

— ROSICRUCIAN —  
BEACON



June 2016, Vol 25, No. 3



# Find your Inner Master



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Cover spread

Summer Serenity



# Harmony

*by Christian Bernard  
(Imperator of AMORC)*

**I**N INTRODUCING this subject, I will say that Harmony is the sister of Kinship, such as we can conceive and experience it in our daily lives. In a general sense, harmony corresponds to the state of consciousness one experiences when one is at peace with oneself, with others and with nature. This supposes that harmony integrates three levels of expression, at the same time both different and complementary.

To be in harmony with one's self means first accepting what one is physically. Clearly, we possess a physical body that we can judge as more or less attractive, in the loose sense of the term. However, there are no absolute criteria for physical beauty. This kind of beauty corresponds only to standards established by people themselves, and these standards are arbitrary, most often merely reflecting a fashion or a fad. What is more, they are only important for those who deal with appearances, which reveals a





*Outer beauty comes from inner beauty.*

superficial, if not an artificial, concept of existence. One cannot be happy in the long term by making physical beauty the basis of happiness, for it corresponds to the mortal and transitory part of our being.

From a Rosicrucian point of view, the world of appearances has no worth unless it reflects the Divine Reality that gives us life, and which we have a duty to express through our thoughts, words and actions. This means that above all, we should concern ourselves with our inner beauty; for on the plane of spiritual evolution, it alone is important. Furthermore, whoever is beautiful on the inside is also beautiful on the outside, whatever their physical imperfections, for the light that emanates from the depths of their being gives them a radiance and magnetism that transcends their outer appearance. Conversely, nothing can mask an inner ugliness, for it always shows through, even with a person that some would describe as 'beautiful' physically. Whatever the case, it is not the body that should be the object of worship, as unfortunately too often happens in modern, materialistic societies. Rather, it is the soul animating it.

Feeling well in one's body is not sufficient to be in harmony with one's self. One must also accept what one is on the intellectual level. I have often had conversations with people suffering through not having done any higher studies, who apologise for "just being manual workers." However, having a powerful intellect alone or merely



being cultured is neither an end in itself, a measure of kindness, or a criterion of spiritual evolution. This is shown by the fact that many scientists are staunch materialists and have no compunction about using their science for evil purposes. Are our hands not the most beautiful and sophisticated of all tools? Therefore, what is more noble and precious than being able to use them to create things that are useful in our own lives and the lives of others?

For mystics, what determines the worth of a human being is the intelligence of the heart, namely the willingness to serve others with one's abilities, regardless of whether those abilities are intellectual or manual in nature. We all have talents and abilities that can contribute to the common good. Consequently, the best way to be in

**... one cannot be in harmony with one's self unless one likes oneself as an individual, namely, as a soul evolving in a body.**

harmony with one's self is on the one hand not to blame oneself for what we do not know or cannot do, and on the other hand to share the knowledge we have acquired and the know-how we possess. In so doing, we cultivate in ourselves the conviction that we are being useful to others and are doing good, which results in a feeling of inner joy and clear conscience. This feeling is the reserve of all who strive to express the best of themselves, while at the same time being happy to be what they are on the physical and mental planes.

Therefore, one cannot be in harmony with one's self unless one likes oneself as an individual, namely, as a soul evolving in a body. Of course this love of self must not be akin to self-centredness or vanity. It simply has to do with being a friend to oneself, which involves being tolerant of one's imperfections and weaknesses, as long as they do not affect one's own integrity or that of others. In the same train of thought, there are many people who



hold something against themselves, or blame themselves for something or other. This is a negative attitude, for it makes such people their own enemies and keeps them in a state of inner discord. Neither can this change anything about past events that they blame themselves for, but infects their view of the future and often makes them bitter.

I truly think that the best way to be in harmony with one's self is never to compare oneself with others. As soon as we do this, we either judge ourselves inferior or superior to them. In the first case, an inferiority complex results that works against inner peace. In the second case, our ego is flattered, which sets us against the purest aspirations of the soul. In both cases the result is a state of disharmony. The best way to avoid this disharmony is to start from the principle that we are all unique beings, and that this uniqueness is what constitutes our worth, both to our eyes and in the sight of God. It is therefore with ourselves that we should be comparing ourselves from day to day, month to month, year to year; for therein lies the key to our spiritual evolution. And if we are able to say to ourselves as we go to sleep each night "I have been better than yesterday," then we will have taken another step on the path of harmony.

Let us now see what can be said about the harmony we should maintain with others. First of all, it is clear that we were not created to live alone, separate from our fellow beings. You will also notice that since appearing on Earth, humans have always lived in groups. This is so because our deeper nature has always prompted us to seek the company of others, firstly in response to our need for security, then to satisfy our desire for affection. This gregarious instinct remains powerful, and nowadays explains the existence of families, villages, cities, regions and nations. Humanity itself is the product of the fact that people have continually perpetuated their own species and extended the influence of their own birth-group and race. It is therefore a single body.

For obvious reasons, harmony with others should first of all be cultivated within our family. Indeed if we are not capable of maintaining harmonious relations with our spouse, children, brothers and sisters, and so on, it seems difficult, if not impossible, to be an instrument of peace in the world. Certainly, there may be disagreements with those close to us, but these disagreements should never develop into a power struggle giving rise to unpleasant words or deeds, all the more so as we have many more reasons to love those who love us, than to hurt them or wish them harm.

If it is true that we should strive to preserve harmony



*We should try to cultivate harmony in our professional environment.*

within our family, we should also cultivate it in our social and professional relationships. This is not always easy, because sometimes we encounter disagreeable people. But if this happens, let us make sure we are not the cause of the discord, for that would be failing in our duty, and would set in motion our own karma. And when we encounter an inharmonious situation, let us apply ourselves to re-harmonising the atmosphere by setting positive thoughts, words and actions against the negative thoughts, words and actions which we are witnessing or are subject to. There have to be at least two to fuel a power struggle. Whenever one occurs, whether with a work colleague, a neighbour or stranger, let us refuse to be its second pole. In other words, let us call on our will so as not to become the second point of a triangle of discord.

We must all feel that we are a citizen of the world, and conduct ourselves as such. Accordingly, we should pray and work for harmony to reign between all beings and nations. It is true that there is a tendency to favour the interest of one's own extended family, country, social class and religion, if one has one. This tendency is unfortunately what explains why so many wars have punctuated humanity's history. Nevertheless, all people are destined to love one another, and to make the Earth the paradise to which they aspire deep within themselves. This involves behaving in a tolerant manner towards all races, nationalities, social classes and religions, which amounts to us setting an example, by displaying a mentality and morality which are universal in nature. This should be our purpose, our task and ambition, when we say we are humanists and wish to work for the coming of a better world.

I have just said that the Earth is destined to become the paradise to which all people aspire in varying degrees of awareness. This brings me to the third and last level to which harmony must apply, namely, Nature itself. First of



all, it surprises me that some ‘mystics’ consider ecology to be an area having no relationship to spirituality. In arguing this absurdity, they claim that the Masters and Initiates of the past never mentioned this subject in their teachings, their preachings or their sermons. This argument is complete nonsense. It is obvious that if (for example) Moses, Buddha, Jesus or Mohammed never spoke on the subject, it was simply that the problem did not exist at that time. That does not mean however, that people respected their environment then, but at least they did not have such dire ways of destroying it.

From a mystical point of view, the Earth is humanity’s temple, just as our physical body is our soul’s temple. Not to respect it, not to preserve it, quite simply amounts to destroying the bedrock of our individual and collective evolution. It is also to annihilate a masterpiece of Creation, as everyone can admire the harmony and beauty of all that it has given birth to. The Earth is effectively the Mother of all the living beings on it. Unfortunately, as we all know, we (and our ancestors) have put it in grave danger through ignorance, negligence or greed. Pollution of the soil, water and air, intensive deforestation, and excessive exploitation of natural resources, all bear witness to this. It is clear that if nothing is done at a world level to remedy the multiple ills our planet is suffering from, then she is condemned to die a slow death, and we will all be responsible for this tragedy.

**Let us never forget that the Earth is the vehicle of the Universal Soul, such as it manifests via the different realms of nature.**

However, let us trust, and bank on the best in people. Let us at the same time exemplify respect for the Earth and all it contains. Let us never forget that the Earth is the vehicle of the Universal Soul, such as it manifests via the different realms of nature. For me it is clear that human consciousness is the product of a time-honoured evolution that has been accomplished through plants, animals, and finally humankind itself. And if humans are the most evolved beings on the planet, it is only because it is at a more advanced point in this evolution. Having said this, humans form just one link in the chain that life has forged since it first manifested on Earth several billion years ago. I will add here that humans are the most fragile creatures in this chain, for we would be the first to disappear if the natural equilibrium were sufficiently disrupted. However it may be, we have no authority over the so-called ‘inferior’ realms. Quite the contrary, we have many duties towards them.



*Let us care more for all living creatures.*

In relation to Nature, harmony therefore consists of considering every living creature as an extension of ourselves, for fraternity has to include all the beings that life has put in the world. I am thinking especially of the animals that humans are exterminating for commercial reasons or subjecting to all manner of unjustified suffering, whether in the name of barbaric traditions, for purely commercial reasons, or in the application of an outdated concept of what constitutes science. But the Earth is part of an infinitely vaster whole which is the Universe. Aside from the physical laws that were responsible for its formation several billion years ago, the Universe is the work of the universal and absolute Intelligence that we call “God.”

As we know, the Universe is composed of billions of galaxies, themselves containing billions of stars, some of which lie at the centre of a solar system like our own. Such observations show both how great and how small humankind is. In fact, compared to Creation, and even to the Earth herself, humankind is completely insignificant. But as the incarnation of the Divine Word, as a living soul, humankind is conscious of self, and also has the ability to contemplate and study the cosmos. In this respect, it is humankind that endows the Universe with its grandeur, beauty and reason for existence. We are therefore both actors in and spectators to the cosmic harmony at one and the same time, for we enable God to contemplate Himself through us, and draw closer to Him by studying His works.

In summary, I shall say that harmony comprises love of oneself, love of others and love of Nature. These are the three levels of expression of Universal Love, for humans incarnate. When these three levels of love have become an integral part of our personality and our behaviour, we live in perfect resonance with the God of our heart, and experience Peace Profound. I therefore wish you this divine resonance with all my soul, for therein dwells the source of happiness and the key to Illumination.



# Beginning of the Mystery Schools

by *Bill Anderson*



**T**HE CHIEF Priest of *Iunu* (Heliopolis), *Ankh-em-Maat* lay back on his couch, placed in a canopy above the boatmen toiling with oars against the oncoming current of the Nile as they plied their way towards the holy precinct of *Waset* (Thebes/Luxor). He had good reason to be satisfied. On his journey south from Heliopolis, he had gone ashore at *Gebtu*<sup>1</sup> (Coptos) to meet with an envoy from the *Purple Mountain*<sup>2</sup> where he had arranged for two magnificent porphyry obelisks to be transported to

the Nile to be taken by ship downstream to Heliopolis, the “*City of the Sun*”, where they would be installed in the precinct of the great temple of Ra.

Ankh-em-Maat was born into a family of old priestly descent in the ancient city of *Menefer* (Memphis) south of *Iunu* on the west bank of the Nile. At the age of seven he had received his first induction into the vast state machinery known as the priesthood, and at nine he had, with great sorrow, been parted from his mother, father and siblings in order to enter the holy precincts of *Iunu*



dedicated to the supreme god of Egypt, Ra, known as the “Great God of Light.” There he stayed, under a strict regime as he was instructed in the highest knowledge of the day, but especially to learn about the rites he would be performing for the rest of his life in dedication to the preservation of Egypt’s most important deity, Ra.

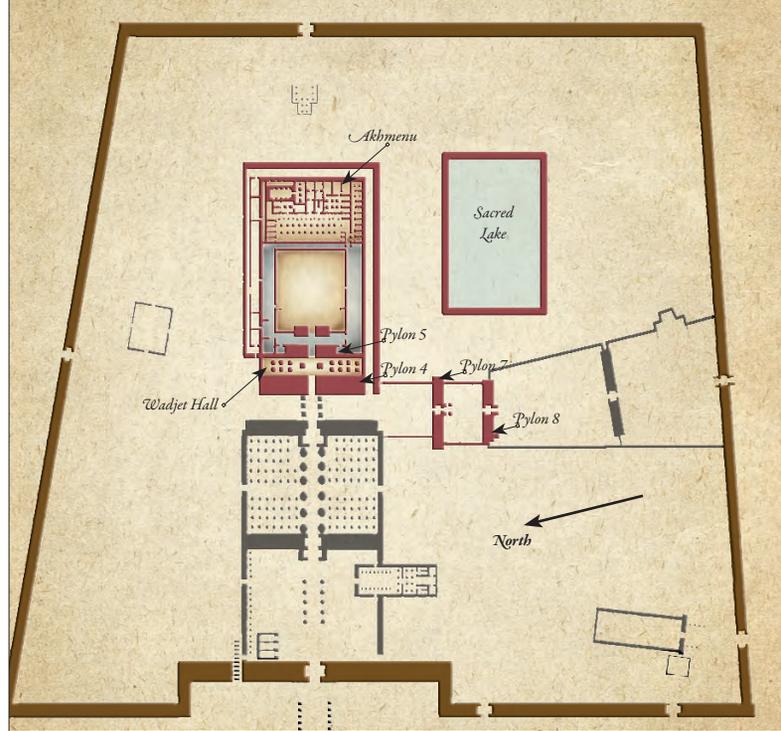
One month (30 days in the Egyptian calendar) prior to boarding the barque, he had turned 63. He was the most senior priest in Egypt, possessing in his mind and daily actions, the accumulated experience and sum total of all knowledge available to any living person in the Two Lands. He was also away from the City of the Sun for the first time in 21 years, but felt secure in the knowledge that the seven priests arranged in order of seniority to take his place, should he not return, would continue in the devoted performance of their daily and hourly rituals for the preservation of Ra and the safe guidance of the Two Lands by the Pharaoh.

He was filled with joy as the ship approached Thebes, and marvelled at the fertile fields and orchards on either side of the river. He could see the *Holy Mountain*<sup>3</sup> in the distance, and this being his first time so far south, he was surprised when at a bend in the river, the mountain disappeared. Two hours later it reappeared and he knew he was close to Thebes, capital of *Waset*<sup>4</sup> the 4<sup>th</sup> Nome (province) of Upper Egypt and the great city of Amun, also known as the “Great God” or the “Hidden One.” His body shook with excitement and tears streamed down his wrinkled face as he saw in the distance the Pharaoh’s palace, and beside it the great temple of Karnak, resplendent with white walls and pendants flying in the wind on masts set against the main entrance pylon.

As it was past the inundation and the water level was fast receding from its highest level this season, the disembarkation at the landing station in the basin before the temple was achieved only with some difficulty. On the quayside he was met by the all-powerful vizier, accompanied by a large retinue of courtiers, a great honour. Together they walked to the royal palace next to the temple where he was led into his quarters and told that the Pharaoh would receive him in audience the following morning.

## New Day

Before sunrise the next morning, after he had bathed and had a light meal, Ankh-em-Maat was making his way to the throne room for his audience with Pharaoh, when a young man approached and introduced himself, bowing deeply:-



*Plan of the temple of Amun at Karnak at its greatest extent. In this article the temple consisted of everything behind the 4<sup>th</sup> & 5<sup>th</sup> Pylons, the 7<sup>th</sup> & 8<sup>th</sup> Pylons and the Sacred Lake.*

Oh great servant of Ra, I am Siamun, fourth prophet of the Great God [*Amun*]. I have been granted the honour of escorting you to Menkhepera [*pharaoh Thutmose III*] and to care for your every need. Our Lord is not in his abode at this time, for he is in the Palace of Maat [*Precinct of Amun*] participating in the Rite of Emergence [*of Ra*], after which he will oversee the final arrangements for the official opening of the Akhmenu to which you have been summoned. We will wait for our Lord in the Wadjet Hall in a special room prepared for you.

I am grateful for this opportunity to show you the temple of the Great God [*Amun*]. With the lightness of Maat weighed against my heart, I request your good company as we walk together to the abode of the Hidden One [*Amun*]. Following the ancient master plan for all great temples of Egypt, order, symmetry and holiness abide in this precinct, which I know, Oh great servant of Ra, you have prepared for through a lifetime of service. Observe carefully how there is a slight upwards incline of the central path between the temple entrance and the Palace of Maat. This path was made for the Great God’s use when he travels outside his sanctuary to demonstrate his presence among his people. Because the great doors of the pylon are opened only when Pharaoh enters or departs, we will today use another, much smaller entrance in the outer side wall.



As they walked through the gardens to the main pylon gateway of the temple with its four flagpoles with long, thin coloured flags floating in the breeze, Siamun explained a bit about the hidden god:-

The Great God *Amun* rose to the position of tutelary deity of Thebes before the first great period of withdrawal of Maat, under the rulership of pharaoh Mentuhotep I [11<sup>th</sup> dynasty]. He replaced the war god Montu, whose temple still stands to the east of the royal palace, next to the Temple of Maat. As the new patron of Thebes, his wife became the goddess Mut. From then on, Amun as father, Mut as mother and Khonsu [*the Moon god*] formed a divine family, the Theban Triad, and they have reigned supreme ever since.

Siamun continued:

Amun himself is ancient. Amun and Amaunet [*the feminine counterpart of Amun*] are mentioned in the ancient Pyramid Texts, where they formed one quarter of the ancient Ogdoad [*group of eight primordial deities*] of *Khmunu* [*Hermopolis, the "City of the Eight"*]. This opulent city, the chief sanctuary of the god Thoth, lies midway between Waset and Iunu, and you will have passed it on the west bank as you made your way towards us.

Ankh-em-Maat replied:

Thank you Siamun, I remember Khmunu well. Their priests have brought their wisdom over the ages to Iunu where it is still written on papyri deposited in the sanctuary of the Great God of Light. Please continue.

Siamun explained further:

The name Amun means the hidden or unseen one. The other members of the Ogdoad are Nun and his consort Naunet; Kuk and his consort Kauket; and Heh and his consort Hauhet. Unlike the nine gods of the Ennead of Heliopolis, they are a system of eight deities, four gods and their consorts, the number four representing completeness, with the four pairs of gods guarding the four corners of all pyramids and mastabas from antiquity, giving them in this way their great stability. They are the coiled up, differentiated powers of the primordial source of what existed before creation. Each pair represents the male and female aspects of the four

fundamental creative powers. Nun and Naunet represent the primeval waters; Heh and Hauhet represent the unending; Kuk and Kuaket represent darkness; and Amun and Amaunet represent air and hence that which is hidden.

During the time of unending [*eternity*] the gods and goddesses of the Ogdoad ruled the chaos before all things came to pass. When the unending ceased, their interaction was complete, and they brought into being the burst of power that caused the primeval mound to rise from the waters of chaos. From the beginning of time, they then took their places in the Duat, the realm beyond life. There they guard the Two Lands, ensuring the inundation arrives each year in abundance, and assist the Great God of Light, [*Ra, the solar deity*], to traverse the sky and pass unharmed through the underworld to rise again each morning to the sound of the hymns of Iunu and those sung in countless other temples and homes throughout the Two Lands.

