

alchemist (rather now become the Rosicrucian) works in invisible light, and is a magician. He lays the bridge (as the Pontifex or Bridge-Maker) between the world possible and the world impossible: and across this bridge, in his Immortal Heroism and Newness, he leads the votary out of his dream of life into his dream of temporary death, or into extinction of the senses and of the powers of the senses; which world's blindness is the only true and veritable life, the envelope of flesh falling metaphorically off the now liberated glorious *entity*—taken up, in charms, by the invisible fire into rhapsody, which is as the gate of heaven.

Now a few words as to the theory of alchemy. The alchemists boasted of the power, after the elimination and dispersion of the ultimate elements of bodies by fire (represented by the absent difference of their weights before and after their dissolution), to recover them back out of that exterior, unknown world surrounding this world: which world men reason against as if it had no existence, when it has real existence; and in which they were in ignorance in their 'Pre-State', as they will be (perhaps also in ignorance) in their 'After-State'. In respect of which state ('before' and 'after' this life), all people, in all time, have had an idea. It is 'Purgatory', it is '*Limbus*', it is 'Suspension in Repose', it is as the 'Twilight' of the Soul before and after the 'Day' of Full Life, or complete consciousness. These ideas are as equally Christian as Pagan. How little is all this supposed in the ignorance of the moderns!

It is this other world (just off this real world) into which the Rosicrucians say they can enter, and bring back, as proofs that they have been there, the old things (thought escaped), metamorphosed into new things. This act is *transmutation*. This product is

magic gold, or 'fairy gold', condensed as real gold. This growing gold, or self-generating and multiplying gold, is obtained by invisible transmutation (and in other light) in another world out of this world; immaterial to us creatures of limited faculties, but material enough, farther on, on the heavenly side, or on the side *opposite* to our human side. In other words, the Rosicrucians claim not to be bound by the limits of the present world, but to be able to pass into this next world (inaccessible only in appearance), and to be able to work in it, and to come back safe (and self-same) out of it, bringing their trophies with them, which were gold, obtained out of this master-circle, or outside elementary circle, different from ordinary life, though enclosing it; and the *elixir vitæ*, or the means of the renewal or the perpetuation of human life through this universal, immortal medicine, or *magisterium*, which, being a portion of the light outside, or magic, or breath of the spirits, fleeing from man, and only to be won in the audacity of God-aided alchemic exploration, was independent of those mastered natural elements, or nutritions, necessary to ordinary common life. The daily necessary food which is taken for the sustenance of the body was, as the Rosicrucians contended, the means of dissolution, or death daily passing through and the real cause of the destruction of the body, by the slowest of all processes, but yet, in instalments, the effectual one. They asserted that man *dies daily* in his own native bodily corruptions. These singular philosophers ventured the assertion that God did not, in the beginning, intend that man's life should be terminated by diseases, nor that he should be made subject to accidental, violent means of end. In the abstract sense, and apart from our knowledge of man as man, the Rosicrucians contended that diseases are not

necessarily incidental to the body, and that death may be said to have become an imported accident into the scheme of things ; our ideas being erroneous as to the original design in regard of us.

Man was to have lived as the angels, of an impregnable, impassable vitality, taking his respiration, not by short snatches, as it were, but as out of the great cup of the centuries. *He* was to be the spectator of nature—not nature *his* spectator. The real objects of the adepts were, in truth, to remain no longer slaves to those things supposed to be *necessities*, but, by the assistance of Heaven, to remove back to Heaven's original intention ; to rise superior to the consequences of the original Curse, and to tread under foot, in vindicating the purpose of God, that mortal (however seductive), sexual, distinctive, degradation entailing dissolution, heired from Adam, or from the First Transgressor. That poverty and celibacy (under certain limitations) must be the obligations of the true Brothers of the ' R. C.' will at once be seen from the above reasons, however wild and mistaken—barely even comprehensible. This is the real original reason for the monastic state—defying and denying nature.

The original curse was entailed upon mankind by eating of

The fruit

Of that forbidden ' Tree ', whose mortal taste
Brought death into the world, and all our woe.

What that ' Tree ' was, and what are its votive, idolatrous (in the bad sense) symbols in the old world and in the new, we think we have abundantly shown—at least, in the occult, shadowy idea. Why, supposing that the alchemists ever possessed the power of universal gold-making, they fail of producing any,

or of offering one of their rich gifts to the world, is at once answered in these two conclusive, obvious facts: Firstly, that if this power of gold-making, or of transmutation, were a recognized possibility, like any other art allowed or authorized, it would inevitably become penal or impossible, in order to preserve the existing value of gold, the richest metal; and the professor of the art would be at once put out of sight. Secondly, if supposed to be true, and not fable, like any ordinary art or science, the man who had arrived at such a stupendous secret would be sacrificed or martyred in the insatiate haste of the people to compel him to produce gold, in order to satisfy *them*—that gold, moreover, which will destroy, but can never satisfy. ‘Ye cannot serve God and Mammon.’ These things the alchemists too well know, and therefore they (if any exist now) hide, as they have always hidden, and deny, as they have always denied; being desirous of stealing through the world unknown and of serving God alone, whose inaccessible great glory, as we see, has been imitated in the golden lights of the inexpressibly grand (in the worldly and mortal sense), apostate constructions of the magnificent Mammon, Lord of the Treasures of this World, for which men offer themselves willing victims even to Him, King of the Visible, whose semblance is that of the most brilliant yellow element—Fire—*Or*, ‘Golden Flame’, the ‘Flower’ of the Fire.

The alchemists maintain that the metals are produced in the secret operations of the planets, that grow them daily in the bowels of the earth; that the sun and moon, red and white, fire and water, light and darkness, male and female, night and day, are active in the generation of the precious metals, of which gold is due wholly to the invisible operation of the sun and moon, and silver is referable to the

whitening or bleaching lucidity of the moon ; that gold is produced quicker or slower according to the faster or slower operations of nature ; that it vivifies and vegetates, bears bright seed and multiplies, germinating as fructifying in the matrix, or the laboratories of the earth ; that gold is produced with infinite pains, as it were, by these chemic operations of nature, very slowly under certain circumstances, but very rapidly under other more favourable, more powerful conditions ; that it is possible for the adept to act as the midwife of nature, and to assist in her deliverance, and in the birth of gold, in these occult senses ; that the work of nature being thus expedited by this alchemical art, the hitherto thwarted intention of Providence is effected in the predetermined liberation of the divine gold, 'Lux', or light, which is again united to its radix or producing-point, in heaven. A spark of the original light is supposed by the Rosicrucians to remain deep down in the interior of every atom.

The Rosicrucian Cabala teaches that the three great worlds above—Empyræum, Ætheræum, and the Elementary Region—have their copies in the three points of the body of man : that his head answers to the first ; his breast, or heart, to the second ; and his ventral region to the third. In the head rests the intellect, or the magnetism of the assenting judgment, which is a phenomenon ; in his heart is the conscience, or the emotional faculty, or the Saviour ; and in the umbilical centre reside the animal faculties, or all the sensitives. Nutrition is destruction in the occult sense, and dissolution is rescue in the occult sense ; because the entity, or visible man, is constructed in the elements, and is as equally ashes, or condemned matter, as they are ; and because the fire that feeds the body (which is its natural respiration or

maintenance) is in itself that which (however slowly) destroys it. Man lives upon the lees of nature, or (in the Bhuddistic view) upon the 'gross purgations of the celestial fire', which is urging itself clear through the operation of the divine rescuing spirit in it. It follows that metaphysically all the wonderful shows of life are *phantasmata* only, and their splendours false and a show only. But as these shows are the medium and the instruments of life, without which intelligence (in the human sense) would be impossible, this celestial 'Second Fire' has been deified in the acknowledgments of the first inhabitants of the world, who raised pillars and stones in its honour as the first idol. Thus man bears in his own body the picture of the 'Triune'. Reason is the head, feeling is the breast, and the mechanical means of both feeling and reasoning, or the means of his being Man, is the epigastric centre, from which the two first spring as emanations, and with which the two first form ultimately but 'one'. The invisible magnetic, geometrical bases, or latitudes, of these three vital points, whose consent, or coincidence, or identity, forms the 'microcosm', which is a copy of the same form in heaven, answer magically to their stellar originals. This is astrological 'ruling' by pyramidal culmination, and by trilinear descent or efflux, to an intersecting point in the latitudes of the heavens and in the man's body, at which upper and lower, or heaven and earth, interchange; and Man is therefore said to be made 'in the image' of the Archetype, who has 'descended' to man, who has 'ascended' to Him. This is the 'hinge-point' of the natural and the supernatural, upon which the two wings of the worlds real and unreal revolve. The starry heavens, through whose astrological cross-work complications (as in a map) all these infinite effects are produced, and on whose

v.
plate 8

(for, taking gravitation away, they are the same) floor of lights, or cope or dome of signs or letters, all the 'past, present, and future' has been written by the finger of God (although to man they are ever rearranging), can be read by the competent as Fate. Natural and supernatural, though one is only the reversed side of the other, as 'darkness is only the reversed side of light, and light is only the reversed side of darkness',¹ are mistaken by man for opposites, although they are the same: man living in this state in darkness, although his world is light; and heaven in this state being darkness, although this state is light.

Music (although it is unheard by man) is necessarily produced in the ceaseless operations of material nature, because nature itself is penitential and but the painful (and musical) expression between two dissonant points. The Bhuddist contends that all forms are but the penance of nature. Music is life, and life is music. Both are pain, although made delightful. Phenomena are not real.

Thus colours to the human are negative as music addressed to the ear, the musical notes negative as colours addressed to the eye, and so on of the other senses, although they are all the same in the imagination, without the *sensorium*—as dreams show. And life and the world, in this view, are all imagination: man being made in idea, and only in his own belief. This, again, is only pure Parseeism; and the whole will be rightly regarded as the most extraordinary dream of philosophy—as depth of depths beyond idea.

Schubert, in his *Symbolism of Dreams*, has the following passages, which we have before adduced and

¹ 'Comte de Gabalis': Rosicrucian.

made use of for illustration : ' It may be asked whether that language, which now occupies so low a place in the estimation of men, be not the actual waking language of the higher regions, while we', adds the philosopher, coming out with something very strange, ' awake as we fancy ourselves, may be sunk *in a sleep of many thousand years*, or, at least, in the echo of their dreams, and only intelligibly catch a few dim words of that language of God, as sleepers do scattered expressions from the loud conversation of those around them.'

The following is a fair view of the Rosicrucian theory concerning music.

The whole world is taken as a musical instrument ; that is, a chromatic, sensible instrument. The common axis or pole of the world celestial is intersected—where this superior diapason, or heavenly concord or chord, is divided—by the spiritual sun, or centre of sentience. Every man has a little spark (sun) in his own bosom. Time is only protracted consciousness, because there is no world out of the mind conceiving it. Earthly music is the faintest tradition of the angelic state ; it remains in the mind of man as the dream of, and the sorrow for, the lost paradise. Music is yet master of the man's emotions, and therefore of the man.

Heavenly music is produced from impact upon the paths of the planets, which stand as chords or strings, by the cross-travel of the sun from note to note, as from planet to planet ; and earthly music is microscopically an imitation of the same, and a ' relic of heaven ' ; the faculty of recognition arising from the same supernatural musical efflux which produced the planetary bodies, in motived projection from the sun in the centre, in their evolved, proportional, harmonious order. The Rosicrucians taught that the

'harmony of the spheres' is a true thing, and not simply a poetic dream: all nature, like a piece of music, being produced by melodious combinations of the cross-movement of the holy light playing over the lines of the planets: light flaming as the spiritual ecliptic, or the *gladius* of the Archangel Michael, to the extremities of the solar system. Thus are music, colours, and language allied.

Of the Chaldæan astrology it may figuratively be said that, although their knowledge, in its shape of the 'Portentous Stone'—in this instance, their grave-stone—shut up the devils in the depths of the 'Abyss', and made the sages their masters (Solomon being the Priest or King, and his seal the 'Talisman' that secures the 'Deep'): Man, on account of his having fallen into the shadow and the corruptions of EXISTENCE, needs that mighty exterior HAND (before which all tremble) to rescue him back into his native original Light or Rest. All the foregoing is pure Bhuddism.

Thinkers who have weighed well the character of those supposed infractions of natural laws which have admitted, as it were philosophically, the existence of other independent, absent, thinking spirits, communicating intelligibly in this world of ours, insist 'that it is impossible to suppose that the partitions between this world and the other world are so thin as that you can hear the movers in the other through.'

Nevertheless thoughtful people are equally able to convict modern philosophical realists of absurdity, when the former adduce the following insurmountable objection against them: 'When we tell you of a supernatural thing', say the supernaturalists to the realists, 'you directly *have recourse to a natural thing in which to find it.*' This is contrary to common sense; and therefore the realistic arguer has no right to dispose

in this manner of that which is supernatural ; for his objections are futile and vain, and his arguments contradict themselves. Spirit and matter, when sought to be explained, are totally opposed ; and hence arises the reason why there can never be any belief of impossible things, and only the conviction that such things *have been* in the mind, notwithstanding the insurmountable contradiction of the senses.



CHAPTER THE TWENTY-FIFTH

THE GREAT PYRAMID

IN a very elaborate and interesting book, published in the year 1867, the title of which, at length, is the following: *Life and Work at the Great Pyramid*, by C. Piazzzi Smyth, Professor of Practical Astronomy in the University of Edinburgh, and Astronomer Royal for Scotland. Edinburgh, 1867: the conclusions (though a mistake) which we now supply from the author are offered as definitions, after infinite care, of this important name or word, 'PYRAMID'. 'Pyramid' is derived in this book from two Greek terms, *πυρός*, 'wheat'; *μετρον*, 'measure'; or from Coptic roots, signifying *pyr*, 'division'; *met*, 'ten'. However, we offer to deduce this term 'Pyramid' from quite another source. The present writer originally sought to do this in the year 1860, in a dissertation on the origin and purpose of the 'Pyramids of Egypt'. It is well known that the letters *P* and *F* are radically the same letter (as is evidenced by their peculiar pronunciation in certain countries), and that they are interchangeable. In Professor Smyth's book, *Πυρός* is wrongly translated 'wheat'. It signifies 'product', or 'growth', or 'elimination'; in other words, and in the symbolical sense, it means 'sun-begotten', or 'fire-begotten'. The Coptic derivation (re-read by a new light) is the true one. Thus we obtain another reason upon which we rely as the real interpretation of the name of the pyramid, or obelisk, or great original altar or upright, raised in the

divinity working secondarily in nature. $\Piυρ$ is fire (or Division produced by fire); $Μετρον$ is Ten (or measures or spaces numbered as ten). The whole word means, and the entire object bearing this name means, the original Ten Measures or Parts of the Fiery Ecliptic or Solar Wheel, or the Ten Original Signs of the Zodiac. Therefore the Pyramids are commemorative altars raised to the divinity Fire.

The *Ophites* are said to have maintained that the serpent of Genesis was the $\Lambdaογος$, and the 'Saviour'. The *Logos* was Divine Wisdom, and was the Bhudda, or Buddha, of India. The Brazen Serpent was called $\Lambdaογος$, or the 'Word', by the Chaldee Paraphrast (Basnage, lib. iv. ch. xxv). It is very certain that, in ancient times, the serpent was an object of adoration in almost all nations. The serpent-worshippers seem to have placed at the head, or nearly at the head, of all things (Maia), and most intimately connected with the serpent, a certain principle which they called 'Sophia'. This is clearly a translation of the word 'Bhudda' into Greek. It also reminds us that the old Bhuddas are always under the care of the Cobra-Capella. This is evidenced in all the Memnonian or Egyptian heads; and in the asp (or fleur-de-lis), more or less veiled or altered, displayed as the chief symbol upon the universal Sphynxes. The serpent, in one view, was the emblem of the evil principle, or destroyer. But, as we have seen before, the 'destroyer' was the 'creator'. Hence he had the name, among his numerous appellations, of $ΟΦΙΣ$; in Hebrew, אֹב, *Ob*; and as he was the 'logus', or 'linga', he was also $ΟΨ$, and in Hebrew מִמְרָא. Query, hence, $Συφαρ$, a seraph or serpent?—see Jones's *Lexicon* (*in voce*), and $Σοφος$, wise. The $Συφ$ and $Σοφ$ are both the same root. The famous 'Brazen Serpent', called Nehustan, set up by Moses in the Wilderness, is termed in the Targum

a 'Saviour'. It was probably a 'serpentine crucifix', as it is called a cross by Justin Martyr. All the foregoing is allegorical, and hides deep Gnostic myths, which explain serpent-worship, united with the adoration paid to a perpendicular.

The three most celebrated emblems carried in the Greek mysteries were the Phallus, I ; the Egg, O and the Serpent, Φ ; or otherwise the Phallus, the Ioni or Umbilicus, and the Serpent. The first, in each case, is the emblem of the sun, or of fire, as the male, or active, generative power. The second denotes the passive nature, or feminine principle, or the element of water. The third symbol indicates the destroyer, the reformer, or the renewer (the uniter of the two), and thus the preserver or perpetuator—eternally renewing itself. The universality of the serpentine worship (or phallic adoration) is attested by emblematic sculpture and architecture all over the world. This does not admit of denial. Its character and purpose are, however, wholly misunderstood. Not only is the worship of the serpent found everywhere, but it everywhere occupies an important station ; and the farther back we go, the more universally it is found, and the more important it appears to have been considered. The Destroyer or Serpent of Genesis is correctly the Renovator or Preserver. In Genesis there is a 'Tree of Knowledge' and a 'Tree of Life'. Here we have the origin of the *Ophites*, *Ophiones*, or Oriental emblematical serpent-worshippers, to account for whom, and for whose apparently absurd object of adoration, our antiquaries have been so much perplexed. They worshipped the Saviour-Regenerator under the strangest (but the sublimest) aspect in the world ; but not the devil, or malific principle, in our perverse, mistaken ideas, and with the vulgar, downward, literal meanings which we apply. The mythic and mimetic art of the

Gnostics is nowhere more admirably or more successfully displayed than in their hieroglyphs and pictured *formulæ*. Even in the blazonry and in the collars and badges of chivalry (which seems so remote from them), we find these Ophite hints. The heathen temples and the modern ritualistic churches alike abound in unconscious Gnostic emblems. State ceremony harbours them; they mix with the insignia of all the orders of knighthood; and they show in all the heraldic and masonic marks, figures, and patterns, both of ancient and of modern times. The religion of the Rosicrucians is also concealed, and unconsciously carried forward, perpetuated, and ignorantly fostered, by the very persons and classes who form, contrive, and wear decorations with special mysterious marks, all the world over. Every person, in unconsciously repeating certain figures, which form an unknown language, heired from the ancient times, carries into futurity, and into all parts of the world, the same carefully guarded traditions, for the knowing to recognize, to whose origin the sun, in his first revolution, may be figuratively said to be the only witness. Thus the great inexpressible 'Talisman' is said to be borne to the 'initiate' through the ages.

Proposals were published some years ago for a book entitled, 'The Enigma of Alchemy and of Œdipus resolved; designed to elucidate the fables, symbols, and other mythological disguises, in which the Hermetic Art has been enveloped and signalized in various ages, in ecclesiastical ceremonies, masonic *formulæ*, astronomical signs, and constellations—even in the emblazonments of chivalry, heraldic badges, and other emblems; which, without explanation, have been handed down, and which are shown to have originated in the same universal mystic school, through each particular tracing their allusion to the means and

mechanism.' This intended work was left in MS. by its anonymous author, now deceased, but was never published. The unknown author of it produced also in the year 1850, in one vol. 8vo, a book displaying extraordinary knowledge of the science of alchemy, which bore the name *A Suggestive Enquiry into the Hermetic Mystery; with a Dissertation on the more celebrated of the Alchemical Philosophers*. This book was published in London; but it is now extinct, having been bought up—for suppression, as we believe—by the author's friends after his decease, who probably did not wish him to be supposed to be mixed up in such out-of-the-way inquiries.

The Vedas describe the Persian religion (Fire-Worship) as having come from Upper Egypt. 'The mysteries celebrated within the recesses of the "hypogea"' (caverns or labyrinths) 'were precisely of that character which is called Freemasonic, or Cabiric. The signification of this latter epithet is, as to written letters, a desideratum. Selden has missed it; so have Origen and Sophocles. Strabo, too, and Montfaucon, have been equally astray. Hyde was the only one who had any idea of its composition when he declared that "It was a *Persian word*, somewhat altered from *Gabri* of *Guebri*, and signifying FIRE-WORSHIPPERS".' See O'Brien's *Round Towers of Ireland*, 1834, p. 354). Pococke, in his *India in Greece*, is very sagacious and true in his arguments; but he tells only half the story of the myths in his supposed successful divestment of them of all unexplainable character, and of exterior supernatural origin. He supposes that all the mystery must necessarily disappear when he has traced, and carefully pointed out, the identity and transference of these myths from India into Egypt and into Greece, and their gradual spread westward. But he is wholly mistaken; and most other modern explainers are equ-

curiously put

ally mistaken. Pococke contemplates all from the ethnic and realistic point of view. He is very learned in an accumulation of particulars, but his learning is 'of the earth, earthy'; by which we mean that, like the majority of modern practical philosophers, he argues from below to above, and not, in the higher way, from above to below, or (contrary to the inductive, or Aristotelian, or Baconian method) from generals to particulars, or from the light of inspiration into the sagacities of darkness, as we may call unassisted world's knowledge—always vain.

good

The Feast of Lanterns, or Dragon-Feast, occurs in China at their New Year, which assimilates with that of the Jews, and occurs in October at the high tides. They salute the festival with drums and music, and with explosions of crackers. During the Feast, nothing is permitted to be thrown into water (for fear of profaning it). Here we have the rites of Aphrodite or Venus, or the Watery Deity, observed even in China, which worship, in Protean forms, being also the worship of the Dragon or Snake, prevails, in its innumerable contradictory and effective disguises, over the whole world. How like are the noises and explosions of crackers, etc., to the tumult of the festivals of Dionusus or Dionysius, to the riot or rout of the Corybantes amongst the Greeks, to the outcry and wild music of the priests of the Salii, and, in modern times, to the noises said to be made at initiation by the Freemasons, whose myths are claimed to be those (or imitative of those) of the whole world, whose Mysteries are said to come from that First Time, deep-buried in the blind, unconscious succession of the centuries! In the Royal-Arch order of the Masons, as some have said, at an initiation, the 'companions' fire pistols, clash swords, overturn chairs, and roll cannon-balls about. The long-descended forms trace from the oldest tra-

dition ; the origin, indeed, of most things is only doubt or conjecture, hinted in symbols.

The Egyptian Deities may always be recognized by the following distinctive marks :

Phthas, Ptah, by the close-fitting Robe, Four Steps, Baboon, Cynocephalus.

Ammon, Amn, by a Ram's Head, Double Plume, Vase, Canopus.

The Sun-God (Phre or Ra) has a Hawk's Head, Disc, Serpent, Uræus.

Thoth, or Thoyt, is Ibis-headed (means a scribe or priest).

Sochos, or Suches, has a Hawk. Hermes Trismegistus (Tat) displays a Winged Disc.

The Egyptians, however, *never* committed their greater knowledge to marks or figures, or to writing of any kind.

Figure 313 : the Gnostics have a peculiar talisman of Fate (Homer's *Αἶσα*). This is one of the rarest types to be met with in ancient art. In Stosch's vast collection, Winckelmann was unable to find a single indubitable example. It is of brown agate, with transverse shades, and is an Etruscan intaglio or Gnostic gem. *The Gnostics*, p. 238, makes a reference to this figure.

Later in our book (figs. 191, 300, 301) we give a figure of the 'Chnuphis Serpent' raising himself aloft. Over, and corresponding to the rays of his crown, are the *seven vowels*, the elements of his name. The usual triple 'S.S.S.' and bard, and the name 'XNOYBIC', are the reverse of this Gnostic gem. It is a beautiful intaglio on a pale plasma of the finest quality, extremely convex, as it has been found on examination.

In the Ophic planetary group (*Origen in Celsum*, vi. 25) Michael is figured as a lion, Suriel as a bull, Raphael as a serpent, Gabriel as an eagle, Thauta-

baoth as a bear, Eratsaoth as a dog, Ouriel as an ass. Emanations are supposed to pass through the seven planetary regions, signified by these Chaldæan names, on their way to this world. It was through these seven planetary spiritual regions, or spheres, filled with their various orders of angels, that the Gnostics mythed the Saviour Jesus Christ to have passed secretly; disguising Himself and His Mission in order to win securely to His object. In evading recognition, in His acceptable disguises, through these already-created 'Princedom of Angels', He veiled His purpose of His Voluntary Sacrifice for the Human Race till He was safe, in His investment in 'Humanity' for the accepted 'Propitiation'—through the 'Virgin' for production only; not for 'office'.

There was deep mystery in the Gnostic method of teaching that, although the 'Sacrifice' (the source of sacrifice in all faiths) was complete and real and perfect, the Saviour did not—nor could—suffer *bodily* or be nailed *really*, and *die* upon the Cross, but that He suffered in appearance only, and vicariously—the Scripture being misread. The Gnostics maintained that Simon the Cyrenean—who, the Evangelist states, bore His Cross—did really bear it as the culprit, and suffered upon it. As human and divine are totally different, this could not impair the efficacy of the 'Crucifixion', for the substitution of persons was miraculous and remote (of course) from human sense.

THE ROSICRUCIANS

PART II

CHAPTER THE FIRST

HISTORY OF THE TOWER OR STEEPLE

WE have asserted, in an earlier part of our book, that the pyramidal or triangular form which fire assumes in its ascent to heaven was, in the monolithic typology, used to signify the Great Generative Power. The coarse sensuality which seems inseparable from modern ideas about the worship of the pillar or upright had no place really in the solemn ancient mind, in which ideas of religion largely and constantly mingled. We must not judge the ancients by too rigid an adherence to our own prepossessions—foolish and inveterately hardened as they continually are.

The adoration paid to this image of the *phallus*, which has persisted as an object of worship through all the ages, in all countries, was only the acknowledgment, in the ancient mind, of wonder at the seemingly accidental and unlikely, but certainly most complete and effectual, means by which the continuation of the human race is secured. The cabalistic arguers contended that 'Man' was a phenomenon; that he did not, otherwise than in his presentment, seem intended; that there appeared nothing even in the stupendous chain of organisms that seemed specially to hint his approach, or to explain his appearance (strange as this seems), according to likelihood and

sequence; that between the highest of the animals and the being 'Man' there was a great gulf, and seemingly an impassable gulf; that some 'after-reason', to speak according to the means of the comprehension of man, induced his introduction into the Great Design; that, in short, 'Man' originally was not intended. There is a deep mystery underlying all these ideas, which we find differently accounted for in the various theologies.

We are here only speaking some of the abstruse speculations of the old philosophers, whose idea of creation, and of the nature of man and his destiny, differed most materially—if not wholly—from the acceptable ideas which they chose to inculcate, and which they wished to impress upon ordinary minds. Thus their deeper speculations were never committed to writing, because they did not admit of interpretation in this way; and if so handed down or promulgated, they would have been sure to have been rejected and disbelieved, on account of the impossibility of their being believed. In indicating some of the strange notions propounded by the Sophists, and, if possible, still more remarkably by the early Christian Fathers, we desire to disclaim any participation with

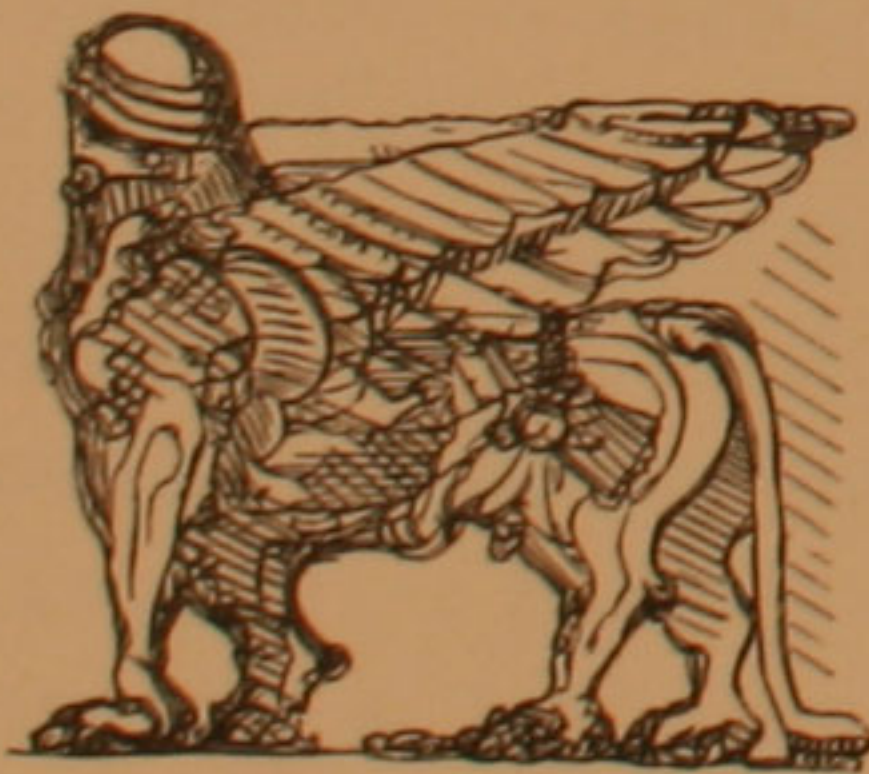


Fig. 42

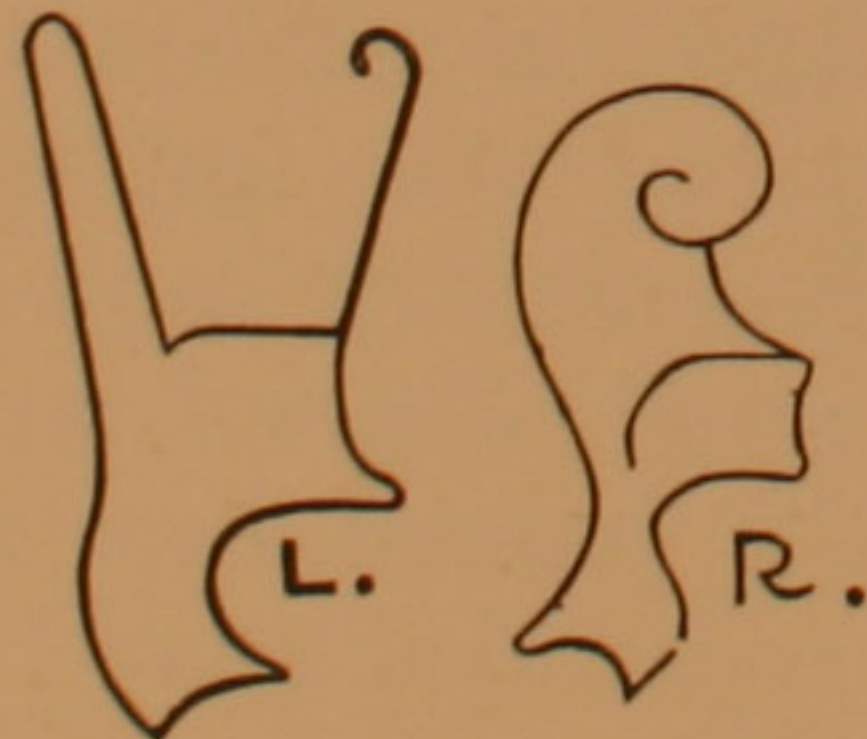


Fig. 43

Fig. 44

them. Our personal belief of these theories must not be necessarily supposed from our seeming to advocate them. There is no doubt that they were very acute

and profound persons who undertook the examination and reconciliation of the philosophical systems at the introduction of Christianity.



Fig. 45



Fig. 46
Pyramid

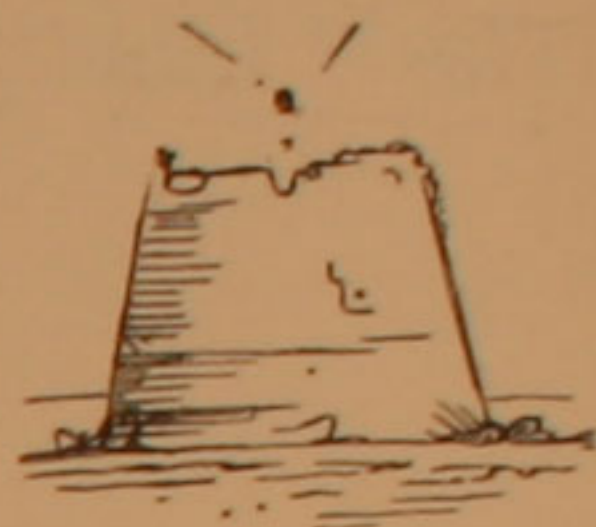


Fig. 47
Tower or 'Tor'

The succeeding array of phallic figures will be found interesting, as tracing out to its progenitor or prototype that symbol which we call the 'upright'. This

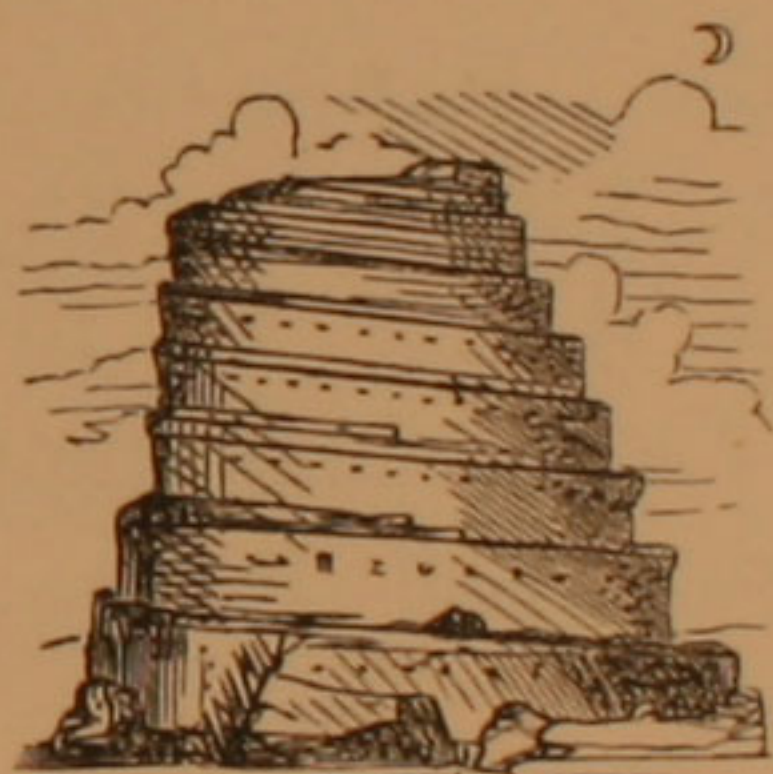


Fig. 48 : Tower

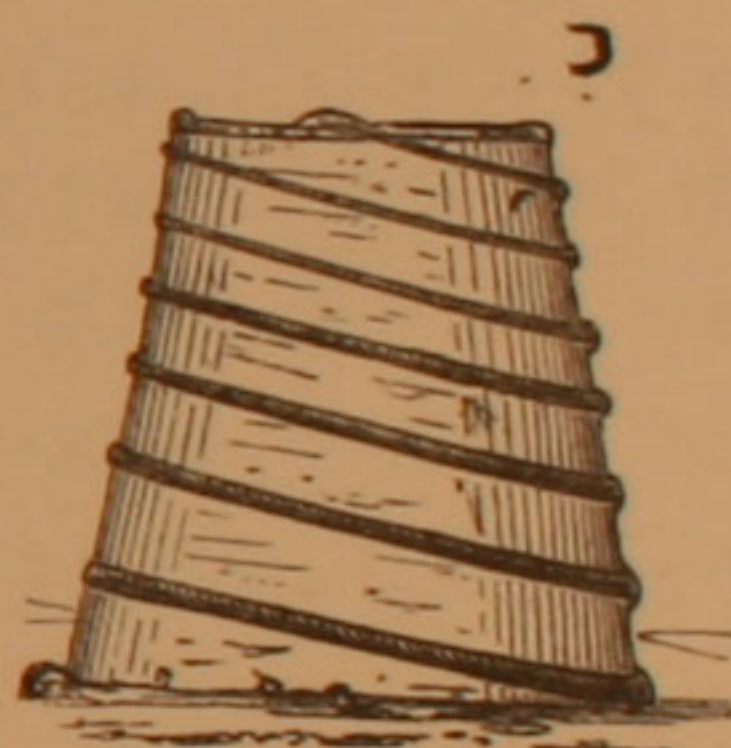


Fig. 49 : Tower of Babel

architectural descent we shall call the 'Genealogy of the Tower or Steeple'.

The Architectural Genealogy of the 'Tower' or 'Steeple' (so to speak) is full of suggestion, and is closely connected with the story of the phallus.

The insignia on the heads of the cobras in the friezes of the Egyptian Court in the Crystal Palace are coloured on the Right, *White*; on the Left, *Red*. These imply masculine and feminine ideas.



Fig. 50 : Pyramid



Fig. 51 : Scarabæus

Fig. 42 is the Winged Human-headed Lion. It comes from the Nineveh Gallery. It may be recognized as the Winged Bull, and also as the Winged 'Lion of St Mark'.

The 'Lion', 'Bull', 'Eagle', 'Man', are the

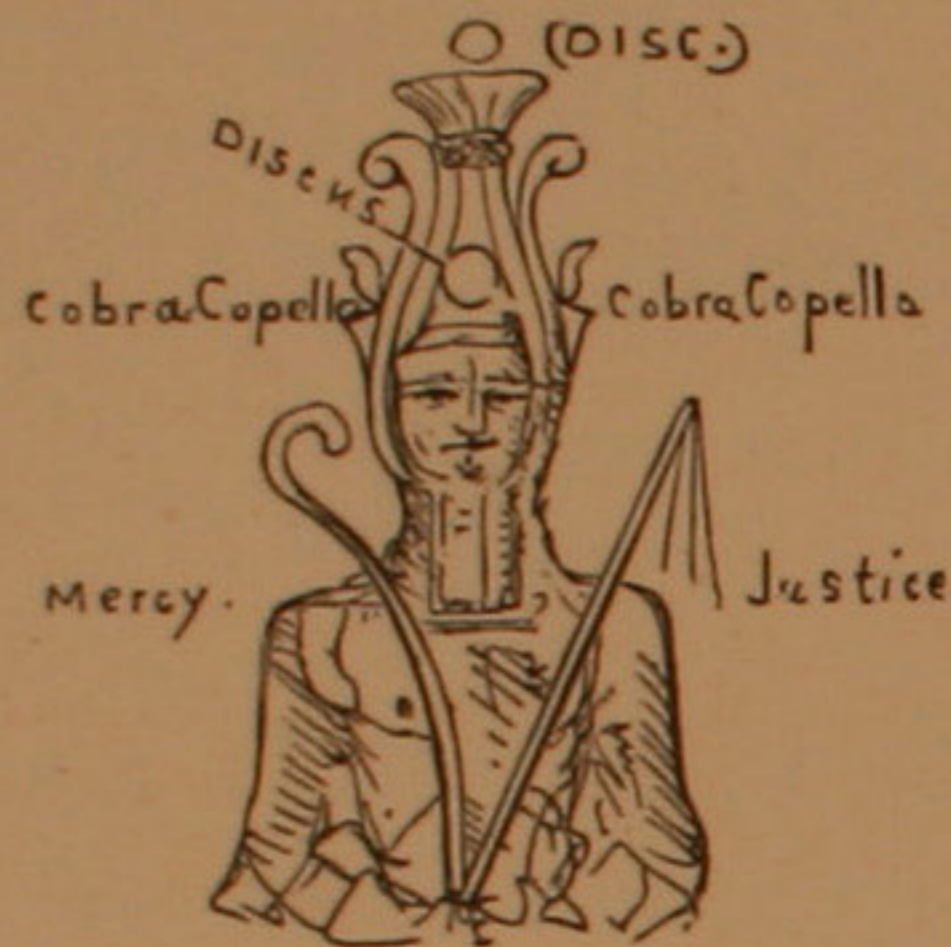


Fig. 52 : Egyptian Colossus

symbols of the Evangelists ; the 'Man', or 'Angel' standing for St. Matthew, the 'Lion' for St. Mark, the 'Bull' for St. Luke, and the 'Eagle' for St. John. In these strange aspects the Evangelists figured in many ancient churches, and on most fonts. These

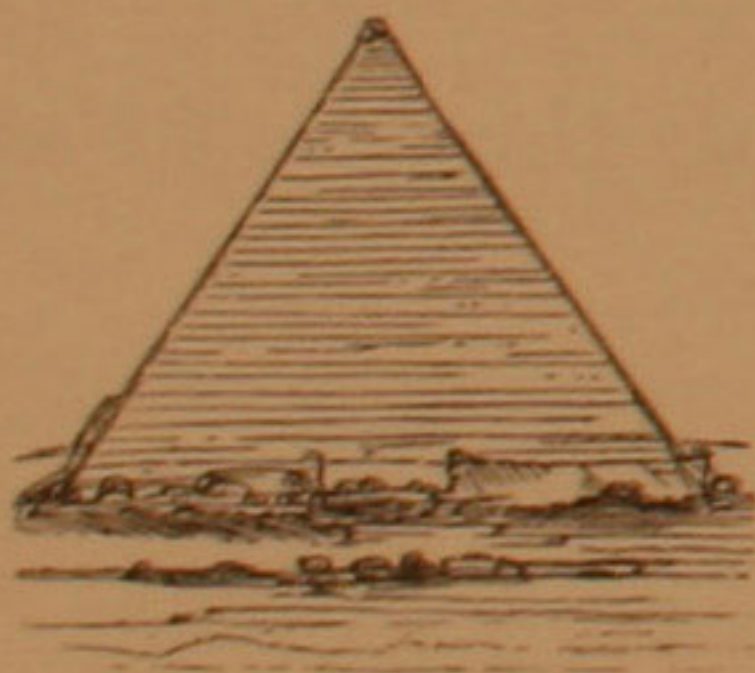


Fig. 53 : Pyramid



Fig. 54
Egyptian Seated Figure (British Museum)

representative forms are also said to have been the 'Four Cherubim' of the Ark of the Hebrews. Hermetically they signify the four elements, or the four corners or angle-points of the 'Lesser' or 'Manifested World', or the 'Microcosm' of the Cabalists.

