

# ANTIQUARUM TRADITIONUM COLLECTIO



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## MYSTICAL TRADITIONS

BY

I. COOPER-OAKLEY

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*Ars Regia*

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PUBLICATIONS OF THE INTERNATIONAL COMMITTEE  
for  
RESEARCH INTO MYSTICAL TRADITIONS

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I.

ISABEL COOPER-OAKLEY

MYSTICAL TRADITIONS

I. — Forms and Presentments

II. — Secret Writings.



ARS REGIA

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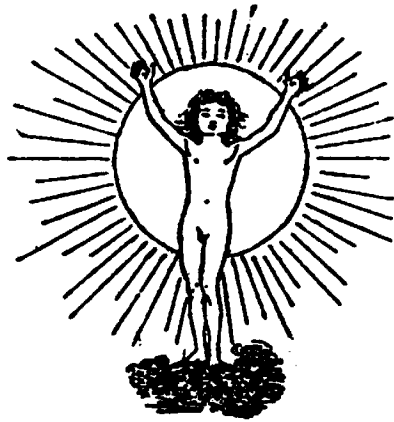
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# MYSTICAL TRADITIONS



By the same Author:

**Traces of Hidden Tradition  
in Masonry and Mediaeval Mysticism**



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1. — Introduction.
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Masonry.
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vived in Masonry.
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Holy Grail.

Cloth, 8vo. . . . . 3s. 6d. net.

An enlarged edition of this work, translated into  
Italian, is in preparation.



## Foreword

With very much pleasure I commend to the Theosophical world this first-fruits of the International Committee for Research into Mystic Tradition, established by me in 1907, under the presidency of my dear friend and valued colleague, Mrs COOPER-OAKLEY. Work of laborious and exact character, such as has been undertaken by the Committee, cannot be performed rapidly; days, even weeks, of research are often needed to establish some small point, and the layman lightly skims over the sentence which has cost the expert many weary hours of toil. Such labor is, in a sense, thankless, but it is its own exceeding great reward, and the laborer knows that he is tilling a-soil which will hereafter bear many a rich crop for the feeding of hungry souls.

The revival of Mysticism is one of the signs of the times, and all over Christendom the changed trend of religious thought is becoming visible. Life is again pouring into vessels that had long been well-nigh empty, and the stray and despised Mystics, who dotted the churches a few years ago, are now becoming a powerful host. Christian origins have been investigated, no longer only by iconoclastic critics, intent on showing them to be growths from superstition and fanaticism, but by such reverent hands as those of Mr G. R. S. MEAD who has triumphantly demonstrated them to be rooted in the Gnosis, to be part of the mystic heritage coming down through the ages. More and more are the hearts of men turning from the form to the life, and this changed attitude is encouraged and is established on firm basis, by proving that the Great Tradition has never wholly disappeared, but has ever found a faithful few to guard its light within their hearts.

## FOREWORD

I chose Mrs OAKLEY for the President of our Association because, for long years and with very scant encouragement, she had been toiling to revive the memory of this Tradition and to win for it a hearing from ears sealed by indifference; she has travelled all over Europe, to visit famous libraries and to delve into long-buried volumes, following faint traces, unravelling tangled clues, until her patient toil won encouragement from One who had guarded the Tradition and fanned its almost expiring flame through the Middle Ages, One who had inspired and protected many of the obscure schools and sects which she unearthed.

Out of the seed thus sown springs up this first little shoot of our Association; may it grow into a mighty tree, whose leaves shall be for the healing of the nations.

ANNIE BESANT

*President of the Theosophical Society.*

TO THE BELOVED MEMORY  
OF  
HELENA PETROVNA BLAVATSKY

THESE STUDIES ARE DEDICATED  
BY ONE OF HER GRATEFUL PUPILS

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“ We will try to give a clear insight into one of the chief objects of this work. What we desire to prove is, that underlying every ancient popular religion was the same ancient Wisdom-Doctrine, one and identical, professed and practised by the Initiates of every country, who alone were aware of its existence and importance. To ascertain its origin, and the precise age in which it was matured, is now beyond human possibility. A single glance, however, is enough to assure one that it could not have attained the marvellous perfection in which we find it pictured to us in the relics of the various esoteric systems, except after a succession of ages. A philosophy so profound, a moral code so ennobling, and practical results so conclusive and so uniformly demonstrable is not the growth of a generation, or even a single epoch. Fact must have been piled upon fact, deduction upon deduction, science have begotten science, and myriads of the brightest human intellects have reflected upon the laws of nature, before this ancient doctrine had taken concrete shape. ”

H. P. BLAVATSKY

*Isis Unveiled, II, 99.*

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# MYSTICAL TRADITIONS

## I.

### FORMS AND PRESENTMENTS





# MYSTICAL TRADITIONS

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## I.

### **Forms and Presentments**

In dealing with this extensive subject, in the first of these publications devoted to mystical traditions I propose to try and outline the various great ramifications of that inner underlying spiritual force, which is the child and direct inheritor of the Ancient Mysteries of the Old World; and whose manifestation in the Western World is the object of our studies and researches. A starting point that is definite is given, very clearly, by Mr MEAD, who says, in one of his works on Gnosticism (<sup>1</sup>): "Alongside of the public cults and popular traditions there existed an inner

organism of religion and channels of secret traditions concealed within the Mystery Institutions. If it is difficult to form any precise notion of the evolution of popular religious ideas in Greece [or any other country. I. C. O.], much more difficult is it to trace the various lines of the mystery-traditions which were regarded with the greatest possible reverence and guarded with the greatest possible secrecy, the slightest violation of them being punishable by death.

“ The idea which underlay the Mystery Tradition in Greece was similar to that *which underlay all similar institutions in antiquity, and it is difficult to find any cult of importance without this inner side.* In these institutions in the inner shrines of the temple, were to be found the means of a more intimate participation in the cult and instruction in the dogmas.

“ The institution of the Mysteries is the most interesting phenomenon in the study of religions. The idea of Antiquity was

that there was something to be *known* in religion, secrets or mysteries into which it was possible to be initiated; that there was a gradual process of unfolding in things religious; in fine, that there was a science of the soul, a knowledge of things unseen.

“ A persistent tradition in connection with all the great Mystery-Institutions was that their several founders were the introducers of all the arts of civilisation; they were themselves Gods, or instructed in them by the Gods — in brief, that they were men of far greater knowledge than any who had come after; they were the teachers of infant races. — And not only did they teach them the arts, but they instructed them in the nature of the Gods, of the human soul, and the unseen world, and set forth how the world came into existence, and much else.

“ We find the ancient world honey-combed with these institutions. They were of all sorts and kinds, from the purest and

noblest down to the most degraded; in them we find the best and worst of the religion and superstition of humanity. Nor should we be surprised at this, for when human nature is intensified, not only is the best in it stimulated but also the worst in it finds greater scope.

“....The main characteristic of the Mysteries was the profound secrecy in which their traditions were kept; we therefore have no adequate materials upon which to work, and have to rely mainly on hints and veiled allusions. This much, however, is certain, that the mystery side of religion was initiation into its higher cult and doctrine; the highest praise is bestowed upon the Mysteries by the greatest thinkers among the Greeks, who tell us they purified the nature and not only made men live better lives here on earth, but enabled them to depart from life with brighter hopes of the future.”

Here, then, are briefly the sources for Mystical Traditions in the West, yet even

these are but faint echoes from a still more ancient and archaic teaching, which comes to us across the waves of time.

But I do not propose to touch on the special teachings of Mysticism, or its particular manifestations in sects or persons; rather on the forms in which it has made itself channels, and by which it has spread all over Europe and America, in spite of the deadly opposition of the Roman Church.

These forms are sometimes so curious, and often on the surface so contradictory to any thing like deep religious feeling, that they seem to have nothing in common with what we should call Mysticism. When carefully examined, however, they show us unmistakable signs of a distinct and definite purpose; we can trace a link between the outer form and the inner reality; careful and extended search generally unveils a current of hidden teaching which may be generically termed *Mystical Tradition*. For there is a universal language in mysticism which is to a great extent

overlooked, although it has been insisted upon in most writings upon the subject from the time of the Gnostics up to the present day.

Unfortunately the scholars, with their splendid development of method — method which year after year improves with the growth of historical research — the scholars disdain those small indications which are so important. We shall, later on, see their real importance, and we shall see also with what derision have been received the statements made by those rare students who have looked beneath the surface and have found a wealth of hidden lore, invaluable as a means of linking the present with the past.

This universal language is of a very definite character, differing in its expression, but nevertheless of universal comprehension for those who have studied it with the inner mind. It is that language of symbols which comes from the most ancient *Archaic Wisdom* to modern times.

It has been used in all ages by Poets, Philosophers, Painters, Musicians: we find it embedded in arts and architecture; every religion has spoken in its tongue; through all the dark struggles and bitter sufferings of the middle ages it has been preserved unbroken, handed on from one secret body to another. Mystical traditions are but the expansion of symbols; where one is found the latter is inevitable; for symbolism is but the condensed expression of the ancient spiritual truths, preserved from one age to another by an unbroken chain of human agents. H. P. Blavatsky says on this point (\*): "The secret teachings of the sanctuaries have not remained without witness; they have been made immortal in various ways. They have burst upon the world in hundreds of volumes full of the quaint, head-breaking phraseology of the Alchemist; they have flashed like irrepressible cataracts of Occult mystic lore from the pens of poets and bards. Genius alone had certain privileges in those dark ages when no

dreamer could offer the world even a fiction without suiting his heaven and his earth to biblical text.

“ To genius alone it was permitted in those centuries of mental blindness, when the fear of the “ Holy Office ” threw a thick veil over every cosmic and psychic truth, to reveal unimpeded some of the grandest truths of Initiation.

“ Whence did ARIOSTO in his *Orlando Furioso*, obtain his conception of that valley of the Moon, where after our death we can find the ideas and images of all that exists on earth? How came DANTE to imagine the many descriptions given in his *Inferno* — a new Johannine Apocalypse, a true Occult Revelation in verse — his vision and communion with the souls of the Seven Spheres? In poetry and satire every Occult truth has been welcomed, none has been recognised as serious. The Comte de GABALIS is better known and appreciated than PORPHYRY and IAMBLICUS. PLATO'S mysterious *Atlantis* is proclaimed a fiction,



while Noah's deluge is to this day on the brain of certain Archeologists, who scoff at the archetypal world of Marcel PALINGENIUS' *Zodiac*, and would resent as a personal injury being asked to discuss the four worlds of Mercury Trismegistus, the Archetypal, the Spiritual, the Astral and the Elementary, with three other behind the opened scene. Evidently civilised society is still but half prepared for the revelation. Hence, the Initiates will never give out the whole secret, until the bulk of mankind has changed its actual nature and is better prepared for truth. CLEMENS Alexandrinus was positively right in saying, "It is requisite to hide in a mystery the wisdom "spoken" which the "Sons of God" teach.

"That Wisdom, as will be seen, relates to all the primeval truths delivered to the first Races, the "Mind-born" by the "Builders" of the Universe Themselves.

"There was in every ancient country "having claims to civilisation an Esoteric "Doctrine, a system which was designated

“ WISDOM, and those who were devoted  
 “ to its prosecution were first denominated  
 “ sages or wise men... PYTHAGORAS termed  
 “ this system the Gnosis or Knowledge of  
 “ things that are. Under the noble desig-  
 “ nation of WISDOM<sup>(3)</sup> the ancient teachers,  
 “ the sages of India, the Magians of Persia  
 “ and Babylon, the seers and prophets of  
 “ Israel, the hierophants of Egypt and  
 “ Arabia, and the philosophers of Greece  
 “ and the West, included all knowledge,  
 “ which they considered as essentially di-  
 “ vine; classifying a part as esoteric and the  
 “ remainder as exterior. The Rabbis called  
 “ the exterior and secular series the *Merca-*  
 “ *vah*, as being the body or vehicle which  
 “ contained the higher knowledge (4). ”

“ Later on we shall speak of the law  
 of silence imposed on the Eastern chelâs. ”

Thus when we make researches into the  
 Mystical Traditions we are dealing with  
 symbols, and often a symbol will guide us  
 through a maze of difficulties and give a  
 clue to the spot where the secret centre

may be found. I am here using the word *symbol* in its widest sense.

The inner teaching may be clothed in Legends (°) or Fables, Folk-lore, Art, Architecture, Poetry, Drama; in the catch-words of religious sects or Secret Societies; in Literature or Mystical manifestations, where certain expressions have a double meaning for the initiated. For instance, in the religious works of the reformer of Unitarianism, Faustus Socinus (°), there is constantly used the phrase "building a new Temple" (?). When speaking of founding a new religion he exhorts his co-disciples to arm themselves with hammers, aprons, etc. In the writings of Valentinus ANDREAS and of Lord BACON the same expression "re-building the Temple" is continually found, and means always religious reform (°). This phrasing was employed for fear of persecution.

Whenever a hidden meaning has to be expressed in an outer form, we are dealing with symbolism, and it is in these outward

manifestations, under forms most various, of which some have been enumerated, that we must seek for Mystical Tradition.

Thus we have three factors to deal with, in order to form a just conception of Mystical Tradition. A clear understanding of these will lead us to discover how research, on these lines, can best and most fruitfully be pursued. There may be, and doubtless are, many other ways equally good. I can only deal with that which has been the result of my own efforts to understand this mysterious undercurrent of hidden teaching, constantly welling up in most unexpected ways and places, working itself onward through the darkest and most stormy periods of the past centuries up to the present time — a time, when old truths of the ancient world are rapidly gaining their position with the most enlightened thinkers of the day.

What are the three factors in this great historic mystical problem of spiritual Se-

cret Traditions by which researches may be guided?

Briefly they appear to be as follows:

1. The great Truths of the Ancient *Wisdom Religion*, kept in the charge of great Souls, to be gradually revealed as mankind grows from spiritual childhood into spiritual manhood (°).

2. The terms, symbols or language, in which the spiritual truths are concealed from the profane (°), *i. e.*, from those not spiritually ready to receive them.

3. The channels, or forms, by which they are conveyed to us.

This is the interesting problem for those who study; for those who wish to undertake research into the Mystical Tradition. The *Great Truths* above referred to will not be dealt with directly or fully. They are to be found in the special Theosophical Literature concerned with their representation in all the great religious Scriptures of the world. But necessarily they will

be incidentally quoted as the underlying basis of all Mystical Tradition since its one source and origin is the Archaic Wisdom. And we must also refer to the Great Beings who are the guardians of hidden knowledge, and its chief conductors to mankind.

Our Programme of research limits us to the second and third of the divisions which have been made for the sake of clearness.

I would briefly touch upon a few of the many, and various, lines of research which present themselves under these two headings. I write simply as a student (with no claim whatever to scholarly equipment in its technical sense) to students. I speak only as one who has devoted over twenty-five years of study to the hidden meaning of symbols, and the great religious and mystical movements in the world, and who wishes to share with other students the curious, and interesting branches of study, that have opened out, in the course of many wanderings in this still too trackless historical forest.

The work of research, is now being laboriously pursued in all departments of human thought by specialists of the first order. Unfortunately, however, there is but little attempt at co-ordination; each department is kept rigidly distinct from the others. Thus, often the scholars are prevented from advancing in their work, by being unable to find the guiding thread which would be obvious to one studying on the hypothesis of a mystical tradition, with a secret language. The scholars of the various folk-lore Societies are pursuing their investigations on purely materialistic lines, and repudiate anything like occult tradition. Theosophical students would do well carefully to follow this work, so admirably done in England, Germany, France, Hungary and Italy, and by the light that Theosophy throws, a Mystical teaching will often be found, when the purely scholastic mind, occupied by the structural aspects of its subject, overlooks these inner indications.

Let me then indicate some of the Symbols, Language, and Forms, that are to be considered, and I must here add when the word *form* is used, it is in the broad sense of organization of any kind; from societies and persons to modes of expression. Only the barest outline, of course, can be given here. On each of the subjects specified volume after volume might be written. But some of the points to which attention is now called, have been overlooked by those who are dealing with such topics, and for this reason alone these are taken up, while others of equal interest and importance must, for the present, be ignored.

An interesting study of symbolic language has been made by a French writer (<sup>11</sup>), who says: "La Langue Sacrée se manifeste sous quatre formes:

" 1. Par l'écriture, soit la peinture ou la gravure des signes;

" 2. Par la disposition d'objets de tous genres ayant des rapports de formes ou des rapports d'idées avec les signes;



“ 3. Par l'Architecture, c'est-à-dire, par la construction des signes sous forme monumentale, et

“ 4. Par leur superposition rationnelle, suivant l'idée à exprimer.....

“ Les images ou symboles religieux viennent de métaphores radicales, c'est-à-dire de transformations ou d'applications réelles ou propres, en images dérivées ou irréelles. ”

This book is worth studying for the light it throws on many ancient statues and symbols. It confirms the statements made by H. P. BLAVATSKY (<sup>12</sup>) more than 25 years ago, when she said:

“ The proofs brought forward in corroboration of the old teachings are scattered widely throughout the old scriptures of ancient civilizations. The *Puranas*, the *Zend Avesta*, and the old classics, are full of such facts; but no one has ever taken the trouble of collecting them together. The reason for this is, that all such events were recorded symbolically; and that the best

scholars, the most acute minds among our Aryanists and Egyptologists, have been too often darkened by one or another preconception, and still oftener by one-sided views of the inner meaning: yet even a parable is a spoken symbol; an allegorical representation, we say, of life realities, events and facts. And just as a moral was ever drawn from a parable, such moral being an actual truth and fact in human life, so a historical, real event, was deduced by those versed in the hieratic sciences from emblems and symbols recorded in the ancient archives of the temples. The religious and esoteric history of every nation was embedded in symbols, it was never expressed literally in so many words. All the thoughts and emotions, all the learning and knowledge, revealed and acquired, of the early Races, found their pictorial expression in allegory and parable. Why? Because the *spoken word has a potency not only unknown to, but even unsuspected and naturally disbelieved in, by*

the modern "sages". Because sound and rhythm are closely related to the four Elements of the Ancients; and because such or another vibration in the air is sure to awaken the corresponding Powers, union with which produces good or bad results, as the case may be. No student was ever allowed to recite historical, religious or real events of any kind, in so many unmistakable words, lest the Powers connected with the event should be once more attracted. Such events were narrated only during Initiation, and every student had to record them in corresponding symbols drawn out of his own mind and examined later by his Master, before they were finally accepted. Thus by degrees was the Chinese Alphabet created, as just before it the hieratic symbols were fixed upon in old Egypt. In the Chinese language, the characters of which may be read in any language, and which, as just said, is only a little less ancient than the Egyptian alphabet of Thoth, every word has its

corresponding symbol in a pictorial form. This language possesses many thousands of such symbols — letters, or logograms, each conveying the meaning of a whole word; for letters proper, or an alphabet as we understand it, do not exist in the Chinese language, any more than they did in the Egyptian, till a far later period.

“ Thus a Japanese who does not understand one word of Chinese, meeting with a Chinaman who has never heard the language of the former, will communicate in writing with him, and they will understand each other perfectly — because their writing is symbolical. ”

Few writers have gone more deeply into the study of ancient Italian traditions than the late Charles LELAND, and very few have appreciated them more fully. In his *Aradia* <sup>(13)</sup> he says:

“ A very important point to all who regard the finds and discoveries of ancient tradition as of importance, is that a deep and extensive study of the Italian Witch

tradition, which I have collected, a comparison of them one with the other, and of that with what resembles it in the writings of OVID and other mythologists, force the conviction (which I have often expressed, but not too frequently) that there are in these later records many very valuable and curious remains of ancient Latin and Etruscan lore, in all probability entire poems, tales, and invocations which have passed over from the ancient tongue. If this be *true* and when it shall come to pass that scholars will read with interest what is here given, then most assuredly there will be a critical examination and verification of what is ancient in it, and it will be discovered what marvels of tradition still endure."

The researches into Italian Witch Folklore made by this writer testify to the fact, so often insisted upon in these pages, that there are mines of hidden mystic lore awaiting the student who really digs below the surface. LELAND deplores the merely

superficial and textual mode of research, and says with regard to his method of approaching his subject (14): "It may be observed with truth that I have not treated this Gospel, nor even the subject of witchcraft, entirely as Folk-lore, as the word is strictly defined and carried out; that is as a mere traditional fact, a thing to be chiefly regarded as a variant like, or unlike, sundry other traditions, or to be tabulated or put away in pigeon holes for reference.

"That it is useful and serviceable to do all this, is perfectly true, and it has led to an immense amount of valuable search, collection and preservation. But there is this to be said — and I have observed that here and there a few genial minds are beginning to awake to it — that the mere study of the letter in this way, has developed a great indifference to the spirit, going in many cases as far as to produce — like Realism in Art (to which it is allied) — even a contempt for the matter

or meaning of it, as originally believed in (15). I was lately much struck by the fact that in a very learned work on music, the author, in discussing that of ancient tunes, and of the East, while extremely accurate and minute in determining pentatonic and all other scales, and what may be called the mere machinery of composition, shows that he was utterly ignorant of the fundamental fact that these notes and chords, bars and melodies, were in themselves *ideas* and thoughts. Thus, CONFUCIUS is said to have composed a melody which was a personal description of himself. Now, if this be not understood we cannot understand the soul of early music, and the folk-lorist who cannot get beyond the letter, and fancies himself *scientific*, is exactly like the musician who has no idea of how or why melodies were anciently composed. ”

LELAND is here speaking from the experience of personal contact with some of those who practise the lore of the Folk.

The general mass of writers, like all who follow the more popular and easy theories, deride the idea that any secret teaching was to be found in the mysterious songs of some Troubadours, though many frankly acknowledge that they do not understand them.

A veritable literary tempest of derision and opprobrium broke round the heads of two authors (<sup>16</sup>) who dared — in the middle of the nineteenth century — to suggest that there was a hidden meaning in the Troubadour poetry, and that those Singers formed part of a vast hidden organisation: but Time, the revealer of all secrets, is beginning to show that these two writers were not so entirely wrong in their theories.

Other historical investigations that have been made since that period, are bringing, piece by piece, strong evidence to show that the mysticism veiled in a secret language, which ROSSETTI and AROUX declared to be the basis of all this poetry, was no wild dream of theirs, but a solid fact, dis-



covered by them by patient investigation, added to that rare faculty, *mystic intuition*.

Alas, that so many of our scholars are lacking in this gift; trying to investigate the spelling of the words rather than their meaning. Do not let me be thought to undervalue the splendid work being done in all countries. I suggest that one factor is lacking — the effort to comprehend what the poets and story-tellers are trying to convey; and I deplore the habit of casting aside as useless all investigations, which are directed to discovering a deeper meaning than that on the surface.

As I have said, this secret Language of mysticism was thrown into innumerable forms — Poems, Legends, Fables, Satires, Chansons de Geste, Romans, etc. etc. All these have been used as a means of spreading the secret teaching, and of introducing liberty of thought into the Western world. Multifarious and most incongruous vehicles apparently were employed to hasten forward what was, on the surface,

called the Re-formation (in Italy, the *Renaissance*); revolution, rather, of public opinion, guided from within, an assertion of the right of thinking independently on religious matters, which is the basis of Eastern Yoga. Most of the secret Societies that have existed, from the I to the XIX century, were formed to further this great object, *i. e.* spiritual independence. We see the same intention in the Building Corporations (<sup>17</sup>), which preserved the ancient rites and ceremonies and covered the face of Europe with their secret signs during the middle ages.

Under the cover of songs and poems, the Troubadours spread occult teaching, of which the legend of the Holy Grail is perhaps the greatest example. VIRGIL, DANTE, PETRARCH, Wolfram von Eschenbach and many others assert that their poems contain a hidden meaning.

For instance, DANTE says:

“ O voi, ch'avete gl'intelletti sani,  
Mirate la dottrina che s'asconde  
Sotto 'l velame degli versi strani. ”

*Inferno*, IX, 61-63.

“ (O ye that have intellects sane,  
Mark the doctrine which conceals itself  
Beneath the veil of verses strange.) ”

Again, he says:

“ Aguzza qui, lettor, ben gli occhi al vero,  
Chè il velo è ora ben tanto sottile,  
Certo, che 'l trapassar dentro è leggiero. ” .

*Purgatorio*, VIII, 19-21.

“ (Here, reader, direct well your eyes to the truth,  
For the veil is now indeed so thin  
That to pass within verily were easy.) ”

Unfortunate it was that the Poet-Teachers could not speak more openly, but were obliged to conceal „ la dottrina sotto il velame degli versi strani. ” Yet another example from another source; in his mysterious *Parcival* Wolfram von ESCHENBACH says (<sup>18</sup>):

“ Je ne tiendrais pas pour sage celui qui ne discernerait pas facilement les solides enseignements que renferme ce récit. ”  
(*Parcival*, 2, 5.)

What can he mean by the words *solides enseignements* but that he has given in his poem some definite teachings, under the veil of poetry? The term *solides enseignements* means serious and important matters which are being imparted by the writer, and would hardly be justified were he writing only of poetical imagery. Here we have two poets in different centuries, and writing from different sources, each making the clear statement that there is a secret meaning hidden behind his words. Similar affirmations could be cited from an infinite number of poets. BOCCACCIO wrote a book <sup>(19)</sup> which is but little known in comparison to his *Decamerone*: but which is important, for it proves that he was showing how the poets had a concealed meaning in their poems. ROSSERTI <sup>(20)</sup> gives the following titles, and says:

“He speaks in very plain terms to such as will understand, in the 14th book of the *Genealogy of the Gods*. The title to the 10th chapter runs thus: “That it is folly

“ to believe that poets concealed nothing “ under their outward words ”... In the next chapter, intitled: “ That obscurity is not “ to be condemned in poets, ” he expresses himself thus: “ There are some things in “ their nature so abstruse, that even in- “ tellects of the highest order have diffi- “ culty in penetrating them ”.... He gives us further information in the two follow- ing chapters; the first is entitled: “ What “ men do not understand they foolishly “ blame, ” and the other: “ On the unjust “ custom of pronouncing an opinion on “ things not known. ”

ROSSETTI says he quotes from the Italian translation of BERUSSI, the book being written in Latin.

It is impossible to imagine that all these traditions and poems were mere inventions, when we remember how enormously the ancient world had spread its culture over the West. For instance, a writer on the classical literature of the IV century says <sup>(21)</sup>: “ D'après HEEREN (*Ge-*

*schichte d. class. Litt. in Mittelalter*, I, p, 49). Saint Martin aurait brûlé les bibliothèques annexées aux temples païens." This statement shows that their contents were pagan and that they had not been destroyed. Another apparently small point, but one of great importance to those who are seeking for sources and undercurrents, occurs at the same period, and is given by the same author (<sup>22</sup>): "Un moine demande à l'abbé Nestor comment se débarrasser de tous les souvenirs païens qui le hantent." It is evident that he was surrounded by remnants of that form of thought.

This was the undercurrent which forced its way out in poems and legends; legends which had been preserved in those libraries attached to the *Pagan* Temples above mentioned. Small wonder then that at the time of Charlemagne, all this suppressed knowledge broke forth again; nor can we easily put aside the fact that around the great Abbeys and Monasteries we find

groups of Jongleurs and Troubadours, since in those Monasteries themselves were concealed the sources of their legends and their songs (<sup>23</sup>).

In a recent study on *The Legend of Sir Perceval*, speaking of the Abbey at Fescamp the writer says (<sup>24</sup>):

“Attached to the Abbey from the date of its foundation was a *Confrérie* of Jongleurs; they subsisted from the beginning of the XI to well on in the XV century.... The *Confrérie* was under the protection of S. Martin.... The *Confrérie* had been founded by the first Abbot, William, who ruled about 1000 A. D.... Now the object of the existence of such a confraternity can hardly have been other than that of exploiting, for the benefit of the Abbey, the legends connected therewith. Nor does Fescamp appear to have been alone in maintaining such a *Confrérie*. M. BÉDIER informs me that much of the wide-spread popularity of the *Guillaume d'Orange Cycle* was due to the activity of the Minstrels attached

to the Monastery of S. Guillaume du Désert. The real nature of the part played by the Monasteries in the evolution of the Romantic Cycles has not yet been completely realised. ”

Here we have a general source of pagan literary materials for Goliardi, Jongleurs, Bacchanten, Troubadours (<sup>25</sup>), etc., in all their varied manifestations and in their different modes of expression.

In considering that mysterious *Linguaggio d'Amore*, of which ROSSERTI has given so clear a description in his work, we plainly perceive the veil under which such a large number of these poets hid their esoteric teaching. The words of ROSSERTI are so emphatic that they are worth quoting somewhat fully, especially when it is remembered that he was one who suffered for his opinions; a mystic Mason, he had to fly from Naples in 1835, and took refuge in England, where his books were printed. The most important — from which I quote some striking passages —



has unfortunately never been translated into English, and all the copies have disappeared in a very mysterious manner, except those few which very fortunately were sent to the great Public Libraries; in the introduction to this work he says ("):

„ I show that in the ancient schools of the ancient priesthood, first in the Egyptian schools and afterwards in the Greek, there was taught a certain mysterious language, which placed their pupils in secret communication of ideas, without others having the least knowledge of it.

“ I shall show that all such pupils were initiated in the secret mysteries of these inaccessible schools, the object of which was not only to explain the elements of every kind of knowledge (such as politics, ethics, physics, metaphysics, and of their various branches), but also the difficult conventional language by means of which the Occult sciences were expressed.

“ I show that such a language was expressed in such a manner that it appeared

one thing to the initiated and quite another to the bewildered uninitiated,— mythology and superstition to these, philosophy and religion to those. Finally, I give some ancient keys to this language, and the figures and interpretations of it, and by this explain the enigmatical wisdom of the Mysteries of Memphis and Eleusis, that is the inner meaning of the principal fables of the pagan theogony....

“ And I show that the principal poets of ancient times, especially those who aided the establishment of the religion of their own country, or in upholding its reputation, were teachers or promoters of such sacerdotal schools, so that their poetry has a double meaning, according to its appearance and to its essence,

“ I show that in appearance it is mythology or the realm of fancy; while in its essence it is philosophy or the realm of reality; these two aspects may be called the theology of the people, and the theology of the wise....

“ Hence in examining the works of these poets under the two aspects indicated, I prove the reality hidden under the fantasy manifested, and the fable becomes truth... And we see that this most ancient school, of Egyptian origin, from the time it spread over Europe, has never become extinct; but has descended from generation to generation until the *Renaissance* of letters, and has continued also to our days. I can show by what means it was transplanted among us; and distinguish the different epochs, the various illusory names this school assumed, the modifications of form and language to which it was subjected, and demonstrate how these are only accidental alterations and not changes in its real nature, that it has always been the same in the past as it is in the present; as the teachings are concerned with the science of the Macrocosm and the Microcosm..... The Mysteries hidden under the form of history, and of religious ceremonies, were *Archaic Doctrines*, and

were guarded with religious silence; but the Teachers did not guard with equal severity the mystic ceremonies, which constituted the shell that covered the archaic meaning....

“ The fine art of the priest consisted in this: to place the internal cult in relation with the external.... in such a way that every narration had two meanings, the external for the uninitiated, and the internal for the initiated; and this second was comprised in the first. A great part of the Secret Doctrine taught in the Mysteries, was to expound the value of such a language of two meanings. He who learned it, read the real essence in the figurative appearance, discovered truth in the fables; and this was called the state of perfection, or *spiritual* state; as if a man stripped by such means of his bodily incumbrances, became pure intellect.....

“ This doctrine, so arranged, has never ceased to be delivered under seals so that

passing from generation to generation, it reached the latest times, as we shall see.