Here in the house of the Great God [*Amun*], we are taught about the creation of all things, and have learnt that the world emerged from a cosmic egg created by the gods of the Ogdoad and laid by *Gengen Wer*, the celestial goose. The egg was hidden, for light had not yet appeared, as the sun had not yet been born. When the egg opened, it revealed the bird of light, the sun god Ra, and all things shone from it, and saw each other for the first time. Then the Great God of Light [*Ra*] caused the world and everything in it to appear.

The Great God [*Amun*] and his consort [*Amaunet*] are represented in the world by the pharaoh and his Great Wife. They represent the male and female aspects of Creation and all life, the two polarities inherent in all living beings. One cannot exist without the other, and they make each other whole. Together they cause the Two Lands to live in Maat according to the Order that has existed since the beginning of time.

Falling to his knees and bowing his head, Siamun finished:

Oh great servant of Ra, in the knowledge that you know all these things, and far greater things even than possessed by any man in the Two Lands, I declare in all humility that all men seek your understanding, and I pray that you will in your



parting years remain with us in these precincts and teach the priests of the temple of the Great God [*Amun*] to understand what you have learned from the Great God of Light [*Ra*].

With great tenderness, Ankh-em-Maat, the great servant of Ra, placed both hands on Siamun's head and said with great solemnity:

Oh Siamun..., fourth prophet of the Great God, you are wise for your years and have spoken well. The servant of Great God of Light [*Ra*] will serve according to the wishes of the Pharaoh, and will remain in the temple of the Great God [*Amun*] and share his knowledge if it so pleases the Pharaoh. Now rise my son and be seated beside your new friend and father.

With radiance and tears of joy streaming down his cheeks, Siamun rose and sat down beside his new mentor. There they sat in silence while the hymns of the Pharaoh and his priests could be heard from the outdoor rooftop Rite of Emergence [*of Ra*] as the sun rose above the eastern horizon. The hymns subsided into inaudible spoken prayers as the Pharaoh and his priests descended into the Naos of the Palace of Maat to perform secret rituals before the golden statue of Amun, standing on his solar barque. Finally, Ankh-em-Maat continued speaking:

The two phases of every polarity blend, and when they do, something greater than their two emerges. The female is receptive and nurturing while the male is creative and dynamic. The bird of light you mentioned is the Bennu bird of Iunu, the soul of Ra which flew over the waters of Nun before the time greater than time, before all things came to pass. It landed on a rock and issued a call that determined the nature of the creation that followed. The Bennu is our greatest symbol of rebirth and forms part of the daily ritual and hymns sung at Iunu, the abode of the Great God of Light.

The Waset story of creation you have related has deeply moved me, for all towns of the Two Lands have similar stories of creation centred on their patron god. We must remember that these stories all mirror the original mound of creation which appeared at Iunu before the time greater than time, before all things came to pass.

Although the creation stories differ in detail, one from the other, none are in error, but serve to teach

the people how things came to be in words that all can understand from youth. But lesser stories have greater stories, and we need to find them in order understand the similarities that bind all creation stories together; for only then can we see the unity of all things, understanding for the first time how all things emerged, and how all things one day will depart.

All living things follow time as given by the Great God of Light [*Ra*] as he traverses the sky in his barque. And they enjoy the present bounty of life brought to them with cycles of time repeating into the unending, just as their lives too repeat without ending. So too do our births and deaths travel like Ra across the sky from life to life. This is part of the primordial teachings of Iunu that I bring to the priests of Waset to understand and to make their own in the School of Mysteries which Pharaoh is about to consecrate. This is why I have been summoned by Pharaoh to be here on this auspicious occasion.

Siamun continued:

During the period of plenty [*the Middle Kingdom*], the temple of Amun was modest and supported by only a few in the Two Lands. But following the expulsion of the Hyksos [*the hekau khaswet, unbelievers and rulers of foreign lands*] by the great Pharaohs Seqenenre, Kamose and Ahmose, led by the Great God [*Amun*], the temple of Waset was expanded into a shrine known throughout the world, and glorified and added to by Pharaoh Menkhepera [*the present Pharaoh Thutmose III*] and by his predecessor and aunt Hatshepsut and his grandfather Thutmose I. The defeat of their enemies in battle brought much wealth to Egypt, of which a great deal was lavished on the temple we see here today.

In response, Ankh-em-Maat replied:

Unlike the temple of the Great God [*at Karnak*], Iunu [*Heliopolis*] was never a pharaonic city or a residence for anyone other than the priests who have served there since before the pyramids. The temple of Ra sits upon the first mound of creation, the place where the Great God of Light emerged from the cosmic egg. There is no large population about Iunu, and there are fewer priests than here. But we have the wisdom that comes from



antiquity and the peace to study and understand the creation of the Great God of Light [*Ra*]. I am the foremost emissary of Ra just as you will one day become the foremost emissary of the Hidden One [*Amun*]. For many years we have, within the silent walls within the precinct of Ra, anticipated the coming of a new order of priests that will bring greater wisdom than ever to all lands beneath the flaming eye of the Great God of Light. Pharaoh Menkhepera has heeded the call and has laid the foundation for a School of Mystery in the Akhmenu, deep within the pulsating heart of the temple of the Great God [*Amun*].

Oh Siamun, fourth prophet of the Great God, it has been prophesised that it will be to you that responsibility for the perpetuation of Pharaoh's mystery school in its current cycle will be given. I will be at your side through the last years of my life and assist to my last breath in the great work you will do. All priests of this precinct must work together as dear brothers to epitomise the union of Amun and Ra, both so beloved of the current generation.

The open court before the first entrance pylon at Karnak (a pair of broad, flat towers flanking the main gateway) had been a part of Egyptian temple design since the Old Kingdom or even before. They became transitional areas in the plans of the temples of the New Kingdom, lying between the public space outside the temple and the more restricted areas within. Here the public met with lector [*lay*] priests mainly, but also with high priests as they assembled and participated in the various festivals that were held each year. Although the Pharaoh delegated much of his authority and daily religious duties to his high priest, the performance of temple rituals was still an official duty of the Pharaoh, something witnessed only by the highest echelons of the priesthood.

The participation of the general populace in most ceremonies was prohibited. But as the primary link between the human and divine realms, Egyptian temples attracted considerable veneration from ordinary Egyptians who led their lives in accordance with the customs of worship of their local deity who ruled all aspects of life and death in their precinct. Despite minor differences in design, each temple was equated with an original master plan which one can still see replicated throughout Egypt. And all of them mirrored in some form one of the creation stories. As the primordial home of the local god, and the mythological location of the

city's founding, the temple was the true hub of all activity in the Nome, and was the overseer and ultimate arbiter of life and death in every region within the local god's domain [*precinct*]. And above it all stood the patron god who ruled unchallenged over all things, the solar deity Ra, who since pre-dynastic times had been worshiped in several forms, though primarily as the falcon god. Every temple, regardless of which deity it was dedicated to, had one part set aside for the performance of the rituals associated with the veneration of Ra.

Temple personnel ranged from labourers to merchants to administrators and other strata right up to the highest in society who worked in direct proximity with the god itself. The most common rank was that of the *Wab* or Purification Priest [*Wabt for women priests*] who played a supporting role in the temple, doing things like carrying the sacred barque, cleaning the temple and supervising the workmen. When operating correctly, temples were vibrant hives of activity, each one a microcosm of the world outside its walls. The temple also included lector [*lay*] priests, priests of Sekhmet who acted as healers, priests of Maat who acted as lawyers and judges, and priests of Thoth who were scribes attached to the administration of the temple. It was even possible to work in the temple as non-priestly auxiliary workers, whose tasks included that of caretakers, janitors, bakers, florists, butchers, etc. They would not have access to the temple proper, but would have worked in workshops and offices within the temple precinct, though outside the inner walls of the temple proper. In Karnak, mainly to the south of the sacred lake, there is evidence of much such activity.

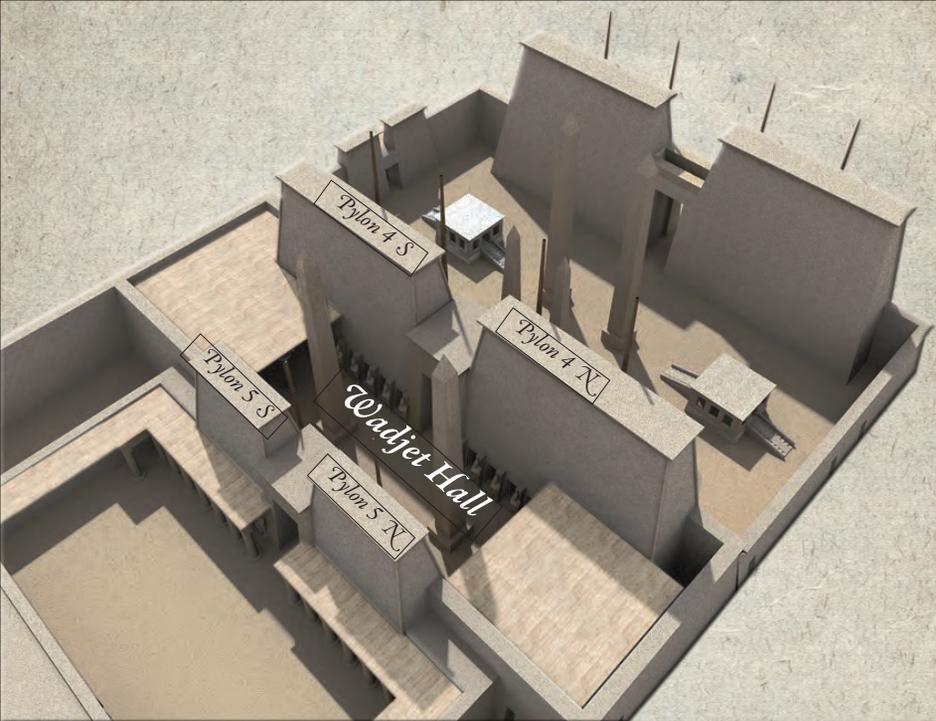
There was no room for large groups of worshippers within the temple as in modern churches, mosques and synagogues. That was not their way, and the accurate

**The performance of temple rituals was still an official duty of the Pharaoh, something witnessed only by the highest echelons of the priesthood.**

performance of prescribed rituals for the preservation and comfort of the god were by far the most important activities within the hallowed, secret parts of the temple. Prayers and hymns sung to the gods and goddesses were made in private in home shrines or in the temple forecourts during the great state ceremonies.

The Wadjet Hall, which we would term a Pronaos in Greek temple layout, was at the time of Thutmose III located between what are now called the 4<sup>th</sup> and 5<sup>th</sup> pylons. According to inscriptions, the Wadjet Hall was used for both the Pharaoh's coronation ceremony and





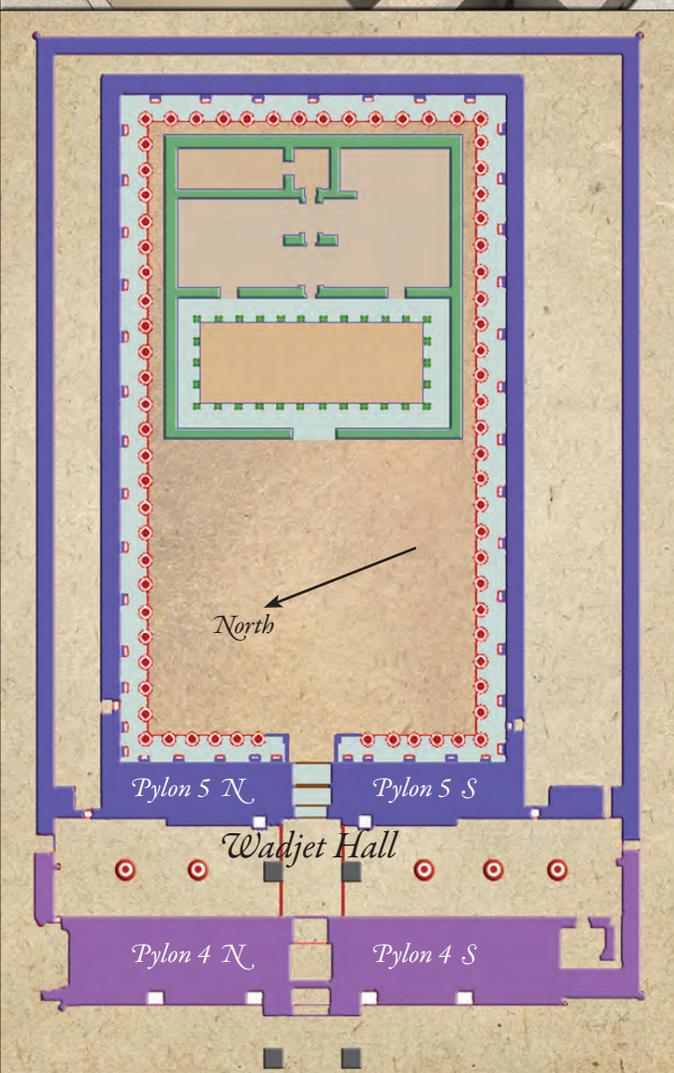
the celebration of the Heb-Sed or jubilee festival until it was superseded by the Hypostyle Hall which was erected during the 19<sup>th</sup> Dynasty reigns of Seti I and Ramesses II and which lies west of the Wadjet Hall. Queen Hatshepsut extensively renovated the Wadjet Hall which had been built by her father Thutmose I, and erected five gilded-wood papyrus *wadj* columns [resembling papyrus stems] to support a wooden roof; hence giving the hall its name: Wadjet.

The northern and southern areas of the hall were roofed with a wooden ceiling supported by the

five columns. During her reign, Hatshepsut also erected a pair of rose granite obelisks inside the Wadjet Hall. The central area was left open to the air for the placement of her twin obelisks. During the reign of Thutmose III, a stone cladding was erected around the obelisks of Hatshepsut, leaving only their top portions visible. This cladding was inset within another pylon which no longer stands. He also replaced Hatshepsut's five wooden columns with six monumental papyrus-form stone columns in the north and eight in the south.

As Ankh-em-Maat sat with Siamun, discussing the deepest mysteries of Egypt, Pharaoh Thutmose III and his High Priest Menkheperaseneb were in the Palace of Maat performing the many highly detailed aspects of the daily Rite of the Morning which included welcoming the appearance of Ra on the eastern horizon and secret rites performed in the Naos of the temple before the gilded statue of Amun. When completed, the retinue emerged through the great portal doors into the Wadjet Hall, where they were greeted by the singing of a large chorus of chanters and chantresses. Men and women were equally required for rituals and processions where they sang and chanted prayers. And as they sang, they shook their *menat collars*, and rhythmically shook *systemms* held in both hands in order to set the pace and beat for the singing. And this is what they sang:-

Oh Lord of truth, hidden from sight, father of the gods, maker of men, creator of all animals, Lord of things that are, creator of the staff of life, who comes at the voice of the poor in distress, who gives breath to he who is wretched..., you are Amun, Lord of the silent, who comes at the voice of the poor. When I call to you in my distress, you rescue



The Wadjet Hall at the time of Hatshepsut.

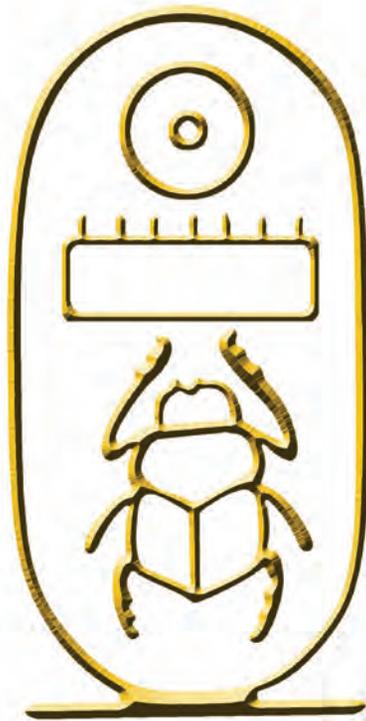


me. Though the servant was disposed to do evil, the Lord is disposed to forgive. The Lord of Waset spends not a whole day in anger, His wrath passes in a moment, none remains. His breath comes back to us in mercy. May your soul be kind, may you forgive, it shall not happen again.

There was a throne on a raised platform in the Wadjet Hall and as the Pharaoh sat down, the choir intoned:-

Oh Lord of truth, Amun-Ra who hears the prayer, who comes at the cry of the poor and distressed, beware of him! Repeat him to son and daughter, to great and small. Relate him to generations of generations who have not yet come into being. Relate him to fishes in the deep, to birds in heaven. Repeat him to he who does not yet know him and to he who knows him. Though it may be that the servant is normal in doing wrong, yet the Lord is normal in being merciful. The Lord of Waset does not spend an entire day angry. As for his anger, in the completion of a moment there is no remnant. As your soul endures, Oh Menkhepera, you will be merciful!

The hymn ended and the singers could be heard leaving the Wadjet Hall humming in unison. And then finally there was silence and the curtain hanging before the doorway between the alcove in which Siamun and Ankh-em-Maat were seated and the rest of the Wadjet Hall, was pulled to one side and the two priests were led by the hand into the overwhelming presence Pharaoh Thutmose III seated on his throne. Facing him, they knelt and prostrated themselves three times as they approached closer and closer to what all people in the Two Lands knew was the one and only human incarnation of the Great God of Light. With a wave of his hands, the Pharaoh dismissed most of those present so he could speak with the two priests in private. He was not only a warrior Pharaoh, but being raised at the court of Queen Hatshepsut, he had been well-educated and was as a result considered highly intelligent and well versed in many areas of knowledge. He addressed them as follows:-



*This is the throne name Menkhepera of Thutmose III, currently used as a seal by the Rosicrucian Order.*

Here we are in the sacred house of the Great God [*Amun*], who with Ptah and Ra form a trinity of distinct gods, though united as one in their plurality. The three gods are one, yet our people elsewhere insist on the separate identity of each of them. This unity in plurality is expressed in a prayer read daily in the House of Life: "*All gods are three: Amun, Ra and Ptah, whom none equals. He hides his name as Amun, he appears to the face as Ra, and his body is Ptah.*"

As the three great gods of Egypt are one, and all things came from them, we are also one with them. This truth has long been known throughout the land and I therefore command that you, Ankh-em-Maat, chief priest of the Great God of Light [*Ra*], and you, Siamun, fourth prophet of the Great God [*Amun*], unite arms in friendship and build a school here in the temple of Amun, like the school of Ra in Iunu [*Heliopolis*], and the school of Ptah in Menefer [*Memphis*].

Do not believe there will be many to join you to begin with, for I have looked at the priesthood, and too few in number are senior priests. Fewer still treat the privilege of serving the gods as being above that of making a good living from their privileged positions in society. The temple of Waset [*Karnak*] possesses large estates, cattle and crops in abundance. But many of those serving the Great God cannot see beyond their worldly needs, and that includes the second and third prophets of the Great God. My chief priest Menkheperaseneb is not one of them but I cannot ask him to combine the teachings of the *House of Life* and the *School of Mysteries* due to his onerous work of controlling the temple finances and providing for its future.

But there are some in the southern court who are worthy of joining the School of Mysteries, which you, Siamun, will lead for the remainder of your days. And it will be your task to find and lead others along the path to unending. In the *Akhmenu* you will offer instruction and spiritual advice so lacking in the majority of





*This is the Heret-ib, the main hall of the Akhmenu complex.*

priests. Most of the priests and priestesses serving in the house of the Great God, do so for but three months out of every twelve, and then return to their homes to live profane lives very different from that of the permanent priests of Waset. Seek out therefore those who display an ardent desire for the inner life where they can join together with the gods and with their help become reborn.

