



QUAREIA—THE ADEPT
Module V—Advanced Magic
Lesson 4: Decoding

BY JOSEPHINE MCCARTHY

WELCOME

Welcome to this lesson of the Quareia curriculum.

The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding—everything is in its place and everything within the course has a good reason to be there.

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So remember—in order for this course to work, it is wise to work with the lessons in sequence. If you don't, it won't work.

Yours,

Josephine McCarthy



QUAREIA—THE ADEPT

Module V—Advanced Magic

Lesson 4: Decoding

Sub Umbra Alarum Tuarum Jehova

Under the shadow of the Lord

—from the *Fama Fraternitatis*, 1614

As you will have guessed by now, being able to look at images and text and decode what lies hidden within them is a skill all adepts need to have. You started this line of enquiry in the initiate section, and we are slowly unfolding it in the adept section. Why is it so important? Because this was, and still is, a major way of sending something through time to be found in the future. It is also an important way of seeing a system's roots, to see if they are real and not faked up.

When a system of magical or mystical knowledge is breaking down, or its surrounding culture is becoming repressive, then knowledge, inspiration, and messages are cast out into the flow of time in the form of stories, poems, pictures, puzzles, and lines of text. We have just looked at this, in the last lesson, where we saw how switches can be sent through time.

This method was, and is, used around the world by lots of different cultures to preserve the core teachings and keys to the Mysteries. The following example comes from an article that discusses such methods

being deployed in Tibet. The Terma is a 'treasure' of knowledge and/or wisdom, and a tertön is a 'treasure' seeker:

When a terma is first discovered, it typically appears in symbolic form as a seed syllable or single line of dakini script. This could appear in physical form on a rock or scroll, or alternatively in the mind of the tertön. The tertön must then decode this symbol form, which acts as a mnemonic device to awaken the memory of a transmission given in the distant past by Padmasambhava (or comparable figure).

—Holly Gayley MA, Harvard University. (The article was originally published on the Richen Terdzo blog, and was reproduced at Shambhala Times: <http://shambhalatimes.org/2010/07/01/what-is-terma/>)

Notice it also talks about 'awakening the memory'—this dynamic also happens in western magic. Not only were treasures cast into the future, but so were the souls of teachers and workers. The treasure would wait in the future for the reincarnation of the magician or teacher, and then the treasure would trigger and awaken the memory of the old soul. This is not a purely Tibetan thing, it is a human thing, a dynamic that expresses in various ways in different cultures around the world.

But for the most part in the West, magical messages, keys, and so forth are passed along by time to trigger, awaken, remind, and instruct those who have the core teachings of the system or have compatible patterns within them. If the basics are there in the person, then they can recognise the pattern, extract the information, and act on it, be inspired by it, or pass it along and bring it back to life.

You have been trained in the core principles, and that will let you recognise the patterns and messages when they are pointed out to you. As an adept, you need to learn how to spot and decode these for yourself, so that you are not dependent on anyone, or anything apart from your knowledge, intuition, and inspiration.

In this lesson we will look at some of these messages sent through time, and by decoding them together you will learn a bit more about how to approach these puzzles. I could spend years pointing out where these things pop up in various pieces of literature, artwork, and other places; but that would only keep you dependent on an interpreter. Better for you to learn in stages how to spot things for yourself, extract them, and work with them.

So we have done text—the *Arbatel* and classical texts; we have done art analysis, too; and in this lesson we will look at some of the more complex and obscure messages left by artists who were also magicians. By the time you finish this module you should have all the skills in place to do all this type of work for yourself. That will let you look at the early grimoires, classical imagery, and so forth, and extract any magic you spot hiding there—or at least get the message that will then inform your work.

We will work with the master puzzler of the late fifteenth and early sixteenth centuries, Albrecht Dürer, 1471–1528. When I was looking for suitable images to adepts to look at, nothing was really grabbing me. Then my husband, Stuart Littlejohn, suggested Dürer, as I had used one of his images before and his work is often riddled with mystical allegory.

I looked at different engravings and woodcuts by Dürer, and again nothing grabbed me—until I looked at one particular, famous engraving. I had never seen it before and I wondered how the hell I had missed it all these years, but everything always has its time.

Also, to truly get the messages in this particular work, you need to be either standing right in front of it, or have a blown-up file to work from, as the detail hidden in the work is astonishing. It has a lot of the mystical keys within it that the Quareia students have worked with, including some of the temple construction keys. Ohhhhhh.

When looking at a picture with a great deal hidden within it, you have to look at every inch of it. To do this I downloaded a large file and blew it up so that I could go over it inch by inch, as you miss a lot if you are not careful. I suggest you search for the biggest copy of the image you can find, then do the same thing.

Dürer was born in Nuremberg in the fifteenth century, and quickly became famous for being an extremely gifted mathematician as well as an astounding artist. He travelled throughout Europe, particularly Italy, and spent a lot of time in Venice. He would have been exposed to the work of Ficino—i.e. De Vita—and the Florentine Academy, and he served in the court of Holy Roman Emperor Maximilian I, as well as working for Heinrich Cornelius Agrippa Von Nettesheim. He was also involved with the Renaissance Humanists, particularly Erasmus, and was very close friends with Pirckheimer, a classically educated lawyer; and he was very interested in classical languages, among other things.

Pirckheimer introduced Dürer to his translation work on the *Horapollo Hieroglyphica*, a fifth-century work in Greek by Phillipus. which examined the meanings behind the Egyptian hieroglyphs. Though it shows that

the deeper knowledge of the Egyptian symbolism and magic was long gone by then, it nevertheless correctly identified some signs and still held fragments of mystical wisdom—enough, along with other classical texts coming out of the fallen Byzantine Empire, for Dürer to gain some knowledge of Egyptian magical symbolism, of which much appears in his work.

So you begin to see the influences around him at this time when many great and magical minds were gathering and connecting. If you read a little about Dürer's life, you will recognise some of the influences around him, and you can look at some of his artwork.

In this lesson we will look at the engraving of his that I think is his most magically profound, and that continues to puzzle people to this day: *Melencolia I*.

It is the only painting of Dürer's with the title actually in the picture, and as everything in this engraving it is very specifically placed, and we take note of the name featured so prominently. It is a nod to Agrippa, and his first book of *Occult Philosophy*.

When you approach decoding the work of someone like Dürer, you have to tread carefully and remember how his mind worked. Everything has an obvious, then a not-so-obvious meaning. Everything works in layers. Once more, using the PaRDeS method to look at his work will help you a great deal.

The name, besides pointing to Agrippa and his comments on the melancholic imagination, is also a nod to Saturn, and the powers understood in occult terms to flow from Saturn.

Ficino introduced a different way of looking at Saturn, at that time traditionally connected with melancholia, depression, and fear. Ficino dug deeper, and understood Saturn as a power of focus, patience, and those qualities we express as magicians as the Grindstone.

In his *De Vita*, Ficino mentions that the influence of the perseverance and endurance of Saturn, when added to the mental energy of Mercury, creates a power of The Path: the drive for enquiry and scholarship. When you add the nod at Agrippa's work to the occult meaning of Saturn, the name of the engraving is saying "here is a way of Saturn. It is tough, but it opens the path ahead to esoteric learning by work and inspiration." So we sit up and take notice of the finest detail in the engraving.



Figure 1: *Melencolia I.*, Albrecht Dürer, 1514.

Note also that the name is held by a bat; and behind the bat is a rainbow and a shaft of light over the sea—over a landscape that looks suspiciously like one of the outer isles of Venice. The bat in mythology is often considered the guardian of the night, and of death and rebirth. Not only is it saying the obvious, but it is also telling us where west is in the picture.

So let us first look at the obvious keys in the image. We have a partially shown structure, against which leans a ladder. This immediately indicates to us a temple or magical construct: think about what you learned in your lessons on construction of the Inner Temple.

Three main objects hang from the building: a bell beneath a magic square, an hourglass with a clock pointer over its top, and a set of scales.

When you understand the bat and the setting sun over the water as west, then you see that the bell and magic square are in the east: the bell is sound or vibration, and the magic square is ‘secret knowledge’—exactly where they should be.

This puts the scales in the west, again where they should be. The hourglass is the fulcrum. If you look closely, you can see that the sand in both halves of the hourglass are equal; and over its top the pointer is positioned between 12 and 1: the gap between the old and the new, past and future, after the cycle of twelve and before the new cycle of one. It is the gap in between, the fulcrum.

It also contains another layer of message: “the old has passed and the new is about to start.” As I got further into my dissection of this engraving the “old past, new to come” message became very profound indeed.

So now we know what he is talking about. There is a magical sacred construction, something old is falling away, and something new is waiting to be born.

I will not cover every little object in the painting, as it would take a whole book to do so; but I will cover the important bits and the more obscure bits. Then we will take a turn and look forward a hundred years at something that I strongly suspect the engraving was connected with and talking about.

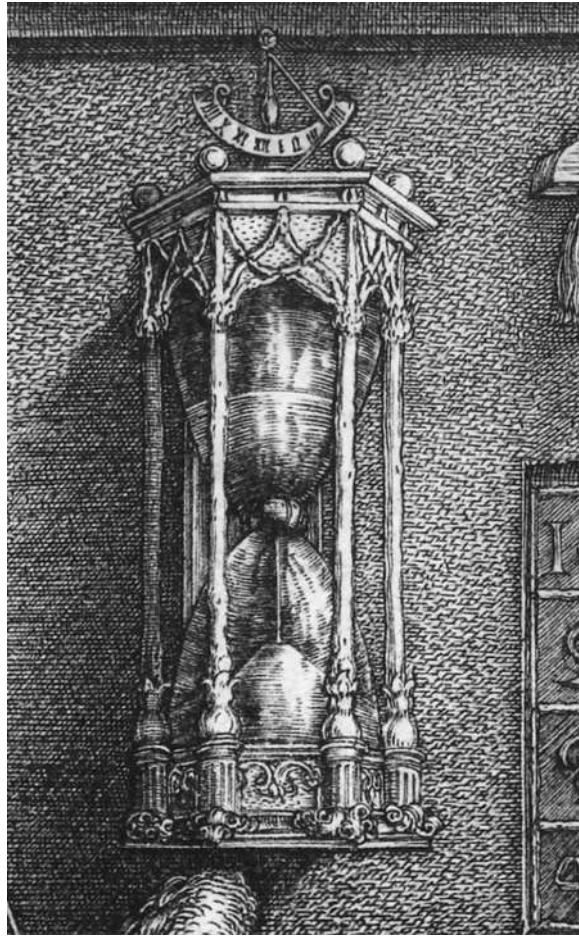


Figure 2: The hourglass

Magic square

The magic square is one of the things that has particularly drawn mathematicians to this engraving, as it is an excellent display of his mathematical skill. But you also have to look at this as a magician: he was both, as we can see from the imagery in the engraving.

Figure 4.3 shows the square in detail.

Here are the numbers:

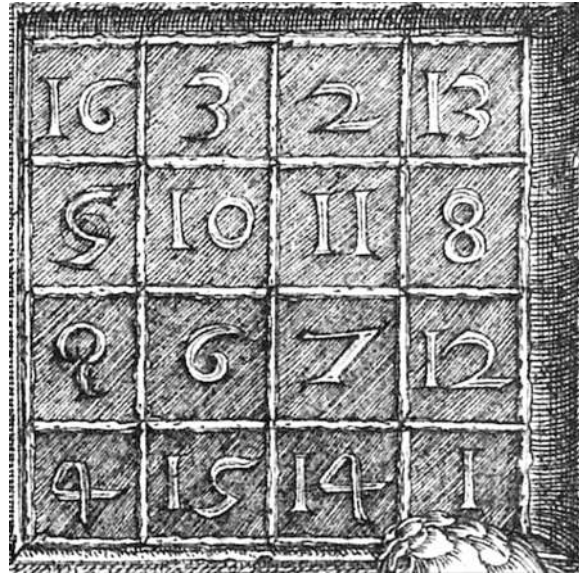


Figure 3: The magic square

16	3	2	13
5	10	11	8
9	6	7	12
4	15	14	1

All the horizontal lines add up to thirty-four. All the vertical lines add up to thirty-four. If you divide the box up into four quadrants, then each quadrant also adds up to thirty-four. The central four numbers also make thirty-four.

