

# The Sound of the Trumpet:

A paper on the original intention of the so-called “Rosicrucian Manifestos”

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“Therefore we appeal to many a learned man in our writings  
With letters and by our own hands  
Although our names are not known,  
That is known to many a philosopher  
Many a chemist, many a Doctor  
Many a Reverend, many a worthy man  
Knows the sound of our trumpet.”

*Altar of the Theraphic Brotherhood, 1617*

## Introduction

The aim of this paper is to examine a number of perspectives on the “Rosicrucian Manifestos” specifically regarding the original intention behind their writing and publication. It is the present author’s viewpoint that the manifestos represent a test – in its truest forms of both challenge and measurement – of the time in which they were composed. This test, a word whose etymology means a vessel in which metals were assayed, similar to the latin root, *testa*, pot or shell, is indeed such a shell in which a critical examination was carried out of the consciousness of the age. Not only are the manifestos loaded with metaphors, of light and dark, of lions and eagles, of night and dawn, of chalices, fountains, vipers and asses, they are in themselves a meta-metaphor in which there is “the right, simple, easy and ingenious exposition, understanding, declaration, and knowledge of all secrets.”<sup>ii</sup>

It is also noted that in modern parlance, the mechanism by which this intention was carried out was the use of ‘undercover viral marketing’; a method by which a large audience of interested persons is rapidly reached by harnessing the existing social network ‘underneath’ the existing media, state or institutions. Tobias Churton approaches this concept when he refers to the publication of the first manifesto, the *Fama Fraternitatis* (1614) as ‘one of the most virulent intellectual hurricanes ever to hit Europe.’<sup>iii</sup>

The effectiveness of this method –likely the first use of viral marketing in print - is evidenced by the rapid spread of the Rosicrucian ‘furore’ prior to it’s premature closing-down at the onset of the Thirty Years war, and its longevity to the continuing expressions of Rosicrucianism in the present-day<sup>iv</sup>.

I will limit this present survey primarily to the first two published works of the ‘Fraternity of the Rosy Cross’, namely the *Fama Fraternitatis* (1614) and the *Confessio Fraternitatis* (1615), although we will also use selected material

from the *Chymical Wedding* (1616). The so-called “fourth manifesto,” *Speculum Sopicum Rhodo-Stauroticum* (The Mirror of the Wisdom of the Rosicrucians) will also be referenced specifically in regard of the ‘college’ of the Fraternity, which indicates in metaphor the likely intention of the manifestos as a whole.

To begin, we will set the historical context of the publications, then move onto a brief textual analysis, particularly where the intention of the writings is given, either explicitly or implicitly. We will be looking at contemporary thoughts on the likely authorship of the documents, and the background of the author which further illuminates possible intentions arising from his activities and worldview.

Although arguably the most discussed, divertive and mysterious elements of the texts, the symbolism and metaphors employed, in this paper we will briefly touch on these aspects, not wishing to add what Waite calls the “purposeless and rambling speculations” made on Rosicrucianism<sup>v</sup>. Having illuminated likely intentions from these perspectives, we will finally look on the actual impact of their publication in conclusion.

## Historical Context

The publication of the documents in Germany between 1614-16 contextualises their writing in a time of critical change in Europe. The Reformation and Counter-Reformation had ended after one hundred years, and the Thirty Years War was to start within four years of the publication of the *Fama Fraternitatis*. The key dates referenced in this present paper are given in the table below.

Year	Event
1517	Commencement of Reformation by Martin Luther
1555	Peace of Augsburg ended violence between Lutherans and the Catholics in Germany
1586	Johann Valentin Andreae (born)
1604	A <i>trigonus igneus</i> (fiery triangle) appears in the constellations of <i>Serpentarius</i> and <i>Cygnus</i> .
1606	Religious tensions broke into violence in the German free city of Donauwörth. The Lutheran majority barred the Catholic residents of the Swabian town from holding a procession, causing a riot to break out.
1612	Death of Emperor Rudolph II, leading to expectation of radical reforms <sup>vi</sup>  Manuscript version of <i>Fama</i> referred to by Adam Haselmayer.
1614	Publication of <i>Fama Fraternitatis, dess Loblichen Ordens des Rosenkreutzes</i> (The Declaration of the Worthy Order of the Rosy Cross) at Kassel (in German)
1615	Publication of the <i>Confessio Fraternitatis</i> at Kassel (in Latin)

