

The Eleusinian and Bacchic Mysteries

ΜΥΣΤΗΡΙΑ

Thomas Taylor

tr. Thomas Taylor · Ed. A. Wilder (1891)

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"'Tis not merelyThe human being's pride that peoples
spaceWith life and mystical predominance,Since likewise for
the stricken heart of LoveThis visible nature, and this
common worldIs all too narrow; yea, a deeper importLurks in
the legend told my infant yearsThat lies upon that truth, we
live to learn,For fable is Love's world, his home, his
birthplace;Delightedly he dwells 'mong fays and
talismans,And spirits, and delightedly believesDivinities,
being himself divine.The intelligible forms of ancient
poets,The fair humanities of Old Religion,The Power, the
Beauty, and the Majesty,That had their haunts in dale or piny
mountain,Or forests by slow stream, or pebbly spring,Or
chasms or wat'ry depths;--all these have vanished.They live no
longer in the faith of Reason,But still the heart doth need a
language; stillDoth the old instinct bring back the old names."

— SCHILLER: The Piccolomini, Act. ii. Scene 4. —

Frontispiece: Sacrifice to Ceres

Decorating a Statue of Bacchus; Bacchantes with Thyrsus and
Flute; Symbolical Ceremony

Bacchus and Nymphs

Pluto, Proserpina, and Furies

Priestess with Amphora and Sacred Cake; Priestess with
Musical Instruments

Faun Kissing Bacchante; Faun and Bacchus

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Bacchic Festival

Apollo and the Muses

Prometheus Forms a Woman

Introduction to the Third Edition

IN offering to the public a new edition of Mr. Thomas Taylor's admirable treatise upon the Eleusinian and Bacchic Mysteries, it is proper to insert a few words of explanation. These observances once represented the spiritual life of Greece, and were considered for two thousand years and more the appointed means for regeneration through an interior union with the Divine Essence. However absurd, or even offensive they may seem to us, we should therefore hesitate long before we venture to lay desecrating hands on what others have esteemed holy. We can learn a valuable lesson in this regard from the Grecian and Roman writers, who had learned to treat the popular religious rites with mirth, but always considered the Eleusinian Mysteries with the deepest reverence.

It is ignorance which leads to profanation. Men ridicule what they do not properly understand. Alcibiades was drunk when he ventured to touch what his countrymen deemed sacred. The undercurrent of this world is set toward one goal; and inside of human credulity--call it human weakness, if you please--is a power almost infinite, a holy faith capable of apprehending the supremest truths of all Existence. The veriest dreams of life, pertaining as they do to "the minor mystery of death," have in them more than external fact can reach or explain; and Myth, however much she is proved to be a child of Earth, is also received among men as the child of Heaven. The Cinder-Wench of the ashes will become the Cinderella of the Palace, and be wedded to the King's Son.

The instant that we attempt to analyze, the sensible, palpable facts upon which so many try to build disappear beneath the surface, like a foundation laid upon quicksand. "In the deepest reflections," says a distinguished writer, "all that we call external is only the material basis upon which our dreams

are built; and the sleep that surrounds life swallows up life,--all but a dim wreck of matter, floating this way and that, and forever evanishing from sight. Complete the analysis, and we lose even the shadow of the external Present, and only the Past and the Future are left us as our sure inheritance. This is the first initiation,--the vailing [muesis] of the eyes to the external. But as epoptae, by the synthesis of this Past and Future in a living nature, we obtain a higher, an ideal Present, comprehending within itself all that can be real for us within us or without. This is the second initiation in which is unveiled to us the Present as a new birth from our own life. Thus the great problem of Idealism is symbolically solved in the Eleusinia." ¹

These were the most celebrated of all the sacred orgies, and were called, by way of eminence, The Mysteries. Although exhibiting apparently the features of an Eastern origin, they were evidently copied from the rites of Isis in Egypt, an idea of which, more or less correct, may be found in The Metamorphoses of Apuleius and The Epicurean by Thomas Moore. Every act, rite, and person engaged in them was symbolical; and the individual revealing them was put to death without mercy. So also was any uninitiated person who happened to be present. Persons of all ages and both sexes were initiated; and neglect in this respect, as in the case of Socrates, was regarded as impious and atheistical. It was required of all candidates that they should be first admitted at the Mikra or Lesser Mysteries of Agrae, by a process of fasting called purification, after which they were styled mystae, or initiates. A year later, they might enter the higher degree. In this they learned the aporrheta, or secret meaning of the rites, and were thenceforth denominated ephori, or epoptae. To some of the interior mysteries, however, only a very select number obtained admission. From these were taken all the ministers of holy rites. The Hierophant who

presided was bound to celibacy, and required to devote his entire life to his sacred office.

He had three assistants,—the torch-bearer, the kerux or crier, and the minister at the altar. There were also a basileus or king, who was an archon of Athens, four curators, elected by suffrage, and ten to offer sacrifices.

The sacred Orgies were celebrated on every fifth year; and began on the 15th of the month Boedromian or September. The first day was styled the agurmos or assembly, because the worshipers then convened. The second was the day of purification, called also alade mystai, from the proclamation: "To the sea, initiated ones!" The third day was the day of sacrifices; for which purpose were offered a mullet and barley from a field in Eleusis. The officiating persons were forbidden to taste of either; the offering was for Achtheia (the sorrowing one, Demeter) alone. On the fourth day was a solemn procession. The kalathos or sacred basket was borne, followed by women, cistae or chests in which were sesamum, carded wool, salt, pomegranates, poppies,—also thyrsi, a serpent, boughs of ivy, cakes, etc. The fifth day was denominated the day of torches. In the evening were torchlight processions and much tumult.

The sixth was a great occasion. The statue of Iacchus, the son of Zeus and Demeter, was brought from Athens, by the Iacchogoroi, all crowned with myrtle. In the way was heard only an uproar of singing and the beating of brazen kettles, as the votaries danced and ran along. The image was borne "through the sacred Gate, along the sacred way, halting by the

— Procession of Iacchos and Phallus. — sacred fig-tree (all sacred, mark you, from Eleusinian associations), where the procession rests, and then moves on to the bridge over the Cephissus, where again it rests, and where the expression of

the wildest grief gives place to the trifling farce,--even as Demeter, in the midst of her grief, smiled at the levity of Iambe in the palace of Celeus. Through the 'mystical entrance' we enter Eleusis. On the seventh day games are celebrated; and to the victor is given a measure of barley,--as it were a gift direct from the hand of the goddess. The eighth is sacred to Aesculapius, the Divine Physician, who heals all diseases; and in the evening is performed the initiatory ritual.

Procession of Iacchus and Phallus

"Let us enter the mystic temple and be initiated,--though it must be supposed that, a year ago, we were initiated into the Lesser Mysteries at Agrae. We must have been mystae (vailed), before we can become epoptae (seers); in plain English, we must have shut our eyes to all else before we can behold the mysteries. Crowned with myrtle, we enter with the other initiates into the vestibule of the temple,--blind as yet, but the Hierophant within will soon open our eyes.

"But first,--for here we must do nothing rashly,--first we must wash in this holy water; for it is with pure hands and a pure heart that we are bidden to enter the most sacred enclosure [mystikos sekos, mustikos sekos]. Then, led into the presence of the Hierophant, ² he reads to us, from a book of stone [petruma, petroma], things which we must not divulge on pain of death. Let it suffice that they fit the place and the occasion; and though you might laugh at them, if they were spoken outside, still you seem very far from that mood now, as you hear the words of the old man (for old he he always was), and look upon the revealed symbols. And very far, indeed, are you from ridicule, when Demeter seals, by her own peculiar utterance and signals, by vivid coruscations of light, and cloud piled upon cloud, all that we have seen and heard from her sacred priest; and then, finally, the light of a serene wonder fills the temple, and we see the pure fields of Elysium,

and hear the chorus of the Blessed;--then, not merely by external seeming or philosophic interpretation, but in real fact, does the Hierophant become the Creator [demiourgos, demiourgos] and revealer of all things; the Sun is but his torch-bearer, the Moon his attendant at the altar, and Hermes his mystic herald ³ [keryx, kerux]. But the final word has been uttered 'Conx Om pax.' The rite is consummated, and we are epoptae forever!"

Those who are curious to know the myth on which the "mystical drama" of the Eleusinia is founded will find it in any Classical Dictionary, as well as in these pages. It is only pertinent here to give some idea of the meaning. That it was regarded as profound is evident from the peculiar rites, and the obligations imposed on every initiated person. It was a reproach not to observe them. Socrates was accused of atheism, or disrespect to the gods, for having never been initiated. ⁴ Any person accidentally guilty of homicide, or of any crime, or convicted of witchcraft, was excluded. The secret doctrines, it is supposed, were the same as are expressed in the celebrated Hymn of Cleanthes. The philosopher Isocrates thus bears testimony: "She [Demeter] gave us two gifts that are the most excellent; fruits, that we may not live like beasts; and that initiation--those who have part in which have sweeter hope, both as regards the close of life and for all eternity." In like manner, Pindar also declares: "Happy is he who has beheld them, and descends into the Underworld: he knows the end, he knows the origin of life."

The Bacchic Orgies were said to have been instituted, or more probably reformed by Orpheus, a mythical personage, supposed to have flourished in Thrace. ⁵ The Orphic associations dedicated themselves to the worship of Bacchus, in which they hoped to find the gratification of an ardent longing after the worthy and elevating influences of a

religious life. The worshipers did not indulge in unrestrained pleasure and frantic enthusiasm, but rather aimed at an ascetic purity of

— Etruscan Eleusinian Ceremonies. — life and manners. The worship of Dionysus was the center of their ideas, and the starting-point of all their speculations upon the world and human nature. They believed that human souls were confined in the body as in a prison, a condition which was denominated *genesis* or *generation*; from which Dionysus would liberate them. Their sufferings, the stages by which they passed to a higher form of existence, their *katharsis* or purification, and their enlightenment constituted the themes of the Orphic writers. All this was represented in the legend which constituted the groundwork of the mystical rites.

From Etruscan Vases

From Etruscan Vases

From Etruscan Vases

Dionysus-Zagreus was the son of Zeus, whom he had begotten in the form of a dragon or serpent, upon the person of Kore or Persephoneia, considered by some to have been identical with Ceres or Demeter, and by others to have been her daughter. The former idea is more probably the more correct. Ceres or Demeter was called Kore at Cnidos. She is called Phersephatta in a fragment by Psellus, and is also styled a Fury. The divine child, an avatar or incarnation of Zeus, was denominated Zagreus, or Chakra (Sanskrit) as being destined to universal dominion. But at the instigation of Hera ⁶ the Titans conspired to murder him.

Accordingly, one day while he was contemplating a mirror, ⁷ they set upon him, disguised under a coating of plaster, and tore him into seven parts. Athena, however, rescued from them his heart, which was swallowed by Zeus, and so

returned into the paternal substance, to be generated anew. He was thus destined to be again born, to succeed to universal rule, establish the reign of happiness, and release all souls from the dominion of death.

The hypothesis of Mr. Taylor is the same as was maintained by the philosopher Porphyry, that the Mysteries constitute an illustration of the Platonic philosophy. At first sight, this may be hard to believe; but we must know that no pageant could hold place so long, without an under-meaning. Indeed, Herodotus asserts that "the rites called Orphic and Bacchic are in reality Egyptian and Pythagorean." ⁸ The influence of the doctrines of Pythagoras upon the Platonic system is generally acknowledged. It is only important in that case to understand the great philosopher correctly; and we have a key to the doctrines and symbolism of the Mysteries.

The first initiations of the Eleusinia were called Teletae or terminations, as denoting that the imperfect and rudimentary period of generated life was ended and purged off; and the candidate was denominated a mysta, a veiled or liberated person. The Greater Mysteries completed the work; the candidate was more fully instructed and disciplined, becoming an epopta or seer. He was now regarded as having received the arcane principles of life. This was also the end sought by philosophy. The soul was believed to be of composite nature, linked on the one side to the eternal world, emanating from God, and so partaking of Divinity. On the other hand, it was also allied to the phenomenal or external world, and so liable to be subjected to passion, lust, and the bondage of evils. This condition is denominated generation; and is supposed to be a kind of death to the higher form of life. Evil is inherent in this condition; and the soul dwells in the body as in a prison or a grave. In this state, and previous to the discipline of education and the mystical initiation, the

rational or intellectual element, which Paul denominates the spiritual, is asleep. The earth-life is a dream rather than a reality. Yet it has longings for a higher and nobler form of life, and its affinities are on high. "All men yearn after God," says Homer. The object of Plato is to present to us the fact that there are in the soul certain ideas or principles, innate and connatural, which are not derived from without, but are anterior to all experience, and are developed and brought to view, but not produced by experience. These ideas are the most vital of all truths, and the purpose of instruction and discipline is to make the individual conscious of them and willing to be led and inspired by them. The soul is purified or separated from evils by knowledge, truth, expiations, sufferings, and prayers. Our life is a discipline and preparation for another state of being; and resemblance to God is the highest motive of action. ⁹

Proclus does not hesitate to identify the theological doctrines with the mystical dogmas of the Orphic system. He says: "What Orpheus delivered in hidden allegories, Pythagoras learned when he was initiated into the Orphic Mysteries; and Plato next received a perfect knowledge of them from the Orphean and Pythagorean writings."

Mr. Taylor's peculiar style has been the subject of repeated criticism; and his translations are not accepted by classical scholars. Yet they have met with favor at the hands of men capable of profound and recondite thinking; and it must be conceded that he was endowed with a superior qualification,--that of an intuitive perception of the interior meaning of the subjects which he considered. Others may have known more Greek, but he knew more Plato. He devoted his time and means for the elucidation and dissemination of the doctrines of the divine philosopher; and has rendered into English not only his writings, but also the works of other

authors, who affected the teachings of the great master, that have escaped destruction at the hand of Moslem and Christian bigots. For this labor we cannot be too grateful.

The present treatise has all the peculiarities of style which characterize the translations. The principal difficulties of these we have endeavored to obviate--a labor which will, we trust, be not unacceptable to readers. The book has been for some time out of print; and no later writer has endeavored to replace it. There are many who still cherish a regard, almost amounting to veneration, for the author; and we hope that this reproduction of his admirable explanation of the nature and object of the Mysteries will prove to them a welcome undertaking. There is an increasing interest in philosophical, mystical, and other antique literature, which will, we believe, render our labor of some value to a class of readers whose sympathy, good-will, and fellowship we would gladly possess and cherish. If we have added to their enjoyment, we shall be doubly gratified.

— A. W. —

— Venus and Proserpina in Hades. —

— Rape of Proserpina. —

Advertisement to the Author's Edition

Venus and Proserpina in Hades; The Rape of Proserpina,
Carried Down to Hades

AS there is nothing more celebrated than the Mysteries of the ancients, so there is perhaps nothing which has hitherto been less solidly known. Of the truth of this observation, the liberal reader will, I persuade myself, be fully convinced, from an attentive perusal of the following sheets; in which the secret meaning of the Eleusinian and Bacchic Mysteries is unfolded, from authority the most respectable, and from a philosophy of

all others the most venerable and august. The authority, indeed, is principally derived from manuscript writings, which are, of course, in the possession of but a few; but its respectability is no more lessened by its concealment, than the value of a diamond when secluded from the light. And as to the philosophy, by whose assistance these Mysteries are developed, it is coeval with the universe itself; and, however its continuity may be broken by opposing systems, it will make its appearance at different periods of time, as long as the sun himself shall continue to illuminate the world. It has, indeed, and may hereafter, be violently assaulted by delusive opinions; but the opposition will be just as imbecile as that of the waves of the sea against a temple built on a rock, which majestically pours them back,

Pallas, Venus, and Diana Consulting

Broken and Vanquish'd, foaming to the main.

— Pallas, Venus, and Diana. —

Dionysus as God of the Sun

Dionysus as God of the Sun.

Section I • The Eleusinian Mysteries

DR. WARBURTON, in his Divine Legation of Moses, has ingeniously proved, that the sixth book of Virgil's Aeneid represents some of the dramatic exhibitions of the Eleusinian Mysteries; but, at the same time, has utterly failed in attempting to unfold their latent meaning, and obscure though important end. By the assistance, however, of the Platonic philosophy, I have been enabled to correct his errors, and to vindicate the wisdom ¹⁰ of antiquity from his aspersions by a genuine account of this sublime institution; of which the following observations are designed as a comprehensive view.

In the first place, then, I shall present the reader with two superior authorities, who perfectly demonstrate that a part of the shows (or dramas) consisted in a representation of the infernal regions; authorities which, though of the last consequence, were unknown to Dr. Warburton himself. The first of these is no less a person than the immortal Pindar, in a fragment preserved by Clemens Alexandrinus: "Alla kai Pindaros peri tun en Eleysini mysteriun legun epiferei. Olbios, ostis idun ekeina, koina eis ypoxthonia, oiden men bion teleytan, oiden de dios doton arxan." ¹¹ i. e. "But Pindar, speaking of the Eleusinian Mysteries, says: Blessed is he who, having seen those common concerns in the underworld, knows both the end of life and its divine origin from Jupiter." The other of these is from Proclus in his Commentary on Plato's Politicus, who, speaking concerning the sacerdotal and symbolical mythology, observes, that from this mythology Plato himself establishes many of his own peculiar doctrines, "since in the Phaedo he venerates, with a becoming silence, the assertion delivered in the arcane discourses, that men are placed in the body as in a prison, secured by a guard, and testifies, according to the mystic ceremonies, the different allotments of purified and unpurified souls in Hades, their severed conditions, and the three-forked path from the peculiar places where they were; and this was shown according to traditionary institutions; every part of which is full of a symbolical representation, as in a dream, and of a description which treated of the ascending and descending ways, of the tragedies of Dionysus (Bacchus or Zagreus), the crimes of the Titans, the three ways in Hades, and the wandering of everything of a similar kind."--"Deloi de en Faiduni ton te en aprrhoetois legomenon, us entini froyrai esmen oi anthrupoι, sigei tei trepoyse sebun, kai tas teletas (lege kai kata tas teleta) martyromenos tun diaforun lexeun tes psyxes kekatharmenes te kai akathartoy eis aidoy

apioyses, kai tas te sxeseis ay, kai tas triodoys apo tun oysiun kai tun (lege kai kata tun), patrikun thesmun tekmairomenos. a de tes symbolikes apanta theurias esti mesta, kai tun para tois poietais thrylloymenun anodun te kai kathodun, tun te dionysiakun synthematon, kai tun titanikun amartematon legomenun, kai tun en aidoy triodun, kai tes planes, kai tun toioytun apantun." ¹²

Having premised thus much, I now proceed to prove that the dramatic spectacles of the Lesser Mysteries [*+] were designed by the ancient theologists, their founders, to signify occultly the condition of the unpurified soul invested with an earthly body, and enveloped in a material and physical nature; or, in other words, to signify that such a soul in the present life might be said to die, as far as it is possible for a soul to die, and that on the dissolution of the present body, while in this state of impurity, it would experience a death still more permanent and profound. That the soul, indeed, till purified by philosophy, ¹³ suffers death through its union with the body was obvious to the philologist Macrobius, who, not penetrating the secret meaning of the ancients, concluded from hence that they signified nothing more than the present body, by their descriptions of the infernal abodes. But this is manifestly absurd; since it is universally agreed, that all the ancient theological poets and philosophers inculcated the doctrine of a future state of rewards and punishments in the most full and decisive terms; at the same time occultly intimating that the death of the soul was nothing more than a profound union with the ruinous bonds of the body.

Indeed, if these wise men believed in a future state of retribution, and at the same time considered a connection with the body as death of the soul, it necessarily follows, that the soul's punishment and existence hereafter are nothing more than a continuation of its state at present, and a

transmigration, as it were, from sleep to sleep, and from dream to dream. But let us attend to the assertions of these divine men concerning the soul's union with a material nature. And to begin with the obscure and profound Heracleitus, speaking of souls unembodied: "We live their death, and we die their life." Zumen ton ekeinun thanaton, tethnekamen de ton ekeinun bion. And Empedocles, deprecating the condition termed "generation," beautifully says of her:

The aspect changing with destruction dread, She makes the living pass into the dead.

Ek men gar zuun etithei nekra eide ameibun.

And again, lamenting his connection with this corporeal world, he pathetically exclaims:

For this I weep, for this indulge my woe, That e'er my soul such novel realms should know.

Klaysa te kai kukysa, uun asynethea xuron.

Plato, too, it is well known, considered the body as the sepulchre of the soul, and in the Cratylus concurs with the doctrine of Orpheus, that the soul is punished through its union with body. This was likewise the opinion of the celebrated Pythagorean, Philolaus, as is evident from the following remarkable passage in the Doric dialect, preserved by Clemens Alexandrinus in Stromat. book iii. "Martyreonta de kai oi palaioi theologoi te kai manties, us dia tinas timurias, a psyxa tui sumati synezeyktai, kai kathaper en sumati tomtui tethaptai." i. e. "The ancient theologists and priests ¹⁴ also testify that the soul is united with the body as if for the sake of punishment; [*+] and so is buried in body as in a sepulchre." And, lastly, Pythagoras himself confirms the above sentiments, when he beautifully observes, according to Clemens in the same book, "that whatever we see when

awake is death; and when asleep, a dream." *thanatos estin, okosa egerthentes oreomen. okosa de eydontes, ypnos.*

But that the mysteries occultly signified this sublime truth, that the soul by being merged in matter resides among the dead both here and hereafter, though it follows by a necessary sequence from the preceding observations, yet it is indisputably confirmed, by the testimony of the great and truly divine Plotinus, in *Ennead I., book viii.* "When the soul," says he, "has descended into generation (from its first divine condition) she partakes of evil, and is carried a great way into a state the opposite of her first purity and integrity, to be entirely merged in which, is nothing more than to fall into dark mire." And again, soon after: "The soul therefore dies as much as it is possible for the soul to die: and the death to her is while baptized or immersed in the present body, to descend into matter, ¹⁵ and be wholly subjected by it; and after departing thence to lie there till it shall arise and turn its face away from the abhorrent filth. This is what is meant by the falling asleep in Hades, of those who have come there." [*+]

Ginomenai de e metalepsis aytoy. Gipsnetai gar pantapasin en tui tes anomoiotetos topui, entha dys eis ayten eis borboron skoteinon estai pesun.--Apothneskei oyn, us psyxe an thanoi. kai o thanatos aytei, kai eti en tu sumati bebaptismene, en ylei esti katadynai, kai plesthenai aytes. Kai exelthoyses ekei keisthai, eus anadramei kai afelei pus ten opsin ek toy borboroy. Kai toyto esti to en aidoy elthonta epikata darthein.
Here the

— Narcissus. Herse and Mercury. — reader may observe that the obscure doctrine of the Mysteries mentioned by Plato in the *Phaedo*, that the unpurified soul in a future state lies immersed in mire, is beautifully explained; at the same time that our assertion concerning their secret meaning is not less substantially confirmed. ¹⁶ In a similar manner the same

divine philosopher, in his book on the Beautiful, Ennead, I., book vi., explains the fable of Narcissus as an emblem of one who rushes to the contemplation of sensible (phenomenal) forms as if they were perfect realities, when at the same time they are nothing more than like beautiful images appearing in water, fallacious and vain. "Hence," says he, "as Narcissus, by catching at the shadow, plunged himself in the stream and disappeared, so he who is captivated by beautiful bodies, and does not depart from their embrace, is precipitated, not with his body, but with his soul, into a darkness profound and repugnant to intellect (the higher soul), ¹⁷ through which, remaining blind both here and in Hades, he associates with shadows." Ton ayton de tropon o exomenos tun kalun suma tun, kai me afieis, oy tui sumati, tei de psyxei katadysetai, eis skoteina kai aterpe tui nui bathe, entha tyflos en aidoy menun, kai entaytha kaikei skiais synesti.

And what still farther confirms our exposition is that matter was considered by the Egyptians as a certain mire or mud. "The Egyptians," says Simplicius, "called matter, which they symbolically denominated water, the dregs or sediment of the first life; matter being, as it were, a certain mire or mud. [*+] Dio kai Aigyptioi ten tes prutes zues, en ydur symbolikus ekaloyn, ypostathmen ten ylen elegon, oion ilon tina oysan. So that from all that has been said we may safely conclude with Ficinus, whose words are as express to our purpose as possible. "Lastly," says he, "that I may comprehend the opinion of the ancient theologists, on the state of the soul after death, in a few words: they considered, as we have elsewhere asserted, things divine as the only realities, and that all others were only the images and shadows of truth. Hence they asserted that prudent men, who earnestly employed themselves in divine concerns, were above all others in a vigilant state.

But that imprudent [i. e. without foresight] men, who pursued objects of a different nature, being laid asleep, as it were, were only engaged in the delusions of dreams; and that if they happened to die in this sleep, before they were roused, they would be afflicted with similar and still more dazzling visions in a future state. And that as he who in this life pursued realities, would, after death, enjoy the highest truth, so he who pursued deceptions would hereafter be tormented with fallacies and delusions in the extreme: as the one would be delighted with true objects of enjoyment, so the other would be tormented with delusive semblances of reality."--Denique ut priscorum theologorum sententiam de statu animae post mortem paucis comprehendam: sola divina (ut alias diximus) arbitrantur res veras existere, reliqua esse rerum verarum imagines atque umbras.

Ideo prudentes homines, qui divinis incumbunt, prae ceteris vigilare. Imprudentes autem, qui sectantur alia, insomniis omnino quasi dormientes illudi, ac si in hoc somno priusquam expergefacti fuerint moriantur similibus post discessum et acrioribus visionibus angi. Et sicut eum qui in vita veris incubuit, post mortem summa veritate potiri, sic eum qui falsa sectatus est, fallacia extrema torqueri, ut ille rebus veris oblectetur, hic falsis vexetur simulachris." ¹⁸

Herse and Mercury

Narcissus Sees His Image in Water

But notwithstanding this important truth was obscurely hinted by the Lesser Mysteries, we must not suppose that it was generally known even to the initiated persons themselves: for as individuals of almost all descriptions were admitted to these rites, it would have been a ridiculous prostitution to disclose to the multitude a theory so abstracted and sublime. ¹⁹ It was sufficient to instruct these in the doctrine of a future state of rewards and punishments,

and in the means of returning to the principles from which they originally fell: for this last piece of information was, according to Plato in the *Phaedo*, the ultimate design of the Mysteries; and the former is necessarily inferred from the present discourse. Hence the reason why it was obvious to none but the Pythagorean and Platonic philosophers, who derived their theology from Orpheus himself, ²⁰ the original founder of these sacred institutions; and why we meet with no information in this particular in any writer prior to Plotinus; as he was the first who, having penetrated the profound interior wisdom of antiquity, delivered it to posterity without the concealments of mystic symbols and fabulous narratives.

