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occult and mystical Order, which had no other author and head. This was in the middle years of the eighteenth century. It signified little to his purpose that Socinus had carried his findings in doctrine beyond the gates of death many years before Rosicrucianism began to be a name in Europe.¹ The virus of such inventions has often a counter-nostrum provided by inventions of an opposite kind; and we have therefore in this case the allegation that John Tauler—who is connected otherwise with the Brethren of the Common Life—was no stranger to the mystical concerns of the Rosy Cross and had a first hand therein. Such a myth being transparently absurd, the responsibility was shifted to an obscure namesake—possibly to the concealed personality behind *THE FOLLOWING OF THE POOR LIFE OF CHRIST*, which has been passed as the work of Tauler. Finally, there is Joachim Junge, who was born at Lubeck in 1587 and died in 1657 at Hamburg. When the *FAMA* was printed he was therefore some twenty-seven years of age.² In 1619 he is said to have planned a society for the advancement of natural science, to have substituted experiment for antiquated theories and to have been ranked by Leibnitz as the equal of Copernicus and Galileo. This is the sole colour for his alleged connection as founder with the Brotherhood of the Rosy Cross. He was a natural philosopher, geometrician and scientific botanist. His one link with occultism is that he was at

¹ As a fact, he makes it part of his evidence, because Socinus died in 1604, and this—according to Lefranc—was the epoch of the Rosy Cross, meaning presumably that it is the hypothetical date when the 120 years had expired since the alleged death of F. R. C. in 1484. Lefranc did not know that it is also the date of *NAOMETRIA*.

² M. Sédin is mistaken when he says that Junge was thirteen only “at the epoch of the apparition of the *FAMA*.” He is still more seriously in error when he follows Hœfer respecting the writings of Tauler. According to this extraordinary biographer, the fictitious treatises ascribed to the disciple of Rulman Merswin are his authentic works and the genuine writings are forgeries. I prefer Surius to Hœfer.

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issue with the Peripatetics of his day, preferring experience to scholastic debate.

In the year 1614, when the spirit of the new age gave up the first Rosicrucian documents, it produced also Michael Maier, the greatest of the literary alchemists at this or perhaps any period. I shall deal with him at length later on. Between the date just mentioned and the publication of *AMPHITHEATRUM* in 1608 there intervened two other alchemical writers and editors, to whom a false importance has been attributed in connection with Rosicrucian problems. We have to thank that patient but indiscriminating collector Solomon Semler for providing materials to some zanies of historical research by his reference to alleged travels and adventures of Nicolas Barnaud in search of Hermetic philosophers and to the activities of that impassioned idolater of Paracelsus who called himself Benedictus Figulus—a name which I have mentioned previously. They are both of moment to our subject, as representing the kind of occult atmosphere in which the Rosicrucian movement grew up. Barnaud was of Crest in Dauphiny—or more especially in the department of Drôme, according to present allocations. The dates of his birth and death are alike unknown, but he is said by Semler to have been travelling on the quest of Philosophers or Hermetic Masters in and about the year 1591, and to have had the intention of incorporating them into some kind of society. He is said also—in this year, or alternatively in 1601—to have issued an open letter to all French alchemists, exhorting the alleged Masters to employ their art in the interests of the Church of Christ and Prince Henry of Nassau.¹ What actually happened

¹ Semler dwells upon the fact that “about this time and onwards”—namely, 1600—various German princes became “lovers of secret chemistry.” In addition to the Emperor himself he cites Ernest, Electoral Prince of Cologne; Duke Frederic of Würtemberg; Julius of Brunswick; the Landgrave Maurice of Hesse. Conradus Schuler, a Hermetic writer and collector, bears similar testimony.

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was that in 1601 he issued a LETTER ON OCCULT PHILOSOPHY, which was addressed by a certain father to his spiritual heir or son.¹ Whether he was the father in question or merely an editor of the document remains doubtful.² He is known more especially as an editor—so far as his alchemical connections are concerned—and he brought some rare texts to light, e.g. the QUADRIGA AURIFERA, 1613, including tracts of George Ripley; but he wrote also on his own part an ELUCIDATION OF THE SECRET OF PHILOSOPHERS, while if bibliographers apart from occultism are to be trusted in their allocations he was the author of two very different works under the name of Nicolas de Montaud.³ Notwithstanding his alleged but entirely mythical Epistle to the Masters for their enlistment in the service of the Church he was—in this case—on the side of drastic reform, recommending among other things the secularisation and marriage of the clergy. It is possibly for such reason that he has been even accredited with the authorship of THE THREE IMPOSTORS, that other mythical work which no one has read and no one has seen, but which is said to have been of peculiar infamy.

The authority for the travels of Barnaud—outside Semler

¹ DE OCCULTA PHILOSOPHIA, EPISTOLA CUJUSDEM PATRIS AD FILIUM, a NICOLAO BARNAUDO Medico a Crista Arnandi Delphinatæ Gallo, nunc primum in lucem edita in gratiam omnium philosophorum, maxima vero Batavorum—that is to say, Leyden, being the place of its publication in 1601.

² There is perhaps no substantial ground for affirming that he was author rather than editor, except the cloud of false-seeming which surrounded the publication of documents supposed to be antique all about the period in question.

³ The works in question are: (1) CABINET DU ROI DE FRANCE and (2) LE MIROIR DES FRANÇAIS. Both appeared in 1582, the prefaces being dated October and November of the previous year. The CABINET was dedicated to Henri III and the MIROIR to the "reigning Queen." The first deals more especially with the corruption of the ecclesiastical hierarchy and the second with the miseries and burdens of the French people. It is perhaps on his alleged authorship of these revolutionary works that Barnaud is described as belonging to the reformed religion.

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—in search of philosophers and the secrets of the *Magnum Opus* is said to be ECHO FRATERNITATIS R.: C.: which appeared in 1615.¹ There is nothing improbable in the story; the amateurs of the Hermetic Art were indefatigable in activities of this kind, and the wanderings of Bernard Trevisan in the fifteenth century are a memorial at large of the great zeal in quest. But Barnaud went, as we have seen, on a general research of Masters and not of Rosicrucian adepts, as mendacious witnesses have testified, while the EPISTLE of 1601 is an altogether different document to that which has been described: it is not written to alchemists at large, nor does it enlist anyone in the service of Church or State.² It opens with a promise addressed to a Son of the Doctrine on the part of his mystical father—that he will reveal to him the secret of all secrets, the most holy and excellent treasure, on the sole condition that he will hand it on to no one. The revelation of the secret opens in characteristic terms as follows: “Take in the Name of Christ our Blessed Stone, our Honourable Stone, Glorious and Incombustible Stone, that Stone which is hidden by all Philosophers and described only in parables: This Stone is most excellent Roman Vitriol.³ Here is the Stone, my dearest Son, which all philosophers have concealed.”⁴ There is absolutely no reference to the Rosi-

¹ ECHO DER VON GOTT-HOCHERLEUCHTETEN FRATERNITET DES . . . ROSEN CREUTZES. Dantzic, 1615. It included a German version of the CONFESSIO FRATERNITATIS R.C., according to Lenglet du Fresnoy, but his reference is to a second edition, published in the following year. The statement is untrue in respect of both editions, and there is also no allusion to Barnaud.

² In the editor's preface, which of course is addressed generally to presumed readers, i.e. students of alchemy, there is a recommendation of this kind respecting (1) the Prince of Nassau and (2) the Duke Maurice.

³ Rulandus gives Green Atrament and *Vitriolum Album* as alternative names. Alchemically, Metallic Vitriols are said to be Salts of Metals.

⁴ Compare TRACTATULUS CHEMICUS and the process beginning: *Filat meares, vel substantia una ex duobus*. There is also the PHILOSOPHICUM POCULUM of Nicolas Barnaud, which is POCULUM AMARITUDINIS. The separate letters of these two words form the following sentence: *Amore Mulieris*

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crucians, and the extant remains of Barnaud will be searched to no purpose concerning them.¹ We are therefore in a position to estimate Kieswetter's talent for scandalous invention when on the authority of his supposititious manuscripts he affirms (1) That in the year 1601 Barnaud printed a Latin letter addressed to all Rosicrucians in France; (2) that he had therefore entered into close relation with the Order and was probably its Imperator; and (3) that his perambulation of Germany some ten years previously was undertaken in search of "the Hermetic Masters of the Rosy Cross."²

I suppose that Benedictus Figulus, as we know him by his memorials, was almost as the poles asunder from Nicolas Barnaud, the only link of connection between them being that they were both alchemists and both editors of curious

Ardens Ruffus Juvenis Transfigitur Venas Disrumpit Irascitur Nigrescit Inalbatur Sanguinem Postremo Ostendit Clarum Unctuosum Lapidem Universalem Medicinorum. This is probably a device of Barnaud, introducing his editorial work.

¹ In addition to the *EPISTOLA . . . PATRIS AD FILIUM*, the extant alchemical writings and compilations of Barnaud are: (1) *BREVIS ELUCIDATIO ARCANI PHILOSOPHORUM*. Leyden, 1599. I have mentioned this in the text above. (2) *TRIGA CHEMICA, seu De Lapide Philosophorum Tractatus Tres* Leyden, 1600. (3) *QUADRIGA AURIFERA*. Leyden, 1599, being tracts by various authors. (4) *AURIGA CHEMICUS, id est, Tractatus Chemicus, Theosophiæ Palmarium Dictus Anonymi cujusdam Philosophi antiqui . . . nunc primum editus*, 1601. It contains fifty-eight propositions, mostly drawn from the *TURBA PHILOSOPHORUM*, and descants thereon.

² After notifying his astonishment that Rudolph II was never a member of the Order, Kieswetter proceeds to class Gerhard Doon and Thaddeus von Hayeck—as well as Michael Maier—among undoubted Brethren of the Rosy Cross, his evidence being of course wanting. Compare Hermann Fictuld: *AZOTH ET IGNIS*, to which is appended *AUREUM VELLUS*. Leipzig, 1748, p. 147, where it is said that after the death of Duke Charles of Burgundy, the possessors of the Great Secret—presumably like Doon and von Hayeck—retired with their exalted science, and a new Order was founded under the name of the Rose-Cross of Gold. But the denomination Rosy and Golden Cross belongs more especially to the eighteenth, not the seventeenth, century and appears to have represented two branches of the Order, which were at work together, as we shall see. We shall find, however, that Madathanus mentions the Golden Cross in 1621.

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literary remains belonging to the Hermetic tradition. That either of them had put their hands to the practice, so-called, in the physical sense, I take leave to doubt, and in any case there is no evidence before us to suggest that they had. Barnaud was on the blind work in metals and wrote the common stuff of his period in that interest. Figulus was characterised by a devotional mind which lifted his occult wares above the dull and unintelligible groove of merely material dealings. Paracelsus was his great master; but for him—in his untutored zeal—all the literary vestiges which came into his hands shewed great lights, and he cherished superfervid hopes that he would reach the end of philosophy.¹ He also made journeys, seeking the wisdom of adepts and his beloved Sons of the Doctrine. According to his own description, he was poet, theologian, theosopher, philosopher, and even eremite, but not a doctor in alchemy or a student of that art. He was—I think—on a heavenly quest, “by means of the grace of God.” He has been placed in the witness-box on the side of Rosicrucian antiquities by people who never in their lives have taken the pains to consult his various texts, but have depended on vague and antiquated reports which they have shaped and coloured to their liking. He is said to have mentioned that there was an association of physicians and alchemists in the fourteenth century, whose object was to discover the Philosopher’s Stone. There is nothing more likely and nothing follows therefrom, unless it is the indubitable fact of their failure, which might serve as an object lesson. But Figulus is said further to have affirmed that this obscure body of research was merged

¹ Thus—in a PROLOCUTORY AND DEDICATORY SPEECH, prefixed to the GOLDEN AND BLESSED CASKET—we find him guaranteeing to reward those who would assist him in the recovery of Paracelsian MSS. with “a grateful compensation when we (D.V.) shortly reach our goal in philosophy and medicine.”

