

— ROSICRUCIAN —  
BEACON



March 2016, Vol 25, No. 2





# The wonder of Life

**T**hink for a moment that you were not here, no longer a living person on Earth. No breeze on your face, no warm sunshine to enjoy, no twitter of birds in the forest, no smell of salt spray by the seaside, no loving hand to hold, no beautiful music to hear, no exquisite words to read. All that we value, every single thing we care about is down there..., on our home planet, our beloved Earth. What intense longing we would feel if we could not be there.

How little it takes to understand the privileged state of our existence on earth, and how precious our planet is to all its myriad forms of life. But how few take the time to treasure it.

If you seek a closer connection with all that surrounds

you..., if you seek a deeper appreciation of all things on earth..., if happiness, peace and justice for all is what you seek..., then learn to commune with your inner self, learn to find the deeper you, and through it find the Consciousness of the Universe itself.

By reading this magazine you have an open mind, and this message was meant for you! To find out more about the Rosicrucian Order, visit our website [www.amorc.org.uk](http://www.amorc.org.uk) or contact us for a free copy of our introductory booklet "*The Mastery of Life.*"

Tel: +44-(0)1892-653197 Fax: +44-(0)1892-667432

Email: [info@amorc.org.uk](mailto:info@amorc.org.uk)



# ROSICRUCIAN BEACON

March 2016, Vol 25, No. 2

## CONTENTS

<b>The Unseen Guiding Hand</b> - by Raymund Andrea	2
<b>Old Charlie</b> - by Madeleine Cabuche	5
<b>What is this thing called Love?</b> - by Sheila Chung	7
<b>Masters of the Threshold</b> - by Bill Anderson	8
<b>Alphabetical Aphorisms</b> - by Harvey Spencer Lewis (1916)	13
<b>Order is the Way to Freedom</b> - by Lynn Hodgkinson	14
<b>Morning Prayer</b> - by Ella Wheeler Wilcox	16
<b>Octogenarian Throes!</b> - by Winifred Taylor	17
<b>Scarab Beetles</b> - by Shirley Elsby	18
<b>Beyond the Veil</b> - by Iván Kovács, FRC	21
<b>Music</b> - by Daniel Kacoutié	22
<b>Spiritual Chivalry</b> - by James Sidari	25
<b>Extracts from The Rosicrucian Code of Life</b>	35
<b>The 2016 Olympics</b> - by Noel Raine	36
<b>The Book Review : Unto Thee I Grant</b> - by Pensator	38
<b>The Medicine Wheel</b> - by Edgar Wirt	40
<b>Song of the Andes</b> - by Janette McNicol	42
<b>Goodwill</b> - by Saman Kadir	47
<b>Think a Loving Thought</b> - by Shirley Elsby	48

ISSN 0966-033X

Published quarterly by the  
English Grand Lodge for Europe,  
the Middle East and Africa of the  
**THE ROSICRUCIAN ORDER®**  
A.M.O.R.C.®

Greenwood Gate, Blackhill,  
Crowborough TN6 1XE  
UNITED KINGDOM

Tel: 01892-653197

Fax: 01892-667432

Email: [info@amorc.org.uk](mailto:info@amorc.org.uk)

Web: [www.amorc.org.uk](http://www.amorc.org.uk)

### EDITORS

Bill Anderson

Shirley Elsby

### Design and Layout

Richard Bonwick

Statements made in this publication are not the  
official expressions of The Rosicrucian Order or  
its officers unless specifically declared to be so.

All material published in this magazine  
is copyright of the Supreme Grand Lodge of  
AMORC and may not be copied or reproduced  
in any form without the prior consent of the  
copyright holder and the individual contributors.

Photo by Richard Bonwick

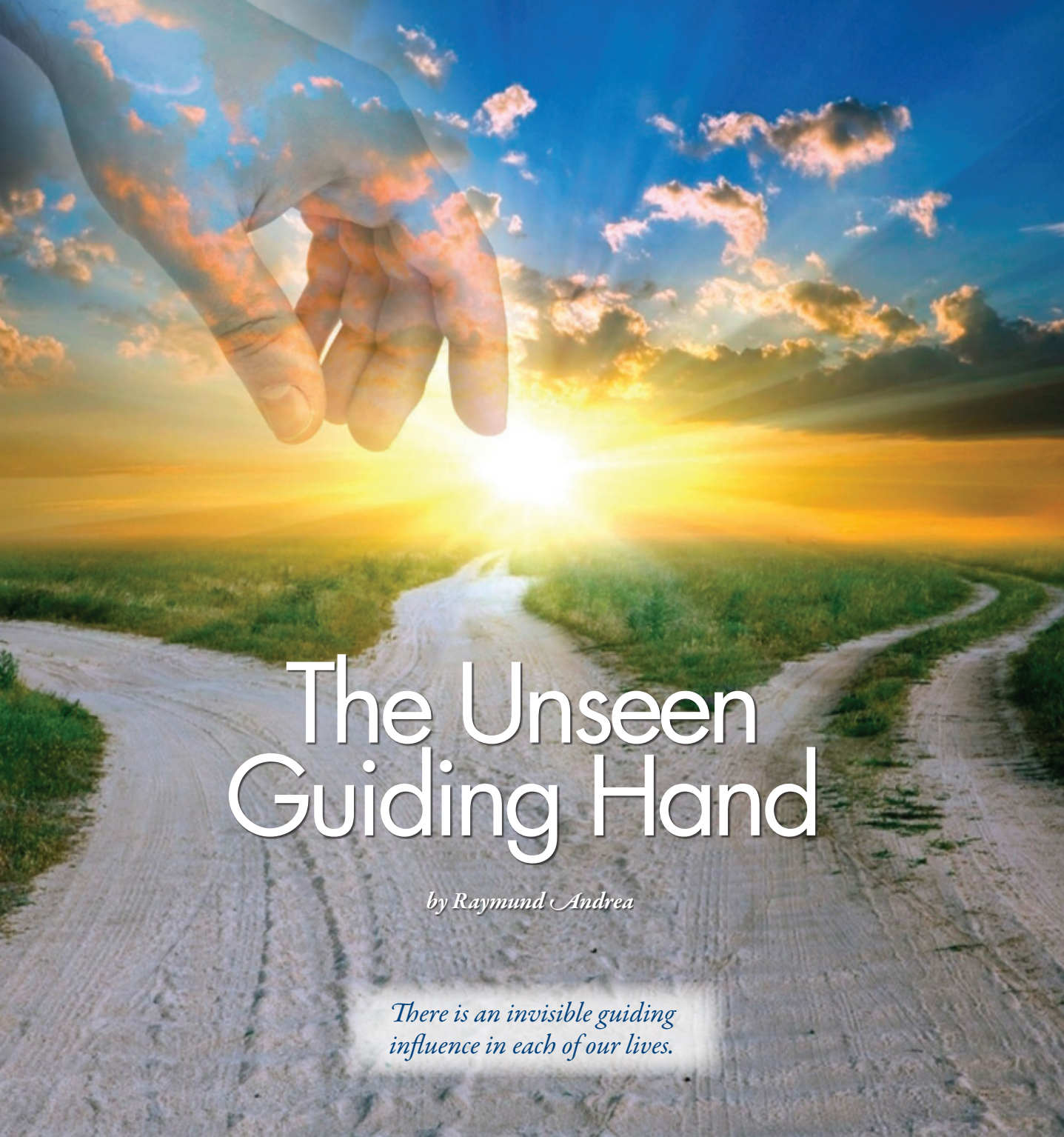


## Cover spread

Spring on the Ashdown Forest







# The Unseen Guiding Hand

*by Raymund Andrea*

*There is an invisible guiding influence in each of our lives.*

**T**

HERE MAY be hard journeying through many eventful years before we realise that even in our youth there was a silent, guiding hand that lay softly upon our soul to keep it on track within range of its destiny. The ambitions of youth are many and strong, and the hunger of the heart is keen and insistent. Yet only after active search and eager endeavours along many paths do we recognise that inner

*guiding hand*, and awaken at last as it beckons us towards the mystic quest.

Is there something sombre and suggestively unreal in this thought? If so, you will have to wait until the force of ambition in your everyday world has done its work. At this moment, I am thinking of those who have run the full range of emotion, taken the full measure of mental action and reaction, and returned with empty hands, yet





with full heart and mind, to the same door from which they entered. There is something unreal and discouraging about things when we return to the point from which we set out. We wonder what all the struggle has been for: the usefulness, the point of it, the justice of it all. Perhaps we regret the time spent, if not wasted, which might have led to something more enduring and peace giving. But rest assured, it is a timely and fortunate awakening, and signals none other than the unseen guiding hand laid gently upon the soul.

Those who have travelled far in this way and returned with empty hands and a burdened heart ask the same anxious question: "*Why should this be? If there is a guiding hand, why did it not hold me back from this or that long cycle of cruel experience, of disappointed hopes and frustrated aims, of misdirected efforts and false beliefs?*" This is to mistake the meaning and purpose of the guiding hand. If life is a meaningless jumble of uncoordinated events with no underlying purpose and no promise of the soul's noblest and highest attainment then yes, we may question the point of it all. But there is both a purpose and a promise, and the guiding hand is in everything, both in conquest and in failure, in what we have done and what we cannot do, in the years that have passed like a troubled sleep, giving neither rest nor hope, and in those in which trophies of victory mark our progress along life's highway.

There is no value in attempting to separate the good from the bad, victory from defeat, the next step onward from the perplexing pause where we just cannot see the path ahead. We cannot compartmentalise our life in this way, as if one part were God and the other part devil, and decide that the latter should not have been allowed to happen. The history of the whole journey is with us from the beginning, and the mystery of our inner guide is with us to the end.

## The Same Stories

In your own personal questioning, take comfort from the fact that the lives of virtually all who have trodden the mystic path have the same story to tell. Those who have gone far on that path are now at peace. They are inwardly assured because they have paid the price of attainment and have embraced wholeheartedly the consequences of their life's labours. They now have vision, and the knowledge and understanding which arises from that vision. They have a confidence and inner assurance which nothing can disturb or break..., a spiritual strength and magnetism which makes itself felt in the lives of all around them.

It was a different story before the 'apprenticeship' began. Every one of them has passed over the troubled waters of life, explored with restless heart every avenue

that seemed to promise satisfaction and fulfilment; enquired with tireless persistence into religion, science and art; accepting, rejecting and ever accumulating along the way. Such men and women sounded the depths wherever they explored, but the eternal hunger persisted and everything failed them. Of only one thing were they certain, amid the flux of desires and ambitions, countless ideals and changing goals: it was the unsatisfied and unfulfilled soul, and the impulse to continue in their unceasing search and enquiry. Eventually, weary of it all, the soul turned back upon itself. Life's experience had done its work and they stood, with empty hands, before the path of the mystic quest.

The strong soul, when it reaches this point, does not regret the past or question its value. It may not understand, nor be able to reconcile the inconsistencies and contradictions of the journey, but it instinctively knows that it has all been important and worthwhile. It accepts the whole train of events as a necessary preparation for the mystical training which lies ahead and recognises the laying of the foundations for future conquest. Everything on the way of an aspirant has been subject to deep scrutiny and investigation. And although thoughts of injustice may sometimes have crept in, and the mind may have rebelled at its self-imposed standards and retreated many times from mistaken paths, self-critical of its own blindness..., the cycle of self-discipline has been accomplished, and experience has built a structure of knowledge which will now be called upon for the mystic quest.

Today, more than ever before, many now stand before the path of the mystic quest, or are just entering upon its novitiate. Seekers abound who enquire anxiously whether following the mystic path will diminish or take away their faith in their respective religions or former beliefs. The fact is that it is not in churches, temples and mosques alone that we must look for illumined mystics and people of spiritual intent. For they are as often found outside in the common ways of life, teaching by example, service and inspiration, the way of divine development and attainment taught by every great teacher of the past.

## The Advancing Mind

The controversies within many well established religions, and the frantic efforts of its leaders to coordinate forces to meet what they see as the irreligiousness of people, is sufficient proof that the tide of individual evolution has passed far beyond the reach of orthodoxy. The advance of the spirit within is asserting itself, and forcing us into the wilderness and mountaintop to pray alone and divest ourselves for a moment of any creed or dogma in order to





look within, exercising the right of independent search of the advancing mind.

For these students of life who are seeking under the urge of the guiding hand, the mystic quest opens a path of spiritual adventure. "For", says a mystic classic, "man creates his own life, and 'adventures are to the adventurous' is one of those wise proverbs which are drawn from actual fact, covering the whole area of human life." But adventures are only possible for strong souls which have something to build upon; and is why I speak only of those who have already taken their full measure of life, have already sounded the depths of their emotions, have already explored the far reaches of their thoughts, and have the fullness of experience which can stand them in good stead in this adventure of the soul.

**They will go as far as the general mind has gone, but no further; for they believe they are the majority and are therefore right.**

Fear of the unknown holds back countless otherwise ready aspirants. They will go as far as the general mind has gone, but no further; for they believe they are the majority and are therefore right. They dare not push thought beyond the confines of the world they know, and tremble at an emotion that would carry them one step beyond the physical, sensory world. If they would just forget themselves for one brief moment and relax their grasp upon the obvious and real!

This is what the adventure of the soul demands. Something must go so that something better can take its place. Changed people are no longer what they were. Many of the things they formerly accepted without question become in their eyes futile endeavours before they can welcome the opening portals of the mystic novitiate. In the simplest terms, entering upon this training means that a changed mental attitude has been achieved. There is a looking within to the guidance and impressions of the

indwelling soul, instead of a constant immersion in the life of the objective mind and sensory life.

## The Need For Withdrawal

Such a path requires a periodical withdrawal into the wilderness and a solitary place for the purpose of meditation and reassessment of one's core values as seen from the vantage of the stillness of the indwelling soul. The aspirant has to fall out of step with the self-seeking multitude and set up a new life rhythm within the self. Undertaken under proper guidance, the initial dialogue with the soul often varies from person to person, depending upon the type of person the aspirant is. But what it is always the same is that the experience is the most momentous and decisive moment of one's personal history.

It is comparable to the stillness in nature after the storm has spent itself. "Such a calm will come to the harassed spirit; and in the deep silence, the mysterious event will occur which will prove that the way has been found." The testimonies of young and old confirm this, and from that moment on, the rhythm of life has been changed and they have moved forward to deeper assurance and insight.

But there are the many others too, who have to wait at the portals until the old rhythm they brought with them has fully spent itself and confidence in the new way has been established. But their wait may not be long. How could it be, when at last they have recognised the presence of this inner, mystical 'guiding hand' which has brought them safely through many struggles, battle-scarred yet safely to this great turning point in their lives? There is now only the certainty of sure guidance and the unfolding of intimate contacts with the genius the soul itself. And when, with perfect abandon, they have learnt to regularly, willingly and with yearning commune with that ever-present inner genius of life, the first steps of the mystic novitiate will have been taken.



*Fear of the unknown holds back countless otherwise ready aspirants.*







# Old Charlie

by *Madeleine Cabuche*  
(1922 – 2014)

*Madeleine Cabuche joined the Rosicrucian Order in 1950 in her 28<sup>th</sup> year, the 7<sup>th</sup> year of her 4<sup>th</sup> 7-year cycle. She remained an active and much loved member for 64 years and passed through transition in her 92<sup>nd</sup> year, during the 7<sup>th</sup> cycle of the 1<sup>st</sup> year of her 14<sup>th</sup> 7-year cycle. As with Winifred Taylor, mentioned elsewhere in this magazine, she wrote many beautiful articles. She too was a most remarkable woman, deeply treasured by all who knew her, who left within the égrégore of the Rosicrucian Order the subtle and refined fragrance of a truly 'old soul.'*

**U**NTIL THE after-effects of a major operation left him unable to play to the requisite standard, Charles was lead violinist in one of Britain's most prestigious orchestras. Heartbroken at losing his career and deeply troubled that he could no longer be the main breadwinner at home, he became saddened and lonely, although without the slightest trace of self-pity or bitterness. He took solace in playing his violin to himself, playing the piano and composing the occasional solo, while in the recesses of his tiny workshop, a real alchemist's den, he invented things,

mended things and perfected a method of making the most wonderful violin strings I have ever encountered.

In appearance, he was the prototype for the typical absent-minded professor; tousled hair, tobacco ash from an ever present brown-stained 'rollup' trailing down his jacket. His deeply blue eyes, screwed up against the smoke, were never other than gentle, sad and somewhat puzzled. His wife, a plump, correct little lady, treated him as though he were a tiresome schoolboy (which, in some ways he was) and his daughter, a gargantuan woman..., well, he only ever referred to her, *soto voce*, as the Sergeant Major.





*The Crab, symbol of the astrological sign for Cancer.*



Himself, he referred to as 'Old Charlie,' while a gnome-sized ancient mother-in-law was 'Old Bossy.' These names were a secret between him and my ten-year-old self!

When I first arrived for weekly hour-long sessions, he quickly became captivated. Being a timid, skinny, old-fashioned child, perhaps I epitomised the sort of little daughter he had always wanted, a stark contrast to the Sergeant-Major. When he came to realise how harshly I was treated at home, he obviously wanted to spoil me; but having no money other than the meagre allowance doled out for tobacco each week, he could not buy me the treats he imagined a little girl would like. He took to saving a few sweets from those which came his way and these he kept secreted away within the interior of the piano stool seat, revealed only when he considered that 'the coast was clear,' urging me to tuck the sticky mess quickly out of sight. Lessons done with, he also delighted in teaching me to play snooker. Oh, that I could have delighted him with equal brilliance where the violin was concerned!

