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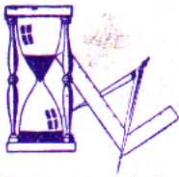
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THE CONCURRENCE

This Week's Consideration of a Famous Opinion



¶ The mystic is ever conscious of a vast and universal harmony. Recognizing that the underlying principle of life's rhythmic pattern is unity, he knows his individual note to be but one in a symphonic whole. In both poetry and prose, Rabindranath Tagore, the Indian mystic and teacher, wrote frequently of this great harmony. The mani-



festation of the infinite in the finite forms of creation is music, he often said. The following quotation exemplifies this conviction:

Last night, in the silence which pervaded the darkness, I stood alone and heard the voice of the singer of eternal melodies. When I went to sleep I closed my eyes with this last thought in my mind, that even when I remain unconscious in slumber the dance of life will still go on in the hushed arena of my sleeping body, keeping step with the stars. The heart will throb, the blood will leap in the veins, and the millions of living atoms of my body will vibrate in tune with the note of the harp-string that thrills at the touch of the master.

—SIR RABINDRANATH TAGORE, 1861-1941

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To the Members of the Esoteric Hierarchy, Greetings!

Continuing the suggestions given in our last lesson, I desire each of you to practice these special exercises in connection with whatever other exercises you have been doing during the past months. This particular one will help all the regenerative processes going on within your being.

I suggest that whenever you have the time, you sit in a relaxed condition and look toward some dark part of the wall or ceiling. Try to visualize on it the musical note that represents the utmost of peace and harmony of pleasant sound to you. Think of the notes of the octave we sing, "do, ra, me, etc.," and try to determine which one produces a sensation of peace and a sort of spiritual, mental tonic effect. Inwardly express the musical notes and thus help yourself to visualize the most pleasing one in the space in front of you.

It would be better not to select A because that note is quite common to all students on the Path. Nearly everyone studying mysticism or experimenting psychically is affected by the note of A. This does not mean that all have A as their musical note. So, in making your tests to find your musical note, do not immediately decide A is your musical note. Try to find some other note that will produce a definite sensation of thrilling psychic reaction in your consciousness. If, however, you find that A is the only note that does please you, then you may decide that it is your individual musical note.

This does not mean you will have any greater happiness with the musical vibrations and other vibrations of your consciousness than a person whose own musical note is not A but one of the others. If your musical note happens to be one that is in between two natural notes such as F sharp or G sharp or D flat, you will sense this as being an intermediary note of some kind even if you do not know exactly which one it is. Your object is not to determine the note's position on the keyboard, but to determine the pitch or tone most pleasing to you and then keep that tone in mind during your experiments.

It will not be too difficult to discover your musical note—even if you have no voice for singing. Everyone can at least hum a note that is pleasing to himself. Once you have found the note that pleases you, you should use it as a vowel sound tone for any of your future exercises.

In these tests, remember that the note is one that has a definite relationship between your consciousness and the Cosmic Consciousness. Whenever you begin experiments of any kind or want to attune with the Celestial Sanctum or with the Cosmic, slowly repeat this note three or four times: It will help attune you and place you in a very pleasant and peaceful relationship with



the Cosmic. All you need do is to hum it and hold the tone for a few seconds. If you hum this note three times softly, each time you sit in your sanctum, you will find greater results.

It is necessary at this point in our instruction to distinguish between the musical note to which you are sympathetic, and the dominant note of your being—the chord of your consciousness, of which we have spoken. The musical note has but a sympathetic relationship to that psychic harmony of your being that constitutes your dominant note. They are, however, not one and the same thing. The musical note is of a much lower octave than that of the dominant note or chord of your consciousness. It is for this reason that we have said that it is possible to experience the chord of one's consciousness but that it is very difficult to know it in specific terms of its vibrations. The musical note which we have been considering is, on the other hand, quite readily discovered with experimentation on your part.

So for the coming week, experiment all you can by humming softly to yourself until you find which note pleases you. Take each note separately and hum it, drawing it out so that your ears can hear and your body can feel it for one minute. Repeat each note three or four times with a slight change in pitch until you are sure that the note is one you want or do not want. Even five minutes spent this way will be interesting.

After meditating a few minutes, try again and see if there is a slight change in your voice or the pitch and tone. Before humming each note, take a deep breath so that you can hold a note fairly long but do not make the sound loud, for it is not the sound going through the air and coming back to your ears that will help you so much as the sound you will feel through your head and body as you hum. It will probably take you the whole week to determine your real note.

Try to experiment when you are rested since tiredness affects both your humming of the note and your reaction to it. It might be well to drink a glass of cold water just before starting so that you will not become thirsty during the experiment.