“Among nations who possessed the primitive religion of their ancestors (like the Hindus, whose priesthood was even more ancient than that of the Egyptians), this still continues, according to the testimony of many travellers, as may be seen from the general history of travels. They relate that the *Lamas*, pontiffs of Thibet, make a secret of religion for the people; that the most ancient cult of the Shintos of Japan, which is a mystery to the people, is not so for the priests, who in the inaccessible initiations explain to their proselytes the enigma of the world, and oblige them by an oath not to reveal it. And later we shall see that the interior doctrine of the multiform cults of India and Japan is indeed the *Unity of God*. ”

These declarations have been amply verified by the writer in the five volumes of closely packed material; and what he states as the inner teaching of all the

great Oriental Religions, is the same in the Theosophy of to-day. In another paragraph of the same work he says (<sup>27</sup>):

“ That the secret doctrine and its mystic language was established in Persia from immemorial times, and then transported into Europe by the migrating Manichaeans (<sup>28</sup>) is easy to understand, and is confirmed by history; that this love jargon (<sup>29</sup>) suffered necessary modifications in Italy from the genius of the century, from the language of the country, and from the nature of the dominant ideas, is evident, and from the examination of ancient poems, especially those which have been deciphered, this is clearly proven. ”

Perhaps if *savants* would study the theological difficulties of the period in which each great poet lived, the researches so often impeded by lack of documentary evidence would be more fruitful. If, for instance, instead of confining themselves to the philological dissection of the language of a poem (to which they have no

key), they would follow the religious struggles of the period, as Rossetti has done, and try to understand what the poet is endeavouring to express, there would be a wonderful revelation of hidden truths. The fact is often overlooked, that in ancient times poets were regarded as theologians and supposed to receive divine inspiration.

Very many of the fables in common use in the West have been traced to the Orient. The most important legends have there their origin; the Arabian domination in Spain caused all these to be widely known in that country, and the intercourse between Spain and the South of France was constant, the influx of Oriental thought from Arabic lands went on there without impediment. It was not until 1492 that Ferdinand and Isabella conquered at the great siege of Grenada: thus this influence had extended from the X to the XV century. Besides this, we have also the enormous influence of the Crusades, for the Troubadours were in the East in large

numbers. Nor must we omit to number the Comte de Poitiers (William VIII) <sup>(30)</sup> and Richard I (of England) amongst the Troubadours, and also the Spanish Kings Alfonso II and Pedro III of Aragon <sup>(31)</sup>.

No form of teaching any doctrine, or representing any high ideal to the human mind is so forcible as the poetical form. Poetry appeals to the imagination, and raises the mental condition to a higher level by the beautiful imagery that it presents. It has been truly called the divine art. BACON says <sup>(32)</sup>: "But to speak the truth, the best doctors of this knowledge are the poets, and writers of history, where we may find painted and dissected to the life, how affections are to be stirred up and kindled, how stilled and laid to sleep, how again contained and refrained that they break not forth into act? Likewise how they disclose themselves though repressed and secreted? What operations they produce? What turns they take? How they are enwrapped one with another?"



How they fight and encounter one with another?" So highly does BACON think of the art of poetry that he further says, speaking of VIRGIL (<sup>33</sup>): "If all arts were lost they might be refound in VIRGIL." And WIGSTON (<sup>34</sup>) comments: "By arts, with reference to VIRGIL, BACON does not mean only the art of writing poetry, but he means those recondite and esoteric doctrines which are veiled and obscured by VIRGIL, which he had learned in the mysteries, and to which the sixth book of the *Aeneid* is a clear testimony."

The three principal forms of poetry are the *Epic*, the *Lyric*, and the *Dramatic*. The *Epic* is a representation of the march of events. The *Lyric* is the musical expression of mental emotion by means of speech. The *Dramatic* deals with exterior events, exhibiting them as actually present. It evokes all the emotions which are called into exercise by the sight of the doings and fortunes of real living men, feelings which we actually have when we are lookers-on

at any facts in life. Such conditions may be violent and sorrowful, and that is tragedy; or calm and unemotional, and this is comedy.

The stirring up of noble sentiments and high ideals was done by means of the Epic and the Lyric, very largely during the early middle ages. Poems dealing with chivalry, love and honour, together with religion and religious instruction and doctrines, were poured forth with incredible copiousness at this period. Based on Myths — themselves representing a reality — they principally consisted of chivalrous fables and religious legends drawn entirely from Oriental lore. The Troubadours were the living instruments by which these wonderfully beautiful ideals of love, honour and religion were impressed on the European world. Each nation had its Bards and its Troubadours; each nation its Epic. We know how widely spread were the Legends of the Holy Grail and the Epic of the Round Table. An admirable study

on these instructive fables has been made by a French writer, J. BÉDIER (<sup>35</sup>), showing their Oriental sources. He says:

“ Puisque les contes ne pénètrent en Europe qu’au Moyen Age, à quelle époque du Moyen Age apparaissent-ils? Leur venue soudaine coïncide soit avec l’établissement de relations plus intimes entre les peuples de l’Occident et ceux de l’Orient, soit avec l’apparition de traditions des recueils orientaux en des langues européennes. Il en résulte clairement que les contes ont pénétré chez nous à la faveur de contacts plus particuliers de l’Asie avec l’Europe. Les principales occasions de cette transmission, il faut les chercher :

“ Dans l’influence de Byzance, point central où se touchent les deux civilisations;

“ Dans l’existence d’un Orient Latin, dans la rencontre fréquente et prolongée des Asiatiques et des Francs en Terre Sainte, à la faveur des pèlerinages, ou surtout des Croisades;

“ Dans la longue domination des Maures

en Espagne, et dans le rôle de courtiers joués par les Juifs entre l'islam et le Christianisme. ”

Following on this interesting question of fables I will take some important and suggestive passages from the well-known work of Sir Francis BACON, showing very clearly in what high value he held tradition and fables. It may be of use to quote at some length the words of so great a philosopher, since much that has been said in this sketch is derived from tradition, and interwoven with fables; and it is useful to see that fables were not without great merit in the eyes of some very learned men. He says <sup>(36)</sup>:

“ The antiquities of the first age (except those we find in sacred writ) were buried in silence and oblivion; silence was succeeded by poetical fables; and fables again were followed by the records we now employ. So that the mysteries and secrets of antiquity were distinguished and separated from the records and evidences of

succeeding times by the veil of fiction, which interposed itself, and came between those things which are extant...

“ Concerning human wisdom I do indeed ingenuously and freely confess, that I am inclined to imagine that under some of the ancient fictions lay couched certain mysteries and allegories, even from their first invention... this sense was in the authors' intent and meaning when they first invented them, and that they purposely shadowed it in this sort...

“ But if with intention we consider the matter, it will appear that they were delivered and related as things formerly believed and received, and not as newly invented and offered to us. Besides, seeing they are diversely related by writers that lived near about one and the self-same time, we may easily perceive that they were common things, derived from precedent memorials; and that they became various by reason of the divers ornaments bestowed on them by particular relations.

And the consideration of this must needs increase in us a great opinion of them, as not to be accounted either the effects of the times or inventions of the poets, but as sacred relics or abstracted airs of better times, which by tradition from more ancient nations fell into the trumpets and flutes of the Grecians.... There is found among men (and it goes for current) a twofold use of parables, and those (which is more to be admired) referring to contrary ends, conducing as well to the folding up and keeping of things under a veil, as to the enlightening and laying open of obscurities.

“ ....In the first ages, when many human inventions and conclusions which are now common and vulgar were new and not generally known, all things were full of fables, enigmas, parables, similes of all sorts; by which they sought to teach and lay open, not to hide and conceal knowledge;.... as hieroglyphics preceded letters,

so parables were more ancient than arguments. ”

An Italian writer of the XVIII century, Gian Vincenzo GRAVINA <sup>(37)</sup>, makes almost the same statements with regard to fables, and speaking of him ROSSETTI says, in connection with DANTE'S work <sup>(38)</sup>:

“ By his language he was clearly persuaded that DANTE'S poem is woven with the enigmatical doctrines of the Egyptians. ”

I take another example of dual teaching from an admirable study on Provençal literature and poetry in Italy written by M. THOMAS. He is one of the few writers who sees the mystic sense behind representation. In the *Documenti d'Amore de Francesco da Barberino*, THOMAS says <sup>(39)</sup>:

“ On reconnaît facilement là un souvenir des doctrines platoniciennes conservé par la tradition de l'École... L'Amour pour BARBERINO c'est, à peu de chose près, la personnification du bien; nul ne peut se dire serviteur d'Amour s'il ne pratique

toutes les vertus, et rien de ce qui est mauvais ou contraire à l'honneur ne peut venir d'Amour. Celui qui fait profession d'aimer une femme et qui lui requiert quelque faveur au mépris de ses devoirs, celui-là n'aime pas réellement, il désaime (<sup>40</sup>)... Mais, objectera le lecteur, toutes les actions criminelles dont l'amour a été la cause?... Cet amour-là, réponds BARBERINO, je ne le connais pas, je ne veux pas m'en occuper; c'est de l'amour illicite, je le condamne, et je l'ai toujours condamné. D'ailleurs, à vrai dire, l'amour dont vous parlez, ce n'est pas de l'amour, et les gens de bien ne doivent considérer ce prétendu amour que comme une sorte de rage; Guido GUINICELLI ne l'appelle pas autrement. ”

THOMAS then proceeds to point out that the whole *Documento* is a moral treatise with practical application to life. Twelve ladies are named who represent twelve virtues, and he compares it to the *Breviari d'Amore* of MATFRÉ ERMENGAUT de Béziers, and says that this presentation of love by



BARBERINO is exactly the same as that of the last of the Provençal Troubadours of whom MATFRÉ is a *résumé* (<sup>41</sup>):

“ Par l’amour céleste et l’amour terrestre, ERMENGAUT arrive à insérer dans son livre une véritable encyclopédie de la Théologie.”

It is interesting to notice how exactly these points coincide with the statements of ROSSERTI already mentioned (<sup>42</sup>), who declared that the term *love* was but an allegorical name to cover other teachings, in the political and religious struggles of the period, for there can be little doubt as to the religious propaganda carried on by the Troubadours. They would not otherwise have been so ruthlessly persecuted by the Roman Church. Hence this wonderfully beautiful poetic wave — as we may call it — of Oriental Mystical poetry, which passed through and over Europe, had both a religious and a moral tendency. Moral, teaching high ideals of chivalry and manners in daily life; religious, bringing with it the echoes of the one great Wisdom-

religion, which shows how man may, by self conquest, become divine. By the force of poetical fervour many Troubadours awakened the divine flame in the hearts of the people, and roused them also to liberty of thought by a broader religious teaching; often themselves becoming martyrs in the cause of freedom in the spiritual life (43).

But to understand the bases of the remarkable revival of classic or pagan thought in literature and art of which I have spoken, we must look back into the history of Europe during pre-Christian times. For it is in the ancient civilization of pagan Europe, that will be found the roots of that thought which blossomed into plant and flower during the *Rinascimento*. We have to examine the culture that came from Greece, Egypt, Syria and India, although, as I have said, the forms of thought in literature and art were chiefly clothed in the garb of those great civilisations.

The Egyptian ideas especially were revived. But there was also a powerful influence left behind by the great Etruscan, and Celtic civilizations, and the latter had a very direct connection with some of the greatest Italian and French minds.

When Alesia, the famous city in Gaul, the Thebes of the Celtic race, was destroyed by Caesar, there perished one of the great centres of initiation in Europe. It is now known by the name of Alise-Saint-Reine. Bibractes, now called Autun, was another; RAGON describes it as follows ("):

“ Bibractes, the mother of Sciences, the soul of the early nations in Europe, a town equally famous for its sacred Colleges of Druids, its civilization, its schools in which 40,000 students were taught philosophy, literature, grammar, jurisprudence, medicine, astrology, occult science, architecture, etc., was the rival of Thebes, of Memphis, of Athens and of Rome. It possessed an Amphitheatre with colossal statues, accomodating 100,000 spectators;

a Capitol; Temples of Janus, Pluto, Proserpine, Jupiter, Apollo, Minerva, Cybele, Venus and Anubis." A sorrowful picture of a great past.

Next in the list of destruction is Arles, founded 2000 B. C., destroyed 270 A. D. and restored again by Constantine. This has preserved some of its ancient splendours. All these were centres of Initiation and the so-called pagan cults. Another that had a famous college was Toulouse, a great resort of the Druids. This, in spite of its vicissitudes, remained for some centuries a nucleus for the study of occult sciences, in close connection with Spain and its Arabic traditions.

To Toulouse it was that DANTE went, even as PETRARCH after him. Thither also did Giordano BRUNO turn his steps, as a well-known Italian writer (<sup>45</sup>) tells us, and Toulouse was for many centuries the gathering place of secret and mystical societies. Its influence on Italy was considerable, and it fostered and preserved the

ancient cults which in Italy had been crushed down, but never exterminated. Missionaries from Toulouse passed over the whole of Europe. When the right moment came, the ancient teachings spread like wild-fire creeping along the ground. By scholars and cardinals, by poets and painters, in learned academies, in social life, the old studies revived.

From the cardinals of the Roman Curia, down to the humble Troubadour, were seen indications of the ancient Wisdom-doctrine. So spontaneous and so general a revival would have been impossible had the roots of the ancient cults not remained alive. As Professor RAJNA (<sup>46</sup>) well expresses it: "Mutano le forme; la sostanza rimane la stessa." The whole passage runs as follows, and it is an interesting statement from the pen of a celebrated scholar in research:

"Classic tradition has never been interrupted, it has linked itself together so closely and completely, that it had passed

over a period of a thousand years. Even Christianity has not been able to disturb this concordance, for we reason now about God and religious matters just as did CICERO, S. THOMAS, even DANTE. The form may change, but the substance remains the same. ”

Let us briefly consider by what means these classic traditions were preserved intact, and how they survived the persecutions to which they were subjected:

“ Throughout the Roman Empire, ” says WALTZING (47), “ were spread private religious colleges, which were devoted to some special Deity of their own selection. These were distinct from the state colleges, and they had another aim, often very important; a scope which was professional or political. They were formed especially among the sects who followed the gods brought from afar; these cults were introduced in spite of the law, and in spite of the opposition of the Senate.

Such sects, celebrating the rites of Bacchus in southern Italy, had formed, in the II century before our era, real colleges of men and women, having their chiefs and their accounts in common. They were forbidden in 186 A. D. and suppressed, with great trouble, because of the charges of immorality that were brought against them.

“After the second Punic War the cult of the Egyptian Gods was introduced: Isis, Osiris, Serapis and Anubis.... Under the Antonines there was a veritable influx of strange gods from Syria and Persia, and the private colleges dedicated to Mithra and to Serapis multiplied rapidly. Many were formed by pilgrims coming from afar, such as the Syrian merchants who established themselves at Pozzuoli; and all these colleges were associations, in which the members were united by a cult. It must be remembered that the Greeks and Romans made no difference between *Art* and *Métier*; architects were placed in the same rank as carpenters.

“ Nor was there any difference between artist and artisan. One college alone had a quite distinctive character and that was the College of Greek Dramatic Artists. These Dionysian artists were widely spread in the West, in Gaul, at Nîmes and in Italy. ”

This explains why in the south of France and in Italy the revival of paganism was so spontaneous. The roots were there, and even the terrible crusades had not destroyed them.

In the period from NUMA POMPILIUS onward, up to the IV century A. D., it is comparatively easy to trace the stream of pagan ideas, for a large amount of material has been gathered together by the best scholars in Europe on the various organisations, religious and secular. It is at the downfall of Paganism, as a whole, and the triumph of clerical Christianity, that we come upon the most difficult period in which to identify the fragments and disjoined links of the ancient tradition.



But in order to focus the consideration of this vast subject, and not to be diffuse, let us take up the conditions in Europe in the IV century A. D. and glance at the position of some of the cults and corporations, and follow them onwards to discover how the Troubadours and Jongleurs etc. are linked with the Goliardi, and other secret mystic organisations of the X and XI centuries. I must leave on one side, for future research, all the interesting developments and changes that have taken place in each particular cult. These have been studied outwardly by scholars and specialists, and I can now indicate only some of the lines that have been dealt with, for any student to follow. The whole subject is one of profound interest, for the mystic and inner aspects have not been adequately developed.

Amongst the chief corporations which were so widely diffused during the Roman Empire, there are certain that appear to have direct survivals later in the mediae-

val secret associations and heresies, as we shall see, and it is in the drama (<sup>48</sup>), and theatrical representations, so continuously and consistently condemned by the Roman Church, that the traditions of Ancient Mysteries were preserved (<sup>49</sup>). The principal religions, which during the first four centuries were in conflict with the Roman Curia, were Mithraism and Manichaeism (<sup>50</sup>). Besides these two main lines existed remains of all the Gnostic streams and their traditions, the Albigeois and their various subdivisions.

Among the Associations, are those confraternities which come from Greece, Syria and Egypt as main lines. Later they divided, in the Roman Empire, into innumerable smaller cults. All the Corporations for every kind of art and commerce, each had its own tradition, sometimes distinct, and sometimes mingled.

Among these (and very important for us), are the "Artists of Dionysus," with which we must deal in detail later on, for it is

an organisation that links itself in a particular way to Masonic tradition, and to the Goliardi.

Then, we have many various State Colleges and Corporations. One that is of much interest, but of which little is known, is the Poets' College (*Collegium poetarum romanorum*). Curiously enough, no inscriptions have been found with regard to it, such as have been conserved by the industrial and professional colleges which flourished during the Roman Republic, and which became modified, often suppressed, or again differently organised, after the promulgation of the special laws of the Cesars.

In this College it was, that poets and actors met to celebrate the feast of Minerva (the Goddess of poetry and all the arts) on the 19th 23rd of March; and from the fact of such meetings we may infer that they had a link with the cult of Minerva, and it is unfortunate for historical tradition that no details are forthcoming.

Let us follow briefly the history of one of the Corporations, concerning which we do find documentary evidence as far as the XVI century. The outer form often changed, but the basis and the traditions remained the same.

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**Confraternities and Guilds.** — In these institutions we shall come into direct and unmistakable contact with the relics of the ancient pagan cults. For the sake of clearness an arbitrary division must be made, but there was an interrelationship of the most intimate kind, between all these different phases of thought, religious and secular, here briefly outlined. A most interesting study has been made by FOUCARD<sup>(51)</sup> of one of these associations which can be traced into Italy. Its centre at Rome was that of “*Les Orgéons de la Mère des Dieux*”<sup>(52)</sup>. ”

Another of the most important of the corporations was that of the “*Dionysian*”

Artists", famous in Athens, and in the Grecian States for Dramatic Art. They are mentioned by ARISTOTLE. This body was recognised by the state, and was famous in the first part of the III century B. C. Its chief aim was an educational one, and the members worshipped Dionysus. The Association consisted, besides scenic actors, of poets, musicians of all kinds singers and flute players. At Athens the portrait of Dionysus was brought from the Temple on the eve of the representation. Later, when these Dionysian artists had passed into Italy, an altar was placed to Dionysus at the left of the stage.

A distinction was made between the Dionysists and the Dionysian artists. Among the corporations who came from Smyrna, Tyre, and other towns, the "Dionysian artists" held a place of especial importance. From them were derived also the colleges of Gymnasts and Athletes.

Eventually, when in Greece and Rome the high ideal of the Drama had died away,

the companies admitted artists of a lower kind, and then we find them connected with Jongleurs, magicians and performers of all kinds; the armies of ALEXANDER were attended throughout Asia by an innumerable host of these followers from Greece and India.

These artists were divided into greater and lesser associations, with their own priests; but the centre of the Dionysian cult was at Theos. The appearance of these societies in Sicily is shown by an inscription at Syracuse. Many were to be found in south Italy, and their traces were discovered at Naples. That a society of these "Dionysian artists" existed in Rome at the time of the Emperors is attested by an inscription from GALLIEN, in which "the holy Synods of Rome" are named.

The great Synod named after HADRIAN appeared also at Nîmes, and perhaps at Arles, Limoges etc.; wherever traces of Dionysus, or Bacchus, are to be seen, the Dionysian artists accompany them (<sup>59</sup>).

Thus spread over Europe the cult of Dionysus or Bacchus, and as CHAMBERS says (<sup>54</sup>): "The features of the Minstrels, as we trace them obscurely from the VI to the XI century, and then from the XI to the XVI, are very largely the features of the Roman *Mimi*.... The traditions of the Roman stage, its manners, its topics, its ethical code, became indeed a large part of the direct inheritance of minstrelsy." Says MATTER (a well-known authority on traditions) (<sup>55</sup>): "SOUS.... EPIPHANE on prodigua des faveurs aux artistes de Dionysius qui sont mentionnées dans les textes et sur les monuments;... les inscriptions de l'Egypte grecque rappellent plusieurs fois leur noms, et les honneurs dont ils furent dignes. Il parût du moins que ce sont eux qui formaient cette corporation de basilistes (royaux) qu'on trouve nommée sur une inscription trouvée dans l'île de Bacchus ou de Setis, et que M. LEBRONNE a rapprochée avec raison de la Corporation Dionysiaque des attilistes in-

diquée sur les monuments de Chishul. Un monument découvert à Paphos atteste même que les Ptolémées protégeaient dans cette île les artistes de Bacchus, et que ces artistes se trouvaient comme les basilistes, sous la présidence d'un grand prêtre qui était ou avait été chef d'un gymnase.... Les hommes les plus graves s'en occupaient. ERATHOSTHÈNE traitait de l'architecture et des appareils dramatiques dans deux compositions spéciales.... ATHENÉE, comme je l'ai déjà indiqué, a rempli sa compilation de détails sur le théâtre d'Alexandrie, les poètes, les acteurs et les musiciens qui y jouaient un rôle. ”

This was the case with some; others inherited their traditions from the ancient Bards of the Celts and Druids (<sup>56</sup>).

One most important group in the school of Dionysian artists were the architects, who passed over from Asia Minor to Italy with all their rites and traditions.

At the period when the church rigorously condemned every scenic display,



all these *artists* were dispersed far and wide through Europe. From that time onwards they can be traced in the secret associations, for in the XIV century there is a Society of "Bacchanten", or a "Brotherhood of Bacchanten" at Worms in 1390, whose chief seems to have had the title of Abbot (*Abbas*). Between them and the Goliardi there was a close relationship<sup>(57)</sup>. The Dionysian, or Bacchus cult, is one of the most profoundly interesting of all the ancient traditions to Masons and to students of Theosophy. "It was in the Bacchus myth," says H. P. BLAVATSKY<sup>(58)</sup>, "that lay concealed for long and dreary centuries both the future vindication of the reviled *Gods of the Nations* and the lost clue to the enigma of Jehovah."

No wonder then, that the Goliardi poetry is full of allusions to Bacchus, if they were the *Secret Association*, who were preserving this tradition during the centuries, when all ancient teachings were being denounced and suppressed. But as

each corporation had its own cult, and as all these corporations were spread over Europe, it follows that the cults were therefore equally widely diffused. Hence the mixture of symbolism in Architecture, Poetry, in fact, in all the arts.



I must return for a moment to glance at the ending of the Troubadour movement, before passing on to the next phase.

The terrible crusades of 1208 and later, against the Albigeois, had crushed their leaders, and destroyed the Troubadour form of propaganda, for it must be remembered, that nearly all the principal Troubadours belonged to the Albigeois heresy (<sup>59</sup>). In the slaughter organised by Simon de MONTFORT, 10,000 persons were killed at Albi, and as many at Toulouse. After this the poetical form in France was relinquished for the prose, a new method opening a path for independent thinking was attempted, and ancient tra-

ditions were revived in the Satires, Farces and Comedies of the XIV, XV and XVI centuries. The Jongleurs and Ménestrels still survived, and their associations still continued for some time, but the great tide of poetry was ebbing, and the stern battle of the Reformation needed stronger and more decided methods. The seeds had been sown by song and poem; the leaflets were now pushed forth in new form. To this form we must give some attention.

It is curious to watch the indications of the current of inner life, flowing under the outer conflict. Now it is the University students, the outcome of the new educative measures of CHARLEMAGNE, who, forming into definite corporations, take up the struggle for liberty.

The lists and respective names and productions of the various great pagan Colleges and Corporations have been made the subject of especial study by many writers. We are concerned here, not with their separate functions, but with the

manner in which they carried on through the middle ages their traditions, and preserved their identity. Says LAROUSSE (<sup>60</sup>): "The Minstrels were the direct descendents of the ancient Bards", and to summarise his statements; from the VIII century the title of Ménestrel was known in France; the Chapel Master of PEPIN, father of CHARLEMAGNE, was called Ménestrel, or Minstrel.

Minstrels were condemned by CHARLEMAGNE. In the time of PHILIP AUGUSTUS they, and the Troubadours, were banished from France, but a few years after they returned, and then founded the Corporation of the *Mestroudie* in 1331. This received letters patent, which were sealed at the Châtelet on the 23rd of November. The Statutes gave these minstrels the "exclusive right of the science and music of Menstrerie" in all the towns in which they formed a corporation.

The Ménestrels had a definite jurisdiction. They could not elect themselves, and no one was allowed to enter the body, without

examination. Women were admitted. They had a king, and a certain number of *Prud' hommes* (Wise-men). They were under the protection of Saint Julien and of Saint Genest. In 1395 they were again censured; the Jongleurs separated from the Ménestrels, and took the name of *Bateleurs*. The Ménestrels reconstituted themselves, and their rules were confirmed by CHARLES VI in 1407. All these corporations had a chief who took the name of king. They continued to exist with various reformations and new laws, up to the time of the Revolution in France.

With the Norman Conquest the institution of the Ménestrels passed into England. Under RICHARD II, in 1381, John of GAUNT founded a court of Minstrels at Tewkesbury in Staffordshire which had jurisdiction over five counties, and which held meetings under its king with great solemnity.

Under ELISABETH, in 1597, Minstrels fell into disfavour, and were designated by statute as "rogues and vagabonds."

The work of the "Ménestrels" was carried on by the "Goliardi" who, as I have suggested, became a link between the Universities and the people. "Wandering scholars" in Germany, disciples of ABELARD in England, France and Italy, spread over civilised Europe, the associations of literature and of culture, and prepared the way for the march of the Secret Science.

One method used for undermining the prison-walls of thought was that of attacking the existing conditions by fables and satires.

Few forms have been more used than fables, as a mode of teaching and of reproof. The satire especially was employed during the middle ages for conveying public reproof. It is one of the most ancient methods of embodying instruction, and comes direct to us from its birthplace, the Orient, by the hands of the Arabs and the Jews. One of the most interesting examples is that of the *Roman de Dolapa-*

*thos, ou des sept Sages*, composed in India, translated into Hebrew and Arabic, then into Latin by a monk of the Abbey of Haute Selve; finally versified in 1220 by HEBERS.

The Arabs were the chief *Colporteurs* of Eastern lore to the Western world, and the monks and priests gathered up these fables and satires, which were later used by the Jongleurs and Troubadours. In these again, appear those curious double turns of speech, which were a veritable secret tongue in that period. It was in this form that the most withering sarcasm was directed against the Roman Church.

Two of the most powerful satires were the *Bibles* of GUYOT de PROVINS (<sup>61</sup>) and of HUGUES de BERZE (<sup>62</sup>). The first is the best known, because of the writer's connection with the Grail Legend of Wolfram von ESCHENBACH: a monk belonging to the Abbeys of Clairvaux and Cluny, he was a powerful enemy of the Roman Church. The second was a chevalier and seigneur.

Concerning satire, LENIENT excellently says (<sup>63</sup>):

“ La satire est la plus complète manifestation de la pensée libre au Moyen Age. Dans ce monde où le dogmatisme impitoyable de l’Eglise et de l’école frappe tout dissident, l’esprit critique n’a pas trouvé de voie plus sûre, plus rapide et plus populaire que la parodie.... Jamais, peut-être, dans aucun temps ni dans aucun autre pays, la satire n’a été plus universelle et plus variée. Elle revêt toutes les formes, parle toutes les langues: vielle, plume, pinceau, ciseau sont autant d’instruments à son usage. Elle lance sur la place publique, par les bouches des ménestrels, les premières hardiesses de la liberté moderne; elle s’accroche grimaçante et capricieuse au portail des Cathedrales et jusque sur la pierre des tombeaux;..... le grand chœur satirique du Moyen Age s’avance pèle-mêle.... Toutes les classes de la société, tous les règnes de la nature viendront se confondre dans cette immense cohue; chevaliers,



moines, abbés, marchands, paysans, bourgeois, religieuses, hommes et bêtes, papes et rois.... Parmi la foule des acteurs au premier rang on voit d'abord les Troubadours et les Trouvères, les Ménestrels, la vielle en main, les Jongleurs, les saltimbanques, avec leur chansons... c'est l'histoire de cette singulière puissance que nous allons essayer de raconter... ses traits piquants, ses allusions malignes, ses aigres censures et parfois aussi ses éloquents anathèmes, ses généreuses protestations. Notre point de départ sera le XIII siècle, le moment où s'éveille, avec les universités et les communes, l'esprit laïque et bourgeois ; notre point d'arrêt, le XIV siècle, l'heure où s'ouvre avec la Renaissance et la Reforme une ère nouvelle. ”

This is a brilliant description of the force then at work under the form of satire. Few weapons are more potent; none more dangerous. Satire was a necessity of that period; the need for it now no longer exists. It was the product of repression

and tyranny, a revolt against bigotry and despotism. The evolution of the mind is a part of the great scheme we are considering, and the history of all these varied phases of thought and action, can be rightly understood only if they are regarded as stages in the development of man, and seen to be expressions at a given moment, of the human soul in its journey to perfection.

Let us turn to the associations in France, which so largely made use of this force of satire, and to Germany where the same phase may be observed at the same period. In Italy, too, it is to be perceived, and it is in that curious outburst of Goliardic poetry, that we shall find many traces of the ancient traditions for which we are searching, veiled often in satire.

Looking backward over the history of the *Goliardi*, we find ourselves lost in an ocean of material, most difficult to solidify into anything like definite outlines. In France and England they are termed Go-

liardi, in Germany and Austria they are *Vaganten*, and *Bacchanten* (<sup>64</sup>), in Spain they are *Brothers of St. James*. But names are of little value. It is only by following their traditions, and rites and symbols, that we can get any landmarks by which to guide our research: they are mixed up with the great corporations in a bewildering way, and yet we get hints of a separate organisation, and of an *Archipoeta* as leader. History proves that no body of people has suffered so many condemnations from the Roman Curia; but for some mysterious reason it was allowed a certain liberty of speech and action. This organisation is one of the direct descendants of the Dionysian artists. It will be interesting to trace these associations under their many names, from their first appearance in Rome, 700 A. C., and to see how they become linked with, nay are the same as the true Free-masonry, holding jointly with it, a wealth of well-founded tradition: and then, as far as possible, to bring

them into a definite and orderly relation with some of the apparently disconnected secret societies, such as the Rosicrucians, the Knights-Templars, the *Baukorporationen*, and many of the religious sects, who aided in the great work of mental freedom, a work which is still only partly understood in its real scope.

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One of the objects of the satires of the Goliardi, was an attack on the debased clerical orders of the period, in order to reform them; later on they were regarded as merely satirists, and towards the end of the XIII century we find the name Goliardi used in a general sense of opprobrium, and applied also to members of the Jongleur craft, another body of people, also but little understood. But writes an author (<sup>66</sup>): "how much the later literature of different countries owed to the playful wit of the English scholars of the thirteenth century! After the great

Reformation had been brought about, the Reformers were astonished and delighted to find that, between three and four centuries before, their ancestors had protested so strongly against the abuses which they had now succeeded in arresting, and they were eager to publish and translate the biting satires by which their sentiments had been bequeathed to posterity."

One of the best and most appreciative definitions, and descriptions of the Goliardi is given by D'ORCET, who also gives us the earliest date of their being named in any council. He says ("6):

"In the ninth century the Council of Aquisgrana (held in the reign of Louis the Pious, 862), ordered the Dignitaries of the Church not to admit to their society, and above all not to any office, those *clerics*, who leaving their Monasteries, became "*vagi et lascivi, gulae et ebrietati.*" Hence it is evident that in the ninth century, that is, immediately after the reorganisation of schools by CHARLEMAGNE,

groups of wandering clergy or *clerics* were known under the name of *Gouliards*; but all these wanderers did not therefore necessarily belong to the "family" of the "Order of Golia," and all those who did belong to it, were not for that reason vagabonds; very far from that indeed. We shall see in studying the teachings of the *Gouliards* that they came from the ancient pagan brotherhoods, and that the *Gouliards* were, so to say, the merging of a dual current, the one that of the "clerics", the other that of the "artisans" or workmen."

