

CROMIAAT!

A COMPLETE SYSTEM
of
**NATURAL
HARMONICS**

By Profundis, FRC.

The diagram illustrates a piano keyboard with notes labeled with letters and numbers. The notes are arranged in a grid, with letters and numbers indicating specific pitches. The diagram is divided into five octaves: 4th, 3rd, 2nd, 1st, and 1st. The notes are organized into sections: BASS (3rd, 2nd, 1st Octave), MIDDLE C (1st Octave), and TREBLE (3rd, 2nd, 1st, 4th, 5th Octave). The notes are labeled with letters and numbers, and the diagram is labeled 'SOUND VIBRATIONS', 'CHEMICAL', and 'COLOR' at the bottom.

IMPORTANT CORRECTIONS

The following corrections should be made in pencil in the issue of CROMAAT pertaining to the System of Natural Harmonics (Volume C of Cromaat):

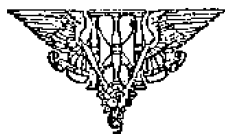
On the large green sheet of the Key Board, the red figures "342" on the key of E in the first octave above Middle C, should be changed to read "341".

At the top of page 20, the number "42" opposite the key of A, should be changed to "452", which will conform to its application throughout the system, and especially to the vowels listed on pages 21 and 22.

In the centre of page 28, the headline should read: "The Vowel Numbers", instead of "Vocal Numbers".

CROMAAT

A MONTHLY MONOGRAPH
FOR THE MEMBERS OF
A. M. O. R. C.



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A COMPLETE SYSTEM OF NATURAL HARMONICS

By PROFUNDIS, XII

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207

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INTRODUCTORY EXPLANATION

THE MYSTERY OF NUMBERS

The limited space at my disposal prevents any extended introduction to the general science of numbers—numerology, so-called—even if such an introduction would serve a practical purpose.

For many years there have appeared in the American book mart various "text-books" or "systems" explaining the mysteries, meanings and interpretations of numbers. Nearly all of these have referred to the Kabbalah or have based their fundamental arguments on some of the principles contained in that strange, unorthodox Jewish philosophy of doubtful origin.

But whatever purpose the compiler of the Kabbalah may have had in mind is completely frustrated by the modern attempts to use those principles in connection with letters of the English language—or any language other than that in which the Kabbalah was written and to apply the numerical values and meanings therein to universal or diversified tongues and peoples.

Furthermore, we must go back to Pythagoras and the Magi of Egypt, if we would understand the early conception of numbers in their more mystical sense, and not to an unknown, narrow, illogical and abstract thinker of the Christian era. Then we find good reason for believing that in the beginning "God geometrized".

What are numbers? Symbols! Symbols of all that is. If, in the beginning, *God thought in numbers*, as scientific men now admit, the universe itself and all that is in it, conceived in numbers and created according to numbers, must be *manifest in numbers*.

In the laboratory of chemistry, in that of physics, in the electrician's "shop", the musician's studio, the surveyor's office, the architect's study, the mechanic's "plant"—in all of these, numbers and combinations of numbers constitute the symbols with which the master workers of nature's forces express, measure, judge, weigh, test, try, prove and utilize the elements with which they create and construct the material things around us.

The belief that numbers of themselves and in themselves possess a power or potentiality, is ridiculous; yet most of the present-day "number systems" are based upon this belief.

For centuries the number 7 has been considered mystical. It seemed, to many, to have a power or force distinctly its own, which is *not possessed* by any other number; yet, five and two make seven, six and one make seven, three and four make seven. Therefore, any power which 7 possesses must have had its origin, or elements, in the numbers 1, 2, 3, 4, 5 and 6; and since all numbers beyond one are multiples of one, any power possessed by multiples of one must be found, in embryo at least, in number *one*.

It is only a step further in such reasoning to say, that if the power of all numbers begin in *one*, each number higher than one possess a power equal to its multiple of one; two would double the power of *one*, three thrice the power, and "mystic" seven would have seven times the power of *one*!

The essential point to have in mind, however, is that, whereas the power of one might give us (in our objective world) a definite and distinct manifestation, clearly defined from other material manifestations, seven would not give us a similar manifestation stronger by seven-fold, *but a different manifestation*, unlike that of *one*, exoterically and like it esoterically.

This shows us, then, that one and seven, and a *billion or more other numbers* may be used as symbols to express or represent a manifestation of nature because 1 represents the first element of all such manifestations.

THE LAW OF VIBRATIONS

In the preceding paragraph the phrase "first element" is used. I use that phrase as a term without intention to convey the idea that one, or number *one*, represents a first element of nature's material manifestations; in that sense the term *element* would refer to the primary manifestations of matter, such as electrons, atoms or molecules. This is not meant in this case.

The first element in the operation of nature's great laws is, however, the radiation of that mighty, all-potent, divine force, NOUS, from the divine mind which first conceived the Universe in numbers and projected that conception by means of the Logos, (the "lost word," as explained in the Fourth Degree of our Temple teachings).

Truly, one might write a large book in an attempt to explain this simple law, and never do it justice. In fact, after vain trials to set forth the law as *completely* as possible, I have found that these two qualities are impossible in one manuscript. Therefore, I have reduced my larger and complex explanation to the following brief analysis:

The Vibrations with which we have to deal throughout this system of Natural Harmonics are those Vibrations which we have studied as Spirit Vibrations in the First Degree of our Work.

The source of these Vibrations is of little import *here*, but we shall recognize the fact that they are propagated by the Sun's emanations and reach the earth in this manner.

To this fact let us add the Rosaecrucian statement, that all such Vibrations are of or from an energy which, as stated heretofore, is called NOUS.

Nous, then, is the energy radiating the Vibrations which, in their material manifestations on earth, are known as spirit vibrations. (Our members of the Fourth and higher degrees will understand the veiled references made here.)

Now, according to the Law, this energy, Nous, leaves its source and radiates toward the surface of the earth in a series of waves, just as waves travel over the surface of a smooth body of water when a stone is dropped into the water.

We must understand this point well, so I will add a diagram:

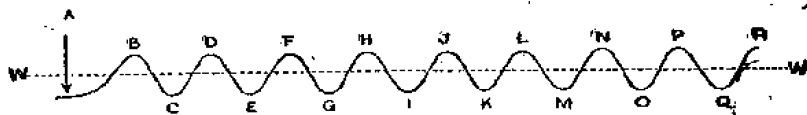


FIG. TWO

Let us assume that the dotted line (W) in Fig. 2 represents the surface of the water when perfectly smooth and level. And, let us assume that the arrow at A indicates where a stone has just dropped through the water's surface. Then the heavy, wave-line will represent the undulations of the water's surface, the waves moving outward from A. It will be noted that there are "hills and valleys" in this series of waves, the hills being indicated by B, D, F, etc., and the valleys by C, E, G, etc. It will also be noted that the "hills" or crests of the wave rise partly above that (dotted) line which was the normal, level surface of the water before being disturbed by a projection of the action at A; likewise the "valleys" are proportionately beneath the normal, level line.

I offer, now, two other diagrams for your consideration:

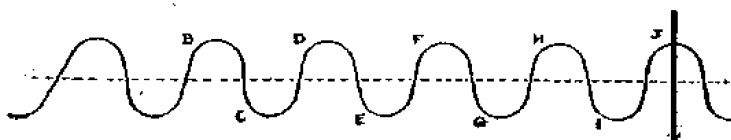


FIG. THREE

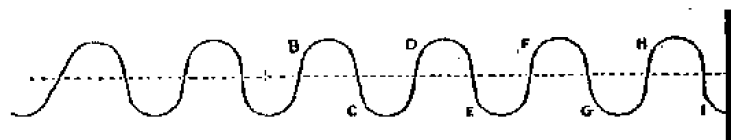


FIG. FOUR

If, at the "striking point," or place of culmination we place an upright stick in the water, marked S in the above diagrams, we will have a condition much like that which exists when a stone wall surrounds a lake, or when a rock is at the shore of such a body of water.

The waves B, C, D, E, F, G, H and I would strike or "pound" such a stick, wall or rock, with a certain regularity and periodicity depending upon how closely the waves succeeded each other.

An important point to be noticed, however, is that there will be *two impulses* or blows delivered against the stick S by each wave; one when the crest of the wave strikes the stick (as shown by J in Fig. Three), and one when the *furrow* of the wave strikes (as shown by I in Fig. Four).

