



The Head of Orpheus, Attic Red Figure Vase Painting

A man reaches forward to recover the severed head of the poet Orpheus which has washed ashore on the island of Lesbos. The head is miraculously alive and uttering prophecies. Beside him stands the poet's divine mother, the Muse Calliope, holding a lyre.



**MAKARA.us**

Univ. Seven Rays + Morya Federation

[About Makara BLOG](#)

[Makara Index](#)

[MDR Commentaries](#)

[Tapestry of the Gods](#)

[A.S.K. Events](#)

[Full-New Moons](#)

[MF Webinars](#)

[Rituals and Music](#)

[Compilations](#)

[Donate](#)

MAKARA  
TIMELESS MYSTERY

Search



[Home »](#)



**MORYA FEDERATION**  
ESOTERIC SCHOOLS OF MEDITATION, STUDY AND SERVICE

### Index of Morya Federation Webinar Series

#### Webinar Series In Progress

[Secret Doctrine Webinars \(Francis Donald\)](#)

[Secret Teachings of All Ages Webinars \(Francis Donald\)](#)

#### Prior Webinar Series

[Awakening the Higher Mind with Duane Carpenter](#)

[Esoteric Astrology and Chart Delineation 2018 \(Eva Smith, BL Allison\)](#)

[Esoteric Astrology and Chart Delineation 2015 \(Eva Smith, BL Allison\)](#)

[Esoteric Astrology and the Pairs of Opposites 2020 \(Eva Smith, BL Allison\)](#)

[DINA Disciples Webinars \(Elena Dramchini\)](#)

[Discover the Self: Through the 7 Rays Webinar \(Eva Smith\)](#)

[Great Quest Student Webinars \(Leoni Hodgson, BL Allison\)](#)

[Labours of Hercules Webinars \(BL Allison\)](#)

[Morya Federation Inaugural Webinars](#)

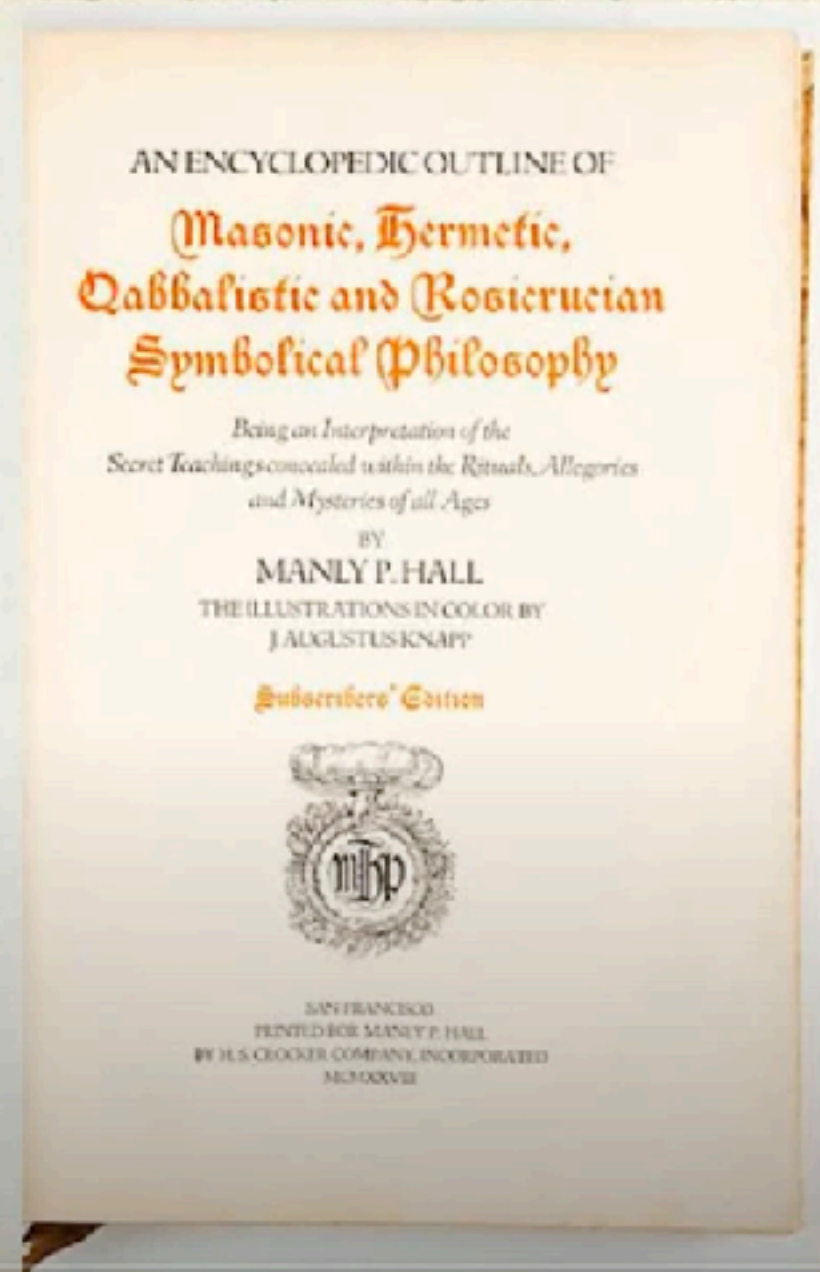
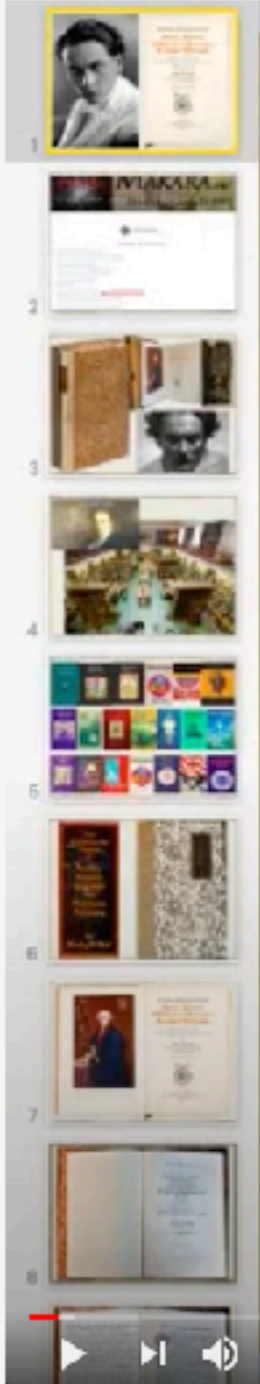
[Open Webinars](#)

[Sacred Geometry Webinars \(Francis Donald\)](#)

[Seven Rays Webinars and Esoteric Astrology Webinars \(Eva Smith\)](#)

The Secret Teachings of All Ages 1

View Zoom Add Slide Play Keynote Live Table Chart Text Shape Media Comment Collaborate Format Animate Document



Slide Layout

Blank Change Master

Appearance

- Title
- Body
- Slide Number

Background

Image Fill

Original Size Choose...

Scale 52%

Edit Master Slide

1:16 / 1:46:48

CC Settings Full Screen

Secret Teachings of All Ages, Program 01 - with Francis Donald

66 views · Jun 27, 2020

2 0 SHARE SAVE ...

 Morya Federation Esoteric Education  
3.25K subscribers

SUBSCRIBE

Screenshot





0.00 / 2.01.54



### The Secret Doctrine, Program 01 - with Francis Donald

133 views · Jun 26, 2020

5 0 SHARE SAVE ...



**Morya Federation Esoteric Education**  
3.18K subscribers

SUBSCRIBE

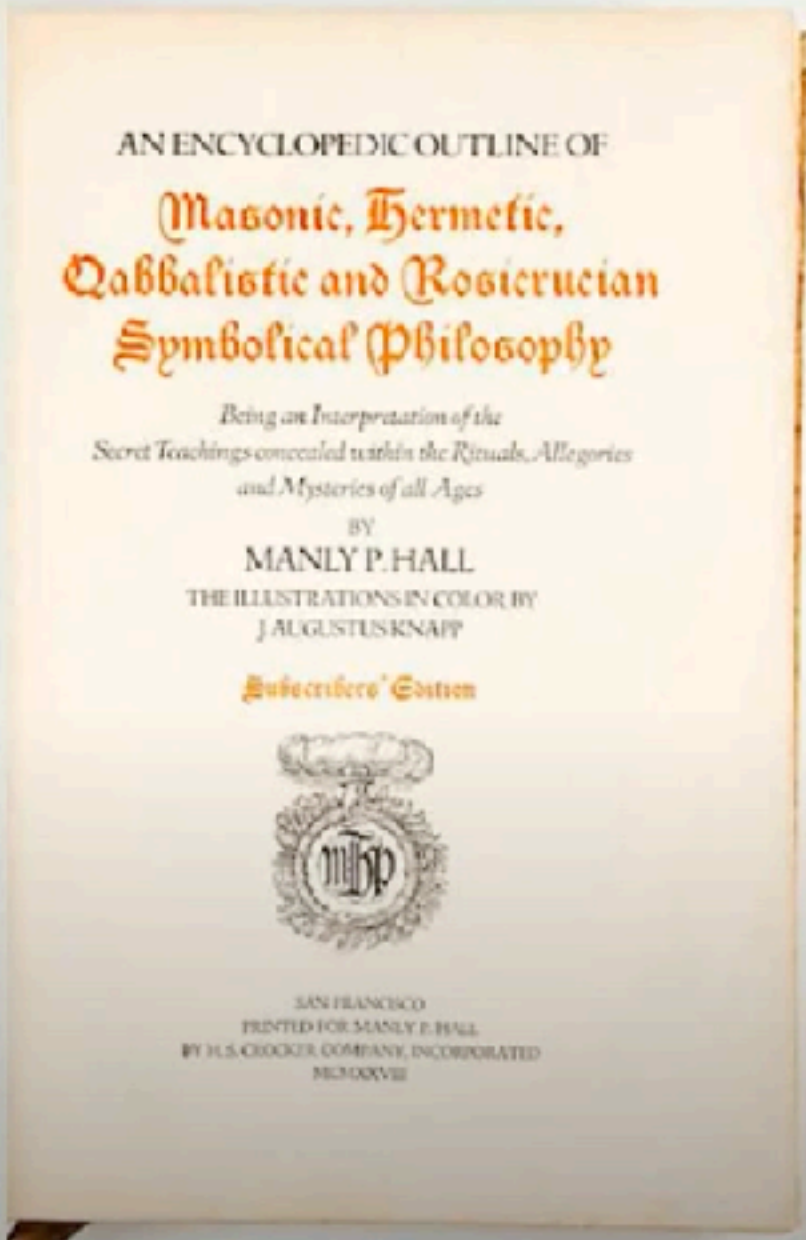
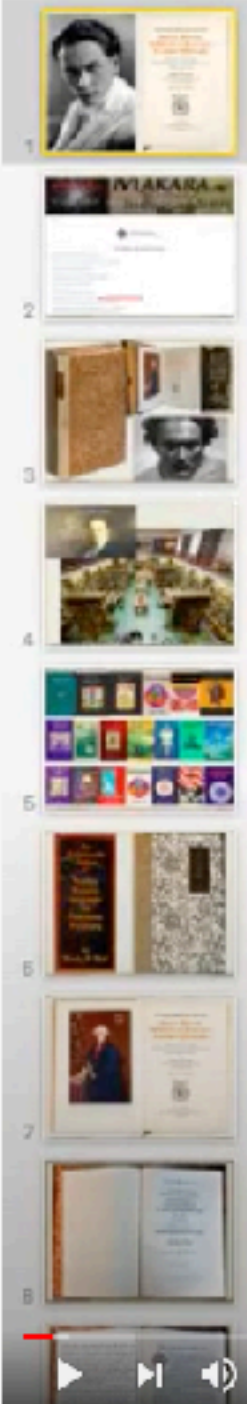




