



THE
ROSICRUCIAN;
A QUARTERLY RECORD
OF THE
Society's Transactions,
WITH OCCASIONAL
NOTES ON FREEMASONRY,

And other kindred subjects.

EDITED BY

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AND

FRANCIS WILLIAM ROBT. WOODMAN, M.D., Secretary General.

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Rosicrucian Society of England.

The Right Honorable The LORD LYTTON, G.C.M.G., Grand Patron.

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Frater WILLIAM JAMES HUGHAN, | Frater WILLIAM HENRY HUBBARD,
Senior Substitute Magus, | Junior Substitute Magus.

Frater C. H. R. HARRISON, M.A. Master-General.

Alphington Road, Exeter,
10th October, 1872.

CARE FRATER,

You are requested to assist in forming the M***** C***** at the CALEDONIAN HOTEL, Robert Street, Adelphi, Strand, W.C., on Thursday Evening, the 17th of October, 1872, at half-past Five o'clock precisely.

Yours in Fraternity,

William Robt. Woodman, M.D., VIII°
Secretary-General.

Business.

To confirm Minutes; to enrol Candidates; to confer the Rite of Perfection on approved Members.

Secretary-General's Report.

ROSICRUCIAN SOCIETY OF ENGLAND.

The Quarterly Convocation was held at the Freemason's Tavern, Great Queen Street,
on Thursday, July 18th, 1872. Present:—

<p>M. W. Fra. R. W. Little, S M., P.M.G. R.W. " W. R. Woodman, <i>M.D.</i>, S.G. V.W. " J. Weaver, 3 A. " " E. Stanton Jones, 6 A. W. " Angelo J. Lewis, Precentor. " " Thomas Cubitt, T.B. " " Major E H. Finney, Herald. " " Geo. Kenning, Medallist.</p>	<p> </p>	<p>Frater S. Rosenthal, " Stephen Carey. " George Darcy. " Martin Edwards. " W. Carpenter. " J. Gilbert, <i>Acolyte</i>.</p>
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The M C was duly formed, and the Minutes of the previous Meeting read and confirmed.

The Secretary-General took the Chair. Fra. CARPENTER, Vice-Chair.

The M.W.G.M., Fra. HARRISON being unable to attend, owing to the dangerous illness of a member of his family.

The Grade of Zelator was conferred on Bro. GEORGE DARCY, and Bro. STEPHEN CAREY.

Notice of Motion by Fra. LITTLE, S.M., seconded by Fra. W. R. WOODMAN, Secretary-General:—"That THE ROSICRUCIAN MAGAZINE be enlarged and made an organ both of this Fraternity and of the Red Cross, the latter to bear a portion of the cost of publication."

Several letters from absent Fraters were read by the Secretary-General, and there being no further business, the M C was closed in due form.

Spirit Agency.

BY FRATER WILLIAM CARPENTER, P.M., P.Z.

EMINENT ROSICRUCIANS.

(No. 2.)

"The civilised world," says Mr. Morley, "rang with the fame of the great Italian physician, who had read and written upon almost everything—Jerome Cardan." "But, then," he adds, "he was hampered with a misleading scholarship, possessed by the superstitions of his time, and bound down by the church. Cardan, however, became the glory of his day." Elsewhere, he says, having reference to Tiraboschi's character of the famous Italian, as well, evidently, as uttering his own conviction, "but the man of profound genius sometimes wrote as if he were a fool. His folly may instruct us. It belonged—bating some eccentricities—not to himself alone. His

age claimed part in it, and bought his books. He was the most successful scientific author of his time; the books of his that were most frequently reprinted being precisely those in which the folly most abounded. He was not only the popular philosopher, but the fashionable physician of the sixteenth century." "Cardan obtained a splendid reputation, wholly by his own exertions; not only because he was a man of power and genius, but because he spent much of his energy upon ideas that, foolish as they now seem, were conceived in the true spirit of his age." To me, it seems that Mr. Morley was perplexed by what presented itself to his mind, in the study of Cardan's character. His admiration was evoked by the profound learning, unwearied industry, far-reaching genius, patient suffering, and unyielding love of truth, which he found in the man; but he was shocked by the folly which he perceived, or though he perceived, in his belief in astrology and spirit agency. Having no belief in the foundation of the many narratives Cardan gives of the supernatural occurrences in his own life, although he doubts not the good faith with which he wrote them, his biographer has "not thought it worth while to collect all the stories of the kind." "Cardan's daily life," he says, "was tortured by the morbid ingenuity of superstition into a long course of experience in magic." Every sight, sound, or smell, that was unusual, was likely to be received as an omen by the credulous philosopher. He believed that he received secret monitions from a genius or guardian spirit—sometimes they came from the spirit of his father. It was not strange to him that, when he contemplated marriage, the dog howled, and ravens shrunk together in his neighbourhood; the shadow of the warning spirit moved about his doors, and the brute animal gave token of the dread excited by its presence. Why, asked Cardan, should he enjoy the favour of especial warnings? Was it because, although hemmed in by poverty, he loved the immeasurable truth, and worshipped wisdom, and sought justice; that the mystic presence taught him to attribute all to the Most High? Or did the spirit come for reasons best known to itself? Again, why were its warnings so obscure? Why, for example, did it sometimes become manifest by noises that he was unable to interpret? He could not answer these questions, but he believed that the spiritual communications were made wisely, and lost significance by passing through the dull wall of the flesh into a mind not always well-fitted to receive them."

