.

Do you remember making a wish on the first evening star? Then you know, of course, that you could not tell anyone, or your wish would not come true. It was a perfect situation for me, and my fervent desire remained a secret between the bright evening star and me.

I do not remember when I stopped believing in the magic of the first star, just as I do not remember when I first learned that Santa Claus was not an actual person, and that it was my parents, not the Easter Bunny, who left those cheery baskets on the front porch on Easter morning. As the truth about Santa Claus and the Easter Bunny did not prevent me from celebrating Christmas and Easter, so the knowledge that the first star wish was only a child's fantasy did not keep me from continuing the twilight ritual. I would gaze at the glistening star and chant:

"Star Light—
Star Bright—
First star I've seen tonight,
I wish I may,
I wish I might
Have the wish I wish tonight."

As I grew older that radiant star became a symbol to me of the vastness, beauty, and inexplicable wonder of the Infinite. Who but God could create such a magnificent universe in which the fires of distant suns beamed their brilliant splendor to shine in our sky at night? Talk about limitless imagination! Was anything beyond the power of God? Sending me a piano was "small potatoes" compared to the incredible movements of galaxies.

What had once been a child's game thus evolved into a moment of solitude and reflection. Silently I would fling my prayer out to the blinking twilight star—and beyond—and beyond. Whether it was the pale golden star of summer glimmering in a blue-gray sky or the lustrous silver star of winter suspended over tall snow-dusted treetops, I cherished this time of tranquillity. I felt my closeness to the star, the sky, the woods, the hills, and the miles and miles of space above and around me in God's beautiful world.

Then the belief entrenched itself firmly in my mind that my wish would be granted. One day I knew. I cannot explain how I knew. God would find a way to bring me a piano.

MY PREPARATION

In the meantime we were learning to read music at school. Miss Hartley began our basic instruction, and in the intervals between her visits our homeroom teachers continued the lessons, patiently leading us through the sight-reading of new music. We learned to identify the time signature and to clap out the correct rhythm. We would interpret the key signature, and the teacher would blow the proper tone for *do* on her pitchpipe, and we would sing, measure by measure: *so-fa-so-do-re-mi*. Finally we would add the words. It was a slow and painstaking process, but no mystery at all. I was jubilant; my teachers had given me the key which unlocked the enigma of musical language. Now all I needed was a piano!

After I completed the seventh grade my mother told us that we were to move again, news which caused no stir in our household. We had lived in two other houses in this town and before that there had been two other towns; before that, another state. I felt a slight regret about

leaving our congenial neighborhood, but I knew that already I was moving away from childhood activities and recreation. I sensed that I was now entering a new cycle of life. In the idiom of the times, I was "growing up."

A short time later my mother informed us that she had rented another house, and my brothers and sisters bombarded her with questions: Was it nearby? How big was the yard and did it have any children? My mother explained that the house, six blocks away on another street, belonged to the Yates family. Mr. Yates had been transferred to another job location and the family had to move immediately.

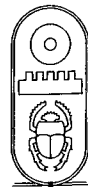
My mother glanced at me and continued, "As I was leaving, Mrs. Yates said to me, 'I want to ask a favor of you. I hate to impose on you like this—but I don't know what else to do. You see, it's about the piano. It's so big and heavy, and would cost us so much to have it moved, and we can't afford it. I was wondering if you, that is, could you, do you think it would be in your way if I just left it . . .?'"

I never heard the rest of my mother's statement!

During all the years of wanting a piano I had thought of the ways in which I would express my elation when the wish finally came true. I had seen myself jumping up and down, laughing, singing, cheering, and even turning a somersault or attempting a handstand. Now that the great moment had finally arrived, I did none of these things. Instead, I sat motionless, feeling a serenity similar to all those twilight times when I had silently expressed my secure desire. A small voice within whispered, "I knew it. I knew it. I always knew it would happen."

Later we would move into the white frame house with the big pear tree in the front yard and the sturdy, black upright piano in the living room, and my mother would arrange for me to take private lessons. When the Yates family returned to reclaim their house and the piano, we would move again, but by then our lives had been changed irrevocably. The piano had become a part of our family, and now that we had to relinquish it, buying another one so that "the girls" could take lessons was no longer a luxury. It was a necessity.