Virgil Not a Platonist

Hence too, I think, we may infer, with the greatest probability, that this recondite meaning of the Mysteries was not known even to Virgil himself, who has so elegantly described their external form; for notwithstanding the traces of Platonism which are to be found in the *Aeneid*, nothing of any great depth occurs throughout the whole, except what a superficial reading of Plato and the dramas of the Mysteries might easily afford. But this is not perceived by modern readers, who, entirely unskilled themselves in Platonism, and fascinated by the charms of his poetry, imagine him to be deeply knowing in a subject with which he was most likely but slightly acquainted. This opinion is still farther strengthened by considering that the doctrine delivered in his *Eclogues* is perfectly Epicurean, which was the fashionable philosophy of the Augustan age; and that there is no trace of Platonism in any other part of his works but the present book, which, containing a representation of the Mysteries, was necessarily obliged to display some of the principal tenets of this philosophy, so far as they illustrated and made a part of these mystic exhibitions. However, on the supposition that this book

presents us with a faithful view of some part of these sacred rites, and this accompanied with the utmost elegance, harmony, and purity of versification, it ought to be considered as an invaluable relic of antiquity, and a precious monument of venerable mysticism, recondite wisdom, and theological information.²¹ This will be sufficiently evident from what has been already delivered, by considering some of the beautiful descriptions of this book in their natural order; at the same time that the descriptions themselves will corroborate the present elucidations.

In the first place, then, when he says,

-----facilis descensus Averno.Noctes atque dies patet astra
janua ditis:Sed revocare gradum, superasque evadere ad
auras,Hoc opus, hic labor est. Pauci quos aequus
amavitJupiter, aut ardens evexit ad aethera virtus,Dis geniti
potuere. Tenent media omnia silvae,Cocytusque sinu labens,
circumvenit atro----+

+ Davidson's Translation.--"Easy is the path that leads down to hell; grim Pluto's gate stands open night and day: but to retrace one's steps, and escape to the upper regions, this is a work, this is a task. Some few, whom favoring Jove loved, or illustrious virtue advanced to heaven, the sons of the gods, have effected it. Woods cover all the intervening space, and Cocytus, gliding with his black, winding flood, surrounds it."

is it not obvious, from the preceding explanation, that by Avernus, in this place, and the dark gates of Pluto, we must understand a corporeal or external nature, the descent into which is, indeed, at all times obvious and easy, but to recall our steps, and ascend into the upper regions, or, in other words, to separate the soul from the body by the purifying discipline, is indeed a mighty work, and a laborious task? For a few only, the favorites of heaven, that is, born with the true philosophic genius,²² and whom ardent virtue has elevated to

a disposition and capacity for divine contemplation, have been enabled to accomplish the arduous design. But when he says that all the middle regions are covered with woods, this likewise plainly intimates a material nature; the word *silva*, as is well known, being used by ancient writers to signify matter, and implies nothing more than that the passage leading to the *barathrum* [abyss] of body, i. e. into profound darkness and oblivion, is through the medium of a material nature; and this medium is surrounded by the black bosom of *Cocytus*,²³ that is, by bitter weeping and lamentations, the necessary consequence of the soul's union with a nature entirely foreign to her own. So that the poet in this particular perfectly corresponds with Empedocles in the line we have cited above, where he exclaims, alluding to this union,

For this I weep, for this indulge my woe, That e'er my soul
such novel realms should know.

In the next place, he thus describes the cave, through which Aeneas descended to the infernal regions:

*Spelunca alta fuit, vastoque immanis hiatus, Scrupea, tuta lacu
nigro, memorumque tenebris: Quam super hand ullae poterant
impune volantes Tendere iter pennis: talis sese halitus
atris Faucibus effundens supera ad convexa ferebat: Unde
locum Graii dixerunt nomine Aornum--+*

+ Davidson's Translation.--"There was a cave profound and hideous, with wide yawning mouth, stony, fenced by a black lake, and the gloom of woods; over which none of the flying kind were able to wing their way unhurt; such exhalations issuing from its grim jaws ascended to the vaulted skies; for which reason the Greeks called the place by the name of Aornos" (without birds). [*+]

Does it not afford a beautiful representation of a corporeal nature, of which a cave, defended with a black lake, and dark

woods, is an obvious emblem? For it occultly reminds us of the ever-flowing and obscure condition of such a nature, which may be said

To roll incessant with impetuous speed, Like some dark river,
into Matter's sea.

Nor is it with less propriety denominated Aornus, i. e. destitute of birds, or a winged nature; for on account of its native sluggishness and inactivity, and its merged condition, being situated in the outmost extremity of things, it is perfectly debile and languid, incapable of ascending into the regions of reality, and exchanging its obscure and degraded station for one every way splendid and divine. The propriety too of sacrificing, previous to his entrance, to Night and Earth, is obvious, as both these are emblems of a corporeal nature.

In the verses which immediately follow,--

Ecce autem, primi sub limina solis et ortus, Sub pedibus
mugire solum, et juga caepta movere Silvarum, visaque canes
ululare per umbram, Adventante dea--*

* "So, now, at the first beams and rising of the sun, the earth under the feet begins to rumble, the wooded hills to quake, and dogs were seen howling through the shade, as the goddess came hither--"

we may perceive an evident allusion to the earthquakes, etc., attending the descent of the soul into body, mentioned by Plato in the tenth book of his Republic; [*+] since the lapse of the soul, as we shall see more fully hereafter, was one of the important truths which these Mysteries were intended to reveal. And the howling dogs are symbols of material ²⁴ demons, who are thus denominated by the Magian Oracles of Zoroaster, on account of their ferocious and malevolent dispositions, ever baneful to the felicity of the human soul.

And hence Matter herself is represented by Synesius in his first Hymn, with great propriety and beauty, as barking at the soul with devouring rage: for thus he sings, addressing himself to the Deity:

Makar os tis boron ylasProfygun ylagma, kai gasAnadys,
almati koyfuiIxnos es theon titainei.

Which may be thus paraphrased:

Blessed! thrice blessed! who, with winged speed,From Hyle's
[*+] dread voracious barking flies,

And, leaving Earth's obscurity behind,By a light leap, directs
his steps to thee.

And that material demons actually appeared to the initiated previous to the lucid visions of the gods themselves, is evident from the following passage of Proclus in his manuscript Commentary on the first Alcibiades: en tais agiotatais tun teletun tro tes theoy paroysias daimonun xthoniun ekbolai profainontai, kai apo tun axrantun agathun eis ten ylen prokaloymenai. I. e. "In the most interior sanctities of the Mysteries, before the presence of the god, the rushing forms of earthly demons appear, and call the attention from the immaculate good to matter." And Pletho (on the Oracles), expressly asserts, that these spectres appeared in the shape of dogs.

After this, Aeneas is described as proceeding to the infernal regions, through profound night and darkness:

Ibant obscuri sola sub nocte per umbram.Perque domos Ditis
vacuas, et inania regna.

Quale per incertam lunam sub luce malignaEst iter in silvis:
ubi caelum condidit umbraJupiter, et rebus nox abstulit atra
colorem.*

* "They went along, amid the gloom under the solitary night, through the shade, and through the desolate halls, and empty realms of Dis [Pluto or Hades]. Such is a journey in the woods beneath the unsteady moon with her niggard light, when Jupiter has enveloped the sky in shade, and the black Night has taken from all objects their color."

And this with the greatest propriety; for the Mysteries, as is well known, were celebrated by night; and in the Republic of Plato, as cited above, souls are described as falling into the estate of generation at midnight; this period being peculiarly accommodated to the darkness and oblivion of a corporeal nature; and to this circumstance the nocturnal celebration of the Mysteries doubtless alluded.

In the next place, the following vivid description presents itself to our view:

Vestibulum ante ipsum, primisque in faucibus OrciLuctus, et ultrices posuere cubilia Curae:Pallentesque habitant morbi, tristisque senectus,Et Metus, et mala suada Fames, ac turpis egestas;

Terribiles visu formae; Lethumque Laborque;Tum consanguineus Lethi Sopor et mala mentisGaudia, mortiferumque adverso in limine bellumFerreique Eumenidum thalami et Discordia demens,Vipereum crinem vittis innexa cruentis.In medio ramos annosaque brachia panditUlmus opaca ingens: quam sedem somnia vulgoVana tenere ferunt, foliisque sub omnibus haerent.Multaque praeterea variarum monstra ferarum:Centauri in foribus stabulant, Scyllaeque biformes,Et centumgeminus Briareus, ac bellua Lernae,Horrendum stridens, flammisque armata Chimaera,Gorgones Harpyiaequae, et formo tricorporis umbrae.*

* "Before the entrance itself, and in the first jaws of Hell, Grief and vengeful Cares have placed their couches; pale Diseases inhabit there, and sad Old Age, and Fear, and Want, evil goddess of persuasion, and unsightly Poverty--forms terrible to contemplate! and there, too, are Death and Toil; then Sleep, akin to Death, and evil Delights of mind; and upon the opposite threshold are seen death-bringing War, and the iron marriage-couches of the Furies, and raving Discord, with her viper-hair bound with gory wreaths. In the midst, an Elm dark and huge expands its boughs and aged limbs; making an abode which vain Dreams are said to haunt, and under whose every leaf they dwell. Besides all these, are many monstrous apparitions of various wild beasts. The Centaurs harbor at the gates, and double-formed Scyllas, the hundred-fold Briareus, the Snake of Lerna, hissing dreadfully, and Chimaera armed with flames, the Gorgons and the Harpies, and the shades of three-bodied form."

And surely it is impossible to draw a more lively picture of the maladies with which a material nature is connected; of the soul's dormant condition through its union with body; and of the various mental diseases to which, through such a conjunction, it becomes unavoidably subject; for this description contains a threefold division; representing, in the first place, the external evil with which this material region is replete; in the second place, intimating that the life of the soul when merged in the body is nothing but a dream; and, in the third place, under the disguise of multiform and terrific monsters, exhibiting the various vices of our irrational and sensuous part. Hence Empedocles, in perfect conformity with the first part of this description, calls this material abode, or the realms of generation,--*aterpea xuron*,²⁵ a "joyless region."

"Where slaughter, rage, and countless ills reside;

Entha fonos te kotos te kai allun ethnea kerun-- and into
which those who fall,

"Through Ate's meads and dreadful darkness stray."

-----Ates--ana leimuna te kai skotos elaskoysin.

And hence he justly says to such a soul, that

"She flies from deity and heav'nly light, To serve mad Discord
in the realms of night."

---fygas theothen, kai aletes, Neikei mainomenui pisynos.---

Where too we may observe that the Discordia demens of
Virgil is an exact translation of the Neikei mainomenui of
Empedocles.

In the lines, too, which immediately succeed, the sorrows and
mournful miseries attending the soul's union with a material
nature, are beautifully described.

Hinc via, Tartarei quae fert Acherontis ad undas; Turbidus hic
caeno vasta que voragine gurgis Aestuatur, atque omnem Coccyto
eructat arenam.*

* "Here is the way which leads to the surging billows of Hell
[Acheron]; here an abyss turbid boils up with loathsome mud
and vast whirlpools; and vomits all its quicksand into
Cocytus."

And when Charon calls out to Aeneas to

— Jupiter and Calisto. —

— Diana and Calisto. — desist from entering any farther, and
tells him,

Jupiter as Diana, and Calisto

Diana and Calisto

"Here to reside delusive shades delight; For nought dwells
here but sleep and drowsy night."

Umbrarum hic locus est, Somni Noctisque soporae-- nothing can more aptly express the condition of the dark regions of body, into which the soul, when descending, meets with nothing but shadows and drowsy night: and by persisting in her course, is at length lulled into profound sleep, and becomes a true inhabitant of the phantom-abodes of the dead.

Aeneas having now passed over the Stygian lake, meets with the three-headed monster Cerberus, ²⁶ the guardian of these infernal abodes:

Tandem trans fluvium incolumis vatemque virumque Informi limo glaucaque exponit in ulva.

. . .

Cerberus haec ingens latratu regna trifauci Personat, adverso recubans immanis in antro.*

* "At length across the river safe, the prophetess and the man, he lands upon the slimy strand, upon the blue sedge. Huge Cerberus makes these realms [of death] resound with barking from his threefold throat, as he lies stretched at prodigious length in the opposite cave."

By Cerberus we must understand the discriminative part of the soul, of which a dog, on account of its sagacity, is an emblem; and the three heads signify the triple distinction of this part, into the intellective [or intuitional], cogitative [or rational], and opinionative powers.--With respect [*+] to the three kinds of persons described as situated on the borders of the infernal realms, the poet doubtless intended by this enumeration to represent to us the three most remarkable characters, who, though not apparently deserving of punishment, are yet each of them similarly immersed in matter, and consequently require a similar degree of purification. The persons described are, as is well known, first, the souls of infants snatched away by untimely ends;

secondly, such as are condemned to death unjustly; and, thirdly, those who, weary of their lives, become guilty of suicide.

And with respect to the first of these, or infants, their connection with a material nature is obvious. The second sort, too, who are condemned to death unjustly, must be supposed to represent the souls of men who, though innocent of one crime for which they were wrongfully punished, have, notwithstanding, been guilty of many crimes, for which they are receiving proper chastisement in Hades, i. e. through a profound union with a material nature.²⁷ And the third sort, or suicides, though apparently separated from the body, have only exchanged one place for another of similar nature; since conduct of this kind, according to the arcana of divine philosophy, instead of separating the soul from its body, only restores it to a condition perfectly correspondent to its former inclinations and habits, lamentations and woes. But if we examine this affair more profoundly, we shall find that these three characters are justly placed in the same situation, because the reason of punishment is in each equally obscure.

For is it not a just matter of doubt why the souls of infants should be punished? And is it not equally dubious and wonderful why those who have been unjustly condemned to death in one period of existence should be punished in another? And as to suicides, Plato in his *Phaedo* says that the prohibition of this crime in the *aporrheta* (*aporrheta*)²⁸ is a profound doctrine, and not easy to be understood.²⁹ Indeed, the true cause why the two first of these characters are in Hades, can only be ascertained from the fact of a prior state of existence, in surveying which, the latent justice of punishment will be manifestly revealed; the apparent inconsistencies in the administration of Providence fully reconciled; and the doubts concerning the wisdom of its

proceedings entirely dissolved. And as to the last of these, or suicides, since the reason of their punishment, and why an action of this kind is in general highly atrocious, is extremely mystical and obscure, the following solution of this difficulty will, no doubt, be gratefully received by the Platonic reader, as the whole of it is no where else to be found but in manuscript.

Olympiodorus, then, a most learned and excellent commentator on Plato, in his commentary on that part of the *Phaedo* where Plato speaks of the prohibition of suicide in the *aporrheta*, observes as follows: "The argument which Plato employs in this place against suicide is derived from the Orphic mythology, in which four kingdoms are celebrated; the first of Uranus [Ouranos] (Heaven), whom Kronos or Saturn assaulted, cutting off the genitals of his father.³⁰ But after Saturn, Zeus or Jupiter succeeded to the government of the world, having hurled his father into Tartarus. And after Jupiter, Dionysus or Bacchus rose to light, who, according to report, was, through the insidious treachery of Hera or Juno, torn in pieces by the Titans, by whom he was surrounded, and who afterwards tasted his flesh: but Jupiter, enraged at the deed, hurled his thunder at the guilty offenders and consumed them to ashes. Hence a certain matter being formed from the ashes or sooty vapor of the smoke ascending from their burning bodies, out of this mankind were produced. It is unlawful, therefore, to destroy ourselves, not as the words of Plato seem to import, because we are in the body, as in prison, secured by a guard (for this is evident, and Plato would not have called such an assertion arcane), but because our body is Dionysiacal,³¹ or of the nature of Bacchus: for we are a part of him, since we are composed from the ashes, or sooty vapor of the Titans who tasted his flesh. Socrates, therefore, as if fearful of disclosing the arcane part of this narration, relates nothing more of the fable than

that we are placed as in a prison secured by a guard: but the interpreters relate the fable openly." Kai esti to mythikon epixeirema toioyton. Para tui Orfei tessares basileiai paradidontai. Prute men, e toy Oyranooy, en o Kronos diedexato, ektemun ta aidolia toy patros. Meta de ton Kronon, o

Zeys ebasileysen katatartarusas ton patera. Eita ton Dia diedexato o Dionysos, on fasi kat' epiboylen tes Eras toys peri aytoy Titanas sparattein, kai tun sarkun aytoy apogeyesthai. Kai toytoys orgistheis o Zeys ekeraynuse, kai ek tes aithales tun atmun tun anadothentun ex aytun, yles genomenes genesthai toys anthrupoys. Oy dei oyn exagagein emas eaytoys, oyx oti us dokei legein e lexis, dioti en tini desmuis esmen tui sumati. toyto gar delon esti, kai oyk an toyto aporrhmtou elege, all' oti oy dei exagagein emas eaytoys us toy sumatos emun dionysiakoyontos. meros gar aytoy esmen, eige ek tes aithales tun Titanun sygkeimetha geysamenun tun sarkun toytoy. O men oyn Sukrates ergui to aporrheton deiknos, toy mythoy oyden pleon prostithmsi toy us en tini froyra esmen. Oi de exegetai ton mython prostitheasin exuthen. After this he beautifully observes, "That these four governments signify the different gradations of virtues, according to which our soul contains the symbols of all the qualities, both contemplative and purifying, social and ethical; for it either operates according to the theoretic or contemplative virtues, the model of which is the government of Uranus or Heaven, that we may begin from on high; and on this account Uranus (Heaven) is so called para toy ta anu orain, from beholding the things above: Or it lives purely, the exemplar of which is the Kronian or Saturnian kingdom; and on this account Kronos is named as Koro-nous, one who perceives through himself.

Hence he is said to devour his own offspring, signifying the conversion of himself into his own substance:--or it operates according to the social virtues, the symbol of which is the government of Jupiter. Hence, Jupiter is styled the Demiurgus, as operating about secondary things:--or it operates according to both the ethical and physical virtues, the symbol of which is the kingdom of Bacchus; and on this account is fabled to be torn in pieces by the Titans, because the virtues are not cut off by each other." Ainyttontai (lege ainittontai) de toys diaferoys bathmoys tun aretun kath' as e emetera psyxe symbola exoysa pasun tun aretun, tun te theuretikun, kai kathartikun, kai politikun, kai ethikun. E gar kata tas theuretikas energei un para deigma e toy oyranoy basileia, ina anuthen arxametha, dio kai oyranos eiretai para toy ta anu orain.

E kathartikus ze, es para deigma e Kroneia basileia, dio kai Kronos eiretai oion o koronoys tis un dia to eayton oran. Dio kai katapinein ta oikeia gennemata legetai, us aytos pros eayton epistefun. E kata tas politikas un symbolon, e toy Dios basileia, dio kai demioyrgos o Zeys, us peri ta deytera energun. E kata tas ethikas kai fysikas aretas, un symbolon, e toy Dionysoy basileia, dio kai sparattetai, dioti oyk antakoloythoysin allelais ai aretai. And thus far Olympiodorus; in which passages it is necessary to observe, that as the Titans are the artificers of things, and stand next in order to their creations, men are said to be composed from their fragments, because the human soul has a partial life capable of proceeding to the most extreme division united with its proper nature. And while the soul is in a state of servitude to

— Eleusinian Mysteries. — the body, she lives confined, as it were, in bonds, through the dominion of this Titanical life. We may observe farther concerning these dramatic shows of the Lesser Mysteries, that as they were intended to represent the

condition of the soul while subservient to the body, we shall find that a liberation from this servitude, through the purifying disciplines, potencies that separate from evil, was what the wisdom of the ancients intended to signify by the descent of Hercules, Ulysses, etc., into Hades, and their speedy return from its dark abodes. "Hence," says Proclus, "Hercules being purified by sacred initiations, obtained at length a perfect establishment among the gods:" ³² that is, well knowing the dreadful condition of his soul while in captivity to a corporeal nature, and purifying himself by practice of the cleansing virtues, of which certain purifications in the mystic ceremonies were symbolical, he at length was freed from the bondage of matter, and ascended beyond her reach. On this account, it is said of him, that

Bacchantes and Fauns Dancing

Hercules, Bull, and Priestess

"He dragg'd the three-mouth'd dog to upper day;"

intimating that by temperance, continence, and the other virtues, he drew upwards the intuitional, rational, and opinionative part of the soul. And as to Theseus, who is represented as suffering eternal punishment in Hades, we must consider him too as an allegorical character, of which Proclus, in the above-cited admirable work, gives the following beautiful explanation: "Theseus and Pirithous," says he, "are fabled to have abducted Helen, and descended to the infernal regions, i. e. they were lovers both of mental and visible beauty. Afterward one of these (Theseus), on account of his magnanimity, was liberated by Hercules from Hades; but the other (Pirithous) remained there, because he could not attain the difficult height of divine contemplation." This account, indeed, of Theseus can by no means be reconciled with Virgil's:

-- sedet, aeternumque sedebit, Infelix Theseus.*

* "There sits, and forever shall sit, the unhappy Theseus."

Nor do I see how Virgil can be reconciled with himself, who, a little before this, represents him as liberated from Hades. The conjecture, therefore, of Hyginus is most probable, that Virgil in this particular committed an oversight, which, had he lived, he would doubtless have detected, and amended. This is at least much more probable than the opinion of Dr. Warburton, that Theseus was a living character, who once entered into the Eleusinian Mysteries by force, for which he was imprisoned upon earth, and afterward punished in the infernal realms. For if this was the case, why is not Hercules also represented as in punishment? and this with much greater reason, since he actually dragged Cerberus from Hades; whereas the fabulous descent of Theseus was attended with no real, but only intentional, mischief. Not to mention that Virgil appears to be the only writer of antiquity who condemns this hero to an eternity of pain.

Nor is the secret meaning of the fables concerning the punishment of impure souls less impressive and profound, as the following extract from the manuscript commentary of Olympiodorus on the Gorgias of Plato will abundantly affirm:--"Ulysses," says he, "descending into Hades, saw, among others, Sisyphus, and Tityus, and Tantalus. Tityus he saw lying on the earth, and a vulture devouring his liver; the liver signifying that he lived solely according to the principle of cupidity in his nature, and through this was indeed internally prudent; but the earth signifies that his disposition was sordid. But Sisyphus, living under the dominion of ambition and anger, was employed in continually rolling a stone up an eminence, because it perpetually descended again; its descent implying the vicious government of himself; and his rolling the stone, the hard, refractory, and, as it were,

rebounding condition of his life.

And, lastly, he saw Tantalus extended by the side of a lake, and that there was a tree before him, with abundance of fruit on its branches, which he desired to gather, but it vanished from his view; and this indeed indicates, that he lived under the dominion of phantasy; but his hanging over the lake, and in vain attempting to drink, implies the elusive, humid, and rapidly-gliding condition of such a life." O Odysseys katelthun eis aidoy, oide ton Sisypson, kai ton Tityon, kai ton Tantalou. Kai ton men Tityon, epi tes ges eide keimenon, kai oti to epar aytoy esthien gyps. To men oyn epar semainei oti kata to epithymetikon meros ezese, kai dia toyto esu frontizeto. E de ge semainei to xthonion aytoy fronema. O de Sisufos, kata to filotimon, kai thymoeides zesas ekylie ton lithon, kai palin kateferen, epeide peri ayta katarrhei, o kakus politeyomenos.

Aithon de ekylie, dia to skleron, kai antitypon tes aytoy zues. Ton de Tantalou eiden en limn (lege limnei) kai oti en dendrois esan opurai, kai ethele trygan, kai afaneis eginonto ai opurai. Toyto de semainei ten kata fantasian zuen. Ayte de semanei to olistheron kai diyrigon, kai thattona popayomenon. So that according to the wisdom of the ancients, and the most sublime philosophy, the misery which a soul endures in the present life, when giving itself up to the dominion of the irrational part, is nothing more than the commencement, as it were, of that torment which it will win experience hereafter: a torment the same in kind though different in degree, as it will be much more dreadful, vehement, and extended. And by the above specimen, the reader may perceive how infinitely superior the explanation which the Platonic philosophy affords of these fables is to the frigid and trifling interpretations of Bacon and other modern mythologists; who are able indeed to point out their correspondence to something in the natural or moral world, because such is the

wonderful connection of things, that all things sympathize with all, but are at the same time ignorant that these fables were composed by men divinely wise, who framed them after the model of the highest originals, from the contemplation of real and permanent being, and not from regarding the delusive and fluctuating objects of sense. This, indeed, will be evident to every ingenuous mind, from reflecting that these wise men universally considered Hell or death as commencing in the present life

(as we have already abundantly proved), and that, consequently, sense is nothing more than the energy of the dormant soul, and a perception, as it were, of the delusions of dreams. In consequence of this, it is absurd in the highest degree to imagine that such men would compose fables from the contemplation of shadows only, without regarding the splendid originals from which these dark phantoms were produced:--not to mention that their harmonizing so much more perfectly with intellectual explications is an indisputable proof that they were derived from an intellectual [noetic] source.

And thus much for the dramatic shows of the Lesser Mysteries, or the first part of these sacred institutions, which was properly denominated telete [telete, the closing up] and myesis muesis [the initiation], as containing certain perfective rites, symbolical exhibitions and the imparting and reception of sacred doctrines, previous to the beholding of the most splendid visions, or epopteia [epopteia, seership]. For thus the gradation of the Mysteries is disposed by Proclus in Theology of Plato, book iv. "The perfective rite [telete, telete]," says he, "precedes in order the initiation [myesis, muesis], and initiation, the final apocalypse, epopteia." Proegeitai gar, e men telete tes myseus, ayte de tes epopteias.

³³ At the same time it is proper to observe that the whole

business of initiation was distributed into five parts, as we are informed by Theon of Smyrna, in *Mathematica*, who thus elegantly compares philosophy to these mystic rites: "Again," says he, "philosophy may be called the initiation into true sacred ceremonies, and the instruction in genuine Mysteries; for there are five parts of initiation: the first of which is the previous purification; for neither are the Mysteries communicated to all who are willing to receive them; but there are certain persons who are prevented by the voice of the crier [*keryx*, *kerux*], such as those who possess impure hands and an inarticulate voice; since it is necessary that such as are not expelled from the Mysteries

— Torch-bearer as Apollo. Faun and Bacchante. — should first be refined by certain purifications: but after purification, the reception of the sacred rites succeeds. The third part is denominated *epopteia*, or reception.³⁴ And the fourth, which is the end and design of the revelation, is [the investiture] the binding of the head and fixing of the crowns. The initiated person is, by this means, authorized to communicate to others the sacred rites in which he has been instructed; whether after this he becomes a torch-bearer, or an hierophant of the Mysteries, or sustains some other part of the sacerdotal office. But the fifth, which is produced from all these, is friendship and interior communion with God, and the enjoyment of that felicity which arises from intimate converse with divine beings. Similar to this is the communication of political instruction; for, in the first place, a certain purification precedes, or else an exercise in proper mathematical discipline from early youth. For thus Empedocles asserts, that it is necessary to be purified from sordid concerns, by drawing from five fountains, with a vessel of indissoluble brass: but Plato, that purification is to be derived from the five mathematical disciplines, namely from arithmetic, geometry, stereometry, music, and astronomy; but

the philosophical instruction in theorems, logical, political, and physical, is similar to initiation. But he (that is, Plato) denominates epopteia [or the revealing], a contemplation of things which are apprehended intuitively, absolute truths, and ideas. But he considers the binding of the head, and coronation, as analogous to the authority which any one receives from his instructors, of leading others to the same contemplation. And the fifth gradation is, the most perfect felicity arising from hence, and, according to Plato, an assimilation to divinity, as far as is possible to mankind." But though epopteia, or the rendition of the arcane ideas, principally characterized the Greater Mysteries, yet this was likewise accompanied with the myesis, or initiation, as will be evident in the course of this inquiry.

