

BROSICRUCIAN BEACON



June 2010



THE SACRED

AND THE PRIMORDIAL TRADITION

CONVENÇÃO MUNDIAL ROSACRUZ
"O Sagrado e a Tradição Primordial"

CONVEGNO MONDIALE ROSA-CROCE
"Il Sacro e La Tradizione Primordiale"

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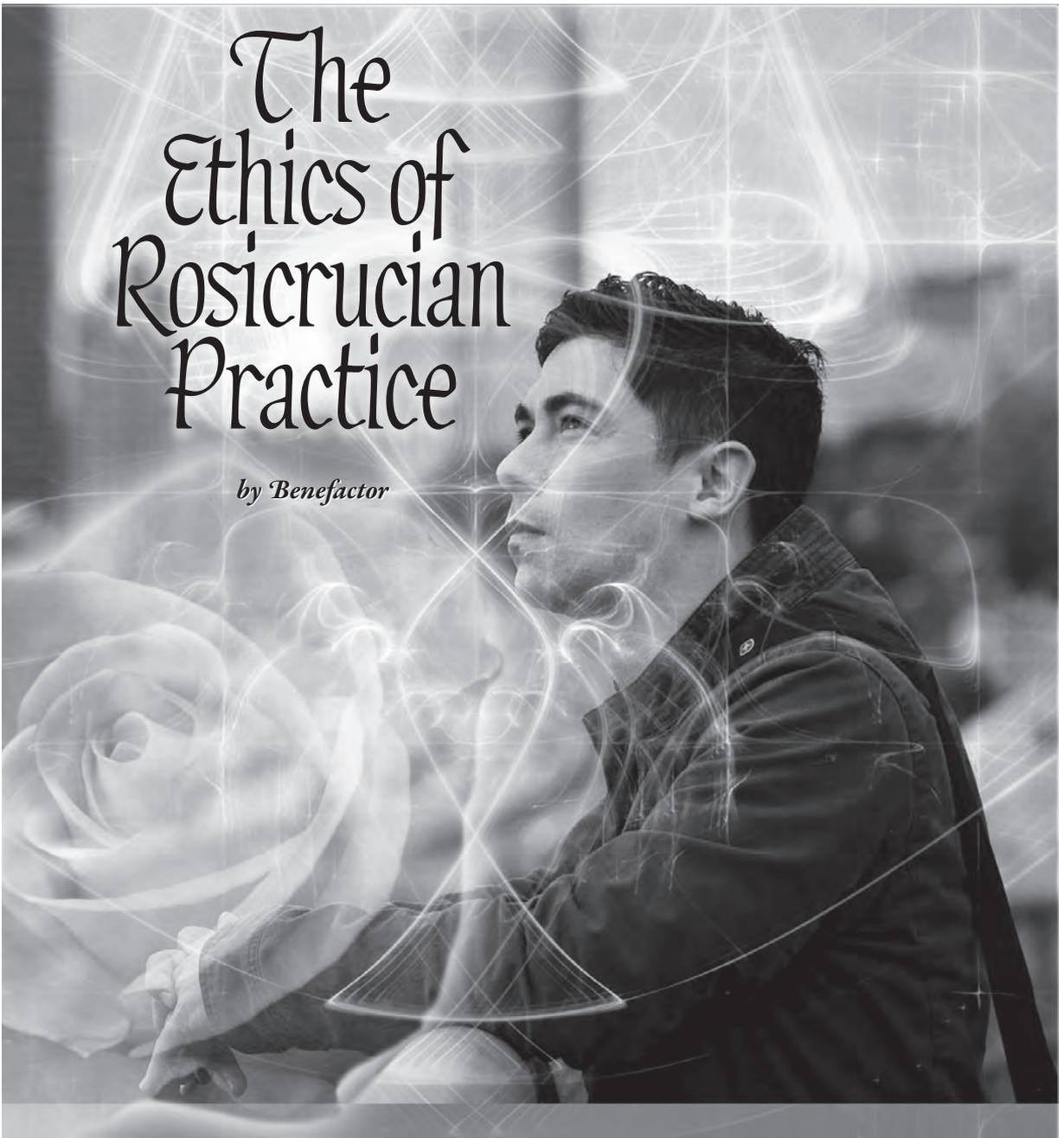
COVER SPREAD

“Egypt the Eternal”



The Ethics of Rosicrucian Practice

by *Benefactor*



THE ROSICRUCIAN ORDER TEACHES a system of mental and spiritual evolution whereby life is enhanced and deepened in every way, even with the most mundane of things. Life guidance of this sort does however not amount to religious belief. We may hold many principles and ethics near and dear to our hearts, but that does not make them dogmatic and intrusive in the nature an established religious faith. That is why the Rosicrucian Order has always maintained that it is not a religion but a school of life.

Certain points and principles in the Rosicrucian system of ethics and practice are worthy of frequent analysis and explanation, and many thousands of Rosicrucians have over the decades voluntarily adopted at the very least these primary principles as the fundamental underpinnings of their personal guides to happy and meaningful lives. Of the many principles we could think of, two immediately stand out as more important than the rest: *universal love* and *toleration*. For Rosicrucians, Love in its most universal form is conscientiously and





Universal love has to be an active emotion, rooted deeply in the sympathetic understanding of our human relations. It is crucial in our our relationship with, and our understanding of God.

deliberately transformed into an active principle instead of being allowed to remain as a merely passive, interesting though merely intellectual ideal. And toleration too is an active principle for Rosicrucians, and is transmuted from a hoped-for ideal into a much lived practical reality.

Universal Love

Universal love should be an active emotion if it is to be an effective, actual guide in our daily affairs. It has to be an emotion deeply rooted in the sympathetic understanding of our human relations, and of our relationship with our understanding of God. It must affect, modify, guide, colour and animate all of our thinking and all of our acting. We must constantly ask ourselves, “*Is this the loving thing to say, is this the loving thing to do, is this the loving thing to think?*” We must have not only a sense of universal love for all human beings, all animals, indeed all things in the world, but we must make that love demonstrative those things to inspire and direct our course in life.

We cannot truly love in a universal sense whilst at the same allowing ourselves to be indifferent to the needs of others, and indifferent to our obligations to one another. We cannot restrict universal love to a negative or prohibitive series of acts by permitting it only to prevent misconduct on our part or to prevent the expression of unkind words or the doing of unkind deeds. Universal love must be active and tempt us hourly into doing things that from the vantage point of a purely selfish and unloving person would be seen as abnormal and unnecessary. They may seem “abnormal” to an ordinary self-centred mind, but may be a blessing to someone seeking solace or assistance in a moment of need.

Toleration

Unquestionably the active, practical application of universal love will bring in its wake the second principle, that of toleration. Universal love does not permit one to scorn another person, or to harshly and blindly criticise, judge or condemn someone..., and neither will toleration permit these things.

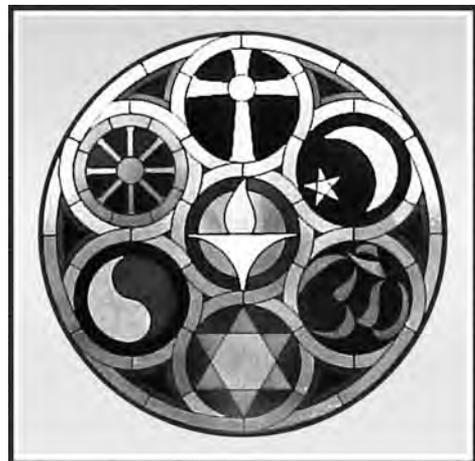
To put Rosicrucian principles into practice, one must begin with ladles-full of tolerance for the religious beliefs of others and their perceptions of the greatest good. And hardest of all, this must be done even if they have no toleration themselves. One must, as far as possible, avoid judging the things that others love and cherish, and that bring happiness and fulfilment to their lives. The fact that one may have a broader, more inclusive view of moral, political and religious belief systems, does not give one licence to harshly criticise another’s limited grasp of the spiritual laws that define human relations. Without knowing in detail the history of the evolution of the individual, without knowing the training, the education, the viewpoint, the limitations and powers of the individual’s abilities, one cannot fully understand either the actions or the thoughts of another human being. Great discretion must be used before criticising the

Universal love must be active and tempt us hourly into doing things that to others may seem abnormal.

thoughts and actions of another person who for all intents and purposes is doing the best he or she can. *Toleration is one of the first expressions of love.*

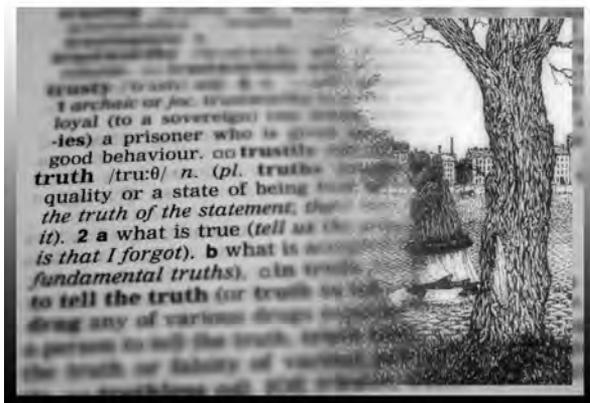
Knowledge

Rosicrucians are seekers of knowledge..., not only of natural phenomena as scientists for example are, but of the hidden secrets of the soul itself. The desire for personal knowledge has of course an element of selfishness about it, but let us not be too quick to condemn it, for it has the potential both directly and indirectly, of contributing to



To put Rosicrucian principles into practice, one must begin with ladles-full of tolerance for the religious beliefs of others and their perceptions of the greatest good.





The truth that we are capable of perceiving must come out, we must know it. And although that personal truth is "local" to us, it can at times be local to many others too. In other words, although our truth is relative to higher, more inclusive concepts of truth, there is bound to be a level of commonality between your truth and that of many millions of other people.

the happiness and advancement of many people.

The health and welfare of one individual should not be considered as being separate and apart from the health and welfare of humanity as a whole. As a collective égregore, humankind can be made happy, healthy and prosperous only when all of its component parts are contributing to this end. Those of us therefore, who seek to improve ourselves and make ourselves happy, successful and cheerful, indirectly contribute to the health, happiness and inspirational urges that affect entire communities. The evolution of the whole is dependent upon the evolution of each of its parts, namely each of us as individuals. Rosicrucians know that the inner concept of a supreme God that most people have, urges us to become superior beings in a spiritual, moral and ethical sense. And through individual effort and individual evolution, comes individual attainment, with the greatest good accomplished for the greatest number of people.

The Rosicrucian philosophy takes into consideration also the fact that each of us owes it to ourselves to undo the harm we have done to other in the past. In a word, we must face our Karma, make proper compensation for it, and then strive for the utmost in individual attainment. We must not do this however at the sacrifice of the advancement of other individuals, or at the sacrifice of their personal happiness and right to attain advancement. We must be tolerant of their chosen ways of attaining the same knowledge, mistaken though some of them may be in the path they have selected. We must each come to realise the fundamental truth that no permanent success in the life of an individual or in the life of a community can be obtained if it results in the lessening of the happiness and success of even the least known individual.

Truth

An ideal that is much cherished by Rosicrucians is that of truth. Of course one can argue about "truth" for days on end and never fully know it, but in the end, truth is what we personally perceive it to be, even though it may not be absolute in any sense. The truth that we are capable of perceiving must come out, we must know it. And although that personal truth is "local" to us, it can at times be local to many others too. In other words, although our truth is relative to higher, more inclusive concepts of truth, there is bound to be a level of commonality between your truth and that of many millions of other people. So, do not be afraid of proclaiming and establishing your understanding of truth, for as long as you never let it become a dogma and are sure in yourself that you will abandon it when a higher, more inclusive truth comes into view.

The desire for truth must be born out of a love of honesty and the expression of what we believe to be truthful. Truth has great value for us, for in a way it shows us how the universe and its component part "all hang together," how they interact and depend on each other, and ultimately how the whole could never exist without its component parts. The deliberate expression of personal truth is a great way of bringing about further inner evolution, and for this reason, Rosicrucians delve

The desire for truth must be born out of a love of honesty.

deeply into many avenues of enquiry, and live figuratively the life of "walking question marks." But they also avoid things that their intuition and the experiences of others tell them are fruitless and useless in their ability to contribute to their wisdom or the well-being of the world at large. *Knowledge for the sake of possession of facts is not the goal of the Rosicrucian.*

Wisdom

When facts have been "internalised" to such an extent that they seem to come from within oneself, one has reached a state of wisdom as far as that area of life is concerned. One truth, by its very virtue, may be of greater service to the individual than thousands of facts representing the truths of experience. One truth regarding the relation of the individual to his or her highest concept of God will serve that person to a greater degree than a thousand truths regarding the earth's physical evolution. One fact, one truth, revealing the startling possibilities of the human mind will serve humanity to a greater degree than



a thousand proven facts discovered in the laboratory of biological research. Yet all research and all knowledge has its place, and Rosicrucians are tolerant of those who hope to find at the end of the microscope, or at the end of the telescope, or in the crucible or alchemist's oven, the important facts of life.

True Rosicrucians "live in truth," and with the same sentiment and feeling as the words attributed to the pharaoh Akhenaten when he proclaimed in one of his speeches of adoration to the Aton (his concept of God) that he found himself "*happy in living in truth eternally and forever and ever.*" Truth must be fascinating to the seeker of wisdom and we must make our lives a drama of truth personified by being truthful to ourselves and true to the ideals of our voluntarily selected standard and guide in life.

Karma

Our words must not only be our bond..., they must be a Karmic law, a Cosmic universal principle, as binding as any idea that may have been implanted in our consciousness by God. For this reason we must be mindful of what we agree to do, of what we try to do, what we promise and intimate as being our intention and our purpose. We must be respectful of the rights of others and of their equal privileges. We must respect our parents, the members of our family, the community interests and our national government inasmuch as these are human creations intended to exemplify the Cosmic principles. If they are unworthy of our respect, the most we can do is remain neutral and realise that we are part of the "organism" of the nation that brought about the government we have. Rather than holding in contempt those things we disagree with or can



Those who seek to reach goals, unfold their inner creativity and become successful and happy, and thereby contribute to the happiness and success of the community and the human race.

clearly see are harmful to many others, we should be brave and bold enough to take positive steps to redressing wrongs and seeking to improve those things that are unworthy of our complete respect and regard.

The Rosicrucian way is not easy; it is fraught with trials, tribulations and experiences that bring sorrow, grief and joy not only to ourselves but to many who interact with us. It behoves us that make life abundantly filled with

The Rosicrucian way is not easy... it is fraught with trials, tribulations and experiences that bring sorrow, grief and joy.

wonder, interest, fascination, profit and wisdom, and to do whatever it takes to bring this to as many people as we can. Through such things does the human consciousness advance and attain ever greater heights, evolution, idealism and insight. People are not merely what they think they are, but what they will themselves become. Our thinking may be passive at times and void of that kinetic power that creates in us the realisation of our mental images. But if and when that happens, it is time for a change of gear so as to transmute our ideas, indeed our very motives, from the world of thought into the world of reality.

Rosicrucians are wilful in their acts. They do things deliberately, in a determined and daring manner. They learn to assume the Karmic responsibilities of their thoughts, words and deeds..., and with the knowledge of this responsibility, they are all the more daring in the performance of their duties. Those who seek to reach goals, unfold their inner creativity and become successful and happy, and thereby contribute to the happiness and success of the community and the human race; they must not only be adventuresome and positive in all they do..., they must also be yielding in the gentlest of ways when circumstances demand it. Let us therefore have no fear that is born of ignorance, doubt, hesitancy or misunderstanding. We must see in the Divine Mind and Father of all beings a loving, just and tolerant parent and an omnipotent and omnipresent guide and companion.

These things then constitute some of the ethical principles of Rosicrucian practice, and time has proven in its pages of history that thousands of individuals have lived lives in keeping with such ethical standards, and made the Rosicrucian Order an organisation of pioneers in the unfoldment of civilisation. Rich have been the personal and individual rewards that have come to those who have followed such a standard of living, and rich will be your reward if you can step onto the path of the Rosicrucian Order with this understanding and with these principles as your guide in life.