Before we go any further, remember that magicians of the time often used the numerological technique of breaking down numbers into a single digit. Thirty-four makes seven, the number of creation used in so many magical texts of that period, and is also the ultimate magical number in Ancient Egyptian mystical thought. It is a magical square of *seven*. This confirms it as a message about creation and the magic of creation—about creating something or working with the powers of creation as they manifest.

I found various discussions online between mathematicians discussing this puzzle, and some had created various patterns from the numbers, but they all came up with what I call *subsidiary images*—images that reflect a component of construction or creation, but not the overall working ritual pattern. So I decided to have a go myself.

I approached it the simplest way, rather than the complex way the mathematicians had. I started at the beginning of the numbers and worked through to the end. Rather than give you a diagram, you can do it for yourself, and then you will see what it is.

Draw out the magical square with the individual squares, and mark the numbers in small script in the centre of them, or have them nearby for reference.

Starting at one in the bottom right-hand corner, draw a line from the bottom of the corner of the square that holds the 1, and draw a line to the top right hand corner of box number 2. Now draw a straight line across to the left side of box number three. Now draw a line from the top left hand corner of box number 3 and finish it at the bottom left hand corner of box number 4. You have a defined threshold shape. Now start again and do 5, 6, 7, 8: the first shape becomes inverted. Then do 9, 10, 11, 12. Finally do 13, 14, 15, 16. Now look at what you have, and look from the perspective of ritual patterns.

Notice all the action happening along the east–west axis, and see the north–south thresholds, and the centre four pattern repeating the outer shape. The more you look at it, the more you will see. Look the gates and bridges, and the thresholds. So the magic square of seven, also holds a magical pattern that we recognise and can work with.

When you finish the lesson, you can experiment with it as contact, threshold, and bridge points to see what comes out of it—I have to say, I was very pleasantly surprised.

If you look closely at the magical square, or enlarge a digital image of it, then you will notice the number five has the shadow of a number six under it. People like Dürer did not make mistakes, and if the engraver made the mistake then it would have been easy to clear it so that it did not show, which means it was deliberate.

I read various mathematicians turning themselves into pretzels trying to figure it out, to see if the hidden six was the key to the square, which it isn't: the whole square falls apart if you work with the six.

Because we also think as magicians rather than just in terms of numbers, it is pertinent to understand that at the time of Dürer there was still an awareness of, and the occasional use of, the old Roman habit of putting a deliberate mistake in a 'perfect work' so as not to 'insult the gods.' Only the Divine can create perfection, and deliberate mistakes were widespread in complex mosaic floors, for example. The magic

square, as an expression of sevens, laid out in a grid of fours, was a reproduction of the pattern of creation: the seven inner powers and the four outer expressions—he was quite right to put a small mistake in there.

So we have the puzzle-pattern of creation on the side of a construct that also has a ladder leaning up against it, as well as everything else in the image: a work of inner construction.

The artist also put in a little pun into the numbers. The 1514 at the bottom is the year the engraving was made. At first I thought this was just a ‘throwaway line,’ but I kept being drawn back to it. Later you will see why.

I am sure this square holds a lot more, but I am just too dumb to get it. I am sure some of you will get more; just work from within the parameters of occult and ritual patterns and information, as that is the language he is speaking. His words are sacred and magical; his vocabulary is number and patterns.

The bell

At first I just assumed the bell was there as sound and vibration, the voice of the bell used in ritual. The bell speaks in the east. But that was too easy. I enlarged the image and spotted cursive letters across the top of the bell. Overleaf is an image with the top section of the bell blown up.

If you look closely, you will notice small cursive letters inscribed along the top of the bell, as well as small decorative Vs that are part of the bell, not the script.

I looked at different cursive scripts known at the time, starting with magical ones, which I quickly tossed to one side, as none of them worked. Then I looked at cursive Hebrew from the Early Renaissance, cursive Theban script, Aramaic, and Nabatean script. None of them worked. Some had elements of the letters on the bell, but none had them all.

I kept being drawn to the S shape which appears twice and stood out more. If you can figure that out, then you have the key. It took a few hours, then it hit me. He lived at a time when Latin was still in major use, and he was floating around Italy. ‘S’ can denote *signum*, a word used for the tolling of the bell—like in the hours or orders—and signum is also used in maths, as in signum function. Hmm.



Figure 4: The bell

So I looked at the scripts again, and it still did not make any sense. So I switched to thinking in terms of numbers, the artist's main vocabulary. I looked at numbers in Latin, then Greek. I then thought about the history of how knowledge spread across the Holy Roman Empire, and turned my gaze to Byzantium. Then I spotted the symbols in a chart of Greek Ionian numeration, including the Byzantine script.

If you take the S to signify both numerical code and a tolling bell, then the rest of it sort of opens up. Remember, only sixty years previous to the engraving in 1514, the Byzantine Empire fell, in 1453. This, among many other things, caused a scattering of knowledge across Europe as various philosophers, alchemists, and mystics fled after the Ottoman army stormed Constantinople in the reign of Constantine XI. For it to be Byzantine script makes total sense, as this script, as well as the wealth of mystical knowledge, found its way to the Holy Roman Empire in Europe, and nestled under the wing of the Emperor and nobles.

However, even left with a row of numbers or letters, it's meaning still eludes me.

I think the message is that there is an alphabetic or numerical sequence that is the 'voice of the bell' in magic. Also bear in mind that the tolling of a sacred church bell at that time and for the previous two hundred years was often approached mathematically: the tolls had numerical patterns.

I gave up, but with these clues, maybe some of the adepts reading this with strong mathematical knowledge may figure it out. It is beyond my meagre mathematical ability.

And of course, Dürer spoke in mathematics, which I am sure he did on purpose just to give me a headache hundreds of years later—joking folks.

Dürer's solid

His next big secret is hidden in the truncated triangular trapezohedron which came to be known as *Dürer's solid*.

Dürer's solid is a distorted cube. Schreiber (1999) has noted that "it appears to consist of a distorted cube which is first stretched to give rhombic faces with angles of 72 degrees, and then truncated on top and bottom to yield bounding triangular faces whose vertices lie on the circumsphere of the azimuthal cube vertices." (<http://mathworld.wolfram.com/DuerersSolid.html>)

I have to say I read that sentence a few times, and all I could muster was...huh??? What mathematical puzzles lie in the shape are again beyond me, but I certainly recognise its magical significance. Hopefully someone somewhere, an adept and a skilled mathematician, will figure out the deeper levels of this side of the puzzle, as I have to say I have no chance of working it out.

Apart from the mathematical puzzles involved in the actual process of squishing a cube, magically it talks about the distortion of the Mysteries, something which I do clearly recognise and do understand properly—a relief, as I was starting to feel like a complete moron, working on this.

Ancient				Byzantine				Modern Value			
Α	ᾰ	Α'	1	Ρ	ῥ	Ρ'	100				
Β	ῃ	Β'	2	Σ	σ	Σ'	200				
Γ	ῂ	Γ'	3	Τ	τ	Τ'	300				
Δ	ῃ	Δ'	4	Υ	υ	Υ'	400				
Ε	ῆ	Ε'	5	Φ	φ	Φ'	500				
Ζ	ζ & ς	Ζ'	6	Χ	χ	Χ'	600				
Η	ῆ	Η'	7	Ψ	ψ	Ψ'	700				
Θ	ῆ	Θ'	8	Ω	ω	Ω'	800				
Ι	ῆ	Ι'	9		Ϡ & ϡ		900				
Κ	ῆ	Κ'	10	Ϡ & ϡ	ϣ & ϛ	Ϟ'					
Λ	ῆ	Λ'	20	ϣ & ϛ	Ϟ & ϟ						
Μ	ῆ	Μ'	30		Ϡ & ϡ	Ϡ					
Ν	ῆ	Ν'	40	Ϡ & ϡ	ϣ	Ϡ	1000				
Ξ	ῆ	Ξ'	50	ϣ	ϣ	Ϡ	2000				
Ο	ῆ	Ο'	60	ϣ	ϣ	Ϡ	3000				
Π	ῆ	Π'	70	ϣ	ϣ	Ϡ	4000				
Ρ	ϣ & ϣ	Ρ'	80	ϣ	ϣ & ϣ	Ϡ	5000				
Σ	ϣ & ϣ	Σ'	90	ϣ	ϣ	Ϡ	6000				
				ϣ	ϣ	Ϡ	7000				
				ϣ	ϣ	Ϡ	8000				
				ϣ	ϣ	Ϡ	9000				

Figure 5: Greek numerals. Chart taken from https://en.wikipedia.org/wiki/Greek_numerals

The cube, as you know, is a central part, literally, of the inner and outer temple construction of the sacred Mysteries, including the Catholic church of the time. For the cube to be distorted means that the approach to the deeper and sacred Mysteries has been distorted: they are no longer as they should be. Something very special and sacred had been twisted out of shape, something to do with the root of the Mysteries. Bear in mind throughout all of this that Dürer was a mystical Christian, and his focus would have been upon the Christian Mysteries.

There is also one more message in the solid, which thankfully does not include mathematics. It is the shadow of a skull on the stone. It hints at the body of someone encased in the stone. Hmm. What this points to becomes more apparent as we get further into this puzzle.

The angel stone

At first glance there did not seem to be much to see—just a putto sat on a stone—so more than once I passed it over. But when I swept the whole picture in stages, with the picture enlarged, it became very clear that something very important was there. I should have known better. I had quickly come to realise that Dürer did not put anything in the picture that was not ‘working.’

The putto, the male child angel, is holding a stylus and wax tablet: the angelic child at the beginning of his education. A putto was also sometimes used to denote Eros—later in the puzzle we come to a stage whereby Harpocrates pops up. Eros gives a rose to Harpocrates, which denotes secrecy. At this stage in the decoding, that seemed too much of a stretch, so I put it to one side and continued.


He is sitting on a Grindstone with the top of the Grindstone partly covered with a tassel cloth. Over the child’s head are the scales, and in the centre of the Grindstone is a quatrefoil carving. To put a child on a Grindstone is saying that something is at the early stages of magical development; that something is being brought to fruition by long, hard labours, but is still in its infancy.

The quatrefoil intrigued me, as did its position aside the building. The building, magically, stands for the temple, inner and outer. The pattern of the Inner Temple you worked on, and now work in, is a very ancient one. It persists down the ages in esoteric construction, appearing in ancient temples and also within the Catholic church up to and including that

time. By the Baroque period a hundred years later, those elements had been lost. But in Dürer's engraving, the elements are all there, squished into one engraving. The bell and magical square belong in the east, and you see the light shining in the west. So the putto and Grindstone are in the south, the future... remember the directional pattern.

It is saying that a new thing is in formation—putto, stylus and tablet, Grindstone—that draws on past harvest—scales—and is still in its infancy.

So why the quatrefoil? Stay with me on this, as it can get a bit convoluted. The building is the Inner Temple or the ideal for an outer temple or church—got that. Remember when you went in vision and looked at the outside of the temple covered in gold? That harks back to the ancient Egyptian connotation of gold being the 'skin' of the deities. It denotes something as being sacred to the gods. Esoterically the inner constructed temple is known, in code, as the House of Gold.

The tomb of the king in Egypt was referred to as 'the House of Gold.' In New Kingdom royal tombs, the hieroglyph for gold,  *nbw*, which looks a bit like a kneeling stool with seven fringes, was often depicted on the ends of the sarcophagi with Isis and Nephthys kneeling on it—the two gatekeepers of the threshold of life and death. Sound familiar?

Also, for future reference, when you see a stone or book covered with a cloth with seven tassels, something that pops up in Renaissance art, it is referring to the 'House of Gold' or to something mystical and sacred.