Therefore, the *crests* of the waves would strike S alternately with the *furrows*, and while the impulses received at S would be regular, in the order J, I, H, G, F, E, D, C and B, nevertheless, the impulses delivered by I, G, E, C, would be mild compared to those impulses delivered by H, F, D, B; in fact, experiments would show that the impulses of I, G, E, C, would be of a *negative* nature while the others would be of a *positive* nature.

I append two more illustrations to make plain this and another effect of these *wave impulses*:

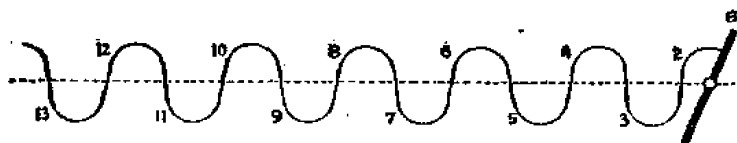


FIG. FIVE

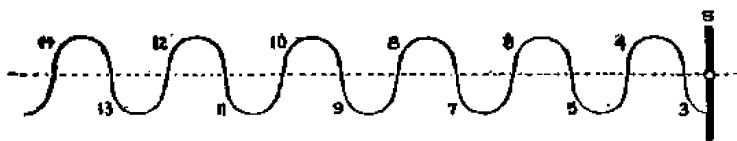


FIG. SIX

In these two diagrams I have substituted figures 1 to 9 for the letters A to J in indicating the waves, numbering the first wave to travel forward, 1.

Let us assume that we have fastened the stick S on a pivot in its centre (on the water level indicated by the dotted line) so that the stick will tip forward or backward, top and bottom, on its pivot.

Now, when impulse No. 2 (the crest of the wave) strikes against the upper part of the stick, it will bend, or *push* that part of the stick backward, as shown in Fig. Five. Immediately following this action will come the impulse of No. 3, and this impulse, pushing against the bottom of the stick, tends to *neutralize* the effect of the impulse at No. 2, and thus the stick is brought back to its original upright position, as shown in Fig. Six. But, at once the S receives impulse No. 4 and moves backward again, only to be *overcome* in its backward swing by the *neutralizing impulse* of No. 5. This process will continue with regularity so long as the waves are propagated or *projected* against the stick.

PART TWO

THE PRINCIPLES OF NATURAL HARMONICS

In the foregoing pages, constituting Part One of this work, I have attempted to give, in the form of an introduction to the science, those

fundamental laws and terms which will make this Second Part of the science more understandable.

In a more or less subtle manner I introduced, therefore, such terms as the following, rather than to have presented them in a dry and uninteresting dictionary form:

Manifestations of Vibrations
 Nous
 Radiation
 Waves
 Wave line
 Undulations
 Crests of Waves
 Furrows
 Projection of Waves
 Striking Point (place of culmination)
 Periodicity
 Impulses
 Positive Impulses
 Negative Impulses
 Neutralizing Impulses.

With these important terms, conditions and laws in mind, let us proceed to study them in connection with a definite system for determining the material manifestations of Nous.

I must append several other diagrams, are follows:

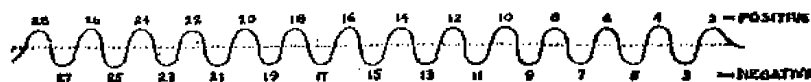


FIG. SEVEN

If we lengthen one of the wave-lines and number the crests and furrows of the waves as in Fig. 5 and Fig. 6, we find that the even numbers, 2, 4, 6, 8, 10, 12, 14, 16, 18, etc., are the numbers of the Positive Impulse Waves, while the numbers 1, 3, 5, 7, 9, 11, 13, 15, 17, etc., are those of the Negative Impulse Waves. Therefore, we have the basis for the—

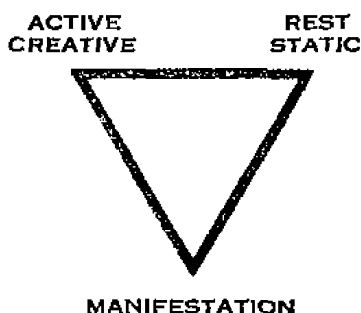
First Principle: Even numbers are Positive Numbers and odd numbers are Negative Numbers. These are symbols for the Positive and Negative Impulses.

Because the Positive Impulses give action to that which they “strike” at the place of culmination, they are also Impulses of Action; and because the Negative Impulses neutralize such action and cause or bring about a condition of rest or balance, they are called Impulses of Stability. (See Figures 5 and 6.) Therefore, we have—

Second Principle: Positive Impulses are Wave Impulses of Action and Negative Impulses are Wave Impulses of Stability. These are also called Active Impulses and Static Impulses. Therefore, *even* numbers symbolize *active* impulses and odd numbers symbolize *action arrested*.

Third Principle: Since it is the Active Impulse which causes a *continual change* in the effect of the Vibrations of Nous, the Active Impulses are called Creative Impulses; and since the Static (rest) Impulses bring about a period of *stability* in the process of creative change, during which the change may be observed, these Static Impulses are called Manifestation Impulses.

This latter principle may be illustrated by our sacred triangle, as follows:



To make this principle very clear, we need only consider that if the Impulses of Action were sufficiently rapid—so close together because of the velocity of the waves—the action or motion produced at the “striking point” (place of culmination) would be so continuous (rapid in repetition) that, were this rapid motion not arrested, or *stayed*, at regular intervals, we would have no definite manifestation (or stable position of unrest) during which the phenomena being produced could be witnessed by our objective senses.

An excellent simile is to be found in the action of the moving picture film impressions on the eye. The small individual pictures travel through the optical machine on a film at such a rate or velocity as to cause, on an average, 16 successive pictures to appear on the screen each second of time. In other words, 16 pictures per second flash on the screen. These pictures move from the top of the screen downward. Such motion would be the *Action* of the picture impulses and they would not be visible to the eye in the form of picture manifestations if there were not inserted, between each picture action impulses a *rest impulse*. In other words, the pictures on the film are so taken and thrown upon the screen that, after each of the 16 pictures jump to its place in the centre of the screen, a mechanical device in the stereopticon causes the picture to come to a *rest*, a condition of *stability*, and it is during this small period of rest that the static impulse is carried to the eye and permits a manifestation of the picture to the objective sense. Otherwise the 16 pictures per second would be continually in motion, sliding by on the screen so rapidly that

the pictures would always be "becoming" something without ever ceasing long enough in the process of becoming to have a definite, stable manifestation.

This reminds us of the old axiom of Heraclitus, the Philosopher, who, ages ago, said that "matter is constantly becoming". He meant to say that it is ever-changing, always "becoming" something different, just as each of the 16 pictures on the screen is becoming the next one.

In the case of the moving film pictures we have, let us say, 16 pictures at rest each second of time and 16 pictures in motion each second of time; therefore, the rest period is 1-32 of a second of time, and this very short period of *rest* is sufficient in length to make an impression upon the eye. If this seems wonderful, realize, if you can, what wonders must be performed when the rate of the active and rest impulses are not 16 or 32 per second but ten thousand, yes, ten million or ten billion per second.

This observation leads to the next principle, that of the periodicity of the Wave-impulses, or *Rate of Vibrations*.

We have just been considering the rate of the moving picture impulses, which we found to be equal to 16 *waves* per second or 32 *impulses* per second (on the basis of one Positive (active) and one Negative (rest) impulse to each wave). In this case, the *Wave length* would be 16 per second; we are not concerned, however, with the *waves* of radiations in the present study, but with the impulses caused by the *waves* and these impulses (without regard to nature) are called, by this system, *Vibrations*. Therefore we have the

Fourth Principle: The number of both Positive (active) and Negative (rest) impulses which any object radiates per second is the Rate of the Vibration of or from that object. This rate is obtained by a counting of the number of such impulses received at or impressed upon the point or *place of culmination* (i. e., where such impulses produce a material manifestation).

We are now ready to consider the next, and very important principle. Not all the manifestations of wave-impulses are sensed by our objective faculties. Just as motion may be too rapid for our observation, or appreciation of the movement, so, many of the manifestations (results produced) of wave-impulses (vibrations) are beyond our present, material, objective consciousness. Note that I say *present consciousness*, for we are gradually evolving to a more sensitive consciousness of many such refined manifestations; in fact, our work and study in the Rosaeucrucian Temples should gradually attune us to these high and more subtle manifestations; daily experiments in the Supreme Grand Lodge prove this. I also say *objective consciousness*, for there are other manifestations of these vibratory impulses which are not (and never were intended to be) sensed by our objective faculties and forever remain in the realms of the subjective—the cosmic, as demonstrated in our higher degrees.