Mr. Morley, however, does give two or three of Cardan's statements of these phenomena, with an explanation that really explains nothing, although it illustrates a state of mind which will catch at, and cling to, any outrageous supposition or frivolous assumption, in order to break away from what contradicts its preconceptions, or prepossessions. "At Pavia," writes Mr. Morley, "one morning, while in bed, and again while dressing, Jerome heard a distinct rap, as of a hammer, on a wall of his room, by which he knew that he was parted from a chamber in an empty house. At that time died his and his father's

friend, Galeazzo Rosso." Mr. Morley says he quotes the passage for the benefit of Rappists; and observes that "the disciples of certain impostors who, in our own day, have revived a belief in spirit-knockings, may be referred to the works of Cardan for a few enunciations of distinct faith in such manifestations."

Let us now hear Mr. Morley's explanation of this and such like "superstitions." He says, "It is enough,"—enough!—"for us simply to note how frequently the ear as well as the eye is deluded, when the nervous system is in a condition that appears to have been constant with Cardan. The sounds heard by him at Pavia portended no more than is meant by the flashes of light which sometimes dart before our wearied eyes." The like explanation will suffice for another portent related by Cardan. "In that year, 1537, his mother, Clara, died. While she lay awaiting death, Jerome, of course, had all his senses open for the perception of some sign or omen. Once, in the night, he heard a mysterious tapping, as of the fall of water-drops upon a pavement, and he counted nearly one hundred and twenty distinct raps. He was in doubt, however, as to their significance, or whether they were, indeed, spiritual manifestations, for they appeared to proceed from a point at the right of him, in contradiction to all doctrine concerning portents of calamity. He believed, therefore, that 'perhaps one of his servants might be practising on his anxiety.' But for the purpose of assuring his faith in the genuineness of the supernatural communication that he had received, the raps were repeated—he supposed that they could have been repeated only for that purpose—on the next day when the sun was high, and he being up and awake, could assure himself that nobody was near him. There were then fifteen strokes; he counted them. Afterwards, he heard, in the night, a heavy sound as of the unloading of a waggon-full of planks. It caused the bed to tremble. After these events, his mother died; but Jerome adds, 'of the significance of the noises I am ignorant.'" To me it seems plain, that howmuchsoever Cardan's senses were all "open for the perception of omes, sign, or omen," as his biographer alleges they were, he was not ready to "swallow, without questioning," anything strange, or out of the ordinary way of things, as supernatural. He, in this case, says he "counted nearly one hundred and twenty distinct raps," but being in doubt as to their significance, he thought they might have been produced by a servant "practising on his anxiety." They were repeated the next day however, when he was assured no one was near: and then, and not till then, he regarded them as something beyond the reach of nature, though of the signification of the phenomena he was ignorant. Cardan, unlike some pseudo-philosophers that might now be pointed to, did not make his reception of a fact depend upon his discovery of the *cui bono*. His ignorance of the latter was no obstacle in the way of his accepting the former. That is sound philosophy. But Mr. Morley deems a belief in such occurrences as these, "a portion of Cardan's bodily infirmity." "He had not a whole mind," he says, "and the sick part of him mingled its

promptings with the sound in all his writings." These "weaknesses" and "superstitions" stagger him. We have seen how he writes of him, in one place, let us look at another passage: "It was in the life-time of Cardan that the sap began to find its way into the barren stems of many sciences. The spirit of enquiry that begat the reformation, was apparent also in the fields and woods, and by the sick beds of the people. Out of the midst of the inert mass of philosophers that formed the catholic majority in science, there came not a small number of independent men who boldly scrutinized the wisdom of the past, and diligently sought new indications for the future. Cardan was one of these; perhaps the cleverest, but not the best of them. Though he worked for the future, he was not before his time. It was said, after his death, probably with truth, that no other man of his day could have left behind him works, showing an intimate acquaintance with so many subjects. He sounded new depths in a great many sciences, brought wit into the service of the dullest themes—wonderful episodes into abstruse treatises upon arithmetic, and left behind him, in his writings, proofs of a wider knowledge and a more brilliant genius, than usually went, in those days, to the making of a scholar's reputation." Such is the character given of this "dreamer" and "visionary;" and it may be added, that, while he has left upon record many narratives which show, as says Tiraboschi, that he "wrote as a fool," he gave evidence of being "a true philosopher, in his thirty-six year," says Mr. Morley, "by burning about nine books that he had written upon various subjects, because they seemed to him, on re-perusal, empty and unprofitable."