Figure 6: The putto and the Grindstone

Though people in the sixteenth-century were very likely unaware of the contents of royal Egyptian tombs, the stories from the New Kingdom did persist and were retold in Thebes, a place where knowledge was passed on to the Greeks and, later, further afield. Italy, and in particular Rome, were also stuffed with Egyptian stelas, obelisks, and other objects from Egypt, bounty left over from the Roman Empire.

So note down: house of gold, tomb, temple, ladder, deity, and ascension, the goal of all kings laid to rest in their house of gold.

So you have a Grindstone with a quatrefoil leaning against a House of Gold. The quatrefoil is an equal-armed cross shape with each arm of the cross being a petal. I had one of those inspired PaRDeS ‘sod’ moments: equal armed cross, gold, petals...Rosicrucian? Too much of a stretch, but the theme did keep cropping up in various ways. So I took note and carried on cautiously: I did not want to be guilty of trying to make something fit that actually did not.

Where did Dürer get the idea of the House of Gold and the quatrefoil from? What was he exposed to that he could use as visual allegory? It took two days of research to find it.

When Dürer was in Venice, he stayed at, and was a member of, the Fondaco dei Tedeschi, a large house and centre for German businessmen. This was located on the grand canal, and located just a bit further down the canal was the Ca’ d’Oro—the famous House of Gold. This structure was a palace and a trading hub for spices and treasures from the Near East.

Its architecture was fairly unique at the time, and borrowed some of its design from the Doge’s Palace. It covered three distinct levels, which rise in complexity, and its interior was originally designed around a C-shape. It was heavily influenced by Byzantine architecture, had repeating layers of quatrefoils, and was covered in gold.

A stunning building indeed, and one that Dürer would have passed every time he travelled along the grand canal to his lodgings. It would have been impossible to miss it.

Though this was likely his inspiration for the quatrefoils, as they would have drawn his eye repeatedly, and the building did have deep connections with the Near East, where mystics, Arab scholars, and so forth regularly frequented, I had a deep-seated feeling that I was still missing something.

His mark of the quatrefoil very likely came from the House of Gold,

but it pointed to something else. Both my inner and outer instincts told me to keep on looking. And again I found it, and it really opened out things a great deal in a strong, poetic sense.

The Basilica di San Marco, in Venice, was also known as the Church of Gold—the sacred temple of gold. It was originally an offshoot of the Doge's Palace, and the Doge's Palace was also covered in quatrefoils, which served as an inspiration for the architectural flourishes of the Ca' d'Oro.

St. Mark's Basilica started out as a small church built alongside the Doge's palace to hold the remains of St. Mark, which were stolen from Alexandria in Egypt by two Venetians in 828 A.D. to rescue them from the Abbasid Caliphate.

After a fire, the remains of St. Mark were thought to have been lost, but they were 'found' again in 1094 A.D. by the Doge, Vitale Faliero, hidden in a pillar in the church.

Now think about the myth of Osiris, trapped in a pillar in a palace in Byblos, and freed by Isis: a myth that is the origins of the Djed pillar, the ladder, the spine of Osiris. Dürer would have been exposed to this mythology from his connections in Venice at the time: think about the skull in the Dürer solid, next to the ladder, and the symbolism of the trapped deity/king, then arising through the 'House of Gold,' on which rests the ladder. Also think about the king/deity, trapped in a distorted sacred shape of stone—there is more than one message in that. And lastly, think about the cube that was twisted out of shape, the magical connotations of four, the magical pattern of four—a pattern of the earth, the floor of the temple, and the four gates.

Think also about this in terms of the Rosicrucian mythology of the Vault of Christian Rosenkreutz. We will look at that again later in more depth. I kept being drawn to the early Rosicrucian pattern, without at this stage knowing why.

So, the south wall the temple: we have a Grindstone, with a child angel learning their script sitting on it, a Grindstone with a quatrefoil in the centre, leaning against a building that stands for the sacred house of gold. Something very special was being nurtured, something new grown out of the old—scales/harvest—something inspired that grew out of the dissatisfaction of the failure and degeneracy of manipulated, corrupted patterns, expressed in the engraving as the skull trapped within the distorted cube

The message

If you look at the seated angel, she holds keys and a purse at her belt on her left-hand side: she has power/access and resources. She holds in her right hand the mathematical compass, and below a book: right hand, harvest, past knowledge and experience, and the book of past knowledge that informs the future.

Around her are scattered, discarded, the 'tools of the trade' of construction. Further in the background to her right are some tools of alchemy, including the alchemical vessel involved in turning base metal into gold, and she is sitting among the disarray. The block of stone that should be the cube has been pushed out of shape; yet in the distance, to the angel's right, the light and the rainbow still shine. The real tools of construction, the bell, the hourglass/fulcrum, and the scales, as well as the ladder, are still in place and still functioning. Think about all of that in terms of the inner Mysteries expressing through the Christian pattern of resurrection and ascent.

The small angel/putto is sitting on the Grindstone learning their letters. The stone leans against the House of Gold, with the stone equal-armed cross with petals cut in it. The dog of the Underworld is curled up, asleep. The bigger angel looks bored and is waiting patiently, with her compass and book, for someone to work with.

This is a message passed through time to say that at that time, in the society where he lived, the Mysteries had begun to die back, and that Dürer had understood that the outer trappings of the construct of the Christian Mysteries were in woeful decline. The tools were, for the most part, useless. And yet the fragments were still there to work with and the building still had functioning parts, parts that must not be forgotten. The Christian inner mysteries were dying, but out of the ashes something new was waiting to be re born, something that involved the resurrection of the god king.

The still-functioning tools on the building tell of the age-old dynamic of power that you should know so well by now; and the square hides the ritual patterns that were the foundation of the system at that time. They are slightly different to what you have worked with, but they work, and are recognisable as a core pattern.

Note also that the sphere is not damaged, but retains its integrity. This took me back once more to the Rosicrucian pattern. In the *Fama Fraternali-*

tatis we find the following sentence:

Those who are true Disciples of Wisdom, and true Followers of the Spherical Art... Once more we are brought into the orbit of the men of the Rose Cross, and yet it would be a hundred years later before the existence of those men became public.

Also note that everything to the right of the angel is about the older Mysteries being passed forward, from the mathematical and alchemical past, as well as the light of the lantern shining in the sky. The more modern ideas of tools and manipulation are scattered around on the floor to her left. Note that the sphere which retains its integrity is directly before her, in her path, in the south.

So the message also includes working advice for the future, as well as clues of how to do such work. I am sure the bell holds patterns of sound buried in the code on it that, deciphered, could be used to trigger the work as well as the ritual patterns.

Because it is so well crafted and includes so much hidden knowledge, it is very likely that Dürer was a practitioner of the Mysteries in some form. As such, the patterns he left behind will be keys that can unlock the path that he and others like him were working on.

So how do you as an adept approach this to pick up Dürer's work and open it out if you were inclined to do so?

The first thing is to ascertain what the work was about. For that answer you look at the imagery. The ladder, Grindstone, scales, hourglass, and bell, tell us about regeneration, rebirth/ascension, construction, and the passing on of knowledge. These themes have been the pinnacle of the Mysteries for thousands of years, and we can track them from predynastic Egypt into Kabbalah and early Christian mysticism.

At that time it was considered the ultimate magical work—and it probably still is today. We see from Dürer's message that the Deeper Mysteries were still intact, but the down-to-earth level of tools and training was the problem, as well as the distorted cube, which by this time I had come to think of as referring to the Papal church: the Christian Mysteries had become distorted. After looking at other paintings of his, this theme cropped up again, as we will see soon.

And once again that takes us back to the title, and the hidden meaning behind it: the use of the imagination, and the path of Saturn, the Grindstone. Tools, and the manipulation of power by substance and earthly

pursuits, were shortcuts that eventually lead to a dead end. The actual work of the magician, and the keeping of the balance of the power expressions, as well as the use of the imaginative mind, is what really triggers the angel who holds the keys and resources.

When you read a lot of the magical and Mystery writings of this time, then track their origins back to about the third century A.D., you will note a shift away from the Mysteries coming out of Thebes that included hints and points to the Osirian Mysteries and all they entail, and a shift towards ascension without the passage through the Underworld. Earlier Egyptian Pagan and Greek work still stressed the necessity of going down before you go up—the transformation of the spirit in life in the depths of the Underworld before the steps up the ladder to the deeper Inner Mysteries.

Over time this shifted, in Christianity, to redemption through prayer, fasting, and penitence; and holding the Underworld in horror. A major aspect of the whole Mystery was cast aside and twisted out of shape, and subsequently one arm of the scales became unbalanced. A thousand years later, by the time you get to Dürer, knowledge of the passage through the Underworld was ignored and almost lost: it survived in Greek writings preserved by Arab scholars.

Remember the sleeping dog? The dog was very much an image used to denote guardianship of the dead and the Underworld; but now he is sleeping, he is not awake and guarding. Also, the dog was understood at that time—through exposure to Pirckheimer's translation of the *Horapollo Hieroglyphica*—to denote a sacred scribe—and the sacred scribe is sleeping.

This subtle but profound imagery speaks to the loss in the Mysteries, the twisting and perversion of the sacred. That this was stated in the engraving means the artist was aware of the Underworld Mysteries, their subsequent loss, and the need to rediscover their keys. It must have been very depressing indeed to be a man of such profundity in a world closed to such beauty.

While I was pondering on this sense of loss—a loss that is also a natural cycle of the Mysteries, which rise and fall like a tide—it made even more sense of why he felt the urge to pass along this message of warning...and hope. The inner structure was still there; those in the future have but to remember.

Before I go any further, just reflect on this: the tides of the Mysteries ebb and flow. As the tides go out, the glamour and glitter on their surface becomes the most visible. Messiahs and mysterious adepts abound, all of

whom are egotistical, vacuous charlatans dressing up in symbolism and posturing on pedestals. It has always been that way, so you have to keep this in mind as you wade through old texts and accounts of the time.

Dürer was not one of those. From his engraving and other work, it is clear that he was indeed a profound keeper of the Mysteries, as well as a stunning mathematician. As I pondered on this, I was drawn back to the magical square. I found it odd that in a work of such hidden depth he felt it necessary put its date so prominently in the square—particularly when it is also shown in his signature sign. Everything in this picture contains puzzles mathematical and mystical; there is nothing superfluous here.

Something about the date niggled at me. It took me a while—and a lot of coffee—to remember, and when I did I had one of those ‘Sod’ inspirational moments.

In the Rosicrucian *Fama Fraternitatis*, the first appearance in print of the Rosicrucians, there is a list of six rules that the adept must follow. The last is that the Fraternity should remain secret one hundred years.

The *Fama Fraternitatis* appeared in Germany in 1614, exactly one hundred years after the Melencolia I.

Ohhhh.

Now this could be total coincidence, but I don’t think it is—or not completely. I think there was either a direct connection, or a poetic fate connection in the flow of magic at that time, where lines and threads came together to move things forward a step.

I do not think it is a coincidence because the basic foundation of the Rosicrucian system when it appeared—it is very different now—is exactly the missing part of the Mysteries whose loss Dürer so bemoaned, and which he outlined so beautifully in his engraving.

He also hints in his engraving at symbolism that was to emerge in the Rosicrucian pattern and the subsequent Freemason one. Here, look at this Quatrefoil on a Masonic robe in Florence, Italy. The photograph is courtesy of Frater Acher, and was taken at the Museum of Masonic Symbolism in Florence.

There is another reason that I think Dürer was hiding the birth of the Rosicrucian Mysteries in plain sight: the moment I saw the connection and thought “hmm, maybe, maybe not,” I had a huge inrush of inner contact, and the only way I can verbalise that sudden upsurge in contact is “goddammit woman it took you long enough, for goodness sake!”



