

Addendum 10 SYMBOLISM

- a. The Collegium Fraternitatis
- b. The crucible
- c. The Rosicrucian Emblem
- d. The book covers



108. The Collegium Fraternitatis, from *Speculum*, Th. Schweighardt, 1618.

The Collegium Fraternitatis

Supplementary to his *Pandora* Mögling wrote “within half a day” in early March 1617, for Caspar Tradel, Doctor of law, his *Speculum Sopicum Rhodostaurotucum*³⁷⁷ under the pen name Theophilus Schweighardt. This work describes three engravings, the second of which illustrates the Temple of the Rose cross. The symbolism derives mostly from Wilhelm Begemann³⁷⁸ and partly from Peter Huijs.³⁷⁹

At the top, middle “oriens” represents the East, the place where the Sun rises; underneath is a winged cloud and the Hebrew letters HVHJ for Jehovah, under whose wings the Brotherhood stands in the shadow. From the cloud a hand holds a cord that extends to a square building on wheels, the Temple named in the *Fama*, “Sancti Spiritus.”³⁸⁰ Between two wheels stands the word “moveamur,” which means “let us continue”. To the left of the door is a rose and to the right, a cross. Above the round windows are two square windows side by side. In the left window a man points his right forefinger to a globe. From the window a bird carries a letter with the saying “ad I.D.C.” which means “to Julianus de Campis.” Through the right window a few alchemistic tools can be seen, and another bird flies with a letter that says, “Nostro T.S.,” “Our Theophilus Schweighardt,” who evidently was admitted to the Order. Above both windows is the maxim, “Jesus nobis omnia,” Jesus is us all. Left of the square windows is a round window from which a right arm holds a sword. Above the sword is the word “cavete,” look out. Under the arm is “Jul: de Campi,” Julianus de Campis had in 1615 written a *Sendbrieff oder Bericht An alle welche von der Neuen Brüderschafft des Ordens vom Rosen Creutz genant, etwas gelesen, oder von andern per modum discursis der sachen beschaffenheit, vernommen*, “An Epistle to all who have read something about the new Brotherhood, named the Order of the Rose Cross, or have learned by means of a talk by someone about the nature of things.”

At the right side of the building is a drawbridge, half raised. Below it “SI DIIS PLACET,” please God. The door is ajar and above it, “VENITE DIGNI” “Enter whom are worthy.” Through a round window a trumpet

³⁷⁷ Neumann, *Daniel Mögling*, p. 104.

³⁷⁸ Begemann, W. “Bemerkungen zu einigen Rosenkreuzerschriften.” In *Zirkelcorrespondenz unter den Johannis-Logenmeistern der Grossen Landesloge der Freimaurerei von Deutschland*. Berlin: Felix Seckt, 1896, number 4, pp. 249-299.

³⁷⁹ Huijs, P. F. W. “Compendium van de Rozekruisersgeschriften in beeld,” a lecture, reproduced in *De Rozekruisers ontsluit*. Zeist: John van Schaik, pub., ed., 1994, pp. 88-91.

³⁸⁰ *Fama Fraternitatis R.C. etc.*, Kassel: Wilhelm Wessel, 1615, p. 102.

resounds, C.R.F., Christian Rosencreutz Frater, [Brother Christian Rose Cross].

In the little towers at the corners men stand holding a palm in the right hand, a symbol of victory in classical antiquity, and in the left hand a shield with the Hebrew letters for Jehovah.

On the roof an eight-sided dome with wings supports a little belfry with a hanging bell.

Above the Temple the inscription "Collegium Fraternitatis 1618" refers to a body of men who with like intentions or interests, form ties in a "Brotherhood."

In both upper corners radiate the stars of Serpentarius, the Serpent, and Cygna, the Swan, and written underneath "VIDEAMINI," show yourself now. The constellation of the Serpent bears the date 1604. In that year Kepler discovered a new star in the foot of Serpens; Caput, another unknown star had already been observed in 1602 in the constellation, the Swan. According to the *Fama* 1604 was also the year in which the tomb of Christian Rose Cross was found again, as was predicted by the Brothers, see page 114 of the first edition.

