

Secrets of the Rosy Cross



The meanings behind the symbolism of the Fraternity of the Golden and Rosy Cross and its association with Francis Bacon and John Dee.

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The existence of the Rosicrucian Fraternity was first announced in what are known as the Rosicrucian manifestoes of the early 17th century. This is generally considered to have occurred in 1614 when an anonymous manifesto was published in Kassel, the capital of Hesse-Kassel (a state in present-day Germany), titled *Fama Fraternitatis, des löblichen Ordens des Rosenkreuzes* ('The Proclamation of the Fraternity, of the laudable Order of the Rosie Cross'). This proclamation was placed as an appendix to *Allgemeine und General Reformation der gantzen weiten Welt* ('Universal and General Reformation of the Whole Wide World')—a German translation of the 77th Advertisement of Trajano Bocallini's *Satira Raggiugli di Parnasso* ('Advertisements from Parnassus')—and is clearly meant to be read together with the *Fama*, with the two working together in partnership and thus operating the Gemini principle. The *Fama Fraternitatis*—which is concerned with setting in motion a universal and general reformation of the whole wide world by means of partly renewing and reducing all arts to perfection, together with presenting an allegorical history of Fra. C.R.C., the Father of the Fraternity—was followed by the *Confessio Fraternitatis* ('The Confession of the Fraternity') in 1615, which completes the story begun in the *Fama*.

Besides giving his express permission for the publication of the manifestoes, at the same time (in 1615) Moritz 'the Learned', the Landgrave of Hesse-Kassel, founded the 'Societas Christiana', which functioned as a branch or chapter of the Rosy Cross. The Society was comprised of Moritz plus twelve officers, who included Prince Frederick-Henry, the future Stadtholder of the Netherlands, the Landgrave Louis of Hesse-Darmstadt, the Marquis Jean-George of Brandenburg, the Elector Frederick III, and Prince Christian of Anhalt. Other members included Valentine Andrea, Michael Maier, Raphael Eglinus, Anthony Thys and Professor Jongman. Michael Maier, who visited England regularly between 1611 and 1616 where he first heard of the Rosicrucians, became Moritz's court physician in 1619.

Moritz was an anglophile and a great patron of alchemists and medical men. His father had been William IV of Hesse-Kassel, called 'William the Wise', a notable patron of the arts and sciences and a pioneer in astronomical research, who founded the first European observatory in 1564 in his castle at Kassel and who was not only on friendly terms with the Danish astronomer Tycho Brahe but was also himself responsible for calculating many stellar positions.

The link between Moritz and England was strong for many years. He was an enthusiastic supporter of the performing arts and not only employed English comedians and musicians such as John Dowland but also built the first permanent German theatre, the Ottoneum, at Kassel in 1604. He was patron of the University of Marburg, whose great chemistry faculty, under the direction of Johann Hatmann, maintained a close relationship with Exeter College, Oxford.

Moritz's neighbour was Frederick V, Elector of the Palatinate, who in 1613 married Princess Elizabeth, daughter of James I of England, VI of Scotland. Immediately after their marriage

Frederick and Elizabeth established a centre of Rosicrucian activity at their castle in Heidelberg, so it is possible that the publication of the Rosicrucian manifestoes was timed to coincide with and aid this 'new beginning'.

The existence of the manifestoes, however, can be traced back to at least 1610, since the composer, alchemist and physician Adam Haselmayer, in a reply to the *Fama* printed in 1612, states that he had seen a manuscript copy of the *Fama* in Tyrol in 1610. It was also circulating in manuscript form in both Kassel and Marburg from at least July 1611.¹ This suggests that the proclamation was being circulated in manuscript form at least since 1610, and probably for some time before.

The *Satira Ragguagli di Parnasso* ('Universal and General Reformation of the Whole Wide World') was first published in Venice in 1612, but may also have existed in manuscript form from a much earlier date. It consists of 100 sections or "Advertisements", with Boccalini (who died in 1613) listed as the author of the 77th Advertisement. Boccalini was a friend of Paolo Sarpi and a member of his circle of Italian intellectuals. Another member of Sarpi's circle was Galileo who, like Sarpi, often communicated with Francis Bacon.²

The two Rosicrucian manifestoes, the *Fama* and *Confessio*, both written in Latin, do not actually name the Father of the Fraternity as Christian Rosy Cross. This name or title is derived from the so-called third Rosicrucian manifesto, *Chymische Hochzeit Christiani Rosencreutz* ('The Chemical Wedding of Christian Rosenkreutz'), published in 1616 in Strasbourg, although it is remarkably different from the first two manifestoes. The *Chymische Hochzeit* was authored by Johann Valentin Andreae, who stated categorically that he was not the author of either the *Fama* or the *Confessio*. In his autobiography, *Vita ab Ipso Conscripta*, Andreae claimed that he wrote the *Chymische Hochzeit* around 1605 when he was young man of 19. This was a time when Andrea belonged to the Tübingen Circle, which some scholars believe were the originators of all the Rosicrucian manifestoes.