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in the Rosicrucian Order about 1607.¹ The statement is invention as usual; the Paracelsian alchemist never bore testimony to the Order in any shape whatsoever, nor did he ever write anything which certifies in a cogent and convincing manner to the existence of corporate, occult or mystical association during his own period or before it. I have taken all the mediæval centuries as my province and all the Renaissance period in the hope of getting back this subject behind the Lutheran Reformation or behind, as an irreducible minimum, the unspeakable Andrean epoch of Würtemberg theology, and the materials are before my readers. It does not leave one stone standing on another of the house fantastic built up in clouds of pretence by the makers of false myths, the custodians of forged documents and those who pretend that one of their "ancestors" was once an Emperor of the Order. I could have wished that they bore true testimony, for then I should have reached my term.

Benedictus Figulus belonged to the Catholic school of alchemy, and herein—as in other matters—he differed widely from the College of Initiation which was typified by the Rosy Cross. He has left us indeed in one of his

¹ Mr. C. F. Gould has been misled by this story and reproduces it in his *CONCISE HISTORY OF FREEMASONRY*, giving no authority. See p. 73 of the work mentioned. He says also that—according to Figulus—there was one secret society which had existed for over two thousand years. Gould had no axe to grind and was incapable of inventing evidence, but he had only a passing acquaintance with Rosicrucian history and took the word of others. Professor Ferguson has drawn attention to a passage in Semler which discovers Rosicrucian ideas in the preface to the collection of Figulus published at Frankfort-on-the-Main in 1608 under the title of *THESAURINELLA OLYMPICA AUREA TRIPARTITA*. According to Heckethorn, it has allusions to an alchemical society and this has been expanded, of course, into a Rosicrucian reference. The prefatory matter of *THESAURINELLA* is comprised in a Dedicatory Epistle and an Address *ad lectorem philochemicum*. There is no such allusion in either. We hear of Elias the Artist, of *veritas hujus artis*, of the German Monarch Aureolus Theophrastus Paracelsus, of *antecessores*, Sons of the Doctrine, etc., but of Rosicrucians nothing and nothing of Hermetic Societies.

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collections a most curious example of an Hermetic Mass, containing variations in the Introits, Collects, Antiphons and other parts of the ORDINARY: they have become Invocations for the Gift of Divine Light on the Secret of Philosophy. Figulus passes therefore, like Nicolas Barnaud, into the background, though he is left in a better position, as one who deserves by his dedications to be called a precursor of the Rosy Cross when it is taken at its best and highest—in the aspect, for example, presented by Robert Fludd, as we shall see later on. Barnaud, on the other hand, does not connect with the subject except in an accidental manner, as an alchemist on the material side and then only as speculative rather than practical, and chiefly as an editor of texts.

The general conclusion of Semler is that prior to 1597 there was a society of learned persons drawn from all classes, the members of which were engaged in the production of works on alchemy, theosophy and other subjects included, under the broad denomination of *Magia*. As he gives no reason to suppose that they were incorporated, his research tends simply to shew that like-minded people drew naturally together, went in search of one another and may, to some extent, have worked in common. The conclusion of M Sédin¹ is that there was no Rosicrucian Fraternity before 1600 or 1603, though Hermetic Fraternities had existed previously in several countries. But on the last count of his conclusion he can indicate only the supposed *Parliamentum Hermeticum* of Raymund Lully and his *Rex Physicorum*, which has—I think—been disposed of finally in my first chapter.

There are two last points and then we shall have finished the research in all its directions until the printed documents of the Rosicrucian Order come for consideration before us. As against all the rumours, speculations and mendacious

¹ HIST. DES ROSE-CROIX, pp. 42, 43.

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inventions, it looks for one moment as if we should meet with a genuine and unchallengeable reference to the Rosy Cross—in the irrecusable plainness of print—in the year 1610. It has been said that Francis Allary, described as a visionary, was the author of a book published in that year under the title of BROTHER AND COUNT BOMBASTES, KNIGHT OF THE ROSE-CROIX, NEPHEW OF PARACELUSUS. It has the aspect of a chap-book or one of those contributions to the literature of colportage which are first cousins in alchemy to the Grimoires of Black Magic; but as such it would be only the more remarkable if it should embody an allusion to the Rosy Cross, some four years before the Order began to be heard of by its own printed documents. It has been used accordingly to indicate the existence of a peculiarly early memorial. It is interesting also and even important after another manner, because the FAMA FRATERNITATIS tells us of FRATRES R.: C.: but not of a chivalry under that title. In the year 1616 we hear of the Founder of the Fraternity being made under very peculiar circumstances an *Eques Aurei Lapidis*, but the denomination of Chevalier de la Rose-Croix is a Masonic dignity which did not come into use until after 1750. On examination, however, we are confronted by another blunder, if indeed it is not to be characterised by a rougher term. In the year 1610 there appeared, presumably at Paris, a slender volume, containing a PROPHECY by the said Count Bombast, but it is anonymous and has no Rosicrucian reference in the title, which reads as follows: LA PROPHÉTIE DE CE GRAND BOMBAST [*sic*] *fidèlement annoncée par le Trompette François dès l'année 1609. Sur la mort de Henry Le Grand, et sur le Règne de Louis traisième, Roi de France et de Navarre à present regnant . . . s.l., 1610.* The publication forms therefore no part of our concern, but in the year 1701 there was issued PROPHEÉTIE DU COMTE BOMBAST, *Chevalier de la Rose-Croix, nevue de THÉOPHRASTE PARACELSE, publiée en*

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l'année 1609, sur la naissance miraculeuse de LOUIS LE GRAND, les circonstances de sa minorité, l'extirpation de la Heresie, l'union de l'Espagne à la Maison de Bourbon. . . . Expliquée et présentée au Roy par FRANÇOIS ALARY, Docteur en Médecine. À PARIS, 1701. It follows that part of the title descriptive of the later publication has been transferred to the former in order to advance the claim and that an item of nomenclature which would have been historically of considerable consequence in 1610 is of no moment whatever in 1701, so far as Rosicrucian history is concerned. The unknown Dr. Alary most likely drew on his imagination for the decorative title which is conferred on the mythical nephew of Paracelsus; but CHEVALIER DE LA ROSE-CROIX, which is so familiar in High Grade Masonry after 1754, is not a little curious in 1701, from a Masonic standpoint, when it is moderately certain that there were not even three Masonic Degrees. The new edition of the PROPHECY is not a reprint of the first but reproduces its gist in the form of extracts, with commentaries thereupon. It has a dedication to the King and a preface, which seems to regard LE TROMPETTE FRANÇAIS (*sic*) of the 1610 title as signifying the original author.

There is finally the so-called DIARY of Hosea Lux and its alleged Rosicrucian pictures, the quest of which I followed, owing to a talismanic description by C. W. King.¹ He reports (1) that the unique manuscript was written between the years 1568 and 1612; (2) that it exhibits "the whole list" of existing Masonic Signs, but employed for Rosicrucian purposes. The "signs" enumerated by King are: (1) A bearded head placed upon a box on which are inscribed the letters X.P.S. (2) The same on a box inscribed with the Seal of Solomon. (3) The same, over an Ark of the Covenant. (4) The Pillars J. and B. (5) A human figure with uplifted hands, but having, instead

¹ THE Gnostics and their Remains, second edition, pp. 396, 397.

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of a face, the Seal of Solomon enclosing a retort. (6) A naked boy extended on a wheel. (7) An egg containing a circle, whence issue rays of light. Such are the designs which King characterises as originally Rosicrucian emblems, but "now embalmed in the repertory of the Freemasons." My own examination of the DIARY, which is a minute, or midget volume, for many years in the collection of Mr. J. E. Hodgkin and now in that of his son, bears out neither dream, as might be expected from the particulars here enumerated. It is simply an alchemical manuscript, full of very curious designs in addition to those tabulated, but none of them are Rosicrucian in character, nor are any Masonic, except in rare cases belonging to universal symbolism. We know that pillars are everywhere, and so is the six-pointed star.

The sole conclusion which evidence permits us to draw from the inquiries pursued in this chapter is that Simon Studion and the reveries of NAOMETRIA are the *fons et origo* of the Rosicrucian claim and that its theosophical doctrine was held in common by many theosophists at the end of the sixteenth century, including zealots and enthusiasts. It is possible, however, to approach the subject of the symbolism from another and independent point of departure.

CHAPTER IV

SYMBOLISM OF THE ROSE AND CROSS

IT is necessary to make a sharp distinction in opening the consideration to which this chapter is dedicated because of the uncritical methods which have been followed by several writers. They have met with certain vestiges of symbolism and tradition concerning (1) the Rose and (2) Cross in their natural separation from each other and have then sought to infer that the Rosicrucian emblem of Rose and Cross united is extremely old. Nothing of the kind follows in any rational sense of quest. I propose on my own part to look at the whole subject, critically and historically, under four heads, being (1) the story of the Rose in symbolism, so far as this symbolism connects with Rosicrucian tradition; (2) the Cross, under similar reserves; (3) the Rosicrucian symbol, as described and explained in Rosicrucian official publications and in works depending therefrom; (4) the antiquity of this symbol, with special reference to the question whether it was borrowed or devised by those who first used it in connection with the Rosy Cross of history.

We are concerned therefore with the Rose in the first place, and as I am dealing with a Christian Order, there is no occasion to dwell—except in summary form—upon its story in non-Christian symbolism, and above all in Pagan myth. I note therefore only: (1) That the Rose belonged as much to Iacchus as to Aphrodite.¹ (2) That, however,

¹ Respecting the silence of which the Rose was a symbol, compare the reticence and modesty by which the Perfect Mysteries of Love are environed and the stillness of that ecstasy implied by the higher understanding of Iacchic Mysteries.

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it was sacred especially to Venus, considered as the goddess of love. (3) That it was a palmary symbol in the Thracian cultus of Sabasius. (4) That one of the principal festivals of the Thracian Dionysiacs under the Roman dominion was called Rosalia. (5) That the famous Rose-Garden of Midas, the King of the Phrygians, contained roses of sixty petals. (6) That it was at once an erotic plant and a safeguard against intoxication. (7) That it was also a funerary symbol. (8) That the Brahminical Garden of Heaven contains a Silver Rose, but the authenticity of this story might prove doubtful.¹ (9) That the Rose in ancient Egypt is said to have been a symbol of regeneration, but I have not found adequate authority for this statement.² (10) That the Mexican Eve sinned by gathering Roses.³ (11) That when the angel of the Lord announced to the Mexican Eve respecting a conception to come, he placed a Rose in her hand ; but this bears all the marks of an imitative or spurious legend.⁴ (12) That the world-wide repute of the Rose as a symbol of silence originated in a classical story that it was consecrated by Cupid to Harpocrates as a bribe not to betray the multitudinous adventures of his mother Venus ; but this is a vulgarian explanation.⁵ (13) That it does not account for the pre-Christian German custom of the Rose-emblem in the ceiling of banqueting halls—as a reminder that whatever was said beneath it must not

¹ It is quoted at length in my *REAL HISTORY OF THE ROSICRUCIANS* p. 11.

² The authority—for better, for worse—is Mr. W. S. Hunter, of the *Societas Rosicruciana in Scotia*. He wrote on the Rose and its symbolism in the *TRANSACTIONS* of the *Soc. Ros. in Anglia* for 1898-9.

³ See *MEXICAN ANTIQUITIES*, Vol. VI, p. 120 *et ante*.

⁴ *Ibid.*, p. 177.

⁵ The Rose—both red and white—was sacred to Harpocrates. See Nimrod : *ALCHYMUS*, i.e. *HISTORY AND FABLE*, Vol. IV, p. 557. The Hon. Auberon Herbert, who wrote under this name, speaks of red and white roses blossoming in the garden of Knights Templar, but it appears to be reverie. Whatsoever was dedicated to Harpocrates was sacred also to silence, as there is no need to say.

