

and 'decrecent' moons, placed back to back, with a trace or line, implying that the 'Microcosmos', or 'Man', is made *as between* the 'Moons'. This

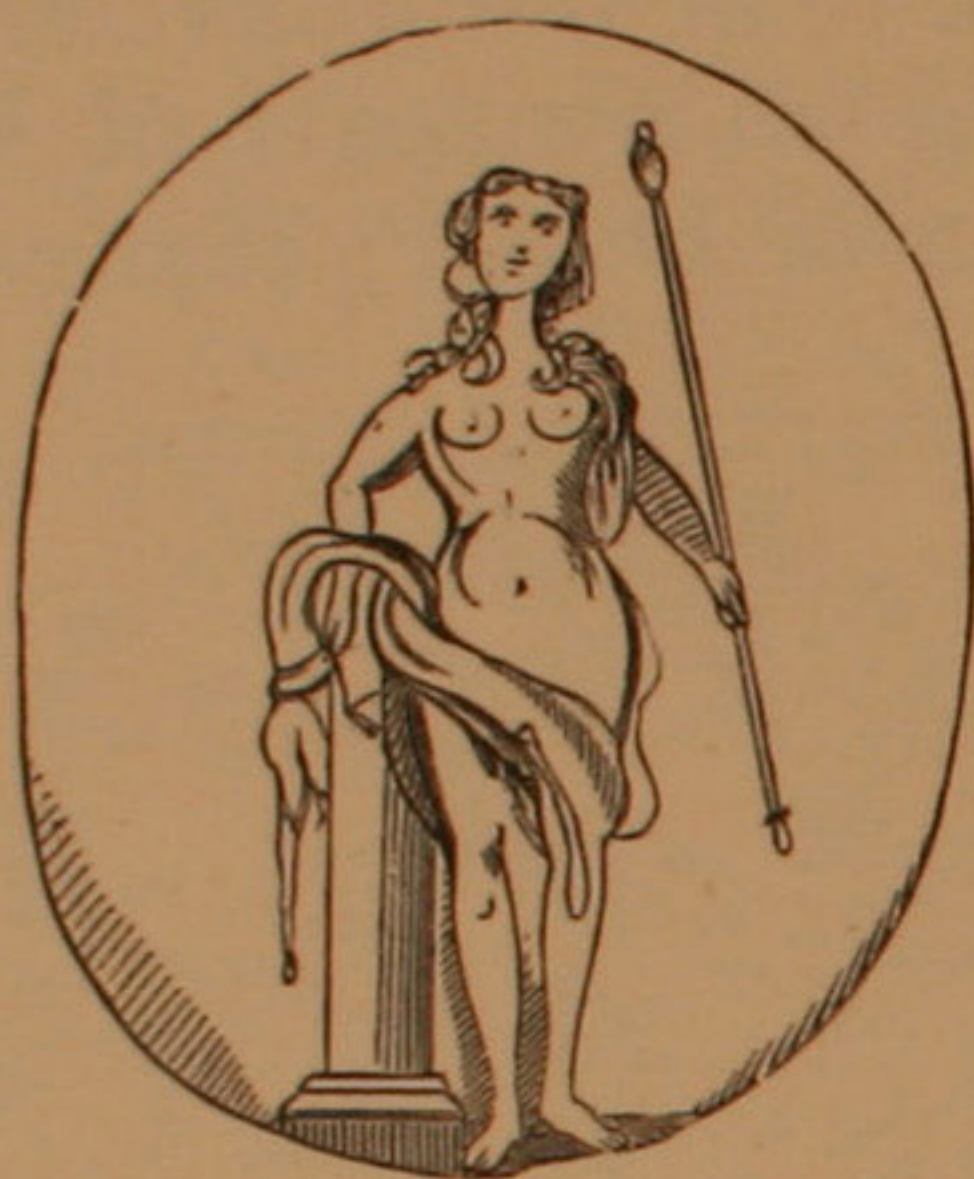


Fig. 258

figure suggests a likeness to the sign of the 'Twins', and to that of the February 'Fishes'.

Fig. 257 is the mythological 'Medusa's Head', terrible in her beauty, which transforms the beholder to stone. This direful head is twined around with snakes for hair, and the *radii* which dart from it are lightning. It is, nevertheless, esteemed one of the most powerful talismans in the Gnostic preservative group, though it expresses nothing (in a strange, contradictory way) but dismay and destruction.

Fig. 258 is referred to in a previous part of our book as fig. 313.





## CHAPTER THE SIXTH

### STRANGE SPECULATIONS OF THE TRANSCENDENTALISTS

'HAD Man preserved his original innocence and refused to taste of the means of that bitter and condemned knowledge (or power of recognition) of good and evil, as then there would have been none of that physical deficiency asserted to be debited to Women, would there likewise have been no females engendered; no propagation of the human species? By some the preference of the robust to the delicate sex is accounted beyond all question as self-evident. A certain class of philosophers have made no scruple to call a woman an imperfect and even monstrous animal. These have affirmed that nature, in generation, always intends a male, and that it is only from mistake or deficiency, either of the matter or the faculty, that a woman is produced.' The oriental ethics have degraded woman to the level of a chattel. It is Christianity alone, in the discovery of the Divine Mary—'Virgin-Mother', 'Mother-Virgin'—that has elevated 'Woman', and found for 'Her' a possible place (of course as a Sexed-Sexless, Sexless-Sexed 'Idea') in Heaven—or in that state other than this state; irradiated with the 'light', breathing with the 'breath' of Divinity.

Almaricus, a doctor at Paris in the twelfth century, advances an opinion that, had the state of innocence continued, every individual of our species would have



come into existence a complete 'MAN', and that God would have created them by Himself, as He created Adam. He theorizes that woman is a defective animal, and that the generation of her is purely fortuitous and foreign from nature's intent. He therefore infers that there would have been no women 'in a state of innocence'. On the other hand, there exists a counterbalancing singular idea, combated by St. Austin in his *City of God*, Book xxii. chap. xvii.; and of which its partisans take upon themselves to say that at the universal resurrection this imperfect work (woman) will be rendered perfect by a change of sex; all the women becoming men—grace and finish being then to complete the work of the human form, which nature (in Man) only, as it were, had left coarse, unfinished, rough-hewn. These ideas resemble closely the conclusions of the alchemists (or of the Rosicrucians when applying to practical art), who declare that nature, in the production of metals, always *intends* the generation of gold, and that it is only from accidental diversion or interposing difficulty, or from the deficiency of the virtue or faculty, that the working out of the aim falls short, and issues (bluntly and disappointed) in another metal—the blanker, blacker, and coarser metals being, in fact, only as the 'DISEASES' of matter, which aims at clear perfect *health*—or *as gold*. Here the alchemists contend that their superhuman (in apparent-sense) science, felicitously applied, 'completes the operation', and transmutes or compels-on, 'into gold' what weaker-handed nature was compelled to 'forego' as 'iron'. Thus nature always intends the production of male (sun—gold—fire being the workman, or 'agent'); but that in the production of female (silver as against gold—the moon—sublimated matter, or 'patient'), nature's operation miscarries; the effort degenerates



into struggle, and struggle submits in failure. Therefore, 'Female'. But this shortcoming, when the Divine perfecting-means (in another state, and through another nature or 'mode') is applied, will be rectified. And in the universal resurrection, Women will transcend into the nobler creature, and, changing sex or ceasing sex, will become—'Woman'd-Men'. Both sexes interchanging 'sex' to form the 'Angel', or rather blending sex and uniting sex—bicorporate no longer, but becoming 'Ideal'—fit spirit-populace, winnowed of materiality and of humanity. 'Unintelligible to the *intellect* as Music, but beautiful to the *heart* as Music.'

Yet it must be understood that no man's *dreams* (dreams, we have elsewhere contended, quite contrary to the usual ideas, are *real things*) are wholly and altogether evil and vain; for that cannot be except men were utter (or outer) devils, which also cannot be so long as we live in the human nature, for Man's Fall was not like the Fall of the Evil Angels; for these latter fell into the Dark Abyss, or Original Wrathful Principle (the Rosicrucian 'Refuse' or 'Lees' of Creation, without, or beyond, nature and creature, and therefore there was for them no help or recovery). But, on the contrary, Men fell and were saved thereby (the Knowledge of Good and Evil), that is, *into* Nature and Creature, which is Man's inexpressible happiness, as not being left destitute of Hope or the Regenerating Seed of the Woman. For there does centrally dwell in the human nature that which the wise man calls the Voice of Wisdom, or conscience-recall; which in the suggestion of the Immortal Sorrow planted deep in the soul of man for his 'Lost Paradise' (of which the very air and hint and proof to him, is Music—Man's Music—with its *shadow* of discords). And this Immortal Sorrow lan-



guishes to Redemption in repentance. Thus the pathetic languishment of the Saviour (and Sufferer), Jesus Christ: 'My soul is sad, even unto death!' Hence the 'Garden' of 'Agony'.

This is the *Genius Optimus*, the 'Soul of the Soul' and the 'Eye of the Mind'—that part *incapable* of damnation even in the greatest sinner (this was Cromwell's firm reliance and belief, and his last question to his attendant chaplain bore reference to the assurance of it). This is the last supernatural power which can and will defend man from all the assaults of evil angels, and unto this holy principle and benevolent upspring the dictates and the efforts of all Good Angels and Spirits do tend, it being a great part of their work and business to assist man, and to defend and preserve him from the inward incursions of the multitude of the malignant Spirits in their various degrees.

Trithemius, a noted Rosicrucian, asserts that 'never any good Angel appeared in the shape of a woman.' Van Helmont, in the ninety-third chapter of one of his books, has these words: 'If an Angel appear bearded, let him be accounted an evil one; for a Good Angel hath never appeared with a beard. The truth is, a woman is the weaker vessel, and was first in the Transgression. Therefore, that sex is an emblem of weakness and a means of seduction. And therefore there is no reason why the Good Angels, amongst whom there is no difference of sex, should elect to appear as a female; but rather, being a species of creature above humankind, they assume the shape of the most excellent of that kind (only feminine in regard of grace and beauty); and for the same reason they may appear without beards, both because "hair is an excrement", and verges greatly, in the more conspicuous instances, to the brutish nature, as also more especially in their beardless, beautiful, glorified



aspects, and graceful delicacy and yet *power* of form, to express their perpetual virgin-youth, unspoiled heavenly beauty, and immortal star-born vigour. Hair being an abhorred, tentacled, reaching-out or brute-like animal superflux—the stigma or disgrace of the glorious spark of light or nearly suffocated human entity, condemned to its earth-birthing investiture or body—it can have nothing about the parts of the “Deified Idea of Man”—or the various classes of the Blessed Angels.’ The contrary of all this is to be assumed of the evil Genii or the Recusant Genii (Luciferent and yet Lucifugent), except in regard to their power or knowledge. For the ‘Soul of the World’ and ‘Matter’, and to an important one-half, the ‘Means of the World’—are ‘Feminine’. For Night (which is the other side of the curtain of Day) is Feminine. Thus Bœhmen and Plato; as representing all the closest-of-thought of the centuries.

All the above is the reproduction of the singular ideas of the ‘Idealists’ of the Middle Ages.





## CHAPTER THE SEVENTH

### ROSICRUCIAN ORIGIN OF THE ORDER OF THE GARTER. DEDUCTIONS, AND PROOFS, FROM HISTORICAL AUTHORITIES

THE natural horns of the Bull or the Cow—both which animals were deified by the Egyptians, and also by the Indians, who particularly elected the Cow as the object of religious honour—were the models from which originally all the volves and volutes, presenting the figure of curved horns, or the significant suggestion of the thin horns of the crescent or growing moon, were obtained. The representative horns figured largely afterwards in all architecture, and were copied as an important symbol expressive of the second operative power of nature. The ‘Lunar’ or ‘Feminine Symbol’ is the universal parent of the Hindoo and Mahometan returned arches ; and therefore, also, of the Horse-shoe curves of the Arabian arches, and the hooked curves of all Gothic architectural reproduction, whether in arches or otherwise. The Egyptian volutes to the pillars, the Egyptian horns everywhere apparent, the innumerable spiral radii distinct in all directions, or modified, or interpenetrating the ornamentation of buildings in the East ; the Ionic volutes, the Corinthian volutes, which became pre-eminently pictorial and floral in their treatment in this beautiful order, particularly in the Greek examples (which are, however, very few) ; the more masculine volves and volutes, or horns, of the Roman solid, majestic columns ; the capitals to the ruder and more grotesque of the



Indian temples ; the fantastic scrolls and crooks and oval curves, abounding on the tops of the spiring columns in the Gothic or, more properly to call it, the Romantic architecture called 'pointed'—all have a common ancestor in the horns of the bull, calf, or cow. All these horns are everywhere devoted in their signification to the Moon. It is in connexion with this secondary god or goddess, who is always recognizable through the peculiar appendage of horns,—it is in proximity to this god or goddess, who takes the second place in the general Pantheon, the Sun taking the first—it is here, in all the illustrations which the mythic theology borrows from architecture, or the science of expressing religious ideas through hieroglyphical forms—that the incoherent horns reiterate, always presenting themselves to recognition, in some form or other, at terminal or at salient points. Thus they become a most important figure, if not *the* most important figure, in the templar architecture everywhere—of India, of Egypt, of Greece, of Rome, even of the Christian periods—all the Christian ages, earlier and later.

The figure called Nehustan—the mysterious upright set up by Moses in the Wilderness—was a talisman in the form of a serpent coiled around the mystic 'Tau'. This is a *palladium* offered for worship, as we have explained in several places.

In a previous part of our book, we have brought forward certain reasons for supposing that the origin of the Most Noble Order of the Garter was very different from that usually and popularly assigned. The occurrence which gave rise to the formation of the Order, and which explains the adoption of the motto, does not admit of being told, except in far-off, round-about terms ; propriety otherwise would be infringed. We may say no more than that it was a feminine acci-



*dent*, of not quite the character commonly accepted and not quite so simple and ordinary as letting fall a garter. But this accident, which brought about the foundation of the exalted Order, pre-eminently 'Rosicrucian' in its hidden meanings—however clear it becomes when understood, and however sublime, as the Rosicrucians asserted it was, when it is apprehended in its physiological and also in its deeply mythic sense—could not, of necessity, be placed before the world, because ordinary persons could not have appreciated it, nor would they have felt any other idea than repulsion and disbelief at the statement. The commonplace, coarse, unprepared mind instantly associates indecency with any explanation, however conclusive, which cannot for obvious reasons be spoken 'on the house-tops'. We are now ourselves, against our desire, compelled to speak circuitously about the real, successfully concealed, very strange origin, in our modern ideas, of this famous 'Order of the Garter'. The subject is, however, of very great consequence, because there is either meaning of the highest force in this, which may be called the 'brotherhood of princes', as the Order undoubtedly is in a high sense; or there is no particular meaning, and certainly nothing challenging startled attention. There is either truth in the abstract, occult matters which the Order supposedly is formed to whisper and to maintain, or there is only empty, meaningless pretence and affectation. There is grandeur and reality in its formalities, or the whole institution is no more than a parade of things that have no solidity, and an assumption of oaths and obligations that regard nothing of consequence—nothing of real, vital seriousness. We seek thus to *ennoble* the 'Order' in idea, by giving it conclusively the sanction of religion, and rendering to it the respect due to the mighty mystery which may be suspected



to lie in it ; which it *was* supposed to emphasize, *whatever it be held now*. We are inclined to view with surprise—although in no grudging, prejudiced spirit—the obtrusion of the 'Crescent and Star,' the symbol of the Grand Signior, Soldan, or Sultan of Turkey, the Representative of Mohammed, the 'Denier of Christ', according to his supposed religious obligations. It is certainly an anomaly to admit the denier of Christ in an Order intended to exalt into vital distinct recognition the Divinity of Christ as 'the Saviour of Mankind'. How can the Sultan of Turkey, or any Mahometan, or any disbeliever, discharge the oaths which he is solemnly assumed to take in this respect ? We are disposed to contemplate the addition of the Moslem banner—the direct contradiction and neutraliser of the ensigns of the Christian knights—suspended in the Chapel of the Order, the Chapel of St. George at Windsor, as a perplexing, uncomfortable intrusion, according to assumed correct Christian ideas. We fear that the admission of this heathen knight may possibly imply heraldically the infraction of the original constitutions of the Order, which created it as exclusively Christian. The 'Garter' is specially devoted to the Virgin Mary and to the honour (in the glorification of 'Woman') of the Saviour of Mankind. The knights-companions are accepted, supposedly, as the special initiated holy guard of the Christian mysteries, and they are viewed as a sworn body of 'brothers', by day and night, from their first association, bound to maintain and uphold, in life and in death, the faith that had Bethlehem for its beginning and Calvary for its end. The bond and mark of this brotherhood is the Red Cross of Crucifixion. The 'Red Cross' which is the 'Cross' of the 'Rosicrucians'—thence their name.