The Tübingen Circle, which consisted of 12 members, had been founded by Tobias Hess (1568-1614), a lawyer knowledgeable in Paracelsian medicine, alchemy and the Bible. Other members included Christoph Besold, a man of wide learning who knew nine languages (including Hebrew) and was a cabalist and mystic; Tobias Adami and Wilhelm Wense, who were disciples of the Italian friar, Tomaso Campanella, author of *La città del Sole* ('City of the Sun'); and Abraham Hölzel. Their focus was to deepen their knowledge concerning the Bible and nature, and to live a charitable life characterised by love for God and neighbour— exactly the same principles spoken about and promoted by Francis Bacon in his Great Instauration.

The *Fama* is in fact a veiled yet clear statement of Francis Bacon's Great Instauration project, which inspired the founders of the Royal Society. The *Confessio* contains a section entitled "A Brief Consideration of the More Secret Philosophy" which quotes verbatim from the first thirteen theorems of John Dee's *Monas Hieroglyphica*, and Andreae's *Chymische Hochzeit* contains a reproduction of the Monad symbol as depicted on the titlepage of *Monas Hieroglyphica*. In other words, from this and many other indications, the Rosicrucian work is fundamentally the Baconian work, which Francis Bacon developed from that of Sir Nicholas Bacon and John Dee, with the Rosicrucian Fraternity or Society of the Golden and Rosy Cross having been founded, according to Michael Maier, in 1570 by members of a group whose origins lay in a group founded in London, in 1510, by Heinrich Cornelius Agrippa von Nettesheim and led by Sir Thomas More, similar to the one Agrippa had set up in Paris.³

In the *Fama* and *Confessio* the Father of the Fraternity is simply identified by initials, or ciphers, which vary in different places—e.g. Fra. C.R., R.C., C.R.C., or R.C.C.. The Brothers of the Fraternity are likewise identified by initials, or ciphers—e.g. Fra. G.V., Fra. I.A. and Fra. I.O., who with Fra. C.R.C. composed the first four who made the magical language and writing, the dictionary, and the first part of book M; then Fra. R.C., Fra. B., Fra. G. and Fra. P.D., the additional four who, with the first four, collected a book of all which man can desire, wish, or hope for. Eventually Fra. C.R.C., Fra. I.O. and Fra. P.D. died and were succeeded respectively by Fra. R., Fra. P.A. and Fra. A..

These initials could be ciphers for key persons involved in the Fraternity, or they could be ciphers for symbolic descriptions of various attributes, expressions or stages of development of whoever or whatever C.R.C. refers to or means. For instance, John Wilkins, a Freemason and principal founder of the Royal Society, whose declared ‘Instaurator’ was Francis Bacon, states in a footnote on pages 236-7 of his *Mathematical Magick* (1648):-

“Ludovicus Vives tells us of another lamp that did continue burning for 1050 years, which was found a little before his time. Such a lamp is likewise related to be seen in the sepulcher of Francis Rosicrosse, as is more largely expressed in the confession of that fraternity.”

From the evidence of the *Fama* and *Confessio* plus that of the *Chymische Hochzeit*, the cipher C.R.C. would appear to mean Christian Rosy Cross, a symbolic name or title. The prefix *Fra.* is normally assumed to mean *Frater*, the Latin for ‘Brother’, but Wilkins reveals that it actually or alternatively means ‘Francis’. Francis C.R.C., therefore, could be taken to refer to Francis Bacon as head of the Rosicrucian Fraternity; or, if the name Francis is read symbolically according to its meaning (i.e. ‘Free’, from Sanskrit *pri* meaning ‘love’), then it confirms that Christian Rosy Cross is someone who is free in the initiatic sense—i.e. set free by love from ignorance and vice to become an ascended master, an immortal-mortal or “Son of God, son of man” (also known traditionally as a god-man), wherein the soul is firmly established in (or united consciously with) its real Self.⁴ This latter interpretation fits both the text and symbolism of the *Fama*, wherein Father C.R.C. is described as kind, beloved, faithful, upright, noble, loving, highly illuminated and godly, and the allegorical discovery and opening of his tomb is equivalent symbolically to that of the Holy Royal Arch Degree in Freemasonry and the Resurrection and Ascension in Christianity.