Teach them all that you know, so the bird of light will continue to shine over Waset for as long as the Two Lands endure. It was in this Wadjet Hall that I received illumination when the figure of the divine Amun came to me and indicated that I was to be raised and crowned co-pharaoh with *Maatkare* [throne name of Hatshepsut]. It was on this very spot where I now sit that I was raised. As I first received illumination here, so too does the awe-inspiring luminescence of the Great God enfold you in his arms and lead you on to the next part of your journey.

And you Ankh-em-Maat, revered Chief Priest of the Great God of Light in the precinct of Iunu, I greet you with great affection for the wisdom you have acquired and given to so many priests of Iunu,

who have in turn transmitted your knowledge up and down the Nile to every temple in the Two Lands. I have commanded you to appear before me to partake in the formation of the Mystery School of Waset. Here you will remain for the remainder of your days, teaching and inspiring the priests of the Great God to acquire the wisdom you possess and living the lives of purity you live. I charge you to perform your duties well as a father and brother to all, but especially to assist Siamun, fourth prophet of the Great God to reach the heights of wisdom and understanding that you have attained. This is the command and greatest wish Menkhepera.

## Akhmenu

The Akhmenu was a large, rectangular building located in the eastern part of Karnak, just across a courtyard from the Palace of Maat. Entrance to the building was through a main door in the temple's southwest corner, but also through a small service door, only recently discovered, in the centre of the building's west wall. The southwest entrance led to a row of nine small chambers on the south side and to a short vestibule on the north side. A small room north of the entrance corridor, known as the *Hall of Ancestors* was the location of a type of king list where 61 kings, the royal ancestors of Thutmose III, were depicted seated and receiving offerings from the king.

The Pharaoh and High Priest then exited the Wadjet hall and walked with Ankh-em-Maat and Siamun around the side of the Palace of Maat and across the forecourt to the western door of the Akhmenu. As they entered the Akhmenu building, the Pharaoh explained:-

In these precincts all priests will be as one, without regard to rank or social standing. This is the main pillared hall, the *Heret-ib*. As you can see it has a beautifully painted blue ceiling with gold stars. This reminds us that rather than cast our eyes perpetually to the ground where we will learn little, we must look up to the stars, the abode of our ancestors; for there lies the source of all wisdom and the plan of our future. The roof is supported by two rows of columns representing the poles of a tent. As a tent is a temporary structure, so this reminds us that all life is temporary, while the stars to which we aspire are fixed.

The southeast sector of this building consists of a suite of rooms dedicated to the god Sokar, leading onto a hall with eight columns representing the Ogdoad at the point of creation. As you know, one

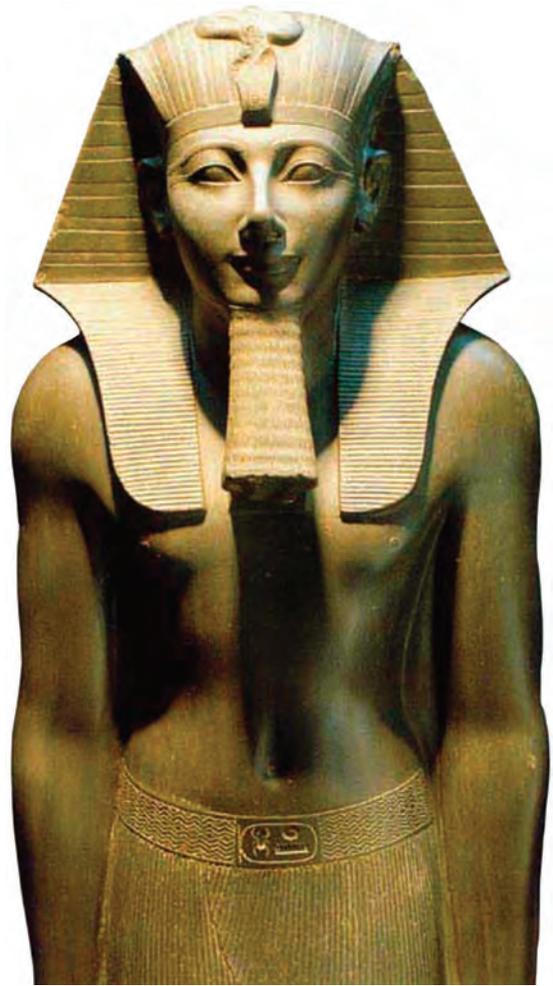


of Sokar's titles is "*He of Rasetau*" which means He of the place of subterranean openings or tomb entrances, and by analogy, resurrection in the Duat [*afterworld*]. It is here, in this building, that you will hold meetings and perform the ancient rites to make the place a true school of the mysteries of the highest sort. The mysteries you discover will still be spoken of with veneration 100 generations from now by all nations.

Attached to this building is a chamber which will be dedicated to silent contemplation and adoration of [*prayer to*] the Great God [*Amun*]. Above the chamber is a hole in the roof, allowing light and air to enter, so as to remind you of the realm above through which the Great God of Light traverses each day in fiery glory. The building will continue being used, as in past times, as a place of initiation. And it is here too that moments of sublime discovery will be experienced by initiates of our mysteries for generations to come. Therefore, each time you enter these hallowed precincts, you will do so with open minds and in deep veneration for the gods. And you will especially feel the holy presence of the trinity of the gods Amun, Ra and Ptah, and perceive and understand the unity of all the gods of the Two Lands as a single inspiring and protective force.

A stairway in the northeast corner of the pillared hall leads up to a solar shrine on the roof of the temple, with a solar altar sent from Iunu many years ago by Ankh-em-Maat, chief priest of the Great God of Light. Here Amun and Ra will coalesce as one and will continue to be welcomed to Life every morning of the year, as has been done for countless generations in the past. Many ceremonies in adoration of the holy presence will be held here, away from prying eyes, and I command you both to bring your brotherly love for each other to the fore, and to exercise your authority in all material affairs to ensure that this place is kept sacred and will remain for many generations to come, a place of divine worship.

But now I must return to the palace to prepare for the official opening. You will join me this evening on either side at the front of the procession as we enter a new world together, witnessed by all as the symbolic three of another triad of Karnak entering the gateway to the unending.



*Thutmose III, one of the greatest pharaohs of ancient Egypt and traditional founder of the Theban School of Mysteries, inspired the creation of the Rosicrucian Order.*

With these words, Pharaoh Thutmose III embraced them both in turn and led them out of the temple of Karnak.

### Footnotes

1. Gebtu, known in modern times as Qift or Coptos, was the main trading and administrative city of Herui the 5<sup>th</sup> Nome of Upper Egypt.
2. Purple Mountain, known from Roman times as the Mons Porphyrites, is a 600 million years old volcanic intrusion containing the hardest and most valuable stone of the ancient world, porphyry. The mountain, though excavated on a small scale for thousands of years, still stands and can be seen on the road journey from Qena (north of Gebtu) to the tourist resort of Hurgahada on the Red Sea.
3. Holy Mountain is a term used by the ancient Egyptians for the massive, roughly conical mountain now called al-Qurn standing above the Valley of the Kings west of Luxor. It was the home of the goddess Meretseger whose name means "*The Lover of Silence*." Generations of New Kingdom pharaohs viewed it as a natural, communal pyramid suitable for royal burials.
4. Waset was the name of the Nome (province) as well as the city of Thebes.



# The Philosophical Egg in Alchemy

## A brief introduction

by Paul Goodall



*Nature contains all chemical matter required for the philosophical egg. However in nature this secret egg is nowhere found in a perfect state. Because the basis to the philosophical work cannot be found in perfect composition, a conscious being must produce this basis artificially. Therefore alchemy is called an art, and the alchemist is an artist because he creates artificially the philosophical egg through his understanding, knowledge and skill.<sup>1</sup>*  
Beat Krummenacher (Lapis)—*Alchemist*

**T**HERE are certain natural objects that have such a powerful resonance with humankind throughout its history, and exhibiting such qualities or functions that allow a universal symbolism to be placed upon them, the egg being a good example of this. It featured in the creation myths of many diverse ancient cultures including those of Egypt. Given its natural function as a kind of gestational chamber, it lends itself to the idea of birth/rebirth and creation. And in this respect it is easily associated with a developing alchemical symbolism. In Rosicrucian terms it is an archetypal or natural symbol relating to common human experience.

### Development of the Symbolism

The full symbolic concept of the egg did not appear immediately, of course; this evolved over time. To begin with, the egg must have presented itself visually to early man as a mystery, an enclosed chamber in which something 'magical' takes place, hidden from view, in emulation perhaps of the world. At this early stage we



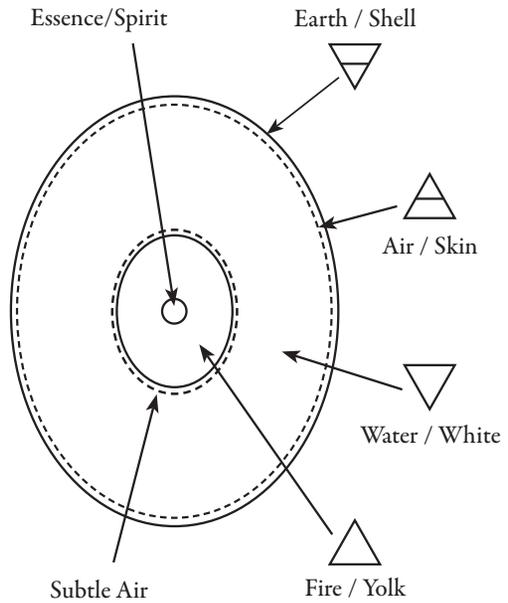
*Above is the stage in the magnum opus referred to as the Hermaphrodite illustrated in the 16<sup>th</sup> century alchemical treatise *Splendor Solis*, (Plate IX). It shows the soul victorious or reborn out of the furnace of the egg. In the being's left hand, is the enclosed egg, while in its right hand is a representation of the internal process at work. This is not the final stage of soul alchemy though, for the male and female soul forces are not yet fully integrated.*



might see the egg in man's comprehension as a literal expression, an emblem of generation rendered pictorially without embellishments. As an object of generation, parts of the egg were assigned certain attributes and provide analogies to components of the alchemical process. Early Greek alchemy furnishes us with examples such as the egg, as a whole, representing the earth and the shell as various metals. The four element theory of matter developed by Empedocles (c.492–432 BCE) was also incorporated into the metaphysical structure of the egg (see figure). The influential 16<sup>th</sup> century alchemical treatise *Splendor Solis* attributed to one Salomon Trismosin (clearly a pseudonym) enlarges on this in the following way:

To show this in a parable, the philosophers describe an egg in which four things are conjoined. The first outermost one is the shell – the earth – and the white is water. But the skin between the water and the shell is air, and it divides the earth from the water. The yolk is fire; it has around it a subtle membrane which is the subtle air. That which is in the innermost part is the subtlest, for it is nearer the fire, and separates fire and water. In the middle of the yolk is the fifth [element](essence), out of which the young chick comes forth and grows. Thus an egg contains all the forces together with the material out of which the perfect nature is created. And it must also be so in this noble art.<sup>2</sup>

The inner content, both the white and yellow part, also had many substance designations since the ancient Greeks used a substantial variety in their work.<sup>3</sup> For example, the substance known as cinnabar developed an important association with the philosophical egg. Cinnabar occurs naturally as a brick red mineral and has been mined for centuries as a source of mercury or quicksilver;<sup>4</sup> chemically it is known as mercury sulphide. Its association appears to have arisen out of the fact that cinnabar is composed of sulphur (yellow) and mercury (white) being analogous to the inner egg and also alchemical gold and silver. Not only this, but the extraction of mercury from cinnabar suggests a common identity between the egg and mercury;<sup>5</sup> and a function of



*The elemental and alchemical structural concept of the 'Philosophical Egg' as described in the 'Fifth Parable of Splendor Solis.*

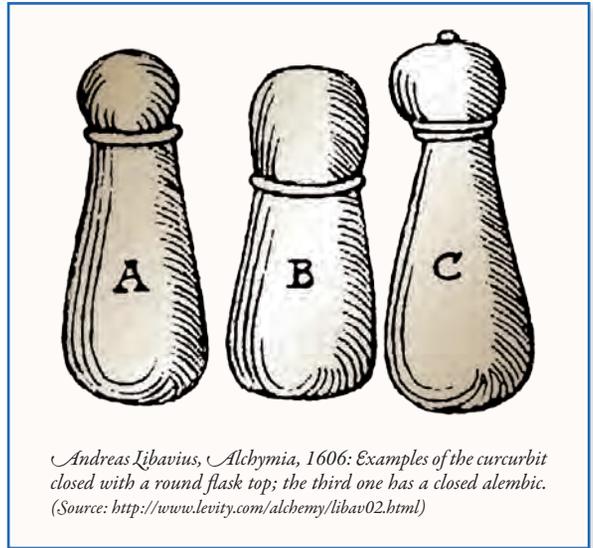


*The forces at work in the alchemical heat: "The Heat is necessary, because through its power the earth becomes freed from darkness and blessed with light instead... heat turns every black thing white, and every white thing red. So, as water bleaches, fire gives off light, and also colour to the subtilised earth, which appears like a Ruby, through the tinging Spirit she receives from the force of the fire..." Splendor Solis, Plate XIII.*



mercury or Mercurius (i.e. the ‘secret fire’) is its action as a catalytic agent during the alchemical process.<sup>6</sup>

As man began to evolve subjective and philosophical ideas about the world in which he lived and the universe surrounding it, the egg, as a symbolic object, must have assumed greater importance given its creative nature. This is certainly true in relation to the development of alchemical thought and practice where the observed natural heating of the egg by the mother bird<sup>7</sup>, for example, was developed practically into a vessel, referred to later as a *cucurbit*, along with other similar heating apparatuses such as the *alembic* and *retort*, where the gentle heating and distillation of substances took place in order to replicate artificially the creative process that occurs naturally within the egg itself. For reference we read in the alchemical tract *Zoroaster’s Cave* (1667) a later description:



Our vessel is a Glasse, firmly shut, round bellied, of a neck strict and long, halfe a foot or thereabout. This vessel is called an Egge, a Sublimatory, a Sphear, a Sepulchre, a Curcurbit...<sup>8</sup>

An earlier reference to the alchemical egg and ‘a Sphear’ is found in the Rosicrucian Manifesto, *The Chymical Wedding of Christian Rosenkreutz* (1616). During the narrative at the third level of the Tower of Olympus, C.R. and his companions open the heated suspended alchemical globe to reveal a snow-white egg from which a symbolic (philosophical) bird eventually hatches at the fourth level.

The alchemical process occurring within the vessel progressed in certain stages; these derive from a series of colour changes observed in Hellenistic (that is, later Greek) alchemy where initially heat was applied to the content (the *prima materia*) in the vessel to firstly create the black state, *melanosis* (Latin: *nigredo*), followed by the white stage, *leukosis* (Latin: *albedo*), then yellowing, *xanthosis* (Latin: *citrinitas*) and the final red stage, *iosis* (Latin: *rubedo*). It is possible, and perhaps likely, that the experiences of the initiate in the rituals of the ancient mystery religions were aligned to these alchemical stages.<sup>9</sup> In the same way that the ancient god of the Mysteries went through death and resurrection, mirrored in the Christian Passion of Christ, so too does the neophyte suffer spiritually in the same manner. Therefore, in the alchemical work we might for clarity align these phases in the following way:

- *Passion* = Heat
- *Death* = Nigredo
- *Resurrection* = Albedo
- *Redemption* = Rubedo



*There is a bird, the most sublime of all,  
to find whose egg should be your only care.*

*Its white surrounds a soft and golden yolk:  
one cautiously attacks with fiery sword.*

*Let Vulcan aid the work of Mars:  
the chick hatched thence will  
conquer both the iron and fire.*

Illustrated above with the accompanying epigram is Emblem VIII from Michael Maier’s *Atalanta Fugiens* (1617). It is an alchemical allegory showing the ‘Philosophical Egg about to be struck by Vulcan, the Roman god of fire, with a ‘fiery sword.’ Inside the egg is Mercury (working through the embryo of the chick), having been imprisoned by Vulcan at the command of Mars. He cannot be released until he has effected the death and purification of the embryo (primary matter) within the egg. Once the egg is struck the chick emerges, reborn, to begin a new and more perfect life.



## Pictorial Representation

Later historical alchemy was less concerned with the practical aspects of the art as increasingly a pictorial culture of alchemical imagery evolved. That is not to say that physical alchemy was dead but the practice was given over more to that of an inner initiatic quest involving the pairing of physical alchemical processes with mental ones, as outlined above, rather than experiencing the involved rituals of the past. With the objective giving way to the subjective we find a parallel exaggeration through emblematic and alchemical imagery in what could be achieved by the practitioners of the art. So much so that, referring to the main concepts of earlier alchemists and their pictorial expression, one modern authority says, “little practical significance could be placed on them.”<sup>10</sup>

Hermetic alchemy, a conflation of ideas and practices originating in alchemy itself and the Renaissance revival of Graeco-Egyptian (Hellenistic) teachings from the Alexandrian milieu (i.e. Hermetic philosophy), was evolving and there was a wealth of imagery to support it. The Philosophical Egg was often featured as a central representation of the creative process especially in the form of a ‘hermetic’ vessel. The late sixteenth to early seventeenth century series of 67 alchemical images collectively known as the *Crowning of Nature* are a good example of this. The first seven plates depicting the preparatory stages of the alchemical process take place within an enclosed circle while the rest portray a spherical glass vessel. For reference, we read in Ripley’s *A Compound of Alchymie* (1471):

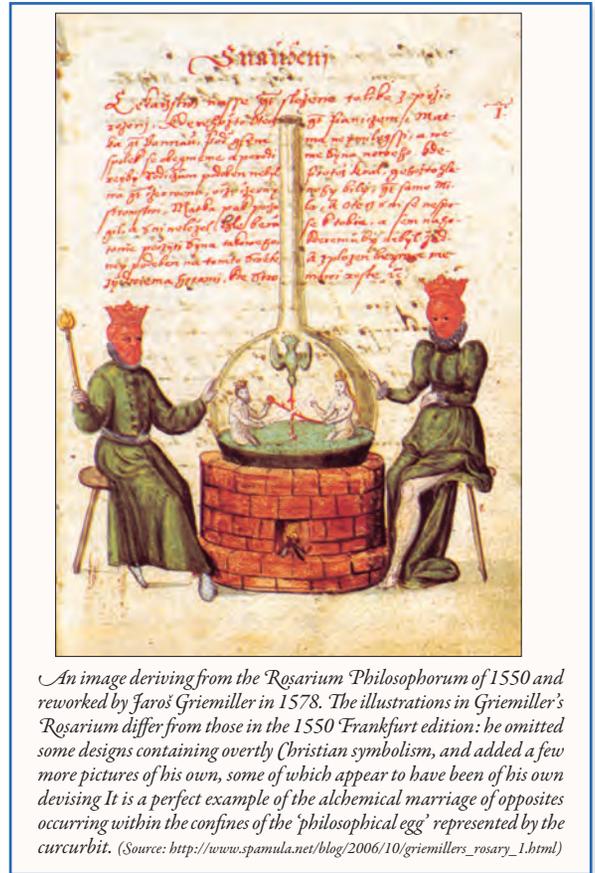
Something of the spiritual has been connected to the material in the previous Impregnation phase, and this now lies at the bottom of the flask, symbolised by the Black Toad. Out of the body of the Toad, the four elements, earth, Water, Air and Fire appear and go through a cycle of metamorphosis of Separations and Conjunctions. (Figure 18).



