



## **SABBITHENGRAD RITUAL**

By Johann Baptist Kerning  
Translated by Richard Cloud

## Introduction

This translation of JB Kerning's *Sabbithengrad*—or *Sabbith Grade*—is offered as a contribution toward deepening our understanding not only of the enigmatic figure himself, but of that little known and highly potent esoteric philosophy known as *the mysticism of letters*.

At the heart of this philosophy lies the idea that everything came into being and continues to unfold through THE WORD. This “Word” is understood to be composed of a primordial alphabet, which, when united in a multiplicity of ways, forms the creative expression behind the manifestation of forms. Every level of existence can be traced to expressions of the archetypal words rooted in this divine alphabet. They are the creative tools of reality.

This esoteric understanding of letters - explored here through ritual - draws a connection between the spiritual essence of a word in its outer form and the divine semantics behind it. It indicates how creation and all within it are to be understood as expressions of a primordial alphabet, spoken as the *Creative Word* from the mouth of God himself.

By and through this divine alphabet, sounds give shape to words, and words manifest as forms. Thus, even forms themselves may be understood and read as expressions of the spiritual realities which lay behind them.

Readers familiar with the work of Rudolf Steiner will quickly recognize correspondences between the contents of this ritual and themes within Steiner's Spiritual Science. The primacy of vowels and consonants -and their esoteric interpretation - should be of particular interest to those engaged in the Rosicrucian rites of the *Misraim Dienst*, as well as to seekers within the broader Western esoteric tradition.

It is the hope of the translator that this work may enrich the inner pursuit and esoteric labor of those who strive for clarity in this system. And in the spirit of the Rosy Cross, may this translation cast new Light into dimly lit places.

*Ad Gloriam Rosae Crucis*

Richard Cloud

# **The Sabbithengrad**

## **- Or the Sabbith Grade -**

### **By Johann Baptist Kerning**

Translated by Richard Cloud

In the room where the Sabbithen<sup>1</sup> have their instruction there are three pillars: one in the East, and two in the West - one on the north side and the other on the south. On the column in the north is the letter “**J**”, on the column in the south is the letter “**B**”, and on the column in the East is the letter “**M**”<sup>2</sup>. The column in the East may be taller than the others.

In front of each column stands a chair, and before each chair a table, upon which lie three gavels of varying sizes, so arranged that the second is half the size of the first, and the third is quite small.<sup>3</sup>

Three Sabbithen are necessary to conduct this instruction. They seat themselves on the chairs described above. The Master in the East wears a sky-blue ribbon with a badge consisting of a metal ring containing the letter “**M**”. The First Warden, on

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<sup>1</sup> The Sabbithen teachings are based on the philosophy of Aristotle. God himself is without will. After Kerning, the creative man can form new ideas and thus approach the deity. Strange is the setting of tone = force, by which Pythagorean thoughts come in. The key here is the doctrine of the Logos (Evangelist John), God = Word, with Kerning the word furthermore = Tone. The Sabbith degree attempts to give an introduction to the philosophy. Sentences and words (concepts) are transformed into tones and perceived as such. The tones are parts of the primal force; this is the sought after unity (God). Spelling is the educational tool. An actual mysticism in the present sense (i.e., occultism) is not present: the whole falls into the realm of philosophical speculation. The educational side is very finely thought out, epistemologically nothing can be extracted.

<sup>2</sup> J is one of the three tones. B one of the three beats, M one of the 12 sounds. Besides the known meaning. M apparently also Master here.

<sup>3</sup> The gavels give tones of different pitch.

the South side, wears a similar badge with the letter “**B**”, and the Second Warden bears the letter “**J**”.

The Sabbithen never formally assemble except when an initiation takes place. The candidate must therefore be in position when the Master opens the instruction. If only two Sabbithen are present to conduct the initiation, the candidate is led to the place of the Second Warden, where he takes his seat and reads from the prepared booklet the responses to questions addressed to him by the Master. In short, he performs all that the role of Second Warden requires. If more Sabbithen are present, the candidate is assigned one of the other known officer's positions. If the number of members is so great that all officer positions are filled, he is brought to the north side.

