



Serapis



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ESOTERIC SCHOOLS OF MEDITATION, STUDY AND SERVICE

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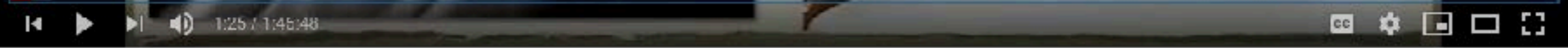
*Being an Interpretation of the  
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# The Cosmology of the Pistis Sophia

—from theosophical.org

The Ineffable (Unmanifest)

The Interior of the Interiors (Adi and Anupadaka)

The Mysteries of the Ineffable (Divine Plane)

The Mystery of the Ineffable (Logos)

First Space of the First Mystery (Atma), First Mystery

Looking Within

Second Space of the First Mystery (Buddhi), or the First  
Mystery Looking Without

The First Statute

The Great Light of Lights

Treasury of the Light, Pleroma (Higher Manas)

## REGION OF THE RIGHT

Jeu, Supervisor of the Light, the First Man

Melchizedek

Seven Amens or Voices

Five Trees

Three Amens

## REGION OF THE MIDDLE

Twin Saviors (Child of the Child)

## REGION OF THE LEFT

Twelve Saviors with Twelve Powers

Psychic Plane or Mixture (Lower Manas)

## REGION OF THE RIGHT

Sabaoth, the Good

Five Planetary Regents with 360 Powers

## REGION OF THE MIDDLE

Virgin of Light

REGION OF THE LEFT, REGION OF RIGHTEOUSNESS,

## REGION OF THE THIRTEENTH AEON

The Great Invisible Forefather and his consort Barbelo

The Two Great Triple Powers

Twenty-Four Invisibles (including Pistis Sophia and her consort)

The Third Great Triple Power, The Self-Centered One

Hylic (Astral) Plane

The Twelve Aeons

The First Six Sons or Emanations of the Self-Centered One

Sabaoth-Adamas (The Great Tyrant, Ialdabaoth, the Lion-Faced  
Power)

The Second Group of Six Sons, the Archons of the Inferior Aeons  
Providence (Heimarmene)

The Sphere

Material (Physical) Plane

Firmament (Etheric)

World of Men (Cosmos)

Underworld: Amente, Chaos, and Outer Darkness



powers of the universe were divided into 365 Æons, or spiritual beings, and the throne of all these to govern was the Supreme Father, and so forth in the Gnostic system of the Æons, which is a symbolical, numerological, and alchemical system, representing the human body and the head of a serpent, and with each of his legs ending in a serpent. C. W. King, in his *Gnostics and Their Religion*, gives the following concise description of the Gnostic philosophy of Basilides, quoting from the writings of the early Christian bishop and martyr, St. Irenæus: "He asserted that God, the uncreated, eternal Father, had first brought forth Æons, or Mind; this is the Logos, Word; this again Ætheron, Intelligence; from Ætheron sprang Sophia, Wisdom, and Dynamis, Strength."

In describing Abraxas, C. W. King says: "Basilides considered the composite image, inscribed with the sacred name Abraxas, to be a Gnostic Pantheon, representing the supreme Being, with the five emanations marked out by appropriate symbols. From the human body, the usual form assigned to the Demiurge, spring the four supreme, Nous and Logos, expressed in the spheres, symbols of the inner senses, and the quiescent understanding on which account the Greeks had made the serpent the attribute of Prometheus. His head—that of a cock—expresses Prometheism, the eternal being the condition of thought and of vigilance. His two feet hold the symbols of Sophia and Dynamis: the shield of Wisdom and the whip of Power."

The Gnostics were divided into opinions concerning the Demiurge, or creator of the lower world. He is called the creator of the material universe with the aid of six sons, or emanations (possibly the planetary Angels) which he formed out of and yet within himself. As stated before, the Demiurge was individually called as the lowest creation out of the substance called Ætheron. One group of the Gnostics was of the opinion that the Demiurge was the cause of all misery and was an evil creature, who by building this lower world had separated the souls of men from truth by causing them to materialize. The other so-called Gnostics being divinely inspired and merely fulfilling the dictates of the invisible Lord. Some Gnostics were of the opinion that the Jewish God, Jehovah, was the Demiurge. This concept, under a slightly different name, apparently influenced medieval Rosicrucianism, which viewed Jehovah as the Lord of the material universe rather than as the Supreme Deity. My history accounts with the stories of gods who possess of both celestial and terrestrial natures. Odin, of Scandinavia, is a good example of a deity subject to mortality, bowing before the laws of Nature and yet being, in certain senses at least, a Supreme Deity.

The Gnostic viewpoint concerning the Christ is well worthy of consideration. This order claimed to be the only set to have actual presence of the Divine Spirit. While these were, in all probability, idealistic conceptions of the Saviour based upon existing scriptures and paintings of the pagan sun gods, they viewed Christianity as the Christ, the Christ was the personification of Nous, the Divine Mind, and emanated from the higher spiritual Æon. He descended into the body of Jesus at the baptism and left it again before the crucifixion. The Gnostics declared that the Christ was not crucified, as this Divine Æon could not suffer death, but that Jesus, the Cyrenian, offered his life instead and that the Mass, by means of its power, raised Jesus to resemble Jesus. Irenæus makes the following statement concerning the cosmic sacrifice of the Christ:

"When the uncreated, uncreated Father saw the corruption of mankind, He sent His first-born, Nous, into the world, in the form of Christ, for the redemption of all who believe in Him, out of the power of those that have fabricated the world (the Demiurge), and its six sons, the planetary spirits. He appeared amongst men as the Man Jesus, and wrought miracles." (See King's *Gnostics and Their Religion*.)

The Gnostics divided humanity into three parts: those who, as savages, worshipped only the visible Nature; those who, like the Jews, worshipped the Demiurge; and lastly, themselves, or others of a similar nature, including certain sects of Christians, who worshipped Nous (Christ) and the true spiritual light of the higher Æons.

After the death of Basilides, Valentinus became the leading inspiration of the Gnostic movement. He still further complicated the system of Gnostic philosophy by adding infinitely more details. He increased the number of emanations from the Great One (the Æon) to fifteen pairs and also laid much emphasis on the Virgin

Sarapis, or Wisdom. In the *Book of the Saviors*, parts of which are occasionally known as the *Physis Sophia*, may be found much material concerning this strange doctrine of Æons and their strange imitations. James Freeman Clarke, in speaking of the doctrine of the Gnostics, says: "These doctrines strange as they seem to us, had a wide influence in the Christian Church." Many of the ideas of the ancient Gnostics, especially those concerning spiritual substances, have been substantiated by modern research. Several sects branched off from the main stem of Gnosticism, such as the Valentinians, the Ophites (serpent worshippers), and the Basilides. After the third century their power waned, and the Gnostics practically vanished from the philosophic world. An effort was made during the Middle Ages to resurrect the principles of Gnosticism, but owing to the dearth of literature of the period the material necessary was not available. In our day there are evidences of Gnostic philosophy in the modern world, but they bear other names and are interpreted in a new way. Many of the Gnostic concepts have actually been incorporated into the dogmas of the Christian Church, and our newer interpretations of Christianity are often along the lines of Gnostic emanationism.



From Montfaucon's Antiquities.

THE MAST-FACED LIGHT-POWER.

This diagram represents the mast of a ship, the mast of the ship of the soul, and the mast of the solar and lunar illumination of the

THE MYSTERIES OF ASAR-HAPI

The identity of the Greco-Egyptian Serapis (known to the Greeks as Serapis and the Egyptians as Asar-Hapi) is shrouded by an impenetrable veil of mystery. While this deity was a familiar figure among the symbols of the secret Egyptian initiatory rites, his arcane nature was revealed only to those who had fulfilled the requirements of the Serapic cultus. Therefore, in all probability, excepting the initiated priests, the Egyptians themselves were ignorant of his true character. So far as known, there exists no authentic account of the rites of Serapis, but an analysis of the deity and his accompanying symbols reveals their salient points. In an oracle delivered to the King of Cyprus, Serapis described himself thus:

"A god I am such as I show to thee, The Starry Heavens are my head, my trunk the sea, Earth forms my feet, mine ears the air supplies, The Sun's far-darting, brilliant rays, mine eyes."

Several unsatisfactory attempts have been made to etymologize the word Serapis. Godfrey Higgins notes that *Soros* was the name given by the Egyptians to a stone coffin, and *Apis* was Osiris incarnate in the sacred bull. These two words combined result in *Soros-Apis* or *Sor-Apis*, "the tomb of the bull." But it is improbable that the Egyptians would worship a coffin in the form of a man.

Several ancient authors, including Macrobius, have affirmed that Serapis was a name for the Sun, because his image so often had a halo of light about its head. In his *Oration Upon the Sovereign Sun*, Julian speaks of the deity in these words: "One Jove, one Pluto, one Sun is Serapis." In Hebrew, Serapis is *Saraph*, meaning "to blaze out" or "to blaze up." For this reason the Jews designated one of their hierarchies of spiritual beings, *Seraphim*.

The most common theory, however, regarding the origin of the name Serapis is that which traces its derivation from the compound *Osiris-Apis*. At one time the Egyptians believed that the dead were absorbed into the nature of Osiris, the god of the dead. While marked similarity exists between *Osiris-Apis* and Serapis, the theory advanced by Egyptologists that Serapis is merely a name given to the dead Apis, or sacred bull of Egypt, is untenable in view of the transcendent wisdom possessed by the Egyptian priestcraft, who, in all probability, used the god to symbolize the soul of the world's *anima mundi*. The material body of Nature was called *Apis*, the soul which escaped from the body at death but was enmeshed with the form during physical life was designated *Serapis*.

C. W. King believes Serapis to be a deity of Brahmanic extraction, his name being the Grecianized form of *Ser-adah* or *Sri-pa*, two titles ascribed to Yama, the Hindu god of death. This appears reasonable, especially since there is a legend to the effect that Serapis, in the form of a bull, was driven by Bacchus from India to Egypt. The priority of the Hindu Mysteries would further substantiate such a theory. Among other meanings suggested for the word Serapis are: "The Sacred Bull," "The Sun in Taurus," "The Soul of Osiris," "The Sacred Serpent," and "The Retiring of the Bull." The last appellation has reference to the ceremony of drowning the sacred Apis in the waters of the Nile every twenty-five years.



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A SACRED LABYRINTH.

This diagram represents the sacred places of initiation among the various sects of the mystery religions, the Gnostics, Egyptians, and Greeks, among the latter are the places of initiation of the Mysteries of the Sun, the Mysteries of the Moon, and the Mysteries of the Stars.



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Asar-Hāpi (Serapis).

—from Budge's 'Gods of the Egyptians'

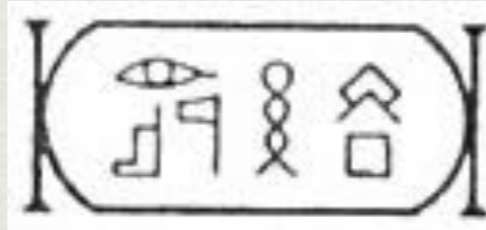




Serapis



# The Ancient Mysteries and Secret Societies— Part Two



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## **THE MYSTERIES OF ASAR-HAPI (cont.)**

Labyrinths and mazes were favored places of initiation among many ancient cults. Remains of these mystic mazes have been found among the American Indians, Hindus, Persians, Egyptians, and Greeks. Some of these mazes are merely involved pathways lined with stones; others are literally miles of gloomy caverns under temples or hollowed from the sides of mountains. The famous labyrinth of Crete, in which roamed the bull-headed Minotaur, was unquestionably a place of initiation into the Cretan Mysteries.

There is considerable evidence that the famous statue of Serapis in the Serapeum at Alexandria was originally worshiped under another name at Sinope, from which it was brought to Alexandria. There is also a legend which tells that Serapis was a very early king of the Egyptians, to whom they owed the foundation of their philosophical and scientific power. After his death this king was elevated to the estate of a god. Phylarchus declared that the word Serapis means "the power that disposed the universe into its present beautiful order."

In his Isis and Osiris, Plutarch gives the following account of the origin of the magnificent statue of Serapis which stood in the Serapeum at Alexandria:

While he was Pharaoh of Egypt, Ptolemy Soter had a strange dream in which he beheld a tremendous statue, which came to life and ordered the Pharaoh to bring it to Alexandria with all possible speed. Ptolemy Soter, not knowing the whereabouts of the statue, was sorely perplexed as to how he could discover it. While the Pharaoh was relating his dream, a great traveler by the name of Sosibius, coming forward, declared that he had seen such an image at Sinope. The Pharaoh immediately dispatched Soteles and Dionysius to negotiate for the removal of the figure to Alexandria. Three years elapsed before the image was finally obtained, the representatives of the Pharaoh finally stealing it and concealing the theft by spreading a story that the statue had come to life and, walking down the street leading from its temple, had boarded the ship prepared for its transportation to Alexandria. Upon its arrival in Egypt, the figure was brought into the presence of two Egyptian Initiates--the Eumolpid Timotheus and Manetho the Sebennite--who, immediately pronounced it to be Serapis. The priests then declared that it was equipollent to Pluto. This was a masterly stroke, for in Serapis the Greeks and Egyptians found a deity in common and thus religious unity was consummated between the two nations.

Several figures of Serapis that stood in his various temples in Egypt and Rome have been described by early authors. Nearly all these showed Grecian rather than Egyptian influence. In some the body of the god was encircled by the coils of a great serpent. Others showed him as a composite of Osiris and Apis.

A description of the god that in all probability is reasonably accurate is that which represents him as a tall, powerful figure, conveying the twofold impression of manly strength and womanly grace. His face portrayed a deeply pensive mood, the expression inclining toward sadness. His hair was long and arranged in a somewhat feminine manner, resting in curls upon his breast and shoulders. The face, save for its heavy beard, was also decidedly feminine. The figure of Serapis was usually robed from head to foot in heavy draperies, believed by initiates to conceal the fact that his body was androgynous.

Various substances were used in making the statues of Serapis. Some undoubtedly were carved from stone or marble by skilled craftsmen; others may have been cast from base or precious metals. One colossus of Serapis was composed of plates of various metals fitted together. In a labyrinth sacred to Serapis stood a thirteen-foot statue of him reputed to have been made from a single emerald. Modern writers, discussing this image, state that it was made of green glass poured into a mold. According to the Egyptians, however, it withstood all the tests of an actual emerald. --STOAA:26



## THE MYSTERIES OF ASAR-HAPI (cont.)

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The Gnostics divided humanity into three parts: those who, as savages, worshipped only the visible Nature; those who, like the Jews, worshipped the Demiurgus; and lastly, themselves, or others of a similar cult, including certain sects of Christians, who worshipped Nous (Christ) and the true spiritual light of the higher Æons.

After the death of Basilides, Valentius became the leading inspiration of the Gnostic movement. He still further complicated the system of Gnostic philosophy by adding infinitely to the details. He increased the number of emanations from the Great One (the Abyss) to fifteen pairs and also laid much emphasis on the Virgin

Sophia, or Wisdom. In the *Body of the Savior*, parts of which are commonly known as the *Pistis Sophia*, may be found much material concerning this strange doctrine of Æons and their strange inhabitants. James Freeman Clarke, in speaking of the doctrines of the Gnostics, says: "These doctrines, strange as they seem to us, had a wide influence in the Christian Church." Many of the mysteries of the ancient Gnostics, especially those concerning scientific subjects, have been substantiated by modern research. Several sects branched off from the main stems of Gnosticism, such as the Valentiniars, the Ophites (serpent worshippers), and the Adamites. After the third century their power waned, and the Gnostics practically vanished from the philosophic world. An effort was made during the Middle Ages to resurrect the principles of Gnosticism, but owing to the destruction of their records the material necessary was not available. Even today there are evidences of Gnostic philosophy in the modern world, but they bear other names and their true origin is not suspected. Many of the Gnostic concepts have actually been incorporated into the dogmas of the Christian Church, and our newer interpretations of Christianity are often along the lines of Gnostic emanationism.



From Montfaucon's Antiquities.  
THE LION-FACED LIGHT-POWER.

This Gnostic god represents by its serpentine body the path-way of the Sun and by its head the evolution of the solar orb inside the Constellation of Leo.

of his true character. So far as known, there exists no authentic account of the rites of Serapis, but an analysis of the deity and his accompanying symbols reveals their prime points. In an oracle delivered to the King of Cyprus, Serapis described himself thus:

THE MYSTERIES OF **ἩΙΕ**. ASAR-HAPI

The identity of the Greco-Egyptian Serapis (known to the Greeks as *Serapis* and the Egyptians as *Asar-Hapi*) is shrouded by an impenetrable veil of mystery. While this deity was a familiar figure among the symbols of the secret Egyptian initiatory rites, his arcane nature was revealed only to those who had fulfilled the requirements of the Seraptic cultus. Therefore, in all probability, excepting the initiated priests, the Egyptians themselves were ignorant of his true character. So far as known, there exists no authentic account of the rites of Serapis, but an analysis of the deity and his accompanying symbols reveals their prime points. In an oracle delivered to the King of Cyprus, Serapis described himself thus:

"A god I am such as I show to thee,  
The Starry Heavens are my head, my trunk the sea,  
Earth forms my feet, mine ears the air supplies,  
The Sun's far-darting, brilliant rays, mine eyes."

Several unsatisfactory attempts have been made to etymologize the word *Serapis*. Godfrey Higgins notes that *Sosis* was the name given by the Egyptians to a stone coffin, and *Apis* was Osiris incarnate in the sacred bull. These two words combined result in *Sosis-Apis* or *Sos-Apis* "the tomb of the bull." But it is improbable that the Egyptians would worship a coffin in the form of a man.

Several ancient authors, including Macrobius, have affirmed that Serapis was a name for the Sun, because his image so often had a halo of light about its head. In his *Oration Upon the Sovereign Sun*, Julian speaks of the deity in those words: "One Jove, one Pluto, one Sun is Serapis." In Hebrew, Serapis is *Seraph*, meaning "to blaze out" or "to blaze up." For this reason the Jews designated one of their hierarchies of spiritual beings, *Seraphim*.