1616	Publication of <i>Die Chymische Hochzeit Christiani Rosenkruetz</i> (The Chemical Wedding of Christian Rosenkreuz) at Strasbourg (in German)
1618	Publication of <i>Speculum Sopicum Rhodo-Stauroticum</i> (The Mirror of the Wisdom of the Rosicrucians) Start of Thirty years War
1622	Two 'Rosicrucian' Posters appear in Paris <sup>vii</sup> .
1654	Johann Valentin Andreae (died)

The first appearance of the word 'Rosenkreuz' in a printed book was in a Tyrolean schoolmaster's response to the unpublished *Fama*, in 1612<sup>viii</sup>. This schoolmaster, musician and alchemist, Adam Haselmeyer, was deeply versed in the works of Paracelsus, and proclaimed a newly-founded religion, the 'Theosphrastia Sancta'. According to Gilly (2003), this response demonstrated that Haselmeyer saw both Rosenkreuz and Paracelsus as revealing the 'Theosphrastia Sancta,' a divine truth preserved throughout history, in order to bring about a new religion of 'evangelical freedom ... promised [to] this latter world'<sup>ix</sup>.

This was how the manifestos were to be received – as intending an announcement, a trumpet-call, a revelation bringing about an awakening of a new Christian truth, but one promised not by the church, but by the Hermetic tradition of which Paracelsus was theologian. Indeed, this new truth was seen by Haselmeyer as a form of religious science – deciphering the 'textus libri Naturae' – and as a form of observance, practical, and experimental.

In this we see how the new philosophy reflected the 'Christo-Cabalistic Divine Magic' of Khunrath, who wrote some years earlier in his own *Confessio*,

' ... when ye my contemporaries were idly dozing, I was watching and at work, meditating earnestly day and night on what I had seen and leaned, sitting, standing, recumbent, by sunshine, by moonshine, by banks, in meadows, streams, woods and mountains.'<sup>x</sup>

This insistence of communion with nature, travel, universal brotherhood, and a life imitating that of Christ, was to form the template which the manifestos would exploit, to present highly critical ideas within an allegorical framework, itself referring to, and calling for – and in effect, *attempting to bring about* – a general reformation of the whole world.

It is clear that the author(s) of the *Confessio* saw the time being due for this reformation. They saw themselves as lighting the 'sixth candlestick' which would bring about a new age – perhaps developing the model of Joachim of Fiore, who saw three ages; that of the Nettles, Roses and Lillies<sup>xi</sup>.

## Authorship

Although published anonymously, it is now widely accepted that the manifestos originated in the “Learned and Christian Society” established by Johann Valentin Andreae in Tübingen in 1610<sup>xii</sup>. This group also comprised of Christoph Besold and Tobias Hess – it is likely the manifestos were the result of a meeting of these minds, although Andreae did claim authorship of the *Chemical Wedding*. It has been reasonably suggested that as Andreae was aged only nineteen at the time of the writing of this latter text, on the evidence of its more mature construction and content, compared with other works by Andreae, it was likely re-worked by the group prior to actual publication<sup>xiii</sup>.



Illus.1 Johann Valentin Andreae (1586-1642)<sup>xiv</sup>

This authorship, whether individual or collective, in part or in whole, emphasises the intent of the manifestos to respond to what Edeighoffer calls “the crisis of European consciousness in the 17<sup>th</sup> century.” A collective of individuals, radical reformers, synthesised a spiritual *gnosis* of a “Neoplatonic, gnostic reworking of orthodox Christian theology,”<sup>xv</sup> and presented that in the shell of allegory and mystery as challenge to the piety of the age.

## The Texts

### *The Fama*

The first of the manifestos, the *Fama*, describes the life, travels, death - and later discovery of the tomb - of a certain Brother C.R., “a German, the chief and original of our fraternity.”<sup>xvi</sup> The *Fama* records the beginnings of a brotherhood, comprising originally four, and after the building of a secret college, the *Sancti Spiritus*, enlarging to eight members. These members travel, and hold to six articles, including the requirement to keep secret for one hundred years. During the following description of the later finding of the tomb of C.R., the text returns to the need for secrecy and brotherhood on numerous occasions.