According to the most simple experiments in the laboratories of physics and chemistry, the variation in the rates of impulses causes a *consistent* variation in the results produced by such impulses. (This will be recognized by our members from the experiments with the vibrations

in an iron rod, as explained in the Temple lectures of the First Degree). Therefore we have the

Fifth Principle: The frequency of impulses, constituting the *Rate of Vibrations*, is the measure whereby all phenomena (manifestations) of Nous radiations are distinguished, classified and brought to our scientific, analytical consideration.

By the foregoing five principles, then, we learn that Nous radiates an energy or power (or something, if you wish!) which radiation is in the form of waves having impulses. These impulses, in the nature of slow to extremely rapid vibrations, produce varied results or manifestations, each of which is due to a definite rate of vibration and distinctive from other manifestations because of a definite rate of vibrations producing it.

In this simple way I have taken my readers, I believe, through the most complex problems of the Rosacrucian principles of Nous' vibratory, creative laws. As I stated at the very beginning, a large and profound book could be written exhaustively to cover such principles as have been given in the foregoing pages. In this brief form, however, the student with an analytical mind, love of research and desire to elaborate, will have a good foundation for building the more complete study,—which, after all, is a work for all our Twelfth Degree or Illuminati members.

I will now take my students into the labyrinths of the practical workings of some of these laws and principles.

The practical work of this system will cover many sections of Natural Harmonics. Space in this book forbids the explanation of all these sections, so but one will be offered at this time.

Therefore, the next part of this work will present the Universal Cosmic Key Board and its manifestations in "Sounds", so far as they relate to *names*.

Future sections of this work will relate to Chemistry, The Fourth Dimension, Music, Physical Creation, The Infra World, Cosmic (Soul) Essence and Attunement, Art, Planetary Influences, etc.

PART THREE

THE UNIVERSAL COSMIC KEY BOARD

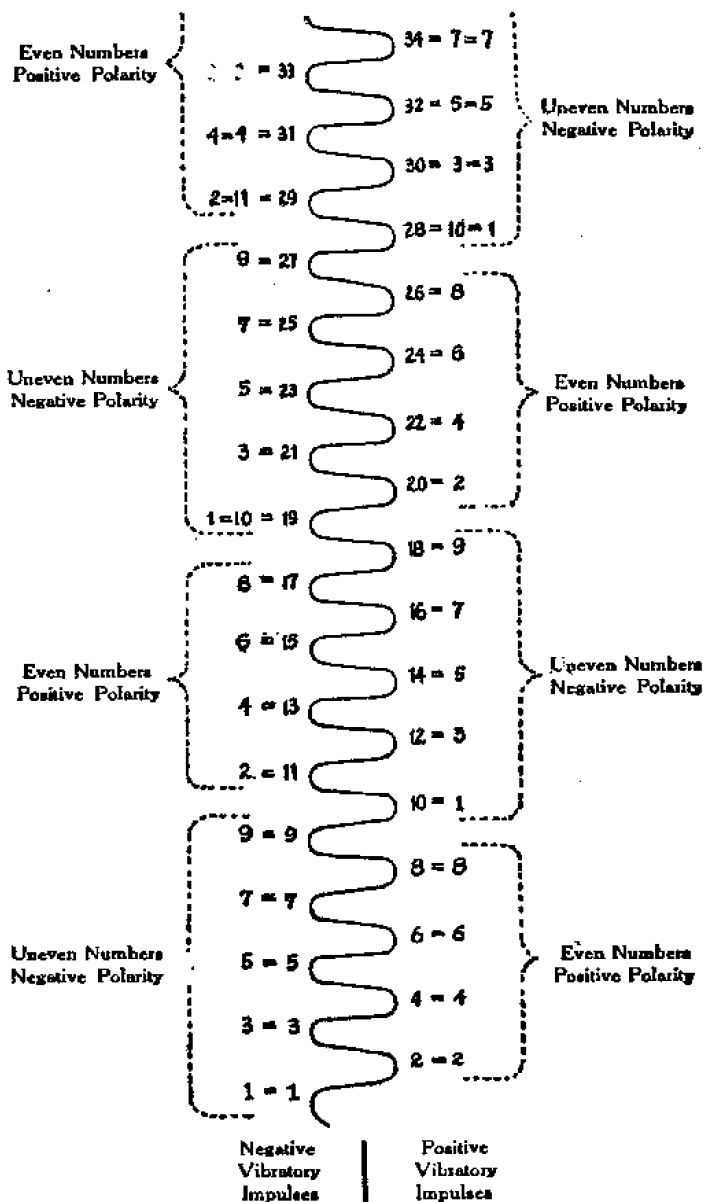
Reference has been made so many times in our Temple Lectures, to the Universal Cosmic Key Board through which all Vibrations manifest, and so often is this invisible Key Board played upon in the experiments of the Sixth and higher degrees, that a complete explanation and presentation of the Key Board requires no apology in this private, members' library publication; though I would most surely hesitate to put together on paper the keys for this Key Board (taken from the rarest and most secret and sacred documents of our Order) and have it given to the world—the profane world—in a public book.

If we assume that even three of the five fundamental principles set forth in the preceding pages are true, then we must realize at once that the Vibrations of Nous—the rate of impulses—may vary from one or more per second up to possibly billions per second; and we must see at

once that if the different rates of vibrations produce or cause distinctly different manifestations,—then there must be a wonderful schedule of classified vibrations and the accompanying classification of manifestations.

Now this is precisely true, and the Key Board is the Symbolical Classification of both Vibrations and Manifestations.

To understand the simple working of this complex Key Board, a few diagrams may be necessary.



The above diagram is intended to convey one other law or principle regarding the waves we have been studying.

POLARITY OF NUMBERS

We observe in this diagram that the Positive Impulses of a wave are grouped in certain periods having Negative or Positive polarities; and the Negative Impulses of a wave are grouped in periods having positive and negative polarities. By this diagram, therefore, it is evident how Positive (even) numbers may resolve themselves into a positive force having either a positive or negative polarity; and this polarity will affect (modify) the positive influence of the positive impulses.

A Positive Impulse with a Positive Polarity will exert a stronger Positive effect than a Positive Impulse with a Negative Polarity. A Negative Impulse with a Negative Polarity will be stronger in its Negative effect than one with a Positive Polarity.

Rule: All even numbers reducible to an uneven number (16=7, for instance) are Positive Numbers with Negative Polarities. All Negative Numbers reducible to even numbers (31=4, for instance) are Negative Numbers having a Positive Polarity.

Value: A Positive Number with a Negative Polarity, equals in strength a Negative Number with a Positive Polarity, and vice versa. (31=4; 16=7; 4+7=11=1; 31+16=47; 4+7=11=1).

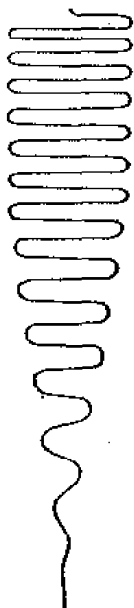


FIG. EIGHT

Whether we are dealing with the waves of occult forces or the waves of sound and light (as analyzed in the laboratories of the scientist), one principle is quickly discovered. The Waves lose their strength (force)

and become less in rate of vibration as they travel through space or matter.

Waves of any kind leave the source of their origin (or place of creation—such as sound waves from a vibrating piano wire) with a certain number of *vibrations per second* and with a certain *strength*. Both of these qualities continue constant for a period of time, after which the wave begins to dampen, or become weaker, and the wave eventually ceases to exist. Sound waves from a piano or musical instrument, or from the human voice, will travel or carry for a certain distance and time, depending upon the shrillness (pitch,—high rate of vibration at the origin) and the strength of the impulse at the beginning.

Therefore, I submit this diagram illustrating how one of our waves begins *strongly* (indicated by the width of the wave) and with *rapid vibrations* (indicated by the closeness of the impulses). Both of these qualities become weaker or less after the wave has traveled some distance, finally ending in the dying out of the wave, without width or impulse (strength or vibration).

Some waves may carry a few feet through space before dying out—such as very *low* and *soft* musical notes. Other waves may carry, or travel, 10,000 feet, such as a shrill steam whistle, and be plainly heard before dying out. Light waves from a candle flame may carry only 100 feet, while the sun-light waves carry or travel miles uncountable.