Even the badge and star and symbol of this most



Christian Order, if ever there were a Christian Order—which presents this red or sanguine cross of the Redeemer, imaged in the cognisance of His champion, or captain, or chief soldier, St. George or St. Michael, the Trampler of the Dragon, and Custos of the Keys of the Bottomless Pit, where the devils are confined—protests against the mingling of this Mussulman banner with the Red Cross, which opposed it in the hands of the Crusaders, and in those of all Christian knights. Now all the Christian ‘Garter’ badges only seem to appeal and to protest quietly and under allowance, with ‘bated breath’ as it were (as if afraid), deficient in firmness and life, leaving results to chance, and abandoning expostulation to be regarded or disregarded (or taken up faintly) *according to circumstances*.

These are matters, however, which properly appertain to the office, and lie in the hands of the dignitaries of the Order of the Garter. These officials are its Prelate and ‘Garter’ himself (the personified ‘Order’), who are supposed, because of the sublime duties with which they are charged, to be the guardians of the meanings and the myths of an Order of Knighthood whose heraldic display in one form or other covers the land (or covers the world), and must be interpreted *either as talisman or toy*. The Bishop of Winchester is always the chief ecclesiastical authority of the Order. Remark here, as the sanctions of this ‘Most Noble Order’, that in Winchester we directly alight upon ‘King Arthur and his Knights of the “Round Table”’—what the ‘Round Table’ is, we have explained elsewhere. In these days without faith, wherein science (as it is called in the too arbitrary and overriding sense) has extinguished the lights of enthusiasm, leaving even our altars dark, desecrated, and cold, and has eliminated all possible wonder from



the earth, as miracle from religion, and magic from the sensible or insensible fields of creation—in these questioning, doubting, dense, incredulous days, it is no inconsistency that the gorgeous emblazonments of the Garter should provoke no more curiosity or religious respect than peculiar ornaments do, signifying anything or nothing.

But to return to the import of the title of the Order of the Garter. This is a point very engrossing to heralds, antiquaries, and all persons who are interested in the history, traditions, and archæology of our country. The origin of the Order would be trivial, ridiculous, and unbelievable, if it be only thought due to the picking up of a lady's garter. It is impossible that the great name and fame of this 'Garter' could have arisen alone from this circumstance. The Garter, on the contrary, is traceable from the times of King Arthur, to whose fame throughout Europe as the mythic hero there was no limit in his own period. This we shall soon show conclusively from the accounts of the Garter by Elias Ashmole, who was 'Garter King of Arms', and who was one of its most painstaking and enlightened historians; besides himself being a faithful and conscientious expositor and adherent of the hermetic Rosicrucian science. The 'Round Table' of King Arthur—the 'mirror of chivalry'—supplies the model of all the miniature tables, or tablets, which bear the contrasted roses—red and white, as they were originally (and implying the female *discus* and its accidents)—with the noble 'vaunt', or motto, round them—'Evil to him', or the same to him, 'who thinks ill' of these natural (and yet these magical) feminine circumstances, the character of which our readers will by this time not fail to recognize. The glory of woman and the punishment of woman after the Fall, as indicated in Genesis, go hand in hand. It was in honour



of Woman, and to raise into dignity the expression of the condemned 'means' (until sanctified and reconciled by the intervention of the 'S.S.', or of the Holy Spirit, or of the Third Person of the Trinity), which is her mark and betrayal, but which produced the world in producing Man, and which saved the world in the person of the Redeemer, 'born of Woman'. It is to glorify typically and mystically this 'fleshly vehicle', that the Order of the 'Garter'—or 'Garder'—that keeps it sacred was instituted. The Knights of the Garter stand sentinel, in fact, over 'Woman's Shame', at the same time that they proclaim her 'Glory', in the pardoned sense. These strange ideas are strictly those of the old Rosicrucians, or Brethren of the 'Red Cross', and we only reproduce them. The early writers saw no indecency in speaking openly of these things, which are usually hidden away, as improper to be spoken about.

The blackness or darkness of 'Matter', or of the 'Mother of Nature', is figured in another respect in the belongings of this famous feminine Order, instituted for the glory of woman. Curious armorists, skilled in the knowledge of the deep sacred symbolism with which the old heralds suffused their illustrations or emblazonments, will remember that *black* is a feature in the Order of the Garter; and that, among figures and glyphs and hints the most profound, the 'Black Book', containing the original constitutions of the Order—from which 'Black Book' comes the important 'Black Rod'—was *lost*, or taken away for some secret reason before the time of Henry the Fifth. See various pages, *ante*, for previous remarks about the 'Garter'.

Elias Ashmole mentions the Order in the following terms: 'We may ascend a step higher; and if we may give credit to Harding, it is recorded that King



Arthur paid St. George, whose red cross is the badge of the Garter, the most particular honours; for he advanced his effigy in one of his banners, which was about two hundred years after his martyrdom, and very early for a country so remote from Cappadocia to have him in reverence and esteem.'

In regard to the story of the Countess of Salisbury and her garter, we shall insert the judgment of Dr. Heylin, who took great pains to ascertain its foundation. 'This I take to be a vain and idle romance', he says, 'derogatory both to the founder and the Order, first published by Polydore Virgil, a stranger to the affairs of England, and by him taken upon no better ground than *fama vulgi*, the tradition of the common people—too trifling a foundation upon which to raise so great a building.'

The material whereof the Garter was composed at first is an *arcanum*, nor is it described by any writer before Polydore Virgil, and he only speaks of it in general terms. The Garter was originally without a motto<sup>1</sup>. As to the appointments of the Order, we may gain the most authentic idea of them from the effigies of some of the first knights. Sir William Fitz-warin was buried on the north side of the chancel of the church of Wantage, in Berkshire, in the thirty-fifth year of the reign of King Edward the Third. Sir Richard Pembridge, who was a Knight of the Garter, of the time of Edward the Third, lies on the south side of the cathedral of Hereford. The monument of Sir Simon Burley, beheaded A.D. 1388, was raised in the north wall, near the choir of St. Paul's, London. It is remarkable that Du Chesne, a noted French historian, is the source from which we derive the acknowledgment that it was by the special invocation of St. George that King Edward the Third

<sup>1</sup> A proof that it did not originate with Edward the Third.



gained the Battle of Cressy ; which 'lying deeply in his remembrance, he founded', continues Du Chesne, 'a chapel within the Castle of Windsor, and dedicated it in gratitude to the Saint, who is the Patron of England.' The first example of a Garter that occurs is on the before-mentioned monument of Sir Francis Burley ; where, on the front, towards the head, are his own arms, impaling his first wife's, set within a garter. This wants the impress, or motto. Another shield of arms, having the same impalement placed below the feet, is surrounded with a collar of 'S.S.', of the same form with that about his neck. It was appointed by King Henry the Eighth, and embodied in the Statutes of the Order, that the collar should be composed of pieces of gold, in fashion of Garters ; the ground enamelled blue, and the letters of the motto gold. In the midst of each garter *two roses* were to be placed, the innermost enamelled red, and the outermost white ; contrarily, in the next garter, the innermost Rose enamelled white, and the outermost red, and so alternately ; but of later times, these roses are wholly red. The number of these Garters is so many as to be the ordained number of the sovereign and knights-companions. At the institution they were twenty-six, being fastened together with as many knots of gold. And this mode hitherto has continued invariable ; nor ought the collar to be adorned or enriched with precious stones (as the 'George' may be), such being prohibited by the laws of the Order. At what time the collar of 'S.S.' came into England is not fully determined ; but it would seem that it came at least three hundred years since. The collar of 'S.S.' means the Magian, or First Order, or brotherhood. In the Christian arrangements, it stands for the 'Holy Spirit', or 'Third Person of the Trinity'. In the



Gnostic talismans, it is displayed as the bar, curved with the triple 'S.'. Refer to the 'Cnuphis Abraxoids' occurring in our book, for we connect the collar of 'S.S.' with the theology of the Gnostics.

That the Order of the Garter is feminine, and that its origin is an apotheosis of the 'Rose', and of a certain singular physiological fact connected with woman's life, is proven in many ways—such as the double garters, red and white; the twenty-six knights, representing the double thirteen lunations in the year, or their twenty-six mythic 'dark and light' changes of 'night and day'.

There are 13 Lunations in the Year, or the Solar Circle:—twice 13 are Twenty-Six, the dark and the light renewals or changes of the Moon (which is feminine). The dark infer the red rose, the light imply the white rose; both equally noble and coequal in rank with parallel, but different, Rosicrucian meanings. These mythic *discs*, or red and white roses, correspond with the Twenty-Six Seats, or 'Stalls', around the 'Round Table' (which is an Apotheosis), allowing two chief seats (or one 'Throne') as pre-eminent for the King-Priest, Priest-King, in the 'Siege-Perilous'. The whole refers to King Arthur and his Knights of the Round Table, set round as sentinels ('in lodge') of the *Sangreal*, or *Holy Graal*—the 'Sacrifice Mysteries', or 'Eucharist'.

'But how is all this magic and sacred in the estimate of the Rosicrucians?' an inquirer will very naturally ask. The answer to all this is very ample and satisfactory; but particulars must be left to the sagacity of the querist himself, because propriety does not admit of explanation. Suffice it to say, that it is one of the most curious and wonderful subjects which has occupied the attention of antiquaries. That archæological puzzle, the 'Round Table of King



Arthur', is a perfect display of this whole subject of the origin of the 'Garter'; it springs directly from it, being the same object as that enclosed by the mythic garter, 'garder', or 'girther'.

King Edward the Third chose the Octave of the 'Purification of the Blessed Virgin' for the inauguration of his Order. Andrew du Chesne declares that this new Order was announced on 'New Year's Day, A.D. 1344'. There were jousts holden in honour of it on the 'Monday after the Feast of St. Hilary following—January 19th'. There are variations in the histories as to the real period of the institution of the Garter; most historians specifying the year 1349. Ashmole states that a great supper was ordered to inaugurate the solemnity of the institution, and that a Festival was to be annually held at *Whitsuntide* (which means the 'S.S.'); that King Edward erected a particular building in the Castle, and therein placed a table ('Round Table') of 200 feet diameter, giving to the *building itself* the name of the 'Round Table'. He appropriated £100 per week—an enormous sum in those days—for the maintenance of this table. In imitation of this, the French King, Philip de Valois, instituted a 'Round Table' for himself at his court. Some say that he had an intention of instituting an order of knighthood upon the same 'feminine subject', but that he was anticipated by King Edward; which shows that it was something more than an accident and a mere garter which inspired the idea of this Rose forming the mystery. The knights were denominated 'Equites Aureæ Periscelidis'. King Edward the Third had such veneration for the Blessed Virgin Mary, that he ordained that the habit of his Knights of the Garter should be worn on the days of her Five Solemnities. Elias Ashmole states that the original of the Statutes of Institution had wholly perished



long before his time. There was a transcript existing in the reign of Henry the Fifth, in an old book called *Registrum Ordinis Chartaceum*. Though the Order was instituted so long ago as in the year 1344, it was not till the reign of Charles the Second that the Knights were empowered to wear the star they use at present embroidered on their coats. The rays are the 'glory' round the 'Red Cross'.

Sir John Froissart, the only writer of the age that treats of this institution, assigns no such origin as the picking up of the Countess of Salisbury's garter; nor does he adduce the words of the motto of the Garter as having been spoken by King Edward the Third when encountering the laughter of his court, and assuring them that he would make the proudest eventually wear it as the most illustrious badge. There can be only one conclusion as to the character of the investment which was picked up; and which article of dress makes it clear that the Countess of Salisbury—or the lady, whoever she may be, who has succeeded in becoming so wonderfully celebrated in the after-ages of chivalry—should have rather been at home, *and at rest*, than inattentive to saltatory risks in engaging in a dance or in forgetful gambols at a crowded court. There was no mention of this supposed picking up of a garter for 200 years, nor was there anything referring to such an origin occurring in any of our historians other than Sir John Froissart, until Polydore Virgil took occasion to say something of it in his notices of the origin of the Order. In the original Statutes of the Order (which is a most important point in the inquiry) there is not the least conjecture expressed, nor does the compiler of that tract entitled *Institutio clarissimi Ordinis Militaris a prænobili Subligaculo nuncupata*, prefaced to the *Black Book of the Garter*, let fall any passage on which



to ground the adroit conclusions about the Garter. Polydore does not mention whose garter it was; this he cautiously declines to do. He says that it was either the Queen's, or that of the King's mistress—meaning Joan, Countess of Salisbury, with whom it was supposed the King was in love, and whom he believed when she was bravely holding out for him against the Scots, in her Castle of Wark-upon-Tweed; but she was certainly no mistress of the King's, in the injurious and unworthy sense. It is to be particularly noticed that the Latin words *subligAR subligaculum*, mean *not* a 'garter' but 'breeches, drawers, or trousers'. It was therefore not a garter for the leg, but a cincture for the body, which was thus picked up publicly, and elevated for honour, as such an unexpected illustrious object; one around which the most noble knights were to take enthusiastic oaths of the most devoted religious homage. Now, unless there had been some most extraordinary meaning under all this (lying under the apparent but only apparent, indecency), such an idolizing of a garter could never have occurred, and the whole occurrence ages ago would have been laughed into oblivion, carrying the sublime honours of the 'Garter' with it. Instead of this, the Garter is the highest token of greatness the Sovereign of England can bestow, and it is contended for and accepted with eager pride by Princes. '*Subligaculum, breeches, drawers, trousers*'. '*Subligatus, cinctured, bound, etc., wearing drawers*'. The origin of the 'Garter' is proven in this word not to be a garter at all.

