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# THE ROSICRUCIANS

Their Rites and Mysteries

*THIRD EDITION*

NEWLY REVISED AND CORRECTED, AND GREATLY ENLARGED



By HARGRAVE JENNINGS

AUTHOR OF "THE INDIAN RELIGIONS OR, RESULTS OF THE MYSTERIOUS BUDDHISM;"  
"PHALLICISM;" "ONE OF THE THIRTY," ETC. ETC.

*IN TWO VOLUMES*

VOLUME THE FIRST



Illustrated by Upwards of Three Hundred Engravings  
and Twelve Full-Page Plates



LONDON

JOHN C. NIMMO

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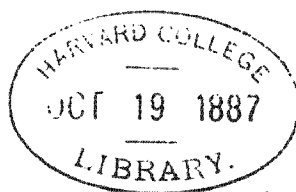
# THE ROSICRUCIANS

*TWO VOLUMES*

**VOLUME THE FIRST**

~~III 43H~~

2421552



*Abinad Lind.*

*(T. ...)*

"Vnto the very points and prickes, here are to be found great misteries.

—*Nicholas Flammel*, 1399.

"Quod sit Castellum in quo Fratres degunt? Quinam et quales ipsi sint? Cur, inter alia nomina, appellētur Fratres? cur CRUCIS? cur ROSÆ CRUCIS?"

—*Cassendus*, 1630.

"Quod tanto impendio absconditur, etiam solummodò demonstrare, destruere est."

—*Tertull.*

34.48  
23.2

# PREFACE

TO

## THE PRESENT (THIRD) EDITION.

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THE words, THIRD EDITION, to a work of this character, which, it will readily be confessed, prefers claims to being quite *sui generis*, excite mixed feelings on the part of its Authors.

The present edition has been carefully revised, at the same time that it has been largely extended. It comprises, now, Two VOLUMES. The addition of new engravings—singularly suggestive—prepared with great care, presenting very antique and authentic claims, speaks for value.

The Authors can refer with pride to the numerous letters which reach them, if pride, or even particular gratification (according to ordinary ideas), could actuate in the statement of the fact. This is a serious treatise upon the "ROSICRUCIANS." Letters expressing great interest, some anonymous, some with names, addressed from all parts—from Germany, France, Spain, the West Indies; from India, Italy, and Denmark, and from remote corners in our own country—



these have multiplied since the work was first published. America has displayed unbounded curiosity. To all these communications, with a few exceptions, no answers have been (nor could be) returned. The volumes themselves must be read with attention, or nothing is effected. The book must be its own interpreter, if interpretation is sought. But interpretation does not apply in this instance.


With one word we shall conclude. The Authors of the "ROSICRUCIANS" would quietly warn (for to do more would imply a greater attention than is due) against all attempts in books, or in print or otherwise, to subscribe with "letters" or any addition (or affectation), signifying a supposed *personal* connection with the real "ROSICRUCIANS." These haughty Philosophers forbade disclosure—this, of either their real doctrines or intentions, or of their personality.

We may most truly say, that in this work—as it now stands, care being taken to keep all reserves—will be found the best account of this illustrious and mysterious Fraternity.

LONDON :  
*January the Twenty-First,*  
1887.

## PREFACE TO THE SECOND EDITION.

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HE Authors of this important Book—such must obviously be the fact of any work speaking with authority in regard of that extraordinary Brotherhood the “Rosicrucians”—feel assured that it will only be necessary to penetrate but to the extent of two or three pages therein, to secure vivid curiosity and attention. The Producers—particularly in the instance of this much enlarged Second Edition—are particularly desirous that no one shall identify them with, or consider them as maintaining personally, the strangely abstruse, and, in some instances, the startlingly singular ideas of these Princes among the Mystics. We are—and desire to be viewed as—the Historians only of this renowned Body; of whom it may most truly be asserted that no one can boast of having ever—really and in fact—seen or known in any age any supposed (or suspected) “Member” in the flesh. It is sufficient honour to offer as the medium only, or the Intermediaries to the reading-world — of this Illustrious Membership; whose renown has filled, and whose mystical doctrines

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(assumed or supposed) have puzzled the ages:—in the intenser degree, still, in the present time; as the inquisitive reception of the Authors' First Edition of the "Rosicrucians" abundantly proved.

Dr. Ginsburg says of the Cabala, or Kabbalah (regarding the mysteries of which the Rosicrucians claimed to be the only true exponents), that it is a system of religious philosophy, or more properly of theosophy, which has not only exercised, for hundreds of years, an extraordinary influence on the mental development of so shrewd a people as the Jews, but has captivated the minds of some of the greatest thinkers of Christendom in the sixteenth and seventeenth centuries. "It—and all that refers to it"—therefore claims the greatest attention of both the philosopher and the theologian. "The thinkers of the past days, after restlessly searching for a scientific system which should disclose to them the 'deepest depths' of the Divine Nature, and approve to the understanding the *real tie* which binds all things together, found the craving of their mind SATISFIED by this Theosophy."

We say enough in reference to the august possessors of this knowledge when we remind the reader that among those who knew how to wield (and to adapt) the stupendous acquisition to which they were supposed to have at last penetrated, were—Raymond Lully, the celebrated scholastic, metaphysician, and chemist (died 1315); John Reuchlin, the renowned scholar and reviver of oriental litera-

ture in Europe (born 1455, died 1522); John Picus di Mirandola, the famous philosopher and classical scholar (1463-1494); Cornelius Henry Agrippa, the distinguished philosopher, divine, and physician (1486-1535); John Baptist von Helmont, a remarkable chemist and physician (1577-1644); Dr. Henry More (1614-1687); and lastly and chiefly (in regard of whom this whole Book is but the translation and exposition of his highly-prized and very scarce works), our own countryman,\* Robert Flood or Fludd (Robertus de Fluctibus), the famous physician and philosopher (1574-1637).

HARGRAVE JENNINGS.

LONDON, *April 6th*, 1879.


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\* In regard to the value and rarity of Robert Fludd's books, it may be mentioned that Isaac D'Israeli says that "forty" and "seventy" "pounds" were given for a "single volume" abroad in his time—such was the curiosity concerning them. At the present time the value of these books has greatly increased. Fludd's volumes, and any of the early editions of Jacob Boehmen's books, are worth much money. Indeed they are so scarce as to be caught up everywhere when offered—especially when encountered by foreigners and Americans.



## PREFACE TO THE FIRST EDITION.

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 HIS book, which now leaves our hands, concentrates in a small compass the results of very considerable labour, and the diligent study of very many books in languages living and dead. It purports to be a history (for the first time treated seriously in English) of the famous Order of the "Rose-Cross," or of the "Rosicrucians." No student of the occult philosophy need, however, fear that we shall not most carefully keep guard—standing sentry (so to speak) not only over this, which is, by far, the pre-eminent, but also over those other recondite systems which are connected with the illustrious Rosicrucians.

An accomplished author of our own period has remarked that, "He who deals in the secrets of magic, or in the secrets of the human mind, is too often looked upon with jealous eyes by the world, which is no great conjuror."

How is it that, after centuries of doubt or denial,—how happens it, in face of the reason that can make nothing of it, the common sense that rejects, and the science which can demonstrate it as impossible,—the

supernatural still has such vital hold in the human—not to say in the modern—mind? How happens it that the most terrible fear is the fear of the invisible?—this, too, when we are on all hands assured that the *visible* alone is that which we have to dread! The ordinary reason exhorts us to dismiss our fears. That thing “magic,” that superstition “miracle,” is now banished wholly from the beliefs of this clear-seeing, educated age. “Miracle,” we are told, never had a place in the world—only in men’s delusions. It is nothing more than a fancy. It never was anything more than a superstition arising from ignorance.

What is fear? It is a shrinking from possible harm, either to the body, or to that thing which we denominate the mind that is in us. The body shrinks with instinctive nervous alarm, like the sensitive leaf, when its easy, comfortable exercise or sensations are disturbed.

Our book, inasmuch as it deals—or *professes* to deal—seriously with strange things and with deep mysteries, needs the means of interpretation in the full attention of the reader: otherwise, little will be made, or can come, of it. It is, in brief, a history of the alchemical philosophers, written with a serious explanatory purpose, and for the first time impartially stated since the days of James the First and Charles the First. This is really what the book pretends to be—and nothing more. It should be mentioned that the peculiar views and deductions to be found herein

were hinted at as demonstrable for the first time by the same Author in the year 1858, when a work entitled *Curious Things of the Outside World* was produced.

Let it be understood, however, that the Author distinctly excepts against being in any manner identified with *all* the opinions, religious or otherwise, which are to be found in this book. Some of them are, indeed, most extraordinary ; but, in order to do full justice to the speculations of the Hermetic Brethren, he has put forward their ideas with as much of their original force as he was able ; and, in some parts of his book, he believes he has urged them with such apparent warmth, that they will very likely seem to have been his own most urgent convictions. As far as he can succeed in being so considered, the Author wishes to be regarded simply as the Historian of the Rosicrucians, or as an Essayist on their strange, mysterious beliefs.

Whether he will succeed in engaging the attention of modern readers to a consideration of this time-honoured philosophy remains to be seen ; but this he is assured of, that the admiration of all students and reflective minds will be excited by the unrivalled powers of thinking of the Rosicrucians. The application, proper or otherwise, of these powers is a matter altogether beside the present inquiry.

The Author has chiefly chosen for exposition the Latin writings of the great English Rosicrucian, Robert Flood, or Fludd (Robertus de Fluctibus), who



lived in the times of James the First and Charles the First.

Our final remarks shall be those of a very famous Brother of the "R.C.," writing under the date of 1653 :

"I will now cloze up," saith he, "with the doxology of a most excellent, renowned Philocryphus :

*'Soli Deo Laus et Potentia !*

*Amen in MERCURIO, qui pedibus licet carens decurrit AQUA,  
et metallicè universaliter operatur.'*"

LONDON, *January 20th, 1870.*

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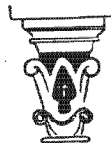
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# THE ROSICRUCIANS.



Badge of the Grand Master of the Templars.

## CHAPTER THE FIRST.

### CRITICS OF THE ROSICRUCIANS CRITICISED.

**T**HAT modern science, spite of its assumptions and of its intolerant dogmatism, is much at fault—nay, to a great extent a very vain thing—is a conclusion that often presents itself to the minds of thinking persons. Thus thoughtful people, who choose to separate themselves from the crowd, and who do not altogether give in with such edifying submission to the indoctrination of the scientific classes,—notwithstanding that these latter have the support generally of that which, by a wide term, is called the “press” in this country—quietly decline reliance on modern science. They see that there are numerous shortcomings of teachers in medicine, which fails frequently, though always with its answer,—in theology, which chooses rather that men

should sleep, though not the right sleep, than consider waking—nay, in all the branches of human knowledge; the fashion in regard to which is to disparage the ancient schools of thought by exposing what are called their errors by the light of modern assumed infallible discovery. It never once occurs to these eager, conceited professors that they themselves may possibly have learned wrongly,—that the old knowledge they decry is underrated because they do not understand it,—and that, entirely because the light of the modern world is so brilliant in them, so dark to them, as eclipsed in this novel artificial light, is the older and better and truer sunshine nearer to the ancients: because time itself was newer to the old peoples of the world, and because the circumstances of the first making of time were more understood in the then first divine disclosure,—granting that time ever had a beginning, as man's reason insists it must.

Shelley, the poet, who, if he had not been so great as a poet, would have been perhaps equally eminent as a metaphysician,—that is, when age and experience had ripened and corrected his original brilliant crudities of thought,—used to declare that most men—at least, most thinking men—spend the latter half of their lives in unlearning the mistakes of the preceding half. This he declares to have been the fact in his own experience—which was, even for this test, a very brief one; for Shelley was only twenty-nine when his lamentable death occurred. The early

departure of three brilliant poetic spirits of our fathers' period, at the same time that it is very melancholy, is worthy of deep remark. Shelley was, as we have said, twenty-nine; Byron was only thirty-six; John Keats—in some respects the most poetically intense and abstract of the three—was only twenty-four. And in these short several lifetimes, measuring so few years, these distinguished persons had achieved that which resulted in the enrolment of their names in a nation's catalogue in a grand branch of human attainment. They live in lasting records, they grow in honour, and their names do not fade, as is the case with those reputations which have been unduly magnified, but which give way to time. Perhaps the lot of some contemporaneous accepted important, not to say great, reputations will be diminution and disappearance. Time is not only an avenger, but a very judicious corrector.

We are so convinced of the irresistible dominancy, all the world over, of opinions, and of the *dicta* relative to this or that merit, or this or that truth, propounded by people with names and of influence in our good, readily believing England, and of the power of supposed authority in matters of taste and literary acceptance, that we desire to warn querists against the statements about the fraternity—for it is not a body—of the Rosicrucians appearing in all the published accounts, whether of this country or abroad. We have examined all these supposed



notices and explanations of who the Rosicrucians were in biographical works, in encyclopædias and histories, and we find them all prejudiced and misrepresenting, really telling no truth, and only displaying a deplorable amount of mischievous ignorance. They are, besides, in the main copied from each other—which is notably the case with the early encyclopædias. Old Fuller, who has some notices of Robert Flood, a famous English member of the order of Rosicrucians, fully admits his ignorance of whom the brotherhood comprised, and of their constitution or purpose. All generally received accounts, therefore, are wrong, principally for three reasons: first, through ignorance; secondly, through prejudice; thirdly, as instigated by distrust, dislike, and envy,—for in criticism it is a dogma that the subject must be always *under* the critic, never that, by a chance, the subject may be *above* the critic—that is, above the critic's grasp and comprehension. But suppose the criticised choose to except to the ability of the critic in any way to judge of him?

From this obstinacy and conceit arise such underrating and false comment as is implied in the following, which is extracted from the *Encyclopædia Britannica*,—which account is copied again into several other encyclopædias, and repeated into smaller works with pertinacious, with even malicious fidelity:

“In fine, the Rosicrucians, and all their fanatical descendants, agree in proposing the most crude and

incomprehensible notions and ideas in the most obscure, quaint, and unusual expressions."—*Encyclopædia Britannica*: article, "Rosicrucians."

During the age of James the First, Charles the First, even during the Protectorate, and again in the time of Charles the Second, the singular doctrines of the Rosicrucians attracted a large amount of attention, and excited much keen controversy. Sundry replies or "apologies" appeared on the part of the Rosicrucians. Among them was a most able work published in Latin by Dr. Robert Flood, at Leyden, in 1616. It is a small, closely printed, very learned octavo, entitled, *Apologia Compendiaria Fraternalitatis de Rosea Cruce*, &c., and abounds in knowledge. It is an exceedingly rare work; but there is a copy in the British Museum. All this long period was marked by considerable speculation regarding these Rosicrucians. Pope's "Rape of the Lock" is founded upon some of their fanciful cabalistic ideas. The *Spectator* contains notices of the mystic society; and, to prove the public curiosity concerning the Rosicrucians, and a strange incident, the particulars of which we are going to supply from the best sources now for the first time, we may state that there is included, in one number of Addison's elegant series of papers called the *Spectator*, a resumption of a notice, and some after-comment, upon the supposed discovery of the burial-place in England of one of these mighty men the Rosicrucians. The story is to the following purport, as nearly as it can be gathered. We have

written much more fully of it from other means ; for the *Spectator's* account is very full of errors, and was evidently gained afar off, and merely from hearsay, as it were. It is, besides, poor and ineffective, gathered from no authority, and produced with no dramatic force ; for the life and the beliefs of the Rosicrucians were very dramatic, at the same time that the latter were very true, although generally disbelieved.



Delphic E.  
(With the significant point in the centre.)



The Crux-Ansata.  
(The most important and persistent figure in all the Egyptian hieroglyphics.)

## CHAPTER THE SECOND.

### SINGULAR ADVENTURE IN STAFFORDSHIRE.

**D**R. PLOT, who was a very well-known and reliable man, and a painstaking antiquary and writer of natural history, in his *History of Staffordshire*, published by him in the time of Charles the Second, relates the following strange story :—

That a countryman was employed, at the close of a certain dull summer's day, in digging a trench in a field in a valley, round which the country rose into sombre, silent woods, vocal only with the quaint cries of the infrequent magpies. It was some little time after the sun had sunk, and the countryman was just about giving over his labour for the day. Dr. Plot says that, in one or two of the last languid strokes of his pick, the rustic came upon something stony and hard, which struck a spark, clearly visible in the increasing gloom. At this surprise he resumed his labour, and, curiously enough, found a large, flat stone in the centre of the field. This field was far

away from any of the farms or "cotes," as they were called in those days, with which the now almost twilight country was sparingly dotted. In a short time he cleared the stone free of the grass and weeds which had grown over it; and it proved to be a large, oblong slab, with an immense iron ring fixed at one end in a socket. For half-an-hour the countryman essayed to stir this stone in vain. At last he bethought himself of some yards of rope which he had lying near amongst his tools; and these he converted, being an ingenious, inquisitive, inventive man, into a tackle—by means of which, and by passing the sling round a bent tree in a line with the axis of the stone, he contrived, in the last of the light, and with much expenditure of toil, to raise it. And then, greatly to his surprise, he saw a large, deep, hollow place, buried in darkness, which, when his eyes grew accustomed a little to it, he discovered was the top-storey to a stone staircase, seemingly of extraordinary depth, for he saw nothing below. The country fellow had not the slightest idea of where this could lead to; but being a man, though a rustic and a clown, of courage, and most probably urged by his idea that the staircase led to some secret repository where treasure lay buried, he descended the first few steps cautiously, and tried to peer in vain down into the darkness. This seemed impenetrable; but there was some object at a vast, cold distance below. Looking up to the fresh air and seeing the star Venus—the evening star—shining

suddenly like a planet, in encouraging, unexpected brilliancy, although the sky had still some beautiful placid sunset light in it, the puzzled man left the upper ground, and descended silently a fair, though a somewhat broken staircase. Here, at an angle, as near as he could judge, of a hundred feet underground, he came upon a square landing-place, with a niche in the wall; and then he saw a further long staircase, descending at right angles to the first staircase, and still going down into deep, cold darkness. The man cast a glance upward, as if questioning the small segment of light from the upper world which shot down, whether he should continue his search or desist and return. All was stillest of the still about him; but he saw no reason particularly to fear. So, imagining that he would in some way soon penetrate the mystery, and feeling in the darkness by his hands upon the wall, and by his toes to make sure first on each step, he resolutely descended; and he deliberately counted two hundred and twenty steps. He felt no difficulty in his breathing, except a certain sort of aromatic smell of distant incense, that he thought Egyptian, coming up now and then from below, as if from another, though a subterranean, world. "Possibly," thought he,—for he had heard of them,—“the world of the mining gnomes: and I am breaking in upon their secrets, which is forbidden for man.” The rustic, though courageous, was superstitious.

But, notwithstanding some fits of fear, the country-

man went on, and at a much lower angle he met a wall in his face ; but, making a turn to the right, with singular credit to his nerves, the explorer went down again. And now he saw at a vast distance below, at the foot of a deeper staircase of stone, a steady though a pale light. This was shining up as if from a star, or coming from the centre of the earth. Cheered by this light, though absolutely astounded—nay, frightened—at thus discovering light, whether natural or artificial, in the deep bowels of the earth, the man again descended, meeting a thin, humid trail of light, as it looked, mounting up the centre line of the shining though mouldering old stairs, which apparently had not been pressed by a foot for very many ages. He thought now, although it was probably only the wind in some hidden recess, or creeping down some gallery, that he heard a murmur overhead, as if of the uncertain rumble of horses and of heavy waggons or lumbering wains. Next moment, all subsided into total stillness ; but the distant light seemed to flicker, as if in recognition or answer to the strange sound. Half-a-dozen times he paused, and turned as if he would remount—almost flee for his life upward, as he thought ; for this might be the secret haunt of robbers, or the dreadful abode of evil spirits. What if, in a few moments, he should come upon some scene to affright, or alight in the midst of desperate ruffians, or be caught by murderers ! He listened eagerly. He now almost bitterly repented his descent. Still the light streamed at a distance ;

but still there was no sound to interpret the meaning of the light, or to display the character of this mysterious place, in which the countryman found himself entangled hopelessly like a knight of romance in an enchanted world.

The discoverer by this time stood still with fear. But at last, summoning courage, and recommending himself devoutly to God, he determined to complete his discovery. Above, he had been working in no strange place ; the field he well knew, the woods were very familiar to him, and his own hamlet and his wife and family were only a few miles distant. He now hastily, and more in fear than through courage, noisily with his feet descended the remainder of the stairs ; and the light grew brighter and brighter as he approached, until at last, at another turn, he came upon a square chamber, built up of large hewn ancient stones. He stopped, silent and awe-struck. Here was a flagged pavement and a somewhat lofty roof, gathering up into a centre ; in the groins of which was a rose, carved exquisitely in some dark stone or in marble. But what was this poor man's fright when, making another sudden turn, from between the jambs, and from under the large archivolt of a Gothic stone portal, light streamed out over him with inexpressible brilliancy, shining over everything, and lighting up the place with brilliant radiance, like an intense golden sunset ! He started back. Then his limbs shook and bent under him as he gazed with terror at the figure of a man, whose face was hidden,



as he sat in a studious attitude in a stone chair, reading in a great book, with his elbow resting on a table like a rectangular altar, in the light of a large, ancient iron lamp, suspended by a thick chain to the middle of the roof. A cry of alarm, which he could not suppress, escaped from the scared discoverer, who involuntarily advanced one pace, beside himself with terror. He was now within the illuminated chamber. As his foot fell on the stone, the figure started bolt upright from his seated position, as if in awful astonishment. He erected his hooded head, and showed himself as if in anger about to question the intruder. Doubtful if what he saw were a reality, or whether he was not in some terrific dream, the countryman advanced, without being aware of what he was doing, another audacious step. The hooded man now thrust out a long arm, as if in warning; and in a moment the discoverer perceived that his hand was armed with an iron *bâton*, and that he pointed it as if tremendously to forbid further approach. Now, however, the poor man, not being in a condition either to reason or to restrain himself, with a cry, and in a passion of fear, took a third fatal step; and as his foot descended on the groaning stone, which seemed to give way for a moment under him, the dreadful man, or image, raised his arm high like a machine, and with his truncheon struck a prodigious blow upon the lamp, shattering it into a thousand pieces, and leaving the place in utter darkness.

This was the end of this terrifying adventure. There was total silence now, far and near. Only a long, low roll of thunder, or a noise similar to thunder, seemed to begin from a distance, and then to move with snatches, as if making turns; and it then rumbled sullenly to sleep, as if through unknown, inaccessible passages. What these were—if any passages—nobody ever found out. It was only suspected that this hidden place referred in some way to the Rosicrucians, and that the mysterious people of that famous order had there concealed some of their scientific secrets. The place in Staffordshire became afterwards famed as the sepulchre of one of the brotherhood, whom, for want of a more distinct recognition or name, the people chose to call "Rosicrucius," in general reference to his order; and from the circumstance of the lamp, and its sudden extinguishment by the figure that started up, it was supposed that some Rosicrucian had determined to inform posterity that he had penetrated to the secret of the making of the ever-burning lamps of the ancients,—though, at the moment that he displayed his knowledge, he took effectual means that no one should reap any advantage from it.

The *Spectator*, in No. 379, for Thursday, May 15th, 1712, under the signature of "X," which is understood to be that of Budgell, has the following account of that which is chosen there to be designated "Rosicrucius's Sepulchre :"

"Rosicrucius, say his disciples, made use of this

method to show the world that he had re-invented the ever-burning lamps of the ancients, though he was resolved no one should reap any advantage from the discovery."

We have chosen the above story as the introduction to our curious history.

Christian Rosencreutz died in 1484. To account for Rosicrucianism not having been heard of until 1604, it has been asserted that this supposed first founder of Rosicrucianism bound his disciples not to reveal any of his doctrines until a period of one hundred and twenty years after his death.

The ancient Romans are said to have preserved lights in their sepulchres many ages by the *oiliness of gold* (here steps in the art of the Rosicrucians), resolved by hermetic methods into a liquid substance; and it is reported that at the dissolution of monasteries, in the time of Henry the Eighth, there was a lamp found that had then burned in a tomb from about three hundred years after Christ—nearly twelve hundred years. Two of these subterranean lamps are to be seen in the Museum of Rarities at Leyden, in Holland. One of these lamps, in the Papacy of Paul the Third, was found in the Tomb of Tullia (so named), Cicero's daughter, which had been shut up fifteen hundred and fifty years (Second edition of N. Bailey's *Φιλόλογος*, 1731).



Persian Talisman.

### CHAPTER THE THIRD.

#### EVER-BURNING LAMPS.



IN the Papacy of Paul the Third, in the Appian Way, where abundance of the chief heathens of old were laid, a sepulchre was opened, where was found the entire body of a fair virgin swimming in a wonderful juice, which kept it from putrefaction so well, that the face seemed no way impaired, but lively and very beautiful. Her hair was yellow, tied up artificially, and kept together with a golden circlet or band. Under her feet burnt lamps, the light of which was extinguished at the opening of the sepulchre. By some inscriptions found about the tomb it appeared that she must have lain there fifteen hundred years. Who she was was never known, although many concluded her to be "Tulliola," the daughter of Cicero. This discovery has been reported from various hands.

Cedrenus makes mention of a lamp, which, together with an image of Christ, was found at Edessa in the

reign of Justinian the Emperor. It was set over a certain gate there, and elaborately enclosed and shut out from the air. This lamp, as appeared from the date attached to it, was lighted soon after Christ was crucified. It was found burning—as in fact it had done for five hundred years—by the soldiers of Cosroes, king of Persia; by whom, at this strange discovery and plunder, the oil was taken out and cast into the fire. As it is reported, this wild act occasioned such a plague as brought death upon numbers of the forces of Cosroes, sufficiently punished for their sacrilegious mischief.

At the demolition of our monasteries here in England, there was found in the monument which was supposed to be that of Constantius Chlorus, father to the great Constantine, a burning lamp, which was thought to have continued burning there ever since his burial, which was about three hundred years after Christ. The ancient Romans are said to have been able to maintain lights in their sepulchres for an indefinite time, by an essence or oil obtained from liquid gold; which was an achievement assumed to have been only known to the Rosicrucians, who boasted this among some other of their stupendous arts.

Baptista Porta, in his treatise on Natural Magic, relates that about the year 1550, in the island of Nesis, in the Bay of Naples, a marble sepulchre of a certain Roman was discovered; upon the opening of which a burning lamp, affording a powerful illumina-

tion, was discovered. The light of this lamp paled on the admission of the air, and it was speedily extinguished. It appeared from undoubted tokens in the mode of inscription that this wonderful lamp had been placed in its present receptacle before the advent of the Saviour. Those who saw the lamp declared that the effulgence was of the most dazzling character; that the light did not flicker or change, but burnt marvellously steadily.

A most celebrated lamp, called that of Pallas, the son of Evander, who, as Virgil relates, was killed by Turnus (the account will be found in the tenth book of Virgil's *Æneid*), is that reported as discovered not far from Rome, as far forward in time as the year 1401. It is related that a countryman was digging in the neighbourhood, and that delving deeper than usual, he came upon a stone sepulchre, wherein there was discovered the body of a man of extraordinary size, as perfect and natural as if recently interred. Above the head of the deceased there was found a lamp, burning with the supposed fabulous perpetual fire. Neither wind nor water, nor any other superinduced means, could extinguish it; but the flame was mastered eventually by the lamp being bored at bottom and broken by the astonished investigators of this consummate light. The man enclosed in this monument had a large wound in the breast. That this was the body of Pallas was evident from the inscription on the tomb, which was as follows :

"Pallas, Evander's son, whom Turnus' spear  
In battle slew, of mighty bulk, lies here."

A very remarkable lamp was discovered about the year 1500 near Ateste, a town belonging to Padua, in Italy, by a rustic who in his explorations in a field came upon an urn containing another urn, in which last was deposited one of these much-doubted miraculous lamps. The aliment of this strange lamp appeared to be a very exquisite crystal liquor, by the ever-during powers of which the lamp must have continued to shine for upwards of fifteen hundred years. And unless this lamp had been so suddenly exposed to the action of the air, it is supposed that it might have continued to burn for any time. This lamp, endowed with such unbelievable powers, was discovered to be the workmanship of an unknown contriver named Maximus Olibius, who must have possessed the profoundest skill in chemical art. On the greater urn some lines were inscribed in Latin, recording the perpetuation of this wonderful secret of the preparation and the starting of these (almost) *immortal* flames.

St. Austin mentions a lamp that was found in a temple dedicated to Venus, which, notwithstanding that it was exposed to the open weather, could never be consumed or extinguished.

Ludovicus Vives, his commentator, in a supplementary mention of ever-burning lamps, cites an instance of another similar lamp which was discovered a little before his time, and which was

considered to have been burning for a thousand and fifty years.

It is supposed that the perpetuity of the flame of these wonderful lamps was owing to the consummate tenacity of the unctuous matter with which the light was maintained ; and that the balance was so exquisitely perfect between the feeding material and the strength of the flame, and so proportioned for everlasting provision and expenditure, that, like the radical moisture and natural heat in animals, neither of them could ever unduly prevail. Licetus, who has advanced this opinion, observes that in order to effectually prevent interference with this balance, the ancients hid these lamps in caverns or in enclosed monuments. Hence it happened that on opening these tombs and secret places, the admission of fresh air to the lamps destroyed the fine equilibrium and stopped the life (as it were) of the lamp, similarly as a blow or a shock stops a watch, in jarring the matchless mechanism.







Mark of the "Triune."

## CHAPTER THE FOURTH.

### INSUFFICIENCY OF WORLDLY OBJECTS.



**I**t is a constant and very plausible charge offered by the general world against the possession of the power of gold-making as claimed by the alchemists, who were the practical branch of the Rosicrucians, that if such supposed power were in their hands, they would infallibly use it, and that quickly enough ; for the acquisition of riches and power, say they, is the desire of all men. But this idea proceeds from an ignorance of the character and inclinations of real philosophers, and results from an inveterate prejudice relative to them. Before we judge of these, let us acquire a knowledge of the natural inclinations of very deeply learned men. Philosophers, when they have attained to much knowledge, which wearies them of merely mundane matters, hold that the ordering of men, the following of them about by subservient people, and the continual glitter about them of the fine things of this world, are, after all, but of mean and melancholy account, because life is so brief, and this accidental pre-eminence is very

transitory. Splendour, show, and bowing little delight the raised and abstract mind. That circuit of comfort formed by the owning of money and riches is circumscribed by the possessor's own ken. What is outside of this sight may just as well be enjoyed by any other person as by the owner, since all is the thinking of it; only granting that a man has sufficient for his daily wants, letting the "morrow, indeed, take thought for itself." One dinner a day, one bed for each night, in the alternations of sun and darkness, one of everything that is agreeable to (or is desirable for) man, is sufficient for any one man. A man's troubles are increased by the multiplication even of his enjoyments, because he is then beset with anxiety as to their repetition or maintenance. Reduction of things to attend to, and not multiplication, is his policy, because thinking of it is all that can affect him about anything in this world.

By the time that the deep, philosophical chemist has penetrated to the control and conversion of the ultimate elements, so as to have in his view the secret operations of Nature, and to have caught Nature, as it were, preparing her presentments and arranging her disguises behind the scenes, he is no more to be amused with vain book-physics. After his spying into the subtle processes of Nature, he cannot be contented with the ordinary toys of men; for are not worldly possessions, honour, rank, money, even wives and numerous or any children, but toys in a certain sense? Where sink they in importance to him when the great

unknown sets in which awaits every man? He who can work as Nature works—causing the sunshine, so to speak, to light fire up independently in itself, and to breed and propagate precious things upon the atmosphere in which it burns—causing the growing supernatural soul to work amidst the seeds of gold, and to purge the material, devilish mass until the excrement is expelled, and it springs in health into condensating, solid splendour, a produce again to be sown, to fructify into fresh harvests—the alchemist, or prince of chemists, who can do this, laughs at the hoards of kings. By the time that the artist is thus so much more than man, is he the less desirous of the gratifying things to the ordinary man. Grandeur fades to him before such high intellectual grandeur. He is nearer to the angels, and the world has sunk infinitely below. His is the sky, and the bright shapes of the clouds of the sky: which he is going to convert, perhaps, into prisms, showering solid triumphs. He can well leave to common man his acres of mud, and the turbid pools spotted over them like the shining, showy discs of a snake. Man, under these enlightened philosophical circumstances, will only value the unseen kingdoms—glimpses of the immortal glories of which and of their Rosicrucian inhabitants he has obtained in his magic reveries. What can the longest ordinary man's life give to such a gifted thinker? Man's senses and their gratification, as long as the inlets and avenues of perception remain—world's music, so long as the strings cling

tight, for the air of imagination to play upon them—appetites, with downward eyes to find their satisfaction—man's mortality, with an exit into the shadows or into the grave while the sun is up : the longest life can but give him repetition to satiety of these things,—repetitions until he seems almost to tire of the common sun. Of which he grows weary, as well as of his waste or extent of knowledge.

To some minds, this world does not present such extraordinary attractions. The very possession of the heights of knowledge induces rather stay up there, amidst the stars, than descent. Every man almost has felt the sublime exaltation of a great height, when he has achieved the top of a high hill, and looks out and over the landscape for miles and miles. How very little the world looks under him ! He is obliged to descend, because he has his home under there. But he quits the upper regions with reluctance, although it is somewhat frightening (as though he were going to be flown away with) to stay so high up. You become giddy by looking up at the stars, which then seem to be so much nearer as to be attainable.

Limited as it is, life itself—very brief, very empty, very much disposed to repeat dull things, gathering up from about you in a strange sensation sometimes, in folds like a dream, or flowing on like a sleep-inducing river to the sea, carrying faces seen and snatched away, and obliterating voices which change into echoes—life, at its very best, ought to be the stoicism of the spectator, who feels that he has come here somehow,

though for what purpose he knows not; and he is rather amused as at a comedy in life, than engaged in it as in a business. Even perpetual youth, and life prolonged, with pleasures infinite,—even the fancied ever-during life,—would, to the deeply thinking man who had risen, as it were, *over* life, and to that strangely gifted being who has in himself the power of self-perpetuation (like the Wandering Jew), seem vain. Man can be conceived as tiring of the sun—tiring of consciousness even. What an expression is that, “forgotten by Death!” The only being through whom the scythe of the great destroyer passes scatheless! That life, as a phantom, which is the only conceivable terrible doom of the “Wanderer” (if such a magical being ever existed); whom as a locomotive symbol, to be perpetuated through the ages, the earth, at the command of the Saviour, refused to hide, and of whom a legend—soon hushed in again—now and then rises to the popular whisper and to the popular distrust!

We only adduce these remarks to show that, in the face of the spectator of the great ultimate, mysterious man, children are no necessity, but an anxiety, estates are a burden, “business” is the oft-told purposeless tale to the wearying ear. He who can be the spectator of the ages has no particulars in ordinary life. He has nothing which can interest him. He can have no precise and consolidated likings or affections or admirations, or even aversions, because the world is as a toy-shop to him—its small mechanism is an artificial show, of which (given the knowledge of the wheels)

he can predicate as to the movements safely—completely.

To return for a moment to the idea of the “Wandering Jew,” which some have supposed to be derived from the claim of the Rosicrucians to the possession of a secret means of renewing youth, and to the escape of some notion of it from out their writings. Even supposing that this strange tale was true, nothing can be imagined more melancholy than the state of this lone traveller, moving with his awful secret through the world, and seeing the successive generations, like leaves, perishing from about him. He counts the years like the traveller of a long summer day, to whom the evening will never come, though he sees his temporary companions, at the different hours of the day, depart appropriately and disappearing to their several homes by the wayside. To him the childhood of his companions seems to turn to old age in an hour. He remembers the far-off ancestors of his contemporaries. Fashions fleet, but your unsuspected youth is accommodated to all. Yours is, indeed, the persecution of the day-life, which will not let you fall to sleep and cease to see the vanity of everything. Your friends of any period disappear. The assurance of the emptiness of all things is the stone as into which your heart is turned. Grey hairs (and the old face) have nothing with you, though you see them appearing upon all others. Familiar objects disappear from about you, and you and the sun seem the only things that survive as old friends. Indeed, it may be doubt-

ful whether, to this supposed man of the ages, the generations would not seem to be produced as a purposeless efflux out of the ground by the sun, like flowers or plants; so as mere matter of *mould* would all flesh appear, with a phenomenon only going with it in the article of the figure's uprightness as man; it having so strangely set its face against the stars, unlike the creatures doomed to move horizontally.

We make these observations to show that, notwithstanding the opinions of the world to the contrary, there *may* have been men who have possessed these gifts,—that is, the power of making gold and of perpetuating their lives,—and yet that the exercise of these powers was forborne; and also that their secrets of production have most carefully been kept, lest less wise men should (to speak in figure) have “rushed in where they feared to tread,” and have abused where the philosophers even would not use—despising wealth, which they could not enjoy, and declining a perpetuated life, which would only add to their weariness,—life being only a repetition of the same suns, already found too unmeaning and too long. For it is a mistake to suppose that this life is so equally enjoyable by all. There is a sublime sorrow of the ages, as of the lone ocean. There is the languishment for the ever-lost original home in this tearful mortal state.

The philosophers knew that possession blunted desire, and that rich men may be poor men. A remarkable answer was made by a man who, to all

appearance, possessed superabundantly the advantages of life—wealth, honour, wife, children, “troops of friends,” even health, *by day*; but in his night he lived another life, for in it was presented another picture, and that unfailingly uncomfortable, even to this good man—exchanging joy for horror. “My friend,” replied he to an inquirer, “never congratulate a man upon his happiness until you become aware how he sleeps. Dreams are as that baleful country into which I pass every night of my life; and what can be said to a man who dreams constantly (and believes it) that he is with the devil?”

There was no answering this, for every person leads two lives, altogether independent of each other,—the days and the nights both full of life, though the night, with the dreams, may be of an opposite order. The world’s circumstances may afford you solace and gratification—even happiness—in the day; but you may be very miserable, notwithstanding, if it happen that you have persecution in your dreams. Here the world’s advantages are of no use to you, for you are delivered over helpless, night after night, in your sleep—and you must have sleep—to the dominion of Other Powers, whom all your guards cannot keep out, for their inlet is quite of another kind than the ordinary life’s access. We advise you, then, to beware of this dark door; the other will perhaps take care of itself, letting in no ugly things upon you: but the former may let in unpleasant things upon you in full grasp with your hands bound.





The Hebrew "Shin."

## CHAPTER THE FIFTH.

### THE HERMETIC PHILOSOPHERS.



HERE was among the sages a writer, Artephius, whose productions are very famous among the Hermetic Philosophers,—inso-much that the noble Olaus Borrichius, an excellent writer and a most candid critic, recommends these books to the attentive perusal of those who would acquire knowledge of this sublime highest philosophy. He is said to have invented a cabalistic magnet which possessed the extraordinary property of secretly attracting the *aura*, or mysterious spirit of human efflorescence and prosperous bodily growth, out of young men; and these benign and healthful springs of life he gathered up, and applied by his magic art to himself,—by inspiration, transudation, or otherwise,—so that he concentrated in his own body, waning in age, the accumulated rejuvenescence of many young people: the individual owners of which new fresh life suffered and were consumed in proportion to the extent in which he preyed vitally upon them, and some of them were exhausted by

this enchanter and died. This was because their fresh young vitality had been unconsciously drawn out of them in his baneful, devouring society, which was unsuspected because it afforded a glamour delightful. Now this seems absurd; but it is not so absurd as we suppose when considered sympathetically.

Sacred history affords considerable authority to this kind of opinion. We all are acquainted with the history of King David, to whom, when he grew old and stricken in years, Abishag, the Shunammite, was brought to recover him—a damsel described as “very fair;” and we are told that she “lay in his bosom,” and that thereby he “gat heat,”—which means vital heat,—but that the king “knew her not.” This latter clause in 1 Kings i. 4, all the larger critics, including those who speak in the commentaries of Munster, Grotius, Vossius, and others, interpret in the same way. The seraglios of the Mohammedans have more of this less lustful meaning, probably, than is commonly supposed. The ancient physicians appear to have been thoroughly acquainted with the advantages of the companionship, without irregular indulgence, of the young to the old in the renewal of their vital powers.

The elixir of life was also prepared by other and less criminal means than those singular ones hinted above. It was produced out of the secret chemical laboratories of Nature by some adepts. The famous chemist, Robert Boyle, mentions a preparation in his works, of which Dr. Le Fevre gave him an account in the presence of a famous physician and of another

learned man. An intimate friend of the physician, as Boyle relates, had given, out of curiosity, a small quantity of this medicated wine or preparation to an old female domestic ; and this, being agreeable to the taste, had been partaken of for ten or twelve days by the woman, who was near seventy years of age, but whom the doctor did not inform what the liquor was, nor what advantage he was expecting that it might effect. A great change did indeed occur with this old woman ; for she acquired much greater activity, a sort of youthful bloom came to her countenance, her face was becoming much more smooth and agreeable ; and beyond this, as a still more decided step backward to her youthful period, certain *purgationes* came upon her again with sufficiently severe indications to frighten her very much as to their meaning ; so that the doctor, greatly surprised at his success, was compelled to forego his further experiments, and to suppress all mention of this miraculous new cordial, for fear of alarming people with incomprehensible novelties—in regard to which they are very tenacious, having prejudices inveterate.

But with respect to centenarians, some persons have been mentioned as having survived for hundreds of years, moving as occasion demanded from country to country ; when the time arrived that, in the natural course of things, they should die, or be expected to die, merely changing their names, and reappearing in another place as new persons,—they having long survived all who knew them, and thus

being safe from the risk of discovery. The Rosicrucians always most jealously guarded these secrets, speaking in enigmas and parables for the most part; and they adopted as their motto the advice of one of their number, one of the Gnostics of the early Christian period: "Learn to know all, but keep thyself unknown." Further, it is not generally known that the true Rosicrucians bound themselves to obligations of comparative poverty but absolute chastity in the world, with certain dispensations and remissions that fully answered their purpose; for they were not necessarily solitary people: on the contrary, they were frequently gregarious, and mixed freely with all classes, though privately admitting no law but their own.

Their notions of poverty, or comparative poverty, were different from those that usually prevail. They felt that neither monarchs nor the wealth of monarchs could endow or aggrandise those who already esteemed themselves the superiors of all men; and therefore, though declining riches, they were voluntary in the renunciation of them. They held to chastity, because, entertaining some very peculiar notions about the real position in creation of the female sex, the Enlightened or Illuminated Brothers held the monastic or celibate state to be infinitely that more consonant with the intentions of Providence, since in everything possible to man's frail nature they sought to trample on the pollutions and the great degradation of this his state in flesh. They trusted the great lines of Nature, not

in the whole, but in part, as they believed Nature was in certain senses not true and a betrayer, and that she was not wholly the benevolent power to endow, as accorded with the prevailing deceived notion. We wish not to discuss more particularly than thus the extremely refined and abstruse protesting views of these fantastic religionists, who ignored Nature. We have drawn to ourselves a certain frontier of reticence, up to which margin we may freely comment; and the limit is quite extended enough for the present popular purpose,—though we absolutely refuse to overpass it with too distinct explanation, or to enlarge further on the strange persuasions of the Rosicrucians.

There is related, upon excellent authority, to have happened an extraordinary incident at Venice, that made a very great stir among the talkers in that ancient place, and which we will here supply at length, as due to so mysterious and amusing an episode. Every one who has visited Venice in these days, and still more those of the old-fashioned time who have put their experience of it on record, are aware that freedom and ease among persons who make a good appearance prevail there to an extent that, in this reserved and suspicious country, is difficult to realise. This doubt of respectability until conviction disarms has a certain constrained and unamiable effect on our English manners, though it occasionally secures us from imposition, at the expense perhaps of our accessibility. A stranger who arrived in Venice one summer, towards the end of the seventeenth century, and who took up

his residence in one of the best sections of the city, by the considerable figure which he made, and through his own manners, which were polished, composed, and elegant, was admitted into the best company,—this though he came with no introductions, nor did anybody exactly know who or what he was. His figure was exceedingly elegant and well-proportioned, his face oval and long, his forehead ample and pale, and the intellectual faculties were surprisingly brought out, and in distinguished prominence. His hair was long, dark, and flowing; his smile inexpressibly fascinating, yet sad; and the deep light of his eyes seemed laden, to the attention sometimes of those noting him, with the sentiments and experience of all the historic periods. But his conversation, when he chose to converse, and his attainments and knowledge, were marvellous; though he seemed always striving to keep himself back, and to avoid saying too much, yet not with an ostentatious reticence. He went by the name of Signor Gualdi, and was looked upon as a plain private gentleman, of moderate independent estate. He was an interesting character; in short, one to make an observer speculate concerning him.

