The guests washed at this Fountain and drank also thereof out of a golden cup; but it does not appear that any great renovation followed. Thereafter a certain door was opened, and the Virgin Guide of the Paths led them up three hundred and sixty-five stairs, following a band of musicians, till they paused under a painted arch and were joined by a notable train of maidens, apparelled richly. The musicians were dismissed; a bell rang; and another most beautiful virgin brought wreaths and branches of laurel, which were presented to the guests and the ladies by whom they had been joined—as it might be, unto each visitor his proper dedicated maid. A curtain was then drawn up, and they beheld the King and Queen, as they sat in their majesty in a room gleaming with gold and precious stones.[1] C.·.R.·.C.·. bears witness that the Queen's robes were so radiant that he was not able to behold them. The *Virgo Lucifera*, who presided over the proceedings, presented the guests to that royal pair as those who had adventured thither "with peril of body and life." They were received joyfully and grace was assured to all. As regards the royal persons, the description baffles the reader. We have seen concerning their state, majesty and in particular the vestment of the Queen. But we are told subsequently that at the western end of the room there were three thrones and two seated in each of them: in the first a very ancient king, whose consort was fair and young; in the third a black king, of middle age, and by him "a dainty old matron, covered with a veil"; but in the middle sat "the two young persons, wearing wreaths of laurel," while "over them hung a great and costly crown." These were the two lovers, and about them was a Cupid,

[1] The Latin marginalia of the text describes the vestibule of this chamber and the throne-room itself as *laboratorium*, to intimate that the whole pageant of the nuptials concealed—*ex hypothesi*—an experiment in secret chemistry.

who also flitted from point to point, tormenting all and sundry.

The guests were led forth, after the formal presentation, and C.·.R.·.C.·. records that the youthful royal pair were not at that time so beautiful as he had imagined previously to himself. In a later period of that day the guests were present at a comedy—which was attended also by the royalties—in what is called the House of the Sun. There also was that " unknown Queen " who has been named previously and is to be distinguished from *Virgo Lucifera*. The latter was President and Guide of the guests at large ; the former ruled, as we know, over all that concerned the Hermetic Marriage.[1] The play-scene over, its spectators returned to the throne-room, where the evening feast was prepared, and the royal persons sat down to it in glittering, snow-white garments. Notwithstanding the sallies of Cupid, it was, however, a feast of sorrow, fulfilled for the most part in silence. When it was finished, a book —covered with black velvet and gold—was brought to the young king, and this he laid open. By the royal command, an elder of the castle demanded whether the guests were resolved to abide by the King, for better, for worse, and all consenting wrote themselves down in the book, after which the whole company—from the first even to the last—drank the Draught of Silence, like a pledge taken in any House of the Mysteries.

The cloud on the sanctuary of the festival was to be explained speedily, for a bell began to toll ; the royal personalities put off their white garments and assumed those of mourning ; the guests also were clothed in black ; and the room was draped in like manner. The tables were

[1] The House of the Sun was entered in processional form, thus : (1) The Unknown Queen ; (2) Six Virgins carrying " the King's jewels " ; (3) the Three Kings, having the Bridegroom in the midst of them ; (4) the Three Queens ; (5) the Guests and their Virgins ; (6) One who is called " Old Atlas " and otherwise the Astronomer.

removed and the place of banqueting was changed into a place of holocaust. The Virgin President of the Mystery bound the eyes of the six royalties with black taffeta scarves, after which six coffins were brought in and set down, with a low black seat in their midst. A giant negro entered with naked axe and proceeded in a solemn and reverent ceremony to decapitate the kings and queens—male and female indifferently. This terrific pageant began with the ancient monarch, who—so far as alchemy is concerned—may possibly have represented Saturn. The king, who was of a middle age, may correspond to Jupiter, and he suffered in the next place, each presumably with his royal consort. The king who was to come, for as yet he does not seem to have been crowned, must have represented Sol, and I take it that he was last in the sacrifice. The business had been done expeditiously but there was to be yet another episode, for when the headsman prepared to retire he was added also to the shambles. The blood of the kings was received in golden goblets, which were placed with them in their coffins, and these were duly covered. As regards the executioner, his head was deposited with the axe in a certain chest. Christian Rosy Cross adds—not without warrant—that it seemed to him a bloody wedding. But the Lady President bade her auditors rest content, for the life of the victims stood now in the hands of the guests and, if they followed her, "this death should make many alive."