It is most generally supposed that it was on January 19th, 1344, that King Edward instituted his famous Order of the Garter. This period, it will be perceived, was almost within an octave of the purification of



the Blessed Virgin Mary ; under whose patronage, and under the guardianship of St. George on earth (St. Michael in heaven ; both these Saints being the same, with earthly and spiritual attributes refulgent respectively) King Edward placed his profoundly religious Order. The whole was a revival of the ' Round Table ' of King Arthur, or the apotheosized female *discus* in certain mythical aspects. To confirm us in our assertion of the feminine origin of the Order of the Garter—which many in their ignorance have questioned—we may state that one of the old chroniclers, though somewhat guardedly, as befitted those great persons of whom he spoke, declares that the lady who let fall her garter, or ' *garder* ', was the *Queen*, who had suddenly left the courtly assembly in some confusion, and was hastening to her own apartments, followed by the King, who, at first, did not perceive the reason when the spectators avoided lifting the article, being aware to whom it belonged ; but who raised it himself, and called aloud, not the words of the motto of the Garter, which the historian says that the Queen herself spoke, but giving an intimation that he would, spite of their laughter, ' make the proudest of the refusers wear the rejected cincture as the grandest badge that knighthood ever bore '. Rightly viewed, this little evaded incident—which we desire to restore to its proper place of due respect in the knowledge of Englishmen—is the most conclusive proof of King Edward's nobleness and greatness of heart, and of his chivalrous, inexpressibly gallant delicacy ; an instance admirable to all future generations, and worthy of the most enduring applause. The reader finally is referred to our observations in a previous part of our book for evidence in our justification. In the foregoing we give the Rosicrucian view of the origin of the



'Garter'. It is the centre-point round which have converged the noblest ideas and the most illustrious individuals in the world. It is still the proudest and most solemn badge, and the chiefest English knightly dignity. Strangely enough, too, this whole history of the 'Garter' teaches, as its moral, the greatness of the proper independence of shame, and the holiness of its unconsciousness.

Also the gallantry and the knighthood of the holding sacred these strange natural things.





## CHAPTER THE EIGHTH

### ROSICRUCIAN SUPPOSED MEANS OF MAGIC THROUGH SIGNS, SIGILS, AND FIGURES

THE Dragon's Head and Dragon's Tail are the points called Nodes, in which the ecliptic is intersected by the orbits of the planets, particularly by that of the moon. These points are of course shifting. The Dragon's Head is the point where the moon or other planet commences its northward latitude; it is considered masculine and benevolent in its influence. The Dragon's Tail is the point where the planet's southward progress begins; it is feminine and malevolent. The Dragon mystically is the 'self-willed spirit', which is externally derived into nature by the 'fall into generation' (*Hermes Trismegistus*).

The same fine, catholic nature—which in its preternatural exaltation appears so very precious in the eyes of the philosopher—is in the common world defiled; abiding everywhere in putrefactions and the vilest forms of seemingly sleeping, but in reality most active, forms of life.

According to Ennemoser, 'Magiusiah, Madschusie' signified the office and knowledge of the priest, who was called 'Mag, Magius, Magiusi', and afterwards 'Magi' and 'Magician'. Brucker maintains (*Historia Philosophiæ Criticæ*, i. 160) that the positive meaning of the word is 'Fire-worshipper', 'Worship of the Light'; to which opinion he had been led by the Mohammedan dictionaries. In the modern



Persian the word is 'Mag', and 'Magbed' signifies high-priest. The high-priest of the Parsees at Surat, even at the present day, is called 'Mobed'.

The mythic figure placed in the front of the Irish Harp—the meaning of which we have explained in a previous part of our book, and which is now represented as a woman with the lower parts twined as foliage, or as scrolls, into the body of the harp—is properly a Siren. This 'Siren' is the same as Venus Aphrodite, Astarte, the Sea-Deity, or Woman-Deity, the Dag, Dagan, Dagon, or idol of the Syrians, Tyrians, or Phœnicians; hence her colour is green in the Iona, Ierne, or Irish acceptation. The woman or virgin of the Irish Harp, who is impaled on the stock or 'Tree of Life'—the Siren whose fatal singing means her mythic Bhuddistic or Buddhistic 'penance of existence'—the Medusa whose insupportable beauty congeals in its terror the beholder to stone, according to the mythologists—this magic being is translated from the sign of Virgo in the heavens, and sent mythically to travel condemned the verdant line of beauty, or the cabalistic *benedicta line a viriditatis*. The whole of the meaning, notwithstanding its glory, is, none the less, 'sacrifice'. The Woman of the Harp of the Seven Strings, or the seven vocables, vowels, or aspirations, or intelligent breathings, or musical notes, or music-producing planets (in their progress), is purely an astrological sigma—although a grand one—adopted into heraldry. In the old books of heraldry, the curious inquirer will find (as will all those who doubt) this 'Woman' or 'Virgin' of the 'Irish harp'—to whom, in the modern heraldic exemplification, celestial wings are given, and who is made beautiful as an angel (which in reality she is, the other form being only her disguise)—represented as a dragon with extended forky pinions, and piscine or semi-



fish-like or basilisk extremity. There is a wonderful reflux, or interfluent, unaccountable connexion, in the old mythology, between the 'Woman', the 'Dragon', or the 'Snake', and the 'Sea': so that sometimes, in the obscure hints supplied in the picturesque suggestive ancient fables, it is really difficult to distinguish one from the other. The associations of an interchangeable character between dark and light, and 'Dragon' and 'Hero', ascribing to each some mystic characteristic of the other, cannot be all fabling accident. There are hints of deep mysteries, transcendent in their greatness and beauty, lying under these things in some concealed, real way. To bring these to the surface, to discover their origin, and, to the justifiable and guarded extent, to assign them properly, has been our aim. There must have been some governing, excellent armorial reason, special and authorized, for the changing of this first figure of a dragon into a woman, or a siren, or virgin, on the Irish Harp; and this fact assists the supposition of an identity, at some time, of these two figures, all drawn from the double sign 'Virgo-Scorpio' in the Zodiac. There is a strange confirmation of the account of Creation in the *Book of Genesis*, in the discovery of the 'Woman and Snake' in the most ancient Babylonian or Chaldæan Zodiac. The Indian zodiacs and the Egyptian zodiacs repeat the same myth, slightly varied in certain particulars. The different versions of the story of the Temptation and Fall, in the main respects, are the same legend, only altered to suit ideas in every varying country. Traversing all the long-descended paths of the mythologies, this singular, but in reality sublime, myth preserves its place, and recurs up to the last in its identity. The first chapter of Genesis seems to us to be clearly found here in the signs of the Zodiac; which we know are



derived from the earliest astronomical studies, and which extraordinary hieroglyphical zodiacal figures descended originally from the summit of the famous Tower of Bel, or Belus—the first observatory where the movements and the story of the stars were at the outset noted, and handed as from the earliest expositors of the secrets of the heavens. This ‘Procession of Twelve’ (in the origin it was the ‘Procession of Ten’), under the name of the Zodiac, tells, in its ‘signs’, the history of the making of the world, according to the Chaldæans and Egyptians, and also, in the hidden way, according to the account in the Bible.

As the little and the large have sometimes a closer connexion than is ordinarily supposed, we will pass on now to some more familiar and commonplace examples.

It may be worth while to dwell with greater minuteness on the little-understood origin of those light auxiliary troops, as they were organized originally, the modern Hussars. This irregular, lightly-equipped European cavalry plays an important part as a skirmishing or foraging force. We are all accustomed to see the elegantly appointed light cavalry called Hussars, and doubtless many persons have frequently wondered as to the origin of that *dolman*, *pelisse*, or loose jacket, which is worn, contrary to all apparent use, dangling—an encumbrance rather than a cover or defence—on the trooper’s left shoulder. This *pelisse*, richly embroidered in the Eastern fashion, is always the genuine distinctive mark or badge, with the Wallachian or Hungarian, or Oriental, busby of the Hussar. The precise time when this originally loosely disciplined and heathen soldiery came into Europe is not fixed. They now form a dazzling and formidable branch of light-cavalry service everywhere. All armies of modern times possess regiments



of Hussars. They came originally from Tartary and the East, and they brought with them their invariable mark, the rough fur cap, or Ishmaelitish or 'Esau-like' black head-cover. They adventured into the West with the now thickly ornamented and embroidered 'trophy', called the pelisse or skin-coat ('*pel*' from *pellis*, 'skin'; thence 'pall').

In these modern tasteless, ignorant days all these distinctive learned marks are obliterated in the equipment of troops. We may also instance, as proofs of disregard and of bad taste, the blundering dishonour offered to the majestic Obelisk brought to England in 1878, in the choice of its inappropriate site, and in the ignoring, for state reward, those who brought it to this country.

This pelisse is an imitation or reminder, and is the very remote symbol, or garment, or 'cover of shame,' as it is called, with which, for very singular cabalistic reasons (which, however, do not admit of explanation), the two dutiful sons of Noah covered and 'atoned' for that disgrace of their father, when, after he had 'planted a vineyard, and had drunken of the wine, he lay disgracefully extended in his tent', and was seen by his son Ham; whom Noah denounced. The Hussars (under other names) were originally Eastern, Saracenic, or Moslem cavalry. The horse-tails and jingles, or numberless little bells, which ought to distinguish the caparisons of Hussars to the modern day, and which are part of the special insignia of their origin, are all Oriental in their character, like the bells of the wandering Zingari, 'Morris', or Moresque, or Gypsy, or Bohemian fantastical dancers. Deeplying in the magical ideas of the Eastern peoples was the sacredness, and the efficacy against evil spirits, of their small bells, like the bells of the Chinese pagodas. All bells, in every instance, even from the giant bell



of the Dom-Kirche or Duomo, or the cathedrals of Kasan or Casan, Moscow or Muscovia generally, down to the 'knell', or the 'sacring' or warning bell of the Romish Mass (which latter 'signal' has a signification overpowering in its profundity), are held to disturb and to scare and drive off evil spirits. These were supposed, according to the old superstitious ideas, to congregate thickly, with opportunities accidentally offered either in the din of battle to impair invisibly the exertions of the combatants, or in the church to spoil the Eucharist, by tempting the celebrating priest, or hampering or hindering the ceremonial and its triumphant sacred climax.

The Eastern name of Venus is *Al-Huza* or *Husa*, which stands for the Egyptian 'Divine Woman', or Isis.

'Hussey', with its inflections of opprobrium, in the vernacular—strangely to say in regard of the champions mentioned above, who are the followers and the children of Venus. Venus 'Hussey', as in a certain sense she may be considered.

*Al-Huza* means the hyacinth, acacia, or lily, sacred to the 'Woman', or to the complying and therefore productive powers of nature. The word 'Hussar' comes, through circuitous paths of translation, from its original *Al-Husa*. These Hussars are the alert, agile, armed children, or soldiers, of Cybele. It is well known that the knights of old—particularly the Crusaders when they returned to the West—adopted the Oriental fashion of covering their appointments and horse-furniture with bells, the jingle raised by which, and at the same time the spreading or flying-out, in onset, of the *lambrequin* or slit scarf attached to the helmet, with the shouted war-cry, or *cri de guerre*, struck terror into the opposed horse and rider. Naturalists suppose that even the spangled tail of the



peacock, with its emerald eyes, answers a similar purpose, when spread out, of frightening animals who intend an attack. The knights, therefore, may have borrowed the hint of thus startling their foes, and of confusing them with the sudden display of colours and disturbing points—as if sprung from a spontaneous, instant, alarming centre—from the peacock when startled by an enemy. The bird has also his terrifying outcry, similar to the knight's *mot de guerre*, or individual 'motto'.

The Hebrew priests were directed to fringe their garments round about with 'bells and pomegranates', in the words of the text. The use and intention of these 'bells and pomegranates' have been subjected to much discussion, particularly a passage which we now cite :

'A golden bell and a pomegranate, a golden bell and a pomegranate, upon the hem of the robe round about. And it shall be upon Aaron to minister : and *his sound shall be heard* when he goeth in unto the holy place before the Lord, and when he cometh out, *that he die not*' (*Exodus* xxviii. 34—35).

The reason supposed in the Targum for the directions given to the priest in these two verses of the chapter containing the law is, that the priest's approach should be *cautious* to the innermost 'Holy of Holies', or sanctuary of the Tabernacle. The sound of the small bells upon his robe was intended to announce his approach before his actual appearance, in order to recall the attention of the 'Angel of the Lord' to the fact of the coming of a mortal, so that He who was supposed to be then personally descended, and possibly 'brooding' (to make use of the words of *Genesis*), in the secret shrine or penetralia, might be allowed *time* (according to the ideas of men) to gather up and concentrate His presence—which 'no



man can be permitted to behold<sup>1</sup> and live'—and to withdraw. For the Divinity to be seen by the profane eye is guilt and annihilation to the latter; therefore the gods and all spirits have, in every account of their appearance, been seen in some worldly form, which might be acceptable to, and supportable by, a human face. There is, theoretically, such contrariety, and such fatal difference to the constitution of man, in the actual disclosure of a spirit, that it is wholly impossible except by his death; therefore spirits and divine appearances have always been invested in some natural escape or guise, by the medium of which the personal communication, whatever it might be, might be made without alarm, and without that bodily disturbance of nervous assent which should destroy. This alarm would, by the utter upsetting of the mind, and the possible fatal effect, otherwise have rendered the disclosure impossible. The denial of the interior parts of a sanctuary, or *adytum*, to the priests of the temple, or even to the chief hierarch sometimes, is supposed to have arisen on this account. Mythological story is full of the danger of breaking in unpreparedly upon spiritual presences, or of venturing into their haunts rashly or foolhardily. The real object and purpose of the veil to the Hebrew Temple, and of the curtains and enclosures ordered in the Jewish ceremonial complicated arrangements, are certainly of this class. Thus, in the idea that God did really pass down at chosen times from Heaven, even in a possible visible shape, to His Altar (though not, perhaps, in the form expected by man in his ignorant notions), the sacred place was carefully shut in, and all access to it set round with rigid, awful caution. There is fine and subtle meaning in that old expression in *Genesis*, 'to brood',

<sup>1</sup> Unless self-disclosed.



as if to be fixed or rapt, and thus to be self-contained and oblivious, even inattentive. The ancients—the Greeks especially—constructed their temples originally without roofs, in order that there might be no obstacle interposed by them to the descent of the God to the temple which was especially raised in His honour. He was imagined, at favourable opportunities, to descend—either visibly or invisibly—into His appropriate temple; and it was not to seem to exclude, but rather in every way to invite straight from the supernal regions, that the ancients left open the direct downward way to the *penetralia*. From this sacred point, when the God was supposed to be expected or present, every eye, even that of the High-Priest, was shut out. The covered temple, or the ceiled temple—of which the chapter-house, or particular temple, with a ‘crown’, or ‘cap’, or ‘cover’, presents the small example—is the *domus templi* or *domus Dei*, where the ‘Manifested God’ is supposed to be enclosed, or wherein the ‘Man is made Flesh’—the microcosmos or spirit within his cincture, or walls, or castle of comprehension, or of senses.



## CHAPTER THE NINTH

### ASTRO-THEOSOPHICAL (EXTRA-NATURAL) SYSTEM OF THE ROSICRUCIANS—THE ALCHEMIC MAGISTERIUM OR 'STONE'

THE letters of all languages are significant marks or symbols, which have the 'Twelve', or rather the original 'Ten, Signs' of the 'Zodiac' for their beginning. Of these letters there is a certain group which has, in the characters of all languages, a secret hieroglyphical, hagiographical reference to the originally single, and afterwards double, sign 'Virgo-Scorpio', which is supposed to give the key to the secret or cabalistic 'Story of Creation'. These letters are S and Z, L and M; or rather a group, which is marked by  $\Lambda$ ,  $\Pi$ , M,  $\Sigma$ , S, Z—L, M, V, W. The significant aspirates, or 'vowel-sounds', follow the same rule. The 'Snake-like Glyph', or 'mystery of the Serpent', or disguise, in which the 'Recusant Principle' is supposed to have invested himself, has coiled (so to say), and projects significant curves and inflections, through all this group of letters and sounds; which is perceivable, by a close examination and quick ear, in all languages, living and dead. The sigma presents itself to the eye (that recognizes) in the Hebrew, the Sanscrit, the Persian, the Arabic, the Coptic, the old Gothic, the Georgian or Iberian, the Ancient Armenian, the Ethiopic or Gheez, the Slavonic, the Greek, the Latin, the Samaritan, the Irish, the Etruscan—of all which alphabets, and the symbols serving for their 'numerals', we had prepared a



comparative table, to prove the identity of the sign 'Virgo-Scorpio' and its ciphers; but we forbore in deference to our limits (and from other circumstances), which did not advisedly admit of the addition.