This gentleman remained at Venice for some months, and was known by the name of the "Sober Signior" among the common people, on account of the regularity of his life, the composed simplicity of his manners, and the quietness of his costume; for he always wore dark clothes, and these of a plain, unpretending style. Three

things were remarked of him during his stay at Venice. The first was, that he had a small collection of fine pictures, which he readily showed to everybody that desired it; the next, that he seemed perfectly versed in all arts and sciences, and spoke always with such minute correctness as to particulars as astonished—nay, silenced—all who heard him, because he seemed to have been present at the occurrences which he related, making the most unexpected correction in small facts sometimes. And it was, in the third place, observed that he never wrote or received any letter, never desired any credit, but always paid for everything in ready money, and made no use of bankers, bills of exchange, or letters of credit. However, he always seemed to have enough, and he lived respectably, though with no attempt at splendour or show.

Signor Gualdi met, shortly after his arrival at Venice, one day, at the coffee-house which he was in the habit of frequenting, a Venetian nobleman of sociable manners, who was very fond of art, and this pair used to engage in sundry discussions; and they had many conversations concerning the various objects and pursuits which were interesting to both of them. Acquaintance ripened into friendly esteem; and the nobleman invited Signor Gualdi to his private house, whereat—for he was a widower—Signor Gualdi first met the nobleman's daughter, a very beautiful young maiden of eighteen, of much grace and intelligence, and of great accomplishments. The nobleman's daughter was just introduced at her father's house

from a convent, or *pension*, where she had been educated by the nuns. This young lady, in short, from constantly being in his society, and listening to his interesting narratives, gradually fell in love with the mysterious stranger, much for the reasons of Desdemona; though Signor Gualdi was no swarthy Moor, but only a well-educated gentleman—a thinker rather than the desirer to be a doer. At times, indeed, his countenance seemed to grow splendid and magical in expression; and he boasted certainly wondrous discourse; and a strange and weird fascination would grow up about him, as it were, when he became more than usually pleased, communicative, and animated. Altogether, when you were set thinking about him, he seemed a puzzling person, and of rare gifts; though when mixing only with the crowd you would scarcely distinguish him from the crowd; nor would you observe him, unless there was something romantically akin to him in you excited by his talk.

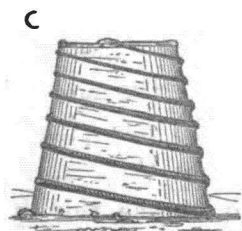
And now for a few remarks on the imputed character of these Rosicrucians. And in regard to them, however their existence is disbelieved, the matters of fact we meet with, sprinkled—but very sparingly—in the history of these hermetic people, are so astonishing, and at the same time are preferred with such confidence, that if we disbelieve,—which it is impossible to avoid, and that from the preposterous and unearthly nature of their pretensions,—we cannot escape the conviction that, if there is not foundation for it, their impudence and egotism is most audacious. They speak



of all mankind as infinitely beneath them ; their pride is beyond idea, although they are most humble and quiet in exterior. They glory in poverty, and declare that it is the state ordered for them ; and this though they boast universal riches. They decline all human affections, or submit to them as advisable escapes only — appearance of loving obligations, which are assumed for convenient acceptance, or for passing in a world which is composed of them, or of their supposal. They mingle most gracefully in the society of women, with hearts wholly incapable of softness in this direction ; while they criticise them with pity or contempt in their own minds as altogether another order of beings from men. They are most simple and deferential in their exterior ; and yet the self-value which fills their hearts ceases its self-glorying expansion only with the boundless skies. Up to a certain point, they are the sincerest people in the world ; but rock is soft to their impenetrability afterwards. In comparison with the hermetic adepts, monarchs are poor, and their greatest accumulations are contemptible. By the side of the sages, the most learned are mere dolts and blockheads. They make no movement towards fame, because they abnegate and disdain it. If they become famous, it is in spite of themselves : they seek no honours, because there can be no gratification in honours to such people. Their greatest wish is to steal unnoticed and unchallenged through the world, and to amuse themselves with the world because they are in it, and because they find it about them. Thus,

towards mankind they are negative ; towards everything else, positive ; self-contained, self-illuminated, self-everything ; but always prepared (nay, enjoined) to do good, wherever possible or safe.

To this immeasurable exaltation of themselves, what standard of measure, or what appreciation, can you apply ? Ordinary estimates fail in the idea of it. Either the state of these occult philosophers is the height of sublimity, or it is the height of absurdity. Not being competent to understand them or their claims, the world insists that these are futile. The result entirely depends upon there being fact or fancy in the ideas of the hermetic philosophers. The puzzling part of the investigation is, that the treatises of these profound writers abound in the most acute discourse upon difficult subjects, and contain splendid passages and truths upon all subjects,—upon the nature of metals, upon medical science, upon the unsupposed properties of simples, upon theological and ontological speculation, and upon science and objects of thought generally,—upon all these matters they enlarge to the reader stupendously—when the proper attention is directed to them.



The Mythical "Tor" of Babel.



Egyptian "Cruz."

## CHAPTER THE SIXTH.

### AN HISTORICAL ADVENTURE.

**B**UT to return to Signor Gualdi, from whom we have notwithstanding made no impertinent digression, since he was eventually suspected to be one of the strange people, or Rosicrucians, or Ever-Livers of whom we are treating. This was from mysterious circumstances which occurred afterwards in relation to him, and which are in print.

The Venetian nobleman was now on a footing of sufficient intimacy with Signor Gualdi to say to him one evening, at his own house, that he understood that he had a fine collection of pictures, and that, if agreeable, he would pay him a visit some day for the purpose of viewing them. The nobleman's daughter, who was present, and who was pensively looking down upon the table, more than half in love with the stranger as she had become, thinking deeply of something that the Signior had just said, raised her eyes

eagerly at this expression of wish by her father, and, as accorded with her feelings, she appeared, though she spoke not, to be greatly desirous to make one of the party to see the pictures. It was natural that she should secretly rejoice at this opportunity of becoming more intimately acquainted with the domestic life of one whom she had grown to regard with feelings of such powerful interest. She felt that the mere fact of being his guest, and under the roof which was his, would seem to bring her nearer to him; and, as common with lovers, it appeared to her that their being thus together would, in feeling at least, appear to identify both. Signor Gualdi was very polite, and readily invited the nobleman to his house, and also extended the invitation to the young lady, should she feel disposed to accompany her father, since he divined from the expression of her face that she was wishful to that effect. The day for the visit was then named, and the Signior took his departure with the expressions of friendship on all sides which usually ended their pleasant meetings.

It followed from this arrangement, that on the day appointed the father and daughter went to Signor Gualdi's house. They were received by the Signior with warm kindness, and were shown over his rooms with every mark of friendliness and distinction. The nobleman viewed Signor Gualdi's pictures with great attention; and when he had completed his tour of the gallery, he expressed his satisfaction by telling the Signior that he had never seen a finer collection, con-

sidering the number of pieces. They were now in Signor Gualdi's own chamber—the last of his set of rooms,—and they were just on the point of turning to go out and bidding adieu, and Gualdi was courteously removing the tapestry from before the door to widen the egress, when the nobleman, who had paused to allow him thus to clear the way, by chance cast his eyes upwards over the door, where there hung a picture with the curtain accidentally left undrawn, evidently of the stranger himself. The Venetian looked upon it with doubt, and after a while his face fell ; but it soon cleared, as if with relief. The gaze of the daughter was also now riveted upon the picture, which was very like Gualdi ; but she regarded it with a look of tenderness and a blush. The Venetian looked from the picture to Gualdi, and back again from Gualdi to the picture. It was some time before he spoke ; and when he did, his voice sounded strangely.

“That picture was intended for you, sir,” said he at last, hesitating, to Signor Gualdi. A slight cold change passed over the eyes of the stranger ; but he only made reply by a low bow. “You look a moderately young man,—to be candid with you, sir, I should say about forty-five or thereabouts ; and yet I know, by certain means of which I will not now further speak, that this picture is by the hand of Titian, who has been dead nearly a couple of hundred years. How is this possible ?” he added, with a polite, grave smile. “It is not easy,” said Signor Gualdi quietly, “to know all things that are possible or not

possible, for very frequently mistakes are made concerning such ; but there is certainly nothing strange in my being like a portrait painted by Titian." The nobleman easily perceived by his manner, and by a momentary cloud upon his brow, that the stranger felt offence. The daughter clung to her father's arm, secretly afraid that this little unexpected demur might pass into coolness, and end with a consummation of estrangement, which she feared excessively ; she dreaded nervously the rupture of their intimacy with the stranger ; and, contradictory as it may seem, she wanted to withdraw, even without the demur she dreaded being cleared up into renewed pleasant confidence. However, this little temporary misunderstanding was soon put an end to by Signor Gualdi himself, who in a moment or two resumed his ordinary manner ; and he saw the father and daughter downstairs, and forth to the entrance of his house, with his usual composed politeness,—though the nobleman could not help some feeling of restraint, and his daughter experienced a considerable amount of mortification ; and she could not look at Signor Gualdi,—or rather, when she did, she dwelt on his face too much.

This little occurrence remained as a puzzle in the mind of the nobleman. His daughter felt lonely and dissatisfied afterwards, eager for the restoration of the same friendly feeling with Signor Gualdi, and revolving in her mind, with the ingenuity of love, numberless schemes to achieve it. The Venetian betook himself in the evening to the usual coffee-

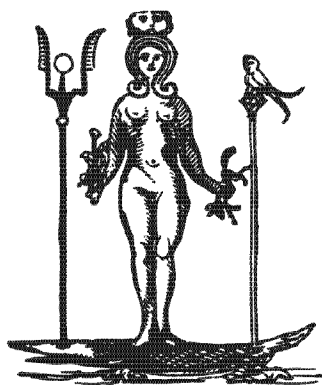
house; and he could not forbear speaking of the incident among the group of people collected there. Their curiosity was roused, and one or two resolved to satisfy themselves by looking at the picture attentively the next morning. But to obtain an opportunity to see the picture on this next morning, it was necessary to see the Signor Gualdi somewhere, and to have the invitation of so reserved a man to his lodgings for the purpose. The only likely place to meet with him was at the coffee-house; and thither the gentlemen went at the usual time, hoping, as it was the Signior's habit to present himself, that he would do so. But he did not come—nor had he been heard of from the time of the visit of the nobleman the day before to the Signior's house,—which absence, for the first time almost that he had been in Venice, surprised everybody. But as they did not meet with him at the coffee-house,—as they thought was sure, one of the persons who had the oftenest conversed with the Signior, and therefore was the freer in his acquaintance, undertook to go to his lodgings and inquire after him, which he did; but he was answered by the owner of the house, who came to the street-door to respond to the questioner, that the Signior had gone, having quitted Venice that morning early, and that he had locked up his pictures with certain orders, and had taken the key of his rooms with him.

This affair made a great noise at the time in Venice; and an account of it found its way into most

of the newspapers of the year in which it occurred. In these newspapers and elsewhere, an outline of the foregoing particulars may be seen. The account of the Signor Gualdi will also be met with in *Les Mémoires Historiques* for the year 1687, tome i. p. 365. The chief particulars of our own narrative are extracted from an old book in our collection treating of well-attested relations of the sages, and of life protracted by their art for several centuries: "Hermippus Redivivus; or, the Sage's Triumph over Old Age and the Grave. London, Second Edition, much enlarged. Printed for J. Nourse, at the 'Lamb,' against Catherine Street in the Strand, in the year 1749."

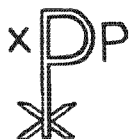
And thus much for the history of Signor Gualdi, who was suspected to be a Rosicrucian.

We shall have further interesting notices of these unaccountable people as we proceed.



The Egyptian Eve trampling the Dragon.





The "Labarum."

## CHAPTER THE SEVENTH.

### THE HERMETIC BRETHREN.

**T**HE following passages occur in a letter published by some anonymous members of the R.C., and are adduced in a translation from the Latin by one of the most famous men of the order, who addressed from the University of Oxford about the period of Oliver Cromwell; to which university the great English Rosicrucian, Robertus de Fluctibus (Robert Flood), also belonged, in the time of James the First and Charles the First. We have made repeated visits to the church where Robert Flood lies buried.

"Every man naturally desires superiority. Men wish for treasures and to seem great in the eyes of the world. God, indeed, created all things to the end that man might give Him thanks. But there is no individual thinks of his proper duties; he secretly desires to spend his days idly, and would enjoy riches and pleasures without any previous

labour or danger. When we" (professors of abstruse sciences) "speak, men either revile or contemn, they either envy or laugh. When we discourse of gold, they assume that we would assuredly produce it if we could, because they judge us by themselves; and when we debate of it, and enlarge upon it, they imagine we shall finish by teaching them how to make gold by art, or furnish them with it already made. And wherefore or why should we teach them the way to these mighty possessions? Shall it be to the end that men may live pompously in the eyes of the world; swagger and make wars; be violent when they are contradicted; turn usurers, gluttons, and drunkards; abandon themselves to lust? Now, all these things deface and defile man, and the holy temple of man's body, and are plainly against the ordinances of God. For this dream of the world, as also the body or vehicle through which it is made manifest, the Lord intended to be pure. And it was not purposed, in the divine arrangement, that men should grow again down to the earth. It is for other purposes that the stars, in their attraction, have raised man on his feet, instead of abandoning him to the 'all fours' that were the imperfect tentatives of nature until life, through the supernatural impulse, rose above its original condemned level—base and relegate.

"We of the secret knowledge do wrap ourselves in mystery, to avoid the objurgation and importunity or violence of those who conceive that we cannot be

philosophers unless we put our knowledge to some ordinary worldly use. There is scarcely one who thinks about us who does not believe that our society has no existence ; because, as he truly declares, he never met any of us. And he concludes that there is no such brotherhood because, in his vanity, we seek not him to be our fellow. We do not come, as he assuredly expects, to that conspicuous stage upon which, like himself, as he desires the gaze of the vulgar, every fool may enter ; winning wonder, if the man's appetite be that empty way ; and, when he has obtained it, crying out, ' Lo, this is also vanity ! ' "

Dr. Edmund Dickenson, physician to King Charles the Second, a professed seeker of the hermetic knowledge, produced a book entitled, *De Quinta Essentia Philosophorum* ; which was printed at Oxford in 1686, and a second time in 1705. There was a third edition of it printed in Germany in 1721. In correspondence with a French adept, the latter explains the reasons why the Brothers of the Rosy Cross concealed themselves. As to the universal medicine, *Elixir Vitæ*, or potable form of the preternatural *menstruum*, he positively asserts that it is in the hands of the " Illuminated," but that, by the time they discover it, they have ceased to desire its uses, being far above them ; and as to life for centuries, being wishful for other things, they decline availing themselves of it. He adds, that the adepts are obliged to conceal themselves for the sake of safety, because they would be abandoned in the consolations of the intercourse of

this world (if they were not, indeed, exposed to worse risks), supposing that their gifts were proven to the conviction of the bystanders as more than human; when they would become simply intolerable and abhorrent. Thus, there are excellent reasons for their conduct; they proceed with the utmost caution, and instead of making a display of their powers, as vain-glory is the least distinguishing characteristic of these great men, they studiously evade the idea that they possess any extraordinary or separate knowledge. They live simply as mere spectators in the world, and they desire to make no disciples, converts, nor confidants. They submit to the obligations of life, and to relationships—enjoying the fellowship of none, admiring none, following none, but themselves. They obey all codes, are excellent citizens, and only preserve silence in regard to their own private convictions, giving the world the benefit of their acquirements up to a certain point: seeking only sympathy at some angles of their multiform character, but shutting out curiosity wholly where they do not wish its imperative eyes.

This is the reason that the Rosicrucians passed through the world mostly unnoticed, and that people generally disbelieve that there ever were such persons; or believe that, if there were, their pretensions are an imposition. It is easy to discredit things which we do not understand—in fact, nature compels us to reject all propositions which do not consist with our reason. The true artist is supposed to avoid all sus-

picion, even on the part of those nearest to him. And granting the possibility of the Rosicrucian means of the renewal of life, and supposing also that it was the desire of the hermetic philosopher, it would not be difficult for him so to order his arrangements as that he should seem to die in one place (to keep up the character of the natural manner of his life), by withdrawing himself, to reappear in another place as a new person at the time that seemed most convenient to him for the purpose. For everything, and every difficult thing, is easy to those with money; nor will the world inquire with too resolute a curiosity, if you have coolness and address, and if you have the art of accounting for things. The man of this order also is *solus*, and without wife or children to embarrass him in the private disposition of his affairs, or to follow him too closely into his by-corners. Thus it will be seen that philosophers may live in the world, and have all these gifts, and yet be never heard of—or, if heard of, only as they themselves wish or suggest.

As an instance of the unexpected risks which a member of this order may run if he turns his attention to the practical side of his studies, spite of all his precautions, we may cite the accident which happened to a famous Englishman, who disguised himself under the name of Eugenius Philalethes, but whose real name is said to be Thomas Vaughan. He tells us of himself, that going to a goldsmith to sell twelve hundred marks' worth of gold, the man told him, at first sight, that it never came out of the mines, but

was the production of art, as it was not of the standard of any known kingdom : which proved so sudden a dilemma to the offerer of the gold, that he withdrew immediately, leaving it behind him. It naturally follows from this, that it is not only necessary to have gold, but that the gold shall be marketable or acceptable gold, as otherwise it is utterly useless for the purposes of conversion into money in this world. Thomas Vaughan, who was a scholar of Oxford, and was vehemently attacked in his lifetime, and who certainly was a Rosicrucian adept if there ever was one, led a wandering life, and fell often into great perplexities and dangers from the mere suspicion that he possessed extraordinary secrets. He was born, as we learn from his writings, about the year 1612, which makes him a contemporary of the great English Rosicrucian, Robert Flood ; and what is the strangest part of his history, as we find remarked by a writer in 1749, is, that he is "believed by those of his fraternity"—so the author adds—"to be living even now ; and a person of great credit at Nuremberg, in Germany, affirms that he conversed with him a year or two ago. Nay, it is further asserted," continues the author, "that this very individual is the president of the Illuminated in Europe, and that he sits as such in all their annual meetings." Thomas Vaughan, according to the report of the philosopher Robert Boyle, and of others who knew him, was a man of remarkable piety, and of unstained morals. He has written and edited several invaluable works upon

the secrets of the philosophers, some of which are in our possession ; among others : *Introitus apertus ad occlusum Regis Palatium* ; *Lumen de Lumine* ; *Magia Adamica* ; *Anima Magica Abscondita*, and other learned books ; advancing very peculiar theories concerning the seen and the unseen. These books were disbelieved at the time, and remain discredited, principally because they treat of eccentric and seemingly impossible things. It is, however, certain that we go but a very little way out of the usual learned track before we encounter puzzling matters, which may well set us investigating our knowledge, and looking with some suspicion upon its grounds, spite of all the pompous claims of modern philosophers, who are continually, on account of their conceitedness, making sad mistakes, and breaking down with their plausible systems.

“Progress and enlightenment are prerogatives to which no generation in particular can lay a special claim,” says a modern writer, speaking of railways and their invention. “Intelligence like that of the Stephensons is born again and again, at lengthened intervals ; and it is only these giants in wisdom who know how to carry on to perfection the knowledge which centuries have been piling up before them. But the age in which such men are cast, is often unequal to appreciate the genius which seeks to elevate its aspiration. Thus it was in 1820 that Mr. William Brougham proposed to consign George Stephenson to Bedlam, for being the greatest benefactor of his time.

But now that we have adopted somewhat fully his rejected ideas of steam-locomotion and high rates of speed, which were with so much difficulty forced upon us, we complacently call ourselves 'enlightened;' and doubtless we are tolerably safe in doing so, considering that the Stephensons, and similar scientific visionaries, no longer live to contradict us." We might add, that the Rosicrucians hold their critics in light esteem—indeed in very light esteem.

If such is the disbelief of science of everyday use, what chance of credit has the abstruser knowledge, and those assertions of power which contradict our most ordinary ideas of possibility? Common sense will answer, None at all. And yet all human conclusions and resolutions upon points which have been considered beyond the possibility of contradiction have been sometimes at fault. The most politic course is not too vigorously to take our stand upon any supposed fixed point of truth, but simply to admit that our knowledge is limited, that absolute truth is alone in the knowledge of God, and that no more truth is vouchsafed to man than he knows how to utilise: most of his uses, even of his little quantum of truth, being perverted. He must await other states for greater light, and to become a higher creature—should that be his happy destiny. As to certainty in this world, there is none—nor can there be any. Whether there is anything outside of man is uncertain. Hume has pointed out that there is no sequence between one and two. Other philosophers have in-



geniously detected that our senses are all one, or all none. Man is the picture painted upon external matter, and external matter is the individuality that surveys the picture. In the world of physics, colours are tones in other senses, and tones are colours; sevenfold in either case, as the planetary powers and influences are septenary—which, in the ideas of the Rosicrucians, produce both,





Talisman of the Jaina Kings.

## CHAPTER THE EIGHTH.

### MYTHIC HISTORY OF THE FLEUR-DE-LIS.



THE maypole is a *phallos*. The ribbons depending from the *discus*, or ring, through which the maypole pierces, should be of the seven prismatic colours—those of the rainbow (or *Règne-beau*). According to the *Gnostics and their Remains, Ancient and Modern*, a work by the Rev. C. W. King, M.A., published in 1864, Horapollo has preserved a talisman, or Gnostic gem, in yellow jasper, which presents the engraved figure of a “Cynocephalus, crowned, with *bâton* erect, adoring the first appearance of the new moon.”

The phallic worship prevailed, at one time, all over India. It constitutes, as Mr. Sellon asserts, to this day one of the chief, if not the leading, dogma of the Hindoo religion. Incontestable evidence could be adduced to prove this—however strange and impossible it seems—the key of all worship the world over; and highest in esteem in the most highly civilised nations. Though it has degenerated into gross and

sensual superstition, it was originally intended as the worship of the creative principle in Nature. Innumerable curious particulars lie scattered up and down, in all countries of the world, relating to this worship, mad as it seems—bad as, in its grossness, it is. It is only in modern times that sensuality, and not sublimity, has been actively associated with this worship, however. There was a time when the rites connected with it were grand and solemn enough. The general diffusion of these notions regarding the *Phalli* and the *Ioni*, and of the sacred mystic suggestions implied in both, as well as the inflections in design of these unlikely, repulsive figures for serious worship, prove that there was something very extraordinary, and quite beyond belief to the moderns in the origin of them. The religion of the *Phallos* (and of its twin emblem) is to be traced all over the East. It appears to be the earliest worship practised by man. It prevailed not only amongst the Hindoos, Assyrians, Babylonians, Mexicans, Etruscans, Greeks, and Romans in ancient times, but it still forms an integral part of the worship of India, Thibet, China, Siam, Japan, and Africa. We cannot, therefore, afford to ignore this grand scheme of ritual, when we discover it to be a religion so widely spread, and reappearing so unexpectedly, not only in the countries with which we are contemporaneously acquainted, but also in those old countries of which we in reality know very little, or nothing at all; for all history reads doubtfully, being written for popular purposes.

In the *Temple-Herren* of Nicolai there is an account of a Gnostic gem, or talisman, which represents a "Cynocephalus," with a lunar disc on his head, standing in the act of adoration, with *sceptrum* displayed, before a column engraved with letters, and supporting a triangle. This latter architectural figure is, in fact, an obelisk. All the Egyptian obelisks were *Phalli*. The triangle symbolises one of the Pillars of Hermes (Hercules). The Cynocephalus was sacred to him. The Pillars of Hermes have been Judaised into Solomon's "Jachin and Boaz." So says Herz, in regard to "Masonic Insignia." We will explain fully, later in our book, of these interesting sexual images, set up for adoration so strangely; and from the meaning of which we foolishly but determinedly avert.

We now propose to deduce a very original and a very elaborate genealogy, or descent, of the famous arms of France, the *Fleurs-de-Lis*, "*Lucifera*," *Lisses*, *Luces*, "*Lucies*," Bees, Scarabs, Scara-bees, or Imperial "Bees" of Charlemagne, and of Napoleon the First and Napoleon the Third, from a very extraordinary and (we will, in the fullest assurance, add) the most unexpected point of view. The real beginning of these inexpressibly sublime arms (or this "badge"), although in itself, and apart from its purpose, it is the most refined, but mysteriously grand, in the world, contradictory as it may seem, is also the most ignoble. It has been the *cruz* of the antiquaries and of the heralds for centuries! We would rather be excused the mentioning of the peculiar item which has thus been held

up to the highest honour (heraldically) throughout the world. It will be sufficient to say that mystically, in its theological, Gnostic allusion, it is the grandest device and most stupendous hint that armory ever saw; and those who are qualified to apprehend our hidden meaning will perhaps read correctly and perceive our end by the time that they have terminated this strange section of our history of Rosicrucianism—for to it it refers particularly.

Scarabæi, Lucifera ("Light-bringers"), Luce, Fleur-de-Lis, Lily, Lucia, Lucy, Lux, Lu(+)x.

The Luce is the old-fashioned name for the "pike" or jack—a fish famous for the profuse generation of a certain insect, as some fishermen know full well. This once (incredible as it may seem) formed an object of worship, for the sake of the inexpressibly sublime things which it symbolised. Although so mean in itself, and although so far off, this implied the beginning of all sublunary things.

The bees of Charlemagne, the bees of the Empire in France, are "scarabs," or figures of the same affinity as the Bourbon "lilies." They deduce from a common ancestor. Now, the colour heraldic on which they are always emblazoned is *azure*, or blue—which is the colour of the sea, which is salt. In an anagram it may be expressed as "C." Following on this allusion, we may say that "Ventre-saint-gris!" is a very ancient French barbarous expletive, or oath. Literally (which, in the occult sense, is always obscurely), it is the "Sacred blue (or grey) womb,"—which is absurd.

Now, the reference and the meaning of this we will confidently commit to the penetration of those among our readers who can felicitously privately surmise it; and also the apparently circuitous deductions, which are yet to come, to be made by us.

Blue is the colour of the "Virgin Maria." Maria, Mary, *mare*, *mar*, *mara*, means the "bitterness," or the "saltness" of the sea. Blue is expressive of the Hellenic, Isidian, Ionian, Yonian (Yoni-Indian) Watery, Female, and Moonlike Principle in the universal theogony. It runs through all the mythologies.

The "Lady-Bird," or "Lady-Cow" (there is no resemblance between a *bird* and a *cow*, it may be remarked, *en passant*, except in this strangely occult, almost ridiculous, affinity), and the rustic rhyme among the children concerning it, may be here remembered :

"Lady-Bird, Lady-Bird, fly away home!  
Your House is on fire—your children at home!"

Such may be heard in all parts of England when a lady-bird is seen by the children. Myths are inextricably embodied—like specks and straws and flies in amber—amidst the sayings and rhymes of the common people in all countries; and they are there preserved for very many generations, reappearing to recognition after the lapse sometimes of centuries. Now, how do we explain and re-render the above rude couplet? The "Lady-Bird" is the "Virgin Maria," Isis, the "Mother and Producer of Nature;" the "House" is

the "Ecliptic"—it is figuratively "on fire," or "of fire," in the path of the sun; and the "children at home" are the "months" produced in the house of the sun, or the solar year, or the "signs of the Zodiac"—which were originally "ten," and not "twelve,"\* each sign answering to one of the letters of the primeval alphabet, which were in number "ten." Thus, re-read, the lines run:

"Lady-Bird, Lady-Bird" (*Columba*, or Dove), "fly away home!  
Your House is of Fire—your Children are Ten!"

The name of the flying insect called in England "Lady-Bird" is *Bête-à-Dieu* in French, which means "God-creature," or "God's creature." The Napoleonic green is the mythic, magic green of Venus. The Emerald is the *Smaragdus*, or Smaragd. The name of the insect Barnabee, Barnbee, "Burning Fire-Fly," whose house is of fire, whose children are ten, is *Red Chafer*, *Rother-Kaefer*, *Sonnen-Kaefer*, *Unser-Frauen Kohlein*, in German; it is "Sun-Chafer," "Our Lady's Little Cow," Isis, or Io, or C—ow, in English. The children *Tenne* (*Tin*, or *Tien*, is fire in some languages) are the earliest "Ten Signs" in the Zodiacal Heavens—each "Sign" with its Ten Decans,

\* "Lady-Cow, Lady-Cow,  
Fly away home!  
Thy house is on fire,  
Thy Children are flown.

All but a Little One  
Under a 'Stone':  
Fly thee home, Lady-Cow,  
Ere it be gone."

The "Lady-Bird," or "Cow," is the Virgin Mary, the "Little One" under the "Stone," or the "Mystic Human Possibility," is the "Infant Saviour," born in the mysterious "Month of the Propitiation," or the mystical Astrological and Astronomical "Escaped Month" of the Zodiac; and the "Stone" is the "Philosopher's Stone."

or Decumens, or "Leaders of Hosts." They are also astronomically called "Stalls," or "Stables." We may here refer to Porphyry, Horapollo, and Chifflet's Gnostic Gems. The Speckled Beetle was flung into hot water to avert storms (Pliny, *Nat. Hist.*, lib. xxxvii., ch. x.) The antiquary Pignorius has a beetle "crowned with the sun and encircled with the serpent." Amongst the Gnostic illustrations published by Abraham Gorlæus is that of a talisman of the more abstruse Gnostics—an onyx carved with a "beetle which threatens to gnaw at a thunderbolt." See *Notes and Queries*: "Bee Mythology."

The "Lilies" are said not to have appeared in the French arms until the time of Philip Augustus. See Montfauçon's *Monumens de la Monarchie Française*, Paris, 1729. Also Jean-Jacques Chifflet, *Anastasis de Childeric*, 1655. See also *Notes and Queries*, 1856, London, 2d Series, for some learned papers on the "Fleur-de-lis." In the early armorial bearings of the Frankish kings, the "lilies" are represented as "insects," *seméed* (seeded), or spotted, on the blue field. These are, in their origin, the *scarabæi* of the Orientals; they were dignified by the Egyptians as the emblems of the "Enlightened." If the reader examines carefully the sculpture in the British Museum representing the Mithraic Sacrifice of the Bull, with its mystic accompaniments (No. 14, Grand Central Saloon), he will perceive the *scarabæus*, or crab, playing a peculiar part in the particulars of the grand rite so strangely typified, and also so remotely. The motto placed



under the "lilies," which are the arms of France, runs as follows: "*Lilia non laborant, neque nent.*" This is also (as all know) the legend, or motto, accompanying the royal order of knighthood denominated that of the "Saint-Esprit," in France. We are immediately now recalled to those exceedingly obscure, but very significant, words of our Saviour, which have always seemed very erroneously interpreted, on account of their obvious contradictions: "Consider the lilies of the field, how they grow; they toil not, neither do they spin."\* Now, in regard to this part of the text, what does the judicious speculator think of the following Rosicrucian gloss, or explanation? *Lilia non laborant* (like bees); *neque nent*, "neither do they spin" (like spiders). Now of the "lisses," as we shall elect to call them. They *toil not* like "bees" (*scarabæi*); neither do they *spin* like "spiders" (*arachnidæ*).

*To be wise* is to be enlightened. *Lux* is the *Logos* by whom all things were made; and the *Logos* is *Rasit*—R.s.t. : 'ρ.'σ.'τ = 600; and *Lux* makes *Lucis*; then LX, ξς = 666. Again, L = 50, ' v = 6, ' s = 300, ' i = 10, ' s = 300 = 666.

The Fleur-de-lis is the Lotus (water-rose), the flower sacred to the *Lux*, or the *Sul*, or the Sun. The "Auriflamme" (the flame of fire, or fire of gold) was the earliest standard of France. It was afterwards

\* The full quotation is the following: "Consider the lilies of the field, how they grow; they toil not, neither do they spin: and yet I say unto you, That even Solomon" (here steps in some of the lore of the Masonic order) "in all his glory was not arrayed" (or *exalted*, or *dignified*, as it is more correctly rendered out of the original) "like one of these" (St. Matt. vi. 28).

called *Ori flamme*. It was the sacred flag of France, and its colour was red—the heraldic, or “Rosierucian,” red, signifying gold. The three “Lotuses,” or “Lisses,” were the coat of arms—emblems of the Trimurti, the three persons of the triple generative power, or of the Sun, or “Lux.”  $\text{שלש}$ , *sle*, “Shilo,” is probably  $\text{לש}$ , *sil* = 360, or  $\chi$  = 600,  $\lambda$  = 50 = 10,  $\gamma$  = 6 = 666. This is Silo, or Selo. “I have no doubt it was the invocation in the Psalms called ‘Selah,’  $\text{שלה(ם)}$ .” Thus asserts the learned and judicious Godfrey Higgins.

“The Holie Church of Rome herself doth compare the incomprehensible generation of the Sonne of God from His Father, together with His birth out of the pure and undefiled Virgine Marie, unto the Bees,—which were in verie deede a great blasphemie, if the bees were not of so great valour and virtue” (value and dignity).—“Beehive of the Romish Church:” Hone’s *Ancient Mysteries Described*, p. 283.

In the second edition of *Nineveh and its Palaces*, by Bonomi (London, Ingram, 1853), p. 138, the head-dress of the divinity Ilus is an egg-shaped cap terminating at the top in a *fleur-de-lis*; at p. 149, the Dagon of Scripture has the same; at p. 201, fig. 98, the same ornament appears; at p. 202, fig. 99, a bearded figure has the usual “*fleur-de-lis*.” In the same page, the tiaras of two bearded figures are surmounted with *fleur-de-lis*. At p. 322, fig. 211, the Assyrian helmet is surmounted with a *fleur-de-lis*; at p. 334, fig. 217, the head-dress of the figure in the Assyrian standard

has a *fleur-de-lis*; at p. 340, fig. 245, the bronze resembles a *fleur-de-lis*; at p. 350, fig. 254, an Egyptian example of the god Nilus, as on the thrones of Pharaoh-Necho, exhibits the *fleur-de-lis*.

*Vert*, or green, and *azure*, or blue (feminine tinctures), are the colours on which respectively the golden "bees," or the silver "lisses," are emblazoned. The Egyptian *Scarabæi* are frequently cut in stone, generally in *green-coloured* basalt, or *verdantique*. Some have hieroglyphics on them, which are more rare; others are quite plain. In the tombs of Thebes, Belzoni found *scarabæi with human heads*. There is hardly any symbolical figure which recurs so often in Egyptian sculpture or painting as the *scarabæus*, or beetle, and perhaps scarcely any one which it is so difficult to explain. He is often represented with a ball between his forelegs, which some take for a symbol of the world, or the sun. He may be an emblem of fertility. The "crab" on the Denderah Zodiac is by some supposed to be a "beetle" (*Egyptian Antiquities*). It is for some of the preceding reasons that one of the mystic names of Lucifer, or the Devil, is the "Lord of Flies," for which strange appellation all antiquaries, and other learned decipherers, have found it impossible to account.

Of the figure of the Fleur-de-Luce, Fleur-de-Lis, or Flower-de-Luce (*Lus, Luz, Loose*), the following may be remarked. On its sublime, abstract side, it is the symbol of the mighty self-producing, self-begetting Generative Power deified in many myths. We

may make a question, in the lower sense, in this regard, of the word "loose," namely, wanton, and the word "lech," or "leche," and "lecher," &c. Consider, also, in the solemn and terrible sense, the name Crom-Lech, or "crown," or "arched entry," or "gate," of death. The Druidical stones were generally called *cromlechs* when placed in groups of two,\* with a *coping* or *capstone* over, similarly to the form of the Greek letter *pi* ( $\Pi$ ,  $\pi$ ), which was imitated from that temple of stones which we call a cromlech.

Cromlechs were the altars of the Druids, and were so called from a Hebrew word signifying "to bow." There is a Druidic temple at Toulouse, in France, exhibiting many of these curious Druidical stones. There is a large, flat stone, ten feet long, six feet wide, one foot thick, at St. David's, Pembrokeshire. It is called in Cymric "*Lêch Lagar*, the speaking stone." We may speculate upon the word "Lich, Lych, Lech" in this connection, and the terms "Lich-gate," or "Lech-gate," as also the name of "Lich-field." There is a porch or gateway, mostly at the entrance of old-fashioned churchyards, which is called the "Lyke-Porch," or "Litch-Porch." *Lüg*, or *Lük*, is a word in the Danish signifying the same as *Lyk* in the Dutch, and *Leiche* in the German. Thus comes the word "Lich-gate." *Lich* in the Anglo-Saxon means a "dead body." See *Notes and Queries*, vol. ii. p. 4.

\* The whole forming a "capital," "chapter," "chapitre," "chapel," "cancel," or "chancel,"—hence our word, and the sublime judicial office of "Chancellor," and "Chancery."

The "Lich-gates" were as a sort of triumphal arches (*Propylæa*) placed before the church, as the outwork called the "Propylon," or "Propylæum," was advanced before the Egyptian and the Grecian temples. They are found, in the form of separate arches, before the gates even of *Chinese* cities, and they are there generally called "triumphal arches."

*Propylæa* is a name of Hecate, Dis, Chronos, or the II, to which sinister deity the *Propylon* or *Propylæum* (as also, properly, the Lych-gate) is dedicated. Hence its ominous import, *Pro*, or "before," the *Pylon* or passage. Every Egyptian temple has its Propylon. The Pyramid also in Nubia has one. We refer to the ground plans of the Temples of Denderah, Upper Egypt; the Temple of Luxor, Thebes; the Temple of Edfou, Upper Egypt; the Temple of Carnac (or Karnak), Thebes.

Colonel (afterwards General) Vallancey, in the fourth volume, p. 80, of his *General Works*, cited in the *Celtic Druids*, p. 223 (a valuable book by Godfrey Higgins), says: "In Cornwall they call it" (*i.e.*, the rocking-stone) "the Logan-Stone. Borlase, in his *History of Cornish Antiquities*, declares that he does not understand the meaning of this term Logan, as applied to the Druidical stones. Had Dr. Borlase been acquainted with the Irish MSS.," significantly adds Colonel Vallancey, "he would have found that the Druidical oracular stone called *Loghan*, which yet retains its name in Cornwall, is the Irish *Logh-oun*, or stone into which the Druids pretended that the

*Logh*, or divine essence, descended when they consulted it as an oracle. *Logh* in Celtic is the same as *Logos* in the Greek ; both terms mean the *Logos* (" Word ") or the Holy Ghost.

Sanchoniathon, the Phœnician, says that Ouranus contrived, in Boetulia, "stones that moved as having life." Stukeley's *Abury*, p. 97, may be here referred to for further proofs of the mystic origin of these stones, and also the *Celtic Druids* of Godfrey Higgins, in contradiction to those who would infer that these "poised stones" simply mark *burial-places*, or foolish conclusions of shallow and incompetent antiquaries.

The Basilidans were called by the orthodox *Docetæ*, or Illusionists. The Deity of the Gnostics was called "Abraxas" in Latin, and "Abrasax" in Greek. Their last state, or condition for rescued sensitive entities, as they termed souls, was the "Pleroma," or "Fulness of Light." This agrees precisely with the doctrines of the Buddhists or Bhuddists. The regulating, presiding genius was the *Pantheus*. The Pythagorean record quoted by Porphyry (*Vit. Pythag.*) states that the "numerals of Pythagoras were hieroglyphical symbols by means whereof he explained ideas concerning the nature of things." That these symbols were ten in number, the *ten original signs of the zodiac, and the ten letters of the primeval alphabet*, appears from Aristotle (*Met.* vii. 7). "Some philosophers hold," he says, "that ideas and numbers are of the same nature, and amount to *ten*

in all." See *The Gnostics and their Remains*, p. 229.

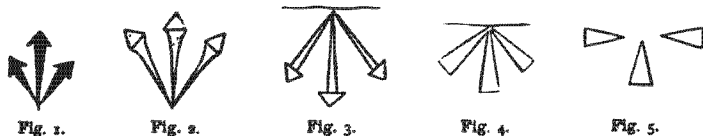
But to return to the arms of France, which are the "Fleurs-de-Lis," and to the small representative creature (sublime enough, as the farthest-off symbol which they are imagined in their greatness to indicate). A Bible presented to Charles the Second, A.D. 869, has a miniature of this monarch and his court. His throne is terminated with three flowers of the form of "fleurs-de-lis sans pied." On his head is a crown "fermée à fleurons d'or, relevez et recourbez d'une manière singulière." Another miniature in the Book of Prayers shows him on a throne surmounted by a sort of "fleurs-de-lis sans pied." His crown is of "fleurs comme de lis," and the robe is fastened with a rose, "d'où sortent trois pistils en forme de fleurs-de-lis." His sceptre terminates in a fleur-de-lis.  
—*Notes and Queries.*

Sylvanus Morgan, an old-fashioned herald abounding in suggestive disclosures, has the following: "Sir William Wise having lent to the king, Henry VIII., his signet to seal a letter, who having powdered" (*seméed*, or spotted) "eremites" (they were emmets—ants) "engray'd in the seale, the king paused and lookit thereat, considering." We may here query whether the field of the coat of arms of Sir William Wise was not "ermine;" for several of the families of Wise bear this fur, and it is not unlikely that he did so also.

"'Why, how now, Wise!' quoth the king. 'What!

—hast thou *lice* here?' 'An', if it like your majestie,' quoth Sir William, 'a louse is a rich coat; for by giving the louse I part arms with the French king, in that he giveth the *flour-de-lice*.' Whereat the king heartily laugh'd, to hear how prettily so byting a taunt (namely, proceeding from a prince) was so suddenly turned to so pleasaunte a conceit."—Stanhurst's *History of Ireland*, in Holinshed's *Chron*. Nares thinks that Shakspeare, who is known to have been a reader of Holinshed, took his conceit of the "white lowses which do become an old coat well," in the *Merry Wives of Windsor*, from this anecdote. See *Heraldic Anomalies*, vol. i., p. 204; also Lower's *Curiosities of Heraldry*, p. 82 (1845). It may here be mentioned, that the mark signifying the royal property (as it is used in France), similarly to the token, or symbol, or "brand," denoting the royal domain, the property, or the sign upon royal chattels (the "broad arrow"), as used in England, is the "Lis," or the "Fleur-de-Lis." The mark by which criminals are "branded" in France is called the "Lis—Fleur-de-Lis."

The English "broad arrow," the mark or sign of the royal property, is variously depicted, similarly to the following marks :



These are the Three Nails of the Passion. In figs. 1



and 2 they are unmistakably so, with the points downwards. Figs. 3 and 4 have the significant horizontal mark which, in the first centuries of Christianity, stood for the Second (with feminine meanings) Person of the Trinity; but the points of the spikes (*spicæ*, or thorns) are gathered upwards in the centre. In fig. 5 there are still the three nails; but a suggestive similarity to be remarked in this figure is a disposition resembling the *cruz-ansata*—an incessant symbol, always reappearing in Egyptian sculptures and hieroglyphics. There is also a likeness to the mysterious letter “*Tau*.” The whole first chapter of Genesis is said to be contained in this latter emblem—this magnificent, all-including “*Tau*.”

Three bent spikes, or nails, are unmistakably the same symbol that Belus often holds in his extended hand on the Babylonian cylinders, afterwards discovered by the Jewish cabalists in the points of the letter “*Shin*,” and by the mediæval mystics in the “Three Nails of the Cross.”—*The Gnostics and their Remains, Ancient and Mediæval*, p. 208.



Fig. 6.

This figure, which is clearly a nail, has also characteristics, which will be remarked in its upper portion, which suggest a likeness to the obelisk, pin, spike, upright, or phallus.

The Hebrew letter “*Shin*,” or “*Sin*,” counts for 300 in the Hebraic numeration. Each *spica*, or spike, may be taken to signify 100, or ten tens.

