the AMPHITHEATRUM of Heinrich Khunrath is concerned with the spiritual side; but at this present time I am acquainted with no canon of criticism which will enable us to speak with certainty as to Zosimus the Panopolite and the inward sense of his prolific contributions to the texts of Byzantine alchemy. So also in the Rituals of the Golden and Rosy Cross I confess to a sense of dissatisfaction over one point, and it remains in my mind as if the quest were yet unfinished. It abides in that solitary reference to the Eighth Degree which I have cited twice already and now recur thereto. From *decennium* to *decennium* the lower Grades might suffer a variation of concern, and there is nothing to assure us that the measure of change lay only between things astral and things metallurgical. But the Mastery of the Eighth Degree was without change or shadow of vicissitude, and the decades had no power thereon. To what did it belong therefore and in what medium did it work? Was it possible that the inferior ranks might be busy over that or this, and that they were like a series of sifting nets which brought a few only, chosen out of many, over a certain bridge built beyond the Grade of Adeptus Exemptus? Was it possible that this bridge gave upon the threshold of a Sanctuary where transmutation was wrought in souls, no longer *in re metallica*, where *res tingens* was Art of the Spirit of God and the Medicine administered was drawn from no other Pierian Spring than that of Eternal Life? There is nothing before us, not even a forlorn hope of light from the sifting of a false witness, and we may be never likely to know. Could it be said that there were chances they would be all against the view, so I leave this part of the debate concerning the Golden and Rosy Cross in that winter of discontent which comes from something remaining over and that something unknown.

The Grade of Adeptus Minor, according to the German Order of the Golden and Rosy Cross may be compared

with an almost unknown French Ritual under the title of Brothers of the Rose-Cross, otherwise the Adepts. It is evidently part of a series, representing the same procession of Degrees, and is in fact termed the fifth. It is possible that it reflects the Rite prior to its reformation in 1777, or alternatively it may be a later variant. The following points are from sources outside the Ritual but attached thereto by way of annotation, and it will be seen that they are of considerable importance. (1) It is said that the renowned Order of *Princes Chevaliers de Rose-Croix* is classified in two distinct categories, corresponding to the two classes of Rosicrucian Science itself. (2) The Great Mystery is one, being the Stone of the Wise, which notwithstanding it is of two kinds, or Theological and Philosophical. (3) Theology—which calls to be understood here in the sense of *Theosophia*—has in view the transmutation of man from the state of sin and its corruption, according to the Law of Nature, into the state of perfect sanctity which qualifies for Eternal Life, according to the Law of Grace. (4) The Stone of the Philosophers gives health to diseased bodies —human, animal, vegetable and even mineral, thus procuring temporal felicity of being. (5) But the Stone of the Theosophists communicates eternal beatitude, to be preferred before all things else. (6) The Elementary Stone unfolds the greatest Mysteries of Nature. (7) The Theological or Theosophical Stone leads into the Most Sublime Mystery of Incarnate Divinity. (8) The majority of *Frères Chevaliers de Rose-Croix* are said to hold the temporal aspect of the work in disdain, while admitting its necessity, for which reason they belonged to both branches of the Order. It is said finally (9) that the ancient salutation was *Ave, Frater*, the answer to which was *Roseæ Crucis*, on the part of those who were Rose-Croix Brethren only, but subjoining *Aureæ Crucis* in the case of those belonging to both classes. It will be seen that from

this unexpected source we derive an intelligible explanation of the separation into two classes for which we looked in vain either in the account of Sigmund Richter or the Reformed Rite of 1777. My inference is that we might add substantially to our knowledge were the whole French series available.