### **Opening of the Instruction**

When everyone, including the candidate, are present and in place, the Master strikes once with each of the three gavels: first with the large one, then the middle one, and finally the small one. The Wardens repeat the same sequence, and the Master begins:

**Master:** *Brother First Warden! When do the Sabbithen hold their instruction?*

**1st Ward.** When the sun is shining.<sup>4</sup>

**Master:** Why then?

**1st Ward.** So that the three distinct knocks **may** be more clearly heard.<sup>5</sup>

**Master:** Can one fail to hear the knocks?

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<sup>4</sup> Here and in the following, the Pythagorean Harmony of the Spheres is influential. The movement of the (7) world bodies is perceptibly expressed as music of the spheres, which we do not notice because we always hear it from our birth onward (see below: "The sounds are always sounding", see also Faust: "The sun intones its ancient song, 'Mid rival chant of brother spheres, Its predestined course it speeds along, In thund'rous march throughout the years.". When the sun shines, you hear the music of the spheres, the knocks are a momentary interruption of the tones (tones = spheres), as the 2nd Warden's answer says.

<sup>5</sup> Strikes of the gavel transition into the 3 strokes (that is to say, the consonants **b, d, g**).

**1st Ward.** Hardly, if one is attentive.

**Master:** Not even in the midst of turmoil?

**1st Ward.** No.

**Master:** Where do these knocks form?

**1st Ward.** One at the outermost edge, the second between the edge and the center, the third directly in the center.<sup>6</sup>

**Master:** What are these knocks called?

**1st Ward.** B, D, G.

**Master:** Brother Second Warden! What is your duty at the opening of the instruction?

**2nd Ward:** To make sure the tones are clearly distinguishable.

**Master:** What is the difference between tones and knocks?

**2nd Ward:** Tones resound continuously; they have neither beginning nor end. Knocks must be renewed when you want to hear them.

**Master:** What are the knocks, then?

**2nd Ward:** A momentary interruption of the tones.

**Master:** Are tones therefore more important than the knocks?

**2nd Ward:** Tones are streams of life,<sup>7</sup> and through their connection they lift toward individual life. Knocks give that life meaning.

**Master:** How does one connect the tones?

**2nd Ward:** By causing several to be heard simultaneously within one.

**Master:** How is this achieved?

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<sup>6</sup> b, d, g — a musical triad. B is produced with the lips, D with the tongue and teeth, G with the palate.

<sup>7</sup> Basic idea: The sounds are streams of life; In other words, one must translate the sentences into words, these into syllables and tones, in order to come to the stream of life and to influence it, and thus to be creative. (Creation Words, Gospel John, Chapter 1stVerse 1: In the beginning was the Word, and the Word was with God, and the Word was God.)

**2nd Ward:** Through practice.

**Master:** How many tones are there?

**2nd Ward:** Three majors and three minors.

**Master:** What are they called?

**2nd Ward:** U, O, A – i , e, ä.

*(The Master strikes once with the large gavel, the Wardens repeat it, and the*

**Master says:)**

I will not continue this ritual at this time, for I fear it brings no benefit. One will hear it, talk about it, analyze the pros and cons - but not practice it. And then it is worth nothing. I will therefore return to the Masonic ritual and tell the Brethren how they should handle it. If they follow me, the foregoing may be enough for the Sabbith degree. If they do not practice it, then the Mystery has no value for them.

The Mystery uses words instead of letters. This gives students who seek concepts an external activity by searching for the meaning of such words and tracing the time when someone might have called it by such a name or when something was designated by it.

The Mystery does indeed have, in each of its Johannine degrees, a Word which begins with spelling out letters; but this does not happen in order to lead the seeker back to the primordial elements, but rather to indicate the inability to speak entire words. The Mystery proceeds, if we observe its course carefully, from words to syllables and from syllables to primal speech, because it knows well that one must not hand what is simple directly to man, and that it is much better to let him find it himself.

The religions, which sharply grasp the essence of humanity and aim at influencing the masses, go even further in this respect and provide not only names and gestures but entire sayings and speeches. In this way, the believer acquires a kind of science; his activity is awakened and sustained thereby, and so it is hoped he will more surely be led to the primal law (to the Father). But unfortunately, one usually gets stuck on the sayings and speeches, analyzing their interpretation and

application in all possible ways, and imagines that after bodily death one will already reach the primal force - the Father.

Religions teach prayer. Through inner prayer, a person may learn to syllabize, then to spell, and finally to reach the power and feel it. <sup>8</sup>

The Mystery provides words without concepts and is thereby much closer to the truth. Masons make the mistake of attaching meanings or conceptual definitions to their words, rather than penetrating to the simple force itself. In this way they distance themselves from the goal and are themselves the reason why so few of even their most diligent workers attain results.

