

Rosicrucian

D I G E S T

No. 2 1999



2001

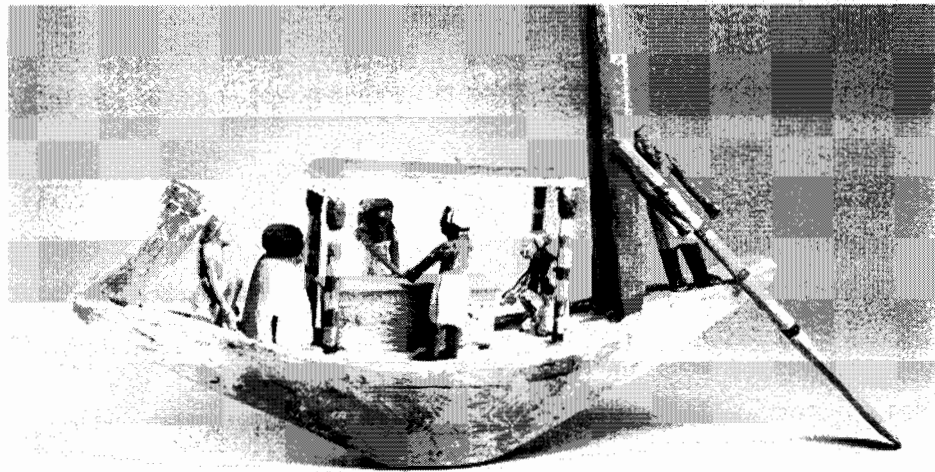
Stanley Kubrick's
Mystical Vision

by Dennis Kwiatkowski F.R.C.



Funerary Boat

Painted Acacia Wood – Middle Kingdom (c.2000 B.C.)



RC 480

Symbolic funerary boats represented the Egyptian concept of the soul of the deceased traveling into the afterlife. Ancient Egyptians created these wooden model boats so that the soul of the deceased could magically travel to the sacred site of Abydos—a prominent necropolis city located on the west bank of the Nile in Upper Egypt and associated with the concept of resurrection. Egyptians believed that Osiris, god of the dead, was entombed at Abydos by his wife, Isis. Since Osiris rose from the dead, Egyptians sought to become like him. The funerary boat, complete with coffin, was used on the journey to the afterlife. Traveling by boat, the deceased reached Abydos, magically “became” Osiris, and was thus guaranteed eternal life and youth.

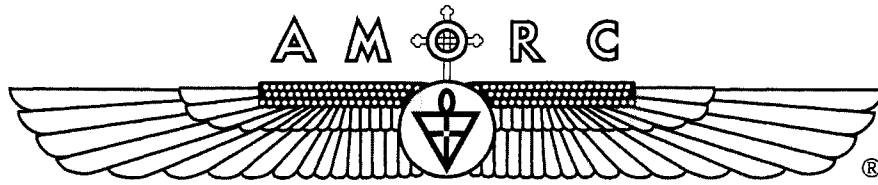
This funerary boat, about 4000 years old, was found in the vicinity of Meir—an archaeological site on the west bank of the Nile near El Amarna in Upper Egypt. On this particular boat the coffin lies under a canopy. The

wife of the deceased, clearly visible, sits behind the coffin. Egyptians considered the presence of a female to be essential for resurrection. Not only is the wife a mourning figure, she also represents the personification of Isis, the goddess who breathed life back into her murdered husband, Osiris. The artifact both honors the deceased and symbolizes his spiritual journey.

This lovely funerary boat—along with many other ancient Egyptian artifacts—can be seen in our current Women of the Nile exhibit which will be on display through this summer in the Rosicrucian Egyptian Museum in San Jose, California.

—Lisa Schwappach, M.A.
Curator
Rosicrucian Egyptian Museum


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



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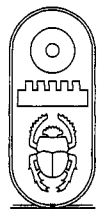
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Articles

Page

- 2001 - Stanley Kubrick's Mystical Vision** 2
The movie masterpiece, 2001, concerns matters beyond the physical and the intellect. Kubrick's most optimistic film borders on the mythical and the mystical.
- Leonardo da Vinci, Master Mystic** 6
Dr. H. Spencer Lewis explains how Da Vinci's unique mastership in the arts and sciences was due to his attainment and mastership in mysticism.
- The Living Fire of the Soul**10
The Cosmic can be thought of as an electrical energy, a vital force of life, a Living Fire without beginning or end, and this energy will fire our very souls.
- Edith Piaf - The Little Sparrow**14
Life's joys and sorrows were reflected in song through the exceptional voice of Edith Piaf. Now the French Grand Lodge has issued a special CD in commemoration of this world-renowned chanteuse and Rosicrucian.
- Quantum Mysticism**16
The new physics has produced a revolution in science, a major change in thinking, and brought science and mysticism closer than ever before in a realization of the basic oneness of the Universe.
- Is Death the Last Taboo?**20
Only her physical form was dying—what she really was, the soul I had known and loved, was safe and well, and always would be.
- al-Ghazzali: Twelfth-Century Sufi Mystic**.....22
A beacon among the world's illustrious philosophers and psychologists, this Arab Sufi scholar and mystic outlined the proprieties and duties of the mystic student on the Path.
- Holy Books**30
Such timeless books speak to our past, present, and future. So our understanding of these books is a measure of our growth into wisdom.



2001

Stanley Kubrick's Mystical Vision



by Dennis Kwiatkowski F.R.C.

The author is a long-time Rosicrucian, AMORC Grand Master Emeritus, and manager of AMORC's Department of Instruction at Rosicrucian Park.

WHEN FILMMAKER Stanley Kubrick died on March 7th of this year, the news was received throughout the film world with shock and disbelief. Director Steven Spielberg, discovering the news while surfing the internet stated: "I was catatonic when I read it. I just sat there and stared at the screen." Fans were equally saddened, and tributes from around the world began to appear on the internet. One tribute, posted by a distraught fan, seemed to sum up the feelings of many: "Goodbye, Stanley. You changed my life!"

Stanley Kubrick had directed only thirteen feature films at the time of his passing, each one completely different from the others. They included landmark works like *2001: A Space Odyssey*, classics such as *Dr. Strangelove* and *Paths of Glory*, historical epics like *Spartacus* and *Barry Lyndon*, controversial adaptations like *A Clockwork Orange*, *The Shining* and *Lolita*, and other celebrated features such as *The Killing* and *Full Metal Jacket*. Most, if not all, were marked by brilliance, genius, cinematic artistry, and a remarkable intelligence. As impressive, unique, important, and artistic as these films are (and each viewer seems to find the Kubrick films that "speak" to him or her), it is Kubrick's remarkable *2001: A Space Odyssey* (released in 1968) that is his pivotal accomplishment.

2001 literally exploded onto the world cinema. There are so many firsts associated with this film that it would be difficult to do justice to all of them: The first space film with completely realistic-looking special effects; the first extensive use of the front-projection technique; the first major Hollywood film to depart from the standard plot conventions of the three-act play, the first completely artistic use of the giant Cinerama screen—the list could go on and on. Yet it is the film's metaphysical and mystical aspects which stay with the viewer after multiple viewings and create an indelible experience.

2001: A Space Odyssey concerns itself with the discovery of extraterrestrial life and the evolution of the human race. The screenplay was co-written by Kubrick and visionary science-fiction writer Arthur C. Clarke. Their

collaboration created a unique chemistry which permeates both the film and the novel, *2001*, and which is notably lacking in Clarke's solo follow-ups in the *2001* series. However, their one-time collaboration would become the stuff of legend, and the finished product is a testament to the unique and amazing results Kubrick would get from his collaborators and those he directed. While working with perfectionist Kubrick on the screenplay over a period of many months, Clarke would later remark: "Every time I finish a session with Stanley, I have to go lie down."

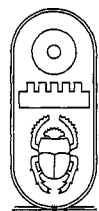
To detail the plot in the simplest terms, *2001* opens in prehistoric Africa, where a group of man-apes, or hominoids, the ancestors of modern men and women, are starving and facing extinction. This situation changes one day with the appearance, in their midst, of a mysterious black rectangular slab. The curious hominoids touch this black monolith, and, in a moving sequence, receive the impulse and inspiration to survive, to kill for their food, and to develop the technology that will lead to civilization and the conquest of space.

Millions of years later, in the first year of the 21st century, a similar black monolith slab has been discovered on the Moon, buried beneath the lunar surface. It is obvious it was left there millions of years previously by a vastly superior alien civilization, awaiting discovery by humanity. As soon as the rays of the Sun touch the unearthed monolith, the slab emits a piercing radio signal in the direction of the planet Jupiter.

The final section of the film deals with the space-voyage mission to Jupiter in search of contact with the makers of the monolith. It is here, near Jupiter, that the mission's one surviving astronaut comes face to face with the powers that be and encounters the ultimate journey which leads to his rebirth (humankind's rebirth?), as a super being, a Star Child—the first of a needed new species.

Astounding Special Effects

It is impossible to convey the experience of seeing *2001* when it first opened in 1968. Filmed in Super Panavision—which allowed for greater clarity and detail in picture information—and featuring a six-track stereo (almost ear splitting) surround soundtrack, and presented in single-lens Cinerama, nothing quite



like it had ever been seen before. The usual Hollywood hype aside, literally *nothing like it* had ever been seen before. Special effects in science fiction films had generally been of poor quality before *2001's* arrival. Kubrick's development of new effects techniques, and his use of existing techniques in unusual ways, made for an extremely realistic journey through space and time. The film's amazing special effects paved the way for the future successes of *Star Wars*, *Close Encounters*, and other such films. So painstakingly prepared were the special effects that ten years would pass before another film—*Star Wars*—would even come close to *2001* in technical wizardry. In fact, cosmonaut Alexei Leonov, upon seeing *2001*, stated: "Now I feel I've been in space twice."

Kubrick's use of classical music to enhance the film (in lieu of an original score) was daring, controversial, and powerful—from the use (three times) of Richard Strauss' ecstatic *Also Sprach Zarathustra* to portray moments of transformation, to the use of *The Blue Danube* waltz to gracefully and poetically depict spaceships turning and floating through the immensity of the cosmos; from the use of Khachaturian's bleak *Gayane Ballet* adagio to accompany the long voyage to Jupiter, to the employment of Gyorgy Ligeti's eerie and atonal compositions to suggest the mystery of the monoliths.

Seeing the film in Cinerama was an overwhelming experience. Naturally, it was more than just the special effects. Simply feeling as though one was traveling through space would constitute little more than a thrill ride. But, as Arthur C. Clarke notes: "*2001* poses metaphysical, philosophical, and even religious questions. The questions are certainly worth thinking about." Kubrick echoed this thought stating: "If *2001* succeeds, it is in reaching a wide spectrum of people who would not often give a thought to man's destiny, his role in the cosmos, and his relationship to higher forms of life." In fact, the director stated that he did not intend his ideas in *2001* to be presented to the viewer as lifeless abstractions that would be assigned to pat intellectual categories. Rather, he intended his ideas to be presented in a moving emotional and visual context so that they would "resonate within the deepest fibers of one's being."