francis donald secret teachings



View 100% Add Slide Play Keynote Live Table Chart Text Shape Media Comment Collaborate Format Animate Document



Slide Layout

Blank [Change Master](#)

Appearance

- Title
- Body
- Slide Number

Background

Image Fill [Image Fill](#)

Original Size [Original Size](#)

[Choose...](#)

Scale

52%

[Edit Master Slide](#)

1:16 / 1:45:48

Secret Teachings of All Ages, Program 01 - with Francis Donald

66 views · Jun 27, 2020

2 0 SHARE SAVE ...

Morya Federation Esoteric Education 3.25K subscribers

SUBSCRIBE

Screenshot





Orpheus spent his days in the mountains. The wooded highlands of Thrace echoed with the music of his lyre. Not alone did he charm men with his song, but all nature succumbed to the magic of his spell. The trees stilled the rustle of their leaves, the birds gathered silently on over-shadowing boughs while animals came from their lairs, and even the fish in the pools gathered close to the verdant banks listening to the magic of his song. Thus it came about that Orpheus received the title of *The Sweet Singer*, and it was reported of him that even the stony heart of the rock was softened by his blessed harmonies.

Orpheus is supposed to have been one of the Argonauts in quest of the Golden Fleece. The ship Argo, moved by the Orphic lyre, glided gently through the sea. Later, the divine music parts the Kyanean rocks, breaks the spell of the sirens, and wakes the sleepers of Lemnos. According to Euripides, Orpheus was the harper who compels the rocks to follow him...

The particular symbol of the Orphic cult was the *phorminx*, the lyre of seven strings, which according to H. P. Blavatsky "is the seven-fold mystery of initiation." It was from the Orphic lyre that Pythagoras derived his inspiration to investigate the music of the spheres. **If the seven strings of the *phorminx* be understood as representing the seven parts of man and the seven divisions of the human soul, then the whole study of harmonics becomes symbolical of inward adjustment.** Man, perfecting his own nature, becomes the master musician, drawing divine melodies from the chords of his own being. Chording is combining— it is bringing harmonic values together according to law and rule. Living is likewise a science of combining.

After the death of Orpheus, his lyre was suspended in the Temple of Apollo, where it remained a great time universally admired. At last there came to the temple *Neanthus*, the son of *Pittacus*, who, learning of the magical powers of the Orphic lyre, sought to gain possession of it. He bribed one of the priests to substitute a replica for the original instrument and departed from the city, concealing the enchanted lyre under his robes. Arriving at a safe distance, he stopped in a forest, attempting to play the sacred melodies. However, his untutored fingers produced only discord, and he was torn to pieces by wild dogs, who gathered, enraged at his inharmonic sounds. By this the Greek fablists implied that when the mystical theology comes into the hands of the profane and is perverted, the evil destroys itself and him who perpetrates it. —MPH Monthly Letter March, 1937, pages 2-3 and 7





Lyre of Orpheus  
by Eduard von Engerth (1818-1897)

We find a similar idea expressed in the Greek legend of the seven stringed lyre given to Orpheus by Apollo, his father, Apollo being the god of the sun or of spiritual Light, and the lyre representing the seven creative nature notes or the seven color-rays emanating from the seven planets, while Orpheus typified the animating principle or The Christ-force, which alone can draw divine harmony from the forces of Nature.

“This is the hidden meaning of Apollo's Heptachord, the lyre of the radiant god, in each of the seven strings of which dwelleth the Spirit, Soul, and Astral Body of the Kosmos, whose shell only has now fallen into the hands of Modern Science.” (From SD1:190)

These notes represent lines of force emanating from the sun, one of which is picked out, focused and concentrated by each of the seven planets and again sent forth. It is because of these rays of force, acting upon the seven sacred centers in man which correspond to the planets, that the planetary forces affect man. Hence man can sweep the strings of his golden harp in harmony, only as he correlates with the sun-force (The Christ) within, and can listen, understand and respond, to the seven mystic notes only as he builds into his life the planetary forces and rules them. –The Key to the Universe:225-6





Lyre of Orpheus  
by Eduard von Engerth (1818-1897)

We find a similar idea expressed in the Greek legend of the seven stringed lyre given to Orpheus by Apollo, his father, Apollo being the god of the sun or of spiritual Light, and the lyre representing the seven creative nature notes or the seven color-rays emanating from the seven planets, while Orpheus typified the animating principle or The Christ-force, which alone can draw divine harmony from the forces of Nature.

**“This is the hidden meaning of Apollo's Heptachord, the lyre of the radiant god, in each of the seven strings of which dwelleth the Spirit, Soul, and Astral Body of the Kosmos, whose shell only has now fallen into the hands of Modern Science.” (From SD1:190)**

These notes represent lines of force emanating from the sun, one of which is picked out, focused and concentrated by each of the seven planets and again sent forth. It is because of these rays of force, acting upon the seven sacred centers in man which correspond to the planets, that the planetary forces affect man. Hence man can sweep the strings of his golden harp in harmony, only as he correlates with the sun-force (The Christ) within, and can listen, understand and respond, to the seven mystic notes only as he builds into his life the planetary forces and rules them. –The Key to the Universe:225-6





Those alone, whom we call adepts, who know how to direct their mental vision and to transfer their consciousness—physical and psychic both— to other planes of being, are able to speak with authority on such subjects. And they tell us plainly:—

“Lead the life necessary for the acquisition of such knowledge and powers, and Wisdom will come to you naturally. Whenever you are able to attune your consciousness to any of the seven chords of 'Universal Consciousness,' those chords that run along the sounding-board of Kosmos, vibrating from one Eternity to another; when you have studied thoroughly 'the music of the Spheres,' then only will you become quite free to share your knowledge with those with whom it is safe to do so. Meanwhile, be prudent. Do not give out the great Truths that are the inheritance of the future Races, to our present generation. Do not attempt to unveil the secret of being and non-being to those unable to see the hidden meaning of Apollo's HEPTACHORD—the lyre of the radiant god, in each of the seven strings of which dwelleth the Spirit, Soul and Astral body of the Kosmos, whose shell only has now fallen into the hands of Modern Science. . . Be prudent, we say, prudent and wise, and above all take care what those who learn from you believe in; lest by deceiving themselves they deceive others. . . for such is the fate of every truth with which men are, as yet, unfamiliar. . . Let rather the planetary chains and other super- and sub-cosmic mysteries remain a dreamland for those who can neither see, nor yet believe that others can [see]. . .” –SD1:166-7