Fig. 45 represents an Obelisk at Nineveh, now in the British Museum. Jacob's Pillar, the Sacred Stone in Westminster Abbey, 'Bethel', etc., 'Gilgal', have a mythic alliance with the obelisk.

Regarding the pyramids the following may be

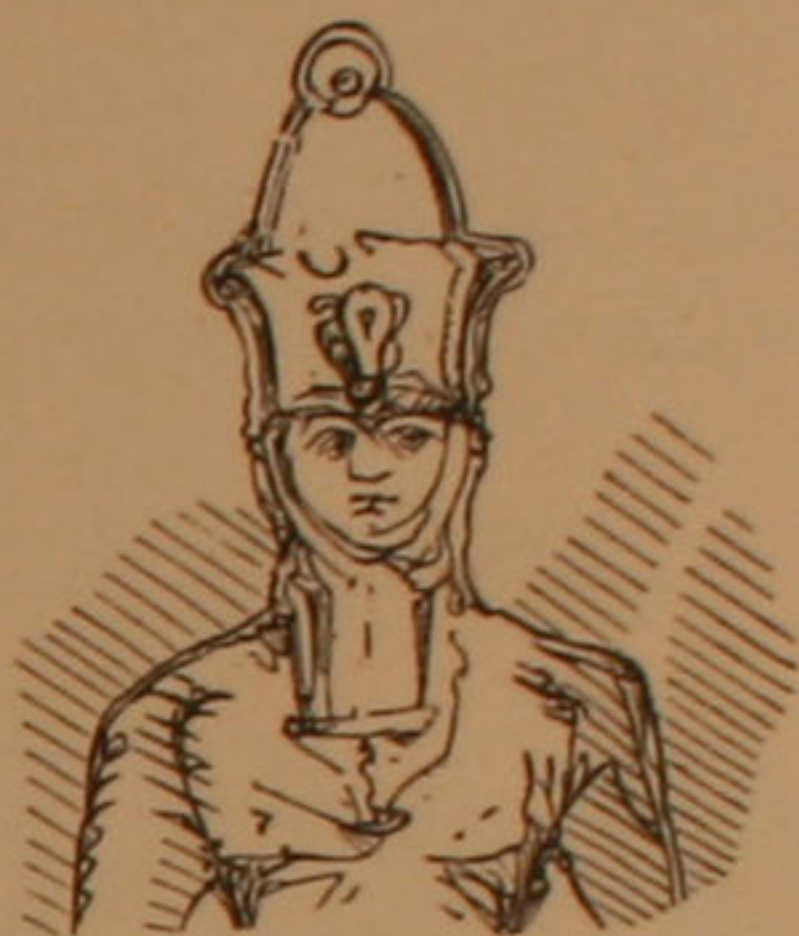


Fig. 55 : Colossal Head (British Museum)

advanced : Murphy, the delineator of the Alhambra, considered the Pointed Arch to be a system founded on the principle of the Pyramid. The pointed or vertical Saracenic or Gothic arch presents the form of the upper portion of the human $\phi\alpha\lambda\lambda\omicron\varsigma$. The Sara-

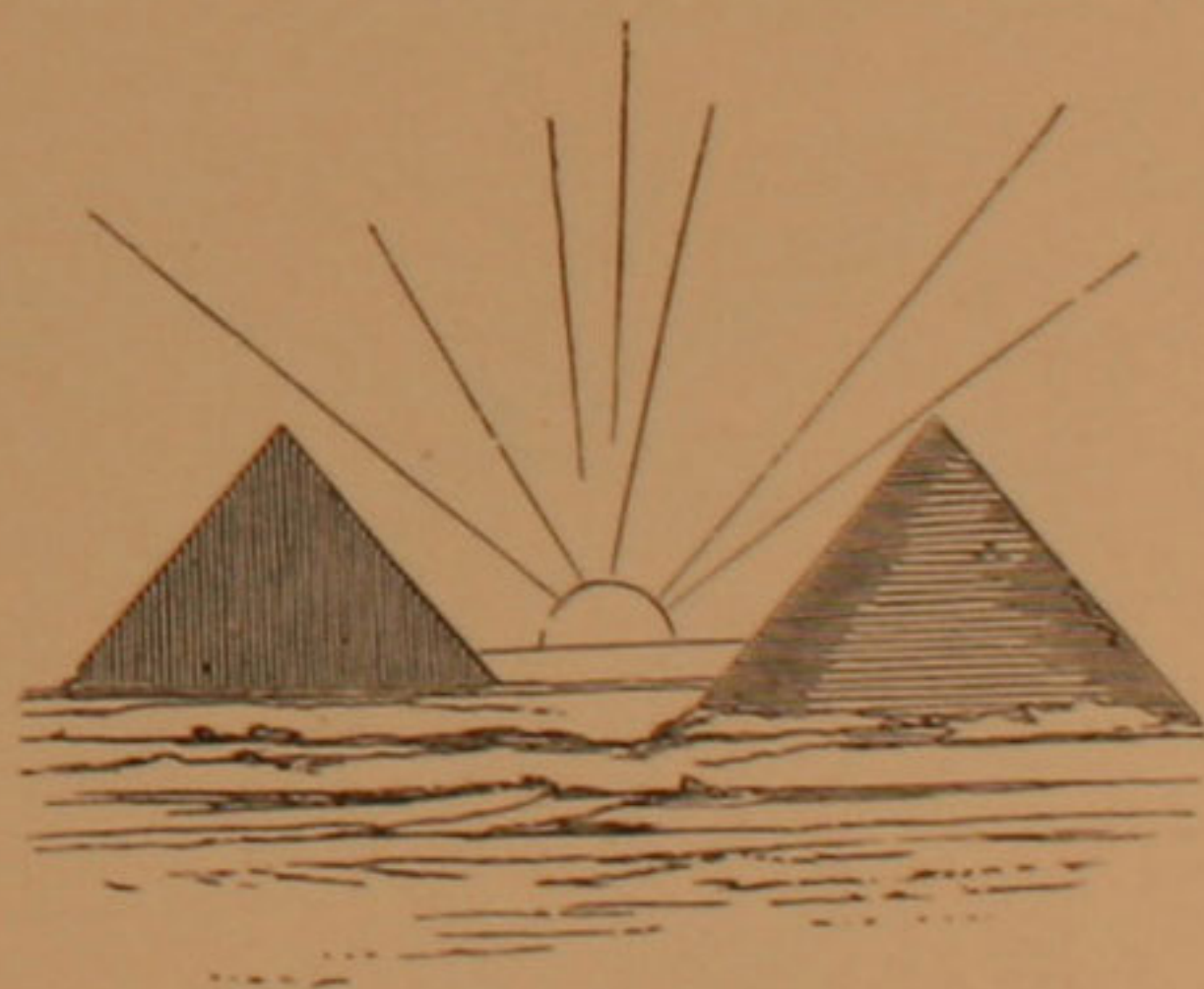


Fig. 56

cenic arch denotes the union of the Linga and Yoni. In fig. 56 we have the sun rising from between the horns of Eblis (here taken for the pyramids). This is a poetical superstition of the Arabians, who therefore turn to the *North* to pray ; in contradiction to

the practice of the Persians, who adore the rising sun. The Arabians avert in prayer from this malific sign of the 'horns', because the sun is seen rising from between them; and when disclosing from between these mythic pillars, the sun becomes a portent.



Fig. 57

Fig. 57 is an Egyptian seal, copied by Layard (*Nineveh and Babylon*, p. 156). Subject: the Egyptian god Harpocrates, seated on the



Fig. 58: Figures on the Egyptian Sarcophagus in the British Museum

mythic lotus, in adoration of the Yoni, or חוה, or *havah*.

The Druidical Circles, and single stones standing in solitary places, are all connected with the mystic speculations of the Rosicrucians.

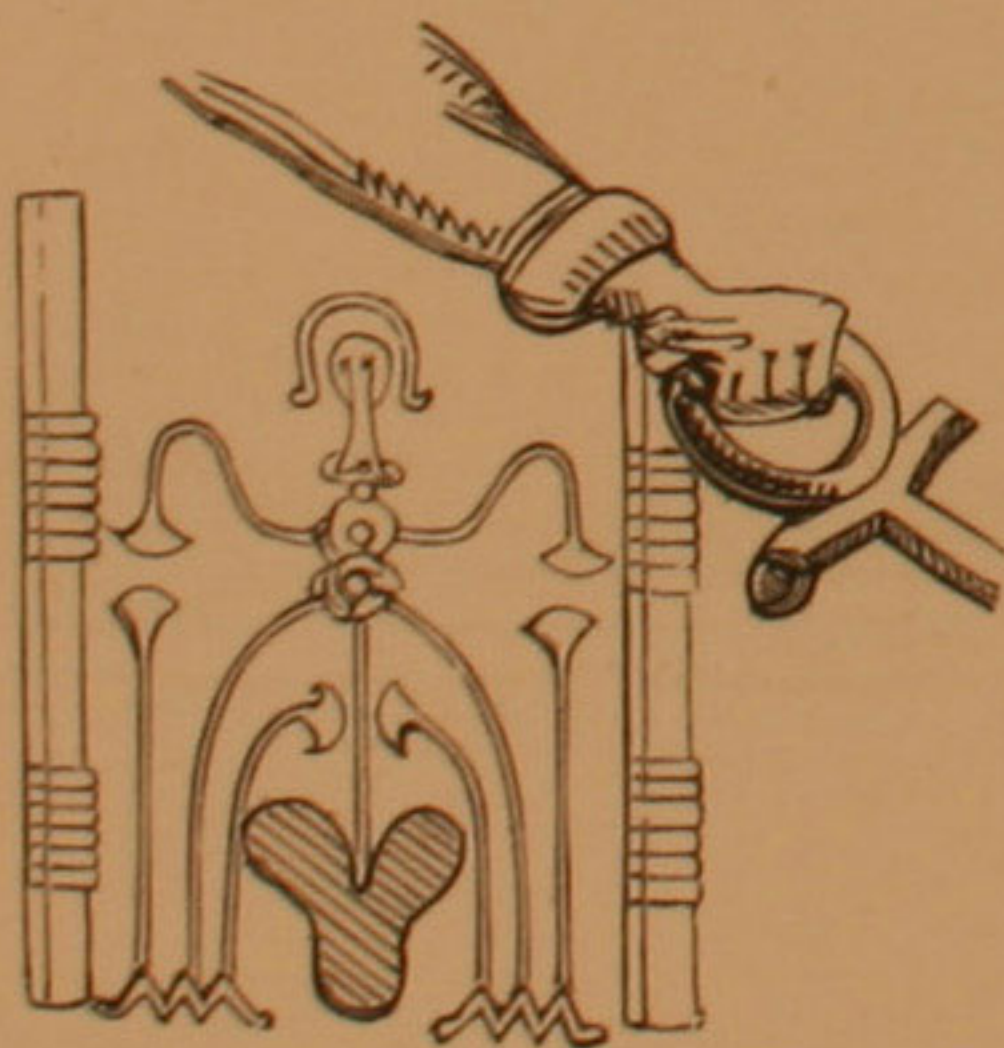
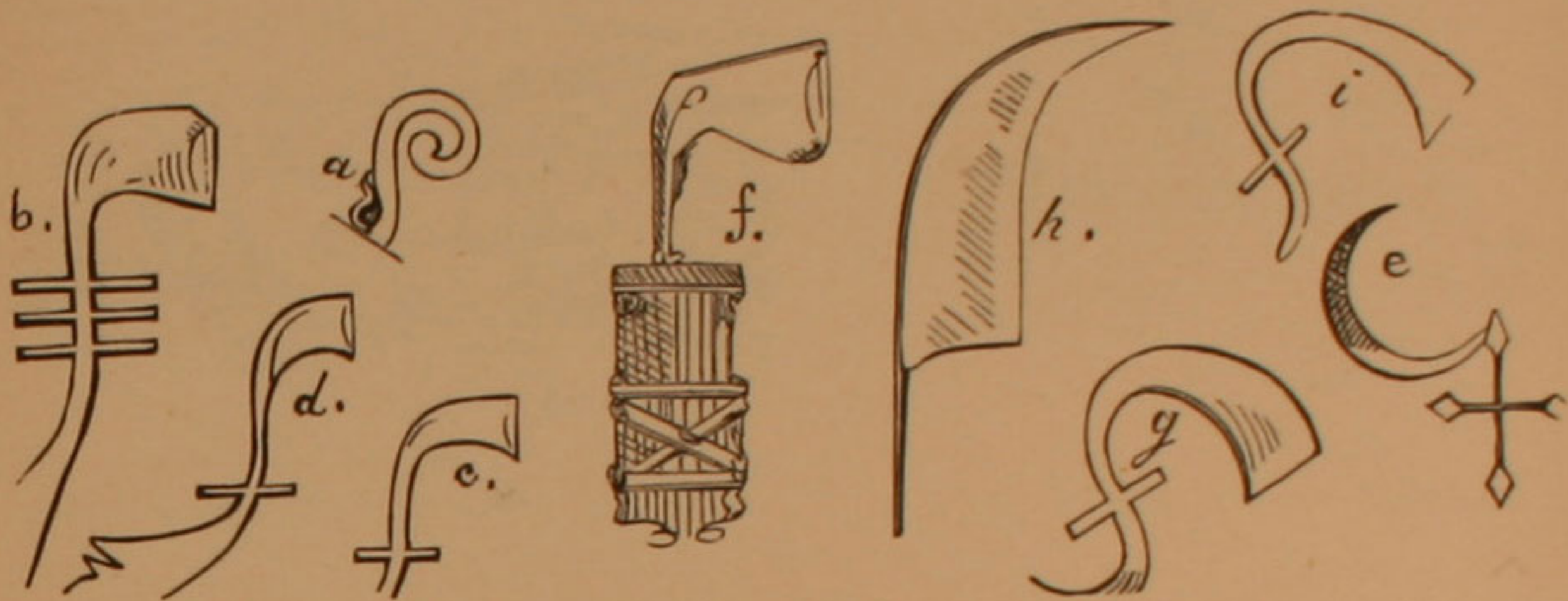


Fig. 59

The eminences, St. Michael's Mount and Mont St.-Michel, were dedicated by the Phœnicians to the Sun-God (Hercules), as the 'Hydra' or 'Dragon-

slayer'. These mounts in the Channel are secondary 'Hercules' Pillars', similar to Calpe and Abyla.

The Architectural Genealogy of the 'Tower' or 'Steeple' displays other phases of the alterations of



Figs. 60, 61

Heads of Ships: *a.* Fiddle-head; *b, c, d.* Gondola; *e.* Ceres' Reaping-hook, also Saturn; *f.* Blade and Fasces; *g.* Beak of Galley; *h.* Glaive; *i.* Prow of Grecian Galley.

the 'upright'. All towers are descendants of the biblical votive stones, and in multiplying have changed in aspect according to the ideas of the people of the

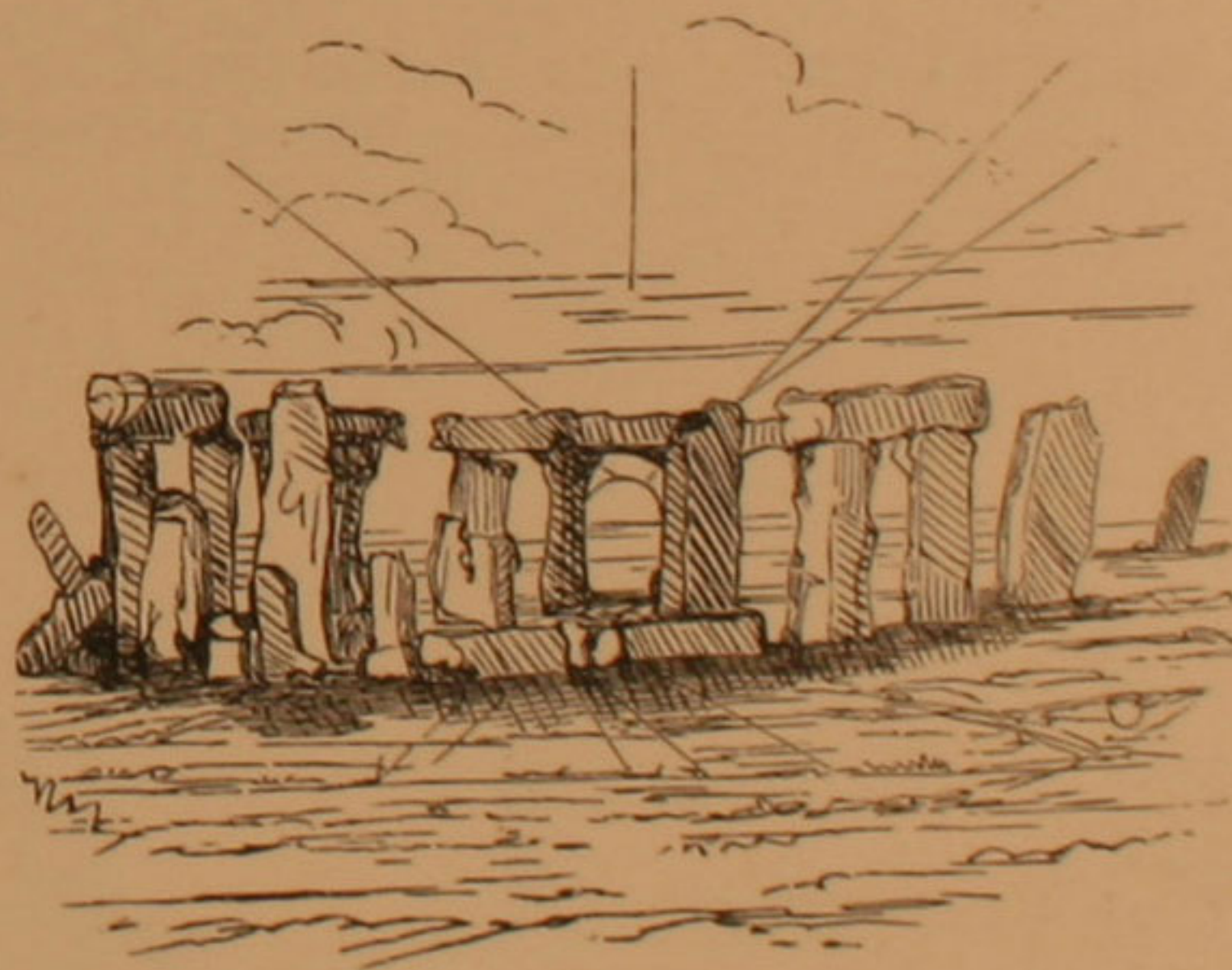


Fig. 62: Stonehenge

country in which they were raised. This Architectural Genealogy of the 'Tower' or 'Steeple' gives many varieties.

The groups on p. 244 supply new changes in the

Tower or Upright, and furnish evidence how it passed into the Christian times, and became the steeple. When thus changed and reproduced, according to the

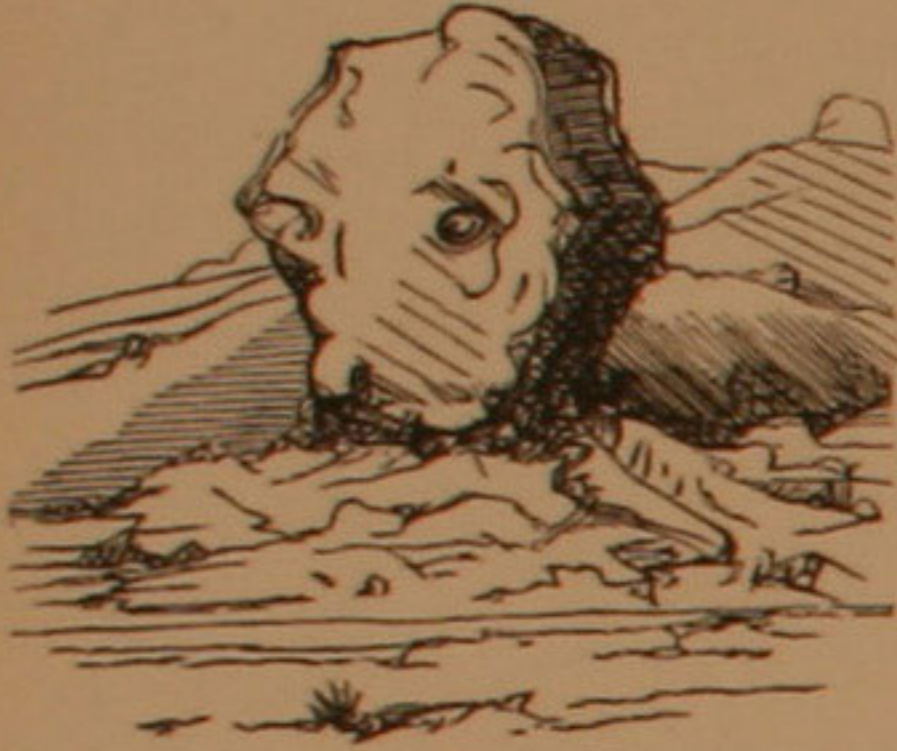


Fig. 63
Druidical Stone in Persia

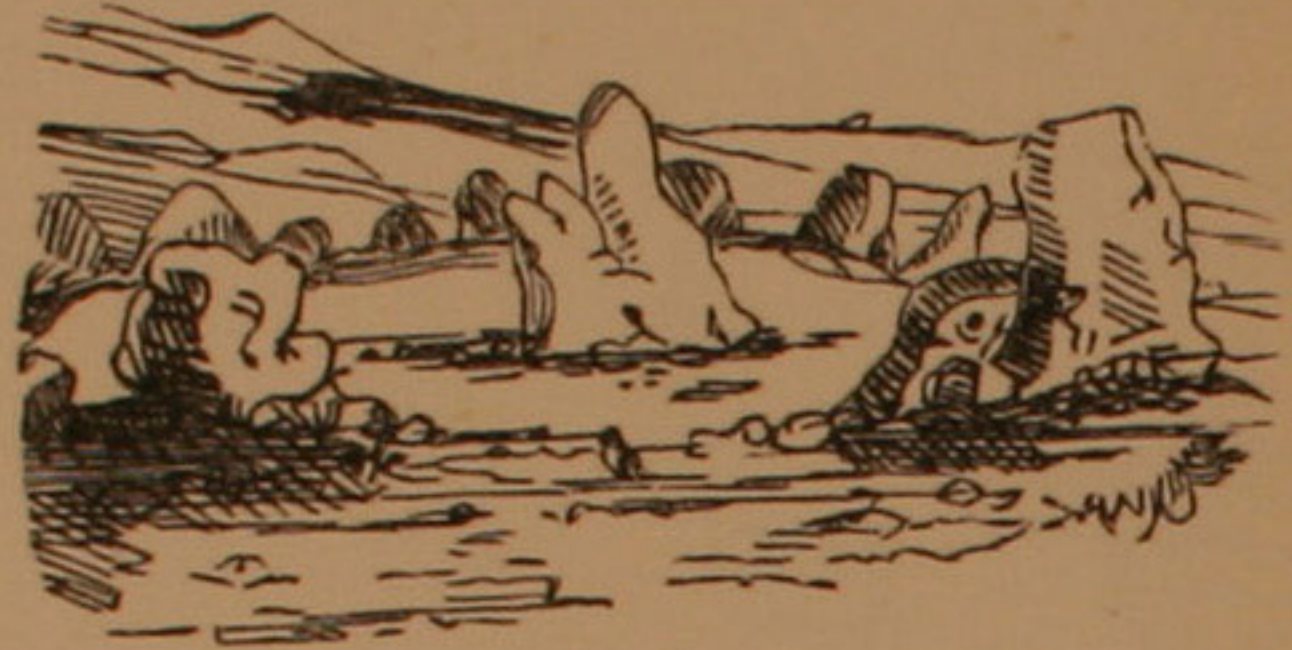


Fig. 64
Druidical Circle at Darab, in Arabia

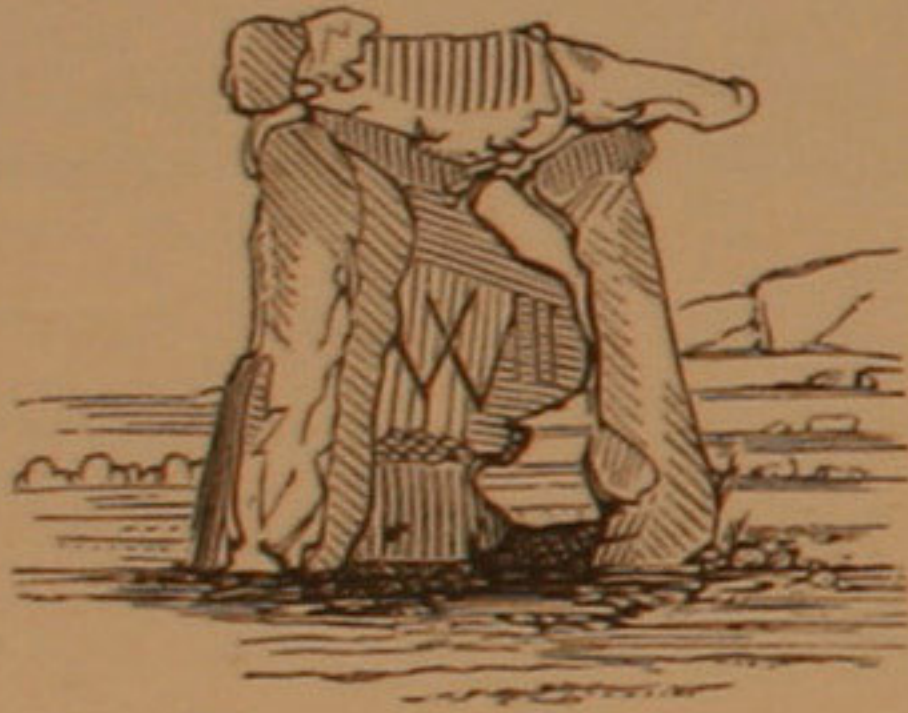
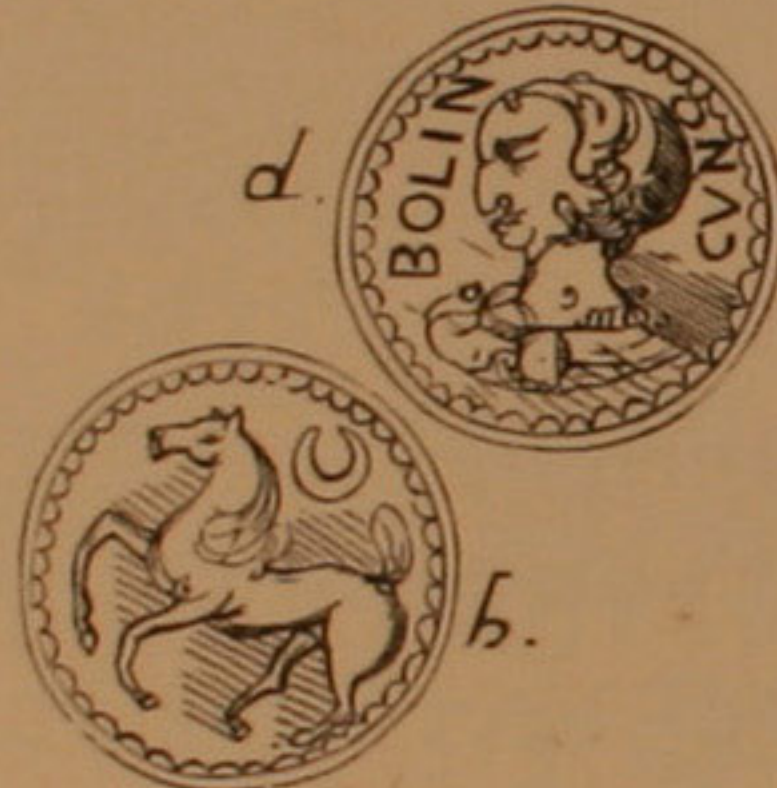


Fig. 65
'Kit's Cotty-house', Kent



Figs. 66. 67
Ancient British Coin, mentioned by Camden

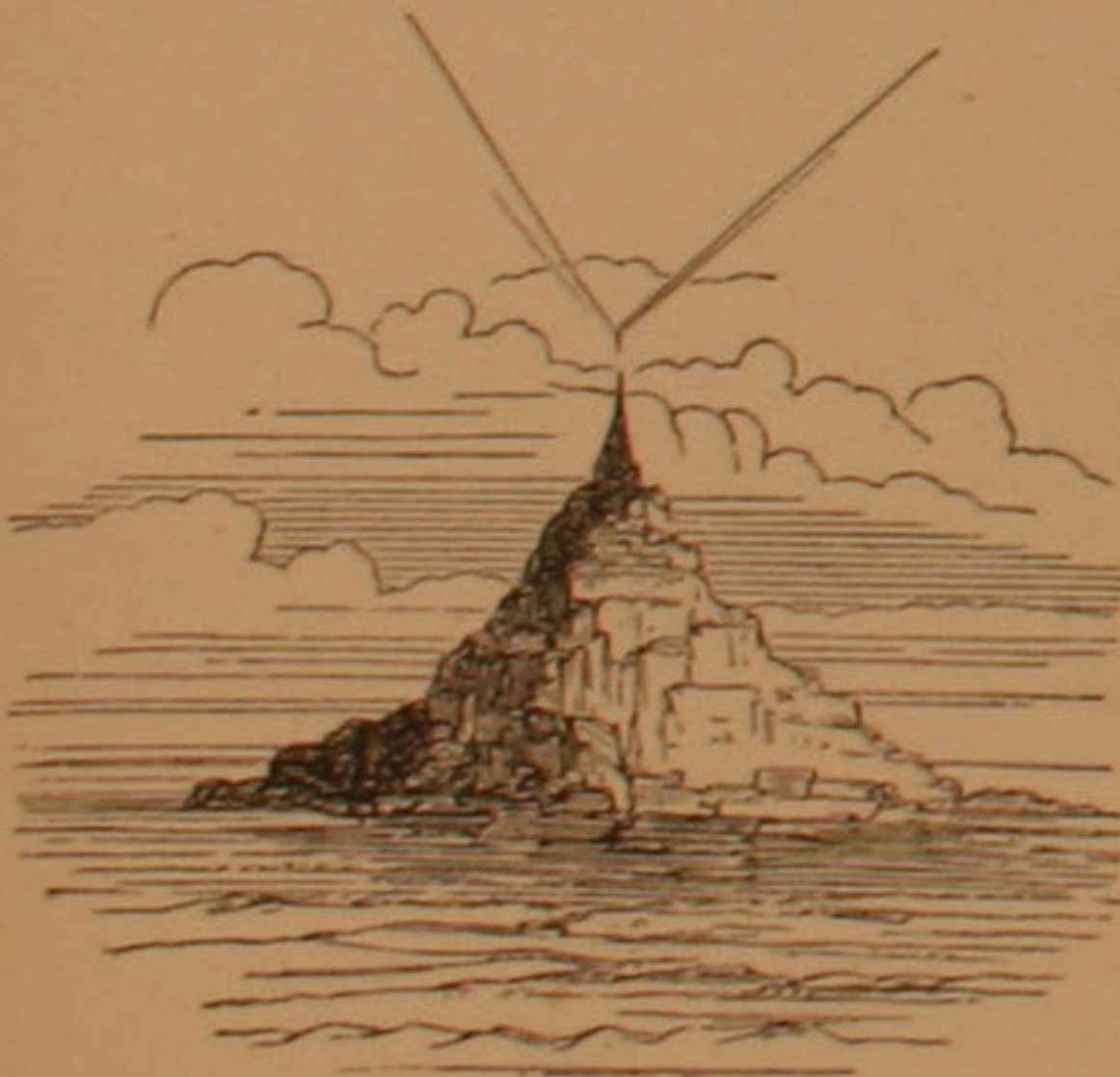


Fig. 68
England: St. Michael's Mount, Mount's Bay, Cornwall. 'Dragon', Horns, or Fires. (Moloch or Baal)

British Channel, 'Dragon-mouth' (Galilee from the West)

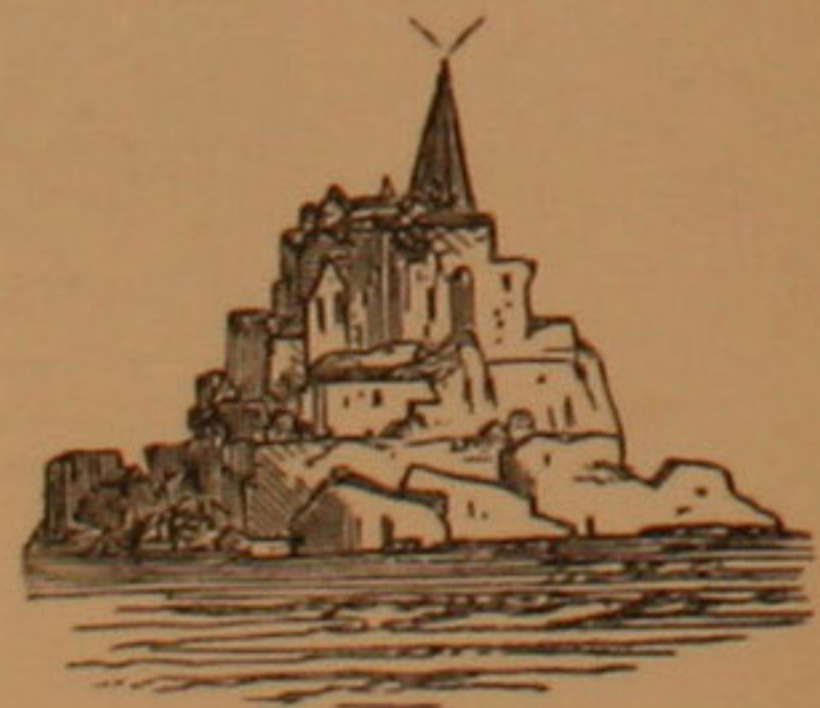


Fig. 69
France, Normandy: Mont St.-Michel. ('Montjoie!' 'Montjoy!'—old Battle-cry of the Gauls.) 'Dragon', Horns, or Fires. (Moloch or Baal)

St. Michael or the Sun (Hercules).

architectural ideas of the builders of the different countries where the same memorial pillar was raised, it assumed in time the peculiarities of the Gothic or

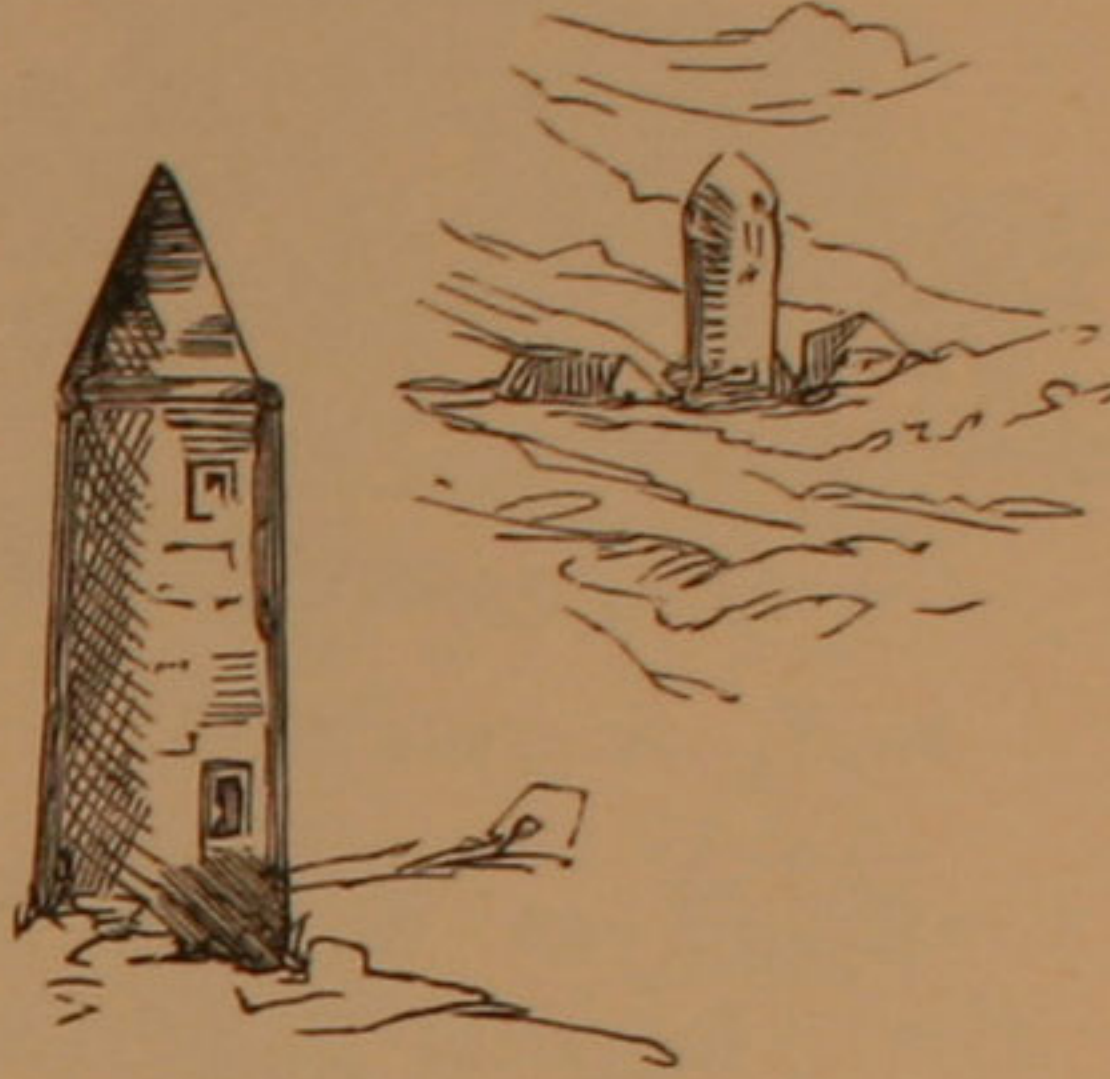


Fig. 71
Round Tower
Devenish, Ireland

Fig. 70
Round Tower, Ireland

pointed style. The steeples of the churches, the figures of which we give on p. 244, indicate the gradual growth and expansion of the romantic or pointed

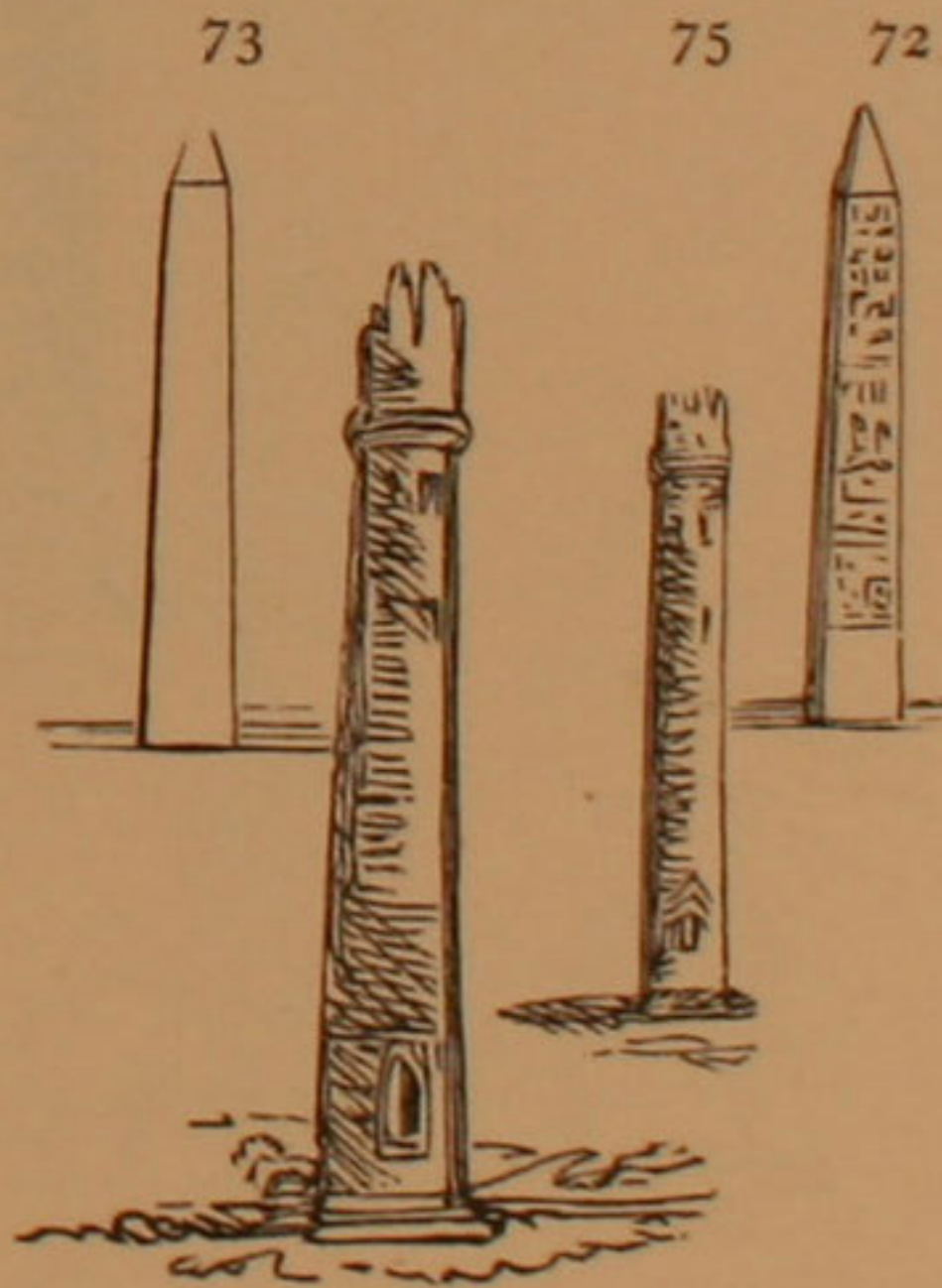


Fig. 72 : Obeliscus

Fig. 73 : Obelisk

Fig. 75 : Two Round Towers

architecture, which is generally called Gothic ; and they prove how the upright, or original phallic form, was adopted and gradually mingled in Christian architecture—in reality at last becoming its dominant feature.