"The God concept," the director stated, "is at the heart of *2001*—but not any traditional, anthropomorphic image of God." Kubrick had

become interested in extraterrestrial intelligence and was convinced that the universe was teeming with intelligent life. He considered the fact that our local galaxy, the Milky Way, contained more than 100 billion stars, and that there were more than 100 billion galaxies in just the known universe—certainly enough places for life to evolve. He further speculated that life "evolving from biological species over innumerable eons could emerge from the chrysalis of matter transformed into beings of pure energy and spirit." And so, to Kubrick, "it seemed time to make a film."

A True Masterpiece

But the result was not just any film. "I've never had my body chemistry altered by a movie before!" declared singer Mama Cass Elliot after seeing *2001* when it opened. Others quickly agreed as accolades poured in from all around the world. Famed film director Federico Fellini cabled Kubrick to express his "enthusiasm and excitement," and to wish him "the best luck on your path." His colleague, director Franco Zeffirelli, cabled Kubrick as well, saying: "*2001* made me dream eyes wide open. Yours is much more than an extraordinary film."

Even today, more than thirty years after its premiere, film critic Roger Ebert refers to *2001* as "one of the handful of true film masterpieces," and notes that it is on most lists of the ten greatest films. Ebert further notes that some have called *2001* the greatest film of the century, and he concludes that it was certainly the most inimitable. In speaking about Kubrick's films, including *2001*, acclaimed director Steven Spielberg referred to Kubrick as "the grandmaster of filmmaking," and stated: "He gave us complete environmental experiences. He imitated no one. We [filmmakers] all scrambled to imitate him."

Of course, none of this fully explains why *2001* reached and continues to reach viewers at such a deep level. But a strong hint can be found in the philosophical and metaphysical comments of Kubrick and Clarke quoted previously. Further, it is my feeling that, with *2001*, Kubrick accessed the deepest levels of his own artistry and inspired himself. The director stated that "*2001* is a non-verbal experience; less than half the film has dialogue. I tried to create a visual experience that bypasses verbal pigeonholing and directly penetrates to the subconscious with

emotional and philosophic content." The director pointed out that the film is akin to the experience of music which directly reaches the listener at a deep emotional level.

Mythic Grandeur

Kubrick referred to *2001* as "a majestic visual experience." "What I'm after," he stated, "is a smashing theme of mythic grandeur." His use of great music in the film exalts the viewer and helps create inner experience. That larger-than-life forces are at work is suggested by Kubrick's frequent use of visual symmetry to suggest the *system and order* of the universe. He further employs unusual planetary configurations and alignments to suggest, as he puts it, that "something magical and important is about to happen."

For example, the film opens with a glorious sunrise in outer space, with the Moon, Earth, and Sun in perfect planetary conjunction. The music is *Also Sprach Zarathustra*, which Richard Strauss wrote to depict a sunrise viewed by the philosopher Zarathustra—a sunrise which represents Zarathustra's *enlightenment* and the decision to share that enlightenment. Kubrick uses planetary conjunctions or alignments throughout the film each time there is a giant leap forward in human evolution. The sunrise at the beginning is a portent of things to come.

Commenting on the planetary alignment motif, Kubrick stated: "I suppose the idea has something to do with the strange sensation one has when the alignment of the Sun takes place at Stonehenge." *2001* thus concerns matters beyond the physical and beyond the intellect. It borders on the mystical. Kubrick himself seems to suggest this when he says: "The truth of a thing is in the feel of it, not the 'think' of it," and "the feel of an experience is the important thing—not the ability to verbalize it or analyze it." He further states: "If *2001* has stirred your emotions, your subconscious, your mythological yearnings, then it has succeeded."

These sentiments and thoughts seem a far cry from those critics of Kubrick and his work who see him as a vast but detached, cold, and somewhat pessimistic super-intellect. Indeed, for all the brilliance of his other films, *2001* stands alone as his most optimistic work. There is something strangely comforting, uplifting, and hopeful about that giant luminous Star Child

staring back at us from space, which is *2001*'s final enigmatic image. It truly represents the human potential. In desiring to make a film about space, Kubrick had asked himself the question: How do humans relate to the universe? The answer he received, he expressed as the film *2001*, and the world is all the richer for it.

With his recent passing, and just prior (at the time of this writing) to the release of his sexual thriller, *Eyes Wide Shut*, which promises to be yet another controversial Kubrick film, there will undoubtedly be a renewed and continued assessment of his film canon. But perhaps no commentary will surpass the words a fan wrote to Kubrick so long ago after seeing *2001*; words which moved the director deeply: "How can one now be content to consider the trivial, the mundane, when you have shown them a world full of stars, a world beyond the infinite?"



Recommended Reading:

The Making of Kubrick's 2001

edited by Jerome Agel (New American Library, 1970)

2001: Filming the Future

Piers Bizony, with a foreword by Arthur C. Clarke (London: Aurum Press, 1994) ISBN 1-85410-365-2

Stanley Kubrick: A Biography

Vincent LoBrutto (New York: Donald I. Fine Books, div. of Penguin Books USA, 1997) ISBN 1-55611-492-3

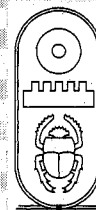
Stanley Kubrick: A Biography

John Baxter (New York: Carroll & Graf Publishers, 1997) ISBN 0-7867-0485-3

Stanley Kubrick Directs

Alexander Walker (New York: W.W. Norton & Company, new edition to be released 1999) ISBN 0-393-04601-X

2001: A Space Odyssey Original Motion Picture Soundtrack CD (Rhino Movie Music, Turner Classic Movies Music) deluxe compact disc R2 72562



Leonardo da Vinci



Mystic

By H. Spencer Lewis Ph.D., F.R.C.

Since thousands of our readers have not read many of the earlier articles of Dr. H. Spencer Lewis, first Imperator (1915-1939) of the present Rosicrucian cycle, we occasionally reprint one of his outstanding articles so that his thoughts will continue to be represented within the pages of this publication.

IT SEEMS TO BE the common practice in biographical and historical sketches to praise a person for his or her scientific attainments, but merely to accept the fact of the person's greatness in art or music. The human mind seems to look upon greatness in music and art as a gift of the gods, not necessarily implying any effort, preparation, or worthiness to receive that blessing; whereas greatness in the sciences is considered an attainment through personal volition, effort, and extreme sacrifices of time and thought.

For this reason, many writers speak only casually of Leonardo da Vinci's artistic abilities. While they acknowledge that some of his paintings represent the highest degree of mastership, they marvel more at his achievements in science, and lead one to think that he was more of a scientist than an artist. On the other hand, most people are usually surprised to discover that one whom they had come to love and admire as the master painter of the *Mona Lisa* and *The Last Supper* should have known anything at all about the sciences.

What will probably interest our readers more than the fact that Leonardo da Vinci attained mastership in art and the sciences is the fact that he attained mastership in mysticism. It is the latter fact that is unquestionably more responsible for his unique mastership in art and science than any other. Granting that a previous incarnation had established the foundation for both his artistic talents and his scientific knowledge, we must realize that it was his further development in the field of mysticism that enabled him to achieve the unique place he holds in both the other fields of knowledge.

Leonardo da Vinci, it is said, was born in 1452 at Vinci, a Tuscan mountain town, the illegitimate son of a Florentine notary and a peasant woman. Because of his father's great wealth, the young Leonardo was given an excellent education in Florence, which at that time was the intellectual and artistic center of Italy. In his youth he was extraordinarily impressive, handsome in appearance, powerful in physique, and a very fine conversationalist.

He early manifested a natural ability to express the dreams of his soul and consciousness in music, and was known as one of the most marvelous improvisers in the musical circles of the city. On the other hand, at odd times he manifested the ability to sketch and to express his thoughts in quick and deft strokes of pencil or crayon.

But there was also born in him to be a companion of his genius an insatiable desire for extraordinary knowledge, or that knowledge which was then considered arcane and secret. It was said of him that whenever he went to a library or the reading and reference room of an academy to seek facts pertaining to one of the academic subjects he was pursuing, he was always tempted by some casual subject in some forgotten book that required further research or more extended investigation. Long before he thought seriously of developing his natural artistic talents, he was deeply involved in the subject of natural sciences and especially in natural and spiritual laws.

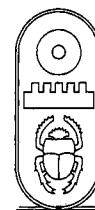
After the development of his artistic talents, Da Vinci was commissioned by king and court, by church and state, to produce certain paintings, which for spiritual significance have never been equaled. Because of the wide range of his work in painting and the great amount of it accomplished, few knew that he was interested in anything other than his art.

But to him there was another art as great as that which he had carried over from the past, and it was not long before his cosmic inclination in this direction brought him in contact with the art of the Rosicrucians; then he began the dual career which makes him an outstanding character in mystical literature.

Rosicrucian Association

Leonardo Da Vinci's first contact with the Rosicrucians was in Florence at about the time he was completing his academic studies. A few years later he made a number of journeys to a monastery believed to be situated in what is now known as Amalfi, where he came in contact with one of the secret schools of the Rosicrucian mystics.

At any rate, at about this time he became initiated into their arts and mysteries, and was gradually prepared to be proficient in the use of



their manuscripts and laboratories. There began his experiments, which he recorded in manuscripts now known to be the secret writings of a great master.

In an appreciation of Da Vinci written in German by the publicist and student of philosophy, Houston Stewart Chamberlain, we read: "No greater painter ever lived; and this great painter was like Dürer, and even more than Dürer, a pre-eminent mathematician and mechanic. At the same time—as we see every day more clearly—a man of an all-embracing intellect, a Seer who penetrated all that his eyes saw, a Discoverer so inexhaustible that the world has perhaps never seen his like, a deep, bold Thinker."

Many of Da Vinci's unpublished manuscripts are carefully preserved, waiting the proper time for publication. They contain scientific facts now secretly known only to the higher workers in the Brotherhood. Other manuscripts, published centuries ago, deal not only with cosmogony and physiology, but also with astounding observations in meteorology, the moon's influence upon the tides, the manner in which to figure the elevation of the continents, the laws and principles pertaining to fossil shells, and so forth.

It was Da Vinci who originated the science of hydraulics and invented the hydrometer (an instrument used for determining the specific gravity of a liquid). His plans for the canalization of rivers are of great value in modern irrigation. He invented a large number of labor-saving devices and machines, many of which are remarkable for his period.

In keeping with the old arcane schools and their systems of study and writing, Da Vinci adhered to the mystical principle that "In the beginning God geometrized." Therefore, all of Da Vinci's manuscripts are filled with geometrical symbols, and every law and mystical principle is worked out in mathematical harmony. Across the top of one of his most important manuscripts were written these significant words: "Let no man read me who is not a mathematician." In other words, let no one attempt to read and

understand my writings who is not a mystical geometrizer.

Looking at his achievements broadly, one may ask what it is about his art that makes his painting so attractive, so impressive, and so distinct as to put it in a class of its own. Unquestionably, it is the mystical element. The painting, *Mona Lisa*, is probably the most mysterious and most difficult of any portrait to analyze. Even those unacquainted with the technique of art are held in a spell of fascination, although they cannot explain the evasive smile on the countenance of the woman.



In the case of the famous painting in Milan, known as *The Last Supper*, many thousands have stood before it in awe and spiritual humility, unable to determine what it is that makes it seem to be a thing alive—with a spiritual, mystical story that explains itself to one's very soul.