Apollo,

Athenian red-figure amphora 6th c. B.C.,



Table of Contents

DEDICATION	II
PREFACE	III
COLOR PLATES	V
ILLUSTRATIONS IN THE TEXT	IX
INTRODUCTION	XI
THE ANCIENT MYSTERIES AND SECRET SOCIETIES WHICH HAVE INFLUENCED MODERN MASONIC SYMBOLISM	XIII
Ancient systems of education—Celsus concerning the Christians—Knowledge necessary to right living—The Druidic Mysteries of Britain and Gaul—The Rites of Mithras—The Mithraic and Christian Mysteries contrasted.	XXI
THE ANCIENT MYSTERIES AND SECRET SOCIETIES, PART II	XXV
The Gnostic Mysteries—Simon Magus and Basilides—Abramam, the Gnostic concept of Deity—The Mysteries of Serapis—Labyrinth symbolism—The Odinic, or Gothic, Mysteries.	
THE ANCIENT MYSTERIES AND SECRET SOCIETIES, PART III	XXIX
The Ekusianian Mysteries—The Lesser Rites—The Covent Rites—The Orphic Mysteries—The Bacchic Mysteries—The Dionysiac Mysteries.	
ATLANTIS AND THE GODS OF ANTIQUITY	XXXIII
Plato's Atlantis in the light of modern science—The Myth of the Dying God—The Rite of Tammuz and Ishtar—The Mysteries of Arys and Adonis—The Rites of Sabazius—The Cabiric Mysteries of Samothrace.	
THE LIFE AND WRITINGS OF THOTH HERMES TRISMEGISTUS	XXXVII
Suppositions concerning identity of Hermes—The mutilated Hermetic fragments—The Book of Thoth—Peculiarities, the Vision of Hermes—The Mystery of Universal Mind—The Seven Governors of the World.	
THE INITIATION OF THE PYRAMID	XLI
The opening of the Great Pyramid by Caliph al Mamoun—The passageways and chambers of the Great Pyramid—The riddle of the Sphinx—The Pyramid Mysteries—The secret of the Pyramid coffer—The dwelling place of the Hidden God.	
ISIS, THE VIRGIN OF THE WORLD	XLV
The birthdays of the gods—The manner of Osiris—The Hieroglyphic Isis—The symbols peculiar to Isis—The Umbadours—The transmutation of the dead.	
THE SUN, A UNIVERSAL DEITY	XLIX
The Solar Trinity—Christianity and the Sun—The birthday of the Sun—The three Suns—The celestial inhabitants of the Sun—The midlight Sun.	
THE ZODIAC AND ITS SIGNS	LIII
Primitive astronomical instruments—The equinoxes and solstices—The astrological ages of the world—The circular zodiac of Teotihuacan—An interpretation of the zodiacal signs—The horoscope of the world.	
THE BEMBINE TABLE OF ISIS	LVII
Plato's initiation in the Great Pyramid—The history of the Bembine Table—Platonic theory of ideas—The interplay of the three philosophical zodiacs—The Chaldean philosophy of oracles—The Orphic Egg.	
WONDERS OF ANTIQUITY	LXI
The seven-branched lamps—The oracle of Delphi—The Dodonian oracle—The oracle of Trophonius—The initiated oracles—The Seven Wonders of the world.	
THE LIFE AND PHILOSOPHY OF PYTHAGORAS	LXV
Pythagoras and the School of Crotona—Pythagorean fundamentals—The symmetrical solids—The symbolic aphorisms of Pythagoras—Pythagorean astronomy—Kepler's theory of the universe.	
PYTHAGOREAN MATHEMATICS	
The theory of numbers—The numerical values of letters—Metempsychosis—An introduction to the Pythagorean theory of numbers—The numbers.	
THE HUMAN BODY IN SYMBOLISM	
The philosophical manikin—The three universal centers—The greater and lesser man—The Anthropos, or Oversoul.	
THE HIRAMIC LEGEND	LXXVII
The building of Solomon's Temple—The murder of Hiram Abiff—The martyrdom of Jacques de Molay—The spirit fire and the pituitary gland—The wanderings of the astronomical Hiram—Cleopatra's Needle and Masonic myths.	
THE PYTHAGOREAN THEORY OF MUSIC AND COLOR	LXXXI
Pythagoras and the diatonic scale—Therapeutic music—The music of the spheres—The use of color in symbolism—The colors of the spectrum and the musical scale—Zodiacal and planetary colors.	
FISHES, INSECTS, ANIMALS, REPTILES, AND BIRDS	LXXXV
Jonah and the whale—The fish the symbol of Christ—The Egyptian scorpion—Jupiter's fly—The serpent of wisdom—The sacred crocodile.	
FISHES, INSECTS, ANIMALS, REPTILES, AND BIRDS, PART II	LXXXIX
The dove, the yonic emblem—The self-renewing phoenix—The Great Seal of the United States of America—Bast, the cat goddess of the Phoenicians—Apis, the sacred bull—The monoceros, or unicorn.	
FLOWERS, PLANTS, FRUITS, AND TREES	XCIII
The Bower, a phallic symbol—The lotus blossom—The Scandinavian World Tree, Yggdrasil—The sprig of scarus—The juice of the grape—The magical powers of the mandrake.	
STONES, METALS, AND GEMS	XCVII
Fetichistic monuments—The tablets of the Law—The Holy Grail—The ages of the world—Talismanic jewels—Zodiacal and planetary stones and gems.	
CEREMONIAL MAGIC AND SORcery	CI
The black magic of Egypt—Doctor Johannes Faustus—The Mephistopheles of the Geomancers—The invocation of spirits—Pacts with demons—The symbolism of the pentagram.	

**THE PYTHAGOREAN THEORY OF MUSIC AND COLOR**  
 Pythagoras and the diatonic scale—Therapeutic music—The music of the spheres—The use of color in symbolism  
 —The colors of the spectrum and the musical scale—Zodiacal and planetary colors.



# The Ancient Mysteries and Secret Societies

## Part Three

### THE ORPHIC MYSTERIES

Orpheus has long been sung as the patron of music. On his seven-stringed lyre he played such perfect harmonies that the gods themselves were moved to acclaim his power. When he touched the strings of his instrument the birds and beasts gathered about him, and as he wandered through the forests his enchanting melodies caused even the ancient trees with mighty effort to draw their gnarled roots from out the earth and follow him. **Orpheus is one of the many Immortals who have sacrificed themselves that mankind might have the wisdom of the gods.** By the symbolism of his music he communicated the divine secrets to humanity, and several authors have declared that the gods, though loving him, feared that he would overthrow their kingdom, and therefore reluctantly encompassed his destruction.

As time passed on the historical Orpheus became hopelessly confounded with the doctrine he represented and eventually became the symbol of the Greek school of the ancient wisdom. Thus Orpheus was declared to be the son of Apollo, the divine and perfect truth, and Calliope, the Muse of harmony and rhythm. In other words, Orpheus is the secret doctrine (Apollo) revealed through music (Calliope). Eurydice is humanity dead from the sting of the serpent of false knowledge and imprisoned in the underworld of ignorance. In this allegory Orpheus signifies theology, which wins her from the king of the dead but fails to accomplish her resurrection because it falsely estimates and mistrusts the innate understanding within the human soul. The Ciconian women who tore Orpheus limb from limb symbolize the various contending theological factions which destroy the body of Truth. They cannot accomplish this, however, until their discordant cries drown out the harmony drawn by Orpheus from his magic lyre. The head of Orpheus signifies the esoteric doctrines of his cult. These doctrines continue to live and speak even after his body (the cult) has been destroyed. The lyre is the secret teaching of Orpheus; the seven strings are the seven divine truths which are the keys to universal knowledge. The differing accounts of his death represent the various means used to destroy the secret teachings: wisdom can die in many ways at the same time. The allegory of Orpheus incarnating in the white swan merely signifies that the spiritual truths he promulgated will continue and will be taught by the illumined initiates of all future ages. The swan is the symbol of the initiates of the Mysteries; it is a symbol also of the divine power which is the progenitor of the world. –STOAA:32





Orpheus was connected with his destruction; and his bones, those valued pledges of fertility and victory, were, by a beautiful contrivance, often buried within the sacred precincts of his immortal equivalent. –Morals and Dogma:547

But the death of the Deity, as understood by the Orientals, was not inconsistent with His immortality. The temporary decline of the Sons of Light is but an episode in their endless continuity; and as the day and year are more convenient subdivisions of the Infinite, so the fiery deaths of Phaëthon or Hercules are but breaks in the same Phoenix process of perpetual regeneration, by which the spirit of Osiris lives forever in the succession of the Memphian Apis. Every year witnesses the revival of Adonis; and the amber tears shed by the Heliades for the premature death of their brother, are the golden shower full of prolific hope, in which Zeus descends from the brazen vault of Heaven into the bosom of the parched ground. –Morals and Dogma:623

La Mort d'Orphée by Émile Bin (1874)





Chariot of the sun-god, Athenian red-figure krater C5th B.C.

Orpheus was connected with his destruction; and his bones, those valued pledges of fertility and victory, were, by a beautiful contrivance, often buried within the sacred precincts of his immortal equivalent. –Morals and Dogma:547

But the death of the Deity, as understood by the Orientals, was not inconsistent with His immortality. The temporary decline of the Sons of Light is but an episode in their endless continuity; and as the day and year are more convenient subdivisions of the Infinite, so the fiery deaths of Phaëthon or Hercules are but breaks in the same Phoenix process of perpetual regeneration, by which the spirit of Osiris lives forever in the succession of the Memphian Apis. Every year witnesses the revival of Adonis; and **the amber tears shed by the Heliades for the premature death of their brother, are the golden shower full of prolific hope, in which Zeus descends from the brazen vault of Heaven into the bosom of the parched ground.** –Morals and Dogma:623



# The Ancient Mysteries and Secret Societies

## Part Three

### THE ORPHIC MYSTERIES

Orpheus has long been sung as the patron of music. On his seven-stringed lyre he played such perfect harmonies that the gods themselves were moved to acclaim his power. When he touched the strings of his instrument the birds and beasts gathered about him, and as he wandered through the forests his enchanting melodies caused even the ancient trees with mighty effort to draw their gnarled roots from out the earth and follow him. Orpheus is one of the many Immortals who have sacrificed themselves that mankind might have the wisdom of the gods. By the symbolism of his music he communicated the divine secrets to humanity, and **several authors have declared that the gods, though loving him, feared that he would overthrow their kingdom, and therefore reluctantly encompassed his destruction.**