Fig. 96 represents one of the Western Towers of St. Paul's Cathedral, London, which is one of the double *lithoi* (or obelisks), placed always in front of

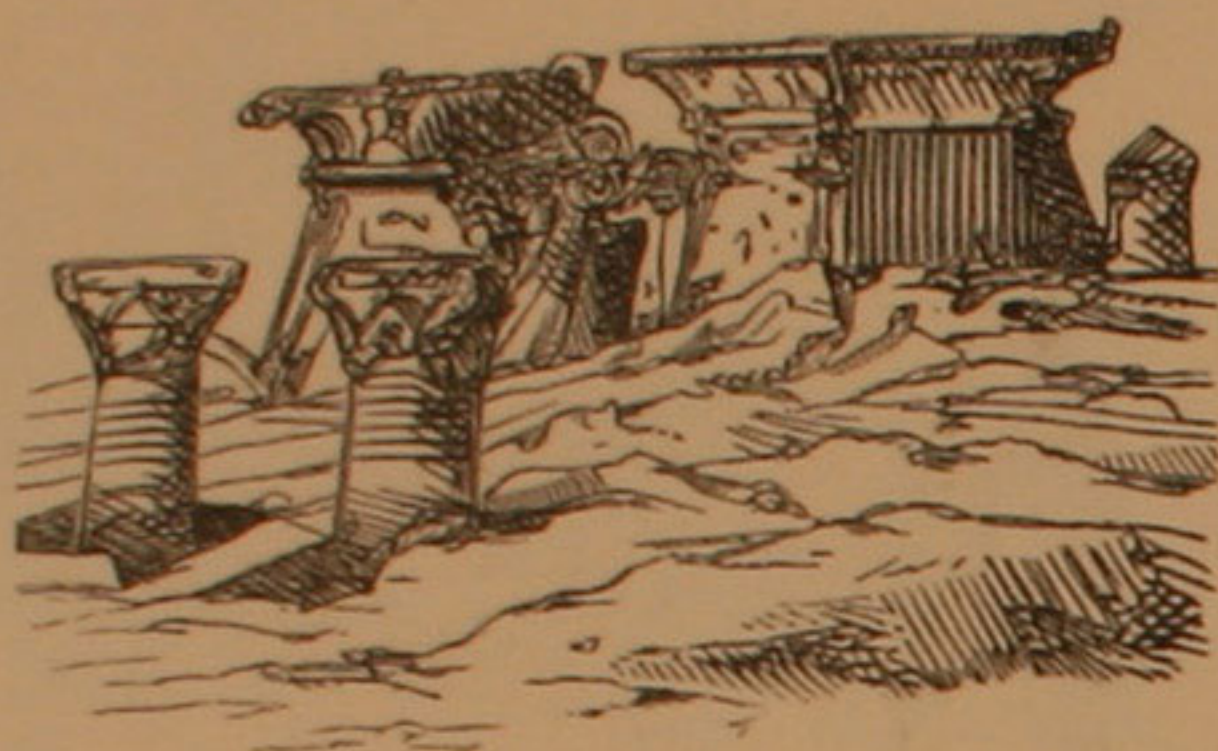


Fig. 74 : Propylon, Thebes

every temple, Christian as well as heathen. It is surmounted by the 'fir-cone' (*thyrsus*) of Bacchus, and the sculptured urns below it are represented as flaming with the mystic fire.

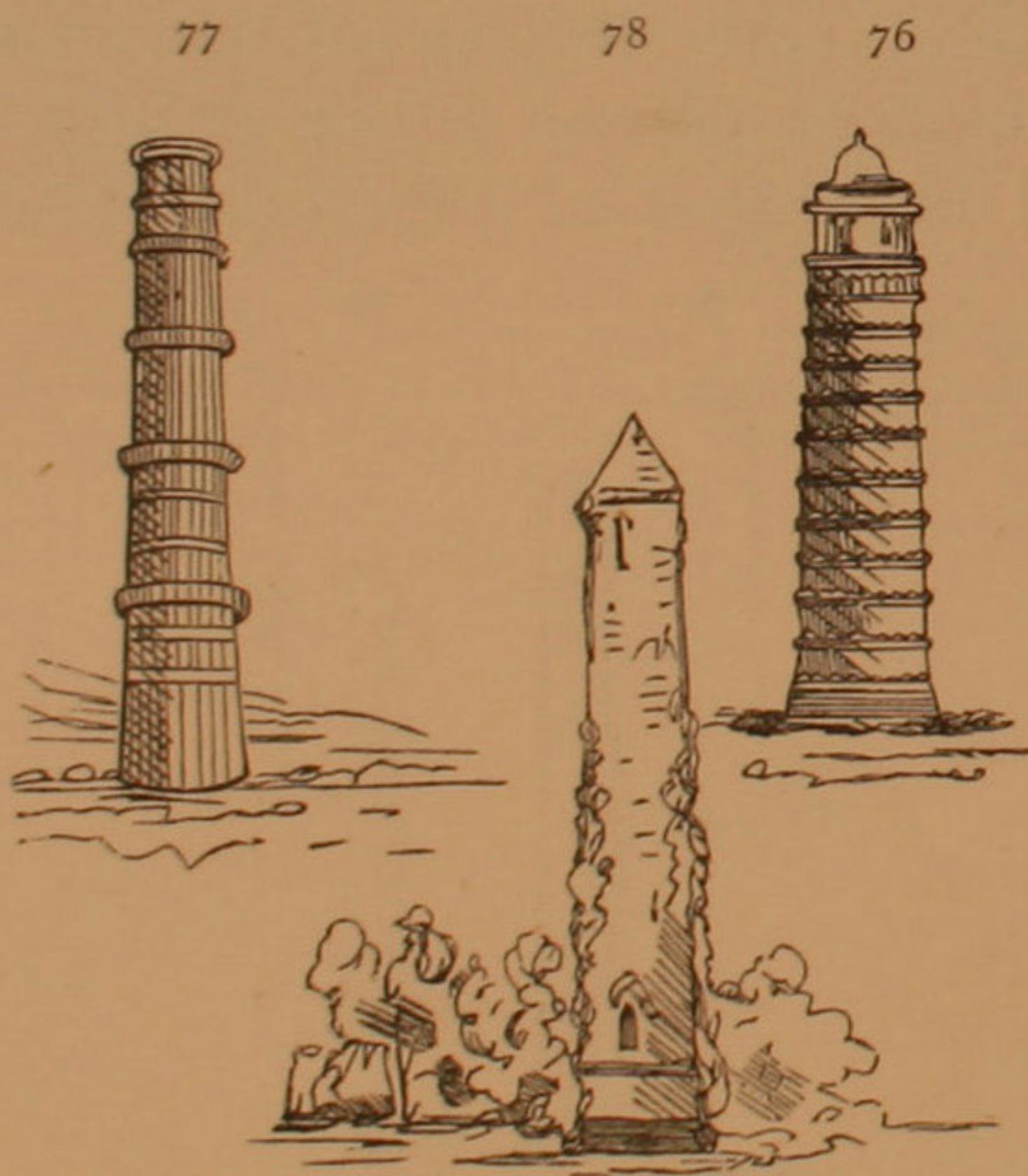


Fig. 77
The 'Cootub Minar',
near Delhi, supposed
to have been built
circa 1220

Fig. 78
Antrim Round
Tower

Fig. 76
Round Tower
at Bhaugul-
pore, India

The Architectural Genealogy of the 'Tower' or 'Steeple' in fig. 97, p. 246, exemplifies a parallel of growth between all the uprights, and exhibits

their changes of form, and proves their reproduction through the centuries, both in the East, and more particularly in the western countries of Europe. In

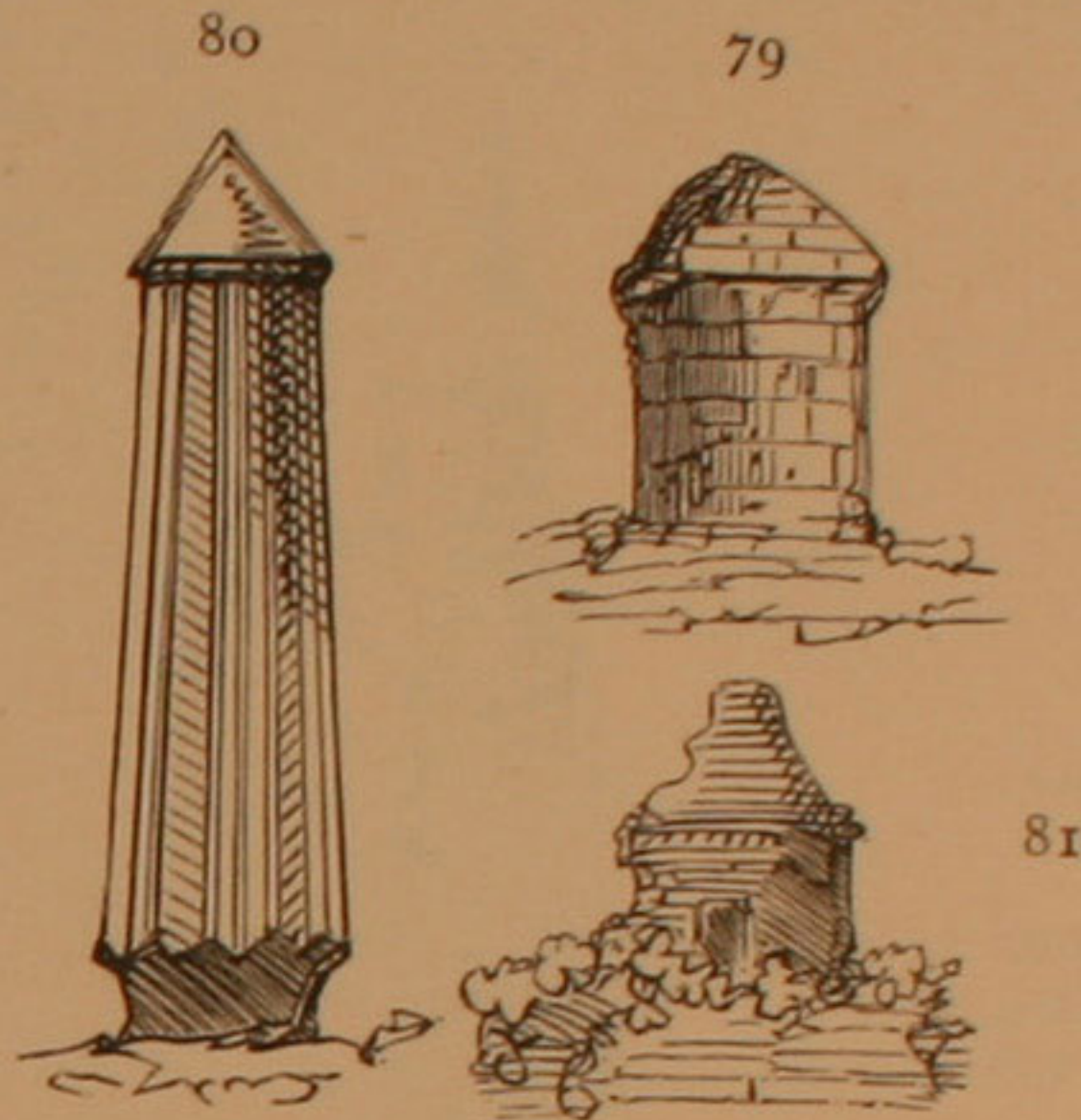


Fig. 79 : Round Tower, Peru
 Fig. 80 : Persian Round Tower (From Hanway)
 Fig. 81 : Round Tower, Central America

the lower portion of this fig. 97 we have a further outline-configuration of various towers and steeples, displaying the new character given, and the gradual

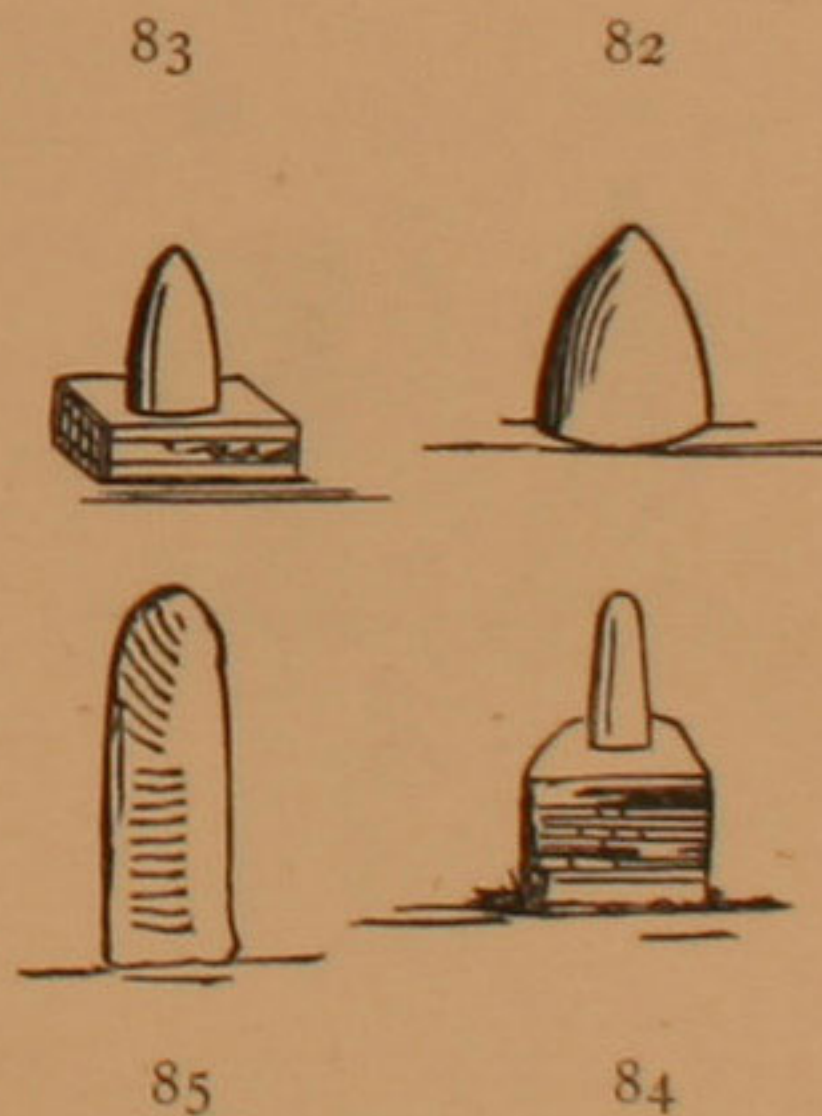


Fig. 82 : Mudros of Phœnicia (Dr Hyde)
 Fig. 83 : Mahody of Elephanta (Capt. Pyke)
 Fig. 84 : Muidhr of Inismurry
 Fig. 85 : Pillar-stone, Hill of Tara

variations of the 'Tower', in the first instance, and afterwards of the 'Steeple'; both being reproductions of the first idea of the *lithos*, upright, or *phallus*: the 'Idol' imitative of the 'Flame of Fire'.

The two pillars in fig. 102 are monuments in Penrith Churchyard. These are the familiar double 'Runic' uprights, pillars, or spires.

All the minarets and towers in the East display in



Fig. 86

Brixworth Church,
Northamptonsh.,
supposed *circa*
670



Fig. 87

Tower in Dover
Castle, *circa*
400

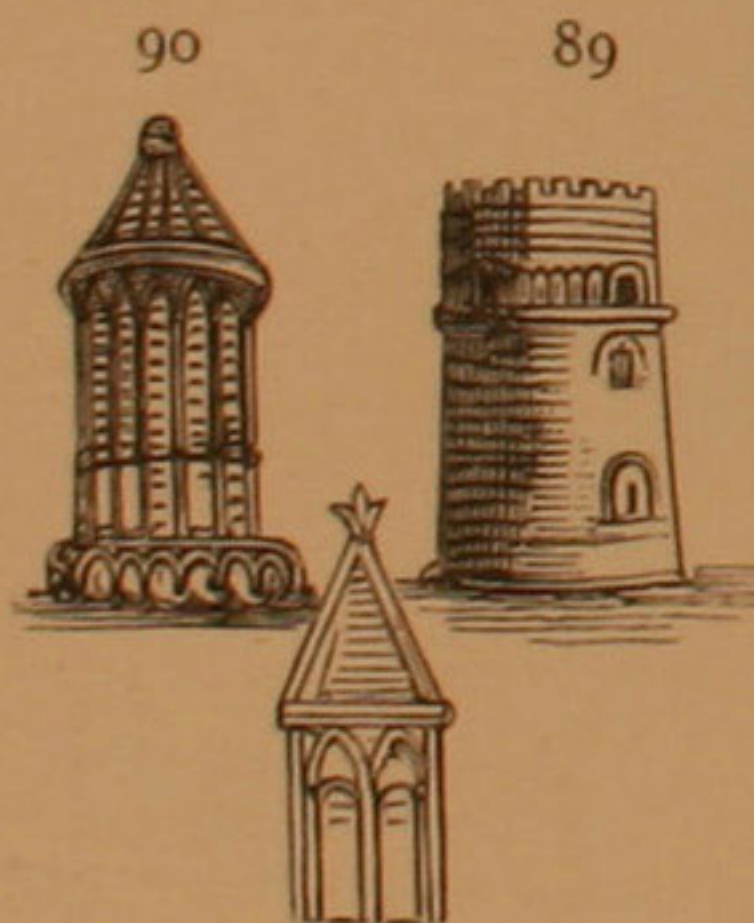


Fig. 88

Turret at the east
end of St. Peter's
Church, Oxford,
circa 1180

the peculiar curves of their summits the influence of the same phallic idea, as an attentive examination will prove.

There seems to be little or no reason to doubt that the much-disputed origin of the pointed Gothic arch,



91

Fig. 89 : Little Saxam Church, Suffolk, *circa* 1120

Fig. 90 : Rochester Cathedral (Turret), 1180

Fig. 91 : Bishop's Cleeve Church, Gloucestershire, *circa* 1180

or lancet-shaped arch, and the Saracenic or Moorish horseshoe arch, is the union and blending of the two generative figures, namely, the 'discus' or round, and the upright and vertical, or 'phallic', shape, as indicated in the diagrams on pp. 248, 249. These

forms, in their infinite variety, are the parents of all architecture.

The Zodiac itself is, in certain senses, a Genesis,

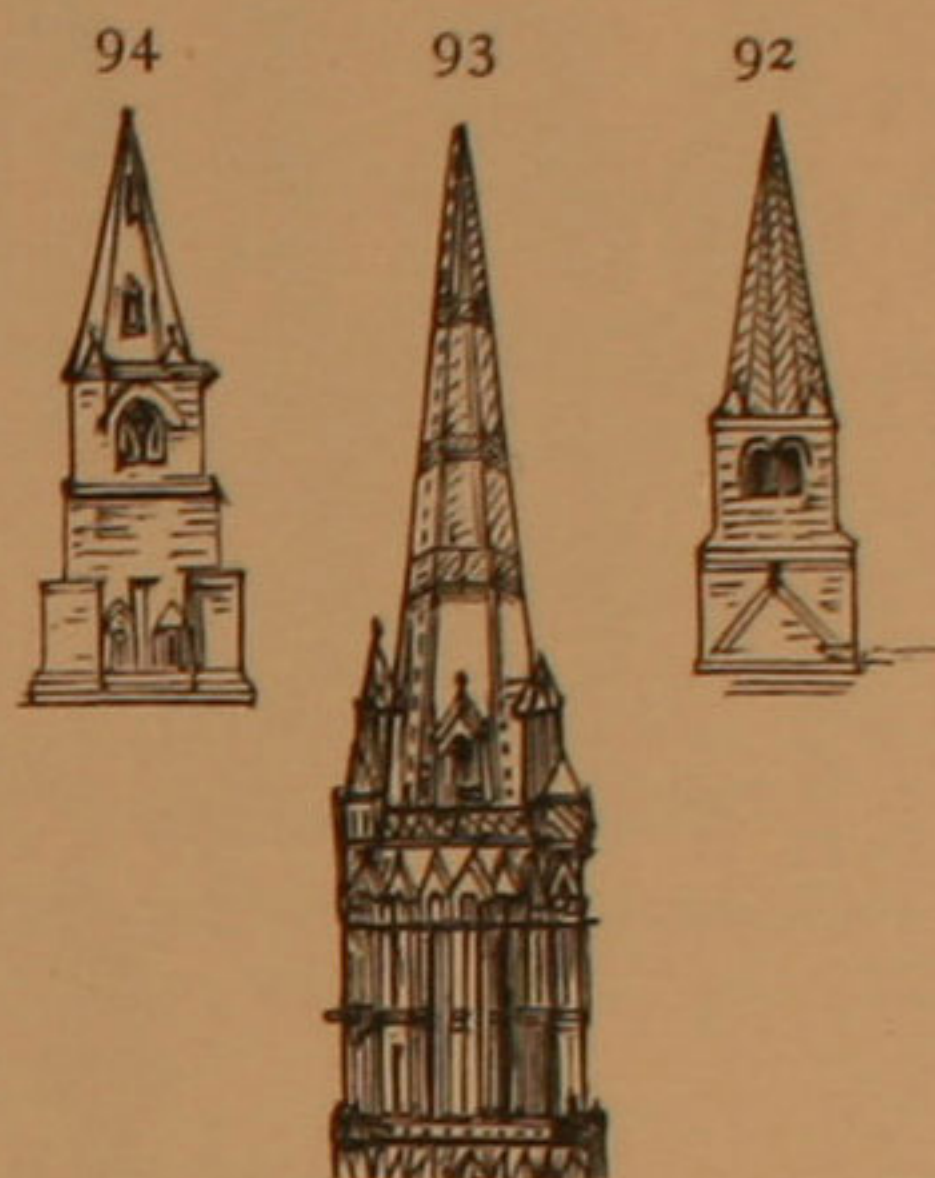


Fig. 92 : Almondsbury Church, Gloucestershire, *circa* 1150
 Fig. 93 : (Decorated Period) Salisbury Cathedral, Central Spire, 1350
 Fig. 94 : St. Mary's Church, Cheltenham, *circa* 1250

or 'History of Creation'. The 'Twelve Signs' may be interpreted as the 'Twelve Acts' of the Divine Drama. Some of the Mosques in the East are sur-



Fig. 95 : Bayeux Cathedral, Normandy, *circa* 1220
 Fig. 96 : St Paul's Cathedral

mounted with twelve minarets, and the number twelve occurs frequently in connexion with the theology of the Moslems.

Fig. 115A is a scale enrichment, introduced into

architecture, to symbolize the Female Deity, or 'Virgin born of the Waters'.

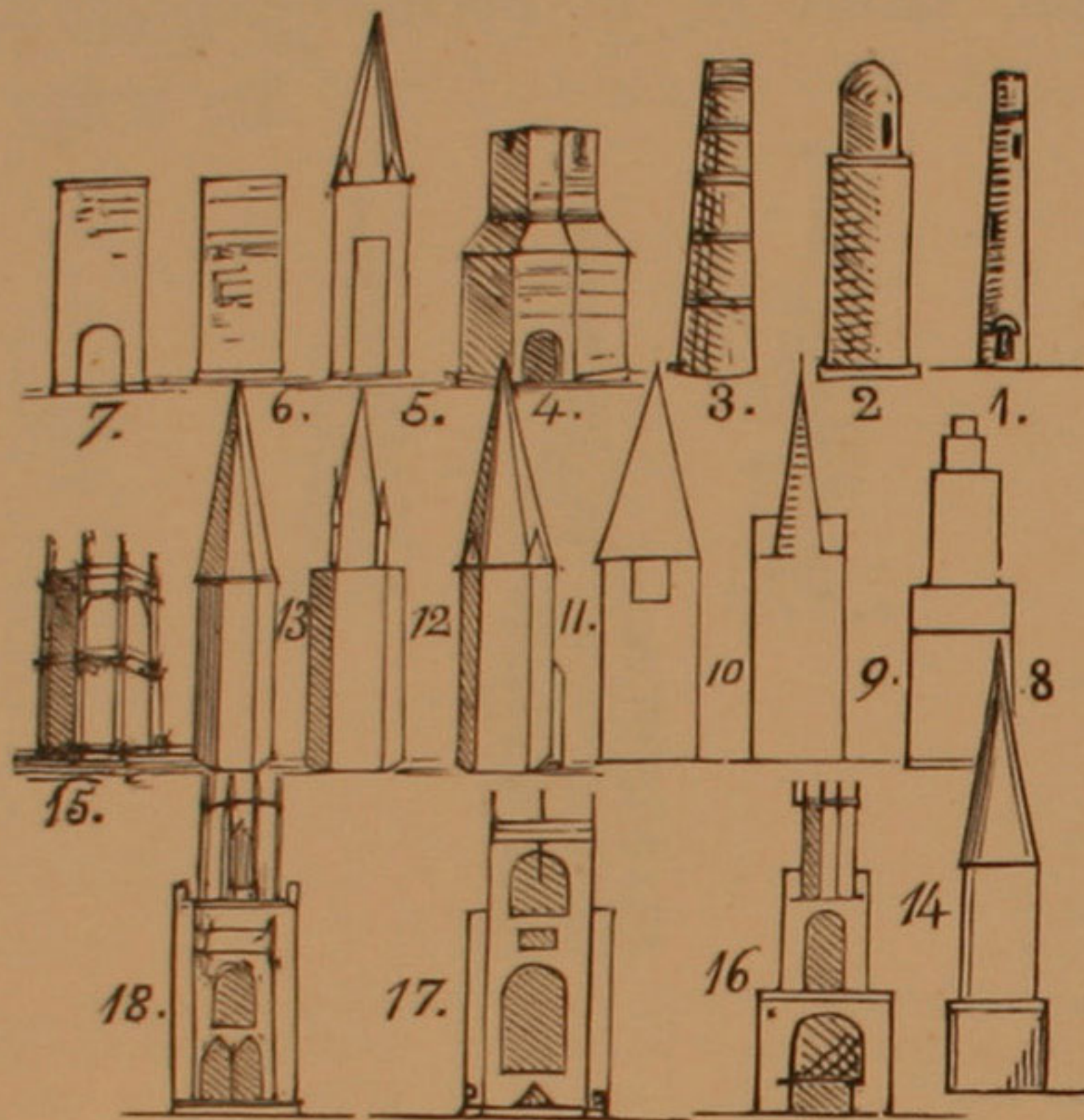
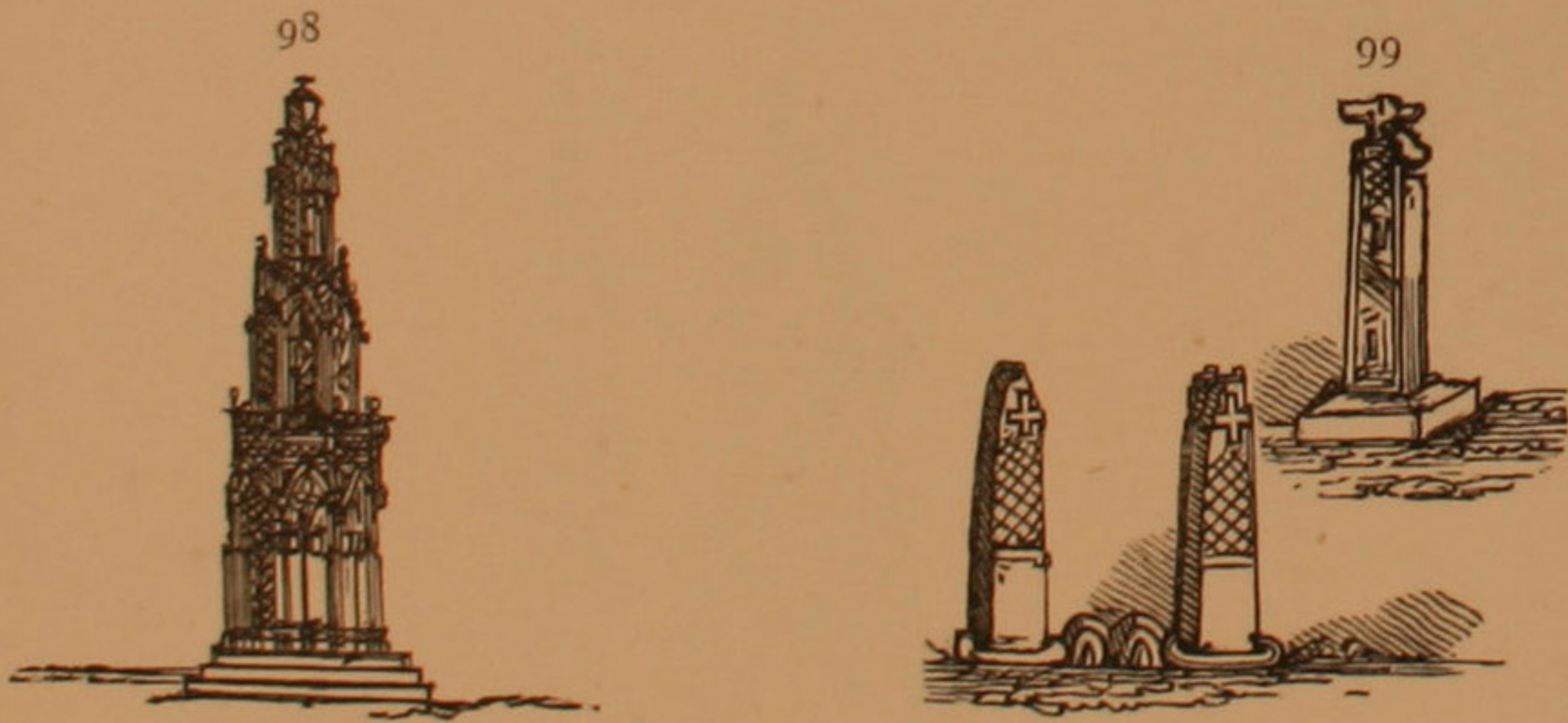


Fig. 97

The spectator looks to the faces of the figure marked 116.

Fig. 117 is a Masonic, Mosaic, or Tesselated Pave-



102

Fig. 98 : Waltham, Essex (one of the Eleanor Crosses)
 Fig. 99 : Ancient Cross, Langherne, Cornwall
 Fig. 102 : Memorial Stones

ment. (Query, whether this pavement of black and white squares is not the origin of the ancient Chess-Table, or Chess-Board?) The game of Chess, with

the board upon which it is played, is probably 'Masonic' in its invention.

In old representations of the cathedral church of Notre Dame at Paris, the symbols of the masculine

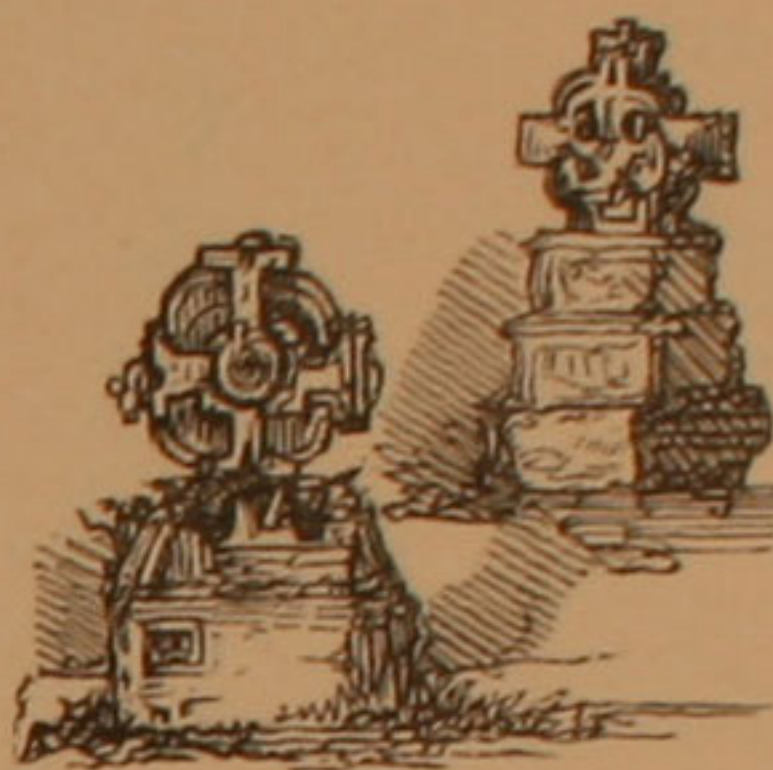


Fig. 100 : Ancient Cross, Margam, South Wales
Fig. 101 : Ancient Cross, St. Patrick, County of Louth

divinity—such as the sun and some others—are placed over the right hand, or masculine western tower, flanking the Galilee, or Great Western Porch ; thus unmistakably hinting its meaning. Over the

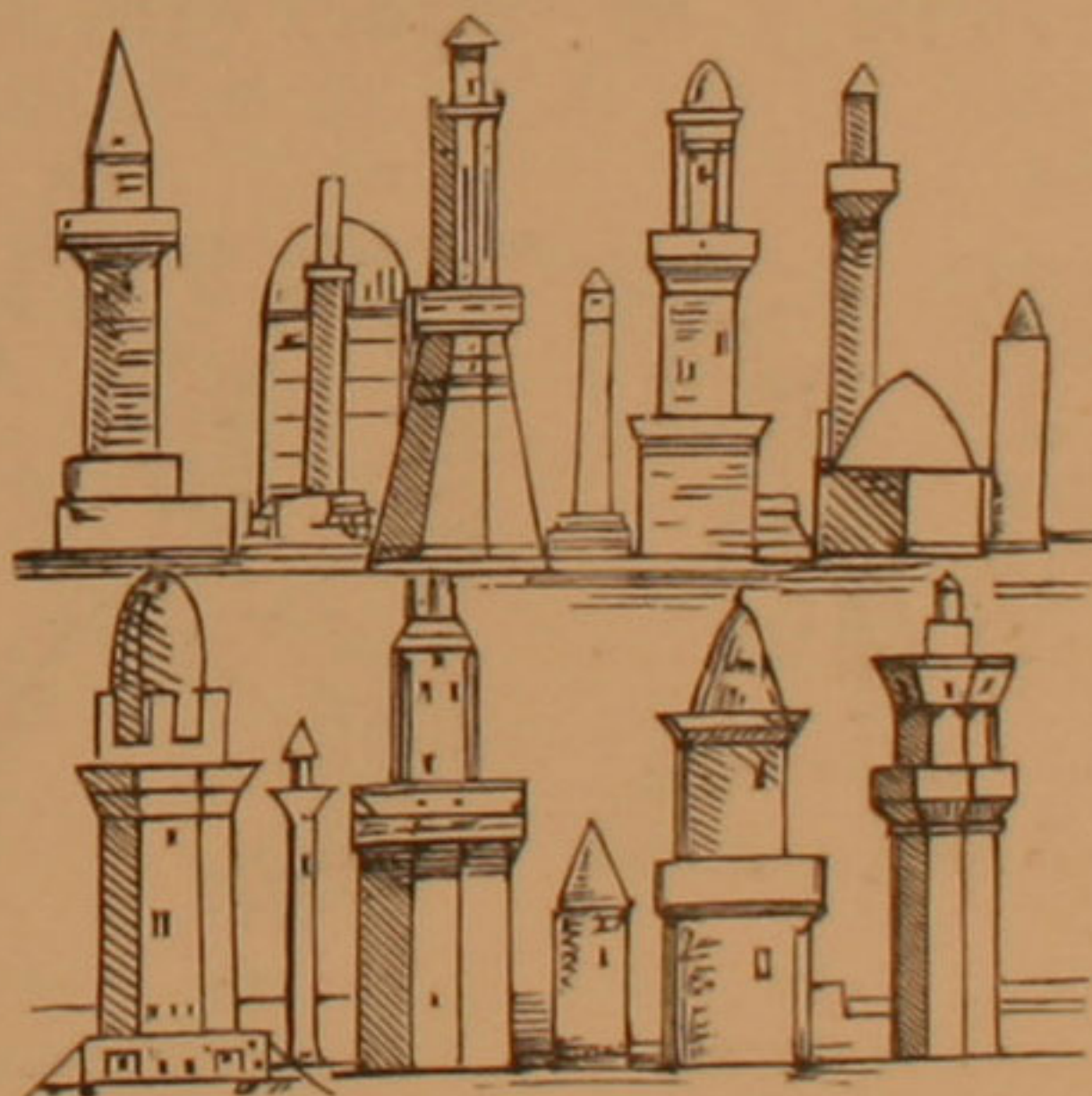


Fig. 103

Group of Minarets or Towers, selected from Examples in Oriental Towns

corresponding left hand, or female tower, are placed the crescent horns of the moon, and some other indications, announcing its dedication to the female deified principle.

In all Christian churches—particularly in Pro-

testant churches, where they figure most conspicuously—the two tables of stone of the Mosaic Dispensation are placed over the altar, side by side, as a united stone, the tops of which are rounded.