The *Fama* is overtly anti-papal; the church is described as ‘not cleansed’<sup>xvii</sup> However, it is also critical of Alchemy, the ‘ungodly and accursed gold-making’<sup>xviii</sup> although it notes that the first of the brethren to die, Brother J.O. was ‘well-learned in Cabala’, and indeed describes a manuscript, ‘Book H.’ which attested to this knowledge<sup>xix</sup>. The religious context which the *Fama* explicitly states is Christian;

‘But that also every Christian may know of what religion and belief we are, we confess to have the knowledge of Jesus Christ ... Also we use two sacraments, as they are instituted with all Forms and Ceremonies of the first renewed Church.’<sup>xx</sup>

When the *Fama* was first printed, it was within a volume including a preface and a ‘reply’ by Adam Haselmayer. The contents of this preface and reply led Frances Yates to suggest that the intention of the Rosicrucian manifesto was ‘setting forth and alternative to the Jesuit order, a brotherhood more truly based on the teaching of Jesus.’ However, she admits that the preface and reply are ambiguous although there is clearly ‘an intention of associating the first Rosicrucian manifesto with anti-Jesuit propaganda.’<sup>xxi</sup>

It is clear, however, that the intent of the text is to announce a re-discovery of transmitted wisdom, a philosophy that ‘also is not a new invention, but as Adam after his fall hath received it.’<sup>xxii</sup> This revelation, symbolised by the allegory of the discovery of the tomb of C.R., heralds a new reformation, both of ‘divine and human things, according to our desire, and the expectation of others.’<sup>xxiii</sup>

It could further be added that the intention is to imply criticism of the reformation, which is seen to have failed, and also a further intention to test the expectation of ‘others,’ i.e. the public and the learned men to whom the pamphlet is addressed, against a Christian philosophy that is not given but suggested as pure in comparison to the established church.

The call to the reader to ‘declare their mind’<sup>xxiv</sup> is a device which assures the publication of this pamphlet will engender what contemporary advertising would refer to ‘viral marketing’; indeed, modern campaigns often use undercover and subtle forms of graffiti in city environments to re-inforce the mystery of the brand which is being marketed<sup>xxv</sup>, analogous to the appearance of posters promoting the Rosicrucian cause in Paris in 1622, the first commencing with the line, ‘We, the Deputies of the Higher College of the Rose-Croix, do make our stay, visibly and invisibly, in this city (...)’ and the second ending with the words ‘The thoughts attached to the real desire of the seeker will lead us to him and him to us’.

So, in this sense the publication of the manifestos can be seen, as Christopher McIntosh says, as “the greatest publicity-stunt of all time,”<sup>xxvi</sup> with the intention of a test of the consciousness of the age through the first use of a ‘viral marketing campaign’, mapping a ‘virtual world’ against the ‘real world’ to highlight the wide gap between the utopian vision of a ‘New Age’ and the failure of both church and state in the reformation towards that vision.

This self-referential aspect of the texts leads Colin Wilson to write that the invention of Christian Rosenkreuz is “not a hoax so much as a cry of rejection and a demand for new ways: in short, a kind of prophecy.”<sup>xxvii</sup>

Fr. Wittemans – whose work has been elsewhere criticised - states that the ‘only certain thing is that Andrae (sic), with thirty others, published the *Fama* as a sort of experiment ... in order to discover whether and which lovers of the true wisdom are to be found in Europe.’<sup>xxviii</sup> In this he accords in that expression with Tobias Churton, when he writes that Andrae was ‘calling out for a second spiritual and scientific reformation to encompass all men of goodwill in the true Christian spirit of love and brotherhood.’<sup>xxix</sup>

### ***The Confessio***

The publication of the *Confessio Fraternitatis* in the year following the *Fama* added more depth to the mystery and debate now rising in regard of the Brotherhood of the Rosy Cross. It is estimated that several hundred works were printed in regard of the search for - or criticism - of the Brotherhood, although there is as yet no extensive dated bibliography of this tangled furore<sup>xxx</sup>. In this we can see that whatever the *intention* of the work, the actual *effect* was as a catalyst – dividing the audience in a way that the author may not have intended.