The word "occidens," centered at the foot is the West and indicates those to whom the *Fama* speaks. They are the leaders and learned of Europe, most of which do not see nor understand. So the worldly power, in the shape of a soldier, walks past the building. The noble horseman has his head completely turned aside. The walking learned or peddler, left, with his knowledge as lumber on his back, has his hat perched on his head in such a way that he cannot see the building.

Only three persons note the building. The one at bottom right is kneeled and has his hope, the anchor, pointed to God. He sees the building as fulfillment of the journey ahead. All self-satisfaction is far from him, for he says: "ignorantiam meam agnosco," I admit my lack of knowledge, and he implores: "Juva Pater," help me Father.

The second person who notes the building is the man at bottom left, who on a cord out of the well of opinions "puteus opinionum" is pulled upwards, from which he by several causes "per multa discrimina rerum," had fallen into.

The third person is the man on the left side who noted the building where is written "Festina lente," hasten yourself slowly, take it easy, but turned a deaf ear to this warning and fell.

On the left in the middle, Noah's ark lands on the mountain Ararat, from which fly two doves, as told in Genesis. That text is clearly a parable. Like Nah who sent pigeons to receive a message, so the candidate for initiation must send out his epistles and then wait to receives an answer.

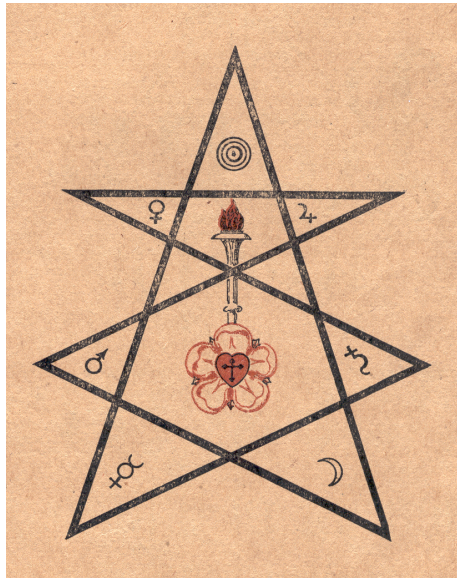
From “septentrio,” the North, a bird flies to the Brothers and also from “meridies”, right, with letters with the inscription “Ad Fratres,” to the Brothers and “Fratri,” Brothers.

Left of the Temple there is a dwelling, and near it written in capitals, “NOTA.” This word has many meanings, such as “to focus attention on something”, or “a reading,” but it also means “cipher.” It could refer to what Heindel mentions as the house in which the Elder Brothers live, and that outside of that house and in that house and through that house there is what may be called the Temple.³⁸¹

The Temple is near a little town surrounded by woods, and to the left of the Temple flows a river, as described in the *Assertio*.

³⁸¹ See: Heindel, *Questions and Answers* volume 2, question 134.

The Crucible



109. The crucible.

The picture above is an ancient Rosicrucian symbol which the Elder Brothers call *The Crucible*.³⁸² If you use it in your meditation it will reveal itself to you, and you will never be able to tell anyone what you learn, for no human tongue can ever tell the deepest and most beautiful experience of the soul, and it would be sacrilege to even try to tell. But there is a cosmic significance that is a key to unlock the door to the spiritual treasures hidden behind the symbol. We will give a year's subscription to each of the three yearly subscribers who send in the best explanation before

³⁸² The symbol of *The Crucible* is depicted on the inside of the covers of May to October of *Rays from the Rose Cross* 1916. In the October issue on pp. 169 and 162 is this description. Also the editor's note on top of page 169, which runs as follows: The following interpretation of the ancient Rosicrucian symbol on our inside cover by one of the students is the most worthy attempt at explanation received to date. We trust it may stimulate others to dig into this mine of mystery and extract some of the gems of spiritual wisdom there hidden.