I have analyzed the painting carefully and found at least seventeen mystical principles; yet I sense that I have not discovered others far more important. If one asks what it is in his scientific achievements that made Da Vinci famous as a scientist, and, in fact, the foremost revealer of nature's great laws, one must admit that it is the mysticism which he revealed in those things usually considered grossly material and purely scientific.

Channels of Reception

One of the foremost contentions of Da Vinci was that not only the objective senses but also the psychic or spiritual senses, and especially the eye and its functioning, were ideal channels for the reception of universal truths. He argued that the eye first, and the ear second, are the most important in this regard.

He claimed, however, that the poet fails to reveal the great truths which the artist can reveal, and that the musician comes nearer to revealing them than does the poet. The artist, in his estimation, is the most capable of all. Da Vinci's explanation for this is purely mystical, truly sound and rational.

He contended that the poet is able to give only one impression and one idea at a time, for the poet is limited to words which have to be seen by the eye individually and which can convey only a limited impression at one time. Therefore, the ideas suggested in words are always lacking in that harmonious grouping and relationship to other essentials which make a harmonious composition.

The artist, on the other hand, is able to paint or depict his story in such a manner as to convey one central idea to the eye with a proper grouping of secondary essentials so related to the primary one that all of them form a harmonious group, giving the mind a harmonious impression or a complete concept. The musician is able to do this same thing, but perhaps to a more limited degree.

As an accomplished musician, Da Vinci was competent to criticize and comment on musical compositions. He declared that in a simple melody, consisting of one note played at a time, we have the *one idea impression* which the poet finds as his limit. In a chord, we have a composition of harmonious impressions conveyed to the ear all at one time; therefore, giving to the spiritual and psychic natures a central idea, its related and harmonious elements establishing a background and a more perfect picture.

With the proper harmonic notes played by a second hand giving us an additional chord, we add to the complex impression on the ear; for the tone colors and details of the composition cause an impression that is no longer a simple idea but a composite one, almost as complete as a picture.

In this argument we discover some of the mystical principles which Da Vinci used, *not unconsciously*, but masterfully in his paintings—principles which the technical critics of art have failed to realize since they are not students of mysticism. Every mystic and everyone spiritually attuned will sense them, though, when he or she stands before Da Vinci's pieces.

Like the true mystic, Da Vinci warns of the work performed by those who have merely an imagination as a foundation for their creations in contrast to those who have *lived* and *experienced* the things they portray. He constantly refers to the fact that *experience* is the only foundation for true understanding, and that we must come to

experience the things of life, both good and bad, joyous and sorrowful, if we would develop a true understanding of life. No amount of imagination or impersonal logic can supplant actual experience.

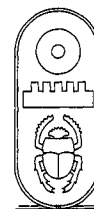
Therefore, Da Vinci exhorts us to put no faith in authors who have sought by imagination *alone* to make themselves interpreters between nature and humanity. He warns, too, not to give ourselves to those things of which the human mind is incapable and which cannot be demonstrated by natural example.

“You Must Compete With Nature”

Da Vinci's whole life proves that he adhered to his injunction which he proclaimed should be the law of every artist, poet, sculptor, and scientist: “You must compete with nature!” he claimed that in painting, the artist must learn how to give that harmonious arrangement of essential elements in form, perspective, and color which nature presents in her inimitable way.

While no artist can successfully compete with nature in such compositions and portrayal of colors, he or she must constantly attempt to do so. So with the sculptor and the writer as well as the musician. In his scientific experiments, Da Vinci constantly sought to duplicate nature's constructive processes, and, therefore, experimented with transmutation and with spontaneous generation and other processes whereby nature created and produced the marvels which we witness. It was in such experimentation that Da Vinci learned the truths which made him the greatest of all scientists.

Naturally, in his *esthetic mysticism*, and in the nobility and spiritual beauty of his life, Da Vinci attempted to imitate the Christ Spirit, and to duplicate the spiritual, creative processes of the Cosmic. This made him a man beloved by his friends, and at the same time feared by the enemies of Light and Knowledge. As the greatness of his career has become known, his whole life has been seen to be one of spiritual nobility and mystic sublimity.



The Living Fire of the Soul

by June Schaa, S.R.C., I.R.C.



Soror Schaa—a Rosicrucian for over forty years—is a Class Master in AMORC's Department of Instruction and serves on the faculty of Rose-Croix University International. Her diverse interests include Jungian psychology, mysticism, myth, and the collective unconscious.

THE LIVING FIRE as *Fohat*—the essence of electricity—is a term recognized by Rosicrucians and Theosophists because it is connected with *Sakti*, or “primordial light,” and its Western counterpart, the “Vital Life Force.”

However, for many otherwise enlightened persons, the term *Fohat* as the Living Fire, along with its connection with *Sakti*—the primordial light—is a mysterious and intriguing idea; perhaps intriguing because in many people’s minds *Sakti* is also interchangeable with the term *Kundalini*, which suggests the seven chakras with which this word is associated. However, is this what is intended by the connection of *Sakti*, the

primordial light, with the Living Fire, the Vital Life Force, or is there more than meets the eye of the mind? Furthermore, how may we begin to understand what is truly meant by the “Living Fire of the Soul”? And finally, how does this Living Fire relate to the Rosicrucian teachings?

To repeat, in Theosophical literature, *Fohat* is the “essence of electricity” and as such is synonymous with the Western concept of the Vital Life Force as the Living Fire. Furthermore, the Living Fire may be equated with the Eastern term *Kundalini Sakti* in one respect. *Kundalini* is a Sanskrit word meaning “a serpentine or twisting force.” It is a power or energy that moves upwards through the body, uniting the psychic centers (the chakras) and joining their energies into one current. *Kundalini Sakti* is the power of life, one of the forces of nature. But, more importantly, this Living Fire is linked with soul, as Rosicrucian mystics understand the word

soul. Soul is an exalted expression of Fohat—the essence of electricity, the Vital Life Force, and the law and order of Cosmic Consciousness.

Therefore, we concur with the great Theosophist, H.P. Blavatsky, who, in linking the terms Kundalini, Sakti, and Living Fire, describes Kundalini Sakti as “The power of life; one of the forces of nature; that power that generates a certain light in those who sit for spiritual and clairvoyant development. It is a power known only to those who practise concentration and yoga.”¹

Transformation of the Psyche

However, for the sake of clarity and before we proceed to illuminate further the above quotation, it may be helpful to mention a major distinction between the common understanding of Sakti as Kundalini and the Rosicrucian yoga, or mental discipline. This distinction is namely: Kundalini, with its traditional practice of arousing the seven chakras in a linear fashion along the spinal cord, differs fundamentally from the Rosicrucian practice that involves the transformation of the psyche through the breath of life within the blood.

On the other hand, the Rosicrucian tradition does utilize an archetypal theme of the septenary man—the Master Within—and the corresponding twelve psychic centers through which that Inner Self communicates with the outer objective self. Concerning this, Madame Blavatsky informs us that “The mystic septenary man among the Pythagoreans” refers to this higher Light rather than to the awakening of the seven chakras of the outer “spiritous” body, the word *spiritous* meaning the lower level of the triad of soul in accordance with Platonian metaphysics. Within that spiritous body the mystic must not only awaken the seven psychic centers associated with the glandular system; he or she must also awaken the five higher centers associated with certain areas within the throat and head. Two of the five higher centers are within an ovoid body called the diencephalon.

Thus we may assume that the Pythagoreans with their “mystic septenary man” as well as the later, medieval Rosicrucian metaphysicians, knew about this Living Fire. However, this knowledge was always a carefully veiled and assiduously guarded secret! Nevertheless, in Emblem 8 of Rosicrucian physician Michael

Maier's work, *Atalanta Fugiens*, it is explained that those with “eyes to see and ears to hear” may perceive revealed there the secrets of the Living Fire.

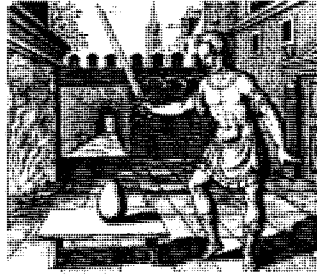


Figure 1: Emblem 8 from Michael Maier's *Atalanta Fugiens*. The emblem's motto reads: “Take the egg and pierce it with a fiery sword.”

In AMORC's initiatory work the Living Fire is represented by the flaming sword. In a profoundly Qalabistic sense, this flaming sword must neither be drawn without justice nor sheaved without honor.

Besides the motto associated with Emblem 8—“Take the egg and pierce it with a fiery sword”²—there is an epigram which translates as:

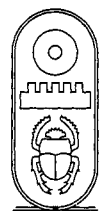
*There is a bird, the most sublime of all,
To find whose Egg should be your only care.
Its white surrounds a soft and golden yolk:
One cautiously attacks with fiery sword.
Let Vulcan aid the work of Mars: the chick
Hatched thence will conquer both iron and fire.*³

In Rosicrucian medieval, alchemical symbolism Vulcan refers to the alchemist who directs the bodily Living Fire. Mars, here, is the “product”—the “tempered metal,” as well as the “will to do” in accordance with a higher, more spiritualized purpose.

We have discovered a meaning behind the fiery sword, and have caught a glimpse at the purpose behind the alchemical process, but *who* is the “chick” mentioned in the above epigram? And, for that matter, what is the egg? In Figure 2, from the *Mutus Liber*, we may perceive a meaningful answer to both questions.



Figure 2: “Mercurius in the ‘philosopher's egg’ (the alchemical vessel). As *filius* he stands on the sun and moon, tokens of his dual nature. The birds betoken spiritualization, while the scorching rays of the sun ripen the homunculus in the vessel.”⁴ —from the *Mutus Liber* (1677)



In prefacing his work on the dual Mercurius, the distinguished psychologist and psychiatrist Carl Gustav Jung informs us that "Since olden times 'the seven' have represented the seven gods of the planets; they form what the Pyramid inscriptions call a *paut neteru*, a 'company of gods.'"⁵ In time ". . . the gods were degraded to demons and retired partly to the distant stars and partly to the metals inside the earth. It then transpired that Hermes or Mercurius possessed a double nature, being a chthonic god of revelation and also the spirit of quicksilver, for which reason he was represented as a hermaphrodite."⁶ (see Figure 3)

Figure 3: Emblem 33 from Michael Maier's *Atalanta Fugiens*. The emblem's motto reads: "The Hermaphrodite, like a corpse, lying in the dark, needs fire."



The epigram with Emblem 33 reads:

*Twofold in head and sex, just like a corpse
It looks, after its moisture is removed.
Hidden in darkest night, it needs the fire:
Give it this, and it comes at once to life.
The fire conceals the stone's power; in the gold
Is Sulphur's; in the silver, Mercury's.⁷*

Mercurial Mercury

Jung enlightens us concerning the duplex Mercurius: "As the planet Mercury, he is nearest to the sun, hence . . . related to gold. But, as quicksilver, he dissolves the gold and extinguishes its sunlike brilliance. All through the Middle Ages [Mercury] was the object of much puzzled speculation on the part of the natural philosophers: sometimes he was a ministering and helpful spirit, [an] 'assistant, comrade' or *familiaris*; and sometimes . . . an elusive, deceptive, teasing goblin [trickster] who drove the alchemists to despair and had many of his attributes in common with the devil. For instance he is dragon, lion, eagle, raven, to mention only the most important of them. In the alchemical hierarchy of gods Mercurius comes lowest as *prima materia* and highest as *lapis philosophorum*. The *spiritus mercurialis* is the alchemists' guide, and their tempter; he is their good luck and their ruin."⁸

Rosicrucian
Digest
No.2
1999

We have the Living Fire, the egg, and Mercurius Duplex, but a *dragon*? What does a dragon have to do with an egg? (See Figure 4)



Figure 4: The "old dragon" of Medieval Alchemy according to the Rosicrucian physician Paracelsus.