Indeed, if Andrae was indeed author of the *Fama*, as we have touched on in this paper, he wrote in 1619, “Would that the remaining chimes and little bells by which this fable was noised abroad be melted down: I mean that their prolific writings would all go up in smoke!”<sup>xxxi</sup>

The *Confessio* was first published in Latin, and the authorship has been attributed to either Andrae or Tobias Hess<sup>xxxii</sup>, perhaps the Latin delivery was meant for more learned minds than had received the *Fama*? It may have been intended to quell the facile posturings of the public in regard of the Brotherhood, or it may indeed have been intended to further fuel the debate.

The preface of the *Confessio* states that it will list ‘thirty-seven reasons of purpose and intention’<sup>xxxiii</sup> yet in true ambiguous and esoteric fashion does not then make explicit the manner in which the text relates to thirty-seven reasons!

The text immediately makes two things clear; the world is ‘falling to decay, and near its end’, and the Brotherhood are in some way superior to the ‘Mortals’ addressed by the text<sup>xxxiv</sup>. This context allows a direct criticism of both ‘the Pope and Mahomet’ and the intention of the text is stated ‘for the sake of the learned ... make a better explanation.’<sup>xxxv</sup>

This explanation delivers the rise of a new philosophy and the start of a ‘Sixth Age’ into which newcomers will not be immediately initiated, but ‘must proceed step by step from the smaller to the greater’<sup>xxxvi</sup> This statement of a step-by-step revelation is of interest in that it appears to refer to a graduated initiation – again referenced later in the *Confessio*; ‘this Fraternity, divided into Degrees’<sup>xxxvii</sup>.

Another intention given by the text is that God himself has decreed that the Fraternity be enlarged<sup>xxxviii</sup> which intensifies the call for the public to respond. The *Confessio* goes on to expound upon the coming of light to the darkness of 'the arts, works and governments of men'<sup>xxxix</sup> sparing few areas of life in its critical gaze. It sees the dawn of a new reformation, and hints that the Brotherhood has power through 'magical writing' by which prediction can be made<sup>xl</sup>. However, it places the religious or spiritual background of the Brotherhood as Christian – the study of the Bible is seen as the 'whole sum of our Laws', and yet at the same time Alchemy is seen as a 'great gift of God' so long as it leads to the 'knowledge of Nature'<sup>xli</sup>.

The *Confessio* draws to a close by continuing its specific criticism of the 'Roman Imposter' or 'Viper' Pope, the 'worthless books of pseudo chymists' and the 'vain (astronomical) epicycles and eccentric circles'; thus, the philosophy of the Brotherhood is seen as holding truths beyond religion, alchemy and astrology<sup>xlii</sup>.

The text concludes by repeating the intended aim of the Brotherhood to 'enrich and instruct the whole world' and the call to seek and find the Fraternity the sooner that liberation may come<sup>xliii</sup>.

### ***The Chymical Wedding***

It is the opinion of Adam Mclean that without the 'third manifesto' of the *Chymical Wedding* being published, the two preceding texts would have faded from the public imagination. The publication of the 'profound allegorical statement of the mystery of inner transformation' that is the *Chymical Wedding*, further deepened the enigma of the followers of Christian Rosenkreuz by demonstrating their possession of an 'esoteric core'.<sup>xliv</sup>

Although Andreae admitted authorship of the *Chymical Wedding* in his autobiography, *Vita ab Ipso Conscripta*<sup>xlv</sup>, he also dismissed it as a 'ludibrium'. Ludibrium is a word derived from Latin "ludus(ludi)", meaning a plaything or a trivial game. In Latin *ludibrium* is an object at the same time of fun and of scorn and derision. However, in Andreae's *Peregrini in Patria errores* (1618) he compares the world to an amphitheatre where no one is seen in their true light – thus the ludibrium could well be seen to have serious purpose underneath the play itself. It may be seen that Andreae delighted in ambiguity, and as Churton notes, 'ambivalence was central to Andreae's genius'<sup>xlvi</sup>.