A comparative display of all marks or symbols which give occult expression to the 'female side of nature', and its astronomical and astrological signs, affords the same result of identity. The marks of the 'signs' ♍ and ♏, and their ciphers, are interchangeable, and reflect intimately from one to the other. It must be remembered that the sign Libra—our modern September—the 'hinge-point' or 'balance-centre' of the two wings of the celestial Zodiac—was an addition by the Greeks. Here, according to the Sabæan astrological tradition, the origin of 'Good and Evil', of the malific and the benevolent 'cabalistic investments of nature', the beginning of this 'two-sexed', intelligent sublunary world, were to be found—all contained in the profoundest mysteries of this double sign.

The cabalistic theory, and the Chaldæan reading is, that the problems of the production of the sensible world are not to be read naturally, but *supernaturally*. It was held that man's interior natural law is contained in God's exterior magical law. It followed from this that present nature is secondary nature: that man is living in the 'ruins' of the angelic world, and that man himself is a 'ruin'. Man fell into the degradation of 'nature' as the result of the seduction by the woman (to sexual sin), which produced the 'generations' according to Man's ideas. The strange theories as to the history of the first world prevalent among the Cabalists imply that the appearance of 'woman' upon the scene was an 'obtrusion', in the sense of a thing unintended; even accidental and unexpected in a certain (non-natural) sense. Thus



her advent upon the scheme of creation—to use one of their mysterious expressions—was at a late spoiled and evil period of the world, which had sunk from the ‘supernatural’ into the ‘natural’. As woman had no part in the earliest world, and as her origin was altogether of another nature and from other sources than that of man, the traces of her introduction, and the hints as to her true character, are to be found mystically in the original sign ‘Virgo-Scorpio’, double-sided (yet identical) at first but afterwards divided. These divided ‘personalities’ were set thereafter in mythologic opposition. The reader is referred to the previous Zodiac, fig. 12, where will be found the diagram illustrative of this idea, which was originated amidst the magic of the Syro-Chaldæans; it yet remains the key to all the mythologies and to all the religions.

The sign ‘Virgo-Scorpio’ stands in the present order of things, or in this non-angelic or mortal world, as a divided sign, because in the ‘World of Man’—as ‘born of Woman’—enmity has been placed between the ‘Snake’ and the ‘Woman’. Thenceforth, from the ‘Fall’, and as a consequence of it, they are in opposition. The sign of the ‘Balances’ is placed *between*, as the rescuing heavenly shield, miraculously interposed, separating, as the tremendous ‘Ægis’, the two originally conjoint signs, and simultaneously presented ‘both ways’ (to speak in figure), defending ‘each from destruction by either’—‘until the time shall be complete!’—which means the Apocalyptic ‘New Heaven and New Earth’.

Marks, movements, or influence from the side of ‘Scorpio’, or from the sinister side, are malign, and mean danger; because they represent the ‘Old Serpent’, or, in other terms, the ‘Great Deep’, or ‘Matter’. Of such magic character are the letters



'S' and 'Z', and all their compounds; because this originally 'single' *sound*, or letter 'S-Z, Z-S', came into the world representing its sinful side. Man is pardoned through the 'Promise to the Woman', and 'Woman' is saved because through her the 'Saviour of the World', or the 'Rescuer of the World', or the 'Deified Man', or the 'Sacrifice', came into the world. Woman has the intermediate office of reconciling and consoling. In the abstract sense, as '*virgo intacta*' (or holy unknowing means), woman is free and unconscious of that deadly 'Original Sin', which in the disobedience to the Divine Command (to refrain from that 'Fruit' with 'Eve', or with the 'Natural Woman'), lost 'Man' his place in the scheme of the 'Immortal World'. All this is part of the cabalistic view of the Mysteries of Creation. The Cabalists say that the 'Lost Man' Adam should not have yielded to those which he found the irresistible fascinations of Eve, but should have contented himself—to speak in parable—with 'his enjoined, other impersonated delights', whom he outraged in this preference, winning 'Death' as its punishment. We conceal, under this term, a great Rosicrucian mystery, which we determine to be excused explaining more particularly, and which must ever remain at its safest in the impossibility of belief of it. This is of course obscure, because it is a part of the secret, unwritten Cabala, never spoken of in direct words—never referred to except in parable.

In the views of the refining Gnostics, woman is the accidental unknowing 'obtrusion' upon the universal design. The ideal woman (as 'ideal virgin') is spiritually free (because of her nothingness except 'possessed') from the curse and corruption of things material. From these ideas came the powers superstitiously imagined to be possible in the virgin

emotion  
in woman  
mild of her



ASTRO-THEOSOPHIC CHART (No. I)

WESTERN OR ROMAN RITE

A, Alpha

(North Celestial Pole)

' MYSTERIUM '

*Dominion of the Moon in Man's Body,  
as she passes through the Twelve  
Zodiacal Signs*

1	Aries, Head and Face	.	.	♈
2	Taurus, Neck and Throat	.	.	♉
3	Gemini, Arms and Shoulders	.	.	♊
4	Cancer, Breast and Stomach	.	.	♋
5	Leo, Heart and Back	.	.	♌
6	Virgo, Venter	.	.	♍
7	Libra, Reins and Loins	.	.	♎
8	Scorpio, Genitalia	.	.	♏
9	Sagittarius, Hips and Thighs	.	.	♐
10	Capricorn, Knees and Hams	.	.	♑
11	Aquarius, Legs and Ankles	.	.	♒
12	Pisces, Feet and Toes	.	.	♓

' MYSTERIUM '  
Sun Rises  
East  
Holy of Holies  
Crown of Glory  
Crown of Thorns  
Apse or Apsis  
'The Blessed Lady,'—'St John'

Axis inclined  
(Ecliptic)  
(Regulating the Seasons, and  
the hours of the Day and  
Night):

Man's Side  
(Sun)  
Dexter

Woman's Side  
(Moon)  
Sinister

North Transept  
(Chief Nail)  
Right Hand

South Transept  
(Second Nail)  
Left Hand

Nave, from 'Navel',  
'Ship', or 'Ark'

Body

Chapter-House  
(As deliberative Judgment  
Seat)

Cor or 'Choir' (Equatorial)

South Meridian  
(South Celestial Pole)  
Ω, Omega

Place of 'Fons',  
Two Nails, in the

'Fountain', or 'Font',  
Latin Rite, in the Feet; One Nail in the Greek Rite

Male: Sacred  
Pillar—'Jachin',

Female: Sacred  
Pillar—'Boaz',

Wine Bread  
Twin Western Towers, or Spires  
'Galilee', West Porch for the People  
West  
Sun Sets  
Night



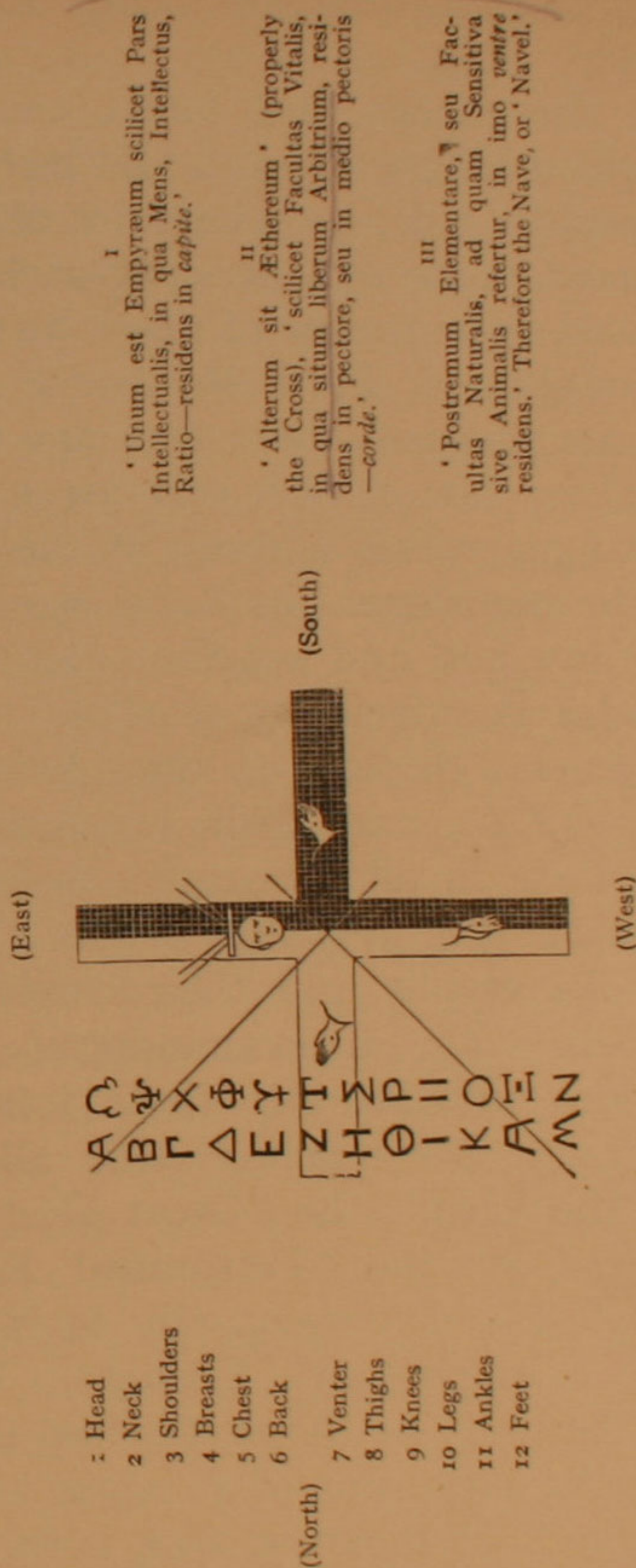
ASTRO-THEOSOPHIC CHART (No. 2)

EASTERN OR GREEK RITE

PROCESSION OF THE 'LOGOS', OR 'WORD,' ACCORDING TO THE Gnostics

'MYSTERIUM'.

'Concludimus itaque, cum Trismegisto, mundum esse Dei imaginem homino vero mundo, et quod per consequens propter suam cum mundo similitudinem, homo haud improprie mundus minor seu microcosmus dicendus, et in omnibus more mundi majoris seu macrocosmi sit consideramus.'  
'Tertius Parvus  $\mu\chi\rho\omicron\chi\omicron\sigma\mu\omicron\varsigma$ . Ipse in tres distinguitur caelos (quaestio hic praesertim de interno est).'



Robertus de Fluctibus (Robert Flood, or Fludd), Rosicrucian



state, and capable of being exercised by virgin woman.

All the marks and forms connected with these proscribed letters 'S' and 'Z' have, on their material and worldly side, the character of charms, sigils, and talismans, in the evil sense, or dark sense. They were supposed to be means of magic by the old soothsayers. The celebrated Lord Monboddo produced a very elaborate treatise—quite contrary to recognized ideas—to show that speech was *not natural to Man*, but that language was a result of the Primeval Fall, and that the punishment of Babel signified the *acquisition* of the tongues, and not the 'confusion of language'. This idea is sufficiently startling.

A general display of the 'Esses' (S.S.) and the 'Zeds' (Z.Z), and their involutions, combinations, and sounds in all languages, would result in a persuasion of their *serpentine* origin. The forms of these snake-like glyphs and their cursive lines in all the alphabets will, on examination, present the same suspicious undulation. These letters have an intimate reflux connexion with all the signs which mean the 'Sea', the 'Great Deep', 'Matter in the abstract', or the 'Personified Receptive Feminine Principle', which eventually is to be the *Conqueror* of the 'Dragon' or 'Enemy'. We thus desire to show the unity of the myths and the forms made use of for the expression of religious ideas in the glory of 'Woman'. Woman, in fact, is the maker of Nature; as we know Nature.

We wish the reader particularly to take notice that the above singular notions are in no way shared by us, further than as occurring in our account of some of the strange reveries of the 'Illuminati' or 'Gnostics'; due, therefore, in our comments.

'I will put enmity between thee and the woman,



and between thy seed and her seed ; it shall bruise thy head, and thou shalt bruise his heel' (*Genesis* iii. 15).

A careful and critical inspection of all the alphabets or letter-forms, whether cursive or fluent, or rigid and rectangular—as in the Greek, and still more obviously in the Latin—will show that certain ideas are expressed pictorially in them. Two principal ideas seem to be furtively suggested. These are the upright or *phallus*, and the cross-line or 'snake', whether the horizontal be undulated or direct. In the Greek letters these ideas make the form. The first letters, according to the Cabalists, were the original 'Ten Signs of the Zodiac', which contained mythologically the history of the 'making of the world'. These 'Ten Signs' afterwards multiplied and produced other broods of letters (when the original magical knowledge was veiled); some of which were the cuneiform and early tree-like alphabets. There seems to be an 'event' symbolized or pictured, in the alphabets. This mystic idea, which is hidden in the hieroglyphics called letters, is supposed by the more profound of the Talmudists to be the introduction of 'Man' into the world, through the very fact and in the force of his 'Fall', or as arising through the 'Temptation', the chief agent or efficient in which is the 'Snake'. Thus every letter is an anagram of 'Man, Woman, and Snake', in various phases of the story. Each letter has embodied in it the 'Legend of the Temptation', and conceals it safely in a 'sign'.

*Signa*  
 'Ut omnia uno tenore currunt, redeamus ad mysticam serpentis significationem. Si igitur sub serpentis imagine Phallicum Signum intelligimus, quam plana sunt et concinna cuncta pictura lineamenta. Neque enim pro Phallo poneretur Serpens nisi res

I M  
 O N  
 — S



significata cum typo accurate congrueret' (*Jasher*, editio secunda, p. 48).

The late Dr. Donaldson has a dissertation upon the word עֶקֶב, which is translated 'heel' in *Genesis* iii. 15. He adduces *Jeremiah* xiii. 22, and *Nahum* iii. 5, and, comparing the words made use of in the original, shows that the 'heel' is a euphemism, as are the 'feet' in *Isaiah* vii. 20. His exhaustive argument demonstrates that the part intended to be signified by the word is *pudenda muliebria*. The whole proves the extreme importance—in the mythical and magical sense—of this unexpected figure, and throws quite a new philosophical light on it. These views fortify completely our Rosicrucian explanation of the origin of the Order of the Garter, and other kindred subjects, fully heretofore discussed in our book. This significant connexion of the two figures—the *phallus* and the *discus*—explains the text in *Genesis* i. 27: 'Male and Female created He them', i.e. זָכָר, *gladius*, 'sword'; נִקְבָּה, 'sheath'. In this latter word, the part which characterizes the female is used for the woman herself. Qy., in this connexion *Kebah* ('case', or 'container', or 'deep'), the Caaba at Mecca, and Keb or Cab, standing for Cabala, Kabbala, Gebala, Kebla, or 'Ark', or 'Mystery'—the grand central point of all religions?