The guests meanwhile were counselled to seek their repose, for the business of the fourth day was over, and her own part was a vigil beside the bodies. Their respective pages conducted the visitors presently to their proper lodgings. The room of C∴R∴C∴ had windows looking on to the lake, and about midnight—he being far from sleep—there was a great glow over the water, and he beheld from afar "seven ships making forward, all

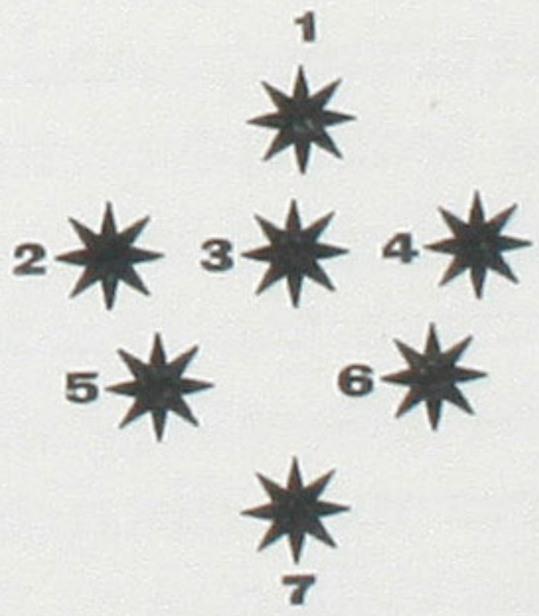
full of lights." Over each of them hovered a flame, which he judged to be "the spirits of the beheaded." When the vessels had come to land he saw the Queen-President[1] going towards them, bearing a torch and followed by the six coffins, as also the chest. Each of these was laid secretly in a ship; the lights were extinguished, save one for a watch on each vessel; and the spiritual flames "passed back together over the lake." It is said that there were hundreds of watchers encamped on the shore; but as for the Virgin she returned to the castle and carefully bolted up.

Very early in the morning, being that of the Fifth Day, C∴R∴C∴ rose up, and—seeing that no one was stirring—he entreated his page to take him about the castle. In this manner he visited the Royal Treasury, in which—out of common expectation—he found a noble "sepulchre," or rather a triangular monument. "Here," said his page, "lies buried the Lady Venus, whose beauty has undone so many in fortune, honour and blessing." He led him therefrom, through a copper door, far down into the earth to another chamber, wherein was a rich bed, hung about with curious curtains. The page drew one of them, and—looking even beneath the coverlets—they saw the Lady Venus in the incredible beauty of her nakedness. This was a most secret visitation and there was trouble afterwards to keep it in the place of hiddenness, above all from Cupid, as jealous of his mother's honour. Indeed he heated his dart when he found Christian Rosy Cross in proximity to the so-called sepulchre and pricked him with it on the hand.[2]

[1] Alternatively, *Virgo Lucifera*. The text says merely "our Virgin."

[2] We hear also of an "unknown tree," the fruit of which fell into a copper kettle and was turned into water; but the heat of burning pyrites caused it to produce new fruit continually. It is said that when the tree is melted down, "then shall Lady Venus awake and become the mother of a King."

But there was now other business to transact and the President appeared in black velvet with her virgins, whom the guests followed into the court before the Castle. They came upon six coffins, by each of which stood eight muffled men. The guests generally supposed that they contained the bodies of the kings and their consorts, but C.·.R.·.C.·. remembered what he had seen upon the lake. The coffins were borne into the Garden, where a "wooden edifice" had been erected, standing upon seven columns and having "a glorious crown" in the roof. Within this structure were six sepulchres built over six graves, wherein the coffins were laid, the chest containing the head of the executioner being put in the middle of all.[1] After the interment was over the Virgin exhorted the guests (1) to keep their engagements faithfully; (2) not to repine at their pains; (3) to be helpful in restoring the Royal Persons to life; with which object (4) they must accompany her to the Tower of Olympus and bring thence the medicines required for this purpose. They repaired therefore to the shore and found the seven ships, in three of which the Virgin arranged her party; whereupon the voyage began, with the ships in due order, as shewn in the following diagram.



The distribution was as here follows, according to the numbers of the ships:

(1) The Moor or Negro, and twelve musicians; (2), (3),

[1] "Herewith were my companions deceived," says the supposititious C.·.R.·.C.·., "for they imagined that the dead bodies were there."