Fruit and Thyrsus Bearers

Torch-bearer as Apollo

But let us now proceed to the doctrine of the Greater Mysteries: and here I shall endeavor to prove that as the dramatic shows of the Lesser Mysteries occultly signified the miseries of the soul while in subjection to body, so those of the Greater obscurely intimated, by mystic and splendid visions, the felicity of the soul both here and hereafter, when purified from the defilements of a material nature, and constantly elevated to the realities of intellectual [spiritual] vision. Hence, as the ultimate design of the Mysteries, according to Plato, was to lead us back to the principles from which we descended, that is, to a perfect enjoyment of intellectual [spiritual] good, the imparting of these principles was doubtless one part of the doctrine contained in the aporrheta, aporrheta, or secret discourses; ³⁵ and the different purifications exhibited in these rites, in conjunction with initiation and the epopteia were symbols of the gradation of virtues requisite to this reascent of the soul. And hence,

too, if this be the case, a representation of the descent of the soul [from its former heavenly estate] must certainly form no inconsiderable part of these mystic shows; all which the following observations will, I do not doubt, abundantly evince.

In the first place, then, that the shows of the Greater Mysteries occultly signified the felicity of the soul both here and hereafter, when separated from the contact and influence of the body, is evident from what has been demonstrated in the former part of this discourse: for if he who in the present life is in subjection to his irrational part is truly in Hades, he who is superior to its dominion is likewise an inhabitant of a place totally different from Hades.³⁶ If Hades therefore is the region or condition of punishment and misery, the purified soul must reside in the regions of bliss; in a life and condition of purity and contemplation in the present life, and entheastically,³⁷ animated by the divine energy, in the next. This being admitted, let us proceed to consider the description which Virgil gives us of these fortunate abodes, and the latent signification which it contains. Aeneas and his guide, then, having passed through Hades, and seen at a distance Tartarus, or the utmost profundity of a material nature, they next advance to the Elysian fields:

Devenere locus laetos, et amaena vireta
Fortunatorum nemorum, sedesque beatas.
Largior hic campos aether et
lumine vestitPurpureo; solemque suum, sua sidera norunt.*

* "They came to the blissful regions, and delightful green retreats, and happy abodes in the fortunate groves. A freer and purer sky here clothes the fields with a purple light; they recognize their own sun, their own stars."

Now the secret meaning of these joyful places is thus beautifully unfolded by Olympiodorus in his manuscript Commentary on the Gorgias of Plato. "It is necessary to know," says he, "that the fortunate islands are said to be

raised above the sea; and hence a condition of being, which transcends this corporeal life and generated existence, is denominated the islands of the blessed; but these are the same with the Elysian fields. And on this account Hercules is said to have accomplished his last labor in the Hesperian regions; signifying by this, that having vanquished a dark and earthly life he afterward lived in day, that is, in truth and light." Dei de eidenai oti ai nesoi yperkyptoysin tes thalasses anuteru oysai. Ten oyn politeian ten yperkypsan toy bioy kai tes geneseuis, makarun nesoy kaloysi. Tayton de esti kai to elysion pedion. Dia toi toyto kai o Erakles teleytaion athlon en tois esperiois meresin epoiesato, anti kategunisato ton skoteinon kai xthonion bion, kai loipon en emerai, ostin en aletheiai kai futi eze. So that he who in the present state vanquishes as much as possible a corporeal life, through the practice of the purifying virtues, passes in reality into the Fortunate Islands of the soul, and lives surrounded with the bright splendors of truth and wisdom proceeding from the sun of good.

The poet, in describing the employments of the blessed, says:

Pars in gramineis exercent membra palaestris:Contendunt ludo, et fulva luctantur arena:Pars pedibus plaudunt choreas, et carmina dicunt.Nec non Threicius longa cum veste sacerdosObloquitur numeris septem discrimina vocum:Iamque eadem digitis, jam pectine pulsat eburno.Hic genus antiquum Teueri, pulcherrima proles,Magnanimi heroes, nati melioribus annis,Illusque, Assaracusque, et Trojae Dardanus auctor.Arma procul, currusque virum miratur inanis.Stant terra defixae hastae, passimque solutiPer campum pascuntur equi. Quae gratia curruumArmorumque fuit vivis, quae cura nitentisPascere equos, eadem sequitur tellure repostos.Conspicit, ecce alios, dextra laevaue per herbamVescentis, laetumque choro Paeani canentis,Inter

odoratum lauri nemus: unde supernePlurimus Eridani per
silvam volvitur amnis.*

* "Some exercise their limbs upon the grassy field, contend in play and wrestle on the yellow sand; some dance on the ground and utter songs. The priestly Thracian, likewise, in his long robe [Orpheus] responds in melodious numbers to the seven distinguished notes; and now strikes them with his fingers, now with the ivory quill. Here are also the ancient race of Teucer, a most illustrious progeny, noble heroes, born in happier years,—Il, Assarac, and Dardan, the founder of Troy. Aeneas looking from afar, admires the arms and empty war-cars of the heroes. There stood spears fixed in the ground, and scattered over the plain horses are feeding. The same taste which when alive these men had for chariots and arms, the same passion for rearing glossy steeds, follow them reposing beneath the earth. Lo! also he views others, on the right and left, feasting on the grass, and singing in chorus the joyful paeon, amid a fragrant grove of laurel; whence from above the greatest river Eridanus rolls through the woods."

A paeon was chanted to Apollo at Delphi every seventh day.

— Eleusinian Mysteries. —

Eleusinian Mysteries

Etruscan Mystic Ceremony

This must not be understood as if the soul in the regions of felicity retained any affection for material concerns, or was engaged in the trifling pursuits of the everyday corporeal life; but that when separated from generation, and the world's life, she is constantly engaged in employments proper to the higher spiritual nature; either in divine contests of the most exalted wisdom; in forming the responsive dance of refined imaginations; in tuning the sacred lyre of mystic piety to strains of divine fury and ineffable delight; in giving free

scope to the splendid and winged powers of the soul; or in nourishing the higher intellect with the substantial banquets of intelligible [spiritual] food. Nor is it without reason that the river Eridanus is represented as flowing through these delightful abodes; and is at the same time denominated plurimus (greatest), because a great part of it was absorbed in the earth without emerging from thence: for a river is the symbol of life, and consequently signifies in this place the intellectual or spiritual life, proceeding from on high, that is, from divinity itself, and gliding with prolific energy through the hidden and profound recesses of the soul.

In the following lines he says:

Nulli certa domus. Lucis habitamus opacis, Riparumque toros,
et prata recentia rivis Incolimus.*

* "No one of us has a fixed abode. We inhabit the dark groves, and occupy couches on the river-banks, and meadows fresh with little rivulets."

By the blessed not being confined to a particular habitation, is implied that they are perfectly free in all things; being entirely free from all material restraint, and purified from all inclination incident to the dark and cold tenement of the body. The shady groves are symbols of the retiring of the soul to the depth of her essence, and there, by energy solely divine, establishing herself in the ineffable principle of things.³⁸ And the meadows are symbols of that prolific power of the gods through which all the variety of reasons, animals, and forms was produced, and which is here the refreshing pasture and retreat of the liberated soul.

But that the communication of the knowledge of the principles from which the soul descended formed a part of the sacred Mysteries is evident from Virgil; and that this was accompanied with a vision of these principles or gods, is no

less certain, from the testimony of Plato, Apuleius, and Proclus. The first part of this assertion is evinced by the following beautiful lines:

Principio caelum ac terras, camposque liquentes
Lucentemque globum lunae, Titaniaque astra
Spiritus intus alit, totumque infusa per artus
Mens agitat molem, et magno se corpore miscet.
Inde hominum pecudumque genus, vitaeque
volantum, Et quae marmoreo fert monstra sub aequore
pontus. Igneus est ollis vigor, et caelestis origo
Seminibus, quantum non noxia corpora tardant,
Terrenique hebetant artus, moribundaque membra.
Hinc metuunt cupiuntque: dolent, gaudentque:
neque auras Despiciunt clausa tenebris et
carcere caeco.*

* "First of all the interior spirit sustains the heaven and earth and watery plains, the illuminated orb of the moon, and the Titanian stars; and the Mind, diffused through all the members, gives energy to the whole frame, and mingles with the vast body [of the universe]. Thence proceed the race of men and beasts, the vital souls of birds and the brutes which the Ocean breeds beneath its smooth surface. In them all is a potency like fire, and a celestial origin as to the rudimentary principles, so far as they are not clogged by noxious bodies. They are deadened by earthly forms and members subject to death; hence they fear and desire, grieve and rejoice; nor do they, thus enclosed in darkness and the gloomy prison, behold the heavenly air."

For the sources of the soul's existence are also the principles from which it fell; and these, as we may learn from the Timaeus of Plato, are the Demiurgus, the mundane soul, and the junior or mundane gods. [*+] Now, of these, the mundane intellect, which, according to the ancient theology, is represented by Bacchus, is principally celebrated by the poet, and this because the soul is particularly distributed into

generation, after the manner of Dionysus or Bacchus, as is evident from the preceding extracts from Olympiodorus: and is still more abundantly confirmed by the following curious passage from the same author, in his comment on the *Phaedo* of Plato. "The soul," says he, "descends Corically [or after the manner of Proserpine] into generation,³⁹ but is distributed into generation Dionysiacally, [*+] and she is bound in body Prometheiacally [*++], and Titanically: she frees herself therefore from its bonds by exercising the strength of Hercules; but she is collected into one through the assistance of Apollo and the savior Minerva, by philosophical discipline of mind and heart purifying the nature." *Oti korikus men eis genesin kateisin e psyxe. Dionysianus de merizetai ypo tes geneseus. Prometheius de, kai Titanikus, egkatadeitai tui sumati. Ayei men oyn eayten Erakleius isxysasa. Synairei de di Apollunos kai tes suterias Athenas, pathartikus tu onti filosofoysa.* The poet, however, intimates the other causes of the soul's existence, when he says,

*Ignes est ollis vigor, et caelestis origoSeminibus---**

* "There is then a certain fiery potency, and a celestial origin as to the rudimentary principles." I. e. Restored to wholeness and divine life.

which evidently alludes to the sowing of souls into generation, [*+] mentioned in the *Timaeus*. And from hence the reader will easily perceive the extreme ridiculousness of Dr. Warburton's system, that the grand secret of the Mysteries consisted in exposing the errors of Polytheism, and in teaching the doctrine of the unity, or the existence of one deity alone. For he might as well have said, that the great secret consisted in teaching a man how, by writing notes on the works of a poet, he might become a bishop! But it is by no means wonderful that men who have not the smallest conception of the true nature of the gods; who have

persuaded themselves that they were only dead men deified; and who measure the understandings of the ancients by their own, should be led to fabricate a system so improbable and absurd.

But that this instruction was accompanied with a vision of the source from which the soul proceeded, is evident from the express testimony, in the first place, of Apuleius, who thus describes his initiation into the Mysteries. "Accessi confinium mortis; et calcato Proserpinae limine, per omnia vectus elementa remeavi. Nocte media vidi solem candido coruscantem lumine, deos inferos, et deos superos. Accessi coram, et adoravi de proximo." ⁴⁰ That is, "I approached the confines of death: and having trodden on the threshold of Proserpina returned, having been carried through all the elements. In the depths of midnight I saw the sun glittering with a splendid light, together with the infernal and supernal gods: and to these divinities approaching near, I paid the tribute of devout adoration." And this is no less evidently implied by Plato, who thus describes the felicity of the holy soul prior to its descent, in a beautiful allusion to the arcane visions of the Mysteries. Kallos de tote en idein lampron, ote syn eydaimoni xorui makarian opsin te kai thean epomenoi meta men Dios emeis, alloi de met' alloy theun, eidon te kai eteloynto teletun en themis legein makariutaten. en orgiazomen olokleroi men aytoi ontes, kai apatheis kakun osa emas en ysterui xronui ypemenen. Oloklera de kai apla kai atreme kai eydaimona fasmata myoymenoi te kai epopteyontes en aygei katharai, katharoi ontes kai asemantoi toytoy o nyn de suma periferontes onomazomen ostreoy tropon de desmeymenoi. That is, "But it was then lawful to survey the most splendid beauty, when we obtained, together with that blessed choir, this happy vision and contemplation. And we indeed enjoyed this blessed spectacle together with Jupiter; but others in conjunction with some other god; at the

same time being initiated in those Mysteries, which it is lawful to call the most blessed of all Mysteries. And these divine Orgies ⁴¹ were celebrated by us, while we possessed the proper integrity of our nature, we were freed from the molestations of evil which otherwise await us in a future period of time. Likewise, in consequence of this divine initiation, we became spectators of entire, simple, immovable, and blessed visions, resident in a pure light; and were ourselves pure and immaculate, being liberated from this surrounding vestment, which we denominate body, and to which we are now bound like an oyster to its shell." ⁴² Upon this beautiful passage Proclus observes, "That the initiation and epopteia [the vailing and the revealing] are symbols of ineffable silence, and of union with mystical natures, through intelligible visions. [*+] Kai gar e myesis, kai e

— Eleusinian Mysteries. Etruscan. — epopteia, tes arrhetoy siges esti symbolon, kai tes pros ta mystika dia tun noetun fasmaton enuseus. Now, from all this, it may be inferred, that the most sublime part of the epoptieia [epopteia] or final revealing, consisted in beholding the gods themselves invested with a resplendent light; ⁴³ and that this was symbolical of those transporting visions, which the virtuous soul will constantly enjoy in a future state; and of which it is able to gain some ravishing glimpses, even while connected with the cumbrous vestment of the body. [*+]

But that this was actually the case, is evident from the following unequivocal testimony of Proclus: En apasi tais teletais kai tois mysteriois, oi theoi pollas men eaytun proteinoyysi morfas, polla de sxemata exalattontes fainontai. kai tote men atyputon aytun probebletai fus, tote de eis anthrypeion morfen esxematismenon, tote de eis alloion typon proeleythus. I. e. "In all the initiations and Mysteries, the gods exhibit many forms of themselves, and appear in a

variety of shapes: and sometimes, indeed, a formless light ⁴⁴ of themselves is held forth to the view; sometimes this light is according to a human form, and sometimes it proceeds into a different shape." [*+] This assertion of divine visions in the Mysteries,

— Satyr, Cupid, and Venus. —

Satyr, Cupid and Venus

Cupids, Satyr, and Statue of Priapus

Cupids, Satyr, and statue of Priapus.

is clearly confirmed by Plotinus. ⁴⁵ And, in short, that magical evocation formed a part of the sacerdotal office in the Mysteries, and that this was universally believed by all antiquity, long before the era of the latter Platonists, [*+] is plain from the testimony of Hippocrates, or at least Democritus, in his Treatise de Morbo Sacro. [*++] For speaking of those who attempt to cure this disease by magic, he observes: ei gar selenen te kathairein, kai elion afanizein, xeimuna te kai eydien poiein, kai ombroys kai ayxmoys, kai thalassan aforon kai gen, kai t'alla ta toioytotropa panta epidexontai epistasthai, eite kai ek TELETUN, eite kai ex alles tinos gnumes meletes fasin oioi te einai oi tayta epitedeyontes dysebeein emoi ge dokeoyi. k. l. I. e. "For if they profess themselves able to draw down the moon, to obscure the sun, to produce stormy and pleasant weather, as likewise showers of rain, and heats, and to render the sea and earth barren, and to accomplish every thing else of this kind; whether they derive this knowledge from the Mysteries, or from some other mental effort or meditation, they appear to me to be impious, from the study of such concerns." From all which is easy to see, how egregiously Dr. Warburton was mistaken, when, in page 231 of his Divine Legation, he asserts, "that the light beheld in the Mysteries, was nothing more than an

illuminated image which the priests had thoroughly purified."

But he is likewise no less mistaken, in transferring the injunction given in one of the Magic Oracles of Zoroaster, to the business of the Eleusinian Mysteries, and in perverting the meaning of the Oracle's admonition. For thus the Oracle speaks:

Me fyseus kaleses aytopton agalma,Oy gar xre keinoys se blepein prin suma telesthe.

That is, "Invoke not the self-revealing image of Nature, for you must not behold these things before your body has received the initiation." Upon which he observes, "that the self-revealing image was only a diffusive shining light, as the name partly declares." ⁴⁶ But this is a piece of gross ignorance, from which he might have been freed by an attentive perusal of Proclus on the Timaeus of Plato: for in these truly divine Commentaries we learn, "that the moon [*+] is the cause of nature to mortals, and the self-revealing image of the fountain of nature." Selene men aitia tois thnetois tes fyseus, to aytopton agalma oysa tes pegaia fyseus. If the reader is desirous of knowing what we are to understand by the fountain of nature of which the moon is the image, let him attend to the following information, derived from a long and deep study of the ancient theology: for from hence I have learned, that there are many divine fountains contained in the essence of the demiurgus of the world; and that among these there are three of a very distinguished rank, namely, the fountain of souls, or Juno,--the fountain of virtues, or Minerva--and the fountain of nature, or Diana. This last fountain too immediately depends on the vivifying goddess Rhea; and was assumed by the Demiurgus among the rest, as necessary to the prolific reproduction of himself. And this information will enable us besides to explain the meaning of the following passages in Apuleius, which, from not being

understood, have induced the moderns to believe that Apuleius acknowledged but one deity alone. The first of these passages is in the beginning of the eleventh book of his *Metamorphoses*, in which the divinity of the moon is represented as addressing him in this sublime manner: "En adsum tuis commota, Luci, precibus, rerum Natura parens, elementorum omnium domina, seculorum progenies initialis, summa numinum, regina Manium, prima caelitum, Deorum Dearumque facies uniformis: quae caeli luminosa culmina, maris salubria flamina, inferorum de plorata silentia nutibus meis dispenso: cujus numen unicum, multiformi specie, ritu vario, nomine multijugo totus veneratur orbis. Me primigenii Phryges Pessinunticam nominant

Deum matrem. Hinc Autochthones Attici Cecropiam Minervam; illinc fluctuantes Cyprii Paphiam Venerem: Cretes sagittiferi Dictynnam Dianam; Siculi trilingues Stygiam Proserpinam; Eleusinii vetustam Deam Cererem: Junonem alii, alii Bellonam, alii Hecaten, Rhamnusiam alii. Et qui nascentis dei Solis inchoantibus radiis illustrantur, Aethiopes, Ariique, priscaque doctrina pollentes Aegyptii caerimoniis me prorsus propriis percolentes appellant vero nomine reginam Isidem." That is, "Behold, Lucius, moved with thy supplications, I am present; I, who am Nature, the parent of things, mistress of all the elements, initial progeny of the ages, the highest of the divinities, queen of departed spirits, the first of the celestials, of gods and goddesses the sole likeness of all: who rule by my nod the luminous heights of the heavens, the salubrious breezes of the sea, and the woful silences of the infernal regions, and whose divinity, in itself but one, is venerated by all the earth, in many characters, various rites, and different appellations. Hence the primitive Phrygians call me Pessinuntica, the mother of the gods; the Attic Autochthons, Cecropian Minerva; the wave-surrounded Cyprians, Paphian Venus; the arrow-bearing Cretans,

Dictynnian Diana; the three-tongued Sicilians, Stygian Proserpina; and the inhabitants of Eleusis, the ancient goddess Ceres. Some, again, have invoked me as Juno, others as Bellona, others as Hecate, and others as Rhamnusia; and those who are enlightened by the emerging rays of the rising sun, the Aethiopians, and Aryans, and likewise the Aegyptians powerful in ancient learning, who reverence my divinity with ceremonies perfectly proper, call me by my true appellation Queen Isis." And, again, in another place of the same book, he says of the moon: "Te Superi colunt, observant Inferi: tu rotas orbem, lumnas Solem, regis mundum, calcas Tartarum. Tibi respondent sidera, gaudent numina, redeunt tempora, serviunt elementa, etc." That is, "The supernal gods reverence thee, and those in the realms beneath attentively do homage to thy divinity. Thou dost make the universe revolve, illuminate

— Diana and Endymion. Apollo and Daphne. — the sun, govern the world, and tread on Tartarus. The stars answer thee, the gods rejoice, the hours and seasons return by thy appointment, and the elements serve thee." For all this easily follows, if we consider it as addressed to the fountain-deity of nature, subsisting in the Demiurgus, and which is the exemplar of that nature which flourishes in the lunar orb, and throughout the material world, and from which the deity itself of the moon originally proceeds. Hence, as this fountain immediately depends on the life-giving goddess Rhea, the reason is obvious, why it was formerly worshiped as the mother of the gods: and as all the mundane are contained in the super-mundane gods, the other appellations are to be considered as names of the several mundane divinities produced by this fountain, and in whose essence they are likewise contained.

Apollo and Daphne; Diana and Endymion

But to proceed with our inquiry, I shall, in the next place, prove that the different purifications exhibited in these rites, in conjunction with initiation and the epopteia were symbols of the gradation of disciplines requisite to the reascent of the soul. ⁴⁷ And the first part, indeed, of this proposition respecting the purifications, immediately follows from the testimony of Plato in the passage already adduced, in which he asserts that the ultimate design of the Mysteries was to lead us back to the principles from which we originally fell. For if the Mysteries were symbolical, as is universally acknowledged, this must likewise be true of the purifications as a part of the Mysteries; and as inward purity, of which the external is symbolical, can only be obtained by the exercise of the virtues, it evidently follows that the purifications were symbols of the purifying moral virtues. And the latter part of the proposition may be easily inferred, from the passage already cited from the Phaedrus of Plato, in which he compares initiation and the epopteia to the blessed vision of the higher intelligible natures; an employment which can alone belong to the exercise of contemplation. But the whole of this is rendered indisputable by the following remarkable testimony of Olympiodorus, in his excellent manuscript Commentary on the Phaedo of Plato. ⁴⁸ "In the sacred rites," says he, "popular purifications are in the first place brought forth, and after these such as are more arcane. But, in the third place, collections of various things into one are received; after which follows inspection. The ethical and political virtues therefore are analogous to the apparent purifications; the cathartic virtues which banish all external impressions, correspond to the more arcane purifications. The theoretical energies about intelligibles, are analogous to the collections; and the contraction of these energies into an indivisible nature, corresponds to initiation. And the simple self-inspection of simple forms, is analogous to epoptic

vision." Oti en tois ierois egoynto men ai pandemoi katharseis. Eita epi taytais aporrhetotera. meta de taytas systaseis parelambanonto, kai epi taytais myeseis. en telei de epopteiai. Analogoyysi toinyn ai men ethikai kai politikai aretai, tois emfanesi katharmois. Ai de kathartikai osai aposkeyazontai panta ta ektos tois aporrhetoterois. Ai de peri ta noeta theuretikai te energeiai tais systasesin. Ai de toytun synaireseis eis to ameriston tais myesesin. Ai de aplai tun aplun eidun aytopsiai tais epopteiais. And here I can not refrain from noticing, with indignation mingled with pity, the ignorance and arrogance of modern critics, who pretend that this distribution of the virtues is entirely the invention of the latter Platonists, and without any foundation in the writings of Plato.⁴⁹ And among the supporters of such ignorance, I am sorry to find

Fabrizius, in his prolegomena to the life of Proclus. For nothing can be more obvious to every reader of Plato than that in his Laws he treats of the social and political virtues; in his Phaedo, and seventh book of the Republic, of the purifying; and in his Thaeatetus, of the contemplative and sublimer virtues. This observation is, indeed, so obvious, in the Phaedo, with respect to the purifying virtues, that no one but a verbal critic could read this dialogue and be insensible to its truth: for Socrates in the very beginning expressly asserts that it is the business of philosophers to study to die, and to be themselves dead,⁵⁰ and yet at the same time reprobates suicide. What then can such a death mean but symbolical or philosophical death? And what is this but the true exercise of the virtues which purify? But these poor men read only superficially, or for the sake of displaying some critical acumen in verbal emendations; and yet with such despicable preparations for philosophical discussion, they have the impudence to oppose their puerile conceptions to the decisions of men of elevated genius and profound

investigation, who, happily freed from the danger and drudgery of learning any foreign language,⁵¹ directed all their attention without restraint to the acquisition of the most exalted truth.

It only now remains that we prove, in the last place, that a representation of the descent of the soul formed no inconsiderable part of these mystic shows. This, indeed, is doubtless occultly intimated by Virgil, when speaking of the souls of the blessed in Elysium, he adds,

Has omnes, ubi mille rotam volvere per annos, Lethaeum ad
fluvium deus evocat agmine magno: Scilicet immemores
supera ut convexa revisant, Rursus et incipiant in corpore
velle reverti.*

* "All these, after they have passed away a thousand years, are summoned by the divine one in great array, to the Lethaeian river. In this way they become forgetful of their former earth-life, and revisit the vaulted realms of the world, willing again to return into bodies."

But openly by Apuleius in the following prayer which Psyche addresses to Ceres: Per ego te frugiferam tuam dextram istam deprecor, per laetificas messium caerimonias, per tacita sacra cistarum, et per famulorum tuorum draconum pinnata curricula, et glebae. Sicalae fulcamina, et currum rapacem, et terram tenacem, et illuminarum Proserpinae nuptiarum demeacula, et caetera quae silentio tegit Eleusis, Atticae sacrarium; miserandae Psyches animae, supplicis tuae, subsiste. [*+] That is, "I beseech thee, by thy fruit-bearing right hand, by the joyful ceremonies of harvest, by the occult sacred rites of thy cistae,⁵² and by the winged car of thy attending dragons, and the furrows of the Sicilian soil, and the rapacious chariot (or car of the ravisher), and the dark descending ceremonies attending the marriage of Proserpina, and the ascending rites which accompanied the lighted return

of thy daughter, and by other arcana which Eleusis the Attic sanctuary conceals in profound silence, relieve the sorrows of thy wretched suppliant Psyche." For the abduction of Proserpina signifies the descent of the soul, as is evident from the passage previously adduced from Olympiodorus, in which he says the soul descends Corically; [*+] and this is confirmed by the authority of the philosopher Sallust, who observes, "That the abduction of Proserpina is fabled to have taken place about the opposite equinoctial; and by this the descent of souls [into earth-life]

Ceres and the Car of Triptolemus

Pluto Marries Proserpina

Ceres lends her ear to Triptolemus.

— Proserpina and Pluto. Jupiter angry. — is implied." Peri goyn ten enantian isemerian e tes Kores arpage mythologeitai genesthai, o de kathodos esti tun psyxun. ⁵³ And as the abduction of Proserpina was exhibited in the dramatic representations of the Mysteries, as is clear from Apuleius, it indisputably follows, that this represented the descent of the soul, and its union with the dark tenement of the body. Indeed, if the ascent and descent of the soul, and its condition while connected with a material nature, were represented in the dramatic shows of the Mysteries, it is evident that this was implied by the rape of Proserpina. And the former part of this assertion is manifest from Apuleius, when describing his initiation, he says, in the passage already adduced: "I approached the confines of death, and having trodden on the threshold of Proserpina, I returned, having been carried through all the elements." And as to the latter part, it has been amply proved, from the highest authority, in the first division of this discourse.

