

A M O R C

The Rosicrucian Order

# MASTER MONOGRAPH

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# THE CONCURRENCE

This Week's Consideration of a Famous Opinion



¶ The Pythagorean conception that the Cosmos had its origin and interpretation in Number, was the basis upon which alchemical research was conducted. This emphasis on Number, Harmony and Music is shown in the following from Norton's *Ordinall* of 1477. The musical intervals of an octave, a fourth, and a fifth are indicated by the terms *diapason*, *diatesseron*, and *diapente*. The words *ypate*, *ypaton*, and *Lecanos* are from the Greek and express various notes of the tetrachord, while the term "acorde" refers to the sound values of notes:



*Joyne them together also Arithmetically,  
By suttill Numbers proportionally, . . .  
Joyne your Elements Musically  
For two causes, one is for Melody:  
Which there accords will make to your mind,  
The trewe effect when that ye shall finde.  
And also for like as Diapason,  
With Diapente and with Diatesseron,  
With ypate ypaton, and Lecanos muse,  
With other accords which in Musick be,  
With their proporcions causen Harmony,  
Much like proporcions be in Alkimy,  
As for the great Numbers Actuell:  
But for the secrete Numbers Intellectual;  
Ye must seeche them as I said before,  
Out of Raymond and out of Bacons lore.*

—THOMAS NORTON, (?)—1477

To the Members of the Esoteric Hierarchy, Greetings!

Symbols are often used by the Masters of the Invisible Hierarchy and the great entities of the psychic realm in their contacts with you. I promised in the last lesson that I would speak further on the subject of attunement, and I intend doing so, but signs and symbols are so closely related to the practice of meditation, relaxation, and attunement that I think these points should be covered first. One member already has very pointedly asked about these signs and from what she says I sense that many of you may have the same idea. She indicates that she has had the experience of seeing in the space before her in her room the sudden or gradual formation of signs or symbols quite different from those we are familiar with, and seemingly of a special nature. Sometimes these form a cloud or ball, or sometimes a circle of mist. Sometimes they are very faint and continue to form and reform into slightly different symbols lasting only a fraction of a second before gradually turning into something else.

I remember one time being very much interested in one of these symbols that started as a circle of such light, misty substance that it reminded me of a large white wreath of some misty, glossy substance, almost transparent but yet brilliant with a soft bluish light. While looking at it, it changed into a square by moving into a flattened shape and pushing out four corners. What impressed me was that it was an illustration of squaring the circle, always an interesting subject to mystics. I realized at once that this was not so, because the mathematical problem was quite different from what I saw formed before me, and then while looking at the square it eliminated one of its sides and blended two together and became a triangle. Then something started to develop in the center of the triangle, then it faded away.

The question the Soror asked was, "Do the Masters use different signs to distinguish themselves from one another?"

Most Masters use some sort of symbol, word, or token when they feel that it is necessary to let you know who they are. Such sign or token will be repeated so that you can tell that it is the same person or personality returned to you. But I have noticed that each uses other signs at times, and that often the sign given to one person may not be the same as that given to another. These Masters seem to use symbols as we use words of greeting. On one occasion we may say to a group of three or four persons, "How do you do?" and on another to another group, we may say, "Good afternoon," or "Good evening," or "Hello, everybody."



It appears that the Masters use such symbols as will make a definite and distinctive impression on the mind of the adept. If they used such familiar symbols as the cross with the rose on it, the triangle with the cross in it, the circle

with the triangle and cross, the All-Seeing Eye, or similar emblems shown in our literature and various books, we could not always be sure that our own imagination was not creating such symbols out of some little spot of light that we saw. But when we see a symbol that we have not seen or remembered seeing, that is quite different from what we expect, it not only makes a lasting impression because of its uniqueness or distinctiveness, but also we feel that it is not a reflection of something in our own minds or the result of some creative power of our own.

The Soror who has written about this states that sometimes she has seen the cross not upright but resting on its side at an angle. Sometimes it is inside a circle, and not in the usual form as illustrated in our literature. At one time she saw something like the compasses used by the Freemasons in their symbolism, but with the cross uniquely placed beneath it. I have seen the Rosy Cross in a symbol at times taper off at the upper ends as though it were lying nearly horizontal. Then I have seen a circle with two vertical lines upright in it, and slightly protruding from the top upon which rested another horizontal line across them. I do not know that I have ever seen this symbol in any mystical literature, and yet on three different occasions it has been given to me psychically for identification purposes. Another feature in connection with this symbol I am not speaking about because I do not want any of you to create it in your minds, for it may come to some of you eventually in the same way that it came to me.