The most common theory, however, regarding the origin of the name *Serapis* is that which traces its derivation from the compound *Ostir-Apis*. At one time the Egyptians believed that the dead were absorbed into the nature of Ostir, the god of the dead. While marked similarity exists between Ostir-Apis and Serapis, the theory advanced by Egyptologists that Serapis is merely a name given to the dead *Apis*, or sacred bull of Egypt, is untenable in view of the transcendent wisdom possessed by the Egyptian priesthood, who, in all probability, used the god to symbolize the soul of the world (*anima mundi*). The material body of Nature was called *Apis*; the soul which escaped from the body at death but was encased with the form during physical life was designated *Serapis*.

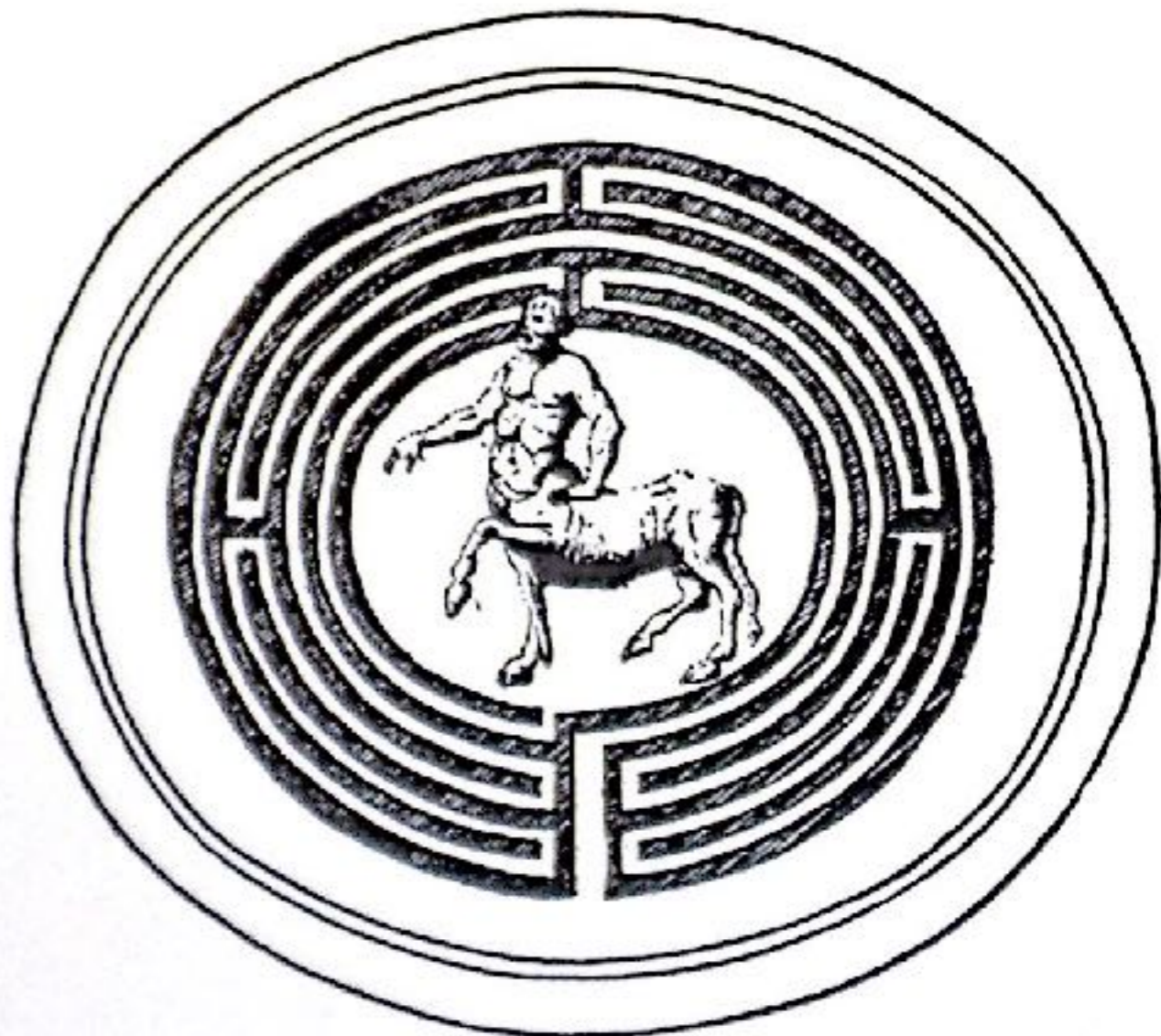
C. W. King believes Serapis to be a deity of Brahmanic extraction, his name being the Greco-Latin form of *Sar-cak* or *Sri-pa*, two titles ascribed to Yama, the Hindu god of death. This appears reasonable, especially since there is a legend to the effect that Serapis, in the form of a bull, was driven by Bacchus from India to Egypt. The priority of the Hindu Mysteries would further substantiate such a theory.

Among other meanings suggested for the word *Serapis* are: "The Sacred Bull," "The Sun in Taurus," "The Soul of Ostir," "The Sacred Serpent," and "Retiring of the Bull." The last appellation has reference to the ceremony of drowning the sacred *Apis* in the waters of the Nile every twenty-five years.



From Montfaucon's Antiquities.  
A SYMBOLIC LABYRINTH.

Labyrinths and mazes were favored places of initiation among many ancient cults. Remains of these mystic mazes have been found among the American Indians, Hindus, Persians, Egyptians, and Greeks. Some of these mazes are merely circular pathways lined with stones; others are literally miles of gloomy caverns under temples or built from the sides of mountains. The famous labyrinth of Crete, in which roamed the bull-headed Minotaur, was unquestionably a place of initiation into the Cretan Mysteries.

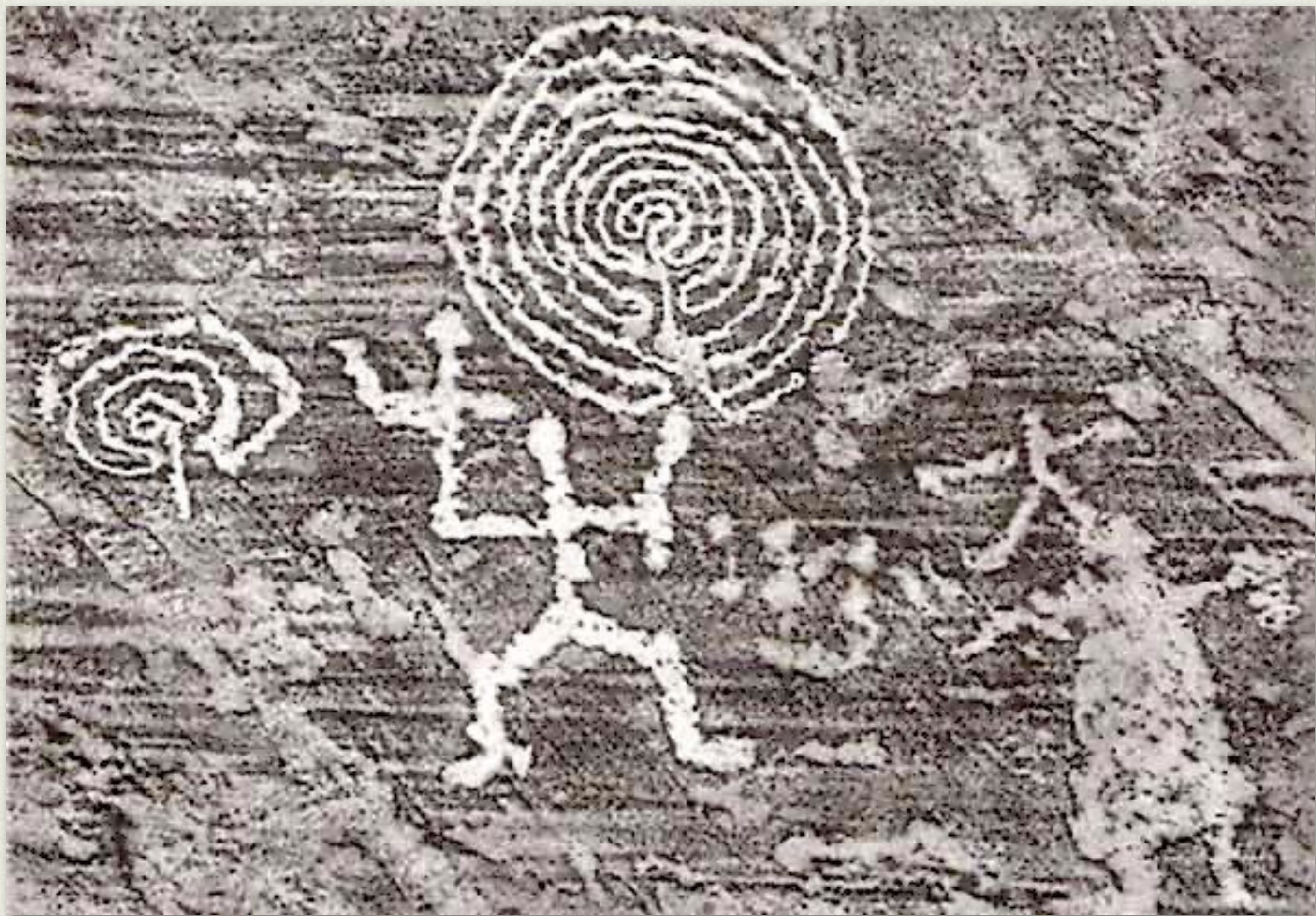


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# THE CHAKRA-VYUHA LABYRINTH

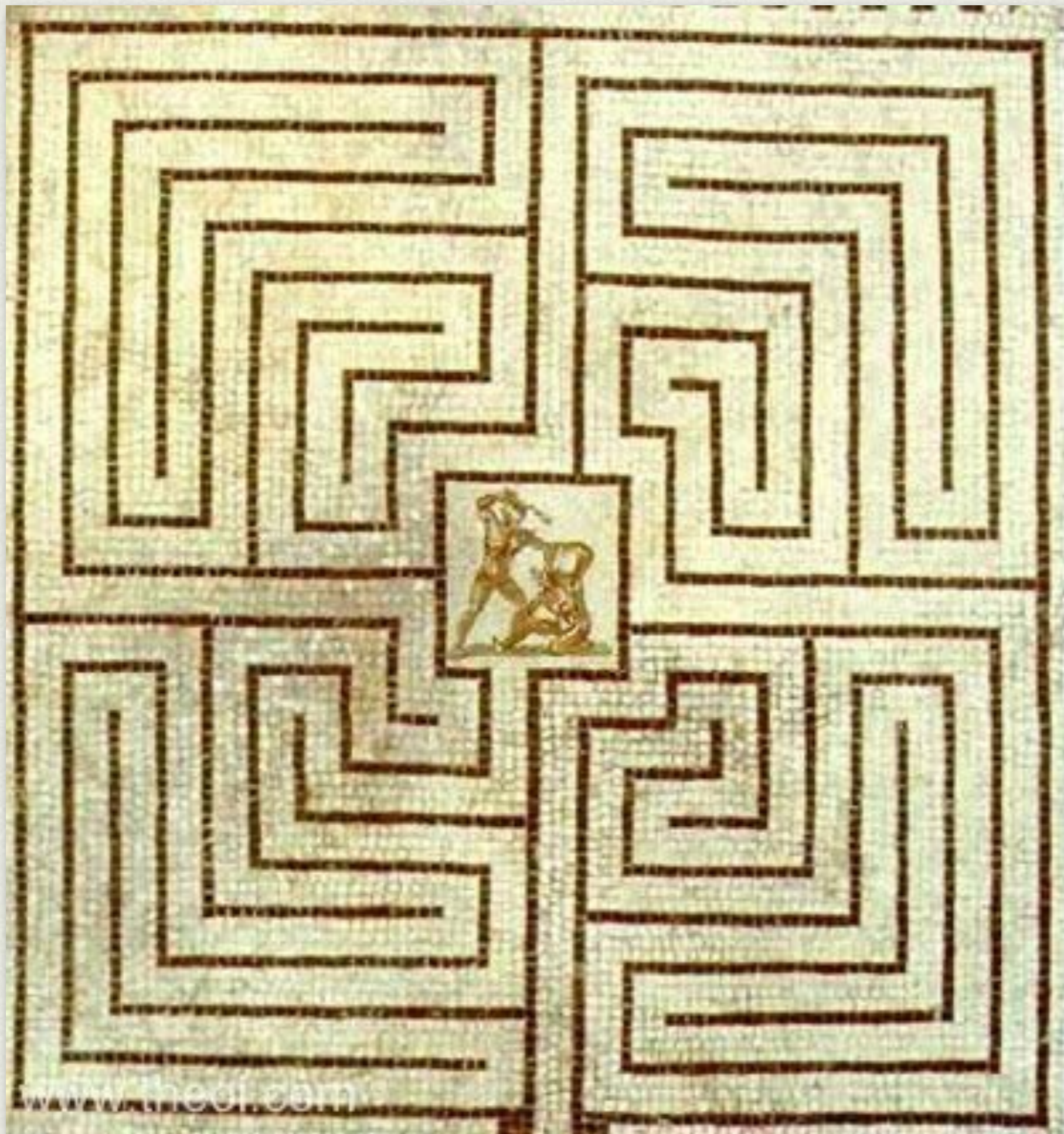
## THE CHAKRA-VYUHA LABYRINTH

The Chakra-Vyuha Labyrinth is an ancient design often associated with a Hindu defensive formation. It resembles a blooming lotus when viewed from above. The coiling path creates a formation that can capture opponents and draw them into the center. While we encircle our problems with coiling thoughts, it is likewise important to release that energy, thereby releasing our own selves from stress and angst.

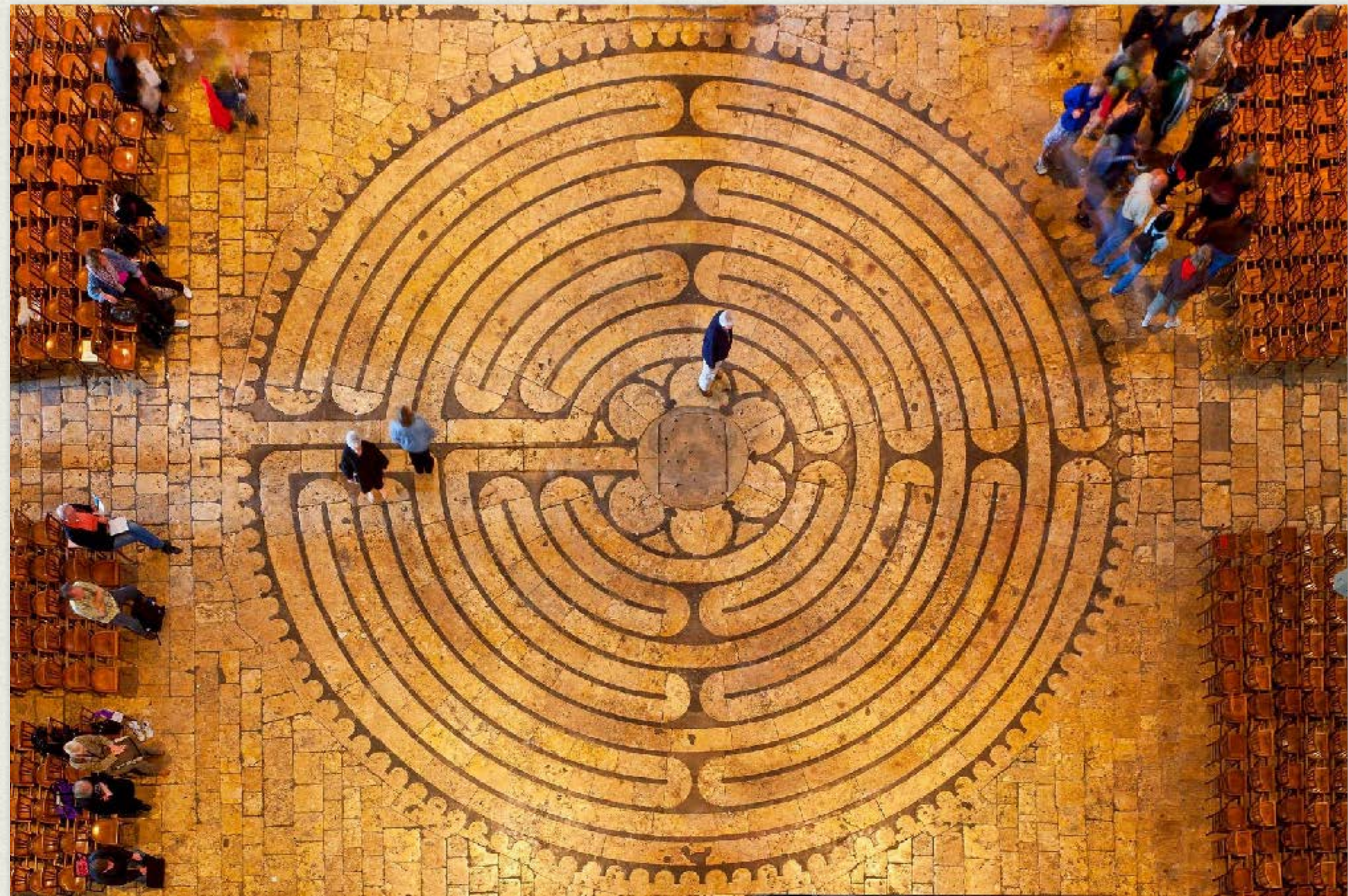
*I coil, bend and spiral,  
In journeys through my mind.  
But I'll uncoil and open,  
Freeing problems that I find.*