(4) the guests at the Wedding, Christian Rosy Cross being an occupant of No. 3, together with the Lady President; (5), (6) having no passengers, but "stuck about with many branches of laurel"; (7) Forty Virgins in all.

The ships sailed over the lake and then through a narrow arm into the open sea, amidst sirens and sea-goddesses, chanting the victories of Love. After some hours the voyagers reached a four-square island, on which was the Tower of Olympus, by wall within wall environed. They were greeted by the Warden, described as "a very ancient man," and led into [1] a subterranean laboratory, where they extracted the essences from plants and precious stones, receiving at the end of these labours some scant refreshment, and a mattress laid on the floor for each to rest as he could. But Christian Rosy Cross went out to contemplate the stars, and from one of the walls he beheld not only a memorable conjunction of planets, but the Seven Spiritual Flames passing from over the sea to rest on the summit of the Tower. After this manner the fifth day came to an end in wonders.

Of that which followed on the Sixth it is scarcely possible to speak in a summary manner, as it is exceedingly involved. Above the subterranean laboratory the Tower of Olympus was raised in eight stages or storeys, and—so far as the Guests were concerned—access from storey to storey was through a trap opened in the ceiling. Some performed the ascent by the help of wings which the Warden fastened to their shoulders; to others ladders were given, e.g., to Christian Rosy Cross; while ropes were distributed to the rest and fastened on hooks in the ceiling.

To the seven floors there were allotted seven stages of work, the particulars of which follow: (1) The laborious experiment of ascent from the laboratory or first conclave

[1] In such a manner, says the text, that the coffins were brought in without observation on the part of the visitors.

to the second or floor above. (2) A period of prayer therein for the life of the King and Queen, performed in separate oratories, after which a great oval chest was brought in, containing the six royal bodies, and was placed beneath a fountain, the waters of which were shut off at the beginning. The Virgin [1] entered, bearing a casket, in which was the Moor's head. Her attendants carried lamps, and torches were given to the Guests, all present being gathered about the chest. The Moor's head, covered with green taffeta, was placed in a kettle and the liquid essences prepared on the previous day from plants and precious stones were poured therein. The fountain played, and its water was delivered through small pipes into a smaller kettle, heated by the lamps of the attendants. So far as it is possible to understand a confused text, the contents of both kettles "fell in upon the bodies" and dissolved them. The liquid formed thus by the bodies was received in a golden globe, which became exceedingly heavy and was taken out of the chamber with great labour. Thereafter the Guests ascended as they could to the third conclave. (3) They found the golden globe suspended from a strong chain midwise in this apartment, which contained many windows, with polished mirrors between them, "so optically opposed" to one another that the image of the sun, shining through one window, was multiplied everywhere and refracted upon the golden globe, which was thus raised gradually to a desired state of heat. The mirrors were then shut off and the globe was left to cool, after which it was cut open with a diamond and a great snow-white egg was discovered therein. This was carried away by the Virgin, and after a certain space of time the Guests ascended in the same miscellaneous manner to the fourth floor. (4) They discovered herein a great copper kettle, exactly

[1] She is called "our Virgin," but was presumably the President of the Work and not *Virgo Lucifera*.

square in shape, filled with silver sand, having the egg deposited therein, that it might be brought to perfect maturity by a gentle fire, kindled beneath the vessel. The said condition being reached and the egg removed, a Bird with black plumes broke through the shell and was fed with the blood of the beheaded kings and queens—but diluted with prepared water. It grew in the sight of all, the black feathers being replaced by others of snow-white, and afterwards by yet others, so curiously coloured that there was nothing like them for beauty. In this state the Bird was carried away by the Virgin, and the Guests ascended presently to the fifth floor. (5) The work was now concerned with the bath of the Bird. He was placed in a vessel of water "so coloured with a fine white powder that it had the appearance of milk." The vessel was heated by lamps placed beneath till the Bird's feathers came off and the water was turned blue, looking afterwards even as a blue stone. This stone was pounded and the Bird painted therewith, the head only excepted, "which remained white." The Virgin departed with her Bird, and the Guests were thereafter called up to the sixth storey. (6) In this place the Bird was fed with the blood of a white serpent and then decapitated, the body being burnt to ashes, which were deposited in a box of cypress-wood. Christian Rosy Cross and three of the other workers were driven out at this stage by the door on the pretence that they had proved idlers; but in reality they were led up a staircase to the eighth floor, while those who were left behind ascended to the seventh. (7) The chosen three were welcomed by an ancient Warden of the Tower, to whom entered the Virgin and deposited the ashes of the Bird in another vessel, after which she departed to "cast a mist before the eyes of the remaining artists." [1]