Later, when I was grown up, he endeavoured stoically to ignore recurring symptoms of his previous illness. Maybe the trauma of his experience in hospital, plus the fact that he had faint leanings towards Christian Science, kept him from seeking aid. During the last week of his life, when I visited him, he was spending the days and nights propped in a high armchair, unable to move and scarcely able to speak. Apart from indicating a cache of very ancient sweets (and I was twenty-four by then) concealed in a little antimony box, which I still have, he told me in wide-spaced, barely audible whispers, that he had been puzzling over what wrong he had done that he should be so afflicted. He felt sure that God must be trying to teach him something. That old man, who was the gentlest and most blameless of creatures, had been searching his mind for any wrong-doing, any misdemeanour over the years. All he could come up with was the fact that maybe he had devoted too much of his time, in later years, to his workshop and mechanical things rather than to his composing which, after all, was a gift given by God. He had decided, there and then, that "if I am spared..." he would devote the remainder of his life to composing music to the glory of his Creator.

Many years later, I became close friends with a somewhat eccentric scientist, to whom Science was All. While professing atheism, this man had a deeply spiritual nature which found an outlet in art, some music and in his adoration of high mountain peaks. Tears were in his eyes when he regarded the Matterhorn and escaped down his thin face when we stood before a Piero della Francesca painting, despite the fact that his intellect scoffed at its religious context. He had obviously a deep

if unrecognised longing to believe in something outside of himself and a great need for this. Many were the hours we spent in discussion and argument.

On the occasions when, by pure logic, I managed to gain a point which he could not refute, he would brush me aside, much as one would a troublesome fly, and demand a cup of tea or indeed anything else which might get him out of a tight corner. And he would never resume the conversation, or refer to the matter again.

One day, he developed some troublesome symptoms, stemming apparently from a minor complaint he suffered on occasion. The general practitioner dismissed them, regarding him as neurotic, which he was; likewise a consultant surgeon, so I concluded that all was well. Then, one evening, I sensed the presence of Old Charlie at home, bringing with him the symbol of a crab. Sometimes I can

**Then, one evening, I sensed the presence of Old Charlie at home, bringing with him the symbol of a crab.**

be very stupid. Taking it to indicate the astrological sign, I thought no further, although I wondered vaguely why Old Charlie had come round, especially as it was years since I had last sensed him.

A fortnight later, a second surgeon diagnosed cancer, the crab, and ordered an immediate operation. During the week preceding it, I have never seen a man more in the grip of fear. The arrogant scientist became a terrified child. As I spent each evening with him, trying to talk him through his coming ordeal, I became aware that, miraculously, I always seemed able to find just the right things to say, just the acceptable gentle joke, always managing to leave him more at peace with himself. Although by now I realised that Old Charlie, who had died of a precisely identical condition, had come to warn me in advance, I still had no idea of any other purpose in his coming.

The operation, which was a major one requiring two surgeons working in synchrony, was a total success. He never experienced pain during the recovery period and physically progressed better than anyone could have anticipated; but, on the third post-operative day, his mind went. For days he hallucinated, dreaming up weird and wonderful scenarios, all in lengthy, meticulous detail. He became convinced that the hospital had been hijacked by guerrilla fighters and experienced many terrifying happenings, delineation of which would fill several pages.





The surgeon told me that occasionally, when a very fearful patient underwent a lengthy anaesthetic, this could happen. He said it usually resolved itself with time but that this case was particularly bad, might not even be resolved and it was imperative therefore that I did all I could to pull him back from his phantasmal world of terror.

So, during one of the coldest winters ever, on returning from work each evening, I made my way to the hospital, up to his room high in the tower block, fearful of what I would find and wondering, as I traversed the icy streets, how on earth I could be of positive help. But always, as I sought desperately for the right words to say, the right things to do, these came to me despite myself, and I soon realised that Old Charlie was always there, strengthening and guiding me.

During the first hour of each session, I learned to let my friend talk himself through all his nightmare happenings, which he always related in graphic detail. Only then, when he had talked himself out, stopped grasping in the air for objects only he could see, would he begin to listen until, by the time it came for me to leave, he had become calm.

Night after night this continued, until I began to fear there would be no end to it. At last, the hallucinations began to lessen and eventually he realised they had not been real. Then a wonderful thing happened; at least, to me it was wonderful. Towards the end of one visit, he leaned back against his pillows and said: *"I don't understand what*

*has been happening. You have brought me back and I don't understand how you did it."* He paused: *"You have been doing something. No..., it is not you yourself, it is something which has been coming through you."* He paused again, seeking expression for what to him was an utter mystery, then he said: *"It is so deep, so profound..."* He waved his long hands helplessly before him. *"I don't understand what it is..., but it was so very strong."* He peered down through spread fingers as though searching for something he found impossible to see. *"Deep..., like a well, so, so deep,"* he said, repeating again *"I don't know what it is."* I assured him that I knew and would be oh so happy to tell him later when he was home and well again. Then I left him to sleep.

On his discharge from hospital, he went to live with a relative some distance away. During a telephone conversation, I asked him if he remembered what had happened between us at the hospital. Oh yes, he remembered it all very clearly. I asked if he still wanted to know what it was all about. Yes, indeed he did. I visited him a month later when he was progressing well into convalescence, but by that time his mind was bent on blotting out his hospital experience and he no longer wanted to know.

Fifteen years later, perhaps the happiest in his lonely life, spent in idyllic surroundings with a devoted niece, he passed away from something quite different, coupled with old age. I think perhaps he knows now the answers to the questions he no longer wanted to ask.

## What is this thing called Love?

by Sheila Chung

**N**O ONE would like to miss the experience of love. Reaching us in varying ways it finds place in our hearts. It generates, it permeates, and like a benediction it sanctifies.

Love is hidden to be discovered. Love is given. It cannot be taken back and responds to truth. It is the best and greatest gift, both to give and to receive

The interminable expression of love is accountable for sharing, true friendship, prayer and caring; helping the needy and the helpless, forgiving where it is difficult, in compassion showing tolerance and making sacrifice. Love is nearness and dearness. Love is goodness.

Love glows within us as we extend it for the benefit of all humans and animals. It soothes, heals, gives peace and joy, in communion and in unity.

Beautiful words of love flourish in the following quotations from various sources:-

*Love one another.*

*An ocean of water cannot quench love;  
neither can a flood drown it.*

*O love that will not let me go; love and kindness  
is what we owe..., to everyone, every day.*

*Greater love has no man than that he lays  
down his life for his brother.*

*The eye has not seen nor ear heard the things  
that God has prepared for those who love Him.*

*To speak of love and to describe it is beyond  
endeavour; for love is the nature of God.*

My attempt to answer the question "what is love?" is inadequate. The true understanding and expression of love must come from higher revelation.





# MASTERS OF THE THRESHOLD

by *Bill Anderson*

## The Kheri-Hebs of Ancient Egypt

**R**OSICRUCIAN tradition relates that the foundations of the Order's teachings dates back to the mystery schools of ancient Egypt. The beginnings of the mystery schools are to be found in the great temples of Karnak (domain of the god Amun), Menefer (Memphis – domain of the god Ptah), and especially Iunu (Heliopolis – domain of the supreme god of gods Ra, epitomised by the solar disk).

It is to the places of quiet, peace and as the ancient Egyptians called it, 'strong silence', where adepts still find themselves drawn. Places where the secret mysteries can most effectively function in the recesses of their initiation chambers, where the forces and currents of Light respond to the higher currents of spirit and intellect. Here were to be found the first-known steps of mankind to know themselves and the universe around them.





## A Dream within a Dream

The ancient temple of Ra at Iunu (Heliopolis) was for most of Egypt's history the premier place of pilgrimage and worship for all Egyptians. Lying within direct sight of the main pyramid complexes from Saqqara in the south to far north of the Giza plateau, it was the holiest of places on earth and its patron god the solar deity Ra was worshiped, in one form or another, and by various names, in separate shrines in every temple in Egypt, regardless of which other deity the temple was dedicated to. At its peak, Iunu was larger than the next largest temple complex ever to have been built, Karnak. But by the time Rome took over Egypt, Iunu had declined in importance and some of its most magnificent obelisks had been carted away to be used in other temple complexes, and even to Rome itself.

The chief lector priest of Iunu, known at one time as *Ankh-em-Maat*, was normally based at Iunu, but also visited other temple complexes along the length of the Nile. One can imagine him arriving by boat at the imposing temple of Karnak at Thebes (modern day Luxor) and before him would have been lush date-palm fringed gardens on either side of a processional way leading up from the Nile through the great pylon gateways into the great temple of Amun, king of the gods. Karnak was called "Iunu of the south" and Ra, due to his pre-eminence as the most important god of Egypt, was conjoined to the patron god of Thebes in his more formal designation as Amun-Ra.

The pharaoh Thutmose III (Menkheperra) had ordered Ankh-em-Maat south to Karnak to assist with re-consecration of the mystery school based in part of Amun's great temple complex called *Ipet-isut* (most select of places). In these sacred precincts the chief lector priest of Iunu assist the Pharaoh with this all-important re-consecration. But although the pharaoh was considered to be Ra in human form, it was Ankh-em-Maat who would act as the master of ceremonies and be a channel to Karnak from the great mother temple at Iunu (Heliopolis). As the ship docked at the quayside, he and his entourage would have disembarked and walked straight into the pharaoh's palace at the side of the temple of Amun using the same path traversed by so many down through the ages, indeed to our own day. There he would have rested until the consecration ceremony the following day. Not only was this a re-consecration of the pharaoh's mystery school, it was a moment of consolidation of the power of Ra not only in Karnak, but in all other temples throughout Egypt.

Although Menefer (Memphis), on the west bank of the Nile just south of modern-day Cairo, was the long-standing capital of Egypt, Thebes (modern day Luxor), also known to the Greeks and Romans as *Diospolis*



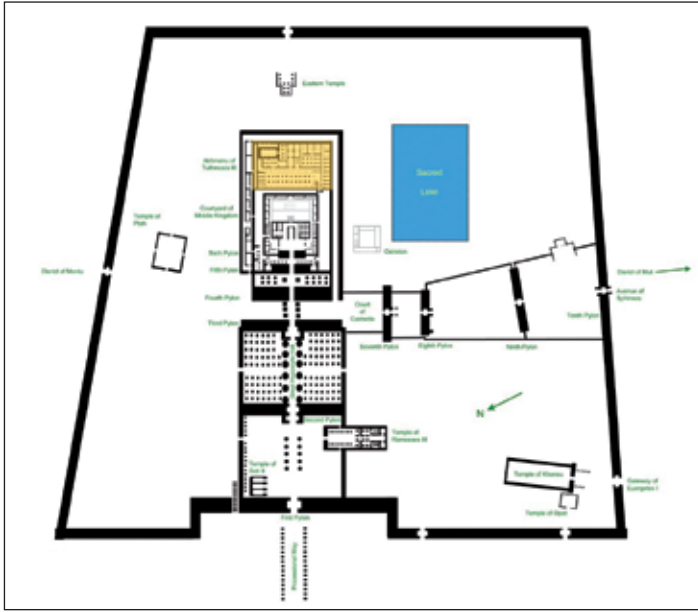
*With the caption underneath Statue of Tuthmosis III in the Luxor Museum. Note the Pharaoh's throne name Menkheperra on the belt of his kilt.*

*Magna*, the great city of Zeus, held a special place in the hearts of the pharaohs of the radiant 18<sup>th</sup> Dynasty. It was from Thebes that many of their ancestors had come from, and those ancestors, towards the end of the Second Intermediate period had set out to re-unify Egypt and drive out the foreigners who had for so long ruled the northern part of the country. They regarded their local god Amun (whose name means "The Hidden One") as the power that enabled them to re-unify Egypt. They added buildings to what had been a small Middle Kingdom temple dedicated to Amun, which gradually grew in power and prestige.

Thutmose III (Menkheperra) together with his stepmother-aunt and co-regnant the pharaoh Hatshepsut (Maatkare) had made several major additions to the great temple of Amun during their reigns. When Tuthmosis III finally reigning on his own, he ordered the construction of a new building within the temple boundary to the east of the sanctuary of Amun, and called it the *Akh-menu*, "Monument to the Living Spirit." And it was here



## The Lector Priest



Plan of the temple of Amun at Karnak. At the time of Tutmosis III, only the sacred lake and the parts behind the 4<sup>th</sup> Pylon existed.

that the inaugural meeting of the reborn mystery school would take place with the Pharaoh and chief lector priest in attendance. During the ceremony the pharaoh used his throne name Menkhepera as the official seal of the new school. *Men* means “established” or “eternal” while *khepr* means of “coming into being”, “to exist” or “to become form / manifestation.”



Map of Egypt and its dependent kingdoms at the time of Tutmosis III.

We need to be careful when using the word ‘priest’ as it has a far looser meaning in ancient Egypt than today. For example, ordinary lay people could spend three months of the year attached to their local temple as priests, without being experts in religious doctrine or having any pastoral role. Although we do not know precisely what they would have done during those three months, it is likely that they would be performing daily rituals according to a rota within the temple precincts. Recent years have seen a renewal of interest in this enigmatic type of priest, called a *lector priest*, who is usually portrayed wearing a sash or leopard skin from his shoulder across his upper body, while holding a papyrus scroll or one of the several different items used in casting spells. But, what exactly were his duties?

A lector priest in ancient Egypt was a priest who recited spells and hymns during official ceremonies, such as temple rituals. In later periods, they also sold their services to laymen, reciting texts during private rituals or at funerals. They were therefore among the most prominent practitioners of ‘magic’ in ancient Egypt.



Lector Priest from the tomb of Mereruka - 6<sup>th</sup> Dynasty, Saqqara.

In ancient Egyptian literature, lector priests are often portrayed as the keepers of secret knowledge and the performers of amazing magical feats. Often enough, this was just knowledge commonly unavailable to the ordinary man or woman in the street rather than what we might think of as magic. Ordinary lector priests worked in a quarterly basis in the temples, while the highest-ranking lector priest in a temple, the chief lector priest, who was a permanent member of staff, managed the temple’s archives of ritual texts.

The term lector priest is usually used to translate the Egyptian title Kheri-Heb, which means “*carrier of the book of ritual.*”

The sacred scrolls were read out loud by the Kheri-Heb, who was obliged to read them directly from the papyrus book held open in his hands. He had to recite them exactly as they were written, even if he had read







*Lector Priest from 19<sup>th</sup> Dynasty, Saqqara.*

them many, many times before, for making a mistake could offend the god. This was done both at the official ceremonies and at the head of the processions, when the god was carried out before the people, such as the Festival of Opet, when the holy trinity of Amun, his wife Mut and their son Khonsu left Karnak and travelled to the Luxor temple.

On certain occasions the Kheri-Heb could stand in for the High Priest while he was performing the ritual reading of the sacred texts. At each temple with a big enough priesthood, one of the higher educated and therefore highly placed priests could act as a Kheri-Heb. In the smaller temples, the High Priest may even have been the Kheri-Heb.

Lector priestess also existed and gave their services to the common people. They were not always bound to a particular temple, especially where the temples were small. They recited texts during funerals and private rituals, and were appreciated members of ancient Egyptian society.



*Funerary practice in the tomb of Qar with lector priest, embalmer and mourner (5<sup>th</sup> – 6<sup>th</sup> Dynasty at Giza.)*

## The House of Books

Every temple had its own “House of Books” and “House of Life.” These were usually found just inside the entrance to the temple pronaos. They had libraries, rooms within the temple which held either shelves or boxes for storing papyrus scrolls. In larger temples, they served as archives for official state documents. A study from 2007 by the Egyptologist Katarina Zinn even suggested that the primary purpose of the libraries and archives was the preservation and transmission of collective wisdom. Their contents were considered to be sacred and were recorded, copied and preserved for future generations.

The *House of Books* came under the remit of the lector priest and contained the sacred texts used in the daily temple rituals. From surviving texts, we know that these *Houses of Books* were quite common, being found everywhere from the very north of Egypt down to the temple of Isis at Philae.

## The House of Life

The *House of Life* is more complex. It was considered to be a place of learned discussion and composition, where texts were created and studied, copied and updated. Some have even referred to it as a university and there is no doubt it was considered a place of great learning. Its archives would have contained scrolls detailing religious traditions of Egypt, treatises on medicine, astronomy, arithmetic, geography, geology and zoology. Samples of these can be seen on the walls of Tuthmose III’s *Akh Menu* building in Karnak. From records we know that *Houses of Life* were also attached to the temples at Abydos, Amarna, Akhmim, Bubastis, Edfu, Esna, Menefer (Memphis) and Koptos. The premier *House of Life* would have been attached to the temple of Ra at Iunu (Heliopolis), but we will probably never know for sure as very little remains



*Ka-Aper was the Chief Lector Priest (army scribe of the King) in the late 4<sup>th</sup> and early 5<sup>th</sup> Dynasty. He is commonly known as the Sheikh el-Beled. This wood carving is now in the Cairo Museum.*



to be excavated, so great is the complete destruction of this once great temple.

It was the Houses of Life that drew the ancient Greek Philosophers such as Pythagoras and Solon to visit Egypt. In his book "Temple of the Cosmos", Jeremy Naydler refers to the Houses of Life as colleges of sacred science. We know that some of the pharaohs, including Tuthmosis III and Rameses IV, studied in their local House of Life, where they learned not just to read the sacred scriptures, but also to experience the teachings directly.

## Seshat

Seshat, was the ancient Egyptian goddess of wisdom, knowledge and writing. She was portrayed as a scribe and record keeper, her name means "she who writes", and she is credited with inventing writing. She also became identified as the goddess of architecture, astronomy, astrology, building, arithmetic and surveying. These are all professions that relied upon expertise in her skills. She was also described as the goddess of history.