On that warm summer day, however, I was not thinking of the future. My inner eye was focused on a dazzling evening star blazing in a darkening sky high above the pine trees. Words of gratitude welled within, surging to my throat. My thoughts radiated to that shimmering star—and beyond—and beyond. Δ



A Case for Tolerance

by Burnam Schaa, F.R.C., Executive Secretary & Member of the Board
Supreme Grand Lodge, AMORC

TOLERANCE is a powerful virtue in an enlightened society and an ideal toward which each of us should strive. The absence of tolerance is productive of evil and results in a stiflingly closed society with limited opportunity and restricted creativity. While most of us would agree that it is difficult to put a positive spin on the opposite of tolerance—which is *intolerance*—unfortunately, the latter is all around us, like a starving lion prowling the streets of this aged twentieth century, seeking those it would devour. And though the “prowling lion” is a metaphor, there is today, needless to say, a wild beastliness of unconscious attitudes let loose to prey upon friend and foe alike.

The taming of inner-outer beastliness begins with you and me, and tolerance may light the way to more than simply getting along with others; it will result in a more creative state of mind. How is that possible, given that tolerance is seldom considered except when experienced as intolerance?

To build our case for tolerance, let us begin by considering intolerance, which is an attitude that deplores more than one solution to a problem, more than one way to experience life, more than one viewpoint. Unfortunately, intolerance is an undermining attitude that rarely reaches the conscious surface of human intellect and its dominant realities regarding the way things are or should be. While most of us do not consider ourselves to be intolerant and would be upset if accused of being intolerant, too often a tolerant attitude in others is looked upon as a weakness of character—in modern vernacular, a “cop out” or the politically correct thing to do—rather than as a powerful virtue we should all cherish, or an ideal for which to strive.

What can one do when faced with an intolerant attitude? Good natured, sensible people avoid taking an intolerant attitude as a personal attack. They consider the source and move on without any further thought. After all, it is difficult, if not impossible, to change another person's emotional attitude.

Is there a case for tolerance? I believe there is.

Tolerance is more than a cultured demeanor and good manners, valuable though

these are. In fact, tolerance, when considered in a more dynamic way, generates a creative state of mind.

Professor J. Bronowski wrote a classic on the subject—a book entitled *Science and Human Values*—which explores the mechanism that leads to a creative tolerance of mind and character. And although he does not “spell out” the tolerant effect of creative thinking on human personality, Bronowski does suggest that a knowledgeable, perceptive attitude leads to creative breakthroughs both in science and in human values.

DISCOVERING UNITY IN THE VARIETY OF OUR EXPERIENCE

Dr. Bronowski offers many examples of creative thinking in art and science, but one major idea and illustration may be of particular interest to student-scientists of Rosicrucian metaphysics and the philosophy of Soul. This idea is based on a brief but profound thought attributed to the poet Samuel Coleridge who ultimately defined beauty as “unity in variety.” Bronowski writes that science is itself “. . . nothing else than the search to discover unity in the wild variety of nature—or more exactly, in the variety of our experience.”¹

In a never-ending search for unity in variety, one succeeds by understanding the laws of nature. According to Bronowski, “We gain our ends only with the laws of nature. We cannot . . . bully nature by any insistence that our work shall be designed to give [us] power over her. We must be content that power is the byproduct of understanding. So the Greeks said that Orpheus played the lyre with such sympathy that the wild beasts were tamed by the hand on the strings. They did not suggest that he got this gift by setting out to be a lion tamer.”² In other words, something more than the “wild lion” of emotional affect is involved.

Just as metaphor in poetry and inspirational writings should not be reduced to literal facts any more than physics be constrained by early theorem, we can agree with Bronowski that neither extraordinary art nor the most enlightened science sets out to copy nature. If what we know

from our physical senses is all there is, then either the copy is right or it is wrong. Obviously there is more than meets the eye.

As Bronowski comments: "Science, like art, is not a copy of nature but a recreation of her." We remake nature by the act of discovery, in the poem or in the theorem, which remain new to every reader, built upon his or her own experiences, because they themselves recreate these discoveries. Their recreations are the marks of unity in variety. And, ". . . in the instant when the mind seizes this for itself, in art or in science, the heart misses a beat."³

In the search for unity in likenesses under the variety of human experience, we assign meaning and purpose to life. Only then are we truly cultured and clear in our communications.