There seems little reason to doubt that Cardan was sometimes misled by his imagination or fancy, in the interpretation of the signs, or omens, or dreams that arrested his attention. This would be almost inevitable. But in other cases, there is no room left for such a conjecture. Take the following as related by his biographer: "One day (at Pavia), chancing to look into his right hand, Cardan observed a mark at the root of his ring-finger, like a bloody sword. He trembled suddenly. What more? That evening, it was on a Saturday, a person came to him with letters from his daughter's husband, telling him that his son was in prison, charged with murder. Cardan laboured night and day to save him; he was wretched, and covered with shame; but in an agony of excitement he pleaded for him in open Court, hoping that culpable as he may have been, he had escaped actual blood-guiltiness. One day, when Giambatista (his son) had been imprisoned for about three weeks, during which Jerome had been straining all energies on his behalf, the old man was studying in the library of some friends, with whom he was then staying at Milan, the Palavicini, and while he was so sitting, there sounded in his ear some tones as if the voice of a priest consoling wretched men who are upon the verge of death. His heart was torn asunder, and rushing out of doors, he met his daughter's husband, who sorrowfully informed him that his son had made full confession of his guilt, and that his doom was fixed. But the mark on his finger? Mr. Morley tells us: "The

red mark, like a sword, that seemed to be ascending Cardan's finger, on the fifty-third day after his son's capture, seemed to have reached the finger tip, and shone with blood and fire. Jerome was beside himself with anguish and alarm. In the morning, when he looked, the mark was gone. During the night his son had perished. He was executed by night in his prison, on the 7th of April, 1560." Now, let us hear Mr. Morley's rational explanation of this occurrence—an explanation which, it may be presumed, satisfies his own mind, and which he trusts will satisfy the minds of his readers. "Lines upon hands," he says, "differ, of course; but whoever looks into his own probably will see that straight lines run down from the roots of the two middle fingers, and it is likely that one of them may have a short line crossing it in the place necessary to suggest a sword hilt. The blood implies no more than redness of the line, and it is not hard to understand how, as the case went on, while he was working for his son, in Milan, Jerome's excited fancy traced the growth of the sword upward along his finger." A man must possess a large amount of the imaginative faculty, and be satisfied with very far-fetched conjectures, if he receive Mr. Morley's explanation of the phenomenon as satisfactory. It evades the most noticeable points in the narrative,—the sudden appearance and disappearance, and the changed aspects of the mark, with the coincidence between its appearance, and his son's detection and arrest, and its bloody and fiery appearance and sudden disappearance with his son's execution.

Many of the extraordinary events in Cardan's life are referred by him to the intervention of spirit agency. "He had been long persuaded, he said, that he was attended by a presiding spirit, called, in Greek, an *argel*; such spirits had attended certain men, Socrates, Plotinus, Synesius, Dion, Flavius, Josephus, and himself." In what way he was admonished by the spirit he could scarcely tell, but that he had been often secretly prompted he was unable to doubt. Of this, Mr. Morley relates some instances, although he, of course, poo-poo's them—like a philosopher! Here are one or two instances in which Cardan recognized this spirit agency. "When walking one day in the streets of Milan, without any reason but this secret prompting, he crossed the road, and immediately afterwards there fell from the roof of a house under which he would have passed, had he not changed his course, cement enough to kill eight oxen." "Another time, when riding on his mule, he met a coach, and had an instinctive thought that it would be overturned, for which reason he passed on the wrong side of it, and as he was passing it, it did overturn, in the direction contrary to that which he had chosen." Again, "invited to a supper at Rome, Cardan remarked, as he was sitting down among the guests, 'If I thought you would not take it ill, I would say something.' 'You mean to say,' one of the company enquired, 'that one of us will die?' 'Yes,' the old man answered, 'and within the year.' On the first of December following died one of the party, a young man named Virgil." Why should it seem strange or impossible, that the same guardian-spirit from whom Jerome believed he received these

warnings and monitions, should have caused the appearance on his finger of a bloody sword, as a symbolic warning that his son would perish by the bloody sword of the executioner, while its ascending from the finger-root to the tip, and its increasing redness, kept pace with the approaching nearness of his fate, and culminated at its catastrophe? The reader must determine for himself whether all these occurrences, and many others, of a like nature, in Cardan's life, are more rationally attributable to mere accident or imagination, than to the agency of such a power as Cardan recognized. Although Mr. Morley deplors his superstition, he affords striking evidence of his caution in not claiming as mystery or superhuman all things that might seem liable to be so regarded. For example, he said to an old pupil of his, "bring me a paper I have something to write for you." The paper was brought, and the physician wrote under the young man's eyes, "You will die soon if you do not take care." He was taken ill eight days afterwards, and died in the evening. What said Cardan to this? Did he attribute it to any supernatural revelation or suggestion of his attendant spirit? No. He writes, "I saw that in no mysterious way; it was plain to me as a physician."