Of the six agreements or vows that each member of the Fraternity had to make, which are listed in the *Fama*, the last two state that: (5) the word C.R. should be their Seal, Mark, and Character; and (6) the Fraternity should remain secret one hundred years. Clearly the cipher C.R.C., which contains the seal C.R., is crucially important, epitomising symbolically everything that the Fraternity represents and is. The text of the manifestoes provides us with one interpretation of the cipher C.R.C., which is that the first C stands for Christian, the R stands for Rose (or Rosy) and the second C stands for Cross. Adding to this the definition of the Fraternity by Michael Maier as the Society of the Golden and Rosy Cross, this symbolism immediately directs us to that of St George, the famous Christian saint known as the Red Cross Knight. St George is also known as the Rosy Cross Knight, since his other main symbol is the Rose. Moreover, sometimes the colour red of the Cross is described as being of a rosy hue, being representative of the blood of Christ which is said to have stained the cross on which he was crucified.

In heraldry the colour red is used to represent the metal gold, so the Red Cross is the same as the Golden Cross. The Golden Cross signifies the Cross of Light, symbolic of the spiritual Sun, the Light of the Universe created on the First Day of Creation and known as the Firstborn of God. In the Orphic and Greek traditions, this Firstborn is named Eros or Christos, the Spirit of Love. Eros is also described as Phanes ('Shining') and Logos ('Word'), whilst the name Christos is derived from the ancient Egyptian word, Kheru (the name of Horus), which means 'Word' (e.g. Maa Kheru, 'the True Word', from which the name Mercury is derived). The Cross of the Rosicrucians, therefore, represents the Light of the Universe, being the vibration (Word) and radiance (Light) of the Spirit of Love that is called Christ, the firstborn or first manifestation of the otherwise unknown God. The name 'God', as Bacon tells us, is a synonym for 'Good', the source or principle of goodness whose nature is love. All else is derived from, created in and inspired by this Light, which is the life or life force of the universe.

The cipher number for this Light of the Universe is 100, as the cipher C is the Roman numeral for 100: hence the importance of the time sequence of 100 years, which signifies on the one hand Eternity and the Macrocosm, and on the other hand a particular cycle of time in which the macrocosm is manifested microcosmically. The cipher 100 is derived from the idea that there are 10 *Sephiroth* (Ciphers signifying Divine Principles) that compose the Source, the All, with 100 (i.e. 10×10) representing its manifestation as Light.

The Mosaic Floor of the Freemasonic and Rosicrucian Temple, composed of an 8×8 chessboard surrounded by a tessellated border, providing all-in-all a 10×10 floor, symbolises this Light as the Foundation of the Universe. This Mosaic floor is the upper face of a $10 \times 10 \times 10$ cube that is known as the Foundation Stone of the Universe, upon which the Holy of Holies of Solomon's Temple is built. The Foundation Stone is a cube, the Holy of Holies is a cube, and the two together form a double cube representing the Gemini principle of the mortal (the man-made Holy of Holies) and the immortal (the divinely manifested Foundation Stone), with the immortal supporting the mortal. The Mosaic Floor is the interface of the two cubes, signifying the fusion or marriage of the mortal and the immortal, of the human with the divine, of the son of man with the Son of God. The name 'Mosaic' not only signifies the hundred squares that are laid like a mosaic, but also refers to Moses, the revealer of the Law or Word of God.

The Greeks personified Eternity as Chronos, and Time as Kronos. The subtlety of meaning is portrayed by the difference of the initial letters, CH (*chi*, χ : X) and K (*kappa*, κ : K). The latter is contained within and constructed out of the former; for the infinite number of cycles of time that fill the universe are all contained within and formed out of eternity. This provides the essential archetype or dual principle of immortality and mortality, conveyed in the idea of infinity and eternity on the one hand, and finiteness and limited (or relative) time on the other hand.