Nor must the reader be disturbed on finding that, according to Porphyry, as cited by Eusebius,⁵⁴ the fable of Proserpina alludes to seed placed in the ground; for this is likewise true of the fable, considered according to its material explanation. But it will be proper on this occasion to rise a little higher, and consider the various species of fables, according to their philosophical arrangement; since by this means the present subject will receive an additional elucidation, and the wisdom of the ancient authors of fables will be vindicated from the unjust aspersions of ignorant declaimers. I shall present the reader, therefore, with the following interesting division of fables, from the elegant book of the Platonic philosopher Sallust, on the gods and the universe. "Of fables," says he, "some are theological, others physical, others animastic (or relating to soul), others material, and lastly, others mixed from these.

Fables are theological which relate to nothing corporeal, but contemplate the very essences of the gods; such as the fable which asserts that Saturn devoured his children: for it insinuates nothing more than the nature of an intellectual (or intuitional) god; since every such intellect returns into itself. We regard fables physically when we speak concerning the operations of the gods about the world; as when considering Saturn the same as Time, and calling the parts of time the children of the universe, we assert that the children are devoured by their parent. But we utter fables in a spiritual mode, when we contemplate the operations of the soul; because the intellections of our souls, though by a discursive energy they go forth into other things, yet abide in their parents. Lastly, fables are material, such as the Egyptians ignorantly employ, considering and calling corporeal natures divinities: such as Isis, earth, Osiris, humidity, Typhon, heat . or, again, denominating Saturn water, Adonis, fruits, and Bacchus, wine.

And, indeed, to assert that these are dedicated to the gods, in the same manner as herbs, stones, and animals, is the part of wise men; but to call them gods is alone the province of fools and madmen; unless we speak in the same manner as when, from established custom, we call the orb of the sun and its rays the sun itself. But we may perceive the mixed kind of fables, as well in many other particulars, as when they relate that Discord, at a banquet of the gods, threw a golden apple, and that a dispute about it arising among the goddesses, they were sent by Jupiter to take the judgment of Paris, who, charmed with the beauty of Venus, gave her the apple in preference to the rest. For in this fable the banquet denotes the super-mundane powers of the gods; and on this account they subsist in conjunction with each other: but the golden apple denotes the world, which, on account of its composition from contrary natures, is not improperly said to be thrown by Discord, or strife. But again, since different gifts are imparted to the world by different gods, they appear to contest with each other for the apple. And a soul living according to sense (for this is Paris), not perceiving other powers in the universe, asserts that the apple is alone the beauty of Venus.

But of these species of fables, such as are theological belong to philosophers; the physical and spiritual to poets; but the mixed to the first of the initiatory rites (teletais); since the intention of all mystic ceremonies is to conjoin us with the world and the gods."

Thus far the excellent Sallust: from whence it is evident, that the fable of Proserpina, as belonging to the Mysteries, is properly of a mixed nature, or composed from all the four species of fables, the theological [spiritual or psychical], and material. But in order to understand this divine fable, it is requisite to know, that according to the arcana of the ancient theology, the Coric ⁵⁵ order (or the order belonging to

Proserpina) is twofold, one part of which is super-mundane, subsisting with Jupiter, or the Demiurgus, and thus associated with him establishing one artificer of divisible natures; but the other is mundane, in which Proserpina is said to be ravished by Pluto, and to animate the extremities of the universe. "Hence," says Proclus, "according to the statement of theologists, who delivered to us the most holy Mysteries, she [Proserpina] abides on high in those dwellings of her mother which she prepared for her in inaccessible places, exempt from the sensible world. But she likewise dwells beneath with Pluto, administering terrestrial concerns, governing the recesses of the earth, supplying life to the extremities of the universe, and imparting soul to beings which are rendered by her inanimate and dead." Kai gar e tun theologun feme, tun tas agiutatas emin en Eleysini teletas paradedukotun, anu, men ayten en tois metros oikois menein fesin, oys e meter ayte kateskeyazen en abatois exeremenoy's toy pantos. Katu de meta Ploytunos tun xthoniun eparxein, kai toys tes ges myxoys epitropeyein, kai zuen eporegein tois exatois toy pantos, kai psyxes metadidonai tois par' eaytun apsyxois kai nexrois.⁵⁶ Hence we may easily perceive that this fable is of the mixed kind, one part of which relates to the super-mundane establishment of the secondary cause of life,⁵⁷ and the other to the procession or outgoing of life and soul to the farthest extremity of things. Let us therefore more attentively consider the fable, in that part of it which is symbolical of the descent of souls; in order to which, it will be requisite to premise an abridgment of the arcane discourse, respecting the wanderings of Ceres, as preserved by Minutius Felix. "Proserpina," says he, "the daughter of Ceres by Jupiter, as she was gathering tender flowers, in the new spring, was ravished from her delightful abodes by Pluto; and being carried from thence through thick woods, and over a length of sea, was brought by Pluto into a cavern, the

residence of departed spirits, over whom she afterward ruled with absolute sway. But

Ceres, upon discovering the loss of her daughter, with lighted torches, and begirt with a serpent, wandered over the whole earth for the purpose of finding her till she came to Eleusis; there she found her daughter, and also taught to the Eleusinians the cultivation of corn." Now in this fable Ceres represents the evolution of that intuitional part of our nature which we properly denominate intellect⁵⁸ (or the unfolding of the intuitional faculty of the mind from its quiet and collected condition in the world of thought); and Proserpina that living, self-moving, and animating part which we call soul. But lest this comparing of unfolded intellect to Ceres should seem ridiculous to the reader, unacquainted with the Orphic theology, it is necessary to inform him that this goddess, from her intimate union with Rhea, in conjunction with whom she produced Jupiter, is

— Proserpina.--Greek. Bacchus.--India. —

— Ceres.--Roman. Demeter.--Etruscan. — evidently of a Saturnian and zoogonic, or intellectual and vivific rank; and hence, as we are informed by the philosopher Sallust, among the mundane divinities she is the deity of the planet Saturn.⁵⁹ So that in consequence of this, our intellect (or intuitive faculty) in a descending state must aptly symbolize with the divinity of Ceres. But Pluto signifies the whole of a material nature; since the empire of this god, according to Pythagoras, commences downward from the Galaxy or milky way. And the cavern signifies the entrance, as it were, into the profundities of such a nature, which is accomplished by the soul's union with this terrestrial body. But in order to understand perfectly the secret meaning of the other parts of this fable, it will be necessary to give a more explicit detail of the particulars attending the abduction, from the beautiful poem of Claudian

on this subject. From this elegant production we learn that Ceres, who was afraid lest some violence should be offered to Proserpina, on account of her inimitable beauty, conveyed her privately to Sicily, and concealed her in a house built on purpose by the Cyclopes, while she herself directs her course to the temple of Cybele, the mother of the gods. Here, then, we see the first cause of the soul's descent, namely, the abandoning of a life wholly according to the higher intellect, which is occultly signified by, the separation of Proserpina from Ceres. Afterward, we are told that Jupiter instructs Venus to go to this abode, and betray Proserpina from her retirement, that Pluto may be enabled to carry her away; and to prevent any suspicion in the virgin's mind, he commands Diana and Pallas to go in company. The three goddesses arriving, find Proserpina at work on a scarf for her mother; in which she had embroidered the primitive chaos, and the formation of the world. Now by Venus in this part of the narration we must understand desire, which even in the celestial regions (for such is the

— Venus, Diana, and Pallas visit Proserpina. — residence of Proserpina till she is ravished by Pluto), begins silently and stealthily to creep into the recesses of the soul. By Minerva we must conceive the rational power of the soul, and by Diana, nature, or the merely natural and vegetable part of our composition; both which are now ensnared through the allurements of desire. And lastly, the web in which Proserpina had displayed all the fair variety of the material world, beautifully represents the commencement of the illusive operations through which the soul becomes ensnared with the beauty of imaginative forms. But let us for a while attend to the poet's elegant description of her employment and abode:

Proserpina, According to the Greeks

Bacchus after the Visit to India

A Roman Figure of Ceres

Demeter, from Etruscan Vase

Venus, Pallas, and Diana Inspecting the Needlework of Proserpina

Devenere locum, Cereris quo tecta nitebantCyclopum firmata manu. Stant ardua ferroMaenia; ferrati postes: immensaque nectitClaustra chalybs. Nullum tanto sudore Pyracmon,Nec Steropes, construxit opus: non talibus umquamSpiravere Notis animae nec flumine tantoIncoctum maduit lassa cervice metallum.Atria cingit ebur: trabibus solidatur aenisCulmen et in celsas surgunt electra columnas.Ipsa domum tenero mulcens Proserpina cantuIrrita texebat rediturae munera matri.Hic elementorum seriem sedesque paternas

Insignibat acu: veterem qua lege tumultumDiscrevit Natura parens et semina justisDiscessere locis: quidquid leve, fertur in altum,In medium graviora cadunt, incanduit aether:Egit flamma polum: fluxit mare: terra pependitNec color unus inest. Stellas accendit in auro,Ostro fundit aquos, attollit litora gemmis,Filaque mentitos jam jam caelantia fluctusArte tument. Credas inlidi cautibus algam,Et raucum bibulis inserpere murmur arenis.Addit quinque plagas: mediam subtemine rubroObsessam fervore notat: squalebat adustusLimes et assiduo sitiebant stamina sole.Vitales utrimque duas; quas mitis oberratTemperies habitanda viris. Tum fine supremoTorpentes traxit geminas, brumaque perenniFaedat, et aeterno contristat frigore telas.Nec non et patru pingit sacraria Ditis,Fatalesque sibi manes. Nec defuit omen.Praescia nam subitis maduerunt fletibus ora.

After this, Proserpina, forgetful of her parent's commands, is represented as venturing from her retreat, through the treacherous persuasions of Venus:

Impulit Jonios praemisso lumine fluctus
Nondum pura dies:
tremulis vibravit in undis
Ardor, et errantes ludunt per caerula
flammae.
Jamque audax animi, fidaeque oblita parentis,
Fraude
Dionaea riguos Proserpina saltus
(Sic Parcae voluere) petit.----

And this with the greatest propriety: for oblivion necessarily follows a remission of intellectual action, and is as necessarily attended with the allurements of desire.⁶⁰ Nor is her dress less symbolical of the acting of the soul in such a state, principally according to the energies and promptings of imagination and nature. For thus her garments are beautifully described by the poet:

Quas inter Cereris proles, nunc gloria matris,
Mox dolor,
aequali tendit per gramina passu,
Nec membris nec honore
minor; potuitque Pallas, si clipeum, si ferret spicula,
Phoebe.
Collectae tereti nodantur jaspide vestes.
Pectinis ingenio nunquam felicior arti
Contigit eventus. Nullae sic
consona telae
Fila, nec in tantum veri duxere figuram.
Hic Hyperionis Solem de semine nasci
Fecerat, et pariter, sed
forma dispare lunam,
Aurorae noctisque duces. Cunabula
Tethys Praebet, et infantes gremio solatur
anhelos,
Caeruleusque sinus roseis radiatur alumnis.
Invalidum dextro portat Titana lacerto
Nondum luce gravem, nec
pubescentibus alte
Cristatum radiis: primo clementior
aevo
Fingitur, et tenerum vagitu despuat ignem.
Laeva parte soror vitrei libamina potat
Uberis, et parvo signatur tempora cornu.

In which description the sun represents the phantasy, and the moon, nature, as is well known to every tyro in the Platonic philosophy. They are likewise, with great propriety, described in their infantine state: for these energies do not arrive to perfection previous to the sinking of the soul into the dark receptacle of matter. After this we behold her issuing on the plain with Minerva and Diana, and attended by a beauteous

train of nymphs, who are evident symbols of world of generation,⁶¹ and are, therefore, the proper companions of the soul about to fall into its fluctuating realms.

But the design of Proserpina, in venturing from her retreat, is beautifully significant of her approaching descent: for she rambles from home for the purpose of gathering flowers; and this in a lawn replete with the most enchanting variety, and exhaling the most delicious odors. This is a manifest image of the soul operating principally according to the natural and external life, and so becoming effeminated and ensnared through the delusive attractions of sensible form. Minerva (the rational faculty in this case), likewise gives herself wholly to the dangerous employment, and abandons the proper characteristics of her nature for the destructive revels of desire.

All which is thus described with the utmost elegance by the poet:

Forma loci superat flores: curvata tumore
Parvo planities, et mollibus edita clivis
Creverat in collem. Vivo de pumice
fontes Roscida mobilibus lambebant
gramina rivis. Silvaque torrentes
ramorum frigore soles Temperat, et medio
brumam sibi vindicat aestu. Apta fretis
abies, bellis accommoda cornus,
Quercus amica Jovi, tumulos tectura
cupressus, Ilex plena favis, venturi
proescia laurus. Fluctuat hic denso
crispata cacumine buxus, Hic ederae
serpunt, hic pampinus induit ulmos.
Haud procul inde lacus (Pergum dixere
Sicani) Panditur, et nemorum frondoso
margine cinctus Vicinis pallescit aquis:
admittit in altum Cernentes oculos, et late
pervius humor Ducit inoffensus liquido
sub gurgite visus, Imaque perspicui prodit
secreta profund.

Huc elapsa cohors gaudet per florida rura.
Hortatur Cytherea, legant. Nunc ite, sorores,
Dum matutinis praesudat solibus aer:
Dum meus humectat flaventes Lucifer agros,
Rotanti

praevectus equo. Sic fata, dolorisCarpit signa sui. Varios tum
caetera saltusInvasere cohors. Credas examina
fundiHyblaeum raptura thymum, cum cerea reges

Castra movent, fagique cava dimissus ab alvoMellifer electis
exercitus obstrepit herbis.Pratorum spoliatur honos. Hac lilia
fuscisIntexit violis: hanc mollis amaracus ornat:Haec graditur
stellata rosis; haec alba ligustris.Te quoque, flebilibus
maerens, Hyacinthe, figuris,Narcissumque metunt, nunc
inclita germina veris,Proestantes olim pueros. Tu natus
Amyclis:Hunc Helicon genuit. Te disci perculit error:Hunc
fontis decepit amor. Te fronte retusaDelius, hunc fracta
Cephissus arundine luget.Aestuatur ante alias avido fervore
legendiFrugiferae spes una Deae. Nunc vimine textoRidentes
calathos spoliis agrestibus implet:Nunc sociat flores seseque
ignara coronat.Augurium fatale tori. Quin ipsa
tubarumArmorumque potens, dextram, qua fortia
turbatAgmina, qua stabiles portas et maenia vellit,Jam levibus
laxat studiis hastamque reponit,Insuetisque docet galeam
mitescere sertis.Ferratus lascivit apex horrorque
recessitMartius et cristae pacato fulgure vernant.Nec quae
Parthenium canibus scrutatur odorem,Aspernata choros,
libertatemque comarumInjecta tantum voluit frenare corona.

But there is a circumstance relative to the narcissus which must not be passed over in silence: I mean its being, according to Ovid, the metamorphosis of a youth who fell a victim to the love of his own corporeal form; the secret meaning of which most admirably accords with the rape of Proserpina, which, according to Homer, was the immediate consequence of gathering this wonderful flower.⁶² For by Narcissus falling in love with his shadow in the limpid stream we may behold an exquisitely apt representation of a soul vehemently gazing on the flowing condition of a material body, and in consequence of this, becoming enamored with a

corporeal life, which is nothing more than the delusive image of the true man, or the rational and immortal soul. Hence, by an immoderate attachment to this unsubstantial mockery and gliding semblance of the real soul, such an one becomes, at length, wholly changed, as far as is possible to his nature, into a vegetive condition of being, into a beautiful but transient flower, that is, into a corporeal life, or a life totally consisting

— Proserpina gathering Flowers. —

Proserpina Exposed to Pluto

Pluto Carrying Off Proserpina

Pluto carrying off Proserpina.

in the mere operations of nature. Proserpina, therefore, or the soul, at the very instant of her descent into matter, is, with the utmost propriety, represented as eagerly engaged in picking this fatal flower; for her faculties at this period are entirely occupied with a life divided about the fluctuating condition of body.

After this, Pluto, forcing his passage through the earth, seizes on Proserpina, and carries her away with him, notwithstanding the resistance of Minerva and Diana. They, indeed, are forbid by Jupiter, who in this place signifies Fate, to attempt her deliverance. By this resistance of Minerva and Diana no more is signified than that the lapse of the soul into a material nature is contrary to the genuine wish and proper condition, as well of the corporeal life depending on her essence, as of her true and rational nature. Well, therefore, may the soul, in such a situation, pathetically exclaim with Proserpina:

O male dilecti flores, despectaque matris
Consilia: O Veneris
deprensae serius artes!*

* Oh flowers fatally dear, and the mother's cautions despised:
Oh cruel arts of cunning Venus!

But, according to Minutius Felix, Proserpina was carried by Pluto through thick woods, and over a length of sea, and brought into a cavern, the residence of the dead: where by woods a material nature is plainly implied, as we have already observed in the first part of this discourse; and where the reader may likewise observe the agreement of the description in this particular with that of Virgil in the descent of his hero:

Tenent media omnia silvaeCocytusque sinuque labens,
circumvenit atro.+

+ "Woods cover all the middle space and Cocytus gliding on, surrounds it with his dusky bosom."

In these words the woods are expressly mentioned; and the ocean has an evident agreement with Cocytus, signifying the outflowing condition of a material nature, and the sorrows and sufferings attending its connection with the soul.

Proserpina in Pluto's Court

Proserpina brought before Pluto in Hades.

Pluto hurries Proserpina into the infernal regions: in other words, the soul is sunk into the profound depth and darkness of a material nature. A description of her marriage next succeeds, her union with the dark tenement of the body:

Jam suus inferno processerat Hesperus orbiDucitur in
thalamum virgo. Stat pronuba juxtaStellantes Nox pieta sinus,
tangensque cubileOmina perpetuo genitalia federe sancit.

Night is with great beauty and propriety introduced as standing by the nuptial couch, and confirming the oblivious league. For the soul through her union with a material body becomes an inhabitant of darkness, and subject to the empire of night; in consequence of which she dwells wholly with

delusive phantoms, and till she breaks her fetters is deprived of the intuitive perception of that which is real and true.

In the next place, we are presented with the following beautiful and pathetic description of Proserpina appearing in a dream to

Ceres, and bewailing her captive and miserable condition:

Sed tunc ipsa sui jam non ambagibus ullis
Nuntia, materna facies ingesta sopori.
Namque videbatur tenebroso oblecta
recessu Carceris, et saevis Proserpina vincta catenis,
Non qualem roseis nuper convallibus Aetnae
Suspexere Deae. Squalibat pulchrior auro
Caesaries, et nox oculorum infecerat ignes.
Exhaustusque gelu pallet rubor. Ille superbi
Flammeus oris honos, et non cessura pruinis
Membra colorantur piceae caligine regni.
Ergo hanc ut dubio vix tandem agnoscere visu
Evaluit: cujus tot paenae criminis? inquit.
Unde haec informis macies? Cui tanta facultas
In me saevitiae est? Rigidi cur vincula ferri
Vix aptanda feris molles meruere lacerti?
Tu, mea tu proles? An vana fallimur umbra?

Such, indeed, is the wretched situation of the soul when profoundly merged in a corporeal nature. She not only becomes captive and fettered, but loses all her original splendor; she is defiled with the impurity of matter; and the sharpness of her rational sight is blunted and dimmed through the thick darkness of a material night. The reader may observe how Proserpina, being represented as confined in the dark recess of a prison, and bound with fetters, confirms the explanation of the fable here given as symbolical of the descent of the soul; for such, as we have already largely proved, is the condition of the soul from its union with the body, according to the uniform testimony of the most ancient philosophers and priests.⁶³

After this, the wanderings of Ceres for the discovery of Proserpina commence. She is described, by Minutius Felix, as begirt with a serpent, and bearing two lighted torches in her hands; but by Claudian, instead of being girt with a serpent, she commences her search by night in a car drawn by dragons. But the meaning of the allegory is the same in each; for both a serpent and a dragon are emblems of a divisible life subject to transitions and changes, with which, in this case, our intellectual (and diviner) part becomes connected: since as these animals put off their skins, and become young again, so the divisible life of the soul, falling into generation, is rejuvenized in its subsequent career. But what emblem can more beautifully represent the evolutions and outgoings of an intellectual nature into the regions of sense than the wanderings of Ceres by the light of torches through the darkness of night, and continuing the pursuit until she proceeds into the depths of Hades itself? For the intellectual part of the soul, ⁶⁴ when it verges towards body, enkindles, indeed, a light in its dark receptacle, but becomes itself situated in obscurity: and, as Proclus somewhere divinely observes, the mortal nature by this means participates of the divine intellect, but the intellectual part is drawn down to death. The tears and lamentations too, of Ceres, in her course, are symbolical both of the providential operations of

— Ceres before Pluto. — intellect about a mortal nature, and the miseries with which such operations are (with respect to imperfect souls like ours) attended. Nor is it without reason that Iacchus, or Bacchus, is celebrated by Orpheus as the companion of her search: for Bacchus is the evident symbol of the imperfect energies of intellect, and its scattering into the obscure and lamentable dominions of sense.

Ceres in Hades

But our explanation will receive additional strength from considering that these sacred rites occupied the space of nine days in their celebration; and this, doubtless, because, according to Homer, ⁶⁵ this goddess did not discover the residence of her daughter till the expiration of that period. For the soul, in falling from her original and divine abode in the heavens, passed through eight spheres, namely, the fixed or inerratic sphere, and the seven planets, assuming a different body, and employing different faculties in each; and becomes connected with the sublunary world and a terrene body, as the ninth, and most abject gradation of her descent. Hence the first day of initiation into these mystic rites was called *agurmos*, i. e. according to Hesychius, *ekklesia et pan to ageiromenon*, an assembly, and all collecting together: and this with the greatest propriety; for, according to Pythagoras, "the people of dreams are souls collected together in the Galaxy." ⁶⁶ *Demos de oneirun kata Pythagoran ai psyxai*, as *synagesthai fesin eis ton galaxian*. [*+] And from this part of the heavens souls first begin to descend.

After this, the soul falls from the tropic of Cancer into the planet Saturn; and to this the second day of initiation was consecrated, which they called *Alade mystai*, ["to the sea, ye initiated ones!"] because, says Meursius, on that day the crier was accustomed to admonish the *mystae* to betake themselves to the sea. Now the meaning of this will be easily understood, by considering that, according to the *arcana* of the ancient theology, as may be learned from Proclus, ⁶⁷ the whole planetary system is under the dominion of Neptune; and this too is confirmed by Martianus Capella, who describes the several planets as so many streams. Hence when the soul falls into the planet Saturn, which Capella compares to a river voluminous, sluggish, and cold, she then first merges herself into fluctuating matter, though purer than that of a sublunary nature, and of which water is an ancient and significant

symbol.

Besides, the sea is an emblem of purity, as is evident from the Orphic hymn to Ocean, in which that deity is called theun agnisma megiston, theon agnisma megiston, i. e. the greatest purifier of the gods: and Saturn, as we have already observed, is pure [intuitive] intellect. And what still more confirms this observation is, that Pythagoras, as we are informed by Porphyry, in his life of that philosopher, symbolically called the sea a tear of Saturn. But the eighth day of initiation, which is symbolical of the falling of the soul into the lunar orb, ⁶⁸ was celebrated by the candidates by a repeated initiation and second sacred rites; because the soul in this situation is about to bid adieu to every thing of a celestial nature; to sink into a perfect oblivion of her divine origin and pristine felicity; and to rush profoundly into the region of dissimilitude, [*+] ignorance, and error.

And lastly, on the ninth day, when the soul falls into the sublunary world and becomes united with a terrestrial body, a libation was performed, such as is usual in sacred rites. Here the initiates, filling two earthen vessels of broad and spacious bottoms, which were called plemoxoi, plemokhoi, and kotyliskoi, kotuliskoi, the former of these words denoting vessels of a conical shape, and the latter small bowls or

— Bacchus and Faun. Tragic Actor. —

— Group of Greek Divinities. —

— Goddess Night. Three Graces. — cups sacred to Bacchus, they placed one towards the east, and the other towards the west. And the first of these was doubtless, according to the interpretation of Proclus, sacred to the earth, and symbolical of the soul proceeding from an orbicular figure, or divine form, into a conical defluxion and terrene situation: ⁶⁹ but the other was sacred to the soul, and symbolical of its celestial

origin; since our intellect is the legitimate progeny of Bacchus. And this too was occultly signified by the position of the earthen vessels; for, according to a mundane distribution of the divinities, the eastern center of the universe, which is analogous to fire, belongs to Jupiter, who likewise governs the fixed and inerratic sphere; and the western to Pluto, who governs the earth, because the west is allied to earth on account of its dark and nocturnal nature. [*+]

Bacchus, Fauns, and Wine Jars

Tragic Actor

A Group of Deities

Night with Her Starry Canopy

The Three Graces

Again, according to Clemens Alexandrinus, the following confession was made by the new initiate in these sacred rites, in answer to the interrogations of the Hierophant: "I have fasted; I have drunk the Cyceon; ⁷⁰ I have taken out of the Cista, and placed what I have taken out into the Calathus; and alternately I have taken out of the Calathus and put into the Cista." *Kaisti to synthema Eleysiniun mysteriun. Enestusa. epion ton kykeuna. elabon ek kistes, ergasamenosapethemen eis kalathon, kai ek kalathoy eis kisten.* But as this pertains to a circumstance attending the wanderings of Ceres, which formed the most mystic and emblematical part of the ceremonies, it is necessary to adduce the following arcane narration, summarily collected from the writings of Arnobius: "The goddess Ceres, when searching through the earth for her daughter, in the course of her wanderings arrived at the boundaries of Eleusis, in the Attic region, a place which was then inhabited by a people called Autochthones, or descended from the earth, whose names were as follows: Baubo and Triptolemus; Dysaules, a goatherd; Eubulus, a keeper of

swine; and Eumolpus, a shepherd, from whom the race of the Eumolpidae descended, and the illustrious name of Cecropidae was derived; and who afterward flourished as bearers of the caduceus, hierophants, and criers belonging to the sacred rites.

Baubo, therefore, who was of the female sex, received Ceres, wearied with complicated evils, as her guest, and endeavored to soothe her sorrows by obsequious and flattering attendance. For this purpose she entreated her to pay attention to the refreshment of her body, and placed before her a mixed potion to assuage the vehemence of her thirst. But the sorrowful goddess was averse from her solicitations, and rejected the friendly officiousness of the hospitable dame. The matron, however, who was not easily repulsed, still continued her entreaties, which were as obstinately resisted by Ceres, who persevered in her refusal with unshaken persistency and invincible firmness. But when Baubo had thus often exerted her endeavors to appease the sorrows of Ceres, but without any effect, she, at length, changed her arts, and determined to try if she could not exhilarate, by prodigies (or out-of-the-way expedients), a mind which she was not able to allure by earnest endeavors.