Consider G.R.S. Mead's view: " 'For we know from Olympiodorus that Orpheus evolved all the gods from one Egg, from which [proceed- ed] first Phanes, then Night, and then the rest.' . . . It is interesting to read in the same passage of Athenagoras, that Zeus after dismembering his father and taking the kingdom, pursued his mother Rhea who refused his nuptials. But she having assumed a serpent form, he also assumed the same form, and having bound her, with what is called the 'Noose of Hercules', was joined with her. And this symbol of this transformation is the Rod of Hermes [the Caduceus] . . . Now Hercules is a transformation of the 'Dragon of Wisdom,' Phanes, for the god is a twisted dragon—a certain spiral force called Kundalini (the 'serpentine') among the Hindu mystics . . . it is a fiery energy which must be roused before the 'third eye' will open."⁹ (See Figure 5)



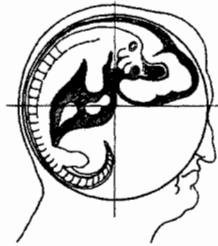
Figure 5: Emblem 50 from Michael Maier's *Atalanta Fugiens*. The motto reads: "The dragon kills the woman, and she him, and together they are soaked in blood."

The twisted serpent, Phanes, the "Dragon of Wisdom," is in the World Egg. And, the symbol of his transformation is the wand of Hermes-Mercurius, the caduceus. But the real secret of Phanes' fatherhood of the gods lies in the simple hieroglyph for the sign of Mercury.



Is it this or is it that? Manley P. Hall leaves us with an enigmatic drawing of a man's head with a curled serpentine-like configuration he called "The Heavenly Hermaphrodite" or the brain likened to an embryo.¹⁰ (See Figure 6)

Figure 6: The brain in the form of an embryo.



Or, is it the diagram familiar to Rosicrucians—the diagram known as “The Shadow of the Cross” from the *Rosicrucian Manual*?

Figure 7: The Shadow of the Cross, from the *Rosicrucian Manual*.



In Jung’s words: “In the alchemical hierarchy of gods Mercurius comes lowest as *prima materia* and highest as *lapis philosophorum*.”¹¹ And here in Latin we see that wonderful phrase: *Lapis philosophorum*, the Philosopher’s Stone. Yes, Hermes Mercurius transformed as Hermes Trismegistus is a psychopomp, the guide of the soul. Indeed! The Living Fire transformed produces this *lapis philosophorum*, this philosopher’s stone, the Emerald Tablet—the stone which is not a stone, not a fire, not water, but the *prima materia* from which All comes forth.

But if these images seem superficial or obtuse, indistinctly felt or seen, consider this quotation from the great Masonic historian, Albert Pike: “This stone is one and manifold; it is decomposed by Analysis, and re-compounded by Synthesis. In Analysis, it is a powder, the powder of projection of the Alchemists; before Analysis, and in Synthesis, it is a stone.”¹²

Footnotes:

¹Blavatsky, H.P. *The Theosophical Glossary* (Los Angeles: The Theosophy Company, 1892, 1990).

²Maier, Michael *Atalanta Fugiens* (1617-18) trans. from the original Latin by Joscelyn Godwin (Grand Rapids, Mich.: Phanes Press, 1989) p. 121.

³*Ibid.*, p. 121.

⁴Jung, C.G. *Psychology and Alchemy*, Bollingen Series XX, *The Collected Works of C.G. Jung*, Vol. 12 (Princeton, N.J.: Princeton University Press, 1968) p. 66.

⁵*Ibid.*, p. 65.

⁶*Ibid.*, p. 65.

⁷Maier, *op. cit.*, p. 171.

⁸Jung, *op. cit.*, pp. 66-67.

⁹Mead, G.R.S. *Orpheus* (London: John M. Watkins, 1896, reprinted in 1965) pp. 112, 140-141.

¹⁰Hall, Manley Palmer *Man—The Grand Symbol of the Mysteries* (Los Angeles: The Philosophical Research Society, 1972, 6th ed.), p. 130.

¹¹Jung, *op. cit.*, pp. 66-67

¹²Pike, Albert *Morals and Dogma of the Ancient and Accepted Scottish Rite of Freemasonry* (Richmond, Virginia: L.H. Jenkins, Inc., 1871, 1949) p. 777.

Suggested Reading:

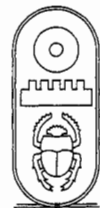
Edinger, Edward F. *Anatomy of the Psyche* (La Salle, Illinois: Open Court Publishing Co., 1986) ISBN 0-8126-9009-5.

Jung, C.G. *Psychology and Alchemy*, Bollingen Series XX, *The Collected Works of C.G. Jung*, Vol. 12 (Princeton, N.J.: Princeton University Press, 1968). Available in paperback from Alexandria Books & Gifts, #503620, \$23.95.



“A secret that can be told is no secret. In a sense, the secret of the psyche is safe because it is not communicable to those who have not yet experienced it for themselves.”

—Edward F. Edinger in *Anatomy of the Psyche*



Edith Piaf

"The Little Sparrow"



by Nancy Saint-Vigne Warren

SHE WAS CALLED *la môme Piaf*—the little sparrow—but her given name was Edith Gassion. She was born in Paris in 1915. Her early childhood was lonely, punctuated by removal from one relative to another, and much of her time was spent alone, religiously committing to memory the lyrics of popular tunes.

At thirteen she left the confines of her relatives' homes and went to work singing in the streets of Paris. Later she was joined by her half-sister, Simone, from whom she rarely parted until the time of her death. She worked for years in the streets of Pigalle—one of Paris' less affluent districts—singing to residents and tourists alike, and passing her well-worn hat for her livelihood.

Edith worked many years in the streets before being invited indoors—into a cabaret. It was during one of those first experiences that a theatrical agent suggested she change her name from Edith Gassion to *la môme Piaf*—and so was born Edith Piaf. She wore a simple black dress (the only one she owned) and sang with her entire body, her hands lifting words and phrases for emphasis. Her style was not of the flashy show girl variety so popular at that time, so her initial reception by the Parisian audiences was not one of overwhelming approval. After apprenticeship in many cabarets, she moved upward to the more fashionable nightspots of Paris and neighboring cities—and finally to America. Her reputation grew and she acquired a following of loyal admirers.

During the early part of her career Edith lost her infant daughter, Marcelle, to spinal meningitis. The loss so affected her that for many years she mourned on the day that would have been Marcelle's birthday. She was



World-renowned French singer and Rosicrucian, Edith Piaf (front and center), paid a brief visit to Rosicrucian Park during a 1957 tour of the United States.

never to have another child. Many lyricists supplied the words for which Edith was known, but one woman was responsible for the music to the majority of her songs: Marguerite Monnot, whom she called "Guite." Piaf's most famous song, however, "La Vie en Rose," was deemed "junk" by Miss Monnot. She refused to compose music for what she considered inferior lyrics, and so it was Edith herself who was responsible for this song from conception to performance.

In addition to performing, Edith took great joy in refining the talents of those around her. Several French singers owe to Piaf their style and delivery. She created for them better editions of themselves rather than force them into the Piaf mold and produce inferior copies of herself. One of her first and better known protégés was Yves Montand.

Edith Piaf was a Rosicrucian student between 1955 and the time of her death in 1963. At her passing the world mourned a great artist and a person through whom many of life's joys and sorrows had sounded in song and reality. She was buried with a single rose clasped to her heart.



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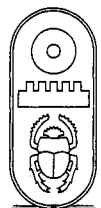
*"You have
traveled the world,
Believing you have found nothing,
And suddenly a valley
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Quantum Mysticism

Reality is one, all
being is harmoniously
united. Nothing is by
itself, nor can the true
nature of anything be
known except as it is
related to the Cosmos.

Rosicrucian
Digest
No.2
1999

Soror Jacobs, an active member of Cape Town Pronaos in South Africa, has been interested in mysticism and science all her life. She wrote this article for the Rosicrucian Digest, explaining that "When I write, I like to listen to Bach, softly, in the background. It seems to calm my mind, clear it, and open it to impressions. It really works." Apparently so . . . let's read the results.

*We shall not cease from exploration, and the end
of all our exploring will be to arrive where we
started, and know the place for the first time.*

—T.S. Elliot.

SINCE WE HUMANS became creatures separate in thought from the universe around us, able to question our environment and seek reasons for why we exist, or the way things work, we have striven to find some order in a seemingly chaotic world. Occasionally, from the ranks of the brotherhood of humanity arises one who is able to see a little further, understand a little clearer, and explain to his fellow beings what he has discovered. One such man was Pythagoras.

Pythagoras was born circa 500 B.C. and lived about 80 years. Into that life span he packed, in the words of Empedocles, "all things that are contained in ten, even in twenty, generations of men." The school Pythagoras founded taught spiritual growth through asceticism and the study of musical harmony and geometry. Pythagoras' description of reality in terms of arithmetical relationships, and the doctrine of the transmigration of souls chiefly distinguished his philosophy from his predecessors.

In the days of the Pythagorean Brotherhood, the mystics were the scientists, and the scientists were the mystics. There was no distinction between the two. They were aware that the symbols of mythology and the symbols of mathematical science were different aspects of the same, indivisible reality. They did not live in a divided house of faith and reason; the two were interconnected.

As even more of the cosmic nature was being revealed to these adepts, a split occurred and mystics and scientists each chose their separate ways to better probe the mysteries of the universe. Science, being an intellectual path to the mystical union of mind and matter, was born. Knowledge based on purely emotional experience became enriched by intellectual insight. The goals of science were wisdom, understanding the natural order, and living in harmony with it.

Before 1500 A.D. the dominant worldview was fundamental. People lived in small commu-

nities and experienced nature in terms of organic relationships. This changed radically in the sixteenth and seventeenth centuries, when science became based on a new method of inquiry, which involved a mathematical description of nature and an analytic method of reasoning. This scientific revolution began with Nicolaus Copernicus, closely followed by Johannes Kepler. But it was Galileo Galilei who first combined scientific experimentation with the use of mathematical language to formulate the laws of nature he discovered. When Kepler and Galileo instituted their "New Philosophy" their aim was not the conquest of nature, but to be able to understand it.

Galileo said: "Philosophy is written in that great book which ever lies before our eyes; but we cannot understand it if we do not first learn the language and characters in which it is written. This language is mathematics and its symbols are triangles, circles, and other geometrical figures."