The religious person, already possessing conceptual frameworks, cannot leave his world of concepts behind, because he would be afraid of sinning and would be ashamed to spell letters or to surrender to merely pronouncing letters. And yet, without this, he can never reach firmness and truth, for it is by this activity that the realm of the Father<sup>9</sup> opens, to whom we must all be delivered.

Men wish to *know*. Ability means little to them—except in bodily activities. Even the arts they draw down into the circles of their showy demonstrations. They speculate when they should simply seek the genius and feel it again within themselves. If this is the case even with the ordinary arts, what can one expect in the most difficult art of all: the art of Life, which our venerable predecessors referred to as philosophy.

Philosophy!—Here we stand at the point where Babylon's gates open!

Philosophy, it is said, is a science composed of concepts, judgments, and conclusions. Therefore, it is necessary not only to have concepts but to lay them down in philosophy, to classify them, to order them, and thereby enrich the foundational science of all sciences and determine its boundaries. <sup>10</sup>

There is some truth in this: Philosophy is the highest or central point in which all concepts converge and, as it were, dissolve—but philosophy itself is no longer a concept. Otherwise, it could not be simple nor contain all genera and species

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<sup>8</sup> Tone = power

<sup>9</sup> God=Word

<sup>10</sup> Logic of Aristotle

within itself. It is the final marker of all knowledge. In it is found the unity of all things and their union into one.

But what **is** this marker? one may rightly ask. Where we still form concepts, there is diversity, since we must distinguish between the agreement and disagreement between each concept. If all things constitute one kind, then no separation can be made. Thus, in the highest law of knowledge, all science ceases—and instead becomes a *positive feeling of strength*.

What kind of feeling is this? Reading and writing are not it. Logical thought is not it, for it already divides itself. What is it then, we ask again?

Sabbithic Wisdom! Shall I speak? — Yes.

They are consonants and vowels. To learn to think them in living power is the task of the human being who would enter into life. To manifest through them, to create, and to draw ever new beings and worlds out of chaos—this is the activity of God.

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But one might say: *God manifests His activity through a free will. He can think, 'Today I wish to act in this way, another time differently; today I wish to do this, tomorrow that'.*

Here lies the stumbling block over which conventional scholarship falters: God is without will<sup>12</sup>, for He is eternal power. Perfect power does not "will"; it only performs. The power that can do all things is founded upon eternal, wise, and immutable laws—it does not require will. It acts as such perpetually, with constant necessity, and is guided only by the influences that enter into it. It is One, God, and Father from eternity to eternity.

Shall I say more? It is scarcely possible—for when the eternal Power is named in its primordial elements, nothing further is required but practice in order to arrive at its full recognition.

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<sup>11</sup> The creative element is the word dissolved into the sound

<sup>12</sup> Aristotle: God is the absolute principle of motion (= eternal power). He is immovable and unchanging (= without will) — The meaning is: The deity has dissolved into the laws of nature, splintered. Goethe Faust Part 1, 2nd meeting with Mephistopheles: ... trumps all my powers. He cannot move anything to the outside. — Hebbel: And out of his darkness comes the Lord as far as he can.



He who does not exercise his life and his powers remains in death, a bungler. But whoever practices daily may rise to a virtuosity in which the deeds of a Moses, an Elijah, and others may be rekindled.

Let this suffice for now. The seeker should contemplate the content of this discourse and examine whether he feels strong enough to behold the truth in its highest simplicity. If there is even a little in what has been said that contradicts his thinking or feeling, let him withdraw from us—for it is better to walk in half-light than to be blinded by the fullness of it.

*(The Master strikes once with the large gavel. The Wardens repeat the strike. The candidate is led back to his former chamber)*

Once the members have reassembled and the candidate, brought back by the First Warden, is present among them, the Master and the Wardens take their seats. The Master strikes the three previously described blows; the Wardens repeat them; and the Master says:

**Master:** Are the Sabbithen united?

**1st Ward.** They are united for instruction.

**2nd Ward:** They are united for instruction.

**Master:** Brother First Warden, is there a stranger among us?

**1st Ward.** The seeker requests permission to take part in the instruction.

**Master:** Does he not shrink from the light of the Sabbath?

**1st Ward.** He expects strength from it— and to learn to bear it.

**Master:** Then let him remain and let it be upon his own head if the light becomes too bright for him! Brother Second Warden, are you a Sabbith?

**2nd Ward:** I am, by three instruments of measurement.

**Master:** Which instruments are these?

**2nd Ward:** Ruler, Compass, and Square.

**Master:** To what end do you use them?

**2nd Ward:** The Ruler to measure straight lines, the Compass for curved lines, the Square to compare the straight and curved lines.