It cannot be said that the Ritual procedure corresponds in any wise to the German Grade of Adeptship. The Candidate is counselled to lay aside all preconceived opinions, so that he may be free to receive the truth. Having been veiled and hoodwinked, he is placed between two Pillars on the threshold of the Sanctuary and is admitted after a battery of five knocks. The Temple is in charge of a Grand Master, to whom he is brought in ceremonial form and by whom he is asked (1) whether he is resolved to sacrifice life itself rather than reveal the least of those Mysteries, whatsoever they may be, which are now about to be communicated; (2) whether he will renounce cheerfully all his worldly possessions; or alternatively (3) whether he will accept with gratitude that which the Lord of Lords may permit him to retain thereof. Having assented, he is called upon to pray (1) for liberation from all sophistry; (2) for the kindling fire of Divine Love; (3) for the Gift of the Holy Spirit; (4) for knowledge of the true Mercury of Philosophers; (5) for separation from all aims except the glory of God, desire of the soul's salvation, the splendour of holy religion and the relief of the poor.

The Obligation is taken in the Name of the Holy Trinity and includes the following clauses: (1) To preserve inviolate whatever may be made known in this Sublime Degree; (2) To keep faith with the Sovereign and observe the laws of the realm; (3) To love all Brethren; And (4) to let them "share in the Great Work if God permits me to accomplish it." It follows that the adeptship of the Fifth Degree was nominal or symbolical in character

and that its members were on the Great Quest but not in the Great Attainment. The Pledge is followed by that curious observance which has been met with in the Laws of the Golden and Rosy Cross, according to Sincerus Renatus. One of the officers cuts off seven locks from the hair of the Candidate, places them in separate sealed packets and the whole in a single packet, which is also sealed and handed to the Grand Master, the officer affirming that they are "seven branches from the head of that Tree which God planted in the Earthly Paradise." The Grand Master answers in taking them: "Every tree which bringeth not forth good fruit shall be cut down and cast into the fire."

It is now only that the hoodwink is removed, after which the Candidate is clothed with a linen ephod and girdle and is told that "these are symbols of that purity which gives entrance into the Sanctuary of God, for we are not only the elect but also priests of the Most High, even the priestly kingdom of Levi, into which we were adopted from the tribe of Judah."[1] It should be explained here that the Grand Master is himself clothed somewhat after the manner of a priest of the Old Law,[2] his Assistants representing Abiathar, son of Abimelech, "for the things which are of God," and Joab for those of the King.[3] The salutation offered to the new Adept Brother is: "God be with thee, on the faith of perpetual silence, according to the promise of God, in the bonds of our Holy Society." A discourse on the nature of man follows and insists on the necessity of his transformation into a New Adam, the old body being destroyed.[4] So only,

[1] As if from the Kingdom of those who are chosen in this world to the spiritual Kingdom of an everlasting priesthood.

[2] That is to say, with an ephod of white linen, but the Grand Master wore also an imperial crown, as one who is king and priest.

[3] See, however, I KINGS ii, 26, 28.

[4] It is difficult to see why the WISDOM OF SOLOMON is quoted in this connection as follows: *Occultum faceat manifestum, et manifestum occultum.*

it is said cryptically, shall God give him the power to contain all things. The text presents what is done in a shortened form, and it is difficult to codify the next event of the Ritual, being a solemn Prayer on the part of the Grand Master. The heads of its thesis are seemingly (1) that Man is the Temple of God ;[1] (2) that three worlds are within him, as they are also in God ;[2] (3) that man moreover contains the true Matter from which the Stone is formed. It will be observed that this is important for the spiritual side of the Great Work. There is a final exhortation to the Brethren on the duties attached to the Grade, being the tenderness and charity of the Pelican towards all men but especially those who are within the sacred circle, and the uttermost secrecy not only in respect of the "profane" but also towards Masons who are not of Rosicrucian Grades. It is affirmed specifically that "we look upon Master Masons of the first three Degrees as but little above the profane." If they are "found worthy to search for the Truth at its source, which is God Himself," they are to be led into the light, but this failing the very name of Adepts must be concealed, the reason being that otherwise "we should be in danger of our lives." As regards the furniture of the Temple, I need say only that the Tracing-Board—as we should call it in Craft Masonry —represents the Sanctuary and Sanctum Sanctorum of the first Temple, with the things contained therein.