Figure 7: Quatrefoil on Masonic Robe

Though the link is obscure, in a magical sense, either directly or poetically, there are connections. And remember, the Rosicrucians did not just spring up out of nowhere one day; they were the result of a huge coming-together in Europe of time, resources, knowledge, and documents all connected to the Mysteries and sciences. They emerged out of this melting pot at a time of need. And, as you look at Dürer and the Rosicrucians, remember that very clever cipher/code was not only being deployed for state and military secrets, but it was highly fashionable and used extensively in art and texts.

Embedding the date 1514 in a magical square that expresses the numerical patterns of the Mysteries is a powerful, subtle message. The square is also a ritual pattern, a square placed on the side of the 'temple' with the three articles of power and balance. The numbers in the square are of seven, for the seven directions. These are the four directions of the flat plain or floor; above, below, and within.

Seven is a number that repeats over and over throughout time in the Mysteries. Everything on that depiction of the building is 'active' and still working, despite being surrounded by discarded and unused tools. Could Dürer be sending a message by marking that date? Some may disagree with me, but I think it is—particularly considering the presence

of the Putto learning its letters on the Grindstone with an equal-armed petal cross, leaning against the House of Gold, the temple.

So let us divert away from Dürer for a little while and look closely at the early Rosicrucian pattern. That gives us a chance to look at the Rosicrucian pattern, an important one for magicians to understand.

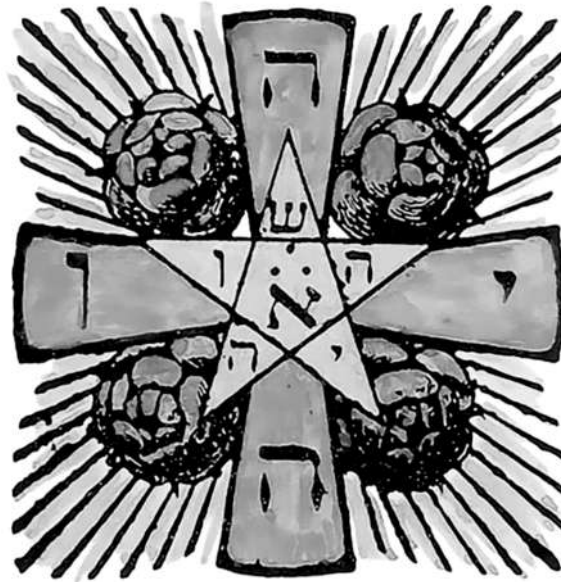


Figure 8: The Rosy Cross

Early Rosicrucian pattern

The reason I say ‘early’ is because the whole pattern became subtly distorted quite quickly, once again, through mistakes made. And yet, by the time we come to see their pattern set down in the early writing, by their own admission it had already lived a hundred years in secrecy, and had already done its job.

Its originators and early members had lived and died, and it only takes a couple of generations for things to begin to get elaborated, knocked out of shape, etc. This sort of secrecy, rise, and distortion is a pattern that expresses itself repeatedly in various Mysteries that externalise in groups.

So let us look at some of the key elements of the Rosicrucian Mysteries.

The first is the obvious, the meaning of the rose. The rose denotes secrecy. This dates back to Greek mythology, where Aphrodite gave a

rose to her son, Eros, the god of love, who gave it to Harpocrates, the god of silence, as a bribe to ensure his mother's indiscretions were not exposed.

Harpocrates is a Greek form of Horus the Younger, depicted as an Egyptian child with a side-lock and a finger to his lips.

The finger to the lips of the child Horus denotes that he is a child, and has not yet earned the right to speak: this imagery was used in Egypt to denote a child. Through cross-cultural mixing, Horus the child became, to the Greeks, a god of silence and secrets; and the rose was used in images to denote secrecy, the rose of Harpocrates.

The Romans adopted this imagery and spread it around Europe and their empire. Paintings of roses on ceilings of Roman banqueting rooms reminded the guests that things spoken while feasting and drinking were not to be repeated outside the room: they were said *sub rosa*, "under the rose."

By the Middle ages in Europe, a rose was sometimes suspended from the ceiling in council chambers as the gathered members pledged not to discuss the meeting's proceedings elsewhere.

Here is an image of Harpocrates, the god of secrets.

The next thing to look at is a saying which can also be stated as the acronym *V.I.T.R.I.O.L.V.M.*

The letters spell out Vitriolum—V and U were interchangeable in Latin—which in Latin means sulphuric acid, also known as 'oil of sulphur.'

Oil of sulphur was known in the classical era, and they very likely knew its ability to strip and clean iron, as well as sulphur's medicinal applications for bringing about cleaning and transformation.

Sulphur is deeply connected to the Underworld, and the smell of Sulphur was associated with the 'corruption' of the Underworld, demonic beings, and so forth.

Think about the experiences you have had in the Underworld cave with the stone, and in the temple construction, and how stone steps turned to gold with the touch of the deity. Think also about how, as you ascended, carrying Osiris from the deep cave that holds the stone, the path turned to gold. This is all about the casting away of the base, the deep regeneration in the Underworld, and the ascending out of the

Underworld as Justified, earning a place to sit in the presence of the gods.

What we are looking at here in the Rosicrucian Mysteries is their version of the same thing. So now let us look at the sentence that the letters spell out.

*Visita Interiora Terrae Rectificando Invenies Occultum Lapidem
Veram Medicinam*

“Visit the interior of the Earth; rightly you shall discover the secret stone of the true Medicine.”

There are various translations of this on various blogs on the net. Some leave out words that do not fit their agenda; others change the words to fit their agenda or because they do not understand any Latin. But here it is, translated without alteration.

The first and most striking thing is the visiting of the interior of the earth, a cornerstone in the development of the initiate. Throughout time the various forms of the magical Mysteries have understood this and worked with it, and it is heartwarming to see that the Rosicrucians also knew this. It marks them out as being truly connected into the timeless Inner Mysteries.

The use of “rectificando,” an Old Galacian word, is interesting. At the time this was written Galacian had fallen out of use, having previously being the main language used in the kingdom of Galacia, which became Portugal—and incidentally would have been spoken by visiting traders in Venice.

That area of Portugal was one of the major areas where the various strands of the Mysteries came together for a time, and out of that gathering blossomed volumes of texts relating to the Mysteries. It was a place where early Kabbalists, Arab mystics and thinkers, and early Christian mystics all flowered.

I suspect the use of “rectificando” is a nod to the death of that special place in time, and a nod to its rebirth as a new expression of the Mysteries being born.

The secret stone of true medicine? To unpeel that you first look at the Latin and how it is used. *Veram* is singular feminine accusative, as is *Medicinam*. Think about that. Also, think in the context of the Rosicrucian Mysteries, the Mysteries of magic that you know. You know why you have to visit the interior of the earth, you know of the special stone there,

and you know what it is and what can come from it. Think about the times you have drawn something out of the stone, have been changed or anchored by the stone, and what the stone does. It regenerates out of the depths of the darkness of the Underworld: the past being resurrected.

The *Fama Fraternitatis*, which surfaced in 1614 A.D., outlines the existence of the Brothers of the Rose Cross and their work. It also gives an account of their 'discovery' of the hidden tomb of Rosenkreutz. The 'tomb' is described as a secret vault of seven sides and three levels, filled with miraculous objects and books of wisdom and learning. In the centre of the vault lies the sarcophagus of Christian Rosenkreutz, whose body is still uncorrupted a hundred years after his death—that is to say, what was created by four people a hundred years previously was still considered uncorrupted, and likely that was true. Once a group accepts members, becomes public, gets a hierarchy, takes on a more religious slant, and so forth, then the slope gets steep and slippery.

Christian Rosenkreutz is an allegorical figure who stands for the centre of the Mysteries. It is also likely that when the four first started their construction, they each had an element of Christian Rosenkreutz within them: he is both an allegorical figure and a magical composite of the four.

In his name we have the Christ, the one who rose from the dead and ascended—a figure whose Mysteries echo those of Osiris. Rosenkreutz, the Rose Cross, is in itself a puzzle name that states something. The rose is about secrecy, and was a well-known symbol for secrecy used in art at that time. The golden equal-armed cross is the Divine within the physical: remember the use of the number four and the equal-armed cross denoting the Mysteries of the four directions, with the gold of the deities. The seven directions are the whole physical world—sometimes depicted as a sphere—and the four directions are the ground on which you stand and your connection to the inner constructs.

The body in the tomb, uncorrupted and waiting, is a very clear expression of the Osirian Mysteries that transcend culture and religion: death and rebirth within life, and the ascent. It is also the body of the original pattern, still uncorrupted, its human element within the centre of the tomb: the House of Gold. Think about that, and the imagery of the uncorrupted ancient Egyptian king. It is also a nod to the anchor, and the human anchor within the stone: a core part of the timeless Mysteries embedded within the Rosicrucian pattern.

The rule of the Brotherhood

The rule of the Rosicrucian Brotherhood was simple, to the point, and needed nothing adding nor taking away. It was a balanced rule to guide the adepts of the Mysteries in their work. Let's have a look at its parts, why they are there, and what they say esoterically.

That none of them should profess any other thing than to cure the sick, and that gratis.

This is a crucial rule that stops the adept from posturing or bragging, and takes the glamour out of the membership. Simplicity and working quietly ensures that the adept works for necessity, and not for status. Think of the garish posturing and pedestals, the costumes and ranks that we see from some Rosicrucian organisations today: the four brothers must be spinning in their tombs. There is also a hidden aspect to this, which you as a Quareia adept have learned: your job is to bring things into balance—to heal the sick—be that a person, place, or situation. Your job is to trigger things towards balance.

None of the posterity should be constrained to wear one kind of habit, but to follow the custom of the country.

Another important rule. No fancy dress that can be strutted around in, nothing that marks you as a particular person, nothing that makes you stand out. Again, this disables the ego trip, and ensures that you can pass quietly about in society, hidden in plain sight; and that you do what you do because it needs doing, not because you want to belong to a club or stand out for others' admiration.

Anyone who looks closely at the inward nature and essence will find that nobody is further from true wisdom than those people with their grand titles, learned bonnets, splendid sashes and bejeweled rings, who profess to be wisdom's peak.

—*Sileni Alcibiadis*, Erasmus, 1515 A.D.

Every year, on the day C., they would meet together at the house Sancti Spiritus, or write the cause of their absence.

Interesting title for a 'house.' If you think about what you know of sacred inner places, and the House of Gold, then you will get a hint about the inner and outer place where they would meet once a year. Note it was not every month—this was not run like a club. They went off in life to do their thing, and once a year they would gather.

Every Brother should seek a worthy person to succeed him after his death.

This is another tradition of withdrawn or quiet magical lines: you seek a single replacement for yourself, you nurture them, mentor them, then name them before you die. Not only does this keep alive a continuous line of specific skills in each person the group develops, but it stops the need to seek members.

The word CR should be their seal, mark, and character.

The Fraternity should remain secret one hundred years.

This was a very wise rule and gave the construct time to develop slowly with a solid base, without catching the attention of the glitter seekers.

Connections

Now let us just have a look at some of the connections between the text of the Fama Fraternitatis and Dürer's work, and anything else that pops out of the text.

Introduction

Those true Disciples of Wisdom, and true Followers of the Spherical Art...

Remember the angel sitting on the corner of the building's east and south sides? You should understand the bridge hidden in that, and the true tools of wisdom hanging on the building. Before the angel, on the south floor, the position of the Path, is the perfect sphere. Remember, the angel is waiting, with the compass in her hands, ready to work.

Blessed Aurora will now henceforth begin to appear, who **(after the passing away of the dark Night of Saturn)** with her **Brightness altogether extinguisheth the shining of the Moon, or the small Sparks of Heavenly Wisdom**, which yet remaineth with men, and is a **Forerunner of pleasant Phebus, who with his clear and fiery glistering Beams brings forth that blessed Day**, long wished for, of many true-hearted; by which **Day-light then shall truly be known**, and shall be seen all heavenly Treasures of godly Wisdom, as also the **Secrets of all hidden and invisible things in the World, according to the Doctrine of our Forefathers, and ancient Wisemen.**

Phebus is another name for Apollo, particularly when connected with Helios, the sun god, as Apollo the fiery sun. This paragraph speaks of a faint but beautiful light that appears after the lonely and depressing struggle of the Grindstone, the Blessed Aurora, the forerunner of the bright sun.