Figure No. 8 shows a wave having its direction downward, vertically, instead of horizontally, as in the previous diagrams of waves. This is because we are now about to study the Waves of Nous, which reach the earth in a downward or vertical direction, *like the lines of gravitation*, from the Great, Divine Source of All that Exists.

Figure No. 9 is the end of the wave shown in No. 8, only it is greatly enlarged, and more plainly indicates how the wave line gradually dies out.

In this diagram the heavy black wave line in the centre is the pure wave of Nous radiations.

The diagram shows how this powerful wave will cause Positive and Negative Impulses. Let us turn this diagram around so that the wave travels horizontally (as in Figures 2 to 6), and consider the upper part of the wave as the Positive Impulses and the lower as Negative Impulses (as in Figures 4 to 6). This will help you to understand why the one side of the wave is marked Positive Impulses and the other Negative Impulses. Now turn the diagram around again so that the Wave descends as it is meant to do.

We note that the Impulses of the heavy wave are weaker and of less width (or strength) as the wave dies out. We note also that each Positive and Negative Impulse of the heavy (Nous) Wave gives forth, or produces, smaller waves which descend parallel to the heavy (Nous) Wave. These smaller waves have various rates of vibrations, depending upon the Impulse of Nous which produced them. The numbers beneath the diagram indicate the *rate of vibrations per second* of each of these smaller waves.

We also note that these smaller waves have vibrations of from $2\frac{1}{2}$ to 17 per second. Some waves have only *one* vibration—one impulse—per second; and some have as high as billions per second. It would be impossible to make and produce in a book of this size and kind a diagram which would show *all* these waves; hence, only a few are shown to illustrate the principle.

A section of the diagram is marked off to show the "period of a second"; this indicates how one may measure or compare the number of Impulses (vibrations) a wave may have in a second of time (one-sixtieth of a minute).

THE DIVERSITY OF VIBRATIONS

If we stop to consider that there are millions of *Nous* waves radiating toward the earth constantly and that each *Nous* wave gives forth, or produces upon the so-called æther of the atmosphere, smaller waves of various rates of vibrations, as shown in Figure 9, then we must realize that there are constantly radiating toward the earth billions and *hundreds of billions* of such small waves of various degrees or rates of vibrations; in fact, the air, the atmosphere—all space, is filled, *charged*, with these vibrating waves; millions of them vibrating, unseen and unfelt, at low rates of from 1 to 100 vibrations per second; millions at 100 to 10,000 per second; millions more at 10,000 to 10,000,000 per second; and millions and millions more at greatly higher rates.

If every vibration produces some material manifestation distinctly its own, there must be some *scale*, some *scheme*, whereby these vibrating waves fall into natural classifications in accordance with a divine, infinite or cosmic law.

The scheme or scale is like unto a *keyboard* with notes and octaves; the cosmic law selecting those keys and octaves is *nature's system of harmonics*.

NOTES AND OCTAVES

In nature's scheme of harmonics, all rates of vibrations fall into certain, definite relationships making for harmonious associations and harmony.

In this scheme, which constitutes the symbolical key-board, there are *seven* fundamental notes and *five* intermediate notes. The seven fundamental notes constitute the *octave*, although the five intermediate notes are *within* the octave also. These notes are related thusly: three fundamentals united by two intermediate notes; then four fundamentals united by three intermediate notes. This relationship at once establishes the law of *two* blending into *three* and *three* blending into *four*. This law also gives us certain basic harmonic numbers, as follows: $2+3=5$. $3+4=7$. $5+7=12$. $12=3$. Therefore the basic harmonic numbers are 2, 3, 5, 7 and 12, the latter number resolving itself into 3.

The key-board, as we see, has 12 notes (the seven fundamentals and five intermediates) to each octave. *Five* such octaves constitute a *period of harmony*, and 12 such periods constitute the entire Cosmic Keyboard. Therefore the Cosmic Keyboard contains 60 octaves of 12 keys each, or a total of 720 keys (notes).

Each of these notes represent a definite number of vibrations (impulses) radiating toward the earth, beginning with *one vibration per second* for the first key and ending with trillions of vibrations per second for the last key.

An important point to remember in connection with the relationship of the keys to the rates of vibrations, is that each 12th key (or octave) represents a number of vibrations per second exactly double that of the preceding 12th (or octave). Thus, the 13th key represents 2 vibrations per second; the 25th represents 4 vibrations per second; the 37th represents 8 vibrations; the 49th represents 15 vibrations, etc. The notes of each octave represents the vibrations falling within its first note of that octave and the first note of the succeeding octave; for instance, the *third octave* of the keyboard represents all the vibrations of from $4\frac{1}{4}$ to $8\frac{1}{2}$ vibrations per second. There being twelve notes to an octave, there would be $4\frac{1}{4}$ vibrations per second to be divided among the 12 notes of the third octave; for this reason some notes would represent notes of vibrations in fractions such as $\frac{1}{4}$ per second, or $\frac{6}{4}$ or 5-5 per second. These fractional notes are usually written in decimals, as 4.25 vibrations per second.

In the higher octaves there are larger numbers to divide among the 12 notes of each octave. In the tenth octave, for instance, there are 544 vibrations per second to be divided among 12 notes (the first note of the 11th having 1088 vibrations per second). Therefore, some notes in this tenth octave would have fractional rates of vibrations, such as the D of that octave which equals 611.28 vibrations per second, while the next note D# equals 645.80, and E equals 682.38 per second.

Thus we see that not *every rate* of vibration is accounted for in our keyboard; although D# and E, as mentioned above, are next to each other, there is a difference of more than *one* in their rates of vibration, illustrated thus:

E	682.38
D#	645.80

36.8—difference in rate causing difference in sound.

In other words, the keys in the keyboard represent rates of vibrations *with sufficient difference* to give a distinct difference in sound, or color, or chemical or heat or whatever may be manifested by the octave.

In the case at hand, 679 vibrations per second would give the sound of E, but too low in pitch to harmonize or agree with the pitch of the note preceding it, if that note (D#) was produced by 645.80. Likewise 690 vibrations per second would give the note of E, but it would be too high in pitch for the D# which preceded it.

In this system we shall term these intermediate rates of vibrations—those rates coming between the keys of the keyboard: "*low rates*" when they are slightly less in number of a key rate; and *high rates* when they are slightly in excess of a key rate; and *neutral rates* when they come just between two keys. (A neutral rate will always have the quality of the two keys on either side of it, but manifest perfectly neither one.)

Octaves constitute not only groups of 12 notes but groups of manifestations. Thus, the first ten octaves produce the sensations of feeling and hearing,—manifestations of action which may be felt and even seen, and those of *Sound*. The next octaves give different manifestations, and so on throughout the sixty octaves of the Cosmic Keyboard.

The following diagram illustrates the Keyboard surrounding the Sun from which it receives its vibrations (or *Nous Impulses*).

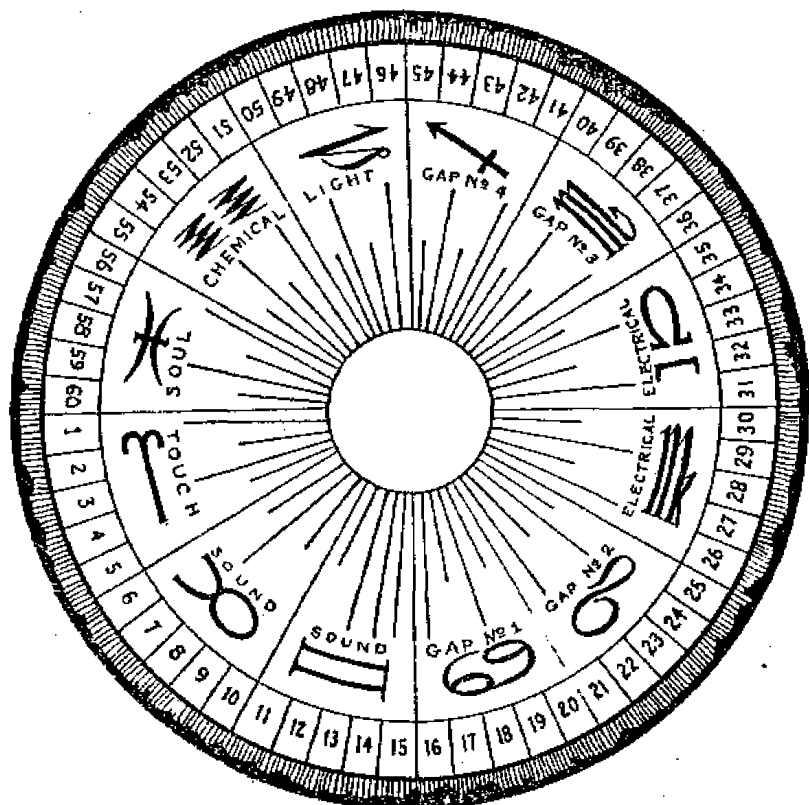


FIG. TEN

The Keyboard of Sixty Octaves is divided into 12 groups called *Vibratory Periods*, each Period having five *octaves* of 12 notes, or 60 notes to each Period.