**Master:** Then you possess the science of a threefold mathematics! Which of these do you give preference to?

**2nd Ward:** None is preferred. All three are essential, for they are contained in nature.

**Master:** How does conventional science measure?

**2nd Ward:** With the Ruler. It measures straight lines and examines the angles where two or more lines meet.

**Master:** What is this science called?

**2nd Ward:** Geometry.

**Master:** How does the Sabbithe use the Compass?

**2nd Ward:** He compares circular lines with other circular lines and determines their relationship.

**Master:** Does conventional geometry not do that?

**2nd Ward:** No.

**Master:** On what principle is the measurement of curved lines based?

**2nd Ward:** On the principle of square numbers: from 1 comes 4, from 4 comes 9, and so on.<sup>13</sup>

**Master:** How is the square used?

**2nd Ward:** With the square I seek the measurement of curved lines and translate them into straight lines and angles. Likewise, I derive circular forms from straight lines.<sup>14</sup>

**Master:** That is an important art! And all this you accomplish with the square?

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<sup>13</sup> Reference to the theorem of Pythagoras. Also the Warden's previous answers are Pythagorean.

<sup>14</sup> Calculation of the circumference of a circle. Determination of the radius of a circle at a given circumference

**2nd Ward:** Because this work is a combination of the other two, I must use not only the square but also the compass and the ruler.

**Master:** But your answers contradict the fundamental law of the Sabbithen—that no multiplicity is permitted, and that all must be united in one sign.

**2nd Ward:** This threefold mathematics is only the preparatory work for attaining simple unity. The comparison of straight and curved lines is not the goal of the work, but the means by which one perceives tones and knocks, in which the power of the spirit resides.

**Master:** Lines and angles are objects for the eye, tones and knocks are for the ear! How is it possible for the ear to hear what is only touched by the eye? Resolve this contradiction!

**2nd Ward:** In the inner being of creation—of nature, of life, and of humanity—there is only one essence. All others, as local emanations<sup>15</sup>, are contained within it. What one sees, one can also hear and feel; what one hears, one can also feel and see; and what one feels, one can see and hear. Even smell and taste possess all other sensory powers. In this way unity is restored, and the Sabbithe finds his principle confirmed.<sup>16</sup>

**Master:** What do the Sabbithen call this sense in which all others are contained?

**2nd Ward:** Primal Force.<sup>17</sup>

**Master:** Do you possess it?

**2nd Ward:** To attain it is my task.

**Master:** How is it attained?

**2nd Ward:** Through recognition of the Spirit—when one learns to see, hear, and feel within it.

**Master:** How do the Sabbithen identify themselves?

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<sup>15</sup> World soul, immanent deity.

<sup>16</sup> Ascription of all sensory ideas and tonal perceptions

<sup>17</sup> Actuality

**2nd Ward:** Through the naming of their measuring instruments, as they were named in the beginning.

**Master:** What were they called in the beginning?

**2nd Ward:** They were not given names; they *named themselves* and were called **I, O, A**.

**Master:** Do they have signs?

**2nd Ward:** Countless.

**Master:** Which do you use to make yourself understood to another Sabbithe?

**2nd Ward:** I extend the index finger upward, then let index finger and thumb meet to form an arc, and finally open them to form a square.

**Master:** What do these signs mean?

**2nd Ward:** They mean nothing. They *are* the ruler, compass, and square—or **I, O, A**.

**Master:** Do you have specific words?

**2nd Ward:** Knocks and tones.

**Master:** Which do you use to identify yourself to a Brother?

**2nd Ward:** The knocks **B, D, G**.

**Master:** What does the other reply?

**2nd Ward:** He speaks or performs the signs of the three instruments.

**Master:** What are the Order signs of the Sabbithen?

**2nd Ward:** The index finger of the right hand points upward; the index finger and thumb of the left hand form an arc; the feet stand in the shape of a square.

*(The Master gives three knocks with the three gavels. The Wardens repeat them.*

*The Master says:)*

**Master:** In order! (It is done) Great Architect of the World! Your knocks—B, D, G—have summoned us. We stand before You in the signs of Your exalted instruments—I, A, O. Let us be worthy before You, that we may learn to know You in Your power, and in it to hear Your wisdom.

*(The Master again gives the three knocks; the Wardens repeat it. The Master continues:)*

**Master:** The seeker is received among us! May he never profane the sacred things he has received from us. Brother Wardens, give him the Brotherly Kiss!