[1] They were apparently set to work in maintaining a furnace and believed that they were much preferred before the other ill-starred guests. A little

The work of the triad was to moisten the ashes with prepared water till they became a thin dough, which was then heated over the fire and cast "into two little forms or moulds," where it was left to cool. Subsequently the moulds were opened, discovering "two bright and almost transparent little images, a male and a female, the like to which man's eye never saw." They were "limber and fleshy as other human bodies," but had as yet no life within them. Now, the blood of the Bird had been received into a golden cup, and the next duty was to instil it drop by drop into the mouths of the little images which, under this ministration, continued to increase in size; and when all the blood was exhausted, "they were in their perfect full growth, having gold-yellow curled hair." Their flesh was now of a lively, natural colour, though they were still "dead figures." They were veiled by command of the Warden, and in that which followed the Guests had no share. Moreover, the intention on the part of the official *dramatis personæ* was that they should see and understand little. The actors included the Virgin and her attendants. That which took place was the entrance of the souls into their bodies through tubes placed in the mouths, an event which was seen and understood clearly by Christian Rosy Cross alone. He testifies that the souls descended through an open space in the vaulted roof, after the manner of streams of fire poured through the tubes, and thence into the two bodies. This operation or ceremonial was performed three times, after which the now living bodies were placed in a "travelling bed" and curtains drawn about them. They were left to sleep in this manner for a considerable time, but were ultimately reunited.

later on, their satisfaction was increased because they had "to work in gold," of which it is said that it belongs indeed to the art but is not chief and most necessary therein. They had also part of the Bird's ashes and imagined therefore that the dead bodies would be raised up to new life by means of gold. Owing probably to a *lapsus memoriæ*, the story does not relate what happened when the two classes of artists were ultimately reunited.

mately awakened by Cupid, were vested by the Virgin in white garments and seated in certain very curious chairs, where they received the congratulations of all present.[1] It is said that the young King and Queen "imagined that they had slept from the hour in which they were beheaded." In fine the royal personages were escorted to the waterside, where a ship was waiting and presently put forth to sea, the guests proceeding to supper and thence to rest for the night, after their long toils.

On the morning of the Seventh and last day the guests were clothed in yellow garments and golden fleeces, the Virgin declaring that they were Knights of the Golden Stone.[2] Each of them received also a golden medal, bearing the following inscriptions: on the obverse—*Ars Naturæ Ministra*; on the reverse—*Temporis Natura Filia*. The company returned across the sea in twelve ships, under the care of the old lord. There were guards of honour on board, together with many musicians, and the ships' flags carried the twelve zodiacal signs, the guests sitting under *Libra*. As they drew to the mainland a great fleet came out to meet them, including one vessel which sparkled with gold and precious stones: it carried the King and Queen, with many lords and ladies of high degree. All were brought to, and then Atlas—on the deck of the royal vessel—welcomed the arrivals in the King's name. The harbour reached and all in fine landed, the King and Queen presented their hands; the guests were mounted on horses; the old lord and Christian Rosy Cross were caused to ride with the King, who saluted the latter as his father.[3]

[1] There is no suggestion that their extraordinary ordeal had transformed them in any visible manner, nor does any purpose appear to have been served thereby.

[2] Of which we were ignorant heretofore, says the text in its most banal manner.

[3] The reason not emerging in the course of the story, which indeed represents Christian Rosy Cross as chief and most observant, as obviously most favoured among the seven guests, but allocates the vital part of the work to the Lady-President and her coadjutors.

They reached the first palace-gate, the keeper of which —with whom C.·.R.·.C.·. had exchanged his flask of water against a golden token—now presented a petition, begging him to intercede with the King on his behalf. In this manner it transpired that he was a famous astrologer who had been guilty of a misdemeanour against Venus by beholding her in her bed of rest, as a punishment for which he had been put to serve at the door until such time as one who had transgressed in like manner should take his place. It follows that the petitioner was actually in the presence of his successor and appealing as if unawares to him. Moreover, when the document came to be read later on in the proceedings, it certified that "Venus was already uncovered" by one of the King's guests. There was much perturbation in consequence, which notwithstanding a great feast followed in the palace, and then the new Knights of the Golden Stone were pledged to observe the following Laws of the Chivalry[1]: (1) That they should ascribe the Order only to God and His hand-maid Nature. (2) That they should abominate all uncleanness. (3) That they should be ready to assist all worthy persons who had need of them. (4) That the honour conferred upon them should not be applied to works of worldly pride and ambition. (5) That they should not desire to live longer than God willed. They were installed Knights thereafter, and "set over ignorance, poverty and sickness, to handle them" at their pleasure.