The light comes gently from the dark night, and “by daylight then shall truly be known”—the emergence of the Brothers of the Rose Cross emerging into bright sunlight after their hundred year silence in the shadows. Note the light and the rainbow in the engraving, the rainbow that shines after the storm. Remember, the rainbow had a lot of magical connotations in the fifteenth and sixteenth century.

This will be the right kingly Ruby, and most excellent shining Carbuncle, of the which it is said, That he doth shine and give light in darkness, and **to be a perfect Medicine of all imperfect Bodies, and to change them into the best Gold**, and to cure all Diseases of Men, easing them of all pains and miseries.

The transformation of the Justified—bringing the best gold to imperfect bodies.

also how the faults of the Church and the whole Philosophia Moralis was to be amended

One of the things that kept nagging me throughout this lesson was the potential link between Venice and Germany in the birth of the Rosicrucians. The Renaissance Humanists were scathing in their criticism of the excess and corruption of the Vatican, which was pretty bad indeed in the early fifteen-hundreds.



Figure 9: Harpocrates



Figure 10: The sphere

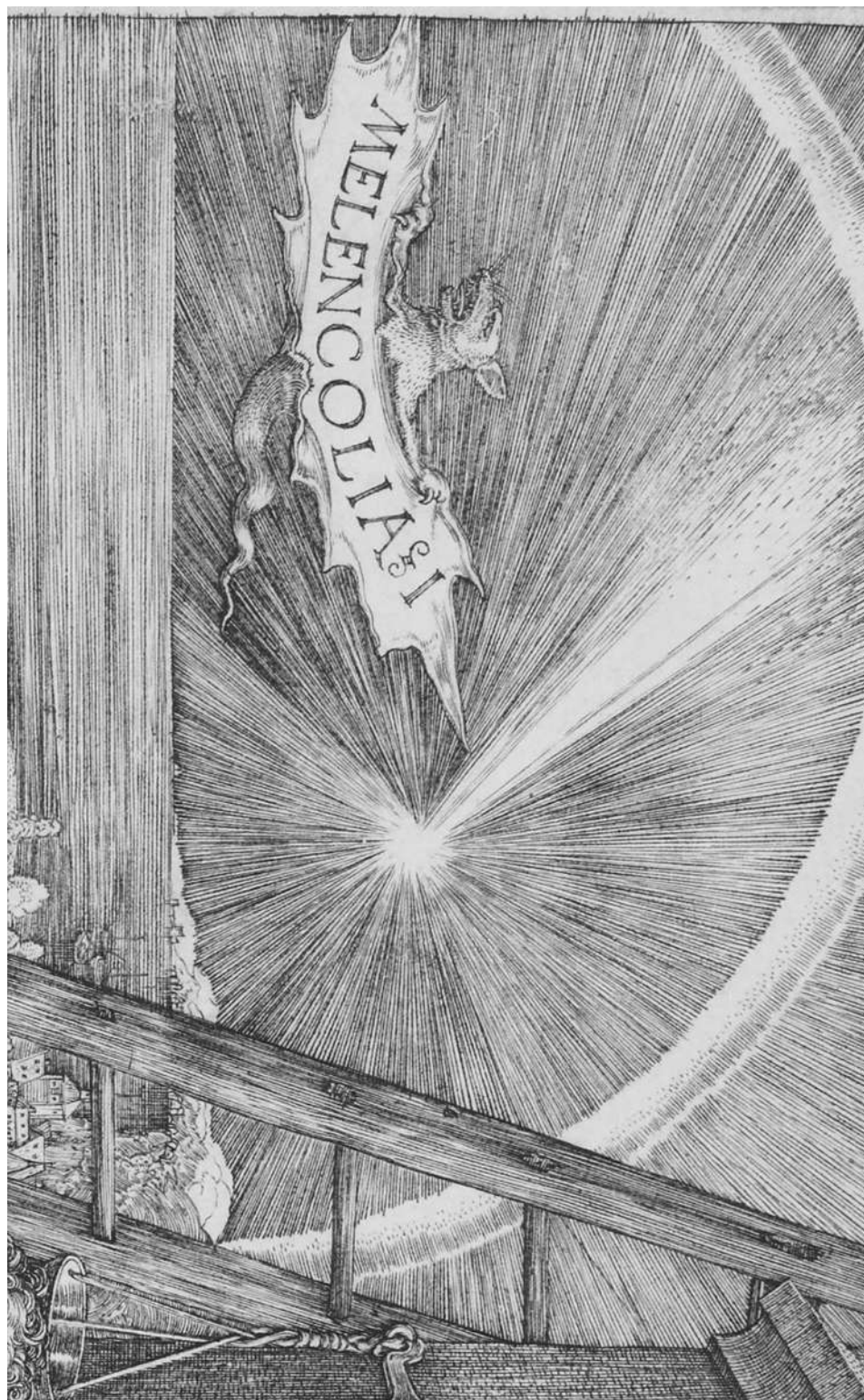


Figure 11: The light

I kept being drawn back to look at St. Mark's Basilica, the Church of Gold. Then I discovered the sculpture of the Tetrarchy on the corner of the building. This is a sculpture of two pairs of men, both pairs consisting of a younger and an older man embracing, holding swords with birds' heads—sword/air. It is a depiction of the division of the Roman Empire into East and West by Diocletian, each division having an Emperor and a Caesar, who were considered the 'Children of Constantine the Great,' the man who brought Christianity into the folds of Rome as its state religion.

The statues originally stood in the Philadelphion in Constantinople. The Philadelphion was a monument to 'brotherly love'—they were now the *cornerstone* of St. Mark's, and would have been seen regularly by Dürer and others. The four brothers, sons of the man who made Christianity a state religion, anchoring the Basilica. . . the same Basilica that had Mark encased in the pillar. A possible inspiration to the four men who formed the Rosicrucian order?

In Dürer's time the Renaissance Humanists were rising to prominence. These people looked at Divinity in terms of philosophy, art, mathematics, and debate as opposed to the decaying medieval superstition of the Catholic Church.

Dürer, as well as many other thinkers of the time, was connected to, and influenced by, these humanists. And he himself had hinted at the corruption of the church with his distorted cube, and also in his picture *Christ Among the Doctors*.

Have a look at this painting, remembering what you learned about fingers in the last lesson, and how the clasping of hands in brotherhood was a staple image of the early Rosicrucians. Look at the pattern of the interlinked fingers and the meanings of the thumb and fingers connecting to display a particular dynamic, think back to what you learned about the code in the Philosophers Hand. Note also that the fingers of Christ are specific about his path, whereas the degenerate old man's hands are vague.

Note that Christ in this picture is a young boy: this depicts his debate in the temple at the age of twelve. Note how the man holding the hands of Christ is degenerate-looking with the linen cap of the clergy and scribes; and note the two men in the background watching, both with *bright eyes*.

Dürer in his letters talked much about eyes that shone and twinkled, and that the brightness of such eyes showed the bright soul that lay behind them. The two men are cautiously observing with knowing eyes, whereas the collected scholars are unable to notice the corruption of the

priest or scribe.

Remember that at the centre of the Rosicrucian Mysteries was the uncorrupted Christ, whose fingers here mark out the four pattern. Again and again we see the crossover between Dürer and the Rosicrucian Mysteries. Either he was one of the original four, or he was aware of the pattern of the Mysteries forming around him.

The same Song was also sang to him by other Nations, the which moved him the more (because it happened to him contrary to his expectation,) being then ready bountifully to impart all his Arts and Secrets to the Learned, if they would have but undertaken to write the true and infallible **Axiomata, out of all Faculties, Sciences and Arts, and whole Nature, as that which he knew would direct them, like a Globe, or Circle, to the onely middle Point, and Centrum...**

Recognise the central pattern? Also think about the implications of that quote, and what it tells you about CR.

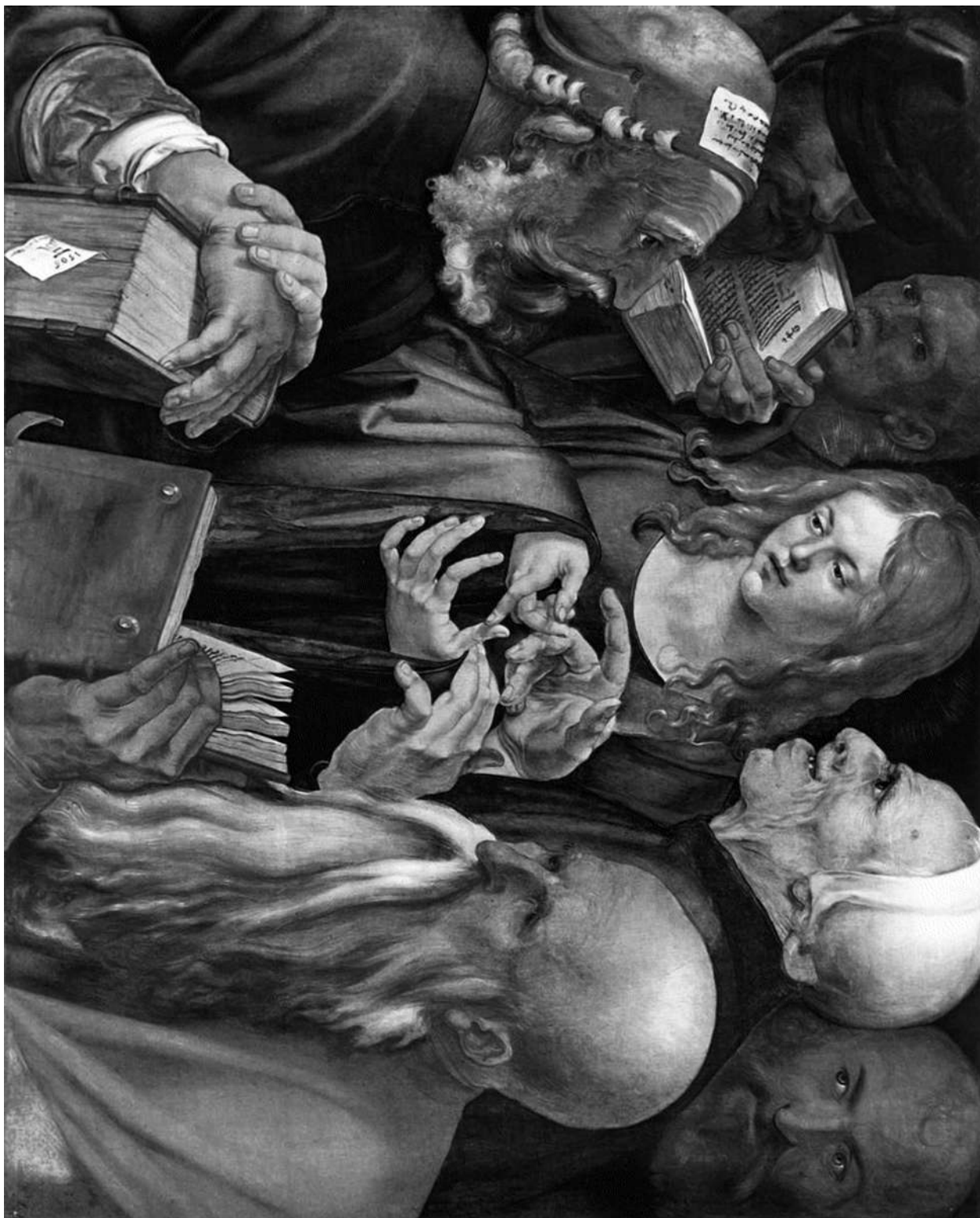


Figure 12: *Christ Among The Doctors*, Albrecht Dürer, 1506 A.D.