The Ritual concludes with a Catechism, according to the prevailing custom of Masonic and Super-Masonic Grades in France. Like the Lectures attached to the Craft Degrees, most of them covered the Ritual procedure for a second time, with occasional explanatory developments. In the case of the *Frères Chevaliers* there is another manner of instruction which is not only exceedingly

[1] Citing the testimony of St. Paul.
[2] Presumably an allusion to the Holy Trinity.

curious, but so unlike anything amidst all the cloud of Rituals that I propose to append it in full.

(1) Are you of the number of the Reformed?[1]—That is my belief, because I know the Truth. (2) What is Truth?—It is the Great Architect of the Universe. (3) What has declared it unto you?—His works, and the work of my hands. (4) How in His works?—All His creatures testify concerning Him. (5) How by the work of your hands?—Because I have seen the likeness of His creation.[2] (6) Who taught you this work?—Our Excellent Master. (7) What did he teach you?—That in Salt and Sol we have all things. (8) What is this Sun?—It is the Work of the Philosophers. (9) How many Principles do you recognise?—Three, that is to say, Salt, Sulphur and Mercury. (10) In what are they contained?—In one only thing. (11) What is this one thing?—It is that Matter out of which all things, Man included, are formed. (12) What is its name?—APHAR-MIN ADAMA.[3] (13) How can this be the First Matter?—If it be not, it at least contains it. (14) It is not then the First Matter?—It is the Second, which contains it. (15) How do you describe it?—As a Circle encompassed by a Square.[4] (16) What does the Circle symbolise?—Unity, from which the Quaternary Number results. (17) What does this enigma signify?—That from One there were made Four. (18) What are these Four?—They are the Four Elements. (19) What do these become?—A Triangle, and this must be enclosed in a Circle. (20) What does this become in

[1] This appears to connote the Reformation of *circa* 1777, but there is no certitude on the subject. There may have been an earlier development of Ritual under Masonic influence, and it would have constituted an earlier reform.

[2] The progress of the Great Work in the crucible was often likened to the work of creation, and the generation of the spiritual man is in analogy with that of the natural man.

[3] A parenthesis explains that this signifies Adamic Powder.

[4] This part of the Questioning should be followed in comparison with some important symbolism of the Holy Royal Arch.

its turn?—It suffers no further change, for this is all. (21) Have you any other Mystic Figures?—We have the Blazing Star and the Interlaced Equilateral Triangles. (22) What is symbolised by the Blazing Star?—That subtle Quintessence which penetrates all things in a moment by its moist and temperate fire, and so communicates its virtues. (23) What is signified by the Interlaced Triangles?—Our ALKAHEST. (24) What is your ALKAHEST?—It is our Fire. (25) And what is this Fire?—It is our Water and very powerful Dissolvent. (26) What is this Water?—It is our Salt. (27) What is this Salt?—It is our Sulphur. (28) What is this Sulphur?—It is our Mercury. (29) You are speaking to me of incredible things.—I could tell you more if you were older. (30) What is your age?—It is like that of Methuselah. (31) Yet you appear to be very young.—It is the effect of the King crowned with glory, even of Him Who died and rose again perfect. (32) Do you know the Root?—I know its Bath, being that of its Spouse, and I have seen him naked therein, bathing with his Wife. (33) Why do you speak so obscurely?—So that only the Sons of God may understand me. (34) Who are these?—They are those who do His will. (35) How long have you been born?—From the moment that I died. (36) What is the hour?—It is a great day which knows no darkness. (37) Why do you answer my question indirectly?—How can I determine the hour of a perpetual day? (38) Where did you find the Light?—In Darkness. (39) When do you work?—When I take my rest. (40) What is your Wage?—The perfection of my work. (41) What ambition do you cherish in view of all this wealth?—The joy of supplying the needs of men of good report. (42) Have you no further wishes?—Only to be ignored by the world, only to live for God, Who is the sole aim of our true Brethren.

It will be seen that this Catechism combines the symbolical language of Alchemy with the geometrical

emblems of Craft and Arch Masonry, but that it abandons both in the end and passes to the terms which veil a purely mystical research, pursued in the experience of mystical death and the illumination which follows thereon. The work that is performed in rest is an intimation of the activity at the centre, and it is known that the realisation therein is the plenary reward thereof.