A modern learned writer, Thomas Inman, M.D., gives the following as an interpretation of the passage: 'Thou shalt bruise his *head*, and he shall bruise thy *heel*': 'Gloriam fascini congressio tollit et caput ejus humile facit, sed infligit injuriam moritura mentula, quum impregnationem efficit et uteri per novas menses tumorem profert.' This may explain the reason why the cube of the Phrygian Cap, in the ancient sculptures of the 'armed female', is worn in reverse, or at the *back* of the head, as shown in figs. 207 and 208, p. 283.



The celebrated philosopher, Petrus Gassendus, assailed the system of Robertus de Fluctibus, or Robert Flood, and criticized it at great length, in his work entitled *Examen in qua Principia Philosophiæ Roberti Fluddi, Medici, reteguntur*, published at Paris in 1630. But he never really seized the spirit of Flood's system, and he wasted his force. He did not comprehend, nor could he ever realize, the Rosicrucian views with the largeness of insight of a man of great critical powers, which Gassendus otherwise undoubtedly possessed. Gassendus, however, was a prejudiced theologian, and was ill calculated for a disquisition upon a secret philosophy so remote and subtle. Before an insight of greater depth, of more readiness, and less obstinacy, the difficulties presented by Flood melt away, even converting into brilliancy in new proofs. His exhaustive logical positions—indeed, the necessity of his theorems—are soon recognized by an investigator, when he shakes off trammels and clears himself of prepossessions. But a rapid and complete philosophical grasp, extraordinary in its decision, is indispensable. Flood's system is profound, shadowy, difficult, and deep-lying. Short of consummate judgment, and clear, fine mind, in those to whom they are submitted, Flood's ideas, in their very strangeness and apparent contradiction, startle and bewilder, because they contradict all the accepted philosophies, or at least all their conclusions, and stand alone. The ordinary recognized knowledge, hired from the current accumulation, opposes him. Flood's deeper teaching, by its very nature, and through the character of those from whom it sprung, is secret, or at all events evading, where the knowledge is not wholly suppressed.

As an instance of the impossibility of accepting Flood's ideas, if these were such, Gassendus charges



him with a stupendous puzzle, that of passing the entire interpretation of Scripture over, not to the Mystics only, but to Alchemy. This is fully commented upon in the latter part of this work. Gasendus asserts, as the opinion of Flood, that the key of the Bible mysteries is really to be found in the processes of alchemy and of the hermetic science; that the mystical sense of Scripture is not otherwise explainable than by the 'Philosopher's Stone'; and that the attainment of the 'Great Art', or of the secrets which lie locked, is 'Heaven', in the Rosicrucian profundities. Old and New Testament, and their historical accounts, are alike hermetic in this respect. The 'Grand Magisterium', the 'Great Work' as the Alchemists call it, is mythed by Moses in *Genesis*, in the Deliverance from Egypt, in the Passage of the Red Sea, in the Jewish Ceremonial Law, in the Lives of the Patriarchs and Prophets, such as Abraham, David, Solomon, Jacob, Job. In this manner the true Cabalists are supposed to be Alchemists in common with the Magi, the Sages, Philosophers, and Priests, when these possessed the 'true and only knowledge'. The 'Just Man made Perfect' is the Alchemist who, having found the 'Philosopher's Stone', becomes glorified and immortal by the use of it. To be said to 'die' is when the material elements can no longer maintain or cohere. To 'rise' is when the immaterial life or spark is liberated out of its perishable temporary investment. To be 'glorified' is when the powers, or independence, are attained which properly appertain to the supernaturally perfect 'Light', into which, like Enoch or Elijah, the Rosicrucian is transfigured, and in which he knows 'all', can be 'all', and do 'all'. It is this 'draught of immortality' which enables him to assume what form he will, by passing through Nature as its master,



and renewing his body by means of his art projected by Nature through, to the other side of Nature.

The adept stands in the place of Nature, and does that with the obstruction of matter—separating by dissolution the pure from the impure—which it takes unassisted Nature ages, perhaps, to effect. The Alchemist is supposed to be superior to Nature to that extent, that he can pass through it (that is, through its appearances), and work on it, and in it, on the other side. It is here—in this true *Anmia Mundi*, or 'Soul of the World'—that the Alchemist, or Rosicrucian, regathers the light dispersed or shaken out of its old broken forms. Gold is the flux of the sunbeams, or of light, suffused invisibly and magically into the body of the world. Light is sublimated gold rescued magically, by invisible stellar attraction, out of the material depths. Gold is thus the deposit of light, which of itself generates. Light in the celestial world is subtle, vaporous, magically exalted gold, or 'spirit of flame'. Gold draws and compels inferior natures in the metals, and, intensifying and multiplying, converts into itself. It is a part of the first-formed 'Glory' or 'Splendour', of which all objects and all souls are points or parts.

Gassendus asserts that when the Rosicrucians teach that the 'Divinity' is the 'Light' or the 'Realization of Creation', displayed from the beginning (A) to the end ( $\Omega$ ) of the whole visible or comprehensible frame, they mean that the Divine Being is not possible or existent, according to human idea, unless 'He', or the 'Original Light', is manifested or expressed in some special 'comprehensible' other light or form. The 'Second' reflects the glory of the 'First Light', and is that in which the 'First' displays. This second light, or *Anima Mundi*, is 'Manifestation', or the 'Son as proceeding from the Father'. This synthesis



is the light, breath, life, *aura*, or Sacred Spirit. It is the solar or golden alchemical soul, which is the sustainment and perfection of everything.

The pendulum of the world beats between inspiration and expiration. This is the breath of the angels who 'burn and glow' (scriptural expression), in the pulsative access and re-inforcement of the 'soul of the world'. This 'breath of the angels' is made human in the mechanism of the heart, and is eternal; but becomes personal and limited in the 'world of man'—down, in inhalation, *to* a point, and *up*, in exhalation, *from* that point. So Jacob Bøehm. All lies between hermetic rarefaction and condensation—mortal and spiritual both.

'Is not the Devil the "Deep Darkness", or "Matter"? the "*terra damnata et maledicta*", which is left at the bottom of the process of the Supreme Distiller, who condenses and evokes the "Light" from out of it? Is not "Lucifer" the "Lord of the False Light", and the "Splendours of the Visible World"? Can the Prince and Ruler of this Relegate or Lower World soar with his imitations? Can the "Adversary" pass into the "Region of God's Light"? Can he rise anew to combat in that Heaven where he has already encountered the "Mighty Ones" who have driven him down; and can he there spread again, like a cloud, his concentrate darkness?' The Cabalists and Talmudists aver that Scripture, history, fable, and Nature, are alike obscure and unintelligible without their interpretation. They aver that the Bible is the story of heavenly things put forward in a way that can be alone comprehensible by man, and that without their Cabala, and the parables in which they have chosen to invest its revelation, not religion only, but even familiar Nature—the Nature of Things and of Men—is unintelligible.



It has been a common opinion, and it so remains, that there is no such thing as the Philosopher's Stone, and that the whole history and accounts of it are a dream and a fable. A multitude of ancient and modern philosophers have thought otherwise. As to the possibility of metals transmuting from one into the other, and of the conversion of the whole material into gold, Libavius brings forward many instances in his treatise *De Natura Metallorum*. He produces accounts to this effect out of Geberus, Hermes, Arnoldus, Guaccius, Thomas Aquinas (*Ad Fratrem*, c. i.), Bernardus Comes, Joannes Rungius, Baptista Porta, Rubeus, Dornesius, Vogelius, Penotus, Quercetanus, and others. Franciscus Picus, in his book *De Auro*, sec. 3, c. 2, gives eighteen instances in which he saw gold produced by alchemical transmutation. To those who allege the seeming impossibility, he rejoins, that difficult things always seem at first impossible, and that even easy things appear impracticable to the unskilled and unknowing.

The principles and grounds for concluding that there may be such an art possible as alchemy we shall sum up as follows. Firstly, it is assumed that every metal consists of mercury as a common versatile and flexible base, from which all metals spring, and into which they may be ultimately reduced by art. Secondly, the *species* of metals, and their specific and essential forms, are not subject to transmutation, but only the individuals; in other words, what is general is abstract and invisible, what is particular is *concrete* and visible, and therefore can be acted upon. Thirdly, all metals differ, not in their common nature and matter, but in their degree of perfection or purity towards that invisible 'light' within everything, or celestial 'glory' or base for objects, which has 'matter' as its *mask*. Fourthly, Art surmounteth



and transcendeth Nature ; for Art, directed upon Nature, may in a short while perfect that which Nature by itself is a thousand years in accomplishing. Fifthly, God hath created every metal of its own kind, and hath fixed in them a principle of growth, especially in the perfect metal gold, which is the master of the material, and which in itself has magnetic seed, or magic light, an unseen and heavenly power, unknown in this world, but which can by Art be evoked, be made to inspire and multiply and take in all matter.

It is said of the alchemical philosophers, that no sooner did they attain this precious ' Stone ' or ' Power ', than the very knowledge of it, in the magic surprise at its existence, delighted them more than aught that the world could give. They made greater use of it in its supernatural effects upon the human body than in turning it upon the base matter, to make ' gold ' of this latter, which they treated with contempt. And in answer to those who would ask what was the reason that those supposed greatest of all philosophers did not render themselves and their friends rich by a process so speedy and thorough, it was rejoined, that they wanted not, that they were satisfied in the possession of the ability, that they lived in the mind, that they rested satisfied in theory and declined practice, that they were so overcome and astonished at the immensity of the power accorded by God's grace to man, that they disdained to become gold-makers to the greedy, or suppliers to the possible idle and mischievous needy, and that they were afraid to be made the prey and sacrifice of avaricious, cruel tyrants ; which would be but too surely their fate if they were, through vain-glory, or temptation, or avoidable effects of force, to make known their wondrous gifts, or to disclose or betray the fact of the supernatural method of their



existence—clearly at the safest in being disbelieved, and being looked upon as lie or delusion.

Therefore these conclusive reasons, and others similar, impelled the Society to hide from the world, not only their stupendous art, but also themselves. They thus remained (and remain) the unknown, 'invisible', 'illuminated' Rosicrucians, or Brethren of the Rosy Cross ; regarding whose presence and intentions no one knows anything, or ever did know anything, truly and in reality, although their power has been felt in the ages, and still remains unsuspectedly conspicuous : all which we think we have in some measure proved.

And shall still farther establish (we hope), before we arrive at the end of our book.



## CHAPTER THE TENTH

### ROSICRUCIAN 'CELESTIAL' AND 'TERRESTRIAL' (MEANS OF INTERCOMMUNICATION)

'CONSCIENTIOUS readers will thank the man who states accurately that which they agree with, but will be almost equally grateful to the man who states clearly what they most dissent from. What they want is either truth or error; *not a muddle between them.*'

The reason of the real superlative importance of the ideas entertained by people respecting the Rosicrucians, is that they were REALLY magical men, appearing like real men; carrying, in very deed, through the world *eternally forbidden secrets*—safe, however, in the fact that they were sure never to be believed. De Quincey, who has written the most lucid and intelligible (until this present work) speculation concerning these profoundest of mystics; and which account, though (most naturally) *humanly* lucid and intelligible—*groping* as it were at the claims of these men—is yet as far from the truth and as different to the real beliefs of the Rosicrucians as darkness is from light; De Quincey says, in exemplification of the grandeur of their mystery: 'To be hidden amidst crowds is sublime. To come down hidden amongst crowds from distant generations is *doubly sublime.*' This appears in *The London Magazine* of 1821; reprinted, corrected, enlarged, and greatly improved in the last edition of his collected works in volumes, published by Groombridge, Paternoster



Row. De Quincey, *Works*, Vol. 6: *Secret Societies*, p. 235.

It is very little reflected upon, but it is no less a truth, which (because profound) is therefore contradictory—that if you take away Man from out the universe, that no universe remains. There cannot be any proof of there being anything outside of us when you take away Man, TO WHOM ALONE THE WORLD IS. For to any other intelligence than Man's, the world real CANNOT BE. And hence arises a curious question. It is, whether space as occurring AS AN IDEA in sleep (which implies time) would be real space? The truth of time, and of space, depend alone upon this question. Consider the depth of void ('something') into which thought has the power to extend. Consider the preposterous (in our senses) wall of separation (utterly IMPOSSIBLE to our POSSIBLE) which divides living human life (or 'living possibility') from the life (and the 'possibility') of the world *even next-off* this world. Not to speak of possibly multitudinous other worlds (or other possibilities), which stretch—for all we know to the contrary—we know not whither. And these 'possibilities' or metaphysical intelligible worlds—of what kind, of what nature, or of what (whether pleasant or unpleasant) character we can conceive not. We understand not *what* they are; or *how* they are; or *why* they are. Indeed—penetrating down to this truth—we know not why WE ourselves exist, or what we ARE. For we, that is, the human race, are not intelligible. Creation is not intelligible. That single word SOMEHOW alone covers the whole of our knowledge. The entire ground next-off this ground of senses (or of nature) is wholly conjecture. Nature itself—*away from us*, and *not us*—may be 'UNNATURAL', for all we know to the contrary. For Man himself is only a 'PHENOMENON', and HE alone MAKES nature, which



exists not without Him. All the foregoing is the groundwork of the arguments of the deep Buddhists in regard to the *real* nature of things.

The result of all these sound and only possible philosophical conclusions is, that there is nothing left for man but *entire submission*—entire subjection to the UNKNOWN POWER—the humbleness of the UNKNOWING CHILD. And herein we see the force of that *dictum* of the Saviour: 'Unless ye become as one of THESE' (little children), 'ye shall in nowise see the Kingdom of God.' Certainly, we are unable to know absolutely (that is, philosophically) that WE OURSELVES EXIST. (Berkeley, in showing that our senses are only *medium*, but not *means*, implied that we did not exist.) By a side-glance, as it were, we can suspect whether 'Life' itself be only a 'grand DREAM' which may be, or be not; be anything, or be nothing. There is no such thing as pain or pleasure, radically; without a medium which makes it pain or pleasure. And both are only 'disturbance', *made pain or pleasure from without*. Our pain may be pleasure in another differently-constituted nervous method (or medium of) existence. Our pleasures may be pains (or PENALTIES) elsewhere. This possibility, which is the foundation of supernaturalism—or of the doctrine of the 'intelligent population of the elements'—proves that pain and pleasure, and the countless shades between them, necessitate the idea of *body*, or of *capacity*, of some kind or other: because capacity is 'state', and state is 'material'. So says Paracelsus; so says Van Helmont; so says Jacob Boehm. Nothing can be anything, unless it is fixed in something material.

Hume, in demonstrating that in reality there is 'no connexion between cause and effect', proved that there is some *delusion* between cause and effect; and therefore that life *may be* a dream. Benedictus

! God must  
have a world  
N.