Cardan gives the following reason for that to which he was much addicted:—"Home solitude." He says, "for I am never so much in the company I like as when I am alone. For I love God and my good angel. These, while I am alone, I contemplate. The Infinite God, the Eternal Wisdom, the Fountain and Author of Science, the True Pleasure, which we need not fear losing, the Foundation of Truth, the Source of Disinterested Love, the Creator of all Things; and the angel who, by His command, is my guardian, a kind and compassionate counsellor and assistant, and comforter in adversity."

Jerome Cardan died at Rome, on the 20th of September, 1576, when he was seventy-five years old.

Extract

FROM "THE NEW YORK DISPATCH."

(The following Extract will doubtless prove interesting to our Readers.)

THE KABALLAH.

Some weeks since we called the attention of our readers to the wonderful discovery of the key to the Kaballah by Bro. Geo. H. Felt, and his intention of giving the results of his invaluable labours to the public in a permanent form. Since then we understand that arrangements have been completed for that purpose, and the leading publishing house in Boston, Mass., will issue the first number in a few weeks.

We have been permitted an examination of the prefatory pages, and cannot forego the gratifying opportunity of giving in this department of the *Dispatch*, a selection from the advance sheets of the work.

Masonry, as the handmaid of religion, though not of itself a fixed system of worship, is so intimately associated with the arts and sciences of remote antiquity that the explanation of their mysteries, through the discovery of the key to the Kaballah, will prove of the first importance to the members of our beautiful Rite who are diligent students of its arcana. Bro. Felt's work thus begins:—

“We have no record of the Egyptians having had a Kaballah, but our record of the Caballa, or Kaballah of the Jews, is taken from books of Hebrew rabbi, claiming to be of great antiquity, and asserting that it was a divine revelation of the Almighty to Moses on Mount Sinai when he gave him the first tables in which the secrets of Nature and the Law were written by God himself, and explained to Moses, to be by him orally transmitted through the priesthood.

“*The Encyclopedia Britannica* says that Caballa, or Kaballah, according to the Hebraic style, had a very distinct signification from that in which we understand it in our language, the word being an abstract, and meaning *reception*, a doctrine received by oral transmission. This had existed from the earliest traditional ages, and in it the secrets of Nature and the mysteries of religion and the meaning of the Divine revelations were expressed by occult figures, signs, or words, or by common signs, or words, or figures having a mystical or hidden meaning.

“The Jews had received their knowledge of these occult signs and mysteries, and all the knowledge that they possessed of the laws of Nature and Science from the Egyptians, who were at the height of their civilization centuries before the Hebrews arrived even at a state of semi-barbarism; but their law-givers, who were versed in all the arts and mysteries of the Egyptians, had seen fit to withhold from their followers such parts of the Kaballah as related to architecture and statuary, these two arts being strictly proscribed, and a knowledge of Geometry seems to have been discouraged.

“All the traditions of the Hebrew Kaballah agree, however, in this, that it was a mystically arranged figure intimately connected with all the works of nature, proceeding from the Creator, the knowledge of which had been revealed to man in the earliest ages. Also that this so-called Kaballah would be a perfect system of proportion, and that it would be a complete key to all the works of not only art in the early ages, but nature itself; that it would also show the origin of language, and would interpret the mystical meaning hidden in the Old Testament.

“The Hebrew Kaballists studiously avoided any reference to either geometry, architecture or sculpture in their writings, but assert all through their works, that the Kaballah was intimately connected with or based

on the fact of *man being the measure of all things*, and also that *man was made in the image of God*, which image all the early writers assert that God had also formed the universe; and according to Plato that 'He had also given to the earth an image intimately allied to His own,' and that the end and purposes of science was to explain in the origin and purpose of man in this world, and his relations to his Creator. On account of the suppression of the geometrical terms in their works, their mystic (geometrical) figures were taken to possess only an arithmetical or numerical valuation, but the absurdity of this reasoning is shown when we reflect that they had no system of notation, and little or no knowledge of arithmetic, and no means of making extended arithmetical computations.

"The canon or Caballa of the Greeks was a system of proportion brought from Egypt by Greek artists, according to Diodorus, who says that two Greek artists from Samos, named Telekles and Theodorus, who lived between the fiftieth and sixtieth Olympiad, brought over from Egypt an absolute rule of proportion, by which they could—the one at Ephesus and the other at Samos—make each a half of the Pythian Apollo; and so exactly did this law enable them to execute it, that when the halves thus separately made were brought together and joined, they matched precisely in every part, and appeared to be the work of one artist.