Creed for Happiness

- ❖ I shall begin each morning unafraid, and shall seek the wonderful gift that the day will bring. I shall be guided by intelligence rather than belief, and shall see truth and ignore no fact. I shall control my thoughts and guide them into the highest realm, holding my cherished ambitions and sacred ideals uppermost in my mind.
- ❖ Throughout the day I shall enjoy all the beauty of my surroundings. I shall glory in my associations and aspire to the exaltation that comes with love of God and of Humanity.
- ❖ I shall forgive freely before forgiveness is asked. I shall harbour ill thoughts toward no one. I shall fulfil every trust. I shall remain poised and serene in every trial, and face each emergency without fear.
- ❖ I shall be friendly and courteous toward all. To me each day will be one of kindly deeds and unselfish love. I shall obey those in authority and give loyalty to all to whom loyalty is due. I shall be clean in body, action and thought. I shall revere my God and have the utmost respect for the religious convictions of my fellows.
- ❖ To obtain the most from life I shall give the best that I can give. At all times will I enthrone service and eliminate the motive of gain. I shall perform each task cheerfully. I shall build and not destroy.
- ❖ And so will I come to the end of each day with the satisfaction brought by service, serenity, kindness and love. I shall go to my rest with the peace that comes from an untroubled mind and the memory of tasks well done.



LE COMTE DE SAINT GERMAIN

THE MAN OF MYSTERY

Part 1

by Johan Franco, FRC



Le Comte de Saint Germain.



Chateau de Chambord on the River Loire.

MANY ARE THE DESCRIPTIONS OF the Comte de Saint Germain; some are so detailed and frivolous that they throw more light upon the customs of the period and the tastes of their authors than upon the subject. However they do help in defining the background against which the Count played his mysterious part. The *Memoirs of Madame du Hausset*¹ are considered to be authentic and historically accurate. As first chambermaid of Madame de Pompadour, the official mistress of Louis XV, she

was privileged (or burdened!) to watch the inner goings on at the French Court and made a careful record of them, probably with the knowledge and consent of the Marquise. Madame du Hausset reports the following about the Count:

“I have seen him several times; he seemed to be forty years old; he was neither fat nor thin; he had a fine and humorous face; he was extremely but simply well dressed; on his fingers he wore magnificent diamonds which were also decorating his snuffbox and his watch. Once





Madame du Hausset: As first chambermaid of Madame de Pompadour, the official mistress of Louis XV, she was able to watch the inner goings on at the French Court.



According to Madame du Hausset, Louis XV would not tolerate condescending or mocking talk about St. Germain.

he appeared at one gala function of the Court with shoe buckles and garters of beautiful diamonds which were so splendid that Madame la Marquise said that she did not think that the King himself had any as beautiful as that. He went then to the antechamber to detach them and bring them in to be inspected at closer range; Monsieur de Gontaut,² who compared them with other stones, claimed they were worth at least two hundred thousand francs. He wore that day a snuffbox of immense value and cuff links of sparkling rubies. It was unknown where the extraordinary wealth of this man originated, and the King would not tolerate condescending or mocking talk about him.” This last remark fits in with the contention that Louis XV knew very well who this enigmatic person was, but had apparently vouched secrecy. We will see below how easily Saint-Germain’s popularity with the king can be explained. But before going further into the background of the Court, we will quote another reliable source, namely the Comtesse de Genlis, who later became governess of the children of Philippe Egalité, the duke of Orleans:³

“He [Saint-Germain] was somewhat below middle size, well made, and active in his gait; his hair was black; his complexion dark, his face expressive of talent, and his features regular. He spoke French elegantly and without any accent, and likewise the English, Italian, Spanish and Portuguese... M. de Saint-Germain, during the first four months of our acquaintance, not only never spoke

He spoke French elegantly and without any accent, and likewise the English, Italian, Spanish and Portuguese...

extravagantly, but never even uttered a single uncommon phrase; and he had something so grave and so respectable in his demeanour and appearance, that my mother never dared venture to question him relative to the singularities ascribed to him. At last one evening, after he had accompanied me by ear in several Italian airs, he told me that in four or five years I should have a fine voice... [whereupon] he immediately changed the conversation. “These few words encouraged my mother, who, an



instant afterwards, asked him if Germany was really his native country. He shook his head with a mysterious air, and heaving a deep sigh, ‘*All that I can tell you of my birth*,’ he replied, ‘*is that at seven years old I was wandering about the woods with my governor, and that a reward was set upon my head!*’ These words made me shudder, for I never doubted the sincerity of this important communication... ‘*The evening before my flight*,’ he continued, ‘*my mother, whom I was never more to behold, fastened her portrait upon my arm.*’

“Oh heaven!” I cried. Upon hearing this exclamation, M. de Saint Germain looked at me, and seemed to be touched on seeing my eyes filled with tears. ‘*I will show it to you.*’ he continued, and at these words he bared his arm and undid a bracelet admirably painted in enamel and representing a very handsome woman. I contemplated

It is generally accepted that the Count was a descendant of the House of Rákóczi.

this portrait with the most lively emotion. M. de Saint Germain said no more and changed the conversation.

“When he was gone, I was extremely grieved to hear my mother ridicule his proscription, and the

queen his mother; for the price put upon his head at the age of seven and his flight into the woods with his governor, all led us to believe him the son of a dethroned sovereign. I believed, and I wished to believe, a romance of so extraordinary a kind, so that the pleasantries of my mother on the subject shocked me extremely. After that day M. de Saint Germain said nothing remarkable in this way: he spoke only of music, of the arts, and of the curious things he had observed in his travels.”

No other historian has come closer to the truth about the Comte de Saint-Germain than Madame de Genlis did in this simple and touching story.

The House of Rákóczi

It is generally accepted that the Count was a descendant of the glorious House of Rákóczi. The last reigning Prince of this House was Francis (Ferenc) Rákóczi II, who had three sons: Leopold-George, Joseph and George. The first was born on the 28th May, 1696, and was declared deceased in 1700. The other two sons were separated from their parents when the same were imprisoned by the Emperor of Austria in 1701. They received the titles of San-Marco and Della-Santa-Elisabetta, and were completely dominated by the Viennese Court. They had to abandon all traces of the House of their ancestry and even of the name of Rákóczi. Prince Karl of Hessen-Kassel reports that when Saint-Germain learned of this, he remarked: “*Ah well, then I will call myself Sanctus Germanus [Saint-Germain], the Holy brother!*”

According to all records, he certainly conducted himself like a prince and considered his brothers to be traitors to the illustrious House of Rákóczi. If we accept as truth that Saint-Germain was the missing Rákóczi prince, many otherwise inexplicable matters fall into place. For one, the great material wealth of the Count need not exclusively be ascribed to supernatural powers. The fortune of the House of Rákóczi was estimated at ten million florins in 1652, a fabulous sum in those days.

In the last will and testament of Francis Rákóczi II⁴ we find mentioned three sons. The third son, thus far unknown, was put under the special supervision of the executors of the will; three princes of royal blood,



Madame de Genlis (1746-1831), from whom we get a good account of St. Germain, was exceptionally well educated in her childhood; her intelligence and musical talents were much encouraged; by the age of ten she could play several instruments. She made a financially brilliant marriage to Alexis Brulart, Comte de Genlis in 1783 at the age of sixteen. Clever, charming and very ambitious, Madame de Genlis soon managed to become the mistress of the Duc de Chartres, in spite of his recent marriage to the daughter of the Duc de Penthièvre. Madame de Genlis wished and obtained the position of instructress for the Princesse d'Orléans. At the time of the Revolution, Madame de Genlis embraced the new ideas with enthusiasm; she also attended meetings of the Jacobins club and Cordeliers, renouncing her noble titles, and calling herself "la citoyenne Brulart." She went to England in 1791, one year after this portrait was painted, and except for the briefest visits was forced to remain in exile. Napoleon used her for his secret service and after the Restorations, she wrote several books. She died shortly after the enthronement of her former pupil, Louis-Philippe on January 1831.





Francis (Ferenc) Rákóczi II

the Dukes de Bourbon and de Maine, and the Count de Toulouse, by whom Saint-Germain had been particularly befriended. This third and unknown son must then have been the eldest, and supposedly dead, Leopold-George. The rumour that he was not dead must have reached the Viennese Court and apparently so alarmed the Emperor, who saw in the heir of Francis II a powerful, potential enemy that he put a price on his head, according to the story of Madame de Genlis, which we quoted above.

Now we can also understand the consideration and regard of Louis XV of France for the Count, for if his fortune was under the direct control of the aforementioned three noblemen, it is more than likely that he knew the secret and that he paid the Count all the honours and respect due to his high rank and birth. Some of the privileges the king bestowed upon the Count aroused considerable conversation and criticism among the uninitiated courtiers. In 1758 the king assigned him a spacious apartment in the vast Chateau de Chambord, one of the most magnificent castles on the river Loire. It is here that the Count set up an alchemical laboratory and frequently spent a great deal of time with the king. What experiments they may have done we will never know exactly, but there are many stories concerning this, some of which are too fantastic to be true.

We need not hesitate to accept the pretended death of the first-born son of Francis II, because such a thing was common practice in those days. It was simply a ruse of his father to safeguard the life of the crown-prince from the

persecutions of the Habsburg Dynasty, which was a vital threat to all members of the Rákóczi family. A similar pretended death is claimed to have taken place in the life of Sir Francis Bacon in 1626. Further evidence to the Rákóczi theory is the Count's use of the name *Tzarogy*, when he met the Margrave of Brandenburg-Ansbach in Schwabach in 1774. *Tzarogy* is an anagram of the German spelling of the name Rákóczi, namely *Ragotzy*.

Another statement by Saint-Germain about his identity was the answer he gave to the inquisitive Princess Anna Amalie, sister of King Frederick of Prussia: "*I come from a country which has never had any foreigners as rulers.*"⁵ This statement is one of the arguments against the Rákóczi theory and favours the theory that the Count was the son of the widow of Charles II of Spain, Maria Anna of Pfalz-Neuburg, and of the Count de Melgar, known under the title of Almirante de (Admiral of) Castilla.⁶ It is claimed that Transylvania did not have any national sovereigns until 1571. The story of Madame de Genlis does not contradict anything in this theory and would place the birth date of the Count about 1698. The Queen died in 1740 in Guadalajara, two years after she was authorised to return from 32 years of exile in Bayonne, France. The Admiral died in 1705, apparently in Portugal. A Dutch source⁷ directly hints at this alleged Spanish descent: "that he looks like a Spaniard of high birth, that he speaks sometimes about his Mother with great emotion, that he signs himself sometimes Pr. d'Es." This signature is said to mean Prince d'Espagne (Prince of Spain).

Note from the editor: Apart from his alchemical pursuits the Comte de Saint Germain was a very cultured individual with skill in oil painting and the in the art of writing. In the concluding part in the next issue of the Rosicrucian Beacon, this aspect of the Comte will be examined.

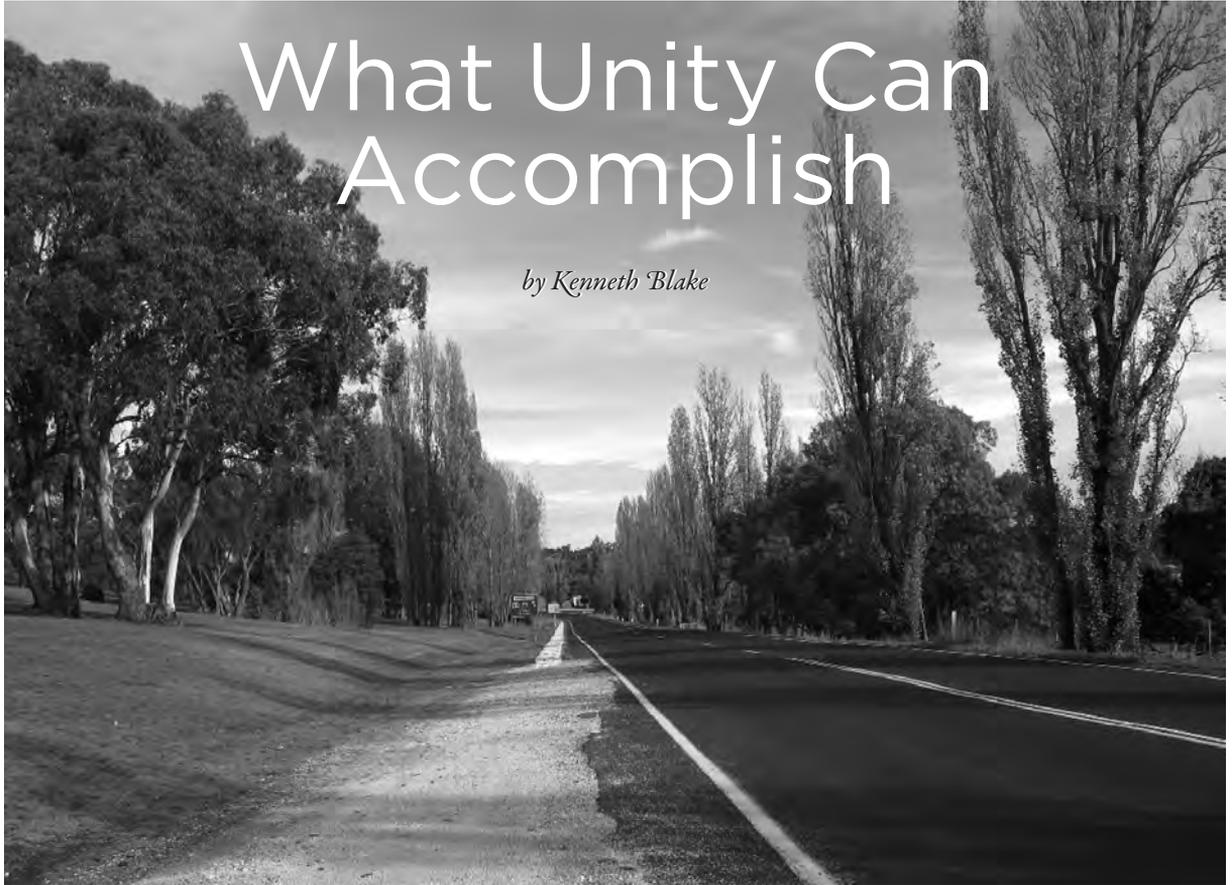
Endnotes

1. *Collection des mémoires relatifs à la révolution française* (Paris 1824)
2. Monsieur le Duc de Gontaut was the brother-in-law of the Duc de Choiseul and befriended by him.
3. *Mémoires inédits de Madame la Comtesse de Genlis, depuis 1756 jusqu'à nos jours*, Vol. 1, 2nd edn (Paris 1825).
4. *Genealogischer Archivarius aus dem Jahr* 1736.
5. Dieudonné Thiébault in *Mes souvenirs de vingt ans de séjour à Berlin* (Paris 1804).
6. Paul Chacornac in *Le Comte de Saint-Germain* (Paris 1947)
7. This item is dated March 1762 in the Memoirs of G J van Hardenbroek (Gedenkschriften van Gijsbert Jan van Hardenbroek, 1747-1787), uitgegeven en toegelicht dor Dr F J L Kramer, Amsterdam 1901).



What Unity Can Accomplish

by Kenneth Blake



PARTY OF TRAVELLERS WERE motoring along a road in Australia one day in May. Suddenly they noticed that the grass verge seemed to be covered with a thin layer of snow.

They got out of the car to examine more closely this strange phenomenon. It looked as though a white nylon scarf had been made for a giant and been left on the roadside. It measured at least a metre in width and was several hundred metres in length.

They tried to tear out a piece but again, like nylon, it was too strong and stretchy to be torn in spite of its flimsy appearance. For all intents and purposes, this was a factory-made item. It had a selvaige; half an inch of very closely woven warp and woof all along the sides. Was there a nylon factory nearby? If so, why had this piece been left by the roadside? Later they were told that it was a rare event occurring once in fifty years or even only once in a lifetime.

A miracle of gossamer had been woven to save millions of lives, tiny black specks of insects imprisoned within the "fabric." The travellers had journeyed through a recently heavily flooded part of New South Wales and when the floods had come, the tiny spiders in the grass had frantically expanded their individual webs in order to make

a collective raft of survival..., a lifeline which floated on the water, and saved the majority of these tiny creatures. It was not each spider looking out for its own interests, but rather a case of all working for the greater collective good of their species. Joining together in a collective effort, each one spinning its small part, this amazing long raft had saved them all.