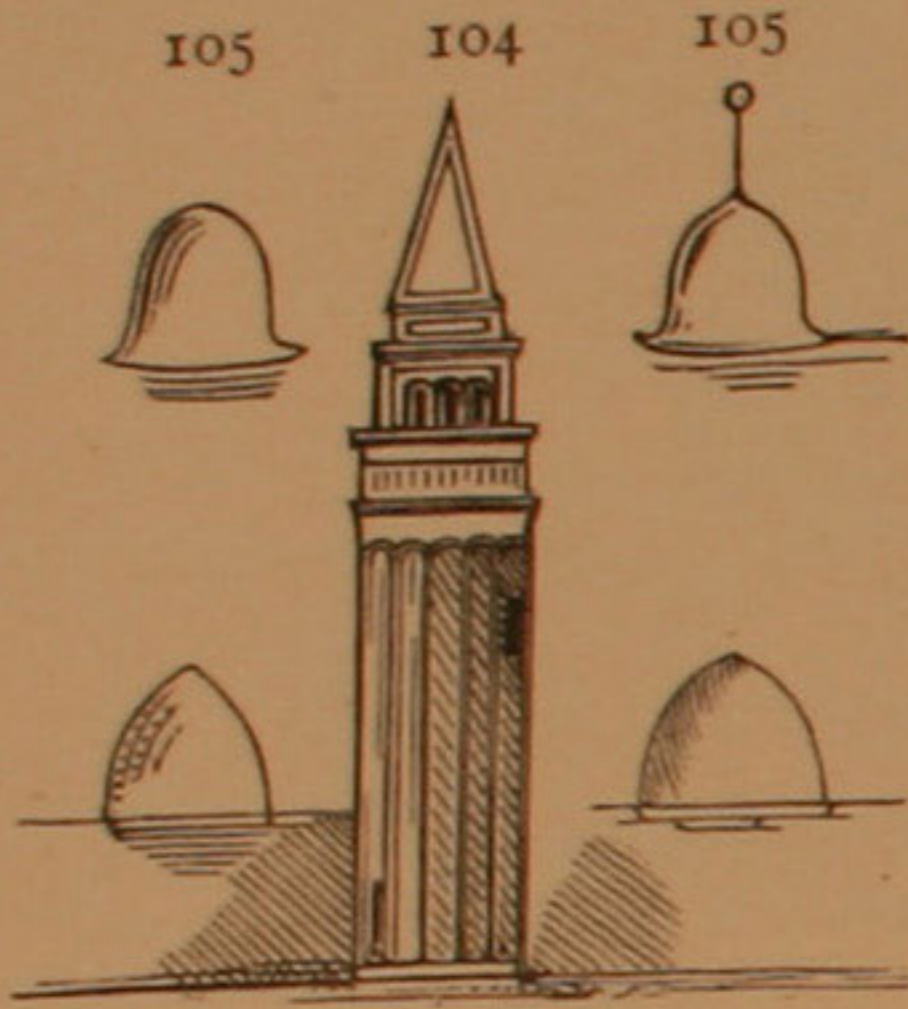


Fig. 104 : Column (Campanile of San Marco, at Venice)
Fig. 105 : Domes at Jerusalem

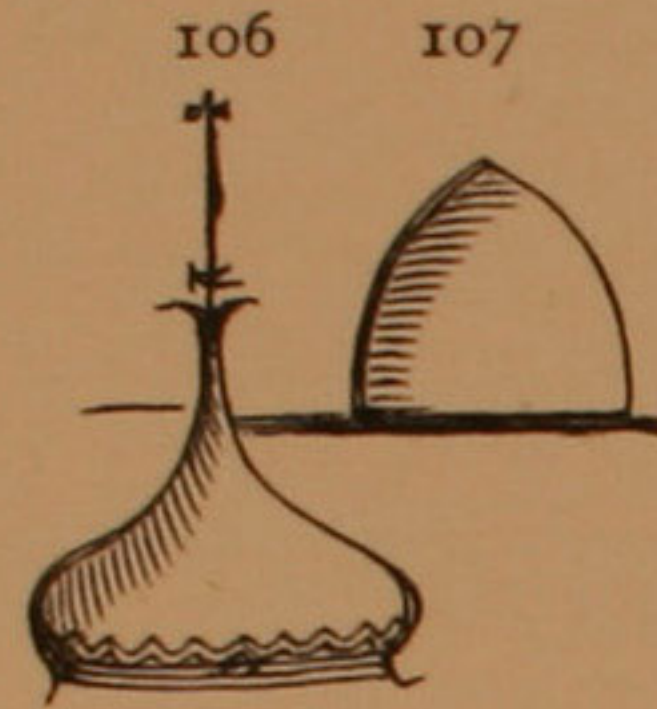


Fig. 106 : Top of the 'Phallus', Mosque of Ibu Tooloon, Cairo
Fig. 107 : Small Mohammedan Mosque

Fig. 118, on p. 250, represents the separated original 'Lithoi', when united. They then form the 'Double Tables' (or 'Table') of Stone. In the 'Latter',

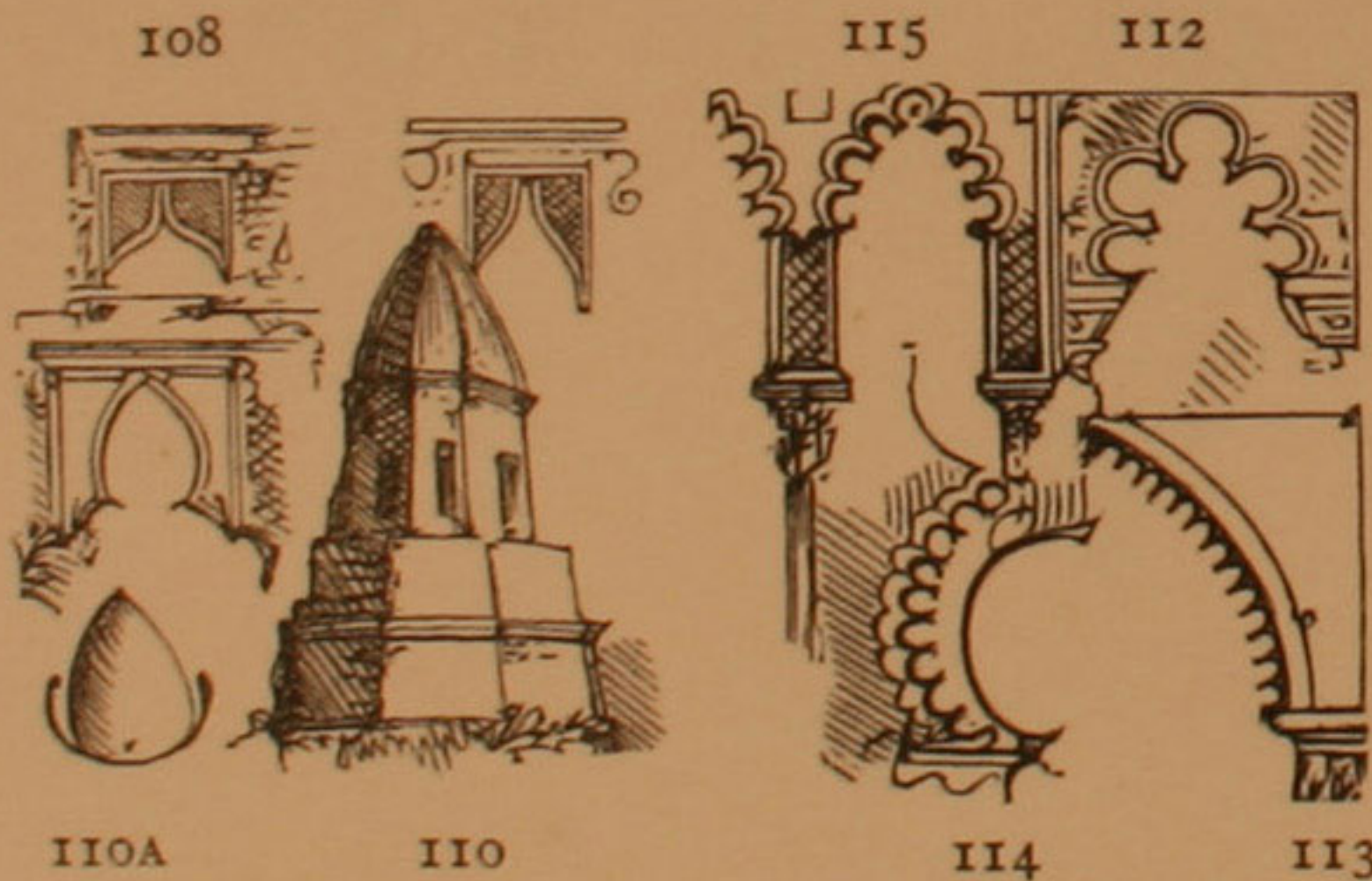


Fig. 108 : Mosque of Omar
Fig. 110 : Moorish Tower
Fig. 110A : Curves of a Moorish or Saracenic Horseshoe Arch
Fig. 112 : Cathedral of Cordova : form of the Arches
Fig. 113 : Patterns of Moorish Doors
Fig. 114 : Moresque Arch
Fig. 115 : Alhambra

or 'Christian (+) Dispensation', the 'Ten Commandments are over the Altar', composed of the 'Law' (Five Commandments to the Right), and the 'Gospel' (Five Commandments to the Left).

The ten commandments are inscribed in two

groups of five each, in columnar form. The five to the right (looking from the altar) mean the 'Law'; the five to the left mean the 'Prophets'. The right stone is masculine, the left stone is feminine. They

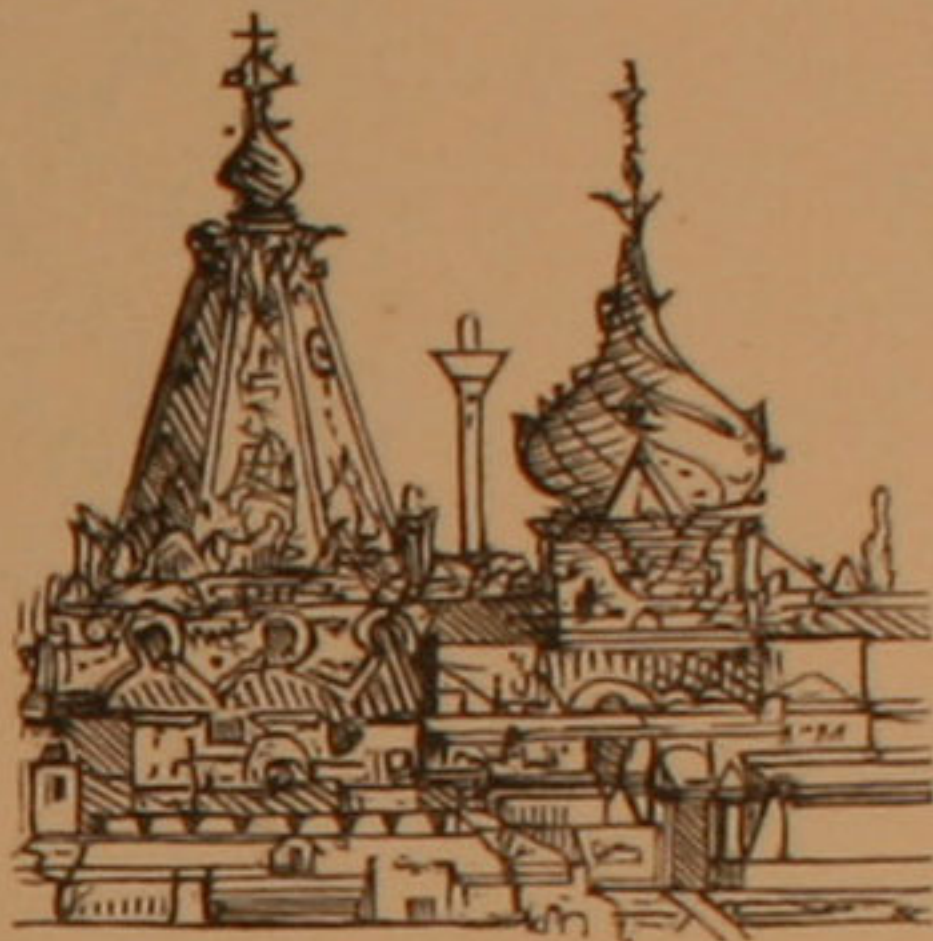


Fig. 109 : Russian Cathedral, Moscow

Russian architecture is strongly infused with the eastern picturesque spirit. The curves of its domes and the forms of its steeples are all oriental.

correspond to the two disjoined pillars of stone (or towers) in the front of every cathedral, and of every temple in the heathen times.

The pomegranate is a badge of the Plantagenets ;

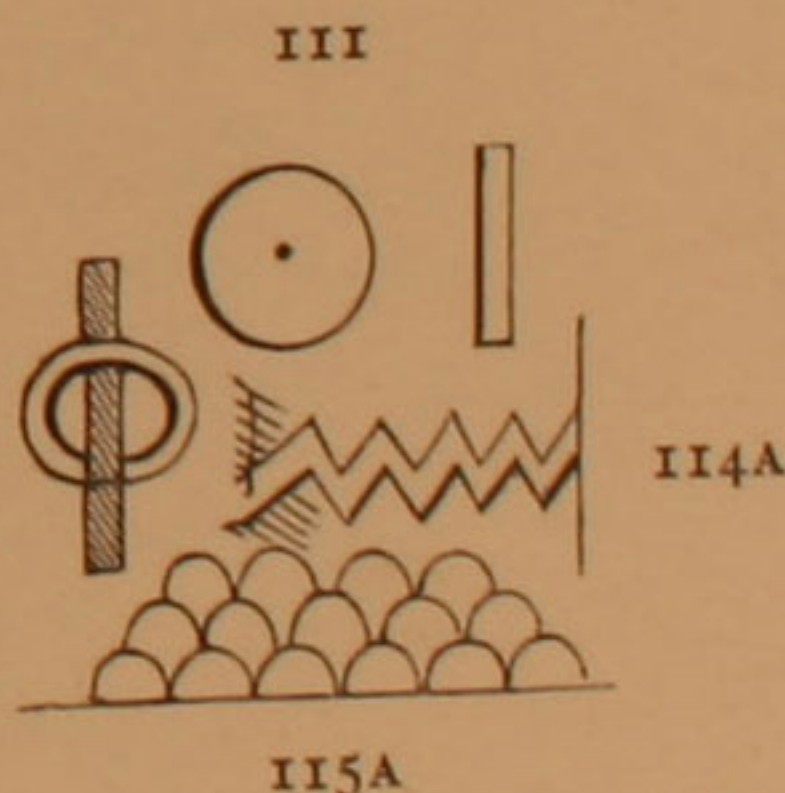


Fig. 111 : The Phallus and Discus, as seen in fig. 110A, united
 Fig. 114A : Query, Aquarius ?
 Fig. 115A, Scale Enrichment

in its form it resembles the crescent moon ; it is a symbol of the female influence in nature. There is here an unexpected concurrence with the crescent moon and star of the Orientals ; for above the pomegranate—which is figured sometimes as the crescent moon in the heraldic insignia of the Plantagenets—the six-pointed star appears in the hollow of the

crescent, with its points in the curvilinear or serpentine form. The crescent moon of Egypt and that of Persia is the thin sickle of the new moon reclining

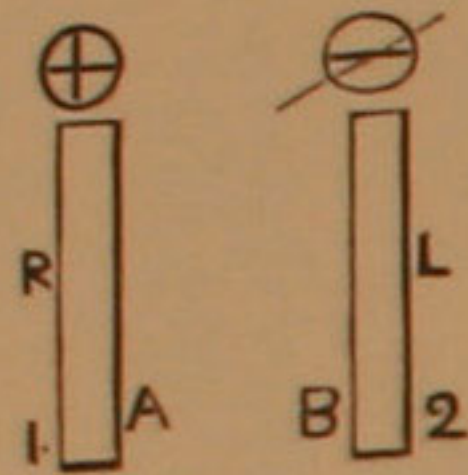


Fig. 116

- 1 : Rosicrucian 'Macrocosmos'
- 2 : Rosicrucian 'Microcosmos'
- A : Jachin (יָכִין)
- B : Boaz (בּוֹאֵז)—Isis

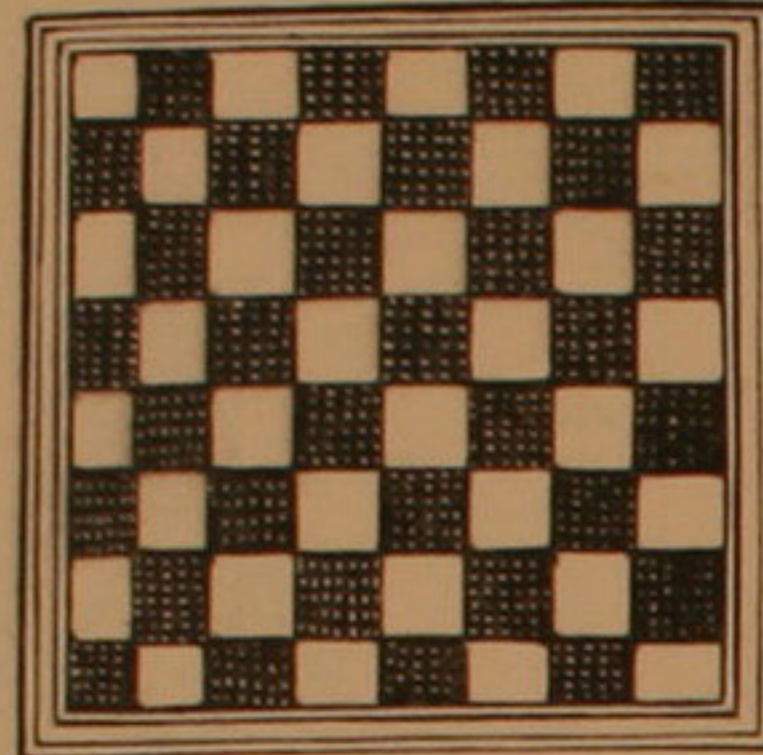


Fig. 117

on her back, and seemingly with the star *issuant* from between her horns; which is evidently an Egyptian hint coming from the old hieroglyphic times. This mysterious crescent and star is the badge

Double Lithoi : The 'Tables' of Stone.

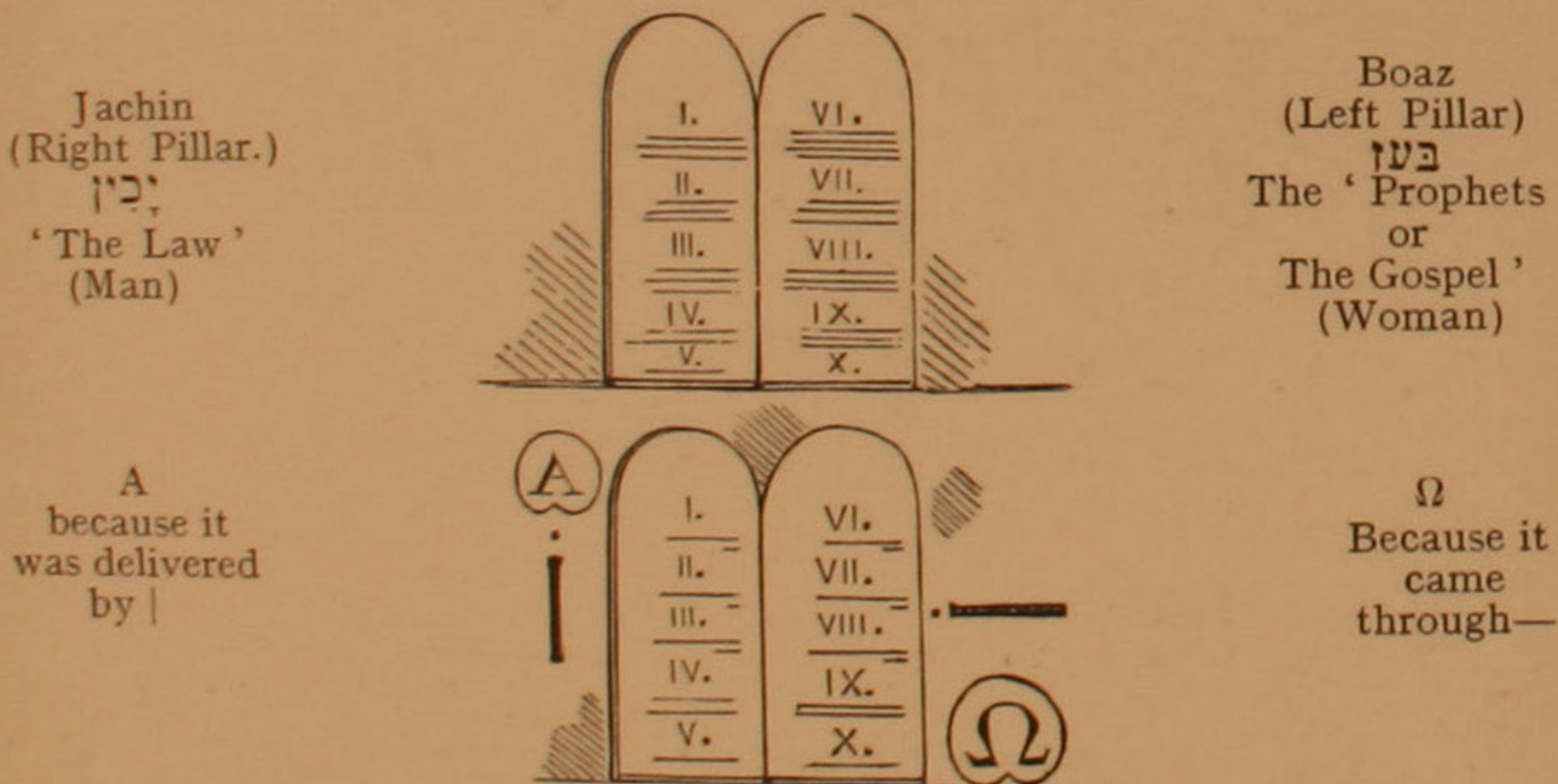


Fig. 118

The union of | and of — is consequently +, or the 'Cross'

of the sect of Ali among the Mohammedans, and it plays a most important part in augurial or religious heraldry. The standards of Egypt, Persia, and Arabia are *gules*, or Mars, or the fiery colour. It is

the ardent, or masculine, or red colour of Ali. The colours of Turkey, on the other hand, are strictly those of Mohammed, and unconsciously honour the female element in displaying the green, or the *vert*, or the woman's colour, or Friday colour, that of the Mohammedan Sabbath. This green is the *vert*, or 'Venus', of Mecca (see page (390)). The Turkish standard divides *party-per-pale* the masculine red of the sect of Ali with the green of the Hadgi; allotting to the former the place of honour, or the dexter side of the emblazonment.

The Christian altar is divided, as a hieroglyphic, into two halves or sides, before which the representative priest extends his hands, standing before it with his right hand (meaning the 'Law') to the right, and his left hand (meaning the 'Prophets') to the left; the first of which signifies the masculine (Jewish), and the second the feminine (Christian—because the Saviour was 'born of a woman'), mystic celestial power.

Some monograms or hieroglyphic expressions, meaning the 'Salvator Mundi,' show the Roman letter 'I' (Jesus) in front, in large size; the letter 'H' (which is feminine, and Greek in its origin, meaning here 'Man, as born of Woman') much smaller; and behind, interlacing and combining the first two letters, is the single curved or cursive 'S', which stands for 'S.S.', the Holy Spirit, or the Third Person of the Trinity. The whole, in another way, is 'Jesus Hominum Salvator'. Nearly all the sacred monograms, with the intention of making the letter denoting the 'Man' prominent, present the letter 'I' large; in the heraldic language *surtout*, or 'over all'. The monogram of the Saviour is sometimes seen in the 'Ark', or '*vesica piscis*', which is a pointed oval figure, familiar in Gothic archi-

ecture, and shaped like a boat or a shuttle, *counter-changing* the letters and the closing arcs, white and black—the black occupying the left or female side, according to the ideas of the Templars. The standards of these soldier-monks were white and black, either oblong or forked.

There are two columns of that heavy, severe order, however grand and impressive, which distinguishes the early Norman period of architecture in England, in regard to which, though abounding in far-off hermetic suggestions, we have seen no notice in antiquarian quarters. These two columns comprise a part of the colonnade in the White Tower, or central tower, of the Tower of London. The capital of the first column is square, but it is rounded at the angles by a cut to the *hypotrachelium*, or base-ring, of the capital. The tops of these cuts are formed by volutes similar to the horns of the Corinthian and Ionic capitals. The male volute is to the right, and is a spiral volve, from which issues a dependent budding flower dropping seed. The volve to the left, which is a series of rings enclosing a point, is female. A twisted perpendicular, like a horn, projects from the base on this left side. The capital of the other column presents a not unusual Norman form of two truncated tables or faces rounded below and divided in the middle. These we interpret as meaning the 'woman' and the 'man', side by side, and left and right. These glyphs in the two capitals of the columns signify 'Jachin' and 'Boaz', and stand for the 'First Man, and the 'First Woman'. The mysterious letter 'Tau', which is the same as the Runic Hammer of Thor, and which in truth is a 'Cross,' occupies the centre-point, or, heraldically, the 'honour-point', of the first column to the right. The master-masons were celebrated in their art of concealing myths, or hinting them

cautiously in the most difficult and far-off resemblances. The curious reader is referred to our illustration, figs. 119, 120.

The character of the 'Head' which the Templars were charged with having worshipped in their secret 'encampments', or 'mystic lodges', has been the subject of much dispute. Some say it was the head of Proserpine, or of Isis, or of the 'Mother of Nature' presented under certain strange aspects. Others assert that the figure was male, and that of Dis or Charon, according to the classic nomenclature. The object was reputed to be a talisman, and it is called by some the head of Medusa, or the snake-haired visage, dropping blood which turned to snakes, and transforming the beholder to stone. It was this head, or one of a similar description, which was supposed to serve as the talisman or recognitive mark of the secret fraternity or society, headed by Pichegru and others, which was suppressed by Napoleon, and the members of which were tried and condemned as aiming at revolutionary objects. Why Napoleon adopted this mysterious supposed magical head, as he is said to have done, on the suppression and destruction of this revolutionary body—to which we refer elsewhere—and why he chose to place his own head in the centre-place before occupied by this imagined awe-inspiring countenance, and adopted the whole as the star of his newly founded 'Legion of Honour', it is very difficult to say. In the East there is a tradition of this insupportable magic countenance, which the Orientals assign to a 'Veiled Prophet', similar to the mysterious personage in *Lalla Rookh*.

CHAPTER THE SECOND

PRESENCE OF THE ROSICRUCIANS IN HEATHEN AND CHRISTIAN ARCHITECTURE

A QUESTION may here arise whether two corresponding pillars, or columns, in the White Tower, London, do not very ingeniously conceal, masonically, the



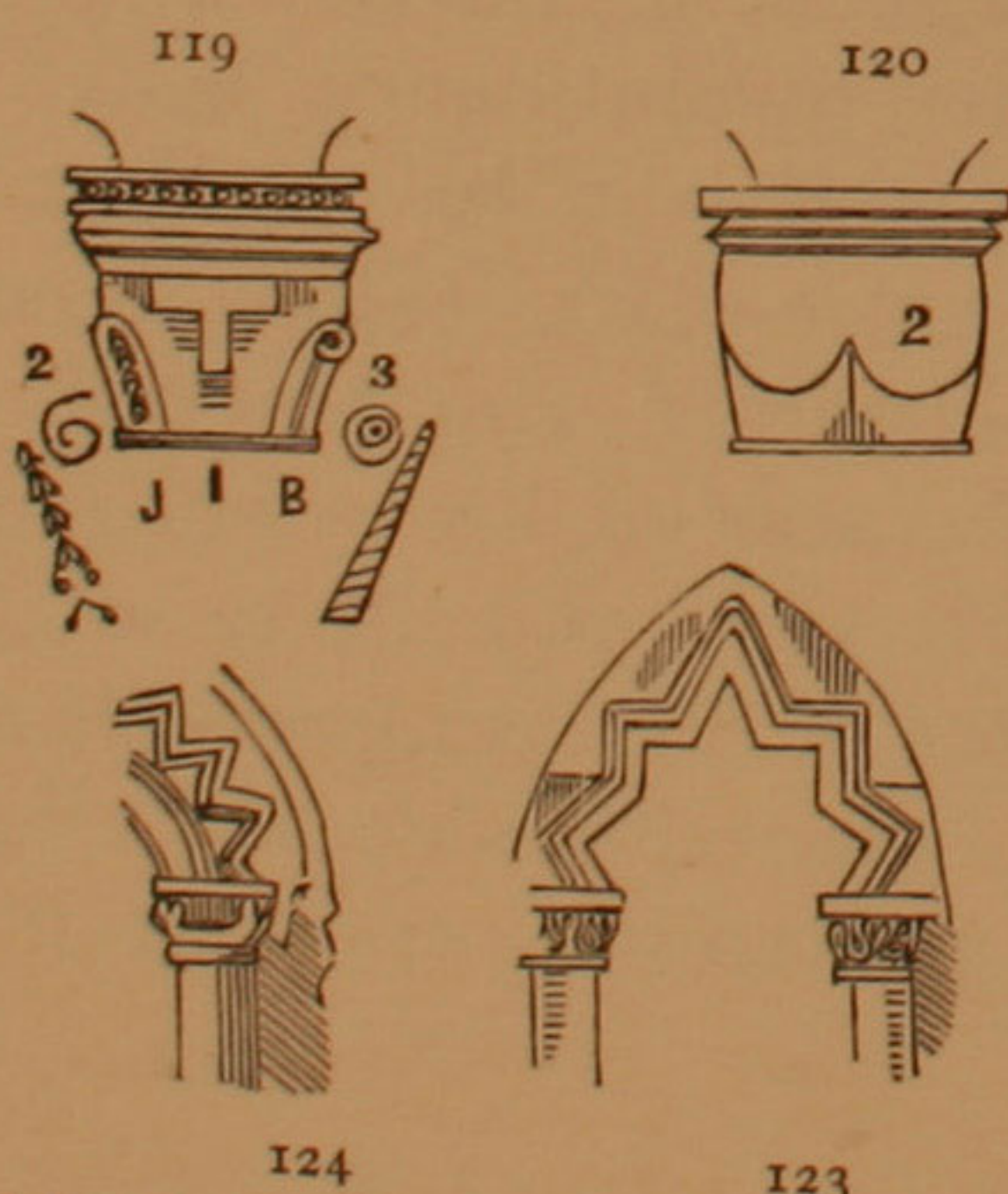
Fig. 121



Fig. 122
Egypt, Persia : Sect of Ali

mythic *formula* of the Mosaic Genesis, 'Male and Female created He them', etc. Refer below to figs. 119, 120.

I. Tor, or 'Hammer of Thor' T(au).



Figs. 119, 120: Columns to Chapel in the 'White Tower', London. Style, Early Norman, 1081. Fig. 119—(1) Mystic 'Tau'; (2) Male, Right; (3) Female, Left.
Fig. 123: Castle-Rising Church, Norfolk. Fig. 124: Romsey Abbey, Hants.

2. Corinthian Volutes, or 'Ram's Horns'.

The crescent moon and star is a Plantagenet badge. It is also the Badge of the Sultan of Turkey. Also, with a difference, it displays the insignia of Egypt.

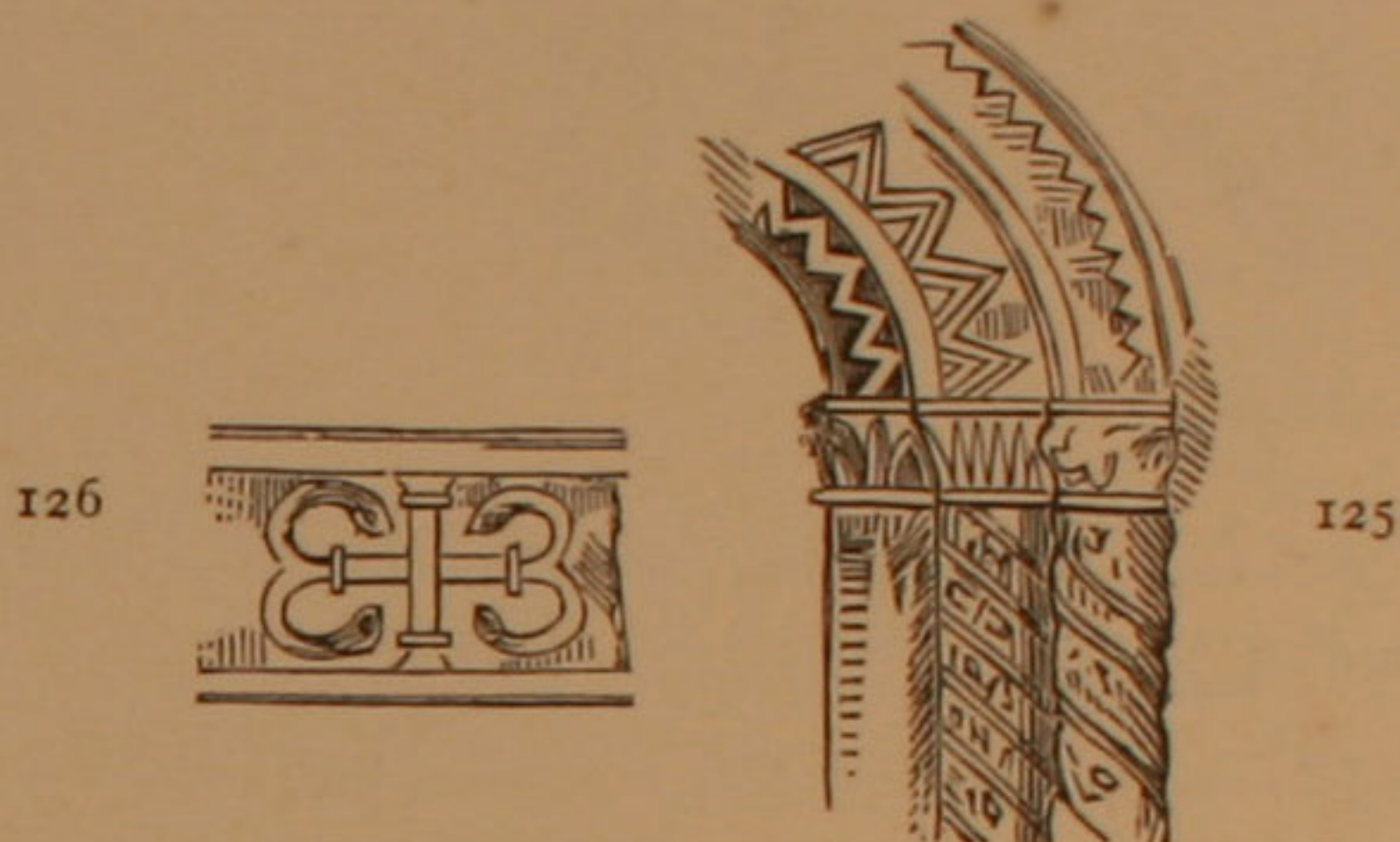


Fig. 125 : St. Peter's Church, Northampton
 Fig. 126 : S—out of the Arms of the +. (Font, Runic and Saxon, Bridekirk Church, Cumberland)

The flag of Egypt is the ensign of the sect of Ali (the second Mohammedan head of religion), which is 'Mars, a Crescent, Luna; within the horns of which is displayed an estoile of the second'—abandoning

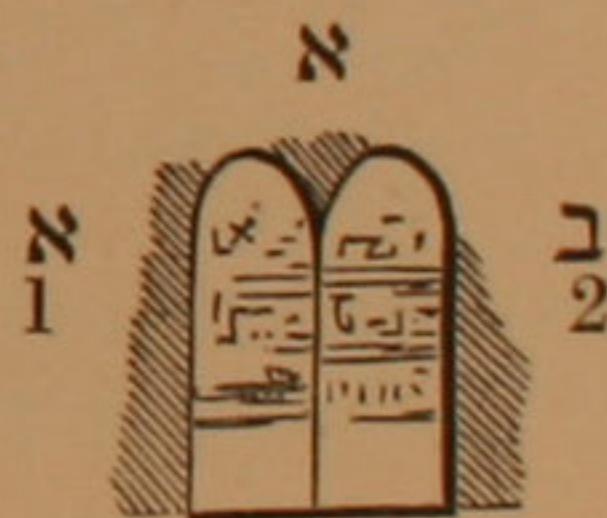

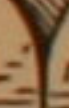

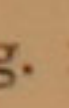


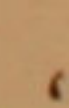


Fig. 127

	   	
The Ten Commandments, or	  	'Tables of Stone'
Five 'Commandments' to the Right, Masculine, 'Law'		Five 'Commandments' to the Left, the 'Prophets', or the 'Gospel'

the vert, or green, of the 'Hadgi', or of Mecca, the site of the apotheosis of Mohammed. The Mohammedan believers of the sect of Ali rely on the 'masculine principle'—more closely, in this respect, assimilating with the Jews; and therefore their distinctive heraldic and theological colour is red, which is male, to the exclusion of the other Mohammedan colour,

green, which is female. The 'Hadgi', or Pilgrims to Mecca, wear green; the Turkish Mussulmans wear

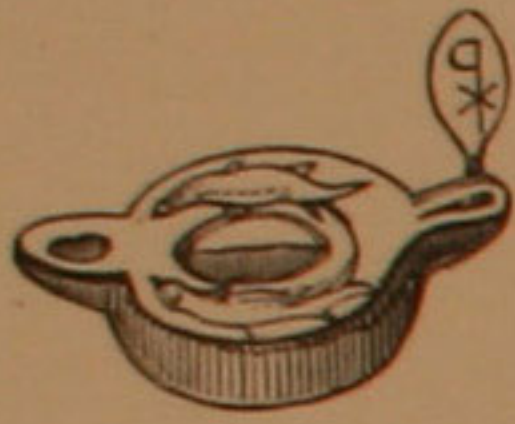


Fig. 128

A lamp, Roma Sotteranea IXΘΥΣ



Fig. 129



Fig. 130

red and green, according to their various titles of honour, and to their various ranks.

The Hospital of St. Cross, near Winchester, abounds

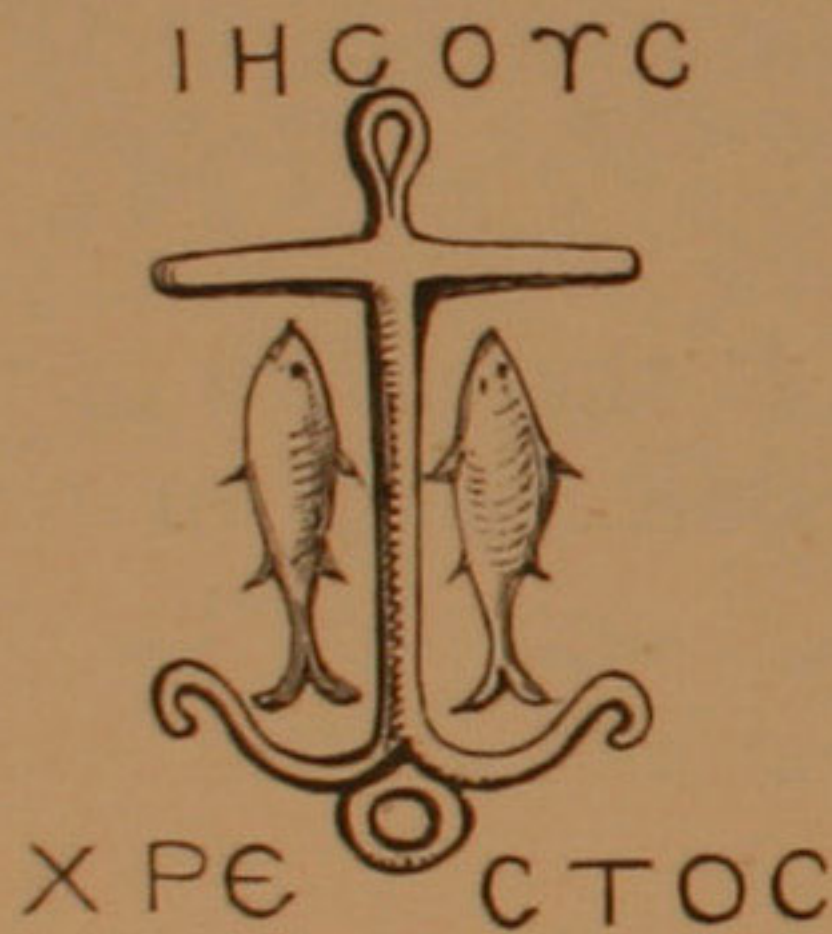


Fig. 131: Devices from the Tombs in the Catacombs at Rome

in the earliest Norman mouldings. The architecture of St. Cross presents numerous hermetic suggestions.

The identity of Heathen and of Christian Symbols



Fig. 132



Fig. 133



Fig. 134

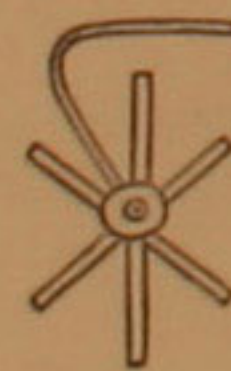


Fig. 135



Fig. 136

is displayed in all our old churches in-degrees more or less conclusive.

The 'Ten fingers' of the two hands (made up of each 'Table' of Five) are called in old parlance, the 'ten commandments'. 'I will write the ten com-

mandments in thy face' was spoken in fury, in the old-fashioned days, of an intended assault. The hands explain the meaning of this proverbial expression, interpreted astrologically. Palmistry is called Chiromancy, because Apollo, mythologically, was taught 'letters' by Chiron, the 'Centaur'.

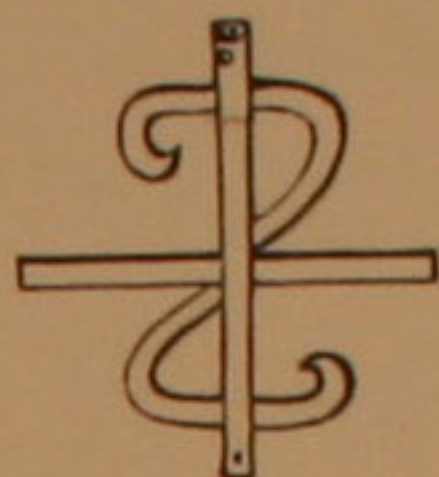


Fig. 137: Monogram of the Three Emblems carried in the Mysteries



Figs. 138, 139: The Heathen Monogram of the Triune

The devices on most Roman Bronze Lamps present continual Gnostic ideas.

The Temple Church, London, will be found to abound with Rosicrucian hieroglyphs and anagrammatical hints in all parts, if reference be made to it



Fig. 140: Monogram of the Saviour

by an attentive inquirer—one accustomed to these abstruse studies.

These designs supply a variety of Early Christian Symbols or Hieroglyphs, drawn from Roman originals in all parts of the world.

The Æolian Harp, or Magic Harp, gave forth real strains in the wind. These were supposed to be communications from the invisible spirits that people the air in greater or lesser number. See figs. 141, 142.