Perhaps I should here make a few comments in answer to questions submitted by members of this Degree. One is: "Just what are we leading up to in the present experiments of the Twelfth Degree?" The answer is simple and definite. We are in the very center of a whirlpool of esoteric principles, and these are revolving so rapidly that it is difficult to see just what effect they are having, and what benefit we may derive from them. We are right out in a great ocean of mysticism, and although we sense that there is some sort of movement, we are not quite sure whether we are moving across the water, or whether we are standing still and the water is moving under us; either way, we do not seem to be making any definite or great progress.



TWELFTH DEGREE

NUMBER THIRTY-FOUR

PAGE THREE

When crossing the ocean there are hours and days in the center of the ocean when it looks the same, and you can hardly tell that you have made any change in position. You arise in the morning and look over the surface of the water to the distant horizon, and it appears just as it did when you retired the night before. During the afternoon you stand and look again over the water, and you see the same sight, with perhaps just a little difference in the rolling clouds above you. Whether you have moved or the clouds have moved, you cannot tell. Perhaps you are standing still and the world is moving past you, or you may be moving toward some distant goal that you do not see. Some of you may have felt that during the last few months you have been more or less standing still so far as any progress is concerned.

You should realize, however, that there is no such thing as standing still in this old world. If you really did try to stand still, you would find yourself going backward in your movement through civilization and everything else. The world would move ahead so rapidly that you would find yourself really seeming to retrograde. It may be that your health is practically the same today as it was months or a year ago. Psychically you may be in a position no different—nor socially, nor in any other way—from many months ago.

But does this indicate that you have made no progress? There are persons in your city, and in every city and part of the world, who are ill, in unfortunate circumstances, in hospitals, sanitariums, shut up in bedrooms or other places at home and elsewhere, who, in the midst of their own trials and tribulations, would argue that they have gone backward while you have made progress. They would give anything to be in your position, having your good health and most of the important necessities of life. The very fact that you are not in such unfortunate circumstances indicates that you have made some progress. Such comments, however, are no consolation; nor is this the right viewpoint from which to consider the matter.

The truth is, that in any unfoldment whether it be music, art, philosophy, history, or trade, each advance is less definite than the preceding one. As we move nearer and nearer the goal of attainment, the accumulated effect of each day's improvement does not manifest so definitely as in the beginning.

When a diamond has reached a certain point in the process of being polished, the untrained watcher would think that there was no need for any further effort. It would be difficult for the untrained eye to see during the last hours of the polishing process that any real change had been made in the surface of the diamond. During the early process of cutting and forming the diamond, however, every minute of work gives startling manifestations of the progress.



When an artist starts a picture, the most untrained eye can easily observe the effect of each stroke of the brush upon the canvas. With the untouched canvas before the artist, each move-

ment of his hand reveals what is being accomplished. After the picture is halfway finished, one must watch carefully to see what each stroke is accomplishing. As the picture nears the final touches, only the expert observer can determine the slightest degree of improvement. Suddenly there will come from the picture a spirit of something not there before. The observer will then realize that the artist was accomplishing something that could not manifest itself thoroughly until all of the other refinements were completed.

The process of mystical unfoldment is so similar to this that the inexpert observer might well say that after a certain point nothing is being accomplished. We may, therefore, find it difficult to tell just what is being done by the master within at the present stage of development and unfoldment. We are progressing toward a rebirth and a regeneration of the entire dual nature of man. It is far more easy to perfect and improve the outer physical body through the first stages of improvement than it is to improve the inner self. This may seem strange. I remember I one time argued that with the Divine Soul within us so essentially pure and good, it should be easier to develop the inner self to sublime heights than to improve the outer self. But I overlooked something that probably you, too, have overlooked, and that is that the process is one that we must direct with our minds and our outer conscious efforts. This outer self is constantly interfering with the ease and facility of reaching the inner self. If we could separate the inner and outer selves and deal with them separately, we would find our problem greatly simplified. In fact, there would be no problem at all because the inner self would proceed to develop and to cleanse and purge itself of all limitations, restrictions, false ideas, habits and customs that have been forced upon it by the outer self.

This is what occurs at transition when the soul-personality is freed to rise to the spiritual kingdom where it can bathe itself in its own glorious splendor, and be a pure spiritual body with unlimited power. Even the physical body after transition proceeds to reduce itself to the simplest elements from which it was made. While the two are united, there is a constant contest for domination and supremacy. Much of this is due to the fact that early in our education of the outer self false ideas, superstitious beliefs, and wrong customs and habits are acquired. Our efforts at unfoldment, then, are comparable to those of an artist attempting to paint a picture with the canvas surrounded by a screen of thin silk cloth. Attempting to apply the paint on the canvas, he constantly has to put his hand and brush through this screen; and while much of the paint gets on the canvas, the screen between always interferes. The nature of this interference we must understand in order to overcome it and it is this I want to deal with in our next monograph.