NEWTON AND THE FALLING APPLE

The second example of interest to us as Rosicrucian students is Bronowski's illustration of unity in likenesses involving the story of Isaac Newton and the apple. "What struck the young Newton at the sight [of the falling apple] was not the thought that the apple must be drawn to earth by gravity; that conception was older than Newton. What struck him was the conjecture that the same force of gravity, which reaches the top of the tree, might go on reaching out beyond the earth and its air, endlessly into space."⁴

Bronowski adds that with Newton's perception of likeness and approximation, science came of age. Likeness and approximation go together, growing from perceptive comparison by seizing upon a likeness between two unlike appearances. "The likeness of an apple in the summer garden and the grave moon overhead," writes Bronowski, "are surely as unlike in their movements as two things can be. Newton traced in them two expressions of a single concept—gravitation—and the concept (and the unity) are in that sense his free creation."⁵ And I might add, very important to this process was Newton's tolerance for the traditional laws of nature as well as his confidence in the Hermetic law of correspondences hidden in the phrase "As Above, So Below." Newton, you see, was a Rosicrucian scientist.

All science is the search for unity in hidden likenesses. Whether in esoteric philosophy or the arts, progress is not so much a linear approach as a rediscovery of a new order which gives unity to what had long seemed unlike.

Unity and diversity as a principle is found in Plato's concept of the "One and the Many,"

the universal religion. It is found as well when one contrasts the teachings of Aristotle and Plato. The former stressed the sensible things of the objective mind; the latter, the archetypal structure of the subconscious mind.

Metaphysicians today perceive a similar contrast between the major theories of Freud and Jung. While one tends to bind consciousness to the glandular secretions of the physical body, the other stresses the unity of the collective unconscious. And yet, all four men—Aristotle, Plato, Freud, and Jung—were trained in the unity of the psyche but found their own creative ways to extend their understanding of nature.

And now, let us relate these ideas to our original subject: that of building a case for tolerance.

While the above examples of contrast and likenesses in unity are self-evident in the creative process, are we to assume that tolerance and intolerance have an underlying unity? No. Intolerance is an objective and often unconscious state of mind that denies any viewpoint other than its own limited one based on superficial appearances. On the other hand, tolerance is all inclusive.

In science, the arts, and mysticism, a tolerant viewpoint holds that as one rediscovers the laws of nature underlying all mind, there is an automatic humility of the outer intellect leading to a more open-minded attitude. Gnosis (experiential knowledge) always leads to further questions and perceptive ideas, whether in science, the arts, or humanities. At the same time the attributes of character display themselves in a tolerant attitude toward others who may not think, feel, or create in the same outward way as do we ourselves.

May we, as "walking question marks" always have the courage to question our own favorite viewpoint, not only so we may rise above self-imposed limitation into perceptive creativity, but also that we might be cognizant and tolerant of the good work of others.

Footnotes:

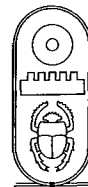
¹ Bronowski, J. *Science and Human Values*, revised edition (1972) with a new dialogue "The Abacus and the Rose," Perennial Library, 1972, p. 16.

² *Ibid.*, p. 10.

³ *Ibid.*, p. 20.

⁴ *Ibid.*, p. 15.