We have strong hints here of the origin of the decimal system, which reigns through the universal laws of computation as a natural substratum, basis, or principle. This powerful symbol, also, is full of secret important meanings. It will be remarked as the symbol or figure assigned in the formal zodiacs of all countries, whether original zodiacs, or whether produced in figure-imitations by recognising tradition. The marks or symbols of the zodiacal signs, "Virgo-Scorpio," are closely similar to each

Fig. 7.



The letter "Shin."

"Behold! I show you a 'Sign.'"



— Virgo. — Libra. — Scorpio. —

The "WOMAN CONQUEROR" — leading the — "Dragon."

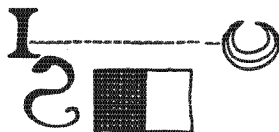
The "Restored World,"

OR

"CAPTIVITY" ————— "Captive."

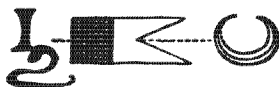
other, with certain differences, which we recommend to the judicious consideration of close and experienced observers.

Fig. 8.



The Templar Banner: the famous "Beauséant."

Fig. 9.



or rather the  
New Moon,  
as thus: ☾

Fig. 8 is the symbol, or hook, of Saturn, the colour

of whom, in the heraldic configuration, is *sab.*, *sable*, or black, divided, *party per pale*, with the opening light of the first crescent moon of the post-diluvian world.\* Fig. 9 is the same grandly mystic banner, denominated Beauséant ("Beau-Séant"), revealing a whole occult theosophy to the initiate, which the leaders of the Templars undoubtedly were. The difference between these two figures, fig. 8 and fig. 9, is, that the "fly" of the ensign marked fig. 9 is bifurcated (or cloven) in the "lighted" part.

We subjoin the representation of the wondrous banner of the "Poor soldiers of the Temple," as depicted abundantly on the spandrels of the arches of the Temple Church, London.

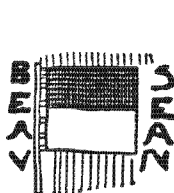


Fig. 10.

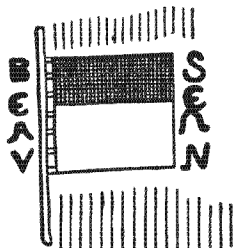


Fig. 11.

### Von Hammer's *Mystery of Baphomet Revealed*

\* The Shining Star as the Harbinger in the Moon's Embrace. Meaning the Divine Post-diluvian Remission and Reconciliation. Thus the sublime Mahometan mythic device or cognisance—the Crescent of the New Moon (lying on her back), and the shining Star in this display :



contains much suggestive matter relative to these mysterious supposed dreadful Templars. The Parisian "*Templiers*" assert that there is a connection between the recent Niskhi letter and the "Cufic" characters, and that the origin of the secrets of the order of the Temple is contemporary with the prevalence of the latter alphabet. We here refer to the work entitled, *Mysterium Baphometis Revelatum; seu, Fratres Militiæ Templi, qua Gnostici et quidem Ophiani, apostasiæ, idololatriæ, et quidem impuritatis convicti per ipsa eorum monumenta*, published in the *Mines de l'Orient*, vol. vi. This treatise is illustrated with numerous admirably executed copper-plates of magical statuettes, architectural ornaments, mystical inscriptions, vases, and coins. Amidst these there is a bearded, yet *female*, figure, "*Mete*" (*magna*, or *maxima*), whom Von Hammer, following Theodosius and others, makes the same as the "*Sophia*" of the Ophites. Some particulars referring to these subjects are contained in *The Gnostics and their Remains, Ancient and Mediæval*; although there is an evident betraying of total ignorance on the part of the author, throughout his book, as to the purpose, meaning, and reality of the whole of these remote and mysterious subjects: to which he is, however, blindly constantly referring, without the merit of even feeling his way. It is well known that the preservation of Gnostic symbols by Freemasons was, and remains so to this day, exceedingly sedulous.

We will terminate this part of our long disserta-

tion, which commenced with the explanation of the descent, or the genealogy, or the generation of the famous "fleurs-de-lis" of France,—the noblest and sublimest symbol, in its occult or mysterious meaning, which the "monarch sun" ever saw displayed to it, inexpressibly mean and repellant as the "Lis" seems: we will finish, we say, thus far, by commenting in a very original and unexpected, but strictly corroborative, manner upon some words of Shakspeare which have hitherto been passed wholly without remark or explanation.

We may premise by recalling that the *luce* is a pike (*pic*), or Jack: Jac, Iacc (*B* and *I* are complementary in this mythic sense), Bacc, Bacche, Bacchus. Shakspeare's well-known lampoon, or satirical ballad, upon the name of "Lucy" may be cited as illustrative proof on this side of the subject:

*"Lucy is lowsie, as some volke miscalle it."*

The Zodiacal sign for February is the "fishes." Now, the observances of St. Valentine's Day, which point to courtship and to sexual love, or to loving invitation, bear direct reference to the "fishes," in a certain sense. The arms of the Lucys—as they are at present to be seen, and where we not long since saw them, beautifully restored upon the great entrance-gates of Charlecote Hall, or Place, near Stratford-upon-Avon—are "three luces or pikes, *hauriant, argent.*"

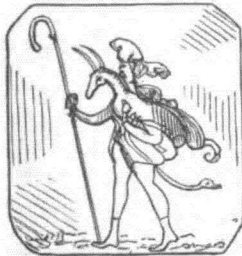
"The dozen white luces" are observed upon with

intense family pride by Shallow (Lucy), in the *Merry Wives of Windsor* :

"*Shallow*. It is an old coat.

"*Evans*. The dozen white *louses* do become an old coat well." The significant part of the passage follows to this effect, though deeply hidden in the sly art of our knowing, but reticent, Shakspeare : "It agrees well *passant*" (we would here read *passim*, "everywhere," which makes clear sense). "It is a familiar beast to Man, and signifies—love" (the generative act).—*Merry Wives of Windsor*, act i. sc. 1.

We commend the above history of the "Fleur-de-Lis" to the thoughtful attention of our reader, because he will find under it the whole explanation of the arms of France. And yet, although the above is all essentially "feminine," this is the country that imported amidst its Frankish or Saxon progenitors (Clodio, the "long-haired," to the example, who first passed the Rhine and brought his female "ultramarine" to supersede and replace, in blazon, the martial, manly "carmine" or "gules" of the Gauls)—this is the country that adopted and maintains "*la Loi Salique*."





Sign of the Planet Venus.

## CHAPTER THE NINTH.

### SACRED FIRE.



THE appearance of God to mortals seems always to have been in brightness and great glory, whether He was angry and in displeasure, or benign and kind. These appearances are often mentioned in Scripture. When God appeared on Mount Sinai, it is said, "The Lord descended upon it in Fire" (Exod. xix. 18). And when Moses repeats the history of this to the children of Israel, he says, "The Lord spake unto you out of the midst of the Fire" (Deut. iv. 12). So it was when the Angel of the Lord appeared to Moses in a flame of fire out of the midst of the bush : "The bush burned with Fire, and the bush was not consumed" (Exod. iii. 3). The appearances of the Angel of God's presence, or that Divine Person who represented God, were always in brightness ; or, in other words, the Shechinah was always surrounded with glory. This seems to have given occasion to those of old to imagine fire to be what God dwelt in.

"Ipse" (Darius) "solem Mithren, sacrumque et æternum invocans IGNEM, ut illis dignam vetere gloria

majo remque monumentis fortitudinem inspirarent."—  
*Q. Curtius*, l. iv. c. 13.

Whether it was that any fire preceded from God, and burnt up the oblation in the first sacrifices, as some ingenious men have conjectured, we know not. It is certain that in after ages this was the case. We are sure that a fire from the Lord consumed upon the altar the burnt-offering of Aaron (Lev. ix. 24); and so it did the sacrifice of Gideon, "both the flesh and the unleavened cakes" (Judg. vi. 21). When David "built an altar unto the Lord, and offered burnt-offerings and peace-offerings, and called upon the Lord, He answered him from Heaven by Fire, upon the altar of burnt-offerings" (1 Chron. xxi. 26). The same thing happened at the dedication of Solomon's temple: "The fire came down from heaven, and consumed the burnt-offering and the sacrifices, and the glory of the Lord filled the house" (2 Chron. vii. 1). And much about a hundred years afterwards, when Elijah made that extraordinary sacrifice in proof that Baal was no god, "The Fire of the Lord fell and consumed the burnt sacrifice, and the wood, and the stones, and the dust, and licked up the water that was in the trench" (1 Kings xviii. 38). And if we go back long before the times of Moses, as early as Abraham's days, we meet with an instance of the same sort: "It came to pass that when the sun went down, and it was dark, behold a smoking furnace and a burning lamp, that passed between these pieces" (Gen. xv. 17).



The first appearance of God, then, being in glory—or, which is the same thing, in light or fire—and He showing His acceptance of sacrifices in so many instances, by consuming them with fire, hence it was that the Eastern people, and particularly the Persians, fell into the worship of fire itself, or rather they conceived fire to be the symbol of God's presence, and they worshipped God in, or by, fire. From the Assyrians, or Chaldæans, or Persians, this worship was propagated southwards among the Egyptians, and westward among the Greeks; and by them it was brought into Italy. The Greeks were wont to meet together to worship in their *Prytaneia*, and there they consulted for the public good; and there was a constant fire kept upon the altar, which was dignified by the name of Vesta by some. The fire itself was properly Vesta; and so Ovid:

“Nec te aliud Vestam, quam vivam intelligere flammam.”

The *Prytaneia* were the *atria* of the temples, wherein a fire was kept that was never suffered to go out. On the change in architectural forms from the pyramidal (or the horizontal) to the obeliscar (or the upright, or vertical), the flames were transferred from the altars, or cubes, to the summits of the typical uprights, or towers; or to the tops of the candles, such as we see them used now in Catholic worship, and which are called “tapers,” from their tapering or pyramidal form, and which, wherever they are seen or raised, are supposed always to indicate the divine

presence or influence. This, through the symbolism that there is in the living light, which is the last exalted show of fluent or of inflamed brilliant matter, passing off beyond into the unknown and unseen world of celestial light (or occult fire), to which all the forms of things tend, and in which even idea itself passes from recognition as meaning, and evolves—spiriting, as all flame does, to escape and to wing away.

Vesta, or the fire, was worshipped in circular temples, which were the images, or the miniatures, of the “temple” of the world, with its dome, or cope, of stars. It was in the *atria* of the temples, and in the presence of, and before the above-mentioned lights, that the forms of ceremonial worship were always observed. It is certain that Vesta was worshipped at Troy; and Æneas brought her into Italy:

“manibus vittas, Vestamque potentem,  
Æternumque adytis effert penetralibus Ignem.”  
—*Æneid*, ii. 296.

Numa settled an order of Virgin Priestesses, whose business and care it was constantly to maintain the holy fire. And long before Numa's days, we find it not only customary, but honourable, among the Albans to appoint the best-born virgins to be priestesses of Vesta, and to keep up the constant, unextinguished fire.

When Virgil speaks (*Æneid*, iv. 200) of Iarbas, in Africa, as building a hundred temples and a hundred altars, he says:

“vigilemque sacrauerat Ignem,  
Excubias Divûm æternas,”—

that he had "consecrated a fire that never went out." And he calls these temples and these lights, or this fire, the "perpetual watches," or "watch-lights," or proof of the presence, of the gods. By which expressions he means, that places and things were constantly protected, and solemnised where such lights burned, and that the celestials, or angel-defenders, "camped," as it were, and were sure to be met with thickly, where these flames upon the altars, and these torches or lights about the temples, invited them and were studiously and incessantly maintained.

Thus the custom seems to have been general from the earliest antiquity to maintain a constant fire, as conceiving the gods present there. And this was not only the opinion of the inhabitants in Judæa, but it extended all over Persia, Greece, Italy, Egypt, and most other nations of the world.

Porphry imagined that the reason why the most ancient mortals kept up a constant, ever-burning fire in honour of the immortal Gods, was because Fire was most like the Gods. He says that the ancients kept an unextinguished fire in their temples to the Gods, because it was most like them. Fire was not like the Gods, but it was what they appeared in to mortals. And so the true God always appeared in brightness and glory, yet no one would say that brightness was most like the true God, but was most like the *Shechinah*, in which God appeared. And hence the custom arose of keeping up an unextinguished fire in the ancient temples.

Vesta is properly an Oriental word, derived from the Hebrew *שֵׁן*, *As*—"Fire." Thence the word Astarte, in the Phœnician dialect. The signification of the term is the same as the *πῦρ ἄσβεστον*, the *ignis æternus*, the perpetual fire itself. They that worshipped either Vesta or Vulcan, or the master-power of nature which is known under those names, were properly Fire-worshippers.

God, then, being wont to appear in Fire, and being conceived to dwell in Fire, the notion spread universally, and was universally admitted. First, then, it was not at all out of the way to think of engaging in friendship with God by the same means as they contracted friendship with one another. And since they to whom God appeared saw Him appear in Fire, and they acquainted others with such His appearances, He was conceived to dwell in Fire. By degrees, therefore, the world came to be over-curious in the fire that was constantly to be kept up, and in things to be sacrificed; and they proceeded from one step to another, till at length they filled up the measure of their aberration, which was in reality instigated by their zeal, and by their intense desire to mitigate the displeasure of their divinities—for religion was much more intense as a feeling in early days—by passing into dreadful ceremonies in regard to this fire, which they revered as the last possible physical form of divinity, not only in its grandeur and power, but also in its purity. It arose from this view that human sacrifices came to

be offered to the deities in many parts of the world, particularly in Phœnicia, and in the colonies derived from thence into Africa and other places. In the intensity of their minds, children were sacrificed by their parents, as being the best and dearest oblation that could be made, and the strongest arguments that nothing ought to be withheld from God. This was expiation for that sad result, the consequence of the original curse, issuing from the fatal curiosity concerning the bitter fruit of that forbidden "Tree,"

"whose mortal taste  
Brought death into the world, and all our woe,  
With loss of Eden,"

according to Milton. That peculiar natural sense of shame in all its forms lesser and larger, and with all the references inseparably allied to propagation in all its multitudinous cunning (so to speak), wherever the condemned material tissues reach, puzzled the thoughtful ancients as to its meaning. This they considered the convicted "Adversary," or Lucifer, "Lord of Light"—that is, material light—"Eldest Son of the Morning." Morning, indeed! dawning with its light from behind that forbidden Tree of the Knowledge of Good and Evil. What is this shame, urged the philosophers, this reddening, however good and beautiful, and especially the ornament of the young and inexperienced and of children, who are newest from the real, glowing countenance of Deity, with the bloom of the first angelic world scarcely yet fading from off their cherub faces, gradually darken-

ing and hardening in the degradation and iniquity of being here as presences in this world, although the most glorious amidst the forms of flesh? What is this shame, which is the characteristic singly of human creatures? All other creatures are sinless in this respect, and know not the feeling of that—correctly looked at—strange thing which men call “shame,” something which is not right that the sun even should see, and therefore stirring the blood, and reddening the face, and confusing the speech, and causing man to hang down his head, and to hide himself, as if guilty of something: even as our guilty first parents, having lost the unconsciousness of their child-like, innocent first state—that of sinless virginity—hid themselves and shunned their own light in the umbrage of Paradise, all at once convicted to the certainty that they must hide, because they were exposed, and that they had themselves broken that original intention regarding them.

“Suffer the little children to come unto Me, and forbid them not, for of such is the kingdom of heaven.”

That is, the innocent children should come up for salvation, who, though suffering under the mortal liability incurred by all flesh in that first sin (and incident in the first fall, which has poisoned and cursed all nature), are yet free by the nature of their ungrown possibility, and from their unconsciousness of it. They know not the shame of the condition adult, and therefore they bear not the badge of men, and are not of this world really, but of another world.

To recur for a moment to the theory of human sacrifices which once largely prevailed. Interwoven inseparably with the forms of architecture from the earliest times, proofs of which we see constantly in classical buildings particularly, and in the Italian modifications displayed in the cities of Europe, was the habit of exposing as talismans the members (and particularly the heads) of human sacrifices. This is observable in the innumerable masks (or heads full-faced) placed on the keystones of arches or portals. They are either deified mortals or demigods. Sometimes, but very rarely (because it is a sinister *palladium*), the head of Medusa is seen. Exposure of the heads of criminals on town-gates, over bridges, or over arches, follows the same idea, as ranging in the list of protecting, protesting, or appealing *Palladia*, which are supposed to possess the same objurgating or propitiating power as the wild, winged creatures—children of the air—affixed in penitential, magic brand or exposure on the doors of barns, or on the outside of rustic buildings. All this is ceremonial sacrifice, addressed to the harmful gods, and meant occultly and entreatingly for the eyes of the observant, but invisible, wandering angels, who move through the world—threading unseen the ways of men, and unwitting of by them, and most abundant and most active there where the mother of all of them is in the ascendant with her influences; or when Night is abroad, throned in her cope of stars—letters, from their first judiciary arrangement in the heavens,

spelling out continually new astrological combinations. For Astrology was the mother, as she was the precursor, of Astronomy, and was once a power; into whatever mean roads the exercise of the art of her servants has strayed now, in unworthy and indignant divination, and in the base proffer of supposed Gipsy arts—ministration become ridiculous (or made so), which was once mighty and sublime.

The pyramidal or triangular form which Fire assumes in its ascent to heaven is in the monolithic typology used to signify the great generative power. We have only to look at Stonehenge, Ellora, the Babel-towers of Central America, the gigantic ruins scattered all over Tartary and India, to see how gloriously they symbolised the majesty of the Supreme. To these uprights, obelisks, or *lithoi*, of the old world, including the *Bethel*, or Jacob's Pillar, or Pillow, raised in the Plain of "Luz," we will add, as the commemorative or reminding shape of the fire, the Pyramids of Egypt, the Millenarius, Gnomon, Meteor-Stone, or Mark, called "London Stone," all Crosses raised at the junction of four roads, all Market-Crosses, the Round Towers of Ireland, and, in all the changeable aspects of their genealogy, all spires and towers, in their grand hieroglyphic proclamation, all over the world. All these are *Phalli*, and express a sublime meaning.

(♈) Aries, (♉) Taurus, (♊) Gemini, (♋) Cancer, (♌) Leo, (♍) Virgo, are the first six "Signs;" and they collectively (in their annual succession) form the

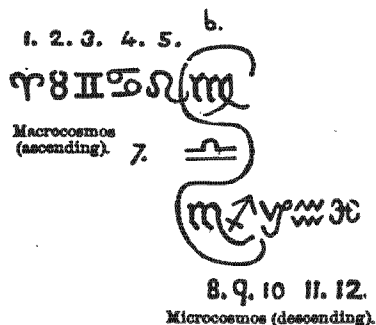


"Macrocosmos" of the Cabalists. Then succeeds the "turning-point," "balances," or "nave" (*navel*), of the astronomical wheel, represented by the sign "Libra" ( $\triangle$ ), which, be it remembered, was added by the imaginative (and therefore practically inventive) Greeks. The foregoing, up to "Libra," represent the "ascending signs," or six of the spokes, so to speak, of the annual zodiacal wheel, circling to the zenith or vertex. The last six "Signs" of the zodiac are called "descending signs," and they are the sinister, autumnal, or changing, in reverse, monthly spaces, each of thirty degrees, and again comprising six *radii* of this celestial wheel, or this "Ezekiel's Wheel." The turning-point is "Virgo-Scorpio," which, until separated in the mythical interruption from without at the "junction-point" between ascent and descent, were the same "single sign." The latter half (or left wing of this grand zodiacal "army," or "host of heaven," drawn up in battle array, and headed—as, by a figure, we shall choose to say—by the "Archangel Michael," or the Sun, at the centre, or in the "champion," or "conquering point") is called by the Cabalists—and therefore by the Rosicrucians—the abstract "Microcosmos,"—in which "Microcosm," or "Little World," in opposition to the "Macrocosm," or "Great World," is to be found "Man," as produced in it from the operations from above, and to be saved in the "Great Sacrifice" (Crucifixion-Act), the phenomena of the being (Man) taking place "in the mythic return of the world." All this is incomprehensible, except in the

strange mysticism of the Gnostics and the Cabalists ; and the whole theory requires a key of explanation to render it intelligible ; which key is only darkly referred to as possible, but refused absolutely, by these extraordinary men, as not permissible to be disclosed. As they, however, were very fond of diagrams and mystic figures, of which they left many in those rarities (mostly ill-executed, but each wonderfully suggestive) called " Gnostic gems," we will supply a seeming elucidation of this their astrological assumption of " what was earliest ;" for which see the succeeding figure.

(♎) Libra (the Balances) leads again off as the " hinge-point," introducing the six winter signs, which are : (♎) Libra again, (♏) Scorpio, (♐) Sagittarius, (♑) Capricornus, (♒) Aquarius, and (♓) Pisces.

Fig. 12. (A.) "Ezekiel's Wheel."



Turning-point — Libra. (The sign " Libra " was added by the Greeks.)

The first six signs, or ascending signs, are represented by the celestial perpendicular, or descending ray, as thus :



Fig. 13.


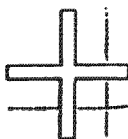
The last six signs, or descending signs, are represented by the terrestrial ground-line, or horizontal, or "equatorial" (symbol or *sigma*), as thus : 

Fig. 14.

The union of these (at the intersection of these rays) at the junction-point, or middle point, forms the "Cross," as thus :

Fig. 15. (B.) "Cross."



(C.)



Fig. 16.



Fig. 17.



Fig. 18.



Fig. 19.

In figure C, the union of fig. 16 and fig. 17 forms the cross. Fig. 18 is the mundane circle. Fig. 19 is the astronomical cross *upon* the mundane circle. The union of fig. 18, fig. 17, and fig. 16, in this respective order, gives the *crux-ansata*, so continual in all the Egyptian sculptures, which mark or sign is also the symbol of the Planet Venus, as below.



Fig. 20. The Crux-Ansata.

Fig. 21.  
Mark of the Planet Venus.

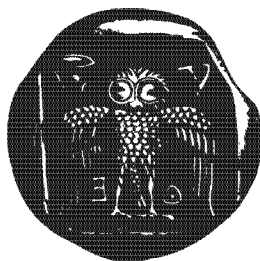
Their origin is thus traced clearly to the same original meanings, which reappear under all sorts of

disguises, and are varied in innumerable ingenious ways, in all the mythologies—incessantly disclosing, and inviting, and as continually evading and escaping discovery. This abstruse mark particularly abounds in the Egyptian temples, where every object and every figure presents it. Its real meaning is, however, intended to be buried in profound darkness.

In regard to the mysteries implied in the Christian Cross, the schismatics contended (1st.) "that Christ, alive upon the cross, humbled Himself, *usque ad inferni tremenda tormenta*, even unto the dreadful torments of hell." (Paget's Catech. Latin.) (2d.) "Endured for a time those torments, *qualis reprobi in æternum sensuri sunt*, which the reprobates shall everlastingly suffer in hell." (Pisc. in Luc. xii. 10.) "Even despaired of God's mercy, finding God, at this time, *Non patrem sed tyrannum*, not a Father, but a Tyrant: and overcame despair by despair; death by death; hell by hell; and Satan by Satan" (Ferus in Matth. 27): "suffered actually all the torments of hell for our redemption, and descended into the heaviest that hell could yield; endured the torments of hell, the second death, abjection from God, and was made a curse; that is, had the bitter anguish of God's wrath in his soul and body, which is the fire that shall never be quenched."—*Faith and Doctrine* (Thomas Rogers), London, 1629. Jacob Böhmen produces some of these most stringent and dark shades in his profound mysticism—although essentially Christian.

It may be here distinctly mentioned that it is

a great mistake to suppose any of the Egyptian hieroglyphics tell the story of that most profound and most ancient religion. There are various series of hieroglyphics, more or less reserved, but the real beliefs of the Egyptian Priests were never (indeed, they *dared not* so have been) hazarded in sign, or writing, or hieroglyphic of any kind—being forbidden to be spoken, still more written. Consequently all supposed readings of hieroglyphics are guesswork only—implying earnest and plausible but mistaken effort alone.






From the Breast of a Mummy. (Museum, Lond. Univ.)

## CHAPTER THE TENTH.

### FIRE-THEOSOPHY OF THE PERSIANS.

HE Fire-Philosophers, or *Philosophi per ignem*, were a fanatical sect of philosophers, who appeared towards the close of the sixteenth century. They made a figure in almost all the countries of Europe. They declared that the intimate essences of natural things were only to be known by the trying efforts of fire, directed in a chemical process. The Theosophists also insisted that human reason was a dangerous and deceitful guide; that no real progress could be made in knowledge or in religion by it; and that to all vital—that is, supernatural—purpose it was a vain thing. They taught that divine and supernatural illumination was the only means of arriving at truth. Their name of Paracelsists was derived from Paracelsus, the eminent physician and chemist, who was the chief ornament of this extraordinary sect. In England, Robert Flood, or Fludd, was their great advocate and exponent. Rivier, who wrote in France; Severinus, an author of Denmark; Kunrath, an eminent physician of Dresden;

and Daniel Hoffmann, Professor of Divinity in the University of Helmstadt,—have also treated largely on Paracelsus and on his system.

Philippus Aureolus Theophrastus Paracelsus was born in 1493, at Einsiedeln, a small town of the Canton of Schwitz, distant some leagues from Zurich. Having passed a troubled, migratory, and changeful life, this great chemist, and very original thinker, died on the 24th of September 1541, in the Hospital of St. Stephen, in the forty-eighth year of his age. His works may be enumerated as follow: 1. The German editions: Basil, 1575, in 8vo; Ib. 1, 1589–90, in 10 vols. 4to; and Strasbourg, 1603–18, in 4 vols. folio. 2. The Latin editions: *Opera omnia Medico-chymico-chirurgica*, Francfort, 1603, in 10 vols. 4to; and Geneva, 1658, in 3 vols. folio. 3. The French editions: *La Grand Chirurgie de Paracelse*, Lyons, 1593 and 1603, in 4to; and Montbéliard, 1608, in 8vo. See Adelung, *Histoire de la Folie Humaine*, tom. vii.; *Biographie Universelle*, article “Paracelse;” and Sprengel, *Histoire Pragmatique de la Médecine*, tom. iii.

“Akin to the school of the ancient Fire-Believers, and of the magnetists of a later period,” says the learned Dr. Ennemoser, in his *History of Magic* (most ably rendered into English by William Howitt), “of the same cast as these speculators and searchers into the mysteries of nature, drawing from the same well, are the Theosophists of the sixteenth and seventeenth centuries. These practised chemistry, by which they asserted that they could explore the profoundest

secrets of nature. As they strove, above all earthly knowledge, after the divine, and sought the divine light and fire, through which all men can acquire the true wisdom, they were called the Fire-Philosophers (*philosophi per ignem*). The most distinguished of these are Theophrastus Paracelsus, Adam von Boden, Oswald Croll; and, later, Valentine Weigel, Robert Flood, or Fludd, Jacob Böhmen, Peter Poirer, &c." Under this head we may also refer to the Medico-surgical Essays of Hemmann, published at Berlin in 1778; and Pfaff's *Astrology*.

As a great general principle, the Theosophists called the soul a fire, taken from the eternal ocean of light.

In regard to the supernatural—using the word in its widest sense—it may be said that "all the difficulty in admitting the strange things told us lies in the non-admission of an internal causal world *as absolutely* real: it is said, in *intellectually* admitting, because the influence of the arts proves that men's feelings always have admitted, and do still admit, this reality."

The Platonic philosophy of vision is, that it is the view of objects really existing in interior light, which assume form, not according to arbitrary laws, but according to the state of mind. This interior light, if we understand Plato, unites with exterior light in the eye, and is thus drawn into a sensual or imaginative activity; but when the outward light is separated, it reposes in its own serene atmosphere. It is, then, in this state of interior repose, that the usual class of religions, or what are called inspired



visions occur. It is the same light of eternity so frequently alluded to in books that treat of mysterious subjects; the light revealed to Pimander, Zoroaster, and all the sages of the East, as the emanation of the spiritual sun. Böhmen writes of it in his *Divine Vision or Contemplation*, and Molinos in his *Spiritual Guide*,—whose work is the ground of Quietism: Quietism being the foundation of the religion of the people called Friends or Quakers, as also of the other mystic or meditative sects. We enlarge from a very learned, candid, and instructive book upon the Occult Sciences.

Regard Fire, then, with other eyes than with those soulless, incurious ones, with which thou hast looked upon it as the most ordinary thing. Thou hast forgotten what it is—or rather thou hast never known. Chemists are silent about it; or, may we not say that it is too *loud* for them? Therefore shall they speak fearfully of it in whispers. Philosophers talk of it as anatomists discourse of the constituents (or the parts) of the human body—as a piece of mechanism, wondrous though it be. Such the wheels of the clock, say they in their ingenious expounding of the “whys” and the “wherefores” (and the mechanics and the mathematics) of this mysterious thing, with a supernatural soul in it, called world. Such is the chain, such are the balances, such the larger and the smaller mechanical forces; such the “Time-blood,” as it were, that is sent circulating through it; such is the striking, with an infinity of bells. It is made

for man, this world, and it is greatly like him—that is *mean*, they would add. And they do think it, if they dare add their thinkings. But is this all? Is this the sum of that casketed lamp of the human body—thine own body, thou unthinking world's machine—thou Man! Or, in the fabric of this clay lamp (lacquered in thy man's Imperial splendours), burneth there not a Light? Describe that, ye Doctors of Physics! Unwind the starry limbs of *that* phenomenon, ye heavy-browed doctorial wielders of the scalpel!—useful, however, as ye be, in that “upholstery warehouse” of nature to which bodies and their make be referred by the materialists as the godless origin of everything. Touch at *its* heart, ye dissectors of fibres and of valves; of sinews and of leaves (hands, perchance); of the vein-work, of the muscles, as bark-integument; of the trunk! Split and pare, as with steel tools and wedge, this portent—this “Tree” (human though it be),—round which ye cluster to examine,—about which ye gather, with your “persuasions,” to wind into the innermost secret of. Cyclops—one-eyed and savage—break into meaning this portent, Man, on your science-wheels.

Note the goings of the Fire, as he creepeth, serpentineth, riseth, slinketh, broadeneth. Note him reddening, glowing, whitening. Tremble at his face, dilating; at the meaning that is growing into it, to you. See that spark from the blacksmith's anvil!—struck, as an insect, out of a sky containing a whole

cloud of such. Rare locusts, of which Pharaoh and the Cities of the Plain read of old the secret! One, two, three sparks;—dozens come:—faster and faster the fiery squadrons follow, until, in a short while, a whole possible army of that hungry thing for battle, for food for it—Fire—glances up; but is soon warned in again!—lest acres should glow in the growing advance. Think that this thing is bound as in matter-chains. Think that he is outside of all things, and deep in the inside of all things; and that thou and thy world are only *the thing between*: and that outside and inside are both identical, couldst thou understand the supernatural truths! Reverence Fire (for its meaning), and tremble at it; though in the Earth it be chained, and the foot of the Archangel Michael—like upon the Dragon—be upon it! Avert the face from it, as the Magi turned, dreading, and (as the Symbol) before it bowed askance. So much for this great thing—Fire!

Observe the multiform shapes of fire; the flame-wreaths, the spires, the stars, the spots, the cascades, and the mighty falls of it; where the roar, when it grows high in Imperial masterdom, is as that of Niagara. Think what it can do, what it is. Watch the trail of sparks, struck, as in that spouting arch, from the metal shoes of the trampling horse. It is as a letter of the great alphabet. The familiar London streets, even, can give thee the Persian's God: though in thy pleasures, and in thy commerce-operations, thou so oft forgettest thine own God. Whence liber-

ated are those sparks?—as stars, afar off, of a whole sky of flame;—sparks deep down in possibility, though close to us;—great in their meaning, though small in their show;—as distant single ships of whole fiery fleets;—animate children of, in thy human conception, a dreadful, but, in reality, a great world, of which thou knowest nothing. They fall, foodless, on the rejecting, barren, and (on the outside) the coldest stone. But in each stone, flinty and chilly as the outside is, is a heart of fire, to strike at which is to bid gush forth the *waters*, as it were, of *very Fire*, like waters of the rock! Truly, out of sparks can be displayed a whole acreage of fireworks. Forests can be conceived of flame—palaces of the fire; grandest things—soul-things—last things—all things!

Wonder no longer, then, if, rejected so long as an idolatry, the ancient Persians and their masters the Magi—concluding that they saw “All” in this supernaturally magnificent element,—fell down and worshipped it; making of it the visible representation of the very truest; but yet, in man’s speculation, and in his philosophies,—nay, in his commonest reason,—impossible God: God being everywhere, and in us, and, indeed, *us*, in the God-lighted man; and impossible to be contemplated or known outside,—being All!

Lights and flames, and the *torches*, as it were, of fire (all fire in this world, the last background on which all things are painted), may be considered as “lancets” of another world—the last world: circles,

enclosed by the thick walls (which, however, *by the fire* are kept from closing) of this world. As fire waves and brandishes, will the walls of this world wave, and, as it were, undulate from about it. In smoke and disruption, or combustion of matter, we witness a phenomenon of the *burning* as of the edges of the matter-rings of this world, in which world is fire, like a spot; that dense and hard thing, matter, holding it in. Oxygen, which is the finest of air, and is the means of the quickest burning out, or the supernatural (in this world) exhilaration of animal life, or extenuation of the Solid; and above all, the heightening of the capacity of the Human, as being the quintessence of matter: this oxygen is the thing which feeds fire the most overwhelming. Nor would the specks and spots and stars of fire stop in this dense world-medium, in this tissue or sea of things,—could it farther and farther fasten upon and devour the solids: eating, as it were, through them. But as this thick world is a thing the thickest, it presses out, thrusts, or gravitates upon, and stifles, in its too great weight; and conquers not only that liveliest, subtlest, thinnest element of the solids, the finest air, by whatever chemical name—*oxygen*, *azote*, *azone*, or what not—it may be called; which, in fact, is merely the nomenclature of its *composition*, the naming of the ingredients which make the thing (but not the thing). The denseness of the world not only conquers this, we repeat; but, so to figure it, matter stamps upon, effaces, and treads out fire: which, else, would burn

on, back, as in the beginning of things, or into itself, —consuming, as in its great revenge of any thing being created *other than it*, all the mighty worlds which, in Creation, were permitted out of it. This is the teaching of the ancient Fire-Philosophers (re-established and restored, to the days of comprehension of them, in the conclusions of the Rosicrucians, or *Illuminati*, of later times), who claimed to have discovered the Eternal Fire, or to have found out “God” in the “Immortal Light.”

There are all grades or gradations of the density of matter ; but it all coheres by the one law of gravitation. Now, this gravitation is mistaken for a force of itself, when it is nothing but the sympathy, or the taking away of the supposed thing between two other things. It is sympathy (or appetite) seeking its food, or as the closing-together of two like things. It is not because one mass of matter is more ponderable or attracting than another (out of our senses, and in reality), but that they are the same, with different amounts of affection, and that like seeks like, not recognising or knowing that between. Now, this thing which is, as it were, slipped between, and which we strike into show of itself, or into fire—surprised and driven out of its ambush—is Fire. It is as the letter by which matter spells itself out—so to speak.

Now, matter is only to be finally forced asunder by heat ; flame being the bright, subtle something which comes last, and is the expansion, fruit, crown, or glory of heat : it is the vivid and visible soul, essence, and

spirit of heat—the last evolvment before rending and before the forcible closing again of all the centre-speeding weights, or desires, of matter. Flame is as the expanding-out (or even *exploding*) flower to this growing thing, heat: it is as the bubble of it—the fruit (to which before we have likened it), or seed, in the outside Hand upon it. Given the supernatural Flora, heat is as the gorgeous plant, and flame the glorying flower; and as growth is greater out of the greater *matrix*, or matter of growing, so the thicker the material of fire (as we may roughly figure it, though we hope we shall be understood), so the stronger shall the fire be, and of necessity the fiercer will it be perceived to be—result being according to power,

Thus we get more of fire—that is, heat—out of the hard things: there being more of the thing Fire in them.

Trituration, mechanical division, multiplication, cutting up, precipitating, or compounding, are states into which the forces outside can place matter, without searching into and securing its bond, and gathering up (into hand off it), its chains, and mastering it. These changes can be wrought in matter, and, as it were, it can be taken in pieces; and all this dissolution of it may be effected without our getting as at the fire-blood of our subject.

But Fire disjoints, as it were, all the hinges of the house—laps out the coherence of it—sets ablaze the dense thing, matter—makes the dark metals run like

waters of light—conjures the black devils out of the minerals, and, to our astonishment, shows them much libelled, blinding, angel-white! By Fire we can lay our hand upon the solids, part them, powder them, melt them, fine them, drive them out to more and more delicate and impalpable texture—firing their invisible molecules, or imponderables, into cloud, into mist, into gas: out of touch, into hearing; out of hearing, into seeing; out of seeing, into smelling; out of smelling, into nothing—into real NOTHING—not even into the last blue sky. These are the potent operations of Fire—the crucible into which we can cast all the worlds, and find them, in their last evolution, not even smoke. These are physical and scientific facts which there can be no gainsaying—which were seen and found out long ago, ages ago, in the reveries first, and then in the practice of the great Magnetists, and those who were called the Fire-Philosophers, of whom we have spoken before.

What is that mysterious and inscrutable operation, the striking fire from flint? Familiar as it is, who remarks it? Where, in that hardest, closest pressing together of matter—where the granulation compresses, shining even in its hardness, into the solidest *laminæ* of cold, darkest blue, and streaky, core-like, agate-resembling white—lie the seeds of fire, spiritual flame-seeds, to the so stony fruit? In what folds of the flint, in the block of it—in what invisible recess—speckled and spotted in what tissue—crouch the fire-sparks?—to issue, in showers, on the stroke of iron—



on the so sudden clattering (as of the crowbars of man) on its stony doors: Stone caving the thing Fire, unseen, as its sepulchre; Stroke warning the magical thing forth. Whence comes that trail of the fire from the cold bosom of the hard, secret, unexploding flint?—children as from what hard, rocky breast; yet hiding its so sacred, sudden fire-birth! Who—and what science-philosopher—can explain this wondrous darting forth of the hidden something, which he shall try in vain to arrest, but which like a spirit, escapes him? If we ask what fire is, of the men of science, they are at fault. They will tell us that it is a *phenomenon*, that their vocabularies can give no further account of it. They will explain to us that all that can be said of it is, that it is a last affection of matter, to the results of which (in the world of man) they can only testify, but of whose coming and of whose going—of the place from which it comes, and the whereabout to which it goeth—they are entirely ignorant,—and would give a world to know!

The foregoing—however feebly expressed—are the views of the famous Rosicrucians respecting the nature of this supposed familiar, but yet puzzling, thing—Fire.

We will proceed to some of their further mystic reveries. They are very singular.

But the consideration of these is exceedingly abstract and difficult. The whole subject is abstruse in the highest degree.

In regard to the singular name of the Rosicrucians,

it may be here stated that the Chemists, according to their *arcana*, derive the Dew from the Latin *Ros*, and in the figure of a cross (+) they trace the three letters which compose the word *Lux*, Light. Mosheim is positive as to the accuracy of his information.



Egyptian Amulet.



Standard of Constantine.

## CHAPTER THE ELEVENTH.

### IDEAS OF THE ROSICRUCIANS AS TO THE CHARACTER OF FIRE.



PARK surrenders out of the world, when it disappears to us, in the universal ocean of Invisible Fire. That is its disappearance. It quits us in the supposed light, but *to it* really darkness—as fire-born, the last level of all—to reappear in the true light, which is *to us* darkness. This is hard to understand. But, as the real is the direct contrary of the apparent, so that which shows as light to us is darkness in the supernatural; and that which is light to the supernatural is darkness to us: matter being darkness, and soul light. For we know that light is material; and being material, it must be dark. For the Spirit of God is not material, and therefore, not being material, it cannot be light to us, and therefore darkness to God. Just as (until discovered otherwise) the world it is that is at rest, and the sun and the heavenly bodies in daily motion—instead of the very reverse being the fact. This is the belief of the oldest Theosophists, the

founders of magical knowledge in the East, and the discoverers of the Gods ; also the doctrine of the Fire-Philosophers, and of the Rosicrucians, or *Illuminati*, who taught that all knowable things (both of the soul and of the body) were evolved out of Fire, and finally resolvable into it : and that Fire was the last and only-to-be-known God : as that all things were capable of being searched down into it, and all things were capable of being thought up into it. Fire, they found—when, as it were, they took this world, solid, to pieces (and also, as metaphysicians, distributed and divided the mind of man, seeking for that invisible God-thing, coherence of ideas)—fire, these thinkers found, in their supernatural light of mind, to be the latent, nameless matter started out of the tissues—certainly out of the body, presumably out of the mind—with groan, disturbance, hard motion, and *flash* (when forced to sight of it), instantly disappearing, and relapsing, and hiding its Godhead in the closing-violently-again solid matter—as into the forcefully resuming mind. Matter, the agent whose remonstrance at disturbance out of its Rest was, in the winds, murmur, noises, cries, as it were, of air ; in the waters, rolling and roaring ; in the piled floors of the sky, and their furniture, clouds, circumvolence, contest, and war, and thunders (defiant to nature, but groans to God), and intolerable lightning-rendings ; matter tearing as a garment, to close supernaturally together again as the Solid, fettered and chained—devil-bound—in the Hand upon it, “To Be !” In this sense, all

noise (as the rousing or conjuration of matter by the outside forces) is the agony of its penance. All motion is pain, all activity punishment; and fire is the secret, lowest—that is, foundation-spread—thing, the ultimate of all things, which is disclosed when the clouds of things roll, for an instant, off it,—as the blue sky shows, in its fragments, like turquoises, when the canopy of clouds is wind-torn, speck-like, from off it. Fire is that floor over which the coats or layers, or the spun kingdoms of matter, or of the subsidences of the past periods of time (which is built up of objects), are laid: tissues woven over a gulf of it: in one of which last, We Are. To which Fire we only become sensible when we start it by blows or force, in the rending up of atoms, and in the blasting out of them that which holds them, which then, as Secret Spirit, springs compelled to sight, and as instantly flies, except to the immortal eyes, which receive it (in the supernatural) on the other side.

The Fire-Philosophers maintained that we transcend everything into Fire, and that we lose it there in the flash; the escape of fire being as the door through which everything disappears to the other side. In their very peculiar speculations, and in this stupendous and supernatural view of the universe, where we think that fire is the exception, and is, as it were, *spotted over the world* (in reality, to go out *when it goes out*), they held that the direct contrary was the truth, and that we, and all things, were *spotted upon fire*; and that we conquer patches only

of fire when we put it out, or win torches (as it were) out of the *great flame*, when we enkindle fire,—which is our master in the truth, making itself, in our beliefs (in our human needs), the slave. Thus fire, when it is put out, only goes into the under world, and the matter-flags close over it, like a grave-stone.

When we witness Fire, we are as if peeping only through a door into another world. Into this, all the (consumed into microscopical smallness) things of this world, the compressed and concentrate matter-heaps of defunct tides of Being and of Time, are in combustion rushing: kingdoms of the floors of the things passed through—up to this moment held in suspense in the invisible inner worlds. All roars through the hollow. All that is mastered in the operations of this Fire, and that is rushing through the hollow made by it in the partition-world of the Knowable—across, and out on the other side, into the Unknowable—seeks, in the Fire, its last and most perfect evolution into ABSOLUTE NOTHING,—as a bound prisoner urges to his feet, in his chains, and shrieks for freedom when he is smitten. In Fire, we witness a grand phenomenon of the subsidiary (or further, and under, and inner, and multiplied) birth and death, and the supernatural transit of microscopical worlds, passing from the human sense-worlds to other levels and into newer fields. Then it is that the Last Spirit, of which they are composed, is playing before us; and playing, into last extinction, out of its rings of this-side matter; all which matter, in

its various stages of thickening, is as the flux of the Supernatural Fire, or inside God.