The above music consists of a magical incantation to the air, or musical charms, supposed magically to

be played from the frontispieces, as musical instruments, of two of the most celebrated ancient religious

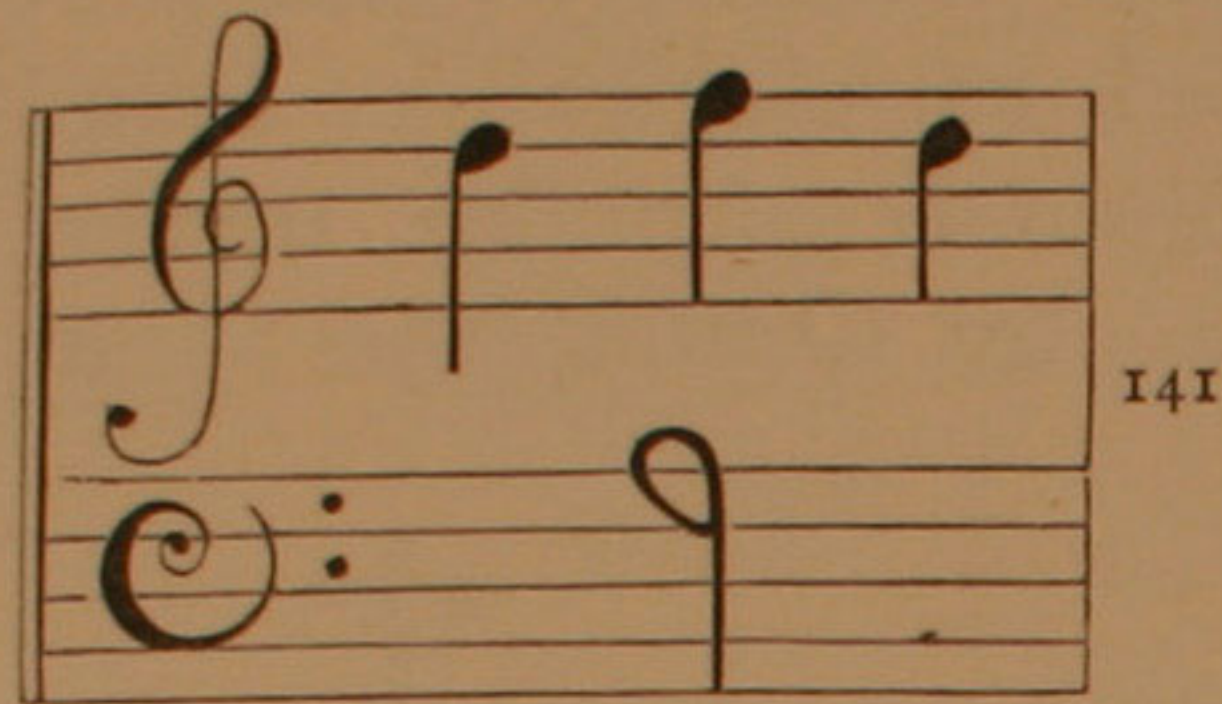


Fig. 141 : Melody (or Melodic Expression) of the Portico of the Parthenon
 Fig. 142 : General Melody (or Melodic Expression) of the Pantheon, Rome

structures. The Cabalists imagined that the arrangements of the stars in the sky, and particularly the

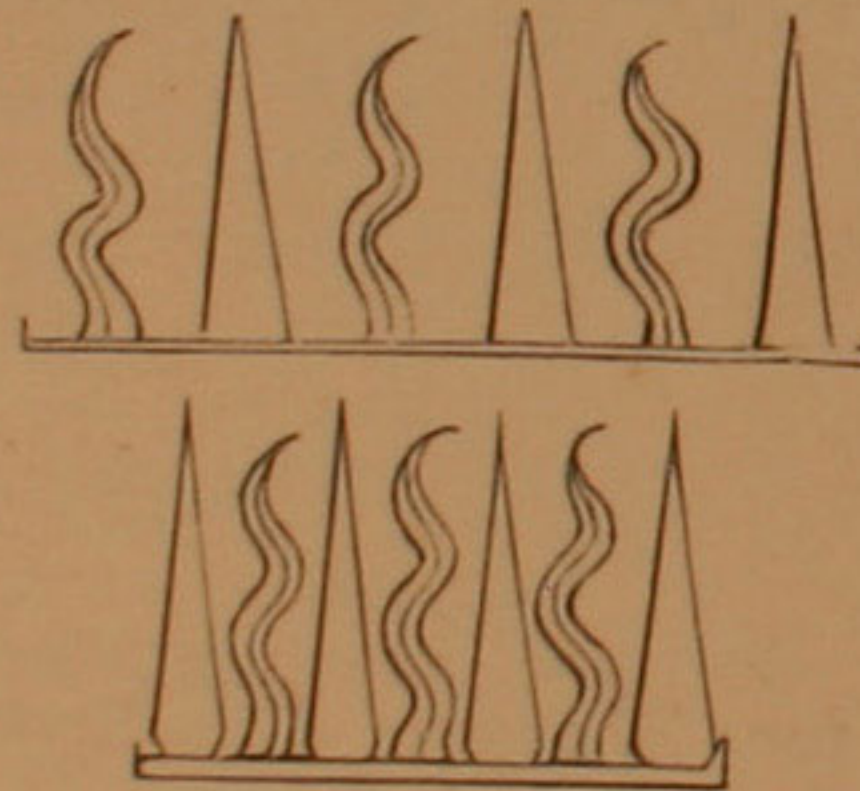
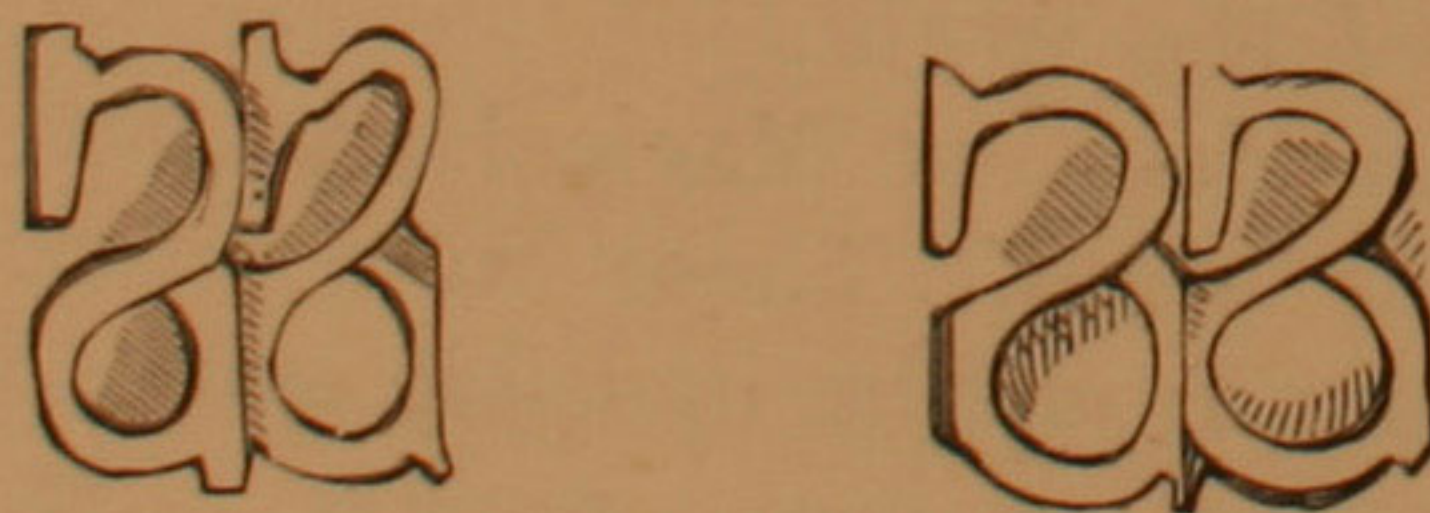


Fig. 143

Alternate Direct and Crooked Radii, or 'Glories' set round Sacred Objects

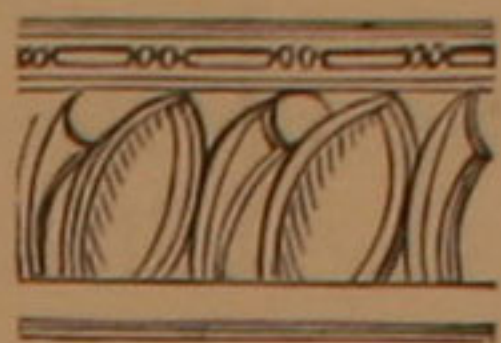
accidental circumvolvent varying speed of the planets of the solar system, produced music—as men know



Figs. 144, 145 : Collar of Esses

music. The Sophists maintained that architecture, in another sense, was harmonious communication,

addressed to a capable apprehension—when the architecture was true to itself, and therefore of divine origin.



146



147



148

Fig. 146 : Egg-and-Tongue Moulding, Caryatic Prostyle, Pandroseum (Temple of Erechthæus, Athens)

Fig. 147 : Moslem : the Crescent and Star : also Plantagenet

Fig. 148 : Honeysuckle, Greek Stele

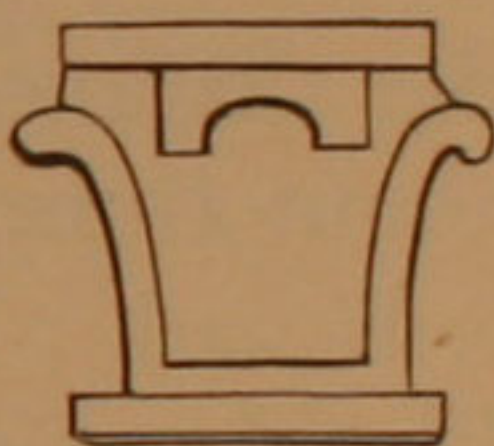
Hence the music on p. 258. These passages were supposed to be magic charms, or invocations, addressed



Fig. 149 : Egg-and-Tongue Moulding, Roman example



150



151



152

Fig. 150 : Rhamasseion, Thebes, Caryatic Portico

Fig. 151 : India, origin of the 'Corinthian'

Fig. 152 : India, Rudimental Corinthian Capital, as also Rudimental Christian

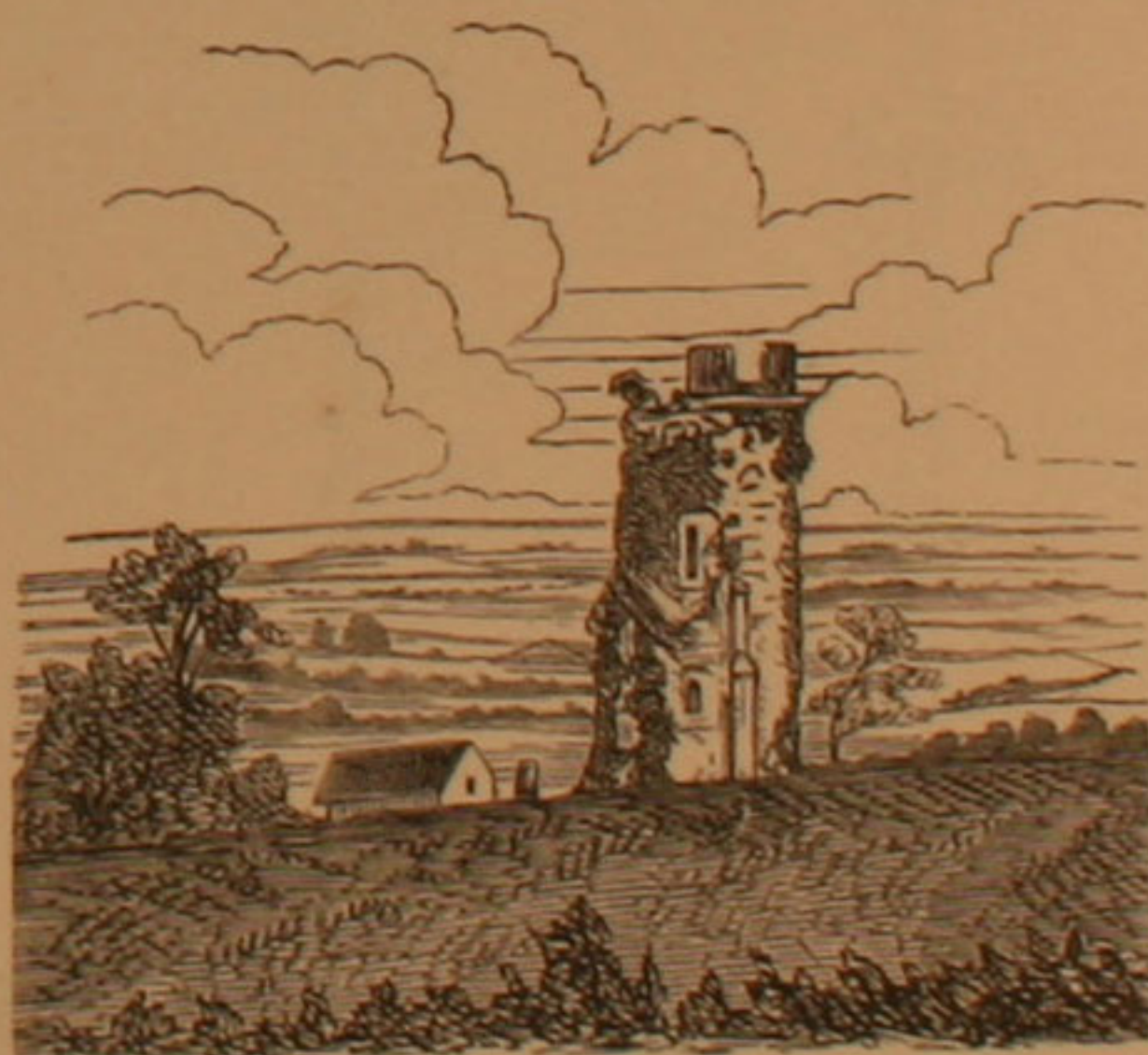


Fig. 153

by day and night to the intelligent beings who filled the air invisibly. They were played from the fronts

of the Parthenon, Athens, and the Pantheon, Rome, according to the ideas of the superstitious Greeks and of the Oriental Christian Church.

In fig. 153 we have a representation of Bersted Church, as seen (magnified) from a rising hill, over

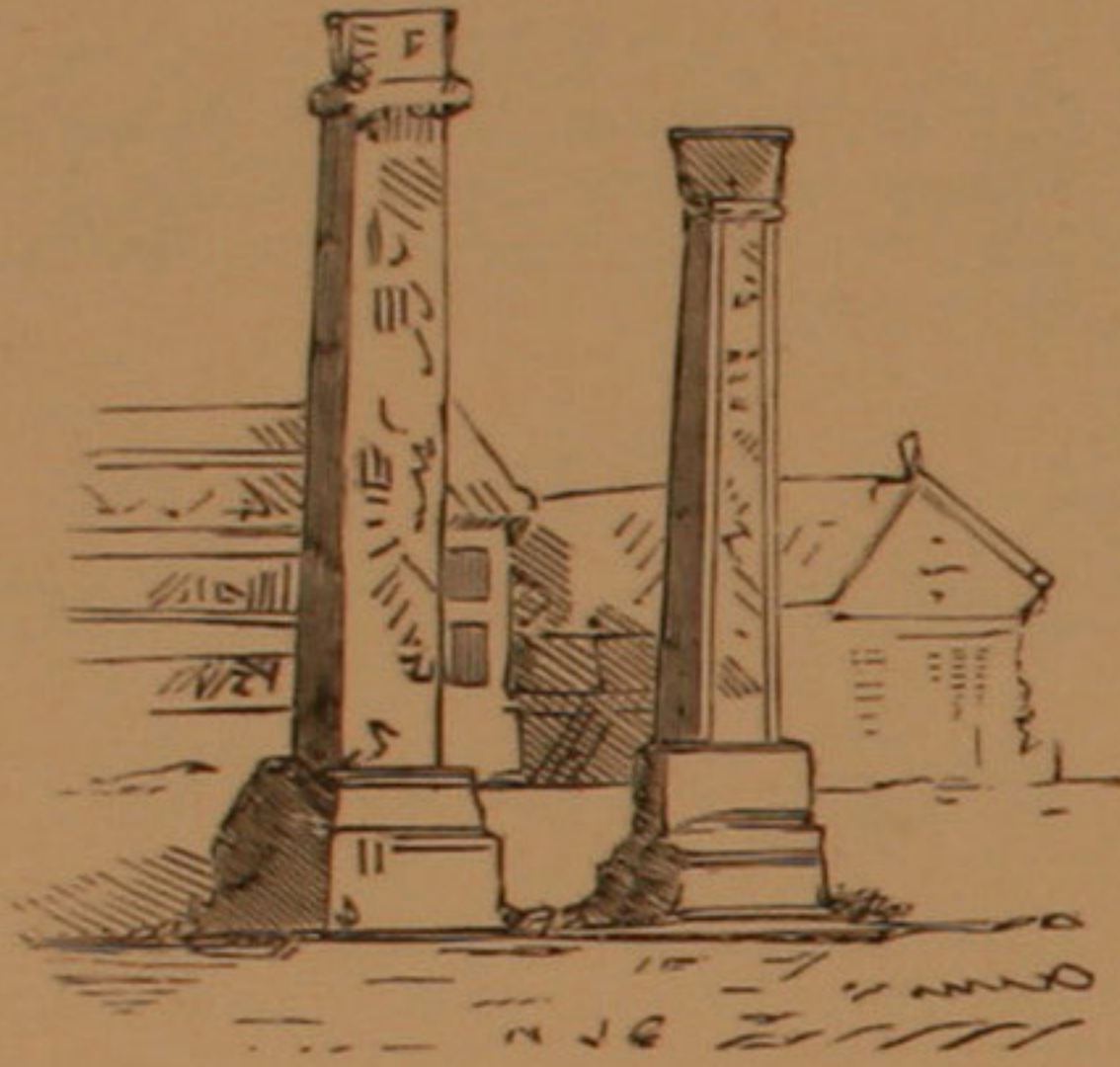


Fig. 154 : Stone Crosses at Sandbach, in Cheshire

a hop-garden, at about the distance of half a mile. Bersted is a little village, about three miles from Maidstone, Kent, on the Ashford road. In the chancel of Bersted Church, Robert Fludd, or Flood ('Robertus

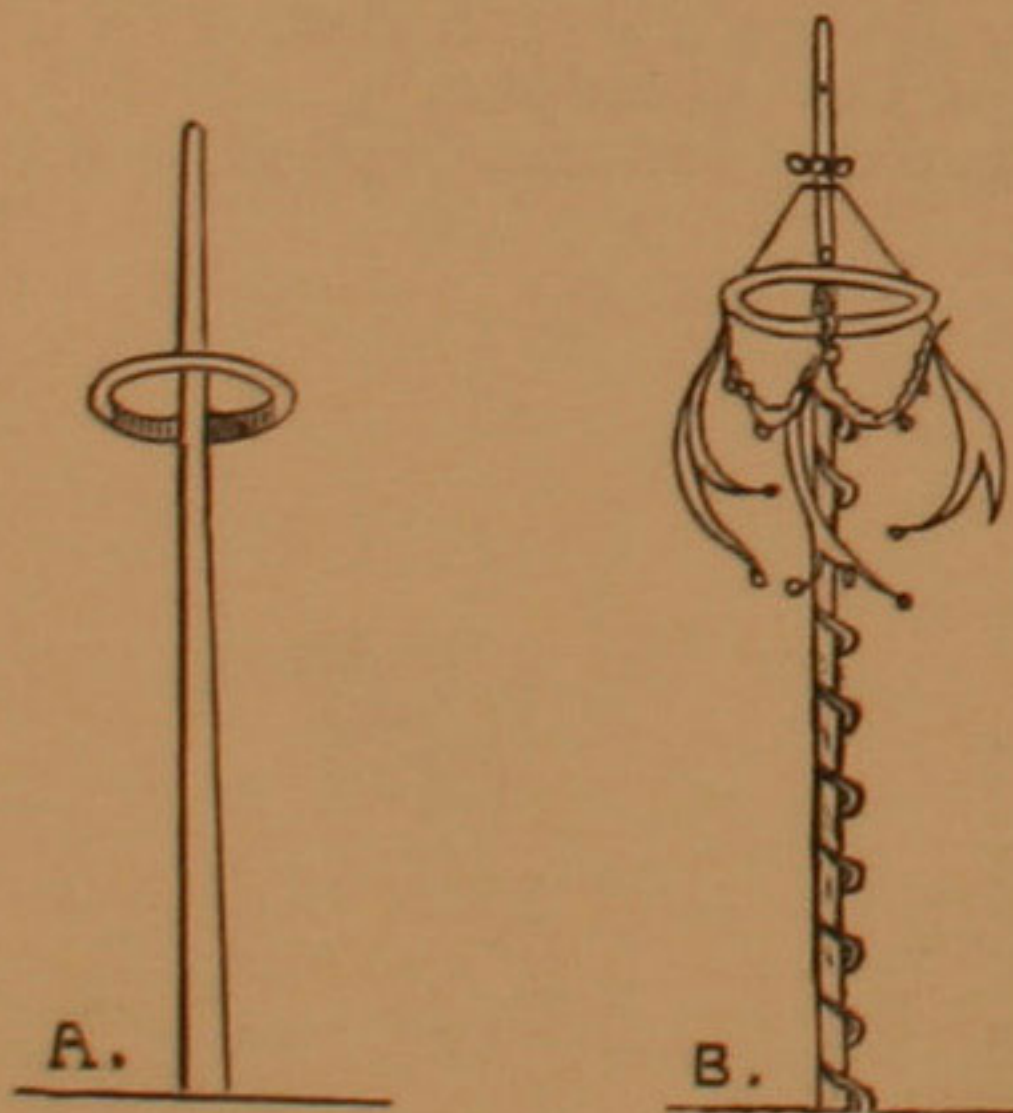


Fig. 156

Fig. 155

de Fluctibus'), the head of the Rosicrucians in England, lies buried. He died in 1637.

Fig. 155 displays the standard Maypole, or authentic Maypole, with all its curious additions ; and we add their explanation. In the upper portion we have the

Apex of the Phallus, the Quatre-feuilles, and the Discus or Round. The lower portion is the Linga,

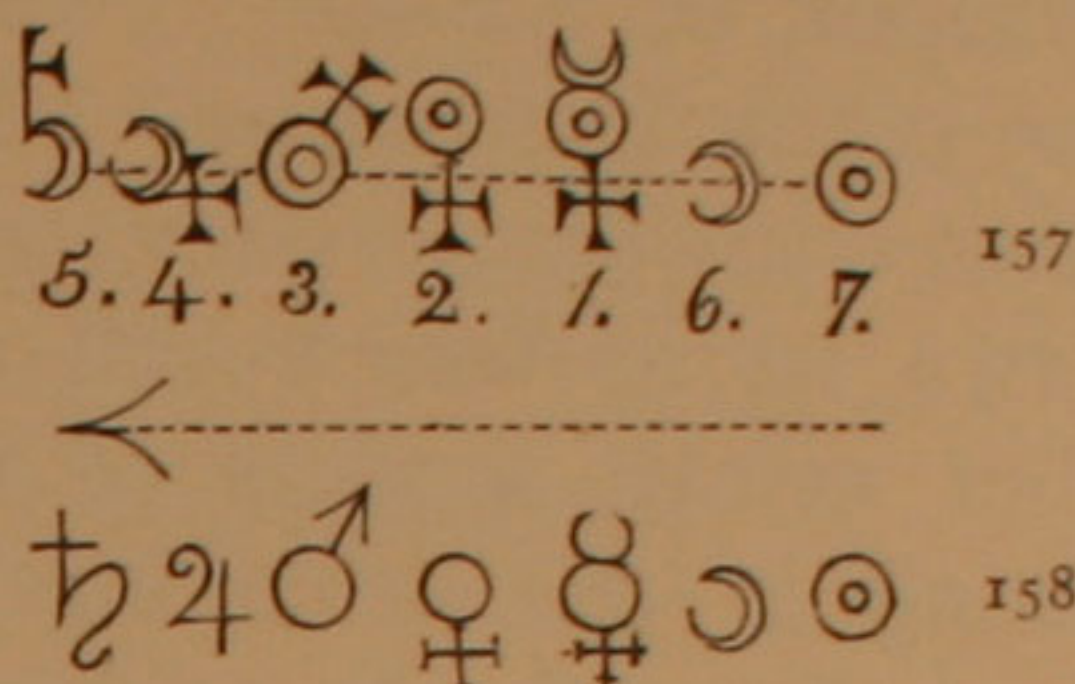


Fig. 157: Hindoo Monograms of Planets: (1) Mercury, Buddha (Boodh); (2) Venus; (3) Mars; (4) Jupiter; (5) Saturn; (6) Moon; (7) Sun
 Fig. 158: Astrological Symbols of Planets: (1) Sol; (2) Luna; (3) Mercury; (4) Venus; (5) Mars; (6) Jupiter; (7) Saturn

Lingham, or Phallus, 'wreathed'; also the 'Pole' of the ship 'Argo' ('Arco'); otherwise the 'Tree

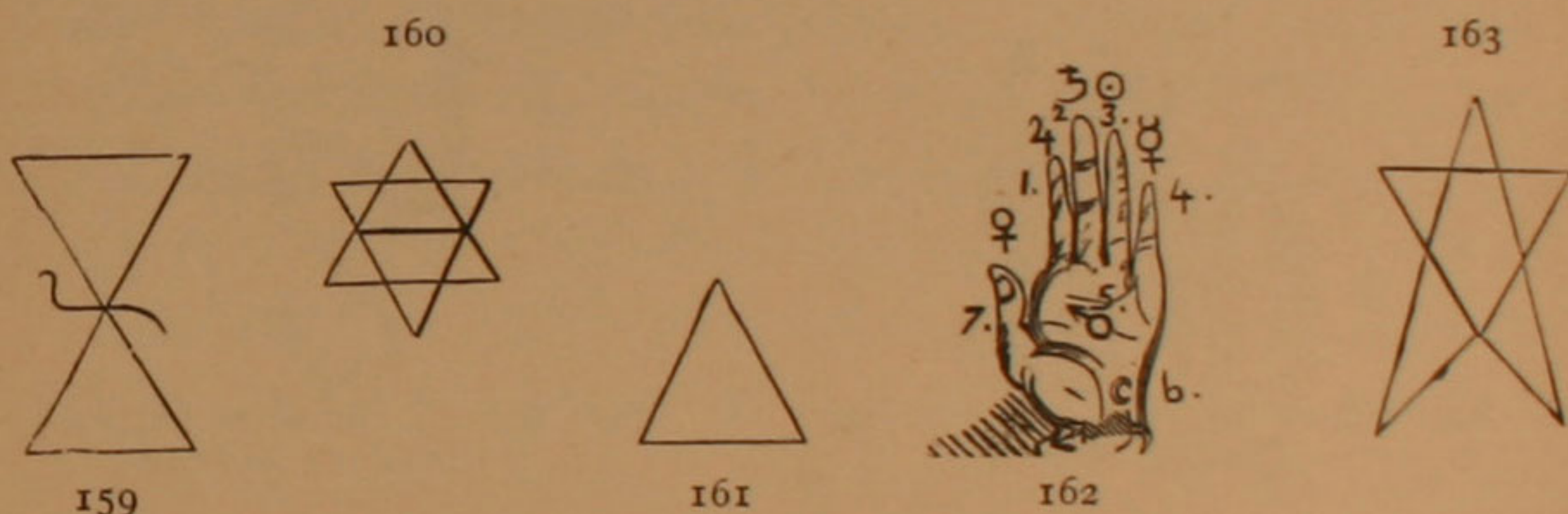


Fig. 159: Buddhist Emblem
 Fig. 160: 'Shield of David', or, the 'Seal of Solomon'
 Fig. 161: Phallic Triad
 Fig. 162: Astrological Hand: (1) Jupiter; (2) Saturn; (3) Sun; (4) Mercury; (5) Mars; (6) Moon; (7) Venus
 Fig. 163: Indian and Greek

of Knowledge'. The ribbons of the Maypole should be of the seven prismatic colours.

Fig. 156 shows the union of the Phallus and Yoni,



Fig. 164: Isis, 'Dragon's Head' Fig. 165: Hand in Benediction

and exhibits unmistakably the destination and purpose of the familiar Maypole.

Each finger in fig. 162 is devoted to a separate planet. Refer to the engraving of the hand.

Fig. 167, 'Hook of Saturn', 'Crook of Bishops'. 'By hook or crook', meaning, 'By fair means or foul', is a proverbial expression, continually heard.

There are two works which will assist in throwing light upon that mystic system of the ancients, probably originating in the dreaming East, that refers the production of music to architectural forms or geometric diagrams; as columns and entablatures, or upright lines and cross-lines, and mathematical arcs and diagonals, in their modifications and properties, of course are. These books, which will help to explain

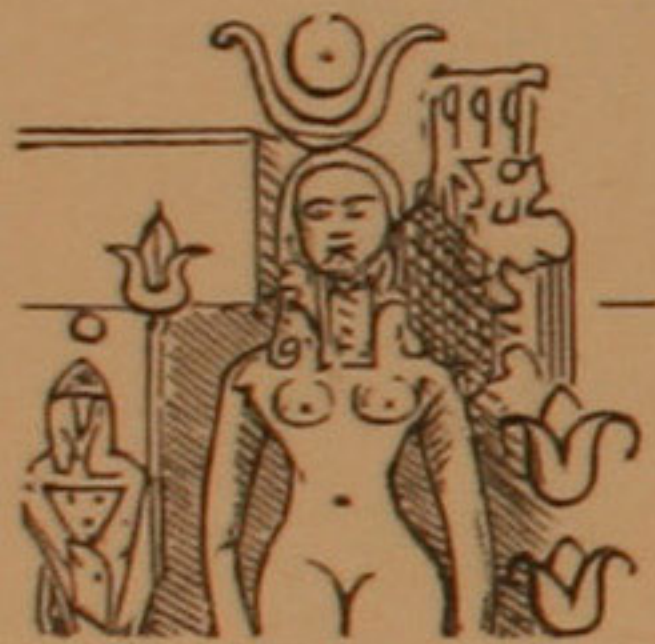


Fig. 166: Egyptian Alto-Relievo
(British Museum)

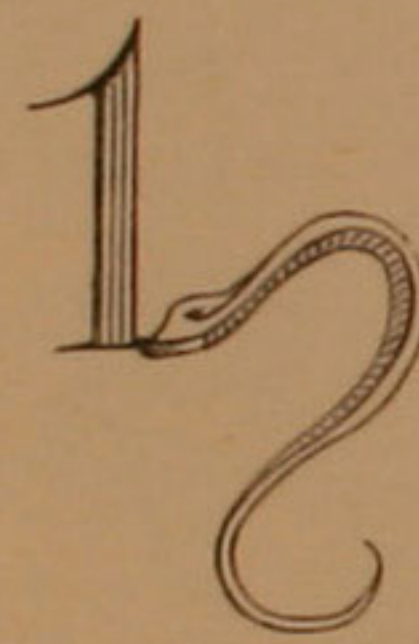
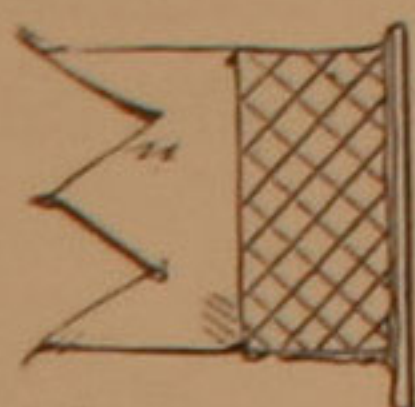


Fig. 167: 'Hook of Saturn'
'Crook of Bishops'

the passages of music given at p. 258, figs. 141, 142, are Hay's *Natural Principles and Analogy of the Harmony of Form*, and a very original and learned musical production, entitled *The Analogy of the Laws of Musical Temperament to the Natural Dissonance of Creation*, by M. Vernon, published in London in 1867. Through a strange theory, the music at p. 258 of our book is taken as the expression of the geometrical fronts of the two great temples, the Parthenon at Athens and the Pantheon at Rome, which are supposed to have been built with perfect art. We have 'translated' these phantom Æolian melodies played in the winds (so to express it), and fixed them in modern musical notation.



Templar Banner

CHAPTER THE THIRD

THE ROSICRUCIANS AMIDST ANCIENT MYSTERIES. THEIR TRACES DISCOVERABLE IN THE ORDERS OF KNIGHTHOOD

THE 'Collar of Esses' is supposed always to be a part of the Order of the Garter. The coupled 'S.S.' mean the 'Sanctus Spiritus', or 'Holy Spirit', or the 'Third Person'. The 'Fleurs-de-Lis', or 'Lisses', or the 'Lilies of the Field', invariably appear in close connexion with St. John, or the 'Sanctus Spiritus', and also with the Blessed Virgin Mary, in all Christian

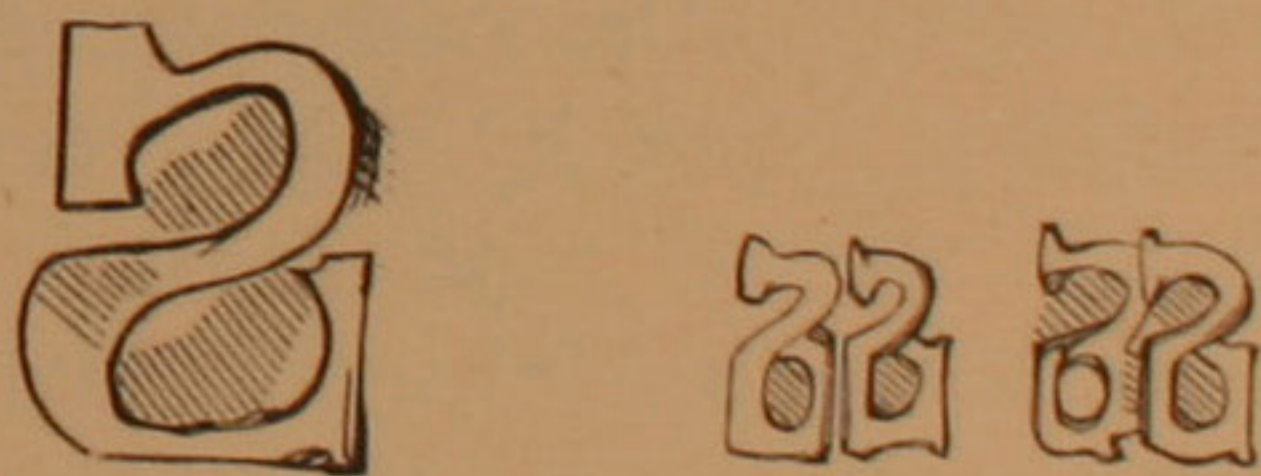
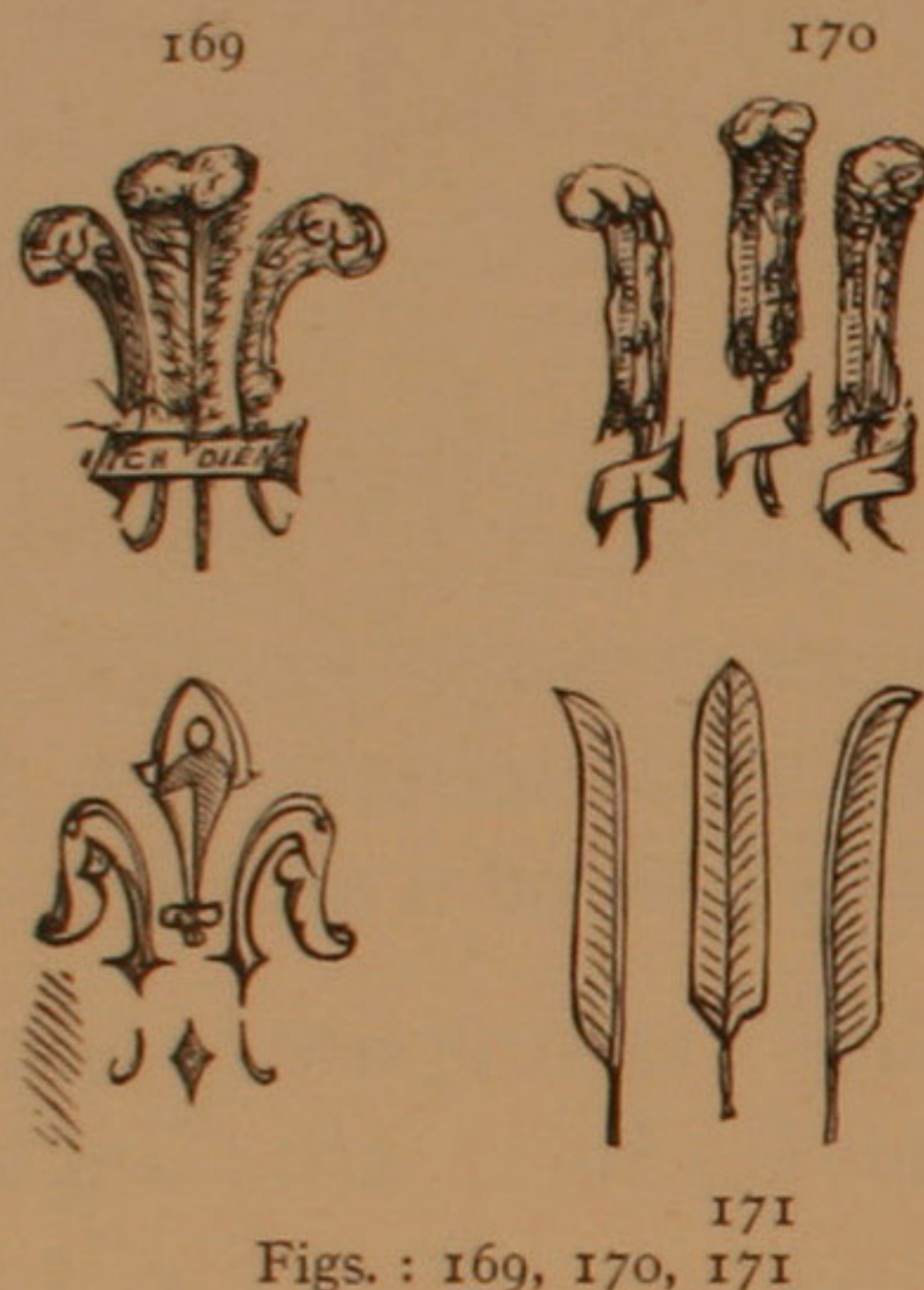


Fig. 168 : Collar of Esses

symbola or *insignia*. The Prince of Wales's triple plume appears to have the same mythic Egyptian and Babylonian origin, and to be substantially the same symbol as the 'Fleur-de-Lis'. When arranged in threes, the 'Fleurs-de-Lis' represent the triple powers of nature—the 'producer', the 'means of production', and 'that produced'. The 'Fleur-de-Lis' is presented in a deep disguise in the 'Three Feathers', which is the crest of the Prince of Wales ;

in this form the Fleur-de-Lis is intended to elude ordinary recognition. The reader will observe the hint of these significant 'Lisses' in the triple scrolls or 'Esses' coiled around the bar in the reverse of the



Figs. : 169, 170, 171

Gnostic gem, the 'Chnuphis Serpent', elsewhere given. This amulet is a fine opalescent chalcedony, very convex on both sides. It is the figure of the 'Chnuphis Serpent' rearing himself aloft in act to dart, crowned with the seven vowels, the cabalistic gift to Man in his Fall, signifying 'speech'. The reverse presents the triple 'S.S.S.' coiled around the 'Phallus'.

In fig. 170 we have the Prince of Wales's Feathers, from the Tomb of Edward the Black Prince, in Canterbury Cathedral. This badge presents the idea of the 'Fleur-de-Lis', 'Ich Dien!'—'I serve!'

Fig. 171 represents the Egyptian Triple Plumes, which are the same badge as the 'Fleur-de-Lis' and the Prince of Wales's Feathers, meaning the 'Trinity'.

Fig. 172—also (*ante*) referred to as fig. 191—is a Gnostic Gem. It represents the 'Chnuphis Serpent', spoken of above.

A famous inscription (Delphic E) was placed above the portal of the Temple at Delphi. This inscription

was a single letter, namely, the letter E, the name of which in Greek was E, which is the second person of the present of the indicative of the verb *ειμι*, and signifies 'Thou art'; being as Plutarch has interpreted it, the salutation of the god by those who entered

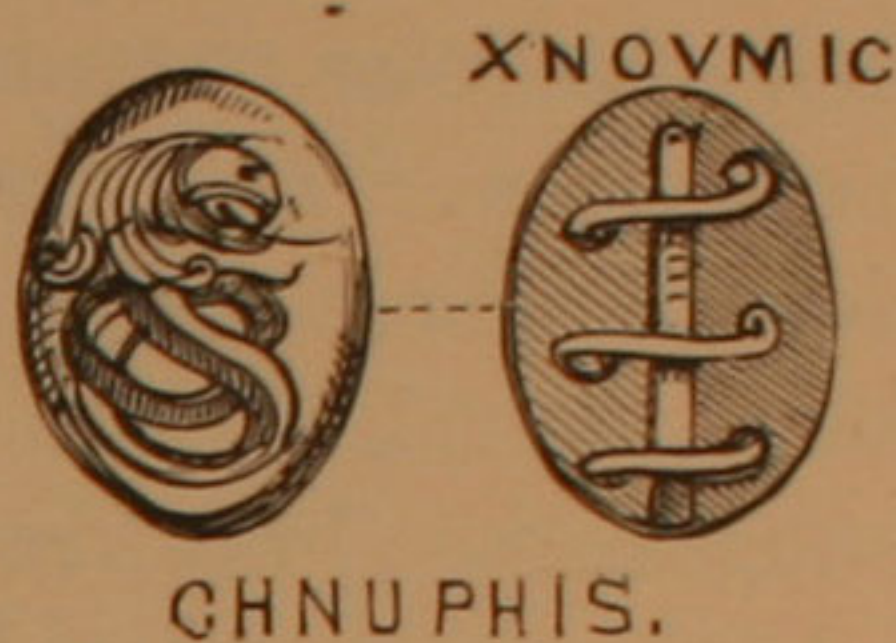


Fig. 172

the Temple. See Plutarch *de E apud Delph.* Lord Monboddo's *Origin and Progress of Language* (1774), vol. ii. p. 85, refers to this letter E.