In Figure 58 of the series we see the Multiplication-Fermentation stage which opens the third phase of the process. Here we see a winged serpent-dragon entering the flask in which the egg rests, and as it enters, a rain of flaming droplets falls to the bottom of the retort. Imbibition [sic] follows in the next figure in which the flames rise up and almost cover the egg Stone.



Examples from *The Crowning of Nature* reproduced by Adam McLean at <http://www.levity.com/alchemy/crowncom.html>.



An image deriving from the *Rosarium Philosophorum* of 1550 and reworked by Javos Griemiller in 1578. The illustrations in Griemiller’s *Rosarium* differ from those in the 1550 Frankfurt edition: he omitted some designs containing overtly Christian symbolism, and added a few more pictures of his own, some of which appear to have been of his own devising. It is a perfect example of the alchemical marriage of opposites occurring within the confines of the ‘philosophical egg’ represented by the curcubit. (Source: [http://www.spamula.net/blog/2006/10/griemillers\\_rosary\\_1.html](http://www.spamula.net/blog/2006/10/griemillers_rosary_1.html))

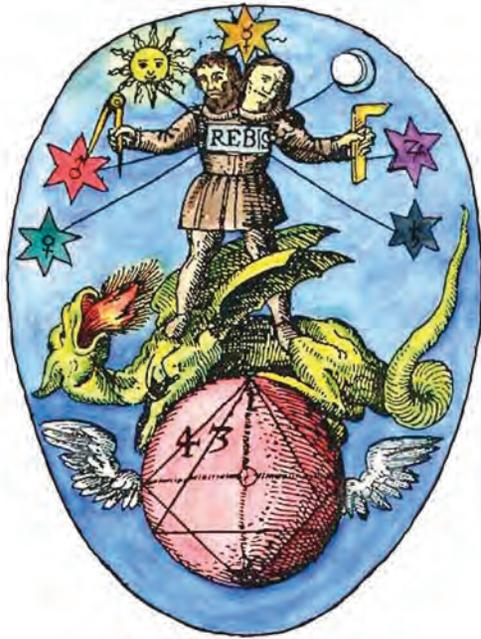
*And in one Glasse must be done all thys  
thyng, lyke to an Egg in shape, and closyd well.*<sup>11</sup>

Plates 40–41 of the series even show the vessel with a broken neck reminding us of an egg in such manner after its fledgling has hatched. Contemporary with the *Crowning of Nature* is the already mentioned *Splendor Solis* that has 22 illustrations, seven of which depict beautifully a more slender hermetic vessel, in which alchemical actions are being experienced. Each one of these is associated respectively with a planetary influence so we can appreciate the hermetic connection involved.

Both these works derive in part from the earlier and even more influential *Rosarium Philosophorum* of 1550 which explored the alchemical marriage of male and female opposites through the imagery of a king and queen. This stimulated a new approach to illustrating the alchemical opus which reached a high during the ‘Rosicrucian period’ where many beautiful engravings were produced to illustrate the works of Daniel Mylius, Michael Maier, Robert Fludd, Daniel Cramer, Stolcius and many others.<sup>12</sup>

This union (*hierogamos*) of male and female principles or forces, expressed in terms of a sexual dualism,





The 'Ovum Philosophicum', which can be translated as the Philosophical or Alchemical Egg, is the principal vessel used in alchemical operations. During the alchemical process, the material, hermetically sealed in the Egg, is put through a symbolic death and rebirth. When the Egg was cracked, a new mystical substance emerged which was an elixir that prolonged life and acted as a catalyst capable of improving any substance that it came in contact with. This substance, called the Philosophers' Stone, could change lead into gold and change an ordinary person into an enlightened master.

(Source: <http://www.thealchemicalegg.com/>)

was often portrayed within the egg symbol, sphere or retort (see illustration above). Both were depicted in the form of a *Bridegroom* or *King* (male – alchemical or philosophical sulphur – Sun – red – gold) and a *Bride* or *Queen* (female – alchemical or philosophical mercury – Luna – white – silver). Their containment within the glass vessel is a form of imprisonment to bring about forcibly a conjunction of the two, an integration of opposites eventually resulting in the Hermaphrodite or *Rebis* (meaning 'two-thing'). We see this in action in *Viridarium Chymicum* (1624) from Daniel Stolcius where the Hermaphrodite is illustrated standing in triumph astride the winged philosophic egg (although the opus is still not complete).

The development of egg symbolism was a long one; it went through a variety of roles to eventually evolve into an essential expression of the magnum opus, embedded into the psyche of the initiate in the esoteric quest for mastery; and as such it represents a true symbol.

The egg is a germ of life with a lofty symbolical significance. It is not just a cosmogonic symbol — it is also a 'philosophical one'. As the former it is the Orphic Egg, the world's beginning; as the latter, the philosophical egg of the medieval natural philosophers, the vessel from which, at the end of the opus alchymicum, the homunculus emerges... the spiritual, inner and complete man.

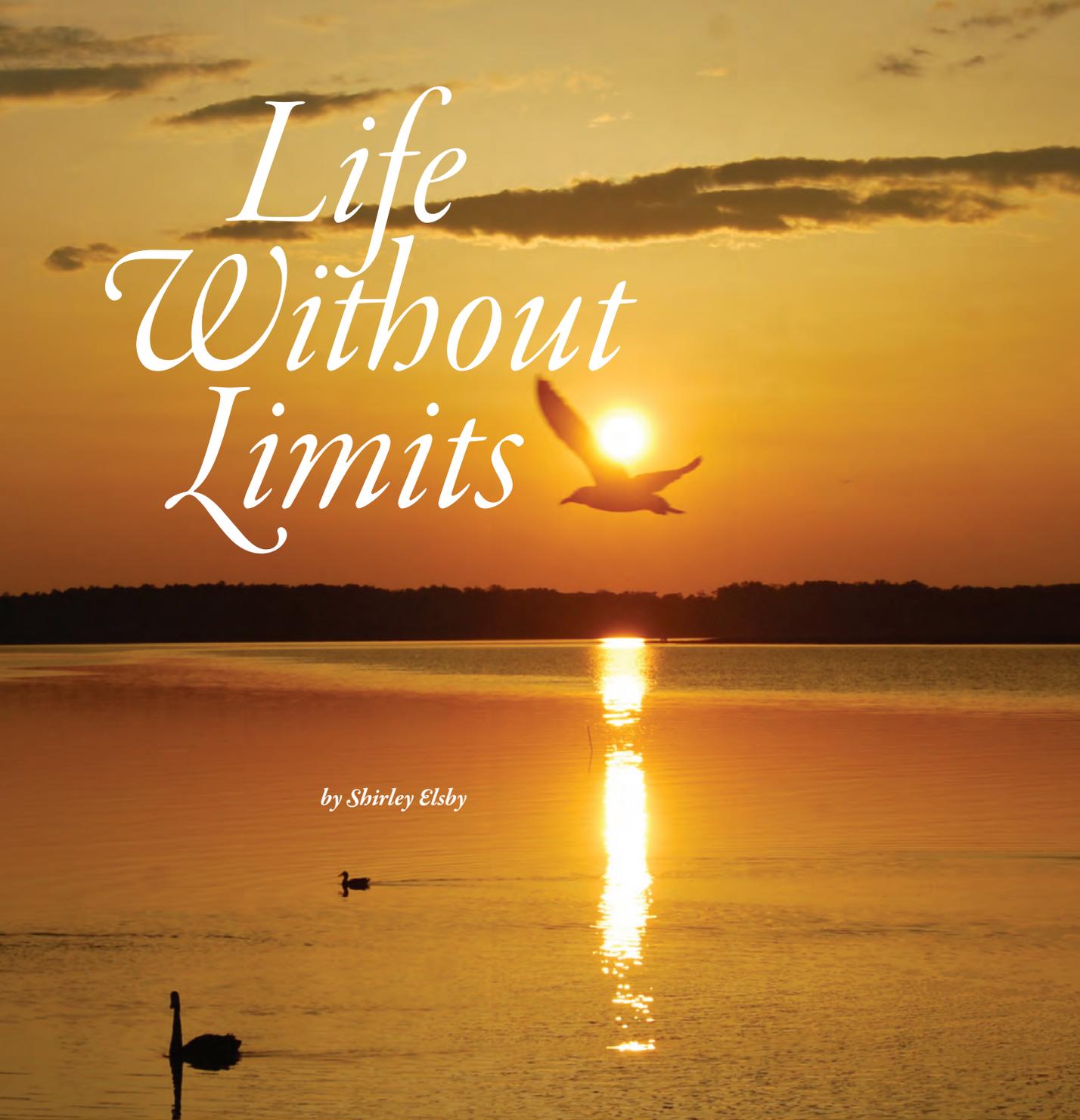
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# Life Without Limits



by Shirley Elsby

**J**ONATHAN Livingston Seagull flew in the face of seagull convention. The eponymous hero of Richard Bach's acclaimed fable was a bird not content with the daily drudge of flying only to find food and then return to rest. He was an innovator who took flight to a whole new level, a level way beyond the limits of normal seagull existence. He took flight to the ultimate limits, and broke them. Jonathan flew not for survival but for the sheer passion for flying, for the challenge, excitement, freedom and exhilaration

of doing what he absolutely loved to do.

After he had powered past any previously recorded seagull speeds and performed the first aerobatics of his species on earth, he expected his flock to join him in joy at the breakthrough he had made, saying in the words of his creator, Richard Bach:

How much more there is now to living! Instead of our drab slogging forth and back to the fishing boats, there's a reason to life! We can lift ourselves



out of ignorance, we can find ourselves as creatures of excellence and intelligence and skill. We can be free! We can learn to fly!

Alas, the flock members were not impressed and Jonathan found himself an outcast, yet pleased with his outcome and with the soaring adventures which followed and even surpassed what he had discovered by then. He had found his higher purpose in life and it transformed his journey from one of boredom and mundanity to one in which he was constantly breaking his own limitations and boundaries, discovering new skills and undiscovered potential. His secret was to do what he discovered deep in his heart, and to do it even when it came at the cost of being frowned upon as the odd one out, the one trying to set himself apart.

People may sneer, snigger or cast negative aspersions at us when we follow a path less trodden than most in their society, perhaps a path with which they are unfamiliar, such as that of the Rosicrucian Order. But there is something within each of us which knows what we are here to do and speaks in a voice inaudible to anyone else. It knows the route that we as individuals were made to take through our brief, at most four score and ten years of mortal existence. And it tells it in the language of desire, letting us know that to do this, go there or try that would be absolutely the best thing we could do at this particular moment.

People who listen to the promptings of this inner voice and follow them consistently find themselves the pathfinders of our societies, living their dreams out loud, whether they aspire to be artists, writers, actors, politicians, social reformers, engineers, mathematicians, sportsmen and women, entrepreneurs or indeed, any other direction. The voice directs the individual towards their unique purpose, the role that they, and only they, can play. Their work feels divinely inspired and reaches beyond the norms of their existence before they found the silent wavelength.

Too often, though, the voice goes unheard because of the cacophony of distractions taking attention elsewhere into domestic necessities, career concerns and the like. Just as frequently it is heard but ignored, set aside in favour of obligations or fancies which seem to take precedence, whether because duty calls or because laziness or lack of motivation take over, drowning it out.

The voice can only be heard in silence, when the distractions have been set aside and the attention directed to hearing it. It is discerned when we are receptive through meditation or prayer, when we are listening attentively rather than letting our minds race ahead into uncontrolled thought. Once heard, it is incumbent on the hearer to act

on its instructions, or lose the best opportunity of the moment. One of the qualities of the voice is that when we hear it and act upon it, it breaks through more often. People who are particularly attuned hear it constantly and live magnificent lives as a result.

Luckily for us, though, the voice is persistent. If we miss it once, it repeats itself. If we keep missing it, mishearing or misunderstanding, even procrastinating ourselves away from the opportune moment it presents the message afresh. If necessary it goes on and on, like a loving parent urging a child to clean his teeth or tidy her room. The voice never gives up on any of us and even in the depths of despair will offer a helpful direction to those who quieten themselves long enough to listen. If we follow this voice and do its bidding we will find ourselves living a life richer, fuller and more satisfying than we could otherwise imagine. We will break our own limitations and see beyond them to yet more enticing possibilities.

Hearing it and acting upon the instructions of the silent voice we will have discovered the reason why we as an individual, arrived here in the 21<sup>st</sup> Century of the Common Era. Whether we know it or now we will also be fulfilling the part we are supposed to play in the working out of bigger picture of being part of the collective known as 'humanity', the yet wider body which goes by the name of 'nature' and even in the astonishing, all-encompassing whole we know as 'creation.' If we should keep this spiritual connection 24/7 we will have found our purpose for being and as long as we keep listening, will keep finding it afresh. If we should accomplish that we will really be flying, just like Jonathan.

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Website: [www.jonathanlivingstoneagull.com](http://www.jonathanlivingstoneagull.com)



# Marie Corelli

by Jacqueline Allison



**F**OR 12 years before the beginning of World War I, Marie Corelli maintained her position as Victorian and Edwardian Britain's best seller, and for more than 20 years she was the most popular woman novelist in any country.

*The Sorrows of Satan*, published in 1895 had an immediate sale greater than that of any previous English novel, defining the format of the modern novel. And it is said to have made the name of Marie Corelli as familiar as that of Charles Dickens. Her novels sold more copies than the combined sales of her popular contemporaries Arthur Conan Doyle, H.G. Wells and Rudyard Kipling. She wrote 25 novels as well as books of short stories,

poems and numerous articles and pamphlets.

Mary Mackay, later to become Marie Corelli, was born in London in 1855. Her mother, Elizabeth Mills, was a servant in the house of Dr Charles Mackay (1814-1889), the Scottish poet, journalist and author who was her biological father. While very young she was adopted by Dr Mackay. For a time he was a colleague of Charles Dickens on the *London Morning Chronicle*. Among his friends were George Meredith, the writer, and Lord Lytton, the author of many works including *Zanoni*.

Mary's early education was rather informal, and as a child she seems to have spent much of her time alone amid rustic surroundings. For four years (1866-1870)



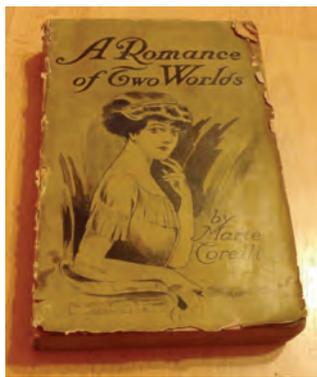
she attended a French convent. A musical career was planned for her, which is when she adopted the name 'Marie Corelli' but her ability along this line was soon overshadowed by her taste for writing.

Her first publication was a magazine article, entitled "One of the World's Wonders," which appeared in *The Temple Bar*, printed by Bentley & Son. It was about a grotto built of oyster shells at Margate in Kent. Following this she at once set to work upon her first novel. In the preface to a later novel she tells that this first story was written "...solely on account of a strange psychic experience which chanced to myself when I stood on the threshold of what is called 'life.'"

### Early Successes

Marie's first novel, *A Romance of Two Worlds*, appeared in 1886. It was widely read and much discussed. It went through 40 editions in England, was translated into several European languages, and was pirated in America. From then on book after book appeared regularly until her transition in 1924. Recurring themes in Corelli's books were romance, spiritualism, mysticism, fantasy, science and her attempt to reconcile Christianity with reincarnation, astral projection and other mystical ideas.

*A Romance of Two Worlds* starts with a young heroine, written in the first person, telling her story of a debilitating illness that includes depression and thoughts of suicide. Her doctor is unable to help her and sends her off on a holiday where she meets a mystical character called Raffello Cellini, a famous Italian artist. Cellini offers her a strange potion which immediately puts her into a tranquil sleep during which she



experiences divine visions. Upon waking, she craves more. Later, she meets her unnamed guardian angel, who whisks her through infinite solar systems faster than a shooting star while human spirits fly past like gossamer silk. He shares the truth of religion and the secret of human destiny, but still she longs for more. She comes to understand God as pure light and pure love, but it's not enough that she should see and hear these things from the touch of an angel. She wants to master this ability on her own and seeks a oneness with God through a series of meditative disciplines while locked away in a monastery.

The family moved house a couple of times until



Marie Corelli - National Portrait Gallery, London.  
(painted by Helen Donald-Smith).

in 1883 they moved to Kensington in London, where they settled for some years. It was during this time that there sprang up a life-long friendship between Marie Corelli and Dame Ellen Terry (1847-1928), the leading Shakespearean actress in Britain at the time.

*Thelma, A Norwegian Princess* published in 1887, is a sweet and tender love story. She is loved by a gentleman who takes her away from Norway. She is also loved by her father's man who sacrifices his life for her. Her husband's friend is also secretly in love with her. When Thelma dies, her daughter ends up marrying one of these men. The novel was very successful with the closet Victorian readers of romance, and Marie soon became a national figure counting among her close friends the then Prince of Wales, later to become King Edward VII (1841-1910) and William Gladstone (1809-1898), four times Liberal Prime Minister of Britain. After the appearance of her fourth novel, *Ardath, The Story of a Dead Self*, published in 1889 and a sequel of sorts to *A Romance of Two Worlds*, Gladstone sought Marie out to compliment and encourage her. He recognised her ability and the uplifting character of the work, together with her power to move the masses and sway the thoughts of the people. The Prince of Wales was very familiar with her works and was her friend until his transition. Queen Victoria (1819-1901) and her daughter Victoria (1840-1901), who





became Empress of Germany, were also her friends, and the Queen Margherita of Italy invited her to Rome. She was reputed to have been the only writer to have received an invitation to the coronation of King Edward VII in 1902.

In 1889 Marie moved to Stratford-upon-Avon; first to Hall's Croft, in a rented house for a few months, then finally to Mason Croft, Stratford, where she remained until the end of her days.

At home she believed in and practised a hearty cheerfulness at all times and especially in the face of calamity. She was unable to rest while any disharmony pervaded the atmosphere. Although fairly active socially, she never married, and she seemed to prefer a quiet retired sort of life. Ella Wheeler Wilcox (1850-1919), the American author, poet and Rosicrucian, was a frequent visitor at Mason Croft, and Lloyd George's family and the grocer Sir Thomas Lipton (1848-1931) were among her friends.

## The Bacon-Shakespeare Controversy

At Stratford, Marie Corelli was very active in a movement to preserve Shakespeare memorials. She had no patience with the efforts to attribute these great writings, which she admired so much, to Sir Francis Bacon, who is now recognised as the real author by many. Her activities along this line provoked considerable local controversy.

In the prologue of *The Life Everlasting*, one of her later works, she referred to some of the earlier writings in the following quotation:

So I played with my pen, and did my best to entertain the public with stories of everyday life and love, such as the least instructed could understand. And that I now allude to the psychological side of my work is merely to explain that these six books, namely, *A Romance of Two Worlds*, *Ardath*, *The Story of a Dead Self*, *The Soul of Lilith*, *Barabbas*, *The Sorrows of Satan*, and *The Master Christian*, are the result of a deliberately conceived plan and intention, and are all linked together by the one theory. They have not been written solely as pieces of fiction for which I, the author, am paid by the publisher, or you, the reader, are content to be temporarily entertained, they

are the outcome of what I myself have learned, practised and proved in the daily experiences, both small and great, of daily life.