October 1st [1916]. When the prizewinning essays have been published the editor will write on the subject.

The interpretative essence of *The Crucible* – a veritable melting pot – seems to dwell in the words of the old maxim “Per ignem ad lucem” (through fire to light) and the significance of this ancient Rosicrucian symbol is both microcosmic and macrocosmic as shown in the fusion of the five and six pointed stars. The association of the five and six connotes the eleventh zodiacal sign representing the Aquarian Age, and in the United States a merging that prefigures an epochal transition.

The seven terminals of *The Crucible* may be emblematic of the world periods; the septenary constitution of man; the visible color spectrum; the musical scale; or the Seven Creative Hierarchies, which we learn in *The Rosicrucian Cosmo-Conception* (diagram 9) were active at the beginning of our Earth Period. If to these seven (7) pyramidal terminals we add the remaining two (2) triangular spaces (commemorative of the Nameless Hierarchies) we have a numeral Nine, or the Apocalyptic “measure of a man” (144 cubits) “which is of an angel” – typifying the Hebrew language ADM Adam, and the Greek rendering of the Old Testament, SEPTUAGINT, from the 12x6 tribal translators and the 72 days required to complete this version. The number of humanity is also contained in the total of separate lines produced by segmentation.

A good name of *The Crucible* numerically considered, would be “God’s Acre.” A glance at the figures comprising this surface measured in square rods (160) and square feet (43560) discloses the extracts 7 and 9. And the title is not buried in the earth to achieve its palingenesis.

Like the pentagram *The Crucible* is human in outline – crossed arms and legs here manifesting the Androgyne – a reconciliation of opposing laws, or peace in at-one-ment. Note its place in the celestial circle with the head in Aries, the left and right shoulder in Taurus-Pisces, the hands in Cancer-Capricorn, and the feet in Virgo-Scorpio. As a whole, it is keyed to Aquarius as indicated by its serrated structure.

The fragrant wild rose with its magical potencies replaces the Flaming Sword of the Garden of Eden. The bloom might betoken the Christmas Rose (*Helleborus Niger*) sometimes called Christ’s herb, which later gives way to the Pasqueflower, or the liliaceous Star of Bethlehem, plant-forms that are not only significantly named, but whose disposition of floral parts follow the five-six order. Or, if you prefer, let the open flower with its face sunward, symbolize the mystic marriage blossom on the Tree of Life (harbinger of golden fruit) not unlike that emblem of purity, the orange blossom, a cousin of the rose.

Referring to the enclosure bounded by the hexagon, in the center of which is placed the cross-striped calyx heart, does not its faveolate form recall one of the group cells of the honey comb fashioned by that Hymenopterous air creature, *Apis-mellifica*? These classical appellations of the domestic bee will be found interesting in connection with the orientation of the Ruler of Taurus and the moon in the “Eight Sphere” in Scorpio, marking phases of past and present conditions to be superseded by the Mercury-Jupiter service ideals intuitively perceived by many. Within the area of the Perfect Number Six the carbonized elements become the blue tinged crystal—or rose diamond, and the baser metals undergo a similar sublimation. The desire nature’s conflicting emotions are transmuted into the unifying Christ Love, and the upright torch is the Labarum³⁸³ signifying the empyrean trend of the flame.

When studying this symbol, one is reminded of the Caduceus in its electro-magnetic polarity, and we may further identify the torch or staff with Aaron’s Rod that budded.

Now for a moment turn the figure upside-down and you will discern the goat-like head of the Satyr and his attribute the Thyrsus. In this position the plant is inverted, the torch overturned, revealing man in his unregenerate state—a fallen god.