The Delphic 'E' means the number 'Five', or the half of the Cabalistic Zodiac, or the Five Ascending Signs. This 'Delphic E' is also the Seleucidan Anchor.

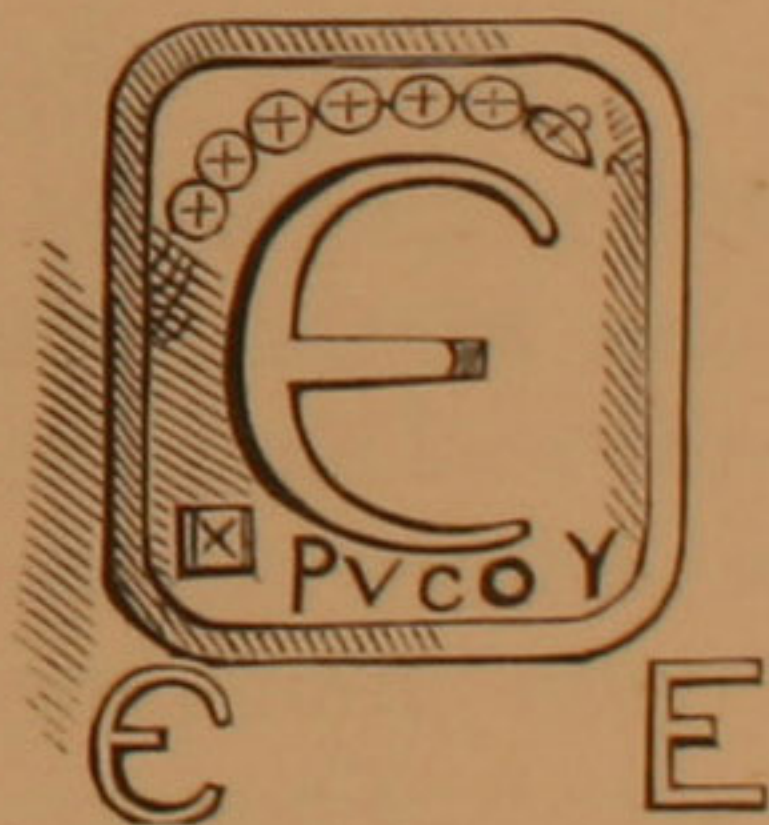


Fig. 173

It was adopted by the Gnostics to indicate the 'Saviour', and it is frequent in the talismans and amulets of the early Christians. It is one of the principal gems of the Gnostics, and is a cameo in flat relief.

One of the charges against the Knights Templars was as follows: 'That they bound, or touched, the head of an idol with cords, wherewith they bound themselves about their shirts or next their skins'

(‘ Processus contra Templarios ’, Dugd. *Monast. Ang.* vol. vi. part ii. pp. 844-846, etc.). There is something strange about these cords, cordons, ropes, belts, bands, baldrics (also in the term ‘ belted earls ’). These are always male accessories ; except the ‘ zones ’, sashes, or girdles, worn as the mark of virgins, which cinctures may yet draw their symbolic meaning from this same ‘ *umbilicus* ’ in question. The reader will notice also the connexion of these ideas and the practice in the Roman race of the ‘ Lupercal ’, at the February Roman religious solemnities (February of the ‘ Fishes ’). At these it was the custom of the runners to flog bystanders, *particularly women*, with thongs or cords ; which were probably intended to be the racers’ own girdles. Julius Cæsar, Mark Antony, and Calphurnia form a group illustrative of this meaning. Thus Shakespeare :

Our elders say,
The barren, touched in this holy chase,
Shake off the sterile curse.

—*Julius Cæsar*, act i. sc. 2.

Is this the origin of the custom of the people pelting or flogging each other at the Italian Carnivals ? It seems highly probable. The Carnivals occur at the same time as these Roman *Lupercalia*.

Many early Norman mouldings exhibit various examples of the cable. Thongs, ties, and network are seen to bind all the significant figures in the early English and Irish churches. Is there any connexion between these bonds, or ties, or lacings, with the ‘ cable-tow ’ of the initiates among the Masons ? Perhaps the ‘ tow ’ in this ‘ cable-tow ’ means the ‘ Tau ’, or stood for it originally. Reference may here be made to the snake which forms the girdle of the Gnostic ‘ Good Shepherd ’ in the illustration later in our book (fig. 252).

The cable-mouldings in Gothic architecture are intended to carry an important meaning. They are found in the pointed or Christian architecture in continual close connexion with the triplicated zigzag, the vandykes, or '*aquarii*', as we designate them, because all these architectural forms, which are hieroglyphs, mean the feminine or 'Second Principle', and express the sign of Aquarius, with its watery or lunar hints, its twin-fishes, and its Jonah-like anagrams of the 'Redeemer'. Hence the boatlike, elongated, peculiar form called the *vesica piscis*, which is the oblong shuttle-shaped frame continually set over doors and windows and elsewhere in Gothic churches, to contain effigies of the Saviour, or Virgin Mary, or groups from the New Testament in connexion with these Two Sacred Persons. A doorway in Barfreston Church, Kent, supplies an excellent example of the employment of this oblong figure; which is also Babylonian, and means the female member as its starting-point.

In a previous part of our book we give various figures of the prows or cutwater-heads of gondolas, in which we clearly show the origin of their peculiar form, which represents the *securis*, or 'sacrificial axe', that crook originally expressed in the 'hook of Saturn'. The 'Bu-Centaur' indicates the fabulous being, the bicorporate 'ox' or 'horse' and 'Man', as will be found by a separation of the syllables 'Bu-Centaur'. It is the name of the state-galley of the Doge of Venice, used on the occasion of his figurative stately marriage with the Adriatic, or espousal of the 'Virgin of the Sea', who was Cybele of the 'sacrificial hook'. The hatchet of Dis, the glaive, the halberd, the reaping-hook of Ceres, the crescent moon, the 'Delphic E', are all the same mystic figure. The prow of the gondola exhibits unmistakably the

securis and *fasces* conjointly, or the axe of the sacrifice and the rods for the scourging of the victim first, if human, and afterwards for his burning—the rods being the firewood. Lictors have their name probably from '*Llec*'. From this peculiar cutwater arose the Dragon-beak, the 'Prow', or 'Frow', the figure-head and fiddle-head. They have all a feminine origin.

Fig. 174 represents 'S. Johan' (St. John), from an early woodcut of the Twelve Apostles. His *right* hand is raised in the act of the holy sign, whilst his *left* clasps the chalice of the 'S.S.', or Sacrament of Wine; in the cup is a salamander, signifying the

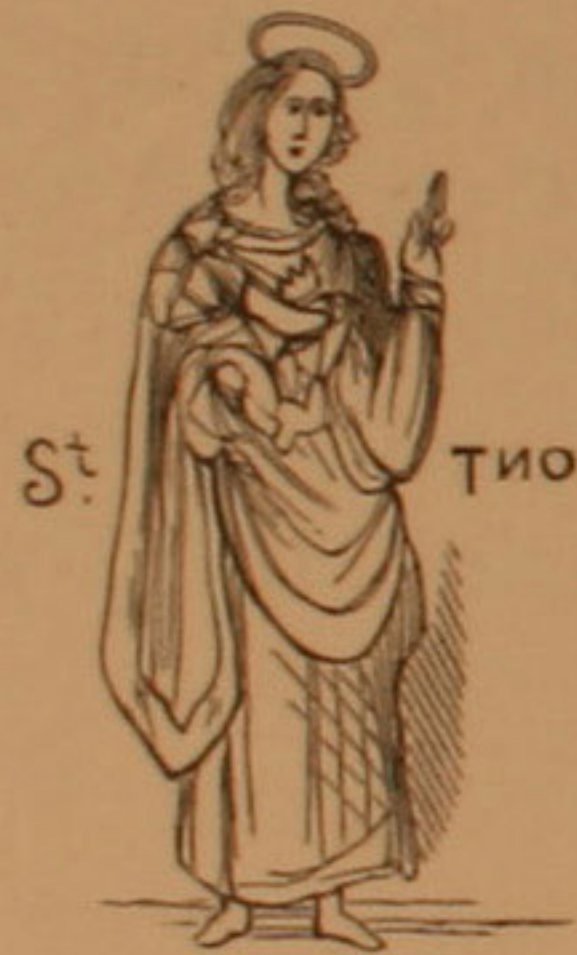


Fig. 174

'H. G'. This is St. John the Apostle, the author of the 'Apocalypse'; or the 'Sanctus Spiritus', who baptizes in the mystic Eucharist with the 'Holy Ghost and with Fire'.

The following are the names of the angels of the planets, according to the Gnostics. At the beginning of all things is Jehovah (Sabaoth), Victory; at the end, the 'Old Serpent' (Ophis). Between these are the Seraphim (Intelligences) and Cherubim (Benevolences), and their representatives. Origen calls the Sun, Adonai; the Moon, Iao; Jupiter, Eloï; Mars, Sabao; Orai, Venus; Astaphai, Mercury;

Ildabaoth, Saturn. All this is Gnostic—highest mysticism therefore.

The name Tarasque is given for the Dragon of a Northern Nation. (Qy. the 'Hill of Tara', etc. ?) Under the Roman Emperors, and under the Emperors of Byzantium, every cohort or centurion bore a *dragon* as its ensign (Modestus, *De Vocabul. Rei Milit.*; Flav. Veget. *De Re Militari*, lib. ii. c. xiii.: Georget, *Insig. Europ.*, *loc. cit.*) Matthew of Westminster, speaking of the early battles of this country of England, says: 'The King's place was *between* the Dragon and the Standard'—'Regius locus fuit inter draconem et standardum' (Lower's *Curiosities of Heraldry*, p. 96). This is the undoubted origin of the ensign's 'pair of colours' in a battalion; viz. the first colour, or 'King's Colour', whose place is to the right, is properly the standard; and the second colour, or the 'regimental colour', to which is assigned the left-hand, or female, or sinister place, is the 'Dragon'. The Dragon was supposed to conduct to victory, because its figure was a most potent charm. The standards and guidons of the cavalry follow the same magic rule.

The planets are supposed by the astrologers and alchemists to exercise dominion more particularly in the order following, and to produce effects upon their own appropriate under-mentioned metals, on planetarily corresponding days. These are Sol, for gold, on Sunday; Luna, for silver, on Monday; Mars, for iron, on Tuesday; Mercury, for quicksilver, on Wednesday; Jupiter, for tin, on Thursday; Venus, for copper, on Friday; and Saturn, for lead, on Saturday (Lucas's *Travels*, p. 79; Count Bernard of Treviso). The emblematical sculptures, in which the whole enigma of the art of transmutation is supposed to be contained, are those over the fourth arch of the

Cemetery of the Innocents, at Paris, as you go through the great gate of St. Denis, on the right-hand side. They were placed there by Nicholas Flamel.

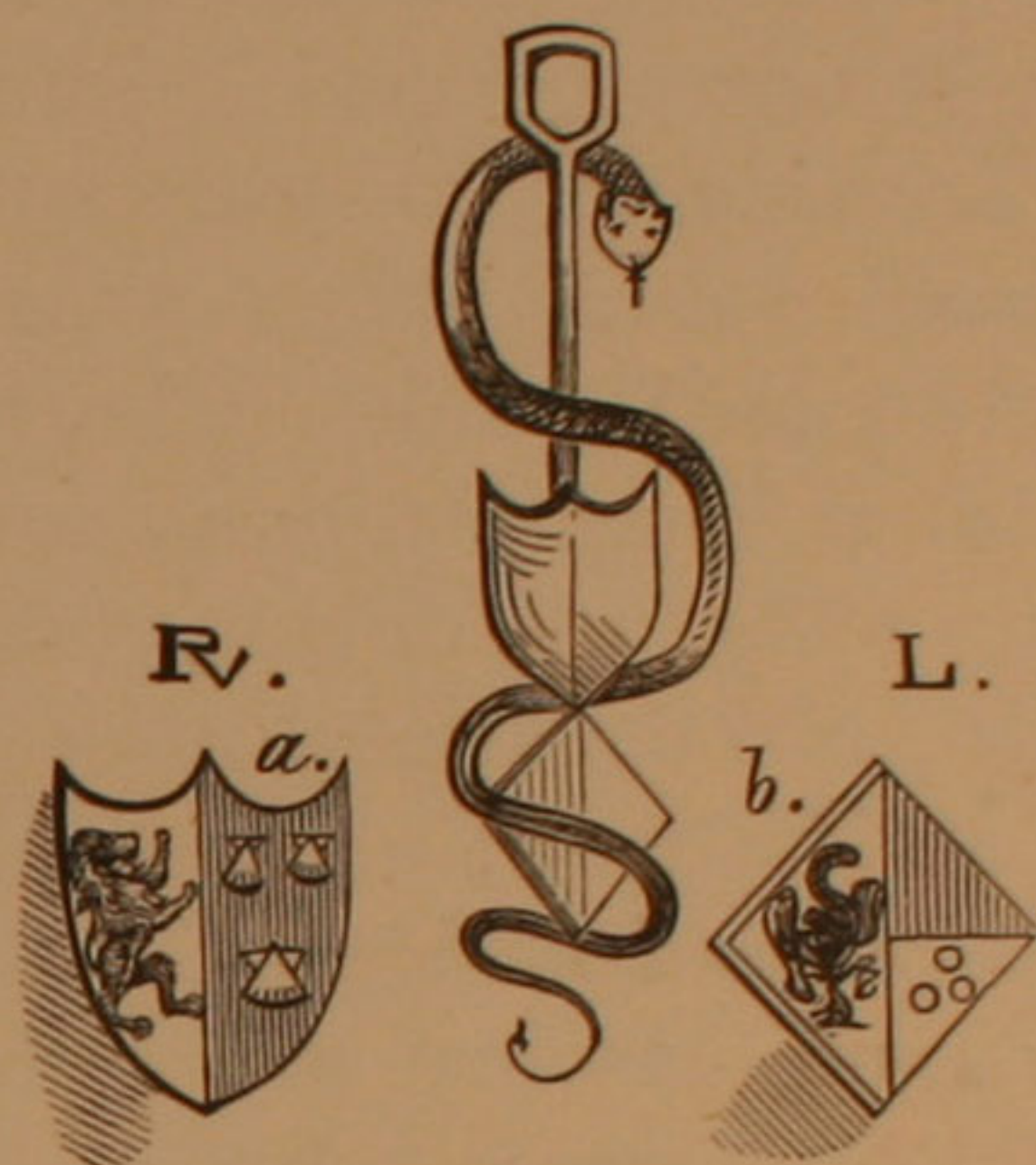
The old traditions, from time immemorial, aver that it is neither proper for sailors nor for servants of the sea to wear beards. That they have never done so is true, except at those times when profound mythic meanings were not understood or were neglected. This smoothness of a sailor's face arises from the fact that the sea has always been mythologically feminine, and that sailors and men or followers of the sea are under the protection of the 'Queen of the Deep', or the 'Virgin of the Sea'. Hence the figure of Britannia, with her sceptre of the sea or trident, and not that of Neptune.

The Virgin Mary, the 'Star of the Sea', and Patroness of Sailors, rules and governs the ocean, and her colours are the ultramarine of the 'Deep', and sea-green, when viewed in this phase of her divine character. In all representations, ancient or modern, sailors have beardless faces, unless they belong to the reprobate and barbarian classes—such as pirates and outlaws, and men who have supposedly thrown off devotional observance, and fallen into the rough recusancy of mere nature.

Fig. 175 is a very curious design from Sylvanus Morgan, an old herald. Above is the spade, signifying here the *phallus*; and below is the distaff, or instrument of woman's work, meaning the answering member, or *Yoni*; these are united by the snake. We here perceive the meaning of the rhymed chorus sung by Wat Tyler's mob: 'When Adam delved' (with his spade), 'and Eve span' (contributing her [producing] part of the work), 'where was then the Gentleman?'—or what, under these ignoble conditions, makes difference or degree? It is supposed

*Fig. 175
not in the
Spere*

that Shakespeare plays upon this truth when he makes his clown in *Hamlet* observe 'They' (i.e. Adam and Eve) 'were the first who ever bore arms.' By a reference to the foot of the figure, we shall see what



a. 'Baron' Fig. 175. b. 'Femme'

these arms were, and discover male and female resemblances in the shape of the man's 'escutcheon' and the woman's diamond-shaped 'lozenge'. As thus: *a* is the shield of arms, or 'spade', or 'spada', or 'male implement', on man's own side, or dexter side; *b* is the 'lozenge', or distaff, or 'article representative of woman's work', on her proper side, or the left or sinister side.

A chalice is, in general, the sign of the Priestly Order. The chalice on the tombstone of a knight, or over the door of a castle, is a sign of the Knights Templars, of whom St. John the Evangelist was the Patron Saint. The 'cup' was forbidden to the laity, and was only received by the Priests, in consequence of the decree of Pope Innocent III, A.D. 1215. It means the 'S.S.', or Holy Spirit, to which we have frequently adverted.

We have carefully inspected that which has been designated the *crux antiquariorum*, or the Puzzle of

Antiquaries, namely, the famous Font, which is of unknown and bewildering antiquity, in the nave of Winchester Cathedral. Milner (a feeble narrator and misty, unreliable historian), in his *History of Winchester*, has the following superficial notice of this relic: 'The most distinguished ornaments on the top are doves "breathing"' (they are not 'breathing', they are *drinking*) 'into phials surmounted with crosses *fichée*. And on the sides' (the north side, he should say, which is faced wrongly, and ought properly to front the east) 'the doves are again depicted with a *salamander*, emblematic of fire; in allusion to that passage of St. Matthew: "He shall baptize you with the *Holy Ghost and with fire*".'

All the secrets of masonry are concealed in the Hebrew or Chaldee language. In the First Chapter of the *Gospel according to St. John* is contained the mythical outline of the Cabala, in its highest part.

'Les anciens astrologues, dit le plus savant les Juifs' (Maimonides), 'ayant consacré à chaque planète, une *couleur*, un *animal*, un *bois*, un *métal*, un *fruit*, une *plante*, ils formaient de toutes ces choses une *figure* ou représentation de l'astre, observant pour cet effet de choisir un *instant approprié*, un *jour heureux*, tel que la *conjonction*, ou tout autre aspect favorable. Par leurs cérémonies (magiques) ils croyaient pouvoir faire passer dans ces figures ou idoles les influences des êtres supérieurs (leurs modèles). C'étaient ces idoles qu'adoraient les *Kaldéens-sabéens*. Les prêtres égyptiens, indiens, perses—on les croyait lier les dieux à leurs idoles, les faire descendre du ciel à leur gré. Ils menacent le soleil et la lune de révéler les secrets des mystères.'—Eusebius Iamblicus, *De Mysteriis Egyptiorum*.

The mystic emblems of the religions of India, China, Greece, and Rome are closely similar, and are

set forth in the ornaments on the friezes of the temples of all those countries, explaining their general principles. 'Your popular societies are an emanation from the lodges of the Freemasons, in like manner as these proceeded from the funeral pile of the Templars' (*'Castle' of the Tuileries, year viii*). Thus the 'egg-and-tongue moulding' ('egg and adder's tongue', for the egg and the serpent were two of the emblems of the Egyptian and Greek mysteries), the griffin, the lion of St. Mark, the honeysuckle-and-lotus ornament, the convolutions and volutes, the horns as floration springing from the lighted candelabra, the lotus and tori of Egypt, and the Greek ornaments and Roman Templar ornaments, are all related in their religious meanings.

The names of the 'Three Kings', or 'Shepherds', who descried the Star of Annunciation in the East, are Caspar, Melchior, and Balthasar. Caspar, or Gaspar, is the 'White One'; Melchior is the 'King of Light'; Balthasar, the 'Lord of Treasures'. Balthasar, or Balthazar, is the Septuagint spelling of Belshazzar.

Linga is the old name of an island near Iona, called the 'Dutchman's Cap'. (Qy. the Phrygian cap?—also the first 'cocked hat', and its recondite meaning?) *Gallus*, or the Cock, is sacred to Mars, whose colour is *red*. In this connexion, and as bespeaking Hermes or Mercurius, the 'messenger of the dawn', may have arisen the use of the 'cock', as the emblem supposedly of the first descrier of the daily light from the tops of the steeples. It probably signifies the phallic myth. The grasshopper, dragon, arrow, and fox, as weathercocks, have undoubtedly a remote reference to the same idea of symbolizing the 'Prince of the Powers of the Air'.

The form of the Pointed Arch reached the Orientals

—as we see in their Temples—in the shape of the Phrygian and Median Bonnet (Lascelles, 1820). In these strange curves we have mingling the *scarab*, scorpion, Σ , or $(-)$.

Cocks crow at day-dawn. Weathercocks turn to the wind, and invite the meteoric or elementary influences, the 'Powers of the Air'. The question as to the mystic side of all this is very interesting and curious. The fields of the air were supposed by the Rosicrucians to be filled with spirits.

'Tous les Lamas portent la mitre, ou bonnet conique, qui était l'emblème du soleil. Le Dalai-Lama, ou immense prêtre de La, est ce que nos vieilles relations appelaient le prêtre Jean, par l'abus du mot persan *Djehân*, qui veut dire le monde. Ainsi le prêtre Monde, le dieu Monde, se tient parfaitement.'—Volney, *Ruines*, p. 251. (Qy. Prester-John? Qy. also this verbal connexion with 'Saint John', as if *Prêtre John*?) In the old Norman-French *Maistre* is frequently met for *Maître*. This Prestre, or Prester (Anglicized), or Prêtre John, is probably no other than the Priest or High-Priest 'John', otherwise Saint John, or the 'Saint-Esprit'. The recognition of the + in the Great Llama, Al-Ama, Ama, Anima (Soul, Spirit), Alma, El-Om, etc., meaning 'white', is very curious. The antiquary Bryant is positively of opinion, from the very names of Columbkil and Iona, that this island Iöna was anciently sacred to the Arkite divinities. The great asylum of the Northern Druids was the Island of Hu or Iona, Vs Colan, or Columba (*Mythology and Rites of the British Druids*, by Edward Davies, 1809, p. 479).

The glories around sacred persons and objects, which have straight-darting and curvilinear or wavy or serpentine rays alternately, are continual in theological or heraldic illustration; which waved and straight

rays alternately imply a deep mystery. They are constant symbols in the sacred *nimbi*, and are found upon sacramental cups ; they are set as the symbolical *radii* around reliquaries, and they appear as the mystic fiery circle of the Pyx. The *straight* spires and the brandished waved flames, or cherubic (or rather *seraphic*) *gladii*, or crooked swords guarding Paradise, imply two of the chief Christian mysteries. In the curved spires of flame, alternating with the aureole or ring of glory, there is possibly a remote hint of η , or the 'Reconciler of the Worlds Visible and Invisible', or 'S.S.'

To account for the universal deification of 'horns' in architecture all over the world, as its symbolic keynote, as it were, which sigma has been transmitted into modern emblematic science, and incorporated unconsciously into the ornaments and elevated into the high places, over and over again, even in Christian buildings, an old Talmudist—Simeon Ben-Iochay by name—hazards the startling conjecture that this adoration arose originally in the supernatural light of knowledge of the old day, for the following reasons : the strange explanation which this mysterious writer gives is, that the bovine animals would have themselves become men in their future generations, but for that divine arrest which interfered athwart as it were, and wasted the ruminative magnetic force ; which otherwise miraculously would have effected the transformation, by urging the powers of the brain from the radix of the rudimentary templar region into the enormous branching, tree-like, then improvised appendages, where this possibility or extension of the nervous lines became spoiled and attenuate, solidified and degraded. Growth and development are assumed as taken from expansion and radiation off a nervous sensitive centre, by election or affinity governed by an

invisible Power operating from without. It is to descend very deep into cabalistic and Talmudical mysteries to gain comprehension of an idea concerning the origin of this absurd worship of animal horns.

The cabalist Simeon Ben-Iochay declares that it was in gratitude for this changed intention, and be-

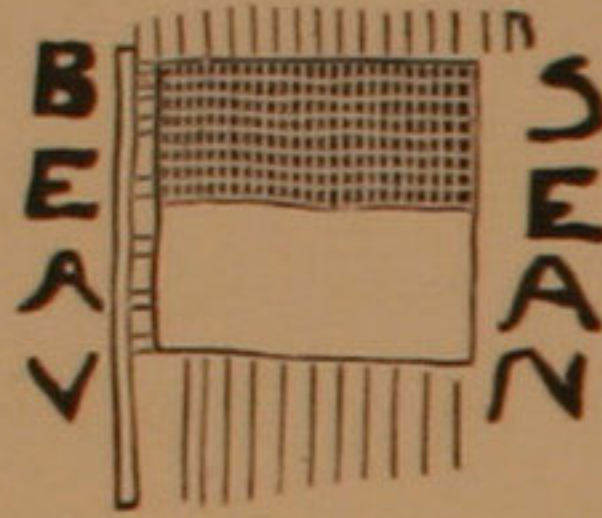


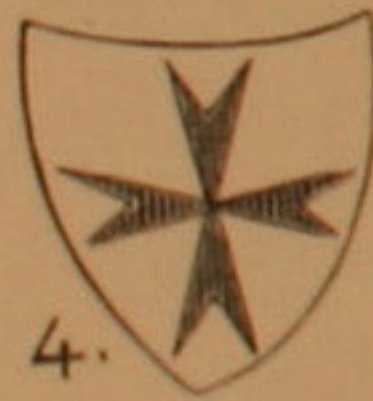
Fig. 176 : The Templar Banner, 'Beauséant'

cause the creature man became 'Man', and not the bovine creatures—a 'catastrophe which might have happened, except for this diversion of the brain-power into horns' (mere fable or dream as all this sounds!)—that the Egyptians set up the very 'horns' to worship as the real thing—the depository or 'ark'—into which the supernatural 'rescue' was committed. Thus the



Fig. 177

Arches of the Temple Church, London, Symbol of the B.V.M. Also Delphic E, or Seleucidan Anchor



4.

Fig. 178

Eight-pointed Buddhist Cross, 'Poor Soldiers' of the Temple'



3.

Fig. 179

Teutonic Knights

horns of the animal—as the idol standing for the means, equally as another representative figure (the *phallus*), expressive of the mighty means to which man's existence and multiplication was entrusted—were exalted for adoration, and placed as the trophies heroically 'won even out of the reluctance and hostility of nature',

and adored, not for themselves, but for that of which they spoke.



2

Fig. 180

Knights of Malta



5.

Fig. 181

Cross Potent, Knights
Hospitallers

1.

Fig. 182

St. John. (Hospital of St.
Cross, Winchester)

Shakspeare has several covert allusions to the dignity of the myth of the 'Horns'. There is much more, probably, in these spoils of the chase—the branching horns or the antlers—than is usually supposed. They indicate infinitely greater things than when they are only seen placed aloft as sylvan trophies. The crest of his late Royal Highness Prince Albert displays the Runic horns, or the horns of the Northern mythic hero. They were always a mark of princely and of conquering eminence, and they are frequently observable in the crests and blazon of the soldier-chiefs, the Princes of Germany. They come from the original

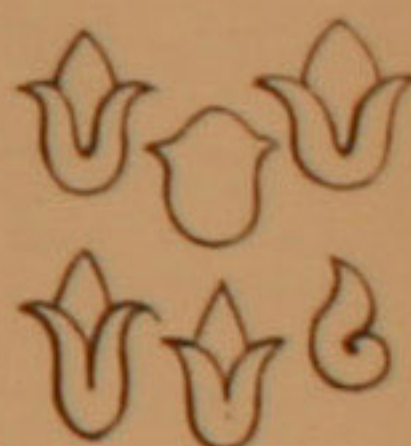


Fig. 183
Egyptian Torus,
Lotus Enrich-
ment, and
various Lunar
Symbols

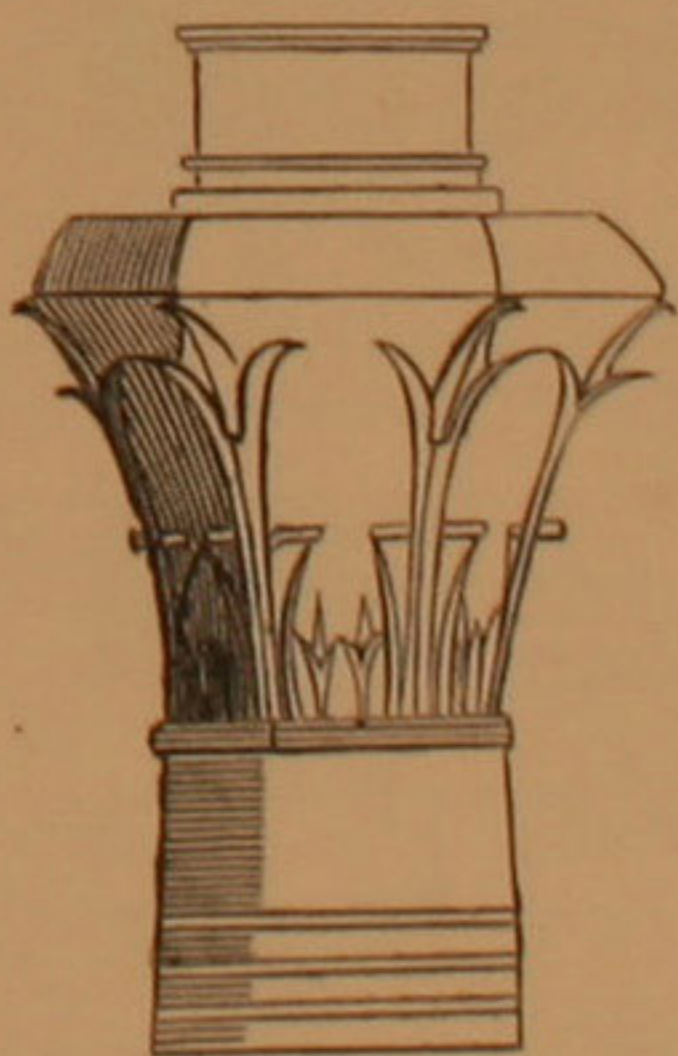


Fig. 184

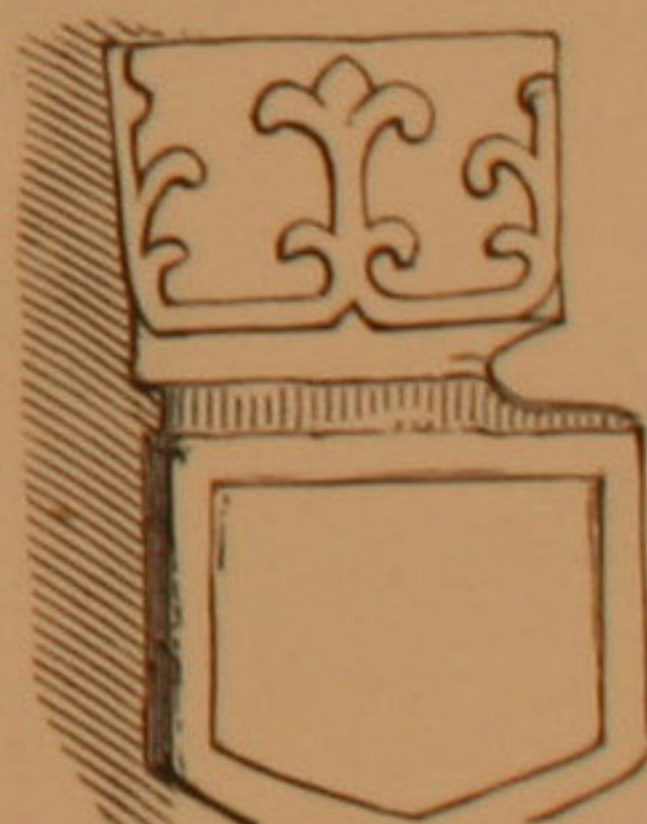
Temple of Apollinopolis Magna,
in Upper Egypt

Fig. 185

Norman Capital, Door-shaft : Honeysuckle-
and-Lotus Ornament, early example

Taut, Tat, Thoth, Teut, whence 'Teuton' and 'Teu-
tonic'. These names derive from the mystic Mer-

curius Trismegistus, 'Thrice-Master, Thrice Mistress'—for this personage is double-sexed: 'Phœbe above, Diana on earth, Hecate below.'



Fig. 186 : Uræon



Fig. 187 : Winged Disc

Fig. 177, *ante* (from the arches of the Temple Church, London), is a symbol of the 'Blessed Virgin'; it is also the 'Delphic E', or 'Seleucidan Anchor'.



188



189

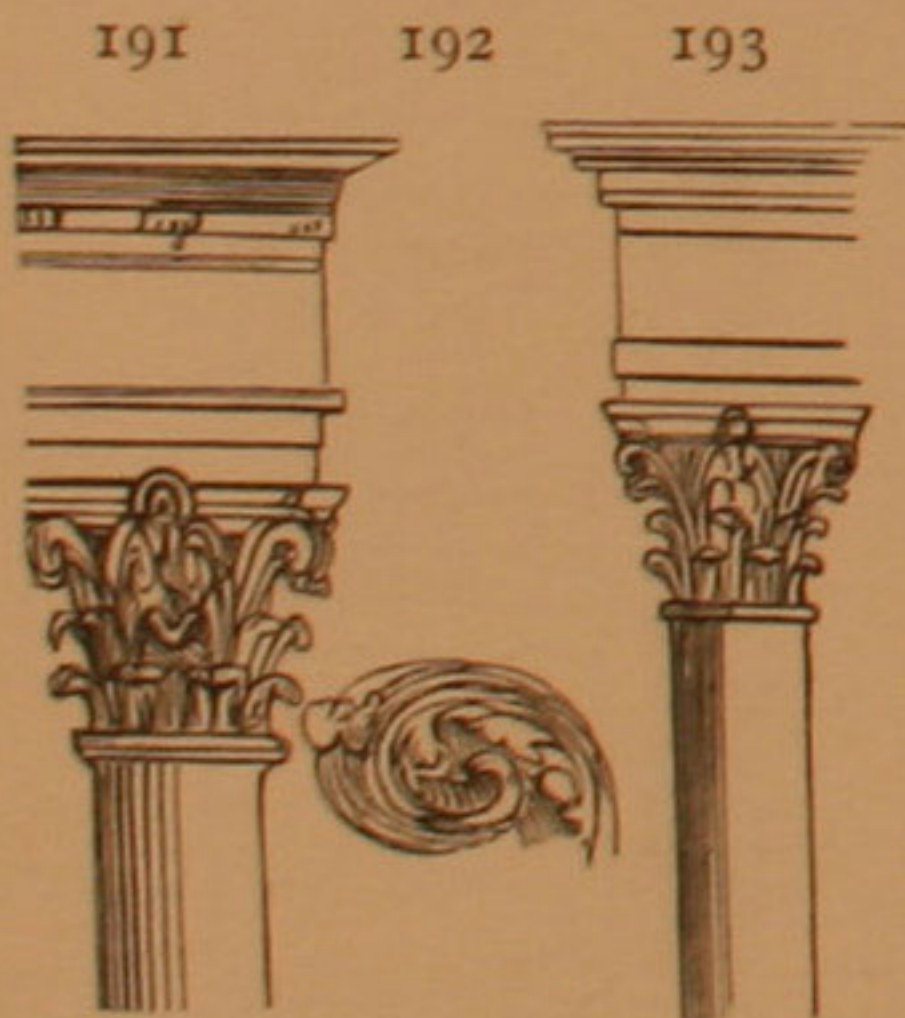


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Fig. 188 : Ionic—Greek : 'Egg-and-tongue' Moulding (two of the Emblems of the mysteries)

Fig. 189 : Grecian Moulding, expressing Religious Mysteries

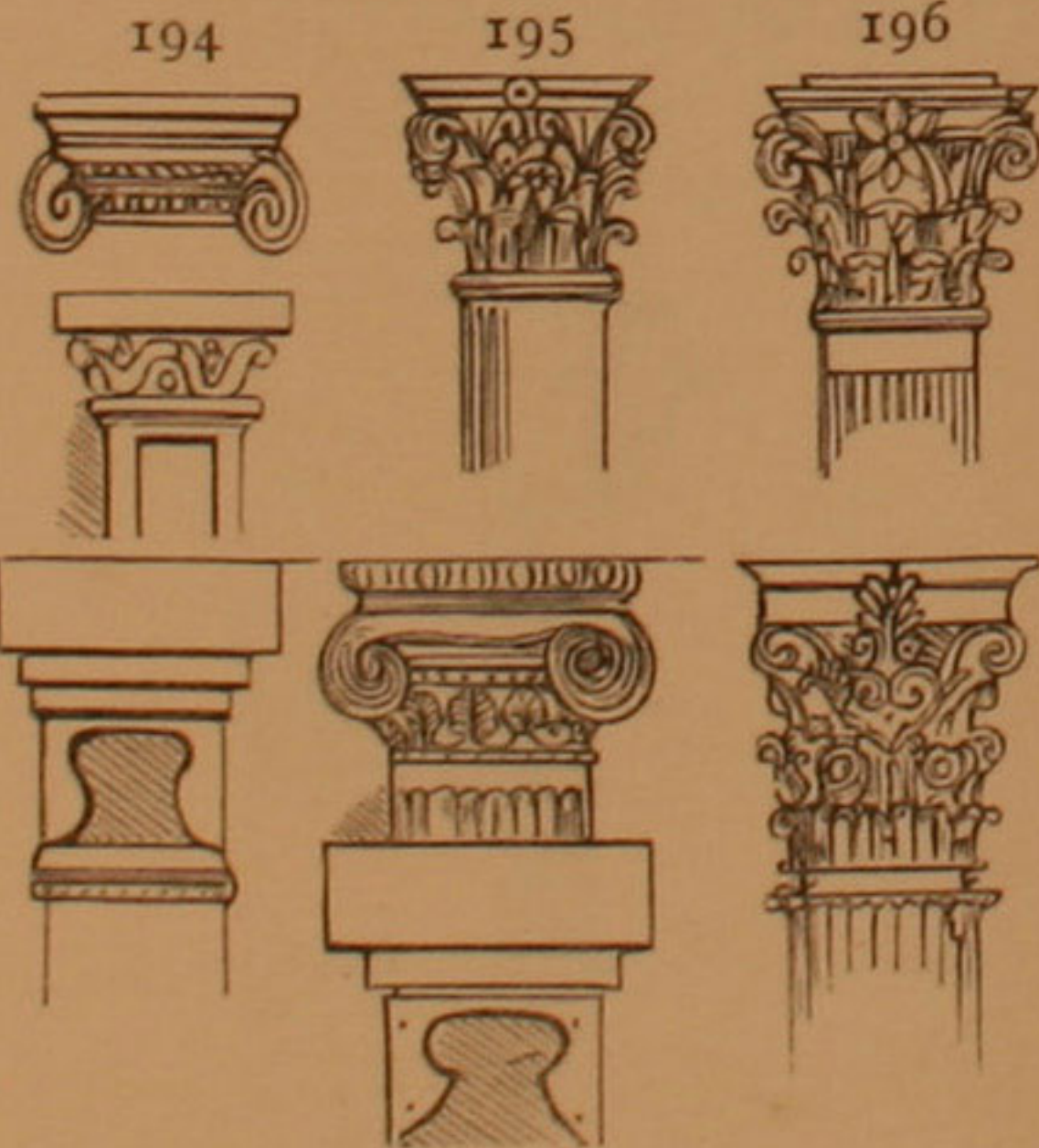
Fig. 190 : Corinthian—Temple of Vesta. Central Flower, probably the Egyptian Lotus



191

192

193



194

195

196

197

198

199

Fig. 191 : Pantheon at Rome. Fig. 192 : Volute Fig. 193 : Corinthian
 Fig. 194 : Ionic Capital, Erechthæum at Athens Fig. 195 : Composite features
 Fig. 196 : Temple of Vesta, or the Sybil, at Tivoli; Ram's Horns for Volutes
 Fig. 197 : Temple of Ellora and Bheems-Chlori (Mokundra Pass)
 Fig. 198 : India and Greece (similar capitals)
 Fig. 199 : Greek—Corinthian : Choragic Monument, Athens

The 'horns' of the Talmud account for the mythological *Minotaur*, the *Bucentaur*, Pan and Priapus the 'Sagittary' or Centaur, the sign 'Sagittarius', and perhaps all bicorporate human and animal forms.