Again, "The Greeks had no knowledge of this kind of art, although the use of it was perfectly familiar to the Egyptians. For the Egyptians did not measure with the eye the composition of their statues, but with measures, so that out of many various blocks, worked according to an exact and fixed measure, they brought the statue to its perfection. And what may be called truly wonderful is, that various artists in different places should, upon a certain and established measure, compose a single statue in twenty, and sometimes forty, pieces, which would exactly agree.

"The above translations are from Story's work, and we would state that the tracings have been taken from the most reliable engravings in preference in very many instances to making the drawings directly from the objects, and full references are also given, so that persons can verify them; and when the parts of works already translated by recognised authority could be found, we avail ourselves of the same in preference to making the translation.

"In connection with the above, Bunsen and Wilkinson say, that among the Egyptians all drawings of their gods, and their attributes, and sacred symbols, and instruments, were made by draughtsmen who were also priests, and who were restricted as to size, and were, in fact, obliged to make them all according to a certain recognized standard and scale. The Egyptians were also restricted to certain conventional forms in their paintings and sculptures, and architecture, as regards their gods and their attributes.

"The Greeks were equally restricted in their own country from the study of anatomy, so that in tracing the steps by which sculpture was there brought to such perfection, we must select the works of those

sculptors who having studied in Egypt arithmetic, geometry, sculpture, anatomy, &c., and, as they assert, discovered the original standard of proportion know to the Egyptians; besides, being men of culture and genius, and thoroughly imbued with the spirit of progress and beauty, and able at the same time to idealize their subject, were able to break from the bonds of conventionalism by which art among the Egyptians was then enchained, and create models for their fellow sculptors to study from. We shall then be able to trace the effect that the application of this Caballa had on works of art, and show that, whereas by the use of it sculptures was brought to such perfection, so by the loss of its fixed rules, the production of equally correct works of art again became impossible.

“Phidias, founder of the earlier Attic school of sculpture shows in his works that he had a knowledge of the Egyptian measurements, which he closely followed in all his works, and improved on the hard, stiff, dry manner of his predecessors by making a more careful use of the finest models in nature, but we do not find from his works that he possessed a knowledge of the Caballa.

“Praxiteles, founder of the later Attic school, in contradistinction to Phidias, was celebrated for softness, delicacy, and high finish, and seems to have been attracted by, and to have devoted himself to the lovely, the tender and the expressive. Two statues of Venus, one naked and the other draped, called respectively the Venus of Cnidos and the Venus of Cos, from the name of the inhabitants to whom they were subsequently sold, immortalized this master. He seems to have had, as Phidias, a perfect knowledge of the Egyptian measurements, and to have used the finest models in nature, more especially of the female form, but his works do not show that he had a knowledge of the Caballa.

“Polykletus, the next famous artist, in point of time, of this most cultivated epoch, was perhaps the most celebrated of all the statuaries of the ancient world, was a fellow pupil of Phidias, and about eight years after Phidias had become celebrated as a sculptor (B.C. 440), he appears on the field as a rival to Phidias, also claiming that he had discovered the canon of the Egyptians, or the system of proportion in which they made their statues, &c., &c.

“In the famous contest of artists at Ephesus, on which occasion five of the most eminent sculptors of the day, viz.: Phidias, whose Amazon is recognised as the one leaning on a lance, preparing to leap, now in the Vatican; Ctesilaus, whose Amazon, wounded, and exposing the wound, is identified in the Capitoline statue; and Phradmon and Cydon, celebrated artists, but whose statues have not been as yet recognized to a certainty, the prize was awarded to Polykletus. The other artists using the best models in nature, and a knowledge of the Egyptian measurements, which they all possessed, and Polykletus, from his knowledge of the Caballa, so far surpassing the others that his work was thought to be worthy of a place in the dome of the Temple of Diana, at Ephesus, near the statue of the goddess that had fallen from Olympus, while the work of the others was not adjudged worthy of a place in the Temple.

"But the most remarkable of his productions, according to Pliny, was the Canon, or rule of art. This was a statue so perfect in its proportions, that artists referred to it, and were bound by it, as by a law. Some suppose that this statue was the Doryphoros from the story recorded of the celebrated Lysippus, who, being asked from what master he learned his art, replied, 'The Doryphoros of Polyclethus.'

"Having thus thoroughly established the utility and excellence of the Caballa of the Egyptians, it was used by pupils of his own and other schools until the time of decline of the Art; and it is strange that this Canon, having remained the recognized standard of proportion, and been used and improved or modified by other celebrated sculptors, should have at last disappeared entirely, without leaving a trace behind except in the writings of two or three persons, who merely mention that such a canon existed.