The writer then goes on to say that the famous ABELARD was a *Gouliard* (67). This is corroborated by another writer (68), who says that ABELARD was the much disputed "Golia" himself. But the term "Golia" appears to have been a title adopted by various Free-thinkers; ABELARD, Walter MAPES, WALTHER de Chatillon, have all been referred to as "Golia" (69).

BÉDIER in his interesting study on Fa-

bles (70) has the following remarks on the Goliardi (71); he speaks of them as "Unfrocked monks who compose the family of Goliath, *Vagi scholares, Clerici vagantes* (72);" and he fixes their date in the middle of the XII century: when, he says, they were linked together by an obscure but powerful free-masonry of their own. He makes Paris their centre and adds:

" Bien plus, on pourrait discerner leur influence sur la plupart des genres littéraires du moyen âge. Je crois que les Ménestrels et Jongleurs se recrutèrent très souvent parmi eux, et qu'ils ont marqué de leur empreinte notre vieille littérature... Ce qu'on remarque au premier coup d'oeil, c'est le caractère d'*ésotérisme* de la poésie des clercs errants.... Ces clercs ne se sont-ils pas même mêlés au siècle? N'avons-nous pas conservé d'eux de remarquables satires, qui ressemblent à nos *bibles*? N'avons-nous pas conservé d'eux même des chansons de Croisade?... Ces poésies latines me paraissent rendre compte, en tout ou

en partie, de plus d'un caractère de notre vieille littérature française. ”

BÉDIER says further, that they explain, so to say, in a certain way the international character of the literary inventions of the middle ages; it is often these *clerics* who have been their carriers across Europe. These Latin poems explain also, in a measure, the introduction of allegory into literature French. Long before WILLIAM of Orange's epoch, the Gouliards understood how to make fiction known in the bourgeois world; the hypothesis of Paulin PARIS is now generally admitted, *i. e.*, that it was these *moines manqués* who introduced into the general literature of the middle ages the animal *Epopée*. Finally, they explain some of our fables, for it is again these Gouliards, who have acclimatised in the literary world those comical stories which flourished first in the Monasteries.

These wandering *clerics* form, as we have said, but a sub-family amongst the Jon-



gleurs; these latter were the responsible *colporteurs* of the general Fables, which were designed for amusement (<sup>73</sup>). There was perhaps no *cover*, so efficient for hiding what it was dangerous to set forth clearly, as that of trying to divert and amuse the people, and thus gain their attention. While the Troubadours passed from court to court, amongst the aristocracy, and the Goliardi appealed to the learned and the intellectual, we have besides these the *Jongleurs*, the *Mimi* and the *Histriones* for the people (<sup>74</sup>). In his most interesting and comprehensive work on these points CHAMBERS says (<sup>75</sup>): "The features of the Minstrels, as we trace them obscurely from the sixth to the eleventh century, and then more clearly from the eleventh to the sixteenth, are very largely the features of the Roman *Mimi*."

Every condemnation that the Roman Church could pronounce against them was given in vain, for we shall find them all revived again, with the same aim, at a later

period under various phases and different names. For as FABRE truly says (<sup>76</sup>):

“ Paganism had left in the first centuries of our era a mass of public customs and ceremonies, so profoundly rooted in the spirit of the people, that the teachings of a new *cult* like Christianity, could not, in spite of the fervour of its efforts, displace them except after long and sustained attacks. The Feasts of the *Kalends* and of the *Lupercales* (<sup>77</sup>) of pagan origin, were transformed under ecclesiastical authority into *Fêtes* and Feasts no less dear to the people. They were changed in name only, and were entitled the “ Feast of the Fools ”, the “ Fête des Innocents, ” the “ Feast of the Ass, ” etc., ceremonies pagan and christian, drawn from a common source (<sup>78</sup>).

The popular *fêtes* and feasts (<sup>79</sup>) have been fully described by many writers, but their particular interest to us lies in the connection that they had with some of the corporations, and it is the corporations of the *Bazoche*, who are clearly allied with

the Gouliards during the XIV, XV and XVI centuries, that we find the spirit of liberty and of pagan tradition that is being traced. And side by side with them we have *Les Enfants sans souci*, the chief of which was called *Le Prince des Sots*. Between the *Bazoche* and the *Enfants sans souci*, there was a brotherly alliance. They were not alone at this period; there were many other associations in France, in Germany and England. In each country the spirit of the Reformation, the desire for liberty of thought in religious matters, was strong, and the *children of Golia* were at work, under various guises, in every land.

The *King of the Bazoche* in 1477 was Sieur Jean LEVEILLÉ, but every corporation had its *King* or *Emperor* or *Pope*, and these titles were used with various small changes up to 1789. Says FABRE<sup>(80)</sup>: "On est frappé d'étonnement, toute fois, lorsqu'on pénètre au coeur de cette organisation, et qu'on réfléchit que, pendant cinq siècles cette organisation a résisté aux

modifications politiques." Of the close relation between the Bazoche and the Goliardi, we can see indications in certain cases, where we find the same people being spoken of in each sect. For instance HILARY, a poet and a monk of the XII century, a disciple of ABELARD, is sometimes mentioned as a Gouliard and sometimes as a Bazoche.

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Certain associations stand out in bold relief during these centuries (XIV-XVIII), not only in literature, but also as taking part in various struggles on the Protestant side. These are the corporations of the Bazoche, and some societies allied with them. There were three chief divisions of the former.

1. *Les clerics du Palais*, who had the social title of the *Royaume de la Bazoche*, 1302.

2. *Les clerics du Châtelet*, dating from 1278.

3: *Les clerics de la Chambre*, or the Empire of Galilee (<sup>81</sup>).

A good definition of the term *clerc* is given by MUTEAU as follows: " By the title of *clerc*, was meant a cultivated man, a *savant*. It was in the beginning reserved to men intended for the church, or Holy Orders, or the monastic life, etc.; it was extended later to the laity, who were sufficiently instructed to fill offices and functions that previously had been limited to ecclesiastics, because of the general conditions of ignorance and lack of education at this period. The name *clerc* was, little by little, given to a large number of educated men, members of different corporations who were charged with various offices. "

This makes clear also how and why the term is employed in different ways. The Bazoche were protected by PHILIPPE LE BEL, LOUIS XII, FRANÇOIS I, and especially by the latter; their charters and prerogatives were granted by PHILIPPE LE BEL. Each *king* of

the Bazoche was a remarkable person, and had a different and definite *rôle* in the great world comedy, that was being played at this time. But in this comedy it was the *Enfants sans souci* who took the most *direct* and open line of attack, in their satirical plays and compositions, against the Roman Curia. The Bazoche being a more formal and national institution could not have quite the same freedom of action, although, as their history shows, there was very great liberty of speech and action amongst them; they were, for this, from time to time suspended; not so the *Enfants sans souci*, they did as they liked.

The Bazoche formed, so to say, the nursery ground in which these independent minds were educated together, and the *Enfants sans souci* grew out of it, and in this way they had all the license of speech and action which was necessary for satire. Hence came the pointed attacks on the Roman Curia, led by the famous Pierre GRINGORE, interesting details of which are

given by LENIENT, and can be found in any good history of that period.

GRINGORE was generally known under the name of *Mère Sotte*, and invented the famous phrase: *Tout par raison, Raison par tout, Partout raison*. He, it was, who wrote the celebrated *Jeu du Prince des Sots et Mère Sotte* (1511), in which he took the part of the *Mère Sotte*, *i. e.*, the Roman Church. It must be remembered that he was a contemporary of LUTHER, and the ideas of reform were the burning questions of the moment. It was GRINGORE<sup>(82)</sup> who insisted that all must be submitted to reason, and all the society of the *Enfants sans souci* were leading spirits under his direction, in helping on the Reformation, supported secretly by LOUIS XII. GRINGORE had no fear in bringing the Pope and the Roman Curia into his comedies and farces. He had wandered, like the Troubadours<sup>(83)</sup>, through Italy; both Pierre GRINGORE and Clément MAROT<sup>(84)</sup> were two of the strongest leaders of the *Enfants sans souci*, and in the *Royaume de la Bazoche*.

Clément MAROT was a page of FRANÇOIS I and also a leader in all the attacks which in these famous *sotties* were made on the Roman Church (\*\*). Satire was here the strong weapon employed in what were termed *Moralités, Farces et Sotties*; a well-known writer defines the last as follows (\*\*):

“ Qu'est-ce que la Sottie? Nous la définissons d'un mot. C'est toute une pièce jouée par des *sots*. Mais qu'était-ce que les *sots* dans le langage du théâtre et des facéties au Moyen Age? Une idée chère à la malice du *bon vieux temps* c'est que le monde est composé de fous, et que la folie de ces fous est faite surtout de sottise et de vanité. L'acteur qui pour mieux figurer la folie humaine revêtait le costume traditionnel, la robe mi-partie de jaune et de vert et le chaperon aux longues oreilles, prenait en même temps le nom de *fol* ou *sot*; et quel masque commode que celui de la folie pour dire à tous et surtout aux grands, leur vérités! ”

Truly, no mask could have been made



more profoundly of use at such a moment, and especially when in looking a little deeper, it is seen that nearly all the great leaders were working in the Reformation cause.

To give a sketch here of how adroitly these attacks against Rome were conducted, would take us too much away from the line now being followed, but this indication could not be omitted, since the chief organisers, and actors in the great *Jeux des Sots*, were also well-known instruments in the reform work, then going on. The *Sots* had a definite corporation with the *Prince des Sots* at its head, they had also their own rites and ceremonies.

It was the famous Pierre GRINGORE who wrote *Le Blason des Hérétiques*, which was, D'ORCET says (<sup>87</sup>), "l'art d'écrire par les choses." That is to say, certain signs and symbols and words were used with concealed meanings in various ways. The whole political and religious struggle, of

that time, takes a different aspect when these under-currents are studied. In speaking of the Reformation as the great work of the moment, I do not intend to imply any admiration of the views of LUTHER or CALVIN, nor of the dogmatic tenets which later ruined the great struggle for liberty, and made those sects quite as narrow in spirit as the Roman Curia. For it must be remembered that in the latter there were, at this period, great minds, like the Cardinal BESSARIONE, who were trying to revive the ancient traditions; and the whole *Renaissance* was another revival of the old so-called pagan ideas (<sup>88</sup>).

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This is not the moment to enter into details, which are most interesting, for each corporation must be studied later on; here, as I have said, we can consider only a few of the main channels of thought, in order to follow the working of the unseen forces to which reference has

been made, and a glance must be given at the methods by which these hidden workers communicated with each other. For this we must turn for a moment to the question of *cipher writing and cryptogram*. These great enigmas also will be treated more at length in another chapter. It suffices, for the present, to indicate some of the great writers and thinkers, who used these hieroglyphic modes of communication, and for that I will take an example:

One of the most serious students of the great BACON cipher writes as follows<sup>(89)</sup>: "There is no question that some of RABELAIS' works and language are covers for a secret cipher. The coarse language he introduces into his writings conceals a profound purport of cryptic language which was probably understood by the initiated brotherhood alone of which he was a member."

RABELAIS, curé of Meudon, is one of the least understood of writers<sup>(90)</sup>, and Comte D'ORCET (one of the rare students on RA-

BELAIS who considers the subject from an esoteric point of view) speaks as follows on these writings (<sup>91</sup>): "They prove in each line that he was initiated in all the mysteries of the *Blason*, as were all the artists, and the greater part of the *grandes dames* of the period. Among these, and one of the leaders, was MARGUERITE (1492-1549), Queen of Navarre, sister of FRANÇOIS I. She was secretly helping forward the Reformation movement, and was well versed in the secret cipher of the period (<sup>92</sup>).

To illustrate again, this secret method of communication a curious instance is given by DISRAELI, as follows — and as there are various points here which bear on this question of secret writing, and secret societies, I quote it rather fully, adding more details. The writer says (<sup>93</sup>):

"A people denied the freedom of speech or of writing have usually left some memorials of their feelings in that silent language which addresses itself to the eye. Many ingenious inventions have been con-

trived to give vent to their suppressed indignation.

“The voluminous grievances which they could not trust to the voice or the pen, they carved in wood or sculptured on stone; and have sometimes even facetiously concealed their satire among the playful ornaments designed to amuse those of whom they so fruitlessly complained!

“Such monuments of the suppressed feelings of the multitude are not often inspected by the Historian — their minuteness escapes all eyes but those of the philosophical antiquary; nor are these satirical appearances always considered as grave authorities, which unquestionably they will be found to be by a close observer of human nature.

“In an early period of the Reformation, an instance occurs of the art of concealing what we wish only the few should comprehend, at the same time as we are addressing the public. Curious collectors are acquainted with *The Olivetan Bible*. This

was the first translation published by Protestants, and there seems no doubt that CALVIN was the chief, if not the only translator; but at that moment not choosing to become responsible for this new version, he made use of the name of an obscure relative, Robert Pierre OLIVETAN.....

“ DE BURE describes this first Protestant Bible, not only as rare, but when found, as usually imperfect, much soiled and dog-eared, as the well-read first edition of SHAKESPEARE, by the perpetual use of the multitude. But a curious fact has escaped the detection both of DE BURE and BELOE; at the end of the volume are found ten verses, which in a concealed manner, authenticate the translation, and which none unless initiated into the secret could possibly suspect.

“ The verses are not poetical, but I give the first sentence:

“ Lecteur entend, si verité adresse

“ Viens donc ouyr instamment sa promesse

“ Et vif parler ”... etc.

“ *The first letter of every word* of these ten verses form a perfect distich, containing information important to those to whom the OLIVETAN Bible was addressed;

Les Vaudois, peuple Evangelique,  
ont mis ce thresor en publique.”

On reading this interesting passage, I wrote to one of the editors of *La Revue des Religions* in Paris, and asked for some more information on the subject; I quote part of Prof. ALPHANDERY'S letter in reply: — “ J'ai lu avec beaucoup d'intérêt le passage de DISRAELI qui était joint à la copie de LAMI. J'ai recherché la Bible française à laquelle il fait allusion. C'est l'édition de 1535 (Neuchâtel) de la traduction d'OLIVETAN. Elle se trouve à la Bibliothèque Nationale, et voici *in extenso* les dix vers qui la terminent:

“ Au lecteur de la Bible.  
Lecteur entends, si verité adresse  
Viens donc ouyr instamment sa promesse  
Et vif parler: lequel en excellence  
Veult asseurer nostre grelle esperance

Lesprit Iesus qui visite et ordonne  
 Noz tendres meurs, ici sans cry estonne  
 Tout hault raillart escumant son ordure.  
 Remercions eternelle nature,  
 Prenons vouloir bienfaire librement.  
 Iésus querons veoir éternellement. ”

“ A la suite de ces vers se trouvent les mots: — “ et leur ouvrage étoit comme si une roue eust été au millieu de l'autre roue. Jehezek.l.d. (94). ”

“Quant à l'épître dédicatoire de R. OLIVETAN, elle renferme quelques noms d'allure mystérieuse (95), mais M. REUSS a démontré depuis longtemps que ces noms désignaient les collaborateurs et amis d'OLIVETAN. Permettez-moi, Madame, de vous signaler l'article de REUSS auquel je fais allusion ici. Il est intitulé *La Bible Francaise*, et il a paru dans la *Revue de Théologie de Strasbourg* (96). Les pages consacrées à la Bible de Serrières sont pp. 224-252, et contiennent sur le document reproduit par DISRAELI tous les éclaircissements désirables. ”

Sometime later I had the opportunity of



going for a few days to the famous Library at Strasburg, and looked up the articles mentioned, but I had time to take only the following brief notes; and to observe the frontispiece, which is most curious and full of the symbolism then in use.

“ Traducteur inconnu. Un poème acrostiche placé en tête de la Bible le nomme Petrus Robertus OLIVETANUS... il fut dans des relations très directes à cette époque avec les Vaudois du Piémont, et ce fait formera un élément important dans l'histoire de sa Bible. Quelques années après la publication de celle-ci, il fit un voyage en Italie qui le conduisit jusqu'à Rome. Il mourut à Ferrara en 1537. ”

The table of contents is printed on *two Columns*. Full of interesting symbols and a Latin poem. In this, formed by the first letter of each of the 24 verses we find the name — PETRUS ROBERTUS OLIVETANUS.

The author of these verses called himself Jean Eubyctius DEPERIUS. He was identified

as Bonaventure DESPÉRIERS, "mort jeune à Lyon, 1539". He was *valet de chambre* to MARGUERITE de Navarre. Mr. REUSS adds:—  
"Je me bornerai à dire que je ne connais pas les circonstances qui ont transformé le Secrétaire d'OLIVETAN, travaillant en sous-ordre à la Bible Française, en un émule de RABELAIS ou de BOCCACCIO."

Now, the most interesting point to a student of secret movements, is precisely that which the writer does not know how to explain; namely, why the *valet de chambre* of MARGUERITE de Navarre should be used for translating the Bible. The only explanation of the valet's connection with RABELAIS, BOCCACCIO and the Queen MARGUERITE is, that they all formed part of the great secret society of the Gouliards, and were all working with one aim towards one end, some unconsciously and some with a definite knowledge.

In the article, already quoted on Bonaventure DESPÉRIERS, the writer, M. NODIER, says that the works of BOCCACCIO (97) were

much studied in the group round MARGUERITE de Navarre.

The *Bacon Society* is giving us a mass of most valuable evidence on the same lines in England, for this vast under-current moved many in the same direction at the same time. Students who follow the cipher works of the period, will see how enormously this method was being used, not only in England, but on the continent. The great Rosicrucian organisation was now being prepared, and in this also, the Gouliards had their place. The Rosicrucians laboured "with knowledge". They had a definite programme of an Occult nature. But all who struggled for the Reformation, were aiding to free men's minds from the limitations imposed by the Roman Curia.

Let us return for a moment to the life of Bonaventure DESPÉRIERS who, as we have seen, was in part author of one of the early translations of the Protestant Bible. The following notes, from an article

by M. NODIER (<sup>98</sup>) are of interest. M. NODIER places DESPÉRIERS with RABELAIS and Clément MAROT as one of a trinity of extraordinary men, calls him one of the most remarkable persons of the period, and speaks of an "unknown mystery" surrounding him. DESPÉRIERS succeeded Clément MAROT as *valet de chambre* to the Queen of Navarre, MARGUERITE de Valois, in 1530. At her court assembled a brilliant society, which concealed a band of secret students. Then came a tragic break up (of which no detail is given), the Queen's assistance to the Protestant side became known, and DESPÉRIERS had to fly to Lyons, where he committed suicide. His book, *Cymbalum Mundi*, had been prohibited with a severity without example, the publisher, Jehan MANIN, imprisoned, the edition seized (and probably destroyed) in 1538. His writings were a profound mystery to the uninitiated; his life was also a mystery which has never yet been elucidated. Now, if the great secret movement (<sup>99</sup>) we are

considering had not existed, all these events would have no meaning in them. The very fact of the severity shewn in the rigid condemnation of DESPÉRIERS' works, proves that there was something to be concealed. D'ORCET alone gives the clue to the occult movement around MARGUERITE de Valois. She was a Gouliarde, and all these writings were cipher communications between the members of the secret Society. There is a clear reference to *la Pierre Philosophale* which is *Wisdom revealed*, according to Bonaventure DESPÉRIERS in his *Cymbalum Mundi*; there is here some mystery which has not yet been cleared up, and at another time more will be said on this point. At present I must touch on another mysterious and important book of hieroglyphs which bears directly on the period which is now before us. At the end of the XV century, the famous printer ALDIN printed a book (1498) which had an extraordinary success, says D'ORCET, during two centuries <sup>(100)</sup>. It was anonymous, and

was supposed at one time to have been written by a Dominican monk at Treviso in Italy. The capital letters of each chapter in this book formed a Latin acrostic, thus: *Poliam Frater Franciscus Columna Peramvit*. It was for this reason that it was attributed to the Dominican. D'ORCET says <sup>(101)</sup> that being read, according to cipher rules, the above acrostic gives the masonic grade of the writer: "Un grade maçonnique des plus élevés, celui de frère Franche <sup>(102)</sup> colonne d'or veillant, qui se lit déjà sur les églises du onzième siècle;" thus the acrostic must be read: "L'est templier, Frère François Colonne d'or", which shows that he was a "Golden Column of the Templar Order". The book contains (always in cipher) the secret rules of this great order, which was composed of four classes: workmen, nobles, priests and kings. It was quite natural that the first French translation should be made by one of the order. So with this *Songe de Poliphile*. The first translation into French was published in

1546, and was attributed to a Chevalier de Malta, who was fully versed in architecture, and D'ORCET adds: "It was more an imitation than a translation which had to serve, as all such books served, as *formulary of Initiation* to some group of *savants* and artists, some group similar to that which was founded by GRIPHE, the great printer at Lyons, under the name of the "Angelic Society", a society placed under the ultra masonic patronage of Saint Gille, the adepts in which adopted as *Cimier* the head of an Angel (Chef Ange). Etienne DOLET<sup>(103)</sup> and Bonaventure DESPÉRIERS, who both ended so unhappily, belonged, as did RABELAIS, to this strange Angelic Society<sup>(104)</sup>. It is evident that some reason still unknown, some mystery not yet explained, caused the tragic end of these two men. Doubtless further research will unveil the truth."

Turning back for a moment to the *Songe de Poliphile*, D'ORCET says<sup>(105)</sup>: "Les traités de grimoire les plus remarquables que nous

possédions, à commencer par le *Songe de Poliphile*, sont dus à des ecclésiastiques dont le paganisme si peu voilé n'a jamais subi la moindre condamnation. La cour de Rome ne considérait leurs doctrines comme dangereuses qu'autant qu'elles auraient été divulguées en langage intelligible pour tous, ainsi qu'elles le furent plus tard par la franc-maçonnerie *adoniramite*. In this article D'ORCET shows that there existed a *glyptic Grammar*, but this interesting matter, and the *Grimoire* must be reserved for future treatment. These also, are among the secret forms — some of the most important indeed — in which the secret teachings were being handed on, but it was a form so difficult and required such especial study, that only a few could arrive at it, especially in that period, when general instruction was very limited. D'ORCET points out that this book and many others were "tolerated" for this reason by the Roman Curia, so long as they were written in this particular way. He adds <sup>(106)</sup>: " *Le*



*Songe de Poliphile* contient la clef de toute la littérature chevaleresque aussi bien que l'art du Moyen Age. Mais n'est-il pas étonnant que cette clef ouvre aussi les arcanes de la Maçonnerie moderne ? "It is not," says D'ORCET (<sup>107</sup>), "the literary part, which has been re-edited many times, that is important, but the mysterious engravings in which are securely hidden, for the general mass, the real masonic instructions, especially those of the Rosicrucian degrees. The French edition was re-edited by the famous Beroalde DE VERVILLE, under the title, *Le tableau des riches inventions couvert du voile de feintes amoureuses qui sont représentées dans le songe de Poliphile*, Paris, 1600. "

The language is unfortunately so coarse, that it is almost unreadable, and it is used, like that of RABELAIS, as a cover, in explaining the real meaning of the engravings. Says D'ORCET (<sup>108</sup>): "The superb frontispiece of 1546 [of the first French edition] has been changed later for one far less artistic, but

thoroughly *kabalistic*. The writer has employed the methods of RABELAIS, but if with patience one clears the Augean stables, there can be found the golden key of the *Songe de Poliphile*, given by the hand of MARGUERITE de Valois in a glyph. Her signature as a Gouliarde is at the head of one chapter. A capital "I" behind which is a child on its knees, holding in the hand a marguerite; above an inscription of which this is the translation:

"Escrit bullettin, main être parpaillon.

"Marguerite Colonne d'or l'est Brouillard.  
(ce bulletin est écrit de la main de Marguerite parpaillon Colonne d'or Brouillard)."

The *Colonne d'Or* was one grade, and the *Brouillard* another grade, in the society of Gouliards. who were taking the side of the Queen. That she herself belonged to the order is proved by her using a certain form of signature. The *Brouillard* (*Nephés*) was the *Unknown*; the *Universal Principle*, the *G. A. O. T. U.* Hence the connection with masonry is perfectly clear.

Here we come upon the track of another mystery, which requires just the same careful research as the *Bacon Society* is now making in the case of Lord VERULAM. That this society is following similar lines to those I am suggesting, may be seen from the words of one its most earnest students in America, who speaking of BACON'S great work and sad life says<sup>(109)</sup>: "The restoration of the Gnosis of antiquity has for object a grand synthesis of principle, which underlay the classical mysteries, just as much as it did Christianity. The Gnosis is that secret knowledge, or doctrine, concerning the soul and origin of man, which has existed from the hoariest antiquity, and which has been overlaid and obscured by parables or allegories, ceremony or form, traditions and denominations. It can be distinctly traced to the East, going to Ephesus, which became the centre of the secret doctrines of Persia and India, and there culminated in the worship of Diana, giving rise to the sects of the Manichees

and Gnostics, and finally it was recovered in its perfect form by the Rosicrucians. To restore that *Secret Doctrine* is the aim of the Theosophists, of whom Madame BLAVATSKY was the head, and who are now represented by Mrs BESANT....

“ My belief is, that BACON was profoundly imbued with this knowledge, and sought to embalm it in art, for delivery to after ages, by what he terms *the handing on of the Lamp for posterity*; that is, the transmission of certain secret doctrines, which have been preserved in the works of such great poets as DANTE, VIRGIL and even HOMER. In VIRGIL'S sixth book of the *Aeneid* may be found just what I postulate; that is, the history of initiation into the Eleusinian mysteries, and the philosophy taught therein, all of which is a sort of ancient Freemasonry. The great poets in all times and ages have been the guardians and transmitters of these mysteries..... Lord BACON was the PLATO of the modern world, so to speak, a man charged with

a tremendous message to mankind, which he could not deliver in his own age, on account of its inability to receive it. He therefore, I submit, embodied his spiritual teachings in Art, for time to discover.... it is a startling and novel theory to advance, I admit, that by means of pure art, one single man has addressed himself to speak to another generation, by means of a cipher hidden in his written works. Nevertheless, it has been done, as many are beginning to realise, and the time is approaching when it will be established as a scientific fact, beyond question or dispute.... BACON'S art blossomed from the same tree as DANTE'S art, as Jean de MEUNG'S *Romaunt of the Rose* (<sup>110</sup>), and even as Nicholas FLAMEL'S *Mystic Rose*, and all that is understood by it, which is a profound philosophy of occult symbolism (connected with the Knights Templars, the Knights of St. John, and of Rhodes), carrying within it Gnostic doctrines of the extremest antiquity and of absorbing interest."

Mr WIGSTON then goes on to show what Lord BACON had to say on secret ciphers and their use, as follows: "BACON opens his sixth book of the *de Augmentis* (containing secret cipher and embracing *tradition*, or the delivery of the secret or cryptic knowledge) with an allusion to certain works of RABELAIS by parallel... there is affiliation of some thought, purely masonic, suggested by the Utopian literature of RABELAIS, Sir Thomas MORE and BACON. They are each and all idealist reformers, and therefore men of advanced views, whose opinions openly expressed would have been impossible in their ages, and their refuge had to be cryptic, their meetings probably held in vaults, their writings cipher jargon (like some of RABELAIS' works) or *acroamatical*. The reader may perceive this from the passage about to be cited from the opening of BACON'S sixth book of the *Advancement of Learning*, 1640, (translation of the *De Augmentis*, 1623). Here BACON hints at concealment

or cryptic (underground) storage of "new harvest of knowledge" saying: "It is permitted to every man (excellent King), to make merry with himself in his own matters. Who knows then, but that this work of mine is copied from a certain old book found in the most famous library of St. Victor, of which Master Francis RABELAIS made a catalogue? For there is a book there, entitled *The Ant-hill of Arts.*"

Thus we see clearly from BACON'S own words that he was making use of some book on the continent. It is evident there was a unity of work, but that evidence cannot be discussed now. I am dealing with outlines alone, and we must pass on to consider another expression for the same secret Tradition, a collective one, so to say. I refer to the secret societies, or the societies which had secrets in them, as we shall see later on, for these are two distinct kinds, and a few examples only need be given of the latter.

For it is curious to note that, besides the Corporations, Goliardi, Troubadours, Jongleurs, etc., with their infinite subdivisions, there existed the definite and distinct *Secret Societies*; and also many societies of various kinds, in which on close investigation an inner secret cult may be found, and indeed is beginning to be found now as research work is being made on various lines.

Since the formation of the *Bacon Shakespeare Society* in England and the *Come-nius Gesellschaft* in Germany, an immense impetus has been given to the study of mystical traditions, and a large quantity of new light has been thrown on various hitherto, but little known secret associations.

During the troubled times of the middle ages, an outer and apparently innocent form was often adopted to shield the members from persecutions, and to hide the real object of the organisation. The fate of the Knights Templars was a living warning to their descendants.



Thus, we find, in the XV and XVI centuries, societies being organized apparently for culture and study, while within the outer garb may be discerned masonic rites, ceremonies, symbols and definite teachings.

These societies existed in Germany, Italy, England and Holland. I will quote a very interesting account of some of these organisations in Germany, which will serve as an illustration of the methods used, and an example of others of a similar kind; for there were very many springing up, all with the same object in view, *i. e.*, to teach a hidden tradition. Of these Societies Dr. KELLER writes as follows (111):

“ At the same time that the literary societies in Böhmen and Märe disappeared from the earth, we meet for the first time in Germany the Poets and their Language-Societies, whose inner and outer relationship with the teaching and organisation of the Bohemian Brothers cannot be doubted. He who only sees inexplicable or remarkable coincidences in these things,

is far from comprehending the depth of that spiritual movement. ”

Among the German Language Societies the *Academy of the Palm Tree* stand first, especially in regard to its organisation, principles, number and the importance of its members <sup>(112)</sup>. It owes its origin to Italian example and inspiration. Says Dr. SCHUSTER <sup>(113)</sup>:

“ The numerous religious societies in Italy, of the same origin as, or similar to, the German and Bohemian *Brothers' Union* appeared publicly as literary societies <sup>(114)</sup>. They did not however, like them, seek their support in the guilds and corporations of the cities, but rather in the clubs of artists and literary men, a circumstance which secured for them the active cooperation of the most liberal class of Italian society.

“ The many German scholars who went to Italy to study, were received in these Academies, and they desired to organize similar societies in their own country, so

that their friends might also profit from the help and inspiration they had received in them (115).

“ Prince LUDWIG von Anhalt Köthen (1579-1650) was received in the year 1600 in the *Accademia della Crusca* at Florence, and he received, according to their regulations, the name *Acceso* (Enlightened or Illuminated), and a *sign of recognition and a motto*. LUDWIG founded in 1617, well understanding its extraordinary importance, a society or *Germany Academy*, in company with the Duke IOHANN ERNEST of Weimar, and other friends; this was done secretly, in order not to awaken the jealousy of the other Fraternities. The secret was so well kept, that more than 30 years passed before the least notice of the organisation, symbolism and membership of the new society became public.

“ As they were anxious to avoid both ecclesiastical and political suspicion, they carefully abstained from the name of *Academy*. The Society (*Sodalität, Sozietät*)

preferred to call itself the *Fruchtbringende* (fruit-bringing), because every member was in duty bound to *bear fruit* everywhere. As an emblem they chose the Indian Palm-tree (Cocoanut Palm) <sup>(116)</sup>, the only example in the kingdom of plants that carries all that man needs; and they took as a motto, the sentence: *Everything for use*. In the beginning the organisation called itself the *German Society*, but later, when it became known that the symbol of the society was the Palm, the name of *Palm Order* was given it by the great majority.

“ Under this title a Union was formed which apparently undertook as its task the purification and the care of the German language. There were, however, among the eight *Sodalen* or Colleagues, princes and nobles who must be regarded as its founders, none of whom had ever been active in literature! During the following years, in the admission of new members little heed was taken of their

interest in the *German Hero-Language*, but much in their equality of ideas and aims, and no one was admitted unless a member could vouch for his worthiness. The care and preservation of two great national possessions, the language and the literature, first appeared in the foreground of the Society's activities when political relations began to take a serious form, as a result of the 30 years war. Everywhere in public life one saw disunion, the domination of foreigners, and added to this the threatened restoration of the Jesuits. Such a state of affairs had an unfortunate effect on social conditions, and especially on the language.