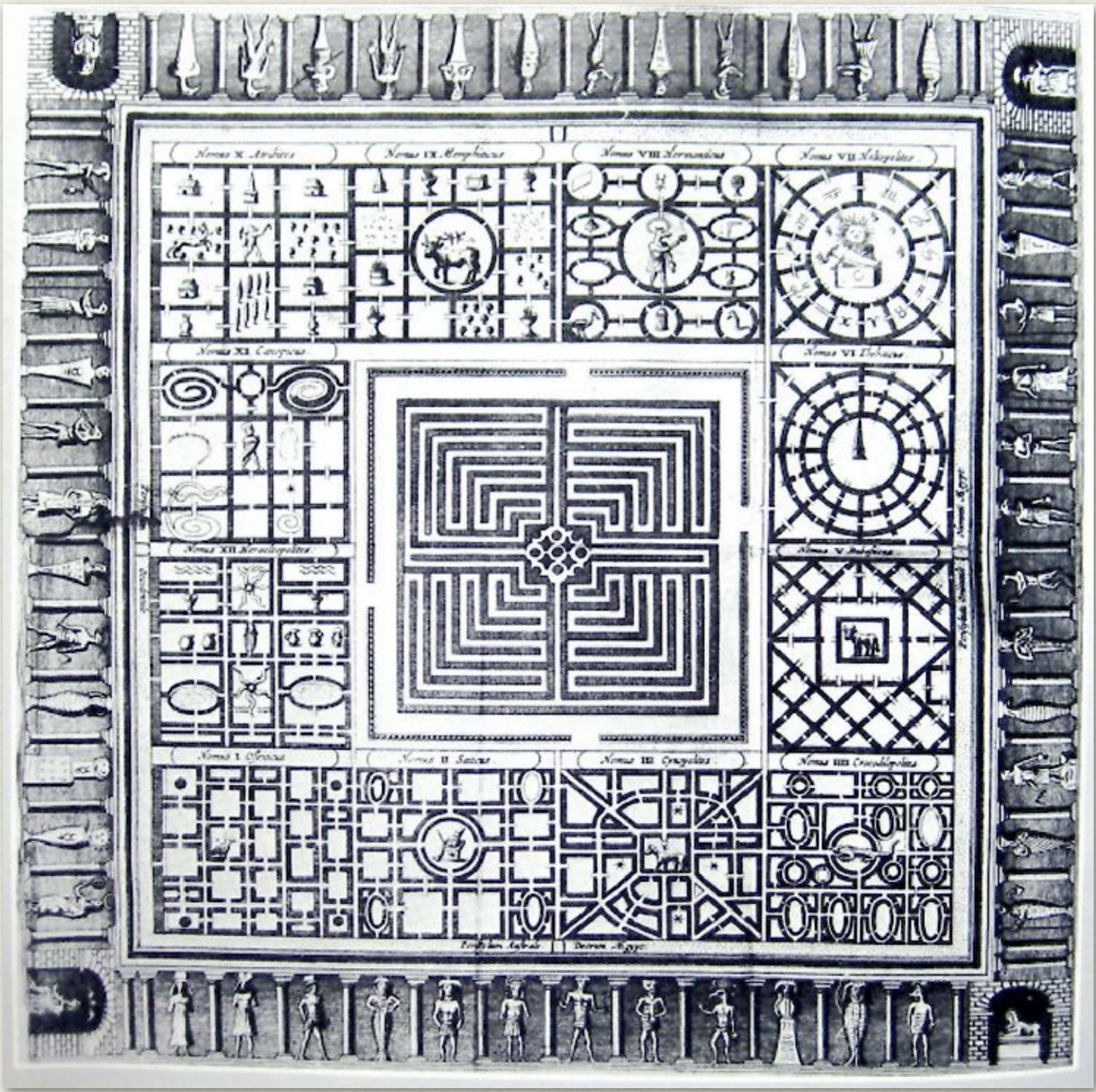




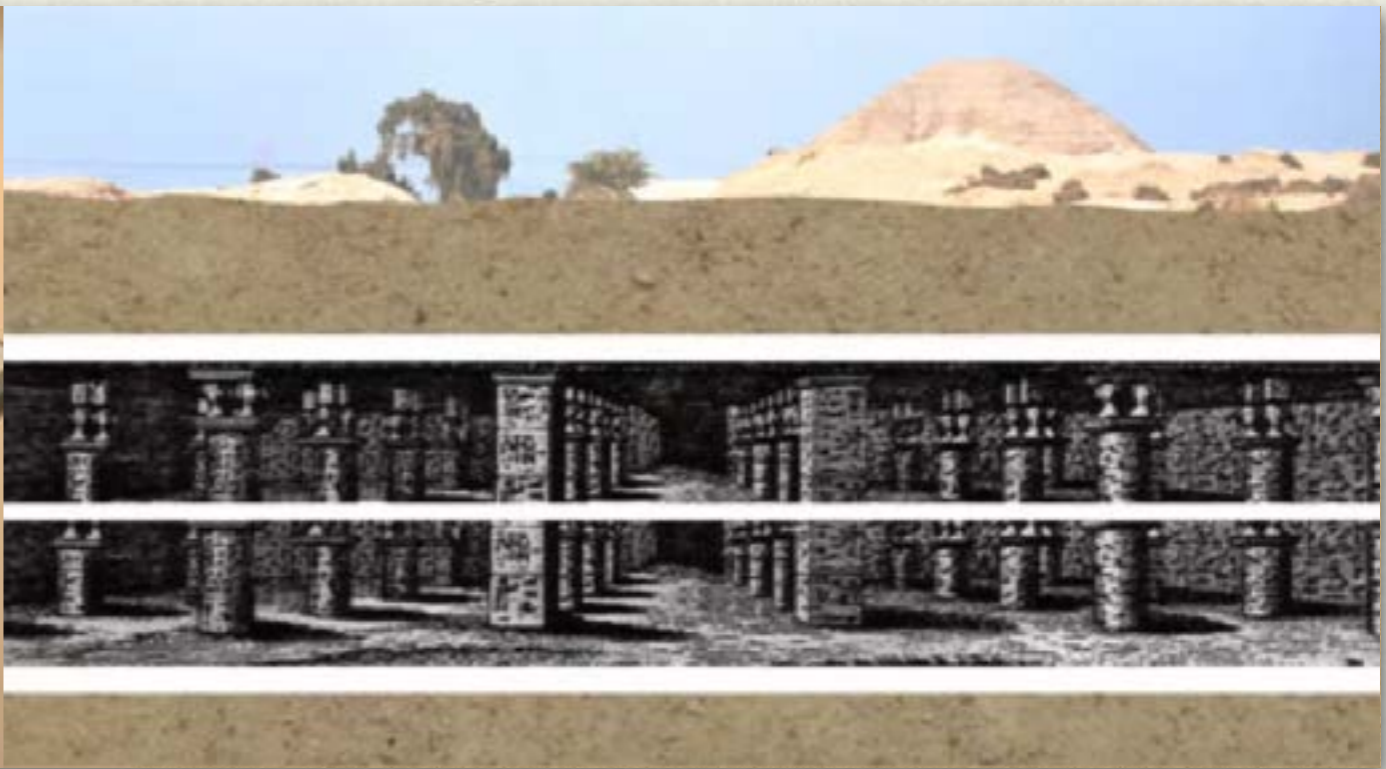
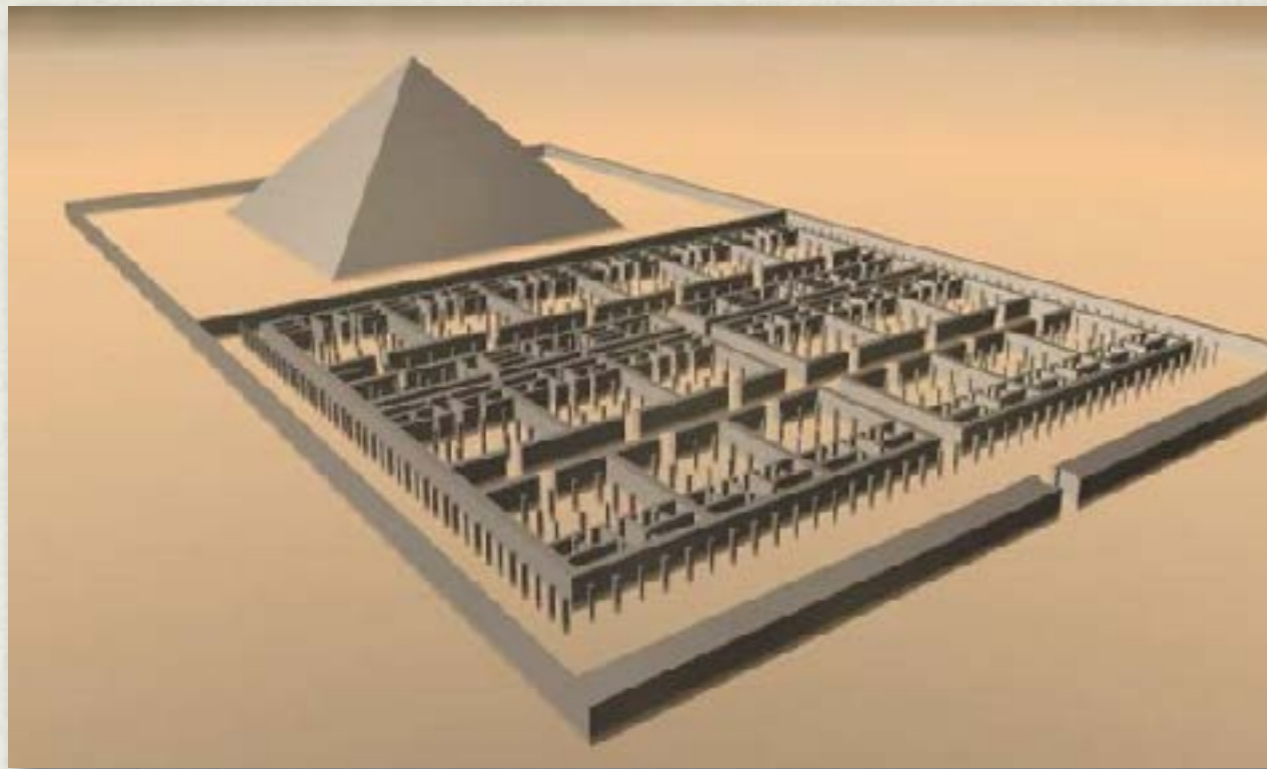












Herodotus found the Labyrinth already in ruins; but nevertheless his admiration for the genius of its builders knew no bounds. He regarded it as far more marvellous than the pyramids themselves, and, as an eye-witness, minutely describes it. The French and Prussian savants, as well as other Egyptologists, agree as to the emplacement, and identified its noble ruins. Moreover, they confirm the account given of it by the old historian. Herodotus says that he found therein 3,000 chambers; half subterranean and the other half above-ground. "The upper chambers," he says, "I myself passed through and examined in detail. In the underground ones (which may exist till now, for all the archaeologists know), the keepers of the building would not let me in, for they contain the sepulchres of the kings who built the Labyrinth, and also those of the sacred crocodiles. The upper chambers I saw and examined with my own eyes, and found them to excel all other human productions." In Rawlinson's translation, Herodotus is made to say: "The passages through the houses and the varied windings of the paths across the courts, excited in me infinite admiration as I passed from the courts into the chambers, and from thence into colonnades, and from colonnades into other houses, and again into courts unseen before. The roof was throughout of stone like the walls, and both were exquisitely carved all over with figures. Every court was surrounded with a colonnade, which was built of white stones, sculptured most exquisitely. At the corner of the Labyrinth stands a pyramid forty fathoms high, with large figures engraved on it, and it is entered by a vast subterranean passage." –Isis Unveiled:587-8





Hawar, Egypt,  
possible site of the Egyptian labyrinth



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Clement of Alexandria describes a figure of Serapis compounded from the following elements: First, filings of gold, silver, lead, and tin; second, all manner of Egyptian stones, including sapphires, horns,

rices, emeralds, and topazes; all these being ground down and mixed together with the coloring matter left over from the funeral of Osiris and Apis. The result was a rare and curious figure, indigo in color. Some of the statues of Serapis must have been formed of extremely hard substances, for when a Christian soldier, carrying out the edict of Theodosius, struck the Alexandrian Serapis with his ax, that instrument was shattered into fragments and sparks flew from it. It is also quite probable that Serapis was worshiped in the form of a serpent, in common with many of the higher deities of the Egyptian and Greek pantheons.

Serapis was called *Theos Heptagrammaton*, or the god with the name of seven letters. The name *Serapis* (like Abraxas and Mithras) contains seven letters. In their hymns to Serapis the priests chanted the seven vowels. Occasionally Serapis is depicted with horns or a coronet of seven rays. These evidently represented the seven divine intelligences manifesting through the solar light. The *Encyclopædia Britannica* notes that the earliest authentic mention of Serapis is in connection with the death of Alexander. Such was the prestige of Serapis that he alone of the gods was consulted in behalf of the dying king.

The Egyptian secret school of philosophy was divided into the Lesser and the Greater Mysteries, the former being sacred to Isis and the latter to Serapis and Osiris. Wilkinson is of the opinion that only the priests were permitted to enter the Greater Mysteries. Even the heir to the throne was not eligible until he had been crowned Pharaoh, when, by virtue of his kingly office, he automatically became a priest and the temporal head of the state religion. (See Wilkinson's *Manners and Customs of the Egyptians*.) A limited number were admitted into the Greater Mysteries; these preserved their secrets inviolate.

Much of the information concerning the rituals of the higher degrees of the Egyptian Mysteries has been gleaned from an examination of the chambers and passageways in which the initiations were given. Under the temple of Serapis destroyed by Theodosius were found strange mechanical contrivances constructed by the priests in the subterranean crypts and caverns where the nocturnal initiatory rites were celebrated. These machines indicate the severe tests of moral and physical courage undergone by the candidates. After passing through these tortuous ways, the neophytes who survived the ordeal were ushered into the presence of Serapis, a noble and awe-inspiring figure illumined by seven lights.

Labyrinths were also a striking feature in connection with the Rite of Serapis, and E. A. Wallis Budge, in his *Gods of the Egyptians*, depicts Serapis (Minotaur-like) with the body of a man and the head of a bull. Labyrinths were symbolic of the involvements and illusions of the lower world through which wanders the soul of man in its search for truth. In the labyrinth dwells the lower animal man with the head of the bull, who seeks to destroy the soul entangled in the maze of worldly ignorance. In this relation Serapis becomes the Tyer or Adversary who tests the souls of those seeking union with the Immortals. The maze was also doubtless used to represent the solar system, the Bull-Man representing the sun dwelling in the mystic maze of its planets, moons, and asteroids.

The Gnostic Mysteries were acquainted with the arcane meaning of Serapis, and through the medium of Gnosticism this god became inextricably associated with early Christianity. In fact, the Emperor Hadrian, while traveling in Egypt in A.D. 134, declared in a letter to Servianus that the worshipers of Serapis were Christians and that the Bishops of the church also worshiped at his shrine. He even declared that the Patriarch himself, when in Egypt, was forced to adore Serapis as well as Christ. (See Parsons' *New Light on the Great Pyramid*.)

The little-suspected importance of Serapis as a prototype of Christ can be best appreciated after a consideration of the following extract from C. W. King's *Gnostics and Their Remains*: "There can be no doubt that the head of Serapis, marked as the face is by a grave and pensive majesty, supplied the first idea for the conventional portraits of the Saviour. The Jewish prejudices of the first converts were so powerful that we may be sure

no attempt was made to depict His countenance until some generations after all that had beheld it on earth had passed away."

Serapis gradually usurped the position previously occupied by the other Egyptian and Greek gods, and became the supreme deity of both religions. His power continued until the fourth century of



From *Monatliche Historie der Hebräer* von Kerler.

#### THE ALEXANDRIAN SERAPIS.

Serapis is often shown standing on the back of the second emerald, carrying in his left hand a rule with which he measures the measurements of the Nile, and holding in his right hand a scepter emblem consisting of an animal with three heads. The first head—that of a lion—signified the present; the second head—that of a wolf—the past; and the third head—that of a dog—the future. The body with its three heads was managed by the trident tail of a serpent. Figures of Serapis are occasionally accompanied by Cerberus, the three-headed dog of Pluto, and—like Jupiter—carry baskets of grain upon their heads.