During the past 400 years, hardly anything has changed our world more than the obsession of scientists with measurements and quantification. Since Bacon, the goal of science has been knowledge that can be used to dominate and control nature. Descartes, who is regarded as the founder of modern philosophy, set out to build a whole new system of thought. He rejected all knowledge which was merely probable and judged that only those things should be believed which were perfectly known and about which there could be no doubt. This belief in the certainty of scientific knowledge lies at the very basis of Cartesian philosophy and derived from it is the worldview of nature as a perfect machine. It would take a long time for it to be replaced by a really different attitude towards the problem of reality.

If today's physics lead us to a worldview that is essentially mystical, it returns, in a way, to its beginning, 2500 years ago. Twentieth-century physics has shown us very forcefully that there is no absolute truth in science, and that all our concepts and theories are limited and approximate. During the last half of this century a new picture of reality has emerged, requiring a conversion of our imagination. The visible world is neither matter nor spirit, but the invisible organization of energy.

Newton's Physical Universe

*May God us keep, from single vision and
Newton's sleep. —William Blake*

The stage of the Newtonian universe, on which all physical phenomena took place, was the three-dimensional space of Euclidean geometry (the geometry and mathematics of visual, linear shapes). Here, all physical phenomena were reduced to the motion of material particles, caused by their mutual attraction, that is, by the force of gravity. Material objects moved according to fixed laws, which were thought to account for all changes observed in the physical world. Descartes believed that the key to the universe was its mathematical structure and that science was synonymous with mathematics. The whole elaboration of mechanistic science in the seventeenth, eighteenth, and nineteenth centuries, including Newton's grand synthesis, was but the development of the Cartesian idea. But twentieth-century physics has shown us very forcefully that there is no absolute truth in science, that all our concepts and theories are limited and approximate.

In his *Principia* (1687) Newton states that whatever is not deduced from the phenomena is to be called a hypothesis; and hypotheses, whether metaphysical or physical, whether of occult qualities or mechanical, have no place in experimental philosophy. Thus the divine disappeared completely from the worldview, leaving behind the spiritual vacuum that became characteristic of our culture's mainstream.

Throughout the nineteenth century, chemists rather than physicists studied the properties of matter. Atoms were regarded as the smallest particles of matter, and classical physics was based on the Newtonian idea of matter being made up of solid building blocks.

However, at the end of the nineteenth century, Newtonian mechanics had lost its role as the fundamental theory of natural phenomena. Maxwell's electrodynamics and Darwin's theory of evolution involved concepts that clearly went beyond the Newtonian model and indicated that the universe was far more complex than Descartes and Newton had imagined.

Two developments in physics, culminating in Relativity Theory and Quantum Theory, shattered all the principal concepts of the Cartesian worldview and Newtonian mechanics. The notion of absolute space and time, the elementary solid particles, the fundamental material substance, the strictly causal nature of physical phenomena, and the objective description of nature—none of these concepts could be extended to the new domains into which physics was now penetrating. It was Einstein who clearly recognized the fact that electromagnetic fields were physical entities in their own right, and could not be explained mechanically. This dethroned Newton's mechanics as the ultimate theory of natural phenomena.

The New Physics

*I think it is safe to say that no one understands
Quantum Physics. Do not keep saying 'But how
can it be like that?' as it will lead you into a blind
alley from where there is no escape.*

—Richard Feynman

At the start of the twentieth century physicists discovered several phenomena connected with the structure of atoms, such as X-rays and radioactivity, which were inexplicable in terms of classical physics, and faced a serious challenge to their ability to understand the universe. Every time they asked nature a question in an atomic experiment, nature answered with a paradox, and the more they tried to clarify the situation, the sharper the paradoxes became. It was a long time before these physicists accepted the fact that the paradoxes they encountered are an essential aspect of atomic physics, and realized that they arise whenever one tries to describe atomic phenomena in terms of classical concepts.

The new physics became a reality in 1901 when Max Planck developed his theory of "quanta," followed by Einstein's Special Relativity Theory in 1905 ($E = mc^2$), and subsequently by his General Theory of Relativity, in which he included gravity. Many years later, physicist Niels Bohr said: "Those who are not shocked when they first come across quantum theory, cannot possibly have understood it."

Today's physicists, just like the ancient mystics, wonder what the universe is really made of, how it works, what we are doing in it, and where it is going. Scientific revolutions are

forced upon us by the discovery of phenomena that are not comprehensible in terms of the old theories. To accept that nature is fundamentally irrational, which is the essential statement of Quantum Physics, is a powerful blow to the intellect. Even Einstein could not accept it: Hence his famous words: "God does not play dice."

According to Newtonian laws, everything has to be totally predictable. Quantum Theory states it can only predict the possibilities of something happening. Quantum Theory is a procedure. It is a specific way of looking at a specific part of reality. It is the theory of physics which has explained successfully everything from subatomic particles to stellar phenomena. There has never been a more successful theory. It has no competition.

In the last 50 years physicists have learned more about the nature of the universe than in previous centuries, forcing us to greatly transform our imagination to accept this new picture of reality. We've come to realize that our visible world is neither matter nor spirit, but an invisible organization of pure energy.

Quantum theory states that matter is not made up of solid building blocks. A subatomic particle is not a particle as such, like, for instance, a dust particle. We must see it as "a tendency to exist" or "tendencies to happen." Atomic events do not occur with certainty at definite times and in definite ways, but rather show "tendencies to occur." Henry Stapp puts it as follows: "An elementary particle is not an independently existing, unanalyzable entity. It is, in essence, a set of relationships that reach outward to other things." And in Niels Bohr's words: "Isolated material particles are abstractions, their properties being definable and observable only through their interactions with other systems." In other words, in Quantum Theory you never end up with *things*; you always deal with *interconnections*.

We are accustomed to view the world in a simple way: things are either here or they are not here. Our experience tells us that the physical world is real and solid, and independent of us. But Quantum Physics tells us a different story. The universe is no longer seen as a machine, made up of a multitude of separate objects, but appears as a harmonious indivisible whole; a network of dynamic relationships which include

the human observer and his or her consciousness in an essential way. Quantum Physics requires an observer for each experiment, as the outcome of the experiment is totally dependent on what the observer wants to establish with the experiment (how he visualizes the outcome) and how it is going to be performed—thus making the observer and the creator the same person to a certain degree.

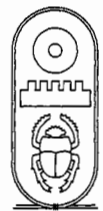
One day it may be established to what degree the observer's consciousness and visualization influences the outcome of these experiments. We cannot eliminate ourselves from the picture. We are a part of nature, and when we study nature there is no way around the fact that nature is studying itself. The philosophical implication is that all things in our universe, including us, that appear to exist independently, are actually parts of an all encompassing organic pattern, and that no parts of that pattern are ever really separate from it or from each other. Because of Quantum Theory, physics has become a branch of psychology, or maybe its the other way around.

The apparent similarities between the structure of matter and the structure of mind should not surprise us too much, since human consciousness plays a crucial role in the success of the observation. Our conscious decision about how to observe, say, an electron, will determine the electron's properties to some extent.

In Quantum Physics, by making a measurement, we, as the observers, cause a possibility to become a reality. The other possibilities fall away as soon as we measure one of them. For instance, we can either measure the position of, say, an electron, or its momentum, but not both in the same experiment. For example, in an experiment where one photon is being fired at a time, from the point of view of Quantum Physics, there is no photon until it has been detected. Up to that time there is only a developing potentiality in which a photon has been fired. In short, if we weren't there to "make" them, there wouldn't be any particles. Or, in other words, without us, light does not exist—or anything else for that matter.

This remarkable conclusion is only half of the story. The other half, in a similar manner, is that without light, or, by implication anything

Continued on page 26





*Only her
physical
form was
dying—what
she really
was, the
soul I had
known and
loved, was
safe and
well, and
always
would be.*

*“We loved
the earth
but could
not stay”*

—Loren Eiseley

Is Death the Last Taboo?

by Christopher Foster

WHEN I THINK of my wife's death on December 15, 1991, I remember her large brown eyes—such beautiful eyes—and how they looked at me now and again as she lay passing in and out of consciousness in the hospital. As I sat numbly beside her bed, I simply could not tell whether she recognized me or not.

I remember the emergency ward's white lights, the busy comings and goings, and the shock that was wrenching my world apart. Joy and I had gone to Tobago to celebrate our 25th wedding anniversary and she had a stroke during the flight home.

But most of all, I remember that extraordinary moment, fragile as a gossamer wing, powerful as an avalanche, when Joy spoke to me from beyond, wanting me to know that everything was okay and things were not what they seemed.

On the face of it, catastrophe had overtaken us. She was on her way to speedy oblivion. I was losing a precious and wonderful soul mate.

The doctor had already confirmed that the stroke was irreversible and Joy had only another hour or two to live. "You must make as much peace as you can with the situation," he said to me kindly in his cramped office—a busy man with a lot on his plate.

Peace? I was being dragged across a field of broken glass by a runaway rhinoceros. But then came that incredible moment when a light shone in the darkness and I realized that the love that existed between Joy and myself was not going to be lost. It was just changing gear. It was moving into a different dimension.

I was sitting beside this woman with whom I had shared so much of my life, numb with shock, when she opened her eyes and looked at me one last time. I leaned over and put my head close to hers.

Softly, so softly I only just heard it, a one-word message floated from her lips. "Home," she whispered.

Soft as silk it was. No louder than a falling leaf. For a moment I was confused. What did she mean? Did she want to leave the hospital and return to our home three hundred miles away?

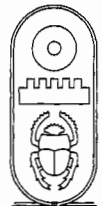
No. That wasn't it. As I looked at her, lying there peacefully, eyes closed and not to open again, the truth suddenly dawned on me. Joy wanted me to know that it was only her physical form that was dying—what she really was, the soul I had known and loved, was safe and well, and always would be. I also had a vivid sense she was telling me something else—not to worry, because our connection and our love would continue.

And so it has been. Indeed, during the seven years since her passing on—or what we in our culture call "death"—my sense of connection with Joy has intensified. Obviously, I don't think of her all the time. But I do have a very clear awareness of her ongoing presence in my life. And there are times, when I am troubled, perhaps, or when I have a difficult decision to make, that I feel her particularly close.