“ When, in 1673, the Society being near its dissolution, the list of members became known, it seemed inexplicable to the astonished world that it counted among its 789 members, not only men of learning and ordinary citizens, but even many powerful German princes and nobles (<sup>117</sup>).

“ It is not to be wondered at that in

this Union there should be a tendency towards the Reformation. But that both Catholics and Lutherans, and members of other religious communities were admitted, was an unusual occurrence in a period that was entirely ruled by the lowest passions. Filled with deep devotion, free from every professional narrowness, the members of the Order proved indeed that humanity is not to be separated from true Christianity.

“ The Society placed, as the first step towards the goal sought, the *maintenance of ideal virtues*, and the demand for religious and moral culture; and as the second, maintenance of the mother-tongue. From the work, published in 1647, the *Teutschen Palmbaum*, we learn further that within the society *secret things* happened. These were only known by those members “ who were allowed to enter the Hall of the Order in Köthener Castle. ”

“ Certain customs of the academy resembled those practised by the guilds and

corporations. A candidate for admission, in order to prove the strenght of his decision, had to submit to the *Wasser- oder Rauchspiel* (Water or smoke sport, or comedy), and the *vier Hauptspielen* (four principal sports). After passing the trial and initiation, every one admitted received a *special name* <sup>(118)</sup>, a *symbol* and a *motto* called *Haseln*.

“ These were conferred at an evening meeting, in which the novice had to take several vigourous draughts from the Society's Great Goblet, the *Oelberger*. The goblet might only be taken in the hand during the observance of certain ceremonies <sup>(119)</sup>.

“ Twelve *Sodalen* formed the most distinguished class of the Academy. Their leader was called *Erzschreinehalter* (Keeper of the Metal Shrine). A lower degree was composed of the *Academy of true Lovers*. They numbered twice 24 persons. As a sign of recognition, the *Sodalen* carried on a green silk ribbon, a gold ornament on one side of which was the Tree and the

word of the Society, on the other the member's own decoration <sup>(120)</sup>.

“ An essential element of the inner organisation, not only of the *Fruit-bearing Society*, but of all the Academies of that time, is a perfect system of signs and symbols, difficult to understand at the present day <sup>(121)</sup>.

“ In the symbolism of the German Societies the Sun played a special *rôle*. There also appear three burning lights, the *Columns of peace and unity*, the myrtle wreath, the altar, two joined hands, three hearts, the circle, the square, the globe, a knight's helmet, a landscape with mountains, buildings and a river, etc. <sup>(122)</sup>.

“ Similar German societies existed at Weimar and at Brieg. In Denmark also there are traces of a *Fruit-bringing Society*.”

In this summary it is curious to note how literature was used as a cover for deeper matters; it was so in every country, and shows how universal was the under-current which is being traced; another



group must be also noticed, for in the XVII century, Hamburg was the centre of a scientific and literary movement which had been initiated in Holland, where science and art were unusually flourishing.

In this circle appeared Philip von ZESEN (1619-1689). A man of the world, talented, highly educated, this much injured patriot developed an extensive literary activity; he founded at Hamburg, in May 1643, a Society which took the Academy of the *Palm Tree* for its model. The *Gesamtbriuderschaft* chose as its symbol a Rosebush with three white roses (<sup>123</sup>), but in its ceremonies it resembled more the Guilds and Corporations, than did the Köthener Academy (<sup>124</sup>). It is evident that in the Society were great numbers of the members of the Corporations.

The Union, whose members called themselves *Brothers*, was guided by the head of the Corporation, or the *Keeper of the Metal Shrine*. Under him officiated nine masters or keepers of the Shrine, each of

whom directed a *Bank* of nine *Artisans*. Their duty was to report to the Head of the Corporation at least three times a year, in regard to the progress of their Bank.

The whole Fraternity was divided into four degrees: the Rose-Corporation with 9 times 9, the Lily-Corporation with 7 times 7, the Pink-Corporation and the Rue-Corporation each with 12 times 12 members. These were recorded in the Corporation's books by a special name. In their meetings they were obliged to wear the Corporation-decoration, a rose coloured silk ribbon, which had at the top the special name of the Rose-Corporation, and the name of the member embroidered in light blue, and at the bottom a *Brustpfennig* (a coin).

The Statutes imposed on the Brothers the duty of gaining for the union "the most virtuous and most capable men." For in this organisation also the culture of the German language was only a *shield* under which could be hidden other and deeper matters. To these belonged, for

example, the publication of "most useful books on all kinds of science and art." He who was not able personally to write, could at least help the great undertaking with money and in other ways. The choice of books for publication was subject to the approval of the Keeper of the Metal Shrine, and it was the duty of the members to cultivate *brotherly friendship* among themselves <sup>(125)</sup>. Now this brief summary is full of curious facts to any student who is studying symbols, for each of the names, numbers, arrangements and formations of these societies, shows the line on which they were working, and the definite object they had in view. Every emblem chosen had a mystic significance, and was chosen with a purpose. In Italy, on the same basis, had been formed the *Platonic Academy* and the *Compagnia della Cazzuola* at Florence. At Padua there existed the *Accademia dei Ricoverati*. In Mantua, Verona and Venice <sup>(126)</sup>, we find similar organisations and many others could be named

were space sufficient.

In England, at the same period, Lord BACON laboured for the same objects, and he is noted as working with COMENIUS, LEIBNITZ, THOMASIVS and others (<sup>127</sup>). It is of importance to know that often the same symbols are used by Lord BACON, by COMENIUS, and the German societies. A student of the Bacon-Shakespeare question says that the aim of BACON was (<sup>128</sup>):

“ To form a secret Literary Brotherhood embracing the highest intellects and purest hearts in all Europe. We see that it was simultaneously put forward as a general movement throughout Europe from several different centres or countries. BOCCALINI was a Venetian, ANDREAS was a native of Würtemberg... There is a remarkable double connection to be traced between BOCCALINI's advertisement 77 (*Ragguagli di Parnaso* <sup>129</sup>) and the *Universal Reformation*, which reproduces it exactly as a Rosicrucian manifesto.... BOCCALINI's work furnishes word for word the *Universal Reformation* with

its story of Apollo and the *Seven Sages of Greece*, as applied to age... We thus see that the work of BOCCALINI, of which this is only the 77th advertisement, is a book dealing with the social diseases of its time."

Exactly in the same way as the secret organisation spread like a network through Europe in the XVI and XVII centuries, so does research show us the same silent under-current in all other centuries. Each century will be treated in detail in future studies. These few points have been noticed merely to show how the tide of liberty was flowing beneath the surface, silent, and by the majority of men unmarked. Yet here and there a wave dashed up, and before it again retreated into the vast body to which it owed its being, it completely changed the lives of those men and women whom it had touched.

Before discussing the connection between Secret Societies<sup>(130)</sup> and Masonry a few words must be said on the *Drama* as one

of the forms with which we are dealing. The best history of this, and one which gives much evidence on our line of research, is by Charles MAGNIN<sup>(131)</sup> who traces the drama directly from the ancient Greek and Roman times. He links it with the ancient Mysteries, and takes it back, giving all his sources, to Syria, Egypt and India. An interesting feature bearing on traditions is pointed out by MAGNIN. He shows that the popular pantomime is directly derived from the ancient mysteries: fallen indeed from their once high position! Dr. CLARKE<sup>(132)</sup>, speaking of the Pantomime of Harlequin as having been originally derived from Greece, says that from there:

“It was imported into Italy by the Venetians; and still preserves, among modern nations, a very curious *mythological* representation, founded upon the *dramas* of the ancients. Thus we see Harlequin, as Mercury, with the *herpe* in his hand, to render himself invisible, and to transport himself from one end of the earth to the

other; wearing, at the same time, his *petasus* or winged cap; and being accompanied by Columbine, as *Psyche*, or the soul; an Old Man, who is *Charon*; and a Clown, *Momus* the son of *Nox*, whose continual occupation was mimicry and ridicule of the Gods. When, instead of the short sword called *herpe*, he is represented with the *Caduceus* he received from Apollo; this is evidently nothing more than the *virga divina*, or divining rod of miners, over whom Mercury presided; on which account he is also represented with a bag of money in his hand, as a *god of thieves*. The divining rod was the most antient superstitious practice resorted to in the discovery of precious metals. The use of it was left in Cornwall by the Phœnicians; and down to a very late period, we find it called by its antient name, *Caduceus*. Indeed, some of the representations of Mercury upon antient vases, are actually taken from the scenic exhibitions of the Grecian theatre; and that these exhibitions were also the

prototypes of the modern pantomime, requires no other confirmation than a reference to one of them.... where *Mercury*, *Momus*, and *Psyche*, are delineated exactly as we see Harlequin, the Clown, and Columbine, upon the English stage. ”

Thus we have the ancient mysteries popularised and naturally degraded from their lofty origins, but the traditions have been brought down to our day in these crude but popular forms <sup>(133)</sup>.

Another writer who has made a study of these popular traditions, says <sup>(134)</sup>:

“ The drama as a living form of art went completely under at the break up of the Roman world:... the persistence of the deep-rooted and mimetic instinct in the folk is proved by the frequent crops of primitive drama in the course of their popular observances, which are the last sportive stage of ancient heathen ritual. Whether of folk, or of minstrel origin, the *Ludi* remained to the last alien and distasteful to the church. The degradation of



Rome and Constantinople by the stage was never forgotten, nor the association with an heathenism that was glossed over rather than extinct.... The dramatic tendencies of christian worship declared themselves at an early period. At least from the fourth century, the central and most solemn rite of that worship was the Mass, an essentially dramatic commemoration of one of the most critical moments in the life of the Founder.... And when the conception of the mass developed, until instead of a mere symbolical commemoration, it was looked upon as an actual repetition of that initial sacrifice, the dramatic character was only intensified.... The *Clerici vagantes* were doubtless busy agents in carrying new motives and amplifications from one church to another... Mediaeval liturgiologists, such as BELETHUS, DURACHUS, and HONORIUS of Autun (P. L. CLXXII), lay great stress on the symbolical aspect of ritual and ceremony. ”

One of the greatest minds that has used

drama as a means of teaching great truths, was SHAKESPEARE — or rather BACON, — but as that subject is well-known, it is better to pass on to another phase and one of great importance in these researches, and that is Masonry. The connection between secret societies and corporations has been shown, and from these to Masonry is a natural sequence, for there is no society that can be studied, no organisation having any real cult in its early inception, in which a relation direct or indirect to Masonry cannot be traced. And of all the forms at which we have been glancing, it is the most fundamental and the most lasting. Its outward expression is moulded in the most enduring of materials, *i. e.*, in that of stone, marble and rock.

Intimately connected with Architecture, in which it finds its chief expression, it is dedicated to T. G. A. O. T. U. <sup>(135)</sup>. Fundamentally religious in itself, Masonry lends to all religions its rites and cere-

monies. Its history can be traced in all the greatest buildings of archaic antiquity and was preserved throughout the middle ages; sects and societies, religions and philosophies have come and gone, but it has lived through all.

Masonry and its architectural forms were connected with all the Great Mysteries of the Ancient World; nay more: they are the Great Mysteries of arcane days, of which now, except in rare cases, only the faint semblances and echoes remain, vested in profound secrecy. It will naturally be asked, what is the reason for all this secrecy even before the Roman Church took up the unique position of being in possession of all the truth, and of being the sole judge of what is truth? Far back in the earliest periods where tradition alone is speaking, we find always secret societies and mystic organisations as the means of conveying some secret traditions. The only logical reason has been expressed as follows by H. P. BLAVATSKY (120):

“From the very day when the first mystic found the means of communication between the world and the worlds of the invisible host, between the sphere of matter and that of pure spirit, he concluded that to abandon this mysterious science to the profanation of the rabble was to lose it. An abuse of it might lead mankind to speedy destruction; it was like surrounding a group of children with explosive batteries, and furnishing them with matches. The first self-made adept initiated but a select few, and kept silence with the multitude. He recognized his God and felt the Great Being within himself... from the days of primitive man described by the first Vedic poet down to modern age there has not been a philosopher worthy of that name, who did not carry in the silent sanctuary of his heart the grand mysterious truth.”

Hence in the Mysteries alone were given the real history of the entity on leaving the physical body, and the details of that condition called death; and only in the

Mysteries did man learn the secret of the great forces locked up in nature.

In the Egyptian "Book of the Dead", these truths are represented in allegorical pictures, and the real meaning of the pictures can only be understood by those who know the hieroglyphics that were used at that time. But it was not from Egypt alone that these mysterious emblems came. The Masonic signs and symbols can be traced still further back. H. P. BLAVATSKY (<sup>137</sup>) writes: "The King SOLOMON so celebrated for his wisdom by posterity, as JOSEPHUS the historian says, for his magical skill, got his secret learning from HIRAM, the King of Tyre... King SOLOMON sent his navy to Tarshish (I *Kings* x. 22) which returned once in three years bringing gold and silver, ivory and apes and peacocks. The word used in the Hebrew Bible for peacock is *tukki*, and the old Tamil word is *toki*; the ape or monkey in Hebrew is called *kaph* and the Indian word is *kaphi*; these facts are given by

Dr MATEER in his *Land of Charity*, in the chapter on the Natural History of Travancore." Madame BLAVATSKY adds that besides the gold and silver, and apes and peacocks, King SOLOMON and HIRAM "got their magic and wisdom from India (138)."

From another source we find this statement fully corroborated, and by witnesses that are unchanging and last from age to age. Human beings may change and their testimony vary, but rocks and stones remain the same, and on this important point C. W. KING writes as follows (139):

"A Master Mason of the very highest degree lately informed me that he had detected the signs now in use engraved amongst the sculptures in the Cave-Temples of Elephanta; and, what is still more important that although Brahmins are Masons, yet if a European makes the sign to them, they immediately put their hands before their eyes, as if to shut out the sight of the profanation of things holy. But the

curious fact can be explained with the utmost certainty. The Dionysiac Mysteries, the most popular of all in Greece, were believed to have been introduced direct from Syria, and necessarily brought along with them all the signs and rites of their birth place. The painted vases of the period of the decadence, the third and fourth centuries before our era, take for their favourite subject scenes from the celebration of these Mysteries, and in these pictures mystic *Siglae* perpetually recur, amongst which the *Fylfot* shines conspicuous. But in truth, all the ancient mysteries came from the East, as their names, the *Phrygian*, the *Mithraic*, the *Iliac*, declare, and these Mysteries existed publicly almost to the close of the Roman Empire; and how much further down into mediaeval times they existed as secret and prohibited things, it is impossible to decide.

“ From the very nature of things we may be certain that their signs and symbols, after the esoteric doctrines were

forgotten, passed into the repertory of all who used curious arts, the alchemists, astrologers and wizards of the Dark Ages; and then became the property of Rosicrucians, who truly were the parent *stock*, and not a recent brand (as is now pretended) of the present Freemasons. ”

We shall certainly not agree with the statement that the “ Esoteric doctrines were forgotten ”, for all the evidence of the many forms with which we have been dealing goes to prove the opposite, and a very much larger mass of evidence cannot be touched on, for want of space.

We have here one direct testimony from India's rocks and temples, and another from the Bible, proving that King SOLOMON was in direct communication with India. The tradition that Masonry comes from the far East, has therefore at least two indisputable points in its favour.

We must look a little deeper if we wish to understand the reason, why these particular forms of symbols had a value so



great in the early ages; and why architecture had also an especial value as science, and as art.

Measurement was a Divine Art in that ancient world; for it set certain great forces into movement, and these came into direct contact with man. Ancient Temples were constructed according to this idea, and it was this tradition that was handed on. Says PIKE (<sup>140</sup>): "Each Mithraic cave, and all the most ancient temples, were intended to symbolize the Universe, which itself was habitually called the Temple and Habitation of Deity. Every temple was the world in miniature, and so the whole world was one grand temple. The most ancient temples were roofless, and therefore the Persians, Celts and Scythians strongly disliked artificially covered edifices. CICERO says that XERXES burned the Grecian Temples on the express ground that the whole world was the magnificent Temple and Habitation of the Supreme Deity. MACROBIUS says that the entire Uni-

verse was judiciously deemed by many the Temple of God. PLATO pronounced the real Temple of the Deity to be the world; and HERACLITUS declared that the Universe, variegated with animals and plants and stars, was the only genuine Temple of the Divinity.

“How completely the Temple of SOLOMON was symbolic, is manifest, not only from the continual reproduction in it of the sacred numbers and of astrological symbols as we know by historical descriptions of it, but also, and yet more, from the details of the reconstructed edifice seen by EZEKIEL in his vision. The Apocalypse completes the demonstrations, each shows the kabalistic meaning of the whole. The *Symbola Architectonica* are found in the most ancient edifices; and these mathematical figures and instruments, adapted by the Templars, and identical with those of the Gnostic seals and Abraxae connect their dogma with the Chaldaic, Syriac, and Egyptian philosophy.

“ The secret Pythagorean doctrines of numbers were preserved by the monks of Thibet and by the Hierophants of Egypt and Eleusis, at Jerusalem and in the circular chapters of the Druids; and they are especially consecrated in that mysterious book, the Apocalypse of Saint John.

“ All temples were originally open at the top, having for roof the sky. Twelve pillars described the belt of the zodiac. Whatever the number of pillars it was mystical everywhere. At Abury the Druidic temple represented by its columns all the cycles. Around the temple of Chilminar in Persia, of Baalbec, and of Tukhti-Schilomoh in Tartary, on the frontier of China, stood *forty* pillars. On each side of the temple at Paestum were fourteen, recording the Egyptian cycle of the dark and light sides of the moon, as described by PLUTARCH; the whole thirty-eight that surrounded them recalling the two meteoric cycles so often found in the Druidic temples. All these constructions go back into hoary an-

tiquity, yet in country after country the same great stone records are to be found, with the same ever recurring symbols."

This is corroborated by H. P. BLAVATSKY, who says (<sup>141</sup>):

"Among these arcane secrets, now lost to their modern successors, may be found also the fact that the keystones were used in the arches only in certain portions of the temples devoted to special purposes. Another similarity presented by the architectural remains of the religious monuments of every country can be found in the identity of parts, courses and measurements. All these buildings belong to the age of Hermes Trismegistus, and however comparatively modern or ancient the temple may seem, their mathematical proportions are found to correspond with the Egyptian religious edifices. There is a similar disposition of court-yards, adyta, passages and steps; hence despite any dissimilarity in architectural style, it is a warrantable inference that like religious rites

were celebrated in all. ”

Speaking also of the presence of artificial lakes in consecrated grounds, the same writer says:

“The lakes inside the precincts of Karnak [Egypt], and those enclosed in the grounds of Nagkon-Wat [Siam], and around the temples in the Mexican Copan and Santa Cruz de Quiché, will be found to present the same peculiarities. Besides possessing other significances the whole area was laid out with reference to cyclic calculations. In the Druidical structures the same sacred and mysterious numbers will be found. The circle of stones generally consists of either twelve or twenty-one or thirty-six.....

“ For years we have repeatedly noticed that the same esoteric truths were expressed in identical symbols and allegories in countries between which there had never been traced any historical affiliation. ” And elsewhere (<sup>142</sup>): “ Modern Masonry is undeniably the dim and hazy reflection of primeval Occult Masonry; of the teaching

of those divine Masons who established the mysteries of the prehistoric and pre-diluvian Temple of Initiation raised by truly superhuman Builders. ”

This is the statement made by one whose whole life was given to the study of the mysteries of Antiquity; and undoubtedly the dignity of the Arts and Sciences is amazingly enhanced if regarded from this aspect. And the more it is so regarded, the more research is made on this basis, the more do we find corroboration for the hypothesis. According to it, in masonry is the most important symbolism that has been preserved for us: it is one of the main streams of communication. For while the Mithraic and Manichæan religions were being attacked and demolished by the Church (<sup>143</sup>), still in the midst of the civil and political strife, and by means of corporate organisations there was being preserved and handed on precisely the same form of tradition in architectural symbols. Here, again, it is

better to look back for a moment into antiquity to see the mystic origin of some of these arts, in order to understand how the symbols have come to us in the special forms in which they are known, and we shall then see masonry, and architecture in particular, in a clearer light. A treatise upon *Temple Building* is included in the mystic Orphic writings. " This reminds us ", says Mr MEAD (<sup>144</sup>), " of the famous *Canon of Proportion* known to the temple architects of antiquity, but difficult now to discover. " (Cf. M. VITRUVIUS POLLIO, *de Architectura*, IX). Of this Canon of Proportion and of architecture, H. P. BLAVATSKY says (<sup>145</sup>): " It is VITRUVIUS who gave to posterity the rules of construction of the Grecian Temples erected to the immortal gods; and the ten books of Marcus Vitruvius Pollio on architecture, of one in short, *who was an Initiate*, can only be studied esoterically. The Druidical circles, the Dolmens, the Temples of India, Egypt and Greece, the Towers and the 127 towns in

Europe which were found *Cyclopean in origin* by the French Institute, are all the work of initiated Priest-Architects, the descendants of those first taught by the *Sons of the God*... It is through these *Sons of God* [*i. e.*, Initiates] that infant humanity learned its first notions of all the arts and sciences, as well as of spiritual knowledge; and it is They who laid the first foundation-stone of those ancient civilizations that so sorely puzzle our modern generation of students and scholars.

“ Let those who doubt this statement, explain on any other equally reasonable grounds the mystery of the extraordinary knowledge possessed by the ancients—who, some pretend developed from lower and animal-like savages, the cave-men of the palaeolithic age! Let them turn, for instance, to such works as these of VITRUVIUS POLLIO of the Augustan age on architecture, in which all the rules of proportion are those *anciently taught at Initiations*, if they would acquaint them-




*selves with this truly divine art, and understand the deep esoteric significance hidden in every rule and law of proportion. No man descended from a palaeolithic cave-dweller could ever evolve such science unaided, even in millenniums of thought and intellectual evolution. It is the pupils of those incarnated Rishis and Devas of the Third Root Race who handed on their knowledge, from one generation to another, to Egypt and to Greece with her now lost canon of proportion; just as the disciples of the Initiates of the Fourth, the Atlanteans, handed it over to their Cyclopes, the *Sons of Cycles* or of the *Infinite*, from whom the name passed to the still later generations of Gnostic priests."*

VITRUVIUS, who lived 43 B. C., has been looked on as a member of the Dionysian architects; he designed and constructed a temple at Fanum. In his old age he wrote his great work on architecture, in ten books.

BRUGSCH<sup>(146)</sup> gives a list of names of royal

architects, who date from the third dynasty of Egypt, 1490 B. C.; the names have been translated from hieroglyphic inscriptions. They prove that architects were usually of the royal family, or connected with it, which show the high position that architects occupied in those ancient times, and also the connection of architects with the Great Mysteries. It was then that the Dionysian architects flourished, of whom I have already spoken, passing from Egypt to Italy through Syria and Greece.

Some interesting evidence is given with regard to their forms and signs by a well known Mason, who writes as follows (147): "Figures of remote antiquity, indifferently drawn from Norse mythology or classic polytheism, appear on the edifices of the middle ages in unnumbered instances — a few of which, surviving their practical uses, have definite connection with the rites of Freemasonry.





"The circle  as a mark, occurs many times, and was doubtless carried up from

pagan cosmogony, in which it symbolises the universe and divine puissance. In Christianity it portrayed eternity (RZIHA, *Studien über Steinmetzzeichen*, p. 3). A Hemisphere indicated deity, (KNIGHT, *The Symbolic Language of Antiquity*, p. 84. See also GORRINGE, *The Egyptian Obelisks*, pp. 28, 62).

“An equilateral triangle  $\triangle$  was equally an emblem of divinity among the Egyptians, as well as a type of immeasurable space. PYTHAGORAS adopted it as a symbol of wisdom and of dimension; also delineated by three lines of height, length and breadth (RZIHA, *op. cit.* p. 3).

“The followers of Christ early seized upon this as a figure of the Trinity. A quadrate,  $\square$  in both Christian and Polytheistic dogmas, typified the world and nature, such as the four quarters of the earth, four elements, four seasons of the year and, distinct from the triangle, symbolised Christian divinity<sup>(148)</sup>. A six-pointed star, or hexagon,  $\star$  made by combining two equilateral triangles, like many other

characters used by the mediaeval builders, was a Pythagorean emblem, and presumably a sign of the methods of instruction. All the outlines sketched here were more or less blended by PYTHAGORAS with symbols of his doctrines. From the scrupulous calculation for the exact area of his round, square and triangular altars, this philosopher was led to the invention or application of his great problema of Geometry and Arithmetic. (SCHROEDER, *Pythagoras und die Inder*, pp. 48, 51, 52).

“Perhaps the most important element in this sage’s system of religion was the fixing by mathematical figures the precise points of east and west, and perfect angles from this base line (*op. cit.* p. 47). The Jews gave the hexagon as an emblem to the royal house of SOLOMON and DAVID, and sometimes called it the Solomonian seal. Pagan cosmogonists interpreted this mark, when thus divided into its elemental arrangement, to signify:  fire;  water;  air;  earth.”

I must return to the subject of the great corporations which spread themselves from Rome <sup>(149)</sup> all over the continent, for one in especial must be noticed separately, as being one of the most important nuclei of the secret traditions found in architecture and in art. *I Maestri Comacini*, or the Comacini Masters, are not widely known in general masonic literature, although very much has been written on the Building Fraternities in Germany and England; but here, we have a body of men, with documentary evidences of their history and organisation (from the year 643 A. D. <sup>(150)</sup> to 1515 A. D.) before the period of the Building Fraternities in other countries. A short summary from an Italian work will suffice <sup>(151)</sup>:

“ In the work *Historiae Patriae Monumenta* is recorded a notarial act, made at Gravedona on the lake of Como, by which a certain *Petelpertus de Graveduna* sells to a certain ALLONI of the same place of Clure,

*de eodem loco de Clure*, some estates belonging to a *Casa Maconica*:

“*Vendo.... mea portio de accessa tam in monte quam in planis, tam de poria quam et de solivo, qui pertinet de casa Maconica.*”

The Latin is barbarous, the words *poria* and *de solivo* are incomprehensible, unless *poria* stands for *borea* (northern) and *de solivo* means southern. But the word *Maconica*, or *Maçonica*, or *Massonica*, is new at that epoch, and could be interpreted in the sense of a house built in masonry, while the neighbouring houses were perhaps made of wood, or also in the sense of a house of masons, or of a Union of Masons. The act is dated November 918.

“A curious piece of information, and one interesting if true, is given us in the writings of Matthew PARIS, an English monk, who relates that in the XIII century Ivus of Narbonne came from France to Italy and was received in Como, Milan and Cremona ” always in a secret place,

with an interchange of signs." At Como, Milan and Cremona there were at that time a great number of *Maestri Comacini*.

Advancing still in the mediaeval darkness, we gather from the chronicles the term *Laborerium* used before the year 1200 at Parma, and in the first half of that same century at Modena; in the first named city there was a gathering of *Maestri Comacini* under ARRIGO and other Masters *da Campione*. The *Laborerium* comprised a Lodge and a School (<sup>152</sup>): two institutions as a Lodge and a School are also reported in authentic documents of the *Fabrica* (Council of surveyors) of the Cathedral of Orvieto.

"Now, how many years passed since then, before these words or their equivalents are to be found in France, Germany and England for designating gatherings of masters and workmen of the same territory, employed in the same place, the same art, and in the same work! The Lodges of Strasburg and of other German towns

appear two or three centuries later, not before (153).

“Traces of the Union or Masonry of the Comacini can also be found at Lucca, where they were established before the year 1000, and in 1332 obtained some privileges. The Masonic thought appears in the symbols and emblems, which can be seen in the sculptures that adorn the sarcophagus of St. Augustine at Pavia, a work of the year 1370. On close inspection one can also perceive some manifestations of activity, and thus deduce the life of the Masonic association while constructing the Cathedral of Milan, which was almost entirely by the Comacini Masters, and especially of the *Campionesi*. In the acts of the Cathedral a model of the Temple made by GAMODIA is mentioned, which was ordered to be exhibited in a room of the Archbishop's hotel, in order that it could be examined and criticized by every one. In the acts is transcribed an invitation, dated February 3rd 1382, to come and see the



model; and the invitation is given by the surveyors to the *Brothers*, to the engineers and others well instructed in the works: *Fiat invitamentum de Fratribus*. Who could these *Brothers* be, if not those who belonged to the Fraternity or Association of workmen or of Masons who were instructed in the *Lavorerii*, or works? Some very curious words are met with in an official report of February 21st 1400, which no one, as far as I know, has ever tried to explain. A profound disagreement had then arisen between the Parisian MIGNORRO and our engineers in regard to the soundness of the foundations, the sequence of the works and the method for continuing them. In the time of the dispute three French engineers arrived in Milan on their way to Rome. MIGNORRO urged that they should be invited to examine the works of the Cathedral and to give their opinion about them, and the dissensions. In the official report which records the opinion of the three engineers, the following words

can be read: "*Nos insignerii et operarii massoneriae* (We engineers and workmen in masonry)," and later on: "*Nobis videtur quod si habeant unum bonum Magistrum operarium massoneriae, qui* etc. (It seems to us that if they have a good Master workman in masonry, who etc.)." Hence a masonry existed in the *Fabrica* of the Cathedral; the three French engineers advised them to choose in this masonry a skilled master, who could know how to execute certain works indicated.

In continuing the reading of the acts of the Cathedral we never found again the word *Massoneria*, or any hint of it. But in that *Fabrica* some associations continued to exist, both regulated and numerous, among them that of the stone-cutters. It is recorded (December 3rd, 1515) that the administrations of the *Fabbrica*: "granted  
" the request of the Master Nicola MARZOLA  
" to entrust him with finishing the work  
" of the Master Andrea CANDIANO absent  
" in this moment, and to admit him among

“ the members of the great Company of  
“ the Stone-cutters of the Edifice. ”

“ Farther on we shall find the Graves of  
the Comacini Brothers — *Fratres Comaceni*  
— in the Marche of Ancona; their chapels in  
the Abruzzi; their reunions at Rome in  
the church of the SS. Quattro Coronati,  
which Saints are also visible on the sarco-  
phagus of St. Augustine at Pavia.

“ Here we close, and leave to others to  
complete a subject, which has ever been  
enwrapped in darkness, and which has  
provoked much sympathy and much anti-  
pathy. We are glad to have been able to  
indicate, if not the rules and statutes held  
occult by the Unions of our Masters, some  
of the external forms at least, such as the  
*Lodge*, the *School* and the *Laborerium*. In  
these places life was concentrated, thoughts  
were intense, the Fraternity and their  
mutual work and aid ennobled all art and  
all life. How many fine examples and fine  
works have our Masters not given us in  
the course of nearly a millennium, from

the year 600 until 1500, in the Italian peninsula and abroad! What other country, ancient or modern, has ever done so much?"

This is the earliest document of a corporated guild, and I have given it rather fully, as it offers indications that are very important, both without and within, for students to study.

In tracing the later history of these various developments we have to deal with a mass of material exceedingly difficult to analyse or to co-ordinate. The sects and societies, forms and phases, overlap each other in some cases; in others the only difference is that of name. To bring our matter within some compass it has been necessary to leave untouched most of the important ramifications that have grown out of the roots which we have examined. Some off-shoots have lived through many centuries; one, the Gouliard, in its many phases lasted nearly a thousand years<sup>(154)</sup>.

If we review briefly the different symbols and forms of thought which appear in the Middle Ages, the *Legend of the Holy Grail* stands out as the ethical centre-piece, around which the whole system of chivalry was moving. It was a star which gave light to thousands of noble souls, and offered moreover, direction and aim to their lives in a very practical way. That there must have been some precise inner teaching connected with it is apparent, not only from the words of Wolfram von ESCHENBACH and others, but also from the fact that the Templars, who brought back with them from the East secret traditions, came into close relationship with the Grail Legend. They must have found ready in the West <sup>(155)</sup> the same doctrine that they had discovered in the East, for the Crusades date only from the XI century; while of the Grail Legends we have traces in Britain in various forms as early as the VIII century, and in Wales from the VII century. The Troubadours had a

more general part to play, and we find them in connection with both the Albigenses and the Templars. They were like a web woven over Europe, along the threads of which the knowledges were conveyed of a great secret teaching passed on, from one to another, by these living fibres. There is no history of any religious sect, or secret movement in which these ubiquitous Troubadours, under various names, have not taken part. From the ancient Bards of Radjasthan in India, down to the XVI century in Europe, can they be traced. They are found in every age and every country. What formed these unbreakable links which no disruptions could tear apart? Kingdoms have arisen and have fallen; the face of Europe has changed over and over again; revolutions have come and gone; this vast and indestructible fabric of occult fellowship remained intact.