In the group of figures above, showing the various

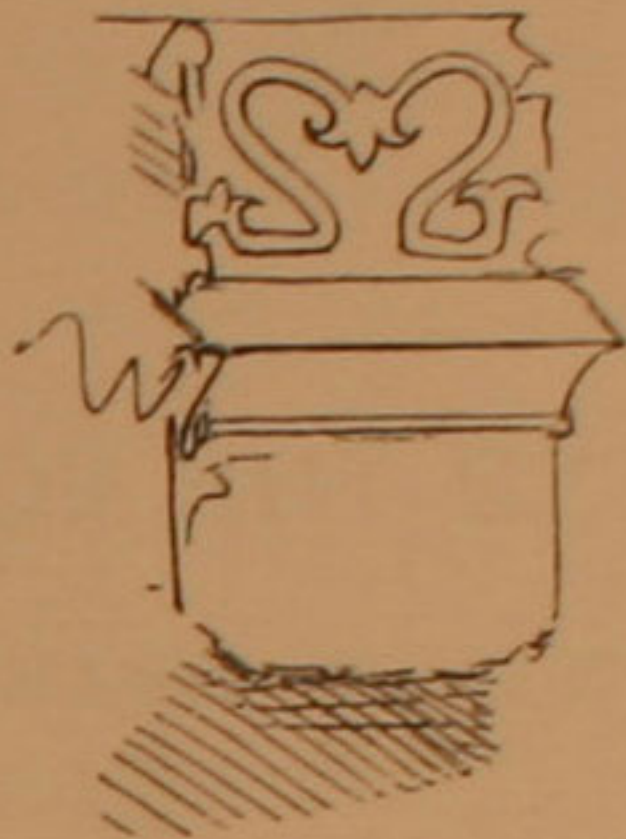


Fig. 200 : Norman Capital : Foliated Ornament, resembling the Honeysuckle and Lotus

classical forms of the volutes, or flourished horns, in the Corinthian, Ionic, and Composite capitals, a close affinity will be remarked to examples of capitals with horns or volutes from the temple of Ellora, in India, and other Indian and Persian temples : placed under, for comparison, in the illustration.



Fig. 201 : Canterbury Cathedral : Volute of the Corinthian form
 Fig. 202 : Canterbury Cathedral : Corinthian Scrolls or Horns

Various mouldings, both Gothic and Classic, present shapes drawn from the astronomical sign 'Aquarius'. These signs, or ciphers, are significant of the 'Sea' and of the 'Moon'. Glyphs resembling 'fishes' mean Iona, or Jonah. They are also symbols of the 'Saviour', when they occur amidst the relics left by the early Christians, and in forms of the first Christian centuries.



Vertical Arch : Early Norman (Temple Church)

CHAPTER THE FOURTH

ROSICRUCIANISM IN STRANGE SYMBOLS

IN the following part of our book we supply, in a series of figures, the succession of changes to which the most ancient head-covering—in itself a significant hieroglyph—the Phrygian cap, the classic Mithraic cap, the sacrificial cap, or *bonnet conique*, all deducing from a common symbolical ancestor, became subject. The Mithraic or Phrygian cap is the origin of the priestly mitre in all faiths. It was worn by the priest in sacrifice. When worn by a male, it had its crest, comb, or point, set jutting forward; when worn by a female, it bore the same prominent part of the cap in reverse, or on the nape of the neck, as in the instance of the Amazon's helmet, displayed in all old sculptures, or that of Pallas-Athene, as exhibited in the figures of Minerva. The peak, *pic*, or point, of caps or hats (the term 'cocked hat' is a case in point) all refer to the same idea. This point had a sanctifying meaning afterwards attributed to it, when it was called the *christa*, *crista*, or crest, which signifies a triumphal top, or tuft. The 'Grenadier Cap', and the loose black Hussar Cap, derive remotely from the same sacred, Mithraic, or emblematical bonnet, or high pyramidal cap. It, in this instance, changes to black, because it is

devoted to the illustration of the 'fire-workers' (grenadiers), who, among modern military, succeed the Vulcanists, *Cyclopes*, classic 'smiths', or servants of Vulcan, or Mulciber, the artful worker among the metals in the fire, or amidst the forces of nature. This idea will be found by a reference to the high cap among the Persians, or Fire-Worshippers; and to the black cap among the Bohemians and in the East. All travellers in Eastern lands will remember that the tops of the minarets reminded them of the high-pointed black caps of the Persians.

The Phrygian Cap is a most recondite antiquarian form; the symbol comes from the highest antiquity. It is displayed on the head of the figure sacrificing in the celebrated sculpture, called the 'Mithraic Sacrifice' (or the Mythical Sacrifice), in the British Museum. This loose cap, with the point protruded, gives the original form from which all helmets or defensive head-pieces, whether Greek or Barbarian, deduce. As a Phrygian Cap, or Symbolizing Cap, it is always *sanguine* in its colour. It then stands as the 'Cap of Liberty', a revolutionary form; also, in another way, it is even a civic or *incorporated* badge. It is always masculine in its meaning. It marks the 'needle' of the obelisk, the crown or tip of the *phallus*, whether 'human' or representative. It has its origin in the rite of circumcision—unaccountable as are both the symbol and the rite.

The real meaning of the *bonnet rouge*, or 'cap of liberty', has been involved from time immemorial in deep obscurity, notwithstanding that it has always been regarded as a most important hieroglyph or figure. It signifies the supernatural simultaneous 'sacrifice' and 'triumph'. It has descended from the time of Abraham, and it is supposed to emblem the strange mythic rite of the '*circumcisio preputii*'. The loose

Phrygian bonnet, *bonnet conique*, or 'cap of liberty' may be accepted as figuring, or standing for, that detached integument or husk, separated from a certain point or knob, which has various names in different languages, and which supplies the central idea of this sacrificial rite—the spoil or refuse of which (absurd and unpleasant as it may seem) is borne aloft at once as a 'trophy' and as the 'cap of liberty'. It is now a magic sign, and becomes a talisman of supposedly inexpressible power—from what particular dark reason it would be difficult to say. The whole is a sign of 'initiation', and of baptism of a peculiar kind. The Phrygian cap, ever after this first inauguration, has stood as the sign of the 'Enlightened'. The heroic figures in most Gnostic Gems, which we give in our illustrations, have caps of this kind. The sacrificer in the sculptured group of the 'Mithraic Sacrifice', among the marbles in the British Museum, has a Phrygian cap on his head, whilst in the act of striking the Bull with the poniard—meaning the office of the immolating priest. The *bonnet conique* is the mitre of the Doge of Venice.

Besides the *bonnet rouge*, the Pope's mitre—nay, all mitres or conical head-coverings—have their name from the terms 'Mithradic', or 'Mithraic'. The origin of this whole class of names is Mittra, or Mithra. The cap of the grenadier, the shape of which is alike all over Europe, is related to the Tartar lambskin caps, which are dyed black; and it is black also from its association with Vulcan and the 'Fire-Worshippers' (Smiths). The Scotch Glengarry cap will prove on examination to be only a 'cocked' Phrygian. All the black conical caps, and the meaning of this strange symbol, came from the East. The loose black fur caps derive from the Tartars.

The 'Cap of Liberty' (*Bonnet Rouge*), the *Crista* or

Crest (Male), and the Female (Amazon) helmet, all mean the same idea ; in the instance of the female



Fig. 203
Phrygian Cap
(Male)



Fig. 204
Phrygian Cap

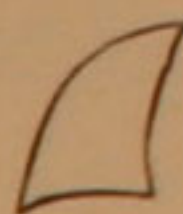


Fig. 205
Peak, pic, or cock
('cocked')



Fig. 206
Phrygian Cap
(Classic Shepherds)

crest, the *knob* is, however, depressed—as shown in the figures next.

The forms of Grenadier caps, and of those worn by Pioneers also, are those of the head-covers of the Fire-workers or Fire-raisers (Vulcanists) of an army.

All the black fur caps—militarily called busbies—

207



Fig. 207: Pallas-Athene

208



Fig. 208: Athene (Minerva)



Fig. 209: Jitra, Persia



Fig. 210: Persia

are Bohemian, Ishmaelitish, heathen, irregular ; their origin lies in the magic East.

Few would suspect the uniform of the Hussars to have had a religious origin ; both the flaps which depend from their bushy fur caps, and the loose jacket or *dolman* which hangs from their left shoulder, are mythic. ' The long triangular flaps, which hang down like a jelly-bag, consist in a *double* slip of cloth, which,

when necessary, folds round the soldier's face on each side, and forms a comfortable night-cap. In our service, *one single slip* is left to fly.'—Sir Walter Scott to T. Crofton Croker, 7th July 1827. (Qy. whether



Fig. 211

Motley or Scaramouch :
'Bonnet Conique,'
cloven and set about
with bells



Fig. 212

Knight's head-gear,
with 'torse'



Fig. 213

Cap of Maintenance

the above-named *double fly* of the Hussar Cap be not the dependent ears or horns of the original Motley?) The Hussars wear the original fur cap of Tubal-Cain, or the Smiths, or 'Artful Workers in Nature'. The



Fig. 214

Tartar or Cossack Fur
Cap, with double
pendants



Fig. 215

Mediæval Cap
of Estate



Fig. 216

Double Mitre—Horns
of the Jester or Buf-
foon, set about with
bells or jingles

name Hussar is borrowed from the Oriental exclamation to (or invocation of) 'Al huza', 'Al-husa', or Venus, or Aphrodite—the original patroness of these Ishmaelitic irregular light troops. The *dolman* or



Fig. 217

Fool's Cap. This shape has
Egyptian indications



Fig. 218

Bulgarian; also worn by
the Pandours



Fig. 219

Hussar and
Cossack

pelisse, properly worn on the left shoulder of the Hussar, has its signification and origin in the following act related in Scripture, which refers to a certain Rosicrucian myth: 'Shem and Japheth took a garment'

(a cover or extra piece of clothing), 'and laid it upon both their shoulders' (on the left shoulder of each), 'and *went backward*, and covered their father Noah.' It is astonishing how successfully this mythic act, with its original strange Rosicrucian meaning, should have been hidden away in this apparently little cor-



Fig. 220
Hussar Conical Cap



Fig. 221
Artillery



Fig. 222
Sapeur, Pioneer

responding, trivial fact, of the wearing of the Hussar loose cloak or pelisse (*pallium* or pall) on the left or sinister shoulder; which is the shoulder nearest to the *woman*: because the *Talmudists say that Man was made from the left hand*.



Fig. 223
Fur Cap of the Sword-bearer
(mythic *gladius*) of the City
of London



Fig. 224
Turkish



Fig. 225
Judge, in imitation of the
Egyptian *Klaft*: the black
Coif, placed on the sen-
sorium, is the mark or
'brand' of Isis (Saturn)

Regarding the Templar *insignia*, we may make the following remarks. The famous flag, or 'Beauséant', was their distinguishing symbol. Beauséant—that is to say, in the Gallic tongue, *Bien-séant*, because they are fair and honourable to the friends of Christ, but black and terrible to His enemies: 'Vexillum bipartitum, ex Albo et Nigro, quod nominant "*Beauséant*", id est, Gallica lingua, "*Bien-séant*", eo quod Christi amices candidi sunt et benigni, inimices vero terribiles atque nigri' (Jac. de Vitruv. *Hist. Hierosol. apud Gesta Dei*, cap. lxxv).

The Cardinal de Vitry is totally uninformed as to the meaning and purpose indicated in this mysterious banner. Its black and white was originally derived from the Egyptian sacred 'black and white', and it conveys the same significant meanings.

Now, in the heraldic sense—as we shall soon see—there is no colour *white*. *Argent* is the silver of the moon's light, the light of the 'woman'; or it is light generally, in opposition to darkness, which is the absence of all colour. White is the synthesis and identity of *all* the colours—in other words, it is light. Thus white is blazoned, in the correct heraldic sense, as also in reference to its humid, feminine origin (for, as the old heralds say, 'light was begotten of darkness', and its 'type, product, and representative, woman, also'), as the melancholy or silver light of the moon, 'Argent'; also, in the higher heraldic grade, 'Pearl', as signifying tears; lastly, 'Luna', whose figure or mark is the crescent ☾, or ☽; which is either the new moon (or the moon of hope), or the moon of the Moslem (or 'horned moon resting on her back'). Black (or *sable*, *sab.*, *sabbat*, *Sat.*, Saturn) is the absence of light, and is blazoned 'sable', diamond (carbon, or the densest of matter), 'without form and void', but cradle of possibilities, 'end' being taken as synonymous with 'beginning'. It is *sab.*, or Saturn, whose mark is ♄, and who is both masculine and feminine—sex being indifferent to this 'Divine Abstraction, whose face is masked in Darkness.'

Lykos—'wolf', *lyké*—'light'; whence comes *Lux* (Volney, 1st English edition, 1792, p. 378). 'Je' and 'V' are of Tartar origin. It is probable that St. John's College at Cambridge is the *Domus Templi* of the Round Church of the Templars there. The present St. John's is only of modern foundation. There is annexed to, or connected with, this church

an almshouse called ' Bede's House ', the name of which has puzzled all the antiquaries. There is little doubt that this was the original *Domus Templi*, the house of Buddha, corrupted into Bede, and meaning ' wisdom '.

A Discourse concerning the Tartars, proving (in all probability) that they are the Israelites, or Ten Tribes ; which, being taken captive by Salmaneser, were transplanted into Media. By Giles Fletcher, Doctor of Both Laws, and sometime Ambassador from Elizabeth, Queen of England, to the Emperor of Russia. This was found in Sir Francis Nethersole's study after his death (*Memoirs of the Life of William Whiston*, 1749).

Mr. Cavendish, an eminent chemist, ' had reason to be persuaded that the *very water itself* consisted solely of inflammable air united to dephlogisticated air.' This last conclusion has since been strengthened very much by some subsequent experiments of Dr. Priestley's (see p. 299 of *Morsels of Criticism, tending to illustrate some few passages in the Holy Scriptures upon Philosophical Principles.* 2d. edition, 2 vols. 8vo. London : J. Davis, Chancery Lane, 1800).

The jewel of the Rossi-crucians (Rosicrucians) is formed of a transparent red stone, with a red *cross* on one side, and a red *rose* on the other—thus, it is a *crucified rose*. The Rossi—or Rosy—crucians' ideas concerning this emblematical red cross and red rose probably came from the fable of Adonis—who was the sun whom we have seen so often crucified—being changed into a red rose by Venus (see Drummond's *Origines*, vol iii. p. 121). *Rus* (which is *Ras* in Chaldee) in Irish signifies ' tree ', ' knowledge ', ' science ', ' magic ', ' power '. This is the Hebrew *R—as*. Hence the Persian *Rustan* (*Val. Col. Hib.* vol. iv. pt. i. p. 84). ' The ancient Sardica, in lat. 40° 50', is now called " Sophia " ' ; the ancient Aqu-

neum, Buda, or Buddha. These were, I believe, old names restored' (*vide* D'Anville's *Atlas*). The society bearing the name of the Rosicrucians (or Rosicrucians) is closely allied with the Templars. Their emblem is a monogram or jewel; or, as malicious and bigoted adversaries would say, their 'object of adoration' is a 'red rose on a cross'. Thus :

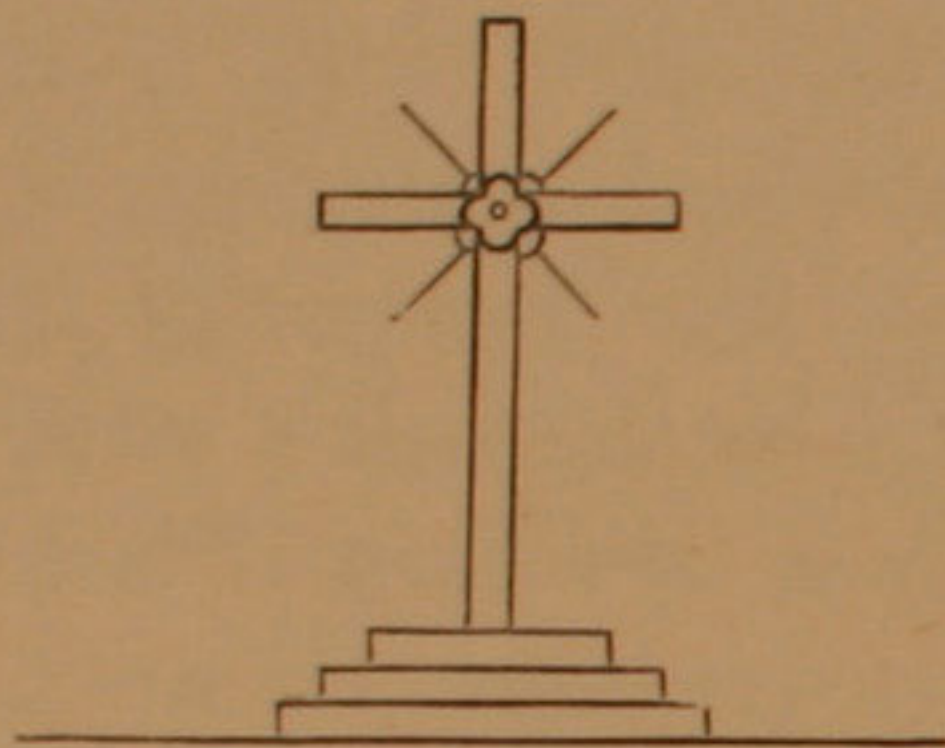


Fig. 226

When it can be done, it is surrounded, with a glory, and placed on a Calvary. This is the Naurutz, *Natsir*, or Rose of Isuren, of Tamul, or Sharon, or the Water-Rose, the Lily Padma, Pema, Lotus 'crucified' for the salvation of man—crucified in the heavens at the Vernal Equinox. It is celebrated at that time by the Persians in what they call their Nou-Rose, i.e. Neros, or Naurutz (Malcolm's *History of Persia*, vol. ii. p. 406). The Tudor Rose, or *Rose-en-Soleil* (the Rose of the Order of the Garter), is the Rosicrucian 'Red Rose', crucified, with its rays of glory, or golden sunbeams, or mythical thorns, *issuant* from its white, immaculate 'centre-point', or 'lily-point'—all which have further occult meanings lying hidden in theurgic mysticism. All these are spoken in the famous 'Round Table' of the Prince (and Origin) of Christian knight-hood, King Arthur. His table is now hanging on the wall, dusty and neglected, over the 'King's Seat or Bench' in the Court-House on the Castle Hill of our ancient Winchester. But upon this abstruse subject of

the 'Round Table' we have spoken more fully in another place. See Elias Ashmole.

Pope John XIV, about the year 970, issued a Bull for the baptizing of bells 'To cleanse the air of devils'; with which it was imagined to be full in the time of storms or of public commotion. To this end, the kettledrums of the Lacedæmonians were also supposed to be used on all extraordinarily harmful occasions. Pagodas are uprights and obelisks, with the same meaning as other steeples, and their angles are set about with bells, which are agitated in the wind, and are supposed to exercise the same power of driving off evil spirits. Vesper bells secure spiritual serenity. The bells of the churches are tolled in thunderstorms still, in some parishes in England, supposedly to disperse the clouds, and to open their rifts for the returning sunshine.

Edward the First of England was in every way an extraordinary man. There are certain reasons for supposing that he was really initiated in Eastern occult ideas. It is to be remembered that he made the Crusade to Palestine. He invited to England, Guido dalla Colonna, the author of the Troy-book *Tale of Troy*; and he also invited Raymond Lully into his kingdom. Raymond Lully is affirmed to have supplied to Edward six millions of money, to enable him to carry on war against the Turks. The origin of the rose-nobles is from the Rosicrucians.

No. 1. Catherine-wheel window—12 columns. Query, the 12 signs, with the Rose, Disc, or Lotus, in the centre? From a Saracenic fountain near the Council-House, Jerusalem. This fountain seems to be built of fragments; the proof of which is that this inscribed stone (No. 2) is placed over half the *discus*. The whole structure, though Oriental or Saracenic, abounds with Gothic or pointed features. Such are

the frets, the spandrel-work, the hood-moulding, etc.

No. 3. Query, 'Aquarii'? The *Aquarii* always indicate the Lunar element, or the female. The *Baptisteries* dedicated to St. John, or to the S.S., are eight-sided. The *Baptisteria* in Italy follow the same emblematical rule. The sections into which the Order of the Knights of Malta were divided were eight, answering to the eight points of the cross, which was their emblem. The Order was composed of eight nations, whereof the English, which was one, disappeared at the Reformation.

The colours of the monastic knightly orders were the following: The Teutonic Knights wore white, with the eight-pointed black cross; the Knights of Malta wore black, with the eight-pointed white cross. The

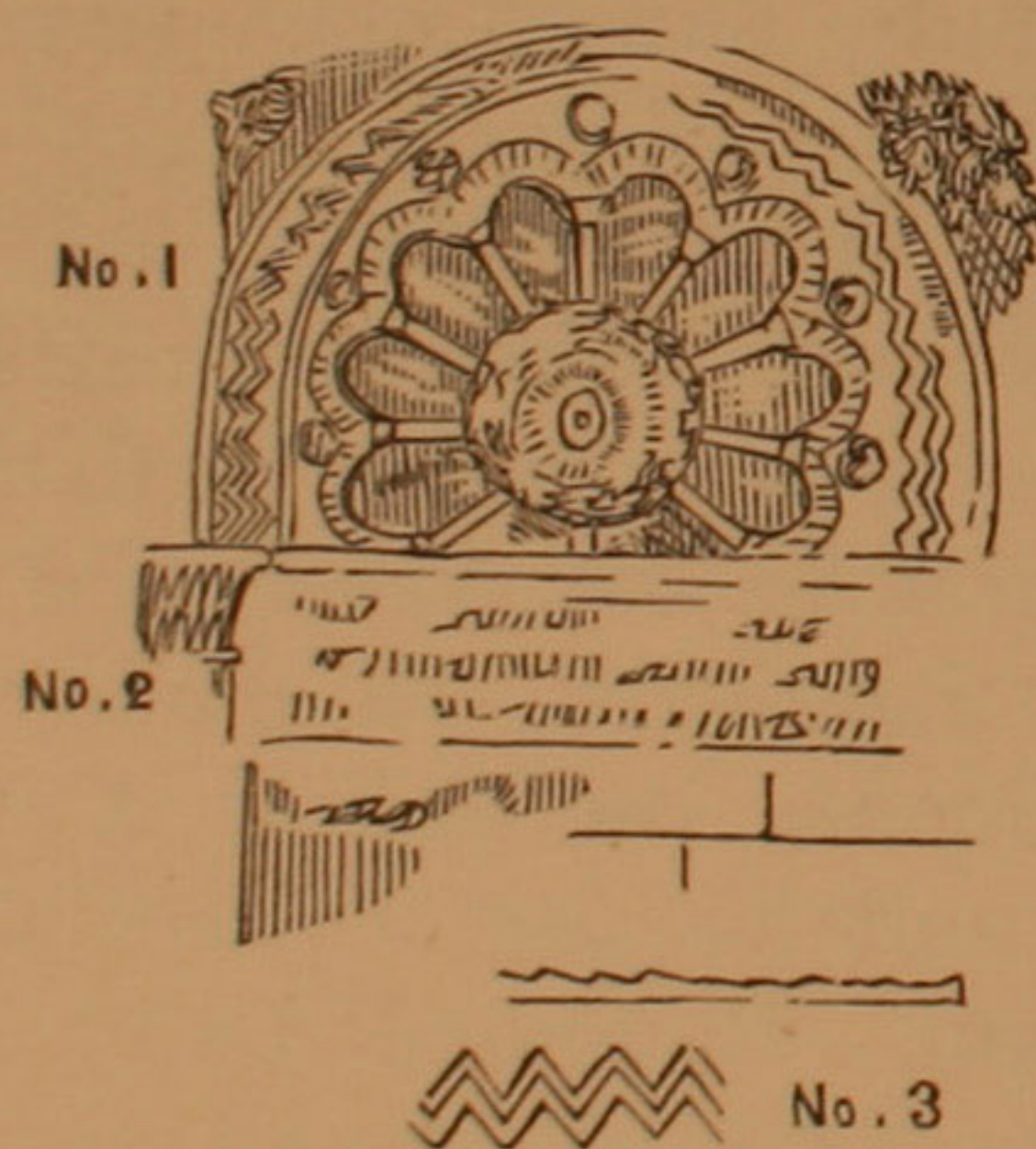


Fig. 227

foregoing obtained their Black and White from the Egyptians. The Knights Templars, or Red-Cross Knights, wore white, with the eight-pointed Bhuddist red cross displayed on their mantles. The Guardian of the Temple Chapel was called '*Custos Capellæ*, (*Capella*, a 'kid', 'star', 'she-goat', also 'chapel').

Attila, surnamed 'the Scourge of God', is represented as having worn a 'Teraphim', or head, on his breast—

a snaky-haired head, which purported to be that of Nimrod, whom he claimed as his great progenitor. This same Medusa-like head was an object of adoration to the heretical followers of Marcion, and was the Palladium set up by Antiochus Epiphanes, at Antioch, though it has been called the visage of Charon. This Charon may be 'Dis'—or the 'Severe', or 'Dark', Deity.

The human head is a magnet, with a natural electric circle moving in the path of the sun. The sign of this

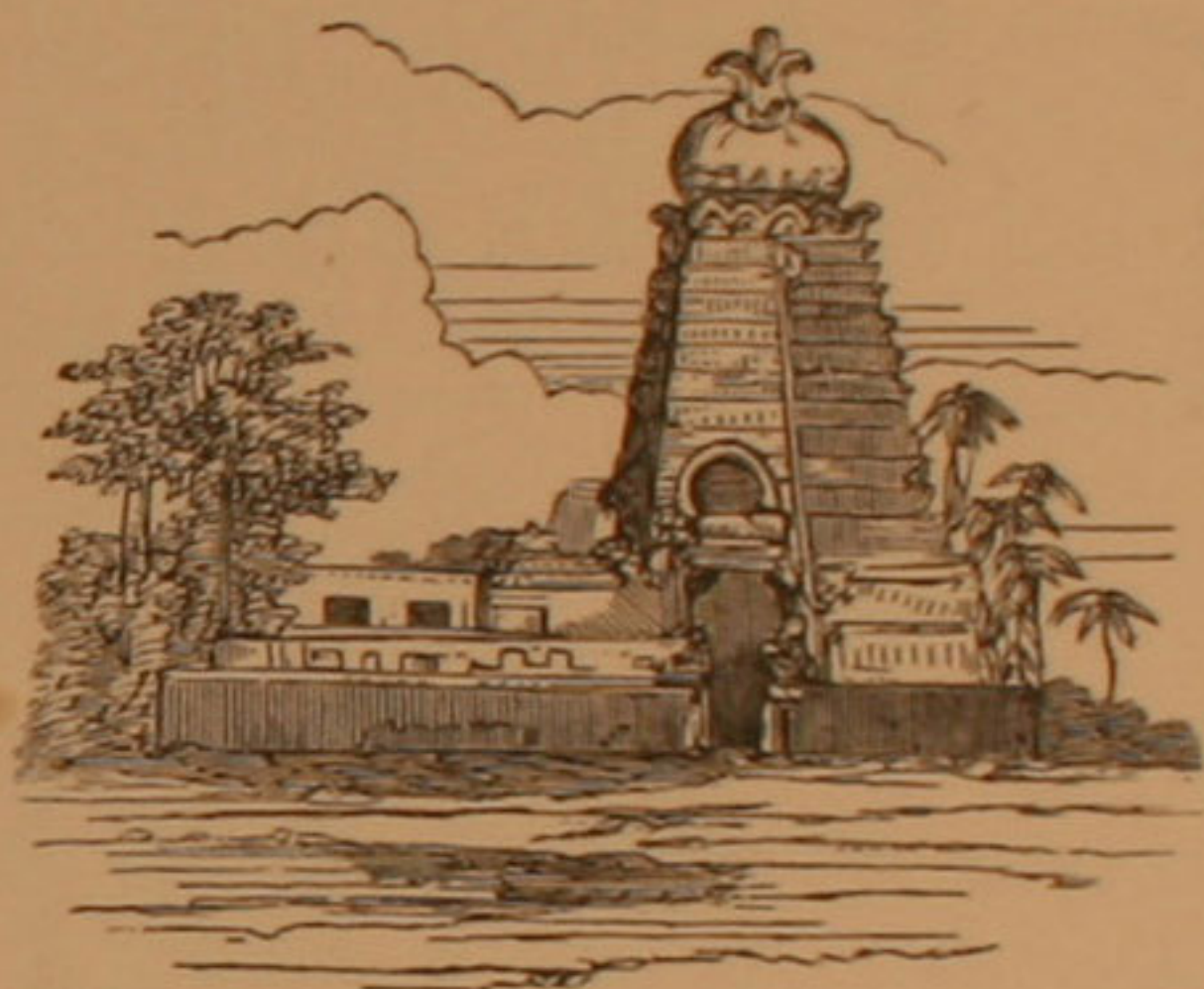


Fig. 228 : Hindoo Pagoda at Tanjore

ring is serpentine, and is Σ ; each man being considered—as far as his head is concerned—as magnetic. The positive pole of the magnet is the *os frontis, sinciput, os sublime*. The negative pole is the *occiput*.

Tonsure of the head is considered as a sacred observance. Hair (*in se*) is barbarous, and is the mark and investiture of the beasts. The Cabalists abstained from wine and marriage. Tonsure means 'the sun's disc' in the East. 'Les Arabes, dit Hérodote, lib. iii. se rasant la tête en rond et autour des tempes, ainsi que se rasait, disent-ils, Bacchus' (Volney, *Ruines*, p. 265). 'La touffe qui conservent les musulmans est encore prise du soleil, qui, chez les Égyptiens, était peint, au solstice d'hiver, n'ayant plus qu'un cheveu sur la tête.' 'Les étoiles de la déesse de Syrie et de la Diane,

d'Éphèse, d'où dérivent celles des prêtres, portent les douze animaux du zodiaque.'

Fig. 230, Chapter-Houses of York Cathedral and of Salisbury Cathedral. Most of the Chapter-Houses of the Cathedrals are eight-sided. In this they imitate the eight-sided or 'Bhuddist' cross of the Templars. This is the crown, cap, capital, chapiter, tabernacle, mythic *domus templi*, or *domus Dei*. They are miniature, mystical Round Churches, or 'Tors'. The

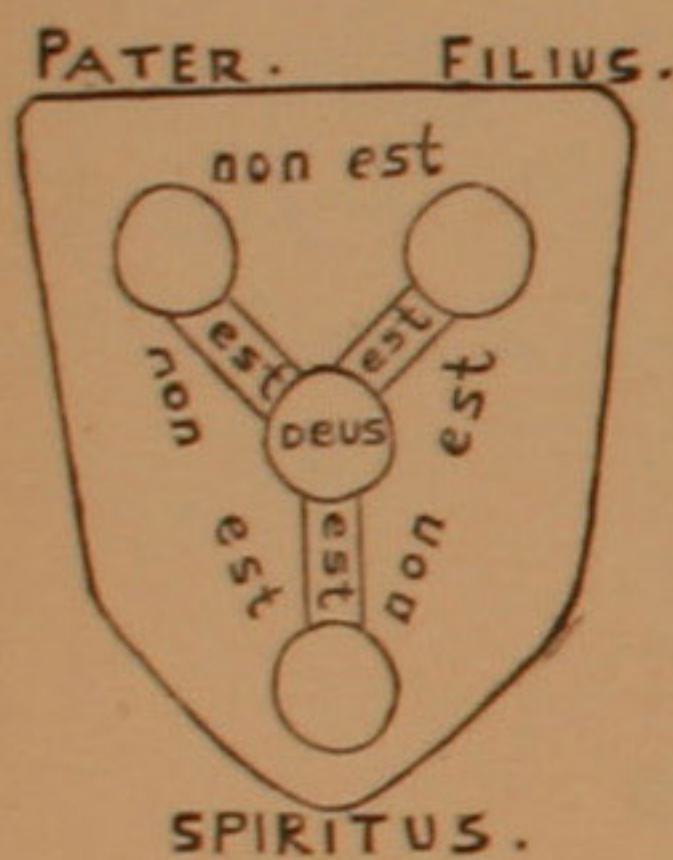


Fig. 229

Anagram of the 'Divine Powers and Distinctions' — exemplifying the Athanasian Creed

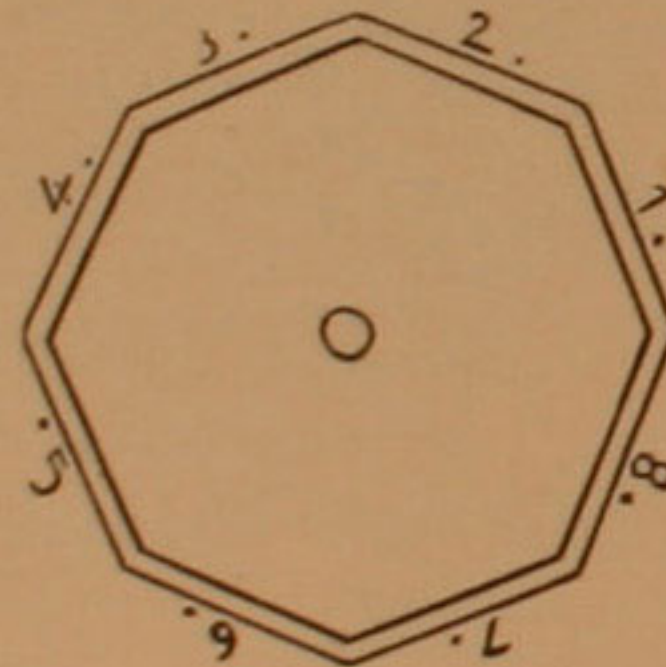
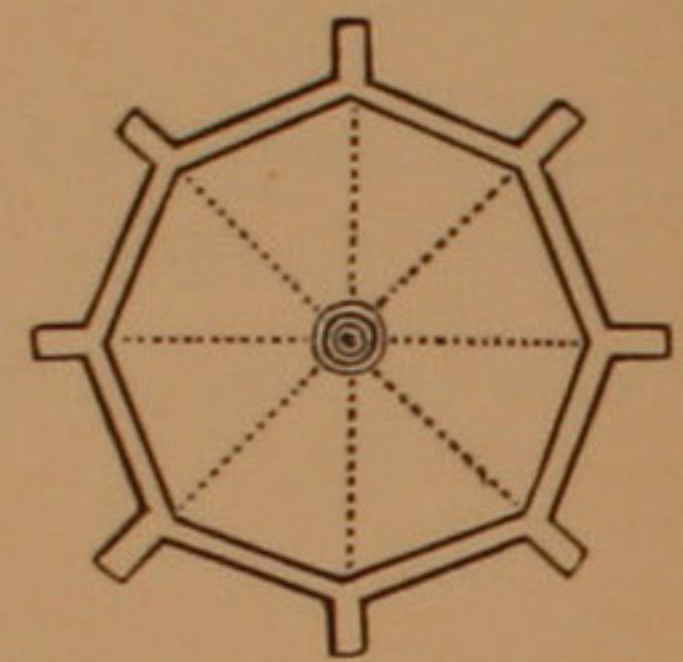


Fig. 230

Chapter-Houses oblong in shape are imitative of the 'Ark' of the Mosaical Covenant. All the Basilicas are of this figure. The symbol is a parallelogram, or an oblong, when the shape adopted is that of the temples. It then is the *navis*, 'nave', or ship—which is the 'Argo'.

'Les Chinois l'adorent dans Fôt. La langue chinoise n'ayant ni le *B* ni le *D*, ce peuple a prononcé Fôt ce que les Indiens et les Perses prononcent Bôt, Bot, Bod, Bodd, ou Boudd—par où bref Fôt, au Pegou, est devenu Fota et Fta.' Query, Pthah (Vulcan) of the Egyptians, and the Teutonic *F*'s in 'Friga' (the Runic Venus), 'Ffriga'—'Friday'?

B—F, *P—F*, are interchangeable letters (see Arabic and Sanscrit vocabularies).

The Æolic Digamma is the *crux* of philologists. The ancients pronounced every word which began with a vowel with an aspirate, which had the sound of our *w*,

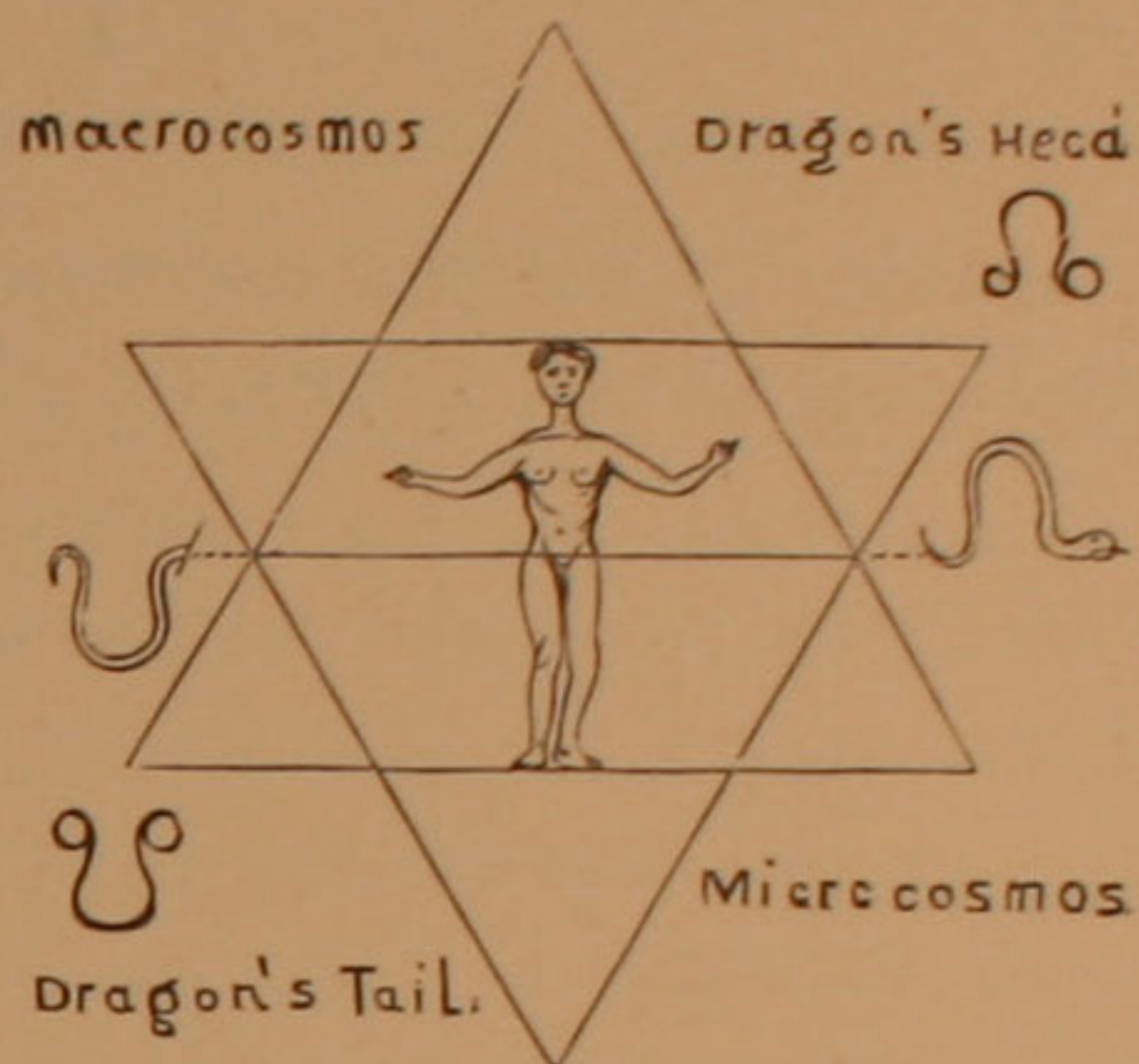
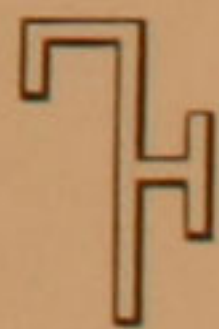


Fig. 231

and was often expressed by β or ν , and also γ . For this the figure of a double Γ , or F , was invented, whence the name *Digamma*; which was called Æolic, because the Æolians, of all the tribes, retained the greatest traces of the original language. Thus, the Æolians wrote or pronounced $\text{Foi}\nu\text{os}$, Fελέα , *velia*. The Latin language was derived from the Æolic dialect, and naturally adopted the Digamma, which it generally



Fylfot : Digamma (Dr. Valpy's crest)
A notable Rosicrucian, Cabalistic, and Masonic emblem

expressed by *V*. These significant, mysterious *sounds* and characters—*V*, *W*, *B*, and *F*—are reputed to be the key of the Lunar, or Feminine, Apotheosis. The symbol (or that meant in the symbol) is the keynote, as it were, of all Grecian architecture and art; which is

all beauty, refinement, and elegance, with power at the highest.

This is the foundation mark of the famous symbols—



Teutonic (Fourfold Mysticism)



(Greek forms)

This latter double Cross (in ascension) is indicative of the Left-Hand Greek forms, or of the Eastern Church.