For this purpose she uncovered that part of her body by which the female sex produces children and derives the appellation of woman.⁷¹ This she caused to assume a purer appearance, and a smoothness such as is found in the private parts of a stripling child. She then returns to the afflicted goddess, and, in the midst of those attempts which are usually employed to alleviate distress, she uncovers herself, and exhibits her secret parts; upon which the goddess fixed her eyes, and was diverted with the novel method of mitigating the anguish of sorrow; and afterward, becoming more cheerful through laughter, she assuages her thirst with the mingled potion

which she had before despised." Thus far Arnobius; and the same narration is epitomized by Clemens Alexandrinus, who is very indignant

Cupid Asleep in the Arms of Venus; Prize Dance Between a Satyr and a Goat; Baubo and Ceres at Eleusis

Cupid and Venus. Satyr and Goat. Baubo, Ceres, and Nymphs.

at the indecency as he conceives, in the story, and because it composed the arcana of the Eleusinian rites. Indeed as the simple father, with the usual ignorance ⁷² of a Christian priest, considered the fable literally, and as designed to promote indecency and lust, we can not wonder at his ill-timed abuse. But the fact is, this narration belonged to the aporrheta, aporrheta, or arcane discourses, on account of its mystical meaning, and to prevent it from becoming the object of ignorant declamation, licentious perversion, and impious contempt. For the purity and excellence of these institutions is perpetually acknowledged even by Dr. Warburton himself, who, in this instance, has dispersed, for a moment, the mists of delusion and intolerant zeal. [*+] Besides, as Iamblichus beautifully observes, [*++] "exhibitions of this kind in the Mysteries were designed to free us from licentious passions, by gratifying the sight, and at the same time vanquishing desire, through the awful sanctity with which these rites were accompanied: for," says he, "the proper way of freeing ourselves from the passions is, first, to indulge them with moderation, by which means they become satisfied; listen, as it were, to persuasion, and may thus be entirely removed." ⁷³ This doctrine is indeed so rational, that it can never be objected to by any but quacks in philosophy and religion. For as he is nothing more than a quack in medicine who endeavors to remove a latent bodily disease before he has called it forth externally, and by this means diminished its fury; so he is nothing more than a pretender in philosophy

who attempts to remove the passions by violent repression, instead of moderate compliance and gentle persuasion.

But to return from this digression, the following appears to be the secret meaning of this mystic discourse: The matron Baubo may be considered as a symbol of that passive, womanish, and corporeal life through which the soul becomes united with this earthly body, and through which, being at first ensnared, it descended, and, as it were, was born into the world of generation, passing, by this means, from mature perfection, splendor and reality, into infancy, darkness, and error. Ceres, therefore, or the intellectual soul, in the course of her wanderings, that is, of her evolutions and goings-forth into matter, is at length captivated with the arts of Baubo, or a corporeal life, and forgets her sorrows, that is, imbibes oblivion of her wretched state in the mingled potion which she prepares: the mingled liquor being an obvious symbol of such a life, mixed and impure, and, on this account, liable to corruption and death; since every thing pure and unmixed is incorruptible and divine. And here it is necessary to caution the reader from imagining, that because, according to the fable, the wanderings of Ceres commence after the rape of Proserpina, hence the intuitive intellect descends subsequently to the soul, and separate from it.

Nothing more is meant by this circumstance than that the diviner intellect, from the superior excellence of its nature, has in cause, though not in time, a priority to soul, and that on this account a defection and revolt (and descent earthward from the heavenly condition) commences, from the soul, and afterward takes place in the intellect, yet so that the former descends with the latter in inseparable attendance.

From this explanation, then, of the fable, we may easily perceive the meaning of the mystic confession, I have fasted; I have drank a mingled potion, etc.; for by the former part of

the assertion, no more is meant than that the higher intellect, previous to imbibing of oblivion through the deceptive arts of a corporeal life, abstains from all material concerns, and does not mingle itself (as far as its nature is capable of such abasement) with even the necessary delights of the body. And as to the latter part, it doubtless alludes to the descent of Proserpina to Hades, and her re-ascent to the abodes of her mother Ceres: that is, to the outgoing and return of the soul, alternately falling into generation, and ascending thence into the intelligible world, and becoming perfectly restored to her divine and intellectual nature. For the Cista contained the most arcane symbols of the Mysteries, into which it was unlawful for the profane to look: and whatever were its contents, ⁷⁴ we learn from the hymn of Callimachus to Ceres, that they were formed from gold, which, from its incorruptibility, is an evident symbol of an immaterial nature. And as to the Calathus, or basket, this, as we are told by Claudian, was filled with *spoliis agrestibus*, the spoils or fruits of the field, which are manifest symbols of a life corporeal and earthly. So that the candidate, by confessing that he had taken from the Cista, and placed what he had taken into the Calathus, and the contrary, occultly acknowledged the descent of his soul from a condition of being super-material and immortal, into one material and mortal; and that, on the contrary, by living according to the purity which the Mysteries inculcated, he should re-ascent to that perfection of his nature, from which he had unhappily fallen. ⁷⁵

It only now remains that we consider the last part of this fabulous narration, or arcane discourse. It is said, that after the goddess Ceres, on arriving at Eleusis, had discovered her daughter, she instructed the Eleusinians in the planting of corn: or, according to Claudian, the search of Ceres for her daughter, through the goddess, instructing in the art of tillage as she went, proved the occasion of a universal benefit to

mankind. Now the secret meaning of this will be obvious, by considering that the descent of the superior intellect into the realms of generated existence becomes, indeed, the greatest benefit and ornament which a material nature is capable of receiving: for without this participation of intellect in the lowest department of corporeal life, nothing but the irrational soul ⁷⁶ and a brutal life would subsist in its dark and fluctuating abode, the body. As the art of tillage, therefore, and particularly the growing of corn, becomes the greatest possible benefit to our sensible life, no symbol can more aptly represent the unparalleled advantages arising from the evolution and procession of intellect with its divine nature into a corporeal life, than the good resulting from agriculture and corn: for whatever of horrid and dismal can be conceived in night, supposing it to be perpetually destitute of the friendly illuminations of the moon and stars, such, and infinitely more dreadful, would be the condition of an earthly nature, if deprived of the beneficent irradiations [proodoi] and supervening benefits of the diviner life.

And this much for an explanation of the Eleusinian Mysteries, or the history of Ceres and Proserpina; in which it must be remembered that as this fable, according to the excellent observation of Sallust already adduced, is of the mixed kind, though the descent of the soul was doubtless principally alluded to by these sacred rites, yet they likewise occultly signified, agreeable to the nature of the fable, the descending of divinity into the sublunary world. But when we view the fable in this part of its meaning, we must be careful not to confound the nature of a partial intellect like ours with the one universal and divine. As everything subsisting about the gods is divine, therefore intellect in the highest degree, and next to this soul, and hence wanderings and abductions, lamentations and tears, can here only signify the participations and providential operations of these in inferior

natures; and this in such a manner as not to derogate from the dignity, or impair the perfection, of the divine principle thus imparted.

I only add, that the preceding exposition will enable us to perceive the meaning and beauty of the following representation of the rape of Proserpina, from the Heliacan tables of Hieronymus Aleander. ⁷⁷ Here, first of all, we behold Ceres in a car drawn by two dragons, and afterwards, Diana and Minerva, with an inverted calathus at their feet, and pointing out to Ceres her daughter Proserpina, who is hurried away by Pluto in his car, and is in the attitude of one struggling to be free. Hercules is likewise represented with his club, in the attitude of opposing the violence of Pluto: and last of all, Jupiter is represented extending his hand, as if willing to assist Proserpina in escaping from the embraces of Pluto. I shall therefore conclude this section with the following remarkable passage from Plutarch, which will not only confirm, but be itself corroborated by the preceding exposition.

Oti men oyn e palaia fysiologia, kai par Ellesi kai Barbarois, logos en fysikos elkekalymmenos mythois, ta polla di' ainigmatun kai yponoiun epikryfos, kai mysteriudes theologia. Ta te laloymena tun sigumenun safestera tois pollois exonta. Kai ta sigumena tun laloymenun ypoptotera. Delon esti, pergit, en tois Orfikois epesi, kai tois Aigyptiakois kai Frygiois logois. Malista de oi peri tas teletas orgiasmoi, kai ta drumena symbolikus en tais ieroyrgiais, ten tun palaiun emfainai dianoian. ⁷⁸ i. e. "The ancient physiology, [*+] both of the Greeks and the Barbarians, was nothing else than a discourse on natural subjects, involved or veiled in fables, concealing many things through enigmas and under-meanings, and also a theology taught, in which, after the manner of the Mysteries, ⁷⁹ the things spoken were clearer to the multitude than those

delivered in silence, and the things delivered in silence were more subject to investigation than what was spoken. This is manifest from the Orphic verses, and the Egyptian and Phrygian discourses. But the orgies of initiations, and the symbolical ceremonies of sacred rites especially, exhibit the understanding had of them by the ancients."

Etruscan Altar Group; Etruscan Bacchantes; Etruscan Ceremony

Porphyry afterward declared that he witnessed four times, when near him, the soul or "intellect "of Plotinus thus raised up to the First and Sovereign Good; also that he himself was only once so elevated to the enosis or union with God, so as to have glimpses of the eternal world. This did not occur till he was sixty-eight years of age.--A. W.

— Psyche Asleep in Hades. —

— River Goddesses. —

Section II · The Bacchic Mysteries

Psyche Asleep in Hades

Nymphs of the Four Rivers in Hades

THE Dionysiacal sacred rites instituted by Orpheus, ⁸⁰ depended on the following arcane narration, part of which has been already related in the preceding section, and the rest may be found in a variety of authors. "Dionysus, or Bacchus [Zagreus], while he was yet a boy, was engaged by the Titans, through the stratagems of Juno, in a variety of sports, with which that period of life is so vehemently allured; and among the rest, he was particularly captivated with beholding his image in a mirror; during his admiration of which, he was miserably torn in pieces by the Titans; who, not content with this cruelty, first boiled his members in water, and afterwards roasted them by the fire. But while they were tasting his flesh

thus dressed, Jupiter, roused by the odor, and perceiving the cruelty of the deed, hurled his thunder at the Titans; but committed the members of Bacchus to Apollo, his brother, that they might be properly interred. And this being performed, Dionysus (whose heart during his laceration was snatched away by Pallas and preserved), by a new regeneration again emerged, and being restored to his pristine life and integrity, he afterwards filled up the number of the gods. But in the mean time, from the exhalations arising from the ashes of the burning bodies of the Titans, mankind were produced." Now, in order to understand properly the secret of this narration, it is necessary to repeat the observation already made in the preceding chapter, "that all fables belonging to mystic ceremonies are of the mixed kind": and consequently the present fable, as well as that of Proserpina, must in one part have reference to the gods, and in the other to the human soul, as the following exposition will abundantly evince:

In the first place, then, by Dionysus, or Bacchus, according to the highest conception of this deity, we understand the spiritual part of the mundane soul; for there are various processions or avatars of this god, or Bacchuses, derived from his essence. But by the Titans we must understand the mundane gods, of whom Bacchus is the highest; by Jupiter, the Demiurgus,⁸¹ or artificer of the universe; by Apollo, the deity of the Sun, who has both a mundane and super-mundane establishment, and by whom the universe is bound in symmetry and consent, through splendid reasons and harmonizing power; and, lastly, by Minerva we must understand that original, intellectual, ruling, and providential deity, who guards and preserves all middle lives⁸² in an immutable condition, through intelligence and a self-supporting life, and by this means sustains them from the depredations and inroads of matter.

Again, by the infancy of Bacchus at the period of his laceration, the condition of the intellectual nature is implied; since, according to the Orphic theology, souls, under the government of Saturn, or Kronos, who is pure intellect or spirituality, instead of proceeding, as now, from youth to age, advance in a retrograde progression from age to youth. [*+]
The arts employed by the Titans, in order to ensnare Dionysius, are symbolical of those apparent and divisible energies of the mundane gods, through which the participated intellect of Bacchus becomes, as it were, torn in pieces; and by the mirror we must understand, in the language of Proclus, the inaptitude of the universe to receive the plenitude of intellectual perfection; but the symbolical meaning of his laceration, through the stratagems of Juno, and the consequent punishment of the Titans, is thus beautifully unfolded by Olympiodorus, in his MS.

Commentary on the *Phaedo* of Plato: "The form," says he, "of that which is universal is plucked off, torn in pieces, and scattered into generation; and Dionysus is the monad of the Titans. But his laceration is said to take place through the stratagems of Juno, because this goddess is the supervising guardian of motion and progression;⁸³ and on this account, in the *Iliad*, she perpetually rouses and excites Jupiter to providential action about secondary concerns; and, in another respect, Dionysus is the ephorus or supervising guardian of generation, because he presides over life and death; for he is the guardian or ephorus of life because of generation, and also of death because wine produces an enthusiastic condition. We become more enthusiastic at the period of dying, as Proclus indicates in the example of Homer who became prophetic [*mantikos*] at the time of his death. [*+]
They likewise assert, that tragedy and comedy are assigned to Dionysus: comedy being the play or ludicrous representation of life; and tragedy having relation to the passions and death.

The comic writers, therefore, do not rightly call in question the tragedians as not rightly representing Bacchus, saying that such things did not happen to Bacchus. But Jupiter is said to have hurled his thunder at the Titans; the thunder signifying a conversion or changing: for fire naturally ascends; and hence Jupiter, by this means, converts the Titans to his own essence." Sparattetai de to katholoy eidos en tei genesei, monas de Titanun o Dionysos.---Kat' epiboylen de tes Eras dioti kineseus eforos e theos kai proodoy. Dio kai synexus en tei Iliasi exanistesin ayte, kai diegorei ton dia eis pronoian tun deyterun. Kai geneseus allus eforos estin o Dionysos, dioti kai zues kai teleytes. Zues men gar eforos, epeide kai tes geneseus, teleytes de dioti enthoyisian o oinos poiei. Kai peri ten teleyten de enthoyusiastikuteroi ginometha, us deloi o par' Omerui Proklos, mantikos gegonus peri ten teleyten. kai ten tragudian, kai ten kumudian aneisthai fasi tui Dionysui.

Ten men kumudian paignion oysan toy bion. ten de tragudian dia ta pathe, kai ten teleyten. Oyk ara kalus oi kumikoi tois tragikois egkaloyisin, us me Dionysiakois oysin, legon tes oti oyden tayta pros ton Dionyson. Keraynoi de toytois o Zeys, toy keraynoy deloyntos ten epistrofen. pyrgar epi ta anu kinoymena. epistrefei oyn aytoys pros eayton. But by the members of Dionysus being first boiled in water by the Titans, and afterward roasted by the fire, the outgoing or distribution of intellect into matter, and its subsequent returning from thence, is evidently implied: for water was considered by the Egyptians, as we have already observed, as the symbol of matter; and fire is the natural symbol of ascending. The heart of Dionysus too, is, with the greatest propriety, said to be preserved by Minerva; for this goddess is the guardian of life, of which the heart is a symbol.

So that this part of the fable plainly signifies, that while intellectual or spiritual life is distributed into the universe, its principle is preserved entire by the guardian power and providence of the Divine intelligence. And as Apollo is the source of all union and harmony, and as he is called by Proclus, "the key-keeper of the fountain of life," ⁸⁴ the reason is obvious why the members of Dionysus, which were buried by this deity, again emerged by a new generation, and were restored to their pristine integrity and life. But let it here be carefully observed, that renovation, when applied to the gods, is to be considered as secretly implying the rising of their proper light, and its consequent appearance to subordinate natures. And that punishment, when considered as taking place about beings of a nature superior to mankind, signifies nothing more than a secondary providence over such beings which is of a punishing character, and which subsists about souls that deteriorate.

Hence, then, from what has been said, we may easily collect the ultimate design of the first part of this mystic fable; for it appears to be no other than to represent the manner in which the form of the mundane intellect is divided through the universe;--that such an intellect (and every one which is total) remains entire during its division into parts, and that the divided parts themselves are continually turned again to their source, with which they become finally united. So that illumination from the higher reason, while it proceeds into the dark and rebounding receptacle of matter, and invests its obscurity with the supervening ornaments of divine light, returns at the same time without interruption to the source or principle of its descent.

Let us now consider the latter part of the fable, in which it is said that our souls were formed from the vapors emanating from the ashes of the burning bodies of the Titans; at the

same time connecting it with the former part of the fable, which is also applicable in a certain degree to the condition of a partial intellect ⁸⁵ like ours. In the first

— Etruscan Eleusinians. — place, then, we are made up from fragments (says Olympiodorus), because, through falling into generation, our life has proceeded into the most distant and extreme division; and from Titanic fragments, because the Titans are the ultimate artificers of things, ⁸⁶ and stand immediately next to whatever is constituted from them. But further, our irrational life is Titanic, by which the rational and higher life is torn in pieces. Hence, when we disperse the Dionysus, or intuitive intellect contained in the secret recesses of our nature, breaking in pieces the kindred and divine form of our essence, and which communicates, as it were, both with things subordinate and supreme, then we become Titans (or apostates); but when we establish ourselves in union with this Dionysiacal or kindred form, then we become Bacchuses, or perfect guardians and keepers of our irrational life: for Dionysus, whom in this respect we resemble, is himself an ephorus or guardian deity, dissolving at his pleasure the bonds by which the soul is united to the body, since he is the cause of a parted life. But it is necessary that the passive or feminine nature of our irrational part, through which we are bound in body, and which is nothing more than the resounding echo, as it were, of soul, should suffer the punishment incurred by descent; for when the soul casts aside the [divine] peculiarity of her nature, she requires her own, but at the same time a multiform body, that she may again become in need of a common form, which she has lost through Titanic dispersion into matter.

Etruscan Vase Group; Dancers, Etruscans

Greek Convivial Scene

But in order to see the perfect resemblance between the manner in which our souls descend and the dividing of the intuitive intellect by mundane natures, let the reader attend to the following admirable citation from the manuscript Commentary of Olympiodorus on the Phaedo of Plato: "It is necessary, first of all, for the soul to place a likeness of herself in the body. This is to ensoul the body. Secondly, it is necessary for her to sympathize with the image, as being of like idea. For every external form or substance is wrought into an identity with its interior substance, through an ingenerated tendency thereto. In the third place, being situated in a divided nature, it is necessary that she should be torn in pieces, and fall into a last separation, till, through the action of a life of purification, she shall raise herself from the dispersion, loose the bond of sympathy, and act as of herself without the external image, having become established according to the first-created life.

The like things are fabled in the example. For Dionysus or Bacchus because his image was formed in a mirror, pursued it, and thus became distributed into everything. But Apollo collected him and brought him up; being a deity of purification, and the true savior of Dionysus; and on this account he is styled in the sacred hymns, Dionusites." Oti dei pruton ypostesai ekona ten psyxen eaytoy en tui sumati. Toyto gar esti psyxusai to suma. Deyteron de sympathein tui eidului, kata ten omoeideian. Pan gar eidos epeigetai eis ten pros eayto taytoeta dia ten pros eayto syneysin emfyton. Triton en tui merismui genomenen syndiapasthenai aytui, kai eis ton esxaton ekpesein merismon. Eus an dai tes kathartiekes zues synageirai men eayten apo toy skorpismoy, lyse de ton desmon tes symepatheias, proballetai de ten aney toy eiduloy, kath' eayten estusan prutoyrgon zuen.

Oti ta omoia mytheyetai, kai en tui paradeigmati. O gar Dionysos, oti to eidulon enetheke tu esoptru toytui efespeto. Kai oytus eis to pan emeristhe. O de Apollun synageirei te ayton kai anagei, kathartikos un theos, kai toy Dionysoy suter us aluithus. Kai dia toyto Dionysotes anymeitai. Hence, as the same author beautifully observes, the soul revolves according to a mystic and mundane revolution: for flying from an indivisible and Dionysiacal life, and operating according to a Titanic and revolting energy, she becomes bound in the body as in a prison. Hence, too, she abides in punishment and takes care of her partial and secondary concerns; and being purified from Titanic defilements, and collected into one, she becomes a Bacchus; that is, she passes into the proper integrity of her nature according to the divine principle ruling on high.

From all which it evidently follows, that he who lives Dionysiacally rests from labors and is freed from his bonds;⁸⁷ that he leaves his prison, or rather his apostatizing life; and that he who does this is a philosopher purifying himself from the contaminations of his earthly life. But farther from this account of Dionysus, we may perceive the truth of Plato's observation, "that the design of the Mysteries is to lead us back to the perfection from which, as our beginning, we first made our descent." For in this perfection Dionysus himself subsists, establishing perfect souls in the throne of his father; that is, in the integrity of a life according to Jupiter. So that he who is perfect necessarily resides with the gods, according to the design of those deities, who are the sources of consummate perfection to the soul. And lastly, the Thyrsus itself, which was used in the Bacchic procession, as it was a reed full of knots, is an apt symbol of the diffusion of the higher nature into the sensible world.

And agreeable to this, Olympiodorus on the Phaedo observes, "that the Thyrsus⁸⁸ is a symbol of a forming anew of the material and parted substance from its scattered condition; and that on this account it is a Titanic plant. This it was customary to extend before Bacchus instead of his paternal scepter; and through this they called him down into our partial nature. Indeed, the Titans are Thyrsus-bearers; and Prometheus concealed fire in a Thyrsus or reed; after which he is considered as bringing celestial light into generation, or leading the soul into the body, or calling forth the divine illumination, the whole being ungenerated, into generated existence. Hence Socrates calls the multitude Thyrsus-bearers Orphically, as living according to a Titanic life." Oti o narthex symbolon esti tes enyloy demioyrgias, kai meristes, dia

Faun and Bacchante

Thyrsus-bearer

Bacchante and Faun

Faun and Bacchante. Thyrsus-Bearer. Bacchante and Faun.

ten malista diesparmenen synexeian, othen kai Titanikon to fyton. Kai gar tui Dionysui proteinoysin aytui, anti toy patrikoy skeptroy. Kai taytei prokaloyntai ayton eis ton merikon. Kai mentoi, kai narthekoforoysin oi Titanes, kai o Prometheys, en nartheki klepti to pyr, eite to oyranon fus eis ten genesin kataspun, eite ten psyxen eis to suma proagun, eite ten theian ellampsin olen agenneton oysan, eis ten genesin prokaloymenos. Dia de toyto, kai o Sukrates toys polloys kalei narthekoforoys Orfikus, us zuntas Titanikus.

And thus much for the secret meaning of the fable, which formed a principal part of these mystic rites. Let us now proceed to consider the signification of the symbols, which, according to Clemens Alexandrinus, belonged to the Bacchic

ceremonies; and which are comprehended in the following Orphic verses:

Kunos, kai rombos, kai paignia kampesigyiaMela te xrysea
kala par' esperidun ligyfunun.

That is,

A wheel, a pine-nut, and the wanton plays,Which move and
bend the limbs in various ways:

With these th' Hesperian golden-fruit combine,Which
beauteous nymphs defend of voice divine.

To all which Clemens adds esoptron, esoptron, a mirror, pokos, pokos, a fleece of wool, and astragalos, astragalos, the ankle-bone. In the first place, then, with respect to the wheel, since Dionysus, as we have already explained, is the mundane intellect, and intellect is of an elevating and convertive nature, nothing can be a more apt symbol of intellectual action than a wheel or sphere: besides, as the laceration and dismemberment of Dionysus signifies the going-forth of intellectual illumination into matter, and its returning at the same time to its source, this too will be aptly symbolized by a wheel. In the second place, a pine-nut, from its conical shape, is a perspicuous symbol of the manner in which intellectual or spiritual illumination proceeds from its source and beginning into a material nature. "For the soul," says Macrobius,⁸⁹ "proceeding from a round figure, which is the only divine form, is extended into the form of a cone in going forth."

And the same is true symbolically of the higher intellect. And as to the wanton sports which bend the limbs, this evidently alludes to the Titanic arts, by which Dionysus was allured, and occultly signifies the faculties of the mundane intellect, considered as subsisting according to an apparent and divisible condition. But the Hesperian golden-apples signify the pure and incorruptible nature of that intellect or

Dionysus, which is possessed by the world; for a golden-apple, according to Sallust, is a symbol of the world; and this doubtless, both on account of its external figure, and the incorruptible intellect which it contains, and with the illuminations of which it is externally adorned; since gold, on account of never being subject to rust, aptly denotes an incorruptible and immaterial nature. The mirror, which is the next symbol, we have already explained. And as to the fleece of wool, this is a symbol of laceration, or distribution of intellect, or Dionysus, into matter; for the verb *sparattu*, *sparatto*, *dilanio*, which is used in the relation of the Bacchic discription, signifies to tear in pieces like wool: and hence Isidorus derives the Latin word *lana*, wool, from *laniando*, as *vellus* from *vellendo*. Nor must it pass unobserved, that *leinos*, in Greek, signifies wool, and *lenos*, a wine-press.⁹⁰ And, indeed, the pressing of grapes is as evident a symbol of dispersion as the tearing of wool; and this circumstance was doubtless one principal reason why grapes were consecrated to Bacchus: for a grape, previous to its pressure, aptly represents that which is collected into one; and when it is pressed into juice, it no less aptly represents the diffusion of that which was before collected and entire. And lastly, the *astragalos*, *astragalos*, or ankle-bone, as it is principally subservient to the progressive motion of animals, so it belongs, with great propriety, to the mystic symbols of Bacchus; since it doubtless signifies the going forth of that deity into the department of physical existence: for nature, or that divisible life which subsists about the body,

— Hercules Reclining. — and which is productive of seeds, immediately depends on Bacchus. And hence we are informed by Proclus, that the sexual parts of this god are denominated by theologists, *Diana*, who, says he, presides over the whole of the generation into natural existence, leads forth into light all natural reasons, and extends a prolific power from on high

even to the subterranean realms.⁹¹ And hence we may perceive the reason why, in the Orphic Hymn to Nature, that goddess is described as "turning round silent traces with the ankle-bones of her feet."

King, Torch, Fruit, and Thyrsus Bearer

Hercules Reclining

Apsofon astragaloisi podun ixnos eilissoysa.

And it is highly worthy our observation that in this verse of the hymn Nature is celebrated as Fortune, according to that description of the goddess in which she is represented as standing with her feet on a wheel which she continually turns round; as the following verse from the same hymn abundantly confirms:

Aenauī strofaliggi thoon rhyma dineyoysa.

The sense of which is, "moving with rapid motion on an eternal wheel." Nor ought it to seem wonderful that Nature should be celebrated as Fortune; for Fortune in the Orphic hymn to that deity is invoked as Diana: and the moon, as we have observed in the preceding section, is the *aytopton agalma fyseus*, the self-revealing emblem of Nature; and indeed the apparent inconstancy of Fortune has an evident agreement with the fluctuating condition in which the dominions of nature are perpetually involved.

It only now remains that we explain the secret meaning of the sacred dress with which the initiated in the Dionysiacal Mysteries were invested, in order to the *thronismos* (*thronismos*, enthroning) taking place; or sitting in a solemn manner on a throne, about which it was customary for the other initiates to dance. But the particulars of this habit are thus described in the Orphic verses preserved by Macrobius:

Tayta ge panta telein ierai skeyei pykasanta,Suma theoy plattein eriaypoys eelioio.

Pruta men argyfeais enaligkion aktinessinPeplon foinikeron (lege foinikeon) pryikelon amfibalesthai.Aytar yperthe nebrioio panaioloy eiry kathapsaiDerma polystikton theros kata dexion umon,Astrun daidaleun mimim' ieroy te poloio.Eita d' yperthe nebres xryseon zusterabalesthaiPamfanounta perix sternun foreein mega semaEythys ot' ek peratun Gaies faethun anoroysunKhryseiais aktisi balei rhoon Okeanoio,Ayge d' aspetos e, ana d' drosui amfimigeisaMarmairei dineisin elissomene kata kyklon,Prosthe theoy. Zune d' ar ypo sternun ametretunFainet' ar' Ukeanoy kyklos, mega thaym' eisidesthai.