We note also that each Period is related to a Sign of the Zodiac, and that the First Octave begins in the Sign of Aries.

All this will be highly significant to those interested in Astrology (and Astronomy), but more so to those who are in the Seventh or higher degrees.

It is impossible in this limited space to set forth all that Figure No. 10 indicates, but in future parts of this subject (to be published later) each Period of the Cosmic Keyboard will be treated fully.

The special purpose of the present issue is to explain the fundamentals of the principles of *sound values*, and to apply these to a system for determining the cosmic and mystic values of *names* and *birth dates*. After all, this is an interesting application of the principles of Natural Harmonics, and though secondary to the truly valuable principles of chemistry, physics, biology, electricity and ontology, it is a stepping-stone to understanding the higher laws; and, because of its increasing interest and popularity, may lead many to discern who might otherwise fail to observe.

PART FOUR

THE VIBRATORY VALUES AND SIGNIFICANCE OF NAMES

"What's in a name?" Naught, unless that name is spoken! 'Tis the spoken word, oft repeated, that has power; for it *attracts* and *attunes*, and such attraction and attunement brings health or disease, power or weakness, light or darkness, joy or sadness, success or failure,—each in a varying degree of intensity according to the degree—number—of *attraction* or *attunement*.

Attunement to what? The Cosmic Forces! Strike one note on the keyboard of your piano, and you will find it is attracted to one other note and at the same time attunes with still another; and your *one note* is vibrating to a manifestation of three. Musicians know this: it makes for harmony, balance, perfection of tone,—soul qualities.

What are the two sympathetic, harmonious notes which so mysteriously respond, as affinities, to the one note? The question requires a system to give the correct answer. This is true of music, and it is likewise true of notes *spoken*, not played.

In the introduction to this work reference was made to the principle that, in creating the Universe, God first conceived all things in numbers, then spoke the word (the "Logos") which set into vibration the things conceived.

Oh Mighty Word! Would that we knew the Word,—*The Word!* As Rosacrucians, we know *one* word, strangely (!) potent in its possibilities, mighty in its manifestations in the *material world*; it is the *lost word* of the ancients; but it is incomparable with the Great Word which was Law, Perfect, Divine, Omnipotent Law.

Logical analysis and a study of the Cosmic Keyboard tells us, that "what is in a name" is *sound*. It is *sound vibrations* which produce manifestations. When a simple, mystic word is spoken and glass is shattered, lights become dim, musical strings respond, nerves tingle and the blood warms, it is not the letters constituting the word which are significant, but the *vowel sounds in the word!*

Herein is the difference between this system of Natural Harmonics and all so-called number systems. How can the letters of a word have any bearing upon the vibratory value of the name, if some of the letters are *not* pronounced? In *sound value*, what is the difference between *laugh* and *laff* or *laf*; yet the numerical valuation of *laugh* and *laf* would be decidedly different according to "number systems."

And, how can you give a "number" value of 1 to the *a* in *father*, and also give 1 as the "number" value of *a* in *hat* and *hay*? Is it not apparent that these three *a*'s are of different sound values? And how can you give the "number" value of 6 to *a* (as all, or nearly all "number" systems do), when you have that same letter pronounced differently in George and Joseph, Loomis and Mooney, Rosamond and Montgomery, etc?

The deep student of sounds and their mystical values will realize at once how utterly absurd such "number" systems are, from the above argument. But add to all this the fact that these systems even give "number" value to the consonants—many of which are never pronounced, and *all of which* take on the sound of the vowels they are united with. How would you pronounce the consonant M? See if you can discover how the value of 4 could be given to that letter, *invariably*, when it is pronounced differently in each of the following words: mine, me, may, more, met, mule, moot, mart, mat. Is not the difference in the sound value of each of these words due to the sound values of the *i*, *e*, *a*, *o*, and *u*?

VOWEL VALUATIONS

Therefore, we must determine the sound values of these vowels, singly and in combination with other letters. This will constitute the basis of our system for determining the sound value or vibratory values of *names*.

Regardless of the language spoken, there are but twelve distinct vowels used in the pronunciation of names. These may be slightly modified in some languages, but essentially they are the same as those outlined here.

We find, therefore, that all names are composed of sounds which may be analyzed into the twelve sounds of one octave. In other words, the twelve vowel sounds composing all names constitute one octave of 12 notes of the Cosmic Keyboard.

In the large diagram of the Cosmic Keyboard, there are nine or more octaves constituting the first two periods of the Cosmic Keyboard. These octaves include the Bass and Treble octaves of the piano keyboard. In the centre of this—or in the octave just above middle C of the piano, are the twelve notes representing the 12 vowel sounds forming all names.

These vowel sounds are as follows:

LIST OF VOWEL SOUNDS

A AND O

Key Note	Vibration Number	VOWELS
A	542	ah, ar, rah, ahn, con, ohn, ow. (as in father, Martha, Robert, Constance, John, Howard, etc.).
F	361	a, ay, am, ha, ja, (as in hay, James, air, May, etc.)
F#	382	at, ad, ha, al, an, ak, (as in hat, Albert, Anna, Jack, Frank, etc.)
C	273	o, oh, ro, no, nor, do, jo, (as in Theodora, Roman, Nora, Dora, George (Jorge), Joe, etc.)

E AND EE

B	505	e, ie, ee, y, ree, ien, een, leen, thee, bee, be, (as in Peter, Jamie, Willie, Queen, Mary (May-ree), Ruby, Katheliene, Theodora, etc.)
E	341	eth, ed, eh, en, el, egh, ef, yeu, red, get, (as in Elizabeth, Eddie, Helen, Geor(ge), Effie, Ral(ph), William(yem), Frederick, etc.)

I

G	403	i, in, ri, y, (as in Rice, Angeline, Hylan, etc.)
D#	323	ie, is, it, ick, il, i, iv, in, (as in Alice (Alis), Beatrice, Doris, Louis, Lewis, Edith, Frederick, William, Bill, Vivien, Benjamin, etc.)

U

G#	426	ur, ud, urt, u, uz, us, (as in Earl (Url), Gertrude (Gurtrude, Jud, Robert (Roburt), Albert (Alhurt), Justice, etc.)
D	306	u, ru, oo, (as in Judith, Ruby, Lucy, Room, Lewis, Louis.)
A#	476	au, (as in Esau, Maud, Paul, etc.)
C#	290	off, ov, or, (as in Getzoff, Nova, Orville, etc.)

According to this schedule, all names will find their composition in this list of vowel sounds. At first it may appear difficult to determine the exact vowel sounds in a name, but a little practise will show that every one must come within the above classification. Let us take the name of Harry. There are two syllables in that name and they are *toned* according to the vowel sounds which are: Ha-ree. The *Ha* in this name is a vowel sound like the *ha* in the word *hat*, and in no way like the *ha* in the word *hard*, where there is only one vowel sound, composed of the letters *ar*. Therefore, *Ha* of Harry would have the vibratory number of 382, while *har* of hard would have the vibratory number of 452.

Then there is the name Constance, where we have only two vowel sounds. Some may claim there are three, by saying the name CON-STAN-SE. But the final sound of the name depends upon the preceding sound. The final *ce* of the name has no sound distinctly its own in this case, for in every word where the *ce* or *nce* is used the sound of the *ce* depends upon the vowel preceding it, such as *ance*, *ince*, *once*, *unce*, *ence*. Therefore, Constance has two vowel sounds,—*on* and *an*. The *on* in this name is different from the *on* in bone, tone, lone, etc. It is like the *on* in fond, bond, pond, etc. It has the vibratory number of 452. The *an* in Constance is like the *an* in Anna, anvil, Andover, etc., and the value of the *a* in such sounds is vibratory number 382, the key note being F#.