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be repeated elsewhere.¹ (14) That the white Rose was especially sacred to silence. (15) That the colour of the red Rose was derived from the blood of Adonis, when wounded by the wild boar, or alternatively from that of Venus, who in her haste to assist Adonis was pierced in the foot by the thorn of a white Rose, which sprinkled the flower with her blood, and it has been incarnadined ever since. (16) That otherwise the white Rose was made red by Cupid upsetting a cup of nectar in the course of his dancing before the gods.

It will be seen that in this enumeration we have been dealing, for the most part, with varieties of legend and frivolities of cheap symbolism. If we turn now to the canonical Scriptures of Israel we find only two references, of which one is apart from symbolism.² There is the familiar promise that "the desert shall blossom as the Rose"³ and there is the eloquent testimony of the SONG OF SOLOMON, which is translated in the Authorised Version: "I am the Rose of Sharon."⁴ We are carried thereby into the realm of Christian symbolism, and it may be noted in the first place that the Hebrew text *אני חבצלת שרון* is rendered by the VULGATE *Ego flos campi*, while it appears to be an open question in the mind of Catholic commentators⁵ whether the words are spoken by the Lover or

¹ I mean that the German allocation does not connote a classical origin. As regards silence, compare the three rosettes on a Master Mason's apron and their alleged reference to *Fidelity, Secrecy and Silence*.

² That it to say, the reference is by way of comparison and belongs to poetic imagery.

³ ISAIAH XXXV, I. Observe, however, the Vulgate rendering: *Lætabitur deserta et inuia, et exsultabit solitudo, et florebit quasi lilium*—shall blossom as the Lily, instead of as the Rose.

⁴ *Loc. cit.*, Cap. II, I.

⁵ Petrus de Mora refers the emblem to both in his allusion to three mystical roses: *Prima rosa est chorus martyrum; secunda, Virgo Virginum; tertia, Mediator Dei et hominum*. The first is red, the second is white, the third is red and white. Compare St. Bernard in his *SERMO DE BEATA MARIA*. *Maria rosa fuit candida per virginitatem, rubicunda per charitatem; candida,*

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Beloved of the poem : in the mystical sense, they have been applied therefore indifferently to Christ and the Blessed Virgin. The latter allocation is illogical under any circumstances, as however spiritually understood the *personæ* of the SONG OF SOLOMON are in the relation of Bridegroom and Bride. It makes void also the arbitrary but far-prevailing interpretation of the poem as unfolding in earthly imagery the union between Christ and His Church. The fact remains, notwithstanding, that we have on the one hand the symbolical position given in the Grade of Rose-Croix, that Christ is the Rose of Sharon and was foretold in the SONG OF SOLOMON under this mystical title, while on the other we have a broad general connection instituted between the Rose and Mary.¹ The Rose of Jericho has been called St. Mary's Rose and tradition affirms that when Joseph and Mary were taking their flight into Egypt one of these flowers sprang up to mark every spot where they rested.² In mediæval times it was called *Rosa Mariæ*, while *Marien*

carne ; rubicunda, mente ; candida, virtutem sectando ; rubicunda, vitia calcando ; candida, affectum purificando ; rubicunda, actum carnalem mortificando ; candida, Deum diligendo ; rubicunda, proximo compatiendo.

¹ There is a remarkable symbolism concerning Christ and His Divine Nature in the Golden Rose, which is said to be blessed and carried by the Pope on the Fourth Sunday in Lent, called Mid-Lent Sunday, otherwise *Lætare Hierusalem* and *Dominica de Rosa*. See Durandus : *RATIONALE DIVINORUM OFFICIORUM*, p. 207. Venice, 1609. This is quoted by Soane in *NEW CURIOSITIES OF LITERATURE*, I, pp. 120, 121. But there is evidently a mistake, for there is no *Lætare* in Lent, and the Ceremony of the Golden Rose takes place on Easter Monday. See the Sermon of Innocent III (*ob. 1216*) : *IN DOMINICA LÆTARE, SEU DE ROSA*. It says that the Rose contains : (1) the gold of which it is made, (2) the musk, and (3) the balm, both of which it exhales. They refer to the three substances of Christ : (1) His human nature, represented by the unalterable gold ; (2) His immaculate soul, represented by the musk ; and (3) His Deity, represented by the balm.

² According to another legend, the blossoming of the Rose occurred for the first time when Christ was born ; its petals folded up at the Crucifixion, but opened again at Easter. Mr. W. S. Hunter, already quoted, mentions : (1) that no true Roses are found in Palestine, except on the Lebanon ; (2) that the Rose of Sharon has been sometimes regarded as a species of tulip or narcissus. I have seen a dried specimen of the Rose of Jericho, which

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Roselen is a German title of the Virgin. I need hardly mention the devotion of the Holy Rosary, instituted by St. Dominic—the prayers of which appear to have been symbolised as Roses—or its close analogue, the Rosaries of Chinese Buddhists.¹ In its attribution to Mary, the Rose became a symbol of virginity.

Through the Christian centuries—from the fourth to the thirteenth—there grew up more or less secretly, under the ægis of the New Law, that Secret Tradition in Israel which is represented by the *SEPHER HA ZOHAR*, its connections and dependencies. This great work is rich with allusions scattered up and down the text to the Rose and its symbolism. Indeed, the first intimations on the subject occur in the opening words of the preliminary portion, where one of the mystical doctors initiates a certain conference with a quotation from the *SONG OF SOLOMON*: “As the Rose among thorns, so is my beloved among the daughters.”² We learn in this place (1) that the Rose signifies the Community of Israel; (2) that its colour,

unfolds in water and for this reason is called the Resurrection Flower. According to his traditional History, Christian Rosy Cross went to Damascus, the place of the Damask Rose, and Hakluyt—writing apparently in 1582—says that Dr. Linaker brought in “the Damask Rose in time of memory”—presumably within recent years. Dr. Linaker was physician to Henry VII and Henry VIII. See *VOYAGES*, Vol. II. The place to which it was brought was presumably England. This item of plant-lore might not be without consequence in the history of the Rosy Cross, but unfortunately the *ARCHÆOLOGICAL JOURNAL*, Vol. XIV, p. 271, gives a Bill of Medicine furnished for the use of Edward I—*tempus* 1306–7—as follows: *Item pro Aqua rosata de Damaso*, lb. xl. iiiili.

¹ In *THE ROSICRUCIAN AND MASONIC RECORD*, No. 1, 1876, a certain Dr. Bell ventured to suggest that the Rosy Cross may have been derived from the Rosary, which “has in German the appellation of Rosencrantz.” The notion is of course preposterous, more especially as Rosicrucianism was a mouthpiece of Reform in Germany.

² Compare *ECCLESIASTICUS*: “I was exalted as a rose-plant in Jericho,” *Cap.* xxiv, v. 18. The *VULGATE* renders: *quasi plantatio rosæ in Jericho*. As regards the Zoharic quotation from the *SONG OF SOLOMON*, the authorised Version reads: “As a Lily among thorns,” for once agreeing with the *VULGATE*: *Sicut lilium inter spinas*.

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which is red or white, has reference to the severity and mercy which alternate in the life of Israel; (3) that its five petals allude to the five ways of salvation and five gates of grace; (4) that it symbolises also the cup of benedictions and even the chalice of salvation.¹ We are told elsewhere that Adam, while still unfallen, tended the Roses of Paradise.² The Rose, however, is more especially a symbol of Shekinah, whose rule extends on the right and left side of the Tree of Life in Kabbalism, and obtains also in the middle, because of her office in MALKUTH, considered as the kingdom of this world. On the severity side of the Tree HOD is in correspondence with the Red Rose, while NETZACH on the mercy side has the White Rose for its emblem.³ The union of red and white produces the Rose of MALKUTH,⁴ and the plural-form Roses has reference to the Shekinah above—in the transcendence—and in manifestation, or in the world below.⁵ The Rose has also an important place as a symbol of sex spiritualised, for the name is applied to Shekinah in her desire after union with the King.⁶

Shekinah comes before us in the ZOHAR somewhat strangely confused amidst male and female aspects.

¹ ZOHAR I, fol. 1a. The five petals allude to the Rose-calyx. We hear otherwise of thirteen petals, which are the thirteen Paths of Mercy. See also ZOHAR III, fol. 233b., in which there is a legend concerning Solomon, to whom a Rose is brought by an eagle, as a symbol of the Community of Israel.

² See my SECRET DOCTRINE IN ISRAEL, p. 72. Compare Dracontius: CARMEN DE DEO, *Lib. I*, v. 437. He says of Adam and Eve walking in the garden: *Ibant per flores et lata rosaria bini*, i.e. amidst flowers and great bosks of roses.

³ *Datur Rosa rubea et alba, HOD et NETZACH; quandoque autem rubedo prædominatur in rosa, quandoque albedo; sic aliquando HOD, aliquando NETZACH prævalet*:—KNORR VON ROSENROTH: KABBALA DENUDATA. *Apparatus*, p. 708.

⁴ The Rose in MALKUTH it said to contain red and white—meaning a blush Rose—and these colours denote stimulation towards the right and the left side—a reference to the Sephirotic Tree of Life.—*Ibid.*

⁵ *Ibid.*, p. 709.

⁶ *Ibid.*, p. 333.

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I cannot remember that she is ever saluted by the title of Rose of Sharon, which indeed is applied once to Rabbi Simeon, the head and fount of theosophical tradition in Jewry. The case of Shekinah seems therefore analogous to that other confusion which I have mentioned, namely, that the Rose of Sharon or *flos campi* is referred in Christian symbolism indifferently to Mary the Mother and her Divine Son.¹ But St. Mary, as the great patron and type-in-chief of virginity, appears as the poles asunder from the Most Holy Shekinah, who has a high office in nuptials and does not extend her protection to man except through the bond of wedlock. Yet is there the shadow of a link between them,² for she who above all in Christendom is *Virgo singularis et inter omnes mitis* is mother as well as virgin, and Shekinah presides over motherhood.³ The idea of these two symbolical personalities, both full of grace and beauty, both uplifted beyond all heights of sanctity, yet—amidst their assumption and transcendence—both so near to earth, grew up in complete independence, each unknown to each. A Litany of Shekinah might, I think, be constructed out of the ZOHAR and would not be less decorative or less pregnant with meaning than the Litany of Loretto, though—as I have had occasion to point out elsewhere—she who was MATRONA in the heights and MATRONA also in manifestation was no object of ceremonial devotion, like Mary the Mother, among any sect in Jewry. Beside both emblems there persisted also the remnants of pre-

¹ Compare F. W. Hackwood: CHRIST LORE, 1902. "The Madonna is the Rose of Sharon," p. 26. It is an uncritical statement in the light of the dual attribution mentioned above.

² Mr. Wigston reminds us that Dante connects the Rose with "the ineffable Light of Shekinah."—THE COLUMBUS OF LITERATURE, p. 193.

³ Compare Dante in Longfellow's translation:

There is the Rose in which the Word Divine
Became incarnate.—PARADISO, *Canto XXII*.

Mary is therefore the Christian Shekinah.

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Christian myth and legend. The Rose of Mary was more especially the White Rose, and it is said that the Red Rose continued for long to be related with Holda, the Northern goddess. There is also the beautiful fable of Lauvin and his Rose-Garden, which takes us into the Land of Faerie, where the Rose was under special protection. In another category of symbolism the Rose is womanhood, and as such it is an erotic emblem. The presence of this intimation is, I think, to be found everywhere and has not been put away altogether but rather transformed and sanctified when the gracious type has been lifted into the spiritual world. Thus the Rose is a symbol of Mary because of her motherhood, but in relation to her it belongs to divine things, even as she herself stands on the threshold of Deity, being Spouse of the Divine Spirit and bearer of the Divine Word made flesh.¹ So also is the Rose of Shekinah a Divine Rose, as she whom it typifies is Divine Mother of souls.