In this house he spent a great time in the Mathematicks, and made many fine Instruments, *ex omnibus hujus artis partibus*, whereof there is but little remaining to us, as hereafter you shall understand. After five years came again into his mind the wished for Reformation; and in regard he doubted of the ayd and help of others, although he himself was painful, lusty, and unwearisom, he undertook, with some few adjoynd with him, to attempt the same: wherefore he desired to that end, to have out of his first Cloyster (to the which he bare a great affection) three of his Brethren... After this manner began the Fraternity of the Rosie Cross; first, by four persons onely...

The Rosicrucian movement was born out of four people. Notice that Christian Rosenkreutz is described as a Mathematician. Dürer was not the only German math scholar around at the time, but again it points to a particular circle of people. There was a melting pot brewing in Germany which was heavily influenced by Venice, and out of that pot the Rosicrucians were born.

...In the morning following we opened the door, and there appeared to our sight a Vault of seven sides and corners, every side five foot broad, and the height of eight foot; Although the Sun never shined in this Vault, nevertheless it was **enlightened with another sun**, which had learned this from the Sun, and was scituated in the upper part in the Center of the sieling; in the midst, in stead of a Tomb-stone, was a round Altar covered over with a plate of brass, and thereon this engraven... A.C. R.C. **Hoc universi compendium unius mihi sepulchrum feci**: 'this collective compendium for me a grave has done—or to say: **my grave is constructed from this collective knowledge**'.

Think about that, as there is a great deal of magical knowledge on construction hidden in that saying. Think about the inner library concept in relation to this quote.

Round about the first Circle or Brim stood,
Jesus mihi omnia.

In the middle were four figures, inclosed in circles, whose circumscription was,

1. Nequaquam vacuum.
2. Legis Jugum.
3. Libertas Evangelij.
4. Dei gloria intacta.

“By no means empty,” “the law of the collar,” “freedom to pass along,” “God’s Glory is intact.” Also note that *Jugum* can also refer to the top bar of the scales, and *jugum* was also sometimes used in Latin to mean the **clasp of hands**. When you have *legis jugum* together in a magical setting, it can mean “restricted by the rule of balance”...living under the yoke of Ma’at.



Figure 1. Mystic Symbol of the Rosierucian Brotherhood

Figure 13: Rose quatrefoil with clasped hands

...Now as yet we had not seen the dead body of our careful and wise father, we therefore removed the Altar aside, there we lifted up a strong plate of brass, and found a fair and worthy body, whole and unconsumed, as the same is here lively counterfeited, with all the Ornaments and Attires; **in his hand he held a parchment book, called I.** the which next to the Bible, is our greatest treasure, which ought to be delivered to the censure of the world.

And finally read this, an excerpt from the description of the vault and its construction:



Figure 14: The title of *Melancholia I*.

This is all clear and bright, **as also the seventh side and the two Heptagoni**: so we kneeled altogether down, and gave thanks to the sole wise, sole mighty, and sole eternal God, who hath taught us more then all mens wit could have found out, praised be his holy name.

This Vault we parted in three parts, the upper part or sieling, the wall or side, the gound or floor. **Of the upper part you shall understand no more of it at this time, but that it was divided according to the seven sides in the triangle, which was in the bright center;**

Summary

So by now you should have a really good idea of the codes, imagery, and Mysteries buried in the images, words, and numbers of Renaissance magic; and with what you know of magic you should be extract the messages, and sometimes the hidden magic, buried within the secrets.

I will not set a task for this lesson, as it has been a lot to read and take in. But should you wish to dig magically, here are some ideas for you to do practically, should you wish to delve magically into the patterns of this time.

The obvious one would be to go to the Inner Library and connect with the original four of the Rose Cross. If you read very carefully the description of the vault of Christian Rosenkreutz, you should recognise the allusion to the Inner Library, and the angelic construction of the vault, an octave of the deep cave of Osiris. Read carefully in the *Fama*, and you will see the construction method. Think about when you worked in the four-pattern at the start of the adept modules, with the angelic patterns and the walls.

Later Rosicrucians took this description to mean that they had to paint and draw the sigils etc. on the walls, and this was the origin of the rather garishly painted walls of some of today's magical vaults. But it is not about painting walls; it is about the carefully coded working description of how their Inner Temple was constructed, and how that was mirrored in the outer pattern or temple used in their magical work.

Because they worked very similar patterns to Quareia's, it is fairly easy to connect with their contacts, and also to connect out of time with them in the Inner Library. I have to say I was very surprised by the strength and health of their presence; yet it does not seem to connect at all with the structure that went on to become today's Rosicrucianism.

The other thing you can do if you wish to take this theme further, is to work with the ritual pattern hidden in the magic square. Using that, plus the power tools/presences depicted in the engraving—bell, hourglass/-clock, scales, sphere, dog, four pattern, joining hands with inner contacts in a ring of four (bridges), the ladder, and so forth—you will likely come up with some very interesting work. It quickly opens out into different forms and applications that can be used ritually and in vision.

Working in the Inner Library in vision or with the outer ritual patterns quickly plugs you into their stream of consciousness, which then gives you access to their Inner Temple. It operates and presents along similar lines to ours, but it doesn't seem to have developed fully: it is still nestled deep in the Library, for some reason.

Remember the stone temple you worked in? That was the precursor to the Inner Temple, a sort of pregnancy phase of its construction. Their Inner Temple still seems to be suspended in that pregnancy stage. Looking at the literature put out quickly after the first text in 1614, it is pretty obvious that they had already lost it. A hundred years' work is still good going, though, and it laid a foundation that still sits and waits.

I have put the full text of the *Fama Fraternitatis* of 1614 here for you so that you can go through it if you wish.

The Fama Fraternitatis, 1614

To the Wise and Understanding Reader



Figure 15: *Study of Hands*, Albrecht Dürer, 1506

Wisdom (saith Solomon) is to a man an infinite Treasure, for she is the Breath of the Power of God, and a pure Influence that floweth from the Glory of the Almighty; she is the Brightness of Eternal Light, and an undefiled Mirror of the Majesty of God, and an Image of his Goodness; she teacheth us Soberness and Prudence, Righteousness and Strength; she understands the Subtilty of words, and Solution of dark sentences; she foreknoweth Signs and Wonders, and what shall happen in time to come; with this Treasure was our first Father Adam fully endued: Hence it doth appear, that after God had brought before him all the Creatures of the Field, and the Fowls under Heaven, he gave to every one of them their proper names, according to their nature.

Although now through the sorrowful fall into sin this excellent Jewel Wisdom hath been lost, and meer Darkness and Ignorance is come into the World, yet notwithstanding hath the Lord God sometimes hitherto bestowed, and made manifest the same, to some of his Friends: For the wise King Solomon doth testifie of himself, that he upon earnest prayer and desire did get and obtain such Wisdom of God, that thereby he knew how the World was created, thereby he understood the Nature of the Elements, also the time, beginning, middle and end, the increase and decrease, the change of times through the whole Year, the Revolution of the Year, and Ordinance of the Stars; he understood also the properties of tame and wilde

Beasts, the cause of the raigning of the Winds, and minds and intents of men, all sorts and natures of Plants, vertues of Roots, and others, was not unknown to him. Now I do not think that there can be found any one who would not wish and desire with all his heart to be a Partaker of this noble Treasure; but seeing the same Felicity can happen to none, except God himself give Wisdom, and send his holy Spirit from above, we have therefore set forth in print this little Treatise, to wit, Famam & Confessionem, of the Laudable Fraternity of the Rosie Cross, to be read by every one, because in them is clearly shewn and discovered, what concerning it the World hath to expect.

Although these things may seem somewhat strange, and many may esteem it to be but a Philosophical shew, and no true History, which is published and spoken of the Fraternity of the Rosie Cross; it shall here sufficiently appear by our Confession, that there is more in recessu then may be imagined; and it shall be easily understood, and observed by every one (if he be not altogether voyd of understanding) what now adays, and at these times, is meant thereby.

Those who are true Disciples of Wisdom, and true Followers of the Spherical Art, will consider better of these things, and have them in greater estimation, as also judg far otherwise of them, as hath been done by some principal Persons, but especially of Adam Haselmeyer, Notarius Publicus to the Arch Duke Maximilian, who likewise hath made an Extract ex scriptis Theologicis Theophrasti, and written a Treatise under the Title of Jesuiter, wherein he willeth, that every Christian should be a true Jesuit, that is, to walk, live, be, and remain in Jesus: He was but ill rewarded of the Jesuits, because in his answer written upon the Famam, he did name those of the Fraternity of the Rosie Cross, The highly illuminated men, and undeceiving Jesuits; for they not able to brook this, layd hands on him, and put him into the Galleis, for which they likewise have to expect their reward.

Blessed Aurora will now henceforth begin to appear, who (after the passing away of the dark Night of Saturn) with her Brightness altogether extinguisheth the shining of the Moon, or the small Sparks of Heavenly Wisdom, which yet remaineth with men, and is a Forerunner of pleasant Phebus, who with his clear and fiery glistering Beams brings forth that blessed Day, long wished for, of many true-hearted; by which Day-light then shall truly be known, and shall be seen

all heavenly Treasures of godly Wisdom, as also the Secrets of all hidden and invisible things in the World, according to the Doctrine of our Forefathers, and ancient Wisemen.

This will be the right kingly Ruby, and most excellent shining Carbuncle, of the which it is said, That he doth shine and give light in darkness, and to be a perfect Medicine of all imperfect Bodies, and to change them into the best Gold, and to cure all Diseases of Men, easing them of all pains and miseries.

Be therefore, gentle Reader, admonished, that with me you do earnestly pray to God, that it please him to open the hearts and ears of all ill hearing people, and to grant unto them his blessing, that they may be able to know him in his Omnipotency, with admiring contemplation of Nature, to his honour and praise, and to the love, help, comfort and strengthening of our Neighbors, and to the restoring of all the diseased.

Fama Fraternalitatis: or A Discovery of the Fraternity of the most laudable Order of the Rosy Cross.

Seeing the only Wise and Merciful God in these latter days hath poured out so richly his mercy and goodness to Mankind, wherby we do attain more and more to the perfect knowledg of his Son Jesus Christ and Nature, that justly we may boast of the happy time, wherein there is not only discovered unto us the half part of the World, which was heretofore unknown & hidden, but he hath also made manifest unto us many wonderful, and never-heretofore see, Works and Creatures of Nature, and moreover hath raised men, indued with great Wisdom, which might partly renew and reduce all Arts (in this our Age spotted and imperfect) to perfection; so that finally Man might thereby understand his own Nobleness and Worth, and why he is called Microcosmus, and how far his knowledg extendeth in Nature.

Although the rude World herewith will be but little pleased, but rather smile and scoff thereat; also the Pride and Covetousness of the Learned is so great, it will not suffer them to agree together; but were they united, they might out of all those things which in this our Age God doth so richly bestow upon us, collect *Librum Naturae*, or a perfect Method of all Arts: but such is their opposition, that they still keep, and are loth to leave the old course, esteeming Porphiry, Aristotle, and Galen, yea and that which hath but a meer shew of learning, more then the clear and manifested Light and Truth; who if they were now living, with much joy would leave

their erroneous Doctrines. But here is too great weaknesses for such a great Work: And although in Theologie, Physic, and the Mathematic, the Truth doth oppose it self; nevertheless the old Enemy by his subtilty and craft doth shew himself in hindering every good purpose by his Instruments and contentious wavering people. To such an intent of a general Reformation, the most godly and highly illuminated Father, our Brother, C.R. a German, the chief and original of our Fraternity, hath much and long time laboured, who by reason of his poverty (although descended of Noble Parents) in the fifth year of his age was placed in a Cloyster, where he had learned indifferently the Greek and Latin Tongues, who (upon his earnest desire and request) being yet in his growing years, was associated to a Brother, P.A.L. who had determined to go to the Holy Land.