Upright again—from sundry angles, *The Crucible* presents several reflecting surfaces or specula as exemplified when the Bird of Jove wills to see his image in the looking glass; Mars as a backward reflection and lower phase of Venus, with the Saturn ideal mirrored in Jupiter, a planet in turn that raises the crude dynamic energy of Mars into the higher volition as Venus elevates and illumines the adumbrations of Saturn. The inchoate mind (Saturn) and the light of reason (Mercury) bear a relationship as do the generative symbols Mars and the moon. Mars-Mercury point to that division of the Earth Period more definitely denoted in the Caduceus—an emancipatory process from the animal to the intellectual soul—from servitude to self mastery as explained in the Rosicrucian philosophy. Mercury and the moon (significators of the mind) are in proximity, and the *moon* (the lower instinctual mind) stands for a *Revolution* of the same Name, in the latter part of which, the humanity of the Saturn Period endowed the higher part of the desire body of man-in-the-making with the nucleus of a separate personality. The moon reflects the rays of the sun (its octave) and Mercury performs a similar service being designated as the physical sun’s light bearer.

³⁸³ Labarum: the imperial standard adopted by Constantine the Great, adorned with crown, cross and the name Iesus.

Besides the planets in view, Uranus and Neptune are respectively symbolized by the crucified earth heart (altruistic affection) and the lighted torch (cosmic consciousness) or Divinity. The war god, discordant sower in SPACE, and the grim reaper Cronos or TIME, are the casus belli on either side of the steel chamber of this alchemical vessel, otherwise the hexagonal field of sympathy and antipathy correlated to the Sixth or Fiery Stratum of the Earth (See *Cosmo* page 504). The messenger of the gods, Mercury, and our wandering satellite Luna, are appropriately posited in the instruments of motion, the feet. The fallen lights in the figure are obviously Lucifer's planet (Mars) and the Eight Sphere (moon), while the most exalted reflector is Mercury despite its servient position.

Mixing auras in this ensanguined atmo (or breath) sphere, we see the martial Lucifer Spirits (reinforced by the Powers of Darkness) arrayed against the Lunar Legions under the Jehovistic Race God, and within the orb of influence, the Mercurians (Initiators) lending most important aid to enable the Ego to ally itself to its higher nature and thus maintain the balance of power.

The planets diffusing the most sunshine into our being—Love (Venus) and Benevolence (Jupiter), are close to the throne of the Day Star—radiant Venus and generously proportioned Jupiter, whose names are given to succeeding evolutionary Periods—Jupiter following that of the Earth. As foci they transmit to receptive humanity, the radioactive wisdom waves, and are librated facing a pentagon (the brazier of *The Crucible*) corresponding in Rosicrucian terminology to the Fifth or Seed Stratum of the Earth (the region of abstract thought) within which burns the flame of the creative human spirit—a flame that is fed and vitalized by the attar – or essential oil of the plant.

Pre-eminent over all The Sun, a physical expression of The Triune God in our solar system, speeding in its spiral course, itself evolving and an emanation (the Mystics tell us) of V-U-L-C-A-N, the invisible source of Life—and LIGHT.

The Rosicrucian Emblem³⁸⁴



110. The Rosicrucian Emblem.

“When inquiring into the meaning of any myth, legend or symbol of occult value, it is an absolute necessity that we should understand that, as any object in the three-dimensional world may, or rather must, be viewed from all points to obtain a full and complete comprehension thereof, so all symbols have a number of aspects. Each viewpoint reveals a different phase from the others, and all have an equal claim to consideration.

“Viewed in its fullness, this symbol contains the key to man’s past evolution, his present condition and future development, together with the method of attainment. In the form where it is represented with a single rose in the center it symbolizes the spirit radiating from itself into the four vehicles: the dense, vital and desire bodies plus the mind; where the spirit has drawn *into* its instruments and become the *indwelling* human spirit. But there was a time when that condition did not obtain, a time when the three-fold spirit hovered above its vehicles and was unable to enter. Then the cross stood alone without the rose, symbolizing the condition which prevailed in the early third of Atlantis. There was even a time

³⁸⁴ On a sky-blue background, against a western wall is a golden five pointed star, each point consisting of thirteen rays. Attached to the star is a white cross with a garland of seven red roses. At the center of the garland, at the junction of the cross is one white rose. The emblem is revealed during services, and at other times is veiled by a curtain.

when the upper segment of the cross was lacking and man's constitution was represented by the Tau T that was in the Lemurain epoch when he had only the dense, vital and desire bodies, but lacked the mind. Then the animal nature was paramount. Man followed desire without reserve. At a still earlier time, in the Hyperborean Epoch, he was also minus the desire and vital bodies. Then man-in-the-making was like the plants: chaste and devoid of desire. At that time his constitution could not have been represented by a cross. It was symbolized by a straight shaft, a pillar.