Spinoza, in his merciless logic, although he was a man so interpenetrated with the idea of Deity as to be called 'The God-intoxicated man', proved that GOD MUST BE 'MATTER'; in evaporating, or exhausting, or '*calculating Him the closest* OUT of His own works'. So much for the AUDACITY of mind—mind which is 'knowledge', knowledge which is the 'devil'; the devil which is the 'DENIER'. Our highest knowledge—the most refined 'sum-up' of the thinnest-sifted (until disappearing, *evanishing*) metaphysics, is peremptorily passed back upon us when we essay beyond the frontier of 'second causes'. All is guess over that brink. All is cloud where this pathway—turn which way we will—ends. Man's human arms are insufficient to lift as 'weights' aught than second causes—'CAUSED CAUSES'. He falls asleep, helpless, when the Great Veil is dropped over him to insulate his understanding. All is possible in 'SLEEP', because 'DREAMS' are in sleep. God is in sleep. And God, who is in sleep, although He is a reality AWAY from us, is a delusion, when sought to be demonstrated TO us. And sleep, which is men's thoughts, or rather *the dreams are* that are in his (man's sleep), is the stumbling-block over which the whole comprehensible theory of man parts into nothing and falls into absurdity; as in which dream he is himself ALONE, perhaps, made. These general ideas of the profound constitute the 'BYTHOS' of the GNOSTICS, and the 'MAYA', or annihilation, of the BUDDHISTS—however defectively interpreted heretofore, where these sublime subjects have not been wholly misunderstood or thought absurd—

*Firstly.*—In the affairs of God Almighty and the world there is some mighty reason—*ab extrâ*—which contradicts itself; inasmuch as it contradicts reason—*having no reason*. But *because* it contradicts reason,



it proves itself to HAVE a REASON—divine and ABOVE REASON—which is human ; that is, INTELLIGIBLE ONLY. It follows from this, logically, (even)—that in being ' UNINTELLIGIBLE ' it is master of the ' INTELLIGIBLE '. Therefore ' MIRACLE ' is superior to ' REALITY '. Because miracle is true (being impossibility and wonder), and reality is untrue, being possible, and *therefore limited* (in the face of the *illimitable*). Reality (reason) is satisfied, and complete, and ' full '—so to speak. While the ' impossible ', and therefore the ' supernatural ', must be true, because it *encloses* nature : which is only intelligible up to its certain point of nature. (But not beyond.) Nature itself *being yet to be accounted for*—inasmuch as NATURE IS NOT REASONABLE. What is truth ? There is no truth—inasmuch as nature itself, which must necessarily be the basis of everything, is not *true truth*, but only apparent truth.

*Secondly.*—So long as Nature must have a ' farther '—or a ' whereto '—beyond the present apparent ' whole ' (and forward to which, in the necessity of things it must pass)—it may be reasonable—that is, all of TRUTH APPARENT. (The Cabalists (Rosicrucians, the Brothers of the ' CRUCIFIED ROSE ') say that ' Man ' is unintelligible, that ' Nature ' is unintelligible, that the Old Testament, with its Genesis, its Pentateuch ; that the New Testament, with Christianity and the ' Scheme of Redemption ', that all is unintelligible without their *secret*—to the world wholly forbidden—' *interpretation* '). But it cannot be TRUE TRUTH ; or abstract, positive truth. Man is made. Man is not a maker. In other words, man gets nothing that is outside of him. He only obtains that which is already in him. He is in his world. He is of his world. But he is not of another world. His helplessness—un-supported—is perfectly ridiculous. He only lives—forgetting himself. He ' *falls asleep* ', blindly ' *into*



*his morrow*'. If he had independent power he would not do this. He would *know* his 'morrow'. (This is the contention of the Buddhists.)

Now, in regard of real truth, it has been settled for very many ages that there is no possibility of there ever being such. '*Cogito ; ergo sum.*' I am ; because I am. Existent only to the periphery of consciousness—no more.

*Thirdly.*—For there is something in the ring outside which (converging) makes the centre—or, in other words, that creates consciousness. That which insulates is greater than that which it insulates. '*Power*' is only escaped '*Rest*'. The '*Living*' out of the '*Dead*'.

*Fourthly.*—Thus IMPOSSIBILITY, alone, makes POSSIBILITY POSSIBLE.

*Fifthly.*—The '*made*' cannot know its '*maker*' ; otherwise it would be '*its maker itself*'. For the MAKER knows that which *It* (HE) makes, up to the farthest possible limit of its making or prolongation. Every man's morrow (*not yet arrived at him*) is already PAST to the SUPERIOR INTELLIGENCE that is altogether independent of '*morrows*'—that is, ordinary morrows. '*The ANGELS have their manacles on the wrists of the MEN-MOVERS.*' Men think they act their own intentions ; but in reality they act *other agents'* intentions. In this '*delusion*' perhaps lies the reconciliation of that unresolvable puzzle by MAN—at least, in his waking, or real, state—'*Free-Will*' and '*Necessity*'. Free-will is '*necessity*' UPWARDS, while necessity is '*free-will*' DOWNWARDS ; or mutual reversal of the *ends of the same lever*—GOD'S INTENTIONS. This is as far as MAN is concerned ; for Fate is Fate as regards the universal frame of things ; the human reason being capable of grasping *no possibility* otherwise.



## CHAPTER THE ELEVENTH

### THE PRE-ADAMITES. PROFOUND CABALISTIC OR ROSICRUCIAN SPECULATIONS

THE monastic or separate (sexual) state, where nature is ignored and its suggestions and the indulgence of the seductive individual *appetite* is held to be ruinous (to the spiritual aims of the human creature), is a dangerous—nay, almost an impossible abnegation. From the spirit-side, in this respect, nature is held abominable. Its practice is the shutting of the heavenly door. Thus fleshly incitements are AWFUL; and yet—such are the contradictions of nature—they are necessitated. We must ‘whip’ the body, as it were, ‘into wood’ before we can drive the devil therefrom.<sup>1</sup> We must fast and watch, and watch and fast. We must reduce our robustness into leanness. Our physical graceful, worthy or handsome ‘selves’, we must punish down into everything that is incapable and pitiable. We must become *pitiless* in our body’s own maceration and mortification. Meanwhile (in faith, and in reliance on the efficacy of our penances) we grow into holiness—intensifying into SAINT-HOOD. The lights of the soul are to shine through the rents and fractures of the flagellated and punished body, until the fleshly sense or enchantment and enticement is trampled-up, through the destruction of its *medium*, into *life other than this life*.

But truly, in this view, the necessities—or rather the requirements—of nature cannot be set at naught.

<sup>1</sup> And thereout.



—cannot be contended with. Religion evades this question. *Men* suffer to a very grievous extent. To descend to realities in this living world of flesh of ours. Farther, however, in natural arrangements. The most cruel nervous disorders, such as the *furor uterinus*, hysteric spasms, and a whole train of vengeful mischiefs, chiefly attack such women as have throughout life *refused* the pleasures of love. Many fatal affections, such as mania, epilepsy, and so on, prey upon those *of both sexes* who have imposed upon themselves too severe refraining or bridling. This incidence is ingrain in nature. But the dangers resulting from the abuse of these amiable pleasures are much more formidable. Pp. 38, 39, of *Curiositates Eroticæ Physiologiæ* (1875). Woman's physical constitution adapts her for love. 'Excitements *more numerous*, and of *more exquisite sense*, are bestowed on Woman'—Casanova, *Physiology*, 1865, p. 78, quoting from Swedenborg. 'Polarity of the Two Sexes—*Vito-electro galvanic*. Attractive power is effected from within'—Casanova (1865), p. 25. 'The slumber of the body seems to be but the waking of the soul'—Grindon, on 'Life'—Casanova, *Physiology*, p. 39. But (until proven) she is rigid, and to a certain extent (like virgins usually) insensate, and even rebelliously irresponsible.

All the '*pittoresques*', to the number of twelve, invented by the Greek courtesan Cyrene, as being the best in which to signalize that particular loving mystery which has everything (enjoined) under it; all those enchanting modes of sympathy which Phyleiris and Ashyanase published, which Elephaseus composed in Leonine verse, and which afterwards the Roman Emperor Nero caused to be painted on the Walls of the Imperial Banqueting Hall, in his famous Golden Palace, by the first artists of Rome, all these



prove that *women* are much better adepts in the *ars amandi* and its mysteries than men—that they have a much keener relish for its intricacies, to which they deliver themselves up—with the chosen object—with a delight and abandon unknown to man. In short, in all the solicitation of love, women are the most inventive, assiduous, intense and persevering. Catherine the Second of Russia possessed boundless power. She set no limits to her gratification in the sensual respect. She was imperial and magnificent in her luxurious enormities. Her will was law—she was the ‘modern Messalina’; she richly earned the title which was accorded to her of literally being (no small distinction in its way) ‘*la più futatrice nel mondo*’. But, on the other hand, there were wonderful contradictions to this state of irregular eagerness. Maria (Mariana) Coanel, wife of Juan de la Cerda, not being able to bear the absence of her husband, preferred committing suicide to yielding to the otherwise irresistible temptations of the flesh—as she found them in their occasional assaults. The extraordinary unconsciousness and ignorance of some women is remarkable—however rare; especially in these, in some respects, scarcely modest, all-knowing times. Isabella Gonzaga, the wife of the Duke of Urbino, passed two years with her husband still remaining a virgin; and so great was her ignorance of the matrimonial usage that, until enlightened, she had imagined all married women lived as she lived; and she received the new knowledge in all simplicity.

Greek pictorial and statuary art was suffused with ideas of matchless and of immortal beauty. The curves and undulation of form, the enchanting and enchanted art which peopled Grecian landscapes with shapes of ravishment and Greek temples with wonders: the eye that saw, the hand that traced,



the taste that toned, the delicacy that softened—all was exquisite, all was successful. The most intensely poetical and subduing (nay, the most religious, moving one to tears), and the most gloriously beautiful object in the whole universe, is the naked form of a symmetrical woman. This is difficult to understand—but it is true. The reason may be—sorrow that such a glorious object—Divinity's handiwork, as a 'present' to Man—should perish. Reflect upon matter immediately following.

No wonder that the ancients made a woman (thus) an object of idolatry. In the excess—in the super-excelling—of their refinement, other ideals were reached. Beauty became *bifurcated* (so to express), and irregular; heated as it were into a sinister—a devilish (*forbidden*) temptation, for passion of taste. Excess, or a deviating superflux or *overdoing*, of desire supervened. Longing became delirious: because 'Lucifer', or the 'Lost One'—'Unchastened Presumption'—had passed his lightning-like availing spear of *apotheosizing*, enchanted, tempting DEATH through the transmuted 'human female body'; advanced and addressed in its snaring graces to Hell's perfectness.

The 'Sexes' were 'Two'. But 'Beauty' was 'One'. Beards have naught of beauty, apart from strength. Beards are barbarous—hence their name. Hair is of the beasts, '*excrementa*'; '*tentacula*'. The Greek artists exercised their talents in the production of a kind of beauty mixed of that of the 'Two Sexes', merging and blending the softness and enchanting shapeliness of the one with the aggressive picturesque roundness and boldness of the other. Each (separate) was the acmé of picturelike propriety and grace. But the third 'Thing' was a 'New Thing'—otherwise a miracle—a new sensation. Hence Paris, hence Adonis,



(outside) hence Ganymede, hence the loves of Salmacis and Hermaphroditus, hence the 'feminine' Bacchus, hence Hylas—hence these deities, in tresses, of neither sex, and yet of both. Greek art in this respect presents a phenomenon. As a phenomenon we must recognize and regard it. The flower is *supra-natural*, treasonous, and abhorrent. It is 'a flower of Hell'. Nevertheless, it is a 'flower'. And thus the idea dominates the alternate 'shaded' and 'shining' halves of the whole world; of all art; of all philosophy; of all RELIGION. Philosophy must not ignore, or affect not to see, or decline hypocritically, or too nicely (not wisely), to consider these powerful—these ALL-POWERFUL—factors. This whole round of subjects intimately refers to the Rosicrucians, and to their supposed 'unintelligible' beliefs. They are intelligible enough to the 'knowing ones'; but they are not to be divulged.

The most difficult problem of the Greek artists was to exercise their talent in the production of a kind of beauty mixed with that of the Two Sexes, and time has spared some of the masterpieces. Such is the figure known under the name of the *Hermaphrodite* (*Hermes-Aprodite*; *Venus-Mercury*). In the classic times, both amongst the Greeks and Romans, as also in Oriental countries, a cruel and flagitious violation of nature (not supposed-so; even accepted as sacred) produced this beauty by enforcing sacrifice of a peculiar kind on young male victims. In the case of true Hermaphroditism, that which art could only effect by dis-possession, nature brings about by super-addition, or rather by concurrent transformation or mutual 'coincidence'. The idea even lies '*perdue*' (like a silver snake) in the supposed origin of Mankind. The most extraordinary ideas as to the origin of the human race have been entertained by speculative



thinkers, and by theologians. The celebrated William Law believed that the First Human Being was a creature combining the characteristics of both sexes in his own individual person. 'God created man in His own Image. In the Image of God created He him.' Some controversionists consider that there is a LONG space due (but not allowed) between the foregoing and the succeeding: 'Male and Female created He THEM'.

'Increase and multiply, and replenish the earth.' This command was given on the Sixth Day. Eve was not created until the Seventh Day. Hence Eve must have been born of Adam—or separated from him. 'Ejus autem imago ea est quæ exhibetur, ore videlicet *excellentissimo*, ut sunt Arnobii verba, et specie inter virginem et puerum eximia. Catullus hoc idem voluit. Carm. 64.

Quod enim genus figuræ est, ego quod non habuerim?  
Ego mulier, ego adolescens, ego ephebus, ego puer,  
Ego gymnasii fui flos, ego eram decus olei.

Marcianus Capella, Lib. i.:

Atys pulcher item curvi et puer almus aratri.

Caput autem tectum *mithra Phrygem* indicat.'

Laurentii Pignorii Patavini Magnæ Deum Matris Idææ et Attidis initia. Amstelodami Andreæ Frisii. MDCLXIX.

Admitting, moreover, that the term 'Day'—as used in *Genesis*—is employed to express an indefinite period of time, in order to form Woman, God deprived Adam of his *androgynæ* character, and reduced him to a Being having one sex only. And here steps in a fanciful idea of some speculative thinkers; which (however extravagant) is very poetical and beautiful. They ask in specifying the question—in serious truth



a not-altogether improbable conjecture—whether the irresistible inclination and the otherwise mysterious, unaccountable drawing-together and sympathy of two persons who meet for the first time and find themselves mutually charmed (they cannot tell how or why); or who even ‘hear’ or ‘read’ of each other; whether even the continual natural inclination which impels ‘man to woman’ and ‘woman to man’ be not the spirit-reflex and the atoning ‘Penance’ (there is a great amount of *sadness* which mingles in the delight of these feelings) of the ‘Original Grand Human Division’. And that this extra-natural (and yet natural) inclination which draws One Sex towards the Other be not the movements of Fate (lying down deep-buried in the necessities of things); and that the whole is the active tendency and forced (however latent, sometimes) searching through the world for the ‘Missed’ and ‘Lost Half’ (whether feminine, whether masculine), to once more embrace and supernaturally in rapture in the recognition to become ONE again? Hence, perhaps (also), that inconstancy and feebleness of decision and ‘puzzled distress’ (‘seeing through the glass darkly’) so aboundingly manifest in human nature, becoming dramatic in a thousand ways in the confusions of history—a stupendous scheme of contradictions itself.