Although this Brother dyed in Ciprus, and so never came to Jerusalem, yet our Brother C.R. did not return, but shipped himself over, and went to Damasco, minding from thence to go to Jerusalem; but by reason of the feebleness of his body he remained still there, and by his skill in Physick he obtained much favour with the Turks: In the mean time he became by chance acquainted with the Wise men of Damasco in Arabia, and beheld what great Wonders they wrought, and how Nature was discovered unto them; hereby was that high and noble Spirit of Brother C.R. so stired up, that Jerusalem was not so much now in his mind as Damasco; also he could not bridle his desires any longer, but made a bargain with the Arabians, that they should carry him for a certain sum of money to Damasco; he was but of the age of sixteen years when he came thither, yet of a strong Dutch constitution; there the Wise received him (as he himself witnesseth) not as a stranger, but as one whom they had long expected, they called him by his name, and shewed him other secrets out of his Cloyster, whereat he could not but mightily wonder: He learned there better the Arabian Tongue; so that the year following he translated the Book M. into good Latin, which he afterwards brought with him. This is the place where he did learn his Physick, and his Mathematicks, whereof the World hath just cause to rejoyce, if there were more Love, and less Envy. After three years he returned again with good consent, shipped himself over Sinus Arabicus into Egypt, where he remained not long, but only took better notice there of the Plants and Creatures; he sailed over the whole Mediterranean

Sea for to come unto Fez, where the Arabians had directed him. And it is a great shame unto us, that wise men, so far remote th'one from th'other, should not only be of one opinion, hating all contentious Writings, but also be so willing and ready under the seal of secrecy to impart their secrets to others.

Every year the Arabians and Affricans do send one to another, inquiring one of another out of their Arts, if happily they had found out some better things, or if Experience had weakened their Reasons. Yearly there came something to light, whereby the Mathematica, Physic and Magic (for in those are they of Fez most skilful) were amended; as there is now adays in Germany no want of learned Men, Magicians, Cabalists, Physicians, and Philosophers, were there but more love and kindness among them, or that the most part of them would not keep their secrets close only to themselves. At Fez he did get acquaintance with those which are commonly called the Elementary Inhabitants, who revealed unto him many of their secrets: As we Germans likewise might gather together many things, if there were the like unity, and desire of searching out of secrets amongst us.

Of these of Fez he often did confess, that their Magia was not altogether pure, and also that their Cabala was defiled with their Religion; but notwithstanding he knew how to make good use of the same, and found still more better grounds of his Faith, altogether agreeable with the Harmony of the whole World, and wonderfully impressed in all Periods of times, and thence proceedeth that fair Concord, that as in every several kernel is contained a whole good tree or fruit, so likewise is included in the little body of Man the whole great World, whose Religion, policy, health, members, nature, language, words and works, are agreeing, sympathizing, and in equal tune and melody with God, Heaven and Earth; and that which is dis-agreeing with them, is error, falsehood and of the Devil, who alone is the first, middle, and last cause of strife, blindness, and darkness in the World: Also, might one examine all and several persons upon the Earth, he should find that which is good and right, is always agreeing with it self; but all the rest is spotted with a thousand erroneous conceits.

After two years Brother R.C. departed the City Fez, and sailed with many costly things into Spain, hoping well, he himself had so well and so profitably spent his time in his travel,

that the learned in Europe would highly rejoyce with him, and begin to rule, and order all their Studies, according to those sound and sure Foundations. He therefore conferred with the Learned in Spain, shewing unto them the Errors of our Arts, and how they might be corrected, and from whence they should gather the true Inditia of the Times to come, and wherein they ought to agree with those things that are past; also how the faults of the Church and the whole *Philosophia Moralis* was to be amended: He shewed them new Growths, new Fruits, and Beasts, which did concord with old Philosophy, and prescribed them new *Axiomata*, whereby all things might fully be restored: But it was to them a laughing matter; and being a new thing unto them, they feared that their great Name should be lessened, if they should now again begin to learn and acknowledg their many years Errors, to which they were accustomed, and wherewith they had gained them enough: Who so loveth unquietness, let him be reformed.

The same Song was also sang to him by other Nations, the which moved him the more (because it happened to him contrary to his expectation,) being then ready bountifully to impart all his Arts and Secrets to the Learned, if they would have but undertaken to write the true and infallible *Axiomata*, out of all Faculties, Sciences and Arts, and whole Nature, as that which he knew would direct them, like a Globe, or Circle, to the onely middle Point, and Centrum, and (as it is usual among the Arabians) it should onely serve to the wise and learned for a Rule, that also there might be a Society in Europe, which might have Gold, Silver, and precious Stones, sufficient for to bestow them on Kings, for their necessary uses, and lawful purposes: with which such as be Governors might be brought up, for to learn all that which God hath suffered Man to know, and thereby to be enabled in all times of need to give their counsel unto those that seek it, like the Heathen Oracles: Verily we must confess that the world in those days was already big with those great Commotions, laboring to be delivered of them; and did bring forth painful, worthy men, who brake with all force through Darkness and Barbarism, and left us who succeeded to follow them: and assuredly they have been the uppermost point in *Trygono igneo*, whose flame now should be more and more brighter, and shall undoubtedly give to the World the last Light.

Such a one likewise hath Theophrastus been in Vocation and

Callings, although he was none of our Fraternity, yet nevertheless hath he diligently read over the Book M: whereby his sharp ingenium was exalted; but this man was also hindered in his course by the multitude of the learned and wise-seeming men, that he was never able peaceably to confer with others of his Knowledg and Understanding he had of Nature. And therefore in his writing he rather mocked these busie bodies, and doth not shew them altogether what he was: yet nevertheless there is found with him well grounded the afore-named Harmonia, which without doubt he had imparted to the Learned, if he had not found them rather worthy of subtil vexation, then to be instructed in greater Arts and Sciences; he then with a free and careless life lost his time, and left unto the World their foolish pleasures.

But that we do not forget our loving Father, Brother C.R. he after many painful Travels, and his fruitless true Instructions, returned again into Germany, the which he (by reason of the alterations which were shortly to come, and of the strange and dangerous contentions) heartily loved: There, although he could have bragged with his Art, but specially of the transmutations of Metals; yet did he esteem more Heaven, and the Citizens thereof, Man, then all vain glory and pomp.

Nevertheless he builded a fitting and neat inhabitation, in the which he ruminated his Voyage, and Philosophy, and reduced them together in a true Memorial. In this house he spent a great time in the Mathematicks, and made many fine Instruments, *ex omnibus hujus artis partibus*, whereof there is but little remaining to us, as hereafter you shall understand. After five years came again into his mind the wished for Reformation; and in regard he doubted of the ayd and help of others, although he himself was painful, lusty, and unwearisom, he undertook, with some few adjoynd with him, to attempt the same: wherefore he desired to that end, to have out of his first Cloyster (to the which he bare a great affection) three of his Brethren, Brother G.V. Brother J.A. and Brother J.O. who besides that, they had some more knowledg in the Arts, then at that time many others had, he did binde those three unto himself, to be faithful, diligent, and secret; as also to commit carefully to writing, all that which he should direct and instruct them in, to the end that those which were to come, and through especial Revelation should be received into this Fraternity, might not be deceived of the least sillable and word.

After this manner began the Fraternity of the Rosie Cross; first, by four persons onely, and by them was made the Magical Language and writing, with a large Dictionary, which we yet dayly use to Gods praise and glory, and do finde great wisdom therein; they made also the first part of the Book M: but in respect that the labor was too heavy, and the unspeakable concourse of the sick hindred them, and also whilst his new building (called Sancti spiritus) was now finished, they concluded to draw and receive yet others more into their Fraternity; to this end was chosen brother R.C. his deceased fathers brothers son, brother B. a skilful Painter, G. and P.D. their Secretary, all Germaines except J.A. so in all they were eight in number, all batchelors and of vowed virginity, by those was collected a book or volumn of all that which man can desire, wish, or hope for.

Although we do now freely confess, that the World is much amended within an hundred years, yet we are assured, that our Axiomata shall unmovably remain unto the Worlds End, and also the world in her highest and last Age shall not attain to see any thing else; for our Rota takes her beginning from that day when God spake Fiat, and shall end when he shall speak Pereat; yet Gods Clock striketh every minute, where ours scarce striketh perfect hours. We also stedfastly beleeve, that if our Brethren and Fathers had lived in this our present and clear light, they would more roughly have handled the Pope, Mahomet, Scribes, Artists, and Sophisters, and had shewed themselves more helpful, not simply with sighs, and wishing of their end and consummation.

When now these eight Brethren had disposed and ordered all things in such manner, as there was not now need of any great labour, and also that every one was sufficiently instructed, and able perfectly to discourse of secret and manifest Philosophy, they would not remain any longer together, but as in the beginning they had agreed, they separated themselves into several Countries, because that not only their Axiomata might in secret be more profoundly examined by the learned, but that they themselves, if in some Country or other they observed anything, or perceived some Error, they might inform one another of it.

Their agreement was this: First, That none of them should profess any other thing, then to cure the sick, and that gratis.
2. None of the Posterity should be constrained to wear one certain kind of habit, but therein to follow the custom of the

Country. 3. That every year upon the day C. they should meet together at the house S. Spiritus, or to write the cause of his absence. 4. Every Brother should look out for a worthy person, who after his discease might succeed him. 5. The word C.R. should be their Seal, Mark, and Character. 6. The Fraternity should remain secret one hundred years. These six Articles they bound themselves one to another to keep; and five of the Brethren departed, only the Brethren B. and D. remained with the Father Fra: R.C. a whole year; when these likewise departed, then remained by him his Cousen and Brother J.O. so that he hath all the days of his life with him two of his Brethren. And although that as yet the Church was not cleansed, nevertheless we know that they did think of her, and with what longing desire they looked for: Every year they assembled together with joy, and made a full resolution of that which they had done; there must certainly have been great pleasure, to hear truly and without invention related and rehearsed all the Wonders which God hath poured out here and there through the World. Every one may hold it out for certain, that such persons as were sent, and joined together by God, and the Heavens, and chosen out of the wisest of men, as have lived in many Ages, did live together above all others in highest Unity, greatest Secrecy, and most kindness one towards another.

After such a most laudable sort they did spend their lives; and although they were free from all diseases and pain, yet notwithstanding they could not live and pass their time appointed of God. The first of this Fraternity which dyed, and that in England, was J.O. as Brother C. long before had foretold him; he was very expert, and well learned in Cabala, as his Book called H. witnesseth: In England he is much spoken of, and chiefly because he cured a young Earl of Norfolk of the Leprosie. They had concluded, that as much as possibly could be their burial place should be kept secret, as at this day it is not known unto us what is become of some of them, yet every ones place was supplied with a fit successor; but this we wil confesse publickly by these presents to the honour of God, That what secret soever we have learned out of the book M. (although before our eyes we behold the image and pattern of all the world) yet are there not shewn unto us our misfortunes, nor hour of death, the which only is known to God himself, who thereby would have us keep in a continual readiness; but hereof more in our Confession,

where we do set down 37 Reasons wherefore we now do make known our Fraternity, and proffer such high Mysteries freely, and without constraint and reward: also we do promise more gold then both the Indies bring to the King of Spain; for Europe is with child and will bring forth a strong child, who shall stand in need of a great godfathers gift.

After the death of I.O. Brother R.C. rested not, but as soon as he could, called the rest together, (and as we suppose) then his grave was made; although hitherto we (who were the latest) did not know when our loving father R.C. died, and had no more but the bare names of the beginners, and all their successors to us; yet there came into our memory, a secret, which through dark and hidden words, and speeches of the 100 years, brother A. the successor of D. (who was of the last and second row and succession), and had lived amongst many of us,) did impart unto us of the third row and succession; otherwise we must confess, that after the death of the said A. none of us had in any manner known anything of Brother R.C. and of his first fellow-brethren, then that which was extant of them in our Philosophical Bibliotheca, amongst which our Axiomata was held for the chiefest Rota Mundi, for the most artificial, and Protheus the most profitable. Likewise we do not certainly know if these of the second row have been of the like wisdom as the first, and if they were admitted to all things. It shall be declared hereafter to the gentle Reader, not onely what we have heard of the burial of R.C. but also made manifest publicly by the foresight, sufferance and commandement of God, whom we most faithfully obey, that if we shall be answered discreetly and Christian-like, we will not be afraid to set forth publicly in Print, our names, and sirnames, our meetings, or any thing else that may be required at our hands.