Moreover, like the Greek word Chronos, Christos is fundamentally based on the two letters, *Chi Rho* (XP), derived from the Egyptian word Kheru which is written without vowels as *Kh-R*. Traditionally, in Christian symbolism, the *Chi Rho* (XP) is presented in the form of the Christogram, the monogram for Christ.



Sometimes this Christogram is shown within a circle, representing the Sun of divine Light. The arms of the encircled Christogram represent the rays of light radiating out from the centre into the circle—the circle whose centre is everywhere and whose circumference is nowhere (i.e. infinite)—thereby portraying the idea of the Logos (the radii) vibrating within the universal mind (the circle) and thereby being given form or manifestation as Light.



The six radii imply the sacred geometry that renders Solomon's Seal and thence the six-pointed Star of David or Christ Star, another symbol for Christ as the divine Light of the Universe. The six radii also signify three key diameters of a cycle of time and a compass, namely (1) the midwinter-midsummer of an annual cycle (or midnight-midday of a clock) and the north-south axis of a compass, and (2) the quarterday festivals of an annual cycle (or quarter-times of a clock) and the quarter-directions of a compass. The latter marker, which is made up of two of the three key diameters, forms the Saltire or St Andrew's Cross. In this strange but subtle way St George's Cross (the Red, Rosy or Golden Cross) is associated with St Andrew's Cross. But, more than this, the Greek letter *Rho* (*P*), which is our letter *R*, signifies the Rose: hence the Christogram is the Rosy Cross, the emblem of the Rosicrucians—the Rose of Beauty blooming upon the Cross of Light.⁵

The Ancient Egyptians portrayed the Rosy Cross as the Ankh, the Cross of Life, wherein the Rose rises up from the Tau Cross like a flame—a flame of love. This was the Cross used by Christianity before the Latin Cross came into vogue. The Tau Cross is in fact the Latin Cross or Rosy Cross, but with its upper part concealed by (or merged into) the love-flame that rises up from its heart. This is symbolic of an actuality, for the Cross represents the divine light within each of us, which we personify when we stand with arms outstretched horizontally, whilst the Rose blooming from this Cross represents the ethereal flame of love that rises up from our heart chakra when we are in a true and loving state of love, and which illuminates the mind centred in the head, producing the corona or crown of illumination. This is the meaning of the exhortation, "Set your heart on fire with love," and of the symbolism of the Immaculate Heart of Mary or Sacred Heart of Jesus, both of which are portrayed as a heart with a flame or flames rising up from it. Often the Sacred Heart is shown in conjunction with the Cross, whilst the Immaculate Heart is normally shown ringed with roses and pierced by a sword—the sword, like the spear, signifying the Word or Light of God that is represented by the Cross. Both emblems—the Immaculate Heart and Sacred Heart—are visionary representations of the Rosy Cross.⁶



Whereas the Red Cross or Cross of Light symbolises the immortal Self, the Rose—which is a natural form, subject to birth, growth, death and rebirth—represents the mortal self. Usually the former is designated the Spirit and the latter the Soul; or, in Christian and mystical literature, the Lover and Beloved, or Bridegroom and Bride.

In a parallel Greek myth, that of Leda and the Swan (Zeus), their twin children (the Gemini) represent the immortal and mortal selves. Like St George, the Gemini are known as Spear-shakers, who shake their spears of light against the dragons of ignorance and vice, in order to transmute ignorance into knowledge and vice into virtue.⁷ They are also known as Swans. The equivalent Hindu myth is that of Brahma and Saraswati, whose children are the twins, Ham and Sa, who ultimately become united in love as the Hamsa Swan.

The author Shakespeare, whom Ben Jonson calls “the Sweet Swan of Avon”, is described in terms of this symbolism and mythology:-

...Looke how the father's face
Lives in his issue, even so, the race
Of Shakespeare's minde, and manners brightly shines
In his well torned, and true filed lines:
In each of which, he seemes to shake a Lance,
As brandish't at the eyes of Ignorance,
Sweet Swan of Avon!

Ben Jonson, Eulogy, Shakespeare First Folio (1623)

Apollo and Athena are also Spear-shakers, and both the author Shakespeare and Francis Bacon were likened to Apollo. Bacon, moreover, was given the title Baron Verulam of Verulam. *Verulam* means ‘Spear-striker’, from (Latin) *Veru*, ‘spear’, (English) *lam*, ‘strike’, which is the essential meaning of a Spearshaker or Shake-speare who strikes the metaphorical dragon with his spear of love-light, piercing the dragon to the heart in order to transform and transmute it from dark ignorance and vice to illumined knowledge and virtue.