It is said that Christian Rosy Cross hung up his golden fleece and hat in the chapel of the Order, as an eternal memorial. Moreover, as each was required to write his name—in a register, presumably—he set down on his own

[1] It is obvious therefore that the romance is concerned with the Order of the Golden Stone and not of the Rosy Cross. It is merely incidental that the narrator happens—as his name suggests—to be already a Brother of the Red Rosy Cross. The distinction is important and will call for further consideration in the next chapter.

part as follows: *Summa Scientia nihil scire :* Fr ∴ Christianus Rosencreutz, *Eques Aurei Lapidis. Anno* 1459. In fine, a royal reward had been adjudged to each, and each was called upon to prefer his request in private. But Christian Rosy Cross decided on his own part to ask for the release of the doorkeeper, which involved a confession of his own vision of Venus on the fifth day of the Marriage. The King told him that he could not "transgress his ancient usage," which appeared to signify that C ∴ R ∴ C ∴ must take his predecessor's place at the gate, notwithstanding the intimations of the story, that it was chiefly through his offices that the royal personages had been brought again to life.

He was told, indeed, that this was the last time when he should see the King as he now looked upon him, meaning as a guest at the palace. The King took him in his arms and kissed him, and he was committed to the Divine Protection, all of which he regarded as a form of dismissal. However, the Lord of the Tower and he who bore the mythological title of Atlas, conducted him to "a glorious lodging, in which stood three beds." The last lines specify that "each of us lay down in one of them," at which point the narrative closes abruptly in the midst of a sentence, the following statement being added by way of colophon: "Here are wanting about two leaves in quarto, and he (the author hereof), whereas he imagined he must in the morning be doorkeeper, returned home."

The German occult mind of 1616 concluded that Christian Rosy Cross had attained the secret of the Hermetic *Magnum Opus*, had performed the transmutation of metals with his own hands and had elected to put on record the particulars, including the process, in the guise of an exceedingly picturesque allegorical romance. The promises of Fama Fraternitatis had not been fulfilled in the Confessio; but there is, I suppose, no question that the publication