As time passed on the historical Orpheus became hopelessly confounded with the doctrine he represented and eventually became the symbol of the Greek school of the ancient wisdom. Thus Orpheus was declared to be the son of Apollo, the divine and perfect truth, and Calliope, the Muse of harmony and rhythm. In other words, Orpheus is the secret doctrine (Apollo) revealed through music (Calliope). Eurydice is humanity dead from the sting of the serpent of false knowledge and imprisoned in the underworld of ignorance. In this allegory Orpheus signifies theology, which wins her from the king of the dead but fails to accomplish her resurrection because it falsely estimates and mistrusts the innate understanding within the human soul. The Ciconian women who tore Orpheus limb from limb symbolize the various contending theological factions which destroy the body of Truth. They cannot accomplish this, however, until their discordant cries drown out the harmony drawn by Orpheus from his magic lyre. The head of Orpheus signifies the esoteric doctrines of his cult. These doctrines continue to live and speak even after his body (the cult) has been destroyed. The lyre is the secret teaching of Orpheus; the seven strings are the seven divine truths which are the keys to universal knowledge. The differing accounts of his death represent the various means used to destroy the secret teachings: wisdom can die in many ways at the same time. The allegory of Orpheus incarnating in the white swan merely signifies that the spiritual truths he promulgated will continue and will be taught by the illumined initiates of all future ages. The swan is the symbol of the initiates of the Mysteries; it is a symbol also of the divine power which is the progenitor of the world. –STOAA:32



# **The Ancient Mysteries and Secret Societies**

## **Part Three**

### **THE ORPHIC MYSTERIES**

Orpheus has long been sung as the patron of music. On his seven-stringed lyre he played such perfect harmonies that the gods themselves were moved to acclaim his power. When he touched the strings of his instrument the birds and beasts gathered about him, and as he wandered through the forests his enchanting melodies caused even the ancient trees with mighty effort to draw their gnarled roots from out the earth and follow him. Orpheus is one of the many Immortals who have sacrificed themselves that mankind might have the wisdom of the gods. By the symbolism of his music he communicated the divine secrets to humanity, and several authors have declared that the gods, though loving him, feared that he would overthrow their kingdom and therefore reluctantly encompassed his destruction.

As time passed on, the historical Orpheus became hopelessly confounded with the doctrine he represented, and eventually became the symbol of the Greek school of the ancient wisdom. Thus Orpheus was declared to be the son of Apollo, the divine and perfect truth, and Calliope, the Muse of harmony and rhythm. In other words, Orpheus is the secret doctrine (Apollo) revealed through music (Calliope). Eurydice is humanity, dead from the sting of the serpent of false knowledge, and imprisoned in the underworld of ignorance. In this allegory, Orpheus signifies theology, which wins her from the king of the dead, but fails to accomplish her resurrection because it falsely estimates and mistrusts the innate understanding within the human soul. The Ciconian women who tore Orpheus limb from limb symbolize the various contending theological factions which destroy the body of Truth. They cannot accomplish this, however, until their discordant cries drown out the harmony drawn by Orpheus from his magic lyre. The head of Orpheus signifies the esoteric doctrines of his cult. These doctrines continue to live and speak even after his body (the cult) has been destroyed. The lyre is the secret teaching of Orpheus; the seven strings are the seven divine truths which are the keys to universal knowledge. The differing accounts of his death represent the various means used to destroy the secret teachings: wisdom can die in many ways at the same time. The allegory of Orpheus incarnating in the white swan merely signifies that the spiritual truths he promulgated will continue and will be taught by the illumined initiates of all future ages. The swan is the symbol of the initiates of the Mysteries; it is a symbol also of the divine power which is the progenitor of the world. –STOAA:32



# The Ancient Mysteries and Secret Societies

## Part Three

### THE ORPHIC MYSTERIES

Orpheus has long been sung as the patron of music. On his seven-stringed lyre he played such perfect harmonies that the gods themselves were moved to acclaim his power. When he touched the strings of his instrument the birds and beasts gathered about him, and as he wandered through the forests his enchanting melodies caused even the ancient trees with mighty effort to draw their gnarled roots from out the earth and follow him. Orpheus is one of the many Immortals who have sacrificed themselves that mankind might have the wisdom of the gods. By the symbolism of his music he communicated the divine secrets to humanity, and several authors have declared that the gods, though loving him, feared that he would overthrow their kingdom and therefore reluctantly encompassed his destruction.

As time passed on, the historical Orpheus became hopelessly confounded with the doctrine he represented, and eventually became the symbol of the Greek school of the ancient wisdom. Thus **Orpheus was declared to be the son of Apollo, the divine and perfect truth, and Calliope, the Muse of harmony and rhythm.** In other words, Orpheus is the secret doctrine (Apollo) revealed through music (Calliope). Eurydice is humanity, dead from the sting of the serpent of false knowledge, and imprisoned in the underworld of ignorance. In this allegory, Orpheus signifies theology, which wins her from the king of the dead, but fails to accomplish her resurrection because it falsely estimates and mistrusts the innate understanding within the human soul.

The Ciconian women who tore Orpheus limb from limb symbolize the various contending theological factions which destroy the body of Truth. They cannot accomplish this, however, until their discordant cries drown out the harmony drawn by Orpheus from his magic lyre. The head of Orpheus signifies the esoteric doctrines of his cult. These doctrines continue to live and speak even after his body (the cult) has been destroyed. The lyre is the secret teaching of Orpheus; the seven strings are the seven divine truths which are the keys to universal knowledge. The differing accounts of his death represent the various means used to destroy the secret teachings: wisdom can die in many ways at the same time. The allegory of Orpheus incarnating in the white swan merely signifies that the spiritual truths he promulgated will continue and will be taught by the illumined initiates of all future ages. The swan is the symbol of the initiates of the Mysteries; it is a symbol also of the divine power which is the progenitor of the world. –STOAA:32



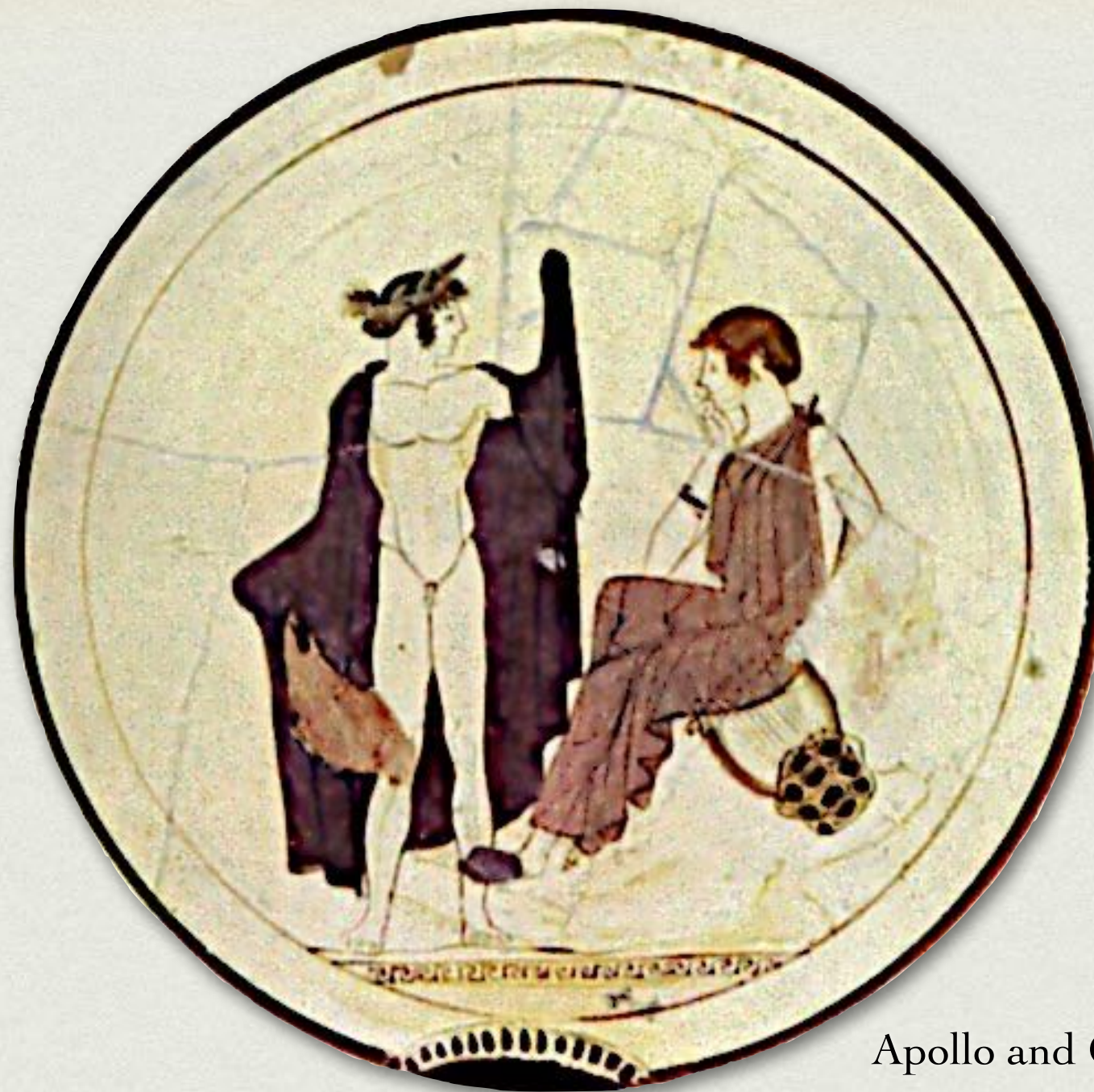


Nereid riding a sea-bull (latter 2nd century BC)

### To the Nereids

Nymphs beauteous-ey'd, whom sacrifice delights,  
Give plenteous wealth, and bless our mystic rite;  
For you at first disclos'd the rite divine,  
Of holy Bacchus, and of Proserpine,  
Of fair Calliope, from whom I spring,  
And of Apollo bright, the Muses' king.