It remains only to say that whether the Grade of *Frères Chevaliers* derived approximately or remotely from Rosicrucian sources prior to 1777 or whether it represented a variant in Ritual from that epoch of reform, it was subsequent to the Rite of Perfection and to that Eighteenth Degree which developed out of Rosicrucian elements a Grade of princely knighthood.

In the year 1785 there began to appear at Altona a work of extraordinary interest under the title of SECRET SYMBOLS OF THE ROSICRUCIANS OF THE SIXTEENTH AND SEVENTEENTH CENTURIES.[1] The text included AUREUM SECULUM REDIVIVUM—otherwise THE GOLDEN AGE RESTORED of Henricus Madathanus—and the TRACTATUS AUREUS of an anonymous German Adept. Both had been translated into Latin and published previously in MUSEUM HERMETICUM REFORMATUM ET AMPLIFICATUM at Frankfurt so far back as 1678, and prior to this in the original edition of the same work, which belongs to 1625, and contains nine tracts against twenty-two of the enlarged collection. Both also had appeared originally in German. They were reissued under the Rosicrucian auspices as if made public for the first time, but adding a reference to the Brethren of the Golden Cross in the sub-title of *The Golden Treatise* and describing Mada-

[1] The fore-title of Part I reads GEHEIME FIGUREN DER ROSENKREUZER AUS DEM 16TEN UND 17TEN JAHRHUNDERT. The title itself is as follows: DIE LEHREN DE ROSENKREUZER AUS DEM 16TEN UND 17TEN JAHRHUNDERT, *Oder Einfaltig A B C Buchlein* für Junge Schüler so sich taglich fleissig üben in der Schule des H. Geistes, etc. Part II, which was not issued till 1788, has no fore-title and appears in the full title as GEHEIME FIGUREN, etc.

thanus as *Theosophus, Medicus et tandem Dei Gratia Aureæ Crucis Frater.* Whereas also he subscribed his preface "to the worthy and Christian reader" as "written at Taunenberg, March 23, 1622, it is represented in the *Secret Symbols* as *datum in Monte Abiegno, die* 25 *Martii, anno* 1621, as if put forward by authority from the Holy House of the Brotherhood. The original text of Madathanus had certain Order references,[1] and it is the subject of allusion in the preface of the anonymous German. It points out rather cryptically that he "could more easily have composed this treatise" and made himself "known to the Brethren of the Golden Cross," if he had not verified his references for the convenience of his readers. His address concludes with an appeal to "the Beloved Brethren of the Golden Cross, who are about to learn how to enjoy and use this most precious gift of God in secret"—presumably owing to his instruction. The appeal is: "Do not remain unknown to me," adding: "If ye know me not, be sure that the faithful will be approved and their faith become known through the Cross, while security and pleasure overshadow it." These allusions are valuable as a further testimony to the fact that Rosicrucians had begun so early to be known no longer under their original title but under that of the Golden Cross. I need add only that THE GOLDEN TREATISE is an interesting collated catena of alchemical authorities, with a parable placed at the end, while THE GOLDEN AGE is an allegorical story to which is attached an Epilogue, wherein Madathanus beseeches "the Creator of this Art" that he may not "speak of this Mystery or make it known to the wicked" lest he be found "unmindful" of his vow, "a breaker of the Heavenly Seal, a perjured Brother of the Golden Cross, and guilty of the sin against the Holy Ghost.