Would it not be something if we humans could learn to work in a similar cooperative manner? No doubt we have the ability to do so..., indeed an ability greater than any other species due to our supreme cognitive and analytical abilities. Yet, our evolutionary progress has been so precipitously fast when compared to all other living things on earth, that despite our intellect, despite our ability to think and reason and foresee the consequences of our present actions, we still do not possess that innate drive to preserve our species as a whole rather than merely preserve our individual lives. How else can one explain the foolish and short-sighted manner in which we are populating the earth, plundering its resources, causing pollution everywhere, destroying biodiversity and generally giving nothing in return to mother earth for the great honour of being here? It is time to think of those tiny Australian ants and take a lesson from evolution.





God of our Heart

by *Ralph M Lewis, FRC*

IS THERE ANY HUMAN BEING WHO does not have some concept of a supreme Creator or First Cause, a God of his or her heart and understanding? Can any person conscientiously and with absolute sincerity deny that there exists a Transcendancy beyond all understanding, a state of reality infinitely greater than us? Must we not admit that Being, the whole of reality, is infinite in relation to the human consciousness?

The solipsist, one who adheres to the philosophical theory that the self is all that you know to exist, affirms that there is no reality beyond the human consciousness, that nothing exists other than the self. Yet, by his personal existence, he refutes his own belief because his very

dependence upon externality for his existence is proof of the distinction of externality from the self. No one thing is the whole; all things are parts of the whole, but no one part can be the whole itself. And so we get to the question: is there just one "God of the Heart?" In other words, is there a unity of understanding of this Transcendancy, this Absolute, of which all things are said to consist?

There is no universal concept or definition of the God of our Heart; meaning a common belief in a dynamic Supreme Power. We recognise instinctively, intuitively and rationally our subordination to the collectiveness of all Being. However, we have always struggled to define it. What do we conceive its elements to be: creativity, power, omniscience, a cosmic order infinite and eternal, a Supreme



Judge of all? From whence do we derive these concepts that we attribute to this Transcendancy, the infinite reality in which we find ourselves? Is it not from within our own being? Have we not through the ages found in ourselves the qualities which we attribute to this God of our Heart? Can we find other words or ideas to attribute to this Infinite All, other than the human frames derived from our mortal experience? Consequently, the God of each individual's Heart is a construct of the mind, not in essence but in the image that we make of that essence that we experience.

All people therefore have a God of their Heart, but in definition it is not universally accepted by them. Different minds have come to agree on a definition of this Infinite Transcendancy which they experience..., but it is intimate to them. Therefore, their personal definitions create corresponding mental images. This concept then appears so effective to them, emotionally and psychically, that they consider it to be an absolute truth. Consequently they believe no other image can better portray the mystical experience which they have had and which therefore to them is God.

Different Conceptions of God

Yet there are a multitude of other individuals who have experienced the self-same Supreme Essence, but are imaging it differently. To them, God is accepted with equal reverence and devotion, but their concept of God has another kind of image. Some feel that to attribute human qualities to the God of their Heart is to demean God's exalted nature. And there are other persons whom we recognise as being spiritually motivated, yet who believe that this Transcendancy lies beyond human comprehension, especially in its definition. In other words, no mortal finite mind can embrace fully the nature of the Infinite so as to declare it to exist in a specific form.

People who have a similar affinity of feeling and understanding have reduced their beliefs to sacred books which to them constitute the Divine Truth, born out of their personal enlightenment. But what of others who have the same elevation of spirituality, but whose construct and understanding of God differs? Are they wrong? Throughout history there have been and are many names for the God, the Transcendancy, which humankind has experienced: Zeus, Brahma, Logos, Apollo, Allah, Jehovah (Yahweh) and Mithra. Is one person's conception of God any less true or less in quality than another individual's conception of God?

Admittedly, by certain relative standards, the teachings of one particular religion, which are attributed to divine revelation from one god, may appear more morally exalted than those of another. But again, these varied moral

standards are the *products of human minds*, inspired by their mystical experience and feeling of oneness with their God. There would seem to be a vast gap for example between the anthropomorphic concept of a God to whom humanlike qualities are attributed, and who may be accepted as a paternal being exhibiting such emotions as love and anger..., a god who punishes and reproves humanity..., and yet on the other hand, an equally spiritual concept of the Infinite had by those who consider God to be a Universal Consciousness.

This consciousness is presumed to permeate the whole of being, constituting a motivating power throughout the whole matrix of cosmic laws. If such persons have reached

All people have a God of their Heart, but in definition it is not universally accepted by them.

this belief, this concept, through mystical experience, it is then, to them, the God of their Heart. Are we to condemn them as being wrong? Who can come forth and give evidence that one person's God is false? An individual's personal understanding and realisation of God may have the same effect upon that person, morally, as another individual's conception of God.

Ever Evolving God

Human culture has redefined our image of the God of our Heart throughout the centuries. However, to deny any devout concept of a Transcendancy that was held throughout history because of its apparent primitive form is to fail to recognise the ever-evolving "God of our Heart." To most people, the word God embraces the exalted qualities of the Absolute, for that is more easily understood. It should be used most certainly by all who find it to be the most intimate term for their comprehension of the divine qualities.

But intolerance enters the picture when one set of believers think their definition of God is the sole truth and, in their fanatical zeal, persecute those whose spiritual image and experience of supreme Reality differs. The Rosicrucian Order is not a religion, but rather a cultural, mystical and philosophical Order. In its discourses and lessons it has always used the term "God of our Heart" when the subjects of mysticism, ontology, Being, or the Absolute are expounded upon. The term has always meant for each individual to accept as God the concept which is intimate to the spiritual feelings of the individual. Such is the God to that individual, but by no means should this person's conception be the definition of God accepted by all other people.



Caspar David Friedrich

by Colin McCulloch, FRC



Sea of Ice, 1824

CASPAR DAVID FRIEDRICH (1774-1840) was a 19th century German Romantic landscape painter, generally considered the most important in the movement. He is best known for his mid-period allegorical landscapes which typically feature contemplative figures silhouetted against night skies, morning mists, barren trees or Gothic ruins.

His primary interest as an artist was the contemplation of nature, and his often symbolic and anti-classical work seeks to convey a subjective, emotional response to the natural world. His work characteristically sets human beings in diminished perspective amid expansive landscapes, reducing the figures to a scale that, according to the art historian Christopher John Murray, directs “*the*





Wanderer Above a Sea of Fog, c.1818. This famous image gives meaning to the world through his gaze, and yet this world remains an unknowable mystery to him, shrouded in fog.

viewer's gaze towards their metaphysical dimension."

Friedrich was born, as the sixth of ten children, to German parents in the town of Greifswald, in what was then Swedish Pomerania, retaining Swedish citizenship throughout his life. It was here he began his studies in art as a young man. He studied at the Academy in Copenhagen, held to be the most forward thinking in all of Europe from 1794 to 1798, before settling in Dresden, the capital of the Elector of Saxony, and later of the Kingdom of Saxony, a noted centre of culture. Many of the best musicians, architects and painters from all over Europe came to settle in Dresden too.

Friedrich was now well situated to sell his works to visiting Prussian and Russian royalty who so often stopped at that great art centre for studio visits, and many of these purchases are now found in Berlin and The Hermitage in St. Petersburg. Friedrich came of age during a period when, across Europe, a growing disillusionment with materialistic society was giving rise to a new appreciation of spirituality. This shift in ideals was often expressed through a re-evaluation of the natural world, as artists such as Friedrich, Turner (1775-1851) and Constable (1776-1837) attempted to depict nature as a "divine creation, to be set against the artifice of human civilisation." Symbolism As one of the greatest exponents in European art of the symbolic landscape, he finally settled in Dresden, though often travelling to other parts of Germany. Friedrich's landscapes are based entirely on those of northern

Germany and are beautiful renderings of trees, hills, harbours, morning mists and other light effects based on a close observation of nature.

His love for medieval motifs was inspired by his friend Goethe, the great German dramatist and Rosicrucian. But for all his Gothic references, often taken from the ruined Cistercian abbey near his Pomeranian home, Friedrich's images emerge from a mystical "Now," from a poetic communion with the divinity of God's works.

He typifies the German Romantic. He was introverted, shy, religious and deeply interested in Nature. In his conception of nature he was opposed to the realism of the classicists, seeing Nature as a mirror of human emotions. He believed that art should convey understanding between the two works of God: Man and Nature. His works are therefore not copies of Nature, but they objectify the unfathomable, the metaphysical sense of Nature. The realistic and emotional presentation of the landscapes is enhanced by including a seemingly endless expanse or vista. The outdoors was for Friedrich a very personal mystical-religious event. He saw God act in nature, a very pantheistic view of religion. In his paintings, his figures view Nature play in the divine. These figures are connected by the dark, earthy presence in which they find themselves, with the light, transcendental other world, utilising distance as a symbol for a bright and desirable future.



In 1808 he exhibited one of his most controversial paintings, The Cross in the Mountains.



Mysticism

Some of his best-known paintings are expressions of a religious mysticism. In 1808 he exhibited one of his most controversial paintings, *The Cross in the Mountains*, in which, for the first time in Christian art, an altarpiece was conceived in terms of a pure landscape. The cross, viewed obliquely from behind, is an insignificant element in the composition. More important are the dominant rays of the evening sun, which the artist said depicted the setting of the old, pre-Christian world. The mountain symbolises an immovable faith, while the fir trees are an allegory of hope. Friedrich also painted several other important compositions in which crosses dominate a landscape.

Even some of Friedrich's apparently non-symbolic paintings contain inner meanings, clues to which are provided either by the artist's writings or those of his literary friends. For example, a landscape showing a ruined abbey in the snow, *Abbey with Oak Trees* (1810), can be appreciated on one level as a bleak, winter scene, but the painter also intended the composition to represent both the church shaken by the Reformation and how transitory earthly things are.

Profoundly yet sensitively Germanic, paintings by Caspar David Friedrich have been compared to those of the composer Wagner, without the heaviness. Implicitly

musical, Friedrich's art reaches back to Mozart and on to Richard Strauss, filled with death and transfiguration. This radical perception of the image shows Friedrich's art as a shocking breakthrough, bordering upon an expressionistic confrontation, facing infinity.

According to Colin Eisler in *Masterworks in Berlin: A City's Paintings Reunited*: "Friedrich's people are often portrayed in a rapt contemplation of the mysteries of their own passions as reflected by water's moonstruck rise and fall, extended by the passage of time and tide. His seascapes combine intimacy and grandeur in unprecedented fashion, their contrast between the individual and the infinite seldom sinking into cliché. In the surreal Two

He saw God act in nature, very pantheistic view of religion.

Men by the Sea, each viewer is the other's clone, twinned in Burkean or Kantian confrontation of the Infinitely Sublime."

Following a stroke in 1835, Friedrich was unable to paint, dying five years later. The painter's love for medieval motifs was inspired by his friend Goethe. For all his Gothic references, often taken from the ruined Cistercian abbey near the artist's Pomeranian home, Friedrich's images emerge from a mystical "Now," from a poetic communion with the divinity of God's works.

The Abbey in the Oak Wood, 1810.



The Creative Word in Ancient Egypt

by Paul Goodall, FRC

TO THE ORDINARY PERSON THE USE of hieroglyphs in ancient Egypt to record their language is, without doubt, one of the most commonly known historical facts. Their seeming ubiquity in the world of television, film and even advertising today belies their real nature, however. The word “hieroglyph” comes from two Greek words meaning “sacred carving,” which is a translation of the Egyptian name for their own writing system, “divine speech,” and this is certainly a reflection of the status in which hieroglyphs was held by them.

Names are Things

To help us approach this subject let us consider the two medieval philosophical views held that describe the nature of words and their relationship to physical existence or reality. The first is that of the Realist which propounds that words are intimately connected to the things which they express. For the Realist the vocalised concept of a word captures the very essence of its meaning in a non-physical but spiritual reality. This concept is expressed in the name given to that particular thing. On the opposite side of the argument are the Nominalists. They believe

that words are merely just that, with no value other than as a conveniently descriptive function without any intrinsic reference to things.

The Realist point of view is derived from Plato where he discusses in his *Cratylus* (c.360 BCE), in the form of a dialogue, the metaphysical status of words and their relationship to what we might call spiritual essences. What we glean from this is that the phonetic components of words such as vowels, consonants and mutes express universal principles or *energies* that are manifested in the natural and physical world, the inference being that the whole of nature is sound materialised. Accordingly, writes Plato from the mouth of Socrates in the dialogue, there exists a direct relationship between the sounds we utter, in whatever language we speak, to that which our utterances are referring. To maintain the integrity of his argument Plato has Socrates explain the basic etymological principles¹ to reconcile the differences in the sound of human languages.

The concept of the sacredness of language is implied throughout but particularly in the section where Socrates and Hermogenes work through cosmological names such as the hierarchy of intelligent beings, the soul and body, names of deities, astronomical entities, the elements and

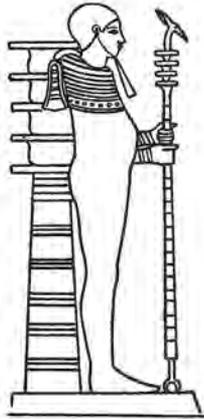


the principles of temporal regularity.² We know that the Greeks looked back to the Egyptians with respect and scholars still debate on the extent to which early Greece (c.700 BCE) evolved under the influence of ancient Egyptian culture to adopt their own unique civilization. However, Plato is debating on the same level as the Egyptian viewpoint concerning the origin and nature of language, and the Egyptians certainly regarded the spoken word as having a primordial ancestry.

The Memphite Theology

There were essentially four Egyptian creation myths centred on the cities of Hermopolis, Heliopolis, Memphis and Thebes to give their Greek names. Each of these was associated with a particular deity or deities. Although they may represent competing ideas they are really different aspects of the same process. The one we are interested in is that of Memphis in the delta region of Lower Egypt. The principle god of the Memphite theology was Ptah who was considered as the creative representative of craftsmen and often found sculpted or depicted with the skull cap in the manner that skilled workers wore in the tomb reliefs of the Old Kingdom. He was particularly revered as the patron of metal workers, sculptors and architects and perhaps this explains why this deity was often worshipped as the creator of the physical world.

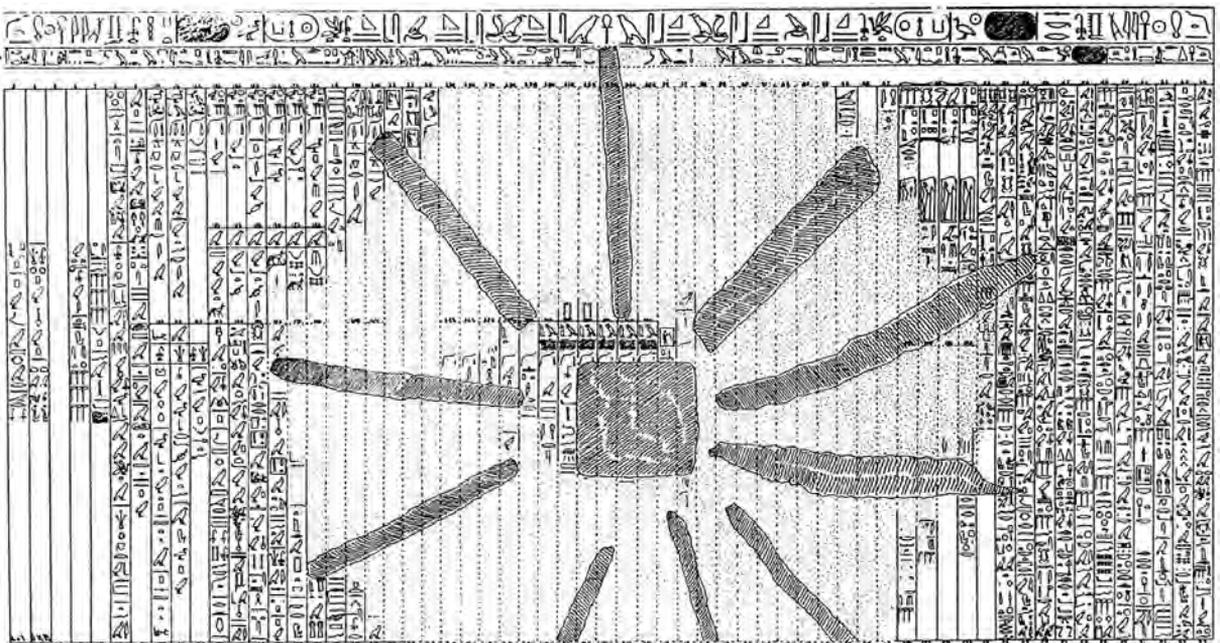
Hieroglyphic text on the Shabaka Stone... after Professor James Breasted (1865-1935) the eminent archeologist.