So the very first thing to do in reading the vibrations and vibration values of a name is to set the name into its true vowel sounds. This should be done by careful analysis of the *true* sounds composing the name AS IT IS SPOKEN BY THE PERSON AND HIS OR HER FRIENDS; for the power of a name is in the sounds produced by its constant use, *as it is used*, and not as some languages or tongues would speak it. If a man's name is Smith and he insists upon pronouncing his name smYth, with the sound of *y* or *i* as in *high*, then in considering his name this method of pronouncing should be noted regardless of the spelling.

To help make the system of determining vowel sounds plain, I will give a few names with their analysis:

THE ANALYSIS OF NAMES INTO VOWELS

MARTHA	Mar-tha,	ar-ah,	452 and 452
CLARA	Cla-ra,	a-ah,	382 and 452
ALICE	Al-is,	a-is,	382 and 323
VIVIEN	Viv-ee-en,	iv-ee-en,	323, 505 and 341
MAY	May,	ay,	361
MARY,	May-ree,	ay-ree,	361 and 505
GERTRUDE	Ger-trude,	ur-ud,	426 and 306
MADELEINE	Mad-e-liene,	ad-e-leen,	382, 341 and 505
BEATRICE	Bea-trice,	hee-tris,	505 and 323
ELIZABETH	E-liz-e-beth,	eh-liz-eh, eh,	341, 323, 341 and 341
DORIS	Dor-is,	or-is,	273 and 323
DORA	Do-ra,	oh-ra,	273 and 452
BELLE	Bell,	el,	341

KATHERINE	Kath-e-rine,	ath-eh-een,	382, 341 and 505
HELEN	Hel-en,	eh-en,	341 and 341
ELEANOR	El-ea-nor,	el-eh-nor,	341, 341 and 273
DOROTHY	Dor-o-thy,	or-ah-ee,	273, 452 and 505
RUBY	Ru-by,	ru-bee,	306 and 505
ANN	Ann,	an,	382
ANGELINE	An-gel-ine,	an-el-in,	382, 341 and 403
EDITH	E-dith,	ee-ith,	505 and 323
MAUD	Maud,	au,	476
HENRY	Hen-ry,	en-ree,	341 and 505
GEORGE	Ge-orge,	je-or,	341 and 273
HARRY	Ha-rry,	ha-ree,	382 and 505
HARVEY	Har-vey,	ar-vee,	452 and 505
WILLIAM	Will-iam,	il-yem,	323 and 341
FREDERICK	Fred-rick,	ed-ick,	341 and 323
ALBERT	Al-ber-t,	al-ur,	382 and 426
RALPH	Ral-ph,	al-eph,	382 and 341
EARLE	Ea-rle,	ur-el,	426 and 341
ROBERT	Ro-ber-t,	ah-ur,	452 and 426
THEODORE	The-o-dore,	e-o-or,	505, 273, and 273
JAMES	Jam-es,	am-ez,	361 and 341
FRANK	Frank,	an,	382
JACK	Jack,	ak,	382
JOHN	John,	ahn,	452
BENJAMIN	Ben-ja-min,	en-a-in,	341 382 and 403
DANIEL	Dan-iel,	an-el,	382 and 341
PETER	Pe-ter,	ee-ur,	505 and 426
RICE	Rice,	ri,	403
LOUIS	Lou-is,	u-is,	306 and 323
LEWIS	Lew-is,	u-is,	306 and 323
HOWARD	How-ard,	ah-ar,	452 and 452
ORVILLE	Or-ville,	or-il,	273 and 323

READING NAMES

By reference to the foregoing lists one will find it easy to determine the proper vibratory numbers of a name according to their vowels. Let us take the name Mary Wilson as an example. We find that Mary has two vowel sounds and Wilson has two. We write the name, therefore, as follows, putting down on one line the name, under it the vowel sounds, and under them the vibratory numbers or key numbers:

Mary Wilson
 May-ree Wil-son
 ay-ree il-un
 361, 505 323, 426
 F B D# G#

By this method we discover that the vowel sounds of the two names equal the vibratory numbers of 361, 505, 323 and 426; and the key notes are F, B, D# and G#. This gives us what is required to read the mystical interpretation of the name Mary Wilson.

Let us take another name:

William Judson Cleveland
Will-iam Jud-son Cleve-land
il-yem ud-un ee-an
323, 341, 426, 426, 505, 382
D# E G# G# B F#

Another example:

Harry B. Danshauer
Ha-ry B. Dans-hau-er
ha-ree bee an-ah-ur
382, 505, 505, 382, 452, 426
F# B B F# A G#

In this name we have an initial. Initials, when pronounced, have whatever vowel sound we give them. In English we give the following sounds when pronouncing Initials:

A. 361, B. 505, C. 505, D. 505, E. 505, F. 341, G. 505, H. 341, I. 403, J. 361, K. 361, L. 341, M. 341, N. 341, O. 273, P. 505, Q. 306, R. 452, S. 341, T. 505, U. 306, V. 505, W. (double-u) 426-426-306, X. 341, Y. 403, Z. 505.

These vibratory numbers are to be given to the consonants (B, C, D, F, G, H, J, K, L, M, N, P, Q, R, S, T, V, W, X, Z) only when used as Initials and pronounced in the use of a person's name. When these consonants occur in a name they are not used; for the vowels in the name are then figured in the vibratory values, rather than the consonants. Note that W is equivalent to three vowel sounds when pronouncing that initial, —double-u, or dou-ble-u, and therefore, has the value of 426, 426 and 306; but this applies only when the initial W is used, and not when w appears in a name or word.

After we have written the name and under the vowel sounds and then the vibratory numbers and key notes, we are ready to refer to the next step and give a very interesting reading of the influences attracted by the speaking of the name.

THE SIGNIFICANCE OF THE NUMBERS

TYPE NUMBERS

I. ONE.

This is the passive, though powerful number, since it represents the creative force lying dormant awaiting the spark of energy which will make it active. It is the first point of the triangle, and in a circle is the beginning of the line,—the point from which the line will be made.

In human nature it expresses and represents a soul awaiting illumination or a mind not yet inspired. It also represents a brain with many and strong inclinations and talents, the most powerful of which have *not been developed*. In emotions it represents passions lying dormant to such an extent that it may seem as though deep love, deep devotion, loyalty, patriotism, and other ennobling emotions may be absent; but these can be fanned into fury or even extreme by the right spark.

In the affairs of the man or woman having this number as a *type number*, business will always seem to be at a standstill for the lack of initiative. He or she will do well in planning or scheming great things, even to making useful inventions and dreaming in the abstract; but it will always appear as though a partner is needed to carry out the business plans, push the invention, or materialize the dreams. Detail work can be done so far as planning is concerned; in fact, the mind would take care of details better than any other mind; but the great force, energy and *push* needed to achieve the great goal is lacking.

In the aura of such a person we would find an outward impression that the person was completely negative. This impression upon others would lead them to think that ambition was too reserved or lacking; the lover would believe there was no possibility of response; and the business man would feel that there was no desire to work. The physician will find that such a person is more or less negative to all forms of treatment—*especially drug treatments*. The nature is cold, somewhat indifferent and not attuned to cosmic forces. This may not always appear on the surface, for the person may strive hard to make a different, though false, impression rather than have other notice what is true of the real nature.

All that such a nature requires to change these conditions is to so alter the name as to make the Type Number equal Two or any number above One.

2. Two.

This is the creative, active number for it represents the great vital force, the energizing power, which, added to *one* (1), stirs into life those things which are dormant in number 1.

It typifies the person who has all the qualities of 1 alive and active. Such a person has the mind and brain to scheme and plan, study and devise, dream and create, as indicated by number 1, but also the ability, the energy and the *determination* to materialize these things and make a success of them.

In emotions a number 2 is fully developed, often to a degree not appreciated by those who know him or her best; for having a good mind and an active brain he or she may easily control the emotions at such times as necessity or diplomacy directs. But the number 2 has a wonderful capacity for loving; devotion, loyalty, tenderness, gratitude and unselfishness are other qualities which mark such a person. The passions are well controlled so that they function on the proper plane.

A number two can unite with a number one person and make a great success of any affair so long as it meets with the moral principles of number two; for a number two is religiously inclined (though perhaps unorthodox), strangely mystical and divine, having a well-balanced attunement and adjustment with the cosmic and the ability to draw upon the cosmic for the force and energy he requires. His principles are, therefore, idealistic, humanitarian and not influenced solely by man-made laws. In all things he is a proper combination of negative and positive, and can use either of these qualities at will for the work he wishes to do. This

makes him or her a good healer (according to his knowledge of the occult laws) and makes him have an aura which is pleasing to all—to both negative and positive person or to those, like himself, who have both qualities at the same time. Therefore, a number 2 is popular, pleasing, well liked, to be trusted, a good friend, a loyal partner and a true mystic.