In the context of this present paper, it suffices to note that the tale of the Wedding commences with an invitation to arise from 'carnal desires' and through self-examination; 'examining myself again and again', come to an 'understanding of the secrets of Nature'<sup>xlvii</sup>. This method and resultant vision is told through a complex allegory of trials, rituals and realms, culminating in the admittance of Christian Rosenkreuz into the order of the Knights of the Golden Stone, whose motto is 'The highest wisdom is to know nothing.'<sup>xlviii</sup>

The idea that the intention of the publication of the *Wedding* was to re-direct the audience to the Fraternity of the Rosy Cross as a literary device is stated by McIntosh (1987) and indeed Andreae had written in *Turris Babel* that 'in vain do you wait for the coming of the Brotherhood'<sup>xlix</sup>.

### ***The Mirror of Wisdom***

This 'fourth' Rosicrucian manifesto, *Speculum Sopicum Rhodo-Stauroticum* (The Mirror of the Wisdom of the Rosicrucians) was published in 1618, authored by Daniel Mögling under the pseudonym of Theophilus Schweighardt. Although another complex piece of writing, drawing also on Thomas a Kempis' *Imitatio Christi* it can be seen that this piece attempts an explanation of the methodology of the 'Rosicrucian Order', and also intends to delineate the order, their works and their buildings as an inner and received wisdom, and not a material manifestation.

The College of the Rosicrucian Brotherhood is described as;

'everywhere visible, but hidden from the eyes of men, adorned with all kinds of divine and natural things, the contemplation of which in theory and practice is granted to every man free of charge and remuneration, but heeded by few because the building appears as bad, little worth and well-known to the mind of the mob who are ever heedless and seekers after things new ...'<sup>1</sup>



Illus.2 : The Collegium Fraternitatis  
[Daniel Mögling], *Speculum sopicum Rhodostauroticum*. [Frankfurt], s.n., 1618



Illus.3 : Parergon and Ergon  
[Daniel Mögling], *Speculum sopicum Rhodostauroticum*. [Frankfurt], s.n., 1618



Another striking illustration from the same text is that used to encapsulate the text where it refers to the *Ergon* and *Parergon* – Work and Greater Work – of the *Rhodo-Stauroticum*. It is clear from the illustration, combined with the text, that the intention is to signal an inner work – the events are taking place in the two sockets of a skull in a mirror of the text;

‘And here is to be noted that the created soul of man has two spiritual eyes; the right eye can see into eternity, and the left eye can see into time and creatures.’<sup>li</sup>

Mögling goes on to say that ‘the Brotherhood against all expectation goes mightily forward,’ but that entry is by prayer and works alone, which will attract a brother of the order to give the earnest seeker the *Parergon*, or Greater Work.

This “fourth manifesto” clearly intended to place the mysteries of the Brotherhood of the Rosy Cross as a means of *gnosis*, or divine knowledge of nature, through Christian and Hermetic methods and principles.

### **Symbology & Metaphor**

The symbolism of both the *Fama* and the *Confessio* are replete with indications that they are used in service of an intended awakening, a new dawn bringing light to the darkness of ignorance. Such symbolism as the rose, the dawn, the flowing chalice or fountain, briefly included in the *Fama* and *Confession* find their full expression in the *Chemical Wedding*. It is the symbol of the trumpet that calls this awakening at the start of the *Wedding*, which belongs to the apocalyptic tradition.

Often in the New Testament the sound of trumpets is tied to Christ's coming. Notice Paul's description of the resurrection of the dead at the time a great trumpet announces Christ's return: "Behold, I tell you a mystery: We shall not all sleep, but we shall all be changed—in a moment, in the twinkling of an eye, at the last trumpet. For the trumpet will sound, and the dead will be raised incorruptible, and we shall be changed" (1 Corinthians 15:51-52).

The use of metaphor is well-known in psychotherapy as a means of circumventing the conscious mind. A congruent and well-delivered metaphor is a powerful means to effect change<sup>lii</sup>. In the manifestos we see a complex metaphorical structure which plays with time – the unlikely timeline of Christian Rosenkreuz's life and the constant references to the end of one age and the commencement of a new age – and space – ‘the college which is everywhere visible, but hidden from the eyes of men’<sup>liiii</sup>.

in literature, the creation of a ‘virtual’ world with replete worldview and behaviour to challenge existing notions is commonplace. All literature is analogous, a map of the territory of existence. The content and delivery of the manifestos still finds its echoes in the works of those authors versed in Gnostic, Alchemical or Kabbalistic motifs, such as Borges, whose ‘Tlon,

Uqbar, Orbis Tertius' is referenced by McIntosh in regard of the Rosicrucian phenomenon<sup>liv</sup>, and contemporary authors such as the author who coined the phrase, 'cyberspace,' William Gibson, whose latest work references a fragmentary piece of video released over time across the internet which spawns its own interpretators and followers despite any clear indication of its intention<sup>lv</sup>.