That is,

He who desires in pomp of sacred dress
The sun's resplendent body to express,
Should first a vail assume of purple bright,
Like fair white beams combin'd with fiery light:
On his right shoulder, next, a mule's broad hide
Widely diversified with spotted pride
Should hang, an image of the pole divine,
And daedal stars, whose orbs eternal shine.
A golden splendid zone, then, o'er the vest
He next should throw, and bind it round his breast;
In mighty token, how with golden light,
The rising sun, from earth's last bounds and night
Sudden emerges, and, with matchless force,
Darts through old Ocean's billows in his course.
A boundless splendor hence, enshrin'd in dew,
Plays on his whirlpools, glorious to the view;
While his circumfluent waters spread abroad,
Full in the presence of the radiant god:

But Ocean's circle, like a zone of light,
The sun's wide bosom girds, and charms the wond'ring sight.

In the first place, then, let us consider why this mystic dress belonging to Bacchus is to represent the sun. Now the reason of this will be evident from the following observations: according to the Orphic theology, the divine intellect of every planet is denominated a Bacchus, who is characterized in each by a different appellation; so that the intellect of the solar deity is called Trietericus Bacchus. And in the second place, since the divinity of the sun, according to the arcana of the ancient theology, has a super-mundane as well as mundane establishment, and is wholly of an exalting or intellectual nature; hence considered as super-mundane he must both produce and contain the mundane intellect, or Dionysus, in his essence; for all the mundane are contained in the super-mundane deities, by whom also they are produced. Hence Proclus, in his elegant Hymn to the Sun, says:

Se klyton ymneiysi Diunyssoio tokea.

That is, "they celebrate thee in hymns as the illustrious parent of Dionysus." And thirdly, it is through the subsistence of Dionysus in the sun that that luminary derives its circular motion, as is evident from the following Orphic verse, in which, speaking of the sun, it is said of him, that

---Dionysos d' epeklethe,Oyneka dineitai kat' apeirona makron Olympon.

"He is called Dionysus, because he is carried with a circular motion through the immensely-extended heavens." And this with the greatest propriety, since intellect, as we have already observed, is entirely of a transforming and elevating nature: so that from all this, it is sufficiently evident why the dress of Dionysus is represented as belonging to the sun. In the second place, the vail, resembling a mixture of fiery light, is an obvious image of the solar fire. And as to the spotted mule-skin,⁹³ which is to represent the starry heavens, this is nothing more than an image of the moon; this luminary,

according to Proclus on Hesiod, resembling the mixed nature of a mule; "becoming dark through her participation of earth, and deriving her proper light from the sun." Ges men exoysa to skotizesthai, elioy de to oikeion eilexenai fus. Tayte men oyn oikeyutai pros ayten e emionos. So that the spotted hide signifies the moon attended with a multitude of stars: and hence, in the Orphic Hymn to the Moon, that deity is celebrated "as shining surrounded with beautiful stars": kalois astroisi bryoysa, and is likewise called astrarxe, astrarche, or "queen of the stars."

In the next place, the golden zone is the circle of the Ocean, as the last verses plainly evince. But, you will ask, what has the rising of the sun through the ocean, from the boundaries of earth and night, to do with the adventures of Bacchus? I answer, that it is impossible to devise a symbol more beautifully accommodated to the purpose: for, in the first place, is not the ocean a proper emblem of an earthly nature, whirling and

— The Marriage of Mars and Venus. — stormy, and perpetually rolling without admitting any periods of repose? And is not the sun emerging from its boisterous deeps a perspicuous symbol of the higher spiritual nature, apparently rising from the dark and fluctuating material receptacle, and conferring form and beauty on the sensible universe through its light? I say apparently rising, for though the spiritual nature always diffuses its splendor with invariable energy, yet it is not always perceived by the subjects of its illuminations: besides, as psychical natures can only receive partially and at intervals the benefits of the divine irradiation; hence fables regarding this temporal participation transfer, for the purpose of concealment and in conformity to the phenomena, the imperfection of subordinate natures to such as are supreme. This description, therefore, of the rising sun, is a

most beautiful symbol of the new birth of Bacchus, which, as we have already observed, implies nothing more than the rising of intellectual light, and its consequent manifestation to subordinate orders of existence.

Marriage (or Adultery) of Mars and Venus

And thus much for the mysteries of Bacchus, which, as well as those of Ceres, relate in one part to the descent of a partial intellect into matter, and its condition while united with the dark tenement of the body: but there appears to be this difference between the two, that in the fable of Ceres and Proserpine the descent of the whole rational soul is considered; and in that of Bacchus the scattering and going forth of that supreme part alone of our nature which we properly characterize by the appellation of intellect.⁹⁴ In the composition of each we may discern the same traces of exalted wisdom and recondite theology; of a theology the most venerable for its antiquity, and the most admirable for its excellence and reality.

I shall conclude this treatise by presenting the reader with a valuable and most elegant hymn of Proclus [*+] to Minerva, which I have discovered in the British Museum; and the existence of which appears to have been hitherto utterly unknown. This hymn is to be found among the Harleian Manuscripts, in a volume containing several of the Orphic hymns, with which, through the ignorance of transcriber, it is indiscriminately ranked, as well as the other four hymns of Proclus, already printed in the *Bibliotheca Graeca* of Fabricius. Unfortunately too, it is transcribed in a character so obscure, and with such great inaccuracy, that, notwithstanding the pains I have taken to restore the text to its original purity, I have been obliged to omit two lines, and part of a third, as beyond my abilities to read or amend; however, the greatest, and doubtless the most important part,

is fortunately intelligible, which I now present to the reader's inspection, accompanied with some corrections, and an English paraphrased translation. The original is highly elegant and pious, and contains one mythological particular, which is no where else to be found. It has likewise an evident connection with the preceding fable of Bacchus, as will be obvious from the perusal; and on this account principally it was inserted in the present discourse.

— Eis AThENAN. —

KLYThI mey aigioxio dios tekos. e geneterosPeges ekprothoroysa, kai akrotates apo seirasArsenothyme. feraspi. megasthenes. obrimopater, ⁹⁵Keklythi. dexnyso d' ymnon eyfroni potnia thymuE sofies petasasa theostybeas [*+] pyleunas.Kai xthoniun damasasa theumaxa fyla gigantun.E kradien esausas amystileyton [*++] anaktosAitheros en gyalois merizomenoy pote BakxoyTitanun ypo xersi, pores de e patri feroysaOfra neos boylesin ap' arrhetoisi tokeos,Ek Semeles peri kosmon anebese Dionyssos.Es pelekis [* section] theriun tamnun prothelymna karenaPanderkoys ekates patheun enyse genethlen.E kratos Eras semnon egersi brotun areta.unE bioton kosmesas olon polyeidesi texnais,Demioyrgiken oeren [####8214####] psyxaisi balloysa.E laxes axropoliaSymbolon akrotates megales seo potnia seires.

E xthona butianeira filesas meteras biblun.Oynoma asty de dukas exein seo kai frenas esthlas.Klythi mey e faos agnon apastraptoysa prosupoy.Dos de moi olbion ormon aluomena peri gaian.Dos psyxei faos agnon ap' eyireun seo mythun.Kai sofien. kai eruta. menos d' empneyson eruti,Tossation, kai toion, oson xthoniun apo kolpunApserne pros Olympon es ethea patros eoio,Eide tis amplakieme ⁹⁶ kake biotoio damazei.Ilathi meilixoboyle. saombrste. medemeases [*+]hRigedanais poinaisin elur kai kyrma genessa,Keimenon

en dapedoisin, oti teos eyxomai einai.Keklythi keklythi. kai
moi meilisxin oyas ypoxes.

Hymn to Minerva

DAUGHTER of aegis-bearing Jove, divine,Propitious to thy
votaries' prayer incline;From thy great father's fount
supremely bright,Like fire resounding, leaping into
light.Shield-bearing goddess, hear, to whom belongA manly
mind, and power to tame the strong!Oh, sprung from
matchless might, with joyful mindAccept this hymn;
benevolent and kind!The holy gates of wisdom, by thy
handAre wide unfolded; and the daring bandOf earth-born
giants, that in impious fightStrove with thy fire, were
vanquished by thy might.Once by thy care, as sacred poets
sing,The heart of Bacchus, swiftly-slaughtered king,

Was sav'd in Aether, when, with fury fired,The Titans fell
against his life conspired;And with relentless rage and thirst
for gore,Their hands his members into fragments tore:But
ever watchful of thy father's will,Thy power preserv'd him
from succeeding ill,Till from the secret counsels of his
fire,And born from Semele through heavenly sire,Great
Dionysus to the world at lengthAgain appeared with
renovated strength.Once, too, thy warlike ax, with matchless
sway,Lopped from their savage necks the heads awayOf
furious beasts, and thus the pests destroyedWhich long
all-seeing Hecate annoyed.By thee benevolent great Juno's
mightWas roused, to furnish mortals with delight.And thro'
life's wide and various range, 't is thineEach part to beautify
with art divine:Invigorated hence by thee, we findA demiurgic
impulse in the mind.Towers proudly raised, and for protection
strong,To thee, dread guardian deity, belong,As proper
symbols of th' exalted heightThy series claims amidst the
courts of light.Lands are beloved by thee, to learning

prone, And Athens, Oh Athena, is thy own! Great goddess,
hear! and on my dark'ned mind Pour thy pure light in measure
unconfined;--That sacred light, Oh all-protecting queen, Which
beams eternal from thy face serene. My soul, while wand'ring
on the earth, inspire With thy own blessed and impulsive
fire: And from thy fables, mystic and divine, Give all her powers
with holy light to shine.

Give love, give wisdom, and a power to love, Incessant tending
to the realms above; Such as unconscious of base earth's
control Gently attracts the vice-subduing soul: From night's
dark region aids her to retire, And once more gain the palace
of her sire. O all-propitious to my prayer incline! Nor let those
horrid punishments be mine Which guilty souls in Tartarus
confine, With fetters fast'ned to its brazen floors, And lock'd by
hell's tremendous iron doors. Hear me, and save (for power is
all thine own) A soul desirous to be thine alone. ⁹⁷

It is very remarkable in this hymn, that the exploits of
Minerva relative to cutting off the heads of wild beasts with
an ax, etc., is mentioned by no writer whatever; nor can I find
the least trace of a circumstance either in the history of
Minerva or Hecate to which it alludes. [*+] And from hence, I
think, we may reasonably conclude that it belonged to the
arcane Orphic narrations concerning these goddesses, which
were consequently but rarely mentioned, and this but by a
few, whose works, which might afford us some clearer
information, are unfortunately lost.

— Musical Conference. —

— Venus Rising from the Sea. —

Appendix

Musical Conference (Epithalamium)

Venus Rising from the Sea

SINCE writing the above Dissertation, I have met with a curious Greek manuscript entitled: "Of Psellus, Concerning Daemons,"⁹⁸ according to the opinion of the Greeks": toy Pselloy tina peri daimonun doxazoysin Ellenēs: In the course of which he describes the machinery of the Eleusinian Mysteries as follows:--A de ge mysteria toytun, oion aytika ta Eleysinia, ton mythikon ypokrinetai dia mignymenon tei deoi, e tei Demeteri, kai tei Thygaterēi taytes Fersefattei tei kai Kore. Epeide de emellon kai afrodisiōi epi te myesei ginesthai symplokai, anadyetai pus e Afrodite apo tinun peplasmaenun medeun telagios. Eita de gamelios epi tei Korei ymenaios. Kai epadoysin oi teloymenoi, ek tympanoy efagon ek kymbalun epion, ekirnoforesa (lege ekernoforesa) ypo ton paston eisedyn. Ypokrinetai de kai tas deoys udinas. Iketeriai goyn aytika deoys. Kai xoles posis, kai kardialgiai. Ef' ois kai tragoskeles mimema pathainomenon peri tois didymois. oti per o Zeys dikas apotinnys tes bias tei Demeteri teragoy (lege tragoy) orxeis apotemun, tui kolpu taytes katetheto, usper de kai eaytoy. Epi pasin ai toy Dionysoy timai, kai e kystis, kai ta polyomfala popana, kai oi tu Sabaziu teloymenoi, kledones te kai mimalunes, kai tis exun lebes Thespruteios kai Dudunaion xalkeion, kai Korybas allos kai koyres eteros, daimonun mimemata. Ef' ois e Babutoys (lege e Baybu toys) meroys anasyromene, kai o gynaikos kteis, oytu gar onomazoysi ten aidu aisexnomenoi. Kai oytus en aisexru ten teletēn katalyoysin. I. e. "The Mysteries of these demons, such as the Eleusinia, consisted in representing the mythical narration of Jupiter mingling with Ceres and her daughter Proserpina (Phersephatte). But as venereal connections are in the initiation,"⁹⁹ a Venus is represented rising from the sea, from certain moving sexual parts: afterwards the celebrated marriage of Proserpina (with Pluto) takes place; and those who are initiated sing:

"Out of the drum I have eaten, Out of the cymbal I have drank, The mystic vase I have sustained, The bed I have entered.'

The pregnant throes likewise of Ceres [Deo] are represented: hence the supplications of Deo are exhibited; the drinking of bile, and the heart-aches. After this, an effigy with the thighs of a goat makes its appearance, which is represented as suffering vehemently about the testicles: because Jupiter, as if to expiate the violence which he had offered to Ceres, is represented as cutting off the testicles of a goat, and placing them on her bosom, as if they were his own. But after all this, the rites of Bacchus succeed; the Cista, and the cakes with many bosses, like those of a shield. Likewise the mysteries of Sabazius, divinations, and the mimalons or Bacchants; a certain sound of the Thesprotian bason; the Dodonaean brass; another Corybas, and another Proserpina,--representations of Demons. After these succeed the uncovering of the thighs of Baubo, and a woman's comb (kteis), for thus, through a sense of shame, they denominate the sexual parts of a woman. And thus, with scandalous exhibitions, they finish the initiation."

From this curious passage, it appears that the Eleusinian Mysteries comprehended those of almost all the gods; and this account will not only throw light on the relation of the Mysteries given by Clemens Alexandrinus, but likewise be elucidated by it in several particulars. I would willingly unfold to the reader the mystic meaning of the whole of this machinery, but this can not be accomplished by any one, without at least the possession of all the Platonic manuscripts which are extant. This acquisition, which I would infinitely prize above the wealth of the Indies, will, I hope, speedily and fortunately

Jupiter Disguised as Diana, and Calisto

Hercules, Deianeira, and Nessus

Jupiter disguised as Diana, and Calisto.

— Hercules, Deianeira and Nessus. — be mine, and then I shall be no less anxious to communicate this arcane information, than the liberal reader will be to receive it. I shall only therefore observe, that the mutual communication of energies among the gods was called by ancient theologists *ieros gamos*, *hieros gamos*, a sacred marriage; concerning which Proclus, in the second book of his manuscript Commentary on the Parmenides, admirably remarks as follows: *Tayten de ten koinunian, pote men en tois systoixois orusi theois (oi theologoi) kai kaloysi gamon Eras kai Dios, Oyrany kai Ges, Kronoy kai hReas. pote de tun katadeesterun pros ta kreittu, kai kaloysi gamon Dios kai Demetras. pote de kai empalin tun kreittunun pros ta yfeimena, kai legoysi Dios kai Kores gamon. Epeide tun Theun allai men eisin ai pros ta systoixa koinuniai, allai de ai pros ta pro aytun. allai de ai pros ta meta tayta. Kai dei ten ekastes idioteta katanoein kai metagein apo tun Theun epi ta eide ten toiyten diaploken. I. e. "Theologists at one time considered this communion of the gods in divinities co-ordinate with each other; and then they called it the marriage of Jupiter and Juno, of Heaven and Earth [Uranos and Ge], of Saturn and Rhea: but at another time, they considered it as subsisting between subordinate and superior divinities; and then they called it the marriage of Jupiter and Ceres; but at another time, on the contrary, they beheld it as subsisting between superior and subordinate divinities; and then they called it the marriage of Jupiter and Kore. For in the gods there is one kind of communion between such as are of a co-ordinate nature; another between the subordinate and supreme; and another again between the supreme and subordinate. And it is necessary to understand the peculiarity of each, and to transfer a conjunction of this kind from the gods to the communion of ideas with each other."* And in Timaeus, book i.,

he observes: kai to ten ayten (supple thean) eterois e ton ayton theon pleiosi syzeygnysthai, labois an ek tun mystikun logun, kai tun en aporrhetois legomenun ierun gamun. I. e. "And that the same goddess is conjoined with other gods, or the same god with many goddesses, may be collected from the mystic discourses, and those marriages which are called in the Mysteries Sacred Marriages."

The Sacrifice

Thus far the divine Proclus; from the first of which passages the reader may perceive how adultery and rapes, as represented in the machinery of the Mysteries, are to be understood when applied to the gods; and that they mean nothing more than a communication of divine energies, either between a superior and subordinate, or subordinate and superior, divinity. I only add that the apparent indecency of these exhibitions was, as I have already observed, exclusive of its mystic meaning, designed as a remedy for the passions of the soul: and hence mystic ceremonies were very properly called akea, akea, medicines, by the obscure and noble Heracleitus.¹⁰⁰

Sacrifice of a Pig.

— Hercules Drunk. —

Orphic Hymns

Hercules Drunk

I shall utter to whom it is lawful; but let the doors be closed, Nevertheless, against all the profane. But do thou hear, Oh Musaeus, for I will declare what is true. . . .

He is the One, self-proceeding; and from him all things proceed, And in them he himself exerts his activity; no mortal Beholds Him, but he beholds all.

There is one royal body in which all things are enwombed, Fire and Water, Earth, Aether, Night and Day, And Counsel [Metis], the first producer, and delightful Love,--For all these are contained in the great body of Zeus.

Zeus, the mighty thunderer, is first; Zeus is last; Zeus is the head, Zeus the middle of all things; From Zeus were all things produced. He is male, he is female; Zeus is the depth of the earth, the height of the starry heavens;

He is the breath of all things, the force of untamed fire; The bottom of the sea; Sun, Moon, and Stars; Origin of all; King of all; One Power, one God, one Great Ruler.

Hymn of Cleanthes

Greatest of the gods, God with many names, God ever-ruling, and ruling all things! Zeus, origin of Nature, governing the universe by law, All hail! For it is right for mortals to address thee; For we are thy offspring, and we alone of all That live and creep on earth have the power of imitative speech. Therefore will I praise thee, and hymn forever thy power. Thee the wide heaven, which surrounds the earth, obeys: Following where thou wilt, willingly obeying thy law. Thou holdest at thy service, in thy mighty hands, The two-edged, flaming, immortal thunderbolt, Before whose flash all nature trembles. Thou rulest in the common reason, which goes through all, And appears mingled in all things, great or small, Which filling all nature, is king of all existences. Nor without thee, Oh Deity, ¹⁰¹ does anything happen in the world, From the divine ethereal pole to the great ocean, Except only the evil preferred by the senseless wicked. But thou also art able to bring to order that which is chaotic, Giving form to what is formless, and making the discordant friendly; So reducing all variety to unity, and even making good out of evil. Thus throughout nature is one great law Which only the

wicked seek to disobey, Poor fools! who long for happiness, But will not see nor hear the divine commands.

Proserpina Enthroned in Hades

[In frenzy blind they stray away from good, By thirst of glory tempted, or sordid avarice, Or pleasures sensual and joys that fall.] But do thou, Oh Zeus, all-bestower, cloud-compeller! Ruler of thunder! guard men from sad error. Father! dispel the clouds of the soul, and let us follow The laws of thy great and just reign! That we may be honored, let us honor thee again, Chanting thy great deeds, as is proper for mortals, For nothing can be better for gods or men Than to adore with hymns the Universal King.¹⁰²

— Proserpina Enthroned in Hades. —

— Nymphs and Centaurs. —

Glossary

Bacchante and Centaur

Bacchante and Centauress

Aporrheta, Greek aporrheta--The instructions given by the hierophant or interpreter in the Eleusinian Mysteries, not to be disclosed on pain of death. There was said to be a synopsis of them in the petroma or two stone tablets, which, it is said, were bound together in the form of a book.

Apostatise--To fall or descend, as the spiritual part of the soul is said to descend from its divine home to the world of nature.

Cathartic--Purifying. The term was used by the Platonists and others in connection with the ceremonies of purification before initiation, also to the corresponding performance of rites and duties which renewed the moral life. The cathartic virtues were the duties and mode of living, which conduced to that end. The phrase is used but once or twice in this edition.

Cause--The agent by which things are generated or produced.

Circulation--The peculiar spiral motion or progress by which the spiritual nature or "intellect" descended from the divine region of the universe into the world of sense.

Cogitative--Relating to the understanding: dianoetic.

Conjecture, or Opinion--A mental conception that can be changed by argument.

Core--A name of Ceres or Demeter, applied by the Orphic and later writers to her daughter Persephone or Proserpina. She was supposed to typify the spiritual nature which was abducted by Hades or Pluto into the Underworld, the figure signifying the apostasy or descent of the soul from the higher life to the material body.

Corically--After the manner of Proserpina, i. e., as if descending into death from the supernal world.

Daemon--A designation of a certain class of divinities. Different authors employ the term differently. Hesiod regards them as the souls of the men who lived in the Golden Age, now acting as guardian or tutelary spirits. Socrates, in the Cratylus, says "that daemon is a term denoting wisdom, and that every good man is daemonian, both while living and when dead, and is rightly called a daemon." His own attendant spirit that checked him whenever he endeavored to do what he might not, was styled his Daemon. Iamblichus places Daemons in the second order of spiritual existence.--Cleanthes, in his celebrated Hymn, styles Zeus daimon (daimon).

Demiurgus--The creator. It was the title of the; chief-magistrate in several Grecian States, and in this work is applied to Zeus or Jupiter, or the Ruler of the Universe. The latter Platonists, and more especially the Gnostics, who regarded matter as constituting or containing the principle of

Evil, sometimes applied this term to the Evil Potency, who, some of them affirmed, was the Hebrew God.

Distributed--Reduced from a whole to parts and scattered. The spiritual nature or intellect in its higher estate was regarded as a whole, but in descending to worldly conditions became divided into parts or perhaps characteristics.

Divisible--Made into parts or attributes, as the mind, intellect, or spiritual, first a whole, became thus distinguished in its descent. This division was regarded as a fall into a lower plane of life.

Energise, Greek *energeu*--To operate or work, especially to undergo discipline of the heart and character.

Energy--Operation, activity.

Eternal--Existing through all past time, and still continuing.

Faith--The correct conception of a thing as it seems,--fidelity.

Freedom--The ruling power of one's life; a power over what pertains to one's self in life.

Friendship--Union of sentiment; a communion in doing well.

Fury--The peculiar mania, ardor, or enthusiasm which inspired and actuated prophets, poets, interpreters of oracles, and others; also a title of the goddesses Demeter and Persephone as the chastisers of the wicked,--also of the Eumenides.

Generation, Greek *genesis*--Generated existence, the mode of life peculiar to this world, but which is equivalent to death, so far as the pure intellect or spiritual nature is concerned; the process by which the soul is separated from the higher form of existence, and brought into the conditions of life upon the earth. It was regarded as a punishment, and according to Mr. Taylor, was prefigured by the abduction of Proserpina. The soul is supposed to have pre-existed with God as a pure

intellect like him, but not actually identical--at one but not absolutely the same.

Good--That which is desired on its own account.

Hades--A name of Pluto; the Underworld, the state or region of departed souls, as understood by classic writers; the physical nature, the corporeal existence, the condition of the soul while in the bodily life.

Herald, Greek keryx--The crier at the Mysteries.

Hierophant--The interpreter who explained the purport of the mystic doctrines and dramas to the candidates.

Holiness, Greek osiotes--Attention to the honor due to God.

Idea--A principle in all minds underlying our cognitions of the sensible world.

Imprudent--Without foresight; deprived of sagacity.

Infernal regions--Hades, the Underworld.

Instruction--A power to cure the soul.

Intellect, Greek noys--Also rendered pure reason, and by Professor Cocker, intuitive reason, and the rational soul; the spiritual nature. "The organ of self-evident, necessary, and universal truth. In an immediate, direct, and intuitive manner, it takes hold on truth with absolute certainty. The reason, through the medium of ideas, holds communion with the world of real Being. These ideas are the light which reveals the world of unseen realities, as the sun reveals the world of sensible forms. 'The Idea of the good is the Sun of the Intelligible World; it sheds on objects the light of truth, and gives to the soul that knows the power of knowing.' Under this light the eye of reason apprehends the eternal world of being as truly, yet more truly, than the eye of sense apprehends the world of phenomena. This power the rational soul possesses by virtue of its having a nature kindred, or

even homogeneous with the Divinity. It was 'generated by the Divine Father,' and like him, it is in a certain sense 'eternal.' Not that we are to understand Plato as teaching that the rational soul had an independent and underived existence; it was created or 'generated' in eternity, and even now, in its incorporate state, is not amenable to the condition of time and space, but, in a peculiar sense, dwells in eternity: and therefore is capable of beholding eternal realities, and coming into communion with absolute beauty, and goodness, and truth--that is, with God, the Absolute Being."--Christianity and Greek Philosophy, x. pp. 349, 350.

Intellective--Intuitive; perceivable by spiritual insight.

Intelligible--Relating to the higher reason.

Interpreter--The hierophant or sacerdotal teacher who, on the last day of the Eleusinia, explained the petroma or stone book to the candidates, and unfolded the final meaning of the representations and symbols. In the Phoenician language he was called pthr, peter. Hence the petroma, consisting of two tablets of stone, was a pun on the designation, to imply the wisdom to be unfolded. It has been suggested by the Rev, Mr. Hyslop, that the Pope derived his claim, as the successor of Peter, from his succession to the rank and function of the Hierophant of the Mysteries, and not from the celebrated Apostle, who probably was never in Rome.

— Just--Productive of Justice. —

Justice--The harmony or perfect proportional action of all the powers of the soul, and comprising equity, veracity, fidelity, usefulness, benevolence, and purity of mind, or holiness.

Judgment--A peremptory decision covering a disputed matter; also dianoia, dianoia, or understanding.

Knowledge--A comprehension by the mind of fact not to be overthrown or modified by argument.

— Legislative--Regulating. —

Lesser Mysteries--The teletai, teletai, or ceremonies of purification, which were celebrated at Agrae, prior to full initiation at Eleusis. Those initiated on this occasion were styled mystai, mystae, from myu, muo, to veil; and their initiation was called myesis, muesis, or vailing, as expressive of being veiled from the former life.

Magic--Persian mag, Sanscrit maha, great. Relating to the order of the Magi of Persia and Assyria.

Material daemons--Spirits of a nature so gross as to be able to assume visible bodies like individuals still living on the Earth.

Matter--The elements of the world, and especially of the human body, in which the idea of evil is contained and the soul incarcerated. Greek yle, Hule or Hyle.

Muesis, Greek myesis, from myu, to veil--The last act in the Lesser Mysteries, or teletai, teletai, denoting the separating of the initiate from the former exotic life.