The Knights Templar knew something of this secret, hence they portrayed themselves symbolically as two knights riding the same horse, displaying the Red Cross on their surcoats and mantles, and bearing spears.

In essence, the Red Cross or Cross of Light signifies the radiance of divine wisdom, whereas the Rose symbolises the intelligence or mind, which is the meaning of ‘man’. It is man who becomes a living soul,⁸ vivified and inspired by the Holy Spirit or Breath of love, and illuminated by the radiance of love's wisdom. The intelligence or soul (‘man’) is the Rose. At first the intelligence is innocent or ignorant in terms of understanding and knowing the wisdom, but during the course of time it becomes gradually illuminated by the light of that wisdom. Eventually the natural soul becomes the illumined soul, which knows the truth and bears witness of the truth: in other words, Christ-like—a second Christ.

The first creature of God, in the works of the days, was the light of the sense; the last, was the light of reason; and his sabbath work ever since is the illumination of his Spirit. First he breathed light upon the face of the matter or chaos; then he breathed light into the face of man; and still he breatheth and inspireth light into the face of his chosen.

Francis Bacon, *Essay 'Of Truth'*

Greek myth explains all this in terms of there being the elder Eros, the Firstborn and Father-Mother of all, and a younger Eros, a similitude of the elder Eros. The elder Eros is not just First-born but Self-born, being the first, immediate and universal manifestation of God, the Unmanifest and Unknown, and therefore having no parentage but Itself. The younger Eros is the child of Aphrodite and Ares, and is an individual, a microcosm of the macrocosmic elder Eros. The process of producing the younger Eros, the illumined soul or ‘man’ (male-female), is allegorised in the mythological family tree and its stories. The Christian or Rosicrucian myth describes the latter part of it in terms of St George, whose name means Cultivator or Gardener (the description of Adam, the first man and gardener of Eden), on the way to becoming Christ,

the second Adam: hence St George's attributes of the Red Cross, the Rose and the Spear, and his association with the Dragon.

Francis Bacon refers to the immortal self and mortal self, symbolised respectively by the Cross and the Rose, as the truth of being and the truth of knowing:-

My praise shall be dedicate to the mind itself. The mind is the man, and knowledge mind. A man is but what he knoweth. The mind itself is but an accident to knowledge; for knowledge is a double of that which is. The truth of being and the truth of knowing is all one.

Francis Bacon, *In Praise of Knowledge* (1592)

Because open, public knowledge of these things was at one time frowned upon by the Church, the mystery schools clothed the knowledge in various allegories and symbols. The easiest way to do this during the Renaissance was to use classical terms, symbols and mythology, and, as Latin was the universal language of the learned throughout Europe, Latin names for the gods and goddesses were used rather than the Greek ones.

One of the important representations of Time, therefore, was as Pan, another name for Saturn (Kronos). The symbolic form of Pan is designed to represent the time-imbued evolution of life-forms from the rocks and vegetation on which Pan stands, to the animal (the goat-like hooves and legs), to the human (the human torso), to the wise human (the bearded face and horned head), and hence to the illumined, angelic or resurrected form (the angel wings). Mythologically, Pan's partner or beloved is Echo, but because the younger Cupid (Eros) is born of Venus (Aphrodite) and Mars (Ares), the human soul was represented as Venus, either pregnant with or accompanied by her children, Harmony and Cupid. That is to say, Echo and Venus were conflated, whilst Pan performed the role of Mars in terms of the procreative love act.

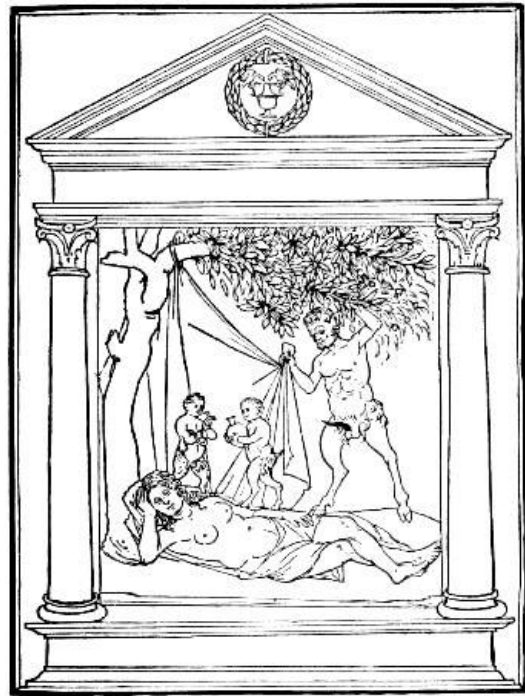
In Bacon's emblem of 'Time Brings Forth the Hidden Truth' on the titlepage to his *New Atlantis* (1627), Time is represented as Pan and Truth as Echo. Pan, in Bacon's terms, is the Truth of Being, and Echo (called Truth in this emblem) is the Truth of Knowing. But Echo could be seen as Venus.