## Member of a Secret Fraternity

In a letter written to Mr Arbuthnot, vicar of the parish church of Stratford-upon-Avon in 1900, Marie mentioned the fact that she was one of a numerous fraternity or order consisting of 50,000 or 100,000 people altogether, the rules of which prohibit public worship, but that they simply tried to obey the words of Christ as spoken by Himself. Also she wrote of having the advantage of the teaching of one of the finest Hebrew scholars in Europe who instructed her as to the actual weight and symbolic meaning of every word and line.

Approaching 70 years of age, Marie Corelli appeared to be no more than 50 and had the buoyancy of spirit and vitality of a young girl. She had, however, not been immune from various periods of ill health during her very active life. In January 1924 she suffered a heart attack and passed away on 21 April 1924. She was buried in the local Evesham Road cemetery. For over 40 years she had lived with her companion Bertha Vyver, to whom she left everything in her will. There was a deep love between the two women. The value of her estate was small compared with the tremendous income from her labours, and this is explained by the generousities and gifts to charities during her lifetime, also to her reluctance to make business investments. Her house Mason Croft, however, was endowed to be preserved intact just as she left it. It is now the home of the Shakespeare Institute. Marie Corelli has been described as a literary genius with godlike imagination and technical literary skill, whose attention to craft and detail remains unsurpassed.



*Marie Corelli's house Mason Croft in Stratford-upon-Avon.*



# The Ancient Greek Medical Inheritance

by Éóin Lawson



**I**N THE very early world of the Eastern Mediterranean, where many cuneiform tablets were discovered in the ruins of Assyria and Babylonia, we learn that when someone fell ill, physicians would look at the patient to decide whether the illness was from *natural, expected* or *supernatural* causes. Natural or seasonal illnesses such as colds or certain pains could be treated by herbs and charms combined with prayers to the gods. In addition, the physician would try to assure you that many other

people had had the same condition in the past. They survived and so would you. However, if that didn't work then the physicians would look for supernatural causes: were you bitten by a dog, a snake or a scorpion? Or, if all treatments failed, it must just be that some god or goddess had it in for you.

Ancient Egyptian physicians had more in common with modern medical practices. They still resorted to charms and incantations when necessary, but one wonders if that was more for the benefit of the patients





*Marble statue of the god Asklepios holding his famous serpent-entwined staff.*



*Reconstruction of the Asklepieion on Kos.*

as an attempt to sooth their anxieties. There are some extant ancient Egyptian medical papyri such as The Kahun Gynaecological Papyrus which contains 35 separate paragraphs relating to womens' health such as gynaecological diseases, fertility, pregnancy and contraception. Then there were the Ramesseum Papyri consisting of 17 individual papyri that concentrate on the eyes, gynaecology, muscles and tendons.

The Edwin Smith Papyrus is the only surviving copy of part of an Ancient Egyptian textbook on trauma surgery. It is the most detailed and sophisticated of the extant medical papyri, and is also the world's oldest surgical text. Forty eight cases of trauma are examined, each with a description of the physical examination, diagnosis, treatment and prognosis. An important aspect of the text is that it shows that the heart, liver, spleen, kidneys, ureters, and bladder were all known to the Egyptians, along with the fact that the blood vessels were connected to the heart. The Ebers Papyrus covers

many different topics including; dermatology, digestive diseases, traumatic diseases, dentistry and gynaecological conditions.

These are just a few of the papyri that have been found buried in the sands of Egypt and they give us a tantalising glimpse into a world, so much of whose knowledge was subsequently lost down through the centuries. We only have to remember the days of the barber-surgeons of the Middle Ages in Western Europe down to the 18<sup>th</sup> Century who left a trail of destruction through the local population. In this article, I would like to demonstrate that the knowledge of the ancient Egyptian physicians was handed down through Greece and Rome then through the great scientists and doctors of the Islamic world to our own times. I intend to concentrate on the cult of the Greek god Asklepios and his healing sanctuaries called Asklepieions that were famous throughout the ancient world and how they connect with our own Rosicrucian teachings.

## Hippocratic Medicine

Known as the 'Father of Western Medicine' Hippokrates (460-370 BCE), from the island of Kos, one of the Dodecanese islands in the south-eastern section of the Aegean Sea, this Greek physician was regarded as the founder and ultimate authority of medical science down through the ages. You may have heard of the Hippocratic Oath taken by all new doctors. Scholars widely believe that Hippocrates or one of his students wrote the oath between the 5<sup>th</sup> and 3<sup>rd</sup> Century BCE, while others suggest that the oath was written by the Pythagoreans.

The Dorian Greeks took over the island of Kos in the 11<sup>th</sup> Century BCE from its previous Carian inhabitants, establishing a Dorian colony with a large contingent of settlers from Epidaurus, whose Asklepios cult made their new home famous for its sanatoria.

Hippocratic Medicine is often used as a synonym for holistic medicine which is focussed on the wellbeing of the





Two pages of the Edwin Smith Medical Papyrus. Note that it is written in Hieratic script rather than Hieroglyphic script.

whole person rather than on the cure of specific diseases. Hippokrates was said to have trained in the Asklepieion on Kos. In one of the Hippocratic works *On Airs, Waters and Places*, diseases and health are explained in terms of individual responses to environmental factors such as the geography of a place, its climate, the quality of its waters and the diet of its inhabitants.

This work was able to build on the work of generations of itinerant doctors, who could scarcely be distinguished from early Ionian Greek scientists. Their clinical observations together with an empirical knowledge informed by a sophisticated awareness of methodological principles such as the need for a comprehensive analysis of human nature and of not artificially separating the three crucial figures of the patient, the doctor and the disease itself made them more akin to scientists.

Greek medical techniques may well have stayed in the Aegean world if it was not for the empire-building of Alexander the Great (356-323 BCE). Thanks to his campaigns and conquests Greek medicine spread throughout the Near East alongside Greek culture. After Alexander's death, the Museum of Alexandria in Egypt became the centre for study of the texts of ancient doctors. It was probably there that a corpus of medical works was edited for the first time under the name of Hippokrates.

## Healing Sanctuaries

Through time, sanctuaries of the healing god Asklepios were built in larger or smaller centres around the Mediterranean Sea. They were havens of peace for the soul as well as pilgrimage destinations for those seeking a cure. The sanctuary at Epidaurus in the Peloponnese of

Greece was the greatest of all. Reputed to be the birthplace of Apollo's son Asklepios the healer, it was situated about five miles (8 km) from the town. Part of the healing complex included a theatre with marvellous acoustics which is still in use today. The cult of Asklepios at Epidaurus was found there at least as early as the 6<sup>th</sup> Century BCE.

The Asklepieion at Epidaurus was the most celebrated healing centre of the Classical world, the place where ill people went in the hope of being cured. Within the sanctuary there was a guest house with 160 guestrooms. There were also mineral springs in the vicinity, which may have been used in healing.

There were two steps in order for a patient to be considered to be treated. The first was the *Katharsis* or purification stage. That was when a patient underwent a series of baths and other methods of purging, such as a clean diet over a series of several days or purging their emotions through art. The patient would then make an offering such as money or a prayer to the temple, therefore to Asklepios. The priest of the temple then gave the patient a prayer in which it would ease the patient's mind and create a more positive outlook for them.

Afterwards came incubation or dream therapy. This was the process in which patients would spend the night in the *enkoimeteria*, a big sleeping hall and during the night, they would be visited by a god. If the patient was lucky, Asklepios himself would visit him or her. The patient would then receive the proper treatment whilst in the dream or receive directions from Asklepios on what the necessary steps were to treat their ailment. If Asklepios did not visit the patient, when the patient woke up, they told their dream to a priest or a dream-interpreter and depending on the type of dream was the type of treatment that the patient would receive.

Asklepieia provided carefully controlled spaces conducive to healing and fulfilled several of the requirements of institutions created for healing. In the Asklepieion of



A contemporary view of the Asklepieion of Kos.





*View of the famous theatre of Epidauros.*

Epidauros, archaeologists found three large marble boards dated to 350 BCE which preserve the names, case histories, complaints and cures of about 70 patients who came to the temple with a problem and were cured. Some of the surgical cures listed, such as the opening of an abdominal abscess or the removal of traumatic foreign material, are realistic enough to have taken place, but with the patient in a dream-like state of induced sleep known as *'enkoimesis'* similar to anaesthesia, induced with the help of soporific substances such as opium.

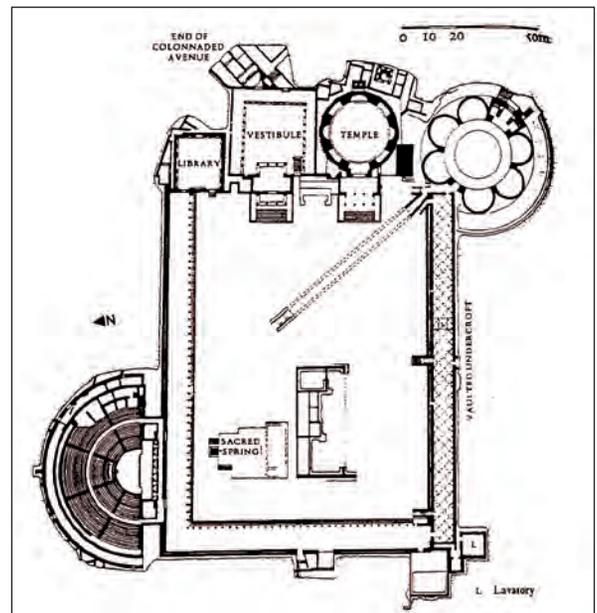
## Pergamon

This Greek city in what is now western Turkey was another great healing centre. Its fame was so great that the Roman emperor Hadrian added lavishly to the Asklepieion there. You will see from the plan of the sanctuary complex that the healing carried out there was completely holistic. The temple itself was a beautiful feast for the eyes. The walls and the floor were encrusted with coloured marble, while its dome was decorated with mosaics. There was a theatre with 30 rows where you could listen to religious performances (choral hymns and prose orations) and a library, both of which would appeal to the mind. There was also a pool and a two-storied treatment centre as well as the basement *enkoimeteria* or sleeping chamber. We are fortunate to have an eye-witness account of a personal quest for good health by the orator Aelius Aristides (117-181CE). His experiences of cyclic illness, therapy and recovery are related in a series of speeches called the *Hieroi Logoi (Sacred Tales)* that has come down to us.

Aristides, who flourished during the reigns of the Roman emperors Antoninus Pius (86-161CE) and Marcus Aurelius (121-180CE) seems to have been a bit of a hypochondriac. He kept a diary of everything he experienced during his visits to the Pergamene healing centre. On the one hand he protests his inability to tell what happened to him, but on the other hand he wrote:

...and if anyone should want to know most precisely the things which happened to me through the god, he should now seek the parchments and the dreams themselves. For he will also find cures of all kinds and some conversations and full-length narratives and all kinds of divine manifestations and all the pronouncements and prophecies of the god about all sorts of things, some written in prose and some in verse, and all worthy of more gratitude to the god than one could imagine.

In other words, he is bound to secrecy, and though all the narratives of the cures may have been stored in the temple complex at Pergamon, if you wanted to see the diary entries of his dreams and the cures, you would need to pay for the transcribing. When reading the Sacred Tales, Aristides invites his readers to interpret all the



*Plan of the sacred sanctuary of Asklepios at pergamon.*



events in his life, especially his bodily suffering, as manifestations of divine favour. Another way in which the divine favour was manifested to him was the god's constant communications to Aristides on a range of subjects. It was as if he was a personal oracle for the god. The advice and commands he received from the god usually concerned his health or his oratory.

There were times when the advice of the god Asklepios went against advice from his friends or doctors. In those cases, it was invariable true that the god's advice proved correct. Aristides wrote in his Sacred Tales:

For the very same regimen and the same treatments, when prescribed and clearly stated by the god, brought salvation, strength, lightness, ease and joy; all the best things to my body as well as my soul, but when recommended by someone else who did not understand the will of the god, they brought about the very opposite of these results; is this not the greatest sign of the power of the god?

## Healing

What should we make of the above statement? Modern belief would deny the direct influence of a Greek god though in Christianity and Islam many people would not hesitate to appeal to saints to intercede with the Divine for a cure. Some may even petition God, Jesus or Allah direct. If this petition or intercession works then the immanent situation is dealt with, but not the underlying cause. And that could be a problem. What if the illness recurs? Do

**Rosicrucian teachings make it very clear that you are the master of your own body.**

you keep petitioning ad infinitum? If you do so, what good does it do you? The illness may return in cycles, but, inevitably, becoming worse with each new cycle.

Rosicrucian teachings make it very clear that you are the master of your own body. We should look on our body as a temple and look after it accordingly. All very well, but sometimes, no matter how well we look after ourselves we can be struck down by something out of our control. On these occasions conventional medicine can help. But if we maintain our bodies in equilibrium by simple things like drinking lots of water and taking deep breaths of fresh air, we can go a long way to offsetting any potential illness.

Aristides found great solace in getting advice from



*View of the sleeping chambers (enkoimeteria) at the Asklepieion in Pergamon.*

'his' god. Asklepios would tell him during his dream state how to treat his illness and effect a cure. If this seems a bit far-fetched consider this: we have a conscious and an unconscious mind. While we are awake the conscious mind is in control. It is too busy dealing with your day-to-day life to be able to take time to consider seriously what you need to do to overcome the illness. It has been found though time and by experimentation that a more effective method of dealing with a potential cure is to go into a meditative state and ask the question about how to cure it.

Alternatively you could do as Aristides did and look to your dreams. In both the meditative and dream states you are allowing your unconscious mind to consider the problem from all sides and hopefully come up with the correct answer. Many people dispute whether this comes from your own mind, as you know your own body so well, or from a source outside the body that Rosicrucians would term 'The Cosmic'. The Rosicrucian views on healing can be summed up in quotes from Dr. H Spencer Lewis who founded the modern Rosicrucian movement:

Everyone who has made a careful study of the matter knows that the physical body in its physical composition, or let us say in its chemical, biological and physiological composition, has to be neglected and badly treated for a considerable period of time before any real disease begins to manifest. But the greater and more frequent cause of ill-health and disease is the neglect or mistreatment of the essential spiritual or vital forces in the body representing the other part of man, the intangible, esoteric, ethereal part that is so little understood. Such neglect need exist only for a few hours or a day to produce long-standing chronic conditions or illnesses and diseases that may take years to



correct and may eventually lead to an early and unnecessary transition.

He continues:

So the Rosicrucians argued that whatever might become wrong in the normal functioning and condition of the human body should not be viewed from the viewpoint of its material composition alone or essentially, but from both viewpoints. Or if any emphasis was to be given, it was to be given to the so-called breath of life, or the vital life force that animated the body and kept it in its proper functioning and harmonious form, after it had been completely formed of the material elements of the earth. For this reason botany and all biological principles were studied

carefully in their relationship to the chemical, physical, material composition of man's life and all of the early Rosicrucians were quite expert in the preparation and administration of so-called herbal extracts which later evolved into forms of 'medicine' and 'drugs.'

He concludes:

But, in all cases the 'golden key' to therapeutic treatment of an efficient, harmonious, natural nature is to change the rate of vibratory energy functioning through the physical body, so that it becomes what was first decreed by God when He said that man would become a 'living soul' because he had the 'breath of life' within his physical body.

# Overcoming Fear

*by Harvey Spencer Lewis*  
*Imperator of AMORC*  
*(1915 - 1939)*



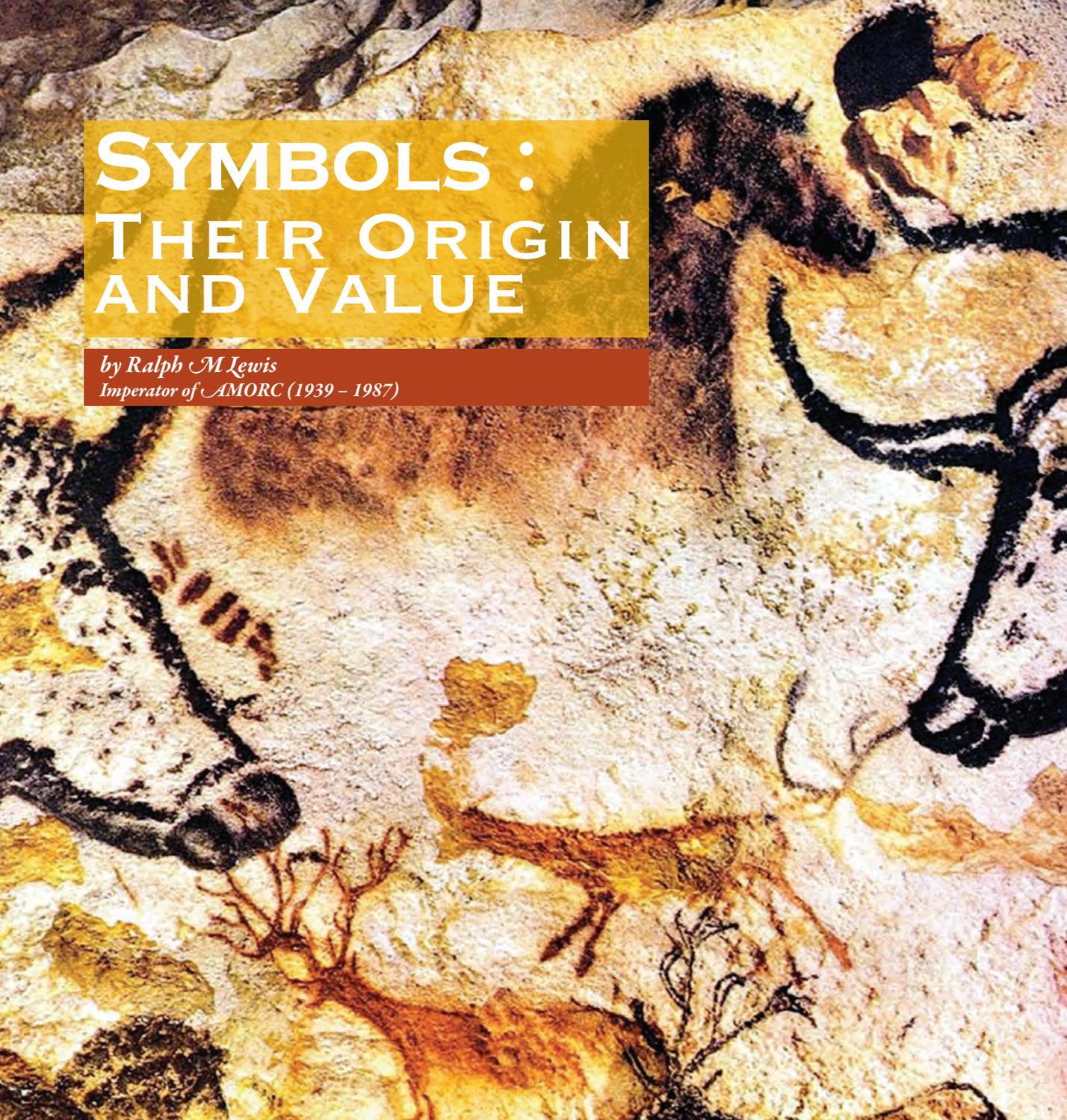
1. Familiarise yourself with the fundamental principles of life and establish within yourself the firm conviction that all activities in the universe are essentially constructive and good, even if from our limited viewpoint some of them may appear to be evil. The actuality of it all is that there is no truly absolute evil, only an evil which appears as such relative to our present state.
2. Recognise as deeply as you can that all of these good and constructive processes of nature are the result of the constructive, beneficent, merciful and loving consciousness of a sole God, whatever your concept of that God may be.
3. Realise that we possess the creative power of this sole God, and that we can be masters of our own lives. We can mentally and physically create the things which will make each of us what God intended us to be.
4. Practise the principles of faith by refusing to visualise that which is unfortunate, destructive, unhappy or inharmonious to our, or others', best interests. Regulate, control and measure every thought and action.
5. Be venturesome and brave in the realisation that to overcome so-called "evil" is easier than to escape the consequences of thoughts and actions of our own making.