"The Canon of the Greeks being only applicable to statues of the human figure, we see that this rule of proportion, or Canon, or Caballa, was founded as was the Kaballah, of the Jews, on the fact that *Man was the measure of all things*.

"On a comparison of these works with the Kaballah of the Egyptians as believed to be discovered by us, we find that they are precisely the same in every respect: and on a still further comparison of the Hebraic Kaballah, we find that both have been founded on the Egyptian, and that, although all reference to these subjects have been studiously avoided by the Rabbis and Hebraic writers, that the base is geometrical, the parts relating to architecture and sculpture being omitted, and that all are arranged on the fundamental principle of *Man being the measure of all things*; and are, therefore, identical, and that we are correct in calling this system of proportion a Kaballah.

"We also find that this system of proportion is found in all nature, both animate and inanimate, and not only exists in the body taken as a whole, but in the different ramifications or parts, and consequently being a complete key to all the works of nature it explains the origin of species, and many other facts relating thereto that are exceedingly interesting.

"On this Caballa the Egyptians also founded all their astronomical observations and calculations, and their feast and fast days being based on astronomical ideas, we see that we have in this a key to all the symbolism and religious ideas of the Egyptians, and on a close comparison of all their paintings, statuary and edifices, we find that such is the fact.

"The connection of these works with language and the mysticism of the Christian religion will be treated of in a subsequent chapter."

Those who have heretofore manifested interest in this æsthetical subject, and who feel anxious for its early publication, will be reminded of the fact that the preparation of the numerous maps, charts and engravings with which it will be exemplified, is the cause of apparent delay. It is believed, however, that its elegant mechanical features, and elaborate, finish, will abundantly requite the disappointment occasioned by seeming delay.

Notable Rosicrucian Books.

BY M.W. FRATER WILLIAM JAMES HUGHAN, S.S.M., P.M.G.

"THE FAME AND CONFESSION OF THE FRATERNITY OF R: C: COMMONLY OF ROSIE CROSS.

London, printed by *F. M.* for *Giles Calvert*, at the black spread Eagle at the
West end of *Pauls*. 1650."

(*Concluded from page 226.*)

God is far otherwise pleased, for he exalted the *lowly*, and pulleth down the *proud* with disdain; to those which are of *few words* he sendeth his holy Angel to speak with them, but the *unclean Bablers* he driveth in the Wilderness and solitary places: The which is the right Reward of the *Romish Seducers*, who have vomitted forth their *Blasphemies* against *Christ*, and as yet do not abstain from their Lyes in this clear shining Light: In *Germany* all their Abominations and detestable Tricks have been disclosed, that thereby he may fully fulfill the measure of sin, and draw near to the end of his punishment. Therefore one day it will come to pass, that the Mouth of those Vipers will be stopped, and the three double Horn will be brought to nought, as thereof at our Meeting shall more plain and at large be discoursed.

For Conclusion of our *Confession*, we must earnestly admonish you, that you put away, if not all, yet the most Books wri ten by false *Alchemists*, who do think it but a Jest, or a Pastime, when they either misuse the holy *Trinity*, when they do apply it to vain things, or deceive the people with most strange Figures, and dark Sentences and Speeches, and cozen the simple of their money; as there are now adays to many such Books set forth, which the Enemy of Mans Welfare doth dayly, and will to the end, mingle among the good Seed, thereby to make the Truth more difficult to be beleaved, which in her self is simple, easie, and naked; but contrarily Fals-hood is proud, haughty, and coloured with a kind of Lustre of seeming godly and of humane Wisdom. Ye that are wise eschew such Books, and turn unto us, who seek not your moneys, but offer unto you most willingly our great *Treasures*: We hunt not after your Goods with invent-ed lying *Tinctures*, but desire to make you Partakers of our Goods: We speak unto you by *Parables*, but would willingly bring you to the right, simple, easie, and ingenious Exposition, Understanding, Declaration and Knowledg of all *Secrets*. We desire not to be received of you, but invite you unto our more than Kingly Houses and Palaces, and that verily not by our own proper motion, but (that you likewise may know it) as forced unto it, by the Instigation of the Spirit of God, by his Admonition, and by the Occasion of this present time.

What think you, loving people, and how seem you affected, seeing that you now understand and know, That we acknowledg our selves

truly and sincerely to profess *Christ*, condemn the *Pope*, adict our selves to the *true Philosophy*, lead a *Christian life*, and dayly call, intreat and invite many more unto our *Fraternity*, unto whom the same Light of God likewise appeareth? Consider you not at length how you might begin with us, not only by pondering the Gifts which are in you, and by experience which you have in the Word of God, beside the careful Consideration of the Imperfection of all *Arts*, and many other unfitting things, to seek for an amendment therein: to appease God, and to accommodate you for the time wherein you live. Certainly if you will perform the same, this profit will follow, That all those Goods which *Nature* hath in all parts of the World wonderfully dispersed, shall at one time altogether be given unto you, and shall easily disburden you of all that which obscureth the Understanding of Man, and hindereth the working thereof, like unto the vain *Epicides*, and Excentrick *Astronomical Circles*.