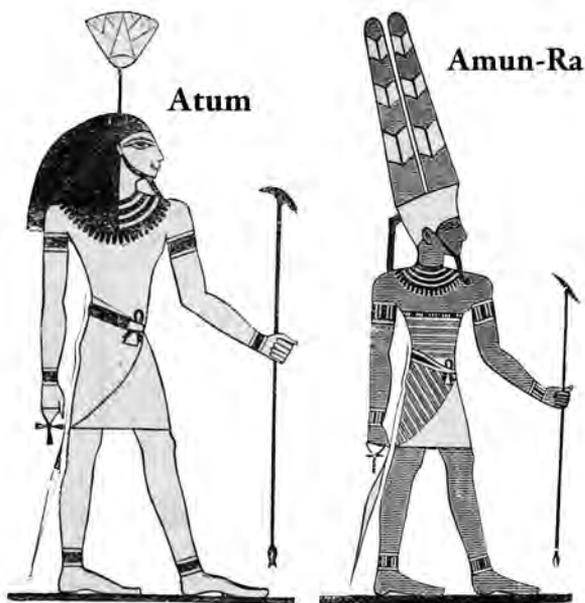


Ptah, the principle god of Memphis, wearing the characteristic skull cap.

Text from the so called “Shabaka Stone” in the British Museum, however, demonstrates his association with the aspect of creation by thought and speech. Although a 25th Dynasty object the text inscribed on it infers that the original was written on papyrus or leather.³ A section of it refers to the notion of the creative word and the role of Ptah: “*Evolution into the image of Atum occurred through the heart and occurred through the tongue [of the creator]... but much older is Ptah, who enlivened all the gods as well as their life forces through this [the creator’s] heart and through this tongue...*”

The god Atum mentioned is the principle deity of the Heliopolitan step-by-step account of creation which is primarily concerned with the physical development of this deity into the forces and elements of the world. The heart that we read of here was regarded as the seat of human thought. Ptah, in this instance, although appearing to be identified with the creator’s thought (heart) and utterance (tongue), is not the creator but the intermediary. We read that it is *through* the heart and tongue rather than *by* the heart and tongue that Ptah is involved in the evolution of Atum. Ptah then was seen as the divine force that *assisted* the creator’s initial concept of the world to come into being. As the patron of artisans Ptah can be compared to the initial concept in the mind of the craftsman before the physical form is created out of raw materials.





Atum wearing a lotus headress whose duality of existence was expressed in the form of Amun-Ra.

Interestingly, in its presentation of Ptah as an intermediary between the creator and the physical world, the Memphite theology prefigures the role and place of the Christian Logos as expounded in the opening verse of the Gospel of John: *“In the beginning was the Word, and the Word was with God... He was in the beginning with God. Through him all things came into being...”*

Just to clarify further, in the Heliopolitan and Memphite theology Atum and Ptah are actually *part* of the created world where Atum is the material source of creation and Ptah is the agent through which the world can be evolved.⁴ By the 18th Dynasty the Egyptians had begun to see that all these divine forces represented by the gods could be understood as aspects of a single creator they named Amun which means “hidden.” This god was set apart from nature although his presence was felt in the milieu of everyday life. This duality of existence was expressed in the form of Amun-Re, not seen but felt, hidden but manifest. The sun in Egyptian was known as “Re” or “Ra” and was the culmination of creation in the Heliopolitan system hence the combination of Amun and Ra.

The Creative Word

The Memphite theology credits Ptah as being involved with the creation of everything and significantly with the creation of “every divine speech.” In Egyptian this is termed *mdw-ntr* (medew-netcher) meaning “speech of the god” and is the same phrase used to describe hieroglyphic

writing. This is an apt way to define what hieroglyphs are in terms of what has been discussed so far; on the one hand they portray images of *objects* in the material world and on the other they are representations of *ideas* and turning that around we can say that creation itself is mirrored in the hieroglyphs.

There were a number of ways the Egyptians expressed this creative aspect of the spoken word in their language; for example, the term “effective” or “effectiveness” (*3h* or *3hw* akh/akhew) an abstract noun, was often associated with intellectual activity or speech and was a word that had connections to the concept of “magic” (*hk3* heka) Magic was associated with creative or “effective” speech so the expressions “recite by magic” and “speak with effectiveness” are two ways of saying the same thing.

One person in all of Egypt had the responsibility of being effective and that was the Pharaoh. As an intermediary between mankind and the gods his was a sacred and important function for the maintenance and harmony of the kingdom and in this he was closely associated with two components of magic which the Egyptians called “perception” (*si3* see-ah) and “annunciation” (*hw* hew) Perception was the magical ability to see what was needed to be done and annunciation was the power to make that something happen *through speech*.⁵ We can see this creative aspect of perception and annunciation paralleled in the Genesis account of creation where we read:

And God said, “Let there be light,” and there was light [annunciation].

God saw the light, that it was good... [perception].⁶

Sacred Words; Sacred Sounds

Although the creative word was most closely associated with Ptah of Memphis, it was another deity we are perhaps more familiar with as Rosicrucians, that is identified by the Egyptians with the power of speech and the origin of writing; that deity was Thoth, known by several names, one of which is “Lord of Writing.” He also has the magical ability to bring things into existence through the power of the spoken word and for this reason is readily aligned



with the hieroglyphs in their role as representatives of the physical and spiritual world.

The reverence with which the hieroglyphs were held is reflected in the following words of Amenophis, son of Hapu who lived during the 18th Dynasty (c.1550-1352 BCE): “I was educated in the god’s book and I looked on the tools of Thoth [hieroglyphic script]; I was prepared in their secrets...” From the same period Amenemhet Surer writes that he was “master of the secrets of the divine words.”⁷ Training in the mastery of hieroglyphs in the House of Life was long and arduous and was itself a work of “effectiveness” that eventually allowed the scribe, but more especially the magician, to become “true of voice” (*mꜣꜥ hrw* maa-kherew). This mastery did not just mean being able to write or hew out the sacred carvings but to become intimately involved with their iconography, their inner language and potency of sound; to be initiated into the mystery of the relationship between sound and form.

Such was the ancient Egyptian perception of the intrinsic power of hieroglyphs to draw things into existence that the mutilation of them was a method employed to render them harmless. It may be difficult for the modern mind to understand this ancient attitude to writing and words. In our own time powerful oratory has an effect on the emotions and can bring about the

most wonderful and evil of human actions but this is still not the same as the regard for which the ancients had toward the power of the written and spoken word. Indeed, the very act of having in one’s possession a particular writing or manuscript was enough to have the power to put into motion that which the words articulated.

W h e n e v e r we look at pages of hieroglyphs in a book, or even better have the good fortune to actually stand in front of several columns of

them at a temple in Egypt, we should reflect on the nature of the work it took to create them. These writings, carved or painted, were meant to stand for as much of eternity as they were able to; bringing into permanent reality the thoughts and human emotions engendered within them. From the initial decipherment of them in the early 19th century and the subsequent development in their translation up to the modern day we know nearly as much about Egypt, its history, people and social order as we can. But more importantly we have a greater understanding of its collective spirituality and the relationship of that smaller group of people at the top of the societal pyramid crowned by the overlooking presence of the Pharaoh, who was the living intermediary between the people and the gods, those who represented everything in the universe and which were embodied within the hieroglyphs that were carved upon the statues and monuments.



Thoth, the “Lord of Writing.”

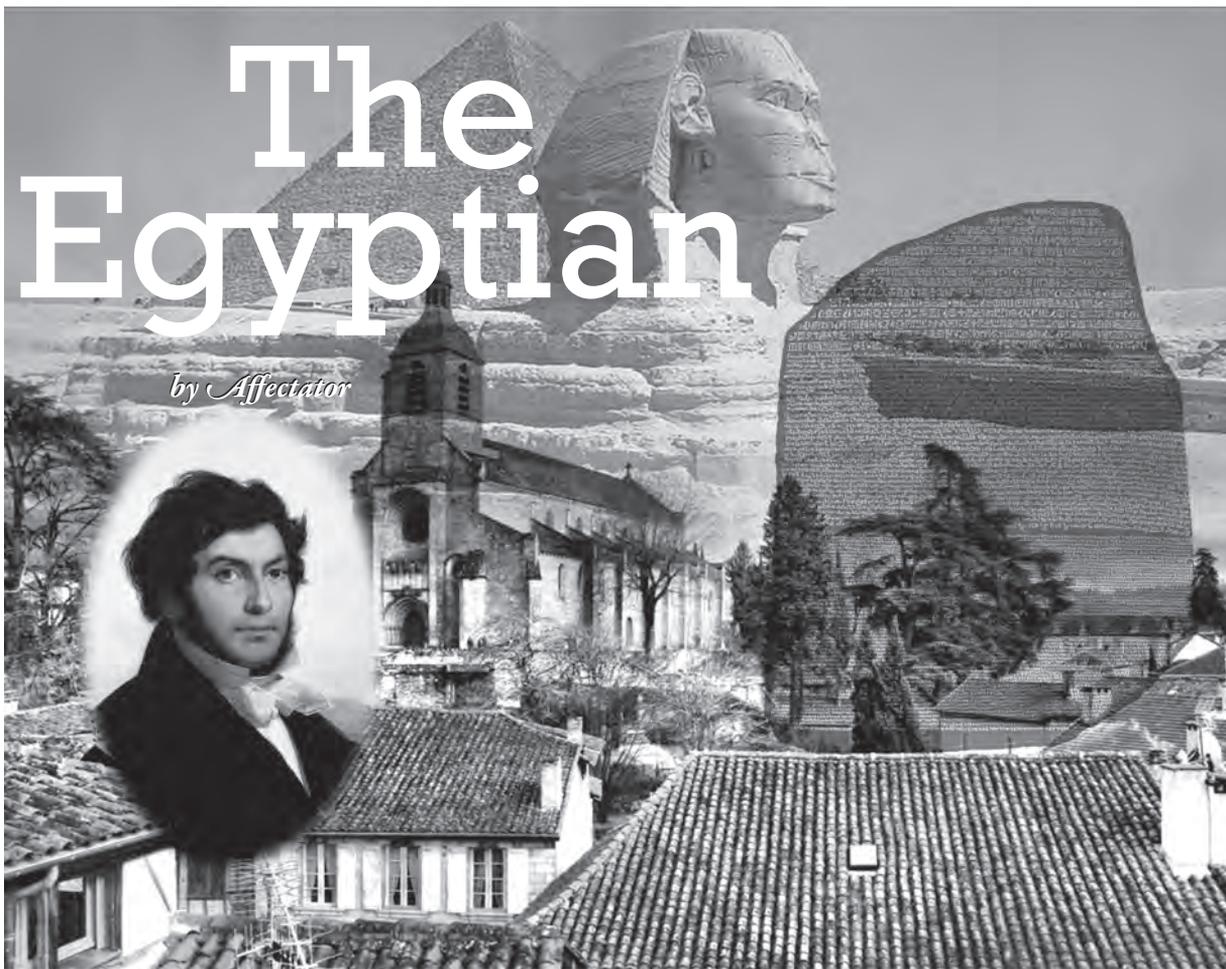


The equipment of the scribe is synthesised in the hieroglyph that expressed the act of writing and also symbolised the scribe himself as well as the object of his technique, the written document. Pictured also are two examples of the scribe’s palette each with ink wells at the top.

Endnotes

1. Plato, *Cratylus*, section 390e – 427d.
2. Ibid. section 397c – 410e. see also <http://plato.stanford.edu/entries/plato-cratylus/#Ety390427>
3. Allen, James P, *Middle Egyptian: An Introduction to the Language and Culture of Hieroglyphs*, 2004, p. 172
4. Ibid. p. 181
5. Ibid. pp. 156-157
6. Ibid. p. 157
7. Quoted in Naydler, Jeremy, *Temple of the Cosmos*, 1996, pp. 142-143





The Egyptian

by *Affectator*

IN THE LITTLE TOWN OF FIGEAC in south central France, the wife of the local bookseller lay in bed unable to move. When orthodox means had failed, it is said that a magician promptly cured her and prophesied the birth of a famous son. At two o'clock in the morning of Thursday, 23rd December, 1790, the son was born.

At five this child taught himself to read, and at seven he heard for the first time what was to become for him and truly magical word: *Egypt*. His brother, already an archaeologist and classical scholar, undertook to educate him, and by eleven he was avidly studying Latin, Greek and Hebrew. At twelve he wrote his first book, *A History of Famous Dogs*. When he was thirteen, he began to learn Arabic, Syrian, Chaldean and Coptic..., all because in some way, they related to Egypt. He even turned to the study of Old Chinese to discover, if he could, a connection with Old Egyptian.

In 1807, when he was just seventeen, this young man drew up the first historical chart of the kingdoms of the Pharaohs. A little later, he submitted to the school authorities his sketch for a book, *Egypt Under the Pharaohs*. He read

his introduction to them, and they were so taken with his maturity and logic that they immediately made him a member of their faculty.

With his brother, this remarkable young professor went to Paris, for in this city there was a plaster copy of the now famous Rosetta Stone, which scholars in France, Germany and England had so far been unable to decipher. And decipher it this young man was determined to do. Speaking Coptic and Arabic and looking so foreign that people called him *the Egyptian*, he broadened his language studies to include Sanskrit and Persian.

Finally he came face to face with the Rosetta Stone and promptly reported to his brother "the correct values for a whole row of letters." He was then eighteen., and seemed to be confirming the judgment of a well-known Swiss phrenologist who had exclaimed on seeing this youthful scholar's head: "*We have a linguistic genius!*"

Such briefly are the unusual circumstances of the life of Jean François Champollion, the successful decipherer of the Rosetta Stone and as much the conqueror of Egypt as was Napoleon.



Goethe, the Mystic

by *Walter J. Albersheim, FRC*



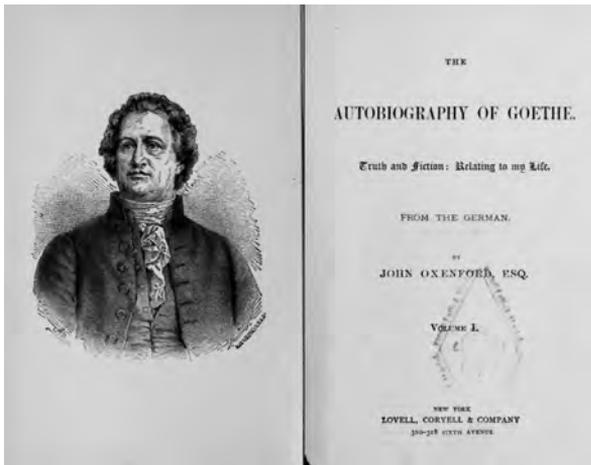
In 1999, the world celebrated the 250th birth anniversary of a soul-personality who has won acclaim as one of the immortal masters of the written word..., Johann Wolfgang von Goethe.

THE TEST OF TIME RANKS GOETHE with great literary luminaries such as Homer, Sophocles and Shakespeare. In countless essays and speeches he has been praised as a lyric poet, a dramatist, novelist, scientist and statesman..., but few have discerned in him for what he really was..., the master mystic! The obvious philosophical and social significance of Goethe's renowned dramatic poem Faust has been widely

discussed, but its mystical content has remained almost entirely unrecognised.

One might well ask how Goethe have been such a giant, a master in so many fields, if it were not for some special faculty of mystical illumination? Great is only he whose work, transcending mere beauty, ennobles us by a reflection of the Light which he received. It behoves us therefore, as students of mysticism, to recognise the mastership of a man who was endowed from birth with





Late 19th century edition of his autobiographical work.

spiritual receptivity, knew the Rosicrucian Order and broadcast its truths, even though veiled in poetical form.