An earlier presentation of this symbolism is to be found in the *Hypnerotomachia Poliphili* ('The Dream of Poliphilus') supposedly written by Francesco Colonna (Italian, ca.1453–1517) and published in Venice in 1499.⁹ The woodcut illustration, called 'Satyr with Sleeping Nymph', portrays Pan drawing aside a veil to reveal Venus naked and sleeping, with her two children, Harmony and Cupid, playing by her side. In this picture Pan can be seen to be taking on the role of Mars, Venus' lover and the father of the two children, and at the same time revealing one of the meanings of the spear, *viz.* the exaggerated and pointed phallus of Pan symbolises the metaphorical piercing or impregnation of Venus (or nature) with light.



The title of *Hypnerotomachia Poliphili*, which literally means 'Poliphilo's Strife of Love in a Dream', is derived from the meanings ascribed to Mars and Venus, namely 'Strife' and 'Friendship' respectively, wherein Friendship is translated as 'Love'. Their love affair is the loving act of "striving together in friendship", or "striving together in love", and it is this which produces harmony and the pure joy of enlightenment (Cupid).

Venus is always portrayed naked or in the process of becoming naked, her clothes representing the various veils of illusion which surround and cloud the clear understanding and expression of divine wisdom and love. These veils, like the curtain, have to be removed in order for the human soul (Venus) to achieve full illumination. Pan, on the other hand, is always naked, being (as Bacon writes in his essay 'Of Truth') "an open and naked daylight".



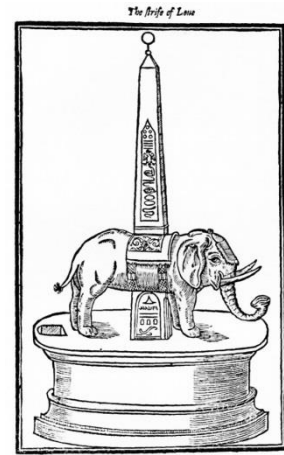
Venus' two children are twins, equivalent to the Gemini, with Harmony being the mortal and Cupid being the immortal; but, united together in true love and harmonious friendship, they each become the immortal-mortal—a state of being represented in the imagery of the *Hypnerotomachia Poliphili* by the fusion of Pan-like and human features. Philosophically this is known as the state of Pansophia which, besides the obvious (i.e. Pan + Sophia alias Venus), means all-knowing, all-wise or enlightened.¹⁰

The *Chymische Hochzeit* (or *Chemical Marriage*), usually referred to as the third Rosicrucian manifesto, is essentially a continuation of the *Hypnerotomachia Poliphili* (or *Dream of Poliphilus*), wherein it is Christian Rosenkreutz who discovers Venus naked in bed in her underground bedchamber. The different characters in the allegorical story can be understood as the various aspects of our soul and spirit. In the story the Mystical Marriage takes place, and at the end Christian Rosenkreutz takes up his position as the gatekeeper at the gateway to the castle. The gatekeeper (or doorkeeper) is an office ascribed to Pan or Saturn, who is described in the mystery tradition as the Gatekeeper of Heaven—a role that is also ascribed to Christ. It is the position of hierophant (teacher) and judge (tester), who holds the golden and silver keys, the emblems of illumined sovereignty. This is the position of the one who judges the "living and the dead"—i.e. those who are living in truth (a state of love) and those who are not. The former can enter heaven; the latter cannot.