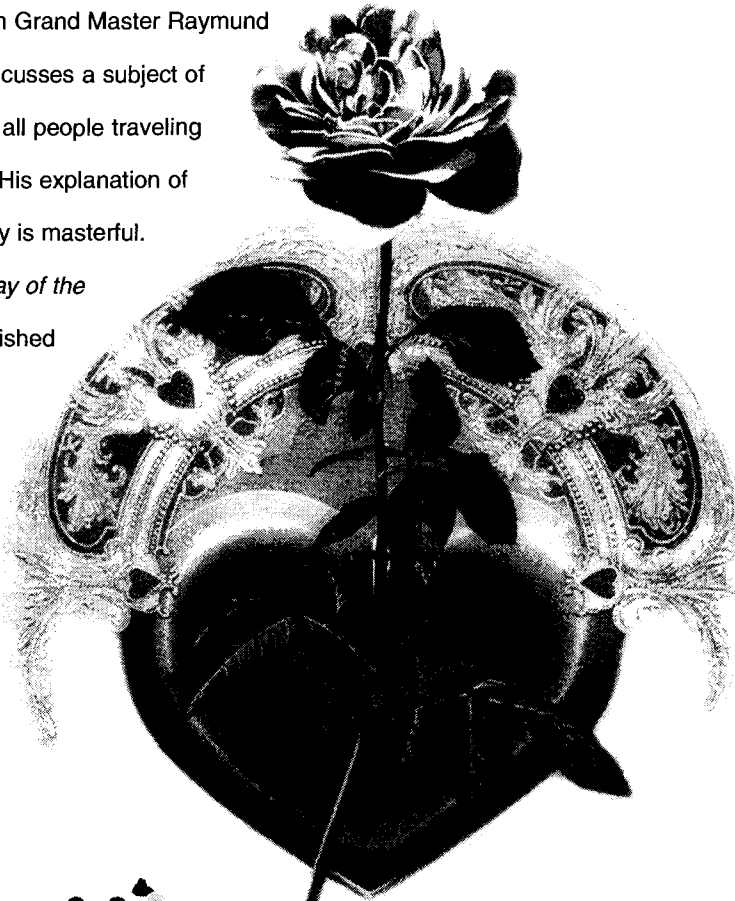
⁵ *Ibid.*, p. 15.



In this article Rosicrucian Grand Master Raymund Andrea (1882-1975) discusses a subject of particular importance to all people traveling on the Mystic Path. His explanation of Rosicrucian philosophy is masterful.

Andrea's book, *The Way of the Heart*, was recently published

by the English Grand Lodge and is available for readers. For more information about *The Way of the Heart*, please see the advertisement on page 31.



Compassion in the Heart

by Raymund Andrea, F.R.C.

A HISTORIAN ONCE SAID, "We must constantly revert in order to reorient ourselves." There is truth in that remark. It is a hint to look back as well as forward. For if we believe there are immensities of knowledge lying before us and awaiting discovery, we *know* there are immensities of knowledge lying *behind* us—and their discovery is within our reach.

We may well recall the lives of the early Rosicrucians if we want an example of how they approached the life of the Path. The earnestness, seriousness, and dignity which character-

ized all they did and wrote is a flaming challenge to our time, and in the sessions of a Rosicrucian Conclave we should endeavor to infuse at least something of the same spirit. There should be mutual interrogation, deep understanding of the nature and purpose of the studies officially promulgated, and a revealing among yourselves of various aspects of your inner selves. A door should be thrown open to the inner self and an endeavor made for a deeper communion of soul with soul.

This nation [Great Britain] of ours was, not so very long ago, one of the most insular of

nations. It took two shattering wars to crack the shell of our insularity, and that only happened under the hard blows of fate after the feet of the nation had been washed in the blood of its heart. That memory should be enough to make us consider whether, even at this late day, we can fathom the depth of that remarkable rule in the scripture, "Before the soul can stand in the presence of the Master, its feet must be washed in the blood of the heart." It is a rule that a fresh aspirant might quickly pass over and try to forget. He will think its tone ominous and forbidding. Yet, this is a rule inscribed in his own heart which will bar his way to the highest communion until it becomes a fact in his own experience. What is more, it will bar the way of those beyond the status of aspirant until they come to know themselves very thoroughly and understand what life has done and is doing to them psychologically, and why.

Yet, that shedding of the nation's blood did us a great service in this respect: disappointment, suffering, and fear drew its people closer together. Barriers of long standing fell away, and there ensued a great sharing of interests on every hand, from the lowest to the highest, and the deeply rooted insularity which strongly marked this nation was wiped out. We need only look around us today to note how far and in what ways this drastic change has penetrated. It has come, symbolically, through the compulsory and, later, the spontaneous outpouring of the blood of the heart. You may doubt or fail to see the application of this, but the change from insularity to a sharing of interests, on a vast scale, meant a destined release in diverse degrees from an individual bondage.