Apollo and Calliope

It is generally written that Orpheus was the son of the god Apollo and Calliope, the Muse of sweet harmonies. Of course, this statement must be taken as allegorical— Apollo as the Holy Spirit and Light is the father of Truth and Wisdom, and the parent of all the good things in the world; Calliope as harmony and music produces the vehicle for incarnation. Thus, Truth manifested through Music and the Arts is Orpheus, revealed wisdom, perfection, made evident through appropriate forms and natures.

*Oiagros*, King of Thrace, is usually given as the mortal father of the bard. What mortal woman is concealed under the name Calliope will likely never be known. She was probably a Thracian queen, and Orpheus was born of celestial and terrestrial powers. Such an interpretation of the story is consistent with the known practices of the Greek fablists. It was openly declared that Pythagoras was the son of Apollo, that he was born of an immaculate conception after being conceived by a Holy Spirit. Pythagoras thus reflects the glory of his Master Orpheus and is accorded a similar divine origin. —MPH Monthly Letter March, 1937, pages 2



# The Ancient Mysteries and Secret Societies

## Part Three

### THE ORPHIC MYSTERIES

Orpheus has long been sung as the patron of music. On his seven-stringed lyre he played such perfect harmonies that the gods themselves were moved to acclaim his power. When he touched the strings of his instrument the birds and beasts gathered about him, and as he wandered through the forests his enchanting melodies caused even the ancient trees with mighty effort to draw their gnarled roots from out the earth and follow him. Orpheus is one of the many Immortals who have sacrificed themselves that mankind might have the wisdom of the gods. By the symbolism of his music he communicated the divine secrets to humanity, and several authors have declared that the gods, though loving him, feared that he would overthrow their kingdom and therefore reluctantly encompassed his destruction.

As time passed on, the historical Orpheus became hopelessly confounded with the doctrine he represented, and eventually became the symbol of the Greek school of the ancient wisdom. Thus Orpheus was declared to be the son of Apollo, the divine and perfect truth, and Calliope, the Muse of harmony and rhythm. In other words, **Orpheus is the secret doctrine (Apollo) revealed through music (Calliope)**. Eurydice is humanity, dead from the sting of the serpent of false knowledge, and imprisoned in the underworld of ignorance. In this allegory, Orpheus signifies theology, which wins her from the king of the dead, but fails to accomplish her resurrection because it falsely estimates and mistrusts the innate understanding within the human soul. The Ciconian women who tore Orpheus limb from limb symbolize the various contending theological factions which destroy the body of Truth. They cannot accomplish this, however, until their discordant cries drown out the harmony drawn by Orpheus from his magic lyre. The head of Orpheus signifies the esoteric doctrines of his cult. These doctrines continue to live and speak even after his body (the cult) has been destroyed. The lyre is the secret teaching of Orpheus; the seven strings are the seven divine truths which are the keys to universal knowledge. The differing accounts of his death represent the various means used to destroy the secret teachings: wisdom can die in many ways at the same time. The allegory of Orpheus incarnating in the white swan merely signifies that the spiritual truths he promulgated will continue and will be taught by the illumined initiates of all future ages. The swan is the symbol of the initiates of the Mysteries; it is a symbol also of the divine power which is the progenitor of the world. –STOAA:32





Poseidon, Apollo and Artemis from Parthenon East Frieze

The Gods of the Greeks were merely personifications of ideals - the Gods were the Universe and its Laws. They were not supposed to be individuals, were not to be regarded as Divinities; they were no more than the symbols of Ideals. Orpheus, revealer of the Greek traditions, had concealed the Mysteries of the Universe under this form, a pantheon of Divinities. Various initiates of the old rites had then created fables, and these Divinities appeared in such stories as the War of the Titans, or the Abduction of Europa, as a means of setting forth symbolically certain allegorical mysteries. Thus was constituted a secret cipher science for the decoding of the old symbolical writings in the language of the Mysteries, cleverly concealed in which was the history of the Universe, the story of the Human Soul, and exact knowledge for man of the Process of the Regeneration. -MPH's Horizon Magazine, August, 1943, p.20





Poseidon, Apollo and Artemis from Parthenon East Frieze

The Gods of the Greeks were merely personifications of ideals - the Gods were the Universe and its Laws. They were not supposed to be individuals, were not to be regarded as Divinities; they were no more than **the symbols of Ideals**. Orpheus, revealer of the Greek traditions, had concealed the Mysteries of the Universe under this form, a pantheon of Divinities. Various initiates of the old rites had then created fables, and these Divinities appeared in such stories as the War of the Titans, or the Abduction of Europa, as a means of setting forth symbolically certain allegorical mysteries. Thus was constituted a secret cipher science for the decoding of the old symbolical writings in the language of the Mysteries, cleverly concealed in which was the history of the Universe, the story of the Human Soul, and exact knowledge for man of the Process of the Regeneration. -MPH's Horizon Magazine, August, 1943, p.20



# The Ancient Mysteries and Secret Societies

## Part Three

### THE ORPHIC MYSTERIES

Orpheus has long been sung as the patron of music. On his seven-stringed lyre he played such perfect harmonies that the gods themselves were moved to acclaim his power. When he touched the strings of his instrument the birds and beasts gathered about him, and as he wandered through the forests his enchanting melodies caused even the ancient trees with mighty effort to draw their gnarled roots from out the earth and follow him. Orpheus is one of the many Immortals who have sacrificed themselves that mankind might have the wisdom of the gods. By the symbolism of his music he communicated the divine secrets to humanity, and several authors have declared that the gods, though loving him, feared that he would overthrow their kingdom and therefore reluctantly encompassed his destruction.

As time passed on, the historical Orpheus became hopelessly confounded with the doctrine he represented, and eventually became the symbol of the Greek school of the ancient wisdom. Thus Orpheus was declared to be the son of Apollo, the divine and perfect truth, and Calliope, the Muse of harmony and rhythm. In other words, Orpheus is the secret doctrine (Apollo) revealed through music (Calliope). **Eurydice is humanity, dead from the sting of the serpent of false knowledge, and imprisoned in the underworld of ignorance.** In this allegory, Orpheus signifies theology, which wins her from the king of the dead, but fails to accomplish her resurrection because it falsely estimates and mistrusts the innate understanding within the human soul. The Ciconian women who tore Orpheus limb from limb symbolize the various contending theological factions which destroy the body of Truth. They cannot accomplish this, however, until their discordant cries drown out the harmony drawn by Orpheus from his magic lyre. The head of Orpheus signifies the esoteric doctrines of his cult. These doctrines continue to live and speak even after his body (the cult) has been destroyed. The lyre is the secret teaching of Orpheus; the seven strings are the seven divine truths which are the keys to universal knowledge. The differing accounts of his death represent the various means used to destroy the secret teachings: wisdom can die in many ways at the same time. The allegory of Orpheus incarnating in the white swan merely signifies that the spiritual truths he promulgated will continue and will be taught by the illumined initiates of all future ages. The swan is the symbol of the initiates of the Mysteries; it is a symbol also of the divine power which is the progenitor of the world. –STOAA:32





The fable of *Aristaeus* pursuing Eurydice into the woods where a serpent occasions her death, is a very plain allegory, which was in part explained at the earliest times. *Aristaeus* is brutal power, pursuing Eurydice, the esoteric doctrine, into the woods where the serpent (emblem of every sun-god, and worshipped under its grosser aspect even by the Jews) kills her; i.e., forces truth to become still more esoteric, and seek shelter in the Underworld.

–Isis Unveiled, v2:129

Aristaeus, by François Joseph Bosio



# **The Ancient Mysteries and Secret Societies**

## **Part Three**

### **THE ORPHIC MYSTERIES**

Orpheus has long been sung as the patron of music. On his seven-stringed lyre he played such perfect harmonies that the gods themselves were moved to acclaim his power. When he touched the strings of his instrument the birds and beasts gathered about him, and as he wandered through the forests his enchanting melodies caused even the ancient trees with mighty effort to draw their gnarled roots from out the earth and follow him. Orpheus is one of the many Immortals who have sacrificed themselves that mankind might have the wisdom of the gods. By the symbolism of his music he communicated the divine secrets to humanity, and several authors have declared that the gods, though loving him, feared that he would overthrow their kingdom and therefore reluctantly encompassed his destruction.

As time passed on, the historical Orpheus became hopelessly confounded with the doctrine he represented, and eventually became the symbol of the Greek school of the ancient wisdom. Thus Orpheus was declared to be the son of Apollo, the divine and perfect truth, and Calliope, the Muse of harmony and rhythm. In other words, Orpheus is the secret doctrine (Apollo) revealed through music (Calliope). Eurydice is humanity, dead from the sting of the serpent of false knowledge, and imprisoned in the underworld of ignorance. In this allegory, Orpheus signifies theology, which wins her from the king of the dead, but fails to accomplish her resurrection because it falsely estimates and mistrusts the innate understanding within the human soul. **The Ciconian women who tore Orpheus limb from limb symbolize the various contending theological factions which destroy the body of Truth. They cannot accomplish this, however, until their discordant cries drown out the harmony drawn by Orpheus from his magic lyre. The head of Orpheus signifies the esoteric doctrines of his cult. These doctrines continue to live and speak even after his body (the cult) has been destroyed. The lyre is the secret teaching of Orpheus; the seven strings are the seven divine truths which are the keys to universal knowledge. The differing accounts of his death represent the various means used to destroy the secret teachings: wisdom can die in many ways at the same time. The allegory of Orpheus incarnating in the white swan merely signifies that the spiritual truths he promulgated will continue and will be taught by the illumined initiates of all future ages. The swan is the symbol of the initiates of the Mysteries; it is a symbol also of the divine power which is the progenitor of the world. –STOAA:32**



# The Ancient Mysteries and Secret Societies

## Part Three

### THE ORPHIC MYSTERIES

Orpheus has long been sung as the patron of music. On his seven-stringed lyre he played such perfect harmonies that the gods themselves were moved to acclaim his power. When he touched the strings of his instrument the birds and beasts gathered about him, and as he wandered through the forests his enchanting melodies caused even the ancient trees with mighty effort to draw their gnarled roots from out the earth and follow him. Orpheus is one of the many Immortals who have sacrificed themselves that mankind might have the wisdom of the gods. By the symbolism of his music he communicated the divine secrets to humanity, and several authors have declared that the gods, though loving him, feared that he would overthrow their kingdom and therefore reluctantly encompassed his destruction.