As an example of this, in the story of Jesus, wherein his disciples represent key aspects of his Christ being, the role given to Simon Peter is to act as the gatekeeper: hence the name 'Peter', which denotes 'hierophant',¹¹ given to him by Jesus, and the reason why he is depicted in Church symbolism as bearing the gold and silver keys. In the same chapter of St Matthew's Gospel (chapter 16), wherein Jesus gives the name Peter plus the keys of heaven to Simon, the text carries on to say that from that time forth Jesus began to explain to his disciples that he must go to Jerusalem and suffer many things and be killed, and be raised again on the third day. Peter began to rebuke Jesus, saying that this need not happen to him, but Jesus turned

and said to Peter, “Get behind me, Satan: thou art an offence unto me: for thou savourest not the things that be of God, but those that be of men.” That is to say, Peter in his role as Gatekeeper tested Jesus, even though his remark came out of his own lower self’s worldly viewpoint, and Jesus replied that he was beyond worldly temptations and was now going through and beyond the Gateway.

Another image shown in the *Dream of Poliphilus* is that of the Elephant and Obelisk. The caption above the picture reads: “The Strife of Love”. The elephant is portrayed as both carrying the obelisk and also penetrated by it. The key to the symbolism is that the elephant represents Venus, whilst the obelisk is equivalent to the spear, and the whole image plus its caption is synonymous in meaning to that of the ‘Satyr with Sleeping Nymph’ image. Both obelisk and spear represent a ray of the spiritual Sun piercing the mortal self or natural soul, which has a creative, procreative, regenerative, transforming and illuminating effect (c.f. the exaggerated phallus of Pan in the *Dream of Poliphilus* is likewise a symbol of this impregnation of nature, or Venus, with light).

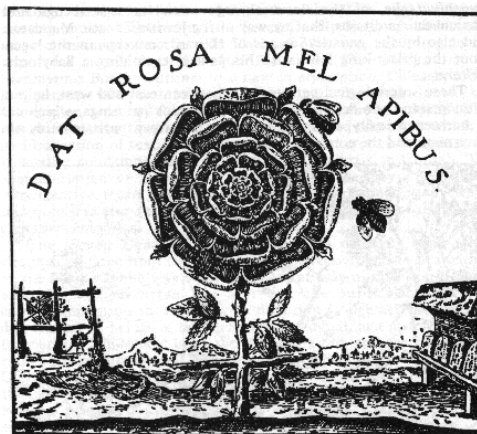


With this in mind, the primary picture in the long gallery of Fontainebleau Palace in France, which portrays the French king, Francis I, as a Roman emperor standing above a spear and in front of an elephant, can be properly interpreted.



Beneath and supporting the picture is the important A.A. (Double-A) signature of the mystery school, society or network that eventually became known publicly as the Fraternity of the Rosie Cross. Besides the C.R.C., the A.A. is a key symbol and cipher. The A.A. signature adorns many books produced by the Rosicrucian Fraternity during the mid-16th to mid-17th century, including the Bacon and Shakespeare works. To follow the A.A. and the works it adorns is a treasure trail in itself.

The idea of Venus is also conveyed in another portrayal of the Rosy Cross, synonymous with the Christogram, wherein the Rose is growing from and rising above a Cross. The Rose is shown in circular form, associating it with the Sun that surmounts the Cross in the astrological glyph for Venus (♀). The most famous example of this is an emblem in Robert Fludd's *Summum Bonum* that bears the motto "Dat Rosa Mel Apibus", meaning "The Rose feeds the Bees". The bee is representative of the Rosicrucian, who gathers the pollen and nectar of the rose in order to transform it into bee 'bread' and honey, and at the same time pollinates the roses.



Another form of this Rosy Cross secret is the Catholic Rosary. 'Rosary' means 'garland of roses', and this garland is generally made up of 50 beads or 'roses' divided into five sets of 10, with an additional large bead inserted before each decade to mark the division where one mystery ends and a new mystery starts in the prayer sequence associated with the Rosary. To this garland is attached a short strand threaded with two large and three small beads, at the end of which is a cross. The garland is also known as a crown, which is essentially a circle—a circle of roses. The five divisions of this rose circle give the number 5 and, when laid out as a circle, the pentagonal geometry associated with that of the rose can be drawn by cross-linking the divisions.