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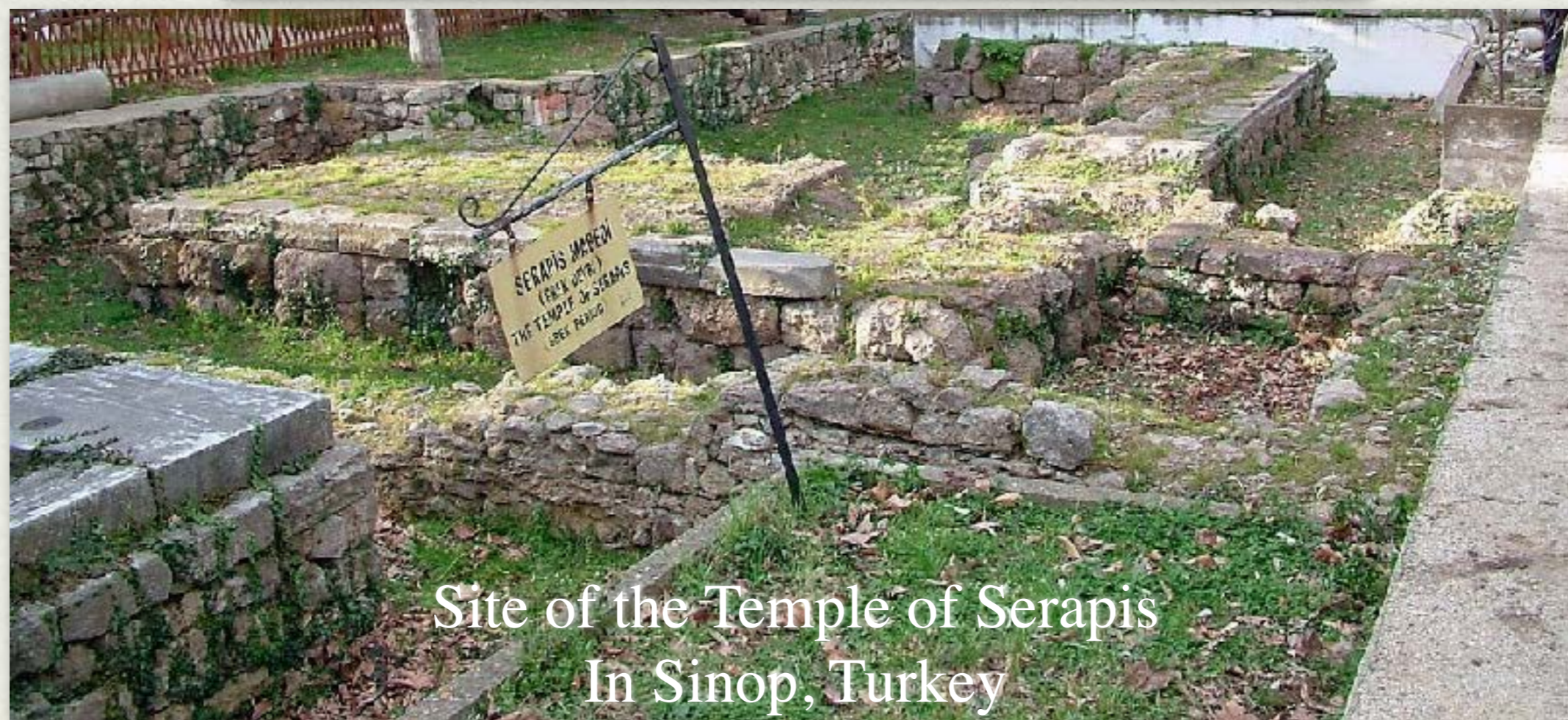
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Site of the Temple of Serapis  
In Sinop, Turkey



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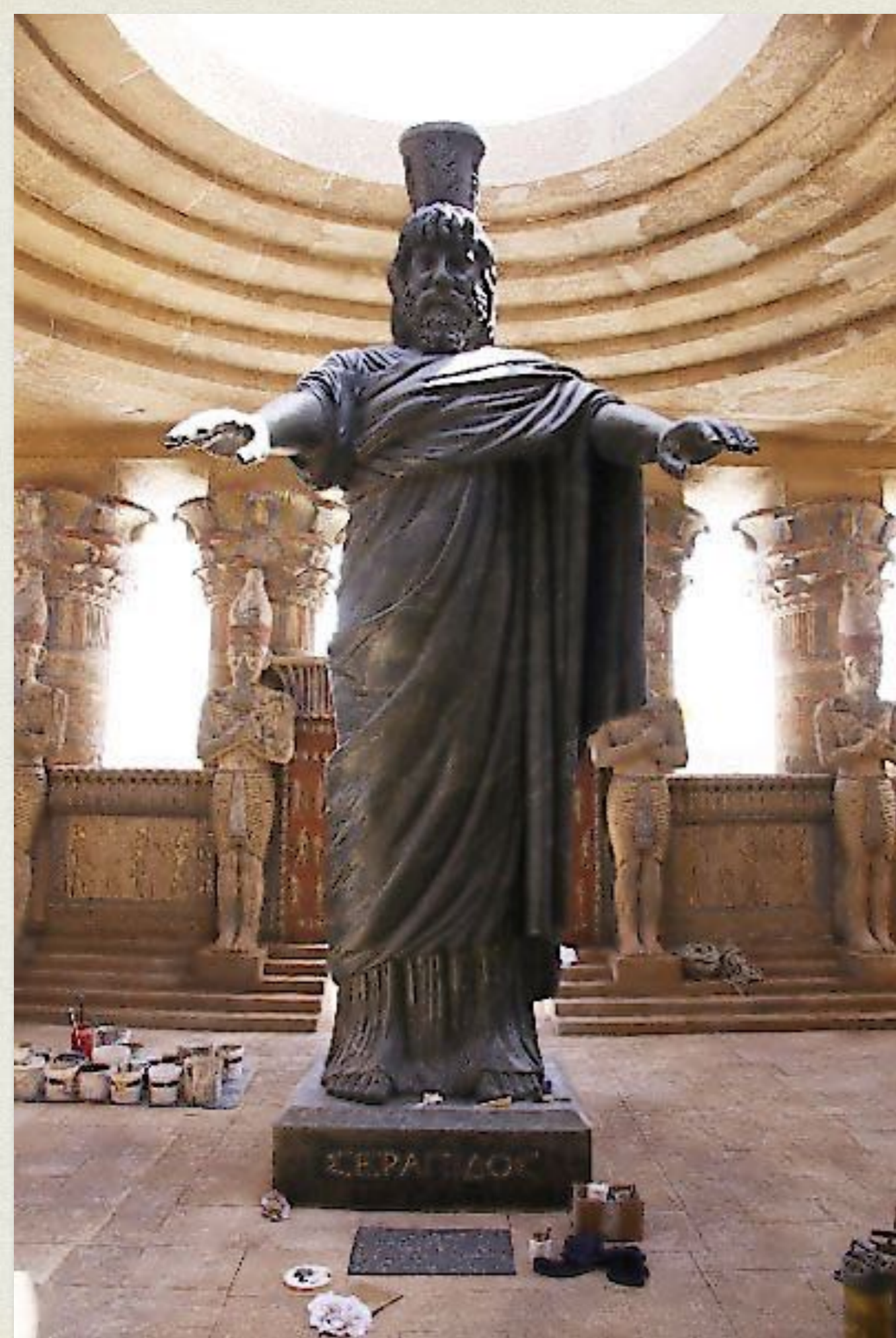
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1. Isis-Termutis, Serapis-Agathodaemon and Osiris Canopus. Stele of the Greco-Roman period, Leiden Museum.

2. Serapis-Agathodaemon (God-Serpent, revered in Alexandria and the surrounding area), bronze, National Museum, Athens.

3. Abraxas Stone







It has been repeatedly stated that the Serpent is the symbol of wisdom and of Occult knowledge. “The Serpent has been connected with the god of wisdom from the earliest times of which we have any historical notice,” writes Staniland Wake. “This animal was the especial symbol of Thot or Taut . . . and of all those gods, such as Hermes and Seth who can be connected with him.” According to Sir Henry Rawlinson, the most important titles of this deity refer to “his functions as the source of all knowledge and science.” Not only is he “the intelligent fish,” but his name may be read as signifying both life and a serpent (an initiated adept), and he may be considered as “figured by the great serpent which occupies so conspicuous a place among the symbols of the gods on the black stones recording Babylonian benefactions.” Esculapius, Serapis, Pluto, Knoum and Kneph, are all deities with the attributes of the serpent. Says Dupuis, “They are all healers, givers of health, spiritual and physical, and of enlightenment.” –SD2:26fn



## THE MYSTERIES OF ASAR-HAPI (cont.)

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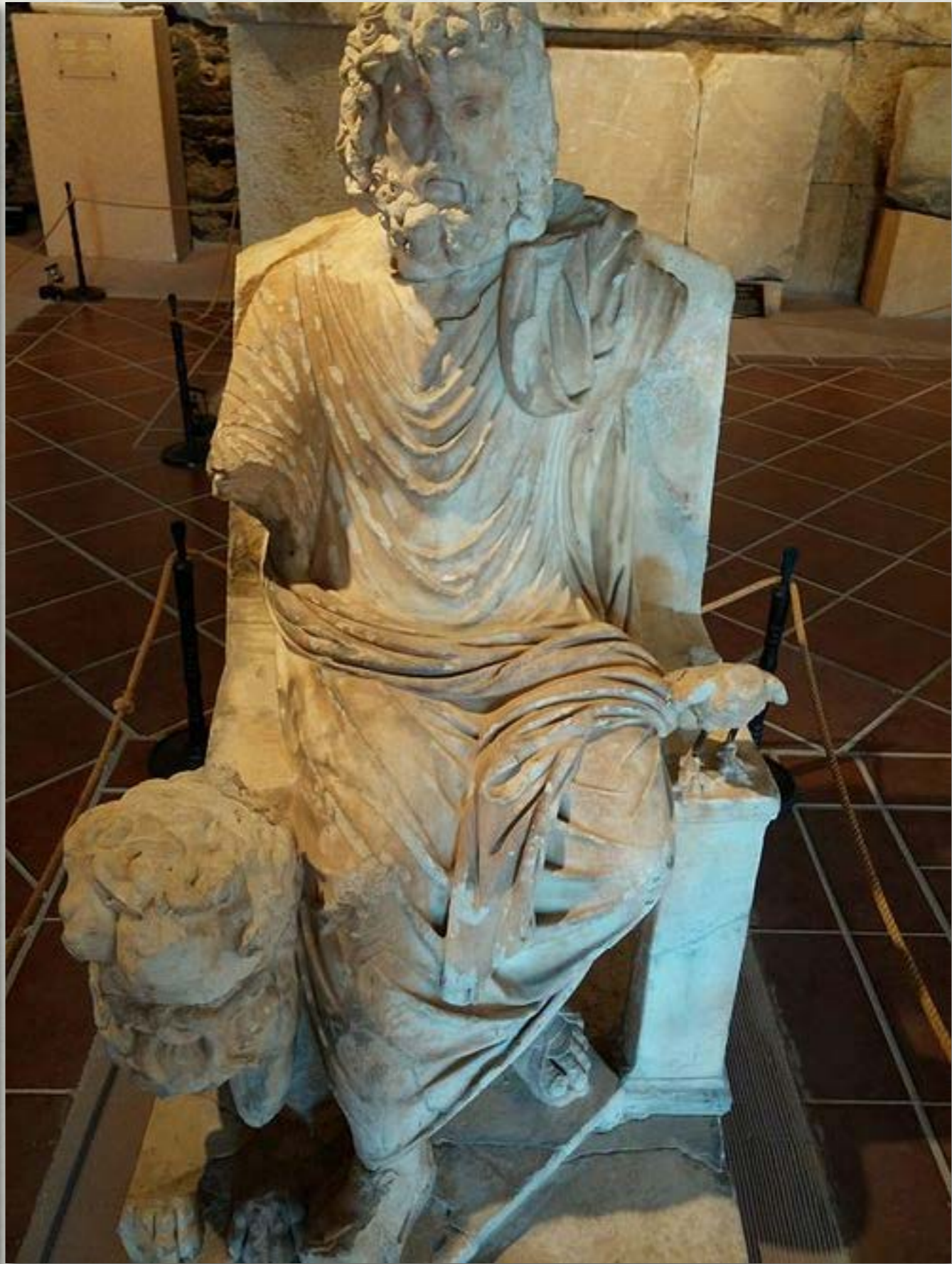
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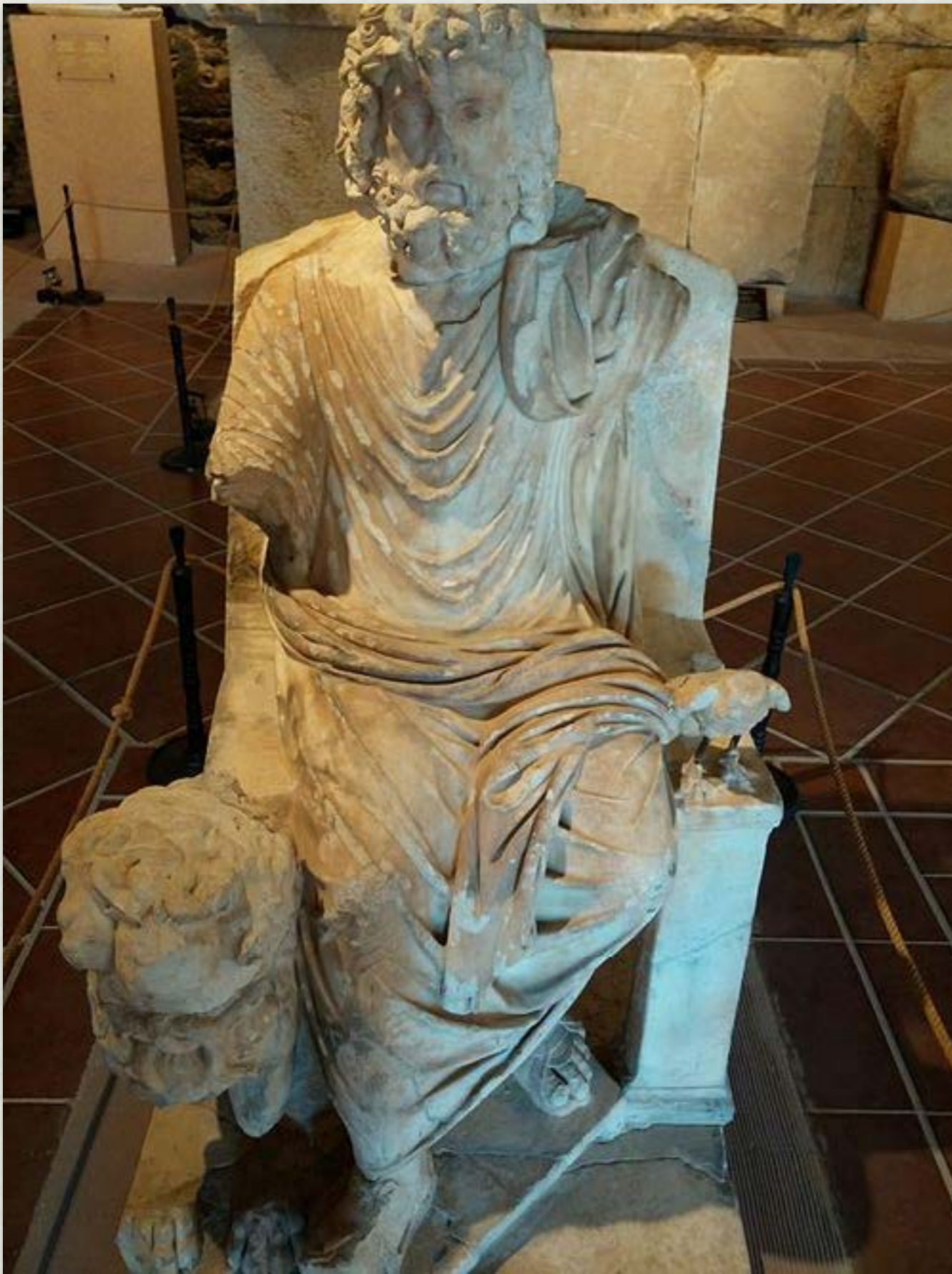
Head of an anonymous priest of Serapis





Hades-Aidoneus





Hades-Aidoneus



Serapis





Persephone



Serapis





Multiple columns of hieroglyphs arranged in a grid-like pattern, likely containing names and titles of the individuals depicted in the scene.



A single column of hieroglyphs located between the two standing figures, likely identifying them or describing their relationship.