As time passed on, the historical Orpheus became hopelessly confounded with the doctrine he represented, and eventually became the symbol of the Greek school of the ancient wisdom. Thus Orpheus was declared to be the son of Apollo, the divine and perfect truth, and Calliope, the Muse of harmony and rhythm. In other words, Orpheus is the secret doctrine (Apollo) revealed through music (Calliope). Eurydice is humanity, dead from the sting of the serpent of false knowledge, and imprisoned in the underworld of ignorance. In this allegory, Orpheus signifies theology, which wins her from the king of the dead, but fails to accomplish her resurrection because it falsely estimates and mistrusts the innate understanding within the human soul. **The Ciconian women who tore Orpheus limb from limb symbolize the various contending theological factions which destroy the body of Truth. They cannot accomplish this, however, until their discordant cries drown out the harmony drawn by Orpheus from his magic lyre. The head of Orpheus signifies the esoteric doctrines of his cult. These doctrines continue to live and speak even after his body (the cult) has been destroyed. The lyre is the secret teaching of Orpheus; the seven strings are the seven divine truths which are the keys to universal knowledge. The differing accounts of his death represent the various means used to destroy the secret teachings: wisdom can die in many ways at the same time.** The allegory of Orpheus incarnating in the white swan merely signifies that the spiritual truths he promulgated will continue and will be taught by the illumined initiates of all future ages. The swan is the symbol of the initiates of the Mysteries; it is a symbol also of the divine power which is the progenitor of the world. –STOAA:32



# The Ancient Mysteries and Secret Societies

## Part Three

### THE ORPHIC MYSTERIES

Orpheus has long been sung as the patron of music. On his seven-stringed lyre he played such perfect harmonies that the gods themselves were moved to acclaim his power. When he touched the strings of his instrument the birds and beasts gathered about him, and as he wandered through the forests his enchanting melodies caused even the ancient trees with mighty effort to draw their gnarled roots from out the earth and follow him. Orpheus is one of the many Immortals who have sacrificed themselves that mankind might have the wisdom of the gods. By the symbolism of his music he communicated the divine secrets to humanity, and several authors have declared that the gods, though loving him, feared that he would overthrow their kingdom and therefore reluctantly encompassed his destruction.

As time passed on, the historical Orpheus became hopelessly confounded with the doctrine he represented, and eventually became the symbol of the Greek school of the ancient wisdom. Thus Orpheus was declared to be the son of Apollo, the divine and perfect truth, and Calliope, the Muse of harmony and rhythm. In other words, Orpheus is the secret doctrine (Apollo) revealed through music (Calliope). Eurydice is humanity, dead from the sting of the serpent of false knowledge, and imprisoned in the underworld of ignorance. In this allegory, Orpheus signifies theology, which wins her from the king of the dead, but fails to accomplish her resurrection because it falsely estimates and mistrusts the innate understanding within the human soul. **The Ciconian women** who tore Orpheus limb from limb symbolize the various contending theological factions which destroy the body of Truth. They cannot accomplish this, however, until their discordant cries drown out the harmony drawn by Orpheus from his magic lyre. The head of Orpheus signifies the esoteric doctrines of his cult. These doctrines continue to live and speak even after his body (the cult) has been destroyed. The lyre is the secret teaching of Orpheus; the seven strings are the seven divine truths which are the keys to universal knowledge. The differing accounts of his death represent the various means used to destroy the secret teachings: wisdom can die in many ways at the same time. **The allegory of Orpheus incarnating in the white swan** merely signifies that the spiritual truths he promulgated will continue and will be taught by the illumined initiates of all future ages. The swan is the symbol of the initiates of the Mysteries; it is a symbol also of the divine power which is the progenitor of the world. –STOAA:32



It is quite possible that much of the legendry around the swan originated in India. 'The ancient Hindus believed that the body of this beautiful bird was assumed by celestial beings when they wished to appear among human beings. The *apsaras*, or celestial dancing girls, of Indra's Paradise, were embodied as swans, and one of the ancient Scriptures says that an early Rishi, a divine sage, also took the form of a swan to bring a divine message to humanity. The *gandharva*, or heavenly musicians, also chose the shape of this bird when they wished to reveal themselves to mortals.

Throughout this symbolism, there is a suggestion of the association of the swan with intuition or inspiration. The thoughts of heaven come to man in the likeness of this bird. In the Nordic rites and the legends of the early Gothic peoples, the Valkyrie, the warrior-daughters of Odin, appeared sweeping through the sky, swan-bodied and crying their war chant. These Valkyrie are referred to as Odin's "swan-maidens." "The chief of these was Brunhilde, whom Odin called his "mind-daughter." By poetic license, therefore, the swan-embodied Valkyrie were the thoughts of heaven, serving always the will of their lord.

In the legend of Parsifal, this young man, the guileless one, in his simple ignorance, kills with his arrow one of the sacred swans belonging to the knights of the Holy Grail. This seems to mean that he blinded his inner perception, or made false use of his intuitive powers. In another Wagnerian opera, Lohengrin, son of Parsifal, answers the cry of Elsa by appearing in a boat drawn by an enchanted swan, who is really the young prince of Brabant, who has been transformed into this bird by witchcraft. Here the swan symbol seems to indicate a pure and innocent child who must be released back again into the estate of a man by the divine power of the Grail King.

Among the Greeks, the swan was closely related to the Muses, or to poetry. When Orpheus was torn to pieces by the Cyconian women, he resolved not to be born again of a human mother, but to be incarnated in the body of a swan. Orpheus as the singer, or the mystic poet, reborn in a swan, further links this bird with the mystery of high verse. In 17th-century England, and on the Continent, the members of Bacon's secret society were known as "swans," the friends and companions of Apollo and the Nine Muses. The Pleiades, the French constellation of poets, were also shown as six, and later seven, swans. Shakespeare is referred to as the "Swan of Avon," again tying the bird closely with the idea of inspired poetry. 'The Greeks held prose to be the language of men, and poetry, the speech of the gods. 'Therefore, oracles were delivered in verse, as arising from divine source. We still regard poetry as highly prophetic, believing poets to be the first to gain insight into such matters as will later be advanced by philosophers and statesmen. The comedy of Aristophanes, called "The Swans," deals with initiation into the Eleusinian Mysteries, and the cries of the swans are said to announce the approach of danger. This bird, with all its magical meaning, ever benign, suggests the flight of imagination by which man first perceives the meaning of the innumerable changes taking place in the mortal world. -PRS Journal, Winter 1960, pages 24-5



# **The Ancient Mysteries and Secret Societies**

## **Part Three**

### **THE ORPHIC MYSTERIES**

Orpheus has long been sung as the patron of music. On his seven-stringed lyre he played such perfect harmonies that the gods themselves were moved to acclaim his power. When he touched the strings of his instrument the birds and beasts gathered about him, and as he wandered through the forests his enchanting melodies caused even the ancient trees with mighty effort to draw their gnarled roots from out the earth and follow him. Orpheus is one of the many Immortals who have sacrificed themselves that mankind might have the wisdom of the gods. By the symbolism of his music he communicated the divine secrets to humanity, and several authors have declared that the gods, though loving him, feared that he would overthrow their kingdom and therefore reluctantly encompassed his destruction.

As time passed on, the historical Orpheus became hopelessly confounded with the doctrine he represented, and eventually became the symbol of the Greek school of the ancient wisdom. Thus Orpheus was declared to be the son of Apollo, the divine and perfect truth, and Calliope, the Muse of harmony and rhythm. In other words, Orpheus is the secret doctrine (Apollo) revealed through music (Calliope). Eurydice is humanity, dead from the sting of the serpent of false knowledge, and imprisoned in the underworld of ignorance. In this allegory, Orpheus signifies theology, which wins her from the king of the dead, but fails to accomplish her resurrection because it falsely estimates and mistrusts the innate understanding within the human soul. The Ciconian women who tore Orpheus limb from limb symbolize the various contending theological factions which destroy the body of Truth. They cannot accomplish this, however, until their discordant cries drown out the harmony drawn by Orpheus from his magic lyre. The head of Orpheus signifies the esoteric doctrines of his cult. These doctrines continue to live and speak even after his body (the cult) has been destroyed. The lyre is the secret teaching of Orpheus; the seven strings are the seven divine truths which are the keys to universal knowledge. The differing accounts of his death represent the various means used to destroy the secret teachings: wisdom can die in many ways at the same time. The allegory of Orpheus incarnating in the white swan merely signifies that the spiritual truths he promulgated will continue and will be taught by the illumined initiates of all future ages. The swan is the symbol of the initiates of the Mysteries; it is a symbol also of the divine power which is the progenitor of the world. -STOAA:32



# The Ancient Mysteries and Secret Societies

## Part Three

### THE BACCHIC AND DIONYSIAC RITES

The Bacchic Rite centers around the allegory of the youthful Bacchus (Dionysos or Zagreus) being torn to pieces by the Titans. These giants accomplished the destruction of Bacchus by causing him to become fascinated by his own image in a mirror. After dismembering him, the Titans first boiled the pieces in water and afterwards roasted them. Pallas rescued the heart of the murdered god, and by this precaution Bacchus (Dionysos) was enabled to spring forth again in all his former glory. Jupiter, the Demiurgus, beholding the crime of the Titans, hurled his thunderbolts and slew them, burning their bodies to ashes with heavenly fire. Out of the ashes of the Titans--which also contained a portion of the flesh of Bacchus, whose body they had partly devoured--the human race was created. Thus the mundane life of every man was said to contain a portion of the Bacchic life.