*Mistress of the House of Books* is another title for Seshat, being the deity whose priests oversaw the library in which scrolls of the most important knowledge were assembled and spells were preserved. One prince of the 4<sup>th</sup> Dynasty, Wep-em-nefret, is recorded on a stela as Overseer of the Royal Scribes, Priest of Seshat. Iunu (Heliopolis) was the location of her principal sanctuary.

In art, she was depicted as a woman with a seven-pointed emblem above her head. It is unclear what this emblem represents. Usually, she is shown holding a palm stem, bearing notches to denote the recording of the passage of time, especially for keeping track of the allotment of time for the life of the pharaoh. She was also depicted holding other tools, and quite often she was portrayed holding the knotted cords that were stretched to survey land and temples. As the divine measurer and scribe, Seshat recorded, by notching her palm, the time allotted to the pharaoh for his stay on earth.

She is frequently shown dressed in a cheetah or leopard hide, a symbol of funerary priests. If not shown with the hide over a dress, the pattern of the dress is that of the spotted feline. The pattern on the natural hide was thought to represent the stars, being a symbol of eternity and associated with the night sky.



*Seshat is the ancient Egyptian goddess of record-keeping and measurement. She is depicted as a woman in a leopard skin holding the hieroglyph for 'year' and a pen in hand to record the length of the pharaoh's reign.*

Seshat assisted the pharaoh in the "stretching the cord" ritual which involved laying out the foundations of temples and other important structures in order to determine and assure the sacred alignments and the precision of the dimensions. There are recorded occasions when a Kheri Heb performed this act in place of the pharaoh, though the goddess was still there to guide his hand. Seshat's skills were necessary for surveying the land after the annual floods to re-establish boundary lines. The priestess who officiated at these functions in her name also oversaw the staff of others who performed similar duties and were trained in mathematics and the related store of knowledge.

Much of this knowledge was considered sacred and not shared beyond the ranks of the highest professionals such as architects and certain scribes. She was also responsible for recording the speeches the pharaoh made during the crowning ceremony and approving the inventory of foreign captives and goods gained in military campaigns. During the New Kingdom she was involved in the *Sed* festival held

by the pharaohs who could celebrate 30 years of reign.

Later, when the cult of the moon deity, Thoth, became prominent and he became identified as the god of wisdom, later to become known as Hermes Trismegistos, the role of Seshat changed in the Egyptian pantheon when counterparts were created for most older deities. The lower ranks of her priestesses were displaced by the priests of Thoth. First, she was identified as his daughter, and later as his wife.

Afterwards the emblem of Seshat was shown surmounted by a crescent moon, which, over time, degenerated into being shown as two horns arranged to form a crescent shape, but pointing downward (in an atypical fashion for Egyptian art).

## Healing

One lesser-known function of the Kheri-Hebs was their involvement in healing. The practice of healing was not restricted to rudimentary local doctors. There were in fact several categories of healers in ancient Egypt. Certain of the extant medical papyri such as the Chester Beattie papyrus and the Berlin 3028 papyrus reference the work





of the Kheri-Hebs as being directly involved in dispensing medicine. Their job was to restore harmony to the body, taking into account the laws of cause and effect. This suggested they had a hands-on approach to medicine as well as pronouncing the healing rituals. There is some evidence to support the view that all ancient Egyptian temples had an involvement with healing that may well have been centred around the House of Life, since there are indications that ointments and remedies were produced there too.

This article was intended as an introduction only to the role of the Kheri-Heb or lector priest in ancient Egypt. They had an important place in society, where they were involved in the embalming process and funerary practices in general, where they were responsible for

**This suggested they had a hands-on approach to medicine as well as pronouncing the healing rituals.**

the correct ritual that would enable the dead person to become an *akh* or 'transfigured being.' In addition, they were intimately involved in the daily ritual performed in every temple in Egypt. They accompanied state organised expeditions outside of the Nile Valley and were known to be an important category of healer. They also controlled the House of Books and the House of Life, the precursors

of the modern mystery schools found throughout the world in our own days.

A Mystery School is not dependent on location; rather it is an association or brotherhood of spiritually disciplined individuals bound by one common purpose, service to humanity, a service intelligently and compassionately rendered because it is born of love and wisdom. It is a fact, nevertheless, that certain centres appear to be more favourable to success in spiritual things than others. ([www.theosociety.org](http://www.theosociety.org))

## Bibliography

*Ancient Egypt Magazine*: (April/May 2015) *The Role of the Lector in Ancient Egypt* by Roger Forshaw. ISSN: 14709990.

*Ancient Egypt Magazine*: (June/July 2015) *Mistress of the House of Books* by Kerry Webb/ ISSN: 14709990.

*Ancient Egyptian Temple Ritual* by Katherine Eaton. ISBN: 978-0-415-83298-4.

*Gods, Priests and Men* by Alan Lloyd. ISBN: 978-0-7103-0412-4

*Herihor in Art and Iconography* by Steven Gregory. ISBN: 978-1-906137-38-0.

*Temple of the Cosmos* by Jeremy Naydler. ISBN: 978-089281-555-5.

*The Ancient Egyptian City of Thebes* by Charles Rivers Editors. ISBN: 9781515036821.

*The Role of the Lector in Ancient Egyptian Society* by Roger Forshaw. ISBN: 978-1-78491-032-7.

## Alphabetical Aphorisms

by *Harvey Spencer Lewis*  
(1916)

**A**ttend carefully to the smallest details.

**B**e prompt in all things.

**C**onsider well, then decide positively.

**D**are to do right, fear to do wrong.

**E**ndure trials patiently.

**F**ight life's battles manfully.

**G**o not into the society of the vicious.

**H**old integrity sacred.

**I**njure not another's reputation.

**J**oin hands only with the virtuous.

**K**eep your mind from evil thoughts.

**L**ie not for any consideration.

**M**ake few acquaintances.

**N**ever try to appear what you are not.

**O**bserve good manners.

**P**ay your debts promptly.

**Q**uestion not the veracity of a friend.

**R**espect your parents and their counsels.

**S**acrifice money rather than principles.

**T**ouch not intoxicating drinks.

**U**se leisure time for improvement.

**V**enture not upon the threshold of wrong.

**W**atch carefully over your passions.

**X**tend a kindly salutation to all.

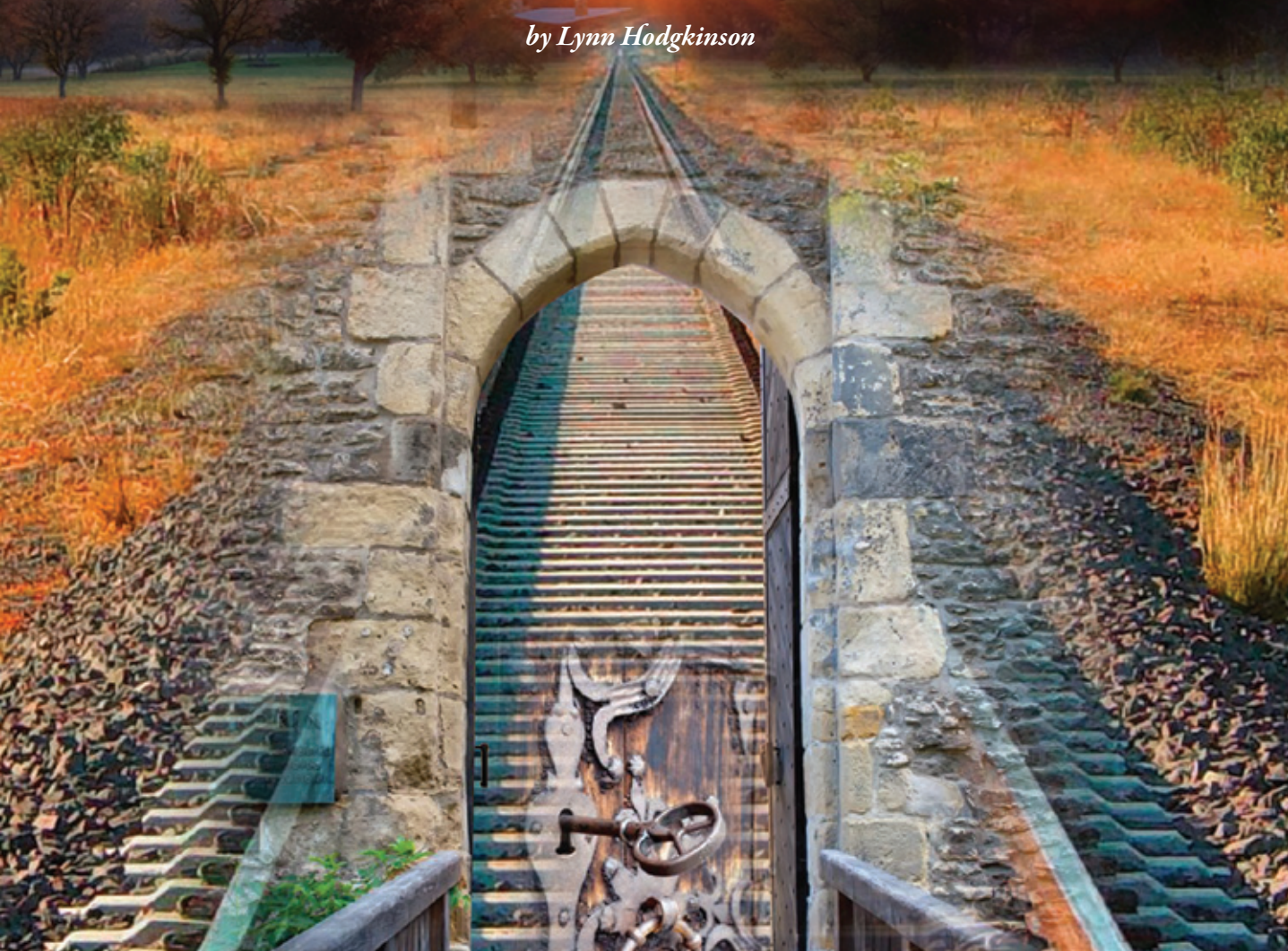
**Y**ield not to discouragement.

**Z**ealously labour for the right.



# Order is the Way to Freedom

*by Lynn Hodgkinson*



**W**HEN PEOPLE use the word ‘order’, they often misunderstand its meaning and regularly confuse it with the idea of constraint or inhibition. For some people, order suggests a rigid and fixed state of affairs which prevents any kind of spontaneity, creativity or innovation. But nothing could be further from the truth. If we take time to explore this more deeply, we will discover that it is only through order that the greatest freedoms known to us can be experienced.

Consulting a dictionary we find that order is synonymous with uniformity, symmetry and alignment. In other words, order is a conformity with some law, some tried and tested system. In arranging ourselves in parallel or in alignment with such a system, we discover whole new horizons which grant us the ability to achieve our goals.

Consider the fashioning of a key for a door. Its individual grooves must be cut into its metal body in a precise way, and it is only in conforming to the exact pattern of the wards within the lock that the key will





unlock the door and allow us to enter a new space. Similarly, the design and construction of an aircraft must agree perfectly with the laws of aerodynamics to allow it to take flight and freely navigate the skies.

Even the artist, sculptor or musician must first arrange his or her ideas, and proceed to synchronise with those principles of symmetry, contrast and harmony which will grant expression to the intended idea. Shakespeare's iambic pentameter provides the indispensable framework from which the poetry of a Hamlet or a King Lear may flow. Even the practice of astrology requires the exactness of measurement and calculation to facilitate the more abstruse art of interpreting individual charts.

We could say that order has within it the exactness of true science, a discipline or technique which is essential for all innovation and providing the crucial springboard for the creative work of the artist. For every inspired work of invention or creation there is an underpinning application of some formula, principle or law. Without such a foundation, the original concept cannot be made manifest. Therefore the rule of law would seem to be the essential vehicle for any aspiration to growth or spontaneity.

## Through Trial and Error

Rosicrucians know through trial and error, and after many hours of practice, that it is only through the exact application of certain laws that we can achieve the greatest results. It is only by conforming to certain principles that we are able to access higher levels of sensitivity and consciousness, and to widen our range of cognitive experience. And so, when we reject the idea of order, we are throwing away the key to our freedom.

To help us understand the importance of order in all our endeavours, it might be useful to consider the antonym of the word. Its opposite meanings are: disorganisation, lawlessness, imbalance, discord and disagreement. From our experiences in life we know that for example, a disorganised event can result in chaos and is only half as successful as one which has some kind of inherent order to it. In a lawless society, citizens are denied the freedom of being able to walk the streets safely. In any collective meeting, the absence of an agreed formula for discussion and resolution of issues leads only to discord.

Disharmony has its equivalent in music. Where two or more notes are sounded together which, according to the prevailing harmonic system are unresolved, the result is a discordant and deeply unsatisfying combination to our ears. Correspondingly, the lack of symmetry or structural balance in architectural design can lead to the overloading of stress points and the eventual collapse of the building.

The beauty of a rose in bloom, hinting at a perfection emanating from levels beyond our human perception, has evolved from seedling to flower according to the precise template dictated by Nature itself.

## Gateway to the Unknown

And what of innovation and experimentation? Does order inhibit and suppress the path of growth and discovery? Absolutely not: just the opposite in fact. For every new discovery, there has been a dedicated exploration of an existing and known law or principle which has eventually given rise to the new idea. Throughout human existence, the known provides the gateway to the unknown. Every successful and ground breaking idea or development is simply a new application of an existing and fundamental law.

**For every inspired work of invention or creation there is an underpinning application of some formula, principle or law.**

Indeed, it has often been someone's observation of the processes of subatomic particles, of nature or of the universe which has enabled them to discover corresponding applications in other areas of life. This is also how symbols work. They are the communication highway between the known and the unknown. In this way, we can grow to understand that the seeming rigours of geometry express untold and fathomless truths about existence and about our own relationship with the Cosmos.

Perhaps some misconceptions about what order is really about arose from a confusion with the idea of form or shape, reminiscent of the snowflake which freezes the moisture into a fixed and precise pattern, or the way in which energy is harnessed and channelled into a determined form such as light or heat. And this is where the fundamental misunderstanding takes place. Form or shape is the result of a process, a momentary snapshot of the eternal process of becoming.

It is a materialisation or condensation of applied force into perceivable, albeit temporary, form. As humans, we could not function without the momentary manifestations of nature's forces. We would not be able to perceive or navigate our physical world. But as we know, what we perceive with our physical senses is not all there is to existence, and back of the tangible and seemingly fixed, exists a whole vibratory, constantly moving ocean.

Order, on the other hand, is the means through which that process of becoming can be most clearly



expressed. It provides the optimum configuration or arrangement of elements required to release the cosmic flow. It is the foundation stone for the cathedral of all Endeavour. It is the tried and true recipe for all success. It is the secret template underlying all the seeming randomness of nature's forces, the vicissitudes of life, and the entire evolutionary process. It is the architectural language of the Cosmic.

Order is the medium through which the Divine makes itself known to us, and opens a line of communication with us. In embracing order as the basis of our endeavours, we are manoeuvring ourselves into a position of contact with the harmony and unity of the Cosmic, and participating in its wonderful possibilities. When we come to realise this on all levels of our being, we will be freed forever from all constraints and limitations.

## The Evolution of Understanding

We have evolved the faculty of reason, and the instrument of that reasoning, the brain. The evolution of our

understanding as individuals and as the human species, has been the result of our recognising underlying patterns, templates and systems within our world and the universe as a whole. Not only that, but we are only just beginning to explore our own connection to this great universal order. As time passes, we are each discovering the full implications of this relationship, and the endless possibilities that are opening up to us.

Socrates is well known for his dedication to the exercise of reasoning. He sought genuine knowledge in his pursuit of truth. In his conversations his adept navigations of the landscape of pure logic may fascinate us, but he is demonstrating the importance of the exercise of Reason and Logic with which we are endowed. It is through the exercise of our faculty of reason that we observe, understand and apply universal law. Socrates said that our true happiness is promoted by doing what is right, that human action aims toward the good, and that there is purpose in nature. In ever being awake to this and recognising the template, we discover the key to our ultimate freedom.

### Morning Prayer

by Ella Wheeler Wilcox  
(1850 - 1919)

*Let me today do something that shall take  
A little sadness from the world's vast store.  
And may I be so favoured as to make  
Of joy's too scanty sum a little more.*

*Let me not hurt, by any selfish deed  
Or thoughtless word, the heart of foe or friend;  
Nor would I pass, unseeing, worthy need,  
Or sin by silence when I should defend.*

*However meagre be my worldly wealth,  
Let me give something that shall aid my kind;  
A word of courage, or a thought of health,  
Dropped as I pass for troubled hearts to find.*

*Let me tonight look back across the span  
Twixt dawn and dark, and to my conscience say,  
Because of some good act to beast or man,  
The world is better that I lived to-day.*





# Octogenarian Throes!

by Winifred Taylor  
(1906 – 2010)



*Approach to the Unknown hastens on,  
Nonagenarianhood looms near!*

*Will this blinded course continue so obscure?  
Is there time, new leaves to turn?*

*Do fertile seeds beneath the dead leaves hide,  
To germinate and late ambition bloom  
To prove one day, a fruitful yield?*

*When slain desire no longer calm disturbs,  
But nous enhances and the pendulum stills,  
Does one another octave reach?  
Or has attainment ceased?*

*The questions still persist...!*

*However mellow and thus at peace may live,  
Will trials and tribulations ever ebb and flow?  
The physical still cope with stress and strain?*

*And yet, the Soul shines bright enough to give  
Encouragement to others on The Way.*

*Winifred Taylor joined the Rosicrucian Order in 1947 in her 42<sup>nd</sup> year, the 7<sup>th</sup> year of her 6<sup>th</sup> 7-year cycle. She remained an active member until she passed through transition in her Birmingham home in her 105<sup>th</sup> year, the 7<sup>th</sup> year of her 15<sup>th</sup> 7-year cycle. She wrote many beautiful poems but was saddened in the last years of her life that she could no longer read her Rosicrucian monographs, 'Forums and 'Beacons. She was a remarkable and deeply spiritual woman with a clear mind till the end.*



# Scarab Beetles

by Shirley Elsby



*If you ever fret about lack of progress and berate your weaknesses in life, let me invite you to compare yourself to a simple bug which drew respect from one of the greatest civilisations of all time, the ancient Egyptians.*

**T**HE SCARAB BEETLE, *Scarabaeus Sacer*, is mainly famous for its daily routine of rolling balls of dung along the ground, sometimes in volumes many times their own weight.<sup>1</sup> Whatever your own experiences in the material world, no matter the limitations, drudgery and lack of scope they seem to offer, they can hardly be worse than the scarab's relentless chore repeated daily from the beginning to the end of its adult life. Nevertheless, this single-minded insect generated the first known incidence of beetlemania,

truly an acknowledgement of qualities worthy of outright adulation by even the highest in the land, the pharaoh.