But the material and sensuous aspects flourished in their own sphere, and in France of the twelfth century the symbol was enthroned in imperishable literature by the allegorical poem called *THE ROMANCE OF THE ROSE*. Therein it is said that the leaves of the flower enclose the Art of Love. In the four-square garden of the poem the Dreamer sees "a rose-bush, charged with many a rose," and

Amongst them all,
My rapturous eyes on one did fall,
Whose perfect loveliness outvied
All those beside it.

This is the Rose which he desires to kiss and is so enabled to do after many trials, for which rashness long suffering

¹ In Christian Iconography the Rosebud has been said to designate the Incarnation. See *DICTIONNAIRE ARCHÉOLOGIQUE ET EXPLICATIF DE LA SCIENCE DE BLASON*. Par le Comte Alphonse O'Kelly de Galway, Tom. I, 1901.

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befalls him. On a later occasion he attempts to gather the treasure, hoping to possess it henceforth¹—

I raised my hand in hope to hold
At last that lovely Rose that I
Had craved so long and ardently.

But Danger, Fear and Shame combine to drive him away. Venus and Cupid intervene at the end to help him, and

*La conclusion du Rommant
Est, que vous voyez cy l'Amant
Qui prent la Rose à son plaisir
En qui estoit tout son desir—*

which means that the pilgrim of earthly love at last attained his guerdon, and the poem affirms in its final couplet :

*Nature rit, si com moi semble,
Quant hic et hec joingnent ensemble.*

The ultimate line unfolds in full the allegorical meaning of the Rose, according to LE ROMAN DE LA ROSE, or at least according to Clopinel, that minstrel by whom it was completed.

It must be said that it is the Rose in the ashpits, as other parts of the poem make only too clear ; but there is another mediæval memorial, in which we are taken farther to the heights than Jean de Meung places his symbol in the depths. I speak of the Rose of Dante, the Rose of his Seventh Heaven, where the Beatrice of his blessed vision is enthroned in Paradise.

There is a light above, which visible
Makes the Creator unto every creature,
Who only in beholding Him has peace,
And it expands itself in circular form
To such extent, that its circumference
Would be too large a girdle for the sun.
The semblance of it is all made of rays

¹ I have used the translation of Mr. F. S. Ellis, published in the TEMPLE CLASSICS, 3 vols., 1900.

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Reflected from the top of Primal Motion,
Which takes therefrom vitality and power.
And as a hill in water at its base
Mirrors itself, as if to see its beauty
When affluent most in verdure and in flowers,
So ranged aloft all round about the light,
Mirrored I saw in more ranks than a thousand
All who above there have from us returned,
And if the lowest row collect within it
So great a light, how vast the amplitude
Is of this Rose in its extremest leaves! . . .
Into the yellow of the Rose Eternal
That spreads and multiplies, and breathes an odour
Of praise into the ever-vernal Sun,
As one who silent is and fain would speak,
Me Beatrice drew on !¹

And again :

In fashion then as of a snow-white rose
Displayed itself to me the saintly host,
Whom Christ in His own blood had made His bride,
But the other host, that flying sees and sings

¹ *Lume è lassu, che visibile face
Lo Creatore a quelle creatura
Che solo in Lui vedere ha la sua pace ;
E si distende in circular figura
In tanto, che la sua circonferenza
Sarebbe al sol troppo larga cintura.
Fassie di raggio tutta sua parvenza
Riflesso al sommo del mobile primo,
Che prende quindi vivere e potenza.
E come clivo in acqua di suo imo
Si spechia, quasi per vedersi adorno,
Quando è nel verde e nei fioretti opimo ;
Si, soprastando al lume intorno intorno,
Vidi specchiarsi in più di mille soglie
Quanto di noi lassù fatto ha ritorno.
E se l'infimo grado in sè raccoglie
Si grande lume, quant' è la larghezza
Di questa rosa nell' estreme foglie ? . . .—PAR. XXX, 100-17.
Nel giallo della rosa sempiterna,
Che si dilata e digrada e redole
Odor di lode al Sol che sempre verna,
Qual è colui che tace e dicer vuole,
Mi trasse Beatrice.—PAR. XXX, 124-128.*

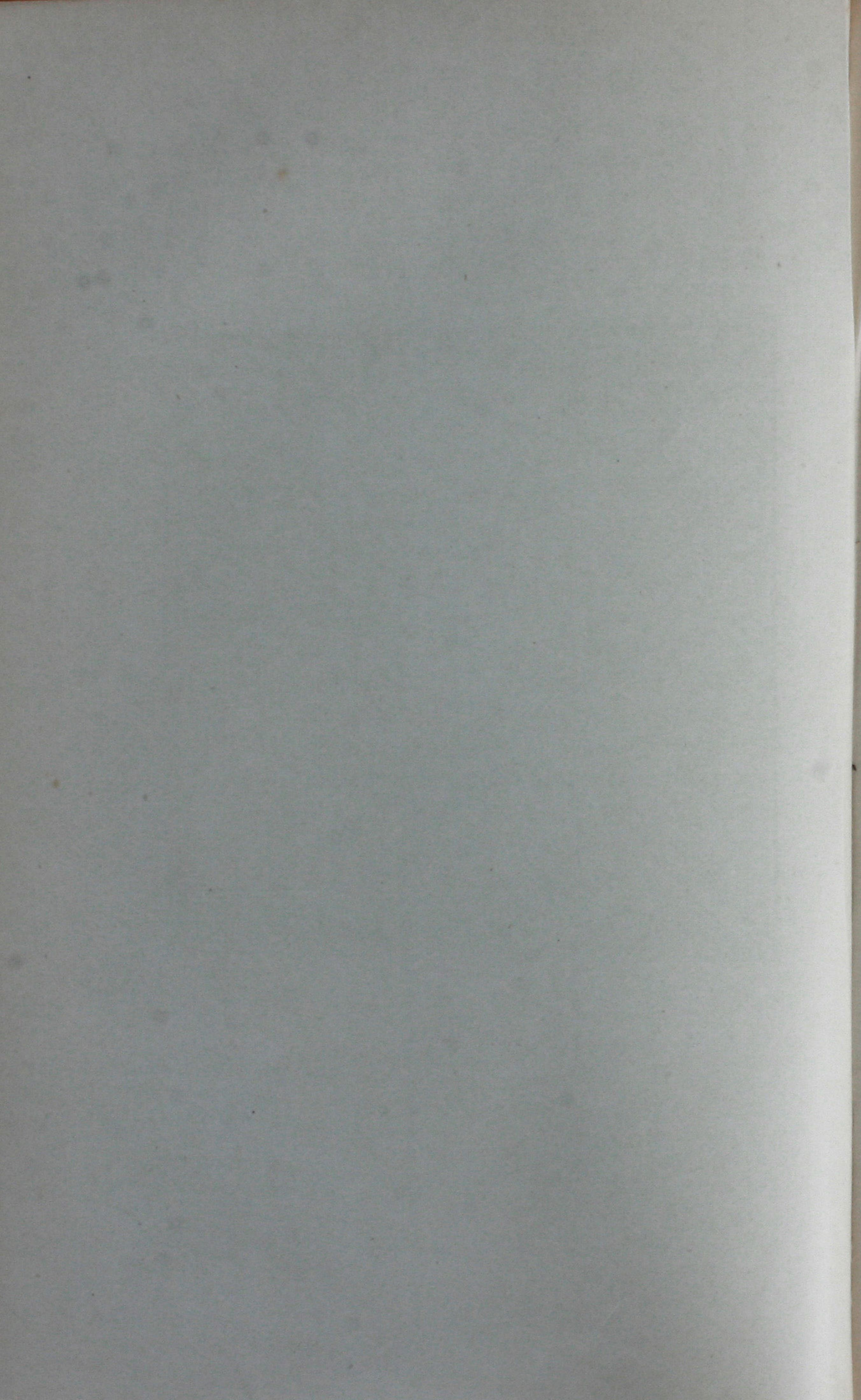
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The glory of Him Who doth enamour it,
And the goodness that created it so noble,
Even as a swarm of bees, that sinks in flowers
One moment, and the next returns again
To where its labour is to sweetness turned,
Sank into the great flower, that is adorned
With leaves so many, and thence reascended
To where its love abideth evermore.
Their faces had they all of living flame,
And wings of gold, and all the rest so white
Not snow unto that limit doth attain ! ¹

This high mystical import of the Rose-symbol and the spiritual enfoldment thereof are things to be distinguished from Rosicrucianism *per se* in its early presentation : we shall find in due course that they belong to another category. The Rose of Dante recalls, however, the imputed Rose of Khunrath,² which is Christian Kabalism presented in summary form. It suggests on the surface that the German mystic had borrowed from the Italian poet, but a little examination will save us from being misled by one of Éliphas Lévi's recurring false analogies. There is no justification—as I have intimated—for regarding the ninth Diagram of Khunrath—or his editor—as intended to represent a Rose. It is a great pictorial circle, within which is

¹ *In forma dunque di candida rosa
Mi si mostrava la milizia santa
Che nel suo sangue Cristo fece sposa ;
Ma l'altra, che volant vede e canta
La gloria di Colui che la innamora,
E la bontà che la fece cotanta,
Si com schiera d'api, che s'infiora
Una fiata ed una si ritorna
La dove suo lavoro s'insapora ;
Nel gran fior discendeva che s'adorna
Di tante foglie, e quindi risaliva
La dove il suo amor sempre soggiorna.
Le facce tutte avean di fiamma viva,
E l'ali d'oro, e l'altrio tanto bianco,
Che nulla neve a quel termine arriva.—PAR. XXXI.*

² AMPHITHEATRUM SAPIENTIÆ ÆTERNÆ, 1609.



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when he is not testifying as if an expert Brother of the Rosy Cross but as an alchemist only.¹ He says: (1) That the Rose is the first, most beautiful and perfect of all flowers. (2) That it is guarded because it is a virgin, and the guard is thorns. (3) That the Gardens of Philosophy are planted with many roses, both red and white. (4) That these colours are in correspondence with gold and silver. (5) That the centre of the Rose is green and is emblematical of the Green Lion, a familiar emblem to the Wise. (6) That even as the natural Rose is a pleasure to the senses and life of man, on account of its sweetness and salubrity, so is the Philosophical Rose exhilarating to the heart and a giver of strength to the brain. (7) That as the natural Rose turns to the sun and is refreshed by rain, so is the Philosophical Matter prepared in blood, grown in light, and in and by these made perfect. Hereof is the Rose in alchemy.²

I have quoted this only as presenting a point of view, possibly within the circle of the Order, but we shall see that Michael Maier differs from the majority of exponents respecting the sacramental name of the Fellowship. We have now to glance at the isolated symbol of the Cross and can set aside at once the mass-in-chief of its traditional history as extending beyond our concern. The archæology of the subject was of little or no consequence to the Brethren of the Rosy Cross, and they shewed an equivalent concern therein. We do not hear that it was uplifted in Egypt, either as a prophetic sign or otherwise as an important

¹ See SEPTIMANA PHILOSOPHICA, *cap.* 4.

² It is at least one of the aspects, and perhaps the most fully developed, for—outside the lexicons, which tell us that *Rosa* = Tartar—the symbol enters commonly into the romance of imaginative titles, such as the ROSARIUM PHILOSOPHORUM of Arnoldus de Villanova, the ROSARIUM NOVUM of Figulus and several others. Robert Fludd, who seems to have cared little enough for the interminable elaborations of conventional alchemical symbolism, saw nothing in the Rosicrucian Rose but an emblem of the Precious Blood.