The strong are brave, and the brave are venturesome. Only the weak are hesitant, and only the hesitant are fearful. Each venture into the unknown, whether of business, study and investigation, or of life, is a victorious conquest. Be brave, therefore and shake off the shackles of fear. Then each new venture will bring strength to the character, fortitude to the emotions, and encouragement and progress to the mind and heart.



# SYMBOLS : THEIR ORIGIN AND VALUE

by *Ralph M Lewis*  
*Imperator of AMORC (1939 - 1987)*



**I**DEAS ARE things. They take on reality to us because to some degree they seem to participate in those things which we have objectively experienced. We cannot have an idea that is so original that it is unrelated to all of our sense qualities. Each idea we have assumes a form of some kind in our consciousness. It may have a relationship to sounds, colours or dimensions.

Prehistoric man painted scenes on cave walls, many of which may be found in southern France and Spain.

These pictographs show men hunting together as well as engaging in other activities with fellow tribesmen. These scenes represent ideas which prehistoric man had objectified. Perhaps they were memories, or possibly they were dreams of the future, that is, what prehistoric man intended to do.

Early man thought that he could compel spiritual or natural forces to do his bidding by painting animal forms on walls. By this mimicry he believed that he gave the painted forms power. In other words, if he could paint



the forms of animals, thereby seeming to create them, he would then sympathetically exercise power over them. This was a form of sympathetic magic.

Both ancient and modern man therefore thinks in symbols. Symbols emerged tens if not hundreds of thousands of years ago when man first attempted to express his ideas in various ways. Symbolism is as prevalent and necessary today as it has been to man throughout the centuries. The purpose of symbolism is twofold. First, it sets forth in visible likeness what cannot be really or clearly conceived by limited human faculties. Simply, symbols present a mystery which is too deep for words. We all draw diagrams to illustrate what our words do not clearly relate.

Secondly, a symbol provides an image in suitable and material form for convenient reference. It is a tangible object which can express a thought that may be intangible, as for example the idea of soul. Symbols can be words, gestures, stones or chalk marks. They can also be grouped so as to interpret the complex thoughts and emotions which we have. Two examples are the making of the sign of the cross by Christians and the touching of the forehead, lips and heart of Moslems.

## Enduring Symbols

Some symbols have been so effective in representing an idea that they have endured for thousands of years. We often perpetuate symbols that serve us without actually knowing their interesting history. Let us therefore review some of this ancient symbology.



*The symbol of the sun disk, called the Aton.*

In the religious and mystery schools of Egypt ceremonial symbolism was in prominent use. In a particular temple the two pylons, or gateways, depicted Isis and Nephthys, sisters of Osiris. The papyrus columns symbolised the columns which were thought to have originally supported the vault of heaven at the time of Creation.

Akhnaton's new religion, worshipping a single God, employed revolutionary iconography, that is, ecclesiastical or theological symbolism. For example, the symbol of the sun disk, called the Aton, has arms descending from it. At the end of each arm are hands symbolising the divine creative power of the Cosmic reaching down through the Sun to the Earth, bringing forth life and endowing man with a spiritual property. Each hand held an Ankh or looped cross representing the breath of life. It was through this breath that life began and was sustained.

## The Ancient World

In the Greek mystery schools ablutions took the place of actual immersion in the ceremony of purification. The rites involved aspersion, that is, a sprinkling of water on the initiate's head. During other rites initiates ate sacred food which was served on large platters. The food was thought to be for the gods and it symbolised the sharing of food with the deities.

The votaries of the Greek mystery school at Eleusis were obligated to empty two vessels filled with water. When doing so, they turned to the East and to the West while repeating a formula. This ceremonial and symbolic formula was: *"Sky pour rain; earth pour grain."*

Before the supplicant who visited the cave of the oracle at Labadeia went into the presence of the oracle, he was first obliged to drink from two springs. One spring depicted oblivion, meaning that the supplicant was to forget the past. The other spring was of memory, meaning that he was to remember the revelation that was to come to him.

The Greek gods were also depicted with various symbols. Zeus is commonly shown holding a thunderbolt, indicating that he is Lord of Storms. The sun god Apollo is seen with a bow and arrows which symbolise the rays of the sun. Wings have always signified flight as shown in the examples of Nike (Victory) and Eros (god of Love). Wings have also had a spiritual significance. They depict the ascent of soul and its liberation from the body. To ancient man, birds appeared to be the fleetest of all living things. Therefore, wings symbolised rapidity. Hermes, the messenger and herald of the gods, the swiftest of the gods, wore a winged cap, perhaps representing the speed or flight of thought.





*The sun god Apollo is seen with a bow and arrows which symbolise the rays of the sun.*



*The mystical symbol OM symbol.*

In Hindu religion the most important symbols are those of the Brahmins, the high caste of the Hindus. The Brahmin's intellectual conception of the source of the universe is inscrutable without some signs to explain it. For example, *prana*, the breath or wind, represents the forceful, the unseen. Akasa signified the all-pervading and surrounding ether. The term "*Akashic records*", derived from the word akasa, indicates the potential creative force of the Cosmic in which all things exist.

## The Intoned Symbol : OM

The mystical symbol OM is the most widely venerated symbol in the world. When intoned it symbolises the Hindu triad of gods, Brahma, Vishnu and Siva. It is interesting to note that this triad is one of the oldest of the sacred trinities. Other important triads influenced modern-day religions. The Egyptian triad consisted of Osiris, Isis and Horus, and the much later Christian triad featured the Father, the Son and the Holy Ghost.

Other ancient symbols are of particular interest as they convey similar meanings today. Light has represented the highest good. Man's most enjoyable emotions are described under the category of light. Light represents clarity, truth, knowledge. By contrast darkness symbolises sin, wickedness and chaos. It is not difficult to understand how man associated darkness with these things. Complete darkness is a void; nothing is visible. Therefore, it is an unknown that can produce terror. The criminal often resorts to darkness and the concealment which it provides. Consequently, darkness and immorality were associated at an early date in the human mind.

In Jewish symbolism action as well as words frequently occur. Jewish symbolism is illustrated in the ecclesiastical arts and colours. For example, blue thread on fringes is the colour of the sea, sky and divine throne

of glory. The harp symbolises the musician. The gesture of man's outstretched palms is a symbol of benediction, while the washing of hands is symbolic of innocence. Covering a woman with a mantle signifies a man acting as her protector.

The use of salt as a condiment in diet caused it to be regarded as a symbol of life. On the other hand, an abundance of salt prevents a growth of vegetation. Therefore, ploughing a city with salt denoted it as being condemned to eternal destruction. At the conclusion of the Punic Wars, the Romans not only destroyed Carthage but ploughed the ruins with salt as a symbol of its finality.

Christian symbolism is eclectic, that is, it borrowed many pagan symbols, and then gave these symbols an entirely new meaning. Although an oriental bird, the peacock was a Greek symbol and became to Christians a symbol of resurrection. This was done presumably because the flesh of the peacock was believed not to decay. The importance of a cross as a Christian symbol was due principally to Christ's crucifixion. Theological and mystical meanings were then later attributed to the cross. The cross in various designs, however, preceded Christianity by centuries. The early Christian use of the cross had both metaphysical and mystical significance, although unfortunately, many Christians are not aware of this. Today's popularity of the Ankh or looped cross, is causing many to realise that the cross preceded Christianity by centuries. On the inside of a Middle Kingdom Egyptian sarcophagus on display in the Louvre in France, is a clearly drawn cross.

## Numbers As Symbols

Numbers have long played an important role in symbology. They have signified not only mathematical principles, but mystical and philosophical ones too. As



far as we know, Pythagoras was the first to systematically begin attributing mystical and philosophical values to numbers, though in all probability he was influenced a great deal from pre-existing beliefs from Egypt. This Greek philosopher was born on the island of Samos about 580 BCE. After a considerable sojourn in Egypt and Persia where he undoubtedly met both the Egyptian priesthood and the Persian Magi, he eventually established a colony and school in Crotona, Italy.

Pythagoras' principal doctrine was that the reality of things lies in their numbers. He said that the cosmos brings together two opposite forces or qualities which he called *unlimited space* and *formless space*. Out of these two came the relationship of all forms, all reality, each with its particular number. Pythagoras is also noted for his discovery of the mathematical relationship of the musical scale.

It is interesting to note a few of the interpretations which Pythagoras assigned to number. The monad, or one, is the first of all things. The dyad, or two, is called *audacity* because it is the first to separate from the earliest number. The triad, or three, is called *mistress of geometry*, as it is said to be the principle behind all figures. The tetrad, or four, represents permanency and stability. The square has long symbolised stability and immutability and features strongly within Masonry. Perhaps that is why a person of conservative outlook is sometimes referred to as a square. The heptad, or seven, is said to be from the Greek verb *sebo*, meaning "to venerate". The ennead, or nine, is said to be the perfect number because it is generated from the triad, namely, 3 by 3.

In the Hebrew Kabala a metaphysical significance is assigned to numbers. Each Hebrew letter has a different numerical value. If the sum of the letters of two words is the same, it is thought that the two words must have a connection of some sort even though they have clearly different meanings. The symbolism of the letters and the numbers themselves are thought to have an inherent power.

## Colours

The symbolism of colours is to a great extent derived from nature. White depicts purity and divine illumination. Pure white shows no blemishes. Consequently, it suggests purity and light. Black absorbs all colours and buries light. It therefore symbolises death, humiliation and mourning. Blue represents the unclouded sky, as well as revelation. It was the first of colours used for centuries in sanctuaries.

Red is the colour of blood. It represents bloodshed, war, guilt and the lower passions. Purple has long been a distinguished symbol of loyalty, dignity, and honour. Green is the colour of plants and growth. Therefore, it

symbolises hope and resurrection. Also, green is the ancient symbolic colour of the moon.

## Abstract Symbols

We must make a distinction between natural symbols and abstract ones. A natural symbol is one that is distinctly related to a thing or phenomenon which is observed in nature. For example, a circle with rays radiating from it is the symbol of the Sun; a series of parallel wavy lines represents water; a black cloud symbolises a storm; a jagged white line, lightning.

Abstractions are those ideas which are arrived at by reason or the imagination. They may have no corresponding reality. In other words, there may be nothing external that has any direct relationship to abstract ideas. Examples of such abstract ideas had by man are truth, justice, love, knowledge and wisdom. Consequently, man must invent signs and gestures to symbolise such abstract ideas. Truth has had a variety of symbols designed to represent it. One example is a noble personage carrying a torch. Justice means equality, and so is symbolised by a balance.

Since *love* is an emotion, the ancients related it to the heart which they thought to be the seat of the emotions. Consequently, that organ, the heart, became the abstract symbol for love. Knowledge and wisdom have also had a variety of symbols attached to them. An ancient oil lamp and an open book form a common symbol of knowledge. The trademarks of industry, as the branding marks of cattle and the various marks used by trade guilds, are further abstract symbols.



All ceremonials and rituals use symbols. The notable feature of symbolic ritual is that it appeals to the psychic and emotional selves. It can then be interpreted and understood by the individual in a great variety of personal ways. When commenting on initiation, Aristotle said that the initiates learned nothing precisely but that they received impressions that put them in a suitable frame of mind. Symbolic ritual more exclusively induced an emotional and psychic state in the participant.

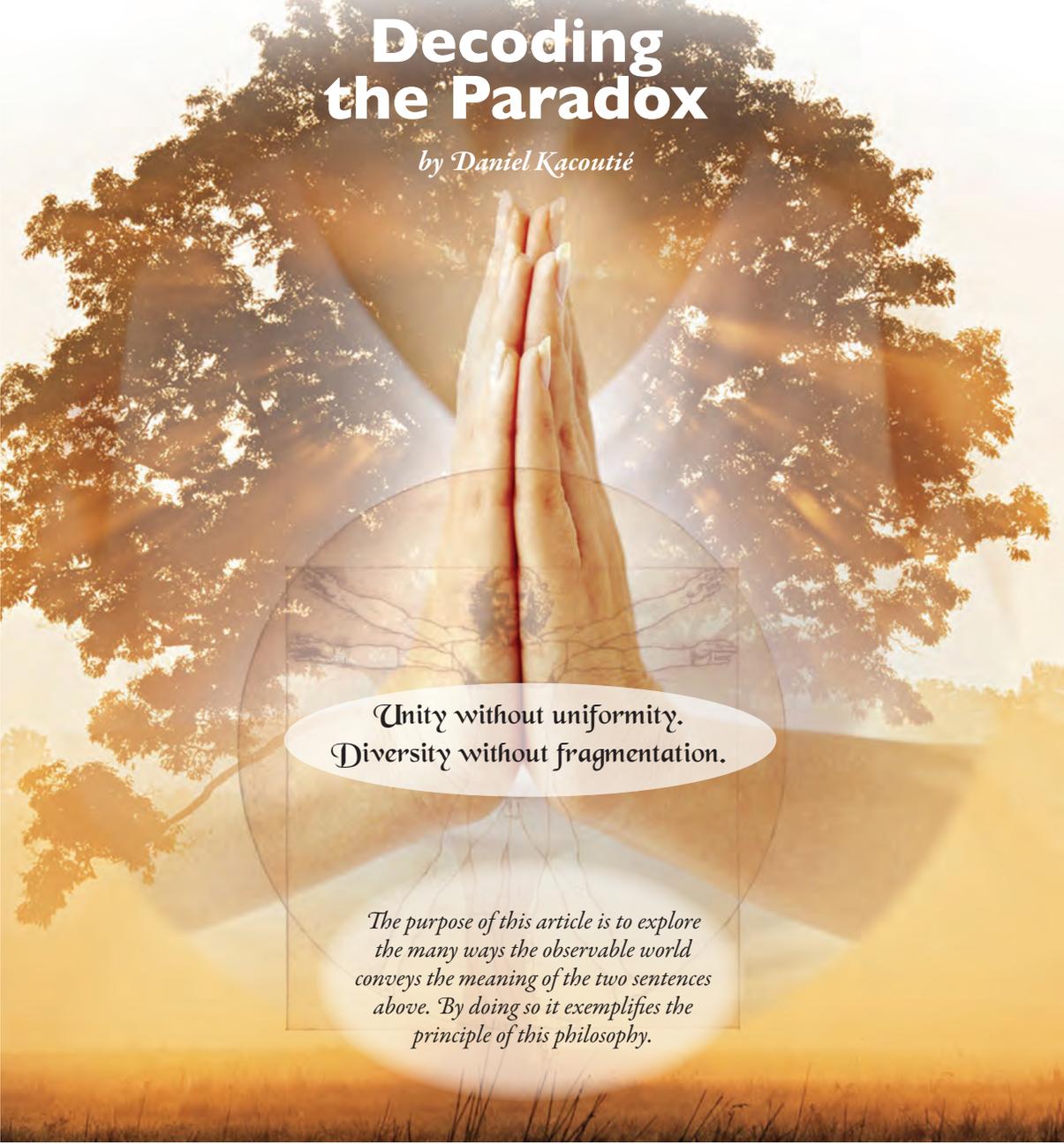
In conclusion, let us remember what the eminent psychologist William James said: "Symbols give ideas more living reality."



# Unity Within Diversity

## Decoding the Paradox

by Daniel Kacoutié



Unity without uniformity.  
Diversity without fragmentation.

*The purpose of this article is to explore the many ways the observable world conveys the meaning of the two sentences above. By doing so it exemplifies the principle of this philosophy.*

**T**O UNDERSTAND the ways of the world we must begin by understanding the workings within. In a literal sense, one cannot begin to understand the necessity of the existence of diversity appearing as one on the *outside*, if one cannot see this same unity reflected on the *inside* as well. The early 16<sup>th</sup> Century mystical alchemist and healer Paracelsus divided the human body into three *primes* called *Mercury* (spirit),

*Sulphur* (soul) and *Salt* (base matter or body).

As alchemy developed into chemistry, and the four humours or fluids method of healing first introduced by Hippocrates (430-370 BCE) and later refined by Galen (130-? CE) were abandoned for more practical, factual methods of healing, science evolved as well, thereby refining the ability of investigators to detail the human body. Medicine and science became less elemental as physiology



was more accurately categorised improved and the human skeletal, circulatory and nervous systems were for the first time examined with impartial eyes.

Much of what remains true to modern science, was true for the alchemists of old as well. One principle in particular was that in order for the body to function properly, its many diverse mechanisms must cooperate and work in harmony with each other. This is despite the fact that many individual functions operate up to a certain scale autonomously and without conscious control by the objective mind, though beyond that scale cooperate with the greater needs of the body to manifest in a unitary and healthy way. Harmony between mind, body and soul or the cerebral, skeletal, muscular and nervous systems, must be attained for ordinary everyday tasks to be achieved.

Allow me to exemplify this principle by asking you to look at your hand. Open it wide, clench it, feel each finger press against the thumb, move each one independently one after the other, or at the same time. Note the complexity of work required to bend each finger. An effortless and harmonious collaboration between the brain, joints and muscles in the hand and fingers seem so simple on the surface, something we take for granted. But they are entirely necessary to accomplish this extremely sophisticated feat.

Remove but one factor in this process and the objective is disrupted and disharmony results. Our hand would be of very little use if, for example, the thumb were of the same length as our middle finger, or if our first and last fingers swapped places. Each part is different but of equal importance. How could we possibly achieve anything in our daily lives if there was no synchrony between the brain and the hand?

It is when we do not understand this principle that the open hand becomes a fist, grasps the hilt of a sword and becomes a means to harm our fellow brothers and sisters. We need not think too hard to imagine what becomes of us when distracted by our differences.

## Plurality of the One: The Golden Rule

As a means to counter the strife with peace, love and fraternity amongst humanity, we find within the diversity in all the world's religions a clear consistent message encouraging a selfless commitment to the well being of others.

**Christianity:** *"In everything, do to others as you would have them do to you; for this is the law and the prophets."* – Matthew - 7:12

**Judaism:** *"What is hateful to you, do not do to your fellow man. This is the entire Law; all the rest is commentary."* – Talmud - Shabbat 31d

**Islam:** *"No one of you is a believer until you desire for your brother that which he desires for himself."* – Sunnah

**Hinduism:** *"This is the sum of duty; do naught unto others what you would not have them do unto you."* – Mahabharata 5,1517

**Buddhism:** *"Hurt not others in ways that you yourself would find hurtful."* – Udana-Varga 5,1

**Confucianism:** *"Do not do to others what you would not like yourself. Then there will be no resentment against you, either in the family or in the state."* – Analects 12:2

**Taoism:** *"Regard your neighbour's gain as your gain, and your neighbour's loss as your own loss."* – Tai Shang Kan Yin P'ien

French author, theologian and philosopher Jean-Yves Leloup once wrote:

The ordinary believer sees religions in opposition; the Initiate sees only oneness in them. He sees One Being manifesting in many forms, implying two kinds of understanding: the one still attached to diversity, the other which has realised the unity of All.