Mysteries--Sacred dramas performed at stated periods. The most celebrated were those of Isis, Sabazius, Cybele, and Eleusis.

Mystic--Relating to the Mysteries: a person initiated in the Lesser Mysteries--Greek mystai.

Occult--Arcane; hidden; pertaining to the mystical sense.

Orgies, Greek orgiai--The peculiar rites of the Bacchic Mysteries.

Opinion--A hypothesis or conjecture.

Partial--Divided, in parts, and not a whole.

Philologist--One pursuing literature.

Philosopher--One skilled in philosophy; one disciplined in a right life.

Philosophise--To investigate final causes; to undergo discipline of the life.

Philosophy--The aspiration of the soul after wisdom and truth, "Plato asserted philosophy to be the science of unconditioned being, and asserted that this was known to the soul by its intuitive reason (intellect or spiritual instinct) which is the organ of all philosophic insight. The reason perceives substance; the understanding, only phenomena. Being (to on), which is the reality in all actuality, is in the ideas or thoughts of God; and nothing exists (or appears outwardly), except by the force of this indwelling idea. The WORD is the true expression of the nature of every object: for each has its divine and natural name, besides its accidental human appellation. Philosophy is the recollection of what the soul has seen of things and their names." (J. FREEMAN CLARKE.)

Plotinus--A philosopher who lived in the Third Century, and revived the doctrines of Plato.

Prudent--Having foresight.

Purgation, purification--The introduction into the Teletae or Lesser Mysteries; a separation of the external principles from the soul.

Punishment--The curing of the soul of its errors.

Prophet, Greek mantis,--One possessing the prophetic mania, or inspiration.

Priest--Greek mantis--A prophet or inspired person, iereys--a sacerdotal person.

Eleusinian Priest and Assistants

Revolt--A rolling away, the career of the soul in its descent from the pristine divine condition.

Science--The knowledge of universal, necessary, unchangeable, and eternal ideas.

Shows--The peculiar dramatic representations of the Mysteries.

Telete, Greek telete--The finishing or consummation; the Lesser Mysteries.

Theologist--A teacher of the literature relating to the gods.

— Theoretical--Perceptive. —

Torch bearer--A priest who bore a torch at the Mysteries.

Titans--The beings who made war against Kronos or Saturn. E. Pococke identifies them with the Daityas of India, who resisted the Brahmans. In the Orphic legend, they are described as slaying the child Bacchus-Zagreus.

Titanic--Relating to the nature of Titans.

Transmigration--The passage of the soul from one condition of being to another. This has not any necessary reference to any rehabilitation in a corporeal nature, or body of flesh and blood. See I Corinthians, XV.

Virtue--A good mental condition; a stable disposition.

Virtues--Agencies, rites, influences. Cathartic Virtues--Purifying rites or influences.

Wisdom--The knowledge of things as they exist; "the approach to God as the substance of goodness in truth."

World--The cosmos, the universe, as distinguished from the earth and human existence upon it.

— Eleusinian Priest and Assistants. —

— Fortune and the Three Fates. —

List of Illustrations

DRAWN FROM THE ANTIQUE BY A. L. RAWSON.

A DESCRIPTION of the illustrations to this volume properly includes the two or three theories of human life held by the ancient Greeks, and the beautiful myth of Demeter and Proserpina, the most charming of all mythological fancies, and the Orgies of Bacchus, which together supplied the motives to the artists of the originals from which these drawings were made.

From them we learn that it was believed that the soul is a part of, or a spark from, the Great Soul of the Kosmos, the Central Sun of the intellectual universe, and therefore immortal; has lived before, and will continue to live after this "body prison" is dissolved; that the river Styx is between us and the unseen world, and hence we have no recollection of any former state of existence; and that the body is Hades, in which the soul is made to suffer for past misdeeds done in the unseen world.

Poets and philosophers, tragedians and comedians, embellished the myth with a thousand fine fancies which were woven into the ritual of Eleusis, or were presented in the theaters during the Bacchic festivals.

The pictures include, beside the costumes of priests, priestesses, and their attendants, and of the fauns and satyrs, many of the sacred vessels and implements used in celebrating the Mysteries, in the orgies, and in the theaters, all of which were drawn by the ancient artists from the objects represented, and their work has been carefully followed here.

1.

FRONTISPIECE. SACRIFICE TO CERES.--Denkmaler, sculptur.

The goddess stands near a serpent-guarded altar, on which a sheaf of grain is aflame. Worshipers attend, and Jupiter approves. (See page .)

2.

DECORATING A STATUE OF BACCHUS.--Rom. Campana.

The priest wears a lamb-skin skirt, the thyrsus is a natural vine with grape clusters, and there are fruit and wine bearers.

3.

BACCHANTES WITH THYRSUS AND FLUTE.--Rom. Camp.

Two fragments.

4.

SYMBOLICAL CEREMONY.--Rom. Camp.

Torch and thyrsus bearers and faun. See cut No. 40, and page for reference to pine nut.

5.

BACCHUS AND NYMPHS.

6.

PLUTO, PROSERPINA, AND FURIES.--Galerie des Peintres.

The Furies were said to be children of Pluto and Proserpina; other accounts say of Nox and Acheron, and Acheron was a son of Ceres without a father. (See page .)

7.

PRIESTESS WITH AMPHORA AND SACRED CAKE.

8.

PRIESTESS WITH MUSICAL INSTRUMENTS.

9.

FAUN KISSING BACCHANTE.--Bourbon Mus.

10.

FAUN AND BACCHUS.--Bourbon Mus.

11.

ETRUSCAN VASE.--Millingen.

See drawings on page .

12.

MERCURY PRESENTING A SOUL TO PLUTO.--Pict. Ant. Sep. Nasonum, pl. I, 8.

13.

MYSTIC RITES.--Admiranda, tau. 17.

14.

ELEUSINIAN CEREMONY.--Oest. Denk. Alt. Kunst, II., 8.

15.

BACCHIC FESTIVAL.--Bartoli, Admiranda, 43.

Probably a stage scene. The characters are the king, who was an archon of Athens; a thyrsus bearer, musician, wine and fruit bearers, dancers, and Pluto and Proserpina. A boy removes the king's sandal. (See page .)

16.

APOLLO AND THE MUSES.--Florentine Museum.

The muses were the daughters of Jupiter and Mnemosyne; that is, of the god of the present instant, and of memory. Their office was, in part, to give information to any inquiring soul, and to preside over the various arts and sciences. They were called by various names derived from the places where they were worshiped: Aganippides, Aonides, Castalides, Heliconiades, Lebethrides, Pierides, and others. Apollo was called Musagetes, as their leader and conductor. The palm tree, laurel, fountains on Helicon, Parnassus, Pindus, and other sacred mountains, were sacred to the muses.

17.

PROMETHEUS FORMS A WOMAN.--Visconti, Mus. Pio. Clem., IV., 34.

Mercury, the messenger of the gods, brings a soul from Jupiter for the body made by Prometheus, and the three Fates attend. The Athenians built an altar for the worship of Prometheus in the grove of the Academy.

18.

PROCESSION OF IACCHUS AND PHALLUS.--Montfaucon.

From Athens to Eleusis, on the sixth day of the Eleusinia. The statue is made to play its part in a mystic ceremony, typifying the union of the sexes in generation. Attendant priestesses bear a basket of dried figs and a phallus, baskets of fruit, vases of wine, with clematis, and musical and sacrificial instruments. None but women and children were permitted to take part in this ceremony. The wooden emblem of fecundity was an object of supreme veneration, and the ceremony of placing and hooding it. was assigned to the most highly respected woman in Athens, as a mark of honor. Lucian and Plutarch

say the phallus bearers at Rome carried images (phalloi) at the top of long poles, and their bodies were stained with wine lees, and partly covered with a lamb-skin, their heads crowned with a wreath of ivy. (See page .)

19, 20, 21.

FROM ETRUSCAN VASES--Florentine Museum.

Human sacrifice may be indicated in the lower group.

22.

VENUS AND PROSERPINA IN HADES.--Galerie des Peintres.

The myth relates that Venus gave Proserpina a pomegranate to eat in Hades, and so made her subject to the law which

required her to remain four months of each year with Pluto in the Underworld, for Venus is the goddess who presides over birth and growth in all cases. Cerberus (see page) keeps guard, and one of the heads holds her garment, signifying that his master is entitled to one-third of her time.

23.

RAPE OF PROSERPINA. CARRIED DOWN TO HADES (INVISIBILITY)--Flor. Mus.

See note, p. .

24.

PALLAS, VENUS, AND DIANA CONSULTING.--Gal. des Peint.

Jupiter ordered these divinities to excite desire in the heart of Proserpina as a means of leading her into the power of the richest of all monarchs, the one who most abounds in treasures. (See page .)

25.

DIONYSUS AS GOD OF THE SUN.--Pit. Ant. Ercolano.

Dionysus--Bacchus--symbolizes the sun as god of the seasons; rides on a panther, pours wine into a drinking-horn held by a satyr, who also carries a wine skin bottle. The winged genii of the seasons attend. Winter carries two geese and a cornucopia; Spring holds in one hand the mystical cist, and in the other the mystic zone; Summer bears a sickle and a sheaf of grain; and Autumn has a hare and a horn-of-plenty full of fruits. Fauns, satyrs, boy-fauns, the usual attendants of Bacchus, play with goats and panthers between the legs of the larger figures.

26.

HERSE AND MERCURY.--Pit. Ant. Ercolano.

A fabled love match between the god and a daughter of Cecrops, the Egyptian who founded Athens, supplied the ritual for the festivals Hersephoria, in which young girls of seven to eleven years, from the most noted families, dressed in

white, carried the sacred vessels and implements used in the Mysteries in procession. Cakes of a peculiar form were made for the occasion.

27.

NARCISSUS SEES HIS IMAGE IN WATER.--P. Ovid. Naso.

The son of Cephissus and Liriope, an Oceanid, was said to be very beautiful. He sought to win the favor of the nymph of the fountain where he saw his face reflected, and failing, he drowned himself in chagrin. The gods, unwilling to lose so much beauty, changed him into the flower now known by his name. (See page .)

28.

JUPITER AS DIANA, AND CALISTO.--P. Ovid. Naso.

The supreme deity of the ancients, beside numerous marriages, was credited with many amours with both divinities and mortals. In some of those adventures he succeeded by using a disguise, as here in the form of the Queen of the Starry Heavens, when he surprised Calisto (Helice), a daughter of Lycaon, king of Arcadia, an attendant on Diana. The companions of that goddess were pledged to celibacy. Jupiter, in the form of a swan, surprised Leda, who became mother of the Dioscuri (twins).

29.

DIANA AND CALISTO.--Ovid. Naso, Neder.

The fable says that when Diana and her nymphs were bathing the swelling form of Calisto attracted attention. It was

reported to the goddess, when she punished the maid by changing her into the form of a bear. She would have been torn in pieces by the hunter's dogs, but Jupiter interposed and translated her to the heavens, where she forms the constellation The Great Bear. Juno was jealous of Jupiter, and requested Thetis to refuse the Great Bear permission to descend at night beneath the waves of ocean, and she, being also jealous of Poseidon, complied, and therefore the dipper does not dip, but revolves close around the pole star.

30.

BACCHANTES AND FAUNS DANCING.--Rom. Campana, 37.

A stage ballet.

31.

HERCULES, BULL, AND PRIESTESS.--Rom. Camp.

Bacchic orgies.

32.

FRUIT AND THYRSUS BEARERS.--Bour. Mus.

33.

TORCH-BEARER AS APOLLO.--Bourbon Mus.

34.

ELEUSINIAN MYSTERIES.--Florence Mus.

35.

ETRUSCAN MYSTIC CEREMONY.--Rom. Camp.

36.

ETRUSCAN ALTAR GROUP.--Flor. Mus.

The mystic cist with serpent coiled around, the sacred oaks, baskets, drinking-horns, zones, festoon of branches and flowers, make very pretty and impressive accessories to two

handsome priestesses.

37.

ETRUSCAN BACCHANTES.--Millingen.

These two groups were drawn from a vase (page) which is a very fine work of art. The drapery, decoration, symbols, accessories, and all the details of implements used in the celebration of the Mysteries are very carefully drawn on the vase, which is well preserved. This vase is a strong proof of the antiquity of the orgies, for the Etruscans, Tyrrheni, and Tusci were ancient before the Romans began to build on the Tiber.

38.

ETRUSCAN CEREMONY.--Millingen.

39.

SATYR, CUPID AND VENUS.--Montfaucon; Sculpture.

Some Roman writers affirmed that the Satyr was a real animal, but science has dissipated that belief, and the monster has been classed among the artificial attractions of the theater where it belongs, and where it did a large share of duty in the Mysteries. They were invented by the poets as an impersonation of the life that animates the branches of trees when the wind sweeps through them, meaning, whistling, or shrieking in the gale. They were said to be the chief attendants on Bacchus, and to delight in revel and wine.

40.

CUPIDS, SATYR, AND STATUE OF PRIAPUS.--Montfaucon.

The many suggestive emblems in this picture form an instructive group, symbolic of Nature's life-renewing power. The ancients adored this power under the emblems of the organs of generation. Many passages in the Bible denounce

that worship, which is called "the grove," and usually was an upright stone, or wooden pillar, plain or ornamented, as in Rome, where it became a statue to the waist, as seen in the engraving. The Palladium at Athens was a Greek form. The Druzes of Mount Lebanon in Syria now dispense with emblems of wood and stone, and use the natural objects in their mystic rites and ceremonies.

41.

APOLLO AND DAPHNE,--Galerie des Peint.

The rising sun shines on the dew-drops, and warming them as they hang on the leaves of the laurel tree, they disappear,

leaving the tree; and it is said by the poet that Apollo loves and seeks Daphne, striving to embrace her, when she flies and is transformed into a laurel tree at the instant she is embraced by the sun-god.

42.

DIANA AND ENDYMION,--Bourbon Mus.

Diana as the queen of the night loves Endymion, the setting sun. The lovers ever strive to meet, but inexorable fate as ever prevents them from enjoying each other's society. The fair huntress sometimes is permitted, as when she is the new moon, or in the first quarter, to approach near the place where her beloved one lingers near the Hesperian gardens, and to follow him even to the Pillars of Hercules, but never to embrace him. The new moon, as soon as visible, sets near but not with the sun. Endymion reluctantly sinks behind the western horizon, and would linger until the loved one can be folded in his arms, but his duty calls and he must turn his steps toward the Elysian Fields to cheer the noble and good souls who await his presence, ever cheerful and benign. Diana follows closely after and is welcomed by the brave and beautiful inhabitants of the Peaceful Islands, but while

receiving their homage her lover hastens on toward the eastern gates, where the golden fleece makes the morning sky resplendent.

43.

CERES AND THE CAR OF TRIPTOLEMUS.--P. Ovid. Naso, Neder.

Triptolemus (the word means three plowings) was the founder of the Eleusinian Mysteries, and was presented by Ceres with her car drawn by winged dragons, in which he distributed seed grain all over the world.

44.

PLUTO MARRIES PROSERPINA.--P. Ovid. Naso, Neder.

Jupiter is said to have consented to request of Pluto that Proserpina might revisit her mother's dwelling, and the picture represents him as very earnest in his appeal to his brother. Since then the seed of grain has remained in the ground no longer than four months; the other eight it is above, in the regions of light. In the engraving a curtain is held up by bronze figures. This seems conclusive that it was a representation of a dramatic scene. (See pp. , .)

45.

PROSERPINA, ACCORDING TO THE GREEKS.--Heck.

46.

BACCHUS AFTER THE VISIT TO INDIA.--Heck.

47.

A ROMAN FIGURE OF CERES.--Heck.

48.

DEMETER, FROM ETRUSCAN VASE.--Heck.

49.

VENUS, PALLAS, AND DIANA INSPECTING THE
NEEDLEWORK OF PROSERPINA.--Galerie des Peint.

50.

PROSERPINA EXPOSED TO PLUTO.--Ovid. Naso, Neder.

There may have been a mild sarcasm in this artist's mind when he drew the maid as dallying with Cupid, and the richest monarch in all the earth in the distance, hastening toward her. He succeeded, as is shown in the next engraving.

51.

PLUTO CARRYING OFF PROSERPINA.--P. Ovid. Naso, Neder.

Eternal change is the universal law. Proserpina must go down into the Underworld that she may rise again into light and life. The seed must be planted under or into the soil that it may have a new birth and growth.

52.

PROSERPINA IN PLUTO'S COURT.--Montfaucon.

As a personation she was the "Apparent Brilliance" of all fruits and flowers.

53.

CERES IN HADES.--Montfaucon.

54.

BACCHUS, FAUNS, AND WINE JARS.--Montfaucon.

55.

TRAGIC ACTOR.--Bourbon Museum.

56.

A GROUP OF DEITIES.--Heck.

Pan and Dionysus, Hygeia, Hermes, Dionysus and Faunus, and Silenus.

57.

NIGHT WITH HER STARRY CANOPY.--Heck.

58.

THE THREE GRACES.--Heck.

59.

CUPID ASLEEP IN THE ARMS OF VENUS.--Galerie des Peint.

60.

PRIZE DANCE BETWEEN A SATYR AND A GOAT.--Antichi.

61.

BAUBO AND CERES AT ELEUSIS.--Galerie des Peint.

See page .

62.

PSYCHE ASLEEP IN HADES.--From the ruins of the Bath of Titus, Rome.

See page .

63.

NYMPHS OF THE FOUR RIVERS IN HADES.--Tomb of the Nasons.

"It was easy for poets and mythographers, when they had once started the idea of a gloomy land watered with the rivers of woe, to place Styx, the stream which makes men shudder, as the boundary which separates it from the world of living men, and to lead through it the channels of Lethe, in which all things are forgotten, of Kokytos, which echoes only with shrieks of pain, and of Pyryphlegethon, with its waves of fire." Acheron, in the early myths, was the only river of Hades.

64.

ETRUSCAN VASE GROUP.--Millingen.

65.

DANCERS, ETRUSCANS.--Millin, 1 pl. 27.

66.

GREEK CONVIVIAL SCENE.--Millin, 1 pl. 38.

67.

FAUN AND BACCHANTE.--Bour. Mus.

68.

THYRSUS-BEARER.--Bourbon Museum.

69.

BACCHANTE AND FAUN.--Bour. Mus.

These three very graceful pictures were drawn from paintings on walls in Herculaneum.

70.

KING, TORCH, FRUIT, AND THYRSUS BEARER.

71.

HERCULES RECLINING.--Zoega, Bassirilievi, 70.

Here is an actual ceremony in which many actors took parts; with an altar, flames, a torch, tripod, the kerux (crier), bacchantes, fauns, and other attendants on the celebration of the Mysteries, including the role of an angel with wings.

72.

MARRIAGE (OR ADULTERY) OF MARS AND VENUS.--Montfaucon.

See pages -. If this is from a scene as played at the Bacchic theaters, those dramas must have been very popular, and justly so. To those theaters, which were supported by the government in Athens and in many other cities throughout Greece, we owe the immortal works of Aeschylus and

Sophocles.

73.

MUSICAL CONFERENCE (EPITHALAMIUM).--S. Bartoli, Admiranda, pl. 62.

Written music was evidently used, for one of the company is writing as if correcting the score, and writing with the left hand.

74.

VENUS RISING FROM THE SEA.--Ovid. Naso, Verburg.

This goddess was called Venus Anadyomene, for the poets said she rose from the sea--the morning sunlight on the foam of the sea on the shore of the island Cythera, or Cyprus, or wherever the poet may choose as the favored place for the manifestation of the generative power of nature, and wherever flowers show her footprints. The loves bear aloft her magic girdle, which Juno borrowed as a means of winning back Jupiter's affection. The rose and the myrtle were sacred to her. Her worship was the motive for building temples in Cythera and in Cyprus at Amathus, Idalium. Golgoi, and in many other places. (See engravings 22, 39, and 49, and page .)

75.

JUPITER DISGUISED AS DIANA, AND CALISTO.--Ovid. Naso, Neder.

The gods were said to have the power, and to practice assuming the form of any other of their train, or of any animal. In these disguises they are supposed to play tricks on each other as here. Diana is the queen of the night sky, Calisto is one of her attendants, and many white clouds float over the blue ether (Jupiter), and are chased by the winds (as dogs).

76.

HERCULES, DEIANEIRA, AND NESSUS.--Ovid. *Naso*, *Neder*.

The sun nears the end of the day's journey; he is aged and weary; dark clouds obscure his face and obstruct his way, but still Hercules loves beautiful things, and Deianeira, the fair daughter of the king of Aetolia, retires with him into exile. At a ford the hero entrusts his bride to Nessus the Centaur, to carry across the river. The ferryman made love to the lady, and Hercules resented the indiscretion, and wounded him by an arrow. Dying Nessus tells Deianeira to keep his blood as a love charm in case her husband should love another woman. Hercules did love another, named Iole, and Deianeira dipped his shirt in the blood of Nessus--the crimson and scarlet clouds of a splendid sunset are made glorious by the blood of Nessus, and Hercules is burnt on the funeral pyre of scarlet and crimson sunset clouds.

77.

THE SACRIFICE.--Herculaneum, IV., 13.

78.

HERCULES DRUNK.--Zoega, *Bassirilievi*, tav. 67.

79.

PROSERPINA ENTHRONED IN HADES.--*Archaol. Zeit.*

The principle of growth rules the Underworld.

80.

BACCHANTE AND CENTAUR.--Bourbon Mus.

81.

BACCHANTE AND CENTAURESS.--Bourbon Mus.

82.

ELEUSINIAN PRIEST AND ASSISTANTS.

83.

THE FATES.--Zoega, Bassirilievi, tav. 46.

84.

SUPPER SCENE.

85.

BACCHIC BULL.--Antichi.

On cover.

Supper-Scene.

The Fates

Supper Scene

Notes

1. Atlantic Monthly, vol. iv. September, 1859.
2. In the Oriental countries the designation pthr Peter (an interpreter), appears to have been the title of this personage; and the petroma consisted, notably enough, of two tablets of stone. There is in these facts some reminder of the peculiar circumstances of the Mosaic Law which was so preserved; and also of the claim of the Pope to be the successor of Peter, the hierophant or interpreter of the Christian religion.
3. PORPHYRY.
4. Ancient Symbol-Worship, page 12, note. "Socrates was not initiated, yet after drinking the hemlock, he addressed Crito: 'We owe a cock to Aesculapius.' This was the peculiar offering made by initiates (now called kerknophori) on the eve of the last day, and he thus symbolically asserted that he was about to receive the great apocalypse." See, also, "Progress of Religious Ideas," by LYDIA MARIA CHILD, vol. ii. p. 308; and "Discourses on the Worship of Priapus," by RICHARD PAYNE KNIGHT.
5. EURIPIDES: Rhaesus. "Orpheus showed forth the rites of the hidden Mysteries." PLATO: Protagoras. "The art of a sophist or sage is ancient, but the men who proposed it in ancient times, fearing the odium attached to it, sought to conceal it, and veiled it over, some under the garb of poetry, as Homer, Hesiod, and Simonides: and others under that of the Mysteries and prophetic manias, such as Orpheus, Musaeus, and their followers." Herodotus takes a different view--ii. 49. "Melampus, the son of Amytheon," he says, "introduced into Greece the name of Dionysus (Bacchus), the ceremonial of his worship, and the procession of the phallus. He did not, however, so completely apprehend the whole doctrine as to be able to communicate it entirely: but various sages, since his time, have carried out his teaching to greater perfection. Still it is certain that Melampus introduced the phallus, and that the Greeks learnt from him the ceremonies which they now practice. I therefore maintain that Melampus, who was a sage, and had acquired the art of divination, having become acquainted with the worship of Dionysus through knowledge derived from Egypt, introduced it into Greece, with a few slight changes, at the same time that he brought in various other practices. For I can by no means allow that it is by mere coincidence that the Bacchic ceremonies in Greece are so nearly the same as the Egyptian."

6. Hera, generally regarded as the Greek title of Juno, is not the definite name of any goddess, but was used by ancient writers as a designation only. It signifies domina or lady, and appears to be of Sanscrit origin. It is applied to Ceres or Demeter, and other divinities.

7. The mirror was a part of the symbolism of the Thesmophoria, and was used in the search for Atmu, the Hidden One, evidently the same as Tammuz, Adonis, and Atys. See Exodus xxxviii. 8; 1 Samuel ii. 22; and Ezekiel viii. 14. But despite the assertion of Herodotus and others that the Bacchic Mysteries were in reality Egyptian, there exists strong probability that they came originally from India, and were Sivaic or Buddhistical. Core-Persephoneia was but the goddess Parasu-pani or Bhavani, the patroness of the Thugs, called also Goree; and Zagreus is from Chakra, a country extending from ocean to ocean. If this is a Turanian or Tartar Story, we can easily recognize the "Horns" as the crescent worn by lama-priests: and translating god-names as merely sacerdotal designations, assume the whole legend to be based on a tale of Lama Succession and transmigration. The Titans would then be the Daityas of India, who were opposed to the faith of the northern tribes; and the title Dionysus but signify the god or chief-priest of Nysa, or Mount Meru. The whole story of Orpheus, the institutor or rather the reformer of the Bacchic rites, has a Hindu ring all through.

8. HERODOTUS: ii. 81.

9. Many of the early Christian writers were deeply imbued with the Eclectic or Platonic doctrines. The very forms of speech were almost identical. One of the four Gospels, bearing the title "according to John," was the evident product of a Platonist, and hardly seems in a considerable degree Jewish or historical. The epistles ascribed to Paul evince a great familiarity with the Eclectic philosophy and the peculiar symbolism of the Mysteries, as well as with the Mithraic notions that had penetrated and permeated the religious ideas of the western countries.

10. The profounder esoteric doctrines of the ancients were denominated wisdom, and afterward philosophy, and also the gnosis or knowledge. They related to the human soul, its divine parentage, its supposed degradation from its high estate by becoming connected with "generation" or the physical world, its onward progress and restoration to God by regenerations, popularly supposed to be transmigrations, etc.--A. W.

11. Stromata, book iii.

12. Commentary on the Statesman of Plato, page 374.

13. Philosophy here relates to discipline of the life.

14. Greek manteis manteis--more properly prophets, those filled by the prophetic mania or eutheasm.

15. Greek yle, matter supposed to contain all the principles the negative of life, order, and goodness.

16. Phaedo, 38. "Those who instituted the Mysteries for us appear to have intimated that whoever shall arrive in Hades unpurified and not initiated shall lie in mud; but he who arrives there purified and initiated shall dwell with the gods. For there are many bearers of the wand or thyrsus, but few who are inspired."

17. Intellect, Greek noys, nous, is the higher faculty of the mind. It is substantially the same as the pneuma, or spirit, treated of in the New Testament; and hence the term "intellectual," as used in Mr. Taylor's translation of the Platonic writers, may be pretty safely read as spiritual, by those familiar with the Christian cultus. A. W.