May such affinities—and such unsuspected enchantment in this hard, practical, disbelieving world—lie mysteriously deep as the eternal secret of original human fellowship and society? And may even the amusement and the wonder of uninterested spectators and standers-by arise only from their having the unimagined fact (to them) of dream and magic being presented, while this unaccountable show is the secret foundation (as dream started at the beginning of time) of all the sentimental phenomena of the



world? In all the infinite gradations of love, and passion, and sympathy (and in the experience of their opposites), we may be witnessing the baffled attempts of the whole round of human-nature—of the succession of the generations in the centuries—life being hopelessly too short, and circumstances controlling everything; we may be seeing the efforts of the 'Halves' to recover 'Each Other'. The masculine half of mankind wandering unconsciously to find its fellow-feminine, and the female half of the human family urging (from its nature) with the still more lively and more sensitive, and more acutely disappointed at repeated failure—quest. Each sex in its half-individuality, and prosecuting through time its melancholy 'penance', straining blindly towards that 'Shadow', the complement and double of 'Itself'. Vain indeed in the nature of things must be that human search to find, in this world, the supernaturally divorced 'Half'. For that other 'Half-Self' originated in 'another world', and thence started on a 'Dream-Pilgrimage' as a Shadow, or Spirit, recognizable only through the *imagination* (a mischievous, deluding faculty) of a real person, to recover its other original Half in 'This World'. We doubt, indeed, whether *in this world* (and were the original duality of persons true) that in this state of flesh the discovery would be welcome, even were discovery and recovery possible. Such is the preordainment of fate (which has made circumstances), that the halves of this first-union may wander all the world over and exhaust the generations, and all time, in the search, and yet never meet; save at that 'Grand Assize' or General Resurrection where impend the New Heaven and the New Earth; and at which Final Consummation the two parts of the same Unit might be united never to be sundered more—complete and



summed as the 'One Being'—sexless in the bosom of DIVINITY; where there is 'neither marriage, nor giving in marriage'.

But the reader will find, in the latter part of the book, plausible theories—nay, cogent arguments, scarcely to be refuted—not only as to the possible (and likely) incorporation of spirits; but as to the difference of sexes among them, with natural incidents, and apparently contradictory results from their semi-spiritual, semi-bodily Rosicrucian conditions.

The idea that Adam and Eve were both originally Hermaphrodites was revived in the thirteenth century by Amaury de Chartres. He held—among other fanciful notions—that at the end of the world—both sexes *should be re-united in the same person*.

Some learned Rabbis asserted that Adam was created *double*; that is, with two bodies, one *male* and the other *female*, joined together by the shoulders; their heads (like those of Janus) looking in opposite directions. And that, when God created Eve, He only *divided* such body in Two. Others maintained that Adam and Eve were each of them, separately, an Hermaphrodite. Other Jewish authorities, among whom are Samuel Manasseh and Ben-Israel, are of opinion that our Great Progenitor was created with Two Bodies, and that 'HE' separated them afterwards during Adam's sleep; an opinion founded by these writers upon the second chapter of *Genesis*, verse 21: the literal translation of the Hebrew being: 'He (God) separated the Woman from his side, and substituted Flesh in her place.' This idea resembles that of Plato. Origen, St. Chrysostom, and St. Thomas believed that the Woman was not created till the Seventh Day. But the most generally received opinion is, that Adam and Eve were created on the *Sixth*. These particular notions—extravagant as they must be



admitted to be—as to the original ‘single-dual, dual-single’ characteristics of Adam and Eve are eminently Platonic—nay, cabalistic.

Plato proceeds to account for the love which some men have for some women, and *vice versa*. ‘The males’, he says, ‘which are halves of an Androgyne, are much given to women; and the women, which are the halves of an Androgyne, are passionately fond of men. As for the women’ (a not uncommon case) ‘who indulge an inclination for their own sex, they are the halves of the Androgyne females who were doubled, and the men who exhibit a liking for other men are the halves of the males who were also doubled. In the beginning there were three kinds of Human Beings, not only the Two which still exist (namely, the Male and the Female)—but a Third, which was composed of the Two First.’ Of this last sex—or *kind*—nothing remains but the tradition, and the name. ‘The Androgynes, for so they were called, had not only both the male and female faces, but also possessed the sexual distinctions of both. Of these creatures, likewise, nothing now exists but the *name*, which survives as a stigma, and which is considered *infamous*.’ Nature has made this, the fact; as ‘out of’ nature. The reason assigned for the different shape of these three kinds was that ‘the males were formed by the *Sun*; the females by the *Earth*; and the mixed race of Androgynes by the *Moon*:—which partakes both of the *Sun* and the *Earth*.’

Ecclesiastical writers declare that such an Eunuch was the Holy Evangelist, St. John, whom Jesus loved beyond all His other disciples, who lay upon Jesus’ bosom; who, while Peter tardily advanced, flew, borne on the wings of virginity, to the LORD; and penetrating into the secrets of the Divine Nativity, was emboldened to declare what preceding ages had



been ignorant of. 'In the Beginning was the Word. And the Word was with God, and the Word was God.' Reynardi *Opera*, vol. viii. p. 252.

If the disciples of the doctrine of 'evolution' or 'selection of the fittest' are right—if your Darwins, your Huxleys, your Herbert Spencers, your Leweses, your dense unimaginative men (only specious philosophers), are correct in their deductions of correlation—'bowing-out God'<sup>1</sup> as it were (in sublimity of *fools* not *mad* presumption), 'exterior of His own Creation'—then reverence, and devotion, and martyrdom, and the sacredness, and the magic of *virginity*, must be the merest ludicrous superstition and figment. Is MAN alone in his world? Are there OTHERS in it with him? The ancients universally held virginity as a real magic, transcendental, mysterious something, which exercised power *supernaturally* both through Heaven and through Earth. It was an unnatural-natural outspring set apart and sacred 'of the Gods'. None but the barbarous touch, the brutal touch, could profane it. It worked miracles.

'Tis said that the Lion will turn and flee  
From a Maid in the pride of her purity.

For maidhood and virginity is a phenomenon *independent of Creation*, and bears through the worlds visible and invisible—the worlds immortal—the impress and seal upon its forehead of *GOD'S REST*, and 'Refusal', not of His ACTIVITY and 'Consent'. Hence its sacredness in all religions and under all beliefs. '*Voilà pourquoi, pendant les persécutions, il y eut tant de vierges chrétiennes outragées par leurs bourreaux, qui ne faisaient qu'appliquer l'antique loi*

<sup>1</sup> 'Bowing-out', or 'complimenting-out'; to express in a strong figure—but not inapt.



*romaine, en vertu de la quelle une vierge ne pouvait pas être mise à mort.*—*L'Antiquité la plus reculée jusqu'à nos jours, par Pierre Dufour, vol. 3, chap. i. p. 29. Bruxelles, J. Rosez, 1861.* The reason for this lies very deep, and is very refined and very true. It will be seen, on adequate reflection, that the heathen executioners, in exercising their supposed human right of death-giving in law, did not dare touch the 'property of the Gods' in death, owing to their superstition; and they therefore made their victims 'things' in 'getting godhood' (so to speak) 'out of them' before the death-penalty. This was the reason why, in the old English executioners' practice, women were always burnt or strangled at the stake, but not hanged vulgarly like men or dogs. It was a tribute to the supposed sacredness of women's characteristics, and from the fact of her (phenomenal) character. 'Les Juges Païens qui prenaient un odieux plaisir à les frapper dans ce qu'elles avaient de plus cher. Mais leur virginité était un sacrifice qu'elles offraient chastement à Dieu en échange de la couronne du martyre. "Une vierge", disait Saint-Ambroise, "peut être prostituée et non souillée." "Les vierges", dit Saint-Cyprien, "sont comme les fleurs du Jardin de Ciel".' Pierre Dufour. '*Le viol des vierges chrétiennes n'était donc dans l'origine qu'un préliminaire de la peine capitale, conformément à l'usage de la pénalité romaine. Vitiatæ prius a carnifice dein strangulatæ.*' Suetonius, *dans la vie de Tibère*: Pierre Dufour. '*L'Histoire de Prostitution*'.

'Because Virgins by a received custom were not to be strangled, he caused the Hangman first to deflower a Virgin, and then to strangle her'. Tacitus. Suetonius. Edward Leigh's *Analecta de Primis Cæsari-bus*. And when forced, the author might have added, became still more glorious flowers (or lights) of Para-



dise. We live, in nature, in contradiction—in ‘impossibilities’ that make ‘possibilities’. Our ‘forms’ ignore ‘ourselves’. Maidhood is the possibility of bearing joy beyond compare (the human-natural joys locked therein)—the first, last, and best of this world’s pleasures—through the world; and yet withstanding the use of it. Refraining in the carrying the precious casket from ‘one world’ (*through the world for which it is intended ‘as the temptation’*) into ‘another world’. It is the successful resistance and baffling of the Devil, who lures in this mysterious respect, with his most exquisite inducement. Hence the reason of our King Edward the Confessor being marked as the ‘Saint’; for he ‘forbore his wife Edith’. This is the *raison d’être* of all triumph of the kind. Virginity in itself (strangely as it may sound for mankind), though without its infraction heaven could not be—for it is our senses that make heaven—is a Key of Heaven. Hence the inherent sacredness of the—human—‘Act’ all the world over; and highest so in the religions of the most civilized peoples, those which have risen to the highest refinement. Mary Magdalen was the *first* at the tomb of the Redeemer, and was the *first* to whom our Lord showed Himself. It was through a WOMAN that our race was rendered possible. This must never be forgotten.

It is not difficult to discover how inveterate the belief of their system, which seems naturally to account for everything, has become to the Materialists; who (to use a wild figure) have identified the *time* that has got into the watch with the *reason that the watch goes*. Their whole work is the falling-in-love-with and believing their own work. It would be cruel to make these men believe. It would be the dispossession of themselves, out of themselves. Their scope, and range, and judgment are an impenetrable world’s



presumption ; working only from the centre outwards—as from ‘ particulars ’ to ‘ generals ’—the false way. These accepted *reasonable reasoners* do not see that if God’s reasons had been man’s reasons man would never have been ; because MAN has no place *in reason*—he is not reasonable. It is the self-assertion and the self-presumption that is at fault—mere miserable self-conceit produces these men :—volubility—and reading—provide them with a cloud of words wherewith they may (and do) confuse. They have dared in their lofty (toppling) philosophical climbing—like the men of Babel—or ‘ Babble ’, as the tongues afterwards became—forcing into their Heights of Metaphysics (as it were) to *look down* upon God—spying Him at His work ! Impious—mad stupidity ;—trusting *brains*, in which the Devil (or Denier) forges lies—forgetting that *Darkness is only the reversed side of Light*, as light is only the presented side of Darkness—and that Both are the Same. We should know no light without darkness, which shows us the light ; just in the same way as we see the wrong side of the light in seeing the darkness when the welcome light appears—so to speak.

These men want contradiction. They are ruined in their own self-esteem. They are floated upward in the pride of knowledge—with wings of wax. They grope in the *débris* of nature. Their knowledge is scientific knowledge. Knowledge as an acquisition to enlighten (its only use) is as ashes with the fire all out of it—fire which is faith. These philosophers are converted into the vehicle of the comprehension of their own theories : and there they rest, absorbed and occupied in these alone. Self-centred, complete, satisfied, distrustless, they fortify themselves in their triumph, and become incompetent to see aught that shall challenge their own fixed ideas. In regard to



these merely scientific people, an apt and a forcible remark has been made : ' Natural selection can only preserve such slight variations as are immediately useful. It cannot provide a savage with brain *suited to the remote needs of his civilized descendants some thousands of years later.*' All is progressive, and all is development, with these philosophers. They have no idea of cataclysm. When the whole world is the offspring—when the mountains, with the mutilated and the riven faces which they present to us, are the children—thunderstricken—of the INTELLIGENT (*sudden* to the world sometimes, snapping ' gradations ' and ' evolutions ' with *miracle*), MASTER, GUIDE and GOD of ALL ! ' Thinkest thou that those skies have forgotten to be in earnest, because thou goest mouthing through the world like an ape ? ' Be what you wish to be then, and go down into the dust ! Very probably your fate it may prove to be ; though it may be the lot of some others to escape. By humbleness—by FAITH !

Revelation and supernatural disclosure, quite different to progress and circumstantial natural advance—as the ' nature of nature '—are to be inferred from the apparition of certain deplorable maladies—diseases which puzzle and bewilder as to their true character ; which lead us astray, sometimes, as to their likeliest best treatment. The ideas of the ROSICRUCIANS as to the real (hidden and unsuspected) origin of these diseases, which seem—large as is the catalogue of maladies—so *contrary* to all the physiological, natural groundwork upon which (so to say) man's health and healthy exercise of his nature expand and expound, are speculative and *recherché* in the extreme. Such querists ask in vain where such diseases—so momentous, so super-horrid—could have first sprung. Philosophers of this class affirm that there is nothing of



these in the *true character of man*. That these diseases stand aloof, and are of themselves. That they bear in themselves *proofs* of the indignation (intelligent) exterior to man ; to some violent invasion and inversion—to some inappeasable outrage of God's law. Flesh and blood has become an accursed—a super-accursed *weed*, from the devils having gained access to it. Man's unholy passions have hurried him into an abyss of physical perdition, wherein he has obliterated his 'image' and gifts, and done things (worse than the beasts) *beyond the laws* of his impress ; wide already as the area of the exercise of those laws was, *even for evil*. The penalty has pursued the original guilt through the generations and still survives ; because Man has dared to intrude into the 'DISORDERS OF DARKNESS', and brought back out of ORCUS and made physical guilt and horror which were the property of the devils and within the compass of their range, alone, of accursed activity, but which *were not for him—were not naturally for him*. Hence the marks and tokens of this supernatural 'cancer', some of the imported effects—otherwise lying out of his reach as being far above what his limited nature could endure without utter consumption of itself—of the 'FIRST FALL'. Conquest is wide-spread just according to the weakness and incidence of the subjected. Fire finds its easy prey in dry leaves and in light combustible. These 'immortal-mortal' diseases spread and ramified, and spread and ramify (though with diminution now), with an extension, and with a vigour, just in the proportion of the necessitated surrender arising from the incompetency and inability to resist ; these hitherto supersensual and supernatural terrors had found an access into this real world of BODY, and there the disaster revelled in its appropriate forms in its newly-found dominion. 'The imagination of man



is evil continually.' There are blots and imperfections which have fastened upon Man's very mortal composition or body. His nature is struggling to free itself of the contagion. But the poison is not poison of this world. The generations suffer in all the crowd forward—in all their procession and replication for the sin—for the unbelievable sin—for the wanton, out-of-the-way wickedness of predecessors. This is the theory as to the origin of certain diseases, which are considered 'NOT HUMAN'; but which have been conveyed-to, and are inherited by, those who have no affinity with these inflictions by their nature or by the intentions of the 'EXTERIOR PROVIDENCE'. Man has brought all this upon himself, as farther fruits and newer penalties arising from the First Great Lapse, and in farther proof, in still more degrading and still more disfiguring decadence, of the imbibing of the first sweet poison—so deliciously and yet so treacherously (lecherously) brewed by the First Great Tempter:—Nameless—Anonymous—with 'Its' Janus Mask, and offering to that 'Phenomenon', man, under 'Its' many 'Names'. Man is another ruin, perhaps, in a series of *several previous ruins*, of which mortality has lost all trace.

The terms superstition and science are counter-changed. In reality science may be the superstition, and superstition the truth (otherwise the 'science', assumed as truth). Scientific men are the most superstitious of any class, for they have raised an idol which they call science, and therefore truth (why, *therefore*, forsooth?); and they have fallen down and worshipped Science (their own ignorance) as God. They have taken themselves out of themselves, and worshipped 'themselves'—otherwise their heads, instead of their hearts; their reason (their head), which is no reason (no head) really, instead of their hearts, or



their emotions and instincts ; which are true, and which are infallible—because they contradict the apparent and the reasonable, *which is never true*. Hence we cannot know God through God, or rather through the Intellect ; but we must know God through the ‘ Saviour ’, or through the heart or affections ; which entity, or sum of heart and affections, is Second God, or Man ‘ in the image ’, etc. The Third ‘ Person ’ of the Trinity is the Holy Ghost, or ‘ Recognition ’ in which ‘ Both ’ are—‘ Seen in the Spirit ’, wherein, and absorbing the ‘ Two Others ’, is interfluent, miraculous, instant union and ‘ ASSUMPTION ’ of God and Means, in ‘ Belief ’. This is the groundwork of all religious systems. God’s anger (the ‘ denunciation ’ or the ‘ shaking-off ’ by the All-Pure and the All-Powerful) is shown in those immortal (become fleshly), or ‘ Spirit-Cancers ’ (so to speak), imported, as adaptations to the nature of physical man, into *body-corporate* (that is, intelligible) : the supernatural become natural.