The point to remember is that whenever a very distinctive or unique symbol comes to you in a vision or in your concentration periods, you should make a mental note of it, and later record it in your notebook, with the date and the circumstances surrounding it. Such symbols are not formed by an unintelligent power, but by some personality intentionally forming this symbol for your recognition. I know that if I wanted to invent a symbol that would identify me with certain persons to whom I wrote, or to use in place of my signature, I certainly would invent something different from any illustrated in our literature, and you would do the same.

If you wanted another symbol to use with a certain few who were helping you to carry on experiments, you would choose a second symbol that would be recognized only by these few. On the other hand, if you were making a symbol to use with our members, you would invent one different from one that you would use, let us say, in connection with your business affairs in a bank or an institution. Because you would not want to mix a philosophical or mystical symbol in with your business affairs, you would invent a second symbol impressive to the people dealt with in such an institution. If the Masters feel that you will be more impressed with an odd symbol and recall that more easily than another, they will probably make



such a symbol for you; whereas if such symbols as a flaming sword, a crown, a cross, or a star with a cross in it would be more easily identified as a mystical symbol, they might use such a symbol with you and not with others.

I want to touch briefly upon another esoteric principle in regard to attunement with the Cosmic. In our monographs in the preceding Degrees, we have discussed whether in projection we send all of our consciousness to the place we want to contact, whether some of the consciousness of that place comes toward us and we meet it halfway, or whether the consciousness of all places is closely in touch with our consciousness all the time, and there is merely a mutual understanding of the contact. In the matter of attunement, projection does not enter in the first stages, and we can attune with a place without actually projecting into it. In such cases we must keep out of mind the idea of projection and think of our psychic consciousness remaining with us, not leaving our bodies at all.

What really happens in perfect attunement is an adjustment of the individual rates of vibration of the objective mental self to the vibrations of the Cosmic. The consciousness of our physical, mental body, which is the consciousness normally used during our waking hours, is of a lower rate of vibration than our psychic consciousness. This helps us to understand in another way how man is dual. There is a psychic body within the material body just as we understand there is a soul inside of the physical body. We know that the soul body or soul consciousness vibrates at a higher rate than that of the earthly body. The earthly aura is easily seen, and is easily sensed by electrical instruments. We hope to demonstrate at our conventions from time to time electrical instruments that will measure the width of the physical aura around the physical body, and the quality of it. Such instruments have been made by us in the past and used in laboratory experiments, but they are hard to keep in adjustment. However, the aura or the vibrations of the soul are not easily photographed or easily measured by electrical instruments, and are not seen except under very rare circumstances when the psychic sight is well developed, or when the vibrations in the room have been charged to such an extent that with those of the soul they mingle to produce a third condition in which they are more or less visible.

The higher vibrations of the soul or psychic body belong in the higher octaves of the cosmic keyboard as we have shown in the charts in the lower Degrees. For proper attunement between your outer self and the psychic consciousness within you there must be a meeting place for the vibrations of the physicomental body, and those of the psychic body. This does not mean that we can raise the vibrations of the physical body to those high ones of the psychic body, nor does it mean that we can lower the vibrations of the psychic body to those of the physical body, but we can use the



principles of harmonics and harmonic attunement to bring about what is called Cosmic attunement.

We can find a keynote in our own physical body vibrations that will be a harmonic or a keynote in the soul consciousness, just as a note struck in the middle octave of the piano keyboard will cause some note in the higher octaves to respond in harmonic sympathy or attunement.

This is what has to be done in perfect Cosmic attunement. Through concentration and relaxation we find our natural keynote in the physical and mental body. As soon as we relax and lay aside our usual thinking and activity, the functionings of the body become more normal, and we approach a harmonious physical and mental condition that allows the true keynote to dominate.

Disease, worry, envy, and other destructive emotions prevent us from establishing the normal dominant note of our physical self, but in relaxation and peaceful, quiet attitude we become balanced and our individual keynote is at its strongest. Each of us has a slightly different keynote to which we respond when musical instruments are played, and that note always sounds the most mystical or pleasing to us. When its discordant harmonic is played or sung, it disturbs or upsets us. The same is true of color. When the correct color belonging to our dominant note is before us, that color becomes pleasant.

The object, then, of meditation and concentration is to balance the vibrations of our whole being. The consciousness in the physical and mental part of ourselves must be so unified that we are vibrating in harmony with the dominant note of our being, or our keynote.

This is the first step in the process of attunement. Next week I will tell you more about this process of letting the dominant note control and balancing it with the dominant note of the psychic body. Read this lesson through again, concentrating on it, paragraph by paragraph, and end by sitting relaxed and in a passive mood for a while, so that your dominant note may begin to control you. Thus your aura will become strong and you will feel a most peaceful and harmonious condition throughout the body and mind.

May Peace Profound abide with each of you.