What is the bond which held them, if it be not some great hidden Knowledge

more powerful in its binding force than any outward forms?

Why again, were the Templars and Troubadours so relentlessly pursued and destroyed, if there were not some stupendous secret to be feared by the Roman Curia?

Masonry again (not masonry in its present degraded form, but as it is put forward by its best members), why has masonry been so denounced and feared, if it does not hold some still potent echoes of the old WORDS OF POWER?

The rites and ceremonies of the Roman Church, her vestments, her sacraments, all can be found in older religions. One of the chief sources from which Roman Ritual is derived is *Mithraism*, with its seven Sacraments, and its wonderful system of ritual. Since the admirable work of F. CUMONT<sup>(156)</sup> was published, it has been possible to obtain a vivid idea of the power and force of the Mithraic cult.

Careful study of this work will show

clearly whence modern Masonry also has derived some forms of Initiation, and many of its symbols; and these had their roots further back in the old Persian and Indian Religions.

What was the *Rinascimento*? was it only a revival of letters and art? Not so if we look under the surface; it was something deeper and more vital. The life that breaks forth again at such re-births is the same eternal beauty and eternal wisdom that vivifies alike Eastern and Western, Pagan and Christian thought. What is this movement called *Modernism* now shaking the Roman Church? It is the old desire for freedom of thought that has shaken the churches of every age. By some of the most liberal thinkers we find the ancient ideas once again being voiced.

A recent Italian writer (<sup>157</sup>) derives the whole movement of Modernism from Occultism; and while his ways of presenting it are somewhat crude, he is more accurate than his opponents think. The pro-



gramme of Modernism has a trace of Eastern thought in its very objects, and the views of some of its supporters <sup>(158)</sup> are an echo of the old Gnostic teaching. Truly indeed says an Italian writer <sup>(159)</sup>: “Dove è nata la libertà di coscienza tratta dal rinnovamento interiore? In Asia. Come si è giustificata? Non con l’opportunità dei compromessi, ma colle ragioni profonde e intime della spontanea fede, sostanza di sincerità... La libertà religiosa è la libertà per eccellenza, condensa e misura tutte le altre libertà e anche da sola salva i popoli dalle putredini della tirannide e della demagogia.”

What remains to be said but that all these broken lights that have shimmered before us, are but the rays from one prism, the beam of divine truth broken up as it passes for interpretation through the lower nature. In the noble words of one who loved freedom of thought, and sought for it at the Eastern source <sup>(160)</sup>: “True faith is the embodiment of divine charity; those

who minister at its altars are but human. As we turn the bloodstained pages of ecclesiastical history, we find that whoever may have been the hero and whatever costumes the actors may have worn, the plot of the tragedy has ever been the same. But the Eternal Light was in and behind all, and we pass from what we see to that which is invisible to the eyes and sense. Our fervent wish has been to show true souls how they may lift aside the curtain, and in the brightness of that night made day, look with undazzled gaze upon the Unveiled Truth."

In another place (<sup>161</sup>) she says again: "The study of the hidden meaning in every religious and profane legend, of whatsoever nation, large and small, and pre-eminently in the traditions of the East, occupied the greater portion of the present writer's life. She is one of those who feel convinced that no mythological story, no traditional event in the folk-lore of a people, has ever at any time been pure

fiction, but that every one of such narratives has an actual historical lining to it."

The work to be undertaken then, however inadequate, is precisely this: to seek this hidden meaning; and to that end these studies are dedicated. That they will be imperfect and fragmentary is inevitable, but every effort will be made to render them useful to those who wish to understand the underlying spirit in the various forms. To an earnest student every indication is precious. It is for such students that these studies are intended.

Religions, Philosophies, Arts, Sciences; Organisations, Communities, Political movements, Ethical phases; all regarded only from the outside, are a glimmering pile of apparently disjointed fragments. Every scrap that can be fitted into its place in the scheme, brings nearer the day that will reveal to us the whole magnificent mosaic — the great picture of living jewels which is the reflection of the thought of the Great Architect of the Universe.



# MYSTICAL TRADITIONS

## II.

### SECRET WRITINGS AND CIPHERS



# MYSTICAL TRADITIONS

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## II.

### **Secret Writings & Ciphers**

Many and varied are the curious and interesting methods which men have inherited from archaic tradition, or have invented themselves, in order to communicate secretly with one another in times of strife and danger. A rough and general division could be made, by dividing them into religious and secular methods of Cryptography.

In the former could be grouped all the hieroglyphs, symbols and emblems of the great Religions of the world, Thibetan, Indian, Chinese, Persian, Egyptian, Jewish and Christian with their wonderful and complex forms.

In the latter can be placed the diplomatic, the artistic or pictorial, the architectural, the numerical (<sup>162</sup>), the natural or Zodiacal, the poetical or literary, thousands of various literary cipher-arrangements which were in use during the middle ages. I am not intending to touch on any of the most curious, and at the same time most dangerous cipher symbols, those for instance which were used for the gaining of powers and material goods, and which were so degraded by the ordinary alchemists during the middle ages, amongst the so-called Hermetists. The true Hermetic mystery is grandly spiritual as was the true Alchemy; both were degraded by being turned to personal uses. In many wanderings in search of traditions, I have come across most curious talismanic forms, and mystic rituals; but they are too dangerous for us to touch, and I do not propose to make public what might lead astray those, who only long for personal powers. The following warning was given by one who was



profoundly versed in the mysteries of Magic, with which some of these symbols have to do ; says H. P. BLAVATSKY : (163)

“ Magic is a dual power: nothing is easier than to turn it into sorcery; *an evil thought suffices for it...* For the study of theoretical Occultism there are, no doubt, a number of works that may be read with profit, besides such books as the *Finer Forces of Nature*...., the *Zohar*, *Sepher Jetzirah*, the *Book of Enoch*, FRANCK'S *Kabalah*, (164) and many Hermetic treatises. These are scarce in European languages, but works in Latin by the mediaeval philosophers, generally known as Alchemists and Rosicrucians, are plentiful. But even the perusal of these may prove dangerous for the unguided student. If approached without the right key to them, and if the student is unfit, owing to mental incapacity, for Magic, and is thus unable to discern the Right from the Left Path, let him take our advice and leave this study alone: he will only bring on himself and on

his family unexpected woes and sorrows, never suspecting whence they come, nor what are the powers awakened by his mind being bent on them. Works for advanced students are many, but these can be placed at disposal of only sworn or *pledged* chelâs (disciples), those who have pronounced the ever-binding oath, and who are, therefore, helped and protected. For all other purposes, well-intentioned as such works may be, they can only mislead the unwary and guide him imperceptibly to Black Magic or Sorcery — if to nothing worse.

“ The mystic characters, alphabets and numerals found in the divisions and subdivisions of the Great Kabalah, are, perhaps, the most dangerous portions in it, and especially the numerals. We say dangerous, because they are the most prompt to produce effects and results, and this with or without the experimenter's will, even without his knowledge. Some students are apt to doubt this statement, simply because

after manipulating these numerals they have failed to notice any dire physical manifestation or result. Such results would be found the least dangerous: it is the moral causes produced and the various events developed and brought to an unforeseen crisis, that would testify to the truth of what is now stated had the lay student only the power of discernment."

Strong words; and words which will certainly not be accepted by those who are desiring powers. But these dangers are too real, and I do not propose to add to them by giving indications that might be dangerous, but instead to indicate some of the very interesting methods of secret communications that have been used in the great religious and political movements, and by this means to study those underlying Spiritual Forces (of which I have elsewhere spoken), that were guiding the human minds towards freedom, and by that freedom, from mental trammels to a higher spiritual level.

First it will be interesting to notice what has been lately said on cipher-writing, by a member of the *Bacon Society*, and no society has done more in recent times to revive the whole question of ciphers: this writer says (<sup>165</sup>):

“ It is to be regretted that the venerable art of writing in cipher is regarded now-a-days as little better than a toy... “ It is “ clear ”, says the author [Dr. OLIVER] of *The Golden Remains of the early masonic Writers*, “ the Egyptian Priests used a cipher “ which was known to none but themselves, and it was retained after alphabetical characters came into common use. “ This was the sacred hieroglyphic which “ was rendered abstruse and unintelligible “ by the adoption of a new or esoteric “ meaning to the ordinary symbolic hieroglyphics. ”....

“ In Book VI of the *Advancement of Learning*, BACON alludes to the enigmatic and achroamatic methods of publishing books which were employed by the ancients,

and states that: "The same we will transfer to the manner itself of delivery."....  
"Yet shall I use a most blind waye.... as  
"th'wonderfully curious devices we have  
"heard it said much occupied people of ancient Egypt." (BACON *Biliteral Cipher*, p. 22).

"Of the disciples of PYTHAGORAS, a philosopher whose aim was precisely that of Francis BACON — the reformation and the education of mankind, — LEMPRIÈRE states:  
"When they were capable of receiving  
"the secret instructions of the philosopher,  
"they were taught the use of ciphers," and it is probable that BACON had in his mind the system of Hermes Trismegistus or of PYTHAGORAS when he wrote: "That the  
"discretion anciently observed... of publishing part and reserving part to a private  
"succession, and of publishing in a manner  
"whereby it shall not be to the capacity  
"or taste of all, but shall, as it were single  
"and adopt its reader, is not to be laid  
"aside, both for the avoiding of abuse in  
"the excluded and the strengthening of  
"affection in the admitted."

Those who are disposed to regard anagrams, acrostics and such like, as puerilities unworthy of serious attention, would do well to remember that: "The Sibylline books of the Romans were written in a cipher which CICERO describes as a complication of acrostics. They were so written that the letters of the first verse of every section commenced all the succeeding verses in the same order as they occupied in the first verse."

"Aeneas TACITUS collected twenty different cipher systems, and invented several new ones. He appears to have been an even more inveterate ciphermonger than BACON.

"Few realise what an extraordinary outburst of books on cipher-writing there was in the XVI century. To quote a sprightly writer (F. E. HUME, *Cryptography*):

"Those who care for the archaeological side of the subject may refer to the writings of PALATINO dating 1540, of BELLASO in 1553, and of GLANBURG in 1560. Should

“ this not have damped their ardour, they  
“ may next take a course of PORTA, TRITHE-  
“ MIUS, CARDANUS, WALCHOUS, BIBLIANDER,  
“ SCHOTTUS, SELENUS, HERMAN HUGO, NICE-  
“ RON, CASPI, TRIDENCI, COMIERS, LA FIN, DAL-  
“ GARNO, BUSTORFF, WOLFGANG, and FALCONER.  
“ Even then, if they so wish it, are open  
“ to them the writings of EIDEL, SORO, AM-  
“ MAN, BREITKAMPT, CONRADUS, DE VAINES,  
“ LUCATELLO, KIRCHER, and not a few others.  
“ While for those who do not care to dig  
“ their knowledge out of such dusty worm-  
“ eaten tomes, William BLAIR is the very  
“ thing. ”

“ Descending to the year 1874, we find  
the author of *The Golden Remains of the  
early Masonic Writers* asserting that: “The  
“ system of cipher-writing has been found  
“ so convenient *as a depository of ineffable*  
“ *secrets*, that it has descended down to  
“ our own times, and various methods  
“ have been prescribed for its use.... In the  
“ higher degrees of sublime Masonry, there  
“ are several ciphers, almost every degree

“ possessing an exclusive method of communication.... The Kabalists used a numerical cipher. By placing the letters of the alphabet under the numbers as far as 24, they constituted words out of figures, and by adding together the result they propounded mystical questions, and solved abstruse and difficult problems. The cipher used by WEISHAUP in his system of Illuminism was a substitution of figures for letters. ”

“ Adam WEISHAUP (1748-1830) was the founder of the best known sect of Illuminati. He “ set himself to combat ignorance, superstition and tyranny, by founding an association which should be a luminous centre for the promotion of rational and religious enlightenment.”

“ WEISHAUP’S cipher appears to have been a modification of the numerical system used by the Cabbala. The Cabbala was a secret system of theology and metaphysics largely based upon, and in close connection with, the Pythagorean phil-



osophy. It is noteworthy that the Cabbalists, like all mediaeval mystics attached superstitious importance to anagrams. We are told that they never plainly explained their mystic principles, but “ les envelopoient sous les paroles les plus obscures comme autrefois les Pythagoriens qui ne produisoient leurs secrets que sous les énigmas tant *pour se faire remarquer que pour exciter la curiosité des savants et surprendre les ignorants.* ” (COSTADAN, *Traité des Signes de nos Pensées*, Lyon, 1717, vol. II, p. 123). ”

A very interesting study on the ancient basis of language has been made by Mr. Ralston SKINNER, in his book on *The Key to the Hebrew-Egyptian Mystery in the Source of Measures*, and the following passage gives a clear idea of the concealment of language (<sup>166</sup>):

“ The writer is quite certain that there was an ancient language which modernly and up to this time appears to have been lost, the vestiges of which, however,

abundantly exist... The author discovered that this geometrical ratio [the integral ratio of the diameter to the circumference of a circle] was the very ancient, and probably the divine origin of...linear measures... It appears almost proven that the same system of geometry, numbers, ratio, and measures was known and made use of on the continent of North America, even prior to the knowledge of the same by the descending Semites....

“ The peculiarity of this language was that it could be contained in another, concealed and not to be perceived, save through the help of special instruction; letters and syllabic signs possessing at the same time the powers or meanings of numbers, of geometrical shapes, pictures, or ideographs and symbols, the designed scope of which would be determinatively helped out by parables in the shape of narratives or parts of narratives; while also it could be set forth separately, independently, and variously, by pictures, in stone work, or in earth constructions.

“ To clear up an ambiguity as to the term language: Primarily the word means the expression of ideas by human speech; but secondarily, it may mean the expression of ideas by any other instrumentality. This old language is so composed in the Hebrew text, that by the use of the written characters, which uttered shall be the language first defined, ad instinctly separated series of ideas may be intentionally communicated, other than those ideas expressed by the reading of the sound-signs. This secondary language sets forth, under a veil, series of ideas, copies in imagination of things sensible, which may be pictured, and of things which may be classed as real without being sensible: as, for instance, the number 9 may be taken as a reality, though it has no sensible existence; so also a revolution of the moon, as separated from the moon itself by which that revolution has been made, may be taken as giving rise to, or causing a real idea, though such a revo-

lution has no substance. This idea-language may consist of symbols restricted to arbitrary terms and signs, having a very limited range of conceptions, and quite valueless, or it may be a reading of nature in some of her manifestations of a value almost immeasurable, as regards human civilization. ”

Before taking examples of these various ciphers, I will turn back for a moment to the most ancient religious secret signs and ciphers, for many of the pictorial signs used in the middle ages, can be traced back to the Egyptian, Thibetan and Indian religions ; the example here quoted is from the old Thibetan religion, given by H. P. BLAVATSKY in some passage which she translated for the use of Western students, from *The Book of the Golden Precepts*, a few of which are pre-Buddhistic, while others belong to a later date ; of the mystic method of writing she says (<sup>167</sup>):

“ The sacerdotal language (Senzar), besides an alphabet of its own, may be

rendered in several modes of writing in cypher characters, which partake more of the nature of ideographs than of syllables. Another method (*lug*, in Tibetan) is to use the numerals and colours, each of which corresponds to a letter of the Tibetan alphabet (thirty simple and seventy-four compound letters), thus forming a complete cryptographic alphabet. When the ideographs are used there is a definite mode of reading the text; as in this case the symbols and signs used in astrology, namely, the twelve zodiacal animals and the seven primary colours, each a triplet in shade, *i. e.*, the light, the primary, and the dark — stand for thirty-three letters of the simple alphabet, for words and sentences. For in this method the twelve animals five times repeated and coupled with the five elements and the seven colours furnish a whole alphabet composed of sixty sacred letters and twelve signs. A sign placed at the beginning of the text determines whether the

reader has to spell it according to the Indian mode, when every word is simply a Sanskrit adaptation, or according to the Chinese principle of reading the ideographs. The easiest way, however, is that which allows the reader to use no special, or any language he likes, as the signs and symbols were, like the Arabian numerals or figures, common and international property among initiated mystics and their followers. The same peculiarity is characteristic of one of the Chinese modes of writing, which can be read with equal facility by anyone acquainted with the character: for instance, a Japanese can read it in his own language as readily as a Chinaman in his. ”

In these symbols and signs we can recognise many that were used in the Bible and in the Kabalah; the numerals which corresponded to letters, belonging to the latter; while in the former animal symbology is often used.

These pictorial symbols were largely

used during the middle ages by the Hermetists; in a recent interesting article in the Occult Review, Mr. WAITE says (<sup>168</sup>): "The Hermetic mystery..... is the only branch of mystic and occult literature which lends itself to the decorative sense." This limitation is, I think, too narrow, for there were many other mystic sects who were communicating with each other, at this period in precisely the same way.

A careful study of frontispieces in many of the early Italian, French and German books will show a most interesting secret symbology being used, not only by the Hermetic fraternity, but also by the religious mystical heretics, Catholics and Protestants, by means of frontispieces, bookmarks and watermarks; a pictorial communication as well as often an internal, secret cipher system.

Apart from these is the definitely artistic secret symbology, of which D'ORCET speaks in his most interesting series of articles (to which I have already alluded

in another place), in which he is dealing with pictorial symbology in the middle ages, and of its value he speaks in the following words: (169)

“ *Le Songe de Poliphile* [The Dream of Poliphile] is nothing else than a treatise on masonic Magic (*Grimoire maçonnique*), *i. e.*, Magic applied to architecture.... in fact, the *Language of the Gods*, for such is the name which PLATO gives to the secret writing of his time, which had been condensed into a hieratic form at an epoch previous perhaps to the Phoenician alphabet, into the *Chyprïote* primer; which contrarily to the Egyptian and cuneiform primers, is not composed of polyphone letters, they sometimes used *idéogrammes*, and sometimes *phonogrammes*.... The study of Magic demands such an extensive and varied learning, that if the Greeks named it the *Language of the Gods*, our fathers called it by a more just title, the *Noble Savoir* [Noble Knowledge]; and when it is studied thoroughly, one can understand the pas-



sion with which men of learning applied themselves to it, such as DANTE, RABELAIS, etc.... *Le Songe de Poliphile* contains the key of all the Romantic literature, as well as of the art of the middle ages... it is therefore truly the *Noble Knowledge*."

The whole occult value of this so often mentioned work, is in the illustrations, but without the key they are of little use; this key, however, is to be found, and careful study of some of the works alluded to by D'ORCET, gives the needed clue; he also says: <sup>(170)</sup>

"The one text which no one has cleared up is the Glyptic, for it is evident that the written text, the history, as says Béroalde DE VERVILLE, was written only for these illustrations."

He mentions also the curious illustrations in the work of the well-known Andrea ALCIATI, <sup>(171)</sup> as having the same occult value as *Le Songe de Poliphile*.

In a quaint and interesting old book written by a learned jesuit <sup>(172)</sup> at that

time, I have found the alphabet to one set of the decorative symbology which was used by the Gouliards, and out of the many different forms of secret communications to which I have alluded, I have chosen this form as an example, for it has much to do, not only with the mystical side of life, but was also largely used in the political and religious struggles then going on. It takes us away from the purely personal aspect of the power-procuring kabalistic signs, to that dealing with human beings in general.

The form with which this pictorial alphabet was arranged in the XVI century, was termed *Rébus*: but in order to know the history of the word (which is sometimes erroneously translated as *pun* in the dictionaries), it is necessary to see what the great egyptologist G. MASPERO says, for he especially mentions the term *Rébus*, and gives its Egyptian history. (173) He also gives a good idea of the pictorial alphabet, and we thus see the origin of this secret

cipher system which was very especially used by the Gouliards in their decorative symbology. Says MASPERO (174):

“ In order to define the expression of his thought, man has made use of two methods which he could apply separately or together: *Ideography*, or the picture of ideas; *Phonetism*, or the picture of sounds. The ideas can be represented in two ways: directly, by the images of the objects themselves: or symbolically, by the reproduction of a material object, or an image agreed upon, for rendering an abstract idea. Equally, the sounds can be represented in two ways: by syllables, expressing in one sign the whole sound formed by one, or several consonants and one vowel: or by alphabetical characters, each one of which represents one single consonant or vowel. All systems of writing began by picturing ideas, and have arrived but slowly at the picturing of sounds.

“ The method which consists of express-

ing the object by the picture of the object itself, as the sun by a *disk*, the moon by a *crescent*, only permitted the giving a limited number of quite material ideas. Hence it was at once necessary to resort to symbols. The symbols are of two sorts: simple and complex. The simple symbols are formed by *synecdoche*, in depicting a part for the whole, as the *pupil* for the *eye*, the *head of the ox* for the whole *ox*: by *metonymy*, in depicting the cause for the effect, or the effect for the cause, or the instrument for the work done, as the *sun's disk* for the *day*, a *smoking brazier* for the *fire*, the *pen, inkstand and pallet of the scribe* for *writing*; by *metaphor*, in depicting an object which has some real or fancied resemblance with the object of the idea expressed, as the *anterior part of the lion* for the idea of *priority*, the *wasp* for *royalty*, the *tadpole* for *hundreds of thousands*; by *enigma*, in using the picture of an object that has only fictitious relations with the object of the idea to be noted,

a *sparrow on a perch* for the idea of *God*, an *ostrich feather* for the idea of *justice*. The complex ideographs are formed on the same principles: they consist, originally, in combining several images to give an idea which could not be rendered by a simple one. Thus in Egyptian, an *inverted crescent accompanied by a star* gives the idea of a *month*, a *calf running and the sign of water* that of *thirst*. The ideographic writing was a very imperfect means of fixing and transmitting thought. It could only place the images and symbols beside each other, without establishing any distinction between the different parts of the discourse, and without denoting the special inflections of the tenses of the verbs, or of the cases or numbers of the nouns. It was necessary to join the picture of the sounds to that of the ideas. Although by their nature the symbols of ideas do not represent any sound, yet he who read them was obliged to translate them by the words which, in the spoken language,

were attached to the expression of these ideas. After a while, they awaken in the mind of the person who sees them, together with the idea, the word or words expressing this idea, and consequently a mode of pronunciation: they grew accustomed to find in every image and symbol, one or more fixed and usual pronunciations, which caused the reader to forget the purely ideographic value of the signs, they only producing from this moment upon him the impression of one or more sounds (175).”

In this interesting quotation is clearly seen the Egyptian basis of the *Rébus*, which, as I have said, was so largely used in the middle ages; it is this which is the basis of the *Blason*, and of all heraldic devices, this is the *Noble Savoir* of which D'ORCET speaks so frequently.

After this digression I will return to the pictorial alphabet which has been already mentioned. This alphabet was used under the following forms:

- A. a level (*un niveau*).
- B. manacles, or hand-cuffs.
- C. a crescent, or semi-circle.
- D. a bow, an archer's bow.
- E. a trident.
- F. a harpoon, a fish spear.
- G. a hook.
- H. a bench, or sofa.
- I. a ruler, or a stake.
- L. a square.
- M. a mortise.
- N. a crossbar between two stakes.
- O. a circle.
- P. a quintaire, or archer's board.
- Q. a bird trap.
- S. a serpent.
- T. a hammer, or the beak of a bird  
of prey, or a crutch.
- V. two horns.
- X. open scissors, or a cross.
- Y. a forked road.
- Z. a zigzag.

This method was very largely employed  
in all the watermarks, printer devices and

wood-blocks, during the dark ages, but there were *wheels within wheels*, and the Gouliards had a yet more intricate and secret method for their communications: an interesting clue, and the key by which some of them can be solved, is given by M. D'ORCET, in a passage too long to be quoted here, of *Le Songe de Poliphile*, in which he says that the letter L, of their alphabet, forms the key to one set of political communications: and as Père MÈNESTRIER gives a good and short example of one method, I will quote that, and any reader who desires to go more deeply into the subject has only to turn to the book mentioned.

The example is as follows <sup>(176)</sup>:



The apparent reading of the picture is as follows, a simple *description* of the form: *Les N mis en O rond dans l'aile*. Literally



translated into English, the words would be: *The N's are put in a circle in the wing*; but the words are not translatable in their French sense, as will be seen, for the full meaning of this cryptic communication is as follows: *Les ennemis en auront dans l'aile*: and it is the sound of the French words which is to be followed in developing the symbol, and this can only be done in the language in which the cipher communications are arranged. The precise English meaning of this cipher would be: *The enemies will have them in the wing*. A very important piece of information in time of war.

Many most curious illustrations of these ciphers are given in the works mentioned, and their study gives an entirely new light on the political and religious struggles of the dark ages, and shows how these struggles were carried on.

Another form must be briefly mentioned and that is, the anagrams by which writers could conceal their identity: and P. MENESTRIER says (<sup>177</sup>):

“ La dernière espèce des glyphes selon CLÉARQUE est l'Anagramme, où l'on transpose et renverse les noms propres en d'autres noms. C'est ainsi que CHAMPIER se nomme *Piercham* en un de ses ouvrages: Théodore DE BEZE, *Adeodatus Seba* en des poésies scandaleuses qu'il a publiées. Les auteurs des satires se servent ordinairement de ces artifices, et c'est ainsi que les noms de *Tricotin*, de *Pathelin* deviennent des noms énigmatiques sous lesquels on désigne des personnes dont on n'ose pas parler ouvertement. L'anagramme est donc une espèce d'énigme de paroles, où le renversement et le déplacement des lettres forment des sens différents.

“ Ces jeux de lettres furent en vogue le siècle passé où la plupart des auteurs, particulièrement les poètes, affectaient de cacher leurs noms sous les anagrammes. Jean DORAT avait pour la sienne: *Ars vivet annosa* (Joannes Auratus): Jean BOUCHET, auteur du *Labyrinthe de Fortune: à bien toucher*; André DE ROSSANT, poète Lyonnais: *Art donné des arts.* ”

In the list of cipher-writing that I have given, one was omitted. It may not be generally known, and it is a curious and interesting point that jurisprudence had a secret cipher. This fact is given by a not sufficiently well-known Italian philosopher and I quote the following passage from his great work <sup>(178)</sup>:

“ The priests in nearly all the ancient nations possessed a *secret literature*, with a difference however, in regard to the Jews, with whom the written law, taken from the autographic code, was in the hands of all, but the Levites alone possessed the literal science.... This literal science was corrupted by the Pharisees with their many verbal subtilities, which led them to neglect the original meaning of the divine law, or to undervalue its spirit.... Among the Egyptians, the Priests alone understood the hieroglyphics, hence their name was in sacred characters; and also among the Chinese at present, only the Kings and those highest in the kingdom possess the

science of letters. But as the word *Fabula* is derived from *for*, whence *fas*, may it not be supposed that the fables were for the Greeks what the hieroglyphics were for the Egyptians, *i. e.*, *secret letters* of the dark ages for transmitting the memory of public affairs, and that the fables of heroic times were perhaps the history of those times? This opinion has caused us to retrace the origin of poetry, which is quite different from the common belief..... We will add, that even the Romans had their own mode of writing their Jurisprudence, expressing with conventional signs the formula of actions.... Hence jurisprudence at the beginning of civil society was written with mysterious secret signs, and had its origin with the *Ottimati* (the first civil government).... The *Ottimati* had introduced for the sole use of their society a language, which could not be used outside of it, hence the science was reserved to the *Ottimati*, and remained secret to their clients as to new men. This is the reason that

among the Romans the appellation of new men was given to those, who first in their family obtained a public office..... It was the custom of the *Ottimati* to retire with a client into the *Sacred Wood* to teach him the first principles of the secret language, in order to communicate with him,.... and those people who were disunited, and of various tongues, formed a common language which they called Latin. ”

This last method might be classed with that of the mysterious *Linguaggio d' Amore*, under the term literary ciphers, where language is used in a double sense, and words have a specified meaning, understood only by those who are initiated in the system: this was used in prose and in poetry. Herein lies the secret of the Troubadour work; and the great poets DANTE, PETRARCH, VIRGIL and many others in Italy, BACON, SHAKESPEARE, CHAUCER, SPENSER in England, others in Germany, France and Belgium, all used this double language.

The Jongleurs (<sup>179</sup>) and Gouliards also used it in poems and in prose. This double language was also used in the *Liber Vagatorum* (<sup>180</sup>), Book of the Vaganten, the name by which the Gouliards were known in Germany.

A deeply interesting work on the question of the secret language of the Troubadours is now being prepared by Mr Harold BAYLEY, late Secretary of the *Bacon Society*. Mr BAYLEY is treating this subject from the same standpoint, and had the extreme kindness and courtesy to send me the page proofs of his new book, which is in close accord with much that is here said, and I would refer students to the very valuable series of paper-marks and book-marks that he gives. The following passage shows the position — the difficult position — held by mystic free-thinkers during these ages, how they passed indeed between a Scylla and Charybdis of dogmatism imposed by human minds: Mr. BAYLEY says (<sup>181</sup>):

“ It will not have escaped the reader’s notice that the symbols we are considering stretch in an unbroken chain from the dark ages to modern Europe and that the Reformation seems to have had little or no influence upon their employment. It is stated by historians that of the manifold heresies flourishing in the twilight of the Middle Ages, some died of inanition, the others merged their identity in the great wave of the Reformation. The torch of LUTHER undoubtedly set ablaze many long smouldering fires, but the actions of the Lutheran leaders must quickly have undeceived the Albigesian church, had it cherished a supposition that the long-looked for sunrise was at hand. Events quickly proved that far from liberating thought from the tyranny of dogma, the Reformation was merely an exchange of gaolers, and that in many respects gaoler n.º 2 was as brutal and forbidding as gaoler n.º 1. Though Lutherism never produced a TORQUEMADA, the atrocities of witch-hunt-

ing ran the Inquisition very close. The devilry that burnt SERVETUS was the same that murdered HUSS, BRUNO, GALILEI and VANINI, and the annals of Protestantism are stained as red *pro rata* as those of Roman Catholicism. Lutherism has left its footprint all over England in the form of Abbey ruins. With an unhallowed hand it made a clean sweep of imagery and symbolism, substituting in place of them the materialism that is recoiling with such deadly force upon the churches today. The Reformation did indeed break one yoke, says Dr. BEARD: "that especially in Germany it soon parted company with free learning, that it turned its back upon culture, that it lost itself in a maze of arid theological controversy, that it held out no hand to awakening science."... But the philosophers, whose footsteps we are tracing, were not content to sit down and wail their woes: they were desperately hard at work dissipating the horrid mists."

A wonderful courage this, in the midst



of the ruin of their hopes, hopes of what the Reformation would be and was not in the end. These unknown leaders went on quietly in the various secret organisations, working to bring about true liberty of thought, which is only dawning in the XX century; but it needed the awful lesson of the Revolution in France, to break down some of the barriers, with VOLTAIRE, DIDEROT and other great minds as leaders; it needed GARIBALDI and MAZZINI and much noble bloodshed in Italy to bring about the mental conditions of the new century.

But from this digression we must return to some of the methods that were being used, and which are very admirably treated in *A New Light on the Renaissance*.

Mr BAYLEY gives among other papermarks (<sup>182</sup>) of the XV, XVI and following centuries the device of the ship in full sail (<sup>183</sup>), which is also in the first, and very rare edition of the *Spiritual Guide* of MOLINOS: the whole chapter on *Printers'*

*Devices and the Transference of Woodblocks* deal with many of those that were in constant use by the Gouliards and other secret associations already named in these pages. As the author wisely says (<sup>184</sup>): "The real work of the world has almost invariably been accomplished by non-advertising men."