## **Conclusion**

In this paper we have seen that each of the manifestos revealing the existence of the Fraternity of the Rose Cross and their founder Christian Rosenkreuz had a common intention to challenge what the author(s) saw as the prevalent ignorance of the age, in the religious, artistic and scientific establishment. Their content, delivery and release were fashioned in such a way as to promote wide-spread discussion - although this also resulted in a literal belief of the content, i.e. the existence of a real brotherhood of mystical adepts, as the lowest common-denominator of public opinion.

The likely re-working and publication of Andreae's *Chemical Wedding* intended to re-frame opinion towards the literal, but in fact deepened the apparent enigma and promoted the mythology of the secret brotherhood and their hermetic, alchemical knowledge and powers.

Whatever their original intention, the manifestos remain ever-timely, visionary and powerful emblems of spiritual striving. It is not only the Tübingen Circle of the early 17<sup>th</sup> century who – in the face of political chaos, impending war and the failure of religious establishments - looked towards a universally-lived life of truth in a world of mutual trust and respect.

## Footnotes

References to the original documents under *Fama* and *Confessio*, refer to the edition in Francis A. Yates *The Rosicrucian Enlightenment*. Those references to the 'Chemical Wedding', under *Wedding*, refer to the version in Gareth Knight and Adam Mclean's *Commentary on the Chymical Wedding*. The references to 'The Mirror of Wisdom', under *Mirror* refer to the translation by Donald Mclean, given in 'The Fourth Rosicrucian Manifesto' in the *Hermetic Journal*, 25.

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<sup>i</sup> Altar of the Theraphic Brotherhood Fraternitatis Crucis Roseae, 1618 in Adam Mclean (ed.) *The Hermetic Journal*, 37 (Autumn 1987), p. 39

<sup>ii</sup> *Confessio*, p. 259

<sup>iii</sup> Tobias Churton, *The Golden Builders* (York beach: Red Wheel/Weiser, 2005) p. 91

<sup>iv</sup> For example, AMORC. A.M.O.R.C. stands for the Ancient and Mystical Order Rosae Crucis, an esoteric fraternal group founded by H. Spencer Lewis in 1915. whose website describes, "The Rosicrucian Order, AMORC, is internationally known as the Ancient Mystical Order Rosae Crucis. We are a nonsectarian body of men and women devoted to the investigation, study and practical application of natural and spiritual laws. Our purpose is to further the evolution of humanity through the development of the full potential of each individual. Our goal is to enable everyone to live in harmony with creative, cosmic forces for the attainment of health, happiness, and peace." <http://www.amorc.org/>, last accessed 28<sup>th</sup> September 2006.

<sup>v</sup> A.E. Waite, *The Real History of the Rosicrucians* (Kessinger Publishing, 1999, originally published London: George Redway, 1887), p. 433 in which he accuses Hargrave Jennings of such "ramblings," and on his work, *The Rosicrucians, their Rites and Mysteries*, Waite states that it "does not contain one syllable of additional information on its ostensible subject."

<sup>vi</sup> Francis A. Yates, *The Rosicrucian Enlightenment* (St. Albans: Paladin, 1975) p. 72.

<sup>vii</sup> Yates, p. 139

<sup>viii</sup> Carlos Gilly, *Theophrastia Sancta: Paracelsianism as a religion in conflict with the established churches* at: [http://www.ritmanlibrary.nl/c/p/res/art/art\\_01.html](http://www.ritmanlibrary.nl/c/p/res/art/art_01.html), last accessed 27 September 2006, IV & note 41.

<sup>ix</sup> Gilly, IV.