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symbol. They know nothing of the mythical or traditional crucifixions of deities in heathen religions.¹ They might have characterised them roughly—had they known—as inventions of that *diabolus* who is said to be the ape of God and produces blasphemous imitations because he cannot create. I question whether they were aware that there is an unrecognised cross in Zoharic Kabbalism, drawn from the four cardinal points to a centre and that above this centre is the Sacred Rose of Shekinah. It is a matter of inference from the great text and not a formulated image, while the figure in question would delineate a Cosmic Cross—that is to say, having equal arms. Had the fact of this inference been known in much earlier days, the doctors of the ZOHAR would have been presented to our notice as Brethren of the Rosy Cross and Rabbi Simeon as the first Emperor. There is a cross also of the four elements among the types and images of alchemy: of this the Rosicrucians knew; on this also they dwelt—in the mind at least—because of another Cross with which we know that they were concerned, the Cross of Divine Mystery, raised upon the Mount of Calvary. There are testimonies concerning it in the writings of Robert Fludd and elsewhere in the literature.²

The Cross in alchemy will not detain us long: it is that of the four elements of ancient physics, and behind

¹ Most of these fables bear, however, very obvious marks of manufacture, among which may be specified (1) the alleged crucifixion of Indra or Buddha for robbing a garden of a flower, and (2) that of the air-god in Mexico, who is said to have been nailed to a Cross.

² They must be distinguished from the Cross-lore of Christendom, some of which is very old, as Graal literature testifies. Neither Robert Fludd nor any other of the Rosicrucian "fire-philosophers" was concerned with the side of legend. He might otherwise have found something to his purpose in the tradition that the Cross of Calvary was made from the wood of that Tree of Knowledge which looms largely in Zoharic reveries, and is said to become the Tree of Life when the soul ascends to perfection. He would remember of course that the Tree of Calvary is called mystically the Tree of Life.

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these is an unity, which is called quintessence in the great veil of words, though it is known by many names. A mystical axiom found in Rosicrucian literature affirms that

In Cruce, sub sphæra,
Venit sapientia vera,

thus interpreting the astronomical sign of Venus as an emblem of the Life of life and the planet itself—understood of course spiritually—as representing, in the astrology of the soul, that law which governs the Second Birth. The wisdom reached in the Venusian Cross is that which follows the inward process of purification, effected in the four parts of human personality—or body, mind, desire and will in purpose—the Cross of our own nature, corresponding on the hidden side of Rosicrucian teaching to the Cross of the four elements. On this account the star Venus is said to shine before the Portal of Regenerated Life. There is, however, on the external side another axiom, namely, *In Cruce salus*, and although it may be taken assuredly to intimate the same spiritual mystery, it is understood alchemically as referring to the Cross of the physical elements, in which the matter of the quintessence abides, or otherwise of the Philosophical Stone. The wisdom of this Cross is therefore that of the Great Work accomplished; and Venus, who carries a Cross beneath the circle of her symbol, came to signify the Matter of the Work in one or other of its stages. An ingarnering of this kind might be carried much further, and we should find Arnoldus de Villanova and Jean de Roquetaillade comparing the Cross of the elements with the *signum magnum* of Calvary and the volatilisation of the fixed and igneous part of their Philosophical Matter with the uplifting of the Son of Man upon the Cross, a glorified state being that which followed by the hypothesis in both cases. But it is enough for the purpose in view to shew that there is a Cross in

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alchemy, as there is indeed also a Rose, which is said to signify *Tartarum Philosophicum*.

That the symbolism of the Cross in alchemy was reflected into the Order of the Rosy Cross there can be no need to debate, and from this it would seem to follow that their characteristic *signum* was a Cross with equal arms, otherwise a Macrocosmic Cross. There is, however, no means of knowing. We shall see that on a memorable occasion, in one of his traditional histories, Christian Rosy Cross bound "a blood-red ribbon, cross-wise upon his shoulder," presumably after the manner of a Knight Templar. It may have been a Calvary Cross or it may not. None of the early documents explain their chief symbol. On the other hand, it is inferentially likely that Simon Studion's allusions to the Rose and Cross may have corresponded roughly to the Rose-Croix definition, when it says that the Cross is the Cross of Christ, "red with the Precious Blood." So also in the hands of Robert Fludd it became, if it was not originally, a Passion Cross. As such it was regarded by John Heydon at a later epoch in the seventeenth century; but when the time came for the Rosicrucian SECRET SYMBOLS to be published at Altona the Cross of Calvary and the Cross with equal arms are both recurring symbols. Between these forms the question of the symbol lies: it matters nothing at the moment that it became in the seventeenth century the peculiar Patriarchal Cross delineated by the Tree of Life in late Kabbalism. The St. Andrew's Cross lies outside our concern also until we come to adjudicate on a particular claim as to the foundation of the Brotherhood, and I have set aside implicitly whatsoever belongs to the *Crux ansata*, the Tau Cross and the Swastika. They entered neither into the mind of occult sciences in Germany of 1614 nor into Lutheran reveries of 1586. To make an end of this matter, we are not called upon to find judgment in favour of any

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one of the admissible forms, as there is no evidence before us.

I pass now to the conjunction of Rose and Cross, constituting the distinctive Rosicrucian emblem. The following points may be noted in the first place. (1) The earliest example of the Rose in union with the Cross is perhaps the frontispiece of a work by Jacob Locher, issued at Nuremberg in 1517. It exhibits a great circle of Roses, having a Cross in the centre and the figure of the Christ thereon.¹ There is, however, no reason to suppose that the circle is other than an ornamental border. (2) In what are called the "ages of faith," we hear of the Cross garlanded at Easter with wreaths of Roses; but these flowers were combined with lavender and other sweet herbs.² The fact belongs obviously to popular devotion. (3) Luther adopted a Cross emerging from a Rose as his coat of arms, and if this choice were of common knowledge at the period, it might well account for any wealth of Rose and Cross symbolism in the reveries of Simon Studion and his anti-papal apocalypse.³ (4) The armorial bearings of Johann Valentin Andreae were a St. Andrew's Cross, having Roses in the four angles; but this fact belongs to a later part of our inquiry. It is stated here so that no point of moment may be missed in a representative sequence. Meanwhile it belongs to heraldry. (5) The Cross in heraldry is called

¹ The work is called ROSARIUM.

² The authority in this case is the Rev. Hilderic Friend: FLOWERS AND FLOWER-LORE, 2 vols., 1892. But it does not appear that the devotional custom is represented by late or early memorials of Christian Art, so far as Roses are concerned. Louisa Twining's SYMBOLS AND EMBLEMS OF EARLY AND MEDIÆVAL CHRISTIAN ART, 1852, contains many examples of ancient Crosses, some decorated or encompassed with flowers and some with flowers springing from them. The examples are taken from the Catacombs, Lombardy and other parts of Italy, etc., but the Rose is not included.

³ According to Sédur, *op. cit.*, the device of Luther was a Cross and four Roses, but he is thinking of the arms of Andreae. Another story says that Luther adopted the Rose simply, which is certainly wrong.

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“the first honourable ordinary,” and the heraldic Rose is always full-blown, with the *petala* or “flower-leaves” expanded, “seeded in the middle and backed by five green barbs, or *involucra*,”¹ between the five petals, the true Rosicrucian symbol being also a five-petalled Rose, like that of the ZOHAR. (6) Among coats of arms belonging to families in Great Britain there are examples of (a) a Cross between four Roses *gules*; (b) *Arg.* a Cross engr. sa., between four Roses ppr.; (c) a Cross patty between four Roses *arg.*; (d) *Az.*, a Cross *arg.* between four Roses *or*; (e) *Az.*, a Cross engraved *or*, between four Roses *arg.*² It is certain that these and many other analogous devices of Blazonry go further back than the end of the sixteenth century, and therefore unless the symbol described perhaps in NAOMETRIA and implied by the title of *Fratres Roseæ Crucis* in the first manifestoes of the Order was “a single


¹ See William Berry: *ENCYCLOPÆDIA HERALDICA*, Vol. I, 1828.

² These examples will be found in Papworth's *ALPHABETICAL DICTIONARY OF COATS OF ARMS*. In the *DICTIONNAIRE ARCHÉOLOGIQUE* of O'Kelly, already cited, it is said of heraldic Crosses that the red is more especially Spanish, and the golden Cross English. The French is silver, the Italian blue, the German black or orange, and the Saxon green. The *Crux rosea*, or Rosy Cross, might be simply a Cross of that colour—e.g. “red with the Precious Blood”—but the tradition and its memorials are both against this view. In my opinion Mr. Wigston is substantially right when he says that the Rosicrucian emblem was “a crucified Rose,” whether or not the Cross was mounted on a Calvary. See FRANCIS BACON, *Poet, Prophet and Philosopher*, p. 317. I mean that this was the general or characteristic sign, adopted when the title of Rosy Cross was formulated as a symbol. When the Brotherhood in one of its revivals or developments became *Ordo Roseæ et Aureæ Crucis*, the emblem was a golden Cross emblazoned with a red Rose. It appears in this form as a Cross with equal arms in the *SECRET SYMBOLS*, but there are also examples of a golden Calvary Cross, charged in the same manner. I am not very often in agreement with Mr. Wigston, and I record this instance gladly, because he was a good knight-errant, on a forlorn and hopeless quest. He dwells much in another place on the Rose and Heart symbol in Bacon's “advertisement” of the HOLY WAR, saying—correctly, as I have no doubt—that it is found in no other volume printed by Haviland, but that it occurs many years after on the title-page of one of Heydon's works. In any case, however, the emblem does not belong to our subject, as the Cross is absent.

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Rose upon a Passion Cross," it was neither unknown nor of great rarity.

I have not taken the whole emblematical science of heraldry as my province, but I have made such inquiries as are relevant to the case and sufficient, I believe, to establish the individual point, on the basis of which it appears correct to affirm that a Rose centred in a Calvary Cross at the meeting-point of the arms is not known in heraldry, while the same statement applies to the so-called Macro-cosmic Cross or Cross with equal arms, bearing a Rose in its centre. Outside heraldry the marriage of Rose and Cross is not to be found in printed books prior to the seventeenth century, and I know not of any manuscript illustrated by such a device or alluding to such symbolism till long after the *FAMA FRATERNITATIS* was addressed to the *literati* of Europe—the unprinted *NAOMETRIA* of Studion being always possibly excepted. I have followed deceptive byways in many barren directions, seeking traces of the union. There is John Yarker, for example, who loved nothing better than enticing an unwary traveller into his pirate-bus and driving into a cul-de-sac. He mentions Jacobus Typotus, who wrote *SYMBOLA DIVINA* in 1601, and "under the symbol of the Holy Cross is supposed to shew his knowledge of Knights Roseæ Crucis." By whom supposed does not happen to appear, and an examination of the elaborate devices given in the work of Typotus fails to produce even one solitary example of the Rose and Cross in union.¹

¹ The full title is *SYMBOLA DIVINA ET HUMANA PONTIFICUM, IMPERATORUM, REGUM: accessit brevis Isagoge Iac. Typotii*. 3 vols., 1601, 1602, 1603. Among many Eucharistic emblems, there is an altar inscribed on the front with a sun and the words: *Soli Deo Honos et Gloria* within the solar disc. In the centre is . On the altar is a chalice inscribed *Et sanguis meus vere est potus*, completing the sentence on the Sacred Host raised above the chalice—i.e. *Caro mea vere est cibus*, surrounding a crucifix. A solar glory encompasses Host and Chalice, while a Dove—sign of the Holy Spirit—is

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It is necessary at this point to make an apparent digression and to establish in the first place—as we shall see at length in the next chapter—that when the FAMA FRATERNITATIS first appeared at Cassel in 1614 it was described on the title-page as *Fama . . . des löblichen Ordens des Rosenkreuzes*, otherwise the Honourable Order of the Rosy Cross.¹ It follows that there was no mistake possible from the beginning as to the name of the Brotherhood or the significance of the letters R : C :, when such an abbreviated form was substituted in later reprints. This notwithstanding, in the year 1618, the German alchemist Michael Maier, who became a chief spokesman of the Order, affirms as follows: (1) that when the Society first became known in writing the letters R : C : were taken to signify Rosy Cross; (2) that this is erroneous and, as explained by the Brethren themselves, the said initials denote the name of their founder. Where such an explanation is given I do not claim to know, but it is said to be in “subsequent writings.” The contention is entirely hollow, for it transpired so early as 1616 that—mythical, traditional or historical, as the case may be—the name of the “careful and wise father” and founder was Christian Rosencreutz. *Ab origine symboli* therefore the Order was either that of the Rosy Cross or of the traditional person who was said to bear the name. It needs only to be

above the glory, amidst a radiant cloud. I have mentioned this emblem at length because late Rosicrucian Doctrine connotes a very high aspect of the Eucharistic Mystery. Another device is called *Symbolum Sanctæ Crucis*, and shews a pelican in its piety on the summit of a Calvary Cross, thus corresponding by antithesis to the Masonic Rose-Croix jewel, which has a pelican at the foot of the Cross. It is a well-known symbol of our Saviour, and the doctrinal reason is given in literal form in the Ritual of the Eighteenth Degree. The pelican has been described as an early Rosicrucian symbol, but I have not found the evidence.