In his chapter on *Tricks of obscurity*, speaking of the flower devices and their somewhat irregular forms that were used, Mr BAYLEY says (<sup>185</sup>):

"Frankly, I do not believe these flower irregularities are due in any respect to errors, but that, on the contrary, they are indications of, and clues to, secret matter concealed in the text by various systems of cipher. In some cases flowers probably constituted a cipher in themselves. If, as is strongly to be suspected, the flower irregularities indicated are indeed outward and visible signs of inward invisible ciphers, it would prove that the mediaeval sages followed the ancient precedent of ΠΥΘΑ-

GORAS. We are told that when the disciples of this philosopher were capable of receiving his secret instructions, they were taught the use of ciphers and hieroglyphic writing; that they could correspond with each other from the most distant regions in unknown characters; and that by signs and words which they had received they could discover those who had been educated in the Pythagorean school."

From the studies I have made, I entirely agree with the writer; his quite independent studies on these lines have led him to the same conclusion (<sup>186</sup>), as those also arrived at by the Comte D'ORCET in the articles so often referred to, which are of the utmost value in such studies, since he is one of the very rare writers who has looked into, and was interested by the occult side; and his many travels brought him into personal contact with facts not usually accessible to others.

Naturally, the pictorial ciphers were most in use among the artists, printers,

and engravers: many of the others who were so-called heretics, used other forms, such as numerals in various ways; of these we have clear evidence in one case, and a very interesting one, for it comes into close contact with the work of Lord BACON, and touches the great movement that was going on in Venice headed by Father Paolo SARPI. That Fra Paolo SARPI corresponded in cipher in demonstrated by Mr. WIGSTON, who says (<sup>187</sup>):

“ I would like to point out how Father Paul invents a cipher and frequently alludes to it, showing how cipher writing was one of the safeguards and indispensable literary accomplishments in those days, of all who had important secrets to reveal, or were at war with the Papacy... I now proceed to give a number of extracts from the letters of Father Paul, touching his use of ciphers; I will only give a phrase or two, and the letters can be seen in the book from which I quote. Fra Paolo SARPI says; Out of a desire for the conti-

nuance of our correspondence by letters, which we cannot keep on without cipher nor that thoroughly unless the cipher be easy, I have therefore often tried to enlarge that which we have had with each other hitherto; but I have met with insuperable difficulties in it, as I have had a mind to have it serve your language and ours: and therefore I have at last pitched upon this present one, which I now send you, which has no need of any great attention to anything, nor search for characters, either in writing it, or understanding it; but the only copying it will be enough. In the writing we go by Arabic numbers; and it is copied out by Roman numbers."

This shows one method that was being used at this period (1607-1609). In these letters, says Mr. WIGSTON, there is reference made to a certain Father FULGENTIO, a Franciscan friar, who was a friend of Lord BACON. Instances could be multiplied of such correspondences in nearly every century, but this is sufficient as a good historic

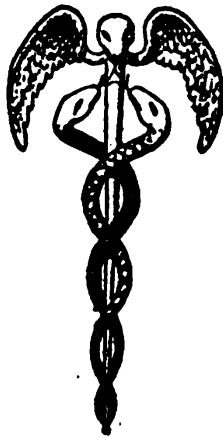
example of methods that were almost universal.

Looking back thus briefly into the history of double language, it is evident that all these various methods have come from Oriental sources: the forms of the middle ages being but adaptations of those archaic originals; and it is also evident that the original intention, as shown by the Thibetan and Egyptian hieroglyphic forms, was to conceal that hidden knowledge which the world at large was not prepared to receive. History takes a different and more profound meaning when studied with a view to understand these hidden forces which were at work, and as such studies are pursued evidence piles on evidence, and proof upon proof, until the student is forced to accept the position that there was a great Archaic Wisdom, in the charge of Superhuman Beings.

These outlines are only given in order to show where and by what means, such evidence and such proofs can be found.

That they are imperfect, and all too brief, comes from the fact that they are only designed as guides to more extensive researches, and the imperfection lies with the exponent, and not with the subject; anyone who turns to the indications given will find overwhelming material and evidence for every assertion made in these few pages. I can claim only a very imperfect representation of the most profoundly interesting clues to many great historical enigmas.







# NOTES

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## I. Forms and Presentements

(1) *Fragments of a Faith forgotten*, pp. 46, 47, 49.

(2) *The Secret Doctrine*, vol. III, pp. 54, 55.

(3) "The writings extant in olden times often personified Wisdom as an emanation and associate of the Creator. Thus we have the Hindu Buddha, the Babylonian Nebo, the Thot of Memphis, the Hermes of Greece; also the female divinities, Neitha, Metis, Athena, and the Gnostic potency Achamoth or Sophia. The Samaritan Pentateuch denominated the *Book of Genesis*, *Akamouth*, or *Wisdom*, and two remnants of old treatises, the *Wisdom of Solomon*, and the *Wisdom of Jesus*, relate to the same matters. The *Book of Mashalim* - the *Discourses* or *Proverbs of Solomon* - thus personifies Wisdom as the auxiliary of the Creator. In the Secret Wisdom of the East that auxiliary is found collectively in the first emanation of Primeval Light, the Seven Dhyâni-Chohans, who have been shown to be identical with the "Seven Spirits of the Presence," of the Roman Catholics."

Op. cit. vol. III, p. 55, note.

(4) WILDER, *New-Platonism and Alchemy*, p. 6.

(5) " Legend is living tradition, and three times out of four it is truer than what we call History."

THIERRY, *Des Systèmes Historiques*, p. 157.

(6) " Faustus SOCINUS wished to build a Temple " to Divine Wisdom " in 1579. When obliged to fly from Italy, he went to Hungary, Poland and Moravia, and reformed the Unitarian Sects. "

REGHELLINI DA SCHIO. *La Maçonnerie considérée comme le résultat des Religions Egyptienne, Juive et Chrétienne*, vol. III., p. 66.

(7) *The Temple of Solomon*. — " The building of the Temple of Solomon is the symbolical representation of the gradual acquirement of the *secret* Wisdom, or magic: the erection and development of the spiritual from the earthly; the manifestation of the power and splendour of the spirit in the physical world, through the Wisdom and Genius of the builder. The latter, when he has become an adept, is a mightier king than Solomon, the emblem of the sun or *Light* himself — the light of the real subjective world shining in the darkness of the objective universe. This is the temple which can be reared without the sound of hammer or any tool of iron being heard in the house while it is *in building*. In the East, this science is called, in some places, the *seven-storied*, in others the *nine-storied* temple; every storey answers allegorically to a degree of know-

ledge acquired. Throughout the countries of the Orient, wherever magic and the Wisdom-religion are studied, its practitioners and students are known among their craft as Builders — for they build the temple of knowledge of sweet science. Those of the Adepts who are active, are styled practical or operative Builders, while the Students or Neophytes are classed as speculative or theoretical. ”

BLAVATSKY, *Isis Unveiled*, vol. II, p. 232.

(8) We constantly find in the works of BACON, DANTE, PETRARCH and other great writers a *Fair Lady*, under which symbol is to be understood Truth. The *Lady* of BACON is well described in an interesting article by Mrs. H. POTT: *Francis St. Albans' Fair Lady*. She adds, p. 188:

“Rosicrucian poems and tales reproduce the same thoughts in allegories of the *Marriage of Truth and Beauty*, of the wooing of the Fair Lady, the love of the humble knight for an ideal Princess, and kindred themes. The form varies, but the underlying thought remains the same.”

See also: ROSSETTI, *La Beatrice di Dante*. In this poem we have precisely the same ideas.

(9) “The Secret Doctrine teaches us that the Arts, Sciences, Theology and especially the Philosophy of every nation..... had been recorded ideographically from the primitive oral records of the Fourth Race.” (vol. II, p. 559).

“The Initiates transmitted their knowledge

to the human kings, as their divine Masters had passed it to their forefathers." (vol. III, p, 264).

" Those few " elect " whose inner natures had remained unaffected by their outward physical growth..... became in time the sole guardians of the mysteries revealed, passing the knowledge to those most fit to receive it, and keeping it inaccessible to others." (vol. III, p. 50).

" The Esoterism of Egypt was that of the whole world at one time. During the long ages of the Third Race it had been the heir-loom, in common, of the whole of Mankind, received from their Instructors, the " Sons of Light ", the primeval Seven. There was a time also when the Wisdom-Religion was not symbolical, for it became Esoteric only gradually, the change being necessitated by misuse and by the sorcery of the Atlanteans..... But there must again come a time when man shall once more become what he was during the second Yuga (age), when his probationary cycle shall be over and he shall gradually become what he was." (vol. III, p. 74).

BLAVATSKY, *The Secret Doctrine* cit.

(10) " From the very beginning of *aeons*..... the mysteries of Nature (at any rate, those which it is lawful for our race to know) were recorded by the pupils of those same, now invisible, " Heavenly Men ", in geometrical figures and symbols. The keys there-to passed from one generation of " Wise Men " to another. Some of

the symbols thus passed from the East to the West, brought from the Orient by PYTHAGORAS."

BLAVATSKY, *The Secret Doctrine* cit., vol. I, p. 671.

(11) SOLDI, *La Langue Sacrée*, p. 87.

" Mythology is founded upon words, and the history of words, therefore, must explain it."

SAYCE, *Principles of Comparative Philology*, p. 303.

(12) *The Secret Doctrine* cit., vol. I, p. 325, 326.

(13) *Aradia, or the Gospel of the Witches in Italy*, p. 110.

(14) Op. cit., p. 115.

Cf. PITRÉ, *Bibliografia delle Tradizioni popolari di Italia*.

COMPARETTI, *Intorno al Libro de' Sette Savi di Roma*.

GARELLO, *La Morte di Pan*.

(15) A well-known writer on the Grail-Legends, whose work is most admirable, gives an instance of the very methods which Mr LELAND deprecates, in a recent study on the *Parsifal-Legend*. She arrives at the conclusion that "in its design... the Grail is purely pagan." And then in a note she adds the following passage: "I would here guard against being supposed in any way to advocate the view that the mediaeval minstrels were the conscious guardians and transmitters of an occult tradition. I believe the Grail story

in its intermediate form, *i. e.*, before it became a Christian legend, was to them a Folk-tale pure and simple, and was retailed by them as such."

WESTON, *The Legend of Sir Perceval*, p. 332.

This certainly may be true of many of the Troubadours, Minstrels and Jongleurs; but the fact remains that certain of them, and also some of the great Poets, made statements which showed that they *knew* what they were saying and that they were using a veiled language, not daring in those periods to speak more plainly. Two of these cases I shall notice later on, and at a future time it is hoped to offer a detailed study of such instances.

(16) Gabriele ROSSETTI and Eugène AROUX, whose books are full of most interesting symbolic studies. The investigations of the sources cited by both proves how sure was the basis, on which they grounded their assertions.

Says AROUX (*Dante, hérétique, révolutionnaire et socialiste*, pp. 13, 14):

"Les Troubadours s'étaient montrés les auxiliaires ardents et dévoués de l'hérésie albigeoise; non contents de la propager par leurs chants, ils n'avaient cessé de harceler l'Eglise et ses ministres de leur *Sirventes* satiriques; plusieurs même avaient tiré le fer contre les Croisés. "C'est un des phénomènes de la guerre "des albigeois," dit FAURIEL (*Histoire de la*

*poésie provençale*, vol. II, pag. 214), “ que l’ar-  
“ deur et l’unanimité avec lesquelles les poètes  
“ provençaux s’efforcèrent de flétrir le pouvoir  
“ ecclésiastique, par l’ordre et dans l’intérêt du-  
“ quel se fit cette guerre. Il n’y a, ou du moins,  
“ je n’ai trouvé qu’un seul troubadour signalé  
“ dans les traditions provençales pour s’être  
“ rangé du côté des Croisés; et cette exception  
“ mérite d’être notée, comme une confirmation  
“ solennelle du fait auquel elle se rapporte. ”

“ Les Troubadours, hostiles à Rome, étaient,  
à vrai dire, les journalistes du temps; à ce titre,  
ils constituaient une des puissances de la so-  
ciété, et ils dûrent prendre parti pour la liberté  
républicaine des villes du midi, pour les suze-  
rains féodaux ses patrons, c’est-à-dire pour la  
chevalerie, contre le clergé ou l’autorité. Leur  
*gaie science* se composait de règles compliquées,  
et leur poésie amoureuse avait deux styles appro-  
priés à deux genres différents: l’un savant et  
relevé dans lequel la recherche, l’obscurité et la  
difficulté passaient plutôt pour des qualités que  
pour des défauts; on le nommait *clus*, c’est-à-dire  
clos, serré, et *car*, ou précieux; l’autre, naturel  
et clair, dont un des plus grands mérites était ce-  
lui d’être aisément compris, recevait le nom de  
*leu*, *leugier*, *plan*, c’est-à-dire de léger, d’uni. ”

And J. ANGLADE (*Les Troubadours*, pp. 53, 54):

“ Ce souci de s’éloigner du vulgaire et de  
n’écrire que pour les parfaits connaisseurs a con-

duit les Troubadours — surtout ceux de la première période — à un genre de style raffiné qu'ils désignent sous le nom de *trobar clus* (invention obscure, fermée aux profanes). Ce genre consiste à n'employer que des mots rares, difficiles et obscurs, ou s'éloignant de leur sens ordinaire. Les poésies écrites dans ce style paraissent claires à première vue, mais le sens en est si bien caché qu'encore aujourd'hui on discute sur le sens de quelques unes. Les connaisseurs du temps ne leur ménagèrent pas leur admiration. Ainsi DANTE et PÉTRARQUE mettent au premier rang des Troubadours le représentant le plus éminent de ce genre, Arnaut DANIEL. ”

For the Bards, who were the Troubadours in Britain, see WILLIAMS AB ITHEL, *Barddas, the Bardo-Druidic System*.

(17) KRAUSE, *Die drei ältesten Kunsturkunden der Freimaurer-Brüderschaft*.

HEIDELOFF, *Die Bauhütte des Mittelalters*.

FINDEL, *History of Freemasonry*, pp. 42-77.

MERZARIO, *I Maestri Comacini*.

(18) HEINRICH, *Le Parcival de Wolfram von Eschenbach et la Légende du Saint Gral*.

(19) *Della Genealogia degli Dei*.

(20) *Disquisitions on the Antipapal Spirit which produced the Reformation*, vol. I, pp. 34, 35, 36.

(21) ROGER, *L'Enseignement des Lettres Classiques d'Ausone à Alouin*, p. 147.



(22) Op. cit., p. 145.

(23) " In 1300 the Troubadours became incorporated bodies, and the Academy of the *Jeux Floraux* was founded at Toulouse. "

MEYER'S *Konversations Lexicon*, Art. *Provenzalische Litteratur*.

(24) Op. cit., pp. 167, 168.

(25) The name Troubadour is derived from *trovar*, to find — literally, *the finder*.

The most important period of the Troubadour work began in 1127. About 1232 the chronicle of the wars of the Albigenses was written by William von TUDELA.

In 1450 Wolfram von ESCHENBACH flourished. There was at this time at Augsburg a Corporation of *Minnesänger*, and it was from this German group that the Oriental version of the Grail-Legend was put forth.

For which see:

SAN MARTE, *Leben und Dichte Wolfram's von Eschenbach*.

SAN MARTE, *Rittergedichte von Wolfram von Eschenbach*.

SAN MARTE, *Parcivalstudien*.

SIMROCK, *Parcival und Titurel*.

WESSELOFSKY, *Der Stein Alatyr in den Localsagen Palästinas und der Legende vom Gral*.

HAGEN, *Der Gral*.

(26) *Il Mistero dell'Amor Platonico del Medio Evo, derivato da' Misteri Antichi*, vol. I, pp. 5, 9, 21, 23, 24.

(27) Vol. II, p. 411.

(28) "The Manichaeans, or "Children of the Widow", also united themselves to the Saracens to subjugate the Greeks.... It had already been decided to press forward from Bulgaria into the West, first to Northern Italy.... In the XI century the plan of their wandering into Italy was carried out; where they appeared under the higher mystery degrees of their so-called Temple.... They named themselves the *Cathari*, or the pure, but by the people they were called the Bulgari, because the sect came from this nation.... In Egypt, Syria and Palestine their Apostle DRUCES especially propagated the sect. He won over the Saracen King HAKEM in Egypt.... The Druses of Lebanon call him the persian Salonus, and worship him under the symbol of a calf.... When the Christians ruled the land of the Druses, these latter made themselves into a secret society of Saracens. Here again is an affiliation between these Gnostics sects. They recognised each other by signs and symbols, word and grips. They met at night in their Lodges or Churches, as they called their Convents, and their transactions in these Convents they designated *Works*. The Children of the Widow had further an allegorical

Symbol language, of which BOSSUET speaks (*Histoire des Variations*). ”

ECKERT, *Die Mysterien der Heidenkirche*, p. 405.

(29) Just at the time when PETRARCH in the XIV century was the centre of Italian poetry, the Persian had also their great mystic poet [HA-FIZ], who was a true master of the same *Language of Love*. The Sufis made use of the most fervent expressions of love, in order to express the mysterious union of the soul with God; and they compiled a series of terms with a double meaning. The *Tavern* in which the *Drinkers* became inebriated was an Oratory or a sequestered place. The *Tavern Keeper* was the Instructor. Idolaters, Infidels and Libertines, were in mystic language various conditions of degrees in advancement. The Arabians adopted this form of poetry; it was given the name of *Lessan Gaib* (the *mysterious Language*). This same language was adopted in Italy not only in its mystic and religious sense, but also as a means of political communication, and the art of the *Gaie Science* lay in the expression of these hidden terms.

The three great sects in opposition to the Pope all employed this jargon. These three were, the Templars or Pilgrims (sometimes called Palmers by DANTE), who had their sources of mysticism in Syria; the Albigenses who had their centre at Toulouse, and were in contact with Arabian mysticism in Spain; and the Ghibelins, who were

to be found chiefly in Florence and Tuscany. Each sect is called by a woman's name. and so addressed in various poems.

See DELÉCLEUZE, *Dante Alighieri, ou la Poésie Amoureuse*, pp. 458, 601.

For the Persian poetry see *The Rubáiyat of OMAR KHAYYÂM of Naishápúr*;

Also *The Mâsnavi I Ma'navi, the spiritual Couplets of Maulana Jalálu-'d-Dín Muhammad Rúmi*, translated by E. H. WHINFIELD, p. 5.

For Pilgrims or Palmers, GIBBON (*The History of the Decline and Fall of the Roman Empire*, vol. II, p. 532, note) says: "Pilgrims: the itinerary from Bordeaux to Jerusalem was composed in the year 333 A. D. for the use of Pilgrims; among whom JEROME (Tom. I, p. 126) mentions the Britons and the Indians."

See also BÉDIER, *Les Légendes épiques*, vol. I, p. 135.

(<sup>80</sup>) The history of the Comtes de Poitiers is of great interest because of their connection with the Troubadours, and the following notes from a recent work (RICHARD, *Histoire des Comtes de Poitou*, vol. I, pp. 189, 207, 431, 453, 503, 505, vol. II, pp. 46, 53) prove this fact:

„ *Guillaume III, le Grand (993-1039)*. — Durant toute sa vie, GUILLAUME s'était toujours, par caractère, beaucoup préoccupé des questions religieuses, et en ce moment il en était deux qui attireraient particulièrement son attention. l'une,

l'extension de l'hérésie des Manichéens dans ses états, l'autre la reconnaissance de l'apostolat de saint Martial....

“ Le désir de s'instruire s'alliait chez lui au goût pour les livres. Il eut une bibliothèque dans son palais. et, pour l'accroître il se livra lui-même à la transcription des manuscrits. Il avait l'habitude de se mettre à la lecture aussitôt qu'il se trouvait seul, ou bien encore il passait une longue partie de ses nuits à lire....

“ *Guillaume VII, le Jeune (1086-1126)*. — Ce fut dans... Limoges qu'il donna rendez-vous aux croisés de ses états et qu'il en partit pour sa grande expédition (Croisade de 1101)....

“ Le comte de Poitou était assurément à cette époque dans une disposition d'esprit particulière; on le voit en effet fonder une abbaye, fait unique dans son existence, et, d'autre part, favoriser autant qu'il était en son pouvoir l'éclosion d'un établissement auquel il n'a peut-être manqué qu'une bonne direction au début et des statuts nettement définis pour devenir une association de premier ordre, telle que l'ordre du Temple ou celui de Saint Jean de Jérusalem. Au retour de la première croisade, un chevalier poitevin, ROBERT seigneur du Puy, près de Persac, eut l'idée d'ouvrir une maison d'où partiraient des guerriers pour aller lutter contre les infidèles, qui servirait en même temps d'asile aux pèlerins se rendant en Terre-Sainte et où l'on ferait l'aumône aux

pauvres de la région. Il l'installa à Montmorillon et lui donna le nom de Maison-Dieu. Le caractère guerrier de cet établissement, dont la création répondait à la préoccupation générale des esprits à cette époque, lui attira en quelques années une dotation considérable, et Guillaume, qui comptait certainement des compagnons d'armes parmi les initiateurs de l'œuvre, ne put rester en dehors de l'entraînement général. Il prit sous sa protection spéciale la Maison-Dieu, ses hommes et ses biens, et concéda à Robert, qui en fut le premier directeur, les droits de ventes et de péages et toutes les coutumes qui pouvaient lui appartenir sur les biens qui lui avaient été donnés. Il associa, ce qui est encore bien rare dans son existence, son fils Guillaume à cet acte généreux.....

“ Le troubadour qui, un siècle après la mort de Guillaume VII, entreprit de faire la biographie des poètes qui l'avaient précédé, commença son recueil par celle du comte de Poitiers, qui, dit-il, sut bien trouver et chanter, c'est-à-dire composer des poésies sur le mode adopté par les poètes du midi de la France, et les réciter.....

“ A son retour de l'Orient il avait alors trente et un ans, il se remit à composer des poésies, et fit en vers le récit des misères qu'il avait éprouvées.... L'impulsion que l'art de *trobar* reçut du comte ne se ralentit pas; sa cour fut le centre aimé des troubadours qui venaient y prendre des leçons et y trouvaient, quand ils étaient

nécessiteux, toutes les jouissances d'une vie facile.

“ Les liaisons qu'il forma en Limousin suscitèrent des vocations et c'est de cette contrée que sortirent les premiers troubadours, tels que EBLÉS de Ventadour, et bien d'autres; BÉCHADE, CERCA-DONT, MARCABRUN, Jaufré RUDEL, pour ne citer que ceux-là, furent des disciples directs de Guillaume VII ou, tout au moins, ont reçu des leçons de son entourage.....

“ *Guillaume VIII, le Toulousain (1126-1137)*. — Bien que Guillaume VIII fût particulièrement adonné aux œuvres guerrières, les troubadours eurent néanmoins accès auprès de lui, non point, sans doute, ceux qui, flattant les goûts de son père, chantaient la vie d'amour et de plaisir dans laquelle celui-ci se complaisait, mais les poètes vigoureux qui consacraient leurs vers à la glorification des combats aussi bien spirituels que temporels. ”

(31) “ From 1209 to 1229, the shameful war which gave birth to the Inquisition was carried on with extraordinary cruelty against the Albigenses, a religious sect in Provence, accused of heresy, but persecuted rather by an implacable political ambition. To this sect — which in some points opposed the pretensions of the See of Rome, and was at last exterminated by a crusade under the Papal Authority — belonged nearly all the contemporary Troubadours, whose poetry is full of

their sufferings and remonstrances. In their great distress, the principal ally of the Albigenses and Troubadours was PETER the Second of Arragon, who in 1213 perished nobly fighting in their cause at the disastrous battle of Muret. When therefore the Troubadours of Provence were compelled to escape from the burnt and bloody ruins of their homes, not a few of them hastened to the friendly Court of Arragon, sure of finding themselves protected, and their art held in honour, by princes who were at the same time poets."

TICKNOR, *History of Spanish Literature*, vol. I, pp. 284, 285.

(<sup>32</sup>) *Advancement of Learning* (1640), p. 355.

(<sup>33</sup>) *Advancement of Learning* (1605).

(<sup>34</sup>) *The Columbus of Literature, or Bacon's New World of Sciences*, p. 45.

(<sup>35</sup>) *Les Fabliaux, Etudes de Littérature populaire et d'Histoire Litteraire du Moyen Age*, pp. 83, 84.

(<sup>36</sup>) *De Sapientia Veterum Liber, or Wisdom of the Ancients*, was written in Latin and first published in a small volume in 1609. The translation here given was made in BACON's lifetime, by Sir Arthur GORGES, or GORGE, and published ten years after the appearance of the original.

The quotations are taken from the edition printed in 1889 by Cassel and Co., pp. 13-19.



(37) *Della Ragione poetica.*

Another Italian writer on the same subject, Carlo VECCHIONI, Vice-President of the Supreme Court of Justice at Naples, was suppressed; his first book (*Della Intelligenza della Divina Commedia*, Napoli, 1832) is of extreme interest, and on the exact lines of ROSSETTI. Another work on which he was engaged, was never published for the reason above stated.

(38) *Disquisitions on the Antipapal Spirit which produced the Reformation*, vol. II, p. 132.

(39) *Francesco da Barbérino et la Littérature Provençale en Italie au Moyen Age*, pp. 52, 56.

(40) " Chi vuol defender ciò, ponga ch'amare  
Sia disamare in quello  
Che suo voler avello  
Di donna chere  
Più che vedere  
Di lei l'onore e sua fama servare. "

*Documento d'Amore*, part. II, str. 6, Roma, Biblioteca Barberini, MS. f. XLVI, 18.

(41) *Op. Cit.*, p. 62.

(42) *L'Amor Platonico*, vol. II, p. 411.

On this question see also AROUX, *Les Mystères de la Chevalerie et de l'Amour Platonique au Moyen Age*, p. 77.

(43) " The Church had helped to bring allegories into vogue; commentators had early explain-

ed the New Testament by the Old, one being an allegory of the other: the adventures of Jonah and the whale was an allegory of the resurrection: the Bestiaries were series of allegories; the litanies of the Virgin, lists of symbols. The methods of pious authors were adopted by worldly ones: Love had his religion, his litanies, not to speak of his paradise, his hell and his ten commandments. He had a whole celestial court of personified abstractions, composed of those tenuous and transparent beings who welcome or repel the lover in the garden of the Rose. It was a new religion, this worship of woman, unknown to the ancients; OVID no longer sufficed, imitators could not help altering his aim and ideal; the new cult required a gospel: that gospel was the *Roman de la Rose*.....

“ The old styles are continued: the itinerant poets, jugglers and minstrels have not disappeared, on the contrary they are more numerous than ever. *Merry England* favours them, they continue to play as under the first Angevins a very considerable and multiple part which it is difficult to estimate. These people, with their vast memory are like perambulating libraries; they instruct, they amuse, they edify. Passing from county to county hawking news, composing satirical songs, they fill also the place of a daily gazette; they represent public opinion — sometimes create it — and often distort it; they are

living newspapers, they furnish their auditors with information about the misdeeds of the Government, which, from time to time, seizes the most talkative and imprisons them to keep them silent. The King has minstrels in his service; they are great personages in their way; pensioned by the prince and despised by the others. The nobles also keep some in their pay, which does not prevent their welcoming those who pass; they feast them when they have sung well and give them furred robes and money.....

“ Above, below, around these greater works, swarms the innumerable legion of satirical fables and laughable tales. They, too, cross the sea, slight imperceptible wandering, thus continuing those migrations so difficult to trace, the laws of which learned men of all nations have vainly sought to discover. They follow all roads; nothing stops them: cross the sea and they have preceded you; they spring from the earth, they fall from heaven, the breeze bears them along like pollen, and they go to bloom on other stems in unknown lands producing thorny or poisonous or perfumed flowers, and flowers of every hue. All these varieties of flowers are sometimes found clustered in unexpected places, on wild mountain sides, along lonely paths on the moors of Brittany or Scotland, in royal parks and in convent gardens. At the beginning of the VII century the great Pope Saint

GREGORY introduces into his works a number of *Exempla*, saying: "Some are more incited to " the love of the celestial country by stories " — *exempla* — than by sermons " and in the gardens of the monasteries, after his day, more and more miscellaneous grew the blossoms. "

JUSSERAND, *A Literary History of the English People*, pp. 152, 275, 344.

(<sup>44</sup>) *Orthodoxie Maçonnique*, p. 22.

(<sup>45</sup>) LEVI, *Giordano, Bruno, o la Religione del Pensiero*, pp. 100, 101.

In this work is given a vivid description of this terrible war. The writer shows that Giordano BRUNO was a member of a secret society at Lyons, and then went to Toulouse, which, he says, was in the XII century the stronghold of the Cathari and the Patarini who were the descendants of the Manichaeans.

(<sup>46</sup>) *Le Fonti dell'Orlando Furioso*, p. 343.

(<sup>47</sup>) *Etude Historique sur les Corporations Professionnelles chez les Romains*, pp. 42, 43, 45.

See also MARTIN SAINT-LÉON, *Histoire des Corporations de Métiers depuis leurs Origines jusqu'à leur Suppression en 1791*.

(<sup>48</sup>) " The religious origin of the Attic drama impresses itself upon the most peculiar features of that art. A result of this religious origin was that the actor's profession was held in high

esteem; Synods or Companies of Dionysian artists abounded, who were in possession of special privileges. The most important was the Ionic Company, established first in Teos, said to have lasted longer than many a famous state..... [With the strolling companies] the ignoble end of the Roman and with it of the ancient classical drama has been foreshadowed, and in the IV century actors had been excluded from the benefit of Christian Sacraments. Gradually, however, the *mimes* and their fellows became a wandering fraternity, and in the *mimes* or *Joculatores* there survived the remnants of religious rites."

*Encyclopaedia Britannica*, art. "Dionysus", p. 249.

(49) BEUGNOT (*Histoire de la Destruction du Paganisme en Occident*) thinks that the cult of Apollo was continued up to 829, on Monte Cassino.

(50) *Mithraism*. — "In the last struggles of Paganism with the Christian Church, the cult which exercised the most powerful attraction was that of Mithra..... It was at first a sun worship of Persian origin..... In the fourth century the ancient god of light has become the supreme power, who is all-seeing, all-pervading, who is the lord and giver of life..... The monuments of Mithra have been found all over the Roman world, in all the regions of Italy, in Spain, Africa,

and all the provinces bordering on the Danube, and the Rhine, in Gaul and in Britain..... This worship was conducted in underground grottoes brilliantly lighted and adorned with symbolic figures;..... the great festival of the God was celebrated on the 25th of December. His mysteries created a powerful bond of union, and in this respect satisfied one of the most urgent needs of society under the later Empire. The initiated formed a close guild or corporation presenting many points of resemblance to Freemasonry. ”

DILL, *Roman Society in the last Century of the Western Empire*, p. 82.

“ The order was divided into a multitude of little circles, strongly knit together and practising the same rites in the same sanctuaries. The size of the temples in which they worshipped, is proof that the number of members was always very limited..... The members of these little societies imagined themselves in the privileged possession of a body of ancient Wisdom derived from the very far Orient. The secrecy with which these unfathomable arcana were surrounded increased the veneration that they inspired.....

“ The close relation in which Mithra stood to certain Gods of this country is explained not only by the natural affinity which united all Oriental immigrants in opposition to the Paganism of Greece and Rome. The ancient religious

hostility of the Egyptians and Persians persisted even in Rome under the Emperors, and the Iranian Mysteries appear to have been separated from those of Isis by secret rivalry, if not by open opposition. On the other hand they associated readily with the Syrian cults that had emigrated with them from Asia and Europe... Mazdeism had sought a common ground of understanding with the religion of the country. In the union of Mithra and Anâhita the counterpart was found of the intimacy between the great indigenous Attis and Cybele, and this harmony between the two sacred couples persisted in Italy. The most sacred *Mithraeum* known to us was contiguous to the *Metroon* [a Temple of Cybele] of Ostia, and we have every reason to believe that the worship of the Iranian God and that of the Phrygian Goddess were conducted in intimate communion with each other throughout the entire extent of the Empire.

“ Despite the profound differences of their character, political reasons drew them together. In conciliating the Priests of the *Mater Magna*, the sectaries of Mithra obtained the support of a powerful and officially recognized clergy, and so shared in some measure in the protection afforded to it by the state....