It will appear no wonder now, if the above abstractions be caught by the Thinker, how it was that the early people (and the founders of Fire-Worship) considered that they saw God, standing face to face with Him—that is, with all that, in their innermost possibility of thought, they could find as God—in Fire. Which Fire is not our vulgar, gross fire; neither is it the purest material fire, which has something of the base, bright lights of the world still about it—brightest though they be in the matter which makes them the *Lightest* to the material sight; but it is an occult, mysterious, or inner—not even magnetic, but a supernatural—Fire: a real, sensible, and the only possible Mind, or God, as containing all things, and as the soul of all things; into whose inexpressibly intense, and all-devouring and divine, though fiery, gulf, all the worlds in succession, like ripe fruit to the ground, and all things, fall,—back into whose arms of Immortal Light: on the other side, as again receiving them, all things, thrown off as the smoke off light, again fall!

At the shortest, then, the theory of the Magi may be summed up thus. When, as we think, fire is spotted over all the world, as we have said, it is we who make the mistake, necessitated in our man's nature; and we are that which is spotted over it;—just as, while we think we move, we are moved; and we conclude the senses are in us, while we are in the

senses ; everything—out of this world—being the very opposite of that which we take it. The views of these mighty thinkers amounted to the suppression of human reason, and the institution of magic, or godhead, as all. It will be seen at once that this knowledge was possible but for the very few. It is only fit for men when they seek to pass out of the world, and to approach—the nearer according to their natures—God.

The hollow world in which that essence of things, called Fire, plays, in its escape, in violent agitation,—to us, combustion,—is deep down inside of us ; that is, deep-sunk inside of the time-stages ; of which rings of being (subsidences of spirit) we are, in the flesh,—that is, in the human show of things, in the OUTER. It is exceedingly difficult, through language, to make this idea intelligible ; but it is the real mystic dogma of the ancient Guebres, or the Fire-Believers, the successors of the Buddhists, or, more properly, Bhuddists.

What is explosion ? It is the lancing into the layers of worlds, whereinto we force, through turning the edges out and driving through ; in surprisal of the reluctant, lazy, and secret nature, exposing the hidden, magically microscopical stores of things, passed inwards out of the accumulated rings of worlds, out of the (within) supernaturally buried wealth, rolled in, of the past, in the procession of Being. What is smoke but the disrupted vapour-world to the started soul-fire ? The truth is, say the Fire-Philosophers, in



the rousing of fire we suddenly come upon Nature, and start her violently out of her ambush of things, evoking her secretest and immortal face to us. Therefore is this knowledge not to be known generally of man; and it is to be assumed at the safest in the disbelief of it: that disbelief being as the magic casket in which it is locked. The keys are only for the Gods, or for god-like spirits.

This is the true view of the religion of the leaders of the ancient Fire-Believers, and of the modern *Illuminati*.

We shall proceed to demonstrate, in the chapters following, other strange things, hitherto wholly unsuspected in the philosophical short-sight of the modern metaphysicians.

We imagine that it will be said that it is impossible that any religionists could have seriously entertained such extraordinary doctrines; but, incredible as it may seem,—because it requires much preparation to understand them,—it is certainly true, that it is only in this manner the ideas of the divinity of fire, which we know once prevailed largely, can be made intelligible,—we mean, to the philosopher, who knows how properly to value the ancient thinkers, who were as giants in the earth. We shall shortly show that the monuments raised to this strange faith still remain, and that, surviving from the heathen times, the forms still linger and lurk largely amidst the Christian European institutions—the traces of the idolatry, if not the idolatry itself.

Obelisks, spires, minarets, tall towers, upright stones (Menhirs), monumental crosses, and architectural perpendiculars of every description, and, generally speaking, all erections conspicuous for height and slimness, were representatives of the sworded, or of the pyramidal, Fire. They bespoke, wherever found, and in whatever age, the idea of the First Principle, or the male generative emblem.

Having given, as we hope, some new views of the doctrine of Universal Fire, and shown that there has been error in imagining that the Persians and the ancient Fire-Worshippers were idolaters simply of fire, inasmuch as, in bowing down before it, they only regarded Fire as a symbol, or visible sign, or thing placed as standing for the Deity,—having, in our preceding chapters, disposed the mind of the reader to consider as a matter of solemnity, and of much greater general significance, this strange fact of Fire-Worship, and endeavoured to show it as a portentous, first, all-embracing as all-genuine principle,—we will proceed to exemplify the widespread roots of the Fire-Faith. In fact, we seem to recognise it everywhere.

Instead of—in their superstitions—making of fire their God, they obtained Him—that is, all that we can realise of Him; by which we mean, all that the human reason can find of the Last Principle—out of it. Already, in their thoughts, had the Magi exhausted all possible theologies; already had they, in their great wisdom, searched through physics—their power to this end (as not being distracted by

world's objects) being much greater than that of the modern faith-teachers and doctors ; already in their reveries, in their observations (deep within their deep souls) upon the nature of themselves, and of the micro-cosm of a world in which they found themselves, had the Magi transcended. They had arrived at a new world in their speculations and deductions upon facts, upon all the things behind which (to men) make these facts. Already, in their determined climbing into the heights of thought, had these Titans of mind achieved, past the cosmical, through the shadowy borders of Real and Unreal, into Magic. For, is Magic wholly false ?

Passing through these mind-worlds, and coming out, as we may figure it, *at the other side*, penetrating into the secrets of things, they evaporated all Powers, and resolved them finally into the Last Fire. Beyond this, they found nothing ; as into this they resolved all things. And then, on the Throne of the Visible, they placed this—in the world, Invisible—Fire : the sense-thing to be worshipped *in the senses*, as the last thing of them, and the king of them,—that is, that which we know as the phenomenon, Burning Fire,—the Spiritual Fire being impalpable, as having the visible only for its shadow ; the Ghostly Fire not being even to be thought upon ; thought being its medium of apprehension when it itself had slipped ; the waves of apprehension of it only flowing back when it—being intuition—had vanished. We only know that a thought is in us when the thought

is off the object and in us : another thought being, at that simultaneous instant, in the object, to be taken up by us only when the first has gone out of us, and so on ; but not *before* to be taken up by us ;—that thought being *all of us*, and a deceptive and unreal thing to pass at all to us through the reason, and there being no resemblance between it and its original : the true thing being “ Inspiration,” or “ God in us,” excluding all matter or *reason*, which is only built up of matter. It is most difficult to frame language in regard to these things. Reason can only unmake God ; He is only possible in His own development, or in His seizing of us, and “ in possession.” Thus Paracelsus and his disciples declare that Human Reason become our master, that is, in its perfection,—but not used as our servant,—transforms, as it were, into the Devil, and exercises *his* office in leading us away *from* the throne of Spiritual Light—other, and, in the world, seeming *better* ; in his false and deluding World-Light, or Matter-Light, really showing himself God. This view of the Human Reason, intellectually trusted, transforming into the Angel of Darkness, and effacing God out of the world, is borne out by a thousand *texts of Scripture*. It is equally in the belief and in the traditions of all nations and of all time, as we shall by and by show. Real Light is God’s shadow, or the soul of matter ; the one is the very brighter, as the other is the very blacker. Thus, the worshippers of the Sun, or Light or Fire, whether in the Old or the New Worlds, worshipped not Sun,

or Light, or Fire,—otherwise they would have worshipped the Devil, he being all conceivable Light ; but rather they adored the Unknown Great God, in the last image that was possible to man of anything—the Fire. And they chose that as His shadow, as the very opposite of that which He really was ; honouring the Master through his Servant ; bowing before the manifestation, Eldest of Time, for the Timeless ; paying homage to the spirit of the Devil-World, or rather to Beginning and End, on which was the foot of the ALL, that the ALL, or the LAST, might be worshipped ; propitiating the Evil Principle in its finite shows, because (as by that alone a world could be made, whose making is alone Comparison) it was permitted as a means of God, and therefore the operation of God Downwards, as part of Him, though Upwards dissipating as before Him,—before HIM in whose presence Evil, or Comparison, or Difference, or Time, or Space, or anything, should be Impossible : real God being not to be thought upon.

But it was not only in the quickening Spirit of Divinity that these things could be seen. Otherwise than in faith, we can hope that they shall now—in our weak attempts to explain them—be gathered as not contradictory, and merely intellectual, and seen as vital and absolute. They need the elevation of the mind in the sense of “inspiration,” and not the quickening and the *sharpening* of the Intellect, as seeking wings—devil-pinions—wherewith to sail into the region only of its own laws, where, of course it

will not find God. Then step in the mathematics, then the senses, then the reason,—then the very perfection of matter-work, or this world's work, sets in—engines of which the Satanic Powers shall realise the work. The Evil Spirit conjures, as even by holy command, the translucent sky. The Archangelic, clear, child-like rendering-up in intuitive belief,—intense in its own sun,—is FAITH. Lucifer fills the scope of belief with imitative, dazzling clouds, and built splendours. With these temptations it is sought to dissuade, sought to rival, sought to put out Saints' sight—sought even to surpass in seeming a further and truer, because a more solid and a more sensible, glory. The apostate, real-born Lucifer is so named as the intensest Spirit of Light, because he is of the things that perish, and of the things that to Mind—because they are all of Matter—have the most of glory! Thus is one of the names of the Devil, the very eldest-born and brightest Star of Light, that of the very morning and beginning of all things—the clearest, brightest, purest, as being soul-like, of Nature; but only of Nature. Real Law, or Nature, is the Devil; real Reason is the Devil

Now we shall find, with a little patience, that this transcendental, beyond-limit-or-knowledge ancient belief of the Fire-God is to be laid hand upon—as, in a manner, we shall say—in all the stories and theologies of the ancient world—in all the countries (and they, indeed, *are* all) where belief has grown,—yea, as a thing with the trees and plants, as out of the very

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ground,—in all the continents—and in both worlds. And out of this great fact of its universal diffusion, as a matter of history the most innate and coexistent, shall we not assume this fire-doctrine as being of truth?—as a thing really, fundamentally, and vitally true? As in the East, so in the West; as in the old time, so in the new; as in the preadamite and postdiluvian worlds, so in the modern and latter-day world; surviving through the ages, buried in the foundations of empires, locked in the rocks, hoarded in legends, maintained in monuments, preserved in beliefs, suggested in tradition, borne amidst the roads of the multitude in emblems, gathered up—as the recurring, unremarked, supernaturally coruscant, and yet secret, evading, encrusted, and dishonoured jewel—in rites, spoken (to those capable of the comprehension) in the field of hieroglyphics, dimly glowing up to a fitful suspicion of it in the sacred rites of all peoples, figured forth in the religions, symbolised in a hundred ways; attested, prenoted, bodied forth in occult body, as far as body can;—in fine, in multitudinous fashions and forms forcibly soliciting the sharpness of sight directed to its discovery, and spelt over a floor as underplacing all things, we recognise, we espy, we descry, and we may, lastly, ADMIT the mysterious sacredness of Fire. For why should we not admit it?

Of course, it will not for a moment be supposed that we mean anything like—or in its nature similar to—ordinary fire. We hope that no one will be so absurd as to suppose that this in any manner could be

the mysterious and sacred element for which we are contesting. Where we are seeking to transcend, this would be simply sinking back into vulgar reason. While we are seeking to convict and dethrone this world's reason as the real devil, this would be distinctly deifying common sense. Of common sense, except for common-sense objects, we make no account. We have rather in awed contemplation the divine, ineffable, transcendental SPIRIT—the Immortal fervour—into which the whole World evolves. We have the mystery of the Holy Spirit in view, called by its many names.

It is because theologies will contest concerning divers names of the same thing, that we therefore seek, in transcending, but to identify. It is because men will dispute about forms, that we seek philosophically to show that all forms are impossible,—that, when we take the human reason into account, all forms of belief are alike. Reason has been the great enemy of religion. Let us see if this world's reason cannot be mastered.

We are now about—in a new light—to treat of facts, and of various historical monuments. They all bear reference to this universal story of the mystic Fire.

We claim to be the first to point out how strikingly—and yet how, at the same time, without any suspicion of it—these emblems and remains, in so many curious and unintelligible forms, of the magic religion are found in the Christian churches.





From the Vaults of the Temple of Solomon, at Jerusalem.

## CHAPTER THE TWELFTH.

### MONUMENTS RAISED TO FIRE-WORSHIP IN ALL COUNTRIES.



WE think that we shall be able fully in our succeeding chapters to place beyond contradiction an extraordinary discovery. It is, that the whole round of disputed emblems which so puzzle antiquaries, and which are found in all countries, point to the belief in Fire as the First Principle. We seek to show that the Fire-Worship was the very earliest, from the immemorial times,—that it was the foundation religion,—that the attestation to it is preserved in monuments scattered all over the globe,—that the rites and usages of all creeds, down even to our own day, and in everyday use about us, bear reference to it,—that problems and puzzles in religion, which cannot be otherwise explained, stand clear and evident when regarded in this new light,—that in all the Christian varieties of belief—as truly as in Bhuddism, in Moham-

medanism, in Heathenism of all kinds, whether Eastern, or Western, or Northern, or Southern—this “Mystery of Fire” stands ever general, recurring, and conspicuous,—and that in being so, beyond all measure, old, and so, beyond all modern or any idea of it, general,—as universal, in fact, as man himself, and the thoughts of man,—and as being that beyond which, in science and in natural philosophy, we cannot further go,—it must carry truth with it, however difficult to comprehend, and however unsuspected: that is, as really being the manifestation and Spirit of God, and—to the confounding and annihilation of Atheism—Revelation.

Affirmatively we shall now, therefore, offer to the attention of the reader the universal scattering of the Fire-Monuments, taking up at the outset certain positions about them.

Narrowly considered, it will be found that all religions transcend up into this spiritual Fire-Floor, on which, to speak metaphysically, the phases of Time were laid. Material Fire, which is the brighter as the matter which constitutes it is the blacker, is the shadow (so to express, or to speak, necessarily with “words,” which have no meaning in the spirit) of the “Spirit-Light,” which invests itself in it as the mask in which alone it can be possible. Thus, material light being the very opposite of God, the Egyptians—who were undoubtedly acquainted with the Fire-Revelation—could not represent God as light. They therefore expressed their Idea of Deity by dark-

ness. Their chief adoration was paid to *Darkness*. They bodied the Eternal forth under *Darkness*.

In the early times before the Deluge,—of which “phenomenon,” as there remains a brighter or fainter tradition of it among all the peoples of the globe, it must be true,—Man walked with the Knowledge of Spirit in him. He has derogated, through time, from this primeval, God-informed Type. Knowledge of Good and Evil, or the *power of perceiving difference*, became his faculty, with his power of propagation, only in his fallen state,—that is, his gods only came to him in his fallen state. As one of two things must of necessity be under the other, and as “one” and “two” are double in succession,—one being, as a matter of course, before the other,—and “positive” or “particled,” existence being in itself denial of “abstract,” or “imparticled,” existence,—existence needing something other than itself to find itself,—logicians must see at once in this that Comparison is constituted; from out of which *difference* is built Light and Shadow, or a world, whether the moral world or the real world.

The immemorial landmark, in the architectural form, is the upright. We find the earliest record of this in the setting-up of monumental stones. Seth is said to have engraved the wisdom of the Antediluvians upon two pillars,—one of brick, the other of stone,—which he erected in the “Siriadic land”—a *Terra Incognita* to modern antiquaries. This raising of the “reminding-stone” prevails in all

places, and was the act of all time. It is the only independent thing which stands distinct out of the clouds of the past. It would seem universally to refer to the single Supernatural Tradition—all that is heired out of Time. A mysterious Cabalistic volume of high repute, and of the greatest antiquity, is the “Book of Light,” whose doctrine divides. The first dogma is that of “Light-Enlightened,” or “Self-Existent,” which signifies God, or the Light Spiritual, which is darkness in the world, or Manifestation or Creation. This Light-Enlightened is Inspiration, or blackness to men (God), opposed to knowledge, or brightness to men (the Devil). The second Light is the Enlightening Light, or the Material Light, which is the producer, foundation, and God of *this World*,—proceeding, nevertheless, from God; for He is All. It is in reverence to this second light, and to the Mysterious Identity of both (the third power Three in One),—but only in the necessity of “being,”—all dark-being constituting all bright-being in the Spirit, and Both, and their identity, being One,—that these monumental pillars are raised—being really the mark and the signal (warning on, in Time) of supernatural, or magic, knowledge.

Stones were set up by the Patriarchs: the Bible records them. In India, the first objects of worship were monoliths. In the two peninsulas of India, in Ceylon, in Persia, in the Holy Land, in Phœnicia, in Sarmathia, in Scythia, everywhere where worship was attempted (and in what place where man exists is it

not?), everywhere where worship was practised (and where, out of fears, did not, first, come the gods, and then their propitiation?)—in all the countries, we repeat, as the earliest of man's work, we recognise this sublime, mysteriously speaking, ever-recurring monolith, marking up the tradition of the supernaturally real, and only real, Fire-dogma. Buried so far down in time, the suspicion assents that there *must* somehow be truth in the foundation; not fanciful, legendary, philosophical creed-truth, unexplainable (and only to be admitted without question) truth; but truth, however mysterious and awing, yet cogent, and not to be of philosophy (that is, illumination) denied.

The death and descent of Balder into the Hell of the Scandinavians may be supposed to be the purgatory of the Human Unit (or the God-illuminate), from the Light (through the God-dark phases of being), back into its native Light. Balder was the Scandinavian Sun-God, and the same as the Egyptian Osiris, the Greek Hercules, Bacchus, and Phœbus, or Apollo, the Indian Crishna, the Persian Mithras, the Aten of the empires of insular Asia; or, even of the Sidonians, the Athyr or Ashtaroth. The presences of all these divinities—indeed, of all Gods—were of the semblance of Fire; and we recognise, as it were, the mark of the foot of them, or of the Impersonated Fire, in the countless uprights, left, as memorials, in the great ebb of the ages (as waves) to nations in the latter divisions of that great roll of periods called Time; yet so totally

unguessing of the preternatural mystery—seeming the key of all belief, and the reading of all wonders—which they speak.

It is to be noted that all the above religions—all the Creeds of Fire—were exceedingly similar in their nature; that they were all fortified by rites, and fenced around with ceremonies; and that, associated as they were with mysteries and initiations, the disciple was led through the knowledge of them in stages, as his powers augmented and his eyes saw, until, towards the last grades (as he himself grew capable and illuminate), the door was closed upon all after-pressing and unrecognised inquirers, and the Admitted One was himself lost sight of.

There was a great wave to the westward of all knowledge, all cultivation of the arts, all tradition, all intellect, all civilisation, all religious belief. The world was peopled westwards. There seems some secret, divine impress upon the world's destinies—and, indeed, ingrain in cosmical matter—in these matters. All faiths seem to have diverged out, the narrower or the wider, as rays from the great central sun of this tradition of the Fire-Original. It would seem that Noah, who is suspected to be the Fo, Foh, or Fohi, of the Chinese, carried it into the farthest Cathay of the Middle Ages. What is the Chinese Tien, or Earliest Fire? The pagodas of the Chinese (which name, *pagoda*, was borrowed from the Indian; from which country of India, indeed, probably came into China its worship, and its Bhuddist doctrine of the

exhaustion back into the divine light, or unparticled nothingness, of all the stages of Being or of Evil),—the Chinese pagodas, we repeat, are nothing but innumerable gilt and belled fanciful repetitions of the primeval monolith. The fire, or light, is still worshipped in the Chinese temples ; it has not been perceived that, in the very form of the Chinese pagodas, the fundamental article of the Chinese religion—transmigration, through stages of being, out into nothingness of this world—has been architecturally emblemized in the diminishing stories, carried upwards, and fining away into the series of unaccountable discs struck through a vertical rod, until all culminates, and—as it were, to speak heraldically of it—the last *achievement* is blazoned in the gilded ball, which means the final, or Bhuddist, glorifying absorption. Buildings have always telegraphed the *insignia* of the mythologies ; and, in China, the fantastic speaks the sublime. We recognise the same embodied *Mythos* in all architectural spiring or artistic diminution, whether tapering to the globe or exaltation of the Egyptian *Uræus*, or the disc, or the Sidonian crescent, or the lunar horns, or the *acroterium* of the Greek temple, or the pediment of the classic *pronaos* itself (crowning, how grandly and suggestively, at solemn dawn, or in the “spirit-lustres” of the dimming, and, still more than dawn, solemn twilight, the top of some mountain, an ancient of the days). Here, besetting us at every turn, meet we the same mythic emblem : again, in the crescent of the Mohammedan fanes, surmounting even the

Latin, and therefore the once Christian, St. Sophia. Last, and not least, the countless "churches" rise, in the Latter-day Dispensation, sublimely to the universal signal, in the glorifying, or top, or crowning Cross : last of the Revelations !

In the fire-towers of the Sikhs, in the dome-covered and many-storied spires of the Hindoos, in the vertically turreted and longitudinally massed temples of the Bhudds, of all the classes and of all the sects, in the religious buildings of the Cingalese, in the upright flame-fanes of the Parsees, in the original of the *campaniles* of the Italians, in the tower of St. Mark at Venice, in the flame-shaped or pyramidal (*pyr* is the Greek for fire) architecture of the Egyptians (which is the parent of all that is called architecture), we see the recurring symbol. All the minarets that, in the Eastern sunshine, glisten through the Land of the Moslem ; indeed, his two-horned crescent, equally with the moon, or disc, or two-pointed globe of the Sidonian Ashtaroth (after whose forbidden worship Solomon, the wisest of mankind, in his defection from the God of his fathers, evilly thirsted) ; also, the mystic *discus*, or "round" of the Egyptians, so continually repeated, and set, as it were, as the forehead-mark upon all the temples of the land of soothsayers and sorcerers,—this Egypt so profound in its philosophies, in its wisdom, in its magic-seeing, and in its religion, raising out of the black Abyss a God to shadow it,—all the minarets of the Mohammedan, we say, together with all the other symbols of moon, of disc, of wings, or of horns



(equally with the shadowy and preternatural beings in all mythologies and in all theologies, to which these adjuncts or *insignia* are referred, and which are symbolised by them),—all these monuments, or bodied meanings, testify to the Deification of Fire.

What may mean that "Tower of Babel" and its impious raising, when it sought, even past and over the clouds, to imply a daring sign? What portent was that betrayal of a knowledge not for man,—that surmise forbidden save in infinite humility, and in the whispered impartment of the further and seemingly more impossible, and still more greatly mystical, meanings? In utter abnegation of self alone shall the mystery of fire be conceived. Of what was this Tower of Belus, or the Fire, to be the monument? When it soared, as a *pharos*, on the rock of the traditional ages, to defy time in its commitment to "form" of the unpronounceable secret,—stage on stage and story on story, though it climbed the clouds, and on its top should shine the ever-burning fire,—first idol of the world, "dark, save with neglected stars,"—what was the Tower of Babel but a gigantic monolith? Perhaps to record and to perpetuate this ground-fire of all; to be worshipped, an idol, in its visible form, when it should be alone taken as the invisible *thought*: fire to be waited for (spirit-possession), not waited on (idolatry). Therefore was the speech confounded, that the thing should not be; therefore, under the myth of climbing into heaven by the means of it, was the first colossal monolithic

temple (in which the early dwellers upon the earth sought to enshrine the Fire) laid prostrate in the thunder of the Great God! And the languages were confounded from that day,—speech was made babble—thence its name,—that the secret should remain a secret. It was to be only darkly hinted, and to be fitfully disclosed, like a false-showing light, in the theosophic glimmer, amidst the world's knowledge-lights. It was to reappear, like a spirit, to the "initiate," in the glimpse of reverie, in the snatches of sight, in the profoundest wisdom, through the studies of the ages.

We find, in the religious administration of the ancient world, the most abundant proofs of the secret fire-tradition. Schweigger shows, in his *Introduction into Mythology* (pp. 132, 228), that the Phœnician Cabiri and the Greek Dioscuri, the Curetes, Corybantes, Telchini, were originally of the same nature, and are only different in trifling particulars. All these symbols represent electric and magnetic phenomena, and that under the ancient name of twin-fires, hermaphrodite fire. The Dioscuri is a phrase equivalent to the Sons of Heaven: if, as Herodotus asserts, "Zeus originally represented the whole circle of heaven."

According to the ancient opinion of Heraclitus, the contest of opposing forces is the origin of new bodies, and the reconciliation of these contending principles is called combustion. This is, according to Mont-

fauçon, sketched in the minutest detail in the engravings of the ancient Phœnician Cabiri.

From India into Egypt was imported this spiritual fire-belief. We recognise, again, its never-failing structure-signal. Rightly regarded, the great Pyramids are nothing but the world-enduring architectural attestation, following (in the pyramidal) the well-known leading law of Egypt's templar-piling—mound-like, spiry—of the universal Flame-Faith. Place a light upon the summit, star-like upon the sky, and a prodigious altar the mighty Pyramid then becomes. In this tribute to the world-filling faith, burneth expressed devotion to (radiateth acknowledgment of) the immemorial magic religion. There is little doubt that as token and emblem of fire-worship, as indicative of the adoration of the real, accepted deity, these Pyramids were raised. The idea that they were burial-places of the Egyptian monarchs is untenable, when submitted to the weighing of meanings, and when it comes side by side with this better fire-explanation. Cannot we accept these Pyramids as the vast altars on whose top should burn the flame—flame commemorative, as it were, to all the world? Cannot we see in these piles, literally and really transcendental in origin, the Egyptian reproduction, and a hieroglyphical signalling-on, of special truth, eldest of time? Do we not recognise in the Pyramid the repetition of the first monolith?—all the uprights constituting the grand attesting pillar to the supernatural tradition of a Fire-Born World?

The ever-recurring globe with wings, so frequent in the sculptures of the Egyptians, witnesses to the Electric Principle. It embodies the transmigration of the Indians, reproduced by Pythagoras. Pythagoras resided for a long period in Egypt, and acquired from the priests the philosophic "transition"-knowledge, which was afterwards doctrine. The globe, disc, or circle of the Phœnician Astarte, the crescent of Minerva, the horns of the Egyptian Ammon, the deifying of the ox,—all have the same meaning. We trace among the Hebrews, the token of the identical mystery in the horns of Moses, distinct in the sublime statue by Michael Angelo in the Vatican; as also in the horns of the Levitical altar: indeed, the use of the "double hieroglyph" in continual ways. The *volutes* of the Ionic column, the twin-stars of Castor and Pollux, nay, generally, the employment of the double emblem all the world over, in ancient or in modern times, whether displayed as points, or *radii*, or wings on the helmets of those barbarian chiefs who made war upon Rome, Attila or Genseric, or broadly shown upon the head-piece of the Frankish Clovis; whether emblemed in the rude and, as it were, savagely mystic horns of the Asiatic idols, or reproduced in the horns of the Runic Hammerer (or Destroyer), or those of the Gothic Mars, or of the modern devil;—all this double-spreading from a common point (or this figure of HORNS) speaks the same story.

The Colossus of Rhodes was a monolith, in the

human form, dedicated to the Sun, or to fire. The Pharos of Alexandria was a fire-monument. Helio-polis, or the City of the Sun, in Lower Egypt (as the name signifies), contained a temple, wherein, combined with all the dark superstitions of the Egyptians, the flame-secret was preserved. In most jealous secrecy was the tradition guarded, and the symbol alone was presented to the world. Of the Pyramids, as prodigious Fire-Monuments, we have before spoken. Magnificent as the principal Pyramid still is, it is stated by an ancient historian that it originally formed, at the base, "a square of eight hundred feet, and that it was eight hundred feet high." Another informs us that "three hundred and sixty-six thousand men were employed twenty years in its erection." Its height is now supposed to be six hundred feet. Have historians and antiquaries carefully weighed the fact (even in the *name* of the Pyramids), that *Pyr*, or *Pur*, in the Greek, means *Fire*? We would argue that that object, in the Great Pyramid, which has been mistaken for a tomb (and which is, moreover, rather fashioned like an altar, smooth and plain, without any carved work), is, in reality, the vase, urn, or depository, of the sacred, ever-burning *fire*: of the existence of which ever-living, inextinguishable fire, to be found at some period of the world's history, there is abundant tradition. This view is fortified by the statements of Diodorus, who writes that "Cheops, or Chemis, who founded the principal Pyramid, and Cephren, or Cephrenus, who built the next to it, were neither

buried here, but that they were deposited elsewhere."

Cheops, Cephrenus, and Mycerinus, the mighty builders of these super-gigantic monuments, of which it is said that they look as if intended to resist the waste of the ages, and, as in a front of supernatural and sublime submission, to await, in the undulation of Time (as in the waves of centuries), the expected revolution of nature, and the new and recommencing series of existence, surely had in view something grander, something still more universally portentous, than sepulture—or even death!

Is it at all reasonable to conclude, at a period when knowledge was at the highest, and when the human powers were, in comparison with ours at the present time, prodigious, that all these indomitable, scarcely believable, physical efforts—that such achievements as those of the Egyptians—were devoted to a mistake?—that the Myriads of the Nile were fools labouring in the dark, and that all the magic of their great men was forgery? and that we, in despising that which we call their superstition and wasted power, are alone the wise? No! there is much more in these old religions than, probably, in the audacity of modern denial, in the confidence of these superficial-science times, and in the derision of these days without faith, is in the least degree supposed. We do not understand the old time.

It is evident from their hieroglyphics that the Egyptians were acquainted with the wonders of

magnetism. By means of it (and by the secret powers which lie in the hyper-sensual, "heaped floors" of it), out of the every-day senses, the Egyptians struck together, as it were, a bridge, across which they paraded into the supernatural; the magic portals receiving them as on the other and *armed* side of a drawbridge, shaking in its thunders in its raising (or in its lowering), as out of flesh. Athwart this, in trances, swept the adepts, leaving their mortality behind them: all, and their earth-surroundings, to be resumed at their reissue upon the plains of life, when down in their humanity again.

In the cities of the ancient world, the Palladium, or Protecting Talisman (invariably set up in the chief square or place), was—there is but little doubt—the reiteration of the very earliest monolith. All the obelisks—each often a single stone, of prodigious weight,—all the singular, solitary, wonderful pillars and monuments of Egypt, as of other lands, are, as it were, only tombstones of the Fire! All testify to the great, so darkly hinted secret. In Troy was the image of Pallas, the myth of knowledge, of the world, of manifestation, of the fire-soul. In Athens was Pallas-Athene, or Minerva. In the Greek cities, the form of the deity changed variously to Bacchus, to Hercules, to Phœbus-Apollo; to the tri-formed Minerva, Dian, and Hecate; to the dusky Ceres, or the darker Cybele. In the wilds of Sarmathia, in the wastes of Northern Asia, the luminous rays descended from heaven, and, animating the Lama, or "Light-

Born," spoke the same story. The flames of the Greeks, the towers of the Phœnicians, the emblems of the Pelasgi; the story of Prometheus, and the myth of his stealing the fire from heaven, wherewith to animate the man (or ensoul the visible world); the forges of the Cyclops, and the monuments of Sicily; the mysteries of the Etrurians; the rites of the Carthaginians; the torches borne, in all priestly demonstrative processions, at all times, in all countries; the vestal fires of the Romans; the very word *flamen*, as indicative of the office of the officiating sacerdote; the hidden fires of the ancient Persians, and of the grimmer (at least in name) Guebres; the whole mystic meaning of flames on altars, of the ever-burning tomb-lights of the earlier peoples, whether in the classic or in the barbarian lands;—everything of this kind was intended to signify the deified Fire. Fires are lighted in the funeral ceremonies of the Hindoos and of the Mohammedans, even to this day, though the body be committed whole to earth. Wherefore fire, then? Cremation and urn-burial, or the burning of the dead—practised in all ages—imply a profounder meaning than is generally supposed. They point to the transmigration of Pythagoras, or to the purgatorial reproductions of the Indians, among whom we the earliest find the dogma. The real signification of fire-burial is the commitment of human mortality into the last of all matter, over-leaping the intermediate states; or the delivering over of the man-unit into the Flame-Soul, past all



intervening spheres or stages of the purgatorial: the absolute doctrine of the Bhudds, taught, even at this day, among the *initiate* all over the East. Thus we see how classic practice and heathen teaching may be made to reconcile,—how even the Gentile and Hebrew, the mythological and the (so-called) Christian, doctrine harmonise in the general faith—founded in magic. That magic is indeed possible is the moral of our book.

We have seen that Hercules was the myth of the Electric Principle. His pillars (Calpe and Abyla) are the Dual upon which may be supposed to rest a world. They stood in the days when giants might really be imagined,—indeed, they almost look as impressive of it *now*,—the twin prodigious monoliths, similar in purpose to the artificial pyramids. They must have struck the astonished and awed discoverer's gaze, navigating that silent Mediterranean (when men seemed as almost to find themselves alone in the world), as the veritable, colossal, natural pillars on which should burn the double Lights of the forbidden Baal: witness of the ever-perpetuated, ever-perpetuating legend of the fire-making! So to the Phœnician sailors, who, we are told, first descried, and then stemmed royally through, these peaked and jagged and majestic Straits—doorway to the mighty floor of the new blue ocean, still of the more Tyrian crystal depth—rolling, in walls of waves, under the enticing blaze of the cloud-empurpled, all-imperial, western sun, whose court was fire indeed,—God's, not Baal's!

—so to these men of Sidon, emblemed with the fire-white horns of the globed Astarte, or Ashtaroth, showed the monster rocks : pillar-portals—fire-topped as the last world-beacon—to close in (as gate) that classic sea, and to warn, as of the terrors of the unknown, new, and second world of farthest waters, which stretched to the limits of possibility. Forsaking, indeed, daringly, were these Iberi their altars, to tempt perils, when they left behind them that mouth of their Mediterranean : that sea upon whose embayed and devious margin were nations the most diverse, yet the mightiest of the earth. The very name of the Iberia which they discovered, and to which they themselves gave title, hints the *Cabiri*, who carried, doubtless, in their explorations, as equally with their commerce and their arts, their religious usages and their faith, as pyramidically intensifying, until it flashed truth upon the worlds in the grand Fire-Dogma!—that faith to which sprung monuments from all the sea-borders at which glittered the beak—itsself an imitation flame—of every many-oared, single ship of their adventurous, ocean-dotting fleets,—the precursors of the exploring ships of the Vikings.

We claim the caldron of the witches as, in the original, the vase or urn of the fiery transmigration, in which all the things of the world change. We accept the sign of the double-extended fingers (pointed in a fork) or of *horns*, which throughout Italy, the Greek Islands, Greece, and Turkey, is esteemed as the counter-charm to the Evil Eye, as the occult

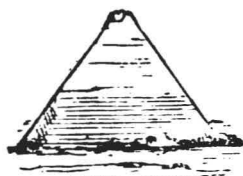
Magian telegraphic. The horns, or *radii* of the Merry-Andrew, or Jester, or Motley, and the horns of Satan,—indeed, the figure of horns generally,\*—even have a strange affinity in the consecrate and religious. The horse-shoe, so universally employed as a defensive charm, and used as a sign to warn-off and to consecrate, when—as it so frequently is—displayed at the entrance of stables, outhouses, and farm-buildings in country places, speaks the acknowledgment of the Devil, or Sinister Principle. The rearing aloft, and “throwing out,” as it were, of protesting, and—in a certain fashion—badge-like, magic signs, in the bodies of bats, and wild nocturnal creatures, fixed upon barn doors, we hold to be the perpetuation of the old heathen sacrifice to the harmful gods, or a sort of devil-propitiation. Again, in this horse-shoe we meet the *horse*, as indicative of, and connected with, spirit power: of which strange association we shall by and by have more to say. The horse-shoe is the mystic symbol of the Wizard’s Foot, or the *sigma*, or sign, of the abstract “Four-footed,” the strangely secret, constantly presented, but as constantly evading, magic meaning conveyed in which (a tremendous cabalistic sign) we encounter everywhere. May the original, in the East, of the horse-shoe arch of the Saracens, which is a foundation-form of our Gothic architecture—may the horse-shoe

\* Horns generally—whether the horns of the *cocu*, which need not be those of the “wittol,” or contented, betrayed husband, but generally implying the mysterious ultra-natural scorn, ranging in meaning with the “attiring” and stigmatising of Actæon turned into the stag, and hunted by his own hounds, for surprising Diana naked.

form of all arches and cupolas (which figure is to be met everywhere in Asia),—may these strange, rhomboidal curves carry reference to the ancient mysterious blending of the ideas of the horse and the supernatural and religious? It is an awing thought; but Spirits and supernatural embodiments—unperceived by our limited, vulgar senses—may make their daily walk amidst us, invisible, in the ways of the world. It may indeed be that they are sometimes suddenly *happened upon*, and, as it were, surprised. The world—although so silent—may be noisy with ghostly feet. The Unseen Ministers may every day pass in and out among our ways, and we all the time think that we have the world to ourselves. It is, as it were, to this *inside*, unsuspected world that these recognitive, deprecatory signs of horse-shoes and of charms are addressed; that the harming presences, unprovoked, may pass harmless; that the jealous watch of the Unseen over us may be assuaged in the acknowledgment; that the unrecognised presences amidst us, if met with an unconsciousness for which man cannot be accountable, may not be offended with carelessness in regard of them for which he may be punishable.



Mont St. Michel, Normandy.



Trigonometrical Effect of the Great Pyramid.

## CHAPTER THE THIRTEENTH.

### DRUIDICAL STONES AND THEIR WORSHIP.



THE monolith, talisman, mysterious pillar, or stone memorial, raised in attestation of the fire-tradition, and occupying the principal square or place, Forum, or middlemost or navel-point of the city in ancient times, is the original of our British market-crosses. The *cromlech*, or *bilithon*, or *trilithon*; the single, double, or grouped stones found in remote places,—in Cornwall, in Wales, in various counties of England, in by-spots in Scotland, in the Scottish Isles, in the Isle of Man, and in Ireland,—all these stones of memorial—older than history—speak the secret faith of the ancient peoples. These stones are also to be found in Brittany, in various parts of France and Spain; nay, throughout Europe, and occurring to recognition, in fact, in all parts of the world—old and new.

Stonehenge, with its inner and outer circles of stones, enclosing the central mythic object, or altar;

all the Druidic or Celtic remains ; stones on the tops of mountains, altar-tables in the valley ; the centre measuring, or obelisk, stones, in market-places or centre-spaces in great towns, from which the highways radiated, spaced—in mileage—to distance ; that time-honoured relic, “ London Stone,” still extant in Cannon Street, London ; the Scottish “ sacred stone,” with its famous oracular gifts, vulgarly called Jacob’s Pillow, transported to England by the dominant Edward the First, and preserved in the seat of the Coronation Chair in Westminster Abbey ; even the placing of upright stones as tombstones, which is generally accepted as a mere means of personal record,—for, be it remembered, the ancients placed *tablets* against their walls by way of funeral register ;—all follow the same rule. We consider all these as variations of the upright commemorative pillar.

The province of Brittany, in France, is thickly studded with stone pillars, and the history and manners of its people teem with interesting, and very curious, traces of the worship of them. In these parts, and elsewhere, they are distinguished by the name of *Menhirs* and *Peulvans*. The superstitious veneration of the Irish people for such stones is well known. M. de Fréminville says in his *Antiquités du Finistère*, p. 106 : “ The Celts worshipped a divinity which united the attributes of Cybele and Venus.” This worship prevailed also in Spain,—as, doubtless, throughout Europe,—inasmuch as we find the Eleventh and Twelfth Councils of Toledo warning those who offered

worship to stones that they were sacrificing to devils.

We are taught that the Druidical institution of Britain was Pythagorean, or patriarchal, or Brahminical. The presumed universal knowledge which this order possessed, and the singular customs which they practised, have afforded sufficient analogies and affinities to maintain the occult and remote origin of Druidism. A Welsh antiquary insists that the Druidical system of the Metempsychosis was conveyed to the Brahmins of India by a former emigration from Wales. But the reverse may have occurred, if we trust the elaborate researches which would demonstrate that the Druids were a scion of the Oriental family. The reader is referred to Toland's *History of the Druids*, in his *Miscellaneous Works*, vol. ii. p. 163; also to a book published in London in 1829, with the title, *The Celtic Druids; or, An Attempt to show that the Druids were the Priests of Oriental Colonies, who emigrated from India*,—by Godfrey Higgins. A recent writer confidently intimated that the knowledge of Druidism must be searched for in the Talmudical writings; but another, in return, asserts that the Druids were older than the Jews.

Whence and when the British Druids transplanted themselves to this lone world amid the ocean, no historian can write. We can judge of the Druids simply by the sublime monuments which are left of them, surviving, in their majestic loneliness, through the ages of civilisation. Unhewn masses or heaps of

stones tell alone their story; such are their *cairns*, and *cromlechs*, and *corneddes*, and that wild architecture, whose stones hang on one another, still frowning on the plains of Salisbury.

Among the most remarkable ancient remains in Wales (both North and South) are the Druidical stones: poised in the most extraordinary manner,—a real engineering problem,—the slightest touch will sometimes suffice to set in motion the *Logan*, or rocking, stones, whether these balanced masses are found in Wales or elsewhere. We think that there is very considerable ground for concluding that all these mounted stones were oracular, or, so to express it, speaking; and that, when sought for divine responses, they were caused first to tremble, then to heave, and finally, like the tables of the modern (so-called) Spiritualists, to tip intelligibly. To no other reason than this could we satisfactorily refer the name under which they are known in Wales: namely, "bowing-stones." For the idea that they were denominated "bowing-stones" because to the people they formed objects of adoration is a supposition infinitely less satisfactory. The reader will perceive that we admit the phenomenon, when the mysterious *rapport* is effected, of the spontaneous sensitiveness and ultimate sympathetic motion of solid objects. No one who has witnessed the strange, unexplained power which tables, after proper preparation, acquire of supplying intelligent signals,—impossible as it may seem to those who have not witnessed and tested these phenomena,—but



will see that there is great likelihood of these magic stones having been reared and haunted by the people for this special sensitive capacity. This idea would greatly increase the majesty and the wonder of them ; in other respects, except for some extraordinary and superstitious use, these mysterious, solitary stones appear objectless.

The famous "Round Table" of King Arthur—in regard to which that mystic hero is understood to have instituted an order of knighthood \*—may have been a magical consulting-disc, round which he and his peers sat for oracular directions. As it is of large dimensions, it presents a similarity not only to some of the prophesying-stones, but also, in a greater degree, to the movable enchanted drums of the Lapps and Finns, and to the divining-tables of the Shamans of Siberia. There lies an unsuspected purpose, doubtless of a mysterious (very probably of a superstitious and supernatural) character, in this exceedingly ancient memorial of the mythic British and heroic time at Winchester.

When spires or steeples were placed on churches, and succeeded the pyramidal tower, or square or round towers, these pointed erections were only the perpetuations of the original monolith. The universal signal was reproduced through the phases of architecture. The supposition that the object of the steeple was to point out the church to the surrounding country

\* It was also something else—to which we make reference in other parts of our book.

explains but half its meaning. At one period of our history, the signal-lights abounded all over the country as numerous as church-spires do in the present days. Exalted on eminences, dotting hills, spiring on cliffs, perched on promontories,—from sea inland, and from the interior of the country to broad river-side and to the sea-shore,—rising from woods, a universal telegraph, and a picturesque landmark,—the tower, in its meaning, spoke the identical, unconscious tradition with the blazing Baal, Bael, or Beltane Fires : those universal votive torches, which are lost sight of in the mists of antiquity, and which were so continual in the Pagan countries, so reiterated through the early ages, and which still remain so frequent in the feudal and monastic periods,—these were all connected closely with religion. The stone tower was only, as it were, a “stationary flame.” The origin of beacons may be traced to the highest antiquity. According to the original Hebrew (which language, as the Samaritan, is considered by competent judges as the very oldest), the word “beacon” may be rendered a mark, monolith, pillar, or upright. At one time the ancient Bale, Bel, or religious fires of Ireland were general all over the country. They have been clearly traced to a devotional origin, and are strictly of the same character as the magic, or Magian, fires of the East. During the political discontents of 1831 and 1832, the custom of lighting these signal-fires was very generally revived amidst the party-distractions in Ireland. In the ancient language of this country, the

month of May is yet called "*nic Beal tienne*," or the month of Beal (Bel or Baal's) fire. The Beltane festival in the Highlands has been ascribed to a similar origin. Druidical altars are still to be traced on many of the hills in Ireland, where Baal (Bel or Beal) fires were lighted. Through the countries, in the present day, which formed the ancient Scandinavia, and in Germany, particularly in the North, on the first of May, as in celebration of some universal feast or festival, fires are even now lighted on the tops of the hills. How closely this practice accords with the superstitious usages of the Bohemians, or "Fire-kings," of Prague, is discoverable at a glance. All these western flames are representative of the early fire, which was as equally the object of worship of the Gubhs, Guebres, or Gaurs of Persia, as it is the admitted natural principle of the Parsees. Parsees, Bohemians, the Gipsies or Zingari, and the Guebres, all unite in a common legendary fire-worship.