¹ The fact disposes of a favoured thesis advanced by Mrs. Henry Pott in Baconian interests, namely, that “the title Rosicrucian was . . . never given or adopted until after the publication of the CHYMICAL MARRIAGE OF CHRISTIAN ROSENCREUTZ, in 1616.”

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added that Maier proceeds forthwith to stultify his correction by giving a personal interpretation of the letters R :: C ::, but it is unintelligible in the absence of a key.¹

After an interval of some ten years Michael Maier was succeeded by a French writer, Petrus Gassendus, who in certain strictures on the philosophy of Robert Fludd, the

¹ See Maier's SYMBOLA AUREÆ MENSÆ, 1617. It affirms: (1) that R=Pegasus and C=Lilium, which appears nonsense, and the LEXICON ALCHEMIÆ of Rulandus, 1612, knows nothing of such terms. It is not till late in the eighteenth century that Antoine Joseph Pernety hazards a Hermetic interpretation of the winged offspring of Medusa and the Fountain of Hippocrene on Helicon, produced by a stroke of his hoof. He also explains *Lilium* as Philosophical Tincture, otherwise the Perfect Elixir of Hermetic Art. See FABLES ÉGYPTIENNES, *Livre III*, c. 14, §3, and DICTIONNAIRE MYTHO-HERMÉTIQUE, p. 249. (2) That the arcanum of the name reposes in the formula: d. wmme. zii, w. sgqq hka. x. It is concerned with the hoof of the Red Lion—i.e., the matter of the Mastery in the fixed or prepared state, "or the drops of the Hippocrene Fountain." This is the language of cipher: it is neither of Alchemy nor of the Rosy Cross. There was presumably a key to its meaning, but the keeper of that key was Maier and with him it was buried at Magdebourg. The antiquarian scholarship of 1836, represented by our old friend Godfrey Higgins, was cryptic after another manner on the same subject, as a characteristic specimen will shew. "Nazareth, the town of Nazir or Ναζωραῖος, *the flower*, was situated in Carmel, the vineyard or garden of God. Jesus was a flower; whence came the adoration, by the Rosicrucians, of the Rose and Cross, which Rose was Ras, and this Ras, or knowledge or wisdom, was stolen from the garden, being also crucified, as he literally is, on the red cornelian, the emblem of the Rosicrucians—a Rose on a Cross. This crucified flower-plant was also LIBER, a book, a letter or tree, or Bacchus or IHΣ. This IHΣ was Logos, Linga, letters, LTR=650. The God was, moreover, called Rose or Ras, because he was R || 200, O=70, Z=90=360, or Rose=365; RS=RST=600; the *Rose of the Water*, or *Water-rose*, as it is termed to this day. But this Rose of Sharon, this Logos, this word, was called in Arabic and Chaldæan *werta* and *werd*, the same as our *word*. Thus it was both the Linga, the generative principle, and Lingua, a word, or words, language."—ANACALYPSIS, Vol. II, p. 240. Here is cipher also, but it can be decoded by going through the two quarto volumes. It is sufficient for my purpose to say that all these instituted analogies and identities between things lying far apart in myth, symbol and old religion, rest on etymologies as they stood at the Higgins period, with himself as chief mouthpiece, and for us at the present day they read like records of nightmare.

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English Rosicrucian,¹ affirmed (1) that the name of the Order is not compounded of *Rosa* and *Crux*; (2) that this and other interpretations have been put forward "by the chemists themselves" for the sake of imposing on others; (3) that it is composed in reality of Ros=Dew and Crux=Cross; (4) that Dew is the most powerful of all natural dissolvents; (5) that the figure of a Cross exhibits the letters of the word Lux=Light, at a single view; (6) that *Lux* signifies in alchemy the seed or menstruum of the Red Dragon, otherwise that "crude and corporeal light which, if properly concocted and digested, produces gold"; (7) that a Rosicrucian is therefore a philosopher who seeks for light by means of dew, or otherwise for the substance of the Philosopher's Stone. There is nothing in antecedent Rosicrucian literature to sustain this statement and it must be placed in the same category as that of the alchemist Maier. The original manifestoes are against it. I do not pretend to understand how Gassendus proposed to revise the Rosicrucian name, so that it should tolerate his rendering and yet be intelligible Latin. Possibly his emendation would have been *Fratres Roratæ Crucis*. His criticism is, however, so obscure upon this point that yet another writer came forward and making short work of the Cross in previous symbolism, as well as of the evidence offered by Rosicrucian documents, substituted *Fratres Roris Cocti*, though I am not aware that alchemy had a process for the philosophical coction of dew.² The Rosicrucian SECRET SYMBOLS of the eighteenth century are an eloquent commentary unawares upon all these reveries, with which it has been necessary to deal and which may be set aside

¹ The tract was published in 1630 under the title of *EPISTOLICA EXERCITATIO in qua præcipue principia philosophiæ Robert Fludd deteguntur*. It was reprinted in the collected works of Gassendus as *EXAMEN PHILOSOPHIÆ FLUDDANÆ*. See *OPERA*, III, especially p. 261.

² Eusebius Renaudot: *CONFÉRENCES PUBLIQUES*, IV, 87.

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once and for all, though two of them have held the field since they were popularised by Arnold and Mosheim.¹

When a day came for the sacramental and mystical title of Rosicrucian and Rosy Cross to be explained in intelligible terms, the task—as already intimated—was undertaken in a treatise which Robert Fludd most certainly inspired and which embodies all his views, though it was not the work of his hand. The various propositions may be brought thus together: (1) The Cross is the sign or symbol of Jesus Christ, of the Brotherhood in its inward dedication, of pure mystical wisdom. (2) Its red colour represents the mystical and divine blood of Christ, which—according to the Apostle—cleanses from all sin. (3) It was borne on the breasts of Christian Chivalries in the wars against Turks and Saracens. (4) This red Cross is adorned with roses and lilies, because He unto Whom it refers is “the Rose of

¹ See G. C. A. von Harless: *JACOB BÖHME UND DIE ALCHYMISTEN*, 1870, pp. 114–16. Mr. Harold Bayley, *op. cit.*, is another who elects to derive the name Rosicrucian from “the words dew and cross,” which he interprets cryptically by alluding to “the honey-dew of knowledge rising and falling again on the souls of men in odourous showers from the well of Truth.” Where the Cross enters into this scheme of explanation does not appear. However, the Rosicrucians—understood as “a very secret society of learned men”—are described as “physicians in the highest sense of the term, because they aim at restoring the bodily powers of man through the action of the soul, fed by Divine wisdom and knowledge.” This is Rosicrucianism as it is remade in the mind of reverie. It is to be understood that writers who reproduce the views of Gassendus derive their knowledge from Mosheim, whose *ECCLESIASTICAL HISTORY* became known widely through an English translation. We may account in this manner for the cipher F.:R.:C.: being rendered *Fratres Roris Cocti* in Howard’s *NEW ROYAL CYCLOPÆDIA*, 3 vols., n.d., but *circa* 1830. See s.v. Rosycrucians. The misstatements are scandalous even for that period. The Order is said to have been first heard of in Germany at the beginning of the sixteenth century; Fludd, Maier and Jacob Böhme are placed at its head. There is finally Mr. A. G. Mackey, a famous American Mason, who rejects the *Ros* explanation and suggests tentatively that “the Rose being a symbol of secrecy and the Cross of light” their combination was “intended to symbolise the secret of the true light, or the true knowledge, which the Rosicrucian Brotherhood were to give to the world.”

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Sharon and the Lily of the Valley.” (5) Moreover, there is placed in its centre a Rose “of the colour of blood” to indicate the work of Sacred and Divine Alchemy in the purification of that which is unclean, the completion and perfection of which is “the full Rose on the Cross,” as this is “offered and transfixed in the centre.” The Brotherhood of the Rosy Cross is therefore *Fraternitas Christiana*, constituted by seekers for the Tree of Life in the Paradise of God, an incorruptible seed of the Spirit. In fine, their head is Christ, as “the head of Christ is God.” The essential Rosicrucian symbol is therefore a Red Rose centred in a Red Calvary Cross, at the meeting-point of the arms.¹

It may be urged with considerable force that Fludd as reflected in Fritz—was spiritualising the Rosy Cross; but if it be said that he advances a purely personal understanding, one answer to this would be that he may have been working from within. We shall see later on that he speaks with an authority which either connotes membership or is inexplicable, having regard to his known character. Moreover, he did not stand utterly alone: there was more than one Rosicrucian document in circulation on the Continent about the same period which suggests a similar concern, though they are not so lucidly worded. Our recurring source of reference, the SECRET SYMBOLS, is so much a witness in the same direction that it might be a collection bequeathed by Fludd himself to Rosicrucian

¹ See SUMMUM BONUM, published at Frankfurt in 1629, under the name of Joachimus Frizius. Also the Ven. Archdeacon Craven's DR. ROBERT FLUDD, pp. 142, 143. Elsewhere I believe that Fludd speaks of the Order symbol as “the Cross of Christ dyed by his rose-red blood.” As regards No. 3 in the text above, this statement may account for Dr. Alexander Wilder in his usual state of confusion affirming that the “Rose upon a Cross” was a badge of the Knights Templar. See THE METAPHYSICAL MAGAZINE, Vol. III, pp. 417 *et seq.*, 1896. The reference of Joachim Fritz is to a cross of crimson colour, which was the Templar Cross. The allusions of SUMMUM BONUM to the Rosicrucian symbol are drawn from several places of that work.

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posterity, though it is actually a work of the late eighteenth century. In and about the year 1650, the alchemist Thomas Vaughan, debating Rosicrucian theosophy, may obviously have reflected his precursor, the man of Kent; but it is a point to observe that he interpreted the claims of the Order, in the sense of that Holy Quest which is the Quest of Christ in God. And though others may have prompted his views, he was much too individual to reflect merely like a glass.

Among recent writers, Mr. Wigston, whom I have quoted previously, says that the crucified Rose of the Rosicrucian "hints at the entire Logos legend in a mystical sense."¹ Mr. W. S. Hunter, whom I have also cited, is a stultifying person, even for a Masonic Rosicrucian of the "Metropolitan College." After the manner of one who makes a personal discovery, he mentions that the Rose was "applied" to Christ, but the Rose on a Cross signifies "the secret of Immortality."² Why and after what manner he omits to explain. So also John Yarker affirms "a Masonic tradition," not otherwise specified, "which says that the first drop of blood which fell from our Lord's wounds was miraculously converted into a Rose," adding with inscrutable logic: "Hence the union of the Rose and Cross."³ We may question others who pass as Masonic *literati* to the same or as little purpose. Reghellini, in

¹ It may be mentioned in this connection, apart from Rose-symbolism, that the word *Ros*=Dew—but no doubt in its Greek form—was a Gnostic emblem of Christ. The Ophites, moreover, held that the Dew which "fell from the excess of light was"—? represented—"Wisdom," understood as a Hermaphroditic Deity. Mr. Wigston alluded presumably to another Logos philosophy. W. F. C. Wigston: *THE COLUMBUS OF LITERATURE*, p. 195. See also B. Theodoretus *QUÆSTIONES IN GENES.*, *Cap. XXVII*, p. 91, edition of 1772, and the same in *HÆRETICORUM FABULORUM COMPENDIUM*, *Liber I*, *Cap. XIV*, p. 307.