“ Mithraism reached the apogee of its power towards the middle of the third century... But the first invasions of the Barbarians, and especi-

ally the definitive loss of Dacia (275 A. D.), soon after followed by that of the Agri Decumates, administered a terrible blow to the Mazdean sect.... Even before the Emperors had forbidden the exercise of idolatry, their edicts against astrology and magic furnished an indirect means of attacking the clergy and disciples of Mithra. In 371 A. D., a number of persons who cultivated occult practices were implicated in a pretended conspiracy and put to death....

“ The cult of the Persian God possibly existed as late as the fifth century in certain remote cantons of the Alps and the Vosges.... The conceptions which Mithraism had diffused throughout the Empire during a period of three centuries were not destined to perish with it;..... certain of its practices continued to exist also in the ritual of Christian festivals and in popular usages..... Its theory of sidereal influences alternately condemned and tolerated was carried down by Astrology to the threshold of modern times.....

“ Manichaeism, although the work of a man and not the product of a long evolution, was connected with these mysteries by numerous affinities..... The sect of Manichaeans spread throughout the Empire during the fourth century at the moment when Mithraism was expiring, and it was called to assume the latter's succession. Mystics whom the polemics of the Church against Paganism had shaken but not converted,



were enraptured with the new conciliatory faith, which suffered Zoroaster and Christ to be simultaneously worshipped. The wide diffusion which the Mazdean belief had enjoyed, prepared the minds of the Empire for the reception of the new heresy. The latter found its way made smooth for it, and this is the secret of its sudden expansion. Thus renewed, the Mithraic doctrines were destined to withstand for centuries all persecutions, and rising again in a new form in the Middle Ages to shake once more the ancient Roman world."

CUMONT, *The Mysteries of Mithra*, trs. by T. J. Mc CORMAC, pp. 170, 172, 178, 199, 283, 206, 207.

*Manichaeism*. — "The founder of this sect, MANI, was born at Sebatana in Persia, in 215 A. D. He began his public work, an attempt to reform the Magian religion, in 240, and met the usual fate of the reformer by crucifixion at the hands of the Magians in 276. His teachings were based upon the ancient Babylonian religion, but he admitted elements from Christian, Egyptian and Persian sources; and his tenets were closely allied to those of the Basilidians, Marcionites and Bardesanites.

"Like the Gnostics, MANI held the doctrine of Metempsychosis, attributed by theologians of the time also to Mithraism. This was probably the belief now known as re-incarnation."

BEAUSOBRE, (*Histoire critique de Manichée*)

asserts that the teachings of MANI were derived from Pythagoras through a *Scythian* who had received them directly from that philosopher.

The *Five Ranks* into which initiates were divided by Manes, viz. Auditors, Elect, Elders, Administrators, Teachers, may be compared with the Five Degrees of mystics in Mithraism — Ravens, Occult, Soldiers, Runners of the Sun, and Fathers.

From Manichaeism arose in Spain the sects of the Agapetes and the Priscillianists, about which J. MATTER (*Histoire critique du Gnosticisme*, vol. I, pp. 310, 511, vol. II, pp. 376, 377) says:

“The Agapetes were formed in Spain about the year 380. This association (they must not be confused, in spite of the similarity of names, with the orthodox Agapites.....) was founded by a Spaniard of distinction, named AGAPE, under the influence of the Egyptian MARCUS. Born in Memphis, and without doubt educated in Alexandria or in the Cyrenaica, MARCUS — who must be distinguished from several other Gnostics of the same name — went to Spain some years before the severities exercised in his country by order of the Emperor THEODOSE. If we may believe Sulpice Severe, he was well versed in the arts of magic or Theurgy of that time, and was a disciple of MANES..... [The doctrine of the Agapetes] was a singular mixture of Manichaeism and Gnosticism.....”

“ The most celebrated of all the sects which emanated from the Manichaeans, and one which offers us the most direct interest, is that of the Priscillianists of Spain. We see in this the ancient oriental Theosophy, modified by the Egyptian Gnosis, just as manichaeism presents it to us modified by the Gnosis of Syria. The Priscillianists had had, ever since their origin, the most intimate relations with the Gnostics, and especially with the Agapetes. Their chief, PRISCILLIANUS, was the pupil of HELPIDIUS and of AGAPE, whom the Egyptian MARCUS initiated into the Mysteries..... PRISCILLIANUS did not blindly adopt the Gnosis of Memphis; he founded, on the contrary, a different sect from that of the Agapetes.

“ They have often confused MARCUS of Memphis with MARCUS of Palestine. It seems that S. JEROME has already given the example of this confusion..... It is the sect of MARCUS the Valentinian..... who were propagated along the border of the Rhone according to S. Irenaeus. ”

(51) *Les Associations religieuses chez les Grecs.*

A full and most interesting study of these cults is given in this book.

(52) “ Le clergé de la *Mère des Dieux*, avec ses prêtres des deux sexes, ses joueurs de flûte, ses joueuses de tambour de divers rang, n'avait garde d'y manquer..... Des corporations puissantes, groupées autour des temples..... Les cultes

Egyptiens possédaient la corporation des Pastophores..... La Mère des Dieux avait des congrégations de dévots qu'on appelait les Dendrophores: compagnons danseurs de Cybèle. ”

BOISSIER, *La Religion Romaine*, vol. I, p. 370.

(53) LÜDERS, *Die Dionysischen Künstler*, p. 24.

(54) *The Mediaeval Stage*, p. 58.

(55) *Histoire de l'École d'Alexandrie*, vol. III, p. 53.

(56) “ So strong was the attachment of the Celtic nations to their poetry and their Bards, that amidst all the changes of their governments and manners, even long after the order of Druids was extinct, and the national religion altered, the Bards continued to flourish..... as an order of men highly respected in the State, and supported by a public establishment. We find them, according to the testimonies of Strabo and Diodorus, before the time of Augustus Caesar; and we find them remaining under the same name, and exercising the same functions as of old, in Ireland and in the north of Scotland almost down to our own times. After the introduction of Christianity, some of our Bards acted in the double capacity of Bards and Clergymen. So late as the XIII century we find Donclead O'DALY, Abbot of Bogle, excelling all other Bards of his time in the hymnal species of poetry. ”

WALKER, *Historical Memoirs of the Irish Bards*.

Hence (according to MACPHERSON) they had the name of *Chlerè*, which is probably derived from the Latin *Clericus*.

(57) "Gorgias is an intentional transformation of *Golias*, the protector of the *Vaganten*, who again in accordance with Gorgias, are called *Ingurgitantes* (Gluttons or Satiated Ones). The *Ingurgitantes* are also found at Kaiserburg (Zarnke 466). SACK, a. o. O. S. 17, speaks of its own Fencing-School: MONE, *Zeitschrift XVII*, s. 47, speaks of its own Fraternity of Bacchanten (at Worms, 1390). An Abbey Bejanorum (= Bacchanten) is mentioned in the Paris High-school in 1493 (DU CANGE, s. v. *Beanus*); an Abbey of Bacchanten is forbidden at Montpellier in 1465 (FOURNIER, II); in Avignon in 1450 the members of the Curia of the Abbey were divided into monks (*provecti, collegiati, aggregati*) and bacchanten (FABRICIUS, *Akad. Deposition*, Frankfurt a. M., 1895, S. 22). "

SPIEGEL, *Das Fahrende Schülertum*, p. 5.

This writer says that during this period the Bacchus cult was in its most flourishing condition.

(58) *Isis Unveiled*, vol. II, p. 527.

The writer says also: "IHΣ is one of the most ancient names of Bacchus." And elsewhere (*The Secret Doctrine*, cit., vol. II, p. 438): "Dionysus

is one with Osiris, with Krishna, and with Buddha, the glorified Spiritual Christos. ”

“ To what extent the idea of his (Dionysus) functions may have been derived from the Vedic God Soma, cannot be determined, but the similarity between the two deities becomes the more striking when we consider how actively the worship of Dionysus was conducted in Asia Minor..... where he was called Sabazius, from which was derived the Greek name Bacchus. In Lydia his triumphant return from India was celebrated by an annual festival in Mount Tuolus. Dionysus had further, in common with Apollo, the gift of prophecy. With the Greek Colonists he passed to Rome, in joint worship with Ceres and Libera..... A temple was erected to them in 495 B. C. ”

*British Encyclopaedia*, Art. “ Dionysus. ”

“ O Egypt, Egypt, of thy pious cults tales only will remain, as far beyond belief for thy own sons (as for the rest of men); words only will be left cut on thy stones, thy pious deeds recounting. ”

MEAD, *Thrice Greatest Hermes*, vol. II, p. 352.

M. BARTSCH (*Provenzalisches Lesebuch*) enumerates about twenty MSS on Theological points.

“ Dionysos is a god of many names; he is Bacchos; Baccheus, Jaccho, Bassareus, Bromios, Euios, Sabazios, Zagreus, Thyoneus..... and the list by no means exhausts his titles.... Dionysos,

like many another god, was a god of the impulse of life in nature..... The vine is a tree; but Dionysos is Dendrites, Tree-god, and a plant-god in a far wider sense. He is god of the fig-tree, Sykites; he is Kissos, god of the ivy; he is Anthios, god of all blossoming things; he is Phytalmios, god of growth..... He is god of all growing things, of every tree and plant and natural product, and only later exclusively of the vine. ”

HARRISON, *Prolegomena to the Study of the Greek Religion*, p. 414, 427, 429.

(59) “ Les troubles et la confusion qui régnerent en Provence, depuis l'époque de la cruelle persécution des Albigeois,..... toutes ces causes étaient trop puissantes pour que l'esprit enjoué, mais peu hardi des Troubadours, pût y résister. Plusieurs s'enfuirent, d'autres se soumirent de désespoir, tous tombèrent dans le découragement. Vers la fin du treizième siècle, leurs chants se font rarement entendre sur le sol qui leur avait donné naissance trois cent ans avant. Au commencement du quatorzième, la pureté de leur dialecte disparaît, et, un peu plus tard, leur langue même cesse d'être cultivée..... Pendant un certain temps les Troubadours exilés qui fréquentaient la cour de Jacques le Conquérant et de son père,..... donnèrent à Saragosse et à Barcelone un peu de cette grâce poétique qui avait eu tant d'attrait à Arles et à Marseille. Mais ces

deux princes furent obligés de se défendre eux-mêmes contre le soupçon de partager l'hérésie dont étaient infectés plusieurs des Troubadours qu'ils protégeaient. "

TICKNOR (G.), *Histoire de la Littérature Espagnole*, trad. par J. G. MAGNABAL, vol. I, pp. 293, 294.

(60) *Encyclopédie*, Art. "Ménestrels." See also for Corporations:

BERNHARD, *Recherches sur l'Histoire de la Corporation des Ménestriers*. This last book contains much valuable information for students on these lines.

(61) For Guyot de PROVINS, who plays such an important part in the Holy Grail Legend of Wolfram von ESCHENBACH, see *Romania*, vol. XVI, XVIII, Art. *Guyot de Provins*.

(62) *La Bible au Seigneur de Berze*.

(63) *La Satire en France au Moyen Age*, p. 14-16.

(64) SPIEGEL, *Das Fahrende Schülertum*.

„ *Die Vaganten und Ihr Orden*.

„ *Gelehrten Proletariat und Gaunertum*.

„ *Die Grundlagen des Vagantenpoësie*.

In these pamphlets is given a most admirable description of the whole movement of the Goliardi, Bacchanten, Vaganten, different names for precisely the same movement.



(65) WRIGHT, *The Latin Poems commonly attributed to Walter Mapes*, p. 8.

(66) *Les Gouliards*, pp. 425-454.

(67) " Il fut dénoncé comme tel par Saint Bernard au pape Innocent II. " Op. cit., p. 454.

(68) DE CASTRO, *Arnaldo da Brescia e la Rivoluzione Romana del XII Secolo*, p. 305.

" Il was through the work done by Abelard that the theological school of Paris became the seminary of Christian Europe. "

PUTNAM, *Books and their Makers during the Middle Ages*, vol. I, p. 198.

Cfr. COMPAIRÉ, *Abelard, and the Origin and early History of Universities*.

(69) " Besides this Laity, who professing the Liberal Arts found the way to teach very profound things, did not have any fixed seat, but frequently transferred it taking also their disciples with them. Very often the Italian cities wishing to retain these teachers, offered to pay them largely, in order to induce them to remain. *These secular teachers formed the chain which connected the Imperial Schools with the Italian Universities of the Middle Ages.....*

" One of the most valid reasons which can render acceptable that kind of isolation to which we have alluded, in the Goliardi poetry, consists, without doubt, in regarding it as the general emanation of a kind of Sect, which owed

its name and origin to him who had been its supreme head; the famous *Golias*.

“ If then we cannot give an absolute scientific value to these printed collections, still a more just conception of the *vagantes*, a surer meaning of the word *Goliardo*, is to be sought for in the writings of their contemporaries.

“ Now in the noted Glossary of DUCANGE, at the term *Goliardus*, is said first: “ Goliardi, Bufones, Ioculatores, iidem sunt; ” and immediately after are quoted in confirmation of this identification, many passages in the Ecclesiastical Statutes and of the Councils.

“ *Item praecipimus quod clerici non sint ioculatores, goliardi, seu bufones. Statutes of the Synod 1229 pub. by MARTINI, Thesaurus.* ”

GABRIELLI, *Sulla Poesia dei Goliardi*, pp. 15, 16.

See also: GIESEBRECHT, *De Litterarum Studiis apud Italos primis Medii Aevi Saeculis*.

(70) *Les Fabliaux*, pp. 392, 395, 399.

(71) See also: COOPER OAKLEY, *The Goliardi or Jongleurs, Their Origin and Connection with Free-masonry*, p. 536. In these articles I mentioned Walter MAPES as *Golia*. Further research shows that he was only one of the *Golias*, and so far I find no one earlier than Abelard, but he was not the first.

(72) “ En 1227, le Concile de Trèves lança un sévère anathème contre ces écoliers vagabonds,

les triands et les goliards qui se présentaient dans les églises séculières et monastiques sous prétexte d'y chanter des vers sur le *Sanctus* et l' *Agnus Dei*..... Donc il a existé dès le X siècle à tout le moins (puisqu'il en est question dans les réglemens de Gautier, Archevêque de Sens, en 915), il a existé toute une séquelle de clercs errants..... C'étaient des pamphlétaires de ces siècles sans journaux. ”

GAUTHIER, *Histoire de la Poésie Liturgique au Moyen Age*, p. 191.

(78) “ *Scholares Vagantes*, some of these were actually out at elbows and disrobed clerics; others were scholars drifting from University to University;..... they were indeed the main intermediaries between the learned and the vernacular letters of their day.

“ The earliest decree against them is of Gautier of Sens (913) in his *Constitutiones*, C. 13 (Mansi, XVIII, 324): *Statuimus quod clerici ribaldi maxime qui dicuntur de familia Goliae*.....”

CHAMBERS, *The Mediaeval Stage*, vol. I, p. 60.

Thus we have the “ family of Golia ” mentioned nearly two centuries before ABELARD was born; this book is full of most interesting matter, and admirably written for research work.

But as we have seen, d'ORCET gives an earlier date, 862 A. D.

“ All the monks who turned troubadours were not runaways. Many of them were commission-

ed by their Superiors to traverse the country in this character, because it was found that the heretical missionaries who were then so numerous in Southern France and in Northern Italy, also made a great and formidable use of song and of the liking of the people therefor. These heretics pretended to be troubadours, not only because they thus obtained an excellent disguise, but because the profession aided them in procuring an introduction to strangers, in preparing audience to receive unaccustomed doctrines, and in dealing heavy strokes at orthodoxy. The latter did not disdain to learn from its antagonists, nor to meet them with their own weapons. This however is a portion of our subject which we have already discussed in our chapter on Provençal poetry. ”

RUTHEFORD, *The Troubadours, their Loves and Lyrics*, p. 223.

(74) “ Les Histrions sont les Jongleurs, dit un vieux Glossaire du XI siècle. Race impérissable, et sous vingt noms différents, toujours semblable à elle-même, ils ont traversé dix siècles sans beaucoup modifier ni leurs mœurs, ni leur physiologie; ce sont toujours les mêmes hommes que nous rencontrons tantôt à la cour des rois, ou dans la grande salle des châteaux, tantôt sur les places publiques des bonnes villes, ou sur les routes à l’entrée des bourgs; infatigables amuseurs du peuple et des grands. ”

PETIT DE JULLEVILLE, *Les Comédiens en France au Moyen Age*, p. 223.

“ Ce n'est pas sans une transition longue et délicate que les poésies du sixième au dixième siècle, toutes païennes encore et barbares, se sont changées en cette poésie chrétienne, élégante et chevaleresque du douzième siècle..... On les appelle, dès le cinquième siècle, *joculatores*; au onzième siècle ce nom devient commun. Ces comédiens de dernier étage, ces histrions, étaient un legs de la décadence romaine. Jamais ils n'avaient disparu entièrement. Véritables *bohèmes*, ils avaient traversé l'époque mérovingienne sans qu'on sût dans quelle condition sociale les classer officiellement. Ils couraient de ville en ville, de cour en cour, faisant en plein vent leurs exercices d'équilibre, jouant leurs pantomimes, débitant leurs jeux de mots, ressemblants à nos Bobèche, à nos Galimafré et aux paillasses de nos tréteaux, moins le costume. On les nommait aussi *scenici*, *sourrae*, *choraules*, *mimi*, *histriones* et *thymelici*.....

“ Mais à côté de ces histrions se produisent, dès les Carlovingiens, dès le dixième siècle peut-être, de nouveaux jongleurs, dignes, sérieux, presque austères, qui vont de place en place, d'abbaye en abbaye, de château en château, chanter sur une mélodie sévère les cantilènes d'abord, et puis les épopées nationales, qui ne sont que des cantilènes développées. ”

GAUTHIER, *Les Epopées Françaises*, vol. I, pp. 328, 346, 350.

(75) Op. cit., vol. I, p. 25.

(76) *Les Clercs du Palais*, p. XIV.

(77) " Les Luperques, prêtres de Pan, qui formèrent successivement plusieurs collèges à Rome, et qui eurent de si singuliers rapports avec les confréries de *Flagellants*, dont l'Italie fut couverte au XIII siècle..... Le 15 des calendes de Mars, les Luperques nus et les reins seulement couverts d'une peau de chèvre, traversaient la ville en frappant avec des courroies tous ceux qu'ils rencontraient..... Le nom de *Lupercales*, donné à la principale fête des Luperques, signifiait proprement la fête des loups ou de la louve. "

MAGNIN, *Les Origines du Théâtre Antique et du Théâtre Moderne*, p. 240.

(78) The origin of *Fools* can be traced back into very ancient times; MAGNIN (op. cit., pp. 188, 189), speaking of social life in ancient times, says:

" Quelques gens riches [de la Grèce] se plaisaient à entretenir dans leurs maisons des fous, à l'exemple des Perses. Le roi de Perse, dès le temps de DÉMARATE, avait un fou à sa table..... ERASME dans l'*Éloge de la Folie* fait remonter plaisamment l'institution des fous de cour jusqu'à Vulcain. "

See also:

HONE, *Ancient Mysteries described*, p. 157.

TILLOT, *Mémoires pour servir à l'Histoire de la Fête des Fous*.

DE MARTONNE, *Les Fêtes du Moyen Age*.

(79) " If the comparative study of religions proves any thing it is that the traditional beliefs and customs of the mediaeval or modern peasant are in nine cases out of ten but the *detritus* of heathen mythology and heathen worship, enduring with but little external change in the shadow of an hostile creed. This is notably true of the village festivals, and their *ludi*. Their full significance only appears when they are regarded as fragments of forgotten cults..... The old beliefs and, above all, the old rituals died hard..... It is noteworthy that pagan Rome already had its Feast of Fools..... The *stultorum Feriae* on February 17 was the last day on which the *Fornacalia* or ritual sacrifice of the *Curiae* was held. "

CHAMBERS, *Op. cit.* vol. I, pp. 94, 335.

(80) *Op. cit.*, pp. 26, 190, 225.

(81) MUTEAU, *Les Clercs à Dijon*, pp. 7, 32.

(82) GRINGORE had a high public position:

" Il devient plus tard Héraut d'armes du Duc de Lorraine. "

FABRE, *Etudes Historiques sur les Clercs de la Bazoche*, p. 209.

(83) " Les conteurs en prose, qui abondent à la fin du XV et au commencement du XVI siècle, Bonaventure DESPÉRIERS, Noël DU FAIL, la Reine de Navarre, BRANTÔME, etc., etc., sont les héritiers des *trouvères*. "

LENIENT, *La Satire en France au Moyen Age*, p. 303

(84) " L'élégant badinage de MAROT est encore un dernier reste de la grâce et de la naïveté gauloise. Traducteur de Jean DE MEUNG, éditeur de VILLON, le gentil page de FRANÇOIS I recueille pieusement l'héritage de ce monde qui s'en va. Mais il a déjà lui-même été touché par l'esprit nouveau. Déjà il a entrevu un coin du ciel de l'Italie, et respiré l'haleine embaumée de la Renaissance. Déjà il a prêté l'oreille aux anathèmes de Luther, à la voix aigre et discordante de CALVIN; proscrit, chassé de Paris à Genève, de Genève à Nérac, il a vécu dans la société des libres chercheurs et des libres penseurs d'alors, avec Bonaventure DESPÉRIERS, Lefèvre D'ETAPLES et cette charmante révoltée, la reine MARGUERITE. Le Compagnon des *Enfants sans Souci* est devenu traducteur des Psaumes, le Tyrtée des Protestants. "

LENIENT, *Op. cit.*, p. 300.

(85) " Clément MAROT et MARGUERITE, reine de Navarre, soeur de François I, avaient été, à juste titre, soupçonnées de pencher vers l'hérésie et de favoriser la Réforme. "



FABRE, *Les Clercs du Palais*, p. 179.

(86) PETIT DE JULLEVILLE, *Le Théâtre en France, Histoire de la Littérature Dramatique*, p. 61.

(87) *Les Gouliards*, p. 423.

(88) On this Italian revival of these ideas see:  
COOPER OAKLEY, *The Wisdom Tradition in the Italian Renaissance*.

(89) WIGSTON, *The Columbus of Literature*, p. 152.

(90) See MOLAND, *François Rabelais*.

(91) *Rabelais et les quatre premiers Livres de Pantagruel*, p. 233.

(92) "We know that BACON when about 16 years of age (1577) went to Paris..... The cipher story tells us that when in Paris he fell madly in love with MARGUERITE de Valois [This was the second MARGUERITE de Valois, the daughter of CATHERINE de Medici]."

CUNNINGHAM, *Bacon and Edmund Spenser*, p. 168.

(93) *The Curiosities of Literature*, vol. III, pp. 150, 155.

(94) "And their appearance and their work was as it were a wheel in the middle of a wheel."  
EZEKIEL, I, 16.

This is a very significant sign of the secret work: the wheel *within* the greater wheel; the

latter, standing for the Reformation; the wheel *within*, being the unseen guides of these forces.

(95) It is precisely in these names *d'allure mystérieuse* that the key to the mystery is securely hidden. At a future time these will be studied in the course of our researches. Many problems of the religious conflicts and movements are yet hidden in this way.

(96) *La Revue de Théologie, Fragments littéraires et critiques*, vol. III, pp. 224-252.

(97) BOCCACCIO is another of the writers with a secret meaning.

(98) NODIER, *Bonaventure Despériers*, pp. 333-336.

(99) "From time to time in the world's history we see the rising up of a spirit of revolt against the existing conditions of things, a spirit that challenges all authority, and rejects all tradition. It appears when some religion, some social polity, some convention, has lost, wholly or partially, its indwelling life, and offers to the world a shell instead of a content, a stone instead of bread. It appears when authority has lost its inherent power and rests on mere prescriptions; when a creed is an empty formula instead of the expression of life. When abuses have accumulated, when dust has gathered thickly over ancient jewels, when priesthood has become a profession, and religious rule a prize for ambition, then arises the protestant spirit, and sweeps

away like a storm-wind over the minds of men. It is one of the purifying agencies in the treasure-houses of the spiritual Guardians of Humanity, the wind of which scatters the fogs of blind credulity, and chases away the miasma of intellectual sloth."

BESANT, *The Protestant Spirit*.

(<sup>100</sup>) *Hypnerotomachia (Pugna d' Amore in Sogno*. Venetiis, 1498). Often given as written by Frate Francesco COLONNA under the name *Poli-filo*. D'ORCET attributes it to Leonardo CRASSO, and says that the titles of the chapters must be read as follows: P.O.L.I.A.M. F.R.A.T.E.R F.R.A.N.C.E.S.C.U.S. C.O.L.U.M.N.A. P.E.R.A.M. V.I.T. This will be discussed more in detail in articles to follow dealing with cryptogram and cipher. We may note here, that it can be shewn from a cipher that Dante was a Templar. This is given by AROUX (*Dante Hérétique, Révolutionnaire et Socialiste*, p. 253), who quotes from the life of Dante by PELLI.

"Apostolo ZENO tells us (vol. II, Letter 224) that in the Imperial Library at Vienna there were two medallions, on one of which is engraved the head of DANTE with the inscription *Dantes Florentinus*; on the other, the effigy of the painter PIETRO of Pisa with *Pisanus Pictor* inscribed: and that both of these medallions bear on the reverse side the *same initials* punctuated in the following order: F.S.K.I.P.F.T. (p. 123

et seq.). Such letters applied without the slightest difference to two men of such different arts, can only denote a title common to both: we propose the following until a better is suggested: *Fraternitatis Sacrae Kadosch, Imperialis Principatus, Frater Templarius.* ”

(101) *Le Songe de Poliphile*, pag. 504, et *La Préface de Poliphile*, p. 394.

(102) *La Préface de Poliphile* p. 395, note: “ Les grades de Maîtresses des corps et métiers se nommaient des *Franchises*: c'était le terme technique. ”

(103) “ In 1546 the publisher Etienne DOLET, himself the author of a number of books, was burned in the Place Maubert, for his obstinate persistence in the heresy of CALVIN. ”

PUTNAM, *Books and their Makers during the Middle Ages*, vol. II, p. 449.

(104) D'ORCET, *Le Songe de Poliphile*, pp. 490, 498.

(105) *Le Préface de Poliphile*, p. 392.

(106) *Ibidem*, p. 394.

(107) *Le Songe de Poliphile*, p. 507.

(108) *La Préface de Poliphile*, p. 393.

“ *Le Parpoli* ou homme parfait est le Grade maçonnique qui a donné naissance au mot *par-paillot*. ”

(109) WIGSTON, *The Columbus of Literature*, pp. 25, 152, 153.

(110) On the sources of the *Roman de la Rose* see the important work of LANGLOIS, *Origines et Sources du Roman de la Rose*. M. LANGLOIS has traced the originals for 12,000 out of the 17,500 lines of Jean de MEUNG; and he is preparing (1894) a much-needed critical edition of the text.

(111) *Zur Geschichte der Bauhütten und der Hüttengeheimnisse*, Leipzig, 1908.

In other countries traces of the same movement are to be found. We have for instance St. Lucas Guild at Antwerp in 1440.

(112) NEUMARK, *Neusprossender Teutscher Palmbaum*.

BARTHOLD, *Geschichte der fruchtbringenden Gesellschaft*.

KRAUSE, *Der fruchtbringenden Gesellschaft ältester Ertzschrein*.

SCHULTZ, *Die Bestrebung der Sprachgesellschaft des XVII Jahrhundert*.

KELLER, *Comenius und die Akademien der Naturphilosophen des XVII Jahrhunderts*.

(113) The following account of German societies is summarized from Dr. SCHUSTER, *Die Geheimen Gesellschaften, Verbindungen und Orden*, vol. I, pp. 536 sqq.

(114) See: KELLER, *Die Römische Akademie und*

*die altchristlichen Katakomben*, p. 63. An outer relation of the *Palm Tree* and similar Academies with the *Singing Society* and other societies is indeed very probable, but in the present state of research is not clearly known.

(115) They are also to be regarded as secret societies, in so far as their organisation, their true object and aim were represented to the public as innocent and popular, and their symbolism and the names of their members were thoroughly concealed from outsiders.

(116) This must be a mistaken translation; the writer must be speaking of the Date Palm (*Phoenix dactylifera*), which is to be found in the Holy Land and so enters into the Biblical symbolism.

(117) Among them may be mentioned: Landgraf von Hessen, Pfalzgraf LUDWIG bei Rhein, König KARL GUSTAV von Schweden, Herzog AUGUST von Braunschweig, Fürst CHRISTIAN von Anhalt etc. The Kurhaus Brandenburg showed the most active interest in the Academy. In 1827 the Markgraf CHRISTIAN became a member. His example was followed in 1627 by the Kurfürst GEORG WILHELM and the Markgraf SIGMUND. The great Kurfürst joined the *Palmbaum* in 1644. It is remarkable that also foreigners (among others the Swedish Chancellor OXENSTERNIA) belonged to it, who, as KELLER justly observes, could

hardly have been admitted on account of their services rendered to the German language. Further we find here in great numbers Bohemian and Austrian enthusiasts. The softening of their hard destiny was an object of great concern to the Society.

Among the numerous men of learning who belonged to the Academy are mentioned: Georg Philipp HARSORFER and his teacher Mathias BERNEGGER, Martin OPITZ, Caspar DORNAU, etc. They were in part pupils, friends and admirers of Hugo GROTIUS, GALILEI, CAMPANELLA. BERNEGGER stood also in close relation with Samuel HARTLIEB, the most earnest member of the *English Society* in London. After 1646 also Joh. V. ANDREA belonged to the *Palmbaum* under the brothername of *the Fragile*.

(118) Fürst LUDWIG was named *The Nourisher*; Kurfürst GEORG WILHELM von Brandenburg, *The Sincere*; his son, the great Kurfürst, *The Blameless*; Landgraf WILHELM von Hessen, *The Ticklish*; Eberhard MANTEUFEL, *The Sour*; Georg NEUMARK, *The Sprout*; Pfalzgraf CHRISTIAN, *The Beak*; Kasper von TEUTLEBEN, *The rich Flour*, etc. These designations are evidently connected with symbols taken from the kingdom of plants.

(119) The writer is hardly logical; for an ordinary social meeting such rules about the cup would not have been necessary.

(120) In the *Palmbaum* is found one meaning of the ribbon, as follows (SCHUSTER, *Die Geheimen Gesellschaften*, vol. I, p. 65):

“ Reichbelobtes Tugendband  
 Wann du keine Gleichheit findest  
 Unter hoch und schlechtem Stand  
 Sag, wie Du sie gleich verbindest?  
 Teutschgesinnter Tugendmut  
 Ist das reich und gleichste Gut. ”

(Much-praised ribbon of virtue, finding no equality between high and low classes tell me: how do you nevertheless unite them? Virtue, as understood by the German mind, is the richest and most universal Good).

(121) In books which have been published by these Colleagues a number of interesting engravings is to be found.

(122) “ The reader will remember, in BACON’s *New Atlantis*, the pillar and cross of Light which broke up and cast itself abroad, as it were, into a firmament of many stars; and which also vanished soon after, and there was nothing left to be seen but a small ark or chest of cedar, dry and not wet at all with water, though it swam; and in the fore-end of it, which was toward him, grew a small green branch of palm.

“ It is evident to those who understand these subjects that the green branch of palm in the fore-end of the chest is introduced by BACON to typify immortality and rebirth. The palm tree



is *Phoenix dactylifera*, with which the fable of the *Phoenix* is most closely associated, the fabulous bird being supposed to build its nest upon a palm tree. But the curious growth of the *Phoenix dactylifera* explains, we think, the origin of the fable. It throws out branches every year from the centre, and the old ones dying go to form the bark of the tree in a remarkable way, suggesting continual death and rebirth.

“ Upon three steles in the Berlin Museum, the Sacred Tree, or Tree of Life is represented by the date palm (*Phoenix dactylifera*).

“ Among the Jews, the date palm would seem to have had a certain typical signification: it was largely introduced in the decoration of Solomon's temple, being represented on the walls along with the cherubin, and also on the furniture and vessels of the temple (I, *Kings*, VI, 29, 32, 35; vii, 36).