"This symbol has been considered phallic, an emblem showing the licentiousness of the people who worshipped it. Truly it is a symbol of generation, but generation is by no means synonymous with degradation—far from it—the pillar is the lower limb of the cross, symbolical of man-in-the-making when he was plantlike. The plant is unconscious of passion, desire, innocent of evil. It generates and perpetuates its species in a manner so pure, so chaste, that properly understood, it is a model for fallen and passionate humanity to worship as an ideal and it was given to earlier races with that intent. The Phallus and Yona used in the Greek mystery temples were given by the hierophants in that spirit, and over the Temple was placed the enigmatical words, "Know thyself", which motto, properly understood, is similar to that of the Rose Cross, for it shows the reason for man's fall into desire, passion and sin, and gives the key to his liberation, in the same way that the roses upon the cross indicate the path of liberation.

"The plant is innocent, *but not virtuous*; it has neither desire nor choice. Man has both. He may follow desire or not as he wishes, that he may learn to master himself.

"While he was plant-like, a hermaphrodite, he could generate *from himself* without the help of others, but though he was as chaste and as innocent as the plants, he was also as unconscious and inert. In order to advance he must have desire to spur him on, and a mind to guide him, and therefore half his creative force was retained for the purpose of building a brain and a larynx. He had at that time a round shape similar to that of the embryo, and the present larynx was a part of the creative organ, which adhered to the head when the body straightened out. The connection between the two is seen even today in the fact that the boy, who expresses the positive pole of the generative force, changes his voice at puberty. That the same force which builds another body when it is sent *outwards* builds the brain when *retained* is equally clear when we consider that sex-mania leads to insanity, while the profound thinker will feel little inclination for amorous practices. He uses all his creative force to generate thought instead of wasting it in sense gratification.

“At the time when man commenced to withhold half his creative force for the above mentioned purpose, his consciousness was directed *inwards* to build organs. He was capable of seeing these organs and he used the same creative force then under the direction of Creative Hierarchies in planning and in executing plans of organs, that he now uses in the *outer* world to build airships, houses, automobiles, telephones, etc. Then he was unconscious of how that half of the creative force was used which was sent *outwards* for generation of another body.

“Generation was carried on under the guidance of Angels. A certain time of the year they herded the growing man together in great temples and there the generative act was performed. Man was unconscious of the fact. His eyes had not yet been opened, and though it was necessary for him to have a partner who had the half or other pole of the creative force available for generation, which he retained to build organs within, he did not at first *know* his wife. In ordinary life he was shut within himself so far as the Physical World was concerned, but it was different when he was brought into such intimate and close touch with another, as in the case of the generative act. Then for the moment the spirit pierced the veil of flesh and Adam *knew* his wife. He had ceased to *know himself*, thus his consciousness became more and more centered outside himself in the *outside world* and he lost his *inner perception*. That cannot be fully regained until he has passed to the stage where it is no longer necessary to have a partner in generation, and he has reached the development where he can again utilize his *whole* creative force at will. Then he will again *know himself* as he did during his stage of plant-like existence, but with his all-important difference that he will use his creative faculty consciously, and will not be restricted to using it solely for the pro-creation of his own species, but may create whatever he will. Neither will he use his present organs of generation, but the larynx will *speak* the creative *word* as directed by the spirit through the coordinating mechanism of the brain. Thus the two organs built by half the creative force will in time be the means whereby man will eventually become an independent self-conscious creator.