A P H Γ W

P W P O M A I

N Δ A P H

CHAPTER THE FIFTH

CONNEXION BETWEEN THE TEMPLARS AND GNOSTICISM

THE branch sect of the Gnostics, called Basilideans, who were properly Ophites, arose in the second century, deriving their name from Basilides, the chief of the Egyptian Gnostics. They taught that in the beginning there were Seven Beings, or Æons, of a most excellent nature; in whom we recognize the cabalistic Seven Spirits before the Throne. Two of these first Æons, called Dyamis and Sophia—that is 'Power' and 'Wisdom'—engendered the angels of the highest order. The name of Abraxas, the Deity of the Gnostics, is made up of the numerical letters representing the total 365—the aggregate of days of the solar year. The 'manifestation' of Abraxas rests in his Son, Nūs (knowledge), or Christ, the chief of the Æons, who descended to earth and assumed the form of 'Man'; was baptized, and crucified in appearance (Mosheim's *Eccles. Hist.* vol. i. pp. 181-4). The Manichæans, who deny the reality of the Crucifixion of the Son of God, and whose tenets concerning the Saviour Jesus are peculiar, derive their name from Manes, or Mani; and their doctrine was first disseminated in Persia about the year 270. They speak mysteriously of the *Anima Mundi*, or 'Hyle'; they call this principle a deity, and agree with the Rosicrucians in asserting that it is a power presenting itself at once in reverse to the world and to the heavens, in as far as that, while it is dark to the one, it is light

to the other ; and contrariwise. The Gnostic hierarchy consisted of an arch-priest or patriarch, twelve masters, and seventy-two leaders or bishops. The Gnostics called Matter, or Body, 'evil', and 'darkness', and seemed uncertain whether, in its operations, it were active or passive. It was believed by these sectaries that there were successive emanations of intelligent beings—these were the *Æons* (*αιῶνες*), producing the various phases in creation. In this way, there arose in time a mighty being, the *Demiurge*, who set to work on the inert matter then existing, and out of it formed the world. The reconciliation, or restoration, is to the Bhuddistic *pleroma*, or fullness of light. It is absorption into 'annihilation', or into victory, oblivious of the vexations of 'life'. Here, in this fullness of light—or independence of all worlds, or of life, according to Man's ideas—the Supreme God has His habitation : but it is not 'nothingness', according to our ideas of nothing ; it is so only because it has not anything in it comprehensible. The Alexandrian Gnostics inclined to the opinion that Matter was inert, or passive ; the Syrian Gnostics, on the contrary, held that it was active. Valentinus came from Alexandria to Rome about A.D. 140. St. Augustine fell under the Gnostic influence, and retained their beliefs from his twentieth to his twenty-ninth year—viz., from 374 to 383 A.D. Their books have for titles : the *Mysteries*, the *Chapters* or *Heads*, the *Gospel*, and the *Treasure*. Refer to Beausobre, Walch, Fuësslin, and Hahn.

The Gnostics held that Christ's teaching was not fully understood even by His disciples ; and therefore He promised to send, in due time, a still greater Apostle, the Paraclete, who should effectually separate truth from falsehood. This Paraclete appeared in Mani.

The West Front of Lichfield Cathedral displays

accurately the mythic idea of the union of the Male and Female Principles in the parallel double towers, which are uniform.

The claims for the real reading of the Egyptian hieroglyphics are distinct and unhesitating, as put forward by the Egyptologists; who, if industry could have succeeded, certainly would have realized their desire. But it is extremely doubtful whether, after all, they are not very widely astray. The late Sir George Cornwall Lewis, in his *History of Ancient Astronomy*, has disposed conclusively of the assumed correctness of most of these interpretations. The Egyptologists, the principal of whom are Champollion, Rawlinson, Dean, Milman, Sir George Lewis (perhaps the best critic), Professor Wilson, Sir Gardner Wilkinson, Dr. Cureton, Dr. Hincks, M. Oppert, Mr. Fox Talbot, with a large amount of ingenious and very plausible research and conjecture, have not truly touched or appreciated these enigmas. They yet remain, baffling the curiosity of the moderns; and they are likely to preserve their real mysteries unread as long as the stones of the Pyramids and the remembrance of the Sphinx—if not her visible figure—themselves endure. We believe that there is no adequate mystical comprehension among modern decipherers to read the hopeless secrets—purposely evading discovery—which lie locked in the hieroglyphics: the most successful readings are probably guesses only, founded on readily accepted likeness and likeliness.

The Temple Church, London, presents many mythic figures which have a Rosicrucian expression. In the spandrels of the arches of the long church, besides the 'Beauséant', which is repeated in many places, there are the armorial figures following: 'Argent, on a cross gules, the Agnus Dei, or Paschal Lamb,

or'; 'Gules, the Agnus Dei, displaying over the right shoulder the standard of the Temple; or, a banner, triple cloven, bearing a cross gules'; 'Azure, a cross prolonged, potent, issuant out of the crescent moon argent, horns upwards; on either side of the cross, a star or'. This latter figure signifies the Virgin Mary, and displays the cross as rising like the pole, or mast of a ship (*argha*), out of the midst of the crescent moon, or *navis biprora*, curved at both ends; 'azure, semée of estoiles, or'. The staff of the Grand Master of the Templars displayed a curved cross of four splays, or blades, red upon white. The eight-pointed red Bhuddist cross was also one of the Templar ensigns. The temple arches abound with brandished *estoiles*, or stars, with wavy or crooked flames. The altar at the east end of the Temple Church has a cross *flourie*, with lower limb prolonged or, on a field of *estoiles*, wavy; to the right is the Decalogue, surmounted by the initials, A. Ω. (Alpha and Omega); on the left are the monograms of the Saviour, I C·X C; beneath, is the Lord's Prayer. The whole altar displays feminine colours and emblems, the Temple Church being dedicated to the Virgin Maria. The winged horse, or Pegasus, argent, in a field gules, is a badge of the Templars. The tombs of the Templars, disposed around the circular church in London, are of that early Norman shape called *dos d'âne*; their tops are triangular; the ridge-moulding passes through the temples and out of the mouth of a mask at the upper end, and issues out of the horned skull, apparently, of some purposely *trodden* creature. The head at the top is shown in the 'honour-point' of the cover of the tomb. There is an amount of unsuspected meaning in every curve of these Templar tombs; but it would at present too much occupy us to more fully explain.

The crook part of a Bishop's staff shows the undulating curve of S.S. issuing out of the foliations: meaning the Blessed Virgin Mary. This is particularly observable in the statue of William of Wyke-



Fig. 232

Signature or Talisman of the Jaina Kings: also Gnostic



Fig. 233

India

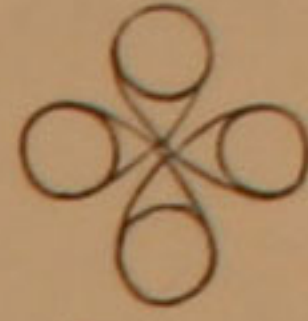


Fig. 234

Talsiman: the Four Elements



Fig. 235

'Wizard's Foot' Pentalpha

ham, the founder, at St. Mary's College, Winchester; who, holding the spiritual crook in the left hand, gives

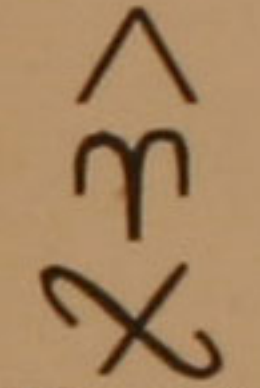


Fig. 236

Alpha L	} — Fer- Lux — Fero. }	} Bringer	} Lucifer: the Day-star, Morning Star
Omega U			
Ch X			

the usual benediction of the two extended fingers with his right. The crook is the Shepherd Crook of the 'Second Person', and of the 'Holy Spirit'.



Fig. 237

Pillars of Seth

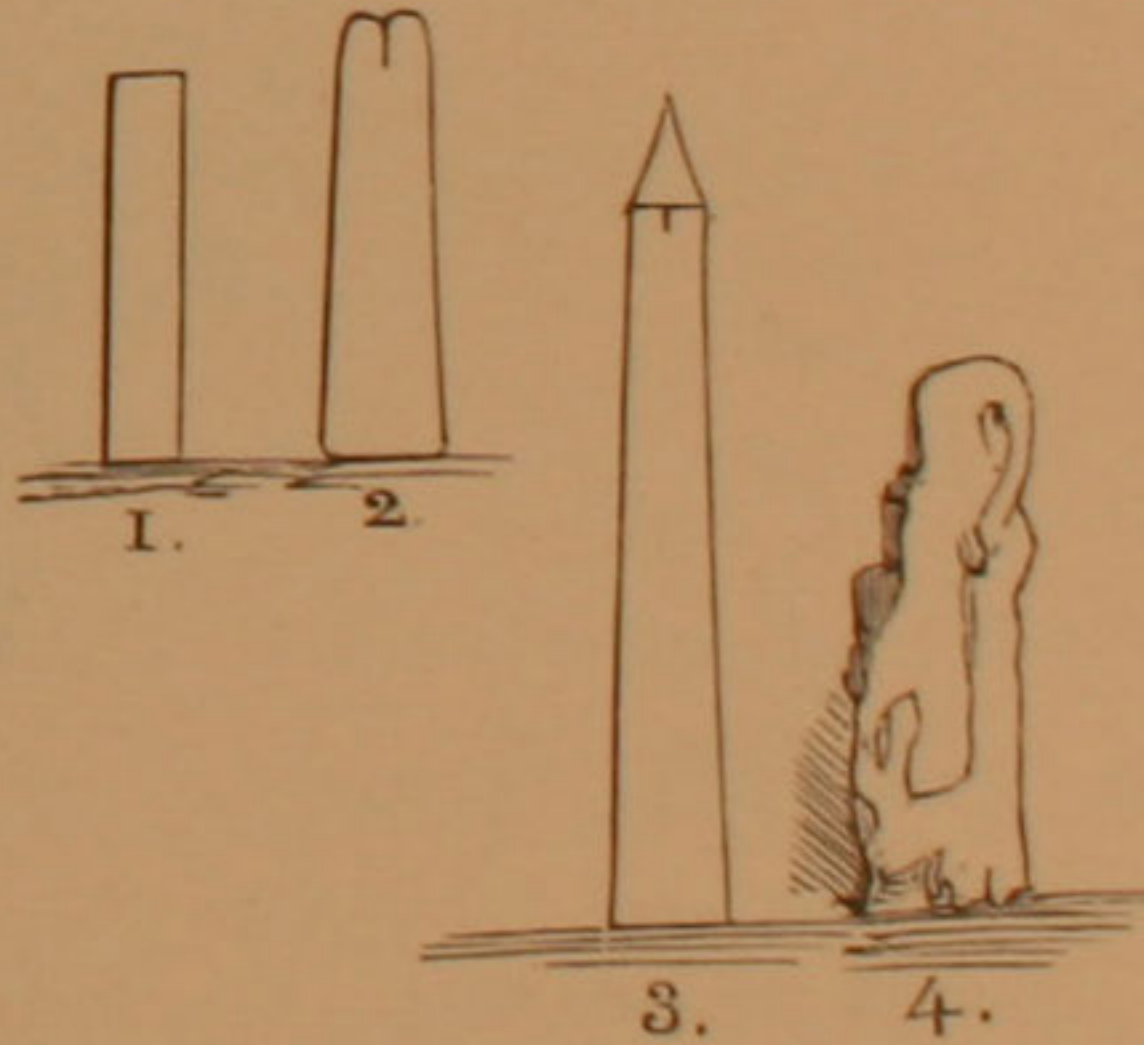


Fig. 238

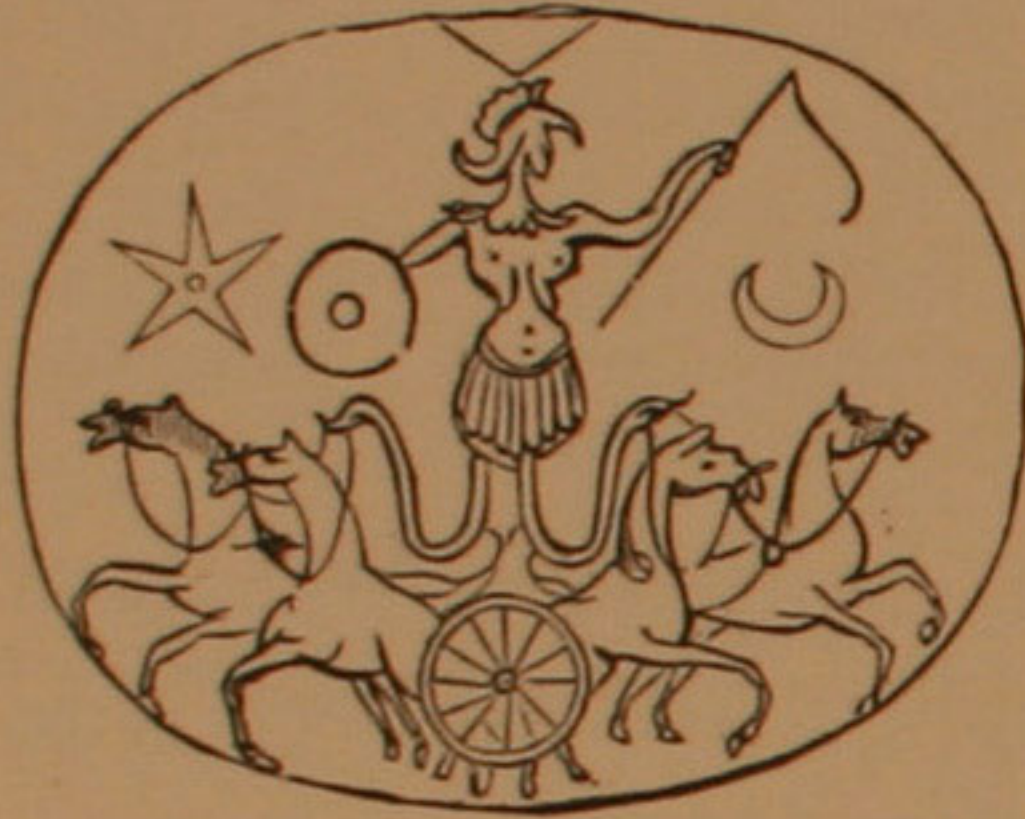
(1) Osiris, Bhudd (2) Thus in India
(3) Hermes. Thus in Egypt
(4) Bel or Baal. Thus in Britain

(All the above are different versions of the *Phallus*, with its meanings)

We now give a series of Gnostic Talismans, from originals. The reader is requested to refer to our numerous figures and symbols from the Temple Church,

London, and to the insignia of the Templars, as displayed in all countries, for hints as to their connexion with the mysterious beliefs constituting that which is called Gnosticism.

Concerning the Pillars of Seth (see fig. 237), Josephus



□ ▽ β α ω

Fig. 239



τ α ω

Fig. 240

asserts that No. 1 was existent in his time. It is a Cabalistic tradition that No. 2 was destroyed in the Deluge. Notice also their resemblance to the Phallus or Phallos, Lingam or Lingham. Lithoi=Ll-th-oi.



Fig. 241

Jacinth : Gnostic Gem



Fig. 242

'Mithraic Sacrifice' Gnostic

Figs. 239-240, represent, under different aspects, the armed Abraxas, the chief deity of the Gnostics. In fig. 239 he is displayed with characteristics of Apollo, or the Sun rising in the East, in the *quadriga* or four-horsed chariot. Fig. 240: 'Abraxas brandishing his whip, as if chasing away the evil genii.

On his shield, the titles IΨ. ΙΑΩ. Neat work. Green jasper' (*The Gnostics*, p. 201).

The 'Uræon', or winged solar disc, or egg, from which issue, on reversed sides, the two emblematical

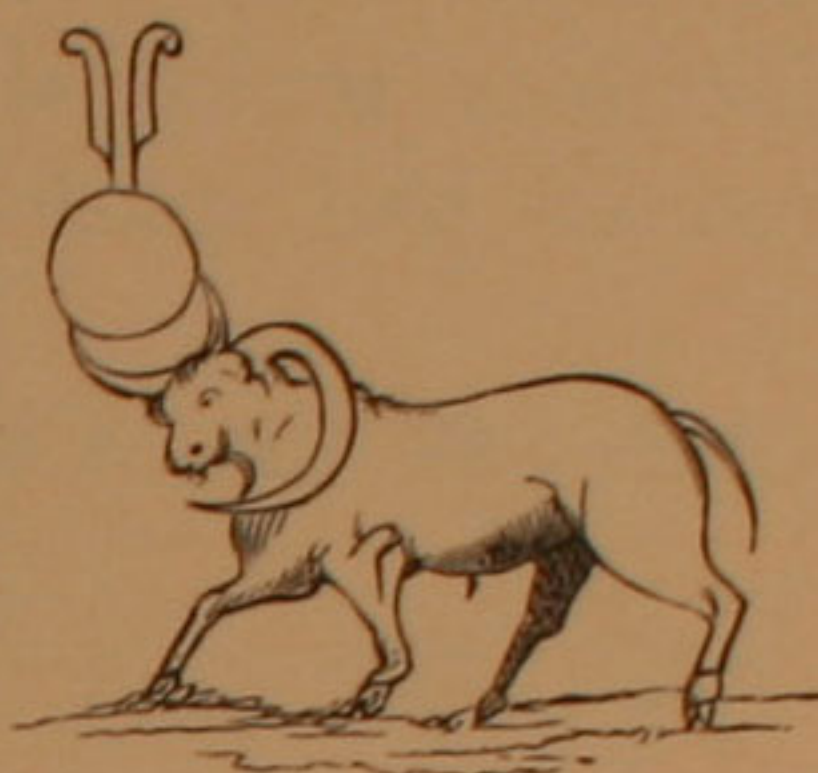


Fig. 243

Egyptian Apis, or Golden Calf

asps, has certain characteristics which ally it with the 'Scarabæus'. Both Uræon and Scarabæus are symbols continual on the fronts of the Egyptian temples, and they are principally placed over the portals; they are talismans or charms.

Fig. 248: 'Osiris', or the 'Old Man'; a terminal



Fig. 244

Cancer grasping with One Claw at the Lunar Crescent: Gnostic Gem

figure. At the foot, the celestial globe and masonic pentagon, or 'Solomon's Seal'. The field is occupied by symbols and letters, seemingly Hebrew. The whole design is mediæval, hardly a production of even the lowest times of the Empire. This is one of the pieces most evidently bespeaking a 'Rosicrucian' origin. Deeply cut in a coarse-grained green jasper (*Gnostics*, p. 213).

Fig. 249: Anubis walking; in each hand, a long

Egyptian sceptre terminating in a ball ; in the field, the sun and moon (adjuncts marking the astrological character of this talisman, which therefore must be ascribed to the class of Abraxoids). The whole enclosed in a sunken circle. Rev. MIXAHA, between four stars. The Cabalists make Michael the Angel of the Sun. Plasma of bad quality (*The Gnostics*, p. 200).

Fig. 250 : This object is the 'Chnuphis Serpent',



Fig. 245 : Uræon



Fig. 246 : Uræon



Fig. 247 : Uræus

to which frequent reference has been made in our book. The 'Serpent' is raising itself in act to give the mythic dart. On its head is the crown of seven points or vowels. The second amulet presents the name of the Gnostic 'Unknown Angel', with the four stars in the angles. This is Michael or the



Fig. 248

'Saviour', the 'Chief of the Æons', seventy-two in number, and composed of six times twelve ; there being three 'double decades', for the night and for the day, in each lunar period or sign of the zodiac ; each of which consists of thirty degrees. In another aspect, this symbol stands for the Gnostic Chief Deity Abraxas, the letters of whose name make up the number of days of the solar circle.

The following group of figures gives some of the significant hieroglyphs from the Egyptian sculptures. (a) Plume, 'Spiritual Power'. (b) Jackal, 'Priesthood'. (c) Tau, Fleur-de-Lis, Crux-Ansata. (d)

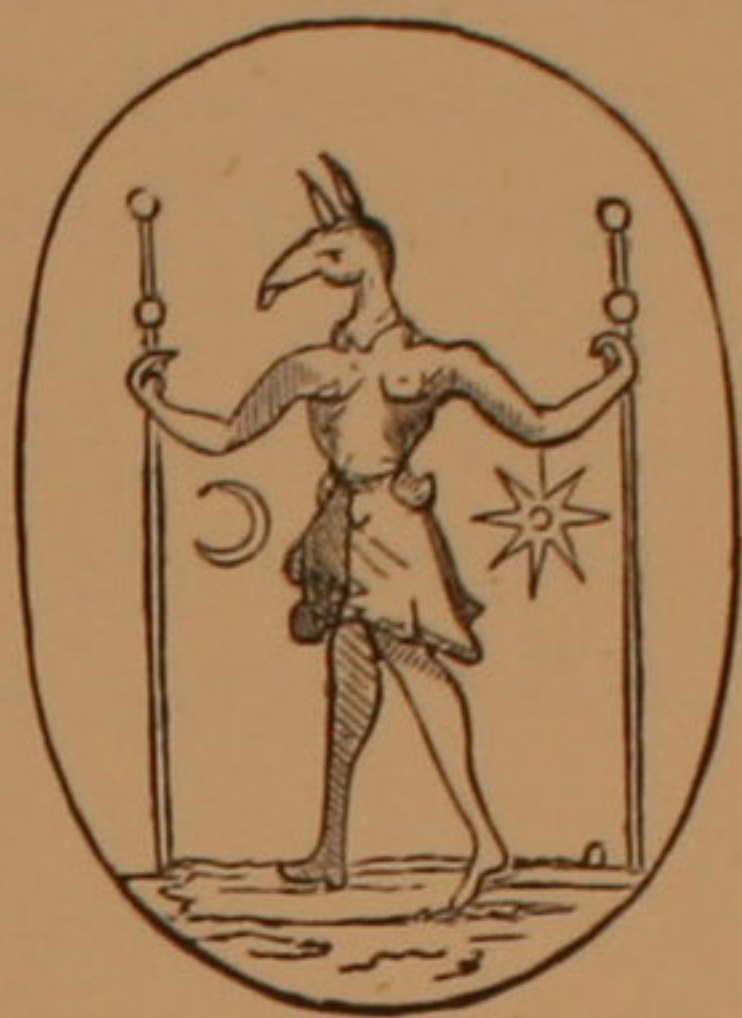


Fig. 249

Α Ι Η Ι Ο Υ Ψ

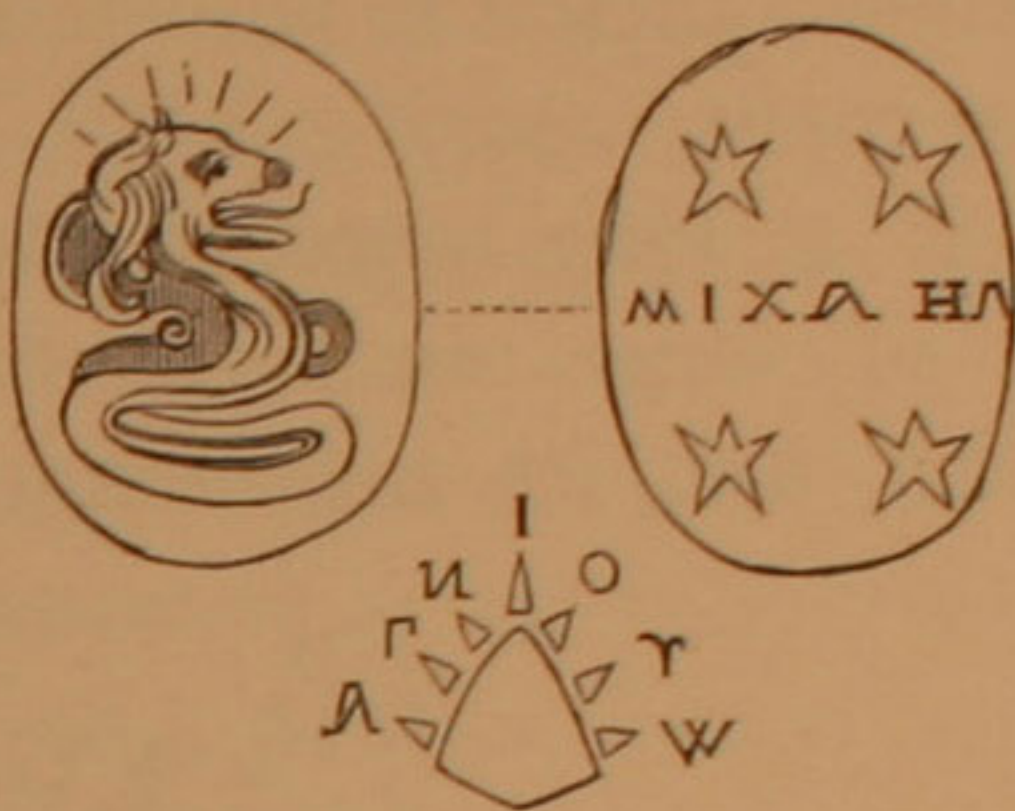


Fig. 250

Placenta, 'Religious Solemnities'. (e) Horns, 'Power'. (f) Anser, 'Prudence'. (g) 'Nonage'. (h) Asp, 'Sovereignty'. (i) Hawk, 'Sagacity'. The Lotus-headed Sceptre means 'Religious Authority'.

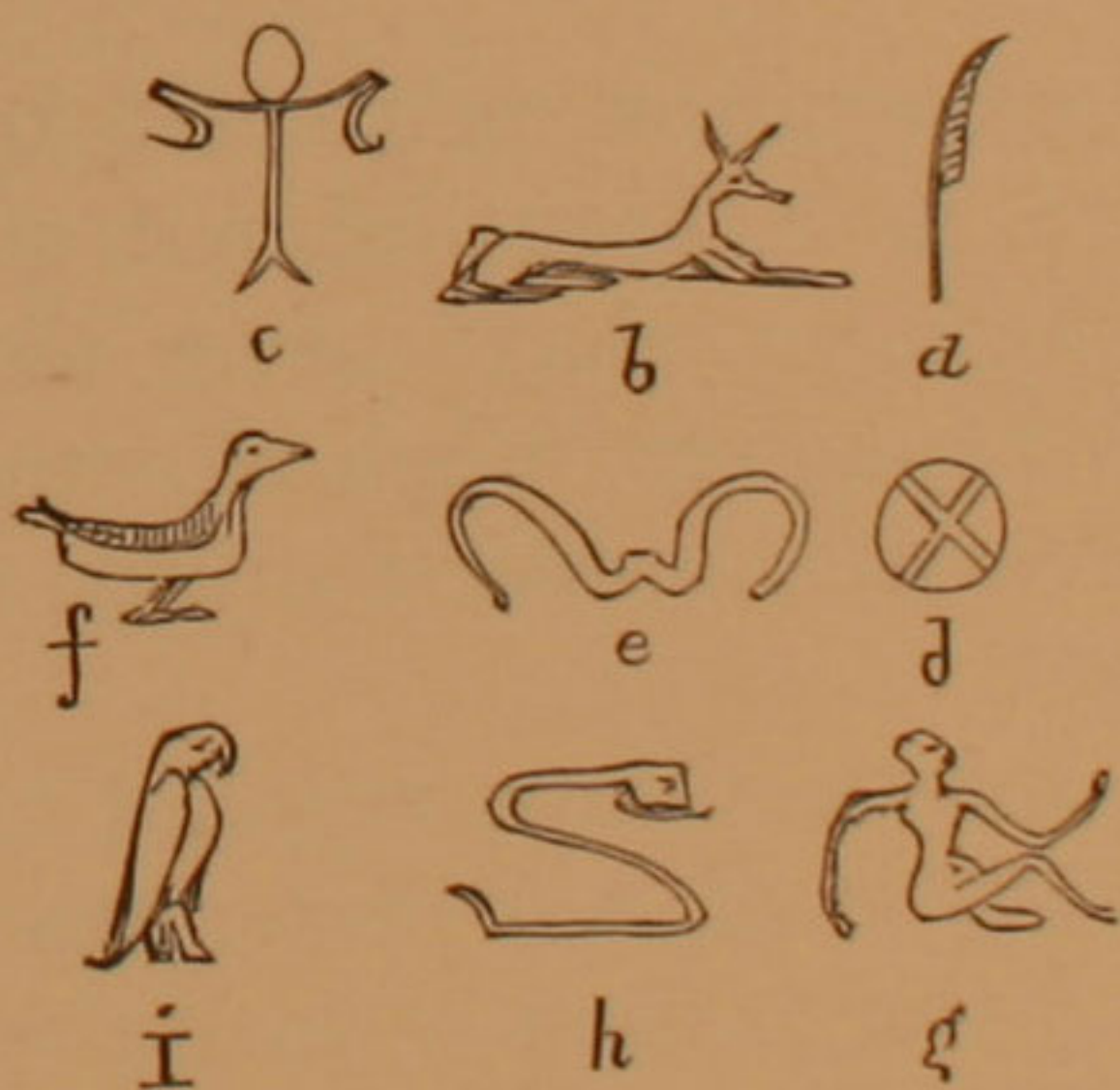


Fig. 251

*rod = power
snake = intel*

A Snake-headed Rod or Staff signifies 'Military Dominion'. A Snaky Rod or Sceptre is the 'Lituus' or 'Augur's Divining-rod', when it is curved at the lower as well as the upper end. It is said that this was the sceptre of Romulus.

We give in another place the Procession of the 'Logos', or 'Word', according to the Gnostics.

Fig. 252: 'The Good Shepherd bearing upon his shoulders the Lost Lamb, as he seems to the uninitiated eye: but on close inspection he becomes the double-headed Anubis; having one head human, the other a jackal's, whilst his girdle assumes the form of a serpent, rearing aloft its crested head. In his hand is a long hooked staff. It was perhaps the signet of some chief teacher or apostle among the Gnostics, and its impression one of the tokens serv-

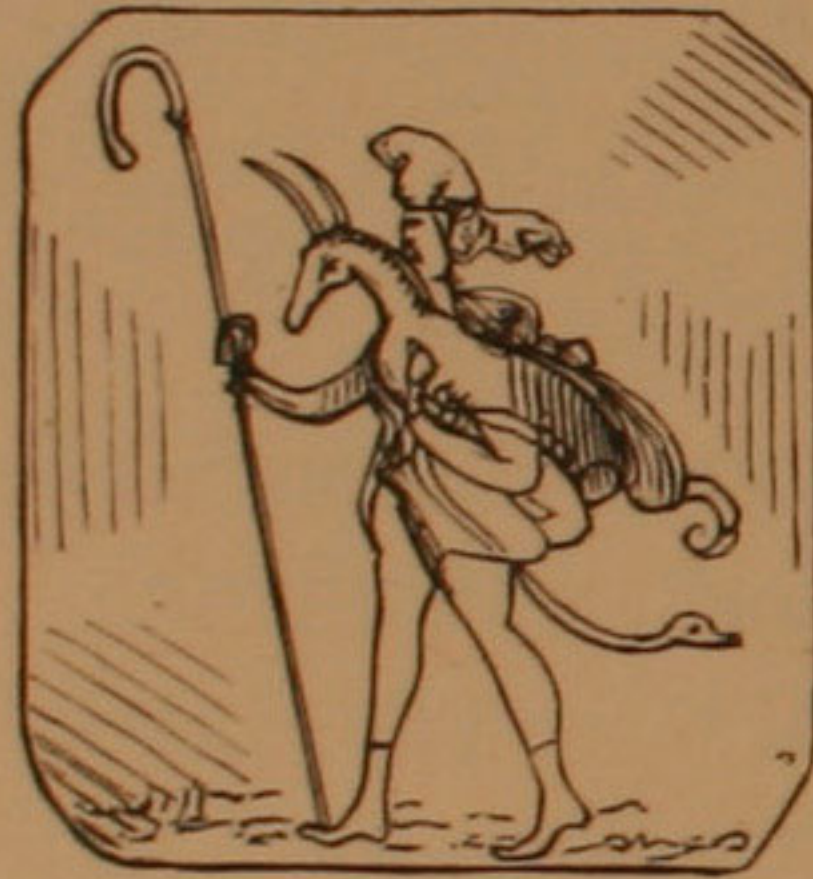


Fig. 252

ing for mutual recognition mentioned by Epiphanius. Neatly engraved in a beautiful red sard, fashioned to an octagon form; a shape never met in the class of antique gems, though so much affected in Mediæval art, on account of its supposed mystic virtues' (*The Gnostics*, p. 201).

One of the Gnostic Gems, reputed the most efficacious of amulets, is of red jasper, and presents the Gorgon's Head ('Gorgoneion'), with the legend below, 'ΑΡΗΓΩ ΡΩΡΟΜΑΝΔΑΡΗ', 'I protect Rhoromandares'.

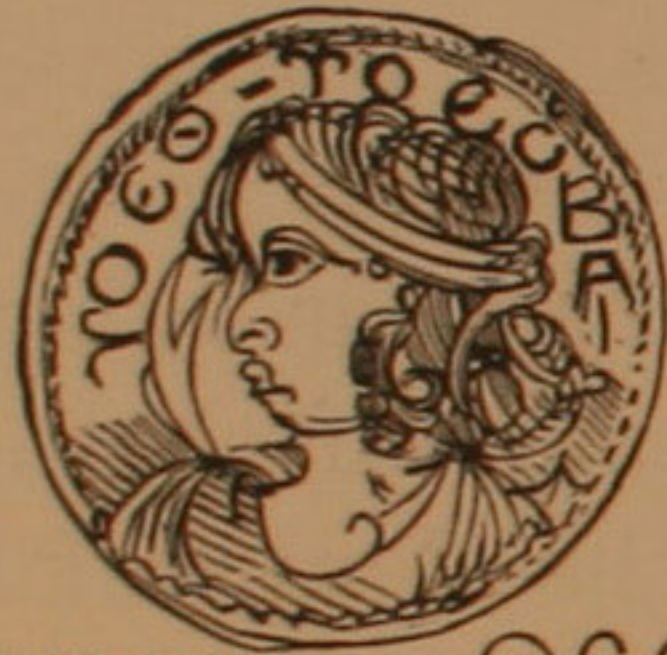
In India, the 'Great Abad' is Bhudda, Bauddha, Buddha, or Baddha. There is a connexion suggested here with the 'Abaddon' of the Greeks. In the same way, a relation may be traced with 'Budha's Spiritual Teacher'; who was the mythic Pythag-

oras, the originator of the system of transmigration, afterwards transplanted to Egypt, and thence to Greece. Thus in Sanscrit it is 'Bud'ha-Gooros', in Greek it is 'Putha-Goras', in English it is 'Pythagoras'; the whole, 'Budha's Spiritual Teacher'.

The *crista*, or crest, or symbolic knob of the Phrygian cap or Median bonnet, is found also, in a feminine form, in the same mythic head-cover or helmet, for it unites both sexes in its generative idea, being an 'idol'. In the feminine case—as obviously in all the statues of Minerva or Pallas-Athene, and in the representations of the Amazons, or woman-champions, or warriors—everywhere the cap or helmet has the elongated, rhomboidal, or globed, or salient part in reverse, or dependent on the nape of the neck. This is seen in the illustration of the figure of the armed 'Pallas-Athene', among our array of these Phallic caps. The whole is deeply mythic in its origin. The ideas became Greek; and when treated femininely in Greece, the round or display—which in the masculine helmet was naturally pointed forward, saliently or exaltedly (the real '*christa*', or 'crest')—became reversed or collapsed, when worn as the trophy on a woman's head. On a narrow review of evidence which evades, there is no doubt that these classic helmets with their 'crests', this *pileus*, Phrygian cap, Cap of Liberty, or the Grenadiers' or Hussars' fur caps, or cocked hats, have all a phallic origin.

The Cardinal's 'Red Hat' follows the same idea in a different way; it is a chapel, chapter, chapiter, or *chapeau*, a *discus* or table; crimson, as the mystic feminine 'rose', the 'Queen' of Flowers, is crimson. The word 'Cardinal' comes both from *Cardo* (Hinge, Hinge-Point, 'Virgo' of the Zodiac), and also from *Caro*, It. *Carne*, flesh—the 'Word made flesh.'

It is probable that these mythological hints and secret expressions, as to the magic working of nature, were insinuated by the imaginative and ingenious Greeks into dress and personal appointments. In the temples, and in templar furniture, mythological theosophic hints abound; every curve and every figure, every colour and every boss and point, being significant among the Grecian contrivers, and among those from whom they borrowed—the Egyptians. We may assume that this classic Grecian form of the



ΒΑΙ ΤΟ ΕΤΕΡΟΝ

Fig. 253

' Bai ', a Prize



Fig. 254

Gnostic Invocation

head-cover or helmet of the Athenian goddess Pallas-Athene, or Minerva, not only originated the well-known Grecian mode of arranging women's hair at the back, but that this style is also the far-off, classic progenitor of its clumsy, inelegant imitation, the modern *chignon*, which is only an abused copy of the antique. In our deduction (as shown in a previous group of illustrations) of the modern military fur caps—particularly the Grenadier caps of all modern armies, as well as those of other branches of the military service—from that common great original, into which they can be securely traced, the mythic Phrygian cap when red, the Vulcan's *pileus* when black, we prove the transmission of an inextinguishable important hint in religion.

The following are some of the most significant talismans of the Gnostics :

In fig. 255 we have the representation of the Gnostic Female Power in Nature—Venus, or Aphrodite, disclosing in the beauty, grace, and splendour of the material creation. On the other, or terrible, side of her character, the endowments of Venus, or of the impersonated idea of beauty, change into the alarm-

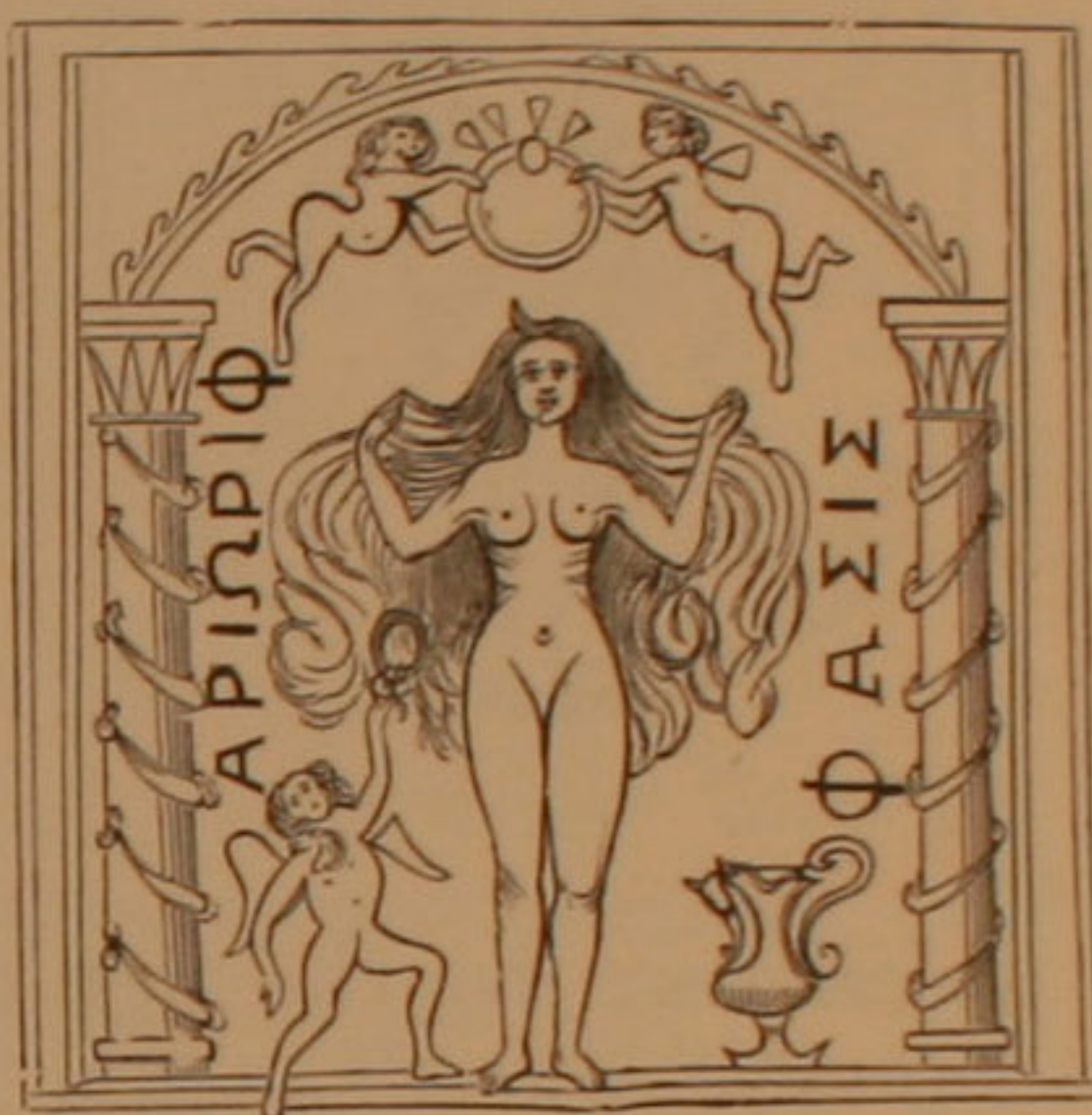


Fig. 255

ing ; these are the attributes of the malific feminine elementary genius born of 'darkness' or 'matter', whose tremendous countenance, veiled as in the instance of Isis, or masked as in that of the universal mythological Queen of Beauty, inspires or destroys according

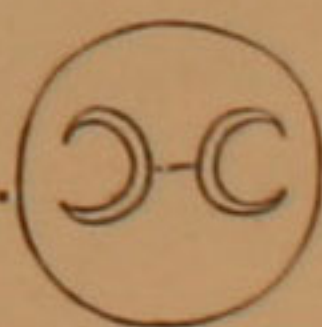


Fig. 256



Fig. 257

to the angle of contemplation at which she is mythically revealed.

Fig. 256 (A) is the crested 'Snake', curved as the symbol of the 'Dragon's Tail', traversing from left to right the fields of creation, in which the stars are scattered as 'estoiles', or waved serpentining flames—the mystic 'brood' of the 'Great Dragon'. The reverse of this amulet (B) presents the 'crescent'