May Peace Profound abide with each of you.

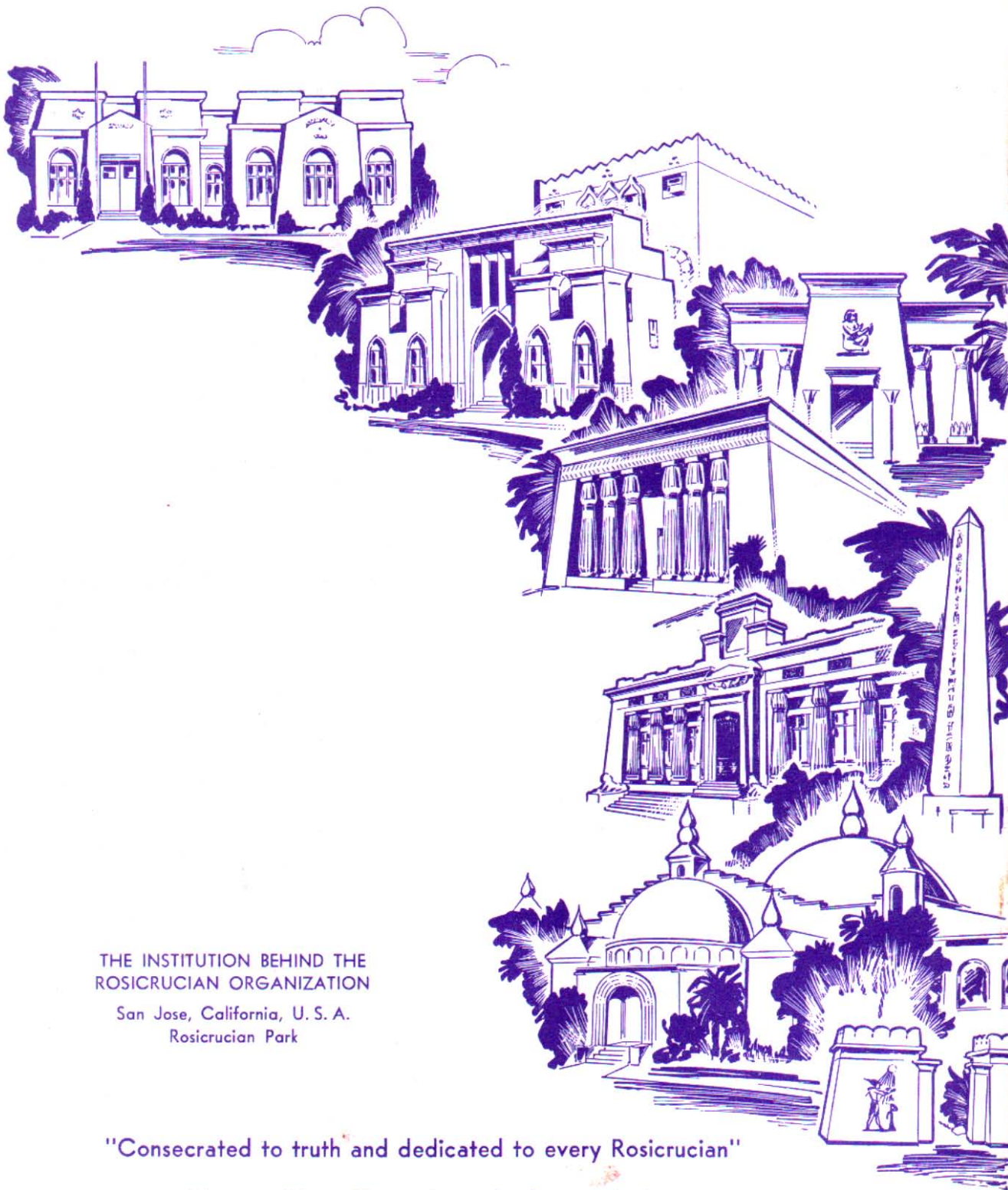
Fraternally, YOUR CLASS MASTER

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.

- ¶ By sitting in a relaxed condition and visualizing on the ceiling or wall the musical note representing for you the utmost in pleasing sound and harmonious effect, all the regenerative processes taking place within you will be stimulated.
- ¶ When it is hummed or sung this note may be recognized by a definite psychic reaction in your consciousness.
- ¶ Do not immediately assume that the note A is your individual note, for nearly all students of mysticism are psychically affected by it.
- ¶ Your note has a definite relationship between your consciousness and the Cosmic Consciousness.
- ¶ As we move nearer the goal of attainment, the process of mystical unfoldment does not manifest so definitely as in the beginning.



THE INSTITUTION BEHIND THE
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San Jose, California, U. S. A.
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