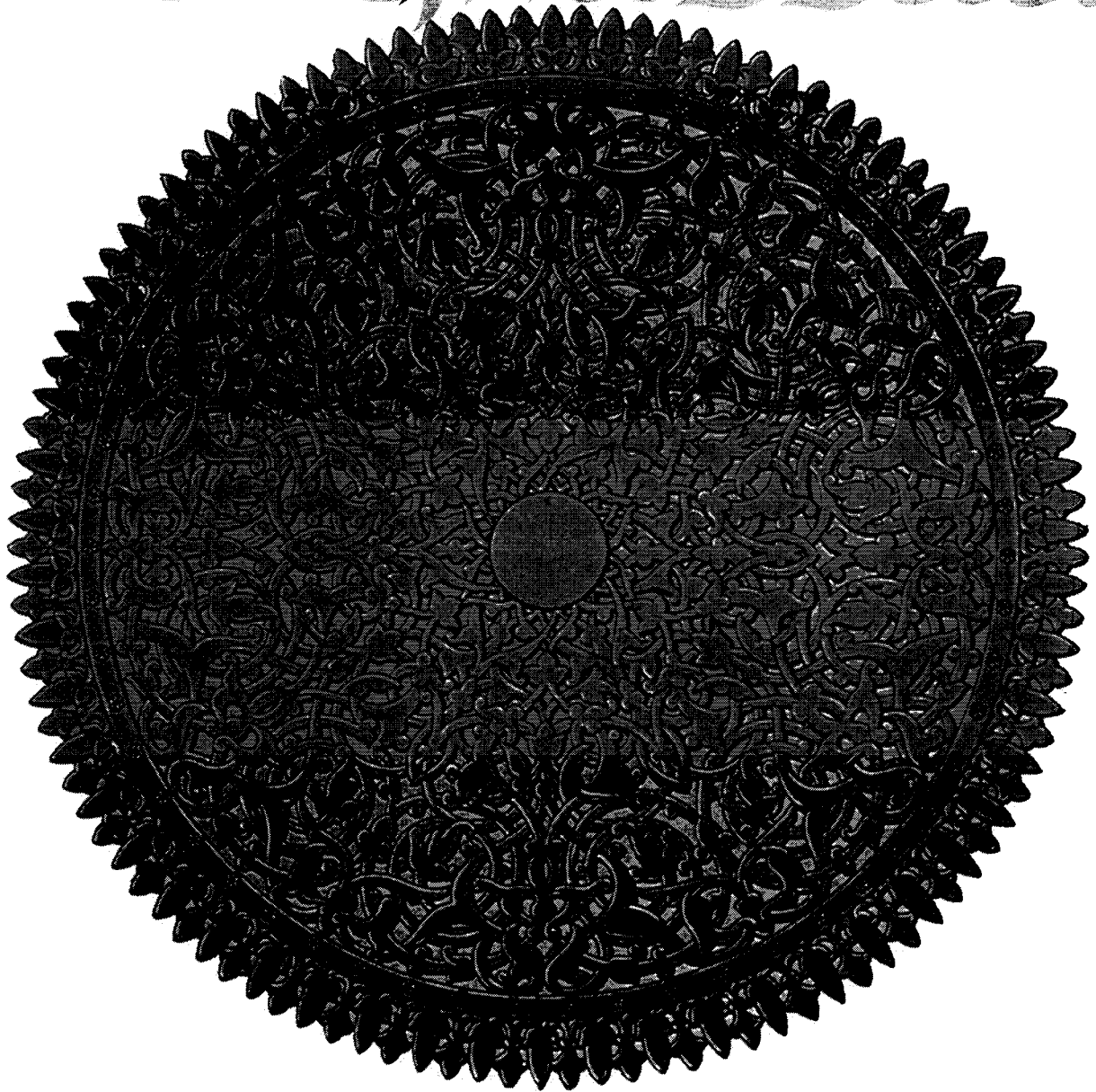
After Joy died some of my friends gently counseled me to let her go—let her be free to do what she needed to do. It's good advice. We do need to let go of our human attachments when a loved one dies. But surely, if something is true it can never pass away. Furthermore, I don't think time exists in the Cosmic, so that a non-physical being can do the things she needs to do *and* share her wisdom and love with a poor, struggling husband like me! Incidentally, my twenty-nine-year-old son has also experienced a keen awareness of his mother's presence during difficult situations.

Many times since Joy died I have found comfort and inspiration in the tale of the Greek hero, Ulysses, and his relationship with the goddess Athena. And indeed, this is how I see Joy now: as a goddess, wise, compassionate, fully armed, the human personality having passed away—maybe even her great love of coffee! There is just the angel—the soul—the beautiful divine essence.

I may be wrong, but I have the impression that there are many thousands of people today who are experiencing some sort of an ongoing connection with a departed loved one. Is it possible it has always been this way, but only now do we feel free to talk about it? Is it possible the taboo surrounding death is finally passing away?



al-Ghazzali



Twelfth Century Sufi Mystic

by Steve F. Kangalee

AL-GHAZZALI, the twelfth-century Sufi mystic, stands out as a beacon among the world's illustrious philosophers and psychologists. He attained a thorough grasp of Neoplatonism, equalled its learned exponents (Avicenna and al-Farabi), and surpassed them by delving into the profundities which they neglected. His Sufistic method of interpreting symbols was adopted by Freud over 800 years later; he himself had been influenced by Kabbalah and Jewish mysticism, which, as some Jewish authorities are wont to point out, were indebted to Sufism as a whole. Even the scholasticism of the Angelic Doctor, Thomas Aquinas, is spiced with a typical al-Ghazzali flavor. Al-Ghazzali's enlightening works on the science of human nature effectively predate that of the Russian Scientist Ivan Pavlov (1849-1936) and contemporaries. He made knowledge authoritatively his domain, as did Francis Bacon much later.

Of the scores, perhaps hundreds, of books he wrote, the *Ihya' 'Ulum ad-Din* (Revival of the Religious Sciences) is regarded as al-Ghazzali's masterpiece—a monumental composition of forty books or tracts. If all the standard books on science, religion, and the arts were destroyed and the *Ihya' 'Ulum ad-Din* managed to survive, as one Sufi Shaykh remarked, human knowledge could be restored on the basis of its contents. Another Shaykh read the book twenty-five times and at each completion he feasted his disciples and the poor. The *Ihya'* represents the standard exoteric lore of Sufism (the Science of Practical Religion) whose noble aim is the attainment of outward and inward piety achieved through learning, discipline, and instruction; whereas the esoteric constitutes the Science of Revelation. This esotericism signifies "a light that shines in the soul when it is cleansed and purified of its blameworthy qualities. It means *knowledge* and only knowledge."

The first book of the Revival—the *Kitab al-'Ilm* (Book of Knowledge)—outlines some of al-Ghazzali's ideas concerning the proprieties and duties of the mystic student on the Path. As an insight into Islam and Islamic Mysticism, we present the main ideas put forth in these ten duties:

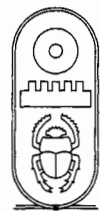
The First Duty: The student is to purify his soul from impure traits and blameworthy characteristics, because knowledge is the worship of man's heart, the prayer of his inner self, and the obla-

tion of his inward being before God. It is more important to avoid the impurities of the heart than to avoid (exclusively) physical impurities, since, besides their abomination in this world, the impurities of the heart—anger, lust, rancor, envy, pride—are fatal in the world to come.

The Second Duty: The student is to reduce to a minimum his ties with worldly affairs and leave his kin and country because such ties occupy one's time and divert one's attention. Furthermore, as God has not given humans two minds, the more the mind divides its attention among several things, the less capable it is to comprehend the truth. Such a mind is like a stream, the water of which flows in several directions only to be absorbed in part by the earth and in part by the air with the result that nothing is left for irrigation of planted lands.

The Third Duty: The student should neither scorn knowledge nor exalt himself over the teacher, but rather entrust to the teacher the conduct of his affairs and submit to his advice, just as the simple patient would submit to a sympathetic and clever physician. He should humble himself before his teacher, and through his service seek reward and honor. A manifestation of the pupil's pride is his reluctance to heed the advice of anyone except the popular and well-known teachers. Whatever the teacher should recommend to the pupil the latter should follow, putting aside his own opinion, since his teacher's faults are more useful to him than his own right judgments and because experience would reveal details which might be strange but are nevertheless very useful.

The Fourth Duty: The student should at first pay no attention to the numerous differences of opinion that exist among people, whether in the secular sciences or in the sciences of the hereafter, because they would confuse and perplex his mind, cool his enthusiasm, and cause him to despair of ever comprehending or learning anything. Rather, he should first master the one and only praiseworthy way satisfactorily to his teacher and then attend to the other schools of thought and questionable ideas. He should be on the lookout to see whether his teacher is capable of reaching independent opinions or is in the habit of repeating those of the different schools and the comments that have been made concerning them, because the influence of such a teacher is more misleading than it is helpful.



The Fifth Duty: The student seeking knowledge should not allow any branch or kind of praiseworthy knowledge to escape him without carefully examining it, in order to become familiar with its aims and purposes, and should time permit, he should take it up in detail. Otherwise he should address himself to and master the most important while acquainting himself with the rest, because the different branches of knowledge are both supplementary to one another and closely interrelated. Besides, one of the immediate benefits of such acquaintance is that the student will no longer persist in hostility to branches of knowledge other than his own—a hostility born of ignorance because, ordinarily, individuals are the enemies to the things they do not know. Knowledge, whether higher or lower, either leads human beings to God or helps them a little on their way. In this respect, knowledge is classified in relation to its ability to draw them nearer to their goal, namely God, or how far it can send them away from that goal.

The Sixth Duty: The student should not address himself at the same time to every branch of knowledge, but should observe some kind of order and begin with the most important, especially since life is ordinarily too short to enable a person to pursue all the branches of knowledge. It is therefore wise to acquire the best of everything, satisfying oneself, so to speak, with the mere tasting of it, while directing whatever power one has left, after having obtained all available knowledge, towards mastering that noblest of all sciences, the science of the hereafter—including the science of practical religion as well as the science of revelation. The goal of the science of practical religion is revelation, and the goal of revelation is to know God. The student should work hard to possess that secret which is not found in the paraphernalia of the jurists and theologians, and which he cannot attain except through diligent search. In short, the noblest and the highest of all sciences is to know God. This science is like a sea, the depth of which cannot be determined. In this science, the highest rank is that of the prophets, then that of the saints, and finally those who follow.

The Seventh Duty: No one should address himself to one branch of knowledge before he has already mastered the branch that precedes it, because knowledge is of necessity so arranged that one branch prepares for another, and one

branch leads to another. Only the person who would observe this rule would succeed. Moreover, in every branch of knowledge to be pursued by the student, his aim should be to attain to the one above. He should never declare a certain science useless because its protagonists disagree among themselves or because of the error of one or more of them, or because with their actions they violate the ordinances of their own science. Each case should be determined separately, as not every branch of knowledge can be independently mastered by every person.

The Eighth Duty: The student should know how to ascertain the noble nature of this science—the nobility of its fruit and the authenticity of its principles—and the other sciences. Take, for example, the sciences of religion and medicine. The fruit of the first is eternal life, whereas the fruit of the latter is the physical life; consequently, the science of religion is nobler. The fruit has the priority over the principles. Similarly, it becomes evident that the noblest of all sciences is the science of knowing God, His angels, Books, and prophets as well as that of knowing the path which leads to these sciences. Seek therefore nothing else and treasure nothing besides.

The Ninth Duty: The student's purpose should, at the time, be the adornment and beautification of his inner self with virtue and at the end, nearness to God and ascent to the neighborhood of the heavenly hosts, the angels, and the cherubim. His aim should not be the attainment of authority or influence, nor contention with foolish people and boasting before his elders. But if his aim was to draw near God, he would inevitably seek that which is closest to it—namely, the science of the hereafter. He should not think, however, that whatever falls short of the highest rank is worthless. Whosoever will seek God through knowledge, no matter what kind, he is sure to profit and advance.

The Tenth Duty: The student should know the relation of the different sciences to the goal, so that he might not attach more importance to nearby, inconsequential matters than to remote but important things. The word *important* signifies anything that is of import to him; and nothing is of real import save his fate in this world and the next. There is no goal except meeting God; and, despite the fact that very few in this world realize its significance, in its achievement lies all bliss.