It follows that this tract is important to our purpose

[1] It described the author, moreover, as *Aureæ Crucis Frater.*

from the standpoint of its own hypothesis, as speaking from the seat of authority on the subject of Hermetic Doctrine and Practice.[1] It is unfortunately by the hypothesis only, for THE GOLDEN AGE RESTORED is the story of a dream and a waking in which the matter of dream continues. It tells of a virgin in the court and harem of Solomon who is described in the terms of the SONG or CANTICLE OF CANTICLES and is therefore all beautiful; but her garments—which lie at her feet—are "rancid, ill-savoured and full of venom." The virgin is "Nature bared and the most secret of all secrets that is found beneath the sky and earth." The duty imposed on the dreamer was to cleanse the garments with a certain lye, the recompense of which would be the hand of the virgin, together with "a flowing salt, an incombustible oil and an inestimable treasure." At this point the dreamer awakes and finds the foul garments in his chamber. As he does not know how to proceed he changes his room and leaves them untouched for five years, when he is on the point of burning them but is hindered by another dream, in which he is reproached bitterly as having caused the virgin's death. Having protested his innocence, he is told of a box beneath the garments and of great treasures therein. He discovers it in the waking state and after further failure as the fruit of ignorance he is able to open the casket and gaze upon "brilliant lunar diamonds and solar rubies." Thereafter the dawn breaks, which is that of the restored Golden Age; all who see it rejoice in the Lord, while the dreamer kneels down and glorifies His Holy Name.

An Epilogue explains that this is the Great Mystery of the Sages, "the power and glory thereof and the Revelation of the Spirit." It is otherwise an exposition of "the Most Precious Philosophical Stone and the Arcanum of the Sages."

[1] According to Sédir, Madathanus gives accounts of Rosicrucian statutes and jewels. but he has been misled by materials which he did not collect himself.

On the surface at least it is concerned with the work on metals, and the Preface derides those who seek the Blessed Matter among animal or vegetable substances and anywhere indeed apparently except in the House of the Seven Metals. But it is difficult to say, for all the processes and apparatus of Alchemy are condemned as plausible impostures —the purgations, sublimations, putrefactions, solutions, coagulations and so also the athanors, alembics and retorts. Nature, it is affirmed, "delights in her own proper substance" and "knows nothing of these futilities." The work is not therefore performed by processes comparable to those of chemistry and would not seem to be a material work. Yet an Epigram at the end of the Preface affirms as follows: "I have sought; I have found; I have purified often . . . I have matured it. Then has followed that Golden Tincture which is called the Centre of Nature. . . . It is the Remedy . . . for all metals and for all sick persons." On this understanding it can be only a physical Elixir, and Madathanus testifies: that he has "seen with these eyes and handled with these hands." We are therefore in the usual medley of words and symbols which are all at issue with each other. I note only as regards "the Centre of Nature" that it was shewn to the dreamer "in the Triangle of the Centre" by Solomon, when accompanied by all his queens, concubines and virgins, while in the course of a later episode "his whole harem was stripped naked," expecting that in this manner some light on the Great Mystery would come to the dreamer. If therefore Aureum Seculum was issued as pretended from a House of the Rosy Cross, it would look as if that House were at work on a mystery of sex and that owing to its nature Madathanus may have been justified in saying that "the laws which obtain in the Republic of the Chemists forbade me to write more openly or plainly," the reason being that "many evils would arise from a profanation of

the Arcanum " and that it " would be manifestly contrary to God's will." He intimates further that in the enjoyment of such " hidden fruits of philosophy " the " Brethren of the True Golden Cross and the elect Members of the Philosophical Communion are and remain joined together in a great Confederation."

So far as regards the main texts of THE SECRET SYMBOLS, but the work opens with an untitled section concerning the Magistery of the Philosophical Stone, the Universal Tincture of all metals, the cryptic language and parables of the Art, the First Matter, the Three Principles, the putative Elements and the several processes which succeed one another in the course of the Great Work. Stress is laid upon the innate Sulphur of Mercury, by which the latter is stilled and fixed. It is said to be a secret and hidden fire which—according to Crebrerus—digests the cold and moisture of Mercury in the long procession of time. This preface, if it may be so called, is followed by eleven elaborate plates in colour, the majority of which are closely set about with German text. The next item is an octosyllabic poem on the Emerald Table of Hermes, after which comes THE GOLDEN AGE RESTORED, succeeded by thirteen further plates, coloured in like manner and also inscribed heavily within and without. They complete the first part, published at Altona in 1785. The second part followed at the same place in 1788 and it opens with THE GOLDEN TREATISE, to which are appended twelve final plates. The entire work is said to have been found and translated by J. D. A. Eckhardt, about whom I can report nothing.