Artisans of Egypt cast, carved, painted, embroidered and embossed scarab shapes into good-luck amulets, jewellery, document seals, clothing, home adornments, funerary paraphernalia and numerous other items. Its form was elaborately preserved in the most precious stones and metals, jewelled and adorned, intricately carved and frequently inscribed with meaningful statements such as 'happy birthday' and 'well done for winning the war',





though mostly with incantations and invocations to the great solar deity Ra.

Its image was placed lovingly, respectfully, admiringly and often hopefully in the highest and holiest places of the land, as well as being hidden in the folds of mummy wrappings with spells to ease the deceased's passage past the fearsome minders of the underworld and on to eternal life among the fixed stars. In a British Museum leaflet the following is said about the scarab beetle's prominence as an amulet:

It first appeared during the Old Kingdom (about 2613-2160 BC), and was often used as a seal, mounted on a ring, with an inscription on the flat underside. This use was extended to a funerary context during the Middle Kingdom and later, in the form of the 'heart scarab': a stone amulet in the shape of a scarab placed over the heart of the mummy. This too was inscribed on its underside, with chapter 30 of the 'Book of the Dead', a spell that prevented the heart from speaking out against the deceased at his or her judgement.

So what turned the lowly scarab into a superbug? And what can we learn from the little critters to apply to our own place in the world?

It certainly was not scarcity that led to the great beetle drive of the pharaohs. The scarab beetle sub-family Scarabaeinae extends to some 5,000 species, many of which feed exclusively on dung or animal excrement. True dung beetles from this extensive family network are divided into rollers, which roll the material into balls and use it for both food and breeding chambers; tunnellers which bury the material wherever they find it; and dwellers, which neither roll nor bury the dung but simply live in it.<sup>2</sup>

The Egyptians' favourite, *Scarabaeus Sacer*, rolled balls of dung to their burrows, where the female would lay her eggs. When hatched, the larvae would get their first meals from the ball, an ultimate convenience food, and when ready, emerge to begin toiling for the next generation. The *Egyptian Myths*<sup>3</sup> website notes:

It seemed to the ancient Egyptians that young scarab beetles emerged spontaneously from the burrow where they were born. Therefore they were worshipped as Khepera, which means 'he has come forth.' This creative aspect of the scarab was associated with the creator god Atum.

The ray-like antenna on the beetle's head and its practice of dung-rolling caused the beetle to also



*Egyptian Scarab amulet spelling out the name Nebkheperure, the throne name of Tutankhamun.*

carry solar symbolism. The scarab beetle god Khepera was believed to push the setting sun along the sky in the same manner as the beetle with his ball of dung. In many artefacts, the scarab is depicted pushing the sun along its course in the sky.

Continuing the theme of the scarab emulating the passage of the sun through the sky, in the Egyptian pantheon of gods Khepri was the early morning manifestation of the solar deity Ra, who was self-created rather than coming from the union of any higher, formerly existing god and goddess through reproduction. This act of self-creation was initially represented as a dung beetle by itself and later in Egyptian history as a god with a scarab beetle's head. The beetle emerged at dawn 'rolling' the solar disk before it, shortly after the solar deity had been re-born into the day following its 12-hour journey through the underworld with all its dangers. As the sun appeared from under the eastern horizon, it brought with it all the qualities we associate with youth, new birth, freshness, forward movement, creativity and the art of getting things done. The vintage jewellery website *Charm Chatter*<sup>4</sup> notes:

Scarabs were a symbolic motif that represented regeneration and rebirth, and were thought to bring protection, luck and vitality to the wearer. They were given to soldiers before battle, and women for fertility. They were also put into the tombs of Egyptian royalty as grave goods. One of the most famous Egyptian kings to memorialise the scarab beetle was Amunhotep III. Anybody who has seen any of the "Mummy" series of films starring Brendon Fraser will recognise the name and remember the scenes of millions of beetles consuming Amenhotep's enemies.

A modern oracle set devised by David Lawson, *The*





*A scarab statue at the Karnak temple complex, erected by Amunhotep III.*

*Eye of Horus, An Oracle of Ancient Egypt*<sup>5</sup>, links the stone of Khepri with new motivation, energy and drive, saying:

Even the simplest or lowliest of tasks can raise us to the level of the divine if we allow them to. You can either choose to view yourself as a dung beetle endlessly rolling your pile of dung over the dirt or you can see yourself as Khepri, making a journey of glory, commitment and spiritual purpose across the heavens.

Here then are points to ponder as we make our own way through life; for although some of us sometimes feel stuck, stale and stultified on the 'same old, same old' path, we can nonetheless at any point reflect on the journey being made, regardless of how we feel about it, and upon the opportunity in every moment to elevate life by adjusting our thinking about it. We can approach it one way or approach it another. As ever, the outcome provides the lesson of life, whether the downbeat gloom of defeatism or the upward glow of optimism and purpose.

There is something intrinsically beautiful about the scarab beetle with its multitudinous bright colours and proportionate shape, seemingly infinite variety within a fixed structure perhaps captured most vividly in modern times by the insect art of Christopher Marley in his *Jewelled Scarab Mosaic*.<sup>6</sup> Similarly, there is something inherently beautiful about the human form, always individual and unique, a quality artists can capture however wrinkled, bent or otherwise flawed. The outer expression may appear to those lacking the insight to appreciate the life journeys subtly mapped on the face

and body, even when they have the standard issue of two arms, two legs, body and head. Individuals have their own purpose to find and follow, distinct to themselves, unable to be replicated by others. But the scarab beetle cannot stop itself rolling balls of dung, for it is in the nature of the beast to roll, just as it is in the nature of a cow to moo and of spiders to get stuck in bathtubs.

When people work in order to fulfil their reason for being, that work is as easy as it is for the scarab to make its own daily push, push, push..., even when it is really hard. Resistance is a sign that what we're doing is not quite what is right. The trick is to find the task/s about which we feel totally single-minded, so there is no other force competing for attention or drawing off part of the energy required to do it. In this way, we are not dividing ourselves between this and that, or letting ourselves be pulled one way and shoved another. People who work in line with their true reason for being are focused and flowing, unable to help themselves from doing what they do, just like one of the most successful members of the insect family always has been.

## References

1. [http://en.wikipedia.org/wiki/Dung\\_beetle](http://en.wikipedia.org/wiki/Dung_beetle)
2. [http://www.britishmuseum.org/explore/highlights/articles/e/egyptian\\_scarabs.aspx](http://www.britishmuseum.org/explore/highlights/articles/e/egyptian_scarabs.aspx)
2. [http://en.wikipedia.org/wiki/Dung\\_beetle](http://en.wikipedia.org/wiki/Dung_beetle)
3. <http://www.egyptianmyths.net/scarab.htm>
4. <http://www.charmchatter.com/egyptian-scarab-beetle-jewelry>
5. *The Eye of Horus, An Oracle of Ancient Egypt* by David Lawson, Piatkus, London, 1996.
6. [http://www.allposters.com/-sp/Jeweled-Scarab-Mosaic-Posters\\_i9828668\\_.htm](http://www.allposters.com/-sp/Jeweled-Scarab-Mosaic-Posters_i9828668_.htm)







# Beyond the Veil

by Iván Kovács

*Somewhat weary with this world  
and its diverse, devious ways,  
I lay down to repose and contemplate  
and dream of better, brighter days.*

*A great longing suddenly seized my heart,  
a lightness like a gate flung open wide  
released my being from the shackles of the body:  
I was free to ride upon the wind and glide.*

*What propelled my soaring flight  
was pure thought and strong desire,  
unfettered by my earthly shell,  
free of the terrestrial mire.*

*I was rising high above,  
past the veil of Earth's plane;  
here angelic choirs sang  
with voices sweet and sane.*

*I beheld this wondrous world,  
where colour harmonised with sound;  
music that begets the light,  
and lights with melody resound.*

*Wheels were turning within wheels  
perpetual with boundless power;  
orbs of light and shining spheres,  
clocks of the eternal hour.*

*Celestial cities I beheld,  
peopled by those blessed souls,  
who yearn to see a better world,  
filled with pure and lofty goals.*

*Then a voice came clear and loud  
resounding with sure intention,  
like rolling thunder in the clouds  
bringing these words to my attention.*

*“Here the lion and the lamb lie down  
with meekness and with might;  
virtues that are unopposed,  
and equal in the heavenly sight.*

*“Return to your shadow self  
which fashioned from the earth;  
and tell those who would free  
themselves,  
to heed their second, mystic birth.*

*“By force the veil shall not be rent,  
terrestrial effort lacks the power;  
but faith with charity and hope,  
shall usher in the sacred hour.”*





*Music has always stirred the most profound feelings that words could never describe. Is it any wonder that music is so often used as a guide to the journey within, a way of communing with the deeper Self?*

# Music

*Outward Expression  
of an Inward Desire*

*by Daniel Kacoutié*

**M**Y EXPLORATION of the mystical and philosophical application of music will begin by examining the thoughts of great minds that belonged not only to musicians, but to historians, painters and writers too. I will survey how music affects us in a conscious and unconscious way simply by observing our behaviour and relationship with it. And lastly, I will discuss how we can apply music in a more conscious way to elevate ourselves to the point where we can be used as tools for reconnecting our outer self with our innermost Self, thereby establishing a connection with our inner

perfection, a concept often referred to by Rosicrucians as the “Master Within.”

Before continuing though, let me say a few words about what music really is, for it is really interesting how we define it. Music is generally perceived in two ways: either (a) the technical/mechanical performance of the art, or (b) how we emotionally respond to it. The easiest way to understand what a word means is to explore its origins and how it is broken down. The author and composer Antoine Fabre D’Oliver breaks it down for us as follows:-





Music comes from the Greek word, *mousikè*. It is formed from the word *mousa* the “muse” (a source of artistic inspiration, or to reflect) that comes from the Egyptian *mas* or *mous* meaning generation, production or the outer development of a principle. In other words, the manifestation or acting out of what is possible.

This meant that the Greeks originally applied their *mousikè* to any development of a concept, or to any *sphere of activity* where thought passes from the intangible to the tangible. That means that they considered all forms of imitative arts - painting, sculpture, dance, poetry - as an expression falling under this term from which our word *music* is derived. So, if we can accept that music in its strictest sense originally did not refer exclusively to sound, can we agree that it is this phenomenon especially, whether produced through nature or imitated through instruments, percussion or vocals, that has the most profound effect on us?

But why does it so? To answer this question we must begin by finding observations made by men and women of the past, words that paint a universal sentiment towards the most innate form of expression known to humans.

## Echoes of the Past

Since the earliest antiquity, we note the importance of music in all manifestations of social and religious life, as well as the power attributed to it. Legends abound and by comparing them, we may observe that in all ancient Oriental or Occidental civilisations, the creation of the world is always associated with sound. – from “*A Philosophy of Music*.”

When humans first discovered their gods, a favourite god, or possibly even a single supreme being we would today refer to simply as ‘God’, they sang. From the first breath of a newborn child that cries with force and vitality, to the last relief of a soul departing from a well-lived body, life is a sweet song that must end in perfect cadence. Before then however, we must sing it fully.

The Belgian musician and musicologist Berthe Nyssens, explains here the intrinsic need to manifest our desire to live and express our wonder of life through sound and music. We move on to the thoughts of the great English painter and poet, William Blake who tells us there is something powerful and eternal in all art, words and music. This connection is seemingly ineffable yet so innate to our nature: “*Painting, as well as music and poetry, exists and exults in immortal thoughts.*”

## The Creative Power of Music

Now we all know who Beethoven was (not the movie St Bernard!). Even if you haven’t heard the name, you will most definitely have heard at least some of his music! This prolific composer’s observation is very profound:

Music is a higher revelation than all wisdom and philosophy.

Music is the electrical soil in which the spirit lives, thinks and invents.

This answers why music can have such a profound effect on us. Dissecting Beethoven’s two quotes we discover why. In the first sentence Beethoven recognises that there exists a transcendent quality. He admits that there is an unspoken knowledge transmitted in music, an avowal or exposure of self, an extremely enlightening, personal experience. In the second sentence he recognises a divine essence in the human spirit and its connection with the creative power of music.

The *electrical soil* is a curious word usage at a time when electricity poorly understood and certainly not used in its modern context. So what could Beethoven possibly have meant? To understand this beautiful metaphor we must dig deeper in time. The significance of the interpretation will reveal to us how Beethoven especially, knowingly or unknowingly, understood the relationship between self and inner Self through music, thereby connecting us with our inner Master.

Electric and electricity come from the Greek word *elektron*, meaning amber. The Greek philosopher Thales of Miletus observed the qualities of this stone. He discovered that amber, when rubbed with a furry hide, attracted light substances such as hair, a principle to he called ‘static electricity’, a precursor to the science of electricity. And speaking of science, the word *electricity* itself was not introduced to the English language until the 17<sup>th</sup> Century, a century before Beethoven was born. The man responsible for this grammatical inception was no other than Sir Francis Bacon. We know him well for his contribution to politics, science and Rosicrucianism, as well as the English language as we have just discovered.

But what does this have to do with music? Well, let us return to Beethoven’s quote equipped with this new perspective and understanding. He understood what the Greeks and Egyptians explained to us in the etymology of word music itself: “*...the development of a concept or any sphere of activity where thought passes from the intangible to tangible.*” Music is deeply charged, like electricity, with a creative transcendent power that we are all attracted



and connected to, and which stimulates and animates us. Whether singing, dancing, rejoicing or mourning, music is integral to all of this as Berthe Nyssens reminds us.

Just as the seed of any plant or tree planted in good soil will live and grow to attain its full potential and beauty, so too is our spirit inspired to live, think, create and express the divine nature within us, a revelation we encounter in the deepest sense when we listen to music. Through its etymology and with the aid of a few notable people from various disciplines we now know what music is and our relation to it. But how does it connect us with our inner selves? Returning to the title of my article, how does this outward expression reflect this inner desire? *What* is the inner desire?

### Connection with the Master Within

Harmony, attunement, peace. These are but a few of the many words we use to feel connected with or to feel 'at one' with the environment we find ourselves in; but most importantly, with ourselves. Indisputably, music affects our moods and emotions and even our personality. A cursory search online will prove this point with a myriad of articles. But there is no need to go that far; all we need do is take a moment to observe our behaviour and we'll know how, consciously or unconsciously, we fulfil this desire and allow the music to guide us.

Unknowingly, have you ever found it necessary to have a selection of music to get through your daily routine? A playlist to get to work, to exercise, or unwind or even to sleep? Take a moment to recall your favourite film or a memorable scene. I guarantee that the music plays a key role in its impact. Try to imagine it without the heart-tugging strings or roaring horns and ask yourself if it would have the same effect.

Conversely, it could be the absence of the music itself that makes it memorable. Have you ever found yourself asking a friend, or even a complete stranger, the name of the song they're listening to or that's being heard? There's an app for that, and once when the song is found you realise you've been listening to the same song for the whole day!

Surely we should be able to recognise ourselves in at least some of these observations and behaviour. But have we ever asked, why? Understanding that there is a divine reflex to commune with oneself, we know it's because within that particular song or instrumental there harbours the key to a feeling, a reunion within you, a therapy, a memory or a meditation.

By fully observing our unconscious relationship with music, how do we let it consciously affect our environment for our deeper selves? To answer this, allow me to use

the words of a well-known philosopher who said that *"life would be a mistake"* without music, in his prelude to explaining the practicality of music and how we are allowed access to opening the doors to our Inner Temple, thus communing with our inner Master.

### An Inward Desire

Two months before his 14<sup>th</sup> birthday, Friedrich Nietzsche wrote the following:

God has given us music so that above all it can lead us upwards. Music unites all qualities: it can exalt us, divert us, cheer us up, or break the hardest of hearts with the softest of its melancholy tones. But its principal task is to lead our thoughts to higher things, to elevate, even to make us tremble... The musical art often speaks in sounds more penetrating than the words of poetry, and takes hold of the most hidden crevices of the heart... Song elevates our being and leads us to the good and the true.

Nietzsche's words expose a very enlightened understanding that summarises how music affects us unconsciously and reminds us how it can be a tool where we can consciously return within ourselves. This is our inward desire!