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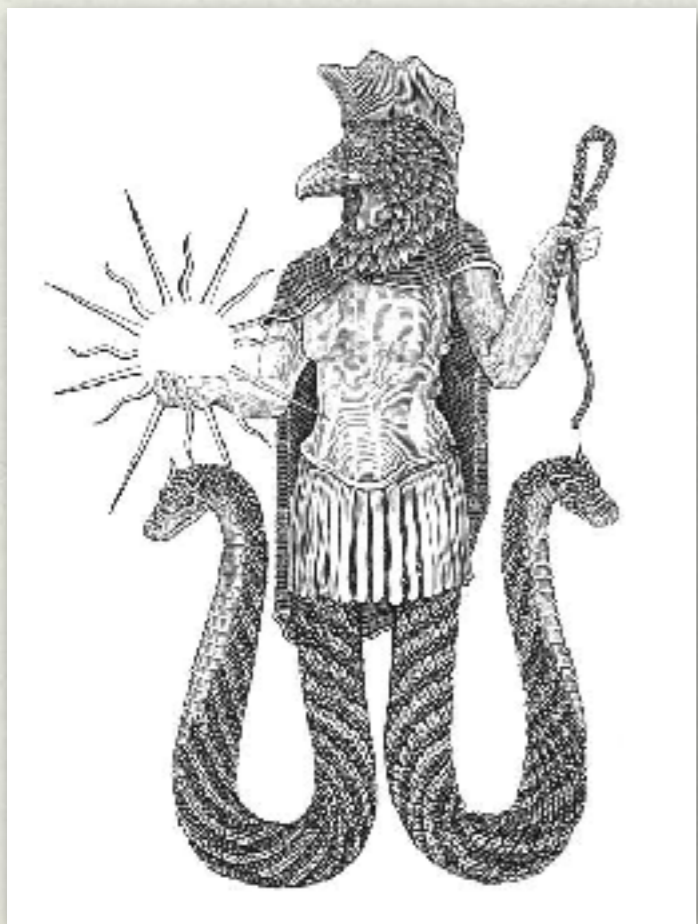
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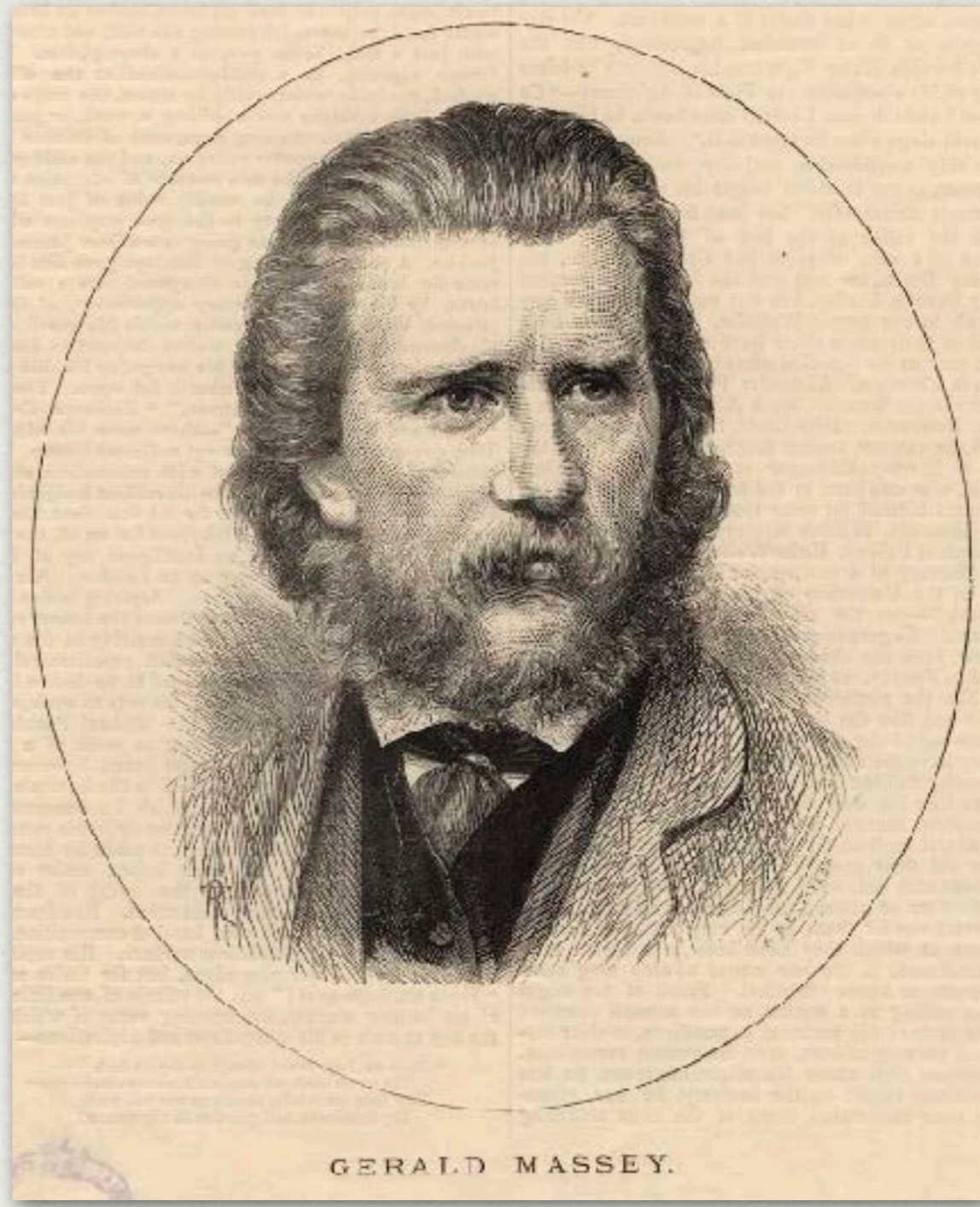
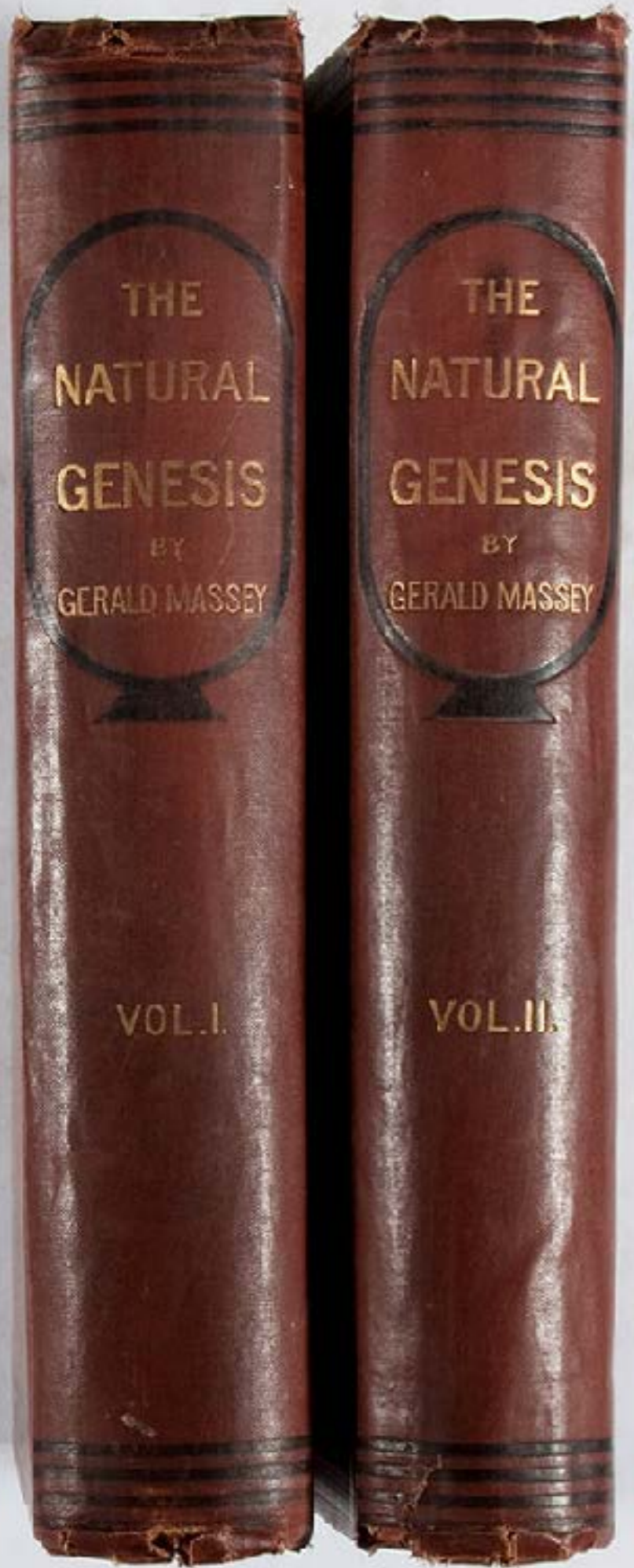
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“...the gnostic Ophis contained the same triple symbolism in its seven vowels as the One, Three and Seven-syllabled Oeaoohoo of the Archaic doctrine; i.e., the One Unmanifested Logos, the Second manifested, the triangle concreting into the Quaternary or Tetragrammaton, and the rays of the latter on the material plane. –SD1:73





The clickers inhaled the air to articulate their sounds, and the utterers of the Seven-Vowelled chant exhaled their breath toward heaven, the height being scaled and the summit of religious aspiration very literally attained by the ascent of the Seven Vowels, and the breathe utterance of the letters composing the ineffable Name that was noted on the Planetary orbit-lines of the celestial scale. –Natural Genesis v.1:290-1





And this “True and Perfect Serpent” is the seven-lettered God who is now credited with being Jehovah, and Jesus One with him. To this Seven-vowelled god the candidate for initiation is sent by Christos, in the Pistis Sophia, a work earlier than St. John's Revelation, and evidently of the same school. “The (Serpent of the) Seven Thunders uttered these seven vowels,” but “Seal up those things which the seven thunders uttered, and write them not,” says Revelation. “Do ye seek after these mysteries?” inquiries Jesus in the Pistis Sophia. “No mystery is more excellent than they (the seven vowels): for they shall bring your souls unto the Light of Lights”—i.e., true Wisdom. “Nothing, therefore, is more excellent than the mysteries which ye seek after, saving only the mystery of the Seven Vowels and their FORTY AND NINE Powers, and the numbers thereof.”

These seven vowels are represented by the Swastika signs on the crowns of the seven heads of the Serpent of Eternity, in India, among esoteric Buddhists, in Egypt, in Chaldea, etc. etc., and among the Initiates of every other country. It is on the Seven zones of post mortem ascent, in the Hermetic writings, that the “mortal” leaves, on each, one of his “Souls” (or Principles); until arrived on the plane above all zones he remains as the great Formless Serpent of absolute wisdom—or the Deity itself. The seven-headed serpent has more than one signification in the Arcane teachings. It is the seven-headed Draco, each of whose heads is a star of the Lesser Bear; but it was also, and pre-eminently, the Serpent of Darkness (i.e., inconceivable and incomprehensible) whose seven heads were the seven Logoi, the reflections of the one and first manifested Light—the universal LOGOS. –SD1:410-1



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SERAPIS

SOLEIL

*Pl. de l'Égypte. 21*



*M. de la. P. de l'Égypte. 21*

*Pl. de l'Égypte. 21*

PIS

SOLE





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“For this cause the body of the goddess is covered with continuous rows of *udders*, to declare that the universe is maintained by the perpetual nourishing of the Earth or Nature.” –Theodosius

The Goddess Diana at Ephesus





The head of a wolf was worn in the mysteries of Isis, because the wolf (Anup) was her warder and guardian during her search after Osiris in the underworld. The wolf, jackal, or dog, was the guide of the sun and of the souls of the dead. The station of the wolf in the Egyptian planisphere is at the place of the vernal equinox, a point of commencement where we find the double holy house of Anup. The candidate as the *Loveteau* of French Masonry still enters as a young wolf...” –Natural Genesis v.1:290-1





The Sun was always called by the Egyptians "the eye of Osiris," and was himself the Logos, the first-begotten, or light made manifest to the world, "which is the Mind and divine intellect of the Concealed." It is only by the sevenfold Ray of this light that we can become cognizant of the Logos through the Demiurge, regarding the latter as the creator of our planet and everything pertaining to it, and the former as the guiding Force of that "Creator" –SD2:25







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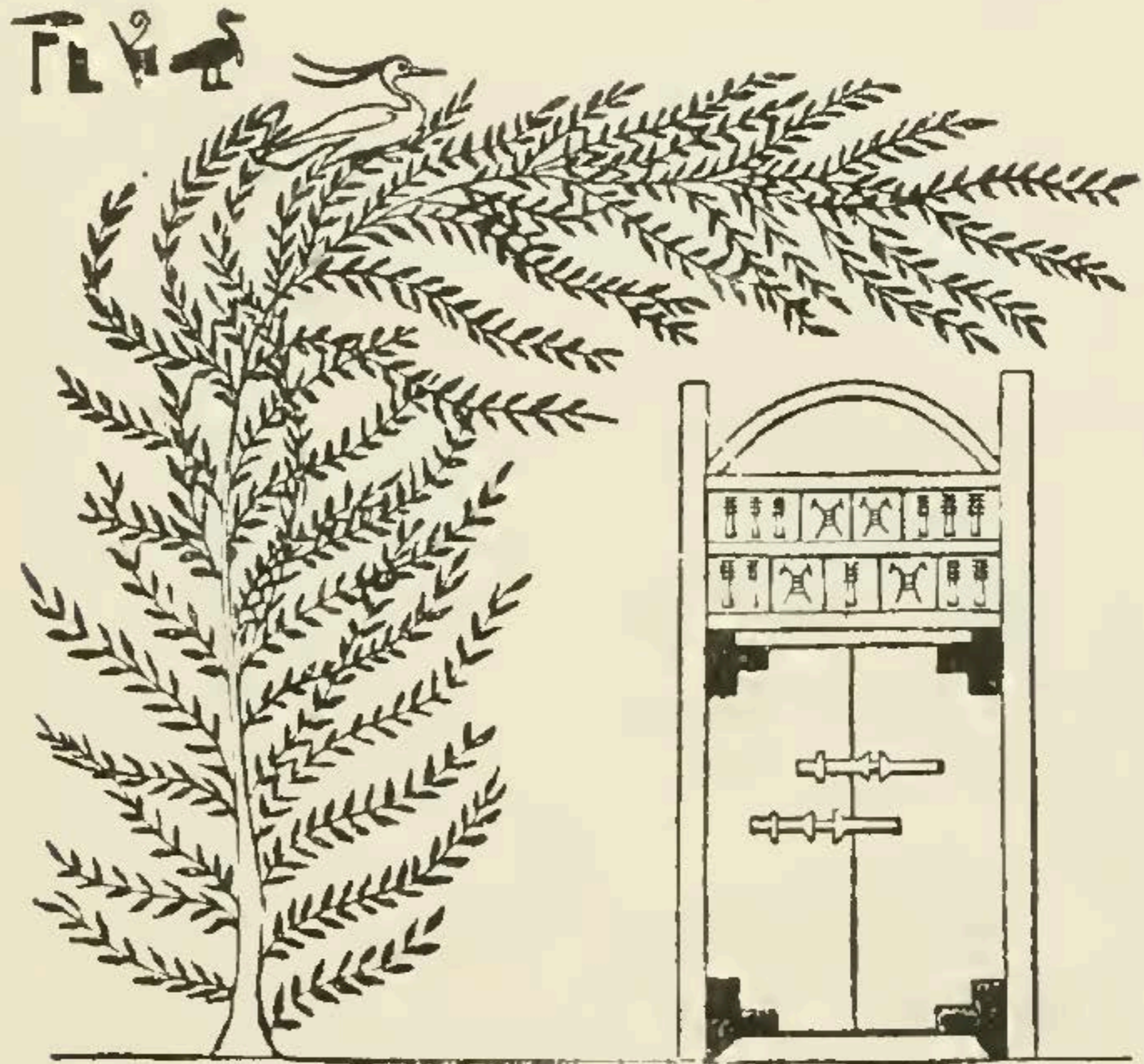
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No. 379.

Sacred tamarisk of Osiris. In the branches, the *Bennu* or Phoenix. 'The Soul of Osiris.'



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KEY  
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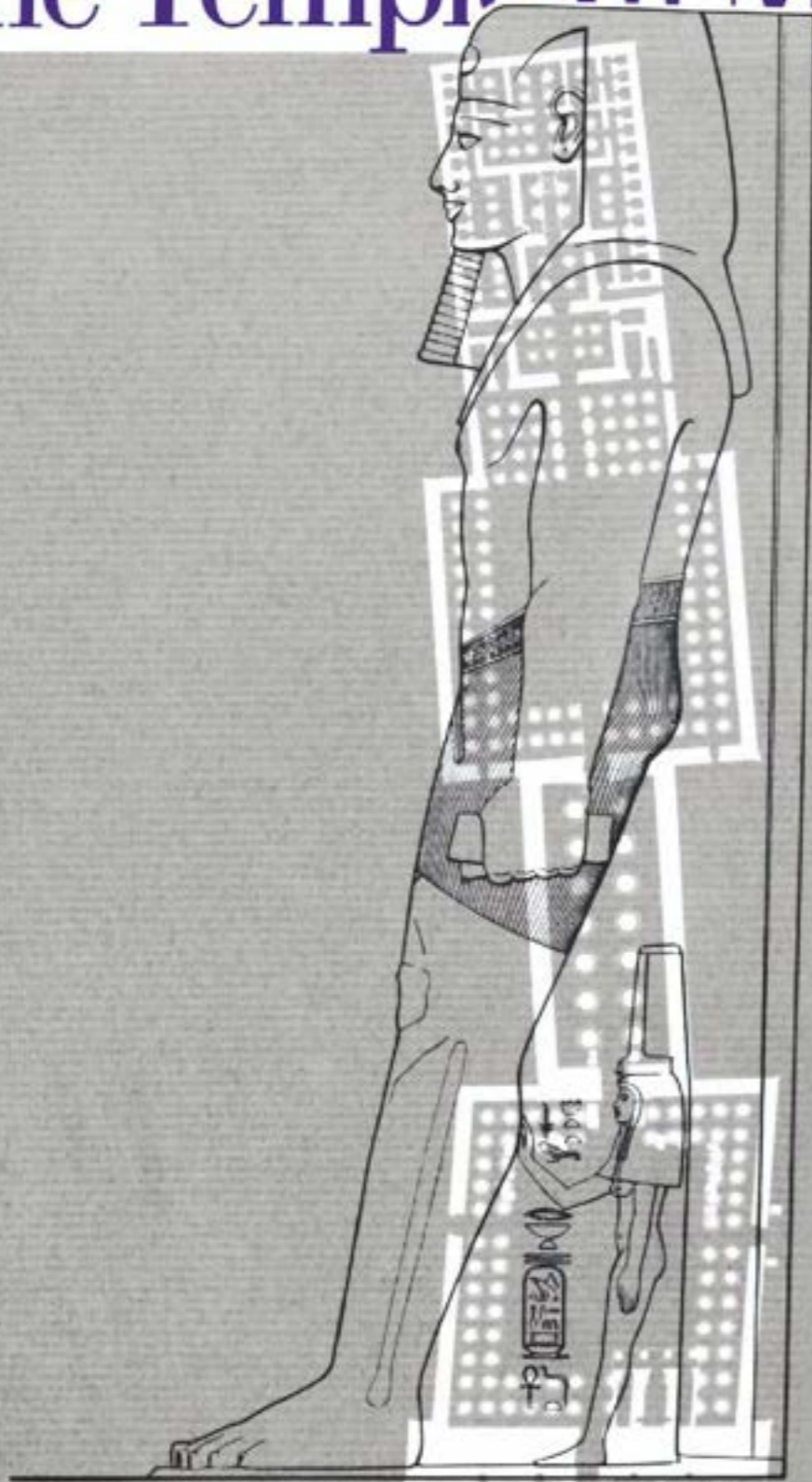
SKINNER