His outward affiliation with mystical organisations may be investigated by biographers and historians. But his progress on the spiritual path needs no such studies, for it shines forth from his life's work. A great part of that work is familiar to all educated people who speak

Another sign of linkage to a super-personal intelligence were his sudden flashes of artistic intuition.

the German language. Much of it has been translated into English although not even the best translation renders the melodious beauty of a perfect poem which, by-passing our analytical mind, speaks directly to the soul. Whether we read the originals or the translations, we must however learn what to look for in order to find his mystical self-confessions. And like all writings of this nature, they elude the casual reader who is not himself a seeker.

Inborn tendencies leading the young poet toward the path are mentioned in his autobiographical work *Fiction and Truth from my Life*. The son of well-to-do, upper-class bourgeois parents, he was a tall, vivacious, good-looking lad, with a precocious gift for languages and for rhyming. He expressed much zest for life and possessed insatiable curiosity. Several extrasensory experiences are recorded. The most striking one occurred in his student days while he was riding away dejectedly after a final parting from his sweetheart, Friederike. Suddenly he saw himself "not with the eyes of the body, but of the spirit" returning on horseback, clad in a strange, gray, gold-embroidered suit. Fate, or accident, verified this vision in full detail some eight years later.

Another sign of linkage to a super-personal intelligence were his sudden flashes of artistic intuition. He tells about poems written at night, in a semiconscious daze, and found complete and perfect in the morning, though scribbled diagonally across a scrap of paper. He even began a poem about the Wandering Jew by stating that a midnight inspiration compelled him to "jump out of bed like a madman."

With wealth, talent, temperament, and good looks favouring him, it was only natural that he savoured to the full the pleasures of student life and that he became involved in many flirtations and amorous attachments. But soon he felt the need to cleanse himself from this social whirl by long solitary nocturnal walks. In "*Wanderer's Night Song*" he exclaims that he is bewildered and tired of joys and sorrows alike, and prays for "*sweet Peace*." In *Even Song* he feels an intimation of Peace Profound in the sunset on solitary mountaintops. Thus physical wandering leads him to The Path.

Glimpses of Divinity

Nature worship brings him moments of exaltation when the clouds seem to enfold him so that like Ganymede, the cupbearer of the gods, he feels himself carried up as on eagle wings to the bosom of a Heavenly Father. But such raptures do not last and give way to deep despondency... and eventually to the

Dark Night of Despair which comes to every mystic, and becomes recognised.

In the *Harper's Song* he cries out against the divine powers that permit man to sin and then metes out punishment for a guilt he was too weak to avoid. Again, as Prometheus, he rebels against the gods who demand worship from men whom they doom to misfortune and death. He refuses to bow to fate and resolves manfully to shape his own destiny. And later he realises that the seeming injustices of one lifetime may be re-solved in a new life.



Goethe's study.



SPIRIT SONG OVER THE WATERS.

*The soul of man
Resembleth water:
From heaven it cometh,
To heaven it soareth.
And then again
To earth descendeth,
Changing ever.*

*Down from the lofty
Rocky wall
Streams the bright flood,
Then spreadeth gently
In cloudy billows
O'er the smooth rock,
And welcomed kindly,
Veiling, on roams it,
Soft murmuring,
Tow'rd the abyss.*

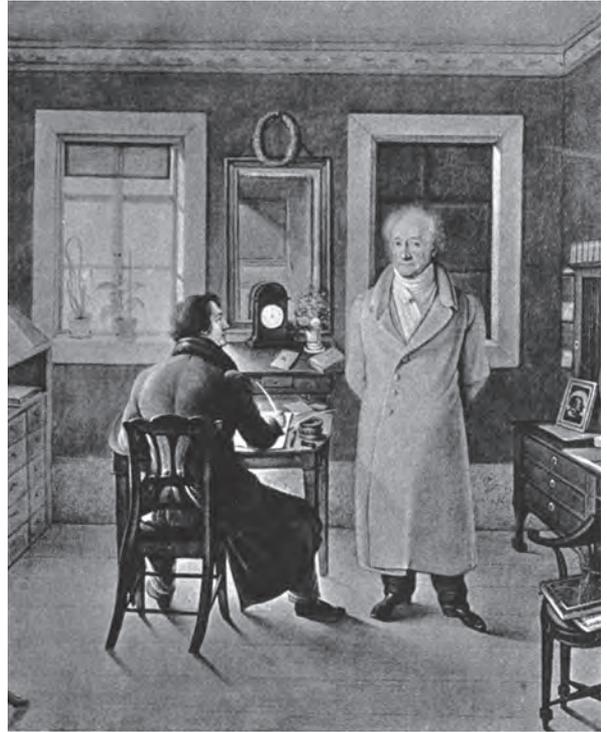
*Cliffs projecting
Oppose its progress,--
Angrily foams it
Down to the bottom,
Step by step.*

*Now, in flat channel,
Through the meadowland steals it,
And in the polish'd lake
Each constellation
Joyously peepeth.*

*Wind is the loving
Wooer of waters;
Wind blends together
Billows all-foaming.*

*Spirit of man,
Thou art like unto water!
Fortune of man,
Thou art like unto wind!*

(1789)



Goethe in his study with his secretary, John, painted in 1831 by J.J. Schmeller.

In his *Song of the Spirits over the Waters* he likens earthly life to water that rains down from heaven, flows along on earth for a while and then evaporates back to heaven, undiminished though invisible and impalpable, to start a new cycle of existence. Having regained confidence in life and mankind, he calls upon man to be “noble, helpful and kind,” and to exemplify in himself the qualities which he formerly ascribed to imagined divinities. At about this period of life, at the age of 35, an age so significant to mystics, he seems to have found contact with Rosicrucians. In a fragmentary epic entitled *The Mysteries*, he tells of a pilgrim impelled toward his travels from on high. Lost at night in a mountain wilderness, he finds shelter in a monastery. The cloister door is adorned with a cross and roses. The legendary tale breaks off abruptly. Why was it not completed? Did the poet himself remain at the outer gate of the Order, without knowledge of its inner nature, or did he find that true mysteries can only be intimated to the multitude by fragmentary hints?

The second reason seems the more likely one, because in the introduction to *The Mysteries* Goethe warns us that the path might seem to lose itself in the bushes, intentionally, and that none could puzzle out its meaning merely by mental effort. Clearly, he implied that each of us must find his or her own experience to



progress. While association with Rosicrucian mystics undoubtedly helped Goethe in his life's quest, it offered no short cut to salvation for him..., no more than it does today for other student of the mysteries. He kept on searching and studying the wisdom of all cultures and

While association with Rosicrucian mystics undoubtedly helped Goethe in his life's quest, it offered no short cut to salvation for him...

times, especially those of the East. He wrote ballads about Hindu legends, and an entire book of verses, named *West-Eastern Divan*, in the style of the Persian mystical poet Hafiz.

Freedom from Doubts

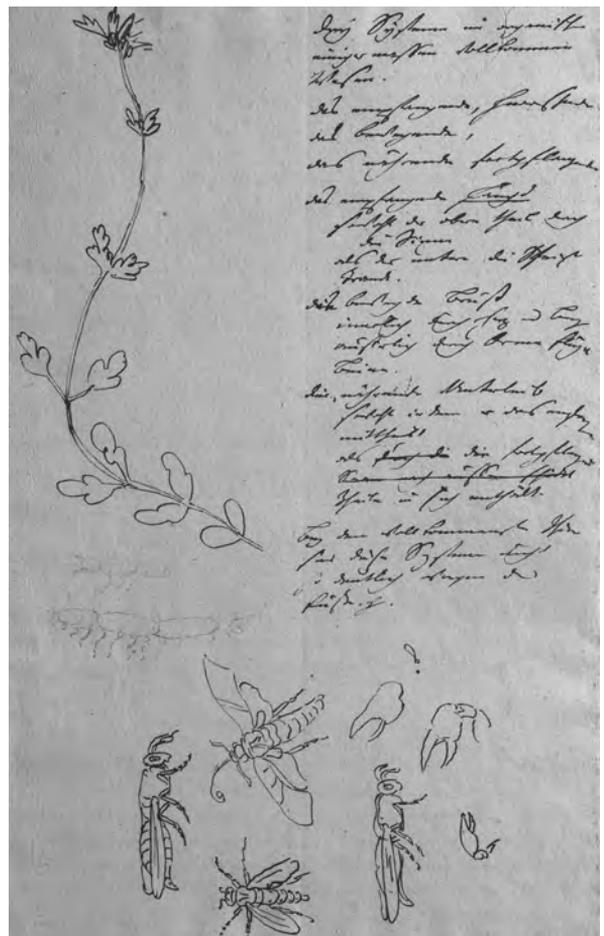
At long last, 30 years after writing *The Mysteries*, Goethe could proclaim that he had attained the Golden Dawn of Illumination. This confession is hidden away among the orientalisising *Divan* series. Like *The Mysteries*, it is prefaced by a warning and addressed to the Wise only, not to the jeering crowd. The flame of a candle shining through a night of earthly love, beckons him on to Greater Light and Greater Love. He praises the living soul that like a moth is drawn to, and finally consumed by, this flaming Greater Light so that it loses its mortal identity. The poem closes on the triumphant note: "Until you have attained this..., to become [evolve] by dying..., you are but a dull guest on a dark Earth."

The injunction "Die and Become!" is often quoted but rarely understood. I myself, although loving Goethe since boyhood, had to read the verses many times before their meaning dawned on me. Fortunately, the poem is written not only for those who, like the poet, have experienced "Flaming Death" (they no longer need its challenge) but to all of us who long for this experience, knowingly or unknowingly.

After this poem was completed, one senses that Goethe is free from doubts and worries. He scoffs at fear about the transitory nature of earthly life, exclaiming: "We are here to eternalise ourselves." Yet he does not retire into an ivory tower but stresses our duty to put our shoulder to the wheel in behalf of the common good. "Let Man bestir himself while it is Day; the Night will come when he may work no more." His manifold activities included those of Minister of State, Theatre Director, Court Poet, scientist, and dramatist. He was the "Olympian" whose presence was sought by visitors from all over the Earth.

Unavoidably, the poetic works of a man so sure of himself lack the passionate appeal of those written when he was a struggling and erring youth: we cannot feel kinship with One too high above us. Goethe no longer wrote romantic poetry, becoming instead the protector of such young romanticists as Lord Byron and Victor Hugo. However, some of his last verses were pure gems of wisdom, condensed into proverb form. And so, toward the end of his long life he could declare: "Throughout the infinitely many-fold and ever-changing cosmic cycles, Joy of Life streams forth from all created things, from the mite as from the giant Sun. And all this struggle for existence is Rest Eternal in the Lord."

Verily, one who has attained such serenity is a Master mystic. The poetry of his old age may no longer appeal to the uninitiated, but his life itself is a work of art, a tale of seeking and finding, of the good fight unto victory. May it spur us on to equal effort and equal reward!



Handwriting and drawings by Goethe detailing the structure of insects and plants, 1790.



My Friend Win

by Madeleine Cabuche, SRC



FOR YEARS I WAS PRIVILEGED TO have a very dear friend, let us call her *Win*, possessed of many virtues. Her almost regal appearance and often stern expression seemed at variance with the mischief and laughter sparkling in her blue eyes and the two dimples which came and went each side of her mouth. For me, she provided a mother/grandmother relationship I had never previously known.

Serious by nature she was, nevertheless, a generator of laughter and joy. Whenever we got together, which was alas only once a year, laughter cascaded around us

and we seemed to find some object of fun wherever we turned. Many were the midnights I would find her standing, serious and intent on her hot-water-bottle-filling routine, for it was very cold where she lived. Something would trigger us and we would collapse, speechless with laughter, across each other's shoulders. One thing would lead to another and an hour might pass before we finally subsided and she whispered a soft "*goodnight dear*" as she made her way down the long corridor.

Of course, there had to be something about her which was not quite perfect and it was, from my point



of view, a big something. She was an adamant atheist. Her only divinities were Lenin and Marx. Despite her great love of art, literature, scenery, animals and all things beautiful, nothing could break through her absolute conviction that it all led to nothing and death was a final and total extinction. She would have been outraged had I tried to intervene in her stoical acceptance of the recent death of her favourite son. In her eighties, along with anything from Jane Austen to Salman Rushdie, she still found time to read diligently through immense tomes on early socialism. She was I think, both saddened and irritated by my lack of fervour for such matters. She knew

I found myself, for the first time, able to expound something of what I believed.

of course that I had beliefs for which she could only feel a certain contempt, and steadfastly avoided any discussion of them until, miraculously one morning, there came a breakthrough.

For her, mealtimes were a social occasion, meant as much for talking as for eating and so we often talked during breakfast time, sitting one each end of the long table. Somehow, that morning, politics took a back seat and I found myself, for the first time, able to expound something of what I believed. This had to be done with a delicate precision and avoidance of any word holding the slightest religious connotation. Perhaps the fact that at long last I found this beloved person willing to listen inspired me to find the exact words, the exact analogies which she would be able to accept. Diagrams were drawn with index finger on the chequered tablecloth while, her head a little to one side, sky-blue eyes deeply concentrated,

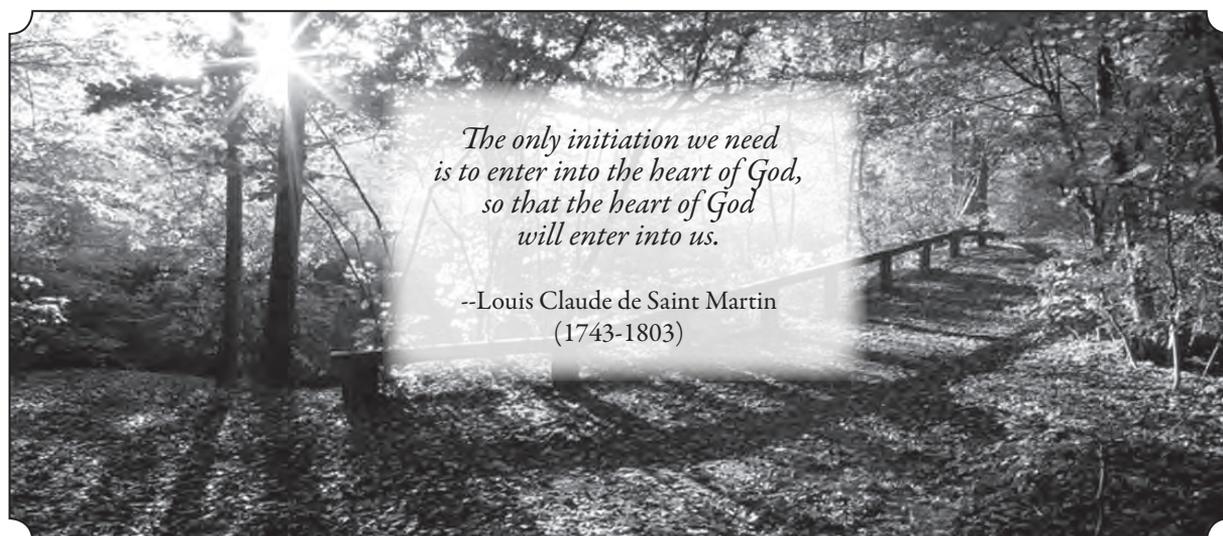
her formidable brain absorbing what was said, she let me talk on uninterrupted and without comment.

Although it would be too much to say she believed any of it, she obviously thought it worthy of her consideration, so much so that I felt unusually light and happy when I eventually went off on my much-delayed shopping errands. Just three months later, she took her own exit, bravely and in her own way, as she had always declared she would when she felt it to be necessary. For two reasons: firstly, she had developed an incurable illness, which she had kept secret from her family, having stated emphatically, many times, that she would never be a burden to anyone; secondly, the approach of her ninetieth birthday filled her with horror. She so detested "old ladies."

When I learned what had happened, my grief was tempered by gratitude that we had had the chance for that talk because

I knew that, even at that late stage, the knowledge she had absorbed might help her to adjust to her new state of consciousness. Just four days later, I had proof of that. Whilst spending the afternoon with a sick friend, I experienced a slow influx of peace in the hitherto troubled atmosphere, then a strong impression of Win, over in one corner of the room; just her head and shoulders, surrounded by a faint silvery light, looking down on us, radiating the love and compassion which were her trademark and telling me not to fret, that all was well as she had now discovered the truth of what I had told her.