“Even at the present time man molds matter both by thought and voice, as instanced in scientific experiments where thoughts have created an image on photographic plates, or where the human voice has created geometrical figures in sand [on a sheet of glass]. In proportion as man becomes unselfish he will release the creative force held in leash. That will give him added thought power and enable him to utilize it for upliftment of others instead of to plan how to degrade and subject others to his will. He will learn how to master *himself* and cease to try to master others, ex-

cept it be done temporarily *for their good*, but never for selfish ends. Only one who has mastered himself is qualified to rule others, and competent to judge when that should be done, and what is best for them.

“Thus we see that in time the present passionate mode of generation will be again superseded by a pure and more efficient method than the present, and that also is symbolized in the Rose Cross where the rose is placed in the center between the four arms. The long limb represents the body, the two horizontals, the two arms, and the short upper limb, the head. *The rose is in place of the larynx.*

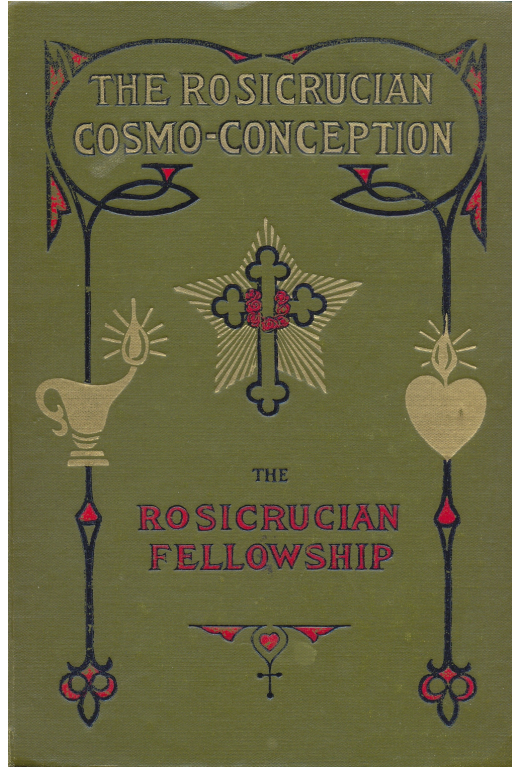
“The rose, like any other flower, is the generative organ of the plant. In its green stem streams the colorless, passionless plant-blood. The blood-red rose shows the passion filled blood of the human race, but in the rose the vital fluid is not sensuous, it is chaste and pure. Thus it is an excellent symbol of the generative organs in the pure and holy state to which man will attain when he has cleansed and purified his blood from desire, when he has become chaste, pure and Christ-like.

“Therefore the Rosicrucians look ardently forward to the day when the roses shall bloom upon the cross of humanity, therefore the Elder Brothers greet the aspiring soul with the words of the Rosicrucian Greeting: ‘May the Roses bloom upon your Cross,’ and therefore the greeting is given in the meetings of the Fellowship Centers by the leader to the assembled students, probationers and disciples who respond to the greeting by saying, ‘And on yours, also.’

John speaks of his purification (1st Epistle 3:9) and says that who is born of God cannot sin, *for he keepeth his seed within him*. It is an absolute necessity to progress that the aspirant should be chaste. Yet it must also be borne in mind, that absolute celibacy is not required of man until he has reached a point where he is ready for the great initiations, and that it is a duty we owe to perpetuate the race. If we are mentally, morally, physically and financially able we may approach the act of generation as a holy sacrifice laid upon the altar of humanity, but not for sensual pleasure. Neither should it be performed in an austere, forbidding frame of mind, but in glad giving up of oneself for the privilege of furnishing a friend seeking incarnation with the body and environment he needs for development. Thus we shall also help him cultivate the blooming roses upon his cross.”³⁸⁵

³⁸⁵ Quoted from: Heindel, Max. *The Rosicrucian Cosmo-Conception*. Oceanside, CA: The Rosicrucian Fellowship, 1996, pp. 534-539.