David McKay



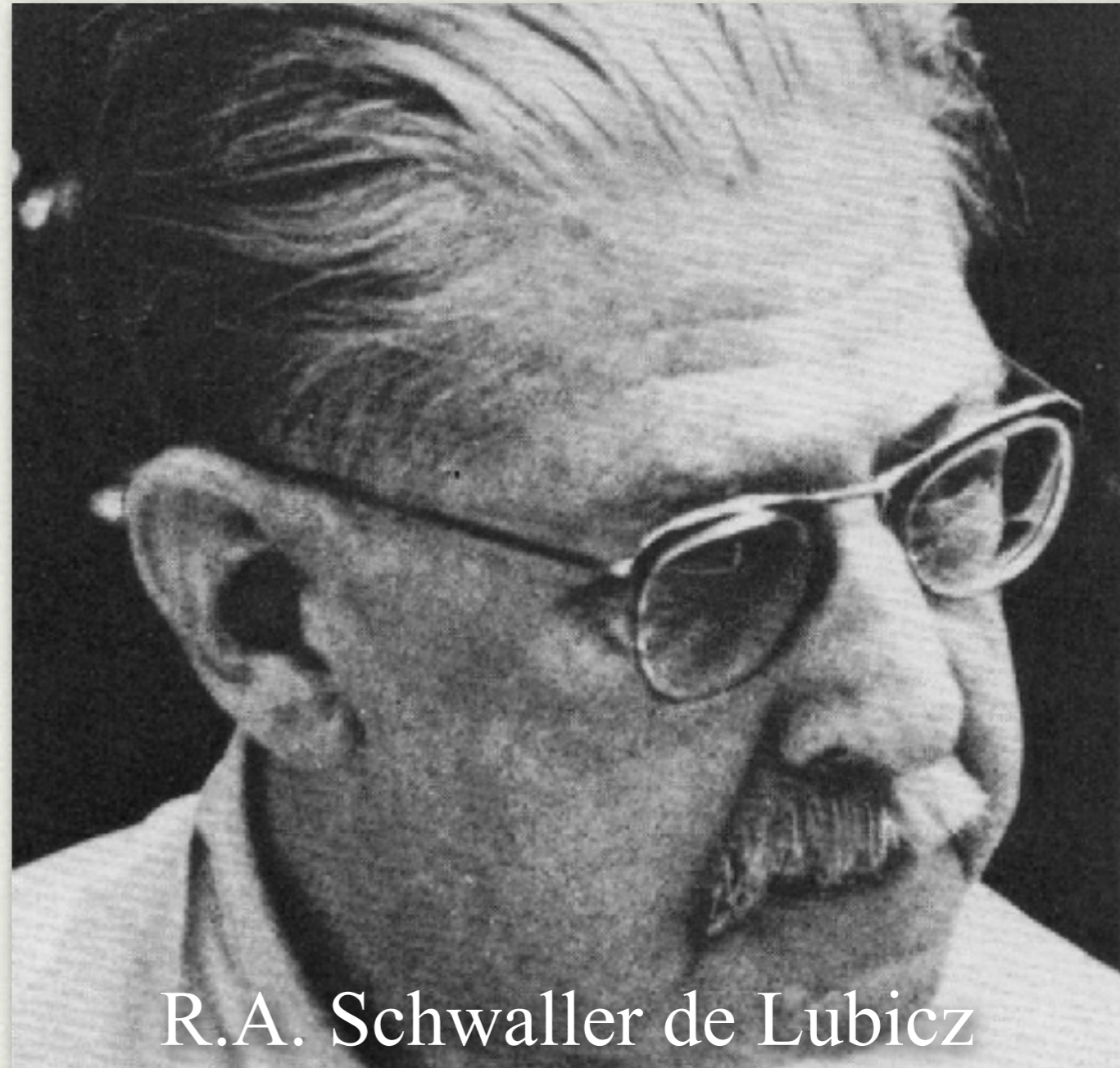


# The Temple In Man



Sacred Architecture and the Perfect Man

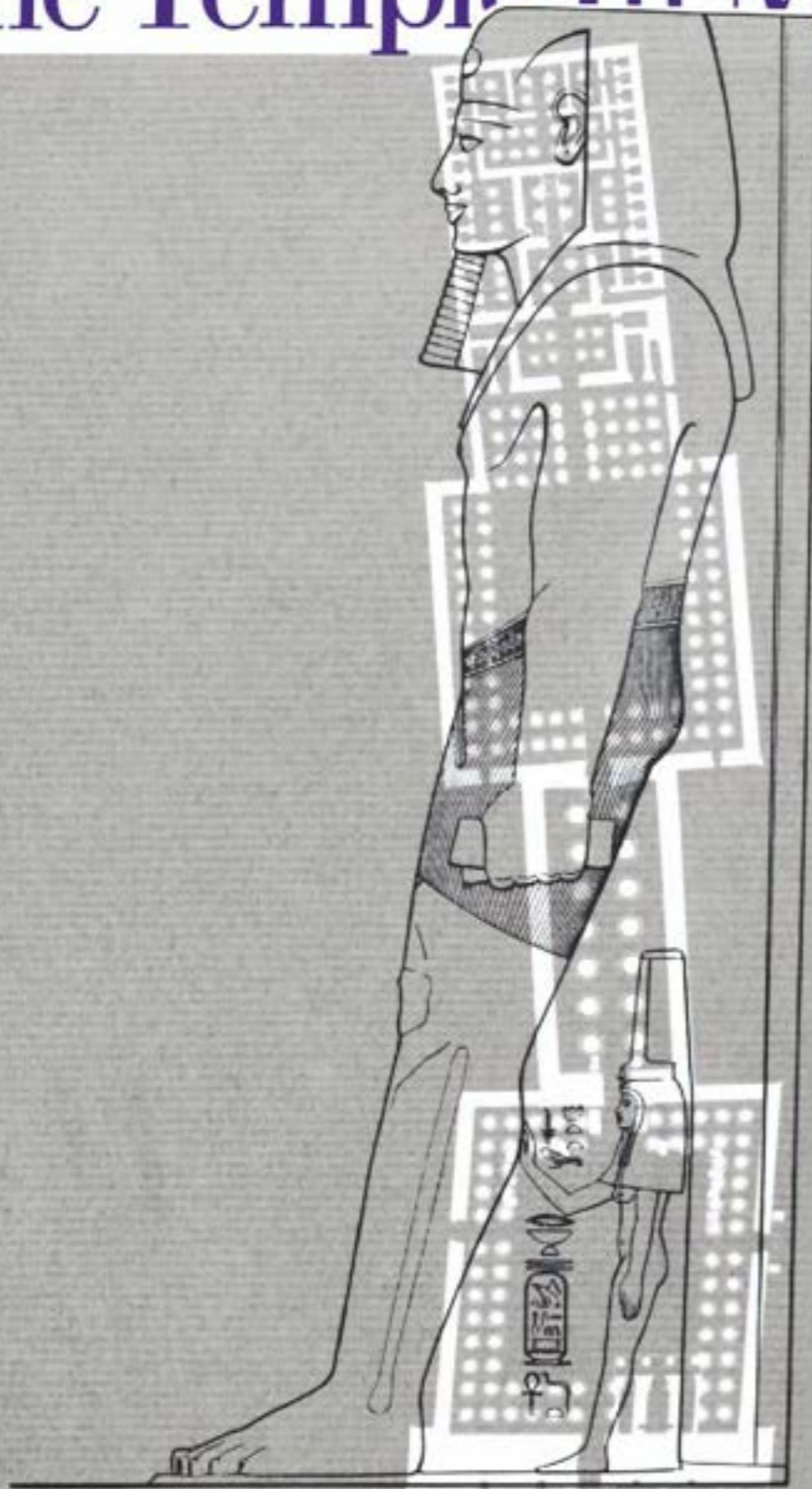
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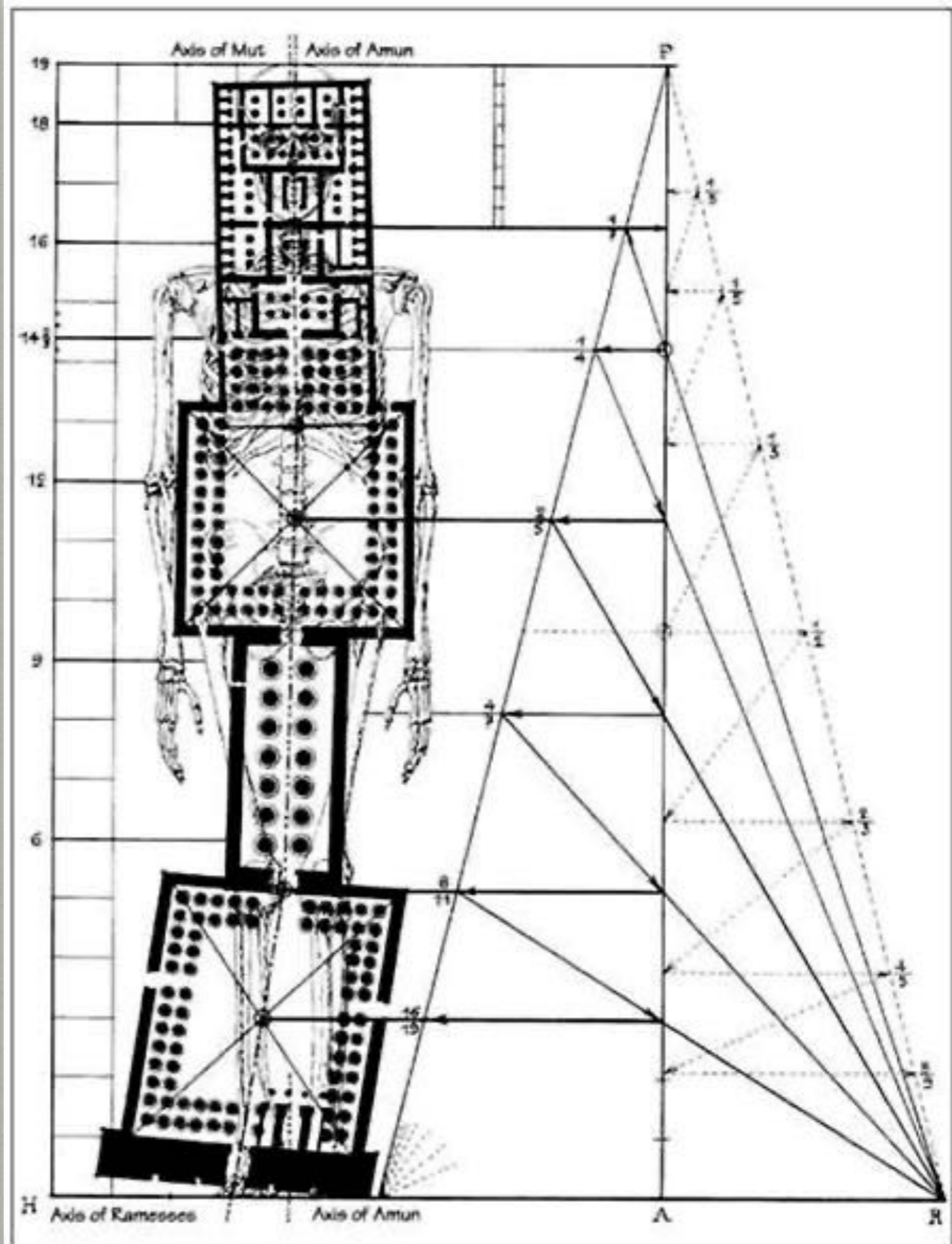
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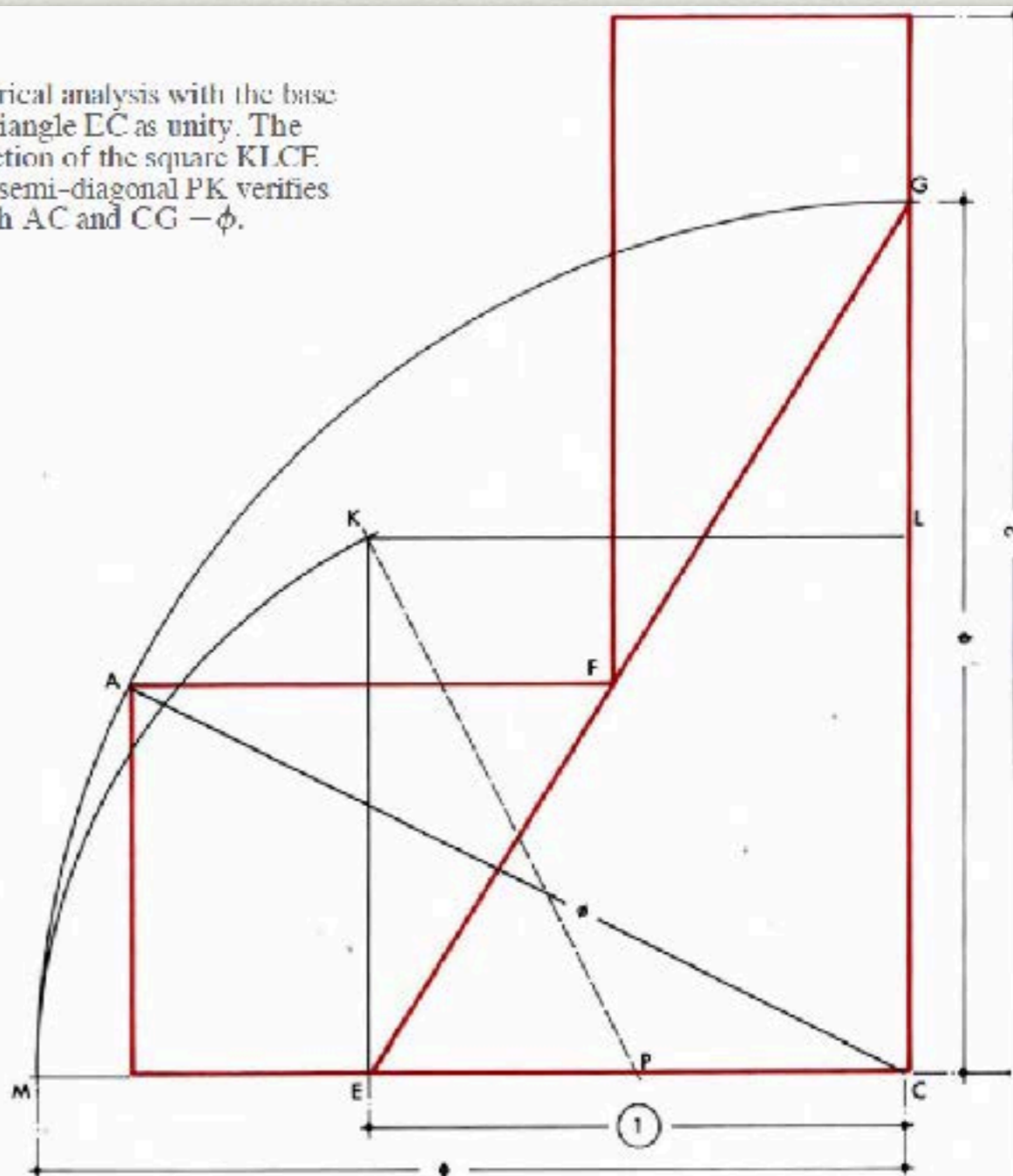




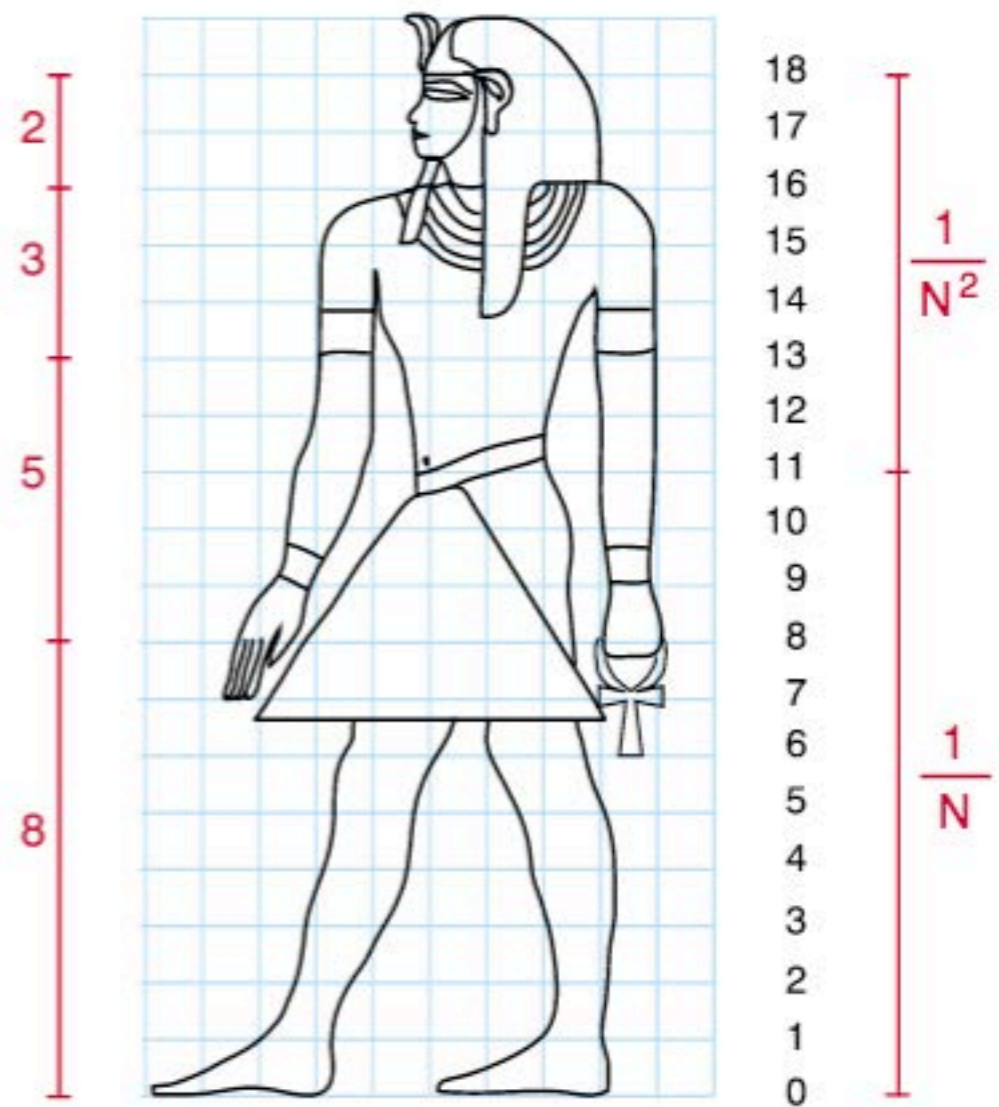
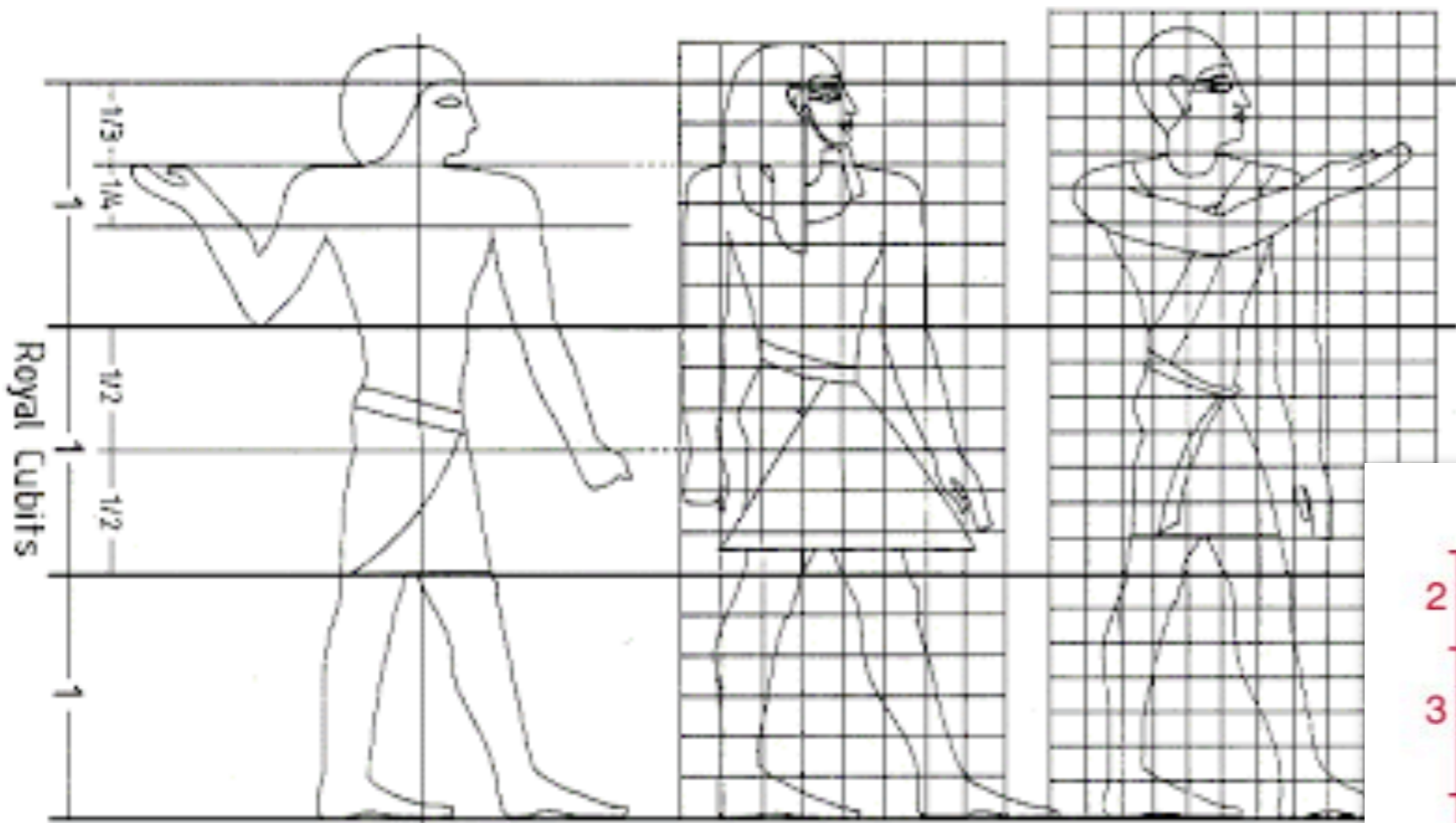
The Tomb of Petosiris