Al-Ghazzali, who bosomed that precious but hidden pearl, has been honored with such distinguished titles as the Proof of Islam and the Adornment of Religion. While introducing many Greek philosophical concepts into Islamic thought, he also challenged various aspects of Greek thought and the Arab Neoplatonism of the Muslim philosophers Avicenna and al-Farabi, the Second Teacher. In his writings he demonstrated a distrust of scholastic theology and intellectualism. Furthermore, al-Ghazzali secured a definite reconciliation of Islamic orthodoxy and Sufism. Not that the two were separate realities, but with his official promulgation the divines, on the one hand, came to appreciate the endeavors of the Sufis, and the Sufi mystics themselves, on the other hand, realized the importance of observing the revealed Law and maintaining a balance between the external and internal aspects of religion. These outstanding philosophical and religious expositions of al-Ghazzali were welcomed by academicians, but his mystique was brushed aside.

Like many other revivalists, he had sought refuge in mysticism as a means of the correct approach to experience truth and to obtain a direct perception of reality—a conversion brought about by despair in a systematic doubt in intellectual veracity and by denial of naive belief in matters on mere authority. In this respect, al-Ghazzali anticipated Descartes, the father of modern philosophy.

Moreover, his intuitive knowledge has been deeply absorbed into Western philosophy, though this fact was somehow overlooked by Russell. In medieval days his writings were tossed into the flames by Muslim fanatics; less radical, but perhaps more cynical, Christian thinkers employed particular ideas and dismissed the rest. Nowadays his manuscripts are slumbering in libraries as only a small portion have been translated and published. Any interest in them is mainly literary or scholarly, and those who derive any real benefit are the Sufis. Deservedly, al-Ghazzali has been hailed in both East and West as the greatest religious authority on Islam after the Prophet.

*And the soul and Him
Who gave it the proportion and order,
And inspired it as to its wrong and as to its right,
Truly he is successful who makes it grow,
And he is a failure who stunts it!*

—Koran (91:7-10)



Please Note New Museum Hours



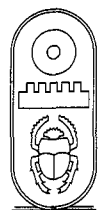
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(Labor Day)



Quantum Mysticism

Continued from page 19

else to interact with, we do not exist either! Hence, philosophically, complementarity (interaction) leads to the conclusion that the world consists not of things, but of interactions. (Complementarity is also the basic principle of the Chinese Yin/Yang terminology, since the Yin and the Yang opposites are interrelated in a polar, or complementary way. The dynamic interplay of Yin and Yang is seen as the essence of all natural phenomena and all human situations.)

Things derive their being and nature by mutual dependence and are nothing in themselves. The universe turned out to be one indivisible, dynamic whole, whose parts were essentially interrelated and could be understood only as patterns of a cosmic process. In mysticism, this universal interwovenness always includes the human observer and his or her consciousness, and this is also true in atomic physics.

Atoms turn out to consist of vast regions of space in which extremely small particles—the electrons—move around the nucleus. Quantum Theory made it clear that even the subatomic particles—the electrons, and the protons and neutrons in the nucleus—were nothing like the solid objects of classical physics. Nuclear matter is a form of matter entirely different from anything we experience in our macroscopic world. The properties of a particle can only be understood in terms of its activity—of its interaction with the surrounding environment. The particle, therefore, cannot be seen as an isolated entity, but has to be understood as an integrated part of the whole.

In their struggle to grasp this new reality, scientists became painfully aware that their basic concepts, language, and whole way of thinking were inadequate to describe atomic and subatomic phenomena. Words are mere symbols for feelings, ideas, or experiences, but symbols themselves cannot express feelings from our Inner Selves to our alter egos. (Mythical language is much less restricted by logic and common sense than the language of physics. Mystics are well aware of the limitations imposed by language.)

Particle Physics

Nothing is stationary in the universe. Everything is constantly changing, in motion, becoming something else.
—Heraclitus

In the world of particle physics, particles move in and out of existence, collide, transmute, are created, and disappear. At the subatomic level, particles are not split, but continuously created, annihilated, and transformed out of the mass and kinetic energy of the “original” particles. Hence, every particle consists of all other particles. In experiments in particle accelerators with subatomic particles, which in themselves are beehives of activity (energy), new particles are created from the kinetic energy of the projectile particle in addition to the mass of the projectile particle and the mass of the target particle.

Particles are even created spontaneously out of energy, without any particle “bombardment” necessary. These usually consist of pairs of matter and anti-matter, to disappear again as quickly as they originally appeared. Thus “something” is being created from “nothing.”

According to our usual conceptions, it is not possible for “something” to come out of “empty” space, but at the subatomic level it (seemingly) does (refer to the next section on “Energy”). Every subatomic interaction consists of the annihilation of the initial particles and the creation of new subatomic particles. Transient forms sparkle in and out of existence, causing a never-ending, forever newly-created reality. Particles are dynamic patterns—patterns of activity—which have a space aspect and a time aspect. Their space aspect makes them appear as objects with a certain mass; their time aspect as processes involving the equivalent energy.

Mystics have always recognized that activity—the constant flow of transformation and change—is an essential aspect of the Universe. The notion of absolute rest, or inactivity, is almost entirely absent from their philosophy. Rosicrucian ontology teaches us that neither is there a stationary condition in an awakened consciousness, nor in matter, as consciousness pervades all space and matter.

Energy

Energy is eternal delight. —William Blake.

In mysticism there has never been much philosophical confusion about matter and energy; the world of matter is seen as an illusory one, in the sense that we do not see it as it really is. The general picture emerging is one of an organic, growing, and rhythmically moving Cosmos; as a universe in which everything is fluid and ever changing, all static forms existing only as illusory concepts.

Modern physics views matter as not passive and inert, but as being in a continuous dancing and vibrating motion, whose rhythmic patterns are determined by molecular, atomic, and nuclear structures. This is also the way in which the Eastern mystics see the material world. They emphasize that the universe has to be grasped dynamically, as it moves, vibrates, and dances; that nature is not in a static, but a *dynamic equilibrium*. "There is motion, but there are, ultimately, no moving objects; there is activity, but there are no actors; there are no dancers, there is only the dance."

The discovery that mass is nothing but a form of energy has forced us to modify our concept of a particle in an essential way. In modern physics, mass is no longer associated with a material substance, and hence particles are not seen as consisting of any basic stuff, but as bundles of energy. Since energy, however, is associated with activity, with processes, the implication is that the nature of subatomic particles is intrinsically dynamic.

Mass and energy are actually different forms of the same thing. In other words: energy has mass and mass represents energy. This goes back as far as Genesis, when God created Adam from the clay of the earth (mass) and then breathed life (energy, Vital Life Force) into his nostrils to make him complete.

There is no such thing as "empty space," as so-called "empty space" has infinite energy. The continual creation and annihilation of subatomic particles is the result of the continual interaction of different fields of energy. Subatomic particles have no objective existence; they are actually interactions between these energy fields, which are behind all creation, annihilation, and

transformation of subatomic "particles." Particles are not made of energy, they *are* energy.

Everything that exists only exists because of energy. We exist because of energy, which controls our physical being as well as our consciousness and subconsciousness. There is nothing beyond energy. Energy is the *creator*.

According to Buddhist theory, reality is virtual in nature. What appear to be real things are actually transient illusions, which result from a limited mode of awareness. The quantum view that all particles exist potentially as different combinations of other particle parallels, again, is a Buddhist view. The Flower Garland Sutra tells us that not only is everything interrelated, but that everything is *everything else*. The appearance of physical reality is based upon the interdependence of all things.

Everything is a manifestation. The forms through which that which is manifests itself are each and every one of them perfect. We are manifestations of that which is. Everything is a manifestation of that which is. Everything and everybody is exactly and perfectly what it is—reminding me of Robert Browning's immortal words: "God's in his heaven: All's right with the world."

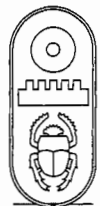
Consciousness

No account of the Universe in its totality can be final which disregards consciousness.

—William James.

The fact that all the properties of particles are determined by principles closely related to the methods of observation would mean that the basic structures of the material world are determined, ultimately, by the way we look at this world. Hence, the observed patterns of matter are reflections of patterns of Mind. Consciousness may well be an essential aspect of the universe that will have to be included in future theory of physical phenomena. Contemporary physicists accept that modern physics has transcended the mechanistic view of the world and is leading to a holistic and intrinsically dynamic conception of the universe.

And so we have come full circle since the days of Pythagoras, when scientists and mystics



were one. When mystics and scientists each chose their separate ways, it became an accepted idea that the scientist tried to find the answer to the "be all and end all" purely in matter. Quantum Physics changed all that. Now there is speculation, and some evidence, that consciousness at the most fundamental levels, is a quantum process. Astrophysicist James Jeans wrote: "Today there is a wide measure of agreement that the stream of knowledge is heading towards a non-mechanical reality; the universe begins to look more like a great thought than like a great machine."

Conclusion

*No truth so sublime, but it may be trivial
tomorrow in the light of new thoughts.*

—Emerson.

We are presently watching perhaps the most engaging act in our history. The old science, which has given us so much, including our sense of helplessness before the faceless forces of bigness, is undermining its own foundations by telling us that our faith has been misplaced. To the scientist we gave the responsibility of probing the mysteries of creation, change, and death. We played a role of impotence before the ever-increasing complexity of modern science. Now, after three centuries, those scientists who have given thought to what is happening, are as perplexed as we are, by the accumulating evidence that we are the key to understanding the universe. Physicist Max Planck wrote: "Once one has experienced the desperation with which clever and conciliatory scientists react to the demand for a change in the thought pattern, one can only be amazed that such revolutions in science have actually been possible at all." Scientific revolutions are forced upon us by the discovery of phenomena that are not comprehensible in terms of the old theories.

The conceptual framework of Quantum Physics, supported by massive volumes of experimental data, forces contemporary physicists to express themselves in a manner that sounds, even to the initiated, like the language of mystics. But it is not because of it being complicated that quantum theory is difficult to explain. Quantum theory is difficult to explain because the words which we must use to communicate it are not adequate for explaining quantum phenomena. Even the "language" of mathematics will not do, as this also consists of

symbols. The problem is not in the language, the problem is the language, as it is a substitute for experience. The answer is to approach subatomic phenomena by replacing the language of *logos* with the language of *mythos*.

We have come a long way since the days of Galileo's experiments. Each step along the path has taken us to a higher level of abstraction: first to the creation of things that no one has ever seen, like electrons, and then the abandonment of all attempts even to picture our abstractions.

Max Planck, considered to be the father of Quantum Physics, said that science means an unrelenting endeavor, and continually progressing development, towards an aim which the poetic intuition may apprehend, but which the intellect can never fully grasp. The end of science means the advancing of Western Civilization into the higher dimensions of human experience.

Professor G.F. Chew, Chairman of the Physics Department at Berkeley University, remarked: "Our current struggle with [certain aspects of advanced physics] may thus be only a foretaste of a completely new form of human intellectual endeavor; one that will not only lie outside physics, but will not even be describable as scientific."

When we eventually will know the truth of things, we shall realize how absurd it is to worship isolated products of the incessant series of transformations as though they were eternal and real. Life is no thing, or state of a thing, but a continuous movement or change.