This happened around mid-afternoon and her presence lingered on throughout the evening. I remarked to my friend that I had sensed such a good, peaceful atmosphere around that day. She said that she had felt it too, adding, after a while: "*Your friend Win was here, wasn't she?*"



Procrastination

by Shirley Styles, SRC



FEVERYONE THESE DAYS SUFFERS from the feeling of being pressed for time. We are busy people, we have active lives and we just don't seem to catch up with things the way it was "in the old days." In fact it's useless at times to sit down with only our thoughts for company, as those thoughts inevitably turn to the guilty feeling (nay certainty!) that there are many more important, more urgent things we should be doing.

Do you know that much of this is due to past procrastination? It's obvious when you think of it. If we didn't needlessly put things off, those "urgent things" would now be done. So, procrastination is the first thing we need to eliminate, and that demands planning and the stamina and will to put our plans into action. Procrastination is a much more serious problem than we realise. It is like a silent cancer. It requires no effort, does its work silently and unnoticed, but ends up delivering a painful blow. In fact it does more than almost any other habit to deprive us of satisfaction, success and happiness. We do ourselves a great dis-service every time we toss an issue into the mental tray marked "pending," when we are perfectly capable of dealing with the issue then and there.

More than two centuries ago Edward Young, disappointed with law, politics and in his thirty-five year rectorship of a small church, wrote the often-quoted line "Procrastination is the thief of time..." and how

true that is. In fact, procrastination is much more than a thief of time, it is the mother of all thieves of our self-respect. It nags at us, spoils our fun and deprives us of the fullest realisation of our ambitions and hopes. Even our leisure is eaten into by procrastination. Were it not for procrastination, logically at least, we should easily have enough time for all those things we can't do now.

For so many who complain the most that they have no time for leisure, life is a real drag, a constant, steady grind..., a proverbial pain in the... you know what! Most such people however have not learnt to organise their time and energy. They have also not learnt to set their sights just little a bit lower than they are used to..., so they can at least get through their allotted daily tasks. They are the sort who find themselves nervously unfit to deal with immediate things, to stand the pressure of urgent jobs, and when faced with such challenges, retreat for what they think will be but a while, but which turns into full-blown procrastination.

Business people who are today at the heights of success are invariably people who were judicious enough to exert themselves at the proper time twenty or thirty years ago. They did not put off any of the things that were necessary to their advancement, and having their eye on tomorrow's opportunities they got today's business out of the way today! Not only is procrastination a deadly blight on our lives, it is a nuisance to all our companions too.



Everyone the procrastinator has to deal with in the family, factory or office is thrown from time to time into a state of agitation that “nothing gets done” by this person. Everyone else has to work harder to take up the slack that is left by such a person. It is all very well to admit that procrastination is a bad thing, but if we are to do anything effective toward its cure we must know something about its cause.

Indolence may be the weak link in the chain of any person’s character, especially if they are business leaders and have people under them who rely on their dynamism to push the company forward to success. Indolence at the top often manifests as indolence in the ranks of the employees too. Everyone is putting off something that could be done now rather than later. Reluctant to tackle jobs that are more challenging than normal, they seem baffled by small difficulties, or are engrossed in spinning out some activity unnecessarily. The



The well-organised life leaves time for everything... for planning, doing and following through.

only duties and jobs but happiness and achievement. The truth is that we are most inclined to postpone doing things that seem at the time to be unpleasant, distasteful or difficult. When we have something like that to do, we fiddle around with little things, trying to keep busy so that we have an excuse that will ease the conscience. Dreading and postponing a task may be more tiring than doing it, and apprehension over delayed unpleasantness may so preoccupy us that other things cannot be done effectively.

The well-organised life leaves time for everything... for planning, doing and following through. Time does not boss this sort of life like a taskmaster with a whip. Time is not used up in regretting, or in trying to live life retroactively, or in explaining why something needed has not been done. Human beings, like things in nature, suffer from inertia. It takes more effort to start than to keep going, and it is easier to stop than to continue. Even worse,

we find it possible to delude ourselves: we frame plans and make decisions and then allow ourselves to think of them as being completed.

Decisions are of little account unless followed by actions. And no recipe for getting something done is as good as the words: “Do it now!” Doing nothing is “negative action,” and there are consequences: discouragement, irritation, disappointment, and even ill health and mental upset. By constructive thought and action, energetically applied to the elimination of procrastination from our lives, we may make this year much longer than the past year in terms of things done, happiness realised and vividness of life enjoyed. Try following one of the rules found in that wonderful Tibetan book *Unto Thee I Grant*: “*Whatever you resolve to do, do it now. Defer not till the evening what the morning can accomplish.*”

We are most inclined to postpone doing things that seem at the time to be unpleasant, distasteful or difficult.

famous Parkinson’s Law (“work expands to fill whatever time is allotted to it”) is very much in evidence in such corporate cultures, and company failure is inevitable. Procrastination may of course in some cases be due to ill health, but usually it is due to much deeper rooted psychological and attitudinal problems and every real mystic knows have to be resolved before they can move on with their inner development.

A child who cannot find his clothes in the morning may be unknowingly rebelling against school, and postponing having to go there. A man who explodes in the midst of a business conference may be motivated by an inner irritation that follows a sense of putting off something that should have been given immediate attention. If you are a chronic procrastinator it may be that your parents did more for you than they should have. Perhaps they “picked up” after you, and quietly in their loving ways, did the things you left undone. You learned that by putting off duties nothing serious happened: someone else did the work.

But today you find that your habit leads to unending ills. You are effectively putting off proper, normal living to some fictional future date. You are making yourself unhappy because in deferring your life to the future, you are missing the present and its golden opportunities for rich living. You are putting off until tomorrow not



Indolence may be the weak link in the chain of any person’s character, especially if they are business leaders and have people under them who rely on their dynamism to push the company forward to success.



The Origin of Dog (and Cat)

Anonymous



ADAM SAID: "LORD, WHEN I WAS IN the garden, you walked with me every day. Now I see you no longer. I am lonesome here and it is difficult for me to remember how much you love me." And God said, "I will create a companion for you who will be with you forever and who will be a reflection of my love for you, so that you will know that I love you, even when you cannot see me. Regardless of how selfish, childish and unlovable you may be, this companion will accept you as you are and will love you as I do, in spite of yourself." So God created an animal to be Adam's companion; it was a good animal and God was pleased.

The new animal was pleased to be with Adam and wagged its tail wherever they went. And Adam said, "Lord, I have already named all the animals in the Kingdom and all the good names are taken. I cannot think of a name for this new animal." God replied, "Because I created this new animal to be a reflection of my love for you, its name will be a reflection of my own name and you will call it 'Dog.'" And Dog lived with

Adam and was a constant companion to him and loved him. Adam was comforted, God was pleased and Dog was content and wagged its tail.

Eventually it came to pass that Adam's guardian angel came to God and said, "Lord, Adam has become filled with pride. He struts and preens like a peacock and believes he is worthy of adoration. Dog has indeed taught him that he is loved, but no one has taught him humility." And the Lord said, "I will create for him a companion who will be with him forever and who will see him as he is. This companion will remind him of his limitations, so he will know that he is not always worthy of adoration." And so, God created Cat to be a companion to Adam. But Cat would not obey Adam, and when Adam gazed into Cat's eyes, he was reminded that he was not the Supreme Being.

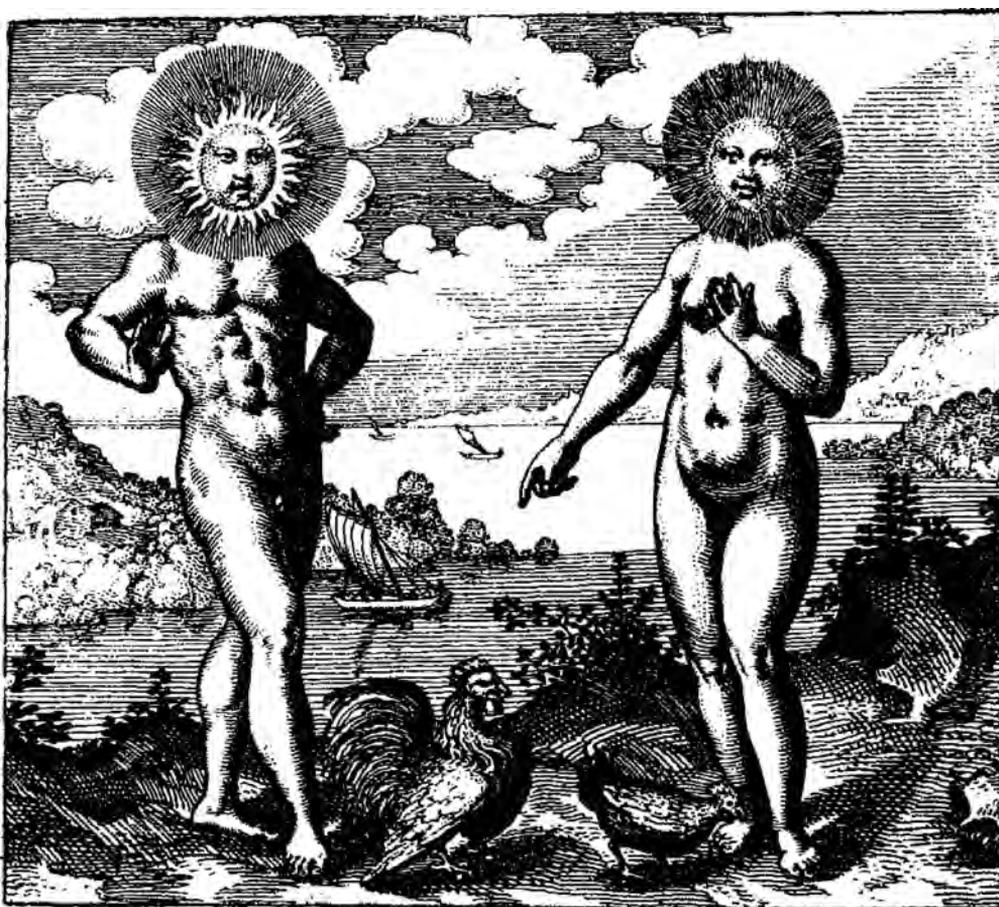
In this way Adam learned humility, God was pleased, Dog wagged its tail, and Cat...? cat didn't care one way or the other.



In Quest of the Alchemist's Secret

An Example of Laboratory Work in the
Early History of Chemistry

by *Alberto I. LaCava, FRC*



WE USUALLY TAKE FOR GRANTED that chemistry is a science characterised by well-established principles and subdivided into logical disciplines. Chemistry is after all at the forefront of our understanding of the nature of matter and its structure, and chemical research workers truly are wizards of modern science. Working in well-equipped

laboratories, assisted by the latest in current technology, they are in prime positions to pry open the secrets of nature, in particular the nature of chemical bonds and the structure of matter. And those secrets are being revealed with breathtaking complexity and beauty, ever faster with each year that passes. As we know, chemistry was of course not always a science; so how did it all begin?



Some scholars, Mircea Eliade for example, a famous authority on the history of alchemy, believe it all started with metallurgy. Early civilisations learned how to mine minerals and convert them into metals. Homer's "five ages of man" was based on the discovery of different metals and their use by different "races" or civilisations. And so, according to this idea, there were the civilisations or ages of Gold, Silver, Copper, Bronze and Iron.

As soon as gold was found desirable as a metal for jewellery and ornamentation, being appreciated for its beauty, durability and resistance to chemical attack, someone came up with the idea of making false gold. Metal workers were quite likely the first to make false gold out of cheaper metals, by making alloys that looked like the real thing.

In the ancient world, the Egyptians achieved a high level of craftsmanship in the manufacture of alloys and metals, as well as in construction techniques. They possessed knowledge about the chemicals required for embalming mummies and chemicals necessary to produce dyes, inks and paints that have survived to our present time on papyri and paintings. The Egyptians discovered their knowledge empirically, i.e., by the trial and error of experimentation, and passed the knowledge of their arts down to future generations. While they did not reach a high level of philosophical inquiry into the theoretical causes of their arts, their level of skill in the arts themselves was quite high and worthy of admiration.

The ancient Greeks, on the other hand, were famous for their tendency to build theories and philosophise about everything they observed. But once they reached their conclusions, they were less likely to closely examine or study in an empirical manner their theories, their arts, or the natural world surrounding them. In fact, their philosophers did not appreciate the experimental process or learning by trial and error. Once they reached a conclusion about something through the process of good reasoning, they were satisfied. To them that was the Truth!

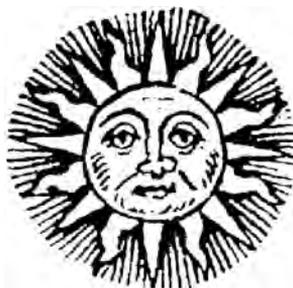
Birth of Alchemy

These two streams of thought, Egyptian and Greek, finally met in Alexandria, Egypt, and a few other centres of learning. The result was a powerful surge of new ideas which gave rise to the creation of new schools of thought,

including Hermeticism, Neoplatonism and Gnosticism. In this rich confrontation of ideas during the latter days of the ancient world and decline of the Roman empire, alchemy was born.

Although the popular stereotype portrays alchemists as ambitious, dark characters, hungry in their quest for gold and wealth, an historical revision is now taking place to re-evaluate their roles and motives. Alchemists were primitive scientists in that they were trying to prove philosophical principles in the laboratory, in the same way that today's chemists or chemical engineers test the conclusion of their creative ideas (obtained on a basis of scientific principles and logical reasoning) with laboratory or pilot plant experiments.

The real quest of the alchemist was to prove in a tangible manner in the laboratory, the conclusions of the philosophers, the theoretical scientists of the time. As such, they were the first to become deeply involved with experimental reality. And that is where the development of chemistry really began. This "theory tested by



The real quest of the alchemist was to prove in a tangible manner in the laboratory, the conclusions of the philosophers, the theoretical scientists of the time.

experiments" concept was too advanced for the dogmatic view of the leaders of some of the religions of the time, and in many cases alchemists were persecuted. It was only in the 17th century, through the efforts of Francis Bacon and other philosophers, that the grip of dogmatic ideas of religion and medieval scholasticism on science was finally broken, and the scientific method, based on the experimental verification of ideas was firmly established.

The writings of the alchemists have now been virtually forgotten, as they have been largely superseded by the findings of modern chemists. Yet the alchemists had much to offer, and fortunately their ideas are still to be found in various libraries throughout the world, though principally in Europe.



An Old Alchemical Manuscript

I have had the opportunity over the years to visit some of these libraries which keep many valuable alchemical manuscripts written by alchemists, the "Chemists of Old,"





Figure 1: The “filter distillation” equipment of the alchemists: “By capillarity, clear liquid drops from the top to the bottom vessel. Particles and large organic molecules are not transferred, producing a purification of sorts.”

and in this way I have obtained firsthand knowledge of these ancient texts. The three figures that appear in this article are from a rare anonymous manuscript, in old Spanish. The manuscript dates most probably from the 17th century and is a translation of a Latin manuscript written by the 13th and 14th century alchemist Arnoldus De Villanova, professor at the University of Montpellier in France, who was credited with the discovery of sulphuric acid.

The manuscript begins: “*This is the Rosary of the very excellent doctor Master Arnoldus de Villanova on the Philosopher’s Stone, translated from the Latin into the Castilian¹ tongue.*” In this manuscript, Arnoldus laments that the older philosophers (in the language of the time, a philosopher was an alchemist) such as Rasis, Hermes and Aristotle had issued so many severe warnings about the secret of the alchemists that many seekers had become fearful. As such, they lacked the encouragement or the drive to achieve “the Joy of the Alchemists.” To remedy this unfortunate situation, Arnoldus composed a “brief treatise,” in which he promised to teach a “very straight path” to those who wish to work hard and within the doctrine, so that they could achieve the “supreme and secret intention of the Secrets.” He called his book *Rosary of the Philosophy or of the Philosophers: On the preparation of the Spirits and the Medicines and also of the Metallic Bodies*, which he claimed to have obtained from the “secret books of the philosophers.”