As mystics and seekers of all things spiritual, we should encourage one another to listen to music that elevates us, that allows us to be more introspective, to yield to this inward desire to commune with our Self. Music is the gateway, and listening to music, especially the genres such as classical, sacred ambient, etc., including the intonation of vowel sounds and mantras, help us to attune ourselves with the broader purposes of the Cosmic.

By stimulating our psychic selves we become more receptive to the desires and needs of our inner Self. Such communion with something vastly greater and more refined than us, of necessity turns us into better people. For our thoughts, words and actions are harmonised with our mystical ideals which in turn are the most intimate expressions of our divine origins. It comes as no surprise therefore that even on the most mundane level, our connection with music unlocks thoughts and feelings we never dared think existed. As Richard Strauss once said...

Our future lies in art, especially in music. In times when spiritual goods are rarer than material ones, and egotism, envy and hatred govern the world, music will do much to re-establish love among mankind.







# Spiritual Chivalry

*by James Sidari*

**C**HIVALRY, IN its sense of courtesy, valour, generosity, courage, politeness and the art of being a true ‘gentleman’ or ‘lady’, has for a long time been seen as being quintessentially British. It is to a certain extent associated with a set of values harking back to Victorian notions of ‘fair play’ and ‘civilisation’ of the 19<sup>th</sup> Century British Isles.

Brushing aside the darker underbelly of ‘empire’ and its ruthless exploitations, one can still recognise a body of ethics and moral values that emerged primarily during the 19<sup>th</sup> Century in households throughout the British

Empire and which, though today outdated in many respects, still influences some of our loftiest thoughts and behaviour. Good manners, common decency, kindness all around, and a mildly ritualised manner of expressing it to all and sundry, is one of the enduring legacies of that era. And in some respects it also reflects the qualities many seekers of spiritual insight aspire to.

Behaving courteously towards others and showing kindness to all within one’s life’s orbit is nothing new and must certainly be thousands of years old. But in certain forms, particularly in certain regimented or ritualised



forms, it can roughly be equated to that much maligned and misunderstood term chivalry. The Victorians were of course not the first to use chivalry as a form of social interaction, and in this article I would like to discuss its much older and sometimes less than noble lineage.

We have all at some time or other fallen on hard times. These difficult periods are just some of the inevitable vicissitudes of human existence, and in trying to deal with them, we may wonder about the meaning of the difficulties and ordeals we must face up to and overcome. A 'meaning' to one's difficulties may not exist, but certainly there is a purpose and an end to be attained when difficult circumstances visit us. And chivalry, believe it or not, offers a practical and effective way of finding that purpose and dealing with difficulties in the most efficient way possible.

In the preamble to his book *The Secret of Chivalry*, the French esoteric poet Victor-Émile Michelet<sup>1</sup> says that the popular concept of chivalry symbolically represents a hero working in the service of justice. By this he means that anyone who pursues the defence of the weak against the strong can be called a knight. A popular concept like this demonstrates for him a certain innate human wisdom requiring no great intellect, but certainly requiring in abundance a 'good heart.' We find this concept of a 'good heart' even in ancient Egypt, where the aim of the pharaoh was to uphold cosmic order or universal justice, something encapsulated in the word *Maat*.

**Ultimately, we resolve things only when we learn to rely upon the infallible wisdom of our innate spiritual heritage.**

Maat was the goddess personification of 'right order' and justice. The goddess was represented either holding, or more commonly wearing in her headdress an ostrich feather. And when the qualities of Maat were indicated rather than the goddess herself, a single upright ostrich feather would be displayed. The feather was one of the lightest things known to the Egyptians and only when the heart of a person was no heavier than the feather of Maat, was it deemed to be good in the eyes of the gods. The person whose mortal heart was being weighed after death had therefore possessed during life a 'good heart.'

In this article, I will try to show that, although this concept of universal goodness or a 'good heart' has evolved through many forms down the ages, it originates fundamentally in a universal, transcendental reality which can be of great assistance in the spiritual lives of all sincere seekers of spiritual development, a reality we are all free to reach out to and acquire for ourselves. I am well aware

of the genetic evolutionary benefits that cooperation and altruism undoubtedly possess. But I do not agree that this fully explains the great depths that the human can go to in wishing all creatures to receive, each according to their kind, a form of *universal goodness* that brings them happiness and fulfilment in accordance with their kind.

When we see the consequences of chivalry as being this universal goodness, this Maat, chivalry becomes an initiatic path revealing to us who we really are, what our strengths and weaknesses are, what our used and unused talents are. And with those talents and innate abilities, we learn how to resolve whatever difficulties we must face from time to time. Ultimately, we resolve things only when we learn to rely upon the infallible wisdom of our innate spiritual heritage, one which came with us at birth and which is there for us to discover and work with.

## Evolution of an Idea

Chivalry as a ritualised form of behaviour may have evolved over a considerably longer period of time than generally believed. For some it will be about a thousand years or so, but for others much, much longer, though in this latter case, chivalry is hardly recognisable as possessing the fine qualities we associate with it today. It all depends upon what one takes chivalry to mean.

The word stems from the French word *cheval* meaning 'horse', and is therefore tightly interwoven with horse riders or more specifically, armed horse riders or knights as they are more commonly known. The original 'knights' must have been mere warriors on horseback, nothing more than mercenaries paid in booty and slaves from the people they subjugated. Chivalry therefore, romantic and high-minded as the concept may seem to us today, has its roots in a dark and chillingly brutal past and may have been an attempt, made at some point in time (probably no more than 1000 years ago), to lay down more humane rules for the conducting of war on horseback.

Horse drawn chariots were the first form of armed warrior using horses as their primary motive power. They probably evolved in the southern steppes during the late fourth millennium BCE as horse-drawn carts for the transport of goods. These had evolved by the mid third millennium BCE into four wheeled great lumbering fighting machines, and within a thousand years or less, these had been simplified into the more commonly known two-wheeled chariots used by all empires of the time. It is believed the chariot was introduced to Egypt by the Hyksos (*heqa khaseshet*) kings of the Egyptian northern Delta around 1700 BCE.







Mid 14<sup>th</sup> Century BCE chariot scene of King Tutankhamun slaying his enemies with a non-composite longbow.



8<sup>th</sup> Century BCE Greek chariots, probably used in competitions of speed and horsemanship; Hittite war chariot.



Horse drawn chariots are believed to have emerged first somewhere in the southern steppes during the mid to late 2<sup>nd</sup> millennium BCE.



7<sup>th</sup> Century BCE Greek armed horsemen.



10<sup>th</sup> Century BCE chariot of Assyrian king Tiglath Pileser II.

Mounted armed horsemen probably emerged as a further technological leap forward, from the chariot warriors of the mid second millennium BCE, and by the early to mid 1<sup>st</sup> millennium BCE we see many depictions of mounted armed horsemen from many cultures, such as the Assyrian, Parthian and pre-classical Greek civilisations.

During the Roman regnal era (753 to 509 BCE) a special corps of armed mounted horsemen known as *equites* emerged (from the Latin *equus* meaning horse), and was identified as a caste of mounted fighters lying between the Patricians (the wealthy ruling classes) and the Plebs (the poorer classes). There is no direct equivalent to modern class systems, but if we had to choose, then calling them 'middle-class career mounted officers' would probably not be far off the mark. The equites were a closed-shop system, with recruits entering service from adolescence. Although the system continually changed until the eventual fall of Rome, the equities remained for much of this time a highly organised and ritualised fighting force with a code of honour and oaths of allegiance unique to their profession. No doubt there were few endearing qualities in what they did best, but







Assyrian 'buddy system' cavalry with two riders mounted side-by-side and assisting each other alternately to steer both horses while the other used his bow and arrow.



Roman cavalryman.

they are the earliest fully organised group of mounted fighting men who bonded together as a unit according to set codes of conduct.

Germanic tribes from Northern Europe and Sarmatian<sup>2</sup> tribes from far to the East around the Caspian Sea, invaded Europe during the 1<sup>st</sup> Century CE. Both were skilled horsemen, though especially so the Sarmatians. But there is no indication that their horsemen were anything more than illiterate warriors on horseback, though they may have formed a kind of nobility. Combat on horseback



Parthian armed rider.

required great skill, courage and bravery, but there was no suggestion of defending the weak and these horsemen were merely ordinary soldiers on horseback.

The idea of an armoured knight on horseback following a specific code of conduct seems to have reached a new and more sophisticated level of development during the Persian Sassanian Empire (224 – 651 CE) where knights were known as the *Savārān*, consisting of members of the aristocracy or imperial family working in the service of their king. On their horses, huge tassels and ribbons hung from magnificent caparisons, and the family or individual *Nīshān* (coat-of-arms) was branded on the horse and marked on its trappings.

Each *Savārān* unit would have a *Drafsh* (banner) which would have included mythological creatures and animals reminiscent of the heraldic devices worn by knights of the Middle Ages in Europe. From the Persians, the concept was adopted by the now declining Roman empire and later by the Byzantines, where the heavily-armed horsemen known as *Cataphracts* wreaked havoc wherever they engaged in battle.

Aside from the Sassanid *Savārān* in pre-Islamic Irān, a very early tradition of *Javānmardi* or chivalry had taken root in the Middle East through the training of men to be knights or *Javānmardān*. These were more than the *Savārān* and their form of chivalry involved consideration for others, self-sacrifice, devotion, helping the unfortunate and unprotected, displaying kindness towards all people, keeping one's word and self-effacement. They were qualities that were later to emerge as the noble attributes





of the perfect human being from the point of view of Sufism. In addition to these attributes of a true human, the knights were committed to a particular code of etiquette and conventions, from which the main objective and principles of chivalry or *Javānmardī* were later derived in Europe.



*Equestrian statue of the Shāh Khosrow II Parvez (Persian Sassanian king reigning from 590 – 628 (E)) on his famous horse Shabdiz from the relief at Taq-e Bostan. He is dressed as one of the Savārān or aristocracy.*

The popular concept of chivalry in mediaeval Europe is however an entirely different matter when seen through the tinted glasses of Christian spirituality, where it includes the fundamental notion of *service*. The ideal of the Christian warrior ethos was born in the Romance genre which was becoming popular during the 12<sup>th</sup> Century, and the ideal of courtly love in the contemporary German Minnesang<sup>3</sup> and the itinerant Occitan troubadours. The ‘code of chivalry’ is therefore a product of the Late Middle Ages, evolving after the end of the Crusades partly from an idealisation of the historical knights fighting in the Holy Land, and partly from ideals of courtly love.

The argument so far is as follows: by the 3<sup>rd</sup> Century CE, the idea of a permanent caste of socially distinct mounted warriors with reliability and in service to the king’s domain and his subjects, had found its way into Western Europe. Over centuries of occasional contact with the *Javānmardān* of the Sassanid empire, an ethical code of conduct for knights spread into Europe and may have been the beginnings of the 6<sup>th</sup> or 7<sup>th</sup> century beginnings of the Arthurian legend. From that inherited version of chivalry a Europeanised and highly idealised version of the high-minded knight was born.

The giant intellectual leap from cruel and barbaric armed horseman to the well read, romantic and loyal servant of king and country folk was virtually complete by the mid 12<sup>th</sup> Century. The ethics associated with this mythology came into mainstream thought as ideals for

young, impetuous aristocratic men to aspire to and remain true to in order to gain favour and prestige. Becoming a knight in more ways than merely the slaughter of the king’s enemies, was by then a codified restraint on the level of coarseness and cruelty that every true chevalier was (in theory at least) permitted to participate in.

## Futuwwah

We find the term *Futuwwah* in the book *Rosicrucian History and Mysteries* by Christian Rebis. Sufi chivalry evolved – according to Ibn al-Husayn al-Sulami (936-1021 CE) in his book *Al Kitāb al-Futuwwah* (The Way of Sufi Chivalry) – at the time of the earliest Caliphs in the 9<sup>th</sup> and 10<sup>th</sup> Centuries CE. Meaning ‘youth’ and ‘chivalry’, *Futuwwah* is a composite of virtues such as generosity, munificence, modesty, chastity, trustworthiness, loyalty, mercy, knowledge, humility and piety; and it is one of the stations a traveller on the path passes by. *Futuwwah* was said to be comprised of four virtues:

- § Forgiven when you are able to punish.
- § Preserving mildness and acting mildly and gently when you are furious.
- § Wishing even your enemies well and doing them good.
- § Always being considerate of the wellbeing and happiness of others first.

*Futuwwah* means knowing that others can be forgiven for their misdeeds, but you yourself are always at fault; that everyone and everything else is complete, while you yourself are lacking. *Futuwwah* is showing understanding and compassion equally to what appears good and what appears bad. In his book mentioned above, the Sufi mystic Sulami tells a story about the 4<sup>th</sup> Caliph Ali (reigned 656-661 CE), the progenitor of the *Shi’a* faction of Islam. One day while in battle, he had his knife at his enemy’s throat when the man spat in his face. Immediately, the Caliph stood up, sheathed his dagger and told the man to go away. The soldier was amazed and asked why the Caliph had spared him. The answer he got was that the Caliph had felt insulted and that had he killed him in the heat of anger, he would have been adjudged a murderer instead of fighting for his religion.

The principles of brotherhood, loyalty, love and honour were the signs of being a *Futuwwah* or knight. Sulami tells another story: One day, the 2<sup>nd</sup> Caliph Omar (reigned 634-644 CE) was sitting with his companions when three young men entered his presence. Two of them, who were brothers, stated that they had brought the third young man to the Caliph for justice. They told him that



while their father was working in his field he was killed by the third young man. The Caliph turned to the young man and asked him to speak. He replied that although there were no witnesses he admitted to the crime and told the following story:-

He regretted the death of the brothers' father he said, but that he had arrived in the city only that morning and on the outskirts of the city got off his horse to pray. The horse meanwhile started eating from a low-hanging cluster of dates from a date palm that was hanging over a wall. As soon as he noticed this he pulled the horse away. At that moment an angry old man approached with a big stone in his hand. He threw the stone at the horse's head and killed it instantly. The young man said that because he loved his horse very much he lost control of himself, picked up the stone and threw it back at the man, struck him and the man died. The youth said he had not intended to kill the man but that he had died by his hand and that was why he appeared in front of the Caliph for judgement.

The Caliph said that the youth had committed murder and according to the law he must receive treatment equal to what he had done, an eye for an eye. Throughout this pronouncement of death, the young man kept his composure and calmly accepted it. However,

a fortune had been left in his care, he said, and was to be given to an orphan when he came of age. The young man had buried this fortune for safekeeping and no one knew where it was but him. He asked the Caliph if he could go away to dig it up and leave it in someone else's care; otherwise the orphan would be denied his rights. He asked for three days to go to his village and attend to this duty. The Caliph replied that he could not allow

**The crowd that had gathered to watch the execution asked whether the courtier had known about the young man's fine character.**

this unless someone else took his place and vouched for the young man's life.

The young man replied that he could have escaped beforehand if he had wished it, but had given his word that he would return. The young man looked at the companions of the Caliph gathered around him, and choosing at random, he pointed at one of the courtiers, who was incidentally one of the most beloved and respected companions of the Caliph and asked the man if he would vouch for his integrity. The man agreed without hesitation to replace the young man if this should be necessary.

The accused was released and on the third day, the two brothers returned to the Caliph's court. The courtier was there, but not the accused. The two accusers said that because the courtier had vouched for someone he did not know, the two brothers would not leave without receiving the stipulated judgement of death, now that the young man had not returned. The Caliph concurred and said that if the accused did not return he would have to apply the punishment to his friend and companion the courtier. On hearing this, everyone present began to weep because the courtier was a man of perfect virtue and splendid character who was a light and inspiration for everyone at court.

When the third day had come to an end, the young man finally returned. He had been running and was tired, dusty and hot. He apologised for worrying the courtier and for arriving at the last minute. There had been much work to be done he said, the desert was hot and the trip was long, but he was now there and ready to face his punishment. The crowd that had gathered to watch the execution asked whether the courtier had known about the young man's fine character. The courtier said no and added that he had felt he could not refuse the young man when he had been singled out, as it would not have been in keeping with the laws of generosity. When they heard this, the hearts of the accusers trembled and they dropped their claim, asking rhetorically if they should be



*Modern concept of a Futuwwa,  
an Islamic spiritual knight.*





the ones to make people believe there was no compassion left in the world.

## Arthurian Romance

King Arthur has been an important figure in English literature since singers and story-tellers first described his great exploits in the 6<sup>th</sup> Century. Of course the legend has been appropriated by several story-tellers and poets who have embellished and expanded upon the first modest tales. Part of the intrigue which became central to the Arthurian romance, is its particular mixture of myth, adventure, love, enchantment and tragedy. It was to a large extent Arthurian romance that impressed the Victorians, such as Alfred Lord Tennyson and the pre-Raphaelites so much. And it colours our own ideas of King Arthur to this day. Romances came in the forms of verse or prose and included history, legends, the supernatural, or pursuits for another's love.

Sir Gawain and the Green Knight has been defined as *"narrative, written in prose or verse and concerned with adventure, courtly love and chivalry."* Arthurian romance derived its narrative verse form from 12<sup>th</sup> Century France. The anonymous 14<sup>th</sup> Century English romance *"Sir Gawain and the Green Knight"* is the most widely recognised example of Arthurian romance, and although little is known about the poet, the poem seems fairly typical of Arthurian romance. Here, a magical creature (the Green Knight) challenges a noble young knight to a seemingly impossible task. While pursuing the task, the knight meets fierce beasts and the temptation of a beautiful woman. Of course, the knight, in this case Gawain, displays courage, skill and chivalric courtesy in overcoming his foe.