CIPHERS OF THE CHEMICAL NUPTIALS

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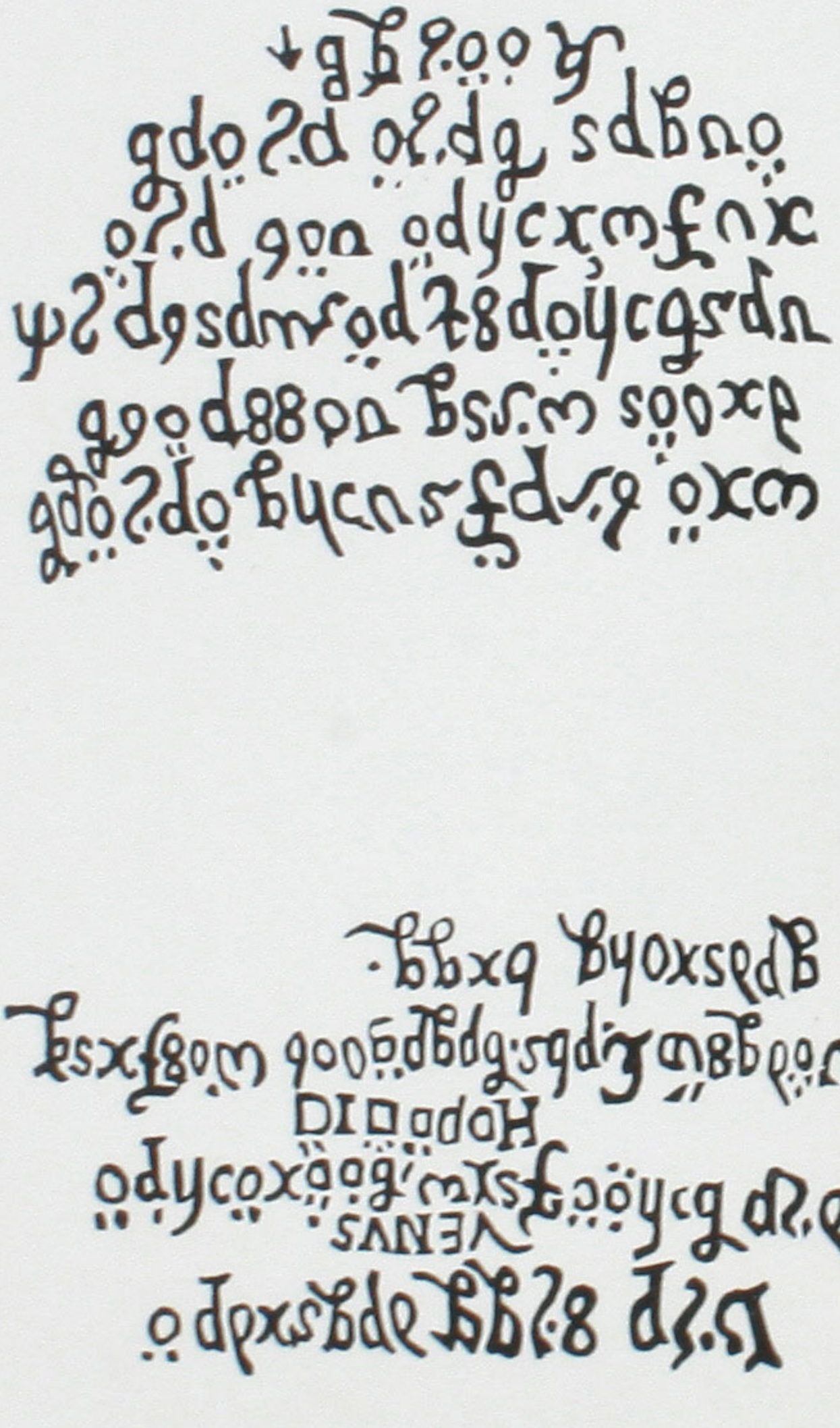

of NUPTIÆ CHYMICÆ must have raised expectation and desire to a fever-heat—at least on the part of the alchemists.[1] It did not go through so many editions as the two previous tracts, and there was no pretence—as we have seen—of its translation into other languages than the German in which it was written. I do not think—or at least have been unable to trace—that it had even the honour of a Dutch rendering; but more than one laborious commentary unfolded its hidden meaning. For reasons which will appear in the next chapter it is unnecessary to do more than specify therein by title one of these hermeneutical experiments. The question before us is not that of significance but of the tract in respect of its origin: it so happens that the settlement of this point will dispose effectually of the other.

For the rest, the position of NUPTIÆ CHYMICÆ on its open surface is—as I have indicated—that of an allegorical romance or parable woven about the legendary Founder of the Order, and it does not contain as such any further contribution to Rosicrucian history. At most it illustrates the alleged fact that C.·.R.·.C.·. attained the ends of alchemy. In reality it embodies an exposition at length of the claim made in the two previous manifestoes that the Adept Brethren were in possession, through the work of their Master, of that Great Secret which is summarised in the CONFESSIO as "transmutation of metals and the supreme medicine of the world."

[1] Compare Findel: HISTORY OF FREEMASONRY: "The beautiful embellishment of the subject in THE CHEMICAL NUPTIALS caused the desire for initiation to be increased everywhere, especially in the Rhine country, which was the chief seat of the Society." Reghellini says also in his loose and inaccurate manner that "the taste for occult sciences and theosophy on the part of the R.·.R.·.✠.·.✠.·. is to be found permeating various German works, which made a considerable stir, especially in England." The history of occult thought in England is against this view. Reghellini adds that the works in question were the CHEMICAL NUPTIALS OF ROSEN-CRUX (*sic*) and the UNIVERSAL REFORMATION OF THE WHOLE WORLD, by Valentine Andreæ.