18. FICINUS: De Immortal. Anim. book xviii.

19. We observe in the New Testament a like disposition on the part of Jesus and Paul to classify their doctrines as esoteric and exoteric, "the Mysteries of the kingdom of God" for the apostles, and "parables" for the multitude. "We speak wisdom," says Paul, "among them that are perfect" (or initiated), etc. 1 Corinthians, ii. Also Jesus declares: "It is given to you to know the Mysteries of the kingdom of heaven, but to them it is not given; therefore I speak to them in parables: because they seeing, see not, and hearing, they hear not, neither do they understand."--Matthew xiii., 11-13. He also justified the withholding of the higher and interior knowledge from the untaught and ill-disposed, in the memorable Sermon on the Mount.--Matthew vii.: "Give ye not that which is sacred to the dogs, Neither cast ye your pearls to the swine; For the swine will tread them under their feet And the dogs will turn and rend you." This same division of the Christians into neophytes and perfect, appears to have been kept up for centuries; and Godfrey Higgins asserts that it is maintained in the Roman Church.--A. W.

20. HERODOTUS, ii. 51, 81. "What Orpheus delivered in hidden allegories Pythagoras learned when he was initiated into the Orphic Mysteries; and Plato next received a knowledge of them from the Orphic and Pythagorean writings."

21. Ancient Symbol-Worship, page 11, note.

22. I. e., a disposition to investigate for the purpose of eliciting truth, and reducing it to practice.

23. Cocytus, lamentation, a river in the Underworld.

24. Material demons are a lower grade of spiritual essences that are capable of assuming forms which make them perceptible by the physical senses.--A. W.

25. This and the other citations from Empedocles are to be found in the book of Hierocles on The Golden Verses of Pythagoras.

26. The presence of Cerberus in Grecian and Roman descriptions of the Underworld shows that the ideas of the poets and mythologists were derived, not only from Egypt, but from the Brahmins of the far East. Yama, the lord of the Underworld, is attended by his dog Karbaru, the spotted, styled also Triksa, the three-headed.

27. Hades, the Underworld, supposed by classical students to be the region or estate of departed souls, it will have been noticed, is regarded by Mr. Taylor and other Platonists, as the human body, which they consider to be the grave and place of punishment of the soul.--A. W.

28. Aporrheta, the arcane or confidential disclosures made to the candidate undergoing initiation. In the Eleusinia, these were made by the Hierophant, and enforced by him from the Book of Interpretation, said to have consisted of two tablets of stone. This was the petroma, a name usually derived from petra, a rock, or possibly from pthr, peter, an interpreter. See II. Corinthians, xii. 6-8.--A. W.

29. Phaedo, 16. "The instruction in the doctrine given in the Mysteries, that we human beings are in a kind of prison, and that we ought not to free ourselves from it or seek to escape, appears to me difficult to be understood, and not easy to apprehend. The gods take care of us, and we are theirs." Plotinus, it will be remembered, perceived by the interior faculty that Porphyry contemplated suicide, and admonished him accordingly.--A. W.

30. In the Hindu mythology, from which this symbolism is evidently derived, a deity deprived thus of the lingam or phallus, parted with his divine authority.

31. From Dionysus, the Greek name of Bacchus, and usually so translated.

32. Commentary on the Statesman of Plato, p. 382.

33. Theology of Plato, book iv. p. 220.

34. Theon appears to regard the final apocalypse or epopteia, like E. Pococke to whose views allusion is made elsewhere. This writer says: "The initiated were styled ebaptoi," and adds in a foot-note--"Avaptoi, literally obtaining or getting." According to this the epopteia would

imply the final reception of the interior doctrines.--A. W.

35. The apostle Paul apparently alludes to the disclosing of the Mystical doctrines to the epopts or seers, in his Second Epistle to the Corinthians, xii. 3, 4: "I knew a certain man,--whether in body or outside of body, I know not: God knoweth,--who was rapt into paradise, and heard *arreta remata*, things ineffable, which it is not lawful for a man to repeat."

36. PAUL, Epistle to the Philippians, iii, 20: "Our citizenship is in the heavens."

37. Medical and Surgical Reporter, vol. xxxii. p. 195. "Those who have professed to teach their fellow-mortals new truths concerning immortality, have based their authority on direct divine inspiration. Numa, Zoroaster, Mohammed, Swedenborg, all claimed communication with higher spirits; they were what the Greeks called *entheast*--'immersed in God'--a striking word which Byron introduced into our tongue." Carpenter describes the condition as an automatic action of the brain. The inspired ideas arise in the mind suddenly, spontaneously, but very vividly, at some time when thinking of some other topic. Francis Galton defines genius as "the automatic activity of the mind, as distinguished from the effort of the will,--the ideas coming by inspiration." This action, says the editor of the Reporter, is largely favored by a condition approaching mental disorder--at least by one remote from the ordinary working day habits of thought. Fasting, prolonged intense mental action, great and unusual commotion of mind, will produce it; and, indeed, these extraordinary displays seem to have been so preceded. Jesus, Buddha, Mohammed, all began their careers by fasting, and visions of devils followed by angels. The candidates in the Eleusinian Mysteries also saw visions and apparitions, while engaged in the mystic orgies. We do not, however, accept the materialistic view of this subject. The cases are *entheastic*; and although hysteria and other disorders of the sympathetic system sometimes imitate the phenomena, we believe with Plato and Plotinus, that the higher faculty, intellect or intuition as we prefer to call it, the *noetic* part of our nature, is the faculty actually at work. "By reflection, self-knowledge, and intellectual discipline, the soul can be raised to the vision of eternal truth, goodness, and beauty--that is, to the vision of God." This is the *epopteia*.--A. W.

38. PLATO: Republic, vi. 5. "He who possesses the love of true knowledge is naturally carried in his aspirations to the real principle of being; and his love knows no repose till it shall have been united with the essence of each object through that part of the soul, which is akin to

the Permanent and Essential; and so, the divine conjunction having evolved interior knowledge and truth, the knowledge of being is won."

39. That is to say, as if dying. Kore was a name of Proserpina.

40. The Golden Ass. xi. p. 239 (Bohn).

41. The peculiar rites of the Mysteries were indifferently termed Orgies or Labors, teletai or finishings, and initiations.

42. Phaedrus, 64.

43. APULEIUS: The Golden Ass. xi. The candidate was instructed by the hierophant, and permitted to look within the cista or chest, which contained the mystic serpent, the phallus, egg, and grains sacred to Demeter. As the epopt was reverent, or otherwise, he now "knew himself" by the sentiments aroused. Plato and Alcibiades gazed with emotions wide apart.--A. W.

44. I. e. a luminous appearance without any defined form or shape of an object.

45. Ennead, i. book 6; and ix. book 9.

46. Divine Legation, p. 231.

47. I. e. to its former divine condition.

48. We have taken the liberty to present the following version of this passage, as more correctly expressing the sense of the original: "At the holy places are first the public purifications. With these the more arcane exercises follow; and after those the obligations (systaseis) are taken, and the initiations follow, ending with the epoptic disclosures. So, as will be seen, the moral and social (political) virtues are analogous to the public purifications; the purifying virtues in their turn, which take the place of all external matters, correspond to the more arcane disciplines; the contemplative exercises concerning things to be known intuitively to the taking of the obligations; the including of them as an undivided whole, to the initiations; and the simple ocular view of simple objects to the epoptic revelations."

49. The writings of Augustin handed Neo-Platonism down to posterity as the original and esoteric doctrine of the first followers of Plato. He enumerates the causes which led, in his opinion, to the negative position assumed by the Academics, and to the concealment of their real opinions. He describes Plotinus as a resuscitated Plato.--Against the Academics, iii. 17-20.

50. Phaedo, 21. Kindyneyoysi gar osoi tygxanoysin orthus aptomenoi filosofias lelethenai tas alloys, oti oyden allo aytoi epitedeyoysin e apothneskein te kai tethnanai. I. e. For as many as rightly apply

themselves to philosophy seem to have left others ignorant, that they themselves aim at nothing else than to die and to be dead. Elsewhere (31) Socrates says: "While we live, we shall approach nearest to intuitive knowledge, if we hold no communion with the body, except, what absolute necessity requires, nor suffer ourselves to be pervaded by its nature, but purify ourselves from it until God himself shall release us."

51. It is to be regretted, nevertheless, that our author had not risked the "danger and drudgery" of learning Greek, so as to have rendered fuller justice to his subject, and been of greater service to his readers. We are conscious that those who are too learned in verbal criticism are prone to overlook the real purport of the text.--A. W.

52. Chests or baskets, made of osiers, in which were enclosed the mystical images and utensils which the uninitiated were not permitted to behold.

53. De Diis et Mundo, p. 251.

54. Evang. Praepar. book iii. chap. 2.

55. Coric from Kore, Kore, a name of Proserpina. The name is derived by E. Pococke from the Sanscrit Goure.

56. PROCLUS: Theology of Plato, p. 371.

57. Plotinus taught the existence of three hypostases in the Divine Nature. There was the Demiurge, the God of Creation and Providence; the Second, the Intelligible, self-contained and immutable Source of life; and above all, the One, who like the Zervane Akerene of the Persians, is above all Being, a pure will, an Absolute Love--"Intellect."--A. W.

58. Also denominated by Kant, Pure reason, and by Prof. Cocker, Intuitive reason. It was considered by Plato, as "not amenable to the conditions of time and space, but in a particular sense, as dwelling in eternity: and therefore capable of beholding eternal realities, and coming into communion with absolute beauty, and goodness, and truth--that is, with God, the Absolute Being."

59. Hence we may perceive the reason why Ceres as well as Saturn was denominated a legislative deity; and why illuminations were used in the celebration of the Saturnalia, as well as in the Eleusinian Mysteries.

60. When the person turns the back upon his higher faculties, and disregards the communications which he receives through them from the world of unseen realities, an oblivion ensues of their existence, and the person is next brought within the province and operation of lower and worldly ambitions, such as a love of power, passion for riches,

sensual pleasure, etc. This is a descent, fall, or apostasy of the soul,--a separation from the sources of divine life and ravishment into the region of moral death. In the Phaedrus, in the allegory of the Chariot and Winged Steeds, Plato represents the lower or inferior part of man's nature as dragging the soul down to the earth, and subjecting it to the slavery of corporeal conditions. Out of these conditions there arise numerous evils, that disorder the mind and becloud the reason, for evil is inherent to the condition of finite and multiform being into which we have "fallen by our own fault." The present earthly life is a fall and a punishment. The soul is now dwelling in "the grave which we call the body." In its incorporate state, and previous to the discipline of education, the rational element is "asleep." "Life is more of a dream than a reality." Men are utterly the slaves of sense, the sport of phantoms and illusions. We now resemble those "captives chained in a subterraneous cave," so poetically described in the seventh book of The Republic; their backs are turned to the light, and consequently they see but the shadows of the objects which pass behind them, and "they attribute to these shadows a perfect reality." Their sojourn upon earth is thus a dark imprisonment in the body, a dreamy exile from their proper home."--Cocker's Greek Philosophy.

61. PORPHYRY: Cave of the Nymphs. In the later Greek, nymfe signified a bride.

62. HOMER: Hymn to Ceres. "We were plucking the pleasant flowers, the beauteous crocus, and the Iris, and hyacinth, and the narcissus, which, like the crocus, the wide earth produced. I was plucking them with joy, when the earth yawned beneath, and out leaped the Strong King, the Many-Receiver, and went bearing me, grieving much, beneath the earth in his golden chariot, and I cried aloud."

63. Manteis, manteis, not iereis. The term is more commonly translated prophets, and actually signifies persons gifted with divine insight, through being in an entheastic condition, called also mania or divine fury.

64. "The soul is a composite nature, is on one side linked to the eternal world, its essence being generated of that ineffable element which constitutes the real, the immutable, and the permanent. It is a beam of the eternal Sun, a spark of the Divinity, an emanation from God. On the other hand, it is linked to the phenomenal or sensible world, its emotive part being formed of that which is relative and phenomenal."--Cocker.

65. Hymn to Ceres. "For nine days did holy Demeter perambulate the earth . . and when the ninth shining morn had come, Hecate met her, bringing news." Apuleius also explains that at the initiation into the

Mysteries of Isis the candidate was enjoined to abstain from luxurious food for ten days, from the flesh of animals, and from wine.--Golden Ass, book xi. p. 239 (Bohn).

66. Only persons taking a view solely external will suppose the galaxy to be literally the milky belt of stars in the sky.

67. Theology of Plato, book vi.

68. The Moon typified the mother of gods and men. The soul descending into the lunar orb thus came near the scenes of earthly existence, where the life which is transmitted by generation has opportunity to involve it about.

69. An orbicular figure symbolized the maternal, and a cone the masculine divine Energy.

70. HOMER: Hymn to Ceres. "To her Metaneira gave a cup of sweet wine, but she refused it; but bade her to mix wheat and water with pounded pennyroyal. Having made the mixture, she gave it to the goddess."

71. Gyne, gunē, woman, from goynos, gounos, Latin cunnus.

72. Uncandidness was more probably the fault of which Clement was guilty.

73. Mysteries of the Egyptians, Chaldeans, and Assyrians.

74. A golden serpent, an egg, and the phallus. The epopt looking upon these, was rapt with awe as contemplating in the symbols the deeper mysteries of all life, or being of a grosser temper, took a lascivious impression. Thus as a seer, he beheld with the eyes of sense or sentiment; and the real apocalypse was therefore that made to himself of his own moral life and character.--A. W.

75. "Exiled from the true home of the spirit, imprisoned in the body, disordered by passion, and beclouded by sense, the soul has yet longings after that state of perfect knowledge, and purity, and bliss, in which it was first created. Its affinities are still on high. It yearns for a higher and nobler form of life. It essays to rise, but its eye is darkened by sense, its wings are besmeared by passion and lust; it is 'borne downward until it falls upon and attaches itself to that which is material and sensual,' and it flounders and grovels still amid the objects of sense. And now, Plato asks: How may the soul be delivered from the illusions of sense, the distempering influence of the body, and the disturbances of passion, which becloud its vision of the real, the good, and the true?" "Plato believed and hoped that this could be accomplished by philosophy. This he regarded as a grand intellectual discipline for the

purification of the soul. By this it was to be disenthralled from the bondage of sense, and raised into the empyrean of pure thought, 'where truth and reality shine forth.' All souls have the faculty of knowing, but it is only by reflection and self-knowledge, and intellectual discipline, that the soul can be raised to the vision of eternal truth, goodness, and beauty--that is, to the vision of God."--COCKER: Christianity and Greek Philosophy, x. pp. 351-2.

76. "It is linked to the phenomenal or sensible world, its emotive part (epithymetikon) being formed of what is relative and phenomenal."

77. KIRCHER: Obeliscus Pamphilius, page 227.

78. PLUTARCH: Euseb.

79. Mysteriudes, mystery-like.

80. Whether Orpheus was an actual living person has been questioned by Aristotle; but Herodotus, Pindar, and other writers, mention him. Although the Orphic system is asserted to have come from Egypt, the internal evidence favors the opinion that it was derived from India, and that its basis is the Buddhistic philosophy. The Orphic associations of Greece were ascetic, contrasting markedly with the frenzies, enthusiasm, and license of the popular rites. The Thracians had numerous Hindu customs. The name Kore is Sanscrit; and Zeus may be the Dyaus of Hindu story. His visit to the chamber of Kore-Persephoneia (Parasu-pani) in the form of a dragon or naga, and the horns or crescent on the head of the child, are Tartar or Buddhistic. The name Zagreus is evidently Chakra, or ruler of the earth. The Hera who compassed his death is Aira, the wife of Buddha; and the Titans are the Daityas, or apostate tribes of India. The doctrine of metempsychosis is expressed by the swallowing of the heart of the murdered child, so as to reabsorb his soul, and bring him anew into existence as the son of Semele. Indeed, all the stories of Bacchus have Hindu characteristics; and his cultus is a part of the serpent worship of the ancients. The evidence appears to us unequivocal. A. W.

81. Plotinus regarded the Demiurgus, or creator, as the god of providence, thought, essence, and power. Above him was the deity of "pure intellect," and still higher The One. These three were the hypostases.

82. Lives which are not conjoined with material bodies, nor yet elevated to the lofty state which is the true divine condition.

83. By progression [proodos] is here signified the raying-out, or issuing forth of the soul; having left the divine or pre-existent life, and come forth toward the human.

84. Hymn to the Sun.
85. Partial, as being parted from the Supreme Mind.
86. The Demiurge or Creator being superior to matter in which is concupiscence and all evil, the Titans who are not thus superior are made the actual artificers.
87. "We strive toward virtue by a strenuous use of the gifts which God communicates; but when God communicates himself, then we can be only passive--we repose, we enjoy, but all operation ceases."
88. The word thyrsus, it will be seen, is here translated from *narthex*, a rod or *ferula*.
89. In *Somnia Scipionis*, xii.
90. The practice of punning, so common in all the old rites, is here forcibly exhibited. It aided to conceal the symbolism and mislead uninitiated persons who might seek to ascertain the genuine meaning.
91. Commentary upon the *Timaeus*.
92. *Saturnalia*, i. 18.
93. *Nebris* is also a fawn-skin. The Jewish high-priest wore one at the great festivals. It is rendered "badger's skin" in the Bible. In India the robe of *Indra* is spotted.
94. Greek, *noys*, *nous*, the Intuitive Reason, that faculty of the mind that apprehends the Ineffable Truth.
95. *Lege obrimopatre*.
96. *Lege amplakema*.
97. If I should ever be able to publish a second edition of my translation of the hymns of *Orpheus*, I shall add to it a translation of all those hymns of *Proclus*, which are fortunately extant; but which are nothing more than the wreck of a great multitude which he composed.
98. *Daemons*, divinities, spirits; a term formerly applied to all rational beings, good or bad, other than mortals.
99. I. e. a representation of them.
100. *IAMBlichus*: *De Mysteriis*.
101. Greek, *Daimon*, Demon,
102. Rev. J. Freeman Clarke, whose version is here copied, renders this phrase "the law common to all." The Greek text reads: "e koinon aei nomon en dikei ymnein,"--the term *nomos*, *nomos*, or Law, being used for King, as Love is for God.--A. W.

103. (p. 34) The Lesser Mysteries were celebrated at Agrae; and the persons there initiated were denominated Mystae: Only such could be received at the sacred rites at Eleusis.

104. (p. 37) More correctly--"The soul is yoked to the body as if by way of punishment," as culprits were fastened to others or even to corpses. See Paul's Epistle to the Romans, vii, 25.

105. (p. 39) This passage doubtless alludes to the ancient and beautiful story of Cupid and Psyche, in which Psyche is said to fall asleep in Hades; and this through rashly attempting to behold corporeal beauty: and the observation of Plotinus will enable the profound and contemplative reader to unfold the greater part of the mysteries contained in this elegant fable. But, prior to Plotinus, Plato, in the seventh book of his Republic, asserts that such as are unable in the present life to apprehend the idea of the good, will descend to Hades after death, and fall asleep in its dark abodes. Os an me exei diorisasthai tui logui, apo tun allun pantun afelun ten toy agathoy idean, kai usper en maxei dia pantun elegxun diexiun, me kata doxan alla kat' oysian prothymoymenos elegxein, en pasi toytois aptuti tui logui diaporeyetai, oyte ayto to agathon oyden feseis eidenai ton oytus exonta, oyte allo agathon oyden; all' ei pe eiduloy tinos efaptetai, doxei oyk epistemei efaptesthai; kai ton nyn bion oneiropoloynta, kai ypnutonta, prin enthad' exergesthai; eis aidoy proteron afikomenon teleus epikatadarthanein; i. e. "He who is not able, by the exercise of his reason, to define the idea of the good, separating it from all other objects, and piercing, as in a battle, through every kind of argument; endeavoring to confute, not according to opinion, but according to essence, and proceeding through all these dialectical energies with an unshaken reason;--he who can not accomplish this, would you not say, that he neither knows the good itself, nor anything which is properly denominated good? And would you not assert that such a one, when he apprehends any certain image of reality, apprehends it rather through the medium of opinion than of science; that in the present life he is sunk in sleep, and conversant with the delusion of dreams; and that before he is roused to a vigilant state he will descend to Hades, and be overwhelmed with a sleep perfectly profound." Henry Davis translates this passage more critically: "Is not the ease the same with reference to the good? Whoever can not logically define it, abstracting the idea of the good from all others, and taking, as in a fight, one opposing argument after another, and can not proceed with unfailing proofs, eager to rest his ease, not on the ground of opinion, but of true being,--such a one knows nothing of the good itself, nor of any good

whatever; and should he have attained to any knowledge of the good, we must say that he has attained it by opinion, not by science (epistemei); that he is sleeping and dreaming away his present life; and before he is roused will descend to Hades, and there be profoundly and perfectly laid asleep." vii. 14.

106. (p. 44) Physics of Aristotle.

107. (p. 52) Jacob Bryant says: "All fountains were esteemed sacred, but especially those which had any preternatural quality and abounded with exhalations. It was an universal notion that a divine energy proceeded from these effluvia; and that the persons who resided in their vicinity were gifted with a prophetic quality. . . . The Ammonians styled such fountains Ain Omphé, or fountains of the oracle; omfe, omphe, signifying 'the voice of God.' These terms the Greeks contracted to Nymfe, numphe, a nymph."--Ancient Mythology, vol. i. p. 276. The Delphic oracle was above a fissure, gounous or bocca inferiore, of the earth, and the pythoness inhaled the vapors.--A. W.

108. (p. 54) Republic. x, 16. "After they were laid asleep, and midnight was approaching, there was thunder and earthquake; and they were thence on a sudden carried upward, some one way, and some another, approaching to the region of generation like stars."

109. (p. 55) Hyle or Matter. All evil incident to human life, as is here shown, was supposed to originate from the connection of the soul to material substance, the latter being regarded as the receptacle of everything evil. But why the soul is thus immersed and punished is nowhere explained.--A. W.

110. (p. 64) In the second edition these terms are changed to dianoietic and doxastic, words which we cannot adopt, as they are not accepted English terms. The nous, intellect or spirit, pertains to the higher or intuitional part of the mind; the dianoia or understanding to the reasoning faculty, and the doxa, or opinion-forming power, to the faculty of investigation.--Plotinus, accepting this theory of mind, says: "Knowledge has three degrees--opinion, science, and illumination. The means or instrument of the first is reception; of the second, dialectic; of the third, intuition."--A. W.

111. (p. 98) Timaeus. xlv. "The Deity (Demiurgus) himself formed the divine; and then delivered over to his celestial offspring [the subordinate or generated gods], the task of creating the mortal. These subordinate deities, copying the example of their parent, and receiving from his hands the immortal principles of the human soul, fashioned after this the mortal body, which they consigned to the soul as a vehicle,

and in which they placed also another kind of a soul, which is mortal, and is the seat of violent and fatal passions."

112. (p. 99) I. e. as if divided into pieces.

113. (p. 99) + I. e. Chained fast.

114. (p. 100) I Corinthians, xv. 42-44. "So also is the anastasis of the dead. It is sown in corruption [the material body]; it is raised in incorruption: it is sown in dishonor; it is raised in glory: it is sown in weakness; it is raised in power: it is sown a psychical body; it is raised a spiritual body."

115. (p. 104) PROCLUS: Theology of Plato, book iv. The following reading is suggested: "The initiation and final disclosing are a symbol of the Ineffable Silence, and of the enosis, or being at one and en rapport with the mystical verities through manifestations intuitively comprehended." The myesis, muesis, or initiation is defined by E. Pococke as relating to the "well-known Buddhist Moksha, final and eternal happiness, the liberation of the soul from the body and its exemption from further transmigration." For all mystae therefore there was a certain welcome to the abodes of the blessed. The term epopteia, epopteia, applied to the last scene of initiation, he derives from the Sanscrit, evaptoi, an obtaining; the epopt being regarded as having secured for himself or herself divine bliss. It is more usual, however, to treat these terms as pure Greek; and to render the muesis as initiation and to derive epopteia from epoptomai. According to this etymology an epopt is a seer or clairvoyant, one who knows the interior wisdom. The terms inspector and superintendent do not, to me, at all express the idea, and I am inclined, in fact, to suppose with Mr. Pococke, that the Mysteries came from the East, and from that to deduce that the technical words and expressions are other than Greek. Plotinus, speaking of this enosis or oneness, lays down a spiritual discipline analogous to that of the Mystic Orgies: "Purify your soul from all undue hope and fear about earthly things; mortify the body, deny self--affections as well as appetites,--and the inner eye will begin to exercise its clear and solemn vision." "In the reduction of your soul to its simplest principles, the divine germ, you attain this oneness. We stand then in the immediate presence of God, who shines out from the profound depths of the soul."--A. W.

116. (p. 107) PLOTINUS: Letter to Flaccus. "It is only now and then that we can enjoy the elevation made possible for us, above the limits of the body and the world. I myself have realized it but three times as yet, and Porphyry hitherto not once."

117. (p. 108) Commentary upon the Republic of Plato, page 380.
118. (p. 111) Plotinus, Porphyry, Iamblichus, Proclus, Longinus, and their associates.
119. (p. 111) + Epilepsy.
120. (p. 113) I. e. The Mother-Goddess, Isis or Demeter, symbolized as Selene or the Moon.
121. (p. 125) APULEIUS: The Golden Ass. (Story of Cupid and Psyche), book vi.
122. (p. 126) I. e. as to death; analogously to the descent of Kore-Persephone to the Underworld.
123. (p. 164) Cave of the Nymphs.
124. (p. 166) The condition most unlike the former divine estate.
125. (p. 169) PROCLUS: Theology of Plato, book vi. c. 10.
126. (p. 175) Divine Legation of Moses, book ii.
127. (p. 175) + "The wisest and best men in the Pagan world are unanimous in this, that the Mysteries were instituted pure, and proposed the noblest ends by the worthiest means.
128. (p. 184) I. e. Exposition of the laws and operations of Nature.
129. (p. 190) Emanuel Swedenborg says: "They who are in heaven are continually advancing to the spring of life, and the more thousands of years they live, so much the more delightful and happy is the spring to which they attain, and this to eternity with increments according to the progresses and degrees of love, of charity, and of faith. Women who have died old and worn out with age, yet have lived in faith on the Lord, in charity toward their neighbor, and in happy conjugal love with a husband, after a succession of years, come more and more into the flower of youth and adolescence."
130. (p. 192) See also PLATO: Phaedrus, 43. "When I was about to cross the river, the divine and wonted signal was given me--it always deters me from what I am about to do--and I seemed to hear a voice from this very spot, which would not suffer me to depart before I had purified myself, as if I had committed some offense against the Deity. Now I am a prophet, though not a very good one: for the soul is in some measure prophetic." See also SHAKSPERE: Henry IV. part 1. "Oh I could prophesy, But that the earthy and cold hand of death Lies on my tongue."
131. (p. 222) That the following hymn was composed by Proclus, can not be doubted by any one who is conversant with those already extant of

this incomparable man, since the spirit and manner in both is perfectly the same.

132. (p. 224) Lege theosebeias.

133. (p. 224) + Lege amysi lytoy. ^224: section Lege pelekys.

134. (p. 224) ##8214### Lege Ormen.

135. (p. 225) Lege med' em' eases.

136. (p. 227) If Mr. Taylor had been conversant with Hindu literature, he would have perceived that these exploits of Minerva-Athene were taken from the buffalo-sacrifice of Durga or Bhavani. The whole Dionysiac legend is but a rendering of the Sivaic and Buddhistic legends into a Grecian dress.--A. W.