*Sir Galahad from the Arthurian Romances, picture by George Frederick Watts (1817–1904).*

## The Middle Ages

From the 12<sup>th</sup> Century onwards, chivalry is understood as a moral, religious and social code of knightly conduct. The particulars of the code varied, but it emphasised the virtues of courage, honour and service. Chivalry also came to refer to an idealisation of the life and manners of the knight at home in his castle with his court. In the Middle Ages, the knight gave himself voluntarily in service to a

Lord on whose lands he was made responsible for order, literally to *"make order and justice reign."*

But of course he also had to support his Lord and fight on his side in case of war. He was his Lord's vassal and was expected to obey unquestioningly. Did the Lords serve as role models as far as the laws they imposed were concerned? Possible a few did, but it is likely that in the vast majority of cases this was not likely. Times were brutal, rulers were cruel out of their perceived need to display 'strength', and the prevailing social attitudes were far from the Victorian era moral values of the 19<sup>th</sup> Century.

In Western Europe, the archetypal knights who defended the weak and fought for good against evil were without doubt the Templars, Hospitalers and a few other small groups of knights who devoted their lives to defending the poor and outcast according to core Christian values. Despite a centuries-old smear campaign against them by the church, these knights were acknowledged by even them initially as being a cut above the other royally sponsored mounted brigades of knights. The concepts of 'good' and 'evil' where of course understood from the Christian perspective, and that was certainly not above reproach. But there were universal traits in the application of these values that have lasted the test of time and today form part of our common values in a modern society, regardless of religion.

What do we really know about the Templars in particular? Originally they were warrior-monks employed to protect Christians once they had arrived in the Holy Land. They fought many brutal battles which in modern times would be considered nothing less than wholesale slaughter. Yet historically, an invisible force seems to have surrounded them with a halo of glory, stemming mainly from chroniclers who wrote of their ideals of virtue, integrity, courage and loyalty, possibly embellished a bit beyond what they deserved, but certainly encapsulating some of the admirable core values that the Templars were sworn to uphold and live their lives by.

In his film *Kingdom of Heaven* (2005), film director Ridley Scott made his hero the champion defender of Jerusalem during the Crusades, encapsulating in the process a certain quality of transcendence that raises



humanity to a superior rank that many secretly dream of!

## Modern Times

Much closer to our own time, during World War II, Oscar Schindler and Aristide de Sousa Mendes, the Portuguese Consul-General in France, were animated by the ideal of doing what is just. On their own they decided, heroically and at the peril of their own lives, to save thousands of Jews.

And Sir Nicholas Winton was a British humanitarian who organised the rescue of 669 children, most of them Jewish, from Czechoslovakia on the eve of World War II in an operation later known as the *Czech Kindertransport* ("child transport"). Winton found homes for the children and arranged for their safe passage to Britain, though sadly, the last train was stopped and the fate of the children on board has never been established.

Raoul Wallenberg was a Swedish architect, businessman, diplomat and humanitarian widely celebrated for saving tens of thousands of Jews in Nazi-occupied Hungary during the later stages of World War II. While serving as Sweden's special envoy in Budapest between July and December 1944, Wallenberg issued protective passports and sheltered Jews in buildings designated as Swedish territory but was at the end of the war arrested by the Soviet forces and never seen again.

In a somewhat different way, the British actor Charlie Chaplin was just as courageous as far back as 1940 in his American film: *The Great Dictator* where he defended tolerance and humanism in the face of what he sensed would turn into Nazi barbarity, even though at that time, the majority of people in his adopted country, America, were against having anything to do with another European



*Charlie Chaplin in a photograph from his film "The Great Dictator."*

war. Here is an extract from the film which illustrates his ideals for a brighter future:

Dictators free themselves but they enslave the people! Now let us fight to fulfil that promise! Let us fight to free the world - to do away with national barriers - to do away with greed, with hate and intolerance. Let us fight for a world of reason, a world where science and progress will lead to all men's happiness.

## Spirituality

The ideal of the knight who personifies goodness and justice is intimately connected with spirituality; for, acting like a knight is also acting as a defender of the weak and helpless. We need to know how to find within ourselves the strength to become spiritual knights, while never losing contact with the world around us. This means relying on the spiritual world to nourish us, and to benefit from the inspiration which flows from it, yet never shirking from facing up to and dealing justly with the trials of our earthly life.

And of course we must resist the continual temptations to think evil, speak evil or act evil. Even more, we need to use the inevitable difficulties of life to strengthen our will to do good; if not for our love of it, then at least for the sake of its indisputably superior form of binding societies together. For a Rosicrucian, chivalry means being in contact with the profane of the world, while at the same time holding on to transcendent beliefs and principles, kept alive and increasing in personal power through continual inner work.

Chivalry then, is a form of wisdom which guides and helps us to exercise our free will in a positive manner and give us the strength to choose good against evil..., always! It is more than knowledge. We may have all the technical know-how in the world to prove the superior traits of chivalry; but until those qualities become what we want to express ourselves, our knowledge remains a collection of mere facts. Only when we have internalised that knowledge and made it a part of the things we want to do, does it become our wisdom.

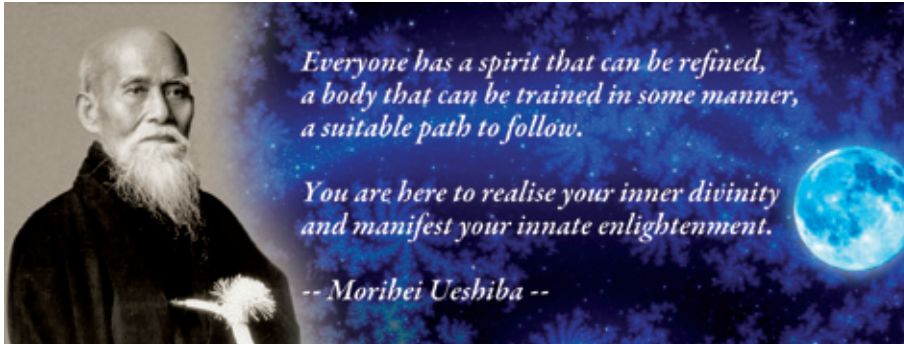
*"The only combat which can be noble, is the inner combat"* a wise Native American once said. And Morihei Ueshiba, the Japanese founder of Aikido<sup>4</sup> added: *"There are no winners and no losers, for there is no combat. To struggle means to fight against the spirit of dispute which one carries in oneself."* To act like a knight it is necessary then to cultivate discernment, and to show discipline, the sort that comes from heeding the urgings of the inner Master, that still small voice of conscience that tells us quietly what





is right and wrong. Knights have to subject the outer, physically motivated parts of their self to the inner, non-physical, spiritual parts.

And so we can conclude that chivalry is in the end all about a spiritual quest, though one with a supremely practical, physical, well-meaning outcome for all those whom the modern knight serves in silence. True knights have always known how to make an alliance with the spiritual world, exhibiting strength, courage, patience and constancy throughout. And in exhibiting these admirable traits, they know how to find and travel a path of sanctity.



In a spiritual approach to psychology, it is a superior state of satisfaction and equilibrium which people attain when making the choice of self-discipline and especially that of service to the needs of others. The progressive mastery of the ego is not driven by frustration, but on the contrary by a greater freedom of thought and action.

A life of service also means allowing the spiritual world into one's life. From a mystical point of view, service in humility serves as a link between our outer self and the spiritual virtues that all people recognise, so these virtues become more and more known and embedded in the thoughts and values of the wider world through the simple and often very small acts of virtuous living we can display for others to emulate. The world would be a gloomy place indeed if we did not use our combined and united wills to offer a passage to the constructive forces of the Cosmic.

So, it is through that spiritual nature we yearn for so much, that this divine, invisible, intangible reality enters the world. It is up to us to establish this link with the Cosmic, so we can draw it from the centre of ourselves in order to spread communion with the Divine to the world at large. The Cosmic Mind needs us for that process to work, many millions of us. But as individuals in a sea of billions, we undoubtedly need nearness to the Cosmic Mind first and foremost, and infinitely more than it needs our services. When we act like true knights, we become portals through which the Cosmic

unveils its purposes for life on Earth. A path of service is the safest, quickest and surest way of gaining access to that infinite source of wisdom, accomplishment and happiness known simply as *God*.

## Manifestation

That is why daily analysis of and deep contemplation about our behaviour can be so useful. It is above all an opportunity to allow us to manifest the divine presence within our own deeper self. For in this way, we learn how to

be worthy of our existence and how to unfold the plan that was undoubtedly laid out for us before birth. It allows us also to measure our state of consciousness, the sophistication of it, and where we are on the path which inexorably leads us on to ever greater states of purity and perfection. This is the true spiritual chivalry.

*"The intention of God is that each being, in so far as his own measure permits it, reproduces divine goodness"* wrote Dante in *The Monarchy*. And in the same way, Louis-Claude de Saint-Martin added in *The Spirit of Things*:

The object of vegetation is to transmit to us the rays of beauty, colour and perfection, which have their source in the superior region and which strive only to be introduced into our inferior region; so each grain of seed is a little chaos of which the unravelling must show us the origin of worldly things, the separation of light from darkness and the animated regularity of all forms instead of this emptiness, which, were it not for them, would just present space to us.

It is also for us all to organise its plan and witness the grandeur of creation.

**From a mystical point of view, service in humility serves as a link between our outer self and the spiritual virtues that all people recognise.**

*"In the service of one another, we find our liberty..."* is written in one of the descriptions of the Round Table, for we find freedom and equality by way of fraternity in organisations such as the Rosicrucian Order. The Knights of the Round Table were said to pronounce the following



invocation before each meeting: “*Lord, give us the wisdom to perceive what is just, the will to choose it and the strength to defend it in all circumstances.*”

People of all ages are spiritual knights in the making. In other words, they are heroes who can look in the spiritual world for the inspiration and strength they need in order to live as people animated by the hidden holiness within them. Let us never forget this, and reconcile ourselves with our spiritual heritage so we can willingly welcome our inner holiness into our outer consciousness, and not merely dream about what could be.

Finally, there’s another Sufi tale which recounts the story of a man who, having observed that animals easily find what nourished them best from their surroundings, decided to sit at the foot of a tree in a forest for as long as it would take for nature to nourish him. Idly, leisurely, he waited for nature to nourish him and of course he wasted away rapidly. This caused him to become angry and vindictive, reproaching God for the difficulties of existence for His people on Earth. It was then that he saw walking in the forest a young, innocent boy, clearly abandoned. And following in the distance was a pack of famished dogs sniffing out his steps. Then, the premonition of what was going to happen made him fly into a terrible rage and he cried out towards the heavens, addressing the Creator: “*What..., will you allow this innocent child to become prey to these beast? Can you do nothing for him?*” Then he heard a voice say to him: “*For the sake of this fragile child, I made you to carry out my wishes for the child’s safety!*”

To me, the ideal of chivalry is much the same as the ideal of a true Rosicrucian. In the *Ethics of the Rose-Croix* by Serge Toussaint, Grand Master of the French jurisdiction of AMORC we find the following exhortation:

- § Be patient, for patience nurtures hope and makes time an ally on life’s path.
- § Be trusting, for trust in oneself is a source of flourishing, and when given to others, a source of friendship.
- § Be moderate, for moderation prevents falling into excesses and brings calm.
- § Be tolerant, for tolerance broadens the mind and promotes human relations.
- § Be impartial, for impartiality safeguards our freedom and cultivates our inner wealth.
- § Be generous, for generosity does as much good for the one who gives, as it does for the one who receives.
- § Be honest, for honesty guarantees a clear conscience and brings serenity.

- § Be humble, for humility augments those who display it, and wins them the respect of others.
- § Be courageous, for in daily circumstances courage is creative, and in adversity gives strength.
- § Be non-violent, for non-violence yields inner harmony and spreads peace among beings.
- § Be kind, for kindness delights the heart and graces the soul.
- § In being thus, it will be possible to say of you that you are wise; for wisdom is the exercise of these virtues.

Patience, trust, moderation, tolerance, impartiality, generosity, honesty, humility, courage, non-violence and kindness..., these are surely some of the ethical and moral principles we should aspire to! Few people arrive at the portals of an organisation such as the Rosicrucian Order

**It was then that he saw walking in the forest a young, innocent boy, clearly abandoned.**


having already assumed the full mantle of chivalry. But with time and personal effort, any person can learn to live by their highest inner codes of life, thereby bringing happiness and fulfilment in abundance into their lives and the lives of their nearest and dearest, thereby becoming chevaliers in its truest, deepest and most spiritual sense.

## Footnotes

1. Victor-Émile Michelet was for a while a Grand Master of the Traditional Martinist Order and friend of Stanislas de Guaita (1861 – 1897), a French poet based in Paris, an expert on esotericism and European mysticism, and an active promoter of Rosicrucian ideals. Martinism is a form of mystical and esoteric Christianity concerned with the allegorical “fall of the first man” and the process of his return to the Godhead, called ‘reintegration’ or illumination. As a mystical tradition, it was first transmitted through a Masonic high-degree system established around 1740 in France by Martinez de Pasqually, and later propagated in different forms by his two students Louis Claude de Saint-Martin and Jean-Baptiste Willermoz.
2. The Sarmatians were an Iranian people of the classical antiquity period, flourishing from about the 5<sup>th</sup> Century BCE to the 4<sup>th</sup> Century CE. They spoke Scythian, an Indo-European language.
3. Minnesang was the tradition of lyric and song writing in Germany which flourished in the 12<sup>th</sup> Century and continued into the 14<sup>th</sup> Century. People who wrote and performed Minnesang are known as Minnesingers (German: Minnesänger). The name derives from the word *minne*, Middle High German for “love” which was their main subject, and an individual song was a minnelied. The Minnesänger were similar to the Provençal troubadours and northern French trouvères. They wrote love poetry in the courtly love tradition in Middle High German in the High Middle Ages.
4. Aikido (“uniting with the life energy”) is a Japanese system of martial arts developed from the early 20<sup>th</sup> Century by Morihei Ueshiba as a synthesis of martial arts studies, philosophy and religious beliefs.







## Extracts from *The Rosicrucian Code of Life*

- § *Knowing* that the purpose of all human beings is to perfect themselves and to become better, strive continually to awaken and express the virtues of the soul which gives you your life. In so doing you will contribute to your evolution and will serve the cause of humanity.
- § *Listen* to others and speak advisedly. If you have to criticise, be sure it is constructive. If you are asked an opinion on a subject that you are not familiar with, humbly admit your ignorance. Never permit yourself to lie, gossip or slander. If you hear malicious comments about another person, do not just obligingly support them.
- § *Behave* in such a way that all those sharing your life or living in contact with you see in you an example, and feel the wish to be like you. Guided by the voice of your conscience, may your moral sense be as pure as possible, and may your primary concern always be to think well, to speak well, and to act well.
- § *Be* tolerant and defend the right to be different. Never use the faculty of judgment to blame or to condemn another, for you cannot read into hearts and souls. Think of others with good will and leniency, and see the best that there is in them.
- § *Show* generosity towards those who are in need or who are less favoured than yourself. Every day, be sure to carry out at least one good deed for someone else. Whatever good you do for others, do not boast of it, but thank God for having allowed you to contribute to their well-being.







# the 2016 Olympics

5<sup>th</sup> August 2016  
Linking Up for World Peace

by Noel Raine

## Rio 2016™



*On Friday, 5<sup>th</sup> August 2016, millions of people worldwide will be watching the opening ceremony of the Olympic Games in Rio De Janeiro. This event, more than any other on our planet, unites people from diverse cultures, religions and political beliefs into a single, good-natured competition of physical prowess. Hundreds of millions of people throughout the world will be watching the Olympics on their televisions, and particularly so the usually spectacular opening event. What an ideal opportunity therefore to appeal to as many people as possible..., friends, neighbours, family..., to unite in their thoughts and prayers for world peace. Remember, we are what we think. Let us therefore think peace, hope for peace, pray for peace and yearn for peace above all on this day, and throughout the games.*



**I**N PRE-CLASSICAL Greece, there were two fundamental religious festivals. The oldest was the cult of Demeter and Persephone known as the Eleusinian Mysteries which was held annually at Eleusis, 14 miles Northwest of Athens. The other was the once every four years athletic games held in Olympia on the west coast of Greece, and popularly known today as the Olympics.

There is scholarly disagreement as to when the first games were held, but 776 BCE is often quoted. The Greek Olympics consisted of a month of festivities in honour of Zeus, supreme leader of the Greek pantheon of gods and right from the start, the games therefore had a deeper, more transcendental quality than mere physical competition. The modern Olympic Games were inaugurated in 1896, and as with







the ancient Olympics, they too are held every four years. For many centuries the Greek Olympics were a competition between Greek city states who sponsored their young, healthy athletes with pride. Politics, as ever, had a role and no doubt it was a place to see and be seen and to make new alliances. Centuries later it became, under Roman rule, a multinational affair in which communities throughout the vast reaches of the Roman empire sent their crack teams of athletes. Hostilities between nations are said to have ceased for the entire duration of each set of games. How wonderful it would be if wars today could also stop every time the world's nations participated in the Olympics! If you will be watching any of the forthcoming events in Brazil, especially the opening ceremony, why not make this a special period of peace-making in your heart and mind. Make peace with old competitors, forgive the transgressions of others against you, and yearn for, pray for, and attune yourself to the ideal of a world one day fully at peace.

Remember, we are what we think, and if we could all hold thoughts and deep yearning for world peace in our hearts, there is no doubt we will be assisting in bringing this into being. To add some substance to this,

if you can set aside the time for it now, why not join the Rosicrucian Order and its many members worldwide as they watch the proceedings live at the time the Olympic flame is ignited. At this moment, and during the period leading up to it, hold in your heart a deep desire to see peace and harmony take root in all those intractable conflict zones around the world where there is today nothing but unhappiness, death and destruction.