Painted bas relief from the east wall of the tomb's chapel. The priest pours a libation over the mummy of the deceased.

Geometrical analysis with the base of the triangle EC as unity. The construction of the square KLCF and the semi-diagonal PK verifies that both AC and CG =  $\phi$ .



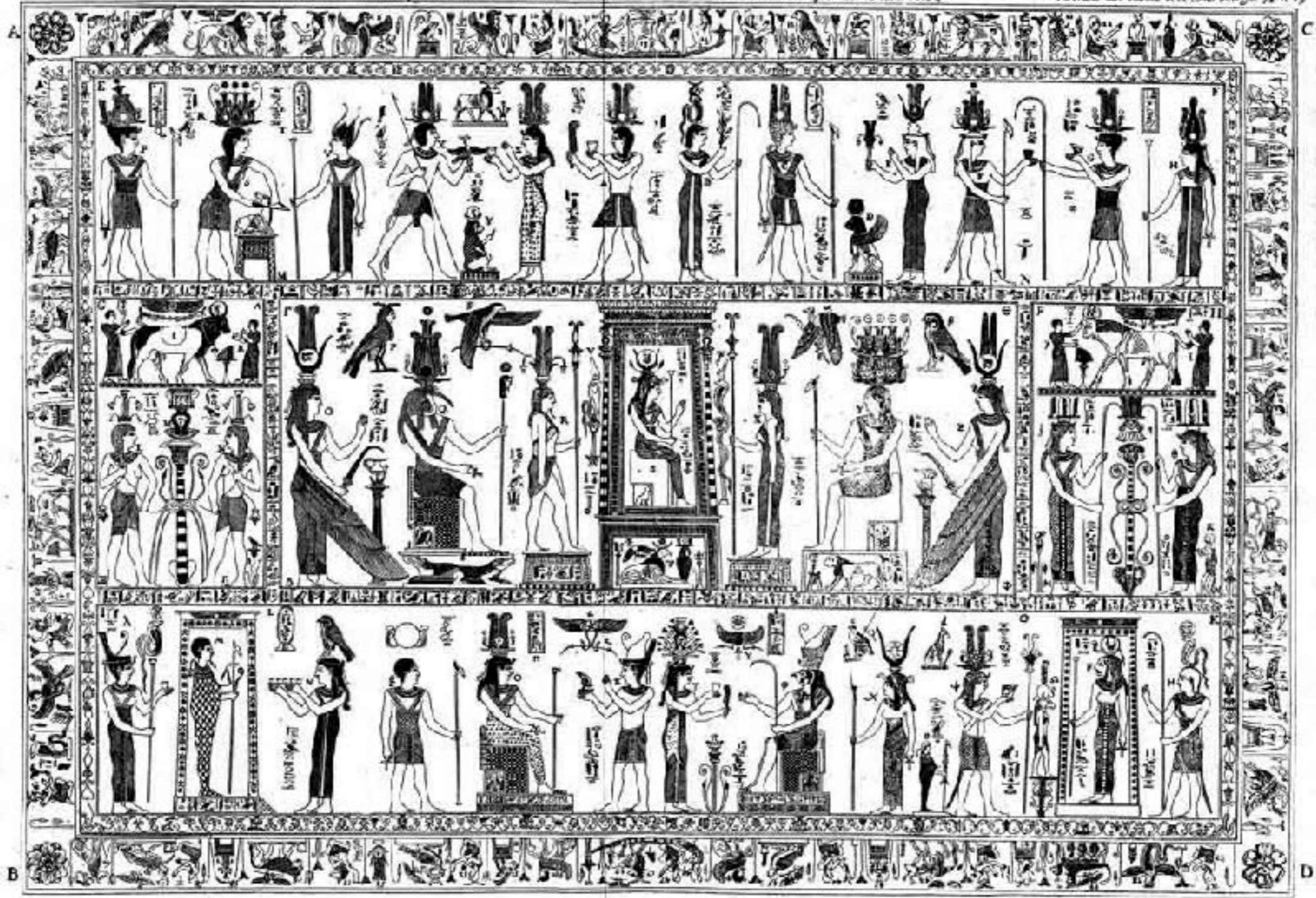




Human Figuration On an Original Ancient Egyptian Grid from KV22 of Amen-hotep III



MENSÆ ISIACÆ SIVE TABULÆ AENEÆ VETUSTISSIMÆ, SACRIS ÆGYPTIORVM LITERIS GALATAE VERVS, ET GENVINVS TYPVS, QVAM  
 PRIMVM E MVSÆO TORQVATI BEMBI VNDE ET BEMBINA DICTVVR AN. M D LIX. EXTRACTAM AENEAS VICVS PARMENSIS EDIDIT. ATQVE FERD. I. CÆSARI CONSECRAVIT  
 HANC DEINDE IN FORMAM COMMODOREM CONTRACTAM  
 SERENISSIMO PRINCIPI LEOPOLDO CVBILINO ARCHIDVCI AVSTRIÆ, SVPERO BELGIÆ ET BVRGVDIÆ, CVBERNATORI NECNON MAGNO TEVTONICI ORD. MAGISTRO.  
 Visibile constructum est per gradus decem. etiam eisdem hieroglyphis Actus Anno. 1034.

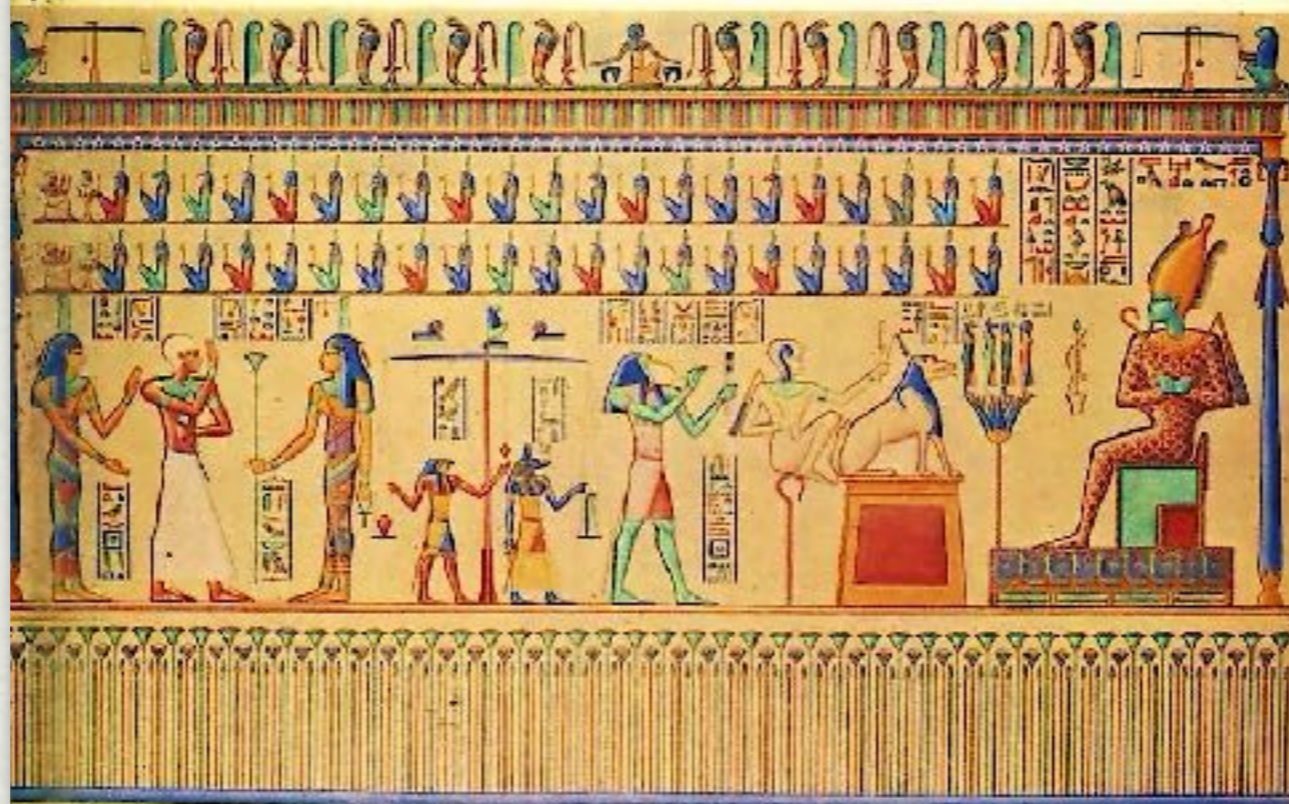


The Life and Teachings of Thoth Hermes Trismegistus,  
 The Initiation of the Pyramid,  
 Isis, the Virgin of the World  
 The Bembine Table of Isis



# HER-BAK

*Egyptian Initiate*



**ISHA SCHWALLER DE LUBICZ**  
*Translated by Ronald Fraser*



This work is an authentic reconstruction of the sacred science and spiritual disciplines as taught in the temple of Karnak. Fifteen years research in the temples and tombs of Egypt enabled the author [Isha Schwaller de Lubicz] to decipher the hidden meaning of hieroglyphic symbolism. The exceptional circumstances of her sojourn in Egypt under the tutelage of her mentor and husband, R.A. Schwaller de Lubicz, placed the key in her possession.

–from the Intro to Her Bak, Egyptian Initiate

At a given signal the door opened from within. The Sage embraced Her-Bak. ‘Go in then, my son, and may your destiny be fulfilled.’ Shaking all over Her-Bak crossed the threshold under the eyes of a keeper who closed the heavy door. ‘We enter an inner world,’ said the Sage, ‘where all the mysteries of the Word are at work, the Word whose face, *hr* is a mirror. Your own face, Her-Bak, opens to the outer world by seven doors: three are double, opening eastward and westward; the seventh is one and central, yet it has a double interior canal with a double function. The air of Shu bathes them all equally; but each takes from this same air, by adaptation, a different quality. The eyes, *ar-ti*, receive Shu's light. The nostrils, *sher-ti*, breathe his air. The central door, the mouth, *ra*, has a dual function, to admit offerings of food– and to let the Master of the House, the active Word, emerge and shew himself. Each door is specialised as to name and function; but the central door is known by the generic name of *ra*, opening, entry. Note that the eye, *ar-ti*, the nostril, *sher-ti*, and the ear, *mesdjer* have the same letter, *r*. You must learn the meaning of each door, and, if you want to know where it leads you, study its form, name, place, and symbolism– and it will tell you its function.’

–Her Bak, Egyptian Initiate:28-9



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The Brâhmana said: On this, too, they relate this ancient story. Learn now of what description is the institution of the ten sacrificial priests. **The ear, the skin, the two eyes, the tongue, the nose, the two feet, the two hands, speech, the genital organ, and the anus, these, verily, are ten sacrificial priests, O beautiful one!** Sound, touch, colour, and taste, smell, words, action, motion, and the discharge of semen, urine, and excrement, these are the ten oblations. The quarters, wind, sun, moon, earth and fire, and Vishnu also, Indra, Pragâpati, and Mitra, these, O beautiful one! are the ten fires. The ten organs are the makers of the offerings. the offerings are ten, O beautiful one! Objects of sense, verily, are the fuel; and they are offered up into the ten fires. The mind is the ladle; and the wealth is the pure, highest knowledge. Thus we have heard, was the universe duly divided. –Anugita:261



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## THE MYSTERIES OF ASAR-HAPI (cont.)

Clement of Alexandria describes a figure of Serapis compounded from the following elements: First, filings of gold, silver, lead, and tin; second, all manner of Egyptian stones, including sapphires, hematites, emeralds, and topazes; all these being ground down and mixed together with the coloring matter left over from the funeral of Osiris and Apis. The result was a rare and curious figure, indigo in color. Some of the statues of Serapis must have been formed of extremely hard substances, for when a Christian soldier, carrying out the edict of Theodosius, struck the Alexandrian Serapis with his ax, that instrument was shattered into fragments and sparks flew from it. It is also quite probable that Serapis was worshiped in the form of a serpent, in common with many of the higher deities of the Egyptian and Greek pantheons.

Serapis was called Theon Heptagrammaton, or the god with the name of seven letters. The name Serapis (like Abraxas and Mithras) contains seven letters. In their hymns to Serapis the priests chanted the seven vowels. Occasionally Serapis is depicted with horns or a coronet of seven rays. These evidently represented the seven divine intelligences manifesting through the solar light. The Encyclopædia Britannica notes that the earliest authentic mention of Serapis is in connection with the death of Alexander. Such was the prestige of Serapis that he alone of the gods was consulted in behalf of the dying king.