CHAPTER VIII

AUTHORSHIP OF THE CHEMICAL NUPTIALS

In the year 1614, when the Fama Fraternitatis created its first public sensation, a young man named Johann Valentin Andreæ, who has been already the subject of more than a single allusion, had attained the age of twenty-eight years, having been born at Herrenberg in Würtemberg on August 17, 1586. The family appears to have been rich in theologians and Lutheran pastors. His immediate progenitor belonged to the second category and his grandfather, Jacob Andreas, has been called famous in divinity, while an uncle James is said to have been known through all Germany as a second Luther. Johann Valentin received the elements of his education under a certain Michael Beumler [1] and afterwards at Tübingen, in connection with which we hear of Martinus Crusius,[2] the preceptor of Simon Studion, but without mention of the latter.[3]

According to Hofelius, Andreæ fell into bad company at Tübingen, squandering some years of his youth and leaving the university in 1610, full of repentance and hoping to recuperate by travel. This stands at its value and is not exactly borne out in the confessions of his autobiography. In any case he travelled, in and around the year 1610,

[1] Joannis Valentini Andreæ Vita, ab ipso conscripta, 1849. Printed *ex autographo in Bibl. Guelferbytano recondito, adsumtis Codd. Stuttgartianis, Schorndorfiensi, Tubingensi.*

[2] *Ibid.*, pp. 8, 9.

[3] It seems possible that Studion was an assumed name, though I find no such suggestion in any of the past records.

visiting Switzerland, France, Austria [1] and Italy. In 1614 he married Agnes Elizabeth, who was a daughter of Joshua Grüninger. The successive appointments which he held as a minister of the Lutheran Church need not detain us. In 1620 he became superintendent of Calva and filled this office for nearly twenty years. In 1654 he died at Stuttgart on the eve of accepting the post of prelate at Adelberg.

There is one other point only in respect of his external life. Having been accused of heresy and of defending the Rosicrucian Fraternity, he issued his profession of faith, certifying his detestation of papal tyranny, the pride of Calvinism, the hypocrisy of Anabaptists and registering his adhesion to the Confession of Augsbourg. The Rosicrucian impeachment appears to have been passed over, but the connection with the Order which is implied in the charge against him happens to be our sole concern. It takes us at once to his literary output, which was large enough in its way, consisting of numberless little books written in Germanised Latin, with little grace of diction through all their pomp of pages.[2] I conclude that they have been praised in proportion as they have been read the less by those who have pronounced their panegyric. It has been said that he devoted his learning, talents and imagination to direct his contemporaries into the true path, being that of Bible Christianity. There is no room for doubt; but men of God or men of the Devil, they were one and all an impossible crowd—these *literati* and *theologi* and *philosophi*, in their sacrosaintly fatherland of the early seventeenth century, agaze

[1] This is the fact which lies behind the muddled thesis of Heckethorn, according to which Andreæ established "Rosicrucian Lodges" in Austria in 1612.

[2] Compare De Quincey, following and reproducing Bühle: "Besides Greek and Latin, in which languages he was distinguished for the elegance of his style," etc. etc.

and clamorous in the aftermath of the garish light of Luther. Whether it is possible or not to say anything in *la grande manière* of literature which shall take people who are disposed into a path of Bible Christianity I do not pretend to know: what is certain, however, is that it was never said by Andreæ. His books—with a single exception which is a thorn in the flesh of my subject—are dull with a dullness which surpasses all vexation.[1] One of them has been translated recently, and those who challenge my ruling are in a position to estimate for themselves the price they might be prepared to pay for deliverance from the yoke of his CHRISTIAN REPUBLIC, supposing that the world were debating its own reconstruction along such lines as his.

I do not question of course that in his day and generation he was a shining light in Lutheran letters and theology: it is the theology and the letters which no light can enlighten and no Confession can redeem—of Augsburg or otherwhere—either in this world or that which is to come. The sin of Luther and the rest of the German Reformers was not their revolt against the Papacy, but their substitution of a religion of lead. It was ingots of lead on the eyelids and lead in the heart and head for the generation which came after and held up cudgels of debate "as a challenge to all the field." It follows that Andreæ *et hoc genus omne* were products of their period—*infelices theologi*—exponents of a chaotic reform. They are forgotten now, when there is no dew of Protestant praises to keep green their dejected memory. I am not suggesting that Andreæ fell below the better measures of his period: he may rank high in its classes; but there remains the irrepealable platitude of the

[1] Compare therefore *Bruckeri Historia Critica Philosophiæ, Tomus II*, p. 740. It registers that Andreæ was very learned and a very elegant genius. Other deponents speak of his satirical powers and even of his wit. I would persuade the modern reader to draw, if he dare, a few drafts from that Castalian fount in dereliction which is called VITA AB IPSO CONSCRIPTA.

whole subject—that dullness is still dullness and that its deeps are still the deeps.