3. THREE.

The number three represents the third point of the triangle, the point where manifestations occur. A person having this number may be "spiritual" or "psychic" as some say, but it is because they live a subjective life, extremely emotional, being an extreme of number 1, but having the tendency to manifest the dreamy, scheming, planning mind in ways which are *not practical* (just the opposite of number 2). Truly these persons hear "voices" and see "impressions", but they lack a well-balanced interpretation of them and attribute all that they sense to laws and principles which they cannot define.

But number three does manifest. In other words, a number three is a living testimonial of the fact of subjective attunement. They make good mediums, good seers and good psychics (using the word in its common sense). They are, therefore, living manifestations. They are easily influenced by others' auras, by the emanations of others' magnetism and by every cosmic and planetary vibration. They make good mind readers and are often excellent in diagnosing another's physical or mental condition, but lack the practical mind to know what to do to relieve the conditions.

They are also of a nervous-mental temperament and suffer from this; for their nerves are highly strung, as the term goes, and the health is not robust and balanced.

Such persons should change the name so as to reduce the type number to two (2) by removing the influences of 1, or by adding to the number 3 until it is 5 or 6 or 7.

4. FOUR.

This number gives us a purely material type of mind and brain. It is the extreme of number two, lacking the qualities of number 1. In other words, while such a mind may scheme or plan, it seldom dreams and very seldom receives any impressions or inspiration from the cosmic. It may have what it calls sudden inspirations which it may attribute to divine or other external sources, but in truth all such so-called inspirations are born in its own materialistic brain.

Persons whose type number is four will be found to be busily engaged in worldly matters or else planning to be so engaged. They seldom find real and lasting happiness, for they are ever "squared" and meeting a point where they must turn at an angle and start a new line of direction, thought or endeavor. They may amass wealth, may have fine homes and all the material things of life, but they ever lack the divine and psychic and even have little appreciation of what these things are.

In health such persons are robust and in emotions and sentiments they are like unto animals. Refinement and education may soften and

add culture to the inborn qualities of 4, but they remain in existence unless the number 4 is changed in the name by adding to or subtracting from the type number. An attempt to change a 4 into a 2, suddenly, will be too drastic and prove detrimental. And a change from 4 to 3 would be ridiculous and soon set aside. It would be better to develop or change the 4 to a five (5) for a while and then to a 2 and later to a 3, should such a final change ever be desired.

5. FIVE.

This is a strange number, since it is the number of the Cross and represents Crucifixion. Persons having this as a type number generally have an uphill road in life. At every turn the Cross is met and has to be overcome. "Obstacles in the way" seems to be the constant cry of these persons, yet they often accomplish much in the world despite all obstacles. Still, whenever a 5 has attained success and is really "making good" against all odds, you will find that they have the Cross to carry in the form of some aged or infirm one to support, heavy debts to pay, constant law-suits, or other means of using more money or more effort than others seem to have.

Persons with 5 as the type number also appear to be the fifth wheel in the wagon, as the saying goes, ever being in the middle like a pivot on which many affairs turn, but never being of great value to the one in the middle who must bear the brunt of it all. If deep and perplexing problems were rare jewels, a number 5 would be richly blessed.

In health they usually suffer from some one chronic trouble, from which or as a result of which all other mental or physical and even some business and social troubles are born. In their auras they impress others with the idea that they have some hidden past, some "skeleton in the closet" or some great secret work which they must hide, when there may be nothing of the kind. It is because the mind is constantly perturbed by the Cross that such an aura exists about them.

These persons learn to be very practical, economical and are not biased. They often become religiously inclined and are like unto 2 in being good planners and practical workers. But they are so kept with their noses to the wheel that the spiritual seldom finds them unoccupied long enough to enjoy it.

6. SIX.

Here is a fine number. It represents a person well balanced, mystical, psychic or materialistic, but just a little of each as occasion requires and always ready to be convinced. The mind of such a person is ever seeking the truth in both realms and is open to honest discussion and conviction.

These persons require only the proper environment or education to make of them what they can be. They can become good workers in any business or field and generally are steadfast in that which they believe is right, fair and square.

In health they are usually very well, soon recovering from any trouble unless ignorance (lack of education) has prevented them from knowing what they should do. Yet they are resourceful and seem to have a

psychic sense of what should be done and what should not be done. They seldom enthuse over anything, appearing to be too conservative and quiet.

The impression they make on any one through their auras is that of being sane and sensible, careful and dignified, honest and sincere, hard-working, and sympathetic with all who seem to understand them.

7. SEVEN.

This is the occult number and has always been the strangest number of all. It typifies a person who goes out of his way to delve into the mystical; one who lives a mystic life of his or her own choosing because they like it and find in it that happiness which they cannot find elsewhere.

In business and social affairs they may seem to be at their best or they may be failures. To them it matters not. If they can have sufficient to live upon they are satisfied. Yet what they call sufficient many would call far too little. They may, at times, strive to earn or make more of the material things of life, but they find the "getting" is not worth the loss of other things which they love more.

In health they are usually well, though they suffer at times through neglect. They do not believe in the use of drugs, have little thought of conventions, or health rules and customs. To them nature is good, constructive and well able to take care of all life's needs and nothing else will take the place of nature.

In social and other affairs these persons give the impression of being "strange", if not *eccentric*. They have pleasing personalities when in company with those they love, but when in the presence of materialists or grossly vulgar they make themselves disliked.

To be practical successes in life these persons should change the name so that the type number will be 2.

8. EIGHT.

These persons are an extreme of number 4, but with the addition that they attract the unscrupulous, the dishonest and the cruel. They should alter their names sufficiently to bring the type number to some other. They have their good qualities, but these are overshadowed by the evil influences of 8. Since these can be changed they should be changed. If the person does *not want them changed*, then there is sufficient evidence that he or she enjoys and finds profit in the evil influences. One can then draw their own conclusions. However, one will find that the average number 8 is always seeking and ready to have *some change* in the influences they have been fighting against for years. They know their weaknesses and will welcome a change.

9. NINE.

This is the number of the sweet persons on earth whose lives are devoted to quietly and simply helping others and bringing to earth peace and happiness for all.

It is the number of resurrection, of attainment, of a karma being compensated through kindness and good-will.

These persons, whether in the home or business, social or even "down and out" world of failures, are ever happy and ever spreading good cheer. They will give gladly of their own and even do without necessities if others will benefit.

In health they are well until after middle life when a time comes for ending the excessively diligent life. These persons are always active and use up a great deal of energy in ways which are not profitable to themselves and detrimental to their health.

You will find these people associated with sincere charitable movements, with asylums and other institutions where education or relief is given in the name of humanity. They do their work without the hope of reward and often do not permit others to know of their acts.

They live in a world when alone which is quite distinct and apart from the material world. They feel, at times, as though they had *attained* some strange height and love to dwell in thought in that realm. In this regard they are like unto number 1, or number 3; but are *practical*.

They make good musicians, artists, nurses, writers and workers in such fields as offer an opportunity to express the finer inspirations and the more human notes of existence.

THE VOCAL NUMBERS

The following numbers are of the vowel sounds and express points of character as follows:

273. Expresses attunement with the first principles, the beginning of things, the finer forces, refinement and culture, elegance, cleanliness, softness, sweetness, tenderness, etc. Adds tone to quality and soul to the expression. Attracts the more noble impulses in self and others.
290. Expresses energy, ambition, fire, passion (controllable), desire, enthusiasm and whole-hearted co-operation with the active impulses of nature's forces. Brings power and energy to do and vitality to continue to do. Dispels laziness and indolence, indifference and failure.
306. Expresses kindness toward others, the desire to aid and assist, help and support the weak and sick, poor and humble. Gives charitable and tolerant views, reasonable and logical thinking and action in all cases. Makes a good judge of law or art, science or principle. Brings joy in the doing of simple things; makes for economy, prevention of waste or extravagance, and adds attunement with the finer forces.
323. Expresses a nature which is at odds with itself, for it is ever attempting too much and trying to do too many things at *one time*. Brings wasted energy and action and lack of possible success through lack of concentration. A diligent worker, but without system or method; accomplishes little with continued effort and much sacrifice.
341. Expresses a nature which finds itself best attuned with the material affairs of life. It gives a deep love for important material

work, making for necessities and a general upbuilding of the civilized implements and productive tools of the world. Not necessarily a materialist in thought, but a hard worker who finds great material things fastly molded in his hands and rapidly growing into marvels of human accomplishment.