*(The Wardens lead the new Sabbithe between their pillars and carry out the Master's instruction.)*

The Brotherly Kiss is given in the following manner: Those greeting one another raise the index finger of the right hand upright. They then clasp right hands so that, as much as possible, the joined hands form a sphere. Each brother places his left hand on the other's back in the shape of a square. They then give the kiss.

Afterward, the right hand is withdrawn in the sign of the ruler, the left hand in the sign of the compass, and both return to their normal position.

After this is completed, the Wardens return to their places. The First Warden gives a knock; the Master repeats it.

**1st Ward.:** The love of the new Sabbithe has been established among us through the bestowal of the Brotherly Kiss, in the primordial signs of the Grand Architect.

**Master::** Since he has been established among us in love, let us not delay in actively testifying our love and unveiling before him the complete instruction of the Sabbithen.

Brother First Warden, do you know all the secrets of our degree?

**1st Ward:** Nature teaches them all.

**Master:** Besides knocks and tones, are there other forces?

**1st Ward.:** Nature possesses other sounds in addition to knocks and tones.

**Master:** How do these sounds differ?

**1st Ward.:** They are both tones and knocks at once: they resonate like tones, yet they introduce a characteristic incision into the tone.

**Master:** Give me an explanation of this.

**1st Ward.:** *M* is a sound. It can first be only conceived by the lips. It continues to resonate as long as the lips touch, and gradually spreads through the skin across the entire body, giving it spiritual vibration.

**Master:** How many kinds of sounds are there?

**1st Ward.:** Twelve.

**Master:** What are they called?

**1st Ward.:**

- *M, R, W* — as lip sounds;
- *N, R, L* — as tongue sounds;
- *NG (ng), R, CH* — as palate sounds;
- *F* — a combination of lips and teeth;
- *S* — a combination of tongue and teeth;
- *SCH* joins the lower part of the tongue with the lower jaw. Palatal *R* with the lips is not common but exists in nature and is sometimes used by country folk. *W* must not be pronounced *we* but *ew*—then it sustains resonance. The sound *ng* should, by rights, have its own letter in the alphabet; since it does not, we must express it by a syllable. The guttural *R*, as spoken by many, and *SCH* should likewise have their own distinct symbols.<sup>18</sup>

**Master:** How old are you?

**1st Ward.:** A thousand years.

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<sup>18</sup> According to the theory of the Sabbithen, the alphabet has 3 vowels (tones): I, O, A; 3 beats: B, D, G; 12 consonants (sounds): F, L, M, N, R (triple), S, W, NG, CH, SCH. There is no distinction between hard and soft consonants: K = G, T = D, etc. H (a hint in itself) is missing.

**Master:** Why so old?

**1st Ward.:** I am far beyond the ordinary age of men who still counts their days and compares themselves to fleeting time.

**Master:** To whom do you compare yourself?

**1st Ward:** To eternity.

**Master:** Why?

**1st Ward:** Because the forces I have come to know belong to eternity.

**Master:** The forces are eternal—but are the organs through which they work also eternal? Are the objects upon which they act eternal?

**1st Ward:** The organs are not eternal, but they are the crude impression of a model that is eternal.<sup>19</sup>

**Master:** What do you gain from this? The organ remains subject to transience.

**1st Ward:** Not entirely. I can conceive of the form, and in that conceived form I can ascend to the eternal model and regain it.<sup>20</sup>

**Master:** As a result, could you also conceive new organs and even create an eternal model?<sup>21</sup>

**1st Ward:** If the Spirit sees fit—certainly.

**Master:** This touches upon the very point in question—the one that makes immortality intelligible to mankind. Do you have examples of newly created models?

**1st Ward:** Not of new ones—but I can contemplate the essence of all the crude impressions I have been given.

**Master:** Explain this.

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<sup>19</sup> Model = Platonic idea, but in the sense of Aristotle: Idea = eternal product of becoming (potentiality and actuality, dynamics and energy).

<sup>20</sup> Form = actuality = entelechy. Activity in perfect reality

<sup>21</sup> The new idea makes man the creator

**1st Ward.:** The temple of God—that is, Man—stands upon seven steps. Upon each of these is inscribed the speech of God. The foot thinks what the head thinks. In the body reside all the forces of the primordial language. The heart is full of Spirit. In the hands, it stirs, as in the eyes, the ears, and every other part of the body. Wherever man thinks or touches himself, there he finds words of life—but always according to the relative positions of height and depth, hardness and softness, thickness and thinness, forward or backward in space. Everywhere is the same force, motivated only by situation and circumstance.