Beside the ancient market-crosses and wayside Gothic uprights, of which so many picturesque specimens are yet to be found in England, Wales, and Scotland, we may enumerate the splendid funeral-crosses raised by the brave and pious King Edward to the memory of his wife. Holinshed writes: "In the ninetéenth yeare of King Edward, quéene Elianor, King Edward's wife, died, upon saint Andrew's euen, at Hirdebie, or Herdelie (as some haue), neere to Lincolne. In euerie towne and place where the corps rested by the waie, the King caused a crosse of cun-

ning workmanship to be erected in remembrance of hir." Two of the like crosses were set up at London,—one at "Westcheape" (the last but one), "and the other at Charing," which is now Charing Cross, and where the last cross was placed.

The final obsequies were solemnised in the Abbey Church at Westminster, on the Sunday before the day of St. Thomas the Apostle, by the Bishop of Lincoln; and the King gave twelve manors and hamlets to the Monks, to defray the charges of yearly *obits*, and of gifts to the poor, in lasting commemoration of his beloved consort.

Some writers have stated the number of crosses raised as above at thirteen. These were, Lincoln, Newark, Grantham, Leicester, Stamford, Geddington, Northampton, Stoney-Stratford, Woburn, Dunstable, St. Alban's, Waltham, Westcheape (Cheapside), not far from where a fountain for a long time took the place of another erection, and where the statue of Sir Robert Peel now stands. The last place where the body rested, whence the memorial-cross sprung, and which the famous equestrian statue of King Charles the First now occupies, is the present noisy highway of Charing Cross; and, as then, it opens to the royal old Abbey of Westminster. What a changed street is this capital opening at Charing Cross, Whitehall, and Parliament Street, from the days—it almost then seeming a river-bordered country road—when the cross spired at one end, and the old Abbey closed the view southwards.

In regard to the royal and sumptuous obsequies of Queen Eleanor, Fabian, who compiled his *Chronicles* towards the latter part of the reign of Henry VII., speaking of her burial-place, has the following remark: "*She hathe II wexe tapers brennyng vpon her tombe both daye and nyght. Which so hath contynned syne the daye of her buryng to this present daye.*"

The beacon-warning, the Fiery Cross of Scotland, the universal use of fires on the tops of mountains, on the seashore, and on the highest turrets of castles, to give the signal of alarm, and to telegraph some information of importance, originated in the first religious flames. Elder to these summoning or notifying lights was the mysterious worship to which fire rose as the answer. From religion the beacon passed into military use. On certain set occasions, and on special Saints' Days, and at other times of observance, as the traveller in Ireland well knows, the multitude of fires on the tops of the hills, and in any conspicuous situation, would gladden the eyes of the most devout Parsee. The special subject of illumination, however we may have become accustomed to regard it as the most ordinary expression of triumph, and of mere joyous celebration, has its origin in a much more abstruse and sacred source. In Scotland, particularly, the reverential ideas associated with these mythic fires are strong. Perhaps in no country have the impressions of superstition deeper hold than in enlightened, thoughtful, educated, and (in so many respects) prosaic Scotland; and in regard to these occult and ancient

fires, the tradition of them, and the ideas concerning their origin, are preserved as a matter of more than cold speculation. Country legendary accounts and local usages,—obtained from we know not whence,—all referring to the same myth, all pointing to the same Protean superstition, are traceable, to the present, in all the English counties. Cairns in Scotland; heaps of stones in by-spots in England, especially—solitary or in group—to be found on the tops of hills; the Druidical mounds; the raising of crosses on the Continent, in Germany, amongst the windings of the Alps, in Russia (by the roadside, or at the entrance of villages), in Spain, in Poland, in lonely and secluded spots; probably even the first use of the "sign-post" at the junction of roads; all these point, in strange, widely radiant suggestion, to the fire-religion.

Whence obtained is that word "sign" as designating the guide, or direction, post, placed at the intersection of cross-roads? Nay, whence gained we that peculiar idea of the sacredness, or of the "forbidden," attaching to the spot where four roads meet? It is *sacer*, as sacred, in the Latin; "extra-church," or "heathen," supposedly "unhallowed," in the modern acceptation. The appellative *ob* in the word "obelisk" means occult, secret, or magic. *Ob* is the biblical name for sorcery. It is also found as a word signifying converse with forbidden spirits, among the negroes on the coast of Africa, from whence—and indicating the practices marked out

by it—it was transplanted to the West Indies, where it still exists.

It is well known that a character resembling the Runic alphabet was once widely diffused throughout Europe. "A character, for example, not unlike the hammer of Thor, is to be found in various Spanish inscriptions, and lurks in many magical books. Sir William Jones," proceeds our author—we quote from the *Times* of the 2d of February 1859, in reviewing a work upon Italy by the late Lord Broughton—"has drawn a parallel between the deities of Meru and Olympus; and an enthusiast might perhaps maintain that the vases of Alba Longa were a relic of the times when one religion prevailed in Latium and Hindûstan. It is most singular that the Hindoo cross is precisely the hammer of Thor." All our speculations tend to the same conclusion. One day, it is a discovery of cinerary vases; the next, it is etymological research; yet again, it is ethnological investigation; and, the day after, it is the publication of unsuspected tales from the Norse; but all go to heap up the proofs of our consanguinity with the peoples of History,—and of an original general belief, we might add.

What meaneth the altar, with its mysterious lights? What mean the candles of the Catholic worship, burning even by day, borne in the sunshine, blazing at noon? What meaneth this visible fire, as an element at Mass, or at service at all? Wherefore is this thing, Light, employed as a primal witness and attestation in all worship? To what end, and expressive of what

mysterious meaning,—surviving through the changes of the faiths and the renewal of the Churches, and as yet undreamt,—burn the solemn lamps in multitude, in their richly worked, their highly wrought, cases of solid gold or of glowing silver, bright-glancing in the mists of incense, and in the swell or fall of sacredly melting or of holily entrancing music? Before spiry shrine and elaborate drop-work tabernacle; in twilight hollow, diapered as into a “glory of stone,” and in sculptured niche; in the serried and starry ranks of the columned wax, or in rows of bossy cressets,—intertwine and congregate the perfumed *flames* as implying the tradition eldest of time! What meaneth, in the Papal architectural piles, wherein the Ghostly Fire is enshrined, symbolic *real fire*, thus before the High Altar? What speak those constellations of lights? what those “silvery stars of Annunciation”? What signifieth fire *upon* the altar? What gather we at all from altars and from sacrifice,—the delivering, as through the *gate of fire*, of the first and the best of this world,—whether of the fruits, whether of the flocks, whether of the primal and perfectest of victims, or the rich spoil of the “world-states”? What mean the human sacrifices of the Heathen; the passing of the children through the fire to Moloch; the devotion of the consummate, the most physically perfect, and most beautiful, to the glowing Nemesis, in that keenest, strangest, yet divinest fire-appetite; the offered plunder, the surrendered lives, of the predatory races? What signifies the sacrifice of Iphigenia, the



burning of living people among the Gauls, the Indian fiery immolations? What is intended even by the patriarchal sacrifices? What is the meaning of the burnt offerings, so frequent in the Bible? In short, what read we, and what seem we conclusively to gather, we repeat, in this mystic thing, and hitherto almost meaningless, if not contradictory and silencing, institution of sacrifice by fire? What gather we, otherwise than in the explanation of the thing signified by it? We speak of sacrifice as practised in all ages, enjoined in all holy books, elevated into veneration, as a necessity of the highest and most sacred kind. We find it in all countries,—east, west, north, and south;—in the Old equally as in the New World. From whence should this strange and unexplainable rite come, and what should it mean? as, indeed, what should mean the display of bright fire *at all* in the mysteries, — Egyptian, Cabiric, Scandinavian, Eleusinian, Etrurian, Indian, Persian, Primal American, Tartarian, Phœnician, or Celtic,—from the earliest of time until this very modern, instant, English day of candles on altars, and of the other kindred religious High-Church lightings?—respecting which there rankleth such scandal, and intensifieth such purposeless babble, such daily dispute! What should all this inveterate ritualistic (as it is absurdly called) controversy, and this ill-understood bandying, be about? Is it that, even at this day, men do not understand anything about the symbols of their religion, and that the things for which they struggle are mere words? really

that the principles of their wonderful and supernatural faith are perfectly unknown, and that they reason with the inconclusiveness, but with nothing of the simplicity of children—nothing of the divine light of children?

But, we would boldly ask, what should all this wealth of fire-subjects mean, of which men guess so little, and know less? What should this whole principle of fire and of sacrifice be? What should it signify but the rendering over, and the surrender-up, in all abnegation, of the state of man, of the best and most valued “entities” of this world, past and through the fire, which is the boundary and border and wall between this world and the next?—that last element of all, on which is all,—Fire,—having most of the light of matter in it, as it hath most of the blackness of matter in it, to make it the fiercer; and both being copy, or shadow, of the Immortal and Ineffable Spirit-Light, of which, strange as it may sound, the sun is the very darkness! because that, and the whole Creation,—as being Degree, or even, in its wonders, as Greater or Less,—beautiful and godlike as it is to man, is as the shadow of God, and hath nothing of Him; but is instituted as the place of purification, “being,” or punishment: the opposite of God, the enemy of God, and, in its results, apart from the Spirit of God,—which rescues supernaturally from it,—the denier of God! This world and its shows—nay, Life—stands mystically as the Devil, Serpent, Dragon, or “Adversary,” typified through all time;

the world terrestrial being the ashes of the fire celestial.

The torches borne at funerals are not alone for light ; they have their mystic meaning. They mingle largely, as do candles on altars, in all solemn celebrations. The employment of light in all religious rites, and in celebration in the general sense, has an overpoweringly great meaning. Festival, also, claims flame as its secret signal and its password to the propitious Invisible. Lights and *flambeaux* and torches carried in the hand were ever the joyous accompaniment of weddings. The torch of Hymen is a proverbial expression. The ever-burning lamps of the ancients ; the steady, silent tomb-lights (burning on for ages), from time to time discovered among the mouldering monuments of the past in the *hypogea*, or sepulchral caves, and buildings broken in upon by men in later day ; the bonfires of the moderns ; the fires on the tops of hills ; the mass of lamps disposed about sanctuaries, whether encircling the most sacred point of the mosque of the Prophet, the graded and cumulative Grand Altar in St. Peter's, or the saint-thrones in the churches of the Eternal City, or elsewhere, wherever magnificence riseth into expansion, and intensifieth and overpowereth in the sublimity which shall be *felt* ; the multitudinous grouped lamps in the Sacred Stable—the Place of the Holy Nativity, meanest and yet highest—at Bethlehem ; the steady, constant lights ever burning in mystic, blazing attestation in Jerusalem, before the tomb of the Redeemer ;

the *chapelle ardente* in the funeral observances of the ubiquitous Catholic Church; the congregated tapers about the bed of the dead—the flames in mysterious grandeur (and in royal awe), placed as in waiting, so brilliant and striking, and yet so terrible, a court, and surrounding the stately *catafalque*; the very word *falcated*, as bladed, sworded, or scimitared (as with the guard of waved or sickle-like flames); the lowly, single candle at the bedside of the poverty-attenuated dead—thus by the single votive light only allied (yet in unutterably mystic and godlike bond) as with the greatest of the earth; the watch-lights everywhere, and in whatever country; the crosses (spiry memorials, or monoliths) which rose as from out the earth, in imitation of the watching candle, at whatever point rested at night, in her solemn journey to her last home, the body of Queen Eleanor, as told in the English annals (which flame-memorials, so raised by the pious King Edward in the spiry, flame-imitating stone, are all, we believe, obliterate or put out of things, but the well-known, magnificent, restored cross at Waltham);—all these, to the keen, philosophic eye, stand as the best proofs of the diffusion of this strange Fire-Dogma: mythed as equally, also, in that “dark veiled Cotytto”—

“She to whom the flame  
Of midnight torches burns.”

“She,” this blackest of concealment in the mysteries, Isis, Io, Ashtaroth, or Astarte, or Cybele, or

Proserpine; "he," this Baal, Bel, "Baalim," Foh, Brahm, or Bhudd; "it,"—for the Myth is no personality, but sexless,—Snake, Serpent, Dragon, or Earliest at all of Locomotion, under whatever "Letter of the Alphabet;"—all these symbols, shapes, or names, stand confessed in that first, absolutely primal, deified element, Fire, which the world, in all religions, has worshipped, is worshipping, and will worship to the end of time, unconsciously; we even in the Christian religion, and in our modern day, still doing it—unwitting the meaning of the mysterious symbols which pass daily before our eyes: all which point, as we before have said, to Spirit-Light as the soul of the World,—otherwise, to the inexpressible mystery of the Holy Ghost.

Little is it suspected what is the myth conveyed in the Fackeltanz and Fackelzug of Berlin, of which so much was heard, as a curious observance, at the time of the marriage of the Princess Royal of England with the Prince Frederick William of Prussia. This is the Teutonic perpetuation of the "Bacchic gloryings," of the Saturnian rout and flame-brandishing of the earliest and last rite.

The ring of light, glory, *nimbus*, *aureole*, or circle of rays, about the heads of sacred persons; the hand (magnetic and mesmeric) upon sceptres; the open hand borne in the standards of the Romans; the dragon crest of Maximin, of Honorius, and of the Barbarian Leaders; the Dragon of China and of Japan; the Dragon of Wales; the mythic Dragon trampled by St. George; the "crowned serpent" of the Royal

House of Milan; the cairns, as we have already affirmed, and the Runic Monuments; the Round Towers of Ireland (regarding which there hath been so much, and so diverse and vain speculation); the memorial piles, and the slender (on seashore and upland) towers left by the Vikings, or Sea-Kings, in their adventurous and predatory voyages; the legends of the Norsemen or the Normans; the vestiges so recently, in the discovery of the forward-of-the-old-time ages, exposed to the light of criticism, in the time-out-of-mind antique and quaint cities of the extinct peoples and of the forgotten religions in Central America: the sun or fire-worship of the Peruvians, and their vestal or virgin-guardians of the fire; the priestly fire-rites of the Mexicans, quenched by Cortez in the native blood, and, the context of their strange, apparently incoherently wild, belief; the inscriptions of amulets, on rings and on talismans; the singular, dark, and in many respects, uncouth *arcana* of the Bohemians, Zingari, Gitanos, or Gipsies; the teaching of the Talmud; the hints of the Cabala: also that little-supposed thing, even, meant in the British golden collar of "S.S.," which is worn as a relic of the oldest day (in perpetuation of a *mythos* long ago buried—spark-like—and forgotten in the dust of ages) by some of our officials, courtly and otherwise, and which belongs to no known order of knighthood, but only to the very highest order of knighthood, the Magian, or to Magic;—all these point, as in the diverging radii of the greatest of historical light-suns,

to the central, intolerable ring of brilliancy, or the phenomenon—the original God's revelation, eldest of all creeds, survivor, almost, of Time—of the Sacred Spirit, or Ghostly Flame,—the baptism of Fire of the Apostles !

In this apparently strange—nay, to some minds, alarming—classification, and throwing under one head, of symbols diametrically opposed, as holy and unholy, benign and sinister, care must be taken to notice that the types of the “Snake” or the “Dragon” stand for the occult “World-Fire,” by which we mean the “light of the human reason,” or “manifestation” in the general sense, as opposed to the spiritual light, or unbodied light ; into which, as the reverse,—although the same,—the former transcends. Thus, *shadow* is the only possible means of demonstrating light. It is not reflected upon that we must have means whereby to be lifted. After all, we deal only with *glyphs*, to express inexpressible things. Horns mean spirit-manifestation ; Radius signifies the glorying absorption (into the incomprehensible) of that manifestation. Both signify the same : from any given point, the One Spirit working downwards, and also transcending upwards. From any given point, in height, that the intellect is able to achieve, the same Spirit downwards intensifies into Manifestation ; upwards, dissipates into God. In other words, before any knowledge of God can be formed at all, it must have a shape. God is an abstraction ; Man is an entity.



Black sculptured Obelisk. (British Museum.)

## CHAPTER THE FOURTEENTH.

### INQUIRY AS TO THE POSSIBILITY OF MIRACLE.

**T**HE definition of a miracle has been exposed to numerous erroneous views. Inquirers know not what a miracle is. It is wrong to assume that nature and human nature are alike invariably, and that you can interpret the one by the other. There may be in reality great divergence between the two, though both start from the common point—individuality. A miracle is not a violation of the laws of nature (because nature is not everything), but a something independent of all laws,—that is, *as we know laws*. The mistake that is so commonly made is the interpreting—or rather the perceiving, or the becoming aware of—that thing we denominate a miracle through the operation of the human senses, which in reality have nothing whatever to do with a miracle, because they cannot know it. If nature, as we understand it, or law, as we



understand it, be universal, then, as nothing can be possible to us which contradicts either the one or the other (both being the same),—nature being law, and law being nature,—miracle must be impossible, and there never was, nor could there ever be, such a thing as a miracle. But a miracle works outwardly from us at once, and not by a human path—moves away from the world (that is, man's world) as a thing impossible to it, though it may be true none the less, since our nature is not all nature, nor perhaps any nature, but even a philosophical delusion. In the conception of a miracle, however, the thing apprehended revolves *to us*, and can come to us in no other way, and we seize the idea of it through a machinery,—our own judgment,—which is a clear sight compounded of our senses,—a synthesis of senses that, in the very act of presenting an impossible idea, destroys it as *humanly* possible. Miracle can be of no date or time, whether earlier, whether later, if God has not withdrawn from nature; and if He has withdrawn from nature, then nature must have before this fallen to pieces of itself; for God is intelligence—not life only; and matter is not intelligent, though it may be living. It is not seen that during that space—which is a space taken out of time, though independent of it—in which miracle is possible to us, we cease to be men, because time, or rather sensation, is man's measure; and that when we are men again, and back in ourselves, the miracle is gone, because the conviction of the possibility of a thing and its non-possibility has expelled

it. The persuasion of a miracle is intuition, or the operation of God's Spirit active in us, that drives out nature for the time, which is the opposite of the miracle.

No miracle can be justified to men's minds, because no amount of evidence can sustain it; no number of attestations can affirm that which we cannot in our nature believe. In reality, we believe nothing of which our senses do not convince us,—even these not always. In other matters, we only believe *because we think that we believe*; and since the conviction of a miracle has nothing of God except the certain sort of motive of possessed, excluding exaltation, which, *with the miracle*, fills us, and to which exaltation we can give no name, and which we can only feel as a certain something in us, a certain power and a certain light, conquering and outshining another light, become fainter,—it will follow that the conviction of the possibility of a miracle is the same sort of unquestioning assurance that we have of a dream *in the dream itself*; and that, when the miracle is apprehended in the mind, it just as much ceases to be a miracle when we are in our senses, as a dream ceases to be that which it was, a reality, and becomes that which it is, nonentity, when we awake. But to the questions, what is a dream?—nay, what is waking?—who shall answer? or who can declare whether in that broad outside, where our minds and their powers evaporate or cease, where nature melts away into nothing that we can know as nature, or know as

anything else, in regard to dreams and realities, the one may not be the other? The dream may be man's life to him,—as another life other than his own life,—and the reality may be the dream (in its various forms), which he rejects as false and confusion simply because it is as an unknown language, of which, out of his dream, he can never have the alphabet, but of which, in the dream, he has the alphabet, and can spell well because *that* life is natural to him.

“A pretence that every strong and peculiar expression is merely an Eastern hyperbole is a mighty easy way of getting rid of the trouble of deep thought and right apprehension, and has helped to keep the world in ignorance.”—*Morsels of Criticism*, London, 1800.

It is very striking that, in all ages, people have clothed the ideas of their dreams in the same imagery. It may therefore be asked whether that language, which now occupies so low a place in the estimation of men, be not the actual waking language of the higher regions, while we, awake as we fancy ourselves, may be sunk in a “sleep of many thousand years, or, at least, in the echo of their dreams, and only intelligibly catch a few dim words of that language of God, as sleepers do scattered expressions from the loud conversation of those around them.” So says Schubert, in his *Symbolism of Dreams*. There is every form of the dream-state, from the faintest to the most intense, in which the gravitation of the outside world overwhelms the man-senses, and absorba

the inner unit. *In fact, the lightest and faintest form of dream is the very thoughts that we think.*

A very profound English writer, Thomas de Quincey, has the following :—"In the English rite of Confirmation, by personal choice, and by sacramental oath, each man says, in effect: 'Lo! I rebaptize myself; and that which once was sworn on my behalf, now I swear for myself.' Even so in dreams, perhaps, under some secret conflict of the midnight sleeper, lighted up to consciousness at the time, but darkened to the memory as soon as all is finished, each several child of our mysterious race may complete for himself the aboriginal fall."

As to what is possible or impossible, no man, out of his presumption and of his self-conceit, has any right to speak, nor can he speak; for the nature of his terms with all things outside of him is unknown to him. We know that miracle (if once generally believed in) would terminate the present order of things, which are perfectly right and consistent in their own way. Things that contradict nature are not evoked by reason, but by man in his miracle-worked imagining, in all time; and such exceptions are independent of reason, which elaborates to a centre downwards, but exhales to apparent impossibility (but to real truth) upwards,—that is, truth out of this world.

Upwards has nothing of man; for it knows him not. He ceases there; but he is made as downwards, and finds his man's nature there, lowest of all—his

mere bodily nature there perhaps, even to be found originally among the four-footed ; for by the raising of him by God alone has Man got upon his feet, and set his face upward to regard the stars,—those stars which originally, according to the great “Hermes Trismegistus” (Thrice-Master), in the astrological sense, raised him from the primeval level ; for we refer heaven always to a place over our heads, since there only we can be free of the confinements of matter ; but above us or below us is equally the altitude.

May not the sacrificial, sacramental rites—may not those minute acts of priestly offering, as they succeed each other, and deepen in intensity and in meaning—may not those aids of music to enlarge and change and conjure the sense of hearing, and to react on sight (it being notorious that objects change their character really as we look at them when operated upon by beautiful music)—may not those dream-producing, somnolent, enchanting vapours of incense, which seem to loosen from around each of us the walls of the visible, and to charm open the body, and to let out (or to let in) new and unsuspected senses, alight with a new light not of this world, the light of a new spiritual world, in which we can yet see things, and see them as things to be recognised,—may not all this be true, and involve impossibilities as only seeming so, but true enough ; inasmuch as miracle possibly is true enough ?

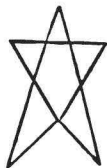
May not all these effects, and may not the place

and the persons in the body, and may not the suggestions, labouring to that end, of unseen, unsuspected, holy ministries, such as thronging angels, casting off from about us our swathes and bands of thick mortality in the new, overmastering influence,—may not all this be as the bridge across which we pass out from this world gladly into the next, until we meet, as on the other side, Jesus, the Ruler in very deed, but now felt as the Offered, the Crucified, the complete and accepted “Living Great Sacrifice”? May we not in *this* “Eucharist” partake, not once, but again and again, of that—even of that solid—which was our atonement, and of that blood which was poured out as the libation to the “Great Earth,” profaned by “Sin,” partaking of that reddest (but that most transcendently lucent) sacrament, which is to be the new light of a new world? Is not the very name of the intercommunicating High-Priest that of the factor of this mystic, glorious, spirit-trodden, invisible “bridge”? Whence do we derive the word *Pontifex*, or *Pontifex Maximus* (the Great, or the Highest, Bridge-Maker, or Builder), elicited in direct translation from the two Latin words *pons* and *facio* in the earliest pre-Christian theologies, and become “Pontiff” in the Roman and the Christian sense—“Pontiff” from “Pontifex”?

It is surely this meaning—that of fabricator or maker of the bridge between things sensible and things spiritual, between body and spirit, between this world and the next world, between the spiritualising

“thither” and the substantiating “hither,” *trans* being the transit. The whole word, if not the whole meaning, may be accepted in this Roman Catholic sense of “transubstantiation,” or the making of miracle. Never “Idolatry”—but “Idea” recognising and acknowledging.






Persian Talisman.

## CHAPTER THE FIFTEENTH.

CAN EVIDENCE BE DEPENDED UPON?—EXAMINATION  
OF HUME'S REASONING.

“UR evidence for the truth of the Christian religion is less than the evidence for the truth of our senses; because, even in the first authors of our religion, it was no greater. It is evident it must diminish in passing from them to their disciples; nor can any one rest such confidence in their testimony as in the immediate object of his senses.”

This is wrong. The testimony of some men is more valid than is the evidence of the senses of some others. All depends upon the power of the mind judging.

“It is a general maxim, that no objects have any discoverable connection together. All the inferences which we can draw from one to another are founded merely on our experience of their constant and regular conjunction. It is evident that we ought not



to make an exception to this maxim in favour of human testimony, whose connection with any event seems in itself as little necessary as any other."

It may be put to any person who carefully considers Hume's previous position as to the fixedness of the proofs of the senses, whether this last citation does not upset what he previously affirms.

"The memory is tenacious to a certain degree. Men commonly have an inclination to truth and a principle of probity. They are sensible to shame when detected in a falsehood. These are qualities in human nature."

This is a mistake; for they are *not* qualities in human nature. They are the qualities of grown men, because they are reflective of the state of the man when he is living in community,—not as man.

"Contrariety of evidence, in certain cases, may be derived from several different causes: from the opposition of contrary testimony—from the character or number of the witnesses—from the manner of their delivering their testimony—or from the union of all these circumstances. We entertain a suspicion concerning any matter of fact when the witnesses contradict each other—when they are but few, or of a doubtful character—when they have an interest in what they affirm—when they deliver their testimony with hesitation, or, on the contrary, with too violent asseverations. There are many other particulars of the same kind, which may diminish or destroy the force of any argument derived from human testimony."

Now, we contest these conclusions; and we will endeavour to meet them with a direct overthrowing answer. The recognition of likelihood—not to say of truth—is intuitive, and does not depend on testimony. In fact, sometimes our belief goes in another direction than the testimony, though it be even to matters of fact.

Hume resumes with his cool, logical statements: “The reason why we place any credit in witnesses and historians is not derived from any connection which we perceive *a priori* between testimony and reality, but *because we are accustomed to find a conformity between them.*”

Just so! we would add to this,—“because we are accustomed to find a conformity between them.”

We are now arrived at the grand dictum of cool-headed, self-possessed Hume, who thought that by dint of his logical clearness, and by his definitions, he had exposed the impossibility of that unaccountable thing which men call a miracle, and upon the possibility or the non-possibility of which religion will be ultimately found to wholly depend, because religion is entirely opposed to laws of “must be” and “must not be.”

“A miracle is a violation of the *laws of nature*,” he declares.

Not so, we will rejoin. It is only a violation of the laws of *our* nature. A very different thing. We have no right to set *our* nature up as the measure of *all* nature. This is merely the mind’s

assumption ; and it is important to expose its real emptiness, because all Hume's philosophy turns upon this, which he imagines to be a rigid axiom, to which all argument must recur.

"A firm and unalterable experience has established the laws of nature. The proof against a miracle, from the very nature of the fact, is as entire as any argument from experience can possibly be imagined." So says Hume.

But experience has nothing to do with a miracle, because it is a sense not comprised in the senses, but an unexperienced sensation or perception, exposing the senses as dreams, and overriding their supposed certainty and totality by a *new dream*, or apparent certainty, contradicting the preceding. If this were not possible, then the senses, or the instantaneous judgment which comes out of their sum—or the thing "conviction," as we call it—would be the measure of everything past, present, and to come,—which we know it is not.

Hume, or any philosopher, is wrong in dogmatising at all, because he only speaks from his own experience ; and individual experience will in no wise assist towards the discovery of real truth. In philosophy, no one has a right to lay down any basis, and to assume it as true. The philosopher must always argue negatively, not affirmatively. The moment he adopts the latter course, he is lost. Hume presupposes all his *Treatise on Miracles* in this single assumption that nature itself has laws, and not laws

*only to our faculties.* The mighty difference between these two great facts will be at once felt by a thinker; but we will not permit Hume to assume anything where he has no right, and so to turn the flank of his adversary by artfully putting forward unawares and carrying an assumption. Nature is only nature in man's mind, but not true otherwise, any more than that the universe exists out of the mind—or out of the man, who has in thinking to make it. Take away, therefore, the man in whom the idea of it is, and the universe disappears. We will question Hume, the disbelieving philosopher, as to his right to open his lips, because it is very doubtful if language, which is the power of expression, any more than that which we call consistent thought, is inseparably consistent to man, who is all inconsistency in his beginning, middle, and end—in his coming here and in his going hence from here, out of this strange world; to which he does not seem really to belong, and in which world he seems to have been somehow obtruded, as something not of it—strange as this seems.

As to the philosophy of Hume, granting the ground, you have, of course, all the basis for the constructions raised upon that ground. But suppose we, who argue in opposition to Hume, dispute his ground?

Hume, in his *Treatise on Miracles*, only begs the question; and there is therefore no wonder that, having first secured his position by consent or negligence of the opponent, he may deal from it the shot

of what artillery he pleases ; and his opponent, having once allowed the first ground,—or the capacity to argue,—has unwittingly let in all the ruinous results which follow ; these philosophically are indisputable. We would urge that Hume has no capacity to argue in this way, inasmuch as he has taken the “human mind” as the capacity of arguing. Either reason or miracle must be first removed, because you can admit either ; for they are opposites, and cannot camp in the same mind : one is idea, the other is *no* idea—in this world ; and as we are in this world, we can only judge as in this world. In another world, Hume the philosopher may himself be an impossibility, and therefore be a miracle, through his own philosophy, and the application of it.

Hume is the man of ideas, and is therefore very correct, as a philosopher, if philosophy were possible ; but we deny that it is possible in regard to any speculation *out* of this world. Ideas—that is, philosophical ideas—may be described as the steps of the ladder by which we philosophically descend *from* God. Emotions are also the steps by which alone we can ascend *to* Him. Human reason is a possibility, from the line drawn by which either ascent or descent may be made. The things Necessity, or Fate, and Free Will, passing into the mind of man (*both* may be identical in their nature, though opposite in their operation), *dictate* from the invisible, but *persuade* from the visible.

Hume asserts that “a uniform experience amounts

to a proof." It does not do so, any more than "ninety-nine" are a "hundred."

He also says that "there is not to be found in all history any miracle attested by a sufficient number of men to be believed." Now, we will rejoin to this, that a public miracle is a public impossibility; for the moment it has become public, it has ceased to be a miracle. "In the case of any particular assumed miracle," he further says, "there are not a sufficient number of men of such unquestioned good sense, education, and learning as to secure us against all delusion in themselves—of such undoubted integrity as to place them beyond all suspicion of any design to *deceive others*." Now, to this our answer is, that our own senses deceive us; and why, then, should not the asseverations of others?

Hume adduces a number of circumstances which, he insists, "are requisite to give us a full assurance in the testimony of men;" but nothing can give us this assurance in other men's testimony that he supposes. We judge of circumstances ourselves, upon our own ideas of the testimony of men—not upon the testimony itself; for we sometimes believe that which the witnesses, with the fullest reliance upon themselves, deny. We judge upon our own silent convictions,—that is, upon all abstract points. It is for this reason that assurances even by angels, in Scripture, have not been believed by the persons to whom the message was directly sent. Of course, if the miracle was displayed through the ordinary channels

of human comprehension, it was no miracle ; for comprehension never has miracle in it.

“The maxim by which we commonly conduct ourselves in our reasonings is, that the objects of which we have no experience resemble those of which we have,” says Hume.

Now, this remark is most true ; but we cannot help this persuasion. We conclude inevitably that things unknown should resemble things known, because, whatever may be outside of our nature, we have no means of knowing it, or of discovering anything else that is other than ourselves. We can know nothing, except through our own machinery of sense. As God made outside and inside, God alone works, though we think that *we*—that is, Nature—work. God (who is Himself miracle) can effect impossibilities, and make two one by annihilating the distinction between them.

Hume says that “where there is an opposition of arguments, we ought to give the preference to such as are founded on the *greatest number of past observations*.”

So we ought, if the world were real ; but, as it is not, we ought not. Things unreal cannot make things real.

Hume declares that “if the spirit of religion join itself to the love of wonder, there is an end of common sense. Human testimony, in these circumstances, loses all pretensions to authority. A religionist may be an enthusiast, and imagine he sees what has no reality. He may know his narrative to

be false, and yet persevere in it with the best intentions in the world, for the sake of promoting so holy a cause. Even where this delusion has not taken place, vanity, excited by so strong a temptation, operates on him more powerfully than on the rest of mankind in any other circumstances, and self-interest with equal force. His auditors may not have, and commonly have not, sufficient judgment to canvass his evidence. What judgment they have, they renounce by principle in these sublime and mysterious subjects. If they were ever so willing to employ it, passion and a heated imagination disturb the regularity of its operations. Their credulity increases his impudence, and his impudence overpowers their credulity."

Now, the reverse of all this is more nearly the fact. Ordinary minds have more incredulity than credulity. It is quite a mistake to imagine that credulity is the quality of an ignorant mind; it is rather *incredulity* that is.

"Eloquence, when at its highest pitch," says Hume, "leaves little room for reason or reflection."

Now, on the contrary, true eloquence is the embodiment or *synthesis* of reason and reflection.

"Eloquence," resumes Hume, "addresses itself entirely to the fancy or the affections, captivates the willing hearers, and subdues their understanding. Happily, this pitch it seldom attains; but what a Tully or a Demosthenes could scarcely effect over a Roman or Athenian audience, every capuchin, every



itinerant or stationary teacher, can perform over the generality of mankind, and in a higher degree, by touching such gross and vulgar passions."

All the above is simply superficial assumption.

Hume then speaks of "forged miracles and prophecies;" but there is no proof of any *forged* miracle or prophecy. He says that "there is a strong propensity in mankind to the extraordinary and the marvellous. There is no kind of report which rises so easily and spreads so quickly, especially in country places and provincial towns, as those concerning marriages, insomuch that two young persons of equal condition never see each other twice, but the whole neighbourhood immediately join them together."

This is all nonsense. There is always a reason for these suppositions.

Hume then goes on to adduce this same love of inspiring curiosity and delight in wonders as the cause of the belief in miracles.

"Do not," he asks, "the same passions, and others still stronger, incline the generality of mankind to believe and report, with the greatest vehemence and assurance, all religious miracles? "

Now, this is only very poor; and, besides, it is all assumption of truths where they are not.

Hume speaks of supernatural and miraculous relations as having been received from "ignorant and barbarous ancestors." But what is ignorance and barbarism?—and what is civilisation? He says that they have been "transmitted with that inviol-

able sanction and authority which always attend received opinions." But supernatural and miraculous relations have never been received opinions. They have always been contested, and have made their way *against* the common sense of mankind, because the common sense of mankind is common sense, and nothing more; and, in reality, common sense goes but a very little way, even in the common transactions of life; for *feeling* guides us in most matters.

"All belief in the extraordinary," Hume declares, "proceeds from the usual propensity of mankind towards the marvellous, which only receives a check at intervals from sense and learning." But what are sense and learning both but mere *conceits*?

"'It is strange,' a judicious reader is apt to say," remarks Hume, "upon the perusal of these wonderful histories, 'that such prodigious events never happen in our days.'" But such events *do* occur, we would rejoin; though they are never believed, and are always treated as fable, when occurring in their own time.

"It is experience only," says Hume, "which gives authority to human testimony." Now, it is not experience only which induces belief, but recognition. It is not ideas, but light. We do not go to the thing in ideas, but the thing comes into us, as it were: for instance, a man never finds that he is awake by experience, but by influx of the thing "waking"—whatever the act of waking is, or means.

"When two kinds of experience are contrary, we

have nothing to do but to *subtract the one from the other*, and embrace an opinion either on one side or the other, with that assurance which arises from the remainder."

This which follows may be a conclusion in regard to the above. If beliefs were sums, we should, and could, subtract the difference between two amounts of evidence, and accept the product; but we cannot help our beliefs, because they are intuitions, and not statements.

Hume towards the close of his strictly hard and logical *Treatise on Miracles*, brings forward an argument, which to all appearance is very rigid and conclusive, out of this his realistic philosophy—if that were true :

"Suppose that all the historians who treat of England should agree that on the 1st of January 1600 Queen Elizabeth died,—that both before and after her death she was seen by her physicians and the whole court, as is usual with persons of her rank,—that her successor was acknowledged and proclaimed by the parliament,—and that, after being interred a month, she again appeared, resumed the throne, and governed England for three years. I must confess that I should be surprised at the concurrence of so many odd circumstances, but should not have the least inclination to believe so miraculous an event. *I should not doubt of her pretended death, and of those other public circumstances that followed it.*"

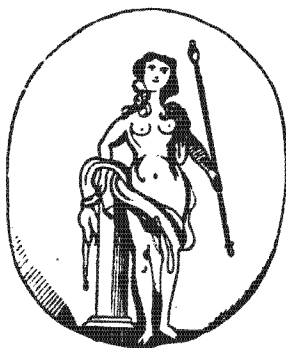
Now, in their own sequence, as they occur to us as real facts in the world, so unreal even are true, positive circumstances, that we only believe them by the same means that we believe dreams—that is, by intuition. There is no fact, so to say. Startling as it may appear, I appeal to the consciousness of those who have witnessed death whether the death itself did not seem unreal, and whether it did not remain without belief as a fact until the negative—that is, “The dead man is not here”—affirmed it, not through present persuasions, but through unreal incidents, post-dating reappearance.

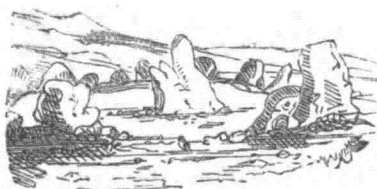
As to the belief in miracles, Hume asserts that the Christian religion cannot be believed by any reasonable person without a miracle. “Mere reason,” he assures us, “is insufficient to convince us of its veracity; and whoever is moved by faith to assent to it, is conscious of a continued miracle in his own person, which subverts all the principles of his understanding.”

The theosophic foundation of the Bhuddistic *Maya*, or Universal Illusion, has been finely alluded to by Sir William Jones, who was deeply imbued with the Oriental mysticism and transcendental religious views.

“The inextricable difficulties,” says he, “attending the *vulgar notion of material substances*, concerning which we know this only, that we know nothing, induced many of the wisest among the ancients, and some of the most enlightened among the moderns, to believe that the whole creation was rather an *energy*

than a work, by which the Infinite Being, who is present at all times and in all places, exhibits to the minds of His creatures a set of perceptions, like a wonderful picture or piece of music, always varied, yet always uniform; so that all bodies and their qualities exist, indeed, to every wise and useful purpose, but exist only as far as they are *perceived*—a theory no less pious than sublime, and as different from any principle of atheism as the brightest sunshine differs from the blackest midnight.”





Druidical Circle at Darab, in Arabia.

## CHAPTER THE SIXTEENTH.

### FOOTSTEPS OF THE ROSICRUCIANS AMIDST ARCHITECTURAL OBJECTS.



**T**HOMAS VAUGHAN, of Oxford, a famous Rosicrucian, whom we have before mentioned, and who in the year 1650 published a book upon some of the mysteries of the Rosicrucians, has the following passage. His work is entitled *Anthroposophia Theomagica*; it has a supplemental treatise, called *Anima Magica Abscondita*; we quote from pages 26 and 27 of the united volume:—

“In regard of the *Ashes of Vegetables*,” says Vaughan, “although their *weaker exterior Elements* expire by violence of the *fire*, yet their *Earth* cannot be *destroyed*, but is *Vitrified*. The *Fusion* and *Transparency* of this substance is occasioned by the *Radicall moysture* or *Seminal water* of the *Compound*. This water resists the fury of the *Fire*, and

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cannot possibly be vanquished. '*In hac Aquâ*' (saith the learned Severine), '*Rosa latet in Hieme.*' These two principles are never separated; for *Nature* proceeds not so far in her Dissolutions. When Death hath done her worst, there is an *Vnion* between *these two*, and out of them shall God *raise* us at the last day, and restore us to a *spiritual constitution*. I do not conceive there shall be a Resurrection of every *Species*, but rather their *Terrestrial* parts, together with the element of Water (*for there shall be 'no more sea.'* Revelation), shall be united in one mixture with the Earth, and fixed to a pure *Diaphanous substance*. This is St. John's Crystall gold, a *fundamentall* of the New Jerusalem—so called, not in respect of Colour, but constitution. Their *Spirits*, I suppose, shall be reduced to their first *Limbus*, a *sphere* of pure, ethereall *fire*, like rich Eternal Tapestry spread under the Throne of God."

Coleridge has the following, which bespeaks (and precedes), be it remarked, Professor Huxley's late supposed original speculations. The assertion is that the matrix or formative substance is, at the base, in all productions, "from mineral to man," the same.

"The germinal powers of the plant transmute the fixed air and the elementary base of water into grass or leaves; and on these the organific principle in the ox or the elephant exercises an alchemy still more stupendous. As the unseen agency weaves its magic eddies, the foliage becomes indifferently the bone and its marrow, the pulpy brain or the solid ivory; and

so on through all the departments of nature."—Colidge's *Aids to Reflection*, 6th ed. vol. i. p. 328. See also Herder's *Ideen*, book v. cap. iii.

We think that we have here shown the origin of all Professor Huxley's speculations on this head appearing in his "Lectures," and embodied in articles by him and others in scientific journals and elsewhere.

In a lecture delivered at the Royal Institution, Mr. W. S. Savory made the following remarks: "There is close relationship between the animal and the vegetable kingdoms. The organic kingdom is connected with both by the process of crystallisation, which closely resembles some of the processes of vegetation and of the growth of the lower orders of animal creation."

The "Philosopher's Stone," in one of its many senses, may be taken to mean the magic mirror, or translucent "spirit-seeing crystal," in which things impossible to ordinary ideas are disclosed. "Know," says Synesius, "that the *Quintessence*" (five-essence) "and hidden thing of our 'stone' is nothing less than our celestial and glorious soul, drawn by our magistry out of its mine, which engenders itself and brings itself forth." The term for "Chrystal," or "Crystal," in Greek, is the following; which may be divided into twin or half-words in the way subjoined:

XPYΣT | - | AΛΛOΣ.

Crystal is a hard, transparent, colourless "stone," composed of simple plates, giving fire with steel, not



fermenting with acid *menstrua*, calcining in a strong fire, of a regular angular figure, supposed by some to be "*formed of dew coagulated with nitre.*"

Amber is a solidified resinous gum, and is commonly full of electricity. It was supposed, in the hands of those gifted correspondingly, to abound with the means of magic. In this respect it resembles the *thyrsus* or pinecone, which was always carried in processions—Bacchanalian or otherwise—in connection with the mysteries. We can consider the name of the palace, or fortress, or "royal" house in Grenada, in Spain, in this respect following. The word "Alhambra," or "Al-Hambra," means the "Red." In Arabia this means the place of eminence, the "place of places," or the "Red," in the same acceptation that the sea between Arabia and Egypt is called the "Red Sea." All spirits generally (in connection with those things supposed to be evil or indifferent especially) are "laid" in the "Red Sea," when disposed of by exorcism, or in forceful conjuration. We think that this "Hambra," "ambra," or "ambre," is connected with the substance amber, which is sometimes very red, and which amber has always been associated with magical influence, magical formularies, and with spirits. We have seen an ancient crucifix, carved in amber, which was almost of the *redness* of coral. Amber has always been a substance (or gem, or gum) closely mingling with superstitions, from the most ancient times. For further connected ideas of the word "amber" and the substance "amber" in relation

to magic and sorcery, and for the recurrence of the word "amber" and its varieties in matters referring to the mysteries and the mythology generally of ancient times, the reader will please to refer to other parts of this volume.

While excavations were in progress at a mound in Orkney, described by Mr. John Stuart, Secretary of the Society of Antiquaries of Scotland, on July 18th, 1861, numerous lines of "runes" of various sizes were found on the walls and on the roof of a large vaulted chamber in the earth. When the discoveries were completed, the series of runes exceeded 700 in number; figures of "*dragons and a cross*" were also cut on some of the slabs. There are many mounds of various forms and sizes in this part of Orkney, and there is a celebrated circle of Druidical Stones on the narrow peninsula which divides the two lochs of Stennis.