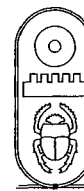
We know what that release has done for a large percentage of people. It has freed them from much but not elevated them. It has lowered their standard and their value. They are no example to the earnest aspirant. That fact in itself is almost enough to make us retain our insularity and shun the rest. Where there is neither sympathy nor understanding, scarcely even toleration, that is no invitation to us to declare our ideal and purpose. But we, looking to the inner life, should not have needed that release. Many of us did not; we knew what was coming before the first phase of the war struck us. We had already shed much of our insularity through the studies of years of research. We have to rest and progress further on that. I have said it before, and I say it now with renewed emphasis: We shall receive no encouragement from outside, neither from government, church, or soci-

ety. So much the more imperative is it that we find encouragement within ourselves.

The tide of interest in the mystical life has been against us, in the main, all through this century, and there is not one arresting sign that the tide is turning. Of worldly success in all its manifold forms there is much to acknowledge. Secular knowledge abounds and increases daily to enchain the mind of humanity more firmly to the temporal. Our so-called education is defeating itself in urging and compelling students to an assimilation and mastery of knowledge for which they have no love but only a perfunctory interest and for which they lack the capability to apply to any useful purpose. The release from one kind of bondage has forced the human mind to take a hasty refuge in another. Our own cleverness has imprisoned us, within a life of form, and we refuse to believe in any possibility of development outside of it.

Our studies lead us in a different direction. If we have shed our insularity in favor of a sharing of interests, that should not mean a mild surrender of our individuality and becoming imitators of one another. Nothing creative or original can come of merely following, yet that often happens in group work. Whereas, we want creative thinking, creative ideas, a bringing out of a soul life within us instead of allowing it to sleep through an incarnation. We should rededicate ourselves again and again with a resolve to pursue the harder way to our self-discovery. Our sharing of interests should drive us inwards, not outwards. Even the social aspects we engage in should minister to that end. We might engage in a reasonable and healthy introspection and remembering that we are what Karma has made us, make a sober assessment, not an inflated one, of what this equipment and the circumstances in which we are, will permit us to do. We should

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ness in the will, there
should be compas-
sion in the heart.
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of any note.**



be willing to be different, somewhat out of step with the time, and bring our strength to trial, for the inner self has possibilities, the depths of which we have not yet sounded.

Two Waves of Evolution: Past & Future

Within this self, we stand as a central point between the unceasing movement of two waves of evolution. One is behind us and comprises the consummation of all our past cycles of incarnation. That stretch of hidden past history conditions us. We have made it and cannot alter it, although it can be modified to some extent and rearranged by a master hand for a specialized purpose if the kind of karmic content to be adjusted admits of it. Therefore, whatever our Karma has brought us in body and mind, in soul and circumstance, we do well to accept it and determine to build upon it. Whether long or short, we have to fulfill its term with a tempered will which can carry us through, not austere, but remembering the privilege accorded us; to become a servant of the cosmic powers, worthy of the name. If there is relentlessness in the will, there should be compassion in the heart. Both are needed and demanded for a balanced development, and that is always the aim of a disciple of any note.

The other wave approaches us from the future, with all its opportunities of exceptional advancement in expanding consciousness, if we are awake to them. We stand at a center, conscious of what life has made us, regretting nothing, because only on that foundation shall we gain the insight and strength of will to face higher initiations of consciousness.

Be Worthy of the Trial!

Here, for example, is a member questioning and lamenting, as he well might, the purpose of the Dark Night of the Soul which has come down upon him, but he should be glad that the burden of the incarnations has made him worthy of the trial. Thrown back upon himself, he can see himself as he is and come to realize that the darkness is but the shadow of the Light which awaits him. So it is with every other testing experience which emerges from the silent past demanding recognition and fulfillment. We shall only be ready to meet them and profit from

them, understand them, overcome them, or ascend above them if we have drilled ourselves unremittingly to that end.

I refer to communion of soul with soul because only so can members hope to really know one another. We shall never know others if we concentrate mainly upon the acting personification of them in everyday life. The peculiar action of Karma requires this of us. What impresses one is the unexpectedness of the outworking of Karma in lives, pressing forward to its destined fulfillment in so many strange and mysterious ways. We need the inwardness, the sensitiveness, in our contacts to enable us to sense the meaning and drift of phases of experience taking place in them. The mystical life should equip us to penetrate behind the scenes immediately obvious to common observation.