For this reason the Greek Mysteries warned against suicide. He who attempts to destroy himself raises his hand against the nature of Bacchus within him, since man's body is indirectly the tomb of this god and consequently must be preserved with the greatest care.

Bacchus (Dionysos) represents the rational soul of the inferior world. He is the chief of the Titans--the artificers of the mundane spheres. The Pythagoreans called him the Titanic monad. Thus Bacchus is the all-inclusive idea of the Titanic sphere and the Titans--or gods of the fragments--the active agencies by means of which universal substance is fashioned into the pattern of this idea. The Bacchic state signifies the unity of the rational soul in a state of self-knowledge, and the Titanic state the diversity of the rational soul which, being scattered throughout creation, loses the consciousness of its own essential one-ness. The mirror into which Bacchus gazes and which is the cause of his fall is the great sea of illusion--the lower world fashioned by the Titans. Bacchus (the mundane rational soul), seeing his image before him, accepts the image as a likeness of himself and ensouls the likeness; that is, the rational idea ensouls its reflection--the irrational universe. By ensouling the irrational image it implants in it the urge to become like its source, the rational image. Therefore the ancients said that man does not know the gods by logic or by reason but rather by realizing the presence of the gods within himself.

After Bacchus gazed into the mirror and followed his own reflection into matter, the rational soul of the world was broken up and distributed by the Titans throughout the mundane sphere of which it is the essential nature, but the heart, or source, of it they could not: scatter. The Titans took the dismembered body of Bacchus and boiled it in water--symbol of immersion in the material universe--which represents the incorporation of the Bacchic principle in form. The pieces were afterwards roasted to signify the subsequent ascension of the spiritual nature out of form.

When Jupiter, the father of Bacchus and the Demiurgus of the universe, saw that the Titans were hopelessly involving the rational or divine idea by scattering its members through the constituent parts of the lower world, he slew the Titans in order that the divine idea might not be entirely lost. From the ashes of the Titans he formed mankind, whose purpose of existence was to preserve and eventually to release the Bacchic idea, or rational soul, from the Titanic fabrication. Jupiter, being the Demiurgus and fabricator of the material universe, is the third person of the Creative Triad, consequently the Lord of Death, for death exists only in the lower sphere of being over which he presides. Disintegration takes place so that reintegration may follow upon a higher level of form or intelligence. The thunderbolts of Jupiter are emblematic of his disintegrative power; they reveal the purpose of death, which is to rescue the rational soul from the devouring power of the irrational nature. --STOAA:32



# The Ancient Mysteries and Secret Societies

## Part Three

### THE BACCHIC AND DIONYSIAC RITES

**The Bacchic Rite centers around the allegory of the youthful Bacchus (Dionysos or Zagreus) being torn to pieces by the Titans. These giants accomplished the destruction of Bacchus by causing him to become fascinated by his own image in a mirror. After dismembering him, the Titans first boiled the pieces in water and afterwards roasted them. Pallas rescued the heart of the murdered god, and by this precaution Bacchus (Dionysos) was enabled to spring forth again in all his former glory. Jupiter, the Demiurgus, beholding the crime of the Titans, hurled his thunderbolts and slew them, burning their bodies to ashes with heavenly fire. Out of the ashes of the Titans--which also contained a portion of the flesh of Bacchus, whose body they had partly devoured--the human race was created. Thus the mundane life of every man was said to contain a portion of the Bacchic life.**

For this reason the Greek Mysteries warned against suicide. He who attempts to destroy himself raises his hand against the nature of Bacchus within him, since man's body is indirectly the tomb of this god and consequently must be preserved with the greatest care.

Bacchus (Dionysos) represents the rational soul of the inferior world. He is the chief of the Titans--the artificers of the mundane spheres. The Pythagoreans called him the Titanic monad. Thus Bacchus is the all-inclusive idea of the Titanic sphere and the Titans--or gods of the fragments--the active agencies by means of which universal substance is fashioned into the pattern of this idea. The Bacchic state signifies the unity of the rational soul in a state of self-knowledge, and the Titanic state the diversity of the rational soul which, being scattered throughout creation, loses the consciousness of its own essential one-ness. The mirror into which Bacchus gazes and which is the cause of his fall is the great sea of illusion--the lower world fashioned by the Titans. Bacchus (the mundane rational soul), seeing his image before him, accepts the image as a likeness of himself and ensouls the likeness; that is, the rational idea ensouls its reflection--the irrational universe. By ensouling the irrational image it implants in it the urge to become like its source, the rational image. Therefore the ancients said that man does not know the gods by logic or by reason but rather by realizing the presence of the gods within himself.

After Bacchus gazed into the mirror and followed his own reflection into matter, the rational soul of the world was broken up and distributed by the Titans throughout the mundane sphere of which it is the essential nature, but the heart, or source, of it they could not: scatter. The Titans took the dismembered body of Bacchus and boiled it in water--symbol of immersion in the material universe--which represents the incorporation of the Bacchic principle in form. The pieces were afterwards roasted to signify the subsequent ascension of the spiritual nature out of form.

When Jupiter, the father of Bacchus and the Demiurgus of the universe, saw that the Titans were hopelessly involving the rational or divine idea by scattering its members through the constituent parts of the lower world, he slew the Titans in order that the divine idea might not be entirely lost. From the ashes of the Titans he formed mankind, whose purpose of existence was to preserve and eventually to release the Bacchic idea, or rational soul, from the Titanic fabrication. Jupiter, being the Demiurgus and fabricator of the material universe, is the third person of the Creative Triad, consequently the Lord of Death, for death exists only in the lower sphere of being over which he presides. Disintegration takes place so that reintegration may follow upon a higher level of form or intelligence. The thunderbolts of Jupiter are emblematic of his disintegrative power; they reveal the purpose of death, which is to rescue the rational soul from the devouring power of the irrational nature. --STOAA:32



When the great goddess Demeter—we are told—arrived in Sicily from Crete with her daughter Persephone, whom she had conceived of Zeus, she discovered a cave near the spring of Kyane, where she hid the maiden, setting to guard her the two serpents that were normally harnessed to the maiden's chariot.



Bacchus Killed by the Titans and Restored to Life by Rhea,  
Taddeo Zuccaro, circa 1561-1566,

And Persephone there began weaving a web of wool, a great robe on which there was to be a beautiful picture of the universe; while her mother, Demeter, contrived that the girl's father, Zeus, should learn of her presence. The god approached his daughter in the form of a serpent, and she conceived of him a son, Dionysos, who was born and nurtured in the cave. The infant's toys were a ball, a top, dice, some golden apples, a bit of wool, and a bull-roarer. But he was also given a mirror, and while he was gazing into this, delighted, there approached him stealthily, from behind, two Titans, who had been sent to slay him by the goddess Hera, the jealous wife and queen of his father, Zeus. And they were painted with a white clay or chalk. Pouncing upon the playing child, they tore him into seven parts, boiled the portions in a caldron supported by a tripod, and then roasted them on seven spits. However, when they had consumed their divine sacrifice—all except the heart, which had been rescued by the goddess Athene—Zeus, attracted by the odor of the roasting meat, entered the cave and, when he beheld the scene, slew the white-painted cannibal Titans with a bolt of lightning. The goddess Athene thereupon presented the rescued heart in a covered basket to the father, who accomplished the resurrection—according to one version of the miracle—by swallowing the precious relic and himself then giving birth to his son. —The Masks of God v.1:101



From Gould's *Mystery Arts*.

## THE PROCESSION OF THE ELEMICUS

In the initiation of the Eleusinian Mysteries, the city of Eleusis was placed by the sea, and the city of Athens was placed inland. The Eleusinian Mysteries were given to the people of Eleusis by the goddess Demeter, and the city of Eleusis was the only city in Greece which was sacred to the goddess.

The Eleusinian Mysteries were given to the people of Eleusis by the goddess Demeter, and the city of Eleusis was the only city in Greece which was sacred to the goddess. The Eleusinian Mysteries were given to the people of Eleusis by the goddess Demeter, and the city of Eleusis was the only city in Greece which was sacred to the goddess.

While Apollo was generally regarded as the sun, Demeter, the goddess of the earth, was regarded as the goddess of the underworld. The Eleusinian Mysteries were given to the people of Eleusis by the goddess Demeter, and the city of Eleusis was the only city in Greece which was sacred to the goddess.

passed through two gates. The first led downward into the lower world and symbolized his birth into ignorance. The second led upward into a room brilliantly lighted by unseen lamps, in which was the statue of Ceres and which symbolized the upper world, or the abode of Light and Truth. Strabo states that the great temple of Eleusis would hold between twenty and thirty thousand people. The caves dedicated by Zoroaster also had these two doors, symbolizing the avenues of birth and death.

The following paragraph from *Pythagoras* gives a fairly adequate conception of Eleusis as a symbol: "God being a luminous principle, residing in the midst of the most subtle fire, he remains forever invisible to the eyes of those who do not elevate themselves above material life; on this account, the sight of transparent bodies, such as crystal, Parian marble, and even ivory, recalls the idea of divine light; as the sight of gold excites an idea of its purity, for gold cannot be sullied. Some have thought by a blackstone was signified the invisibility of the divinity itself. To express supreme reason, the Divinity was represented under the human form—and beautiful, for God is the source of beauty; of different ages, and in various attitudes, sitting or upright; of one or the other sex, as a virgin or a young man, a husband or a bride, that all the shades and gradations might be marked. Every thing luminous was subsequently attributed to the gods; the sphere, and all that is spherical, to the universe, to the sun and the moon—sometimes to Fortune and to Hope. The circle, and all circular figures, to eternity—to the celestial movements, to the circles and zones of the heavens. The section of circles, to the phases of the moon; and pyramids and obelisks, to the green principle, and through that to the gods of Heaven. A column passes the sun, a cylinder the earth, the pyramid and triangle (a symbol of the triangle) designate generation." (From *Essays on the Mysteries of Eleusis* by M. Ovaroff.)