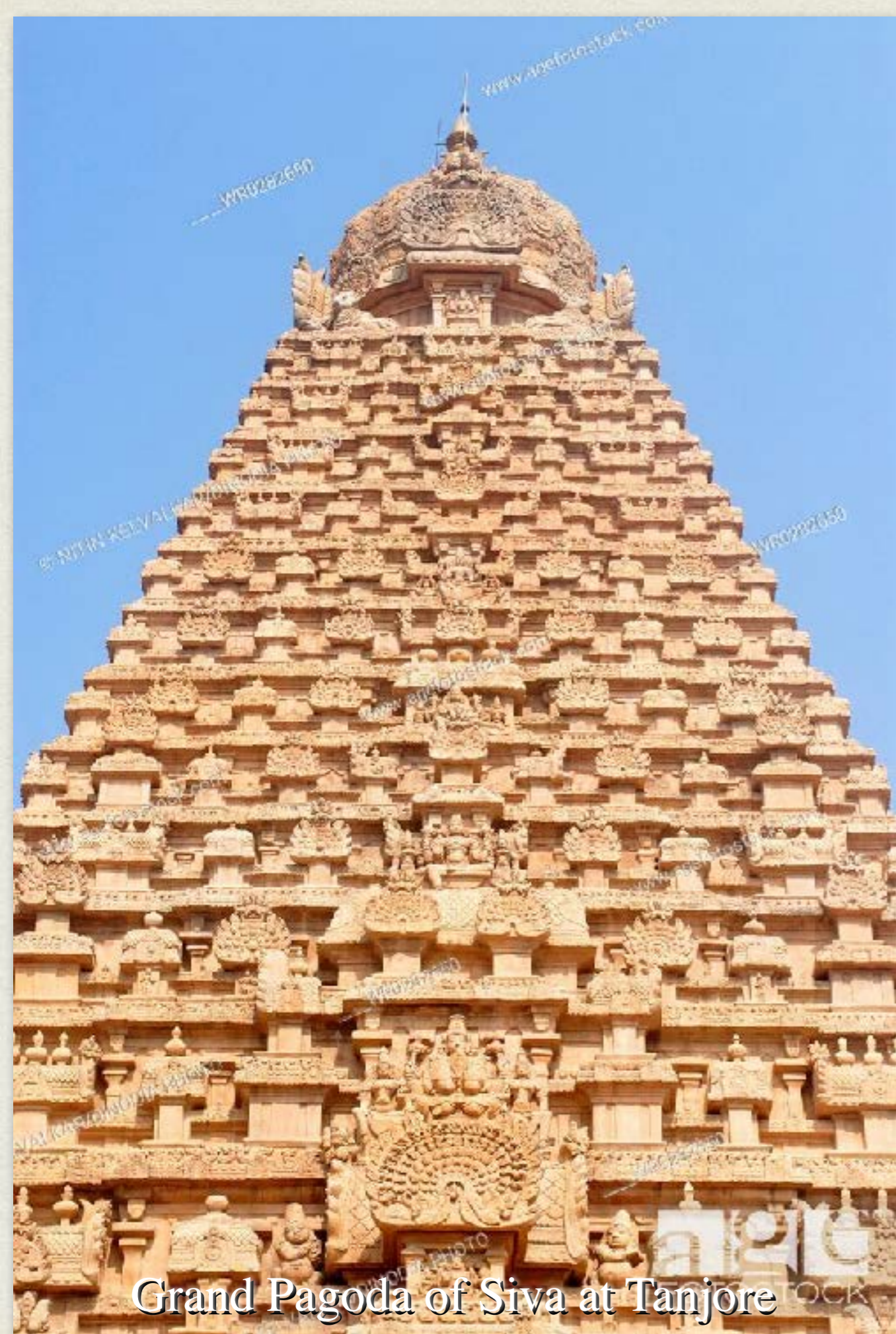
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Grand Pagoda of Siva at Tanjore

The very construction of the grand Colossus of Serapis ingeniously set forth these ideas of his character. It was formed out of plates of all the metals, artfully joined together, to typify the harmonious union of different elements in the fabric of the universe, the "*moles et machina mundi*." This statue was placed upon the summit of an artificial hill (whose vast interior was divided into vaulted halls, containing the famous library), ascended by a flight of a hundred steps— a style of building totally diverse from the native Egyptian and the Grecian model, but exactly following the Indian usage, as may be seen by the grand pagoda of Siva at Tanjore, and by the topes and dagobas of the Buddhists.

—The Gnostics and Their Remains:167-8



There is considerable evidence that the famous statue of Serapis in the Serapeum at Alexandria was originally worshiped under another name at Sinope, from which it was brought to Alexandria. There is also a legend which tells that Serapis was a very early king of the Egyptians, to whom they owed the foundation of their philosophical and scientific power. After his death this king was elevated to the estate of a god. Pylarchus declared that the word *Serapis* means "the power that disposed the universe into its present beautiful order."

In his *Isis and Osiris*, Plutarch gives the following account of the origin of the magnificent statue of Serapis which stood in the Serapeum at Alexandria:

While he was Pharaoh of Egypt, Ptolemy Soter had a strange dream in which he beheld a tremendous statue, which came to life and ordered the Pharaoh to bring it to Alexandria with all possible speed. Ptolemy Soter, not knowing the whereabouts of the statue, was sorely perplexed as to how he could discover it. While the Pharaoh was relating his dream, a great traveler by the name of Sosibius, coming forward, declared that he had seen such an image at Sinope. The Pharaoh immediately dispatched Scetes and Dionysius to negotiate for the removal of the figure to Alexandria. Three years elapsed before the image was finally obtained, the representatives of the Pharaoh finally stealing it and concealing the theft by spreading a story that the statue had come to life and, walking down the street leading from its temple, had boarded the ship prepared for its transportation to Alexandria. Upon its arrival in Egypt, the figure was brought into the presence of two Egyptian Initiates—the Esmelpid Timotheus and Manetho the Sebennite—who immediately pronounced it to be Serapis. The priests then declared that it was equivalent to Pluto. This was a masterly stroke, for in Serapis the Greeks and Egyptians found a deity in common and thus religious unity was consummated between the two nations.

Several figures of Serapis that stood in his various temples in Egypt and Rome have been described by early authors. Nearly all these showed Grecian rather than Egyptian influence. In some the body of the god was encircled by the coils of a great serpent. Others showed him as a composite of Osiris and Apis.

A description of the god that in all probability is reasonably accurate is that which represents him as a tall, powerful figure, conveying the twofold impression of manly strength and womanly grace. His face portrayed a deeply pensive mood, the expression inclining toward sadness. His hair was long and arranged in a somewhat feminine manner, resting in curls upon his breast and shoulders. The face, save for its heavy beard, was also decidedly feminine. The figure of Serapis was usually robed from head to foot in heavy draperies, believed by initiates to conceal the fact that his body was androgynous.

Various substances were used in making the statues of Serapis. Some undoubtedly were carved from stone or marble by skilled craftsmen; others may have been cast from base or precious metals. One colossal statue of Serapis was composed of plates of various metals fitted together. In a labyrinth sacred to Serapis stood a thirteen-foot statue of him reported to have been made from a single emerald. Modern writers, discussing this image, state that it was made of green glass poured into a mold. According to the Egyptians, however, it withstood all the tests of an actual emerald.

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The little-suspected importance of Serapis as a prototype of Christ can be best appreciated after a consideration of the following extract from C. W. King's *Gnostics and Their Remains*: "There can be no doubt that the head of Serapis, marked as the face is by a grave and pensive majesty, supplied the first idea for the conventional portraits of the Saviour. The Jewish prejudices of the first converts were so powerful that we may be sure

no attempt was made to depict His countenance until some generations after all that had beheld it on earth had passed away."

Serapis gradually usurped the position previously occupied by the other Egyptian and Greek gods, and became the supreme deity of both religions. His power continued until the fourth century of



From *Monatliche Historie der Hebräer von Kerkh*.

#### THE ALEXANDRIAN SERAPIS.

Serapis is often shown standing on the back of the second emerald, carrying in his left hand a rule with which he measures the measurements of the Nile, and holding in his right hand a cornucopia containing an animal with three heads. The first head—that of a lion—signified the present; the second head—that of a wolf—the past; and the third head—that of a dog—the future. The body with its three heads was managed by the trident tail of a serpent. Figures of Serapis are occasionally accompanied by Cerberus, the three-headed dog of Pluto, and—like Jupiter—carry baskets of grain upon their heads.

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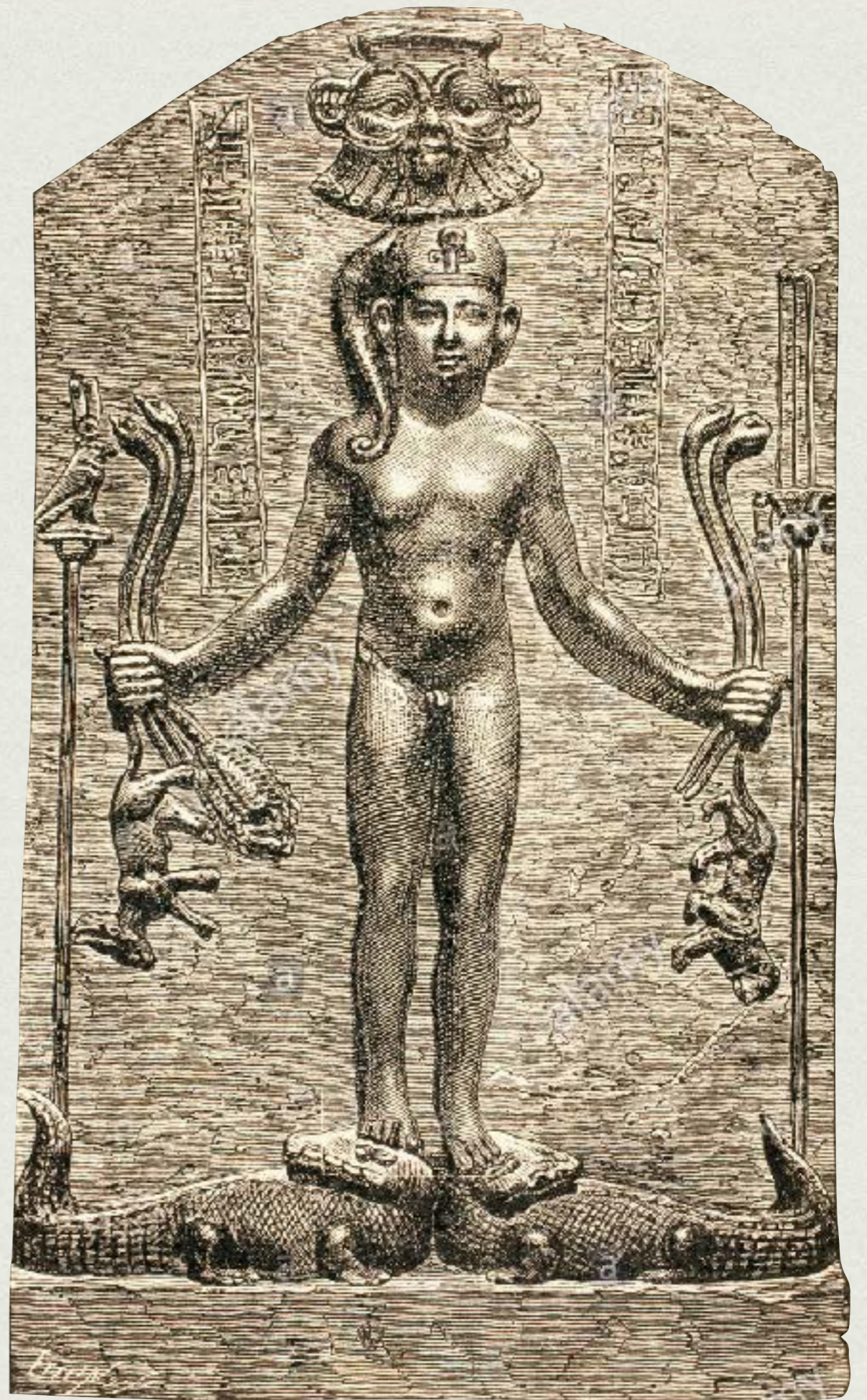


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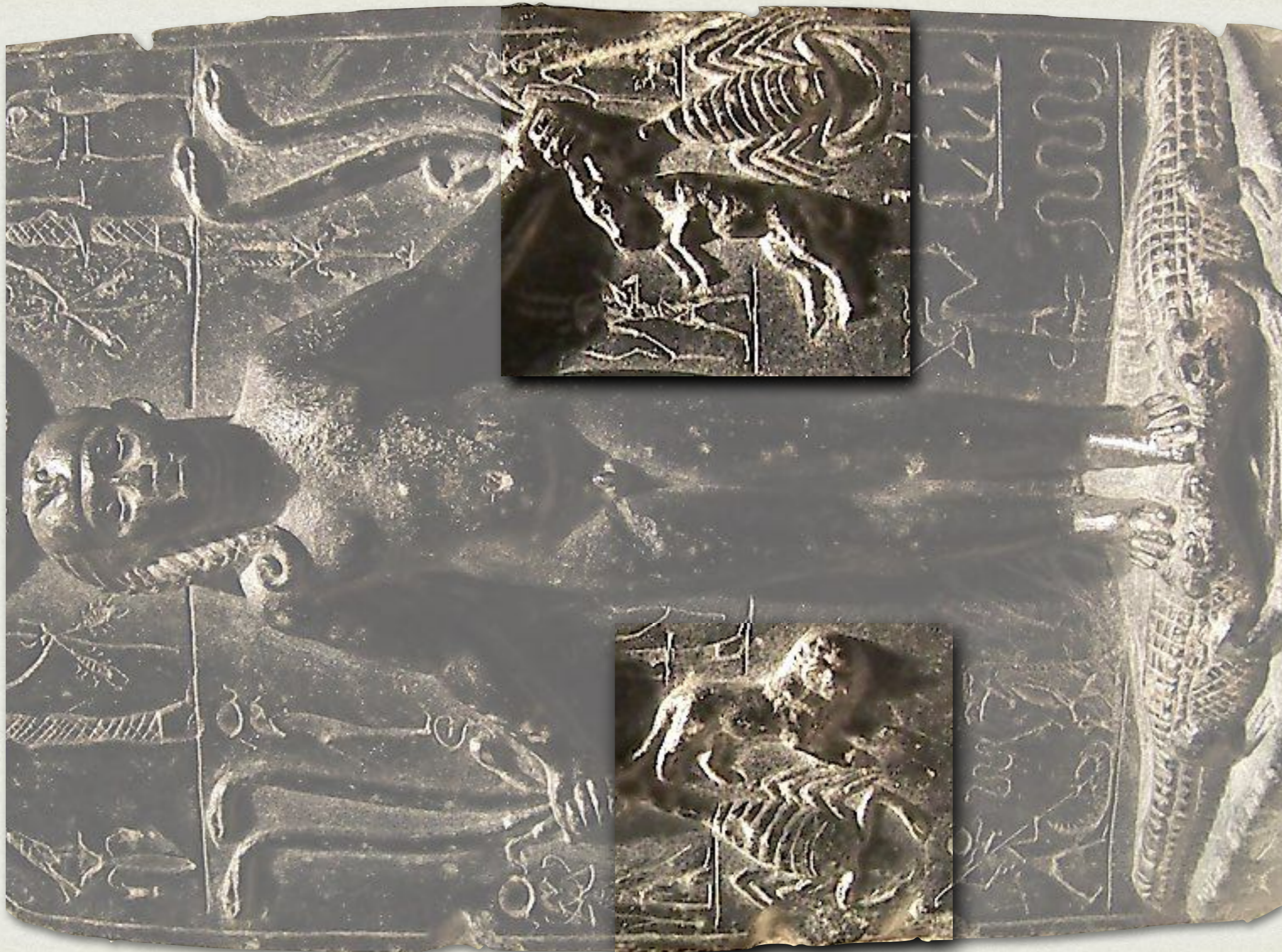


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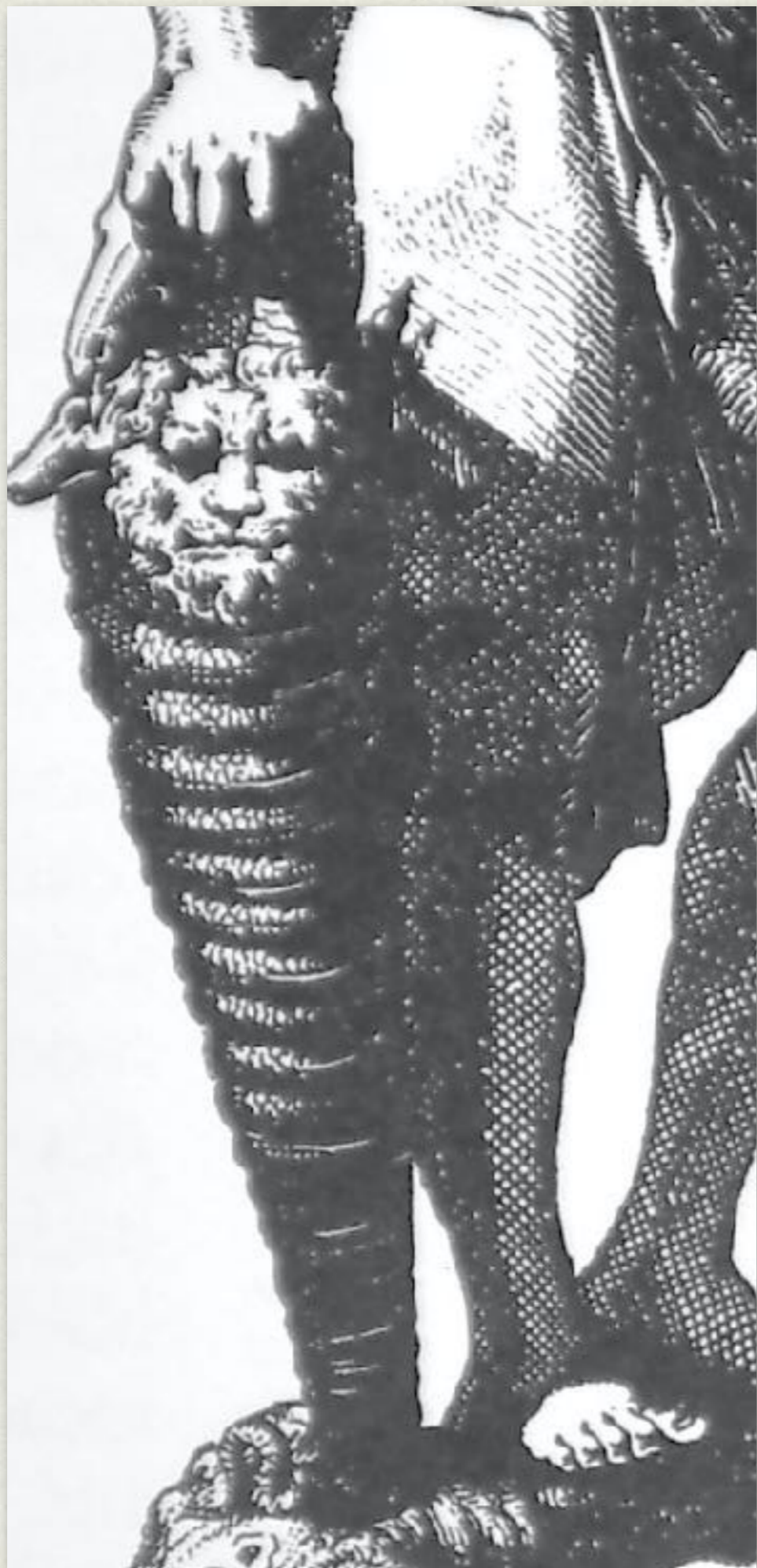


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From Montfaucon's  
*Antiquities.*

THE LION-FACED  
LIGHT-POWER.

*This Gnostic gem represents by its serpentine body the pathway of the Sun and by its lion head the exaltation of the solar orb in the Constellation of Leo.*