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- <sup>x</sup> Khunrath, *Confessio* in the *Amphitheatre*, quoted in Churton, p. 68
- <sup>xi</sup> Dictionary of Gnosis & Western Esotericism, II, ed. Hanegraaff (Leiden: Brill, 2005), p. 1012
- <sup>xii</sup> DGWE, II, p. 1009
- <sup>xiii</sup> Christopher McIntosh, *The Rosicrucians* (Wellingborough: Crucible, 1987), p. 46
- <sup>xiv</sup> <http://en.wikipedia.org/wiki/Image:Andportraits2.jpg>, last accessed 29<sup>th</sup> September 2006
- <sup>xv</sup> Churton, p.122. Other names in this 'golden chain' included Valentin Weigel (1533-1588), Sebastian Franck (1499-1542), and Casper Schwenckfeld (1489-1561), see Churton, pp. 116-26.
- <sup>xvi</sup> *Fama*, p. 283
- <sup>xvii</sup> *Fama*, p. 288
- <sup>xviii</sup> *Fama*, p. 295
- <sup>xix</sup> *Fama*, p. 289
- <sup>xx</sup> *Fama*, p. 294.
- <sup>xxi</sup> Yates, p. 72
- <sup>xxii</sup> *Fama*, p. 295
- <sup>xxiii</sup> *Fama*, p. 294
- <sup>xxiv</sup> *Fama*, p. 296
- <sup>xxv</sup> [http://en.wikipedia.org/wiki/Viral\\_marketing](http://en.wikipedia.org/wiki/Viral_marketing), last accessed 23 September 2006
- <sup>xxvi</sup> Churton, p. 130
- <sup>xxvii</sup> Colin Wilson, Foreword, in Christopher McIntosh, *The Rosicrucians* (Wellingborough: Crucible, 1987) p. 10
- <sup>xxviii</sup> Fr. Wittemans, *A New & Authentic History of the Rosicrucians* (London: Rider & Co., 1938) p. 33
- <sup>xxix</sup> Churton, p. 114

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<sup>xxx</sup> See Yates, chapter 7, 'The Rosicrucian Furore in Germany', particularly note 3 (p. 127) and Churton, pp. 131-5

<sup>xxxi</sup> Churton, p. 152, quoting *De Curiositatis Pernicie Syntagma*

<sup>xxxii</sup> Churton, p. 143

<sup>xxxiii</sup> *Confessio*, Preface, in Ralph White (ed.) *The Rosicrucian Enlightenment Revisited* (Hudson: Lindesfarne Books, 1999) p. 15

<sup>xxxiv</sup> *Confessio*, p. 296

<sup>xxxv</sup> *Confessio*, p. 297

<sup>xxxvi</sup> *Confessio*, p. 298-9

<sup>xxxvii</sup> *Confessio*, p. 300

<sup>xxxviii</sup> *Confessio*, p. 299

<sup>xxxix</sup> *Confessio*, p. 301-2

<sup>xl</sup> *Confessio*, p. 303

<sup>xli</sup> *Confessio*, p. 304

<sup>xlii</sup> *Confessio*, pp. 304-5

<sup>xliii</sup> *Confessio*, p. 306

<sup>xliv</sup> Adam Mclean & Gareth Knight, *Commentary on The Chymical Wedding* (Edinburgh: Magnum Opus, 1984) p. 2

<sup>xlv</sup> McIntosh, p. 46

<sup>xlvi</sup> Churton, p. 152

<sup>xlvii</sup> *Wedding*, pp. 8-9

<sup>xlviii</sup> *Wedding*, p. 72

<sup>xlix</sup> McIntosh, p. 51

<sup>l</sup> *Mirror*, p. 21

<sup>li</sup> *Mirror*, p. 32

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<sup>lii</sup> Philip Barker, *Using Metaphors in Psychotherapy* (New York: Brunner/Mazel, Inc, 1985) pp. 32-4 also pp.28-9 on the clinical use of anecdotes and stories.

<sup>liii</sup> *Mirror*, p. 21

<sup>liv</sup> Christopher McIntosh, 'The Rosicrucian Legacy' in Ralph White (ed.) *The Rosicrucian Enlightenment Revisited* (Hudson: Lindesfarne Books, 1999) p. 249

<sup>lv</sup> William Gibson, *Pattern Recognition* (Putnam, 2003)