But those Pragmatical and bune-headed men, who either are blinded with the glistening of Gold or (to say more truly) who are now honest, but by thinking such great Riches should never fail, might easily be corrupted, and brought to Idleness, and to riotous proud living: Those we do desire that they would not trouble us with their idle and vain crying. But let them think, that although there be a *Medicine* to be had which might fully cure all Diseases, nevertheless those whom God hath destined to plague with Diseases, and to keep them under the Rod of Correction, such shall never obtain any such *Medicine*.

Even in such manner, although we might enrich the whole World, and endue them with learning, and might release it from Innumerable Miseries, yet shall we never be manifested and made know unto any man, without the especial pleasure of God; yea, it shall be so far from him whosoever thinks to get the benefit, and be Partaker of our Riches and Knowledge, without and against the Will of God, that he shall sooner lose his life in seeking and searching for us, then to find us, and attain to come to the wished Happiness of the *Fraternity* of the *Rosie Cross*.

A SHORT ADVERTISEMENT TO THE READER.

This *Advertisement*, Reader, invites thee not to my *Lodging*, for I would give thee no such *Directions*, my *Nature* being more *Melancholy*, then *Sociable*. I would onely tell thee how *Charitable* I am, for having purposely omitted some *Necessaries* in my former *Discourse*, I have upon *second Thoughts* resolved against that silence.

There is abroad a *bold* ignorance; for *Philosophie* hath her *Confidants*; but in a *sense* different from the *Madams*. This *Generation* I have sometimes *met* withall, and least they should *ride*, and *repent*, I though it not *amiss* to show them the *Præsipieces*. The *second Philosophicall work* is commonly cal'd the *gross work*, but 'tis one of the greatest *Subtillties* in all the *Art*. *Cornelius Agrippa* knew the *first Preparation*, and hath clearly *discovered* it, but the *Difficulty* of the

second made him almost an enemy to his own *Profession*. By the *second work*, I understand not *Coagulation*, but the *Solution* of the *Philosophical Salt*, a *secret* which *Agrippa* did not *rightly* know, as it appears by his *practise* at *Malines*, nor would *Natalius* teach him, for all his *frequent*, and *serious intreaties*. This was it, that made his *necessities* so *vigorous*, and his *purse* so *weak*, that I can seldom find him in a *full fortune*. But in this, he is not alone: *Raymund Lully* the best *Christian Artist* that ever was, received not this *Mysterie* from *Arnoldus*, for in his *first Practices* he followed the tedious *common process*, which after all is scarce *profitable*. Here he met with a *Drudgerie* almost *invincible*; and if we add the *Task* to the *Time*, it is enough to make a *Man old*. Norton was so strange an *Ignoramus* in this *Point*; that if the *Solution* and *Purgation* were performed in *three years*; he thought it a *happy work*. *George Ripley* labour'd for *new Inventions*, to *putrifie* this *red Salt*, which he enviously calls *his gold*: and his *knack* is, to expose it to *alternat fits* of *cold* and *heat*, but in this he is *singular*, and *Faber* is so wise he will not understand him. And now that I have mention'd *Faber*, I must needs say that *Tubal-Cain* himself is *short* of the *right Solution*; for the *Process* he describes hath not any thing of *Nature* in it. Let us return then to *Raymund Lully*; for he was so great a *Master*, that he *perform'd* the *Solution*; *intra novem Dies*, and this *Secret* he had from *God himself*; for this is his *Confession*. *Nos* (saith he) *de primâ illâ nigredine à paucis cognitâ, benignum Spiritum extrahere affectantes, pugnam ignis vicentem, et non victum; licet sensibus corporis multoties palpavimus, et oculis propriss illum vidimus, Extractionis tamin ipsius notitiam non habuimus quakunque Scientiarum, vel arte: ideoque sentiebamus nos adhuc aliqua rusticitate excæcatos; quia nullo modo eam comprehendere valuimus; donec alius Spiritus prophetiæ, spirans a patre Luminum descendit; tanquam suos nullatenus deserens; aut a se Postulantibus deficiens; Qui in somniis tantam claritatem mentis nostræ oculis infulsit, ut Illam intus et extra; remota omni figura, gr̄tis revelare dignatus est, insatiabili bonitate nos reficiendo, demonstrans ut ad eam implendam disponeremus corpus ad unum naturalem decoctionem secretam, qua penitus ordine retrogrado cum pugnati lancea; tota ejus natura in meram Nigredinem visibiliter dissolveretur.* Here lyes the *knot*, and who is he that will *untye* it? for saith the same *Lully*, it was never put to *Paper*, and he gives this *Reason* for it. *Quia Solius dei est ea revelare; et homo diviniæ Majestati subtrahere nititur, cum foli Deo pertinentia vulgat spiritu prolationis humane, aut literarum serie. Propterea operationem illiam habere non poteris; quousque spirituoliter prius sueris Divinitatis meritis comprobatus. Quia hoc secretum a nemine mortali Revelandum est, præterquam ab Almo spiritu, qui ubi vult, spirat.* It seems then the *greatest Difficulty* is not in the *Coagulation* or *production* of the *Philosophicall Salt*, but in the *Putrefaction* of it, when it is *produced*. Indeed this agrees *best* with the *sence* of the *Philosophers*; for one of those *Præcisians* tels us, *Qui scit SALEM, et ejus SOLUTIONEM, scit SECRETUM OCCULTUM antiquorum Philosophorum.* Alas then! what shall we