**Master:** Can you name these seven steps?

**1st Ward.:** It is difficult, because they run in different directions. But the ordinary ones are these:

1<sup>st</sup> Step: the ankles

2<sup>nd</sup> Step: the knees

3<sup>rd</sup> Step: the thigh joint beneath the loins

4<sup>th</sup> Step: above the hips

5<sup>th</sup> Step: beneath the breast, near the pit of the stomach

6<sup>th</sup> Step: beginning of the neck above the shoulders

7<sup>th</sup> Step: the head

**Master:** Are there other directions for the steps?

**1st Ward.:** If one begins with the hands, the direction changes at every moment—it is sometimes necessary to go downward.

**Master:** Where are the keys the open the entrances of the temple?

**1st Ward:** In the mouth. Knocks, tones, and sounds are the generative powers for awakening inner life. From the mouth, one proceeds gradually to the first, then to the second step, and so forth.

**Master:** Are there further gradations?



**1st Ward:** Each of the **above** steps divides again into seven smaller ones, each with its own force-relations without disrupting the unity. The Ancients subdivided them into twelve, some even into twenty-four sections.

**Master:** And man can learn all this practically and gather experience in it?

**1st Ward:** He can erect a throne in every part and organ of his body and come to understand the power of God.

**Master:** Then man is indeed a marvel if he is capable of all this!

**1st Ward.:** Man is the image of God, and in his self-exploration must possess infinity within himself.

**Master:** Man is made for infinity. To grant him this, the Creator has placed all His powers within mankind, thereby granting death and life into his will. Plants and animals fulfill their goal by growing into their highest natural perfection. Man must also fulfill his purpose by shaping himself into divine perfection—only then has he fulfilled his duty.

*(Master gives a knock with the gavel)*

If the new Brother has anything to recall or present, let him now do so.

**1st Ward:** Brother [candidate's name] if you have anything to recall or present, the Master now invites you to do so.

*(The newly received Brother gives a discourse expressing the feelings aroused by the instruction he has received so far. He gives thanks for his acceptance and promises to fulfill the duties of a Sabbithe through daily practice of the elements.)*

After this, the Master calls the newly received to him and gives him the Brotherly Kiss. The Wardens (and all present) remain in the Sign of Order throughout.

After the kiss, the Master continues:

**Master:** The Spirit triumphs within us when we are able to love—and therefore, in our hearts, the altar of love, the flame must be faithfully tended, which the Grand Architect Himself has kindled there.

*(The initiate returns to his place. The Master gives one knock, which the Wardens repeat)*

**Master:** Brother Second Warden, when do the Sabbithen conclude their instruction?

**2nd Ward:** When the circle has been measured.

**Master:** Why do we measure the circle?

**2nd Ward:** So that nothing may be lost.

**Master:** Brother First Warden, have you measured the circle today?

**1st Ward.:** Yes, Master.

**Master:** What did you discover?

**1st Ward:** The quadrature.

**Master:** Why does the Sabbithe concern himself chiefly with the measurement of the circle?

**1st Ward:** To discover new proportions in curved and straight lines that strengthen our inner vitality.

**Master:** How is that to be understood?

**1st Ward:** Tones, knocks, and sounds can be perceived differently in every direction, though they themselves remain unchanged.

**Master:** Upon what, then, should all activity of the Sabbithe be directed?

**1st Ward:** Upon the fundamental properties just named: tones, knocks, and sounds.

**Master:** Why only these?

**1st Ward:** Because only in them is life.

**Master:** Brother Second Warden, what is the most essential duty of a Sabbithe?

**2nd Ward:** Practice of the elements of speech.

**Master:** Is knowledge not sufficient?

**2nd Ward:** No.

**Master:** Why not?

**2nd Ward:** Knowledge easily leads to multiplicity, since it considers each force separately; but practice leads to unity, because we gradually discover the source from which all forces flow.

**Master:** Is unity necessary?

**2nd Ward:** It is, because only in unity is a true Sabbath celebration possible.

**Master:** Why?

**2nd Ward:** In multiplicity, worry and unrest are unavoidable; but from unity comes peace as its necessary result.

**Master:** So be it. Let us have unity in the eternal elemental forces and let us admit no doctrine or thought that does not arise from the Primordial Force or lead us back to it.

*(Master gives the three knocks; the Wardens repeat them. The instruction is concluded)*