² *ROSICRUCIAN AND MASONIC RECORD*, 1898.

³ *NOTES ON THE SCIENTIFIC AND RELIGIOUS MYSTERIES OF ANTIQUITY*, 1872, p. 31.

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comparatively early days, fulfils his duty towards the symbol by presenting the Cross as a sign of union and the Rose of Secrecy.¹ On the other hand, Marc Saunier, writing in 1911, is not alone assured that the secret science of Christian Rosy Cross was a synthesis of all accepted knowledge, but presents its characteristic symbol in terms hitherto unknown. It was a star of twelve points, on which a triangle was inscribed within a circle. A Cross within the Delta was emblazoned with a Rose in full flower, and beneath the Rose was a Pelican in its piety. The whole symbol was further decorated by five stars, each of five points, while a star of seven points was placed at the apex of the Triangle. It is possible that such an emblem is a Continental and probably French variant of the jewel worn by Masons of the Scottish Rite in the Eighteenth Degree of Rose-Croix, but it has certainly no connection with German Rosicrucianism of 1614 or any later period.²

A word may be said in conclusion as to the present theosophy of the symbol within the circle of initiation, it being understood that I speak under certain reserves, as the case demands. In its primary sense the Rose-Cross is the typical Christ-emblem, exhibiting the Divine Part in manifestation, not in immanence. A Calvary Cross bearing a Rose of five petals is the Mystery of the Incarnation. The

¹ Reghellini da Schio: *LA MAÇONNERIE considérée comme le résultat des Religions Égyptiennes, Juive et Chrétienne*. We may compare the anonymous *MAÇONNERIE PRATIQUE*, 2 vols., 1885, which says that the Cross on the Rose (*sic*) typifies human reproduction, understood as the only mode of creation admitted by something termed "pure reason"—not otherwise defined. The Rose signifies *genitalia mulieris*, while the point of intersection of the four arms of the cross represents *membrum virile*. The authority is J. M. Ragon: *RITUEL DU GRADE DE ROSE-CROIX*, 1860, pp. 29 *et seq.*

² *LA LÉGENDE DES SYMBOLES PHILOSOPHIQUES, RELIGIEUX ET MAÇONNIQUES*. Deuxième édition. Paris, 1911. The symbol is interpreted as follows: (1) Star of Twelve Points = Signs of the Zodiac and their correspondences in humanity. (2) Triangle = the immutable Trinity, which Saunier understands in his folly as force, matter and movement. (3) Cross = the crucifixion of movement in matter; involution of the soul in the four elements;

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Macrocosmic Cross bearing the same symbol in its centre signifies the Grace and Power of the Word ruling the whole creation. The Calvary Rose-Cross also represents man in the manifested state, having the soul abiding in the four parts of personality. When a certain sacramental sign is placed in the centre of the Rose, it is an allusion to the Christ-Spirit dwelling in the soul and also declared therein. When this sign is replaced by Dew, the *Ros Rosaceæ Crucis*, it conveys the same notion, and that also of the Spirit fructifying the soul. The most secret key is: *Angelus Domini nuntiavit Mariæ, et concepit de Spiritu Sancto*. It is the key also of that which out of all hymns and canticles is termed CANTICA CANTICORUM, the great Song of Espousals and of Solomon. After this manner is the pregnant and truly sacramental symbol elevated, as with great reverence, out of the hands of the honourable and Christian gentleman Robert Fludd. It is elevated also, as if above official altars, and exposed like a monstrance wherein is the Mystery of Christhood, "the truest and holiest that is in this world." We shall find the Rosicrucian Order among the purlieus of Protestant sects, among the money-changers of spurious alchemy; but we know antecedently in this manner that it is called and chosen for great transmutations to come, and that

incarnation and death; resurrection and immortality. (4) Rose = that which is born from the corpse and exhales itself in sweet odours. This Rose blossoms by following the example of the Bird, i.e. nourishing its starving young with its own blood. (5) Pelican = Infinite Love = the Phoenix, setting and rising Sun, Osiris and Horus, Christ accepting death for the weal of man. The young which it feeds are body, soul and spirit. (6) Star of Five Points = symbol of will transmuting passions and emotions. (7) Star of Seven Points = the seven rungs of that ladder which the sage must ascend if he would know the Holy Spirit—understood here as the Light in all its splendour. It is seldom that any canon of interpretation betrays its own invalidity so completely. Movement is not crucified in matter, which itself is a mode of motion; there is no analogy in symbolism between the Rose and the Pelican; while to speak of a Rose nourishing its starving young is to confuse the images concerned.

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those among whom it originated knew not what they did.

The conclusion meanwhile to be drawn from the findings of this summary research is that if our first knowledge of the Rose and Cross in union comes to us from Simon Studion it brings with it an irresistible inference—but apart from any direct evidence—that it was suggested to his mind by the arms of Luther. Beyond doubt he dreamed, speculated and theosophised thereon, but the fact remains that there was no other antecedent source from which he could have drawn his symbol. On the other hand, it is not less certain that at an early period of Rosicrucian literature and history the symbol was changed over and became a Calvary Cross, emblazoned with a Rose of five petals at the meeting-point of the arms. By a process of exhaustion it is to be inferred that Robert Fludd was the author of this conversion, because he is the sole extant witness who describes the Order-symbol, awaiting that time when the authors of the *SECRET SYMBOLS* at the close of the eighteenth century presented the emblem pictorially, and they followed Robert Fludd—as John Heydon had done previously in England. Rose-Croix Masonry had taken a lesson from him also some thirty years previously. It should be noted in this connection that the allegations of Michael Maier are not concerned with the Rosicrucian symbol but with the style and title of the Order. As there is no suggestion at his period that the members wore jewels or badges, it may not have entered into his thought that any symbol was implied. Outside perhaps *NAOMETRIA* it is mentioned nowhere in the early documents, and Maier had passed from earthly life when Joachim Fritz testified in *SUMMUM BONUM* on the part of Robert Fludd.

CHAPTER V

FAMA FRATERNITATIS R. C. C.

IT has been shewn that for any vestige of Rosicrucian history and symbolism at the dawn of the seventeenth century we depend upon the fact of a document which has been described by at least four writers who unquestionably had it in their hands. The most extended account is anonymous, though the author may have been identical with Petersen, whose name transpires as editor of the *Württemberg REPERTORIUM LITERARIUM*. About the location of this document—so long uncertain, so long, it would seem unsought by those who speculate about the Rosy Cross, and even now uncatalogued—we have at length obtained a settlement. Behind it lies the convocation of a *MILITIA CRUCIFERA EVANGELICA*, which has been called an assembly of Rosicrucians by various fools of research, who find anything that they want among the dubious memorials of the past. The more dubious apparently, the better is their purpose served. There is not the least reason to suppose that the *Militia* was other than a sect of Second Adventists, whose connection with the occult reveries and Paracelsian atmosphere of *NAOMETRIA* is borne out by no evidence. The all-important fact is not, however, the *Militia*, but the Studion document. I have summarised fully the extant descriptions and there seems no question—broadly speaking—that we can accept their evidence implicitly in respect of spirit and content. It follows in this case that Simon Studion made use of

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symbolism in which there was effected possibly a conjunction of the Rose and Cross. The casual reference to Tobias Hess by C. G. von Murr seems also to indicate a fact, and this is borne out by J. V. Andreae's allusion to NAOMETRIA in his Latin memorial. It is certain, moreover, that prior to 1614 the peculiar set of notions and the prevailing atmosphere which characterised Rosicrucian documents are to be found in the writings of Valentin Weigel and Ægidius Gutmann.

We are now on the threshold of the time when official publications of the Rosicrucian Society began to appear in Germany, whether it was actually incorporated or had been devised by a few persons as what is termed an experiment on the mind of the age. The FAMA FRATERNITATIS was first printed probably in 1614,¹ but the bibliographical

¹ Professor John Ferguson states—BIBLIOTHECA CHEMICA, 2 vols., 1906, Vol. I, p. 27—that the UNIVERSAL REFORMATION was printed at Cassel by Wilhelm Wessell in 1612, together with the FAMA FRATERNITATIS and Haselmeyer's RESPONSIO, in small 8vo, pp. 147. Compare Dr. Begemann: COMENIUSMONATSHEFTE, 1899, p. 165. Ferguson says also that another edition was printed in 1614, with an EPISTOLA added. This was in sm. 8vo, pp. 152. There seems to be a mistake here. Kloss, the German bibliographer of Freemasonry, knows nothing of a 1612 edition, though it would help to explain a letter cited by Lenglet du Fresnoy as appearing in 1613 and also the testimony of Haselmeyer, if his possession of a manuscript version were not otherwise certain. In THE ROSICRUCIANS, by H. C. and K. M. B., it is said that the FAMA FRATERNITATIS was originally a Latin pamphlet of 33 pages, implying that it appeared by itself. As usual the authority for the statement does not emerge, and it is contrary to all bibliographical records. Du Fresnoy mentions COMMUNIS ET GENERALIS REFORMATIO TOTIUS MUNDI, ET FAMA FRATERNITATIS ORDINIS DE ROSEA-CRUCIS, in 8vo. Casselii, 1614. There is obviously no reason why the manifesto should not have appeared originally in Latin like the CONFESSIO. Kloss catalogues (1) ALLGEMEINE UND GENERAL REFORMATION DER GANZEN WEITEN WELT. *Beneben der FAMA FRATERNITATIS des Löblichen Ordens des Rosenkreuzes an alle Gelehrte und Häupter Europä geschrieben. Auch einer Kurtzen RESPONSION von dem Herrn HASELMEYER gestellt, etc.* Cassel, 1614. (2) FAMA FRATERNITATIS R.: C.: . . . *Benebst derselben Lateinischen CONFESSIO, welche vorhin in Druck noch nie ausgegangen, nuhnmehr aber auff vielfältiges anfragen, zusamt deren beygefügteten Teutschen version.* Cassel, 1615. (3) FAMA FRATERNITATIS R.: C.: *Beneben*

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side of early Rosicrucian literature is full of pitfalls, and we shall see later on that the question is complicated, not alone by the errors of bibliographers and the conflicting statements of writers who did not know their subject¹ but by the fact that one important subsidiary text is introduced by a preface which is dated some years prior to the actual time of publication. As regards the FAMA it is known to have been issued originally accompanied by a reply thereto on the part of Adam Haselmeyer, who has been described as notary public of the Archduke Maximilian and subsequently as Imperial Judge in ordinary. He bears witness that he saw and read the FAMA FRATERNITATIS in the year 1610, when residing at la Croix, a small village near Hal, in the

der CONFESSIO oder Bekanntnuss derselben Fraternitat, an alle Gelehrte und Häupter in Europä geschrieben, etc. Frankfurt am Mayn, 1615. Among other editions the British Museum has FAMA FRATERNITATIS *oft Ontdeckinge van het Broederschap des loflijcken Ordens des Roosen-Cruyces*. Followed by the *CONFESSIE van der Broederschap des Roosen-Cruyces; Antwoordt van ADAM HASELMEYER; Send-brief Aen de Christelijcke Broderen van den Roosen-Cruyces; Discours van de alghemeyne Reformatie des ganschen wereldts. Sine loco, 1615.* A Dutch edition. There has been cited also FAMA FRATERNITATIS ET CONFESSIO FRATRUM ROSEÆ CRUCIS. Ratisbon, 1614. It would not follow that the text itself was in Latin, though the title was in that language, but I think that this edition is mythical. In 1615 the FAMA FRATERNITATIS appeared at Marburg, *ohne die Reformation*, as the title says. It should be added that my information is at second hand and that no copy seems extant. The COMMUNIS ET GENERALIS REFORMATIO would seem also to have been issued by itself in 1614, but at what place I am unaware. A complete bibliography is beyond the pretensions of the present note. A Frankfort edition of the FAMA appeared in 1617, together with the CONFESSIO, the SENDBRIEFF of Julianus de Campis and a FAITHFUL HISTORY of an unknown Brother of the Order of the R. . C. . It has been suggested that the FAMA of this edition has been largely rewritten, but according to its title-page the text and that of the CONFESSIO are only purged from errors and restored to their genuine sense. There is no question that this connotes important alterations. Finally, the FAMA and CONFESSIO appeared at Dantzic in 1618.