As regards the scheme of colour there are certain broad lines less or more followed, but in several cases it is difficult to see that there is any real order at all or that the arrangement—if any—is not a matter of fantasy. The four elements, Fire, Air, Water and Earth are respectively red, yellow, green and blue, which obtains generally, but not

without exceptions, for on one occasion Water is represented white. The Holy Trinity in Its relation to temporal things is referred to elemental colourings, the Father to the Red of Fire, the Son to terrestial blue, the Holy Spirit to yellow and Air, while the circle which represents Jesus Christ as God and Man, Alpha and Omega, is coloured green and is thus attributed to Water. The allocations in respect of the Son and the Son of Man are explicable only on very fantastic lines. Among other attributions there are some which are not explicable at all, as for example the Cross in one of its representations to a drab cinnamon-brown, minerals to blue and the Light of Nature to blue also. In fine there are some and many which call for no interpretation, being plain upon the face of their symbolism because it draws from the nature of things. All things which connect with the Sun and with gold, its metallic correspondence, are coloured golden yellow : so also are the Sun of Righteousness and other types of Christ. Salt, Sulphur and Mercury, the three Philosophical Principles, are Blue, Reddish and pale Yellow. So also there are traditional grounds for connecting Saturn with Indigo, Jupiter with Blue, Mars with Red, the Sun with Orange, Venus with Green, Mercury with Brown and the Moon with White. The subject and its variants could be pursued further but it would serve no purpose here. I am acquainted with other Rosicrucian schemes of colour which have been developed in a logical order, and there is one of them which I regard as important because of certain analogies with the modes and gifts of grace ; but they are not those of the *Secret Symbols*. However they are allocated and whether reflecting tradition or not, it must be said that they are all arbitrary in the last resource, and their eloquence—such as it is—is that of agreed signs.

I have dwelt at some length on the subject of THE SECRET SYMBOLS, because of that which is intimated by their

letterpress, apart from the text of the work. Whether it was issued by the same House or Temple which adopted the Reformation of 1777, it is impossible to say, but it may be observed that there is no trace of Emblematic Freemasonry. We are in the presence of a school or system which drew in part from Paracelsus, in part from Jacob Böhme, which did not despise the secret of *Tinctura Philosophica*, but regarded this evidently as the least of its accredited treasures. It may or may not have been acquainted with the eloquent memorials of Robert Fludd, but it was carrying on the tradition established or adopted by him. It has the aspect of a text produced by an occult and theosophical Church in Christendom, and it reflects so closely the mystical House of Election pictured by Eckhartshausen a few years later on that when we remember his dedications in Alchemy, the higher Magia and the mystery of numbers it seems by no means impossible either that he was the concealed author or alternatively that it emanated from a foundation to which he belonged and about which he wrote otherwise subsequently. However possible, it must be understood at the same time that there is nothing overt in his acknowledged writings to connect him with the Rosy Cross.[1]

It remains to be said that in 1888 and at Boston, U.S.A., Dr. Franz Hartmann produced an English edition of THE SECRET SYMBOLS, stating that it was "copied and translated from an old German MS." Dr. Hartmann added material of his own, outside the original text, which represents the views and speculations of modern Theo-

[1] In THE THEOSOPHIST, Vols. 8 and 9, there appeared long ago certain ROSICRUCIAN LETTERS, signed F.H. and H. in the case of the last. It is affirmed that No. 6 was addressed to Eckartshausen. They have been republished since in an American periodical, the initials suppressed and the whole series described as written to Eckartshausen between 1792 and 1801. It is claimed that they are translated from the Spanish. The initials suggest obviously the hand of Dr. Franz Hartmann.

sophical schools, and which can hardly be held to accord with the Rosicrucianism of the eighteenth century. It is just, however, to add that the colour-printing is much better than was the case in the original work. About a third of the plates are omitted, and part of the German text is wanting in the translation.