**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.**

At the point of ignition of the Olympic Flame, ask with deep sincerity your concept of the Supreme Creator or creative principle of the universe to assist in softening the hearts of people and bring formerly divided people together in peaceful cooperation in ways that would not have been considered possible in the past. And then send thoughts of love and harmony to the world at large.

If you would like to contribute your part in this endeavour, please don't hesitate to do so; and remember, results come only from a sincere heart.



# BOOK Review

## Unto Thee I Grant the Economy of Life

by *Pensator*

*Wherever the sun shines,  
wherever the wind blows,  
wherever there is an ear to hear  
and a mind to conceive...*

*There let the precepts of life  
be made known,  
and the maxims of truth  
be honoured and obeyed.*



**T**HE TITLE *Unto Thee I Grant The Economy of Life* was first published in July 1925 by *The Oriental Literature Syndicate* of San Francisco. Shortly afterwards the rights to the book were taken over by the Rosicrucian Order and a further 32 editions appeared up until 1992. It is often commented that the chapters of this work are difficult to read in their original mid-18<sup>th</sup> Century English. To make the book more appealing and to facilitate the modern reader, this new edition is divided into two parts, Part 1 being the original English revised in 1925 by Sri Ramatherio, while Part 2 has been adapted to modern English. Also an index has been created for both parts which further assists the modern reader.

The Foreword refers to the book as a ‘work of spiritual and moral guidance’, and certainly the aphorisms or short instructive sayings contained in it are timeless, with virtually every page containing something that can be used as an inspiration for the day. The words are as valid today as when they were created by their author or authors, and it is this timelessness that makes it such a valuable work. We can be assured that several centuries from now it will still be a source of inspiration for the aspiring mystic.

### The Strange Story of the Discovery of this Book

The story of the book’s discovery goes back to the early years of the long Qīng or Manchu dynasty (1644-1912), in the

reign of the Qiánlóng Emperor. This particular emperor was a major patron of the arts with an insatiable appetite for collecting. He saw himself as an important preserver and restorer of Chinese culture. One of the emperor’s greatest projects was to “...assemble a team of China’s finest scholars for the purpose of gathering, editing and printing the largest collection ever made of Chinese philosophy, history and literature.” The result of this task, known as *The Four Treasuries* project, was the publishing of all the collated texts into 36,000 volumes containing around 3,450 complete works.

Meanwhile, an English gentleman and scholar, commissioned by the Earl of Derby it seems, was sent to China between the years 1740 and 1750 to gather special data and information of historical and geographical importance. The gentleman evidently made the acquaintance of a number of high officials at the Imperial Court and regularly reported back to his sponsor in England on what he had discovered. In a particular letter to the Earl of Derby, dated 12 May 1749, the Englishman reported that a certain manuscript from Tibet had come to his knowledge; one which the emperor had acquired and ordered to be translated into Chinese. With the permission of the emperor, the English gentleman acquired a copy and had it translated into English, after which he forwarded it on to the Earl.

He believed it contained a complete system of mystical instruction written originally in ancient times by those he





surmised were either Gymnosophists<sup>2</sup> or Brahmins. Some attributed it to Confucius, the Chinese philosopher (551-479 BCE). Whatever its origins, the Earl of Derby had it reproduced in a limited number and it rapidly caught the attention of several mystical organisations then active in Europe. Within a few years it had been translated into Spanish, French, Dutch and German.

## Contents

*Unto Thee I Grant* is divided into 12 books. Each book differs in size, consisting of from one to eight chapters each.

**Book 1** deals with *“Our Duties as Individuals.”* This first part includes in chapter 3 the famous maxim: *“Do not defer till the evening what the morning may accomplish.”* Book 1 brings to mind the ancient Egyptian *“Negative Confession of the Book of the Dead”* known to Rosicrucians as the *“Confession to Maat”*, though expounded in a different way.

**Book 2** is called *“The Passions.”* It warns of the dangers of self-indulgence and of giving in to anger. However it ends on a positive note about love.

**Book 3** is entitled *“Woman”*, and appropriately deals with what the author considers to be the spiritual and moral duties of women. They are deep in places, but also perhaps a bit outdated for the 21<sup>st</sup> Century.

**Book 4** is entitled *“Husband.”* This includes advice for fathers, sons, brothers and sisters.

**Book 5** is *“Providence or The Accidental Differences of People.”* It discusses wisdom and the way people should behave towards one another. Having said that, it reflects the ordered nature of society at the time of its writing, and therefore deals with masters and their servants, and rulers and their subjects. The important point of this book is that it governs relationships between people and how to establish harmony.

**Book 6** is about *“Social Duties.”* This book is more concerned with you as a person and how you should act towards others. But beware of common human negative aspects.

**Book 7** is called *“Religion.”* This short book consists only of 1 chapter. It is less about religion than the attributes of God in particular, and brings to mind the holy books of the western traditions: the Bible, Koran and Torah.

**Book 8** is about *“Humanity Considered in the General.”* Here we have four chapters dealing with life, the soul and the human body. *“Learn to esteem life as you should; then you are near the pinnacle of wisdom.”*

**Book 9** has a long title: *“Humanity Considered In Regard To Its Infirmities, And Their Effects.”* This book looks at some of the negative aspects of humans, but not in an Old Testament or fundamentalist way, where we are all doomed. The book discusses these negative aspects, but also shows the way to overcome them.

**Book 10** has another long title: *“Of Human Inclinations Which Are Hurtful To Oneself And Others.”* This book continues in the same vein as the previous one.

**The first words of Book 11** set the tone: *“Fine nobility resides only in the Soul; there is no true honour except in goodness.”* It has another long title: *“Of The Advantages Humans May Acquire Over Their Fellow-Creatures”*, and consists of two chapters describing the nobler side of human nature.

**Book 12** is entitled *“Manifestations of Karma.”* This is less of a discussion about Karma, than a continuation of the previous part.

Each chapter has so much to say, and says it with a unique measure of both subtlety and ‘straight talking.’ I freely admit that in its previous incarnation I paid little attention to it due to the archaic form of English it was written in. It belonged to an age of greater leisure, when one had the

**Learn to esteem life as you should; then you are near the pinnacle of wisdom.**

time to sit down and study every word for the depth of its meaning. I know that many Rosicrucians will still cherish this aspect of the book, for Part 1 is a complete reproduction of the original text. But that is why this modern edition is so good, for it has both versions and is bound to appeal to everyone. If your mind is troubled or if you are just seeking inspiration, then this is the book for you. A page a day to inspire and encourage is enough for most.

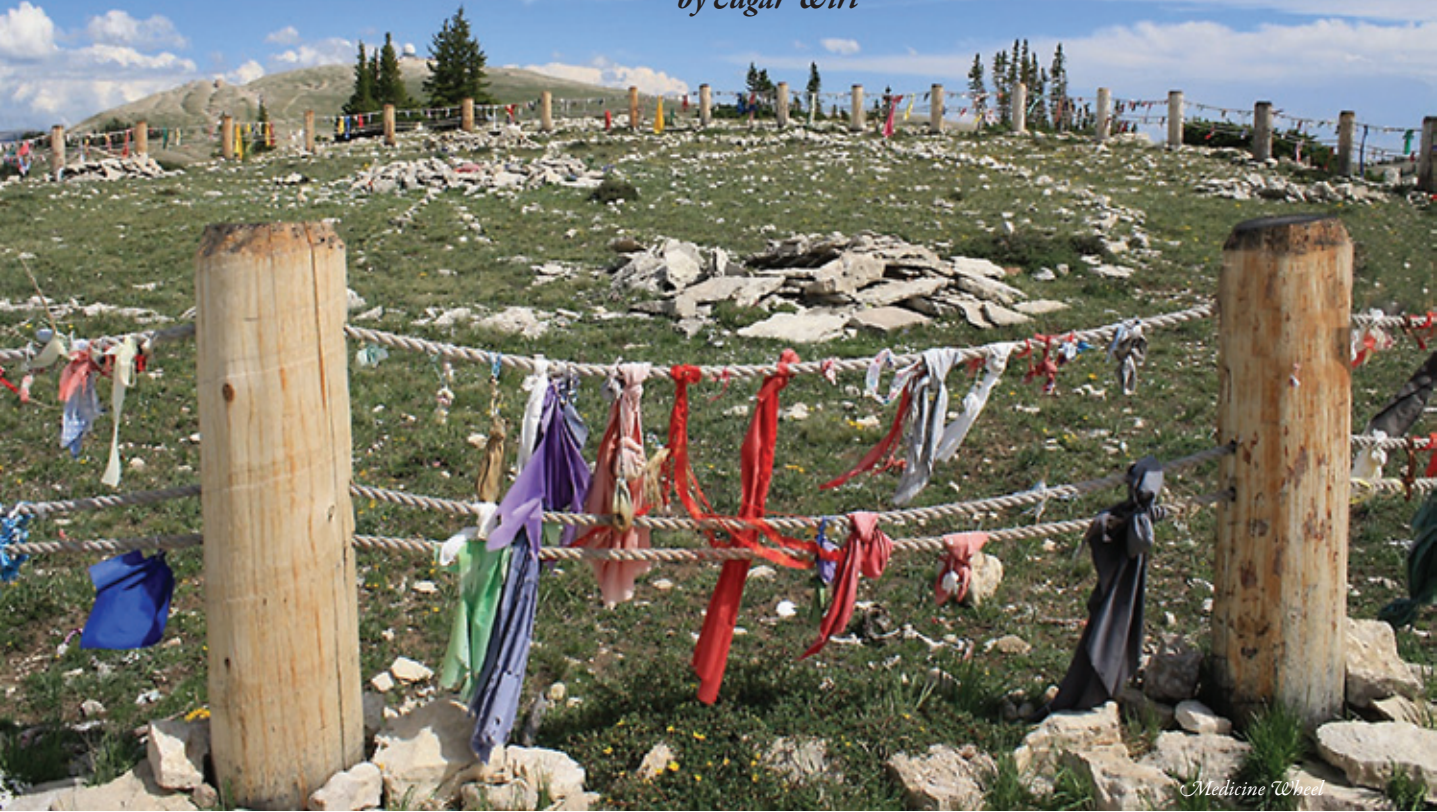
## Endnotes

1. Jonathon Spence, *“Portrait of an Emperor”* in *ICON Magazine/WMF* (World Monuments Fund), Winter 2003/2004, p. 26
2. Members of an ancient Hindu sect who wore very little clothing and were given to asceticism and contemplation. (OED 2010)



# THROUGH THE MEDICINE WHEEL

by Edgar Wirt



Medicine Wheel

**I**T HAS become the norm to ‘look inward’ through meditation and various other practices, but there is as much to gain from looking outward as well. *Outward* seems more compatible with our outgoing, aggressive Western orientation to people and things, and to mastering and subduing the physical world. Emphasis on *inward* is not merely an alternative, it is, in part, also a protest against this aggressiveness.

*Inward* and *outward* turn out to be elusive concepts whose meaning has always had a reference to somewhere else. Everyday experience does not distinguish them clearly. It often depends on whether there is an obvious outside source. For example, the ‘inner voice of conscience’ is *inner* because there is no apparent external source. Yet receiving a telepathic impression is much the same experience, where the sender is definitely elsewhere and therefore outside.

Either of these can also be experienced objectively, as though words had been spoken into our ears, raising

further question as to whether we are actually using our outer mechanism of hearing, or bypass it to set up an inner response that seems the same. To the perceptive ‘second sight’ of Jakob Boehme, the great 17<sup>th</sup> Century German mystic, each plant revealed, by its outward sign or ‘signature’, how it could benefit mankind.

Thus everything has its own mouth for the purpose of revealing itself, and therein is based the language of nature, by means of which each thing speaks out of its own quality, and represents that for which it may be useful and good.

## The Medicine Wheel

Ordinarily we consider intuitive impressions as *inner* experiences although they may be prompted by external cues, or relate to our objective daily affairs. In some other cultures, when looking *outward*, these clues are obtained from outside. In this way, the Native American Plains





Indians have sought wisdom, guidance, growth and help from external clues according to their *Medicine Wheel* teachings. *Wheel* here represents the universe in its totality, while *Medicine* represents the inherent power and wisdom in the environment that can be obtained and even directed when we have found our true place in the greater scheme of things.

Popular books based on Native American teachings present this in two ways. One way, usually poetic, urges greater awareness of nature, and the *'gentle touch'* in dealing with nature, its creatures and people.

The Medicine Wheel Way begins with the Touching of our brothers and sisters. Next it speaks to us of the Touching of the world around us, the animals, trees, grasses and all other living things. Finally, it teaches us to Sing the Song of the World, and in this way to become whole people.

More explicitly, the Medicine Wheel Way is the skill of the individual, who uses the Medicine Way as a personal resource in his problems and decisions. Medicine is available to cure, change, fortify, teach, transmute or rearrange any aspect of human life. How do you seek Medicine? You have to look out of doors, and you have to tell the Medicine Powers that you are seeking Medicine. Here the whole is the environment.

Periodically, messages come, reflected in a recognisable earthly form. The content of the messages varies, but the main category is information: how to pray, a song to transmute a personal weakness, what to do next in order to further any higher work, insights into general harmony, in short, all the stimulus and guidance needed to keep oneself as a human being. In the times when the mind is scattered or blurred, the Medicine is right there with a clue for you, if you will only turn and look. A message is always at hand: in a rock, from a bird, on the wind, from another person, the possibilities are endless.

The true beauty of the Medicine Way is that it holds each self responsible for learning, dreaming, listening and responding to the reality at hand. There is always plenty of reality at hand to work with, here on the physical plane.

## Search for Self

The search for self similarly involves both the *inward* and the *outward*. It starts 'out there', differentiating whatever is clearly external and therefore not part of self. Sooner or later, it comes down to the physical body. Is all this part

of 'me' or is it just the most intimate part of my present environment? As I am aware of sensations arising within the body, the real 'me' that is aware, must be something apart from those.

In the end, anything of which I am aware is 'other' and external to the basic 'me' identity. On the other hand, the 'objective' obviously has to do with objects, with whatever is really out there and can be perceived by the peripheral senses. But the sensory experience does not take place out there, it occurs inside me, it is inside! What we *realise* is *inward* and is all that we can ever know directly of the actuality we believe exists out there. Memories, dreams and fantasies have no counterpart out there, but we experience them from a similar personal viewpoint.

As in psychotherapy, you can discover from your dreams, as though from an outside drama, clues to immediate personal problems, especially when the subconscious has been solicited to collaborate – in other words, when you have told the Medicine Powers that you are seeking Medicine. Thus on the path of seeking inward there is still much looking elsewhere for comparison. To "know thyself" is therefore tricky, based on the contrast between the *outer* and *inner* which, as we have seen, are easily confounded.

Meditation, in typical Western style, contemplates some spiritual theme, enhancing the realisation of it to the exclusion of all else. This is meditating *upon* something, or contemplating over it. It is outward looking - looking at something in an external, or objective relation to the perceiving self. The Medicine Wheel teachings cited above recognise this omnipresent power. Its followers consult this resource manifesting in and through all things. Our theology may emphasise such manifestations as secondary to their primal cause, but they are neither different nor segregated from it.

An illustration would be a string of electric light bulbs each with its own radiance but all powered from the same source and manifesting nothing more than that central power. This same power, in one manifestation or another, is in every creature and substance throughout the universe.

The self is another manifestation of this same source. We are able to perceive and recognise it in ourselves (*inward*) and in all else (*outward*). Discovering this divinity in yourself, you cannot deny it to anyone or anything else, for it is the same divinity. *Inward* and *outward* link up ultimately. Seeking first *inward* might be more compatible to one person, while seeking first *outward* may be more compatible to another. Neither is to be faulted, unless you spurn and repudiate the other. Supreme Reality is in all things!



# Song of the Andes

by Janette McNicol



*Main Plaza of  
Teotihuacán*

**A** MILLENNIA old legend speaks of the existence of a 'Lost Word', a primordial word or sound which was uttered at the moment of Creation, the precise moment when all reality was set in motion. The legend is of course allegorical, but it has led some people into accepting quite irrational notions about what sound is, and how it can affect matter and thoughts. And because of this belief, a similar power is therefore attributed to a *First Cause* or *Supreme Deity* who uttered that Lost Word. There is no doubt that certain sounds carry to all within

hearing range certain forms of beneficial energy and the enlightening information which travels with such energy, but that is far from belief in a single uttered word that brought everything into existence. Former Emperor of the Rosicrucian Order Ralph Maxwell Lewis had this to say about this Word or thought:-

The first reference to a teleological or mental cause of creation, and the relating of it to the spoken word goes back to the Memphite period of Egypt, of which the earliest traces of habitation





is around 3100 BCE. This relates to the city and temple of Memphis on the west bank of the Nile approximately 13 miles southwest of Cairo. The chief Memphite deity was Ptah who headed a pantheon of lesser deities.

From earliest times, Ptah was the patron god of the artisans and craftsmen of Egypt. Centuries later the priesthood developed a more profound metaphysical conception with respect to Ptah when he was elevated to that of artisan-creator of the universe. Ptah therefore created the universe by his thoughts. To be more explicit, his thoughts and ideas were objectified into his spoken words or even a single word utterance; and by means of that word, his thought of primordial creation was objectified and became reality.