¹ There is, for example, the statement of Claude Jannet that the first work relating to the Rosicrucians appeared at Venice in 1612 or 1613, no title being given. On the authority of an obscure writer named Whytehed, concerning whom no details are given, he affirms that the FAMA FRATERNITATIS belongs to the year 1615—which is manifestly contrary to fact—and that its author was a citizen of Hamburg, named Jung—presumably Joachim

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Tyrol. He seems to have been drawn towards the Order because he regarded it as a school of Paracelsus. There is no question that he was a personality of the period, and according to Semler he was a Knight of the Holy Cross.¹ The only difficulty respecting his testimony at the date in question is that it is practically borne by one witness only, unless we are willing to accept that of Julius Sperber—writing in 1615—who says that what is stated in the *FAMA* was known otherwise for over nineteen years before it was first printed.² Among the letters cited

Junge, of whom we have heard previously. Solomon Semler himself, though a patient and laborious investigator, contrived to create unawares numerous pitfalls of erudition in addition to those which opened naturally in the middle night of his subject. He says that between the years 1612 and 1615 the first writings bearing the name of *Fraternitas Crucis Rosaceæ* were printed several times in different languages and sent to all Europe. But the last point is the testimony of *FAMA FRATERNITATIS* on its own part, and it is not borne out by fact. I suppose that I need not mention seriously *THE THEOSOPHIST*—Vol. I, No. 5, February, 1880—which has an article on the Brethren of the Rosy Cross, by Alexander Wilder, M.D., described as Vice-President of the Theosophical Society—presumably in America. After a characteristic rhodomontade on blasphemy, iniquity and persecution, he proposes that a *DISCOVERY OF THE HONOURABLE ORDER OF THE ROSY CROSS* appeared in 1604, the result being war and massacre for thirty years. He belongs to that obscure Borderland where mendacity and mania meet.

¹ He is said by Sédir—on I know not what authority—to have suspected the hand of Jesuitry in the Order. The *Responsion of Haselmeyer* was printed by itself in 1612 and is attached to most editions of *FAMA FRATERNITATIS*. As regards Sédir, see *HISTOIRE DES ROSE-CROIX*, p. 51.

² The statement occurs in that ante-dated preface to which I have referred already, and it introduces a famous tract called *ECHO FRATERNITATIS*, to which I shall recur later. Publication took place anonymously and the authorship is not certain. Under the name of Julius Sperberus, Lenglet du Fresnoy catalogues otherwise two works having an identical title-in-chief with variant sub-titles, but they are really successive editions of the same tract, dated respectively 1672 and 1674. In 1728–32 it was translated from Latin into German by Friedrich Roth-Saholtz in *DEUTSCHES THEATRUM CHEMICUM*, Vol. II, and appeared as *ISAGOGE das ist Einleitung zur wahren Erkenntniss des drey-einigen Gottes und der Natur; worinn auch viele vortreffliche Dinge von der Materia des philosophischen Steins und dessen gar wunderbaren Gebrauch enthalten sind. Aus dem lateinischen ins deutsche übersetzt*, p. 119 et seq. The Latin titles were *ISAGOGE, in veram Triunius Dei*

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by Böhle there is one also by I . : B . : P . : , which states that the writer had seen the manifesto in question on June 28, 1613, his own communication being dated January 2, 1614.¹

I have said that the *RESPONSIO* of Haselmeyer appears as a supplement to the first traceable printed edition of *FAMA FRATERNITATIS*, and the latter is preceded by a tract longer than itself, entitled *AN UNIVERSAL REFORMATION OF THE WHOLE WIDE WORLD*, which was accepted at the beginning as an official document of the Brotherhood. As a fact, it offers us spontaneously an useful criterion of distinction between the essential and accidental connection of works that pass as Rosicrucian. The mode of publication adopted was calculated to deceive at the period, and people were deceived accordingly, especially aspirants to the Order, and that considerable class which was prepared to find alchemy anywhere. In the case under notice they saw it to some purpose by writing Hermetic commentaries thereon.

However, in the year 1618, when Michael Maier published a treatise concerning the Laws of the Brotherhood, he explains that the *COMMUNIS ET GENERALIS REFORMATIO* was not a Rosicrucian manifesto but a work translated from the Italian which the booksellers bound up with the *FAMA*, as would seem to have been their frequent practice where small pamphlets were concerned. We shall see that something of the same kind happened in respect of the *CONFESSIO*, though it may not have been a bookseller's device. In this

et naturæ cognitionem, 1672, and *ISAGOGE, de materia Lapidis Philosophici, ejusque usu*, 1674.

¹ The title given by Böhle is *SENDSCHREIBEN AN DIE CHRISTLICHE BRÜDER VON ROSENCREUTZ*. I do not know whether this writer is identical with J. B. P., described as a physician writing from the Kingdom of Bohemia on June 12, 1614, and expressing the desire to become a member of the Order. But see Chapter IX of the present work for a fuller account of the testimony borne by the *ECHO*.

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manner it transpired presently that the author of the Reformation tract was Trajano Boccalini, an Italian satirist of inconvenient opinions who was broken on the wheel in 1613.¹ It is conspicuously misplaced as preceding and apparently introducing the concise history of a Secret Society which had proposed *ex hypothesi* to effect a reform in science and art, if not also in religion, for it is a general and entertaining travesty of reformation schemes. It claims to have been issued by the Seven Wise Men of Greece, acting under orders of the god Apollo, to whom the Emperor Justinian had presented a plea for the promulgation of a new law against suicide, which his deposition affirmed to be on the increase. Apollo took pains to inform himself respecting the position of affairs in the world, and made such lamentable discoveries that he charged the Seven Wise Men, assisted by other *litterati*, to produce a scheme. They gathered together in conclave and the tract furnishes a report of their debate at large, which took place in the Delphic Palace and may be summarised under the following heads.

(1) Hidden vices and perfidy in the cloak of simplicity being palmary causes of corruption, it was proposed by Thales that a window should be placed in the breasts of all human beings, exposing the heart and its workings and making concealment impossible. This scheme was abandoned ultimately because it would deform the microcosm.

(2) Solon considered that disparity of means and the custom of *meum* and *tuum* accounted for hatred, envy and

¹ GENERALE RIFORMA dell' *Universo dai sette Savii della Grecia e da altri Litterati, pubblicata di ordine di Apollo*, being Advertisement No. 77 of Boccalini's RAGGUAGLI DI PARNASSO, Centuria Prima, 1612. There were two Centuries in all, and they were thrice translated into English—by the Earl of Monmouth in 1656 and anonymously in 1704 and 1706. The ignorance of Kieswetter is exhibited by his statement that J. V. Andreæ wrote the UNIVERSAL REFORMATION, the mendacious bibliographer of fraudulent or imaginary documents being unaware that whoever put this satire into German only translated from the Italian.

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all uncharitableness, while an equal division of goods would remove prevailing disorders ; but this opinion was set aside because fools would receive too much and the wise too little. (3) Chilo suggested the perpetual banishment of gold and silver ; but it was pointed out that they would be replaced by substitutes. (4) Cleobulus appealed for the extradition of iron because it was maliciously applied to the forging of swords, instead of ploughshares ; but it was agreed that force would be necessary to effect such a reformation, involving weapons of destruction and defensive armour, so that iron would be used to procure its own banishment and maintain its exile, or in other words, it would not be banished at all. (5) Pittacus appealed for the reservation of supreme dignities to those who sought them by the path of desert and under the guidance of virtue ; but (6) Periander pointed out that these dignities were not conferred by princes on able and deserving men. (7) Bias regarded the evils and disorders of the times as materially referable to the fact that people were not content to live in their own countries, but were ever—as individuals and nations—exceeding their allotted bounds. The remedy of present disorders was to return every man forthwith to his native land and destroy thereafter all modes of communication between country and country. This having been rejected because the enmity of nation towards nation was due to the ambition of princes and not to national causes, while travel was necessary for those who would attain wisdom, (8) Cleobulus intervened a second time, demanding that the proposed reformation should be limited to the compensation of the good and the punishment of evil persons, since it was obvious that previous schemes were sophistic and chimerical fancies. (9) This enraged Thales, who demanded a canon of distinction as to those who were perfectly good and utterly evil, with another for the separation of counterfeits. (10) Periander

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affirmed that ambition and usurpation on the part of princes have filled the world with hatred and transformed human beings into beasts of prey. Their ambitious lust must be bridled and the extent of their principalities limited, since no overgrown kingdom could be ruled with care and justice. (11) Solon opposed this because it was too late in the day to root up so old an evil, while they were called to consider the disorders of private men and not those of princes. The faults of rulers should be corrected by the godly lives of their subjects. (12) The commendation which this speech elicited meant anything but practical assent, and thereafter Cato rose up, with much praise in his mouth for all the previous speakers, but so far the field of debate was rather for those who are acute in the diagnosis of disease than for those who prepare a medicine. He affirmed that the maladies which molested the age were like the stars of heaven in number and adjudged the case desperate. There was no cure possible except by another deluge, in expectation of which there should be built a new ark for the salvation of boys not above twelve years old, women being utterly destroyed, leaving only their unhappy memory and kind heaven being adjured to grant men the power of procreation, like bees and beetles, without the female sex. (13) The discourse of Cato was hated by the whole assembly, which prayed earnestly to be saved, alike from cataracts of heaven and the loss of womankind. Seneca came forward to deprecate extremes and violence but regarded all the schemes of reformation as paths travelled in darkness, for it was obvious that the assembled *literati* might be qualified by acquaintance to deal with the evils and vices which were common in their own class, but they were neither safe guides nor doctors for those of other walks in life. Persons of probity and worth should be told off therefrom to correct and purify the other trades and professions, in which manner there

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might be produced a reform worthy of the present deputation and of existing needs. (14) This proposal fared worse than Cato's because of its reflection on themselves and the dishonour which it did to Apollo, who had deemed them sufficient for the business. Seeing that he was only a novice, there was little hope to be placed in Mazzoni, but he spoke out unabashed and brought the subject in hand to a focus-point. The business was to cure the present Age of its many and foul infirmities; they must therefore examine the Age *in corpore vile*. (15) The proposition was acclaimed by all; the Age was commanded into the presence of the Reformers and was brought in a chair to the Delphic Palace by the Four Seasons. He was stripped of the gay vestures which concealed his real condition and was found to be encrusted beneath with a thick scurf of appearances, which had moreover eaten into the bones, so that in all the huge colossus there was not an inch of healthy flesh. Struck with horror and despair, they huddled on his garments and dismissed him. (16) Convinced that the disease of the time was indeed past cure, they shut themselves up and resolved to provide for their own reputations, to which end they prepared a manifesto, testifying to the solicitude of Apollo in respect of his faithful *literati*, and their own pains in compiling this General Reformation. Descending thence to particulars, they fixed the prices of sprats, cabbages and pumpkins, adding—at the request of Thales—a caution respecting false measures in the sale of peas and cherries. (17) The gates of the Palace were thrown open, the General Reformation was read to the people assembled in the market-place and was so ardently applauded that all Parnassus rang with shouts of joy. From this the author concludes that the rabble are satisfied with trifles, while men of judgment know that *vitia erunt donec homines* and that the height of wisdom lies in the discretion of those who are content to leave the world as they find it.