What follows in the book is a comprehensive “laboratory course” in alchemy, in which Amoldus explains how to prepare each of the ingredients required for the Great Work of the alchemists. For a modern chemist, it is fascinating to follow the old recipes used to prepare the different salts, the different waters, step by step and aided

by illustrations. Many of the techniques recommended in the 13th and 14th centuries are still essentially in use today when purifying and preparing some basic chemicals. However, other techniques he specifies are now forgotten. For instance, the “filter distillation” in the manuscript is really a slow capillary filtration method which I have not seen used before in my chemical laboratory experience (see Figure 1).

The manuscript, comprising more than 300 pages, later belonged to another alchemist. This later chemist seems to have had more laboratory experience than the translator of the Arnoldus book. The second owner did not agree with some of the drawings placed in the manuscript by the original translator, and crossed out irrelevant equipment (placed in the manuscript only to embellish it) and corrected mistakes in the drawing of some of the laboratory equipment. His lively notes, agreeing or disagreeing with the manuscript, can be found in several parts of the text.

The three drawings accompanying this article are taken from the original manuscript. These hand-coloured watercolours make a beautiful piece of artwork. In one of them (Figure 2) the alchemist is purifying the “alkali salt” in a series of three operations, which indicates three fractions decanted. The impure fraction is discarded and the pure solution is evaporated to obtain the purified salt. In Figure 3, the alchemist is placing a vessel into a furnace for the sublimation of another compound, the *azogue* (quicksilver or mercury) to convert it into *solyman*, or a purified form. The alchemists used mythical names for the chemical components they worked with, and *solyman* (perhaps a “solar man?”) is one of these names.

We should keep in mind that these alchemists, in contrast to modern chemists, were rarely paid a salary



Figure 2: Preparation of the “alkali” salt in three stages, where fractions of different levels of purity were separated by settling.





Figure 3: An alchemist putting a vessel in a furnace. This was part of the process of purification by sublimation, i.e. a process where a solid is volatilised to be solidified again, in a more purified state.

to do their experimental work. They had to spend a lot of their own money to set up a laboratory and buy the necessary chemicals. This of course excludes any false alchemists who would try to find a wealthy victim to support them under the promise of vast amounts of

gold. But the true early chemists certainly loved and venerated their “art,” as can be easily witnessed through their lovingly written and painted laboratory books and diaries of the time. And I have little doubt that in their ranks were some of the deepest and most accomplished mystical thinkers of their times.

“Physical” chemistry, important as it was, and especially so for the modern science of chemistry that emerged from alchemical investigations..., was in the end secondary to the inner alchemical work that some of these pioneer scientists engaged in. It would be fair to say that all modern mystical work in some way at least owes a debt of gratitude to the medieval alchemists for the spiritual insights they encoded in their lengthy and sometimes bewilderingly complex treatises.

Endnotes

1. Castilian is the original dialect of the Spanish kingdom of Castile. In time, Castilian became the official language of Spain and evolved into what is today’s Spanish language.

Mystical Quietitude

If there is any truth I would drive home to the aspirant, it is that the disciple I treat of is a thoroughly practical individual, with the same human nature and of like passions and infirmities as himself...

facing the same fears and oppositions of circumstances as he is, knowing in their full range and strength the difficulties and temptations which burden the whole human family...

and who nevertheless has made for himself the opportunities of entering into the life of the soul and imposing its higher rhythm and elevating influence upon the common human factor and taken a step forward in evolution.

He knows the sound qualities of discipleship at sight.

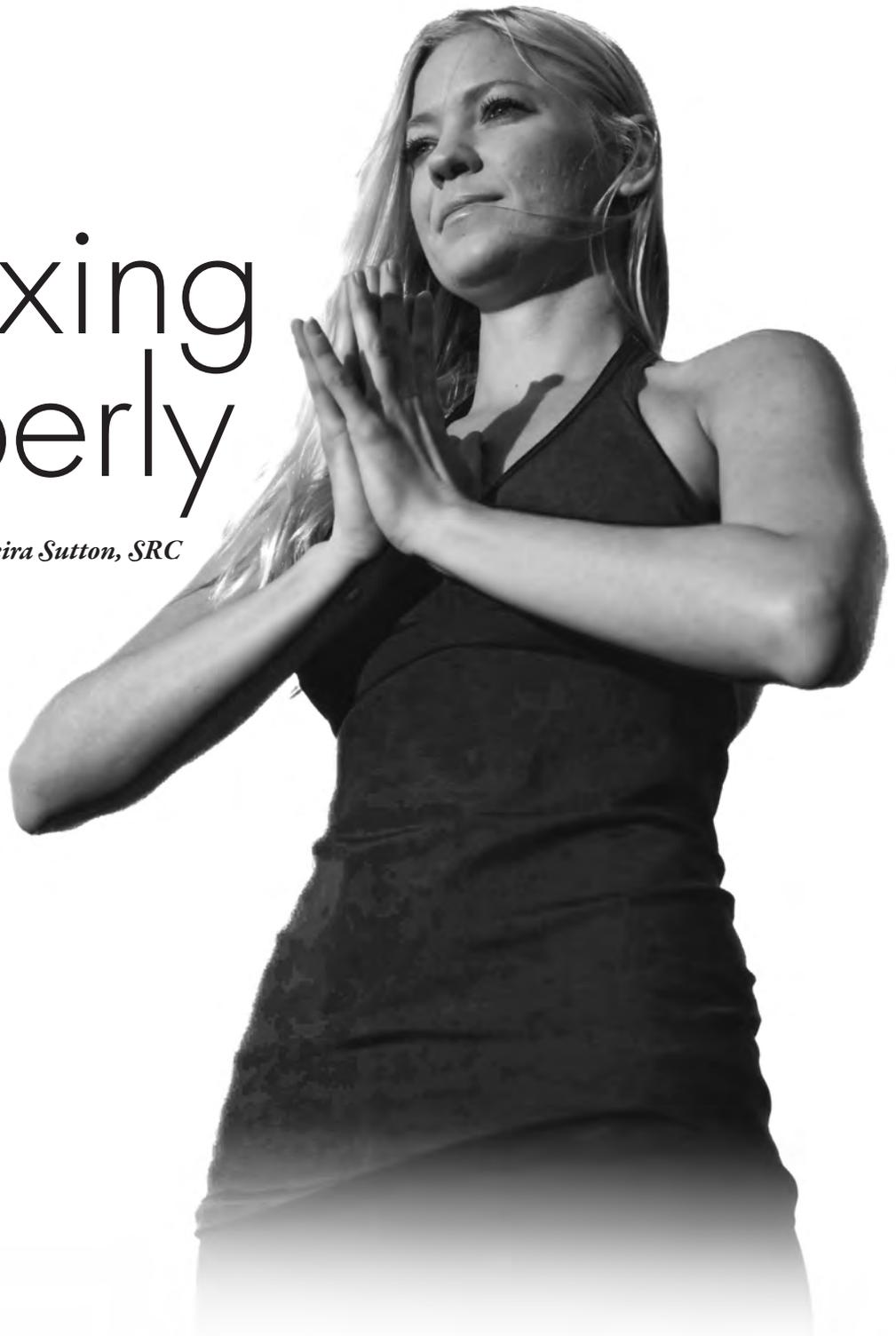
Mystical quietude is one of these qualities. It is born of knowledge and experience of self and circumstance. It is not gained from books, but from deep communion with the heart of life.

– Raymund Andrea, FRC
from *The Mystic Path*



Relaxing Properly

by *Almeira Sutton, SRC*



WE ALL HAVE AN APPRECIATION OF the value of relaxation..., stop everything, look around, take in the ambience, put your feet up, calm down..., and relax! What could be better?

Sounds easy, but surprisingly it is more difficult than one would believe.

Relaxation is usually considered to be an involuntary action affecting only the nerves and muscles of the body, a

sort of default state to which we revert as soon as we stop “work.” But things are not quite that simple, for “work” isn’t usually the sort of thing one can stop doing simply by flicking a switch. It is like a big machine that needs to follow a set shut-down procedure before it can reach a state of inactivity where healing “maintenance work” can begin. And that takes time..., time that we usually don’t have. It is little wonder therefore that so many people fail to relax



sufficiently to benefit from their rest periods. It is not that they don't get enough time to relax..., it is that they never learn how to accomplish that relaxation in the time they allocate to it. The mind and brain are constantly on the go, and that is where the problem really lies. Relaxing the body is the easy part..., relaxing the mind is the real challenge!

Suppose you have the ability to lie down or sit in a comfortable chair and "let go" as it were, relieving all tenseness in the muscles and nerves. Is it not true that if your mind is at work on a problem, your muscles and nerves will unconsciously become tense again, thereby

Some days you feel particularly rested and refreshed, and on other days you wake up feeling the opposite...

defeating the purpose of your intended period of relaxation? To verify this, you only have to think about how you feel first thing in the morning when you wake up. Some days you feel particularly rested and refreshed, and on other days you wake up feeling the opposite, even perhaps being conscious of a dull aching sensation in the head. Very often you will attribute this to some physical cause such as an upset stomach or high blood pressure, and of course the immediate cause is physical. But the fundamental, underlying reason is because you did not rest properly.

At such times you usually find that some of your muscles are tired although you have not indulged in any exercises or work using these particular muscles. Often you will recall many dreams of varied nature, usually bordering

on nightmares or so-called "rubbish dreams." You will remember that your sleep was not peaceful because you woke up several times during the night. At this point you should think back to the previous evening and try to recall what state of mind you were in when you retired. What were you thinking about when you went to sleep? Did you end the evening with residual thoughts from some trashy movie you just finish seeing on the box? The chances are you spent too much time worrying about the cares of the past 24 hours or mapping out your plans for the following day. And above all..., did you take time to calm yourself down

before retiring? Did you spend time asking the God of your understanding for true rest and repose during the coming period of sleep? Did you offer up a prayer of thanks for the sheer privilege of being alive, no matter

what your present challenges? And did you sincerely and with heartfelt emotion forgive all who have tried to harm you or from whom you have taken offense during your life?

It is my conviction, based upon experimentation and a lot of introspection, that true relaxation cannot involve the body alone. And that of course means *first and foremost* that we must make peace with the mind. All else flows from that peace of mind, for physical relaxation is after all merely a cessation of "work," while mental relaxation involves "work." Once the mind is calm, the rest follows quite automatically and the healing of a good night's rest will follow as surely as the day follows night.

Take care of your self!





Discover Your Inner Music

by Graphica

THE GOSPEL OF JOHN IN THE NEW Testament opens with the following statement: *In the beginning was the Word...within it there was Life, and the Life was the light of the world.*¹

Keeping these words in mind, let us consider some of the ideas expressed by Dr. Donald Andrews in his fascinating book, *The Symphony of Life*.² Dr. Andrews writes of the infinitude of atoms in the human body and points out that each one of these atoms, as well as concerted groups of nerves and arteries, is “singing” a musical tone:

“...the entire flesh is vibrating... And these tones reflect not only the vibrations due to the energy of the atomic nuclei, the energy of the atom’s electron, the energy of the total atomic motion; they also reflect the energy of the impulses in the

*nerves, the circulation of the blood, the chemical dynamics of the life process. This is the symphony of life, this unimaginably complex tapestry of music that is sounding within us every moment of life. And this symphony is not only singing within us, it is actually radiating from us in terms of all the mysterious waves that these actions set in motion in the space surrounding our bodies.”*³

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



so powerful that through it, thought was turned into creation.

Regarding Dr. Andrew's statements about the body, imagine that this great sound of creation is continuously resounding throughout our bodies, which are, by inference, the most perfect of musical instruments in the world. We emanate from that first cosmic sound, the Logos, and we long to rediscover that tone or sound within us in order to achieve attunement or harmony with the Cosmic. Being in harmony with cosmic law is similar to tuning the strings of a violin. If one string is slightly out of tune, the vibrations between the strings vie with one another instead of working together to produce a harmonious, beautiful sound. The music being played will sound out of tune. As seekers of spiritual enlightenment, we need to bring ourselves into harmony with that first cosmic sound that still resounds within and throughout our beings.



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The Great Sound of Creation

How can we discover this great sound of creation, this music within ourselves, and learn to "tune" our personal "strings" so that our bodies and our consciousness, our very beings, can become one with the harmony of the Cosmic? How can we discover the word that is lost to us?

Just as it takes concentrated effort for a talented, aspiring person to become a musician, aspiring mystics must develop a method to discover the music within themselves. The aspiring musician's life, energies and time, motivated by his or her devout love of music, are all directed towards the goal of becoming an excellent



Just as it takes concentrated effort for a talented, aspiring person to become a musician, aspiring mystics must develop a method to discover the music within themselves.

musician. As seekers of Light we must seek our own goal, discover our own music, with equal passion and devotion.

The Rosicrucian Order gives us a method whereby we learn, through exercises and stimulation of the inner faculties, the useful techniques of spiritual life. And as with the serious study of music, the mystic's path is a gradual process, requiring this same degree of devotion as we seek to master its techniques; techniques which eventually become perfectly natural so that we need

not think of them any more than does the master musician when performing a composition he or she truly knows and loves. The master musician proceeds directly to the musical expression. For the mystic to reach the Cosmic directly, the technique must become second nature to us. And only through gradual and devoted study is this possible.

When a certain point on the path is reached, we experience the initial tantalising glimpses, the first sightings and soundings, of the higher realms within us. We begin to open ourselves to an inner world of tone and music such as we could never have imagined. It has been said that "*Beauty leads from chaos to cosmos*,"⁴ and it is through contemplation of a high art such as music that

We must develop a method to discover the music within ourselves.

we can understand our inner lives. Music has the ability to speak directly to the emotions and inner understanding.

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

The phenomenon of acoustics also relates directly to our musical and spiritual existence. The function of the harmonic series, in which an unlimited number of pitched notes are found to be vibrating sympathetically and in mathematical proportion to an audible fundamental tone (a key note), is a primary factor in our musical perception.

The basic premise is that each tone sounded aloud also vibrates in the air at intervals (the distance or gap between two simultaneous notes) of an octave, a fifth, a fourth, and a major and minor third. These first five harmonic partials of the series make up what is called the



The Harmonic Series

Fundamental = C



The harmonic series, in which an unlimited number of pitched notes are found to be vibrating in harmony with, and in mathematical proportion to, an audible fundamental tone (the note C, in this case) is a primary factor in our musical perception.

“chord of nature.”⁵ The tones in this chord are the most harmonious in music and from them, the basic harmonic system is derived. The tones connect us to the music of the spheres in physical manifestation. They combine with the higher overtones of the vast cosmic scale which extends from the deepest vibration in the earth to the highest in the universe to encompass audible sound, radio and thought waves, and meditative consciousness.

Our Key Note

On the great Tibetan plateau, once existed many monasteries where Tibetan monks intoned a kind of guttural, deep nasal chant. Their technique produced in their throats and nasal passages several sounding overtones so that each voice accomplished the chanting of a two or three-note chord. This form of chanting is still done today, and together with the posture involved, causes the person meditating to feel even their bones vibrate.

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



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

should be music of a varied nature with melody, harmony and rhythm in balance, we actually experience the concept of the “symphony of life” in another way. Let us imagine that these different elements of music can be centred in different areas of our bodies, which then participate in the music as members of a symphony orchestra. Melody tends to guide us into the realm of thinking, the brain area. It embodies a form of mental imagery which opens our thinking to the feeling aspect. Melody, with its quality of flowing, can also affect the circulation of the blood. It is expressed usually by melodic instruments, such as the winds and upper strings.

Harmony lives more in the torso and is experienced as an unfolding of the heart and chest centres. It can awaken the inner feeling element in our bodies, while rhythm is the “heartbeat” of music, our respiration or pulse. Rhythmic music influences our nervous system, even influencing the molecules within each cell. In fact, a complete absence of rhythm equals death. Rhythm lives in the limbs, arms and legs, and inspires the will by its regular, ordered movement.⁶

The following exercise may help along these lines: sit quietly while listening to some engaging music and concentrate on feeling various parts of your body and the psychic centres involved with each part. Let the melody run through your head., breathing with the harmony in your chest and feeling a tingling in your limbs that rhythm can awake. In this way, you will involve the entire body in the music you are listening to and perhaps even cause your bones to sing in harmony too.