A member recently touched this point very deeply to me, remarking that when he contacted another to assist him, he was quite unable to recall afterwards the many details which a superficial analysis of character would reveal. He was almost entirely occupied with the soul life of the other reflecting itself within him. Those of us who have been pursuing these studies for a long time might endeavor after this kind of perspective, for there is all the difference in the world between contacting and conversing with a person and, under the cultivated impressionableness of his own maturity of soul, entering into a spiritual communion with him.

Obviously, for this, we must have spiritual height and perspective. This may seem to be asking much, but if we are mindful of our studies of years, we should not wish to be noted merely for standing firm but for passing onward to higher ground. We must never forget what the earlier Rosicrucians were, to whom we sometimes refer. They were seers of no mean order. They had extraordinary, intuitive, and spiritual insight. It was precisely because they cultivated and exercised these gifts that they attracted to themselves the obloquy and opposition of governments and authorities who would not tolerate these gifts of the gods among them. And, I know of nothing that would so quickly awaken the like opposition and obloquy, or something worse today, than the advent of a similar company of seers with prophecy on their lips and the luminosity of the spirit in their hearts, but I think that is a far-off event.

Δ



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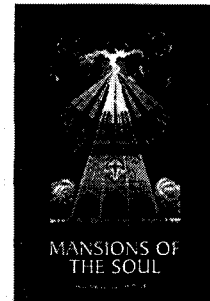


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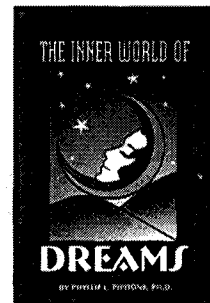


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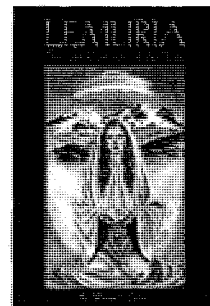


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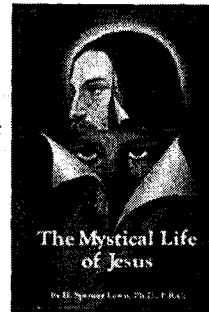


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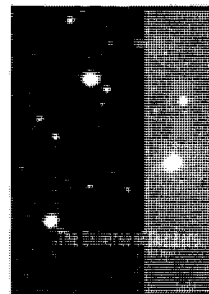


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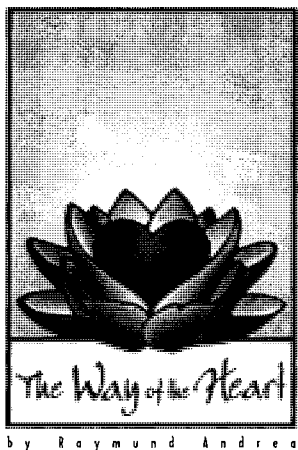
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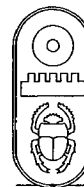
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About the Author

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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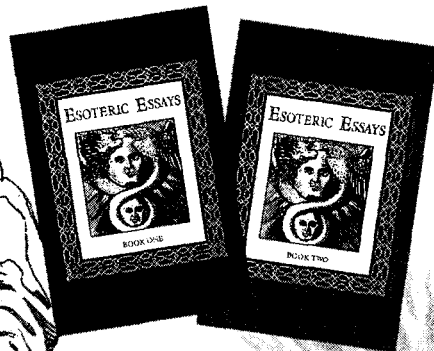
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*I think I will do nothing for a long time but listen,
And accrue what I hear into myself . . . and let sounds contribute
toward me.*

*I hear the bravuras of birds . . . the bustle of growing wheat . . .
gossip of flames . . . clack of sticks cooking my meals.*

*I hear the sound of the human voice . . . a sound I love,
I hear all sounds as they are tuned to their uses . . . sounds of the
city and sounds out of the city . . . sounds of the day and night . . .*



*I hear the violincello or man's heart's complaint,
And hear the keyed cornet or else the echo of sunset.*

I hear the chorus . . . it is a grand-opera . . . this indeed is music!

—Walt Whitman
Leaves of Grass