Pentagonal geometry underlies the form of the human being. It is likewise associated with the planet Venus, which sketches out in the sky five loops or 'petals' in the course of eight years as it appears to encircle the Earth as seen from the Earth. Like the human being, roses grow according to five-fold numerology and pentagonal geometry, and, besides the 5, hold the mystery of the 8, as the pentagon enshrines the Golden Ratio (*phi*, Φ) of 5:8, the proportion of Harmony. As the pentalfa or five-pointed star, it is the symbol of Venus as the Morning Star, the herald of the Sun. The Sun, referred to as the Daystar, is represented by the hexalfa or six-pointed star known as the Star of David or Christ Star. Whereas Venus and the pentalfa signify the Son of Man (the mortal), the Sun and hexalfa signify the Son of God (the immortal). In Bacon's terminology, the Sun symbolises the Truth of Being, Venus the Truth of Knowing. They are the Bridegroom and Bride, the Cross and Rose, or C.R..

Finally it should be pointed out that the cipher C.R. can refer to the Compass Rose, a means of navigation. Rosicrucians were known as "Navigators". In this respect, John Dee's *General and Rare Memorials pertayning to the Perfect Arte of Navigation* holds many Rosicrucian secrets and should be considered a twin to his *Monas Hieroglyphica*. Likewise, Francis Bacon's set of books describing and part-illustrating *The Great Instauration* carry on their title-pages the ship Argo—the ship of the Rosicrucians in search of the Golden Fleece of illumined knowledge, the mead of the gods. The Compass Rose is a means by which this knowledge can be found. It is also associated with the Clock, as right timing as well as direction and positioning is an essential part of the work.

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Endnotes

¹ Hereward Tilton, *The Quest for the Phoenix*, p.116; Carlos Gilly, *Cimelia Rhodostaurótica*, p.70; Kooij and Gilly, *Fama Fraternitatis*, p.41.

² Galileo communicated with Francis Bacon via Tobie Matthew, who joined the circle when he was in Italy (1605-1607, 1608-1617).

³ Bricaud, Joanny: 'Historique du Movement Rosicrucien,' *Le Voile d'Isis*, Vol. 91, July 1927, pp. 559-574. See also Hereward Tilton: *The Quest for the Phoenix: Spiritual Alchemy and Rosicrucianism in the Work of Count Michael Maier (1569-1622)*.

Maier is alleged to have stated, in a manuscript residing at the University of Leiden (or Leipzig), that the Fraternity of his time was formed in ca.1570 by followers of Heinrich Cornelius Agrippa von Nettesheim, who had founded a secret society in London in 1510 similar to the one in Paris, with secret signs of recognition; and that this society gave rise to the Brethren of the Gold and Rosy Cross in 1570 and founded corresponding chapters of their society throughout Europe.

⁴ See *The Holy Science* by Swami Sri Yukteswar Giri (written in 1894 under the title *Kaivalya Darsanam*).

⁵ This is the real underlying significance of the Crucifixion of Christ, which the Romans and others perverted and ridiculed in their disgusting method of torturing a person to death on a physical wooden cross.

⁶ See symboldictionary.net. A Visual Glossary: Gnostic & Christian Symbols.

⁷ The Gemini ('Heavenly Twins') are commonly represented as riding white horses, dressed in white tunics and purple mantles, wearing egg-shaped helmets crowned with either stars or flames, and holding shining spears vibrating with light.

⁸ Genesis 2:7. "And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul."

⁹ *Hypnerotomachia Poliphili*. Written by Francesco Colonna (Italian, ca. 1453–1517). Published by Aldo Manuzio (Italian, 1449/50–1515. Design of woodcuts attributed to Benedetto Bordone (Italian, ca. 1455/60–1530).

¹⁰ *Sophia* means 'wisdom' or 'knowledge of the lord', wherein 'lord' refers to the Word or creative Wisdom; *Pan* means 'All'.

¹¹ The name 'Peter' is derived from the Greek word Πέτρος (*Petros*) meaning 'Stone', itself being a translation of the Aramaic name *Cephas*, meaning 'Stone'. This 'Stone' refers to the Foundation Stone of the Universe, which symbolises the spoken Word of God. The role of the hierophant, the revealer or interpreter of the mysteries, is to speak this Word and interpret it to others. The Apostle Peter's original name was Simon, which means one who hears (the Word of God). First one needs to hear the Word inwardly or intuitively, then see it imaginatively, in vision, then understand and know it to some degree, in order to truly recognise it. Only then can one truly speak the Word as a hierophant. The apostle Peter had fulfilled all these requirements: as Simon he could hear the Word, and when Jesus asked him whom he (Simon) thought he (Jesus) was, Simon demonstrated that he knew Jesus was Christ, or, to put it another way, he recognised Christ in Jesus and that the two were merged in one as the mortal-immortal, or "son of man, Son of God".