This is may be the true origins of the Lost Word allegory. It has, since those ancient times, filtered into the beliefs and creation stories of many religions, and remains with us today as something taken at face value by millions of religious adherents. Yet there may be more than mere allegory to the Lost Word if we can lay our beliefs aside for a moment and consider instead this 'word' as merely a vibration, a simple 'primordial acoustical wave' which accompanied and caused the entire manifested universe to come into existence. Cosmologists refer to it as the 'Big Bang,' alluding to an explosion of sorts which to most people is associated with a very loud bang. Of course what exploded was not matter or energy and hence there could have been no bang. It was space-time itself which 'exploded' and has continued expanding ever since that beginning some 13.7 billion years ago.

Humans have used sound as a mode of expression since the earliest of times, so its use is an important part of our worldwide cultural heritage. And it is at the heart of many spiritual and mystical traditions including the Rosicrucian Order. In most parts of the world religious worship is conducted inside buildings specially built for the purpose. Think of the great halls of worship in cathedrals, mosques, temples and synagogues where people gather for collective worship. In the pre-Columbian Americas however, we find a different form of mass worship, out in the open air, in plazas specially built for that purpose, though possibly also reflected for a short period of time as well in the brief Aton worship era of the New Kingdom of ancient Egypt (ca. 1352 to 1335 BCE).

Civilisations like the Aztecs, Mayas and Incas, and even the city of Cahokia in Missouri in central USA had their enclosed temples. But the buildings were usually



*The ancient pre-Columbian city of Teotihuacán 30 miles (48 km) northeast of modern-day Mexico City. Note the size of the plaza in front of the Temple of the Moon, and the 1.5-mile (2.4-km)-long broad central avenue, the Miccaóhtli or the Avenue of the Dead.*

relatively small enclosed spaces that could hold only a few people. There was no room for the rest of the population to get into these temples and take part in the activities. Nor were their temples like those in ancient Egypt where certain favoured people from the general population were given a turn, every three months, to act as serving priests inside the temple. Interestingly, the great festivals always took place outdoors such as during the famous Opet Festival in Thebes (modern Luxor) when the holy family of Amun, his wife Mut and their son Khonsu were escorted in a joyous procession from the temple of Karnak, to the temple of Luxor, a journey of about a mile on their annual peregrination.

Many mystics know from first-hand experience that sound has a direct effect upon the human body, especially the nervous system and glands. Many Rosicrucians have often witnessed the dramatic effects that can be produced for example when intoning certain vowel sounds (mantras) correctly. In this article I will look at three areas of the world that have used sound, culminating in the latest researches from South America.

## Acoustics in the Kings Chamber

If you have had the opportunity of visiting Egypt, and in particular the Great Pyramid at Giza, there is a remarkable sound quality in the King's Chamber. For such a small room, the acoustics are truly amazing. The echoing of one's vowel sound intonations around the chamber, and much further down the Long Gallery and back, is deeply moving. Whether by accident or design, the King's Chamber is remarkably constructed and suggests I believe, that there may be a lot more to ancient Egyptian monolith construction than we've known about to date.





*View of the Theatre of Epidauros.*

I had the opportunity once of being alone with a fellow Rosicrucian in the King's Chamber. We decided to try out the acoustics by intoning vowel sounds. The result was incredible, and not just in the chamber itself, but also inside the sarcophagus and down the Long Gallery. On another occasion in Karnak I entered the Hypostyle Hall from the side while a boisterous tour group entered through the main access. Two things struck me. First was the fact that I could not see the centre of the hall from the side, while the second was the silence, complete silence all around me, despite the tourists chatting away in the centre of the hall. The hall was probably meant to represent the silence in the marsh at the beginning of time and was filled with papyrus columns to mimic that early moment.

### Acoustics in Ancient Greek Theatres

New research has uncovered the wonderful acoustics for which the ancient Greek theatre of Epidauros is renowned, suggesting an advanced knowledge of acoustics. The theatre, discovered under a layer of earth on the Peloponnese peninsula in 1881 and subsequently excavated, has the classic semi-circular shape of a Greek amphitheatre, with 34 rows of stone seats, to which the Romans added a further 21.

Its acoustics are quite extraordinary: a performer standing on the open-air stage can be heard in the back rows almost 60 metres away. Architects and archaeologists have long speculated about what makes the sound transmit so well. In the 1<sup>st</sup> Century BCE the Roman authority on architecture, Vitruvius, implied that his predecessors knew very well how to design a theatre to emphasise the human voice.

*By the rules of mathematics and the method of music, they sought to make the voices from the stage rise more clearly and sweetly to the spectators'*

*ears. By the arrangement of theatres in accordance with the science of harmony, the ancients increased the power of the voice.*

Epidauros was a small, unassuming city in ancient times, best known as the supposed birthplace of Apollo's son, Asklepios the healer god. As Asklepios' following grew, so too did the town. Their medical centre became one of the most renowned in the classical world, attracting sick people from all over the known world who hoped to be cured by the god. An area known as the Sanctuary developed in an elevated mountain valley, connected to Epidauros by an ancient road. Temples, baths and athletic facilities were constructed there as a means of worshipping Asklepios. But perhaps the best-known method of worshipping the healer god was at the theatre, out in the open.

The theatre was designed by Polykleitos the Younger in the 4<sup>th</sup> Century BCE, a period that saw the construction of many of the sanctuary's buildings. Typical of theatres built in the Hellenistic period, the Epidauros Theatre has a tripartite structure, meaning it has an orchestra, auditorium and stage building. The auditorium was carved into the side of Mount

**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.**

Kynortio at an incline of 26 degrees. It can seat about 14,000 people. But the most important thing about the theatre is its acoustics. Even people sitting farthest from the stage are able to hear the actors without any amplification. It is truly a testament to the ingenuity of the ancient world.

### Inca Empire

Just as in ancient Egypt, it seems that temples were built in the Andean region for specific mythic reasons. Like Egypt, these sites were linked to sites of emergence, an origin place. It is only in recent years that acoustic archaeology has become more prominent, especially in the history of Peru.

Part of an article called '*The Quadripartite Land*', a reference to the Inca name for their empire, that appeared in the June 2014 edition of the *Rosicrucian Beacon* made a deep impression on me. Sabine MacCormack in her study *Religion in the Andes*, described a harvest festival on a plain on the outskirts of Cusco where they could watch the sunrise.





After the harvest it was the custom of the rulers to make a great sacrifice to the Sun. More than 600 richly-dressed nobles formed a procession from the city, and when they arrived on the plain, they formed two lines some 30 paces apart. Each line of more than 300 lords was like a procession with one choir facing the other as they stood quietly waiting for the sun to rise. When the sun was partly risen they began to intone a song with great order and harmony. And as each lord sang, he tapped one of his feet, singing in a polyphony with the others as the sun rose higher and higher and their song grew louder and louder.

After midday, as the sun headed to the West, their voices gradually lowered and they continued singing until the sun had set. As the afternoon wore on, the songs or hymns became sadder, and when the sun had completely set, they joined hands and prayed in deep humility. Singing and dancing were consistent parts of their rituals. They had a single word *taki* for this activity during the rituals. The *taki* of this festival were like the heartbeat of the cosmos. As the singing rose and fell, it spread out toward the sun just as the *Ceques* and *Wak'as* radiated out from Cusco.

I came across a recent study called *Soundscape and Community Organisation in Ancient Peru*. It takes a close look at plaza architecture. These plazas were open spaces where an intimate sound-space was intended and produced. The sounds would include music from panpipes and drums as well as voices. Earlier temples such as those at Chavín de Huántar had U-shaped plazas to cater for large numbers of people. The sounds were amplified by the U-shaped design creating a kind of acoustic shell.

The temple's design shows a complex innovation to adapt to the highland environments of Peru. To avoid the temple's being flooded and destroyed during the rainy season, the Chavín people created a successful drainage system. Several canals built under the temple acted as drainage. They also showed advanced acoustic understanding. During the rainy season water rushed through the canals and created a roaring sound and created a noise like a jaguar, the sacred animal. Rushing water was associated with the concept of *Kamay*: A creative, vitalising force frequently associated with running water. Sacred mountains were thought to be infused with an energising force linked to the flow of water through springs and streams. Chavín de Huántar was a gathering place for people of the region to come together and worship. The transformation of the centre into a valley-



*View of Machu Picchu, note the big open plazas that were used for religious ceremonies.*



*Closer view of the plazas at Machu Picchu.*

dominating monument had a complex effect; it became a pan-regional place of importance where people went to attend and participate in rituals or consult an oracle.

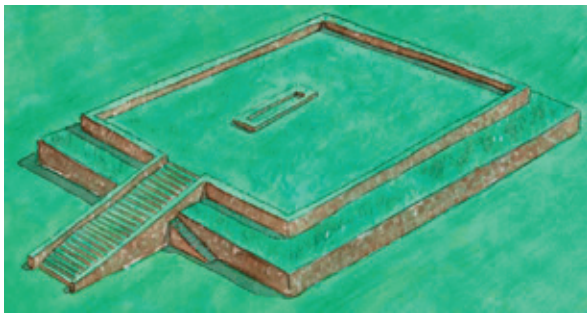
The temple is a massive flat-topped pyramid surrounded by lower platforms. It has a U-shaped plaza with a sunken circular court in the centre. The insides of the temple walls are decorated with sculptures and carvings. The temple was constructed over many stages starting prior to 1200 BCE, with most major construction over by 750 BCE. The site continued in use as a ceremonial centre until around 500 BCE. As a great religious centre, it flourished for over 700 years, 700 years of music and songs reverberating around and through the temple. What an impression it must have made!

By 800 BCE, there was a noticeable change away from the U-shaped plazas to enclosure compounds or *Kanchas*. These exclusive plazas had a sunken floor and were surrounded by high walls with attached platform benches where the musicians sat. They became similar to a type of Greek amphitheatre, whose orientation lent itself to musical and sound interactions and experiences. Great public performances took place in these monumental plazas, consisting of musical performances, ways of speaking and body movements. It was a real spectacle.





*Ushnu platform at Vilcashuamán. Note the steps leading up to the platform where the most religious ceremonies took place “between heaven and earth.”*



*Drawing of the Ushnu at Aypate.*

Panpipes of all sizes, in particular were used during public dances and ritual processions. In these *Kanchas*. Again, the shape amplified the sound.

## Ushnu

By Inca times, we find an edifice in the plaza called an *Ushnu*. This is a pyramid-shaped, terraced structure that was used by the Incas to preside at their most important ceremonies. Its structure is a rectangular stone pyramid formed of five platforms. On the top there was a double seat worked in stone, which according to the local tradition was covered with golden sheets and was the place where the Sapa Inca and the Coya (his wife; we can think of Ra and Ma) to preside at the ceremonies and rituals that took place around them in the plaza. There were usually basins built into the structure where water was poured symbolising the *Kamay* or life-force coming from above down to the earth below and animating the sacred space in the plaza.

These *Ushnus* were constructed in order to be

understood according to the image of the universe that the Incas wanted to portray. The Andean universe was composed of three planes, *Hanan Pacha* (the world of above), *Kay Pacha* (the world of here) and *Uchu Pacha* or the world under the Earth. In the Quechua language of the Incas, *Pacha* means simultaneously time and space. Thus these *Ushnus* were connected to the whole Cosmos, the stairs symbolical of the movement between the worlds.

## Augmented Reality for the Totally Blind

In modern times we find an interesting use for sound via computer software. The magazine *New Scientist* of 29 August 2015 reported a more modern use for sound – to help blind people see. How is this possible? Modern sonification technology translates the visual world into sound, much like the echolocation of bats, dolphins and other creatures. The report stated that Pranav Lal, an Indian cybersecurity expert who was born blind, has been using technology called *vOICe* to convert photographs into sound. After converting the image to greyscale, the software uses the different characteristics of sound to represent different features on the photograph as it pans across the screen. The position of an object is denoted by pitch; features on the photograph that are higher up have a higher pitch, and brightness equates to loudness.

The sounds are best passed through a bone-conduction headphone, which lets you hear the sounds while leaving the ears free to hear other sounds. Sound is transported along nerve fibres leading to the brain. In our brains, billions of cells and neurons are activated





and exchange information. The vOICe for Windows programme translates arbitrary video images from a regular PC camera into sounds. This means that you can perceive visual images through your sense of hearing,

**It was a real spectacle. Panpipes of all sizes, in particular were used during public dances and ritual processions.**

whenever you want to. With a netbook, tablet or notebook PC you can even go mobile. How well you learn to interpret the image sounds is something that only you can discover through this software. At the very least you may feel more connected to your visual environment.

Some non-sighted people use it with a wearable setup to see/hear their environment as they go around, while others (non-sighted from birth) use it to experience for the very first time what vision is like, thereby learning more about vision through uncensored first-hand experience. Some who lost their sight in recent times, use it to refresh

their memories of what things looked like. Still others use it to read charts, drawings or graphs.

The primordial sound of creation, whose vibrations echo down through the ages to our own time, still infuses our material beings. *Each of us is a particular note in the symphony of the universe, and our individual consciousness is part of the harmonics of a cosmic song.* Jean-Bernard Cabanes.

## Bibliography

- Architecture & Power in the Ancient Andes* by Jerry Moore. ISBN: 0-521-55363-6.  
*Inca Religion & Customs* by Bernabe Cobo, ISBN: 978-0-292-73861-4.  
*Machu Picchu's Sacred Sisters* by Gary Ziegler & J. McKim Malville. ISBN: 978-1-55566-457-2.  
*Soundscapes & Community Organisation in Ancient Peru* by Matthew Helmer & David Chicoine.  
*Whistling Vessels* by Denis Casarsa. ISBN: 9-781-49365-1276.

# Goodwill

by *Saman Kadir*

**W**E ARE living in one of the great crisis eras of human history. Issues of peace and war, poverty and abundance, of racial, political and religious conflict face us on all sides. Underlying all this is the basic conflict between material and spiritual values, between self-interest and world service.

Yet, on entering the 21<sup>st</sup> Century, there was a recognition that humanity had entered a truly new age. Science unites the world across all cultures, religions and political views, and the storehouse of human knowledge and intelligence are greater than ever before. Countless movements based on goodwill are attempting to create a better world. And despite the prominence given to appalling acts of terror at the present time, there is a growing recognition of the essential core unity of all people, nations, cultures and religions.

The decisive question today is whether we can solve our problems before they get out of control; and that means ensuring that our leaders are of the calibre and integrity required to lead the world out of its present morass. With climate change accelerating and world

superpower rivalries on the rise, the race is on for the future of humanity, and only men and women of goodwill can guarantee a successful outcome. How therefore, can we combine our strengths in a united world service in these critical times?

One method considered a bit too airy fairy for some is simply holding good, positive, uplifting, kind and compassionate thoughts about others, regardless of our ardent wishes not to be influenced by their negative and destructive actions. Our thoughts, when harnessed, have the power to affect great world events. The combined massed thought power of people of good intent can create a channel of communication between the Cosmic and humanity through which spiritual energies can flow to heal and rebuild a troubled world.

It is this power, properly used and directed, that can be the saving of humankind. And as Rosicrucians and seekers of spiritual enlightenment, it is through our Celestial Sanctum contact periods that we can channel our energies to heal the present world situation. Let us not neglect our duty in this.



# Think a Loving Thought

by Shirley Elshy

**A**S CHILDREN we hear the words: *"Sticks and stones will break my bones, but words will never hurt me."* This rhyme is an incitement to stand tall, be brave and brace yourself against the taunts and trials of growing up. If only it were true! The truth is that words can wound from the ego up, engendering deep feelings of inadequacy, of being a misfit, being on the outside of some cosmic joke that is known to select members of the 'in' crowd. Words are powerful forces for good or ill, the motive power behind the tangible world.

*"In the beginning was the Word."* Before that was the thought that generated the Word. And before that was the potential for the thought that generated the Word, for *"nothing cannot give rise to something."* Through the mind of the Cosmic, the Word gave rise to everything we can conceive, and an infinity more. By that single, creative utterance, the power of thought was shared among all humankind as the means by which we manufacture our here-and-now reality.

Words are our thoughts made concrete. They are the means by which we organise our thoughts internally and then put them out into the world, verbally or in writing.

From there they take on a new life through whoever or whatever hears or sees them. They are channelled through another individual's own thought processes into their inner being. They swell. They multiply. They take on an activity all of their own, zipping one to one among every sentient being until they circle the planet and come back to the starting point.

Just as bacteria multiply unseen, the effects of words spread at mind-boggling speed. If the words sting, the hurt grows one to two, two to four, four to eight, until in the space of a chessboard we have malady, sourness, combat and war.

Kind words, encouraging words, spread in the same way, but with even more effect. Why? Because the listener wants to hear them. Instead of trying to block them out, the recipient embraces them and spreads them readily, instinctively and whole-heartedly. There is no resistance, only joy. The current spreads like waves up a beach. Loving thoughts, transformed into words, shortcut the whole system and bring about miracles.

Today..., now..., especially if you do not feel like it, take a moment to think a loving thought. Then tell someone about it and work a miracle!





# The Rosicrucian Beacon - Back Issues



December 2015



September 2015



June 2015



March 2015



December 2014



September 2014



June 2014



March 2014



December 2013



September 2013



June 2013



March 2013



December 2012



September 2012



June 2012

Back issues of the Rosicrucian Beacon are available at £5 per issue (postage included). All issues can be purchased on our website [www.amorc.org.uk](http://www.amorc.org.uk), or you can order at [sales@amorc.org.uk](mailto:sales@amorc.org.uk) or call us on +44-1892-653197.







Life is short, and we have not too  
much time for gladdening  
the hearts of those who are  
travelling the dark way with us.

Oh, be swift to love!

Make haste to be kind.

-- Henri Frederic Amiel  
(1821 - 1881)