Pliny says that the word "boa," for a snake, comes from "bovine," because "*young snakes are fed with cow's milk.*" Here we have the unexpected and unexplained connection of the ideas of "snake" and "cow." The whole subject is replete with mystery, as well as the interchange of the references to the "Cross" and the "Dragon" found in the *insignia* of all faiths, and lurking amongst all religious buildings.

On a Phœnician coin, found at Citium or Cyprus, and engraved in Higgins's *Celtic Druids*, p. 117, may be seen a cross and an animal resembling a *hippocampus*, both of which, or objects closely similar,

appear on ancient sculptured stones in Scotland. The same two things, a cross and a strange-looking animal, half mammal, half fish or reptile, but called by Mr. Hodgson, of Newcastle-upon-Tyne, a Basilisk, appear together on a Mithraic sculptured slab of the Roman period, found in the North of England. What is more remarkable still, the "star" and "crescent," or "sun" and "moon," also appear, the whole being enclosed in what has been called the "Fire-Triangle," or "Triangle with its Face Upwards."

The *Builder*, *London Architectural Journal*, of June 6th, 1863, has some valuable observations on "Geometrical and other Symbols."

Fig. 22.

In regard to the word "Alhambra," we may associate another word appropriated to Druidical Stones in England—*Men-Amber*. A famous Logan-Stone, commonly called "Men-Amber," is in the parish of Sethney, near Pendennis, Cornwall. It is 11 feet long, 4 feet deep, and 6 feet wide. From this the following derivatives may be safely made: Men-Amber, Mon-Amber, Mon-Ambra, Mon-Amrha, Mon-Amra (M'Om-Ra, Om-Ra), "Red Stone," or Magic, or Angelic, or Sacred Stone. This red colour is male—it signifies the Salvator.

The following is the recognitory mark or talisman of the Ophidiæ:  $\Phi$ . The Scarabæus, Bee, Ass, Typhon, Basilisk, Saint-Basil, the town of Basle (Basil, or Bâle), in Switzerland (of this place it may be remarked, that the appropriate cognisance is a "basilisk," or a "snake"), the mythic horse, or *hippo-*

*campus*, of Neptune, the lion, winged (or natural), the Pegasus, or winged horse, the Python, the Hydra, the Bull (Osiris), the Cow (or Io), are mythological ideas which have each a family connection. All the above signify an identical myth. This we shall presently show conclusively, and connect them all with the worship of fire.

Our readers have no doubt often wondered to see on the table-monuments in Christian cathedrals a creature resembling a dog, or generally like some four-footed animal, trampled by the feet of the recumbent effigy. It is generally a male which is represented as performing this significant effortment, trampling or piercing with the point of his sword, or the butt of the crosier (in his *left hand*, be it remembered). This crosier is the ancient *pedum*, or *lituus*. At Brent-Pelham, in Hertfordshire, there is a tomb, bearing the name of a knight, Pierce Shonke, *built in the wall*. He is said to have died A.D. 1086. Under the feet of the figure there is a *cross-flourie*, and under the cross a serpent (Weever, p. 549). There is an inscription which, translated, means :

“ Nothing of Cadmus nor Saint George, those names of great renown, survives them but their names ;

But Shonke *one serpent kills, & other defies,*  
And in this wall, *as in a fortress*, lies.”

See Weever's *Ancient Funeral Monuments*. He calls the place “ *Burnt Pelham*,” and he says: “ In the

wall of this Church lieth a most ancient Monument: A Stone wherein is figured a man, and about him an Eagle, a Lion, and a Bull, having all wings, and a fourth of the shape of an Angell, as if they should represent the four Evangelists: under the feet of the man is a crosse Flourie."

"The being represented cross-legged is not always a proof of the deceased having had the merit either of having been a *crusader*, or having made a pilgrimage to the Holy Sepulchre. I have seen at Milton, in Yorkshire, two figures of the *Sherbornes* thus represented, who, I verily believe, could never have had more than a wish to enter the Holy Land." Pennant writes thus of the Temple, London.

Weever points out, in relation to the monument of Sir Pierce or Piers Shonke described above: "Under the Cross is a Serpent. Sir Piers Shonke is thought to have been sometime the Lord of an ancient decayed House, well moated, not farre from this place, called 'O Piers Shonkes.' He flourished *Ann. a conquestu, vicesimo primo*."—Weever, p. 549.

"The personation of a *dog*—their invariable accompaniment, as it is also found amongst the sculptures of Persepolis, and in other places in the East—*would in itself be sufficient to fix the heathen appropriation of these crosses*" (the ancient Irish crosses), "as that animal can have no possible relation to Christianity; whereas, by the Tuath-de-danaans, it was accounted *sacred*, and its maintenance enjoined by the ordinances of the state, as it is still in the Zend books,

which remain after Zoroaster." — O'Brien's *Round Towers of Ireland*, 1834, p. 359.

"I apprehend the word 'Sin' came to mean Lion when the Lion was the emblem of the Sun at his summer solstice, when he was in his glory, and the Bull and the 'Man' were the signs of the Sun at the Equinoxes, and the Eagle at the winter solstice." — *Anacalypsis*, vol. ii. p. 292.

Figure 23 is an Egyptian bas-relief, of which the

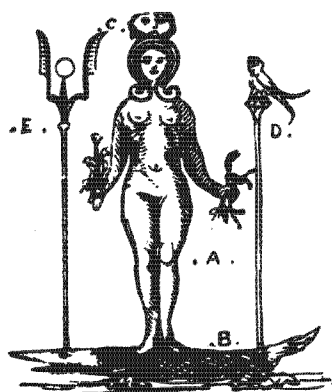


Fig. 23.

explanation is the following: A is the Egyptian Eve trampling the Dragon (the goddess Neith, or Minerva); B, a Crocodile; C, Gorgon's head; D, Hawk (wisdom); E, feathers (soul).

"The first and strongest conviction which will flash on the mind of every ripe antiquary, whilst surveying the long series of Mexican and Toltecan monuments preserved in these various works, is the similarity which the ancient monuments of New

Spain bear to the monumental records of Ancient Egypt. Whilst surveying them, the glance falls with familiar recognition on similar graduated pyramids, on similar marks of the same primeval *Ophite* worship, on vestiges of the same Triune and Solar Deity, on planispheres and temples, on idols and sculptures, some of rude and some of finished workmanship, often presenting the most striking affinities with the Egyptian."—Stephens and Catherwood's *Incidents of Travel in Central America*.





The Tables of Stone.

## CHAPTER THE SEVENTEENTH.

### THE ROUND TOWERS OF IRELAND.

**I**T is astonishing how much of the Egyptian and the Indian symbolism of very early ages passed into the usages of Christian times. Thus: the *high cap* and the *hooked staff* of the god became the bishop's mitre and crosier; the term *nun* is purely Egyptian, and bore its present meaning; the *erect oval*, symbol of the



Fig. 24.



Fig. 25.



Fig. 26.

Female Principle of Nature, became the *Vesica Piscis*, and a frame for Divine Things; the *Cruz-Ansata*,



testifying the union of the Male and Female Principle



Fig. 27.



Fig. 28.



Fig. 29.



Fig. 30.

in the most obvious manner, and denoting fecundity and abundance as borne in the god's hand, is transformed, by a simple inversion, into the Orb surmounted by the Cross, and the ensign of royalty."

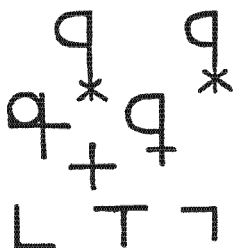


Fig. 31.

Refer to *The Gnostics and their Remains*, p. 72.

The famous "Stone of Cabar," Kaaba, Cabir, or Kebir, at Mecca, which is so devoutly kissed by the faithful, is a talisman. It is called the "Tabernacle" (*Taberna*,

or Shrine) of the Star Venus. "It is said that the figure of Venus is seen to this day engraved upon it, with a crescent." The very Caaba itself was at first an idolatrous temple, where the Arabians worshipped "Al-Uza"—that is, Venus. See Bobovius, Dr. Hyde Parker, and others, for particulars regarding the Arabian and Syrian Venus. She is the "*Uranæ-corniculatæ sacrum*" (Selden, *De Venere Syriaca*). The "Ihrâm is a sacred habit, which consists only of two woollen wrappers; one closed about the middle of devotees, to cover," &c., "and the other thrown over their shoulders." Refer to observations about Noah, later in our book; Sale's *Discourse*, p. 121; Pococke's *India in Greece*, vol. ii. part i. p. 218.

The Temple of Venus at Cyprus was the Temple of Venus-Urania. "No woman entered this temple" (Sale's *Koran*, chap. vii. p. 119; note, p. 149). Accordingly, Anna Commena and Glycas (in Renald. *De Mah.*) say that "the Mahometans do worship Venus." Several of the Arabian idols were no more than large, rude stones (Sale's *Discourse*, p. 20; *Koran*, chap. v. p. 82). The stone at Mecca is *black*. The crypts, the subterranean churches and chambers, the choirs, and the labyrinths, were all intended to enshrine (as it were) and to conceal the central object of worship, or this sacred "stone." The pillar of Sueno, near Forres, in Scotland, is an obelisk. These obelisks were all astrological *gnomons*, or "pins," to the imitative stellar mazes, or to the "fateful charts," in the "letter-written" skies. The astronomical "stalls," or "stables," were the many "sections" into which the "hosts" of the starry sky were distributed by the Chaldæans. The *Decumens* (or tenths), into which the ecliptic was divided, had also another name, which was *Ashre*, from the Hebrew particle *as*, or *ash*, which means "fiery," or "FIRE." The Romans displayed reverence for the ideas connected with these sacred stones. Cambyzes, in Egypt, left the obelisks or single magic stones. The *Linghams* in India were left untouched by the Mohammedan conquerors. The modern Romans have a *phallus* or *lingha* in front of almost all their churches. There is an obelisk, altered to suit Christian ideas (and surmounted in most instances in modern times by a cross), in front of every

church in Rome. There are few churchyards in England without a *phallus* or obelisk. On the top is usually now fixed a dial. In former times, when the obeliscar form was adopted for ornaments of all sorts, it was one of the various kinds of Christian acceptable cross which was placed on the summit. We have the single stone of memorial surviving yet in the Fire-Towers (Round Towers of Ireland). This *phallus*, upright, or "pin of stone," is found in every Gilgal or Druidical Circle. It is the boundary-stone or *terminus*, the parish mark-stone; it stands on every motehill; lastly (and chiefly), this stone survives in the stone in the coronation chair at Westminster (of which more hereafter), and also in the famous "London Stone," or the *palladium*, in Cannon Street, City of London: which stone is said to be "London's fate"—which we hope it is not to be in the unprosperous sense.

The letter "S," among the Gnostics, with its grimmer or harsher brother (or sister) "Z," was called the "reprobate," or "malignant," letter. Of this portentous *sigma* (or sign) "S" (the angular *and not serpentine* "S" is the grinding or bass "S"—the letter "Z"), Dionysius the Halicarnassian says as follows: that the "letter 'S' makes a noise more brutal than human. Therefore the ancients used it very sparingly" ("Περί συνθεσ;" see, also, sect. 14 of *Origin and Progress of Language*, vol. ii. p. 233).

Notwithstanding the contentions of opposing antiquaries, and the usually received ideas that the "Irish Round Towers" were of Christian, and not heathen,

origin, the following book, turning up very unexpectedly, seems to settle the question in favour of O'Brien, and of those who urge the incredibly ancient devotion of the Round Towers to a heathen myth—fire-worship, in fact.

“John O'Daly, 9 Anglesea Street, Dublin. Catalogue of Rare and Curious Books, No. 10, October 1855, Item 105: *De Antiquitate Turrum Belanorum Pagana Kerriensi, et de Architecturâ non Campanilis Ecclesiasticæ*, T. D. Corcagiensi, Hiberno. Small 4to, old calf, with numerous woodcut engravings of Round Towers interspersed through the text. 10l. Lovanii, 1610.” The bookseller adds: “I never saw another copy of this curious old book.” This book—which there is no doubt is genuine—would seem finally to settle the question as to the character of these Irish Round Towers, which are not Christian belfries, as Dr. George Petrie, and others sharing his erroneous beliefs, persistently assure us, but heathen *Lithoi*, or obelisks, in the sense of all those referred to in other parts of this work. They were raised in the early religions, as the objects of a universal worship. All antiquaries know of what object the *phallus* stands as the symbolical representation. It needs not to be more particular here.

The “*Fleur-de-Lis*” is a sacred symbol descending from the Chaldæans, adopted by the Egyptians, who converted it into the deified “*scarab*,” the emblem of the Moon-god;” and it is perpetuated in that mystically magnificent badge of France, the female “*Lily*,”

or "Lis." All the proofs of this lie concealed in our Genealogy of the Fleur-de-Lis (p. 55, and following pages, also *post*), and the "Flowers-de-Luce," or the "Fleurs-de-Lis," *passim*. It means "generation," or the vaunt realised of the Turkish Soldan, "*Donec totum impleat orbem*." The "Prince of Wales's Feathers" we believe to be, and to mean, the same thing as this sublime "Fleur-de-Lis." It resembles the object closely, with certain effectual, ingenious disguises. The origin of the Prince of Wales's plume is supposed to be the adoption of the king's crest (by Edward the Black Prince, at the battle of Cressy), on the discovery of the slain body of the blind King of Bohemia. Bohemia again!—the land of the "Fire-worshipping Kings," whose palace, the Radschin, still exists on the heights near Prague. We believe the crest and the motto of the Prince of Wales to have been in use, for our Princes of Wales, at a much earlier period, and that history, in this respect, is perpetuating an error—perhaps an originally intended mistake. We think the following, which appears now for the first time, will prove this fact. Edward the Second, afterwards King of England, was the first Prince of Wales. There is reason to suppose that our valiant Edward the First, a monarch of extraordinary acquirements, was initiated into the knowledge of the abstruse Orientals. An old historian has the following: "On their giving" (*i.e.*, the assembled Welsh) "a joyful and surprised assent to the King's demand, whether they would accept a king born really among

them, and therefore a true Welshman, he presented to them his new-born son, exclaiming in broken Welsh, 'Eich dyn!'—that is, 'This is your man!'—which has been corrupted into the present motto to the Prince of Wales's crest, 'Ich dien,' or 'I serve.'" The meaning of "I serve," in this view, is, that "I" suffice, or "the Lis," or "*the act*," suffices (refer to pages and figures *post*), for all the phenomena of the world.



Brixworth Church, Northamptonshire.



Egyptian Amulet.

## CHAPTER THE EIGHTEENTH.

### PRISMATIC INVESTITURE OF THE MICROCOSM.

**T**HE chemical dark rays are more bent than the luminous. The chemical rays increase in power as you ascend the *spectrum*, from the red ray to the violet. The chemical rays typified by the Egyptians under the name of their divinity, Taut or Thoth, are most powerful in the morning; the luminous rays are most active at noon (Isis, or abstractedly "manifestation"); the heating rays (Osiris) are most operative in the afternoon. The chemical rays are the most powerful in spring (germination, "producing," or "making"), the most luminous in the summer (ripening, or "knowing"), the most heating in the autumn (perpetuating). The chemical rays have more power in the Temperate Zone; the luminous and heating, in the Tropical. There are more chemical rays given off from the centre of the sun than from the parts near its circumference.

Each prismatic atom, when a ray of light strikes upon it, opens out on a vertical axis, as a *radius* or fan of seven different "widths" of the seven colours, from the *least* refrangible red up to the *most* refrangible violet. (Refer to diagram below.)



Fig. 32.

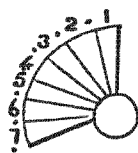


Fig. 32A.

"The Egyptian Priests chanted the seven vowels as a hymn addressed to Serapis" (*Eusebe-Salverte*, Dionysius of Halicarnassus).

"The vowels were retained to a comparatively late period in the mystic allegories relative to the Solar System." "The seven vowels are consecrated to the seven principal planets" (Belot, *Chiromancie*, 16th cent.)

The cause of the splendour and variety of colours lies

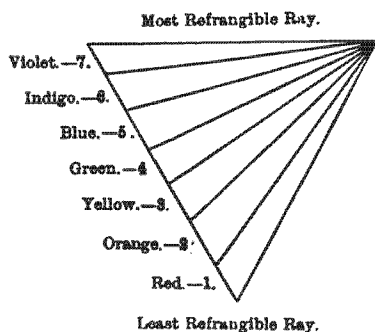


Fig. 33. PRISMATIC SPECTRUM.

deep in the affinities of nature. There is a singular and mysterious alliance between colour and sound. There are seven pure tones in the diatonic scale, because the harmonic octave is on the margin, or



border, or rhythmic point, of the First and Seventh, like the chemical dark rays on the margin of the solar *spectrum*. (See explanatory chart of the Prismatic Colours on previous page.)

Red is the *deep bass* vibration of ether. To produce the sensation of red to the eye, the luminous line must vibrate 477 millions of millions of times in a second. Blue, or rather purple, is the *high treble* vibration, like the upper C in music. There must be a vibration of 699 millions of millions in a second to produce it; while the cord that produces the high C must vibrate 516 times per second.

Heat, in its effect upon nature, produces colours and sounds. The world's temperature declines one degree at the height of 100 feet from the earth. There is a difference of one degree in the temperature, corresponding to each 1000 feet, at the elevation of 30,000 feet. Colouration is effected, at the surface of the earth, to the same amount in one minute that takes half an hour over three miles high, in the full rays of the sun. The dissemination of light in the atmosphere is wholly due to the aqueous vapour in it. The *spectrum* is gained from the sun. In the air opposite to it, there is no *spectrum*. These conclusions result from balloon observations made in April 1863, and the philosophical deductions are a victory for "aqueous vapour."

It has been demonstrated that flames are both sensitive and sounding; they have, therefore, special affinities.

“The author of the *Nature and Origin of Evil* is of opinion that there is some inconceivable *benefit in Pain*, abstractly considered; that Pain, however inflicted, or wherever felt, communicates some good to the General System of Being; and that every animal is some way or other the better for the pain of every other animal. This opinion he carries so far as to suppose that there passes some principle of union through all animal life, as attraction is communicated to all corporeal nature; and that the evils suffered on this globe may by some inconceivable means contribute to the felicity of the inhabitants of the remotest planet.”—Contemporary Review of the *Nature and Origin of Evil*.

“Without subordination, no created System can exist: all subordination implying Imperfection; all Imperfection, Evil; and all Evil, some kind of Inconveniency or Suffering.”—Soame Jenyns: *Free Enquiry into the Nature and Origin of Evil*.

“Whether Subordination implies Imperfection may be disputed. The means respecting themselves may be as perfect as the end. The Weed as a Weed is no less perfect than the Oak as an Oak. Imperfection may imply primitive Evil, or the Absence of some Good; but this Privation produces no Suffering, but by the Help of Knowledge.” “Here the point of view is erroneously taken for granted. The end of the oak, in another comprehension, may be the weed, as well as the end of the weed the oak. The contraries may be converse, *out of our* appreciation.”—Review

of the above work in *Miscellaneous and Fugitive Pieces*. London: T. Davies, 1774

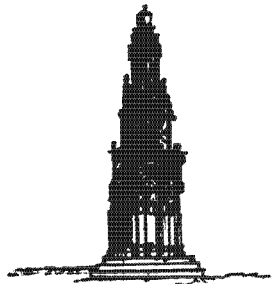
"There is no evil but must inhere in a conscious being, or be referred to it; that is, Evil must be *felt* before it is Evil."—Review of *A Free Enquiry into the Nature and Origin of Evil*, p. 5 of the same *Miscellaneous and Fugitive Pieces*. London: T. Davies, Russell Street, Covent Garden, Bookseller to the Royal Academy. 1774. Query, whether the Review of this Book, though attributed to Dr. Johnson, be not by Soame Jenyns himself, the author of the book?

"Thoughts, or ideas, or notions,—call them what you will,—differ from each other, not in *kind*, but in *force*. The basis of all things cannot be, as the popular philosophy alleges, mind. It is infinitely improbable that the *cause* of *mind*—that is, of *existence*—is similar to mind."—Shelley's *Essays*. The foregoing is contained in that on Life. He means Reason, in this objection to MIND. Shelley further remarks: "The words I, and YOU, and THEY, are grammatical devices, invented simply for arrangement, and totally devoid of the intense and exclusive sense usually attached to them."

In the *Memoirs of the Life and Writings of Mr. William Whiston*, part ii. (1749), there occur the following observations:

"N.B.—I desire the reader to take notice that the very learned Gerard John Vossius, in his three accurate dissertations, *De Tribus Symbolis*, or 'Of

the Three Creeds,'—that called *The Apostles' Creed*, that called *The Athanasian Creed*, and that called the *Nicene or Constantinopolitan Creed*, with the *Filioque*,—has proved them to be all falsely so called : that the first was only the Creed of the *Roman Church* about A.D. 400 ; that the second was a forgery about 400 years after Athanasius had been dead, or about A.D. 767, and this in the West and in the Latin Church only, and did not obtain in the *Greek Church* till about 400 years afterwards, or about A.D. 1200 ; and that the third had the term *Filioque* first inserted into it about the time when the *Athanasian Creed* was produced, and not sooner, or about A.D. 767."



Eleanor Cross.



Roman Tower in Dover Castle.

## CHAPTER THE NINETEENTH.

### CABALISTIC INTERPRETATIONS BY THE Gnostics.

**T**O indicate God's existence, the ancient sages of Asia, and many Greeks, adopted the emblem of pure fire, or ether.

"Aërem amplectatur immensus æther, qui constat exaltissimis ignibus" (Cicero, *De Natura Deorum*, lib. ii. c. 36). "Cœlum ipsum stellasque colligens, omnisque siderum compago, æther vocatur, non ut quidem putant quod ignitus sit et insensus, sed quod cursibus rapidis semper rotatur" (Apuleius, *De Mundo*). Pythagoras and Empedocles entertained similar theories (Brucker, I, c. i. p. 113). Parmenides also represented God as a universal fire which surrounded the heavens with its circle of light and fire (Cicero, *De Natura Deorum*, lib. iii. c. 2). Hippasus, Heraclitus, and Hippocrates imagined God as a reasoning and immortal fire which permeates all things (Cudworth, *Systema Intellectuale*, p. 104; and Gesnerus, *De Animis Hippocratis*). Plato and

Aristotle departed but little from this in their teachings; and Democritus called God "the reason or soul in a sphere of fire" (Stobæus, *Eclogæ Physicæ*, lib. vii. c. 10). Cleonethes considered the sun as the highest god (Busching, *Grundriss einer Geschichte der Philosophie*, 1 Th. p. 344). We find, therefore, in the earliest ages, an Æther (spiritual fire) theory, by which many modern theorists endeavour to explain the phenomena of magnetism. This is the "Ætheræum" of Robert Flood, the Rosicrucian.

Fire, indeed, would appear to have been the chosen element of God. In the form of a flaming "bush" He appeared to Moses on Mount Sinai. His presence was denoted by torrents of flame, and in the form of fire He preceded the band of Israelites by night through the dreary wilderness; which is perhaps the origin of the present custom of the Arabians, "who always carry fire in front of their caravans" (Reade's *Veil of Isis*). All the early fathers held God the Creator to consist of a "subtile fire." When the Holy Spirit descended upon the Apostles on the Day of Pentecost, it was in the form of a tongue of fire, accompanied by a rushing wind. See *Anacalypsis*, vol. i. p. 627 (Parkhurst, *in voce*, ברב).

The personality of Jehovah is, in Scripture, represented by the Material Trinity of Nature; which also, like the divine antitype, is of one substance. The primal, scriptural type of the *Father* is *Fire*; of the *Word*, *Light*; and of the *Holy Ghost*, *Spirit*, or *Air in motion*. This material Trinity, as a type,

is similar to the material trinity of Plato ; as a type, it is used to conceal the "Secret Trinity." See *Anacalypsis*, vol. i. p. 627. Holy fires, which were never suffered to die, were maintained in all the temples : of these were the fires in the Temple of the Gaditanean Hercules at Tyre, in the Temple of Vesta at Rome, among the Brachmans of India, among the Jews, and principally among the Persians. Now to prove that all "appearances" are "born of Fire," so to speak, according to the ideas of the Rosicrucians.

Light is not radiated from any intensely heated *gas* or *fluid*. If nitre is melted, it will not be visible ; but throw into it any *solid* body, and as soon as that becomes heated it will radiate light ; hence the phenomenon, "Nasmyth's willow-leaves," in the sun, must be solid, not gaseous ; and through their medium the whole of our light from the sun is doubtless derived. See the records of the British Association for the Advancement of Science (Cambridge Meeting), October 1862. These physical facts were known to the ancient Persians.

The ancient ideas upon these subjects have not come down to us at all definitely. The destruction of ancient manuscripts was effected upon a large scale. Diocletian has the credit of having burned the books of the Egyptians on the chemistry of gold and silver (alchemy). Cæsar is said to have burned as many as 700,000 rolls at Alexandria ; and Leo Isaurus 300,000 at Constantinople in the eighth

century, about the time that the Arabians burned the famous Alexandrian Library. Thus our knowledge of the real philosophy of the ancient world is exceedingly limited; almost all the old records, or germinating means of knowledge, being rooted out.

In regard to "Boudhisme, ou système mystique," as he denominates it, a learned author describes it as—"Métaphysique visionnaire, qui, prenant à tâche de contrarier l'ordre naturel, voulut que le *monde palpable et matériel* fût *une illusion fantastique*; que l'existence de l'homme fût *un rêve dont la mort était le vrai réveil*; que son corps fût une *prison impure* dont il devait se hâter de sortir, ou une *enveloppe grossière* que, pour la rendre perméable à la lumière interne, il devait atténuer, diaphaniser par le jeûne, les macérations, les contemplations, et par une foule de pratiques anachorétiques si étranges que le vulgaire étonné ne put s'expliquer le caractère de leurs auteurs qu'en les considérant comme des êtres surnaturels, avec cette difficulté de savoir s'ils furent *Dieu devenu homme, ou l'homme devenu Dieu*."—Volney (C. F.), *Les Ruines*, p. 210.

"Mind cannot create, it can only perceive." This hazardous statement, in its utmost extent, is used simply as an argument against there being the *philosophical* possibility of religion as derivable from *reason* only—which will be found to be the mere operation of the forces of the "world." No religion is philosophically capable of being defended on the grounds of *reason*; though one religion may seem (but, in the



inner light, it will *seem* only) to be more reasonable (or probable) than another. Divine light, or faith, or intuition,—in other words, the enlightenment of the Holy Spirit (to be recognised under its many names),—is that means alone which can carry truth, through the exposure of the futility of all *knowable* (that is, of all intellectual) truth. Such are the abstract notions of the Gnostics, or “Illuminati,” concerning religion.

“The curtains of Yesterday drop down, the curtains of To-morrow roll up; but Yesterday and To-morrow both *are*” (*Sartor Resartus*, edit. 1838, “Natural-Supernaturalism,” p. 271). To the divine knowledge, the future must be as much present as the present itself.

The explorations of the Rosicrucians may be said to be “as keys to masked doors in the ramparts of nature, which no mortal can pass through without rousing dread sentries never seen upon this side” (*A Strange Story*, Lord Lytton, vol. i. p. 265). “Omnia ex Uno, Omnia in Uno, Omnia ad Unum, Omnia per Medium, et Omnia in Omnibus” (*Hermetic axiom*).

In the speculations of the Gnostics, the astronomical points Cancer and Capricorn are called the “Gates of the Sun.” Cancer, moreover, is termed the “Gate of Man;” Capricorn is the “Gate of the Gods.” These are Platonic views, as Macrobius declares. With the influences of the planets, Saturn brings reason and intelligence; Jupiter, power of

action; Mars governs the irascible principle, the Sun produces sensation and speculation, Venus inspires the appetites, Mercury bestows the power of declaring and expressing, and the Moon confers the faculty of generating and augmenting the body. The Egyptian "winged disc" is a symbol of "Tat," "Taut," or "Thoth" (Plutarch, *De Iside et Osiride*). The lions' heads, so frequently observable in the sculptures decorating fountains, bespeak the astral influences under Leo, which produce the rains in the ardent month of July; and in this view they are regarded as the discharges of the "sacred fountains." Lions' heads, with fountains, are observable in architecture all the world over. All architecture is primarily derivable from two mathematical lines (| and —), which, united (and intersecting), form the "cross." The first "mark" is the origin of the "upright" tower, pyramid, or imitation ascending "flame of fire," which aspires *against the force of gravity*; also of the steeple, or *phallus*, all over the world. The second, or horizontal, "mark" is the symbol of the tabernacle, chest, or ark, or fluent or base-line, which is the expression of all Egyptian, Grecian, and Jewish templar architecture. The union of the two lines gives the Christian, universal cross-form, in the blending of the "two dispensations"—Old and New, or "Law" and "Gospel." Now, both of these lines, in the Rosicrucian sense, have special magic "powers," or gifts, according to their several places, and according to the

supernatural extra forces brought specially to bear on them through the operations of those who know *how* (and *when*) to direct the occult power.

Those powers bestowed upon the original deserving "Man," and not extinguished in the existing "Man," are his still—if he retain any glimpse of his original spark of light.

Justinus Kerner, in his *Scherin von Prevorst*, most ingeniously anatomises the inner man, and makes him consist of "seele," "nerven-geist," and "geist." The "nerven-geist," or nervous energy, being of a grosser nature, continues united with the "seele" on its separation from the body, rendering it visible *in the form of an apparition*, and enabling it to affect material objects, make noises, move articles, and such-like things perceptible to the living sense—in short, to "spucken." According to its nature, this composite being takes a longer or shorter time to be dissolved; the "geist" alone being immortal (*The Gnostics and their Remains*, note to p. 46).

An *Ancient Homily on Trinity Sunday* has the following: "At the deth of a manne, three bells should be ronge as his knyll in worship of the Trinitie. And for a woman,\* *who was the Second Person of the Trinitie*, two bells should be ronge." Here we have the source of the emblematic difficulty among the master-masons, who constructed the earlier cathedrals, as to the addition and as to the precise

\* This is a curious direct assertion that the Saviour of the World was feminine.

value of the second (or feminine) tower at the western end (or Galilee) of a church.

Valentinus is called the "profoundest doctor of the Gnosis." According to him, the "Eons" (angels, or effusions) number fifteen pairs, which represent the thirty degrees of each sign of the zodiac. The name of the great Gnostic deity, Abraxas, is derived as follows: "Ab," or "Af" ("Let it be"); "Rax," or "Rak" ("Adore"); "Sas," or "Sax," for "Sadshi" ("Name"). "The entire Gnostic system was not derived either from the Kabala, or from the Grecian philosophy, but from the East, as Mosheim long ago maintained:" so declares the author of *The Gnostics and their Remains*; but it is a thorough mistake, both in his authority (Mosheim), and also in himself. We shall successfully show this before we have done.

As soon as Jesus was born, according to the Gnostic speculative view of Christianity, Christos, uniting himself with Sophia (Holy Wisdom), descended through the seven planetary regions, assuming in each an analogous form to the region, and concealing his true nature from its genii, whilst he attracted into himself the sparks of Divine Light they severally retained in their angelic essence. Thus Christos, having passed through the seven *Angelic Regions* before the "THRONE," entered into the man Jesus, at the moment of his baptism in the Jordan. "At the moment of his baptism in the Jordan"—mark. Up to that point he was natural—

but not the "Christ." This will recall his exclamation of world's disclaimer to the Virgin—"Woman, what have I to do with thee?" From that time forth, being supernaturally gifted, Jesus began to work miracles. Before that, he had been completely ignorant of his mission. When on the cross, Christos and Sophia left his body, and returned to their own sphere. Upon his death, the two took the man "Jesus," and abandoned his material body to the earth; for the Gnostics held that the true Jesus did not (and could not) physically suffer on the cross and die, but that Simon of Cyrene, who bore his cross, did in reality suffer in his room: "And they compel one Simon a Cyrenian, who passed by, coming out of the country, the father of Alexander and Rufus, to bear his cross" (St. Mark xv. 21). The Gnostics contended that a portion of the real history of the Crucifixion was never written.

Asserting that a miraculous substitution of persons took place in the great final act of the "Crucifixion," the Gnostics maintained that the "Son of God" could not suffer physically upon the cross, the apparent sufferer being human only—real body having no part with him.

At the point of the miraculous transference of persons, Christos and Sophia (the Divine) left his body, and returned to their own heaven. Upon his death on earth, the two withdrew the "Being" Jesus (spiritually), and gave him another body, made up of ether (Rosicrucian *Ætheræum*). Thencefor-

ward he consisted of the two first Rosicrucian principles only, soul and spirit; which was the cause that the disciples did not recognise him after the resurrection. During his sojourn upon earth of eighteen months after he had risen, he received from Sophia (*Soph*, *Suph*), or Holy Wisdom, that perfect knowledge or illumination, that true "Gnosis," which he communicated to the small number of the Apostles who were capable of receiving the same

The Gnostic authorities are St. Irenæus in the first place, Tertullian, Clemens Alexandrinus, Origen, St. Epiphanius. The Gnostics are divided into sects, bearing the names of Valentiniens, Carpocratians, Basilideans, and Manichæans. Γνωσις, Gnosis, Gnossois : thence "Gnostics."

As the Son of God remained unknown to the world, so must the disciple of Basilides also remain unknown to the rest of mankind. As they know all this, and yet must live amongst strangers, therefore must they conduct themselves towards the rest of the world as invisible and unknown. Hence their motto, "Learn to know all, but keep thyself unknown" (Irenæus).

The speech of an angel or of a spirit with man is heard as sonorously as the speech of one man with another, yet *it is not heard by others who stand near*, but by the man himself alone. The reason is, that the speech of an angel or of a spirit

flows first into the man's thought, and, by an internal way, into his organ of hearing, and thus actuates it *from within*; whereas the speech of man flows first into the air, and, by an external way, into his organ of hearing, which it actuates *from without*. Hence it is evident that the speech of an angel and of a spirit with man is *heard in man*, and, since it equally affects the organs of hearing, that it is equally sonorous (Swedenborg; also *Occult Sciences*, p. 93; London, 1855).

The Greek Bacchanals were well acquainted with the *mythos* of Eve, since they constantly invoked her, or a person under her name, in their ceremonies.

Black is the Saturnian colour—also that of the Egyptian Isis. Under the strange head of the embodiment of Deity under darkness, the following remarkable facts may be considered: the Virgin and Child are depicted *black* at the Cathedral at Moulins, at the famous Chapel of the Virgin at Loretto, in the Church of the Annunciation at Rome, at the Church of St. Lazaro and the Church of St. Stephen at Genoa, at that of St. Francisco at Pisa, at the Church of Brixen in the Tyrol, at a church in (and at the Cathedral of) Augsburg, where the black figures are as large as life, at the Borghese Chapel in Rome, at the Church of Santa Maria Maggiore in the Pantheon, and in a small chapel at St. Peter's, on the right-hand side, on entering, near the door.

The reader can make references in his memory to these places, if he be a traveller.

The writer, who goes by the name of Dionysius Areopagita, teaches that the highest spiritual truth is revealed only to those who have transcended every ascent of every holy height, and have left behind all divine lights and sounds and heavenly discoursing, and have passed into that *Darkness* where HE really is (as saith the Scripture) who is ALL, above all things (*De Mystica Theologia*, cap. i. sec. 3; *Hours with the Mystics*, vol. i., note to book i. chap. 2, by R. A. Vaughan, B.A.)

The words graven upon the zone and the feet of the Ephesian Diana, which Hesychius has preserved, are the following :


Aski-Kataski,	} interpreted as	"Darkness—Light."
Haix-Tetrax,		"Himself."
Damnameneus,		"The Sun."
Aision,		"Truth."

"These Ephesian words," says Plutarch (*Sympos*), "the Magi used to recite over those possessed with devils." "Damnameneus" is seen on a Gnostic amulet in the De la Turba Collection (*The Gnostics*, p. 94).

The Argha had the form of a crescent. The *Argo*, *arc*, or *arche*, is the *navis biprrora*. It is clear that, as neither the full moon nor the half-



moon was ever the object of worship, it is the *crescent horns* of the moon which imply the significance. These mean the woman-deity in every religion.

The snake associated with the mysteries among the Hindoos is the cobra-di-capella. It is said that the snake on the heads of all the Idols in Egypt was a Cobra. The name of the monarch or Chief Priest in Thibet is the Lama, or the Grand Lama. Prester-John is the great Priest, or Prestre (*Prêtre*), Ian, Ion, Jehan, or John (the Sun). Lamia is the "*snake*" among the Ophidians; Lama is the hand: *lamh*, hand, is a divine name in the Scythian tongue. It also means the number 10, and the Roman numeral X, which is a cross. Now, the double pyramid, or  hand, (*a*)  $\Delta$ , of the Egyptians comprises the mystic mark signifying the two original principles water and fire, as above—(*b*)—the union of which, as intersecting triangles, forms the famous Hexalpha, or "Solomon's Seal," or "Wizard's Foot," which, according to the Eastern allegory, is placed (as that of St. Michael) upon the Rebellious Spirits in their "abyss," or "prison."

*Pyr* is the Greek name of fire (thence Pyramid), and mythologically of the *sun*, who was the same as Hercules. And the great analyser of mythology assures us that *Pur* was the ancient name of Latian *Jupiter*, the father of Hercules; that he was the deity of fire; that his name was particularly retained

amongst the people of Præneste, who had been addicted to the *rites of fire*. Fire, in short, in these mythologies, as also in all the Christian churches, meets us at every turn. But we must not mix up heathen ideas and Christian ideas in these matters.



Egyptian Torso. (British Museum.)



Moorish Arch. (Cathedral of Cordova.

## CHAPTER THE TWENTIETH.

### MYSTIC CHRISTIAN FIGURES AND TALISMANS.



OUR engraving borrows from the West Front of Laon Cathedral, France, a Catherine-Wheel (or "Rose") Window. The twelve pillars, or *radii*, are the signs of the Zodiac, and are *issuant* out of the glorified centre, or opening "rose,"—the sun, or "beginning of all things."

"King Arthur's Round Table" displays the "crucified" Rose in its centre.

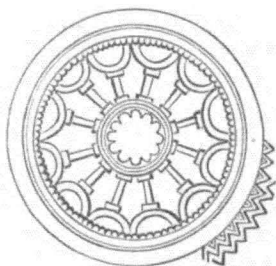


Fig. 34.

In the "tables" (*Tablier*, Fr. = Apron), alternating with tying-knots, of the Order of the Garter,—which "Most Noble Order" was originally dedi-

cated, be it remembered, to the Blessed Lady, or to the Virgin Mary,—the microcosmical, miniature

"King Arthur's Round Table" becomes the individual female *discus*, or organ, waxing and waning, negative or in flower, positive or natural, alternately red and white, as the Rose of the World: *Rosamond, Rosa mundi*. And here we will adduce, as our justification for this new reading of the origin of the Order of the Garter, the *very motto* of the princely order itself:

"*Honi soit qui mal y pense !*"

or,

"'YONI' *soit qui mal y pense !*"

What this "Yoni" is, and the changes meant and apotheosised through it, the discreet reader will see on a little reflection.

All the world knows the chivalric origin of this Most Noble Order of the Garter.\* It arose in a princely act,—rightly considered princely, when the real, delicate, inexpressibly high-bred motive and its circumstances are understood, which motive is systematically and properly concealed. Our great King Edward the Third picked up, with the famous words of the motto of the Order of the Garter, the "garter"—or, as we interpret it, by adding a new construction with hidden meanings, the "Garder" (or special *cestus*, shall we call it?)—of the beautiful and celebrated Countess of Salisbury, with whom, it is supposed, King Edward was in love.

The following is from Elias Ashmole: "The Order

\* See *post*, and through a subsequent Chapter, for particular facts—very important in the authentic history of the "Garter."

of the Garter by its motto seems to challenge inquiry and defy reproach. Everybody must know the story that refers the origin of the name to a piece of gallantry : either the Queen or the Countess of Salisbury having been supposed to have dropped one of those very useful pieces of female attire at a dance ; upon which old Camden says, with a great deal of propriety, and a most just compliment to the ladies, '*Hæc vulgus perhibet, nec vilis sane hæc videatur origo, cum NOBILITAS sub AMORE jacet.*' The ensign of the order, in jewellery or enamel, was worn originally on the *left arm*. Being in the form of a *bracelet* to the arm, it might possibly divert the attention of the men from the reputed original ; it might be dropped and resumed without confusion ; and the only objection I can see to the use of such an ornament is the hazard of mistake from the double meaning of the term *periscelis*, which signifies not only a *garter*, but *breeches*, which our English ladies never wear : 'Quæ Græci περισχελῇ vocant, nostri Braccas' (braces or breeches) 'dicunt,' says an ancient Father of the Church." The Garter, to judge thus from Camden, was not a garter at all for the leg, but an occasional very important item of feminine under-attire ; and King Edward's knightly feeling, and the religious devotion of the object, will be perceived upon close and delicately respectful consideration.

There is great obscurity as to the character of Abraxas, the divinity of the Gnostics. The Eons, or Degrees of Advance in the Zodiacal Circle, are thirty

in number to each of the Twelve Signs, and consequently there are 360 to the entire Astronomical Circle, or 365, counting for each day of the solar year. The inscription upon the Gnostic gems, CEOY, is probably intended for ΘEOY; "for the Arabs yet substitute the *s* for the *th* in their pronunciation" (*Gnostics*, p. 233; Matter, *Histoire Critique du Gnosticisme*). In this "*s*," and the "*th*" standing for it, lie all the mysteries of Masonry.

+, Christos, was designed for the guide of all that proceeds from God. Sophia-Achamoth is the guide, according to the Gnostics, for all proceeding out of "matter." St. Irenæus, whose period is the end of the second century, draws all these startling inferences from the Book of Enoch, and names "Sophia" as signifying the Divine Wisdom. The Ophite scheme seems evidently the Bhuddistic Bythos, answering to the first Buddha. Sige, Sophia, Christos, Achamoth, Ildabaoth, answer to the successive five others (*Gnostics*, p. 27; Beller-mann's *Drei Programmen über die Abraxas-gemmen*, Berlin, 1820; Basilides; Tertullian, *De Præscript.*: "Serpentem magnificent in tantum, ut illum etiam Christo præferant." See Tertullian, Epiphanius, and Theodoret.: St. John iii. 14, also). We now refer the reader to some significant figures towards the end of our volume, which will be found according to their numbers.

Figure 289: The Abraxas-god, invested with all the attributes of Phœbus. Green jasper; a unique

type. The Egyptians call the moon the mother of the world, and say it is of both sexes (Plutarch; Spartian, *Life of Caracalla*). The moon, in a mystic sense, is called by the Egyptians male and female. The above is a gem in the Bosanquet Collection. In the *exergue* is the address, CABAΩ—"Glory unto Thee!" On the reverse, in a *cartouche* formed by a coiled asp,—precisely as the Hindoos write the ineffable name "Aum,"—are the titles IAΩ.ABPACAΞ (*The Gnostics*, p. 86).

Figure 311 represents Venus standing under a canopy supported on twisted columns, arranging her hair before a mirror held up by a Cupid; two others hover above her head, bearing up a wreath. In the field, ΦΑΣΙΣ ΑΡΙΩΡΙΦ—"The Manifestation of Arioriph." Venus here stands for the personification of the Gnostic *Sophia*, or Achamoth, and as such is the undoubted source of our conventional representation of Truth (Montfaucon, pl. clxi.) *Reverse*, figure 312, which represents Harpocrates seated upon the lotus, springing from a double lamp, formed of two *phalli* united at the base. Above his head is his title "Abraxas," and over that is the name "Iao." In the field are the seven planets. The sacred animals—the scarab, ibis, asp, goat, crocodile, vulture, emblems of so many deities (viz., Phre, Thoth, Isis, Merides, Bebys, Neith)—the principal in the Egyptian mythology, arranged by *threes*, form a frame to the design. Neatly engraved on a large, bright loadstone (*The Gnostics*, p. 211).