do? whence comes our next *Intelligence*? I am afraid here is a sad Truth for some body. Shall we run now to *Lucas Rodargirus*; or have we any *dusty Manuscripts*, that can instruct us? Well *Reader*, thou seest how *free* I am grown, and now I could discover something else, but here is enough at once. I could indeed tell thee of the *first* and *second sublimation*, of a *double Nativity*, *Visible* and *Invisible*, without which the *matter* is not *alterable*; as to our *purpose*. I could tell thee also of *Sulphurs simple*, and *compounded*, of *three Argents Vives*, and as *many Salts*; and all this would be *new news* (as the *Book-men* phrase it) even to the *best Learned*, in *England*. But I have done, and I *hope* this *Discourse* hath not *demolished* any man's *Castles*; for why should they *despair*, when I *contribute* to their *Building*? I am a hearty *Dispensero*; and if they have got any thing by me; much good may it do them. It is my onely *fear*, they will *mistake* when they *read*, for were I to *live long*, which I am confident I shall not, I would make no other *wish*; but that my *years* might be as many as their *Errors*. I speak not this out of any *contempt*, for I *undervalue* no man; It is my *Experience* in this kind of *learning* which I ever made my *Business*; that gives me the *boldness* to suspect a *possibility* of the same *failings* in *others*; which I have *found* in my *self*. To conclude, I would have my *Reader* know, that the *Philosophers* *finding* this *life* subjected to *Necessitie*; and that *Necessity* was *inconsistent* with the *Nature* of the *Soul*; they did therefore look upon *Man*, as a *Creature originally ordained* for some *better State* than the present, for *this* was not agreeable with his *spirit*. This *thought* made them seek the *Ground* of his *Creation*, that if possible, they might take hold of *Libertie*; and transcend the *Dispensations* of that *Circle*, which they *Mysteriously* call'd *Fate*. Now what this *really signifies* not one in *ten thousand* knows, and yet we are all *Philosophers*.

But to come to my *purpose*, I say, the *true Philosophers* did find in every *Compound* a double *Complexion*, *Circumferential*, and *Central*. The *Circumferential* was *corrupt* in all things, but in *some things* altogether *venomous*: The *Central* not so, for in the *Center* of every *thing* there was a *perfect Unity*, a miraculous indissoluble *Concord* of *Fire* and *Water*. These two *Complexions* are the *Manifestum* and the *Occultum* of the *Arabians*, and they *resist* one another, for they are *Contraries*. In the *Center* it self they found no *Discords* at all, for the *Difference* of *Spirits* consisted not in *Qualities*, but in *Degrees* of *Essence* and *Transcendency*. As for the *Water*, it was of *kin* with the *Fire*, for it was not *common*, but *athereal*. In all *Centers* this *Fire* was not the *same*, for in *some* it was only a *Solar Spirit*, and such a *Center* was called, *Aqua Solis*, *Aqua Cælestis*, *Aqua Auri*, et *Argenti*: In *some* again the *Spirit* was *more than Solar*, for it was *super-cælestial*; and *Metaphysical*: This *Spirit* purged the very *rational Soul*, and *awakened* her *Root* that was *asleep*, and therefore such a *Center* was called, *Aqua Igne tincta*, *Aqua Serenans*, *Candelas accendens*, et *Domum illuminans*. Of both these *Waters* have I *discoursed* in those *small Tractates* I have published; and though I have

had some *Dirt* cast at me for my *pains*, yet this is so *ordinary* I mind it *not*, for whiles we *live here* we *ride* in a *High-way*. I cannot think him *wise* who resents his *Injuries*, for he sets a *rate* upon *things* that are *worthless*, and makes use of his *Spleen* where his *Scorn* becomes him. This is the *Entertainment* I provide for my *Adversaries*, and if they think it *too coarse*, let them *judg* where they *understand*, and they may *fare better*.

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