The Hermetic law, “as above, so below,” applies directly in our discussion of these principles. The study of natural and Cosmic laws and their relevance to our lives can serve as a catalyst, enabling us to discover our “inner music” and teach us to attune with the vibrations and rhythm of the Cosmos.

Endnotes:

1. From *The Unvarnished New Testament*, trans. by Andy Gaus (Phanes Press, 1991), p. 171.
2. Dr. Donald Hatch Andrews, *The Symphony of Life* (Unity Books, 1966),
3. Ibid. pp. 57-58.
4. Walter Albersheim, *The Conscience of Science* (AMORC, 1982), p. 97.
5. For example, with low C as a fundamental in the bass staff, the overtones of the chord of nature would be octave C, G, C, E, and G.
6. These ideas are more fully developed by Rudolf Steiner in his book of selected lectures, *The Inner Nature of Music and the Experience of Tone* (Anthroposophic Press, 1983).



Crossroads of Mind and Matter

by Lance Robinson, FRC



THE CROSSROADS OF MIND AND matter are found in humankind more than in any other life form. Although life is an obvious indication of the evidence of mind and matter operating in unity, it is the particular manifestation of human intelligence and action that, as far as we know, brings to the highest form of manifestation the operation of these two forces at one point. Mind over matter is a frequently repeated

phrase, but like many such sayings and combinations of words, it expresses only part of an idea. Referring to mind over matter casually in an intellectual sense is a limited concept.

However, in addition to mind and matter there is an intermediate point. This intermediate position is directly related to the other two. In ancient symbolism and in the symbolism of present-day Rosicrucians, the triangle represents three points or three phases of most



things with which one deals. In considering the question of mind and matter, this symbolism of the triangle also applies. One point is mind, one is matter, and the third is the relationship or application between the two. Each is of equal importance, and for that reason mind and matter alone is an incomplete concept according to the Rosicrucian "law of the triangle."

Wherever three things function or manifest, one cannot be considered more important than the other, just as it would be impossible to indicate which of the three legs of a three-legged stool was most important

There is a tendency, generally speaking, to avoid this third point since effort can equate to hard work.

insofar as the support of the stool was concerned. The three phases of environment, mind and matter, and their relationship to each other need careful consideration when we contemplate this question. Achievement and accomplishment in life is the result of the use of mind and matter, so we might propose that effort is the third point, in terms of the law of the triangle. The very idea of effort infers a conscientious activity. There is a tendency, generally speaking, to avoid this third point since effort can equate to hard work. This is particularly true in more recent years. There was a time when labour dignified the human personality, but more and more a tendency exists to consider labour and effort as things to be avoided.

Average people often direct their attention not toward the necessary effort to be expended, but rather toward the discovery of a secret method or a magic key by which they can accomplish material ends purely with

the mind alone, in an attempt to avoid physical exertion. Although no one must underestimate the creative power of the mind, the mind alone can accomplish very little. For many, it would be wonderful if it were possible to hold in the mind secret formulas and magic words that would directly affect material things..., but the reality is that the magic of mind, the secret keys of mental application, lies in its creative ability and the resultant effort to respond to the creative urges of the mind. Great accomplishments, inventions and discoveries had their origin in the creative minds of ordinary people, but the physical effort and application has been the process by which these things ultimately come into manifestation.

Our mental, psychic and physical development must follow this threefold formula. We can create mentally, we can perform acts physically, but it is the relation between the two that produces a desired and immediate use of any material thing. Would you stand before a field of wheat and demand a loaf of bread? Bread is produced through our creative ability of knowing how to process that wheat into flour, the flour into dough of proper consistency, and then by heat to transform it into bread.

It is the natural law of human evolution to modify the material world and to influence the environment. The key is the creative power of the mind applied through physical effort on material things to affect that change. Humanity's achievement will be in proportion to the degree that it recognises that the human being constitutes the crossroads of mind and matter, and has the responsibility and potentiality of bringing the two together in a constructive way.



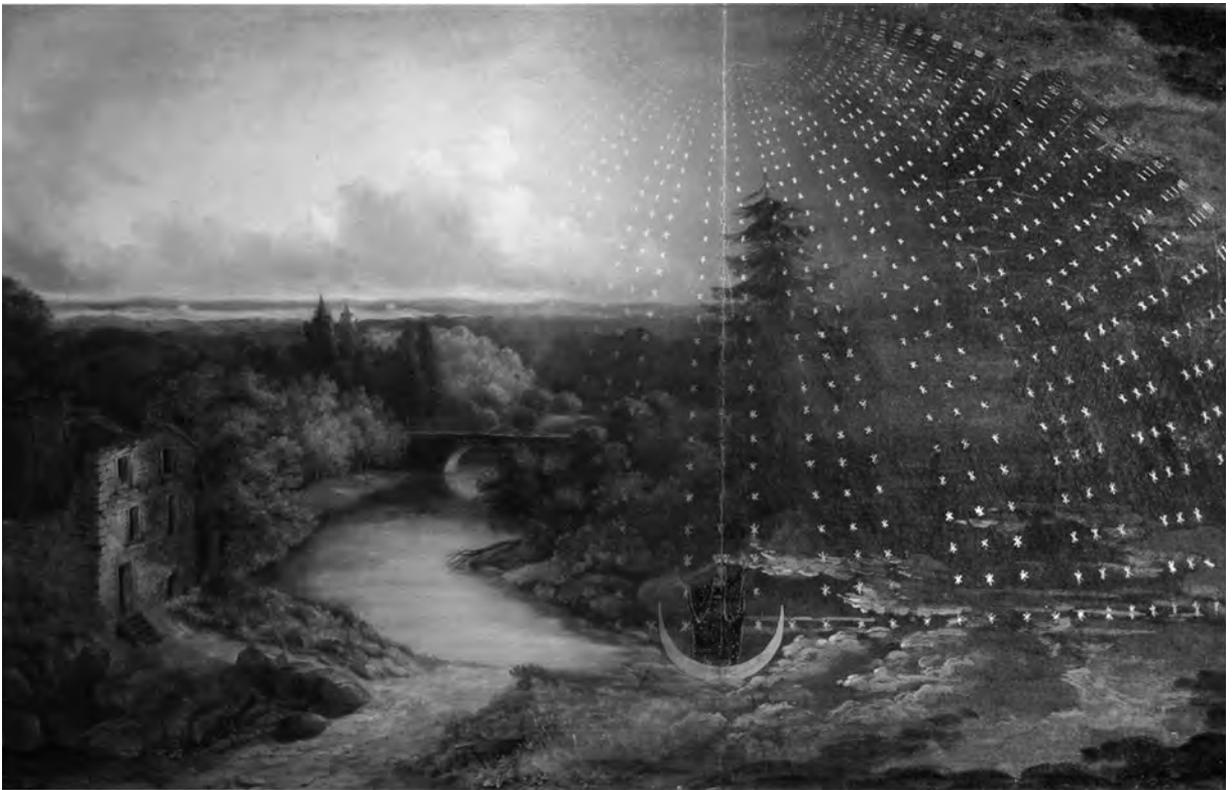
*To the transcendental alchemists,
the philosopher's stone
was not a substance,
but the spiritual gnosis
and exalted wisdom
whose virtue transmutes humanity
to a higher plane of consciousness
and personal power.*

--From a Rosicrucian manuscript



Of Master Kelpius & Mozart

by Lucy E Carroll, SRC



"Wissahickon Creek" by Thomas Sully 1783-1872.

*Staging a performance of Wolfgang Amadeus Mozart's
The Magic Flute. The arrival of the Queen of the Night.*

JOHANNES KELPIUS WAS THE acknowledge leader or "Master" of the first group of Rosicrucians to come to America. The community he founded along the Wissahickon Creek in what is today Philadelphia's Fairmount Park was founded on principles and practices set forth in the *Fama Fraternitatis*, an incredible 16th century Rosicrucian document. The community founded by Kelpius had a herbal garden and a telescope for

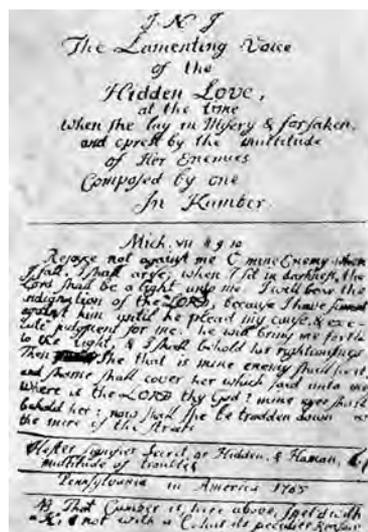
astronomical study, and its communicants established a school, practiced healing and held meetings open to the public as well as secret mystical rites.

One of the most remarkable aspects of their legacy is a book containing original text and music entitled: *The Lamenting Voice of the Hidden Love at the Time When She Lay in Misery and Forsaken and Oprest [sic] by the Multitude of her Enemies*. It was erroneously labelled a "hymn book" by early scholars. The book does not contain





Master Johannes Kelpius, from the original canvas by Dr Christopher Witt.



The title page (in English) of the Kelpius Hymn Book. The original German text was accompanied by an English translation on facing pages.

hymns however, but poems. While some of the poems concern sacred texts, most of them are philosophical and mystical studies. They are most probably a poetic form of Kelpius' teachings, written by a woman, Christiana Warmer, whose signature is on the title page. The original German text, accompanied by English translation on facing pages, is probably by Christopher Witt, another member of the community.¹

These marvellous works are full of allegory, symbolism and mystical truths. The most remarkable is entry No. 8. Its English title is given as "*The Power of Love Which Conquers the World, Sin and Death, in a Pensive Poem Composed in 1705.*"² There are 136 verses, with an involved story line, separate characters, different tunes and some sections where it is indicated that the lines are "to be spoken." This is no hymn!

After fifteen years of intense research and study I have reached the conclusion that "The Power of Love" was a mystical music drama. Once this is accepted, a remarkable fact becomes clear: the story bears striking similarities to the story used by Wolfgang Amadeus Mozart in his opera *The Magic Flute* (*Die Zauberflöte*) composed 86 years later in 1791.

It is an allegorical epic, complete with a princess (a Soul, a feminine character) who undergoes trials, imprisonments, kidnapping, and finally meets and is united with her Lord. In the Kelpius story, religious symbolism intertwines with the mystical. The Lord is eventually revealed to be Christ on the Cross and in both the Mozart opera and Kelpius' Rosicrucian music drama, the powers of light and darkness loom large. In both we read of trial, or purification by fire. In both there is a

Princess (or Soul) who is taken from her "Beloved." In both there is an evil character that kidnaps the princess. And as with Mozart's opera, the Rosicrucian drama mentions an "inner temple" and ritual robes.

There is no coincidence in the similarity of the stories. Rosicrucian tradition predates the establishment of Freemasonry. The story in *The Magic Flute* has always been labelled "Masonic," but is in fact a more polished retelling of this much older Rosicrucian drama.

The music in "Power of Love" is indeed hymn-like but cannot begin to approach the musical genius of Mozart's popular opera. Yet the story in the early version bears closer scrutiny. The "Power of Love" can be read on many levels. There are themes of Light and Darkness, Good and Evil, Christ and Satan, Wisdom and Ignorance. A recurring theme in the story is that of the duality of nature, a concept that harkens back to Gnostic dogma, with such unusual references as "Left sideweakness."

Another theme is that of cross preceding crown, or of suffering preceding reward; from verses 7 and 8:

*Her Lord did tell her there that in His Kingdom she
in Hon'r and glory like unto Him should be.
And tho He told her too of Crosses near attending,
she took no notice on it, but of her joys was
mending.
She hoped hourly the outbreking of His might,
and for the chiefest seat of Honor asked quite.³*

In the Mozart opera, much is made of the trials the young lovers must undergo. In the Kelpius document there is a trial by separation and also by fire. The reward





The story bears striking similarities to that used by Wolfgang Amadeus Mozart in his opera *The Magic Flute* composed in 1791.

however, is not earthly love, but eternity. The Soul finds herself in prison, alone. She has with her a lantern (symbol of wisdom) and a hammer (symbol of strength). She uses the hammer to break her chains, then to strike a spark to light the lantern. From the manuscript, verses 84 and 85:

*Then straight way she did take and hammer
with hands double confident.
God saw her misery and trouble.
She smote a hardy rock till flame came with a stroke;
then lighted she her lamp until daylight broke.
The fetters on her feet she smote them quite asunder; this
indeed well strove, and rightly to a wonder.
And then yet after this, with lamp in hand, she came
and set her jail on fire and sped her through the
flame.⁴*

Notice that the text says “through” the flame. The fire is a purification ritual that the Soul must undergo as an initiatic rite. For us, the fire is symbolic. Throughout the story, the Princess or Soul is found to be at fault through her lack of preparedness and weakness. Yet verse 122 warns us:

*Judge not before the time,
Nor too soon the offender!
O deal in mercy with and
Censure her but tender.
O let but judge in you the
Love that’s true and right.
Or else your dear light will
Be turned to darkness quite.⁵*

The beautiful concluding verses, full of imagery and wisdom offer an admonition and hope:

*Oh fear yourselves much more, while yet you soundly
venture stand in the holy fear that you may safely
enter.
Like as a black night does the brightest day devour,
so may your night also in darkness hide its power.
And since we have the weight of the working days
been bearing, so can we only be such exchange
comparing.
But when Love in death stands on the end of the earth,
then will first of all in us the Lord’s Sabbath day
begin!⁶*

In the summer of 1986 a reconstruction of this magnificent work was performed in Philadelphia under the sponsorship of the Kelpius Society (now defunct) and the Benjamin Franklin Lodge of AMORC, with the author directing. It is hoped that this work will one day again be performed as an inspirational work. Meanwhile, the next time you hear the magnificent music of Mozart’s *The Magic Flute*, remember that it may be an evolved form of a much earlier work, a version which evolved along the Wissahickon near Philadelphia in 1705 under the guidance of Master Johannes Kelpius and the Rosy Cross.



A poster advertising the first performance of *The Magic Flute* on 30th September 1791 at Theater auf der Wieden in Vienna.

Endnotes

1. See “Christopher Witt: Rosicrucian Wonder Worker of the Wissahickon,” *Rosicrucian Digest*, Feb. 1986.
2. *The Igniting Voice...* manuscript, pp. 34-56. Ms. Ac 189, Historical Society of Pennsylvania.
3. From translation and edition © L E Carroll, 1986.
4. *Ibid.*
5. *Ibid.*
6. *Ibid.*, verses 135 – 136.

Other Sources

1. Sachse, Julius Friedrich, *German Pietists of Provincial Pennsylvania*, Philadelphia: 1895.





HEREAS LIFE IS NOT ALWAYS A PERFUMED rose garden, one can't help but notice how for some, it almost could be. For them, everything seems to flow so harmoniously, and whilst not necessarily materially wealthy, they radiate an inner wealth of happiness and peace which is the envy of all. So how do they do it?

Well, one thing they all seem to have in common is that they long ago dared to take charge of their destiny! Examining *needs* rather than *wants*, and true *values* rather than *passing fads*, such people realised that more than anything else, what they needed to learn was to rely upon their *own insights* rather than those of others, come to their *own conclusions* rather than accept the conclusions of others, and above all, to take their *own decisions* in life and for better or worse, *live with the consequences of their own actions*.

The *Rosicrucian Order* assists people to find within themselves their own, personal "*higher wisdom*," something which exists as a potential in all human beings. Developing this inner understanding can lead to what sages and avatars of all ages have referred to simply as "*Illumination*," a pure state of joy, perfection and achievement beyond our fondest hopes.

Gaining this knowledge and experience is not merely an academic exercise, it is a *series of practical steps* needed in order to gain first proficiency and eventually mastery over our daily thoughts and actions. Instruction in the steps necessary to reach these goals is what the *Rosicrucian Order* has to offer. Its approach to inner development has brought happiness, peace and success into the affairs of thousands of people in the past and you too can benefit from it if you wish.

To find out more about the *Rosicrucian Order* and its unique system of inner development, write to the address below, requesting a *free* copy of the introductory booklet entitled "*The Mastery of Life*." Find out..., it could be the valuable turning point in your life.

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