There must now be placed before my readers—I mean, those who are otherwise unversed in the subject—an almost incredible proposition, and it is one which cannot be dismissed, unhappily for the romance and mystery-side of the Rosy Cross. With all its banners and pennons, its virgins and light-bearers, its palaces and towers, its astrological ship sailing over Hermetic seas, its transformations and resurrections in parable, its *Equites Aurei Lapidis* and intimations above all concerning the Red Rosy Cross, the author of the CHEMICAL NUPTIALS was no other and more concealed genius than Johannes Valentinus Andreæ. It is true that the testimony is his own and is not only devoid of all contemporary support but—so far as I am aware—of all suspicion of the fact. But in VITA AB IPSO CONSCRIPTA, already cited, he registers the point, as one speaking in humility concerning a youthful indiscretion, of which he was almost ashamed.[1] He is reciting his early literary efforts belonging to the period *circa* 1602 and 1603, in which he had attained the respective ages of sixteen and seventeen years.[2] Though enumerated in Latin, it seems fairly certain that most of them were written in German, as their author's native tongue. They included (1) the Comedies of ESTHER and HYACINTH;[3] (2) THE CURSING OF VENUS; (3) certain Dialogues, to the number of three, under the title of TEARS;[4] and (4) THE CHEMICAL NUP-

[1] Solomon Semler did not know the VITA, which was still unprinted in his day. He affirms that the CHEMICAL NUPTIALS was written by Caspar Rosencreutz, a man of learning, otherwise unknown, but there was also a Christian Rosencreutz. ELUCIDARIUS MAJOR and ELUCIDARIUS CHEMICUS, 1617, were written to combine their legends.

[2] *Jam a secn do etuteteio post millesimum sexcentissimum cæperam aliquid exercendi inergo rpgeniiangre.*

[3] As to what remained of these at the time of writing, he says: *pro ætate non displicet.* They were imitations of English comedies.

[4] The description is: LACHRYMÆ *tribus dialogis satis prolixis.* It is possible that these Dialogues were in Latin.

TIALS. As to the DIALOGUES he says that *invito me perierunt*; but as to NUPTIÆ CHYMICÆ, the annotation is *superfuerunt e contra*. They perished but this survived, "with its fœtus fruitful of monsters." It is described as a jest—that is to say, *ludibrium*—and Andreæ supposes that his readers will be astonished to hear of its being esteemed by some and explained with subtle ingenuity.[1]

The autobiography from which these excerpts are taken was written late in life, and we cannot do otherwise than accept the statement made, for it might be unreasonable to suppose that Andreæ advanced a false claim, after the lapse of long years, were he even capable of such a dishonesty, which I am quite sure that he was not.[2] There would be nothing to gain by assuming such a mask, and, moreover, the publication of his memoirs during his life-time was probably not intended. As a fact they remained in manuscript for one hundred and forty-two years and were issued even then only in a German version.[3] The original Latin

[1] His note-books had records of yet other productions, e.g. JULIUS, otherwise POLITIA, in three books, and ASTROLOGICAL JUDGMENT AGAINST ASTROLOGY, the latter indicating his bent against the occult sciences at that early age. They contain, however, no reference to a tract on the Phœnix. Had such a performance been included among his JUVENILIA, it would have helped us to understand the statement made in NUPTIÆ CHYMICÆ about a work on this subject having been published by Christian Rosy Cross two years prior to the marriage. Otherwise it remains inscrutable. The Phœnix is a familiar alchemical symbolism and has been said to recur frequently in Rosicrucian literature, which, however, is not the case.

[2] In my REAL HISTORY OF THE ROSICRUCIANS, 1888, p. 231, I indicated that NUPTIÆ CHYMICÆ was incredible as a boyish effort. The difficulties which I felt then remain now; but I am conscious at this day that it is at least equally difficult to suggest that Andreæ lied in his testamentary memoirs. I have taken therefore in the text above what seems to me the better part and have preferred the honour of a long departed theologian before the validity of a literary judgment, however strong in itself. I think also that the place of the romance in Rosicrucian debate can be assigned more easily by accepting its author's statement.

[3] They appeared in 1796 in Seybold's collection of AUTOBIOGRAPHIES OF CELEBRATED MEN.