“ In the song of SOLOMON, which theologians regard as significant of the love of the Church for Christ, the Spouse of the Church is spoken of as the palm tree, “ I said, I will go up to the palm tree, I will take hold of the boughs thereof. ” (*Song of Solomon*, VII, 8).

“ The palm tree is also in Scripture a favourite simile for the righteous, who are said to flourish like the palm tree (*Psalms* XCII, 12). The Tree of Life mentioned in the second chapter of *Genesis* v. 9, has always been understood as the palm tree, — the date palm, *Phoenix dactylifera*.

“ In the last chapter of the Apocalypse there is a reference to the palm tree, as the Tree of Life in the heavenly Jerusalem. St. JOHN thus describes the “ Water of Life, clear as crystal, proceeding out of the throne of God and of the Lamb. In the midst of the street of it, and on either side of the river, was there the tree of life, which bare twelve manners of fruits, and yielded her fruit every month; and the leaves of the tree were for the healing of the nation (*Rev.* XXII, 1, 2).

“ The palm tree was popularly believed to put forth a shoot every month, and hence became at the close of the year a symbol of it: and was the origin of the Christmas tree, so popular with the Germans, but derived originally from Egypt. As it is well known, the leaves of the palm tree were at one time used for writing on (PLINY). In Christian symbolism, the Tree of Life is the date palm, and souls are represented, commonly, as doves. On one of these palm trees is often perched a phoenix with seven rays. There is a good example of this in the church of SS. Cosma and Damiano: the phoenix with the glory symbolizes the resurrection to eternal life, and is placed on the palm tree as the symbolical support of that life.

“ The phoenix was, in this sense, a very ancient mythical symbol. DANTE alludes to it (*Inferno*, XXIV, 105-109):

“ Così per li gran savi si confessa,

“ Che la Fenice muore e poi rinasce,

“ Quando al cinquecentesimo anno appressa. „

“ OVID (*Metamorphoses*, lib. XV, 392 et seq.) associates this fabulous bird with the palm tree, as preparing its funeral nest among the branches, “ tremulae in cacumine palmae, ” from whence, on its death, another little phoenix rises up.

“ It is a doubtful point whether the tree *Phoenix dactylifera* gave the name to the bird, or the mystical bird to the tree; possibly the well known fact that, when an aged female palm tree was burnt down to the roots, a new tree sprang up amid the ashes of the old one, may have been the origin of the fable (see: C. PLINII SECUNDI *Naturalis Historia*, lib. XIII, c. 9). ”

WIGSTON, *Bacon, Shakespeare and the Rosicrucians*, pp. 96, 97.

“ A Tree, a Pillar and a Sceptre, in ancient theology, were common names for a Book. So we are told that when Juno was married to Jupiter, she gave him a Tree that bore golden fruit: a covert allusion to the Incarnation whom she produced, and to the Book which that Incarnation promulgated. Note also the Twelve Trees in the Apocalypse. *Aos*, one of the primitive words in Irish, is a tree, and it signifies Knowledge: so in Hebrew *ar*, or *er*, is a tree.

“ When MOSES sent out to search the land, he bade them try to find if there were any *ar*

there; that is, any learned men, any adepts, any acquainted with the Sacred Mysteries, — not if they had wood in the land, than which a more absurd translation could not be presented. That this is the true version is confirmed by the Talmudists, who say that the reply was not, as the text has it, that there were *Giants* (an absurd answer to the supposed question) but that there were Anakim (Enochians) men of learning in the country. So TALIESIN, chief of the Welsh Bards, alludes to his mystic knowledge of the Sacred Books:

“ I know the intent of the Trees

“ In the memorial of compacts.

“ I know good and evil. ”

and again :

“ I know which was decreed

“ Praise or disgrace, by the intention

“ Of the memorial of the *Trees*, of the Sages,

“ I understand my institute. ”

(DAVIES, *Celt. Res.*, 248.)

“ In allusion to this also, the primeval priests had the figure of a tree imprinted upon their bodies, and were therefore called *Dendrophori* or Tree-bearers, a symbolic reference to their possession of the secret of letters and of this Apocalypse....

“ Were not the Palm leaves a mystical allusion to the Phoinix, the Phoenix and the Naronic cycle? “ *In foliis palmarum Sibyllam scribere*

*Varro testatur*, as we read in SERVIUS, *Aeneis*, II, 444. ”

*The Book of God, the Apocalypse of Adam Oannes*, p. 311.

(123) “ The Rose is another mystic symbol. Dedicated in antiquity to Venus, as the symbol of secrecy.... also a symbol of immortality. ”

MACKENZIE, *The Royal Masonic Encyclopaedia*.

For the symbol of the Red-Rose among the Rosicrucians see the page on *the Rose crucified* in JENNINGS, *The Rosicrucians, their Rites and Mysteries*, p. 281.

(124) The literature in regard to it is utilised by A. O. KELLER. The name of *Hanse* or *Hanse-Company* also appears as the designation of the Society. The *Nine-graded Hanse Company* is indicated, but nothing further is made known in regard to it.

(125) In order to meet effectually the insults to which the members of the Academy were constantly exposed, appropriate provision is made in their Statutes. Thus it is said in the statutes of the Rose Society: “ When a slanderous tongue dares attack even the least among the brethren with defamatory writings or otherwise, not only the Keeper of the Metal-Shrine but every member is obliged to give immediate help to the insulted and calumniated member and to stop the mouth of the slanderer, so that in future such a two-

legged beast will leave our Roses and Lilies in peace. ”

(126) KELLER, *Die Universität Jena*, p. 241.

OZANAM (*Dante e la Filosofia Cattolica*, p. 29) quotes from BRUCKER'S *Historia critica Philosophiae*, vol. III, cap. 3, that it was said that ARNALDO da Villanova belonged to a Pythagorean sect which was widely diffused in Puglia and in Tuscany. OZANAM also mentions a sect of Epicureans from the year 1115.

Says MACKENZIE (*Royal Masonic Encyclopaedia*, art. "Light"): " At Florence in 1498 was founded a mystic Order, the *Fratres Lucis*, which was much persecuted by the Inquisition. "

" In connection with this, it is curious to notice that in the Cathedral at Sienna in 1484 was placed by the then Rector of the Cathedral a large engraved stone showing Hermes Trismegistus giving the Book of Wisdom to a disciple, and in the marble pavement are to be seen the ten Sibyls; a truly pagan revival.... At Vicenza in 1546 a society was started by SOCINUS. and also a society of *Savants* and Philosophers who discussed Theology.... In 1694 at Brescia, a secret society was founded by Augustin GABRINO. "

REGHELLINI DA SCHIO, *La Maçonnerie considérée comme le résultat des Religions Egyptienne. Juive et Chrétienne*, vol. III, pp. 59, 72.

At Florence we find also the *Accademia del Piano*, and G. DE CASTRO, who mentions it (*Fra*

*tellanze Segrete*, p. 461), says there was an especial allegorical language used in writing and speaking. The Magliabecchiana Library in Florence contains in MS. some of the prose writings of this society.

(127) The frontispiece of the books printed by these men, all bore a symbology and a cryptic meaning. Much information is given by Mrs. POTT on these lines in *Francis Bacon and his Secret Society*, pp. 303-307.

See also: WIGSTON, *The Columbus of Literature*, pp. 155-160.

(128) WIGSTON, *Bacon, Shakespeare and the Rosicrucians*, pp. 36-38.

(129) BOCCALINI, *De' Ragguagli di Parnaso*, p. 229.

"The phrase of the *Universal Reformation* was borrowed from the *Generale Riforma dell'Universo dai Sette Savi della Grecia, e da altri Letterati, pubblicata di ordine di Apollo*, published 1612 at Venice, 1615 at Milan."

WIGSTON, op. cit., p. 115.

(130) Says HECKETHORN (*Secret Societies of all Ages and Countries*, pp. 161 et seq.):

"Manichaeism was not the only secret association that sprang from the initiation of the Magi. In the seventh century of our era we meet with similar societies, possessing an influence not limited to the regions in which they arose,

variations of one single thought, which aimed at combining the venerable doctrines of Zoroaster with Christian belief. Of these societies or sects the following may be mentioned: the followers of Keyoumerz, the worshippers of Servan, infinite time, the creator and mover of all things; disciples of Zoroaster properly so-called; Dualists; Gnostics, admitting the two principles, the Father and the Son, at war and reconciled by a third celestial power; and lastly the followers of Mastek, the most formidable and disastrous of all, preaching universal equality and liberty, the irresponsibility of man, and the community of property and women.

“ *Secret Doctrines of Islamism.* In Islamism even we find indications of an exoteric and esoteric doctrine. The punctuated initials which Mohamed put at the head of each chapter, according to Mohamedan teachers, contain a profound secret, which it is a great crime to reveal. The name *mufti*, which is equivalent to *key*, intimates that the priests of Islamism are the living keys of a secret doctrine. But the conquered revenged themselves on the conquerors. The Persian sects examined the Koran, pointed out its contradictions, and denied its divine origin. And so there arose in Islamism that movement which attacks dogma, destroys faith, and substitutes for blind belief free enquiry.....

“ From among the many sects which arose I



will mention only one, that of the *Sefidd-Schamagan*, the *Candidati*, or those *clothed in white*, whose habitat was the Caucasus, and at whose head was the Veiled Prophet. HAKEM-BEN-HASCHEM wore a golden mask, and taught that God put on a human form from the day He commanded the angels to adore the first man, and that from the same day the divine nature was transmitted from prophet to prophet down to him; that after death evil men should pass into beasts; whilst the good should be received into God; and he, who considered himself very good, in order that no trace should be found of his body, and the people should think that, like Romulus, he had ascended into heaven, threw himself into a pit filled with corrosive matter which consumed him.

“ Egypt especially seems as if predestined to be the birthplace of secret societies, of priests, warriors and fanatics. It is the region of mysteries.....

“ *Teaching of the Lodge of Cairo.* The Doial-Doat, or supreme missionary or judge, shared the power with the prince. Meetings were held in the Lodge of Cairo, which contained many books and scientific instruments; science was the professed object, but the real aim was very different. The course of instruction was divided into nine degrees. The first sought to inspire the pupil with doubts, and with confi-

dence in his teacher who was to solve them. For this purpose captious questions were asked to show him the absurdity of the literal sense of the Koran, and obscure hints gave him to understand that under the shell was hidden a sweet and nutritious kernel; but the instruction went no further unless the pupil bound himself by dreadful oaths to blind faith in, and absolute obedience to, his instructor. The second included the recognition of the *imaums*, or directors, appointed by God as the fountains of every kind of knowledge. The third informed him of the number of those blessed or holy *imaums*, and that number was the mystical seven. The fourth informed him that God had sent into the world seven legislators, each of whom had seven coadjutors, and who were called *mutes*, whilst the legislators were called *Speakers*. The fifth informed him that each of the coadjutors had twelve apostles. The sixth placed before the eyes of an adept, advanced so far, the precepts of the Koran, and he was taught that all the dogmas of religion ought to be subordinate to the rule of philosophy; he was also instructed in the systems of *Plato* and *Aristotle*. The seventh degree embraced mystical pantheism. The eighth, again, brought before him the dogmatic precepts of the Mohamedan law, estimating it at its just value. The ninth degree, finally, as the necessary result of all the former, taught that nothing was to be believed, and that everything was lawful.....

“ *The Templars*. The order of the Knights of the Temple arose out of the Crusades. In 1118 nine valiant and pious knights formed themselves into an association which united the characters of the Monk and the Knight. They selected for their patroness *La Douce Mère de Dieu*, and bound themselves to live according to the rules of St. AUGUSTINE, swearing to consecrate their swords, arms, strength and lives to the defence of the mysteries of the Christian Faith; to pay absolute obedience to the Grand Master, to encounter the dangers of the sea and of war, whenever commanded, and for the love of Christ; and even when opposed singly to three infidel foes not to retreat. They also took upon themselves the vows of chastity and poverty, promised not to go over to any other Order, not to surrender any wall or foot of land.....

“ Without laying too much stress on confessions extorted by violence, or denunciations proceeding from revenge, cupidity and servility, it is manifest that the Templars in their ordinances, creed and rites had something which was peculiar and sweet and totally different from the statutes, opinions and ceremonies of other religio-military associations. Their long sojourn in the East, in that dangerous Palestine which overflowed with schismatic Greeks and heretics;..... their rivalry with the Hospitallers; their contact with the Saracen element;..... all

these and many other circumstances, would act on this institution in an unforeseen manner, differing from the tendencies of the original constitution, and mix up there with ideas and practices little in accordance with, nay in total antagonism to, the orthodox thought that had originated and strengthened the military brotherhood.

“ The very name may in an unforeseen manner point to a rebellious ambition. Temple is a more august, a vaster and more comprehensive denomination than that of Church..... Churches fall, the temple remains, a symbol of the parentage of religions and the perpetuity of their spirit. The Templars might thus consider themselves as the priests of that religion not transitory but permanent; and the aspirants could believe that the Order constituting them the defenders of the Temple intended to initiate them into a second and better Christianity, into a purer religion.....

“ It is that religion of the spirit which the Templars inherited from the Manichaeans, from the Albigenses, from the sectarian chivalry that had preceded them. Defenders of the Sepulchre of Christ, they remained faithful to their trust, but considered that He had come on earth only to preach in the name of the Eternal Spirit, to whom their principal worship was addressed; and like the Gnostics and Manichaeans, they celebrated Pentecost rather than Easter, because

in the former the Divine Spirit itself had descended and spread itself over the face of the earth. This in a certain sense was an amplification, and in another a denial, of the Catholic Dogma. The Holy Spirit is the universal conscience.

“ *Doctrines of Templars.* The initiatory practices, the movements, even the trial, shows this prevalence of the religion of the spirit in the secret doctrines of the Temple. The Templars drew a great portion of their sectarian and heterodox tendencies from the last epic cycle of the middle ages; from that period in which chivalry, purified and organized, became a pilgrimage in search of the San Greäl, the mystic cup that received the blood of the Saviour; from that epoch in which the East, in invasions armed and unarmed, with the science of the Arabs, with poetry and heresies had turned upon the West. ”

(181) *Les Origines du Théâtre Antique et du Théâtre Moderne*, pp. 405-407.

(182) *Travels in various Countries of Europe, Asia and Africa*, vol. IV, pp. 458, 459.

(183) “ The origin of the theatrical representations of the ancients has been traced back to a Grecian stroller, singing in a cart to the honour of Bacchus. Our European exhibitions, perhaps as rude in the commencement, were likewise for a long time devoted to pious purposes, under the

titles of *Mysteries* and *Moralities*. Pilgrims returning from the Holy Land composed canticles of their travels, interweaving scenes of which Christ, the Apostles, and other objects of devotion served as the theme. MENESTRIER informs us that these pilgrims travelled in troops, and stood in the public streets reciting poems, staff in hand. .... The citizens would be at last incited by their piety to build a stage and plays would be performed. When the Mysteries were performed at a more improved period, the actors were distinguished characters, and frequently consisted of the ecclesiastics of the neighbouring villages, who incorporated themselves under the title of *Confrères de la Passion*. ”

DISRAELI, *The Curiosities of Literature*, vol. I, p. 353.

(134) CHAMBERS, *The Mediaeval Stage*, vol. II, pp. 2, 4, 27.

(135) “ God the Monarch, the universal Orderer and Architect, sent for a little while thy mighty sire Osiris, and the mightiest Goddess Isis, that they might help the world, for all things needed them....

“ Above in Heaven, son, the Gods do dwell, o'er whom with all the rest doth rule the Architect of all.”

MEAD, *Thrice-Greatest Hermes*, 3, pp. 122, 125

(136) *Isis Unveiled*, vol. II, p. 317, 318.

(137) *Ibidem*, vol. I, pp. 135, 138.

(138) " On a granite Egyptian Monument preserved in the Museum in Naples one figure represents a Priest and Architect (*British Encyclopaedia*, vol. V, p. 192).

" There is no record of important building by Jews till the days of SOLOMON. The king (*I. Kings*, V, 6) applied to HIRAM king of Tyre, with whom he was on friendly terms, and that monarch sent an architect and staff of skilled workmen (see *Kings* and *Chronicles*). (*Ibidem*, vol. I, p. 392).

" HIRAM or HIROM I, who reigned from 946 to 900 B. C., splendidly renewed the Temple of Heracles or Astarte. Tyrian annals also mention the connection of HIRAM with SOLOMON king of Jerusalem. HIRAM built DAVID'S Palace (*II Samuel*, VII). The Temple was quite in Phoenician style, as appears particularly in the two pillars Jachin and Boaz. (*Ibidem*, vol. XVIII, p. 807).

" The oldest known Phoenician inscription is that of a servant of HIRAM king of the Sidonians, who were also governed by HIRAM.... In Tyre the High Priest was the second person in the state... Under HIRAM III Phoenicia passed, in 538, from the Chaldeans to the Persians.... The worship of Dionysus was introduced into Greece by the Phoenicians and by the Tracians. (*Ibidem*, vol. VI, p. 403). "

See also JOSEPHUS' *Antiquities*.

According to the Rev. ARNOLD (*Philosophical*

*History of Free-Masonry and other Secret Societies*, p. 57), HIRAM, the King of Tyre, was a High Priest of Cabiria, as was also St. JOHN the Evangelist an initiate of the Cabirian mysteries (*Rev.*, II, 17)... The Essenians were faithful followers of the ancient Cabirian Rite.

(139) *The Gnostics and their Remains*, p. 427. The writer continues:


“The Jews have a tradition that the boards of the Tabernacle were marked with Hebrew letters, as a guide for their adjustment in the setting up of the migratory Temple. Writing therefore becomes one of the thirty-two works interdicted to every religious Jew upon the Sabbath day. It is a singular coincidence that the stones of the wall of SERVIUS TULLIUS at Rome are inscribed with Mason's marks that much resemble Phoenician letters.”

Not the Jews only, but some of the Dervishes used these signs also. BROWN, who studied this subject (*The Dervishes, or Oriental Spiritualism*, p. 176), says: “On the tombs of the Melamiyoon are peculiar signs, the origin and signification of which I have not been able to learn. For instance, on that of El Hajee' OMAR Aga, deceased A. H. 1122, and that of Abbaji el Hajee ABDULLAH Aga, deceased A. H. 1137, there is a double triangle in

this shape: . Others have a single triangle,

thus: , and some with the addition of one



or more dots above and beneath the angles. Many have also the Muhr-i-Suleemân or Solinan Seal, thus:  one triangle covering another, but without dots or points."

See also: ESTOURNELLES DE CONSTANT, *Les Sociétés Secrètes chez les Arabes*,

LE CHÂTELIER *Les Confréries Musulmanes du Hédjaz*.

(140) *Morals and Dogma of the Ancient and Accepted Rite of Freemasonry*, pp. 234, 235.

(141) *Isis Unveiled*, vol. I, p. 572, 577.

(142) *The Secret Doctrine*, vol. III, p. 165.

"The Primeval Opener, according to the Karnic (Egyptian) scheme, and especially in the Memphis form, is Ptah, Ptalk or Palati Pai, whose name signifies Architect, Former, Constructor."

CHAMPOLLION, *L'Égypte sous les Pharaons*, vol. I, p. 28.

(143) YARKER (*Speculative Masonry*, p. 29) quotes an interesting curse which was insisted on by the orthodox Christian Church of the period. He says: "If a Manichee passed over to the Christian system of CONSTANTINE, the Roman Emperor, he was obliged to curse his late associates in the following terms: "I curse those persons who "say that Zarades (Zoroaster), and Budas, and

“ Christ, and Manichæes, and the Sun are all one  
“ and the same. ”

(144) *Orpheus*, p. 44.

(145) *The Secret Doctrine*, vol. I, pp. 229, 230.

(146) *Histoire d'Egypte*, vol. I, p. 48.

(147) FORT, *A Historical Treatise on Early  
Builder's Marks*, pp. 90, 91.

(148) In the church of Santa Croce in Florence,  
over the main Portal is a figure of Christ holding  
a perfect square in his hand.

(149) “ We read that this liberal Pontiff [Pope  
BONIFACE IV, A. D. 614] granted to the Masonic  
guilds and corporations, a Diploma giving them  
the exclusive privilege to erect all religious  
buildings and monuments; and by the same  
authority made them free from all local, royal  
or municipal statutes. ”

WEISSE, *The Obelisk and Freemasonry*, p. 101.

(150) “ Magister comacinus cum collegiantes  
suos. ”

*Edict of November 22d, 643, by ROTARI, King  
of the Longobards.*

(151) MERZARIO, *I Maestri Comacini*, pp. 288  
et seq.

(152) AMATI, (*Ricerche Storico-critico-scientifiche  
sulle Origini delle Scoperte e Invenzioni*, vol. I,  
p. 24) gives an account of a Lodge in Siena in

1292: " Questa Società era regolata in modo che il capo o gran maestro ne congregava i membri del corpo misterioso in una data residenza per ivi consultare e deliberare coi suoi fratelli d'arte negli affari sociali.... Questo luogo delle adunanze si chiamò Loggia. " He speaks of " La mistica inscrizione di Jachin. "

(153) " It is proved that the Emperor RUDOLPH I, even in the year 1275, authorized an Order of Masons, whilst Pope NICHOLAS III, in the year 1278, granted to the Brotherhood of Stonemasons at Strasburg a letter of Indulgence which was renewed by all his successors down to BENEDICT XII in 1340. The oldest order of German Masons arose in the year 1397; next follow the so-called Vienna Witnesses of 1412, 1430, and 1435; then the Strasburg Order of Lodges of 1495; that of Thorgau of 1462, and finally sixteen different orders on to 1500, and in the following centuries for Spires, Regensburg, Saxon-Altenburg, Strasburg, Vienna and Tyrol....

" Equally important in the formation of Freemasonry.... were certain religious communities and brotherhoods of the middle ages, which for the most part aimed at a return to the pure teaching of Christ, and at making its ethical form familiar to their adherents. One of these brotherhoods was that of the Valdenses, established by Peter VALDO in the year 1170 at Lyons. Their aim was the restitution of the church through

the adoption of voluntary poverty, and other ascetic practices. But because of the doctrine of the Transubstantiation they soon came into conflict with the Catholic Church, and as early as 1184 Pope LUCIUS III excommunicated them and SIXTUS IV, in 1477, proclaimed a crusade against them. In spite of these attacks they have kept alive up to the present day, and have spread into several countries, namely into Italy, France and Bohemia, and in this latter country we shall meet them again under the name *Bohemian Brothers*. ”

ABAFI, *Geschichte der Freimaurerei in Oesterreich-Ungarn*, pp. 8, 13.

(154) This will be considered on another occasion, being too extensive to be at all adequately treated in the present sketch.

(155) ECKERT. *Die Mysterien der Heidenkirche*, pp. 89, 100.

(156) *Textes et Monuments figurés, relatifs aux Mystères du Mithra*.

(157) AMBROSINI, *Occultismo e Modernismo*. In which work Padre AMBROSINI shows how carefully he has studied Theosophical literature.

(158) Father TYRRELL, for example. See also what Abbé LOISY in his very important book (*Autour d'un petit livre*) says about Christ.

(159) LUZZATTI, *La Superiorità dell' Asia antica*

*e moderna nella Dottrina e nell'Applicazione della Libertà di Coscienza*, p. 609.

(160) BLAVATSKY, *Isis Unveiled*, vol. II, p. 640.

(161) *The Secret Doctrine*, vol. I, p. 321.

## II. Secret Writings

(162) The fullest information on this Cipher and its various methods is given by Father Gaspar SCHOTT in his book: *Schola Steganographica*. From page 142 of this work we take the following example of one of the numerical methods given by the Jesuit Father:

*Secret*: C R A S E R O C U M M I L I

*Clavis*: A C C E P I T A N D E M A L

*Numeri*: 3 19 3 22 19 1 8 3 8 15 16 20 11 19

*S*: T E A D P O R T A M A R C I S

*C*: I Q U A N D O D E S I D E R A

*N*: 3 20 20 4 3 17 6 22 5 5 9 20 7 1 18

The Duke AUGUST von Braunschweig-Lüneburg also published under the fictitious name of G. SELENUS a large volume on Cryptography: *Cryptomenytices et Cryptographiae Libri IX*.

See also:

VESIN, *Compendio della Crittografia*.

VALERIANUS BOLZANIUS, *Hieroglyphica, seu de Sacris Aegyptiorum aliarumque Gentium Litteris Commentarii*.

(163) *The Secret Doctrine*, vol. III, pp. 67, 68.

(164) One of the methods of the Kabbalah was known as *Notaricon*. This art consisted in making a phrase, each letter of which formed the initial of a word.

(165) BAYLEY, *The Dignity of Cipher Writing*, pp. 123-125.

(166) Quoted in *The Secret Doctrine*, vol. I, pp. 326, 327.

(167) *The Voice of the Silence*, Preface, pp. 7-9.

(168) *The Pictorial Symbols of Alchemy*, p. 252.

(169) *La Préface de Poliphile*, pp. 380, 385, 396.

(170) *Ibid.*, p. 417.

(171) ROUSSILION, *Emblemata Andreae Alciati, Jurisconsulti Clarissimi*.

GREEN, *Andreas Alciati, and his Book of Emblems*.

DUPLESSIS, *Les Emblèmes d'Alciat*.

(172) Père MENESTRIER, *La Philosophie des Images Enigmatiques*, p. 60.

(173) In the chapter on *Les écritures du monde oriental* of his *Histoire ancienne des Peuples de l'Orient*, page 571, MASPERO says: "The first

efforts in Phonetism were made in the Rébus. Images were taken, irrespective of ideas, in order to represent the sound of their first meaning. ”

(174) *Ibid.*, pp. 570, 571.

(175) Later on (p. 593), MASPERO says: “ La plupart des Syllabiques étaient *polyphones*, c'est-à-dire susceptibles de plusieurs sons. ” Then to give the sound of the word, one or several signs were added, also ideographic signs to show in a picture what was the meaning to be conveyed; he gives a long list of these on page 595: and it is interesting that some of these can be found in the symbology of the XV century, corroborating the statements of M. D'ORCET.

(176) *Op. cit.*, p. 32.

(177) *Ibid.*, p. 21.

(178) VICO, *Dell'Unico Principio e dell'Unico Fine del Diritto Universale*, pp. 201-2, 232-3.

(179) GAUTIER, *Histoire de la Poésie Liturgique au Moyen Age. Les Tropes*, p. 126.

On page 108 GAUTIER gives a curious illustration found on one of those ancient MSS: it is “ un Jongleur flûtiste et un Jongleur jonglant. ” All these MSS are illustrated in this way, and many with devices purely pagan. He dates (p. 79) them in the years 933-936, and in the century before.

On the use of secret writing in church offices

an illustration is given by GAUTIER in a description of the ancient Tropaires which were sung in church during the Mass, in the II century; he says (p. 126): "Ce fragment très curieux, est écrit selon un double système cryptographique :

1. Emploi des lettres grecques correspondantes aux lettres latines,

2. Voyelles *a, i, o, u*, remplacées par les lettres  $\beta, \psi, g, z$ ."

(180) Much of this curious book, which first appeared at Cöln in 1300, was reprinted in a book called the *Bettel-Order* by Pamphilus GEGENBACH in 1509; which shows these *Vaganten* stretching across two centuries undisturbed and unbroken in their organisation, in spite of the many denunciations hurled at them.

(181) *A New Light on the Renaissance*, pp. 134-5, 139-140.

(182) See also: BRIQUET, *Dictionnaire Historique des Marques du Papier dès leur Apparition vers 1282 jusqu'en 1600*.

(183) "The discovery of the New World by COLUMBUS so fired his [BACON'S] mind, that he applied the simile of *plus ultra*, not only to his daring method, but takes the emblem of a ship sailing beyond the Pillars of Hercules, for the title-page engraving and emblem of the *Novum Organum*, and *Advancement of Learning* (1640).



WIGSTON, *Francis Bacon, Poet, Prophet, Philosopher*, pp. 272-3.

*Bees and Roses.* — “ There can be very little doubt that the emblem of the Bee was an important Rosicrucian symbol, because we find a great number of Rosicrucian writers alluding to it in almost identical words. Upon the title-page of FLUDD'S *Summum Bonum*, 1629, there is a large *Rose* drawn, on which two *Bees* have alighted with the motto: *Dat Rosa Mel Apibus*. Now, as the *Rose* was the especial symbol of the Society (as we know from their jewel), it is highly probable the *Bee* was also included, as part of the emblem. ”

*Ibid.*, pp. 313-4.

“ Numerous were the devices arranged to show that the books were printed with a special intention. Some of the printers at Lyons in 1556 had the following device, the Lion of the Armories of the Town with a (essaim) flight of *Bees* flying, and the words: *De Forti Dulcedo*, to represent their printed books, as going everywhere. ”

MENESTRIER, *Op. cit.*, p. 197.

(184) *Op. cit.*, p. 174.

(185) *Ibid.*, 192-3.

(186) Mr. BAYLEY closes his book with the following conclusions:

“ The facts presented tend to prove that:

“ 1. From their first appearance in 1282, until the latter half of the eighteenth century, the curious designs inserted into paper in the form of watermarks constitute a coherent and unbroken chain of emblems.

“ 2. These emblems are Thought-fossils or Thought-crystals, in which lie enshrined the aspirations and traditions of the numerous mystic and puritanic sects by which Europe was overrun in the middle ages.

“ 3. Hence these papermarks are historical documents of high importance, throwing light not only on the evolution of European thought, but upon many obscure problems of the past.

“ 4. Watermarks denote that papermaking was an art, introduced into Europe and fostered there by the pre-reformation Protestant sects known in France as the Albigenses and Valdenses, and in Italy as the Cathari or Patarini.

“ 5. These heresies, though nominally stamped out by the Papacy, existed secretly for many centuries subsequent to their disappearance from the sight of history.

“ 6. The embellishments used by printers in the middle ages are emblems similar to those used by papermakers, and explicable by a similar code of interpretation.

“ 7. The awakening known as the Renaissance was the direct result of an influence deliberately and traditionally exercised by papermakers, printers, cobblers, and other artisans.

“ 8. The nursing mother of the Renaissance and consequently of the Reformation was not, as hitherto assumed, Italy, but the Provençal district of France.

“ These are novel and subversive propositions, but I have confidence that history will eventually accept them. ”

(187) *The Columbus of Literature, or Bacon's New World of Science*, p. 72.

Mr. WIGSTON gives (p. 73) the following details of this correspondence: “ I happen to possess his [Father Paul's] letters written to Monsieur DE L'ISLE GROSLOT, a noble Protestant of France, to Monsieur GILLAT, and others, in a correspondence of seven years, (translated from Italian by Edward BROWN, Rector of Sanbridge, in Kent, 1693). ”

I have found a complete verification of the statements made by Mr. WIGSTON in the Italian edition of the *Lettere di Fra Paolo Sarpi*, published by F. L. POLIDORI; where the ciphers used are noticed on the following pages: vol. I, pp. 117, 172, 229, 253; vol. II, pp. 34, 38, 39, 51, 150-1, 204, 230, 248-9, 251, 254. Of these I take two examples, Father Paul says:

“ I have invented a form of cipher, according to the wish you expressed in your letter of Feb. 3, and I have endeavoured to arrange it according to the vowels which are common also to the French language, so that you will not have the trouble of writing in Italian: although the

cipher is not rich in vowels, we can add to them day by day with the alphabet. As long as Signor FOSCARINI remains in France, the letters will always be safe. The insuperable difficulty will be when he leaves; because he will not have a successor like himself, and when the letters are in the public post, they will, no doubt, be intercepted: there are many who are waiting for this, in order to please those, who love me little." Vol. II, pp. 24-25.

"For some time past I have not been able to get the seeds of Cauliflower: I now send them to you, together with instructions how to use them. I must tell you the news, that there has been elected Ambassador there, in place of the Illustr. FOSCARINI, the Cav. GIUSTINIANI, formerly Ambassador to England, a very worthy man, who I think will give great satisfaction." Vol. II, p. 36.

Another interesting point is the Anagram used for his name: one book (*Le Consulte*), says another writer (PASCOLATO, *Fra Paolo Sarpi*, p. 75), was printed in London in 1619, under the pseudonym *Pietro Soave Polano*, the anagram for PAOLO SARPI VENETO.



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