361. Expresses the nature of a mystic who has at last found the divine attainment, after many years of test and trial in other incarnations perhaps. This nature is divine, true, subjective, and yet practical. This is a nature which can go about its daily work and feel all the joys of earth life and yet in a moment's notice attune itself with the cosmic and enjoy the sublime.
382. Expresses the deep study nature, the seeker, the nature which is ever inquiring, not through doubt or skepticism, but because it wants to *know* and *be sure*. It has a wonderful reasoning, a well-balanced judgment, an acute discernment, much intuition and a love of mysticism and mystery, the inexplicable and the weird. It seeks to make the mysterious explainable and the mystical become scientific.
403. Expresses a religious nature, one which is ever clean and wholesome and prepared to be associated with religious work,—churches, monasteries, sectarian schools, etc. The religious nature may not show exoterically, but it is ever present and best known to the person experiencing it.
426. Expresses knowledge, acquired through ages and incarnations of the past. A mind that is well trained, analytical and having a fine memory. Apt at languages, sciences, history, and profound subjects.
452. Expresses a simple nature, sweet and lovable, seldom deeply angered, tranquil, peaceful and kind.
476. Expresses a serious nature, one which is ever quiet, in deep study when alone and even when in company. Finds little enjoyment in life except when it is paid for.
505. Expresses a love nature well developed, seeking a deep love in return. Perhaps a little too idealistic in the love desired thereby preventing a realization of what is at hand, but responsive to many of the finer emotions of life. Will give the love nature of a mother and the tenderness of a devoted lover.

READING A NAME

Now let us proceed to read a name. We will take the name Mary Wilson, used as an example on a preceding page. We found that Mary Wilson divided itself into four vowel sounds the numbers of which were 361, 505, 323 and 426.

To read this name we shall first interpret the vowel numbers according to the outline of them given on the preceding page. We find, therefore, that, after a careful study of 361, 505, 323 and 426 that Mary Wilson would attract influences which would affect her nature so as to give the following attributes: she has a mystical nature, finely attuned, happy in the thought of living, lovable with a well-developed love nature seeking response to the pureness of her love soul. Yet she is using her energy and

wasting much of her good health in attempting to do too many things at one time. Lacking system and method, her diligent work counts for less than it should. This is especially to be regretted since she has a good education, an analytical mind and a good memory and could become systematic. She would do well to study languages and devote her time to the higher education.

Having found all this from the four vowels of her name, we will now proceed to find her TYPE NUMBER. This number is found by adding the digits of the vowel numbers of her name, thusly,

$$361\ 505\ 323\ 426 = 40 = 4$$

By adding the 3 to the 6 and the 1 and then the 5, etc., the total of 40 is attained and this in turn is reduced to its simplest number, which is 4. This 4 is, then, the TYPE NUMBER of the name Mary Wilson. By referring to the descriptions or Type Numbers as given on a preceding page, we find that number 4 gives the following nature: (Read the description of number 4 on page 25). Please note that the type number description thus given indicates that the divine attunement which Mary Wilson receives through the vowel *Ma* (361) has been offset and neutralized by the other vibrations, especially by the combination of *May* and *ree* of the first name. If this person could be persuaded to change her first name to *May-belle* her first name vowel numbers would be 361 and 341. The change of 505 to 341 would give better ability to cope with the material things and it would change the Type Number of the name to 11, which equals 2 (adding the two digits together). By referring to the description of the Type Numbers we find that Type 2 would be better for Mary Wilson's life than that described before.

Turning again to Mary Wilson's name we find that under the vowel numbers of her name we had placed the following, the musical key notes, F, B, D# and G#. This indicates that these notes will prove harmonious to her nature and when ill will help to relieve her strained mental or physical condition.

(A complete book on the harmonics of music and the use of music and colors in the curing of diseases will be published later as a sequel or further part of this work on Natural Harmonics.)

By reference to the large Chart numbered ONE, folded in this book, we find that vibrations numbered 361, 505, 323 and 426 have certain chemicals and colors attributed to them. These colors, where any exist and the chemicals as shown, belong to this name and will be found beneficial to the person (as described in future works on this subject).

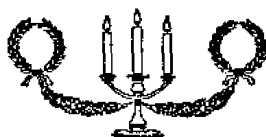
All in all we can find a great deal from Mary Wilson's name, but some other things are also indicated. If Mary Wilson wishes to find a companionable friend or a lover of her own nature, she must seek one whose name contains vowel number or musical key-notes in sympathy with her own. Since Mary's musical key notes are F, B, D# and G#, the sympathetic notes are found as follows:

Rule: Each note of the keyboard has its affinity in a 3rd, 5th or 7th note above or below it. The 8th note above or below it will give a nature

exactly like it and therefore neutralizing and to be avoided in selecting a wife or husband, companion, partner or friend.

The first key note of Mary's name is F. The 3rd note above or below it is either G# or D. The next key note of her name is B. The 3rd note above or below that is either D or G#. The next key note of Mary's name is D#. The 3rd note above or below that is either F# or C. Then we can take the 5th note above or below of each of the key notes of Mary's name until we find what notes are repeated the most often as sympathetic notes. These we would use in selecting names for her friends or her children, for selecting her colors, etc.

This system does not take into consideration the birth date or the birth year as do some *number systems*. Planetary influences will be explained in another book on the Harmonics later.



IN OUR NEXT ISSUE

We will publish in our next Issue of CROMAAT one of the Strangest Stories ever brought to life.

It constitutes one of the few Ancient Traditions of our Order, and recounts the wierd, startling, and yet Sacred experiences of our Imperator, on his return from Toulouse to Paris, in the year 1909. Illustrated with original etchings and historic symbols.

This is a Story you will never forget, and always cherish as the most Mystic Work of God and Man.

Other Instructive Articles also.

QUESTIONS AND ANSWERS



Q. Please give an answer to the following *language problems*. How shall I translate the following English phrases or words into the R. C. language?

Will not be; mistakes; request; corrections; helpful; position; \$25. towards; Fund; earn.

A. The following translations will serve best: *esar*, to be (in present tense), *esos*, to be (in future sense) equaling *will be*. *ne-esos*, not will be, or will not be. *Eroro* is the singular for mistake (error); by adding the plural termination of *i* instead of *o*, we have *erori* (errors) mistakes. *Demando* is the noun for a request which is imperative; *prego* is the noun for a request which is politely made,—one for which you pray or plead; the phrase "I request" (present tense) would be written *me prequs* and *to request* (infinitive mood of the present tense) will be written *me pregar*. Corrections is written *korektigi* (meaning things created by causing them to be corrected (korekt). Helpful can be written by noting that the root for help is *help*; anything which is helpful either *full of help* (indicated by the suffix *ez*) or is *inclined to help* (indicated by the suffix *em*); therefore helpful may be written *helpaza* or *helpema* according to the degree of helpfulness intended or contained in the thing. Position, meaning situation, should be written *situeso*; if meaning a spot, the word *loko* should be used. \$25. cannot be translated in any language which does not have a monetary system; the figures 25. are the same in many languages, and the \$ sign is understood in many languages; if you intend to say \$25. to the person to whom you are writing, and that person knows the value of the \$ sign, then why translate the \$25? Toward should be considered as a form of *to*, meaning direction, and translated by *ad*. Fund may be considered as a collection of money or monies and therefore may be translated as *moni*. Earn, meaning *deserve*, can be translated by the word *meritar*,—to merit.

Q. When will our Order establish the Rosaecrucian College in this country which every country has; and what will it teach?

A. The Rosaecrucian College for America is now being planned at the new site selected for our permanent Supreme Grand Lodge Temple in New York. The college will be known as the AMORC COLLEGE. That name will convey little to the stranger, but will mean a great deal to our members; therefore we can conceal ourselves under a proper and appropriate name. In fact the building and grounds in New York where will be located the college will have the name Amorc College and no other; there will be but one symbol seen, the triangle with the Cross within it. The College will cover a complete course in all the subjects allied with the teachings of our Order and in addition thereto afford rooms, laboratories and dormitories for those who wish to remain at the College for any length of time and pursue certain experiments or perfect certain applications of those laws. The sessions will be daily except Saturday, Sunday and holidays. Only those above the Fourth Degree and having a definite purpose in studying, such as giving treatments professionally or working in biology, chemistry, etc., will be permitted to attend this College.