This observation articulates wonderfully how by just shifting one's focus from the plural to the universal perspective, one transcends the hindrance and trivialities of seeing difference or 'other.' Instead he is free to witness the collective beauty of individuality balanced with the knowledge that it derives from one source. In other words, understanding the universal message found in all the world's religions, one sees the wood for the trees!

## Harmony and Dissonance

What better way to fully understand the principle of unity within diversity than to explain it with music? An orchestra can be viewed as the microcosm of humanity; the conductor is all knowing and separate, directing accordingly the performance at hand. S/he unifies the multitude of textures, tempo, articulations and harmonies found within the music score.

When we speak of unity, we also mean harmony. The definition of "harmony" has a combined twofold meaning, musical and universal. In the musical sense it may be defined as the technical execution of two or more



notes played simultaneously. In the universal sense it refers to a peaceful state of being one feels within oneself and with one's environment. When the two meanings are combined, the agreeable effect music has on the physical, emotional and spiritual state can be profound and therefore highly sought-after.

Harmony is achieved when different parts of a whole, like an orchestra, work together. Dissonance or disharmony occurs when something from that whole plays out of sync with the rest of the phenomenon. A disunion occurs, like a solo trumpeter playing a Miles Davies jazz solo while the rest of the orchestra continues playing a piece by Richard Wagner. One can viscerally imagine the gut-wrenching stress and confusion that would occur if such a thing were to occur!

The beauty of any musical piece is found when each member of the orchestra knows the importance of their individual role and plays it with unreserved confidence and joy. One could arguably claim that the meaning of life is the inner journey one makes to know what instrument one is. Though the way may prove to be arduous and likely to face many periods of dissonance, the music that one plays at the moment of his or her realisation will be heard in the great song of humanity for all to hear!

To further exemplify the principle of unity achieved by means of diversity with the analogous use of an orchestra, I'd like to briefly deconstruct the opening of the second movement found in Gustav Holst's Suite, *The Planets*. Something I highly recommend if you have yet to hear it.

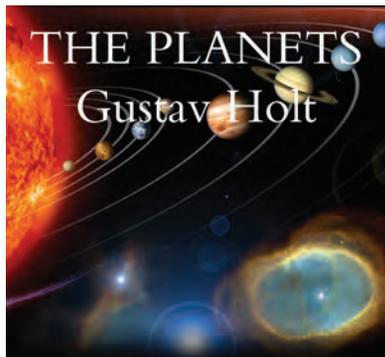
*Venus, the Bringer of Peace:* The whole of this movement is pervaded by the serenity of a world which nothing seems able to disturb. The mood is unmistakably mystical and the hero may indeed imagine himself contemplating the twinkling stars on a still night. - *Gustav Holst*

Through the use of contrast, we find beauty and simplicity here. Comparing it to the first score of Holst's Suite, *Mars, the Bringer of War*, the turmoil and drama dissolves and one is transported to a world of pure tranquillity.

The opening begins with a solo horn; the notes rise upwards in steps, as do the oboes whilst the flutes do the exact opposite. By decoding this desired effect used by Holst more can be understood from the harmony achieved. The message here can be seen as thus: though

two different motivations and forces, two different people, cultures or ideas may be seen in opposition, the outcome is always unified, organised and harmonious when sung off the same sheet as it were. Gustav reminds us here (through the personification of Venus contrasted by Mars) that in the end there shall always be Peace.

When reflecting upon the different moods, sounds and instrumentation used to represent the astrological personalities of the planets heard in Holst's suite, I can't help but think of these bodies in our solar system spinning, rotating at varying speeds and distances around the sun in a celestial unity. They can easily be seen as a macrocosmic representation of the human society we have here on Earth. We too being of various sizes, age, and physicality can embrace our individuality whilst orbiting around our centre goal of unity and elevation. We too can become living examples of the principle, *unity without uniformity, diversity without fragmentation.*



## Consciousness

Although it can be great to be romantic towards this ideal, we'll be no closer to achieving it if we are not aware and practical. Ignorance is the greatest hindrance towards our physical, intellectual and spiritual development.

Ignorance is made manifest through the neglect of our bodies.

Watch how easily the physical can deteriorate when we do not look after ourselves, mostly through poor diet and lack of exercise. Illness and suffering is sure to follow therefore the necessity of a balanced diet ensures a healthy body. The diversity of food groups consumed sustains the whole.

Ignorance is made manifest through the delusion of superiority. The existence of racism and colourism (the prejudice or discrimination based on the relative lightness or darkness of the skin) are pure examples of the destructive power of ignorance. Being taught to hate based purely on the colour of one's skin, designate beauty by the texture of one's hair, think less of cultures that aren't your own, discriminating by how one prays, none of these things will bring us closer to a unified society.

It's only when we become more spiritual that we understand the necessity of diversity humanity needs to become one. It's through the different functions of the body we are alive, different roles in an orchestra we hear music, different ways of praying we see One. What Rosicrucianism teaches sheds light upon the obscurity of ignorance and reveals to us the true transcendental magnificence of individuality and unity.



# Superficial Thought

by *Madeline Angell*



**W**HEN CHILDREN are very young, they regard the 'naughtiness' of an act in terms of the amount of damage done. A child who accidentally knocks six cups off a table is naughtier than one who deliberately smashes two cups, according to the judgement of a young child. But adult thinking recognises the principle that, in determining guilt, the amount of damage is less important than the intention of the individual involved. This principle is

reflected in our laws which, for example, place heavier penalties on murder than on manslaughter.

Superficial thought is to some extent associated with chronological age; but few of us develop our mental processes to a fully mature level. One of the reasons we fail to do so is that we have formed habits and rigidity of thinking which stifle our mental development. Superficial thought may cause embarrassment and lost opportunity, as well as shallowness in our relationships with others. We



cannot all become profound thinkers, but most of us can learn to think at a deeper level than we ordinarily do. Let us consider six factors which are frequently responsible for superficial thought:-

1. Failure to question.
2. Failure to analyse critically.
3. Mistaking the apparent for the real.
4. Mental rigor mortis.
5. Confusion of essentials with non-essentials.
6. Failure to take thought processes far enough.

### Failure to Question

In *Through the Looking Glass*, Humpty Dumpty assured Alice that he was not worried about falling off the wall because the King had promised that his men would put him together again if he did fall. Sometimes we can be fully as naive as this in the unquestioning way we accept what someone, particularly someone in authority, has told us.

Failure to question may be caused by a lack of curiosity or a lack of imagination. It can also be caused by plain laziness, as in hearing a rumour but failing to research the matter oneself to verify whether or not it is true. And there are of course cases of impatience to 'get results', or flippant and emotional responses to issues requiring calm and collected thought, rather than rashly jumping to flawed conclusions. Bertrand Russell wrote in his autobiography of an incident from his childhood when he fell victim to jumping to a false conclusion. He had been warned by his nurse not to get his new shoes wet. He was so busy playing on the seashore that he failed to notice the tide coming in until he found himself on a rock surrounded by water. Obeying the instruction not to get his shoes wet, he stayed where he was and called for help. His aunt waded out to fetch him, then gave him a lecture on cowardice.

### Failure to Analyse Critically

A certain 16<sup>th</sup> Century physician prescribed ground-up jewels for his patients. He believed that the more valuable the jewels, the more effective they would be as a remedy. Had he allowed his critical faculties free rein he might have realised that what is good for one thing is not necessarily good for another.

In extreme cases, a failure to analyse critically can lead to guilt by association. I was once told that a woman I knew was an alcoholic. This really surprised me, as I

knew her well and had seen no signs of this. So I asked what made the person think she was an alcoholic and was told that she had given a talk at a recent meeting of Alcoholics Anonymous. Flabbergasted, I pointed out that just because the woman was trying to help alcoholics, did not mean that she was an alcoholic herself.

### Mistaking the Apparent for the Real

What is apparent may be either a symbol or a disguise for what is real. The practice of packaging merchandise in such a way that it appears to be a bargain when it is nothing of the sort, is so widespread that laws have been designed to protect consumers from confusing the apparent with the real.

Discovering a deeper reality beneath the surface can bring us pleasure and astonishment. Poetry that has lasting value can move one generation of appreciative readers after another because the words convey a meaning far deeper than the mere words would lead us to believe. Literature of lasting value often has the symbolic structure

**Sometimes we can be fully as naive as this in the unquestioning way we accept what someone, particularly someone in authority, has told us.**

of a myth, false perhaps in material fact, but profoundly true on a deeper, more intellectual or even spiritual level. Deciphering these symbols in poetry and literature can be a source of much delight, while failure to decipher them can result in a superficial understanding of the work.

### Mental Rigor Mortis

Included in this category are prejudice, stereotyped thinking and inflexibility. Superficiality may be indicative of an individual who thinks that everyone opposed to one's views is a black-hearted villain, or that all people of a certain nation, race or religion have specific undesirable characteristics.

Mental rigor mortis can keep us from realising the genuine essence of many things, such as an appreciation of the foods and customs of other cultures, however different they may be from ours. It can even prevent us from a full awareness of those people we know well, for people are in a constant state of change. You are after all not quite the same person you were a year ago, both physically and mentally, and especially as we approach the twilight years of life. George Bernard Shaw once said that his tailor was the only man who behaved sensibly, because he took new measurements each time they met.



## Confusion of Essentials with Non-Essentials

Have you ever failed to recognise a person the second time you met her or him because of a difference in clothing? The garage mechanic looks different in a business suit; the girl in the bikini looks different from the waitress who served you last week. These are cases of not selecting a person's essential features for purposes of future recognition.

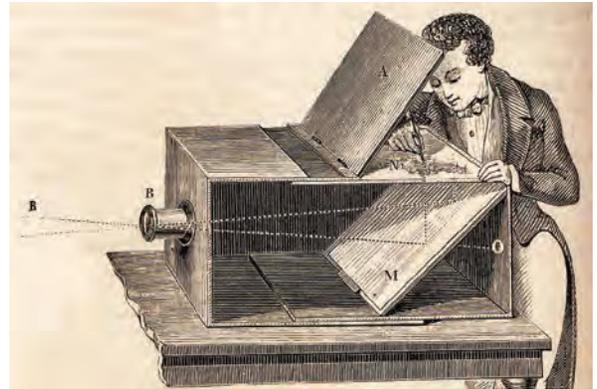
Sometimes we confuse the details of a ritual with the broader spirit which inspired its creation. An historian from early North American colonial times gives a moving account of a Native American woman who wanted to mourn her dead husband in the traditional manner befitting someone she had deeply loved. But she also wanted to marry again and to do so as soon as possible in order to avoid starvation of both herself and her little boy. Alone beneath a large spreading tree beside a stream, she performed the ancient rites of mourning, wailing for many hours as she sang the ancient songs to implore the Great Eagle (the Supreme Deity) to accept her deceased husband as a warrior worthy of an honoured place in the hereafter. In a single day she completed all aspects of the ritual and by sundown she felt purified and released from her former husband who had now been accepted into the realm of the dead. From that then on she felt free to marry again with a clear conscience.

The housewife who keeps her home so scrupulously neat and clean that no one can enjoy living in it is confusing essentials with non-essentials. So is the teacher who stifles the creativity of pupils by overemphasising the neat classification and memorisation of facts while ignoring the probing questions of pupils whose minds refuse to accept facts that have not been adequately interlinked with the broader picture in which they exist.

## Failure to Take Thought Processes Far Enough

There are many cases of inventions which were almost, but not quite completed because the inventor did not push their intellectual enquiry far enough. For example, the Greek mathematician and engineer *Hero of Alexandria* built a steam engine 2000 years ago. But it was regarded as a curiosity and no one suspected its potential for useful work.

The *camera obscura*, which has been called the connecting link between the single lens and the



*The camera obscura, which has been called the connecting link between the single lens and the telescope.*

telescope, had to be reinvented more than once before it could be put to practical use. Many apples fell to the ground before anyone thought much more about it than that apples fell from a tree when they were ripe. Isaac Newton changed that and went on to give us the first accurate accounting of the force of gravity. Edison once said that most of his ideas belonged first to other people who never bothered to develop them.

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So, what can we do to make our own thinking less superficial? An examination of the causes of shallow thinking suggests four things we can try:-

1. Gather all available facts.
2. Learn to tolerate ambiguity.
3. Get an aerial view.
4. Take time for mental digestion.

## Gather All the Available Facts

This will help to avoid making decisions based on superficial analysis. Sometimes the facts can be assembled by one or two simple questions, at other times it takes much research to collect the pertinent information.

It is not always possible to know everything we would like to know before reaching a conclusion, but searching for all available information gives us an in-depth quality to our thinking that cannot be gained in any other way.

## Learn to Tolerate Ambiguity

When we meet strangers, we often classify them through various labels and consider the matter closed. That is the superficial way. Or we can regard them as unique individuals and keep an open mind about them as they disclose one facet of their personality after



another. This will give us a more complex, perhaps even confusing concept of people, but it will be closer to the truth than the simplified version.

We can also refuse to come to a conclusion while the facts are accumulating. It may take courage to have the patience to wait until we are satisfied that our conviction is correct. This is better than reaching a conclusion that is premature or false. When pondering the origin of species, Darwin said: “*After five years’ work I allowed myself to speculate on the subject.*”

### Get an Aerial View.

In the Nazca Valley of Perú, astronomical observation lines, remnants of an ancient civilisation, remained largely unnoticed until the 1960s. Because the design of these hillside markings was so vast, it took a view from an aeroplane to appreciate their pattern and significance.

In like fashion, we often need to get an ‘aerial view’ of a situation in order to know the best way of coping with it. In dealing with national problems we have come to realise that the solutions require more than haphazard, scattered remedial action. There is increasing recognition of the fact that national



*Nazca Lines, Perú, South America.*

core of an idea and staying there until you get what you want. Time for mental digestion (internalisation) enables our critical powers to function. Making a critical evaluation of our own ideas, as well as those of others, is essential if we are to avoid superficiality.

Even our daily activities become more valuable to us when we take time to ponder their significance. It is then that we perceive the relationship of these experiences to others we and others have had, and to the pattern of our lives as a whole. In the process of mental digestion, emotion might be considered a catalyst, and the role that emotions play in distilling the essence of our experiences or ideas should not be overlooked.

It takes passion, intensity and drive to produce a profound thought, even if the passion is only that of satisfying our curiosity. If you have worked hard at doing this, you will certainly know it through the feeling of exhaustion as if having completed a week’s work in a day.

Most of us have to settle for a certain level of superficiality of knowledge in many areas. The knowledge explosion makes this necessary, for there is just far too much information for any of us to be able to absorb more than a small fraction of what is available. But we can aim for more than a superficial understanding in certain selected areas such as in our relationships with others, or in our chosen lifework. The habit of superficial thought cannot be overcome all at once. It is something we have to work at over a period of time, approaching it from a number of different angles. But the rewards, in the form of fresh insights, better decisions, and more foresight, make the task of fighting superficial thought a truly invaluable pursuit.

**If we have fallen off the path of serenity and orderly growth, we must get back on it again before we can function as vital, useful beings.**

problems require broad, over-all planning so that details may be coordinated into an effective whole. Small-scale situations also benefit from an aerial view. Individuals who make the most effective use of their time are usually the ones who survey their activities occasionally to be sure they are not wasting time on relatively unimportant matters and thereby depriving themselves of time needed for essential activities.

### Take Time for Mental Digestion

Darwin used to complain that his thought processes were so slow that he could never hold an argument with anyone. Einstein also admitted that he didn’t understand things quickly. Perhaps our contemporary craving for instant understanding should be replaced by a desire for a more thorough comprehension. It has been said that thinking is an intense concentration of which few people are capable, a going within to the

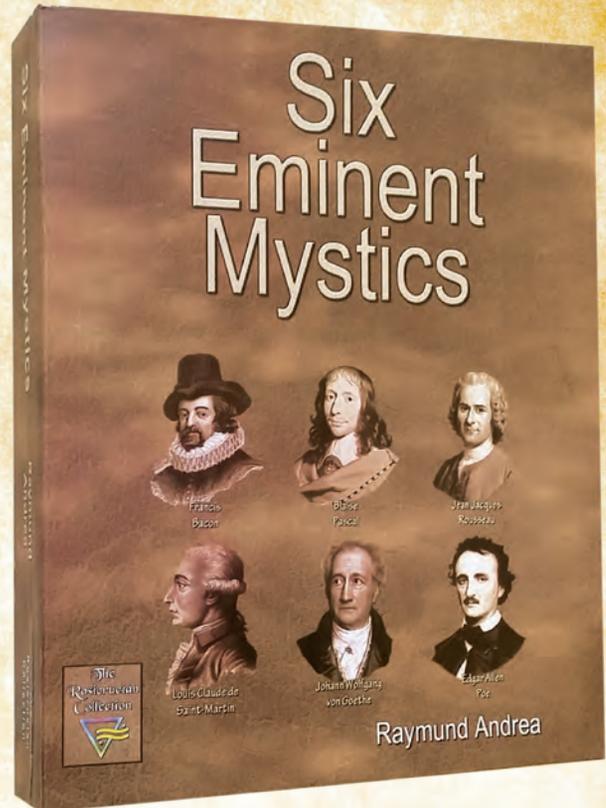


# BOOK

## Review

### Six Eminent Mystics by Raymund Andrea

by Pensator



**T**HE AUTHOR of this book, Raymund Andrea (1882-1975), was born and lived his entire life in Bristol in southwest England. At an early age he had found himself drawn to both Eastern and Western systems of spiritual discovery. Later, after joining The Rosicrucian Order, he served as Grand Master of the British Isles from 1921-1946. During this time and during his long retirement, Raymund Andrea authored many books, some of which are eagerly sought after and devoured to this day.

He was a man of high learning and deep spiritual devotion who imparted through his many books, pamphlets and essays, writings of great spiritual value to a searching humanity. This book: *Six Eminent Mystics* was compiled from a collection of essays he wrote in the months prior to the outbreak of World War II. Each essay delves into the life of a notable literary figure of the past who, quite apart from mastering the art of writing, also conveyed clear signs of spiritual aspiration of the sort found only in the lives of distinguished mystics and spiritual leaders.

In these essays, Andrea portrays each of the six men as the fallible humans they were, but also brings out the Light of spiritual understanding and deeper purpose they all sought. Although they fought for a better world, some of their actions were, by our modern standards less than

admirable. However, if we pause to reflect a while, we may realise that our past incarnations may well have been cast in precisely the periods encompassed by the lives of some of these great men. We may well have walked among them, maybe even known them well, yet almost certainly we accomplished a great deal less than they did. Only exceptionally few people will leave for posterity a literary and mystical heritage comparable to that left by these six men, some of whom were Rosicrucians.

**Francis Bacon** (1561-1626) was an English philosopher, statesman, scientist, orator and author of many books including *The Advancement of Learning* (1605), *The Novum Organum* (1620) and *New Atlantis* (published 1627). He served as both Attorney General and Lord Chancellor of England under Queen Elizabeth I and King James I.