## ORIGIN OF THE TRICOLOR.

"THEORY OF SACRAMENTAL MYSTICISM," ADAPTED FROM THE  
SPECULATIONS OF THE SOPHISTS OR GNOSTICS.

<i>Blue.</i>	<i>White.</i>	<i>Red.</i>
(B. V. M.)	(S. S.)	(Φ, Fire.)
Baptism by water.	Air or light.	
Natural.	Intermediate.	Supernatural.
<i>Nexus.</i>		
Bread ("Host")	and	Wine (cup denied to the Laity).
Body.		Spirit: symbolical "Blood."

*Sacramenta*: "Baptism and the Supper of the Lord."

From the above cabalistic estimate of the virtues of colours, it happens that the colour blue (sky-blue) is chosen as the colour for the investiture of infants at baptism, and as the colour for children's coffins. Blue or white (not white as meaning the "S.S." in the sacred sense, but white as the *synthesis* of material elements, or of light, or of "sinlessness in irresponsibility") are children's colours at other times. There were two great ordeals—by water, and by fire. The one is the occult trial-baptism by water in the sinister or left-handed sense, applied to those suspected of witchcraft. The other (more perfect and more perfecting) baptism is by symbolical fire. Both rites were in use among the Egyptians. (Refer to mystic heraldic *formulae* elsewhere in our



book.) The three ordeals (or sacraments) of the Ancient Mysteries were by "Water, Air, and Fire." Thus, also, the Egyptian Initiations: "Cave, Cloud, Fire." So, too, the Masonic Initiations. With these meanings, royal coffins and investitures are always red (Mars), as meaning "royalty active;" or imperial purple (Jupiter, or perhaps Mercurius—Thoth, Taut, Tat), as "royalty passive," or implying the "lord of regions."

According to the cabalistic view, "Jacob's Ladder," which was disclosed to him in a vision, is a metaphorical representation of the powers of alchemy, operating through visible nature. The "Ladder" was a "Rainbow," or prismatic staircase, set up between earth and heaven. Jacob's Dream implied a history of the whole hermetic creation. There are only two original colours, red and blue, representing "spirit" and "matter;" for orange is red mixing with the yellow light of the sun, yellow is the radiance of the sun itself, green is blue and yellow, indigo is blue tintured with red, and violet is produced by the mingling of red and blue. The sun is alchemic gold, and the moon is alchemic silver. In the operation of these two potent spirits, or mystic rulers of the world, it is supposed astrologically that all mundane things were produced.

The next following pages explain the mystic analogy between colours, language, music, and the seven angelic adverse intelligences, supposed by the Gnostics to be operative in the "dissonance of

creation." These represent the descending half of the "Machataloth," as the cabalistic Jews called the Zodiac united. The whole is made up from abstruse sigmas, or the application of Rosicrucianism on its hieroglyphic and representative side.

# HERALDIC AND FIGURATIVE CHART, ACCORDING TO THE OLDEST HERALDIC SYSTEMS. (No. 1.)

(Musical  
Notes also.)

		REGION ELEMENTARY.	
Y.	1.—Violet (Red and Blue)— <i>Most Refrangible Ray</i> . . . . .	Matter qualified by Light . . . . .	3.— <i>Cherubim</i> .
	Sanguine. Sardonyx. Dragon's Tail.		
W.	2.—Indigo (Opaque Blue) . . . . .	Matter "coagulate" (as the sea).	
	Purple. Amethyst (?). Mercury (♄)		
U.	3.—Blue (Azure) . . . . .	Pure elemental matter (as the "sky")!	
	Sapphire. Jupiter (♃).		
O.	4.—Green (Yellow and Blue) . . . . .	Living forms in matter (disclosed in light).	
	Vert. Emerald. Venus (♀).	Fixed and stationary natural forms, and their spirits.	
I.	5.—Yellow . . . . .	Red inflamed, or Light . . . . .	2.— <i>Seraphim</i> .
	Or. Topaz. Gold. Sol (☉).	Fire in its flower, or glory.	
		SECOND ÆTHERÆUM.	
E.	6.—Orange (Red and Yellow) . . . . .	Fire inflaming, or "flowering" (in stage of (flowering).	
	Tawny. Tenne. Jacynth. Dragon's head.	Blooming fire (as a being).	
A.	7.—Red— <i>Least Refrangible Ray</i> . . . . .	<i>Elementum Ignis</i> .	
Vowels.	Gules. Ruby. Mars (♂).	First affection, or results.	
		( <i>trip</i> ) Pyr-Fri-ga. 'Phrodite.	
		FIRST.—EMPYRÆUM . . . . .	1.— <i>Teraphim</i> .

"JACOB'S LADDER," whereon he saw "Angels," ascending and descending: "And he dreamed, and behold a ladder set up on the earth, and the top of it reached to heaven: and behold the ANGELS of GOD ascending and descending on it" (Genesis xxviii. 12).

Also the Chromatic Scale of seven Musical Notes.

"*Linea viridis*," seu "*Benedicta Viriditas*:" the celebrated "Seal of Solomon" (or "Sword of Solomon"), or "Gladius of Saint Michael the Archangel." (With the celebrated "Seal of Solomon," he—Solomon—*mastered* the Genii.) It is the most potent Cabalistic, or Talismanic, sign.

# HERALDIC AND FIGURATIVE CHART, ACCORDING TO THE OLDEST HERALDIC SYSTEMS. (No. 2.)

## Prismatic Colours.

- 1.—Blue . . . . . *Blue*.—Material World, or "Great Deep," or  
Ark. "Ark," or world made manifest, or sea, or  
Arc. "C," or "Patient," or Isis, or Venus, or  
(Patient.) "Regina Cœli," or "Heva or Eve,"

וְיָמֵהוּ,

or Th(ו)oth, &c. &c. &c.



Sigma.

2. —White . . . . . *White*.—Synthesis of the colours, or Light.  
Produced. (Green, when living, inorganic forms—such  
(Neuter.) as the "herb of the field," or trees, &c.  
Colour of the "fairy races." Smaragdine.)  
Or White in perfect light. "Saint John."  
Mystic Illumination. "Saint-Esprit."

- 3.—Red . . . . . *Red*.—Baal. Bel. Osiris. Phœbus-Apollo (in  
Producer. manifestation). Aphrodite (sexless in this  
(Agent.) sense). The Producing Power (Agent).



Obeliscus: Mystic Figure.

Also Triad of the Diatonic Scale.  
Musical Harmony.  
"Music of the Spheres."  
(Jacob's metaphorical "LADDER.")

## VALOIS.

Therefore the "Lis," or creature-forms in the  
"deep," or "blue."

## BOURBON.

Therefore "White," with the "Lilies," or creature-  
forms, in "white," or the "light." Or Green  
(Charlemagne, Emperor, or Cæsar, or Kaiser of  
the West), with the golden "*scarabs*," or bees,  
in lieu of the "Lisses," or "Lilies." Napoleon  
the First and Third. Scarabæus of Egypt.  
"Lucifera." "Morning Star."

## GAULOIS.

Red. Therefore the "Oriflamme" (or "Fire of  
Gold") is red. And from this original, the red  
of the Gauls and the red of England is derived.  
Red is the national colour of the Welsh—as  
witness the "Red Dragon" (*Rouge Dragon*) of  
Wales, &c.

# HERALDIC AND FIGURATIVE CHART, ACCORDING TO THE OLDEST HERALDIC SYSTEMS. (No. 3.)

*Rationale of the "Tricolor," or the three united, national, successive Colours of France.*

- |  |   |           |   |  |
|--|---|-----------|---|--|
| <p>1.—<i>Red.</i> Fire. Gaulois. Represented by vertical lines, as indicative of the aspiring rays of this noblest and most active element. Salique, or Salic, from the Salii, or Priests of Mars.</p>   | } | Trophim.  | { | <p>In Heraldry, there are only two chief colours: Red (Gules), or the "Princedom" of this world; and Blue (Azure), or the "Queendom" of this world.*</p>   |
| <p>2.—<i>White.</i> Illumination. Light: synthesis of colours. It is magic, or sacred, because it stands for the "Third Person" of the "Triune." It is the colour of the Bourbons. It also supplies the field, or ground-colour, to the emblazonment of the order of the "Saint-Esprit," or of the H. G. It also refers mystically to "Revelation," and to Saint John.</p>               | } | Scripim.  | { | <p>Also, in regard to the heraldic metals, Sol is the sun, the procreative or producing power (Gold); and Luna, the moon, Astarte ("receptive, or female power"), is the metal argent (or silver).*</p>                |
| <p>3.—<i>Blue.</i> It stands for the "great deep," or for "matter in the abstract." It is represented heraldically by horizontal lines, which stand for fluid-levels, whether of the sea or of the air. This colour is assigned to the "Blessed Lady," or "Notre Dame de Paris." In heathen representations of the Ruling Feminine Principle, it stands for the "Virgin of the Sea."</p> | } | Cherubim. | { | <p>The colour azure, or blue, mystically signifies the "deep," or the world usurped, or won, out of chaos (Chronos, Saturn, or Time); and it is represented by the Planet Jupiter (Zeus), as "Lord of the Worlds."</p> |

\* These are the two chief metals of the Alchemists, and the two chief mystic symbols of the Rosicrucians. Red is blazoned by the old priestly heralds, or augurs, by the name of the Planet Mars. Vert (or Verd), and Argent, or silver (Hermes, or Thoth, or Taut, or Luna, or Astarte, indifferently), are represented by the Planet Venus and by the Moon.



Persian Fire-Tower.

## CHAPTER THE TWENTY-FIRST.

THE "ROSY CROSS" IN INDIAN, EGYPTIAN, GREEK,  
ROMAN, AND MEDIÆVAL MONUMENTS.



THOUGH fire is an element in which everything inheres, and of which it is the life, still, according to the abstruse and unexplained ideas of the Rosicrucians, it is itself another element, in a second non-terrestrial element, or inner, non-physical, ethereal fire, in which the first coarse fire, so to speak, flickers, waves, brandishes, and spreads, floating (like a liquid) now here, now there. The first is the natural, material, gross fire, with which we are familiar, contained in a celestial, unparticled, and surrounding medium (or celestial fire), which is its *matrix*, and of which, in this human body, we can know nothing.

In 1867, in Paris, a suggestive philosophical book was published, under the title of *Hébreu Primitif*;

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*Formation des Lettres, ou Chiffres, Signes du Zodiaque et Racines Hébraïques, avec leurs Dérivés dans les Langues de l'Orient et de l'Europe, par Ad. Lethierry-Barrois.*

Ptha is the emblem of the Eternal Spirit from which everything is created. The Egyptians represented it as a pure ethereal fire which burns for ever, whose radiance is raised far above the planets and stars. In early ages the Egyptians worshipped this highest being under the name of Athor. He was the lord of the universe. The Greeks transformed Athor into Venus, who was looked upon by them in the same light as Athor (Apuleius, Cicero, Ovid; Ptolemæus, *in tetrabibla*; Proclus; Ennemoser, vol. i. p. 268, trans. by Howitt). Among the Egyptians, Athor also signified the night (Hesiod, Orpheus). "According to the Egyptians," says Jablonski, "matter has always been connected with the mind. The Egyptian priests also maintained that the gods appeared to man, and that spirits communicated with the human race." "The souls of men are, according to the oldest Egyptian doctrine, formed of ether, and at death return again to it."

The alchemists were a physical branch of the Rosicrucians. The more celebrated authors (and authorities) upon the art and mystery of alchemy are Hermes (whose seven chapters and "smaragdine table," as it is called, contain the whole alchemical system); Geber, the "*Turba*," "*Rosary*," *Theatrum Chemicum*, *Bibliothèque Hermétique*,

*Chymical Cabinet*; Artephius, Arnoldus de Villa Nova, Raimondus Lullius, Trevisan, Nicholas Flamel, Zachareus, Basilius Valentinus, Cosmopolita, and Philalethes (Thomas Vaughan). Refer also to *The Hermetical Triumph, or the Victorious Philosopher's Stone*: London, 1723; Lucas's *Travels*, p. 79; Count Bernard of Treviso. Two leading works, however, on the hermetic subject are *La Chiave del Gabinetto*,\* Col. 1681, 12mo, by Joseph Francis Borri, an Italian; and *Le Compte de Gabalis, ou Entretiens sur les Sciences Secrètes*; imprimée à Paris, par Claude Barbin, 1671, 12mo, pp. 150. This book is the work of the Abbé de Villars, or is supposed to be so. J. V. Andrea, a writer upon hermetic subjects, was Almoner to the Duke of Wurtemberg, and wrote early in the seventeenth century. The Emperor Rudolphus the Second greatly encouraged learned men who had made acquaintance with alchemical lore. At the supposed revival of Rosicrucianism in Paris, in March 1623, the Brethren were said to number thirty-six; of whom there were six in Paris, six in Italy, six in Spain, twelve in Germany, four in Sweden, and two in Switzerland. In 1616, the famous English Rosicrucian, Robertus de Fluctibus (Robert Fludd), published his defence of the society, under the title, *Apologia Compendiaria, Fraternitatem de Rosea-Cruce, Suspicionis*

\* Mark—the letters G and C are convertible:—Thus Gab or Cab ("Gab" ala or "Cab" ala). The "Compte" de "Gabalis" is properly the "Compte" de "Cabalis," or the Count of the "Cabala."



*et Infamiae maculis aspersam abluens*, published in 1616 at Frankfort. Since this time, there has been no authentic account of the Rosicrucians. We are now the first translators of Robert Fludd.

"Amongst an innumerable multitude of images and symbolical figures, with which the walls"—i.e., those of the caverns of initiation at Salsette—"are covered, the Linga or Phallus was everywhere conspicuous, often alone, sometimes united with the petal and calyx of the lotus, the point within the circle, and the intersection of two equilateral triangles" (Dr. Oliver, *History of Initiation*. See also Maurice on the *Indian Initiations*).

The Linga, or pillar, or stone of memorial, in its material form, is the perpetuation of the idea of the male generative principle, as the physical means, in conjunction with the Yoni (Ioni), or *discus*, of the production of all visible things. In this connection, the addition to the name of Simon Peter (Petra, or Pietra, Cephas, Jonas, Bar-Jonas, Ionas) will be recalled as suggestive. There is a sacred stone in every Temple in India. The Stone, or Pillar, or "Pillow," of Jacob was sacred among the Jews. It was anointed with oil. There was a sacred stone among the Greeks at Delphi, which was also anointed with oil in the mystic ceremonies. The stone of Caaba, or black stone at Mecca, is stated to have been there long before the time of Mohammed. It was preserved by him when he destroyed the dove and images. The obelisks at Rome were, and are, Lingas (or Linghas). In the

Temple of Jerusalem, and in the Cathedral of Chartres, they are in vaults. They are the idea of the abstract *membrum*, or "affluence," or MEANS. To the initiated mind they imply glory, not grossness.

Figs. 25, 26 (p. 187), are the *Crux-Ansata* of the Egyptians. This emblem is also found in India. According to Ruffinus and Sozomen, it imports the "time that is to come." It is a magical symbol. Fig. 27 is the imperial mound, and cross-sigma surmounting it.

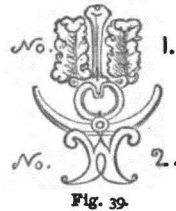
Figs. 28, 29, are symbols of Venus (Aphrodite), the deity of the Syrians and Phoenicians. They are phallic emblems.

Fig. 30 is the Phallus proper. It is the *sigma* of Zeus, Mithras, "Baalim," Bacchus.

Figures numbered 31, "Osiris:" these various figures signify also Jupiter-Ammon. The rectangular marks denote the Scandinavian Tuisco, Thoth (Mercurius, or Hermes). Fig. 35 is the Indian form of the same idea.



The figure marked 36 is to be found on the breast of one of the mummies in the museum of the London University.



Upon a monument discovered in Thebes, Anubis

is represented as St. Michael and St. George are in Christian paintings, armed in a cuirass, and having in his hand a lance, with which he pierces a monster that has the head and tail of a serpent (A. Lenoir, "Du Dragon du Metz," &c., *Mémoires de l'Académie Celtique*, tome ii. pp. 11, 12).

Figure 37 is the "Labarum." The celebrated sign which is said to have appeared in the sky at noonday to the Emperor Constantine was in this form.

Figure 38 is the monogram of the Saviour. To show the parallel in symbolical forms, we will add some further authorities from the Temple of Solomon at Jerusalem.

Figure 39, No. 1, is an evidently Corinthian foliation. It is from a pillar in the vaults of the Temple of Solomon at Jerusalem. (Probably a Lotus-Acanthus.) No. 2 is evidently the "Crux-Ansata," combining the indications of "Lotus" and "Lily." Here is a union of the classic, the Judaic, and Gothic forms, all presenting the same idea at once. Buddha was the sun in "Taurus;" Cristna (Crishna, Krishna) was the sun in "Aries."

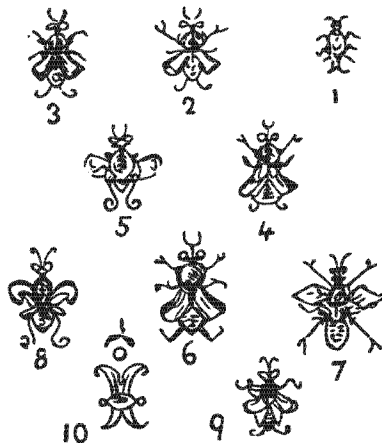
In regard to the origin of speech, of writing, and of letters, it may be remarked that the Egyptians referred the employment of a written symbol (to record and communicate the spoken word) to a Thoth; the Jews, to Seth or his children (Josephus, *Ant.* 1, 2, 3); the Greeks, to Hermes. But "Thout" in Coptic (Pezron, *Lexicon Linguae Copticae*, s. voc. Gen.

xix. 26 in the Coptic version), also  $\aleph$  in Hebrew, and  $\text{Ερμῆς}$  (Hermes) in Greek are all names for a pillar or post. This is the Homeric use of  $\text{ἔρμα}$  and  $\text{ἑρμῆς}$  (*Il.*  $\alpha$ , 486; *Od.*  $\eta$ , 278; Kenrick's *Essay on Primeval History*, p. 119).  $\text{Αρχα}$  is the ship, *navis* (from thence come "nave" and "navel"), in which the germ of animated nature was saved. Thebes, or Theba, means the "ark." Carnac, or Karnak, in Egypt, is reckoned to be older than the days of Moses—at least dating from 1600 A.C.

### HERALDIC GENEALOGY OF THE "FLEUR-DE-LIS," OR "FLOWER-DE-LUCE."

#### APOTHEOSIS OF THE SYMBOL

Fig. 40.



4. Bee. 6. Bee. 7. Imperial Bee. 8. Fleuron. 9. Charlemagne.  
10. A Babylonian Gem.

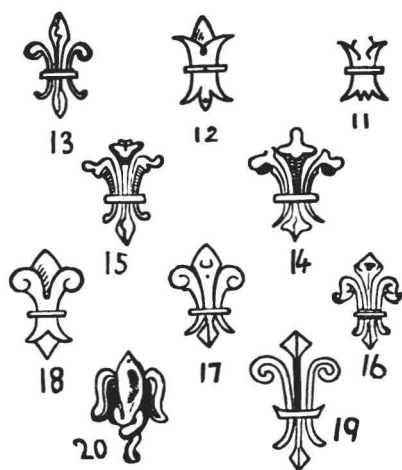


Fig. 41.



11 and 12. Early French (also Babylonian). 13. Middle French. 14. Later French. 16. Valois. 17. Henry of Navarre. 18. In England, thus. 19. Bourbon. 20. Egyptian Sculptures: Fleur-de-Lis; Asp: Speed calls them the "Flower de Lise."

21. Finial; meaning the "Fleur-de-Lis." 22. Finial.\*

The opinion of M. Dupuis was (see his learned memoir concerning the origin of the constellations), that "Libra" was formerly the sign of the vernal equinox, and "Aries" of the nocturnal, autumnal

\* See figs. 190, 191, 192, 195, *post.* See, also, pages preceding.

equinox ; that is, that since the origin of the actual astronomical system, the procession (precession?) of the equinoxes had carried forward by seven signs the primitive order of the Zodiac. Now, estimating the procession (precession?) at about  $70\frac{1}{2}$  years to a degree,—that is, 2115 years to each sign,—and observing that “Aries” was in its fifteenth degree 1447 before Christ, it follows that the first degree of “Libra” could not have coincided with the vernal equinox more lately than 15,194 years before Christ, to which, if you add 1790 years since Christ, it appears that 16,984 years have elapsed since the origin of the “Zodiac” (Volney, *Ruins of Empires*, 1st English edition, 1792, p. 360).

All white things express the celestial and luminous gods ; all circular ones, the world, the moon, the sun, the destinies ; all semicircular ones, as arches and crescents, are descriptive of the moon, and of lunar deities and meanings.

“The Egyptians,” says Porphyry, “employ every year a talisman in remembrance of the world. At the summer solstice, they mark their houses, flocks, and trees *with red*, supposing that on that day the whole world had been set on fire. It was also at the same period that they celebrated the Pyrrhic or ‘Fire-Dance.’” (And this illustrates the origin of the purifications by fire and water.)

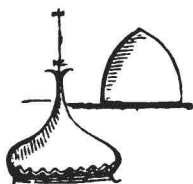
There are seven planets in the solar system. These seven planets are signified in the seven-branched candlestick of the Jewish ritual. The

number is a sacred number. These seven "prophets," or angels, have each twelve apostles, places, *stella*, "stalls," or regions or dominions (stalls as "stables"), for the exercise of their powers. These are the twelve divisions of the great Circle, or the twelve signs of the Zodiac. All this is Cabalistic, Magical, Sabaistical, and Astrological. The name Ashtaroth or Astarte has been derived from *Ashre*, *aster*, *ast*, star, or "starred;" in the same way as the word Sephi-roth comes from the Hebrew root, "roth."

On the black sacred stone ("Kebla," or "Cabar") at Mecca, "there appears the figure of a human head cut," "which some take to be the head of a Venus" (Enthumius Zyabenus, *Mod. Un. Hist.*, i. 213; Sale's *Discourse*, p. 16; *Bibliotheca Biblia*, i. 613, 614).

Man's ideas, outwards from himself, must always become more dreamlike as they recede from him, more real as they approach him.





Summits of Eastern Minarets.

## CHAPTER THE TWENTY-SECOND.

### MYTH OF THE SCORPION, OR THE SNAKE, IN ITS MANY DISGUISES.



ONE of the Targums says that נחש, a serpent, tempted Adam, or the first man, and not חוה, Eve, his wife. Here we have the object of adoration of the Ophites—the female generative power — the Destroying, Regenerating Power among the Ophites, and, indeed, the Gnostics generally. The Serpent was called the Megalistor, or Great Builder of the Universe (*Maia*, or Bhuddist illusion). Here again we recognise, under another name (Ophites), the Cyclopes, or the builders of the circular Temples at Stonehenge and everywhere else. Mr. Payne Knight has repeated an observation of Stukeley, that “the original name of the temple at Abury was the ‘Snake’s Head.’” And he adds, “It is remarkable that the remains of a similar circle of stones (circular temple) in Bœotia



had the same name in the time of Pausanias" (Pausanias, *Bæot.*, cap. xix. s. 2).

The famous oracular stone, enclosed in the seat of St. Edward's chair (the Coronation Chair) in Westminster Abbey, was at one time a stone to which adoration was paid. It was possessed of imagined miraculous gifts. This stone is asserted to be the same which the Patriarch rested his head upon in the *Plain of "Luzá,"* and is said to have been carried first to Brigantia, a city of Gallicia, in Spain. From thence it was brought into Ireland by Simon Brech, the first King of the Scots, about 700 years before Christ; and from there, about 370 years after, into Scotland, by King Fergaze (Fergus). In the year of Christ 850 it was placed at the Abbey of Scone (in the county of Perth) by King Kenneth; this being the place where the Scottish Kings were generally crowned in those days. In the year 1297 this Scottish wooden throne or chair, together with their crown and sceptre, was brought into England by the English King Edward the First, and placed in Westminster Abbey.

"Si quid habent veri vel chronica, cana fidesve,  
Clauditur hac Cathedra nobilius ecce lapis,  
Ad caput eximius Jacob quondam Patriarcha  
Quem posuit, cernens numina mirapoli.  
Quem tulit ex Scotis, spolians quasi victor honoris,  
Edwardus Primus, Mars velut armipotens;  
Scotorum Domitor, noster Validissimus Hector,  
Anglorum Decus & gloria militiæ."

*Antiquities of Westminster Abbey, 1711.*

It is still supposed, in accordance with the ancient prophecies, that the stone in the Coronation Chair has miraculous gifts, and that the sovereignty of England depends upon it. This magical stone carries with it the tradition (how or whence derived no one knows), that it murmurs approval at the coronation when the rightful heir assumes his or her seat on it; but that, on the contrary, it would clap with terrific noise, and fire flash from it, implying protest and denunciation, should an usurper attempt to counterwork or control its mysteries. It still has hooks for the chain which in former unknown times suspended it, when it was borne as a talisman of victory at the head of the army—when doubtless it was regarded as a Palladium of Prosperity, and a Divinity. It is also said that the pre-eminence of London is connected with the preservation of London Stone.

Both the ancient relic, London Stone, and the Coronation Stone in Westminster Abbey, seem of the same character. They appear to have been either worn down to their present smallness in the lapse of the ages, or to have been mutilated at some unknown, remote period—possibly thrown down and broken as objects of superstitious reverence, if not of direct and positive idolatry, thus very probably exciting indignation, which, as it found opportunity and scope for its exercise, was successful in their demolition. In both these stones we certainly have only fragments—perhaps of Obelisks, or of Jewish “Bethel” Pillars or “Stones”—for all these

supposed magical stones are of the same sacred family.

The supposed magical stone, enclosed in the wooden block at the base of the Coronation Chair, has been reputed, from time immemorial, to murmur its approval or disapproval of the royal occupant, only at the moment when the Sovereign was placed in the chair for investiture with the sacred *pallium* or with the state robes, on the occasion of the King's or the Queen's coronation.

In this respect the stone is very similar in its ascribed supernatural gifts, and in this special oracular speaking-power, to all sacred or magical stones; and more particularly to the famous statue of Memnon in Egypt, which is said to give forth a long, melodious tone with the first ray of sunrise, like that produced by the wind through the *Æolian* harp. It is not quite clear whether this sound is expected to issue from the stone in the royal chair at Westminster when approval is intended, and the meaning of the stone is benign, or whether sounds at all are to be heard only when displeasure is to be expressed. This strange asserted power of the sacred stone at Westminster to become vocal directly allies it with other oracular stones all over the world. The prevalence everywhere, and in all time, of the existence of special stones having this miraculous gift is a striking and curious proof of the continual, invincible yearning of man for supernatural direct help and direction from powers exterior and invisible

to him. He earnestly desires the possibility of personal communication with that intelligent, unseen world, which he cannot avoid thinking is close about him, surveying his doings. Man tries to overcome the assurance that this invisible, recognitive, responsive world, to betake himself to in his time of trouble, is, so far as his senses insist, so hopelessly out of reach. He languishes to think it attainable.

The oracular stone at Westminster seems only a piece of some pillar or *lithos*: but no one will attempt to dispute that it is an object of prodigious antiquity, and that its history is very remarkable and interesting. Its place of deposit, too, the shrine of Edward the Confessor, is worthy of it; and both inspire deep reverence—nay, an awful feeling.





Egyptian Neith, surrounded by Lunar Emblems.

## CHAPTER THE TWENTY-THIRD.

### OMINOUS CHARACTER OF THE COLOUR "WHITE" TO ENGLISH ROYALTY.



**E** beg to premise that the following fears are not our belief, but that they are educed from old traditions—old as England.

It is a very ancient idea, derived from the highest antiquity, that the colour "white"—which, considered in the mystic and occult sense, is feminine in its origin—is fateful in its effects sometimes; and that, as a particular instance of its unfortunate character, it is an unlucky colour for the royal house of England—at all events, for the king or queen of England personally—singular as the notion would appear to be. We are not aware whether this sinister effect of the ominous colour white is supposed to extend to the nation generally. It is limited, we believe, to the prince or sovereign of England, and to

his immediate belongings. The name John, which comes from *Iona*, a remote feminine root, has also been reckoned unfortunate for the king's name both in England and in France. The reason of this does not appear to be anywhere stated. The origin of the prophecy, also, as to the formidable character of the colour white to England, is unknown; but it is imagined to be at least as old as the time of Merlin. Thomas de Quincey, who takes notice of the prophecy of the "White King," says of King Charles the First, that the foreboding of the misfortunes of this "White King" were supposed to have been fulfilled in his instance, because he was by accident clothed in white at his coronation; it being remembered afterwards that white was the ancient colour for a victim. This, in itself, was sufficiently formidable as an omen. De Quincey's particular expressions are, "That when King Charles the First came to be crowned, it was found that, by some oversight, all the store in London was insufficient to furnish the purple velvet necessary for the robes of the king and for the furniture of the throne. It was too late to send to Genoa for a supply; and through this accidental deficiency it happened that the king was attired in *white* velvet at the solemnity of his coronation, and not in red or purple robes, as consisted with the proper usage."

As an earlier instance of this singular superstition, the story of that ill-fated royal *White Ship* occurs to memory, as the vessel was called wherein Prince

William, the son of King Henry the First, the heir-apparent, with his natural sister, the Countess of Perche, and a large company of the young nobility, embarked on their return to England from Normandy. It might be supposed that the misfortunes of King Charles the First, which were accepted, at that time of monarchical dismay, as the reading (and the exhaustion) of this evil-boding prophecy, were enough; but there are some reasons for imagining that the effects are not—even in our day—altogether expended. The fatalities of the colour “white” to English royalty certainly found their consummation, or seemed so to do, in the execution of King Charles the First, who was brought out to suffer before his own palace of “Whitehall”—where, again, we find “white” introduced in connection with royalty and tragical events. Whitehall is the Royal “White” Palace of England. The “White Rose” was the unfortunate rose (and the conquered one) of the contending two Roses in this country. This is again a singular fact, little as it has been remarked. We will pursue this strange inquiry just a little further, and see if the lights of Rosicrucianism will not afford us a measure of help; for it is one of the doctrines of the Rosicrucians that the signatures, as they call them, of objects have a magical marking-up and a preternatural effect, through hidden spiritual reasons, of which we have no idea in this mortal state,—in other words, that magic and charming, through talismans, is possible; common sense being not all sense.

The colour white is esteemed both of good and of bad augury, according to the circumstances and the periods of its presentation. However (to speak a few strange words), in relation to the use of the name "Albert Edward," in a possible future time, which every loyal subject will hope to be remote enough, we would advise (supposing so humble a voice as ours should reach, or could attain, to the quarters where such a change might be effected) a variation of our future king's name, and an avoidance of this supposedly unfortunate prefix "Albert" in favour of "Edward" only. This name of Edward is an historical, triumphant, and auspicious name; for all our Edwards, except the weak King Edward the Second, have been powerful or noteworthy men. Now, very few people have had occasion to remark, or have recalled the fact as significant and ominous in the way we mean, that the word "Albert" itself means "White." The root of "Albert" is, in most languages, to be found in "white:" *albus*, white; *alp*, white; *Albania*, the "white" country. We here recall the "*snowy* camese," to which Byron makes reference as worn in *Albania*. "Albion" (of the "white" cliffs), Alb, Al, El, Æl, all mean "white." Examples might be multiplied. Ἀλφός, ἀλπε, *albus*, "white," are derived from the Celtic *alp*; and from thence came the word "Alps," which are mountains always white, as being covered with snow. "*Albus*, 'white,' certainly comes from the Celtic *alp*, or *alb*," says the historian Pezron; "for



in that language, as well as in many others, the *b* and the *p* frequently interchange; from whence the ancient Latins, and the Sabines themselves, said *Alpus* for white. I consider it therefore as certain," continues Pezron, "that from *Alpus* the word Alps came, because the mountains are always white, as being covered with snow; the words 'Alp' or 'Alb,' and their compounds, meaning white everywhere. I conclude, also, that from the *Pen* of the Celtæ, Umbrians, and Sabines, which signifies a 'head,' 'top,' or 'high place,' they made *Penninus Mons*, the Apennines, vast mountains in Italy. Thus these celebrated words proceed certainly from the Gaulish tongue, and are older by several ages than the city of Rome." The following are all Teutonic or German words: *alb*, *alf* (Qy. Alfred?), and *alp*,—which all signify "white," as their original root. Thus much for white.

White is also a colour not auspicious to the Prussian royal family, although, again, in a contradictory way, the ensigns of Prussia (Borussia, or "of the Borussi") are, as armorists well know, the original "white and black" of the Egyptians, which were adopted by the Teutons and the Templars. These white and black tinctures are heraldically *argent and sable*: Luna, or *pearl*, for "tears;" Saturn, or *diamond*, for "sadness, penance, and ashes." In these strange senses, the Rosicrucians accepted colours as in themselves talis-

manic, powerfully operative through their planetary "efficients," or "signatures," as the astrologers call them. These ideas, more or less pronounced, have prevailed in all ages and in all countries, and they lurk largely in suspicion through our own land. We are all aware, in England, of the objection to the colour "green" in certain cases. It is the spirit-colour, a magic colour, the colour of the "fairies," as the cabalistic, tutelary, miniature spirits are called, who are supposed to be very jealous of its use. In Ireland, green is universally regarded with distrust; but with veneration, in the spiritual sense. It is the national colour; for the Patroness of Ireland is the female deity, the Mother of Nature, known in the classic mythology as Venus,—equally Venus the graceful and Venus the terrible, as the Goddess of Life and of Death. The various *verts*, or greens, are the "colour-rulers" in the emblazonry of the Emerald Isle. The presiding deity of the Land of Ierna, or of Ireland, is the mythic "Woman," born out of the fecundity of nature, or out of the "Great Deep." This is the genius (with certain sinister, terrible aspects, marked out grandly in the old forms) who is "impaled" or "crucified"—in its real, hidden meaning—upon the stock, or "Tree of Life," indicated by the Irish Harp. Her hair, in the moment of agony, streams Daphne-like, as "when about to be transformed into the tree," behind her in the wind, and twines, in the mortal,

mythical stress, into the *seven* strings of the magic Irish Harp, whose music is the music of the spheres, or of the Rosicrucian, assumed penitential, visible world. These seven strings stand for the seven vowels, by means of which came speech to man, when the "new being," man (this is cabalistic again, and therefore difficult of comprehension), "opened his mouth and spake." The seven strings of the Irish Harp, it will be remembered, are blazoned "Luna," or the "Moon"—the feminine moon—according to the practice of the old heralds, in regard to all royal or ruling achievements, which are blazoned by the names of the planets. The seven strings of the Irish Harp mean also the seven pure tones in music; these, again, stand for the seven prismatic colours; which, again, describe the seven vowels; and these, again, represent their seven rulers, or the seven planets, which have their seven spirits, or "Celestial Flames," which are the seven Angels or Spirits of God, who keep the way round about "the Throne of the Ancient of Days."

There is in most countries an objection to Friday. although it is the Mohammedan sacred day or Sabbath. Friday is the day of the "Green." Emeralds, or *smaragds*, are proper to be worn on Friday, and bring good fortune, as exercising occult influences on this particular day.

The breastplate of the Jewish High-Priest had its oracular gems, which were the Urim and Thummim.

The reputed enchanter, Apollonius Tyaneus, is said, for the purposes of his magic, to have worn special rings, with their appropriate gems, for each day of the sevenfold week, to command the particular spirits belonging to the different days. The Hermetic Brethren had certain rules that they observed in relation to this view of the power of precious stones to bring good or bad fortune through the planetary affinities of certain days, because they imagined that the various gems, equally as gold and silver, were produced through the chemic operation of the planets, working secretly in the telluric body. They thought that gold and silver, and all the gems, had but one foundation in nature, and were simply augmented, purified, and perfected through the operation of the hermetic or magnetic light—invisible and unattainable under ordinary circumstances, and unknown, except to the alchemists. All yellow gems, and gold, are appropriate to be worn on Sunday, to draw down the propitious influences, or to avert the antagonistic effects, of the spirits on this day, through its ruler and name-giver, the Sun. On Monday, pearls and white stones (but not diamonds) are to be worn, because this is the day of the Moon, or of the second power in nature. Tuesday, which is the day of Mars, claims rubies, and all stones of a fiery lustre. Wednesday is the day for turquoises, sapphires, and all precious stones which seem to reflect the blue of the vault of heaven, and that imply the lucent azure of the supposed

spiritual atmosphere, wherein, or under which, the Rosicrucian sylphs dwell—those elementary children who, according to the cabalistic theogony, are always striving for intercourse with the race of Adam, seeking a share of his particular privilege of immortality, which has been denied to them. Thursday demands amethysts and deep-coloured stones of sanguine tint, because Thursday is the day of Thor—the Runic impersonated Male Divine Sacrifice. Friday, which is the day of Venus, has its appropriate emeralds, and reigns over all the varieties of the imperial, and yet strangely the sinister, colour green. Saturday, which is Saturn's day, the oldest of the gods, claims for its distinctive talisman the most splendid of all gems, or the queen of precious stones, the lustre-darting diamond, which is produced from the black of Sab, Seb, or Saturn, the origin of all visible things, or the "Great Deep," or "Great Mother," in one sense.

This is the day on which all green gems, and the colour green, should be universally used. Friday is the "woman's day" of the sevenfold weekly period; and therefore, as some ill-natured people might say, it is the unlucky day. Certain it is, however, that although it presents the exact contradiction of being especially the woman's day, few or no marriages would be celebrated on this day, as popularly bearing the mark of ill luck, which suppositions few would like openly to defy, or, according to the familiar expression, "fly in the face of." May is also forbidden

for marriages, although it is the "woman's month," or month in which "May-day" occurs, and in which "May-poles" used to be set up everywhere. (See figures of May-poles later in our book.)

But to return to the ill-omened colour to England, white, and to the important (in this sense, formidable) shape in which we find it to appear in the name borne by our Prince of Wales—"Albert Edward;" inheriting his name "Albert" from perhaps the most lovable prince whom this country has ever known as casting in his destinies, by marriage, with it, but whose end—in the prime of life, and in the fulness of his influence—was surely unfortunate enough, when the eyes of hope of all Europe, in various respects, were fixed upon him! Let us, then, suggest that the name "Albert" be passed over in the person of the Heir to the Throne as a name laid aside; and let us hope that by-and-by (in distant days, we trust) he will be known as king by the name—the propitious name—of Edward only, "Edward the Seventh,"—a period whose oncome, because of the royal disappearance which it will imply, we most earnestly and religiously deprecate. But the time must come; and we may be forgiven the thought sometimes obtruding. For it is of England and of her destinies we speak,—fanciful and strange as our unexpected allusions, and remote, legendary speculations, may appear; far off the beaten tracks of this hard, common-sense, mechanical, every-day world, in which the lot of thinkers, if of unusual bent, really

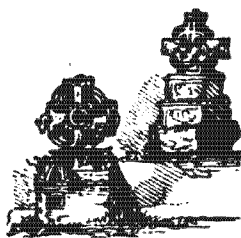
seems most injuriously cast, and even cruelly cast. But men are men, and thoughts are thoughts: whether the thoughts of the "Conquest," or of those of the reign of Victoria, all are alike in their reality at the time that they arise in the mind.

The "White Lady of Berlin," and her mysterious appearances from time to time, are well known to the writers of modern romantic biographical story. Whom she is supposed to represent seems to be unknown to all. Those who have recorded her fitful revelations of herself venture no surmise; but she is considered in some way the evil genius of the Hohenzollern family, much in the same manner as the unaccounted-for figure might have been regarded who revealed himself to Brutus on the Plains of Philippi, and who announced the crowning misfortunes of the next day. The Irish have a name for this supernatural appearance in the "banshee," or the speaker, or exponent, of fate. The "White Lady of Berlin" is supposed to be seen by some person in the palace before any pre-eminent disaster supervenes, occurring to a member of the royal house. The glimpses of this White Lady are only momentary and delusive,—so vague, indeed, as to be readily contradicted or explained away (perhaps willingly) even by the supposed seers themselves. It is also a fact not a little curious, when we come to consider it by the side-glance, as it were, that the colour white (the English unfortunate colour), besides being that of the "White Rose" and of "Whitehall," is that

white of the unlucky Stuarts, whose history through centuries, both in Scotland and in England, was but one long catalogue of mishaps, woes, and disasters. Prince Charles Edward and his famous "white cockade," and the evil fortunes of all his followers and of the Jacobite cause in general in 1715 and 1745, emblemed in the virgin, holy colour white, supply a touching—nay, tragical—page in public and in private history. Lastly, we may adduce as a supposed exemplification of the terrible general effects of this evil-boding name *albus*, and colour white, in France, the history of all the Bourbons, whose colour is white in particular, from the first of that name who displayed his snowy banner, and who fell by the dagger of an assassin, to the last Bourbon in modern history, whose fate we will not attempt to forecast, nor in any manner to seem to bespeak. Merlin, whose prophecy of the dangers, at some time, of "white" to the kingdom of England was supposed to refer to the invasion of this country by the pale Saxons, whose device or token was the "white horse," until further associations of white and misfortune in England came to dispel the idea, may even still have his original prophetic forecast unfulfilled. The colour white, or some strange, at present unimagined, association of "white," may yet lie, like a dream, *perdu* in the future (of the chances of which no man can speak), to justify Merlin at once, and to astonish and bewilder, by the long-delayed evolvment of the centuries in which at last the realisation and the



misfortune become simultaneously apparent: for which, and for the possibilities of which, we will terminate in the adjuration of the sublime Romans, those masters in the art of augury and of divination, "Absit omen!" But thus much we have chosen to explain about the colour white, in justification of the ideas of the Rosicrucians as to the supernatural power of colours; and as to the magical qualities of those occult influences which they determined, in their philosophical vocabularies, strangely and mysteriously to call the "signatures of things."



Ancient Crosses.  
Margam, South Wales; St. Patrick's, Co. Louth.



Various Foliated Curves of the Lotus.

## CHAPTER THE TWENTY-FOURTH.

THE BELIEFS OF THE ROSICRUCIANS—MEANING OF LIGHTS AND OF COMMEMORATIVE FLAMBEAUX IN ALL WORSHIP.



FROM the name of the Temple, now Stonehenge, comes the name of Ambresbury, which stands a few miles from it. This is called the "Ambres of the Abiri." It is two words, and means the "Ambres of the *Dii Potentes*," or of the אַבִּירִי, or "Cabiri,"—for they are the same.

The star of the *Légion d'Honneur* bears the inscription — "*Napoléon, Empereur des Français.*" This order was instituted by the Emperor Napoleon the First, after the discovery and dissolution of the Secret Society, or Brotherhood, of which General Pichegru, Georges Cadoudal, the famous Moreau, and other noted revolutionary men, were members. This order possessed, it is stated, a talisman, or mystic head, which served as a recognitive mark,

and was supposed to be a sort of bond to the brotherhood. After their death, their secret insignia were discovered; and it has been stated that the Emperor Napoleon, whose attention was instantaneously arrested by great and unusual ideas or supernatural suggestions, in suppressing this mystic symbol or head, adopted it in another form, and substituted his own head in profile, as the *pal-ladium*, or talisman, for his new order of the "Legion of Honour."

The saffron robe of Hymen is of the colour of the Flame of Fire. The Bride, in ancient days, was covered with a veil called the "*Flammeum*;" unless made under this, no vow was considered sacred. The ancients swore, not by the altar, but by the flame of fire *which was upon the altar*. Yellow, or flame-colour, was the colour of the Ghebers, or Guebres, or Fire-Worshippers. *The Persian lilies are yellow*; and here will be remarked a connection between this fact of the yellow of the Persian lilies and the mystic symbols in various parts of our book. Mystic rites, and the symbolical lights, which mean the Divinity of Fire, abound at Candlemas-day (February 2d), or the Feast of the Purification; in the torches borne at weddings, and in the typical flame-brandishing at marriage over almost all the world; in the illuminations at feasts; in the lights on, and set about, the Christian altar; at the festival of the Holy Nativity; in the ceremonies at preliminary espousals; in the Bale, or Baal, fires on

the summits of the mountains ; in the watch-lights, or votive sanctuary-lights, in the hermitage in the lowest valley ; in the *chapelle ardente*, in the Romish funereal observances, with its abundance of silent, touching lights around the splendid *catafalque*, or twinkling, pale and ineffectual, singly at the side of the death-bed in the cottage of the peasant. Starry lights and innumerable torches at the stately funeral, or at any pompous celebration, mean the same. In short, light all over the world, when applied to religious rites, and to ceremonial, whether in the ancient or in the modern times, bespeaks the same origin, and struggles to express the same meaning, which is Parseism, Perseism, or the worship of the deified FIRE, disguised in many theological or theosophic forms. It will, we trust, never be supposed that we mean, in this, *real fire*, but only the inexpressible something of which real fire, or rather its flower or glory (bright light), is the farthest off—because, in being visible at all, it is the grossest and most inadequate image.