The idea of each particle containing all other particles has not only arisen in Eastern mysticism, but also in Western mystical thought. It is implicit, for example, in William Blake's famous lines:

*To see the world in a grain of sand,
And a heaven in a wild flower;
Hold infinity in the palm of your hand,
And eternity in an hour.*

Science advances through tentative answers to a series of increasingly subtle questions which reach ever more deeply into the essence of nature. The basic oneness of the universe is not only the central characteristic of the mystical

experience, but is also one of the most important revelations of modern physics. It is becoming ever more apparent that mysticism provides the most consistent philosophical background to the new scientific paradigm. Hence the title of this paper.



Recommended Reading:

The Dancing Wu Li Masters: An Overview of the New Physics

Gary Zukav, (New York: Bantam New Age Books, 1984) ISBN 0-553-26382-X

The Tao of Physics: An Exploration of the Parallels Between Modern Physics & Eastern Mysticism

Fritjof Capra, (Boston: Shambhala Publications, 1991) ISBN 0-87773-594-8

The Turning Point

Fritjof Capra (New York: New Age Books, div. of Bantam Books, 1984) ISBN 0-553-34572-9

The Sleepwalkers: A History of Man's Changing Vision of the Universe

Arthur Koestler (New York: Viking Penguin, Penguin Books, 1990) ISBN 0-14-019246-8

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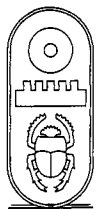
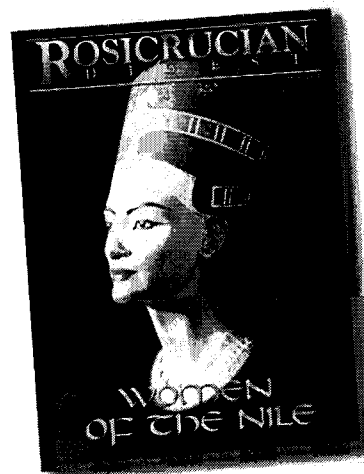
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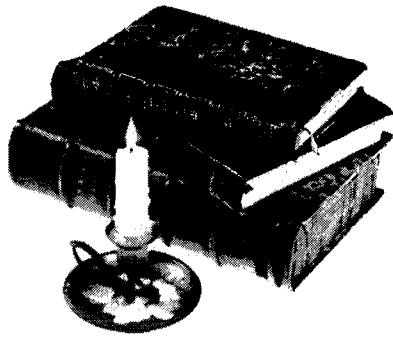
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Holy Books



by Harry W. Pierce, F.R.C.

THE ANCIENT CHINESE so venerated the written or printed word that they saved scraps of paper on which words were printed with little or no regard for the subject matter. Today, vast forests are reduced to pulpwood to bring the printed word to everyone. Printed matter is mailed to us or even handed to us on the street, and much of this print ends up in the garbage or gutter, because we aren't particularly interested in the printed information offered us. Throwing away these printed words must seem callous to those who distribute them. In short, we exercise quick judgment.

I remember well a young child who was horror struck when I offered a large volume of a holy book, the Christian Bible, for her to sit on at the piano so she could reach the keyboard. She probably thought sitting on this particular book was blasphemous. However, I have great respect for this book; in fact I have always considered it one of the most important works in my library, and its pages are heavily annotated by my hand during long periods of study and meditation on the book's contents and their meaning.

Rosicrucian
Digest
No.2
1999

Many books have been either venerated or desecrated by the unthinking, unfeeling, or unknowing, depending on their own personal or group bias, and this depends in large part on the age in which they find themselves. Common courtesy should direct us not to denigrate a book that another person considers holy.

Whether or not anyone considers a book to be *holy*, it is of value if it teaches something worthwhile. Of course, many books have been written to confuse the unknowing or unthinking. However, if we seek knowledge and wisdom with discernment, we would find that many books have been and still are holy to someone—and perhaps with good reason.

The holiest books, of course, are those that deal with the most important matters; those closest to our hearts, our very selves. The poet Alexander Pope said "Know then thyself, presume not God to scan; the proper study of mankind is man." The holy books are most holy when they describe the nature of humanity—our strengths, weaknesses, trials, tribulations, our destiny. In such timeless books our past, present, and future are all dealt with. Our understanding of these books are a measure of our growth into wisdom.

Humanity has fallen into a materialistic age, an age when the average person holds material wealth as the highest good. This materialism also carries with it a literalism. We tend to read the ancient writings—the holiest of books—literally, and spiritual meanings are lost in attempts at historical and archeological confirmation that would have caused ancient writers to sigh and shake their heads over our obtuse perceptions or lack of perception.

Those of us who have a foot on the path to wisdom should seek to find universal concepts or truths—parallels—between the holy books. When we find these similarities or parallels, whatever their outer form or media, go ahead, make the intellectual leap. The higher wisdom is trying to teach us something if we would only lay aside our biases. Be open and receptive.

Sometimes even in the popular culture we will find examples of this. Some years ago the popular television program "I Dream of Genie," produced by Sidney Sheldon and starring Larry Hagman and Barbara Eden, was an important

story in that, at least in some of its episodes, it presented higher wisdom in a mass-media vehicle. This is not to say that the actors or producers of this program were mystics. It is really not important. They may have been working under inspiration or it may have only been another acting job.

Some other examples that come to mind are “Aladdin and His Wonderful Lamp”; the heroic story of Ulysses with special reference to his conflict with Polyphemus, the Cyclops, who confined Ulysses and his companions in a cave until Ulysses blinded him and escaped; Phyllos’ “A Dweller on Two Planets”; “The Seven Voyages of Sinbad”; “The Twelve Labors of Hercules”; and Talbot Mundy’s “The Voyages of Tros of Samothrace.” Often these stories involve lengthy and arduous voyages and heroic struggles—all of which may be dramatic straws in the wind pointing the way to a mystically valuable or holy book. Do not make the mistake of trying to read these books literally, because such literal consideration can only lead to error.

Modern psychology, still in its early formative stage, tries, in many cases successfully, to reveal us human beings to ourselves. Remember, it was psychiatrist Dr. Richard Maurice Bucke who wrote *Cosmic Consciousness* after he himself had been illuminated. The ancient wisdom teachings tried to do much the same thing. The Cosmic has in every age tried to communicate with us, to educate us, if we are worthy and try to further its plan. We must try to discern the plan of the Grand Architect and become builders—“cosmic carpenters,” if you will.

Many of the holy books of which I am speaking have tried to warn us of attempts to gain control over us through our unconscious faculties. There are those who would—and do—use psychological knowledge to exploit and manipulate us. Most of these attempts proceed through our emotions. Our petty desires or fears, our hates, are all weaknesses by which we can be manipulated and, in practically all cases, to our detriment. If we try to destroy another or hinder another we only hurt ourselves. Everyone is ultimately accountable for their own mistakes. If malicious intent is behind the mistake the accountability is greater. If we find ourselves hating and fearing, then what we are doing or thinking of doing is probably wrong. One of the

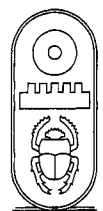
more common errors is ascribing to others our own base motives.

A contemporary story that could be considered “holy” is Arthur C. Clarke’s *2001: A Space Odyssey*—both the book and the motion picture version. One of the major points made in *2001* is “The mind is the slayer of the real.” This is represented by the space ship computer that goes haywire and contrives to kill astronaut Frank Poole. The ancient dictum, “We must slay the slayer,” is represented by astronaut David Bowman unplugging the computer. The beginning of *2001*, of course, represents evolution over vast reaches of time and space, while the story’s end shows reincarnation. While it is mystically true that the “mind is the slayer of the real,” mindlessness is not the answer to our problems. We must develop mind and learn to control mind in the same way we learn to control our automobile or any other tool that is potentially dangerous to us.

Another warning that holy books have tried to convey down through the ages is that every individual or group that has attempted to accumulate inordinate amounts of material wealth or power has ultimately destroyed itself by its attachment to that wealth or power. How many times must humanity experience this before we learn the obvious lesson. Material wealth does not exist beyond this plane of existence. When we leave here the only thing we take with us is our life experiences. Mutual service and love are the laws of life.

The holy books have shown us the plan or the “road map.” Our own particular piece of the grand plan is ours to comprehend and follow. Another person’s section of the plan may well be quite different from ours. We each march to the beat of our own drummer. If our plan seems difficult now, remember that only the downhill path is easy.

Tom Paine declared, “These are the times that try men’s souls.” It was true then, is true now, and will undoubtedly be true for a long time to come. Our commitment to the higher wisdom and a loving, unselfish approach to life and the living, along with a questioning mind, are our best assets on the Path.



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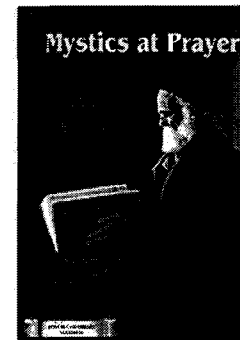


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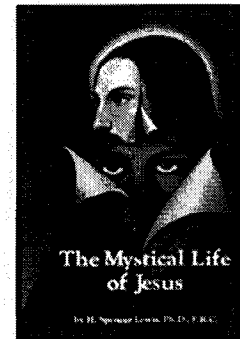


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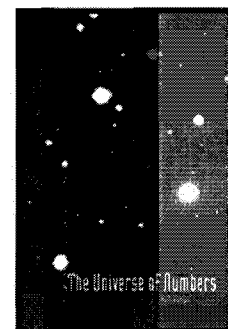


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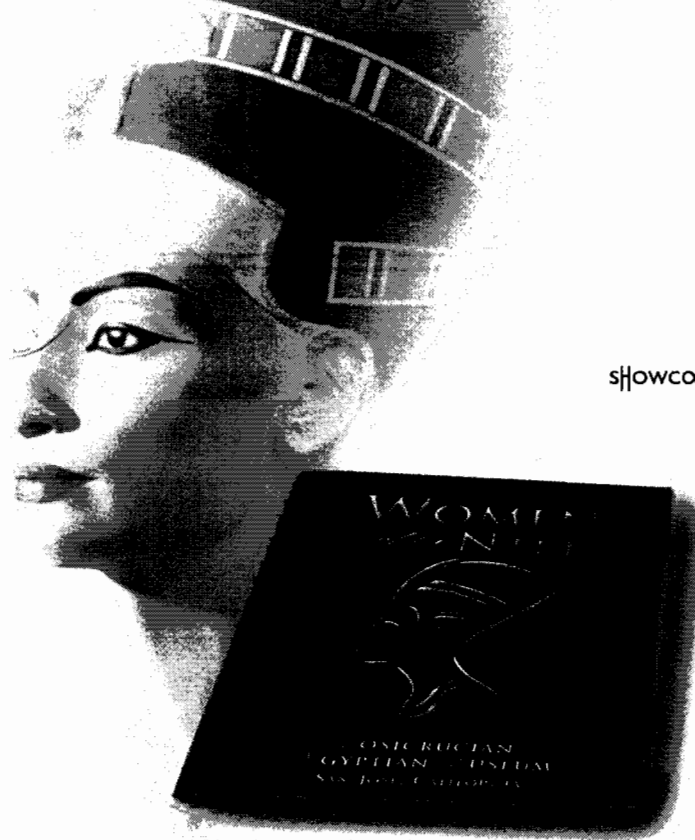
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