‘ Enfin, un des plus grands hommes qui aient porté le flambeau dans les ténèbres de l’art médical : *Grand Chirurgie* (liv. i. ch. 7) : “ La vérole ”, dit-il avec cette conviction que la génie peut seul donner, “ a pris son origine dans le commerce impur d’un Français lépreux avec une courtisane qui avait des bubons vénériens, laquelle infecta ensuite tous ceux qui eurent affaire à elle. C’est ainsi ”, continue cet habile et audacieux observateur, “ c’est ainsi que la vérole, provenue de la lèpre et des bubons vénériens, à peu près comme la race des mulets est sortie de l’accouplement d’un cheval et d’une ânesse, se répandit par contagion dans tout l’univers.” Paracelse considérait, donc, le vérole de 1494 comme “ un genre nouveau dans l’antique famille des maladies vénériennes.” ’ Pierre Dufour, tome quatrième, p. 292.

‘ Un saint laïque ’, dit Jean Baptiste van Helmont dans son *Tumulus Pestis*, ‘ tâchant de diviner pourquoi la vérole avait paru au siècle passé et non auparavant, fut ravi en esprit et eut une vision d’une jument rongée du farcin, d’où il soupçonna qu’au siège de Naples, où cette maladie parut pour la première fois, quelque homme avait eu un commerce abominable avec une bête de cette espèce attaquée du même mal, et qu’ensuite, *par un effet*



*de la justice divine*, il avait malheureusement infecté le genre humain.' Pierre Dufour, tome quatrième, chap. xx. p. 292.

'Manardi, Mathiole, Brassavola, et Paracelse disent que l'infection vénérienne est née de la lèpre et de la prostitution.' Pierre Dufour, tome quatrième, p. 297 (8vo edition).

Nothing can exceed the importance of the foregoing observations in regard to the welfare (bodily and spiritually) of Man ; especially in these questioning, inquisitive modern times, when everything is brought to the front, and remorselessly (although often foolishly, because conceitedly) canvassed. Such names as the great (much-libelled) Paracelsus, the prince of chemists and physiologists, and that of Van Helmont, the most subtle and profound of magnetists and psychologists, secure attention among the best-informed, and carry their own consummate guarantee—the most convincingly to the adepts. MEN of REFLECTION are needed to comprehend these theories and speculations, and to weigh this evidence.



## CHAPTER THE TWELFTH

### THE ADAPTED ROSICRUCIAN CONTEMPLATION. INTRUSION OF SIN. RUINS OF THE OLD WORLDS

THE extraordinary philosophy of the Rosicrucians (and of the Rosicrucian system) is best explained (though it is all erroneous as to the true meanings of the Brothers of the 'R. C.') through the following charges which were brought forward to the disparagement of these famous men. *Petri Gassendi Theologi Epistolica Exercitatio. In qua Principia Philosophiæ Roberti Fluddi Medici reteguntur.* Parisiis, apud Sebastianum Cramoisy, via Jacobæa sub Ciconiis, M.DC.XXX.

'*Primo.* Totam scripturam sacram referri ad alchymiam, et principia alchymistica. Sensus scripturæ mysticum non esse alium, quàm explicatum per alchymiam, et philosophicum lapidem. Non interesse ad illum habendum cujus religionis sis, Romanæ, Lutheranae, aut alterius. Catholicum illum solum esse, qui credit in Lapidem Catholicum, hoc est Philosophicum, cujus ope homines Dæmonia ejiciant, linguis loquantur novis, etc.

'*Second.* Cum Deus sit quædam Lux per totum mundum diffusa, illum tamen non ingredi in ullam rem, nisi privs assumpserit quasi vestem spiritum quendam æthereum, qualis opera alchymiae extrahitur, et quinta essentia vocatur. Facere proinde Deum compositionem cum hoc spiritu æthereo. Residere cum illo præsertim in sole, unde evibretur ad generationem, et vivificationem omnium rerum. Deum hoc modo esse formam omnium rerum, et ita agere omnia, ut causæ secundæ per se nihil agant.

'*Tertio.* Compositum ex Deo, et Spiritu isto Æthereo esse animam mundi. Purissimam partem hujus animæ esse naturam angelicam, et cælum empyreum, quod intelligatur permistum esse omnibus rebus. Dæmones etiam particulas esse ejusdem essentiæ, sed malignæ materiæ alligatas. Omnes animas tam hominum, quam



brutorum, nihil esse aliud, quam particulas ejusdem animæ. Eandem animam esse Angelum Michaellem, seu Mitatron.

'*Quarto.* Quod est amplius, eandem mundi animam esse verum Messiam, Salvatorem, Christum, Lapidem Angularem, et Petram universalem, supra quam Ecclesia, et tota salus fundata sit. Hanc nempe esse præcipuam partem Philosophici Lapidis, quæcum addensata rubescat, exinde dicatur esse sanguis Christi, quo emundati, et redempti sumus. Neque enim nos emundari sanguine Christi humano, sed hoc divino, et mystico.

'*Quinto.* Hominem justum esse alchymistam, qui Philosophico Lapide invento, illius usu immortalis fiat. Mori tamen dici, cum partes corruptibiles abijcit; Resurgere, cum fit incorruptibilis; Glorificari, cum proinde easdem dotes assequitur, quæ tribuuntur corporibus gloriosis. Homines quihuc evaserint "FRATRES CRUCIS ROSEÆ" dictos, scire omnia, posse omnia, non arbitrari rapinam esse se equales Deo, cum eadem in illis sit mens, quæ in Christo Jesu.

'*Sexto.* Creationem none esse productionem rei ex nihilo, ut nos vulgo intelligimus nihil. Materiam (quam sæpissime tenebras vocant) esse id, quod proprie appelletur nihil; ac proinde cum Deus dicitur creare, aut facere aliquid ex nihilo, intelligi creare, aut facere ex materia. Moysen, cum Creationem Mundi descripsit, fuisse alchymistam, itemque Davidem, Salomonem, Jacob, Job, et omnes alios; adeo ut etiam veri Cabbalistæ nihil aliud quam alchymistæ sint; itemque Magi, sapientes, philosophi, sacerdotes, et alii.' Marinus Mersennus significantly adds: 'Quæso autem, nisi ista sunt impia, quid potest esse impium?'

In the first place, the whole of the Sacred Scriptures are a grand mystical puzzle referring to ALCHEMY, and to the universal alchemic process. The mystical sense of the Old and the New Testaments is none other than the HISTORY OF ALCHEMY—originated in the *Cabala* (with the secrets contained therein), and the *rationale* of that called 'The Philosophers' Stone'. It matters not to the question of these secrets fixed what religions be professed; whether Christian, whether those of the 'Sects', whether infidel and heathen. That only is 'Catholic' which lies in the 'Stone'—otherwise *practical magic*; whereby Demons are commanded, good spirits evoked, and the innermost



hidden resources of nature, and the Spirits of Nature, laid bare and availed-of.

*Secondly.*—When Deity is said to be 'Light', pervading and vivifying all nature, He enters not in anything unless a *mask* of the object is adopted as the medium in which He fixes. This *aura* (or the deliquescence of the uproused light) is the infinite Ethereal Spirit. The spring or the moving spirits, or the means, of alchemy evolve out of it. They are fivefold in their exercise or delimitation. God is indeed *identical* with this supreme spirit. And the radiant or intense material-nucleus is the lucid conflux-spot or the SUN: stored (by its spirits) with vigour, sensitiveness, and intelligence. From this Intense Centre or Fiery Blaze of Power (the Sun), agitations and life vibrate in masterdom from the middle-point to circumference. God, thus, in producing, is said to be identified with Matter, and He so fills (and is) that there are not (nor can there be) secondary causes, except to Man; who can *only know second causes*. This, be it noted, is 'Berkeleyism' on the one side, and its opposite, or 'Spinozism', on the other—both being the same thing in reality; looked at *from either side*; or from before and from behind.

*Thirdly.*—Composed of this 'mask', and of this infinite medium or Divine Movement, is the general investment (or spirit) called the 'Soul of the World'. The purer part of this sensitive, responsive soul is, in its own nature, of the breath of the angels (*for 'the Angels were made'*). The *anima mundi* is the Flaming Spiritual Region, in which all things live. Even the devils are portions of this efflux, which is the general life. But the Rebellious Spirits (the *vis inertiae*, or the *laziness*, so to speak) of matter—dense, contradictory, inaccessible—are buried or lost—and were afterwards *chained*—in inapprehensive matter. All partic-



ular 'sentiences'—whether of the brutes or man—are nothing other than parts of the whole lucid spirit. Of the same soul (in essence) is the Archangel Michael, or Mitatron. Also all the Angels in their Sevenfold Regions; both of the Bad, and of the Good; of the Dexter and of the Sinister Sides of Creation.

*Fourthly.*—Which is still more dreadful (in appearance), the same *anima mundi*, or Soul of the World, is the real Messiah, Saviour, Christ, the 'Corner-Stone of the Temple', the 'Temple' itself (the universe) the 'STONE' (*Petram Universalem*), or 'ROCK' (Peter—St. Peter), upon which the Church, and Salvation, is founded. This is the mystical end and scope of that longed-for Beatitude—or Magical Transfiguration—the 'Philosophers' Stone', or 'Foundation'. Which (being to be obtained 'out of the material' by 'supernatural' means) when contracted into itself, and concentrated and intensified, glows (or martyrises) into *flaming red*, or possession, or Glorified Agony (made Heaven). From thence it is said to be the 'Blood' of Christ (and the 'Cross' of Christ), which 'blood' was shed for the redemption of the world from the penalties of the (First?) FALL (by Which We Are). By means of the 'Great Sacrifice' mortality is purged into purity back into the celestial fire, and redeemed from Hell or Matter. However, we are not redeemed by the blood of a 'Human' Christ, but by the atoning blood *in a divine and mystical sense*. (See corresponding plates.)

Fire is contention—whether holy or unholy. Heat, intensified in the struggle, agitates furiously to FIRE. Fire, triumphing and mastering the matter which lends it its material and strength, when passing into victory brandishes *into the calm and the glory of victory*, and becomes yellow in its flaming precious gold, and quiet *LIGHT* intense as the grandest phenomenon—



sprung up skywards ; or against gravity ; therefore *reversing* nature's principal law. The intenser the darkness, or the mass of matter (the Rosicrucians' 'other side' of Spirit, and of Light), the greater the Light, and the greater the spirit and vivacity and force in the Liberation *into Light* (and into Spirit) of the Darkness and the Matter ; when *its* farthest-windowed atoms are forced asunder in the darts of the fire, and turned '*inside-outwards*'. See preceding pages. This is the 'Holy Grail', or 'Sangreal', or 'Sang-Reale' or 'Fire', or 'Mighty Redeeming Magic', sought by the Champions, or the Knights, of King Arthur's Round Table. See Supplementary Explanations.

*Fifthly.*—The 'Just Man made Perfect' is the Alchemist (or rather, Rosicrucian) who, having found the Philosophers' Stone (San Graal, or Holy Grail, or '*Sang Reale*' or 'Holy Rapture' or Magic Birth into the Celestial Fire, or flame of Self-Extinguishment, or of 'Ecstasy'), becomes immortal (and disappears, or 'dies' to the world). His 'chariot of fire' being that of Enoch, or 'Translation'. To die is simply the falling asunder and disintegration of the mechanism of the senses, which have contracted inwards and formed (in life) the prison of the soul—a prison of pains and penalties ; from between the bars of the windows of which (or out of the eyes) the suffering, languishing SPIRIT looks for the often long-coming releasing GREAT SPIRIT—DEATH. The flitting is of the flickering flame (consciousness) out of the urn. To 'Rise'—is to cast off the chains of mortality. To become 'Glorified' is to discover in one's own identity the glorious, godlike gifts or MAGIC—which are the wings upon which to rise. Those men who have passed (as through a door) in their lifetime from the 'hither' side (or world) to the 'thither' side (or the



world invisible)—following into the LIGHT the divine beckon to Paradise of the ANGELS of LIGHT, are the BROTHERS of the ROSY CROSS, or the ROSICRUCIANS, as they have been called; who 'know everything', can 'do anything', and have even arrogated to themselves, when in them should be set up the same angelical-magical spirit which was in the Christ-Jesus, to be of the 'COUNCIL of GOD'. Though, in the world, they were the humblest of the servants of the Almighty.

*In the Sixth Place.*—Creation is not the making of things out of nothing, which we understand commonly (or vulgarly) of God's work in the beginning of the universe or of Creation. Matter, which the Rosicrucians frequently refer to as Darkness, is that only which is properly to be called 'Nothing'. Thus when God is said to create, or make something out of nothing (to do which is impossible), it is to be understood that He worked with material, or with DARKNESS, which is the 'Blank side' or the 'Other Side of Light; turned away'. These profound metaphysical distinctions are the key of all the Theologies. Moses, when he describes the Creation of the World, is the Alchemist, relating in parable the generation of the solids, and the flowing-over into the border-country (out of the flesh) of the Invisible—WHERE EVERYTHING ULTIMATELY IS. The history of David, Solomon (of the 'Temple'), Jacob (of the 'Ladder; or Staircase from Earth to Heaven, and from Heaven to Earth', etc.), Job; the accounts of the Heroes of the stories of the *Apocrypha* (the most concealed or recondite of the 'things hidden'—*thence its name*), etc., are cabalistic and alchemical, similarly to all the mythologies, which are, in their fanciful and mystic range of supposed facts, cabalistic and alchemical. The true *Cabalistæ* are none other than Alchemists and Rosicrucians. Likewise the Magi, Wise Men, Philosophers, Priests, and



Heroes ; from Jason and the ' Three Kings ' to King Arthur, and from Adam, Noah, Abraham, and Moses, to Numa, Paracelsus, Borrichius, Robertus de Fluctibus (nearer our own time), AND OTHERS.

The Rosicrucian system took the following forms : —These Philosophers believed that there were Two Principles in the Beginning—Light and Darkness, or Form and the Material *out of which the Form was*. That before the Creation (distinctively so called), the Light Itself was as ' Divinity Latent ' or ' At Rest '. In the Creation, or in the production of things, Divinity became active, aroused, and inventive. By whatever name distinguished, or by whatever style identified, Moses' description of Creation is to be taken as the process of alchemy, as worked by Nature itself, being her Form ; to which head are referred the kingdoms of darkness, or chaos, and the Light emerging out of its own bosom or DARKNESS.

After the active movement from the centre, or evolution, or Creation, the radiation and counter-working or interchange of Light and Darkness in crossing and encountering irritated mutually, naturally ; became expansive and contractive angularly—thence pyramidal and starry. And in the relative counterbalancing contemperation, the diversity of things arose at the points of the masterdom into form or Light. The medium in which the elements were (and the elements themselves) now grew ' in their natures '. From these various rudiments of being—in the vehicle Light) the archetypical scheme arranged itself ; which, ' One ' in essence, was ' Triple ' in procession or ' parade '. Hence the TRINITY.

But it is Incomprehensible, obviously, *without the means to comprehend it*—which is CHRIST. Christ the ' PENALTY '—Christ the ' SACRIFICE '. Christ the ' Glass ' of the ' Universe ', in which ' God ' saw