**Blaise Pascal** (1623-1662) was a French mathematician, physicist, inventor, writer and Christian philosopher. He was a child prodigy. Following a religious experience in late 1654, he began writing influential works on philosophy and theology. His most famous works include *Lettres provinciales* (Provincial Letters 1656-57) and *Pensées* (Thoughts - left incomplete at his death).



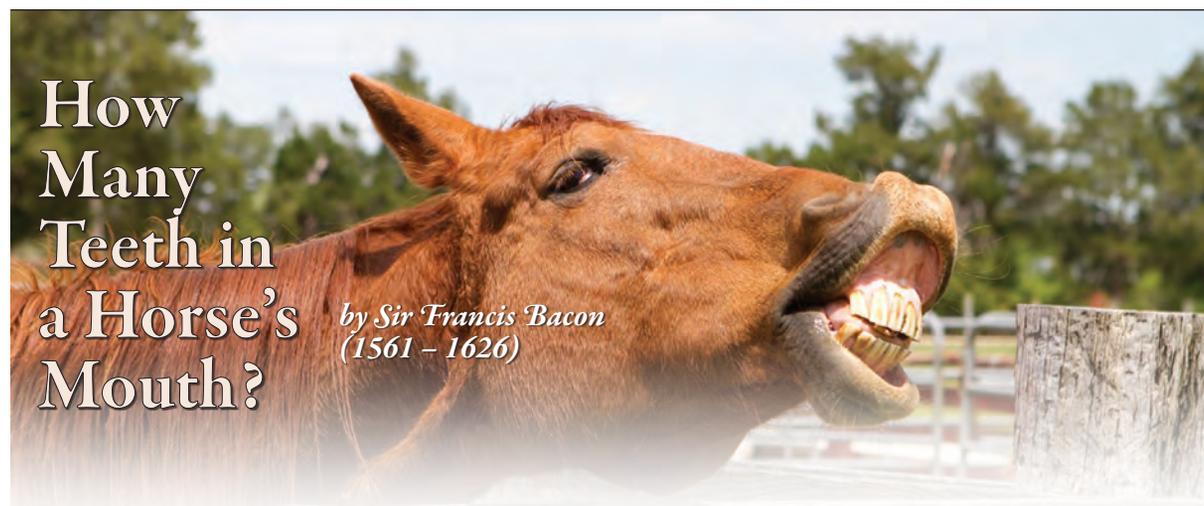
**Jean-Jacques Rousseau** (1712-1778) was a French-speaking philosopher from Geneva in Switzerland. His political philosophy influenced the Enlightenment in France and across all Europe. Rousseau saw the presence of God in his creation, including mankind, which, apart from the harmful influence of society, is good, for God is good. Rousseau's attribution of a spiritual value to the beauty of nature anticipated the attitudes of 19<sup>th</sup> Century Romanticism towards nature and religion.

**Louis Claude de Saint-Martin** (1743-1803) was a French philosopher, popularly known as *The Unknown Philosopher*, the name under which his works were published. After a while in the army, in 1771 Saint-Martin resigned his office and become a preacher of mysticism. His conversational powers made him welcome in Parisian salons. Then he travelled to England, where he made the acquaintance of the English mystic William Law, and then on to Italy and Switzerland. The mystical teachings he left for

posterity are today known as Martinism.

**Johann Wolfgang von Goethe** (1749-1832) was a German writer and statesman. He was a free-thinking Christian who believed that one could be inwardly Christian without following the ritual and dogma of any Christian church. His later spiritual perspective incorporated elements of pantheism, humanism and various elements of Western esotericism, as seen most vividly in Part II of *Faust*, his most famous work.

**Edgar Allen Poe** (1809-1849) was an American writer, editor and literary critic, but best known for his poems and short stories. A fellow critic called him "...the most discriminating, philosophical and fearless critic upon imaginative works who has written in America." Poe was also known as a writer of fiction and became one of the first American authors of the 19<sup>th</sup> Century to become more popular in Europe than in the United States.



## How Many Teeth in a Horse's Mouth?

by Sir Francis Bacon  
(1561 - 1626)

**I**N THE year of our Lord 1432, there arose a grievous quarrel among the brethren over the number of teeth in the mouth of a horse. For thirteen days the disputation raged without ceasing. All the ancient books and chronicles were fetched out, and wonderful and ponderous erudition such as was never before heard of in this region was made manifest.

At the beginning of the fourteenth day, a youthful friar of goodly bearing asked his learned superiors for permission to add a word, and straightway, to the wonderment of the disputants, whose deep wisdom he sore vexed, he beseeched them to unbend in a manner coarse and unheard of and to look in the open mouth

of a horse and find answer to their questionings.

At this, their dignity being grievously hurt, they waxed exceeding wrath, and joining in a mighty uproar they flew upon him and smote him, hip and thigh, and cast him out forthwith. For, said they, surely Satan hath tempted this bold neophyte to declare unholy and unheard of ways of finding truth, contrary to all the teachings of the fathers.

After many days more of grievous strife, the dove of peace sat on the assembly, and they as one man declaring the problem to be an everlasting mystery because of a grievous dearth of historical and theological evidence thereof, so ordered the same writ down.



# Karma in Reincarnation by Ken Alexander

## An Experience of a Psychotherapist

*Ken Alexander practised as a psychotherapist in England for many years. He has lectured in several countries, and has appeared on numerous radio and television shows. He retired from professional practice in 1990 and successfully edited and produced the Rosicrucian Beacon until his retirement with the June 2000 issue.*

**A** MAN came to see me one morning asking if I could help with a medical problem. It appeared that he had had two operations which had not been successful and was at that time waiting entry into hospital for a third operation. Naturally he was concerned that the third operation might also be a failure. He asked me if I could use hypnosis or any other method to ensure that his body healed itself properly

after the operation so that he would not be required to undergo any further surgery.

When he had finished telling me about his problem, I sat in silence for a few moments before I answered him. It was not that his request was particularly unusual, for I imagine that most psychotherapists who use hypnosis as one of their methods have had similar requests. At the time about which I am writing I had been in practice many



years and doubt that very few, if any, requests would have surprised me!

What did surprise me though was my own reaction to the client. This was something I had never experienced before. For some reason I had an instant aversion to the man the moment he entered my consulting room. He was smartly dressed and pleasant in manner, but my instant recoil from him seemed to have no logical explanation. Quite obviously he was very distressed. However, instead of accepting him there and then as a client, I told him that I needed time to consider the matter. I made an excuse that his request was an unusual one and would need further consideration. It was left that he would call me the following morning when I would let him know my decision. I felt uncomfortable about the procrastination on my part.

The young man's request for help was on my mind all day. I was able to push it to the back of my mind while dealing with other clients, but as soon as each one left and I had a few moments alone, back would come my thoughts about my morning visitor, whom I shall refer to as Mr O. During lunch and later dinner, I had no appetite, for all I could think about was Mr O. Why, I asked myself, had I felt such an overwhelming repugnance? Was it because I had doubts about being able to help anyway? After all, his problem seemed to be a purely physical one. Wasn't my work in the realm of the mind, problems of the emotions, not ones that were entirely physical like his? However much I tried to convince myself that I worked only with problems such as depression, phobic conditions, emotional disturbances, etc., I knew I was making excuses. I went to bed that night with the matter still undecided.

Normally I slept well, but that night I could not sleep at all. I continued to present arguments to myself about Mr O's problem. If I were to make the excuse that his problem was entirely physical, would I not have disregarded his obvious anxiety? If the Simonton technique practised by many psychotherapists could help with conditions like cancer, how could I justify rejecting Mr O's request for help? In the early hours of the morning, utterly exhausted, I murmured a short prayer to the Cosmic for guidance and fell asleep.

Then followed the most realistic dream I had ever experienced. I was being pursued by several men on horseback in wooded countryside. I was astride a white horse but it was obviously in some difficulty as my pursuers were gaining on me. As I entered a thicker part

of the forest, hoping thus to slow down the pursuit, I came across a man and a youth. The man was perhaps in his fifties and the youth fourteen or fifteen years of age. They, seeing that my horse was lame and realising that I was in flight, bade me dismount and follow them on foot, which I did. They led me through the forest to a clearing where a large stone building stood which I took to be a monastery of some sort. I and they crouched down as we ran forward stooped over until we reached a doorway of what seemed to be a cellar under the main building. The older man opened the door and ushered his companion and me inside whereupon he entered too, closing the door behind him.

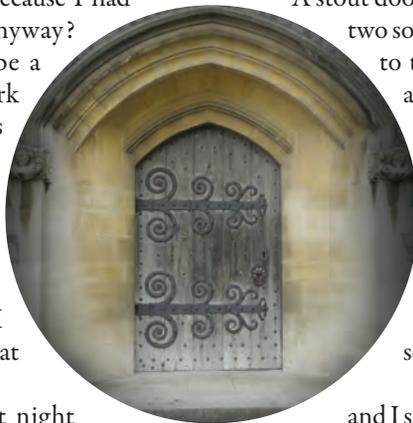
**If I were to make the excuse that his problem was entirely physical, would I not have disregarded his obvious anxiety?**

Although the room was not lit by any torch, a certain amount of light filtered into the place from cracks or vents in the wall and the doorway from which we had entered. It was sufficient for me to make out several wine barrels and a flight of stone steps leading up to the floor above.

A stout door was placed at the top of the steps. My two somewhat dubious companions sat down to the right of the steps with their backs against the wall. I decided to sit apart from them, slipping into a crouching position to the left of the steps. Their attire was rough and the older of the two was looking about him, his head moving as his gaze shifted from one side of the wine cellar to the other. I was aware that he was giving me a scrutiny, albeit furtively.

The two began whispering together and I strained my ears that I might understand all that was said, in case they were plotting to harm me. From what I heard I was able to grasp that they had been poaching in the forest and had been alarmed by the approaching horsemen. They had deduced that as I was being pursued I must have committed a crime and that I might have money or other valuables in my possession. The young man said very little but from what I heard I formed the impression that he, and quite evidently his companion too, had taken refuge in the cellar before.

The older man had a very cunning face, dark hair turning grey, and a somewhat swarthy complexion. The youth had reddish-brown hair, was very thin and seemed to be in some awe of his companion. I knew that my own clothing although dusty and a little dishevelled was of a



better cut and style than that worn by the two men, and it seemed to me they were very much aware of it too. As I watched them I recalled the chase. My pursuers had been soldiers or guards of some sort connected with the Church. Their work had something to do with the Inquisition, of that I was sure. I had been sought out for my beliefs which had been judged heretical.

Several minutes passed and then the men began sharing some food which the younger of the two had been carrying in a bag about his waist. They did not attempt to offer me any but that did not concern; I was far from interested in eating. So, I watched them eat their simple fare and presently began to doze. As I did not trust the men, my sleep was fitful. Suddenly I was awakened by the sound of shouting and opened my eyes to see a man dressed in the clothing of a monk descending the last two or three steps into the cellar. My two companions had fled, leaving the cellar door open. I could hear shouting outside too and leaped to my feet. The monk was now positioned between me and the open door clutching in his right hand an iron bar several feet in length which he obviously intended using as a weapon. The shouting outside was coming closer, and realising that my retreat in that direction would be doomed to failure I ran up the steps and through the open door at the top.

The door led into a large hallway where there were many monks dressed similarly to the one behind me in the cellar. He was shouting to warn the others of the direction I had taken. I was horrified to see that these men were now taking hold of various weapons and seemed intent on advancing on me. In the centre of the hall was a large stairway and I ran towards this, ascending the stairs at breakneck speed. On the landing above I could make out several doors and by some miracle the upstairs appeared to be deserted. I believe that the monks had either been at prayer or dining when I had been discovered. I had no idea what I should do but hoped that on the floor above I might find some refuge from the milling crowd below me on the stairs.



As I ascended the final stairs I saw a man on a balcony opposite me. He held a crossbow in his hands and the arrow was pointing at me. At the same moment as I recognised him he let go the bolt and I felt a momentary pain as the arrow entered my body. Then I watched my body roll back down the stairway to the sound of excited cheering from the monks below. I watched with a sort of elation, for there I was, floating above the hall, beyond their reach! The man who had fired the cross-bow seemed quite unaware of me as I floated beside him; but I recognised him all right. Although the face was different, I had no doubt at all who he was. I knew!

**In a loud whisper which echoed in my head I heard the words: “*..forgive them for they know not what they do.*”**

In a loud whisper which echoed in my head I heard the words: “*..forgive them for they know not what they do.*” The scenery changed and I found myself lying in my own bed back in the 20<sup>th</sup> Century. My dream, or my recall, call it what you will, had been so real, so vivid, that I couldn’t at first distinguish if I was awake or still dreaming. It was several minutes before I could adjust to my environment and I even pinched my arm quite hard to prove that I was really at home in my bedroom. The man in my dream with the crossbow had without a doubt been the man who had called to see me the previous day, Mr O.

I knew then that I had to accept him as a client, and I phoned him later to confirm. He attended several consultations prior to his entry into hospital, and at our final meeting he shook hands with me thanking me for having helped him. He was relaxed and confident, and it was the last time I saw or heard of him. For my part, all the rational explanations I could have given for my experience in that particular episode of my life would not have satisfied me, neither then nor now, save that of Karma in reincarnation; for Mr O had told me that on our first meeting he had had the distinct impression that he had met me somewhere before.

During a subsequent consultation, he also mentioned that he had had a very strange and vivid dream in which he had been taken prisoner by soldiers. He explained that he did not dream very often but that particular dream had been so unusual that it had impressed itself upon his memory in some detail. He placed the time of the experience as being about that of the Roman Empire. Having been wounded in battle, he was buried alive by soldiers, along with those who had been killed in battle. The commanding officer, he said, bore a striking resemblance to me!



# The Light Within

by Wendy Wilson



**A**BOVE THE portal of the Temple of Apollo at Delphi in Greece were written the words “*Know Thyself.*” The greater our awareness of ourselves and our connectedness with all that exists, the more we allow ourselves to open to the multitude of possibilities available to us, increase our understanding of our purpose in life, and translate it to empower our physical life in accordance with Universal Law.

Each of the cells of our body is like a hologram holding information about all other cells in the body, and connecting us to all other living things through its centre, which vibrates with the energy we call the *Vital Life Force*. Our physical, mental, emotional and spiritual beings are connected through a body of light, which radiates its energies and holds us together. Through spiritual practices such as meditation and visualisation



we learn to let go and trust, loosening our grip on the comforts of materialism. The effect is to build our light body and allow the less trapped energy to combine as light to bring great beneficial changes to the body, then we begin to hold more power, not over others, but over all aspects of our life.

We have free will, and when we choose to acknowledge the intelligence of each cell of the body and allow it to do its work, harmony is achieved and the body functions properly. However, we must remember that we may have chosen to experience certain conditions for the duration of this life in order to understand them at a deeper level, or we may have chosen the condition in order to help others understand, learn and progress along their evolutionary path. This takes a great deal of courage, and unconditional love radiates from those who have accepted their role.

We think of ourselves as flesh, bone and blood, but if we pause to sense the vibratory energy throughout our body, bringing Light into each part and asking for all to work in harmony, we sense the heightening of our

**This takes a great deal of courage, and unconditional love radiates from those who have accepted their role.**

vibrational energy (often as waves of heat) and connect with other higher frequencies, accessing information beyond our physical senses.

When we became attuned to our higher frequencies or psychic senses, we develop a sense of “knowing” rather than relying on faith and beliefs, which are dependant on others. When we cease limiting ourselves and go beyond traditional structures with their limited patterns, then we



*We have been conditioned to limitations and rely on others to free ourselves from our responsibilities and commitments.*

open to other powers held within ourselves and create the experiences of our desires, attracting the corresponding vibrations to us for manifestation.

We have become conditioned to limitations and shed the responsibilities for ourselves. Instead of living intuitively we rely on doctors, information from the media and other people, educational systems, government, and ever-increasing man-made laws. When we take back our responsibilities and trust our highest consciousness, which is connected to all possibilities, then we free ourselves from the crippling limitations presently bestowed on us.

We grow by going beyond our experiences. Any mistakes or enemies we make along the way are in fact our greatest friends as we learn from them, atone where possible, forgive ourselves and others, and let go in order to move forward in our evolution and allow room for the Light to expand within and around us.

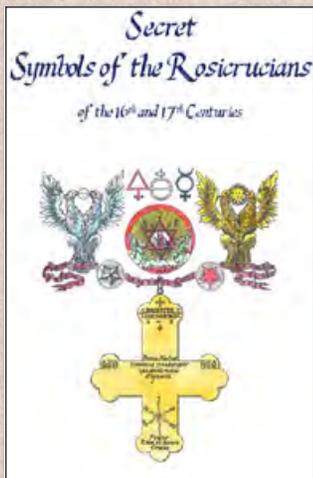
When we acknowledge this possibility in others, we bring ourselves into harmony with them and in so doing help them along their own path and increase the Light even further.

## *The Ordinary Becomes Sacred*

*Yesterday, for a child of humanity, the angel was a being of myth, distant and supernatural, accessible only to certain chosen people. Today, as humanity struggles through its adolescence, the angel descends to the ordinary and the ordinary becomes sacred. The angel is now accessible to each and every one of us.*

*— Gitta Mallasz (1907 - 1902) —*





### Secret Symbols of the Rosicrucians of the 16<sup>th</sup> and 17<sup>th</sup> Centuries

Centennial Edition full colour autographed by Dr H Spencer Lewis

This is the first complete and unabridged English translation of the original German editions published in two parts in 1785 and 1788 respectively. Intended as a private study notebook for students of the Rosicrucian mysteries, the many large format drawings, replete with details and commentaries, point to the existence of a deep corpus of knowledge available to Rosicrucian initiates of the 18<sup>th</sup> and earlier centuries.

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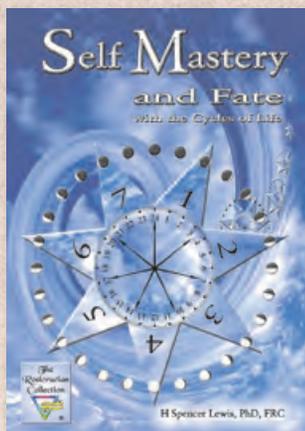
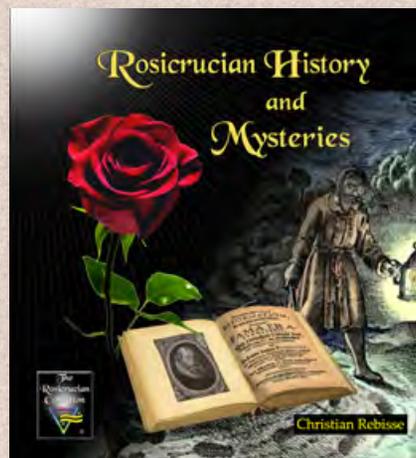
### Rosicrucian History and Mysteries

— by Christian Rebisso

For centuries, mystery has surrounded the brief flowering of religious tolerance and intellectual achievement that the early 17<sup>th</sup> Century Rosicrucians ushered in with the publication of three manifestos: the *Fama Fraternitatis* (Fame of the Fraternity), the *Confessio Fraternitatis* (Confession of the Fraternity) and the *Chymical Wedding of Christian Rosenkreuz*.

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Everything in the universe  
comes out of Nothing.  
Nothing, the nameless,  
is the beginning.

Follow the nothingness  
of the Tao, and you  
can be like it...,  
not needing anything,  
seeing the wonder and  
the root of everything.

-- Tao Te Ching