The Book Covers



111. A book cover (Cosmo, 2nd edition).

About the symbols on the books Mrs Lizzie Graham wrote in *Rays* of January 1919 on page 358 the following, “How often have we looked at the cover of the *Cosmo-Conception* and our other publications and perhaps remarked that it was a good design and quite unique, and wondered who made it up, and if it means anything at all. The following are the thoughts of one who has often tried to interpret it.

“At the foot of the cover are two *fleur-de-lis*, [or white irises, erroneously named French lily] the emblem of the Trinity: Father, Son and Spirit. But as only the Father and Spirit were active at the time here represented, we find but two of the petals colored with red, thus showing energy.

“The beings created we see as a stream flowing upwards, provided with two bodies, the dense and the vital, but after a time the desire body is added and is shown by the red appearing in the ascending stream.³⁸⁶

“Although each stream looks alike outwardly, they are vastly different. The one on the left is known in our literature as the Sons of Cain. They are full of positive energy and are the craftsmen of the world, the *phreemessen*, who carve their way through life, rather enjoying the obstacles which they know strengthen the character. They work through the intellect, as is shown by the lamp from of flame from which proceed *nine rays*, showing the positive path chosen by the esoteric student. The other stream develops the heart side of life, and the divine flame proceeding from it shows but *eight rays*, a negative path. Those following it desiring that they should have a leader, someone to follow, someone to worship. They are the churchmen of the world who obey the teachings of their leaders.

“Each stream of life flows onward side by side till a time comes when the wise and loving ones guiding the evolution decide that to hasten progress it is necessary that the two unite, and plan that this shall be accomplished by the building of a Temple for the worshippers by the craftsmen and that both streams would unite in a mystical molten sea. We can see the wonderful impulse by the chalice raised from each and filled with the red wine of life. You will read the story of this in the building of Solomon’s temple. This plan was frustrated by the activities of the Sons of Seth, those on the right, and after this each swung farther away from the other than before.

“A serious condition now is shown in which some appear to fall away entirely through materialism. But still the race lives on, the churchman and the scientist, the mystic and the occultist, each pursuing his own path independent of the other; until a stage of materialism is reached the spiritual guiders see grave danger ahead. To prevent the plan of evolution being defeated, a great destruction of the human bodies is permitted which for a time looks as if it would wipe humanity off the Earth. See the break in each stream. But this calamity has the desired effect; we now see again great force and each stream turned directly toward the other, where they may shortly unite as one. At the foot of the page we find another symbol, so small that you may have overlooked it. Here is a small black cross that represents the physical body. In the enlarged head of the

³⁸⁶ Some words in these paragraphs, originally written singular, have been changed to plural.

cross is seen the heart. Head and heart have united and the result is shown in the spreading ray, the resultant soul-body.

“Still another emblem occupies the center of the page, the Rose-Cross. The lower limb represents the plant life, which draws its sustenance from its roots. At one time of our existence we were plant-like. The crosspiece is the emblem of our passage through the animal stage with its horizontal spine. The upper limb is the symbol of mind, which is a human attribute. And the golden star represents the golden wedding garment, which shall make us divine.

As Headquarters had received a number of inquiries as to why the White Rose does not appear on the version of the Fellowship Emblem which adorns the books, letterheads, envelopes, etc. this is explained in the July *Echoes* 1985, “The White Rose, signifying, as it does, purity of heart and also the larynx with which, once purified, humanity will speak the Creative Word, is the most sacred part of the emblem. It attracts and conveys a Power, which must be regarded with all reverence. For this reason, it has been deemed inappropriate to picture the White Rose on the version of the Emblem, which appears on material, commercial products of and appendages to the Fellowship Work. The emblem in Chapel and Temple at Mount Ecclesia, which has the White Rose, is curtained except during appropriate times in the devotional and healing services. The Emblem in the Healing Department Chapel, also with the White Rose, remains continually uncovered, but that Chapel is visited only by individuals sincerely and deeply intent on their healing prayers or on their supplications for spiritual help.”