Fraternally,

YOUR CLASS MASTER

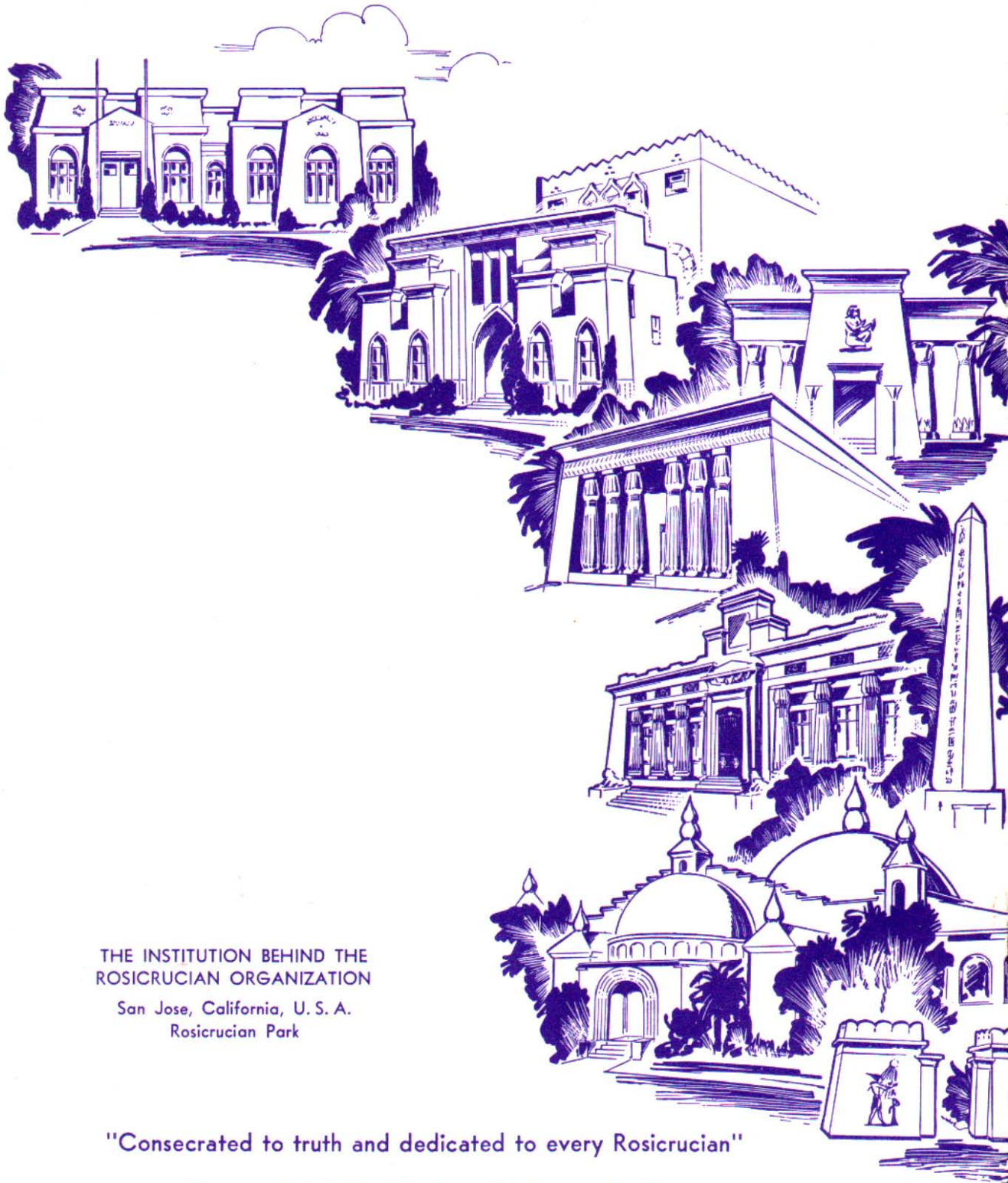


## Summary of This Monograph



Below is a summary of the important principles of this monograph. It contains the essential statements which you should not forget. After you have carefully read the complete monograph, try to recall as many as you can of the important points you read. Then read this summary and see if you have forgotten any. Also refer to this summary during the ensuing week to refresh your memory.

- ¶ The repeated appearance of a distinctive and unique symbol should be carefully noted since it may be formed by some personality for the purpose of identifying himself to us.
- ¶ In perfect attunement the individual rates of vibration of the objective mental self are adjusted to harmonize with the higher vibrations of the Cosmic.
- ¶ There is in the physical body vibrations a keynote that has a harmonic in the vibrations of the soul consciousness. In a state of relaxation and meditation this true keynote is permitted to dominate.
- ¶ There is, also, a color belonging to our dominant note, the effect of which is always pleasing to us.
- ¶ The object of meditation and concentration is to balance the vibrations of our whole being. Our physical and mental consciousness must be so unified that we are vibrating in harmony with the dominant note of our being, or our keynote.



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