Now the true and fundamental relation of the finding out of the high illuminated man of God, Fra: C.R.C. is this; After that A. in Gallia Narbonensi was deceased, then succeeded in his place, our loving Brother N.N. this man after he had repaired unto us to take the solemn oath of fidelity and scerecy, he informed us bona fide, That A. had comforted him in telling him, that this Fraternity should ere long not remain so hidden, but should be to all the whole German Nation helpful, needful, and commendable; of the which he was not in any wise in his estate ashamed of. The year following after he had performed his School right, and was minded now

to travel, being for that purpose sufficiently provided with Fortunatus purse, he thought (he being a good Architect) to alter something of his building, and to make it more fit: in such renewing he lighted upon the memorial Table which was cast of brasse, and containeth all the names of the brethren, with some few other things; this he would transfer in another more fitting vault: for where or when Fra: R.C. died, or in what country he was buried, was by our predecessors concealed and unknown unto us. In this Table stuck a great naile somewhat strong, so that when he was with force drawn out, he took with him an indifferent big stone out of the thin wall, or plaistering of the hidden door, and so unlooked for uncovered the door; wherefore we did with joy and longing throw down the rest of the wall, and cleared the door, upon which that was written in great letters, Post 120 annos patebo, with the year of the Lord under it: therefore we gave God thanks and let it rest that same night, because first we would overlook our Rotam; but we refer our selves again to the confession, for what we here publish is done for the help of those that are worthy, but to the unworthy (God willing) it will be small profit: For like as our door was after so many years wonderfully discovered, also there shall be opened a door to Europe (when the wall is removed) which already doth begin to appear, and with great desire is expected of many.

In the morning following we opened the door, and there appeared to our sight a Vault of seven sides and corners, every side five foot broad, and the height of eight foot; Although the Sun never shined in this Vault, nevertheless it was enlightened with another sun, which had learned this from the Sun, and was scituated in the upper part in the Center of the sieling; in the midst, in stead of a Tomb-stone, was a round Altar covered over with a plate of brass, and thereon this engraven:

A.C. R.C. Hoc universi compendium unius mihi sepulchrum feci.

Round about the first Circle or Brim stood,
Jesus mihi omnia.

In the middle were four figures, inclosed in circles, whose circumscription was,

1. Nequaquam vacuum.
2. Legis Jugum.
3. Libertas Evangelij.

4. Dei gloria intacta.

This is all clear and bright, as also the seventh side and the two Heptagoni: so we kneeled altogether down, and gave thanks to the sole wise, sole mighty, and sole eternal God, who hath taught us more then all mens wit could have found out, praised be his holy name. This Vault we parted in three parts, the upper part or sieling, the wall or side, the gound or floor.

Of the upper part you shall understand no more of it at this time, but that it was divided according to the seven sides in the triangle, which was in the bright center; but what therein is contained, you shall God willing (that are desirous of our society) behold the same with your own eys; but every side or wall is parted into ten squares, every one with their several figures and sentences, as they are truly shewed, and set forth Concentratum here in our book.

The bottom again is parted in the triangle, but because therein is discribed the power and rule of the inferior Governors, we leave to manifest the same, for fear of the abuse by the evil and ungodly world. But those that are provided and stored with the heavenly Antidote, they do without fear or hurt, tread on, and bruise the head of the old and evil serpent, which this our age is well fitted for: every side or wall had a door for a chest, wherein there lay diverse things, especially all our books, which otherwise we had, besides the Vocabular of Theoph: Par. Ho. and these which daily unfalsifieth we do participate. Herein also we found his Itinerarium, and vitam, whence this relation for the most part is taken. In another chest were looking-glasses of divers virtues, as also in other places were little bells, burning lamps, & chiefly wonderful artificial Songs; generally al done to that end, that if it should happen after many hundred years, the Order or Fraternity should come to nothing, they might by this onely Vault be restored again.

Now as yet we had not seen the dead body of our careful and wise father, we therfore removed the Altar aside, there we lifted up a strong plate of brass, and found a fair and worthy body, whole and unconsumed, as the same is here lively counterfeited, with all the Ornaments and Attires; in his hand he held a parchment book, called I. the which next to the Bible, is our greatest treasure, which ought to be delivered to

the censure of the world. At the end of this book standeth this following Elogium.

Granum pectori Jesu insitum.

C. Ros. C. ex nobili atque splendida Germaniae R.C. familia oriundus, vir sui seculi divinis revelationibus subtilissimis imaginationibus, indefessis laboribus ad coelestia, atque humana mysteria ; arcanave admissus postquam suam (quam Arabico, & Africano itineribus Collegerat) plusquam regiam, atque imperatoriam Gazam suo seculo nondum convenientem, posteritati eruendam custo divisisset et jam suarum Artium, ut et nominis, fides acconjunctissimos herides instituisset, mundum minutum omnibus motibus magno illi respondentem fabricasset hocque tandem preteritarum, praesentium, et futurarum, rerum compendio extracto, centenario major non morbo (quem ipse nunquam corpore expertus erat, nunquam alios infestare sinebat) ullo pellente sed spiritu Dei evocante, illuminatam animam (inter Fratrum amplexus et ultima oscula) fidelissimo creatori Deo reddidisset, Pater dilectissimus, Fra: suavissimus, praeceptor fidelissimus amicus integerimus, a suis ad 120 annos hic absconditus est.

Underneath they had subscribed themselves,

1. Fra: I.A. Fr.C.H. electione Fraternalitatis caput.
2. Fr: G.V. M.P.C.
3. Fra: R.C. Iunior haeres S. spiritus.
4. Fra: B.M. P.A. Pictor et Architectus.
5. Fr: G.G. M.P.I. Cabalista.

Secundi Circuli.

1. Fra: P.A. Successor, Fr: I.O. Mathematicus.
2. Fra: A. Successor, Fra. P.D.
3. Fra: R. Successor patris C.R.C. cum Christo triumphant.

At the end was written :-

Ex Deo Nascimur, in Jesu morimur, per spiritum sanctum reviviscimus.

At that time was already dead Brother I.O. and Fra: D. but their burial place where is it to be found? we doubt not but our Fra: Senior hath the same, and some especial thing layd in Earth, and perhaps likewise hidden: we also hope that this our Example will stir up others more diligently to enquire

after their names (whom we have therefore published) and to search for the place of their burial; for the most part of them, by reason of their practice and physick, are yet known, and praised among very old folks; so might perhaps our Gaza be enlarged, or at least be better cleared.

Concerning Minitum Mundum, we found it kept in another little Altar, truly more finer than can be imagined by any understanding man; but we will leave him undescribed, untill we shall truly be answered upon this our true hearted Famam; and so we have covered it again with the plates, and set the altar thereon, shut the door, and made it sure, with all our seals; besides by instruction and command of our Rota, there are come to sight some books, among which is contained M. (which were made in stead of household care by the praiseworthy M.P.) Finally we departed the one from the other, and left the natural heirs in possession of our Jewels. And so we do expect the answer and judgment of the learned, or unlearned.

Howbeit we know after a time there wil now be a general reformation, both of divine and humane things, according to our desire, and the expectation of others: for it's fitting, that before the rising of the Sun, there should appear and break forth Aurora, or some clearness, or divine light in the sky; and so in the mean time some few, which shall give their names, may joyn together, thereby to increase the number and respect of our Fraternity, and make a happy and wished for beginning of our Philosophical Canons, prescribed to us by our brother R.C. and be partakers with us of our treasures (which never can fail or be wasted) in all humility, and love to be eased of this worlds labor, and not walk so blindly in the knowledge of the wonderful works of God.

But that also every Christian may know of what Religion and belief we are, we confess to have the knowledge of Jesus Christ (as the same now in these last days, and chiefly in Germany, most clear and pure is professed, and is now adays cleansed and voyd of all swerving people, Hereticks, and false Prophets,) in certain and noted Countries maintained, defended and propagated: Also we use two Sacraments, as they are instituted with all Forms and Ceremonies of the first renewed Church. In Politia we acknowledge the Roman Empire and Quartam Monarchiam for our Christian head; albeit we know what alterations be at hand, and would fain impart the same with all our hearts, to other godly learned men; notwithstanding our hand-writing which is in

our hands, no man (except God alone) can make it common, nor any unworthy person is able to bereave us of it. But we shall help with secret aid this so good a cause, as God shall permit or hinder us: For our God is not blinde, as the Heathens Fortuna, but is the Churches Ornament, and the honor of the Temple. Our Philosophy also is not a new Invention, but as Adam after his fall hath received it, and as Moses and Solomon used it: also she ought not much to be doubted of, or contradicted by other opinions, or meanings; but seeing the truth is peaceable, brief, and always like herself in all things, and especially accorded by with Jesus in omni parte and all members. And as he is the true Image of the Father, so is she his Image; It shall not be said, this is true according to Philosophy, but true according to Theologie; And wherein Plato, Aristotle, Pythagoras and others did hit the mark, and wherein Enoch, Abraham, Moses, Solomon did excel; but especially wherewith that wonderful book the Bible agreeth. All that same concurreth together, and make a Sphere or Globe, whose total parts are equidistant from the Center, as hereof more at large and more plain shall be spoken of in Christianly Conference.

But now concerning (and chiefly in this our age) the ungodly and accursed Gold-making, which hath gotten so much the upper hand, whereby under colour of it, many runagates and roguish people do use great villanies, and cozen and abuse the credit, which is given them: yea now adays men of discretion do hold the transmutation of Mettals to be the highest point, and fastigium in Philosophy, this is all their intent, and desire, and that God would be most esteemed by them, and honored, which could make great store of Gold, and in abundance, the which with unpremeditate prayers, they hope to attain of the alknowing God, and searcher of all hearts: we therefore do by these presents publickly testifie, That the true Philosophers are far of another minde, esteeming little the making of Gold, which is but a parargon; for besides that they have a thousand better things.

And we say with our loving Father R.C.C. Phy: aureum nisi quantum aurum, for unto them the whole nature is detected: he doth not rejoyce, that he can make Gold, and that, as saith Christ, the devils are obedient unto him; but is glad that he seeth the Heavens open, and the Angels of God ascending and descending, and his name written in the book of life. Also we do testifie that under the name of Chymia many books

and pictures are set forth in Contumeliam gloriae Dei, as we wil name them in their due season, and wil give to the pure-hearted a Catalogue, or Register of them: And we pray all learned men to take heed of these kinde of Books; for the enemy never resteth, but soweth his weeds, til a stronger one doth root it out. So according to the wil and meaning of Fra: C.R.C. we his brethren request again all the learned in Europe, who shal read (sent forth in five languages) this our Famam and Confessionem, that it would please them with good deliberation to ponder this our offer, and to examine most nearly and most sharply their Arts, and behold the present time with all diligence, and to declare their minde, either Cummunicate consilio, or singulatim by Print.

And although at this time we make no mention either of our names, or meetings, yet nevertheless every ones opinion shal assuredly come to our hands, in what language so ever it be; nor any body shal fail, who so gives but his name to speak with some of us, either by word of mouth, or else if there be some lett in writing. And this we say for a truth, That whosoever shall earnestly, and from his heart, bear affection unto us, it shal be beneficial to him in goods, body and soul; but he that is false-hearted, or onely greedy of riches, the same first of all shal not be able in any manner of wise to hurt us, but bring him to utter ruine and destruction. Also our building (although one hundred thousand people had very near seen and beheld the same) shall for ever remain untouched, undestroyed, and hidden to the wicked world, sub umbra alarum tuarum Jehova.

QUAREIA

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