All this strange, dreamy, ethereal view of a vital, accessible something, entirely separate from the suggestions of mere sensation, is Gnosticism, or Bhuddism, in its own profoundest depth. It follows on similarly to the “intoxication,” or suffusion with the very certainty of the presence of God, which, in the poetic sense, was said to fill the mind of even the supposed arch-atheist Spinoza.

The Rosicrucians, through the revelations concerning them of their celebrated English representative, Robertus de Fluctibus, or Robert Fludd, declare, in accordance with the Mosaic account of creation,—which, they maintain, is in no instance to be taken literally, but metaphorically,—that two original principles, in the beginning, proceeded from the Divine Father. These are Light and Darkness,—or form or idea, and matter or plasticity. Matter, downwards, becomes fivefold, as it works in its forms, according to the various operations of the first informing light; it extends four-square, according to the points of the celestial compass, with the divine creative effluence in the centre. The worlds spiritual and temporal, being rendered subject to the operation of the original Type, or Idea, became, in their imitation of this Invisible Ideal, first intelligible, and then endowed with reciprocal meaning outwards from themselves. This produced the being (or thought) to whom, or to which, creation was disclosed. This is properly the “Son,” or Second Ineffable Person of the Divine Trinity. Thus that which we understand as a “human mind” became a possibility. This second great, only intelligible world, the Rosicrucians call “Macrocosmos.” They distribute it as into three regions or spheres; which, as they lie near to, or dilate the farthest from, the earliest opening divine “Brightness,” they denominate the Empyræum, the Ætheræum, and the Elementary Region, each filled and determinate

and forceful with less and less of the First Celestial Fire. These regions contain innumerable invisible nations, or angels, of a nature appropriate to each. Through these immortal regions, Light, diffusing in the emanations of the cabalistic Sephiroth, becomes the blackness, sediment, or ashes, which is the second fiery, real world. This power, or vigour, uniting with the Ethereal Spirit, constitutes strictly the "Soul of the World." It becomes the only means of the earthly intelligence, or man, knowing it. It is the Angel-Conqueror, Guide, Saviour born of "Woman," or "Great Deep," the Gnostic Sophia, the "Word made flesh" of St. John. The Empy-ræum is properly the flower, or glory (effluent in its abundance), of the divine Latent Fire. It is penetrated with miracle and holy magic. The Rosicrucian system teaches that there are three ascending hierarchies of beneficent Angels (the purer portion of the First Fire, or Light), divided into nine orders. These threefold angelic hierarchies are the Teraphim, the Seraphim, and the Cherubim. This religion, which is the religion of the Parsees, teaches that, on the Dark Side, there are also three counterbalancing resultant divisions of operative intelligences, divided again into nine spheres, or inimical regions, populated with splendidly endowed adverse angels, who boast still the relics of their lost, or eclipsed, or changed, light. The elementary world, or lowest world, in which man and his belongings, and the lower creatures, are produced, is the flux,

subsidence, residuum, ashes, or deposit, of the Ethereal Fire. Man is the microcosm, or "indescritably small copy," of the whole great world. Dilatation and compression, expansion and contraction, magnetic sympathy, gravitation to, or flight from, is the bond which holds all imaginable things together. The connection is intimate between the higher and the lower, because all is a perpetual aspiration, or continuous descent: one long, immortal chain, whose sequence is never-ending, reaches by impact with that immediately above, and by contact with that immediately below, from the very lowest to the very highest. "So true is it that God loves to retire into His clouded Throne; and, thickening the Darkness that encompasses His most awful Majesty, He inhabits an Inaccessible Light, and lets none into His Truths but the poor in spirit." The Rosicrucians contended that these so "poor in spirit" meant themselves, and implied their submission and abasement before God.

The Rosicrucians held that, all things visible and invisible having been produced by the contention of light with darkness, the earth has denseness in its innumerable heavy concomitants downwards, and they contain less and less of the original divine light as they thicken and solidify the grosser and heavier in matter. They taught, nevertheless, that every object, however stifled or delayed in its operation, and darkened and thickened in the solid blackness at the base, yet contains a certain possible deposit,

or jewel, of light,—which light, although by natural process it may take ages to evolve, as light will tend at last by its own native, irresistible force upward (when it has opportunity), can be liberated; that dead matter will yield this spirit in a space more or less expeditious by the art of the alchemist. There are worlds within worlds,—we, human organisms, only living in a deceiving, or Bhuddistic, “dream-like phase” of the grand panorama. Unseen and unsuspected (because in it lies magic), there is an inner magnetism, or divine *aura*, or ethereal spirit, or possible eager fire, shut and confined, as in a prison, in the body, or in all sensible solid objects, which have more or less of spiritually sensitive life as they can more successfully free themselves from this ponderable, material obstruction. Thus all minerals, in this spark of light, have the rudimentary possibility of plants and growing organisms; thus all plants have rudimentary sensitives, which might (in the ages) enable them to perfect and transmute into locomotive new creatures, lesser or higher in their grade, or nobler or meaner in their functions; thus all plants and all vegetation might pass off (by side-roads) into more distinguished highways, as it were, of independent, completer advance, allowing their original spark of light to expand and thrill with higher and more vivid force, and to urge forward with more abounding, informed purpose—all wrought by planetary influence, directed by the unseen spirits (or workers) of the Great Original Architect, building



His *microcosmos* of a world from the plans and powers evoked in the *macrocosm*, or heaven of first forms, which, in their multitude and magnificence, are as changeable shadows cast off from the Central Immortal First Light, whose rays dart from the centre to the extremest point of the universal circumference. It is with terrestrial fire that the alchemist breaks or sunders the material darkness or atomic thickness, all visible nature yielding to *his* furnaces, whose scattering heat (without its sparks) breaks all doors of this world's kind. It is with immaterial fire (or ghostly fire) that the Rosicrucian loosens contraction and error, and conquers the false knowledge and the deceiving senses which bind the human soul as in its prison. On this side of his powers, on this dark side (to the world) of his character, the alchemist (rather now become the Rosicrucian) works in invisible light, and is a magician. He lays the bridge (as the Pontifex or Bridge-Maker) between the world possible and the world impossible: and across this bridge, in his Immortal Heroism and Newness, he leads the votary out of his dream of life into his dream of temporary death, or into extinction of the senses and of the powers of the senses; which world's blindness is the only true and veritable life, the envelope of flesh falling metaphorically off the now liberated glorious *entity*—taken up, in charms, by the invisible fire into rhapsody, which is as the gate of heaven.

Now a few words as to the theory of alchemy.

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

It is this other world (just off this real world) into which the Rosicrucians say they can enter, and bring back, as proofs that they have been there, the old things (thought escaped), metamorphosed into new things. This act is *transmutation*. This product is magic gold, or "fairy gold," condensed as real gold. This growing gold, or self-generating and multiplying gold, is obtained by invisible transmutation (and in other light) in another world out of this world; immaterial to us creatures of limited faculties, but material enough, farther on, on the heavenly side, or on the side *opposite* to our human side. In other

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

may be said to have become an imported accident into the scheme of things ; our ideas being erroneous as to the original design in regard of us.

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

The original curse was entailed upon mankind by eating of

"The fruit

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

What that "Tree" was, and what are its votive, idolatrous (in the bad sense) symbols in the old

world and in the new, we think we have abundantly shown—at least, in the occult, shadowy idea. Why, supposing that the alchemists ever possessed the power of universal gold-making, they fail of producing any, or of offering one of their rich gifts to the world, is at once answered in these two conclusive, obvious facts: Firstly, that if this power of gold-making, or of transmutation, were a recognised possibility, like any other art allowed or authorised, it would inevitably become penal or impossible, in order to preserve the existing value of gold, the richest metal; and the professor of the art would be at once put out of sight. Secondly, if supposed to be true, and not fable, like any ordinary art or science, the man who had arrived at such a stupendous secret would be sacrificed or martyred in the insatiate haste of the people to compel him to produce gold, in order to satisfy *them*—that gold, moreover, which will destroy, but can never satisfy. “Ye cannot serve God and Mammon.” These things the alchemists too well know, and therefore they (if any exist now) hide, as they have always hidden, and deny, as they have always denied; being desirous of stealing through the world unknown and of serving God alone, whose inaccessible great glory, as we see, has been imitated in the golden lights of the inexpressibly grand (in the worldly and mortal sense), apostate constructions of the magnificent Mammon, Lord of the Treasures of this World, for which men

offer themselves willing victims even to Him, King of the Visible, whose semblance is that of the most brilliant yellow element—Fire—Or, “Golden Flame,” the “Flower” of the Fire.

The alchemists maintain that the metals are produced in the secret operations of the planets, that grow them daily in the bowels of the earth; that the sun and moon, red and white, fire and water, light and darkness, male and female, night and day, are active in the generation of the precious metals, of which gold is due wholly to the invisible operation of the sun and moon, and silver is referable to the whitening or bleaching lucidity of the moon; that gold is produced quicker or slower according to the faster or slower operations of nature; that it vivifies and vegetates, bears bright seed and multiplies, germinating as fructifying in the matrix, or the laboratories of the earth; that gold is produced with infinite pains, as it were, by these chemic operations of nature, very slowly under certain circumstances, but very rapidly under other more favourable, more powerful conditions; that it is possible for the adept to act as the midwife of nature, and to assist in her deliverance, and in the birth of gold, in these occult senses; that the work of nature being thus expedited by this alchemical art, the hitherto thwarted intention of Providence is effected in the predetermined liberation of the divine gold, “Lux,” or light, which is again united to its radix, or producing-point, in heaven. A

spark of the original light is supposed by the Rosicrucians to remain deep down in the interior of every atom.

The Rosicrucian Cabala teaches that the three great worlds above—Empyræum, Ætheræum, and the Elementary Region—have their copies in the three points of the body of man: that his head answers to the first; his breast, or heart, to the second; and his ventral region to the third. In the head rests the intellect, or the magnetism of the assenting judgment, which is a phenomenon; in his heart is the conscience, or the *emotional* faculty, or the Saviour; and in the umbilical centre reside the animal faculties, or all the sensitives. Nutrition is destruction in the occult sense, and dissolution is rescue in the occult sense; because the entity, or visible man, is constructed in the elements, and is as equally ashes, or condemned matter, as they are; and because the fire that feeds the body (which is its natural respiration or maintenance) is in itself that which (however slowly) destroys it. Man lives upon the lees of nature, or (in the Bhuddistic view) upon the “gross purgations of the celestial fire,” which is urging itself clear through the operation of the divine rescuing spirit in it. It follows that metaphysically all the wonderful shows of life are *phantasmata* only, and their splendours false and a show only. But as these shows are the medium and the instruments of life, without which intelli-

gence (in the human sense) would be impossible, this celestial "Second Fire" has been deified in the acknowledgments of the first inhabitants of the world, who raised pillars and stones in its honour as the first idol. Thus man bears in his own body the picture of the "Triune." Reason is the head, feeling is the breast, and the mechanical means of both feeling and reasoning, or the means of his being Man, is the epigastric centre, from which the two first spring as emanations, and with which the two first form ultimately but "one." The invisible magnetic, geometrical bases, or latitudes, of these three vital points, whose consent, or coincidence, or identity, forms the "microcosm," which is a copy of the same form in heaven, answer magically to their stellar originals. This is astrological "ruling" by pyramidal culmination, and by trilinear descent or efflux, to an intersecting point in the latitudes of the heavens and in the man's body, at which upper and lower, or heaven and earth, interchange; and Man is therefore said to be made "in the image" of the Archetype, who has "descended" to man, who has "ascended" to Him. This is the "hinge-point" of the natural and the supernatural, upon which the two wings of the worlds real and unreal revolve. The starry heavens, through whose astrological cross-work complications (as in a map) all these infinite effects are produced, and on whose (for,



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

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

Thus colours to the human are negative as music addressed to the ear, the musical notes negative as colours addressed to the eye, and so on of the other senses, although they are all the same in the imagination, without the *sensorium*—as dreams show. And life and the world, in

\* "*Comte de Gabalis*": Rosicrucian.

this view, are all imagination : man being made in idea, and only in his own belief. This, again, is only pure Parseeism ; and the whole will be rightly regarded as the most extraordinary dream of philosophy—as depth of depths beyond idea.

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

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

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

as the dream of, and the sorrow for, the lost paradise. Music is yet master of the man's emotions, and therefore of the man.

Heavenly music is produced from impact upon the paths of the planets, which stand as chords or strings, by the cross-travel of the sun from note to note, as from planet to planet; and earthly music is microscopically an imitation of the same, and a "relic of heaven;" the faculty of recognition arising from the same supernatural musical efflux which produced the planetary bodies, in motived projection from the sun in the centre, in their evolved, proportional, harmonious order. The Rosicrucians taught that the "harmony of the spheres" is a true thing, and not simply a poetic dream: all nature, like a piece of music, being produced by melodious combinations of the cross-movement of the holy light playing over the lines of the planets: light flaming as the spiritual ecliptic, or the *gladius* of the Archangel Michael, to the extremities of the solar system. Thus are music, colours, and language allied.

Of the Chaldean astrology it may figuratively be said that, although their knowledge, in its shape of the "Portentous Stone,"—in this instance, their grave-stone,—shut up the devils in the depths of the "Abyss," and made the sages their masters (Solomon being the Priest or King, and his seal the "Talisman" that secures the "Deep"); Man, on account of his having fallen into the shadow and the corruptions of EXISTENCE, needs that mighty exterior HAND (before

which all tremble) to rescue him back into his native original Light or Rest. All the foregoing is pure Bhuddism.

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

Nevertheless thoughtful people are equally able to convict modern philosophical realists of absurdity, when the former adduce the following insurmountable objection against them: "When we tell you of a supernatural thing," say the supernaturalists to the realists, "you directly *have recourse to a natural thing in which to find it.*" This is contrary to common sense; and therefore the realistic arguer has no right to dispose in this manner of that which is supernatural; for his objections are futile and vain, and his arguments contradict themselves. Spirit and matter, when sought to be explained, are totally opposed; and hence arises the reason why there can never be any belief of impossible things, and only the conviction that such things *have been* in the mind, notwithstanding the insurmountable contradiction of the senses.



Bheema Chiori. (Mokundra Pass.)

## CHAPTER THE TWENTY-FIFTH.

### THE GREAT PYRAMID.



**I**N a very elaborate and interesting book, published in the year 1867, the title of which, at length, is the following: "Life and Work at the Great Pyramid. By C. Piazzzi Smyth, Professor of Practical Astronomy in the University of Edinburgh, and Astronomer Royal for Scotland. Edmonston & Douglas, Edinburgh and London. 1867:" the conclusions (though a mistake) which we now supply from the author are offered as definitions, after infinite care, of this important name or word, "PYRAMID." "Pyramid" is derived in this book from two Greek terms—*πυρός*, "wheat;" *μετρον*, "measure;" or from Coptic roots, signifying *pyr*, "division;" *met*, "ten." However, we offer to deduce this term "Pyramid" from quite another source. The present writer originally sought to do this in the year 1860, in a dissertation on the origin and purpose of the "Pyramids of Egypt."

It is well known that the letters *P* and *F* are radically the same letter (as is evidenced by their peculiar pronunciation in certain countries), and that they are interchangeable. In Professor Smyth's book, *Πυρός* is wrongly translated "wheat." It signifies "product," or "growth," or "elimination;" in other words, and in the symbolical sense, it means "sun-begotten," or "fire-begotten." The Coptic derivation (re-read by a new light) is the true one. Thus we obtain another reason upon which we rely as the real interpretation of the name of the pyramid, or obelisk, or great original altar or upright, raised to the divinity working secondarily in nature. *Πυρ* is fire (or Division produced by fire); *Μετρον* is Ten (or measures or spaces numbered as ten). The whole word means, and the entire object bearing this name means, the original Ten Measures or Parts of the Fiery Ecliptic or Solar Wheel, or the Ten Original Signs of the Zodiac. Therefore the Pyramids are commemorative altars raised to the divinity Fire.

The *Ophites* are said to have maintained that the serpent of Genesis was the *Λογος*, and the "Saviour." The *Logos* was Divine Wisdom, and was the Bhudda, or Buddha, of India. The Brazen Serpent was called *Λογος*, or the "Word," by the Chaldee Paraphrast (Basnage, lib. iv. ch. xxv.) It is very certain that, in ancient times, the serpent was an object of adoration in almost all nations. The serpent-worshippers seem to have placed at

the head, or nearly at the head, of all things (Maia), and most intimately connected with the serpent, a certain principle which they called "Sophia." This is clearly a translation of the word "Bhudda" into Greek. It also reminds us that the old Bhuddas are always under the care of the Cobra-Capella. This is evidenced in all the Memnonian or Egyptian heads; and in the asp (or fleur-de-lis), more or less veiled or altered, displayed as the chief symbol upon the universal Sphynxes. The serpent, in one view, was the emblem of the evil principle, or destroyer. But, as we have seen before, the "destroyer" was the "creator." Hence he had the name, among his numerous appellations, of ΟΦΙΣ; in Hebrew, אֹרֶב, *Ob*; and as he was the "logus, or "linga," he was also ΟΨ, and in Hebrew מִסְרָא. Query, hence, Συφαρ, a seraph or serpent?—see Jones's *Lexicon* (*in voce*), and Σοφος, wise. The Συφ and Σοφ are both the same root. The famous "Brazen Serpent," called Nehustan, set up by Moses in the Wilderness, is termed in the Targum a "Saviour." It was probably a "serpentine crucifix," as it is called a cross by Justin Martyr. All the foregoing is allegorical, and hides deep Gnostic myths, which explain serpent-worship, united with the adoration paid to a perpendicular.

The three most celebrated emblems carried in the Greek mysteries were the Phallus, I; the Egg, O and the Serpent, Φ; or otherwise the Phallus, the Ioni or Umbilicus, and the Serpent. The first, in

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



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

Proposals were published some years ago for a book entitled, "The Enigma of Alchemy and of Œdipus resolved; designed to elucidate the fables, symbols, and other mythological disguises, in which the Hermetic Art has been enveloped and signalised in various ages, in ecclesiastical ceremonies, masonic *formulae*, astronomical signs, and constellations,—even in the

emblazonments of chivalry, heraldic badges, and other emblems ; which, without explanation, have been handed down, and which are shown to have originated in the same universal mystic school, through each particular tracing their allusion to the means and mechanism." This intended work was left in MS. by its anonymous author, now deceased, but was never published. The unknown author of it produced also in the year 1850, in one vol. 8vo, a book displaying extraordinary knowledge of the science of alchemy, which bore the name, "A Suggestive Enquiry into the Hermetic Mystery ; with a Dissertation on the more celebrated of the Alchemical Philosophers." This book was published in London ; but it is now extinct, having been bought up—for suppression, as we believe—by the author's friends after his decease, who probably did not wish him to be supposed to be mixed up in such out-of-the-way inquiries.

The Vedas describe the Persian religion (Fire-Worship) as having come from Upper Egypt. "The mysteries celebrated within the recesses of the 'hypogea'" (caverns or labyrinths) "were precisely of that character which is called Freemasonic, or Cabiric. The signification of this latter epithet is, as to written letters, a desideratum. Selden has missed it ; so have Origen and Sophocles. Strabo, too, and Montfaucon, have been equally astray. Hyde was the only one who had any idea of its composition when he declared that 'It was a *Persian word*, somewhat altered from *Gabri* or *Guebri*, and signifying FIRE-WORSHIPPERS.'"

See O'Brien's *Round Towers of Ireland*, 1834, p. 354). Pococke, in his *India in Greece*, is very sagacious and true in his arguments; but he tells only half the story of the myths in his supposed successful divestment of them of all unexplainable character, and of exterior supernatural origin. He supposes that all the mystery must necessarily disappear when he has traced, and carefully pointed out, the identity and transference of these myths from India into Egypt and into Greece, and their gradual spread westward. But he is wholly mistaken; and most other modern explainers are equally mistaken. Pococke contemplates all from the ethnic and realistic point of view. He is very learned in an accumulation of particulars, but his learning is "of the earth, earthy;" by which we mean that, like the majority of modern practical philosophers, he argues from below to above, and not, in the higher way, from above to below, or (contrary to the inductive, or Aristotelian, or Baconian method) from generals to particulars, or from the light of inspiration into the *sagacities* of darkness, as we may call unassisted world's knowledge,—always vain.

The Feast of Lanterns, or Dragon-Feast, occurs in China at their New Year, which assimilates with that of the Jews, and occurs in October at the high tides. They salute the festival with drums and music, and with explosions of crackers. During the Feast, nothing is permitted to be thrown into water (for fear of profaning it). Here we have the rites of Aphrodite or

Venus, or the Watery Deity, observed even in China, which worship, in Protean forms, being also the worship of the Dragon or Snake, prevails, in its innumerable contradictory and effective disguises, over the whole world. How like are the noises and explosions of crackers, &c., to the tumult of the festivals of Dionusus or Dionysius, to the riot or rout of the Corybantes amongst the Greeks, to the outcry and wild music of the priests of the Salii, and, in modern times, to the noises said to be made at initiation by the Freemasons, whose myths are claimed to be those (or imitative of those) of the whole world, whose Mysteries are said to come from that First Time, deep-buried in the blind, unconscious succession of the centuries! In the Royal-Arch order of the Masons, as some have said, at an initiation, the "companions" fire pistols, clash swords, overturn chairs, and roll cannon-balls about. The long-descended forms trace from the oldest tradition; the origin, indeed, of most things is only doubt or conjecture, hinted in symbols.

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

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

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

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

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

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

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

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

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

In the Ophic planetary group (*Origen in Celsum*, vi. 25) Michael is figured as a lion, Suriel as a bull, Raphael as a serpent, Gabriel as an eagle, Thautabaoth as a bear, Eratsaoth as a dog, Ouriel as an ass. Emanations are supposed to pass through the seven planetary regions, signified by these Chaldæan names, on their way to this world. It was through these seven planetary spiritual regions, or spheres, filled

with their various orders of angels, that the Gnostics mythed the Saviour Jesus Christ to have passed secretly; disguising Himself and His Mission in order to win securely to His object. In evading recognition, in His acceptable disguises, through these already-created "Princedom of Angels," He veiled His purpose of His Voluntary Sacrifice for the Human Race till He was safe, in His investment in "Humanity," for the accepted "Propitiation"—through the "Virgin," for production only; not for "office."

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

END OF VOL. I.

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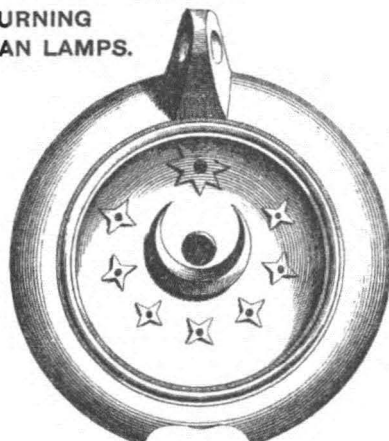
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LAMPES

EVER-BURNING  
ROSICRUCIAN LAMPS.



- (A) Sun in splendour.
- (I) Crescent Moon  
(enclosing the  
"Argha," or  
"Ark").
- (J) The "Seven  
Stars," fashion-  
ing astrologi-  
cally the  
destinies of  
Man.

(K) "Yoni," or "Ioni."

*Dollors*



- (L, M) (Imperfect) Signs.
- (N) Lotus, or Lily  
(Hyacinthine).
- (O) The Sacred  
Fowls (augurial  
or oracular).

a.  
c  
b



- (d) Phœbus.
- (e) (12 Signs.)
- (f) "Jachin."  
"Boaz."
- (c) Crescent  
Moon.

CLASSIC  
LAMPS.

*Dollors*





### *Sacerdote di Cerere*

*Viene rappresentato questo in atto di correre con la face accesa in una mano, e nell'altra li papaveri: tali Sacerdoti all'hor che celebravano li Sacri Misteri della Dea in Eleusi città dell'Attica, era loro costume d'andar correndo come riferisce Strabone Simbolo del corso uelocissimo del Sole, e del suo calore denotato per la face accesa, che feconda l'humido della Terra inteso per li papaveri, dalli quali humori poi ne nasce la generazione di tutte le cose. La sopradetta figura di Sacerdote uedevasi in un Pavimento di antico Sepolcro nella Via Asinaria posta fra le Vie Ardeatina, e latina, di musaico bianco, e nero del quale adesso non apparisce uestigio alcuno per essere stata ruinata assieme col pavimento ancora la fabbrica.*

## ABRAXAS



## GNOSTIC GEMS.

Talismans, Magical Charms, and Invocations. (Strictly "Rosicrucian.")

This Plate is illustrative of the Mysteries of the Gnostics.

"ABRAXAS," or the Chief Deity in his Manifestations.

# THE ROUND TABLE OF KING ARTHUR.

From the Original, preserved in the Court-House of the Castle at Winchester.

"SANGREALE"—or "HOLY GRAIL."

13 Lunations.

2 = "Sun—Moon." ("Light—Dark.")

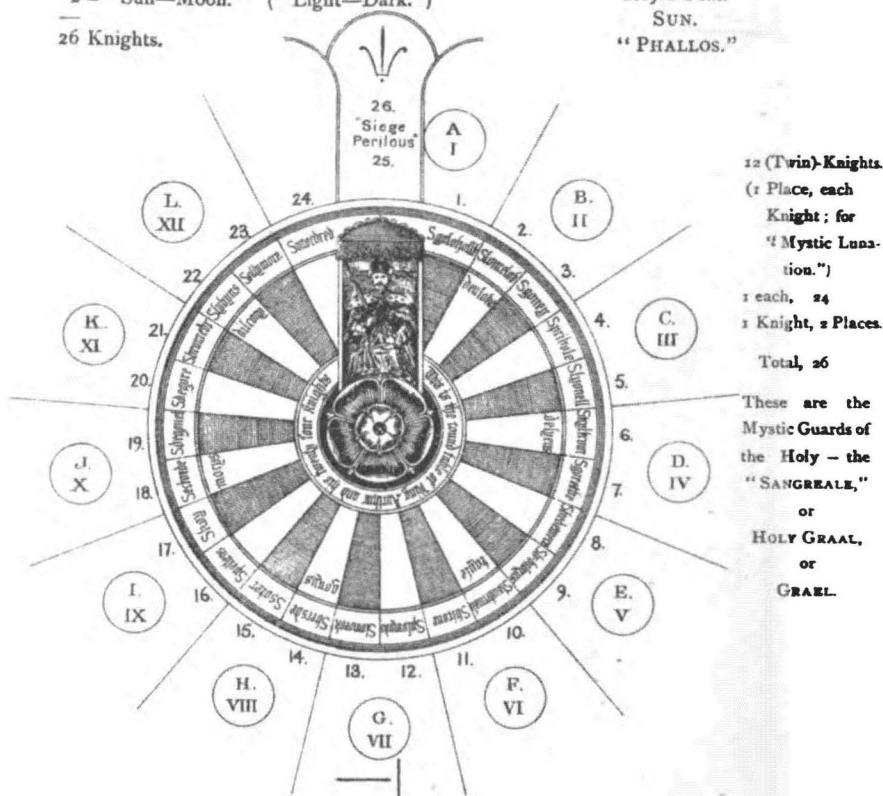
26 Knights.

LUNATIONS.


Royal Seat.

SUN.

"PHALLOS."



Natural—Supernatural.

Mysterious  Tau.

\* TRADITION, that Judas Iscariot left the Table at the words of the Saviour—"What thou doest, do quickly!" and had *no portion* in the Last Rite. (Refer below.)

- A. Saint Matthew.
- B. Saint James.
- II. Saint James.
- III. Saint Simon.
- D. Saint Peter.
- E. Saint James (of Alphaeus).
- F. Saint Bartholomew.

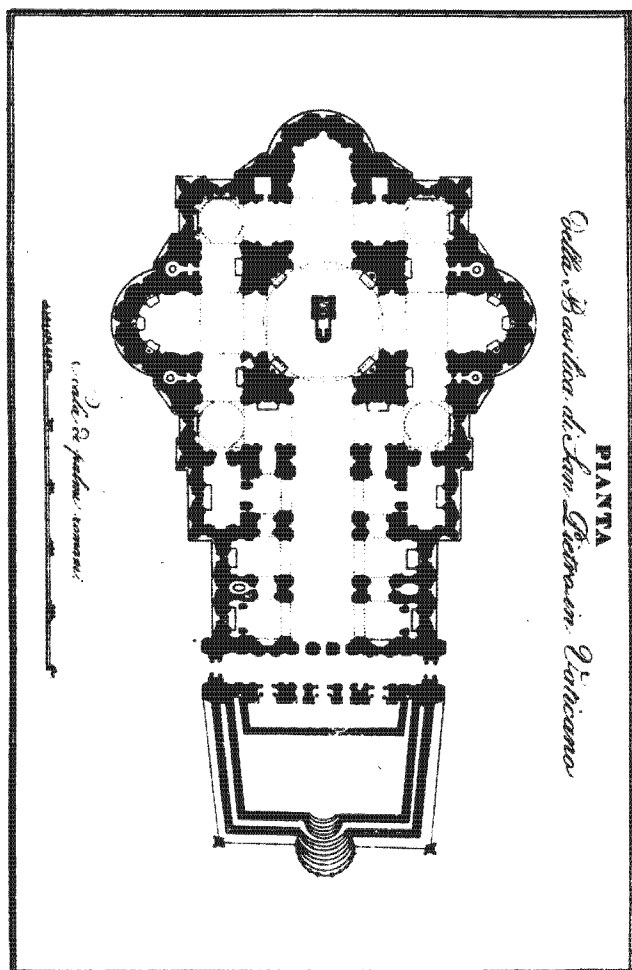
- G. Saint Philip.
- VII. Saint Liborius.
- H. Saint Andrew.
- IX. Saint Thomas.
- J. Vacant.
- K. Saint John.
- XII. Saint John.

"After the sop, Satan entered into him. Then said Jesus unto him, 'That thou doest, do quickly!' Now do man at the table knew for what intent He spake this unto him.

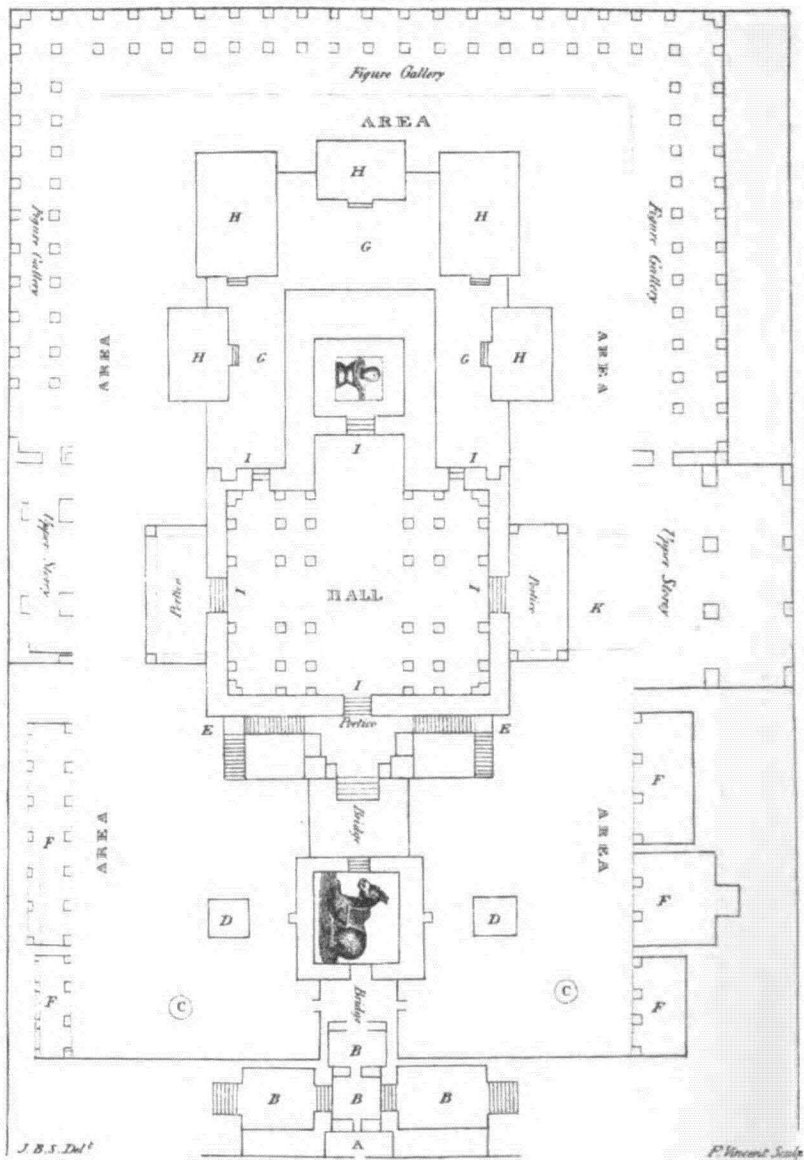
"He" (Judas) "then having received the sop, WENT IMMEDIATELY OUT. AND IT WAS NIGHT."

S. JOHN, Chap. xiii., vers. 27, 28, 30.

PLAN OF THE BASILICA, ST PETER'S in the "Vaticano."



1. Duomo—"Dom" (Central Sacred Point).



**THE INSULATED TEMPLE OF KEYLAS, OR PARADISE,**

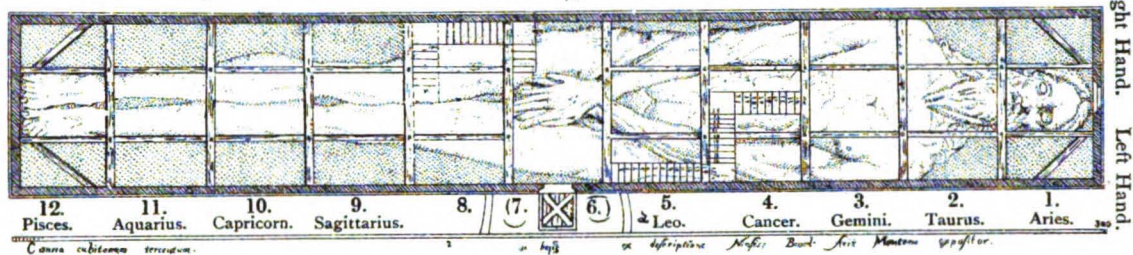
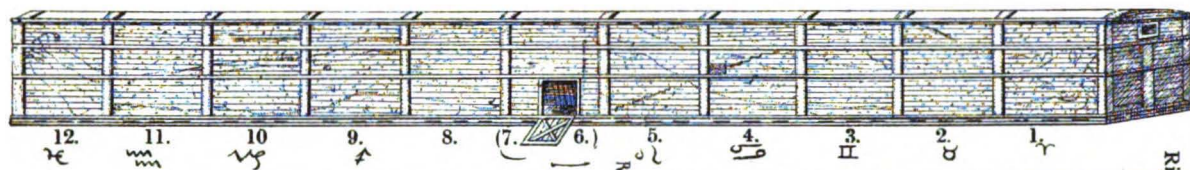
*Drawn out of Elora Mountain*

A. Linga-Yoni (combined).

This Plate (with the previous) illustrate the parallel between  
Heathen and Christian architectural forms.

(N.B.—The period of the construction of the above Temple transcends history.)

## MYSTERIUM.

*Forma exterior ante de de descriptione Mysterii*LUGDANI BATAVORUM.  
(Engraved in the year 1593.)

5 "SIGNS," or "Zodiacal Spaces"—"Preadamite." (5.) 12 Signs— (5 "SIGNS," or "Zodiacal Spaces"—"Preadamite." (5. 1593: ANNO.

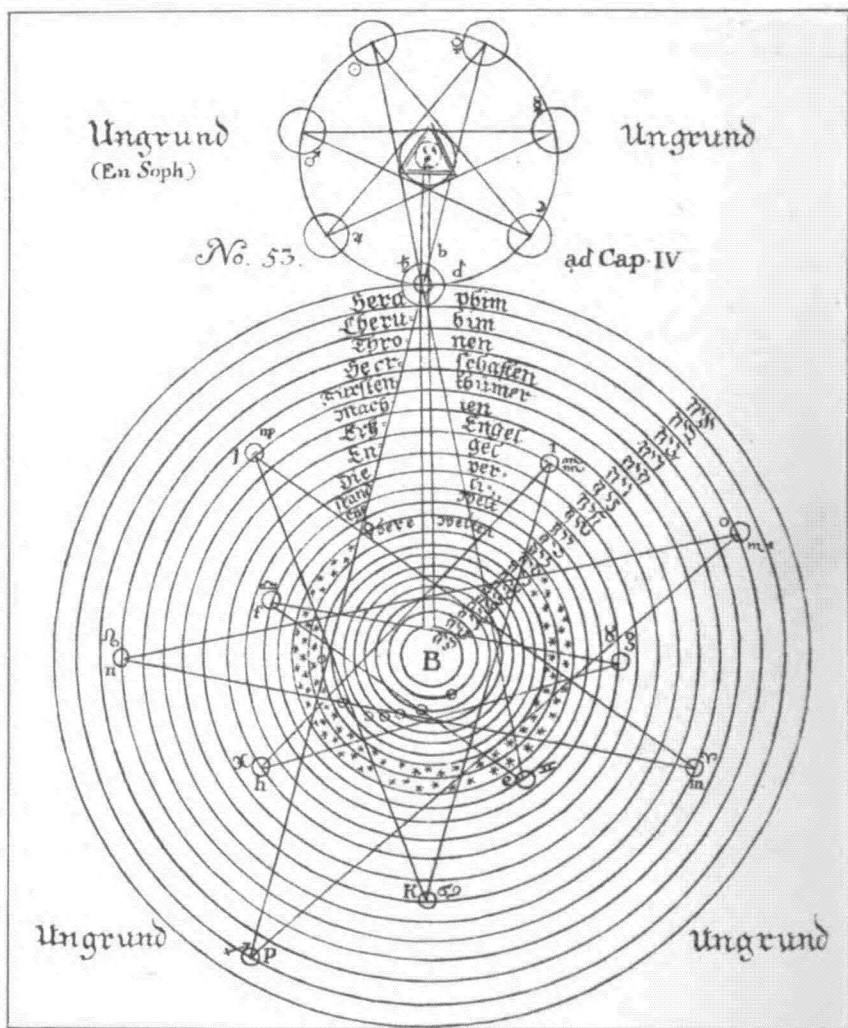
## ROSICRUCIAN SYSTEM.

Structure (Symbolic) of the "Argha," or  
"Arc." Also—  
(Forms—exterior and interior—of the  
"Ark of Noah," from the description of  
Moses.)

Left — \*

\* Place of the "Escaped" Signs.

# ASTRONOMICAL AND ASTROLOGICAL "ROSICRUCIAN" PLAN.







**CHART-A.**

Fig. 10 ad C VII. 9.6.3

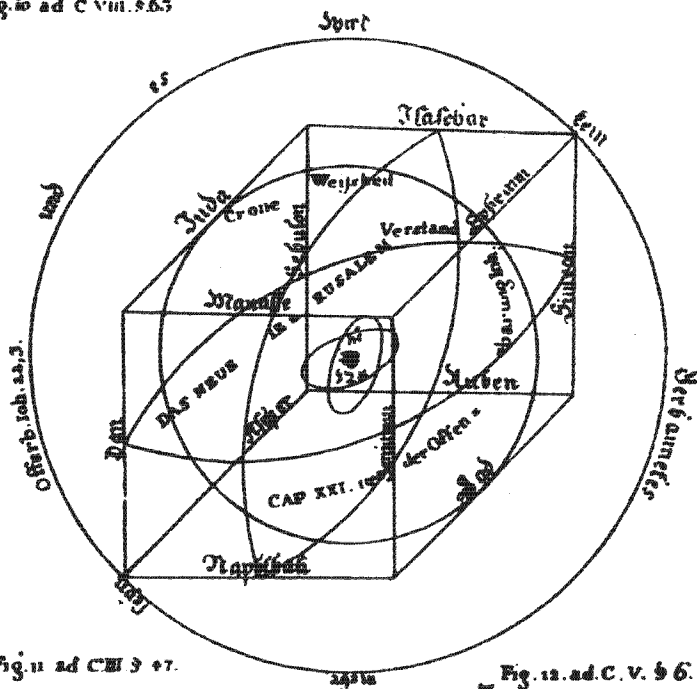


Fig. 11 ad CMI 3 + 7.

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Fig. 13 and CVM. 9. 10.

১৬ ৪৫০

Fig. 14. ad C.viii. 9.5i.

430119 = 20.6.7.

**Таб. IV.**

**Fig. 12. ad. C. v. 96.**

[illegible]

Fig. 13.C.VIII.9.33.

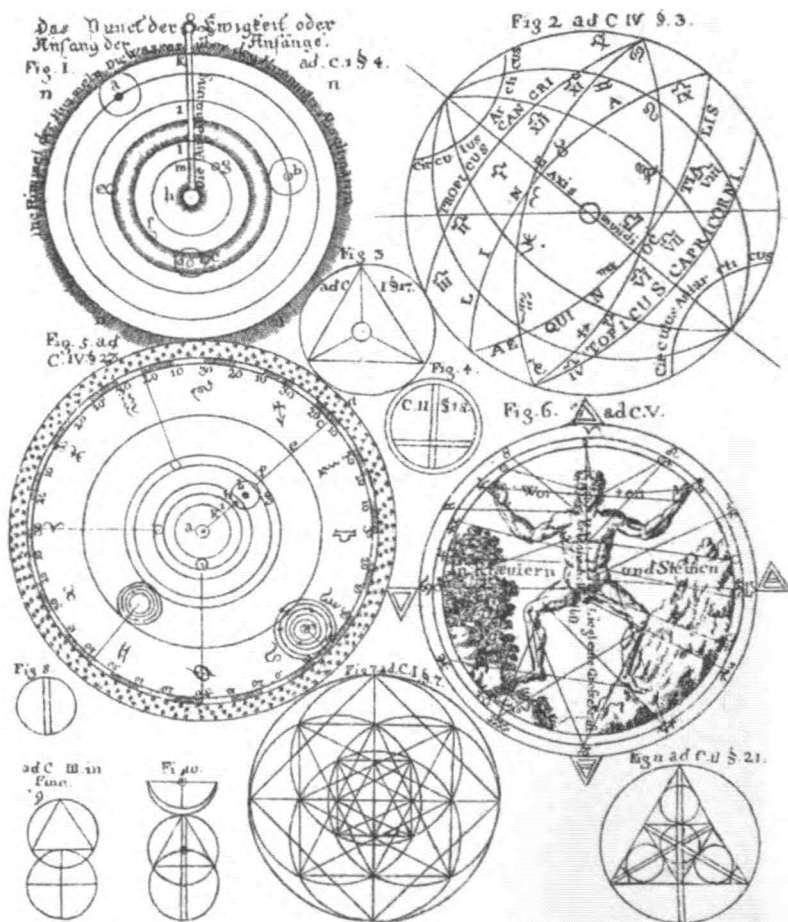
24-с бү.

**Cabalistic—Astrological and Astronomical. Chaldaic Mysteries.**

*N.B.*—The references to Nos. and Chapters are to those corresponding in very ancient Rosicrucian Tracts or Charts—(adduced here to prove authenticity.)



## CHART—C.



Cabalistic (Rosicrucian) Production of the "Worlds—Visible."  
"Generation" of the "Microcosmos."

*N.B.*—The references to Nos. and Chapters are to those corresponding in very ancient Rosicrucian Tracts or Charts—(adduced here to prove authenticity.)

21. 1. 5