The Eleusinian Mysteries, according to Herodotus, survived all others and did not cease to exist as an institution until nearly four hundred years after Christ, when they were finally suppressed by

Theodosius (called the Great), who cruelly destroyed all who did not accept the Christian faith. Of this greatest of all philosophical institutions Cicero said that it taught men not only how to live but also how to die.

## THE ORPHIC MYSTERIES

Orpheus, the Thracian bard, the great initiate of the Greeks, ceased to be known as a mortal and was celebrated as a divinity several centuries before the Christian Era. "As to Orpheus himself," writes Thomas Taylor, "scarcely a vestige of his life is to be found amidst the immense mass of time. For who has ever been able to affirm any thing with certainty of his origin, his age, his country, and condition? This alone may be depended on, from general consent, that there formerly lived a person named Orpheus, who was the founder of theology among the Greeks, the initiator of their laws and morals, the time of prophets, and the prince of poesy; himself the offspring of a Muse, who taught the Greeks their sacred rites and mysteries, and from whose wisdom, as from a perennial and abundant fountain, the divinest words of Homer and the sublime theology of Pythagoras and Plato flowed." (See *The Mystical Doctrines of Orpheus*.)

Orpheus was founder of the Grecian mythological system which he used as the medium for the promulgation of his philosophical doctrines. The origin of his philosophy is uncertain. He may have got it from the Brahmins, there being legends to the effect that he was a Hindu, his name possibly being derived from *Apollonius*, meaning "dark." Orpheus was initiated into the Egyptian Mysteries, from which he derived extensive knowledge of magic, astrology, sorcery, and medicine. The Mysteries of the Cabiri at Samothrace were also conferred upon him, and these undoubtedly contributed to his knowledge of medicine and music.

The romance of Orpheus and Eurydice is one of the best episodes of Greek mythology and apparently constitutes the outstanding fea-





#### THE PROCESSIONAL OF THE BACCHIC RITES.

From Ovid's *Metamorphosis*.

*In the initiation of the Bacchic Mysteries, the rôle of Bacchus is played by the candidate who, set upon by priests in the guise of the Titans, is slain and finally restored to life amidst great rejoicing. The Bacchic Mysteries were given every three years, and like the Eleusinian Mysteries, were divided into two degrees. The initiates were crowned with myrtle and ivy, plants which were sacred to Bacchus.*

*In the Anacalypsis, Godfrey Higgins conclusively establishes Bacchus (Dionysos) as one of the early pagan forms of the Christos myth: "The birthplace of Bacchus, called Sabazius or Sabaoth, was claimed by several places in Greece; but on Mount Zelmisus, in Thrace, his worship seems to have been chiefly celebrated. He was born of a virgin on the 25th of December; he performed great miracles for the good of mankind; particularly one in which he changed water into wine; he rode in a triumphal procession on an ass; he was put to death by the Titans, and rose again from the dead on the 25th of March; he was always called the Saviour. In his mysteries, he was shown to the people, as an infant is by the Christians at this day, on Christmas Day morning in Rome."*

*While Apollo most generally represents the sun, Bacchus is also a form of solar energy, for his resurrection was accomplished with the assistance of Apollo. The resurrection of Bacchus signifies merely the extraction or disentanglement of the various parts of the Bacchic constitution from the Titanic constitution of the world. This is symbolized by the smoke or soot rising from the burned bodies of the Titans. The soul is symbolized by smoke because it is extracted by the fire of the Mysteries. Smoke signifies the ascension of the soul, for evolution is the process of the soul rising, like smoke, from the divinely consumed material mass. At one time the Bacchic Rites were of a high order, but later they became much degraded. The Bacchanalia, or orgies of Bacchus, are famous in literature.*



an Opinion common enough in those Days, but also that they were of different Dates. We perfectly know the Time in which Tiresias lived, since he was at

Thebes during the War of the Epigones, which happened about 1200 Years before the Christian Era, and so or 17 Years before the War of Troy.

F A B. VIII IX. & X. *The Triumph of Bacchus, and Death of Pentheus.*



### THE ARGUMENT.

Pentheus makes a Jest of all the Predictions of Tiresias, and not only forbids his People to worship Bacchus, who was just come in Triumph to Greece, but even commands them to take him Prisoner, and drag him to his Presence. Bacchus, under the Form of Acastus, One of his Companions, suffers that Iniquity, and relates to the Prince all the Wonders which the God had wrought. Such a Relation only serves to enrage Pentheus the more, who goes in a Fury up to Mount Cithæron to disturb the Orgies that were then celebrating there: But his own Mother and the other Bacchantes tear him in pieces.

**C**ognita res meritam vult per Achillas  
arbas

Attulerat festum: nomenque erat auguris in-  
gens.

Spernit Egeïrides tamen hunc ex oculis: nonne  
Contemnor Superbum, Pentheus: prælagaque  
ridet

Verba seris; tenetque & Audax lacis a-  
dentæ

515

Obicit: ille vocem alienata tempora cæcis,  
Quam fuit ossis, si te quæque inanis hujus

Orbit,

**T**his last Event gave him Tiresias Fame,

Through Greece establish'd in a People's  
Name.

Th' unhallow'd Pentheus only durst deride  
The chaste People, and their Eyeless Guide

To whom the Prophet in his Fury said,

Slazing the hoary Hoariness of his Head;

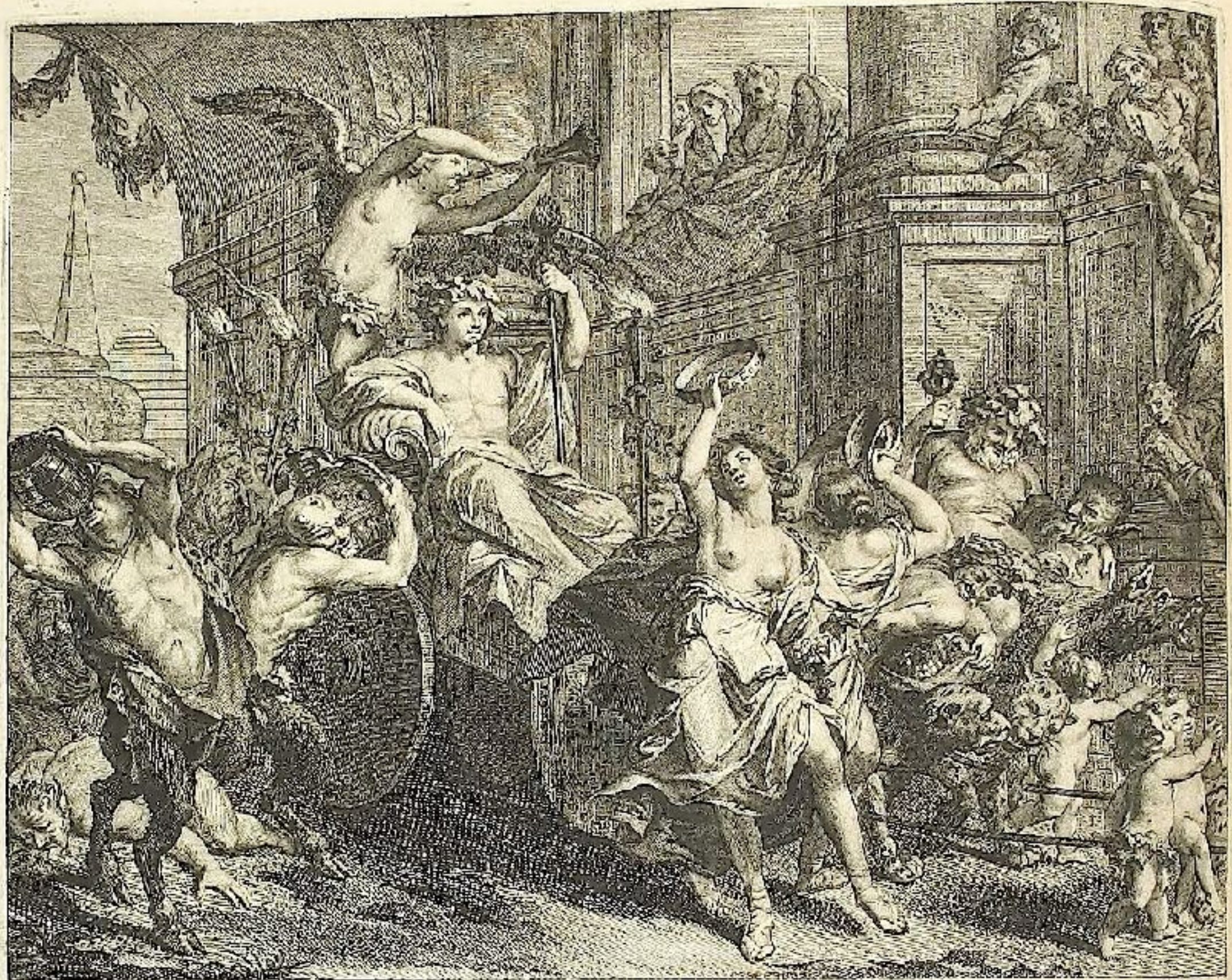
„Twere well, presumptuous Man, 'twere well  
for thee

„If thou wert Eyeless too, and blind like I:

„Fit

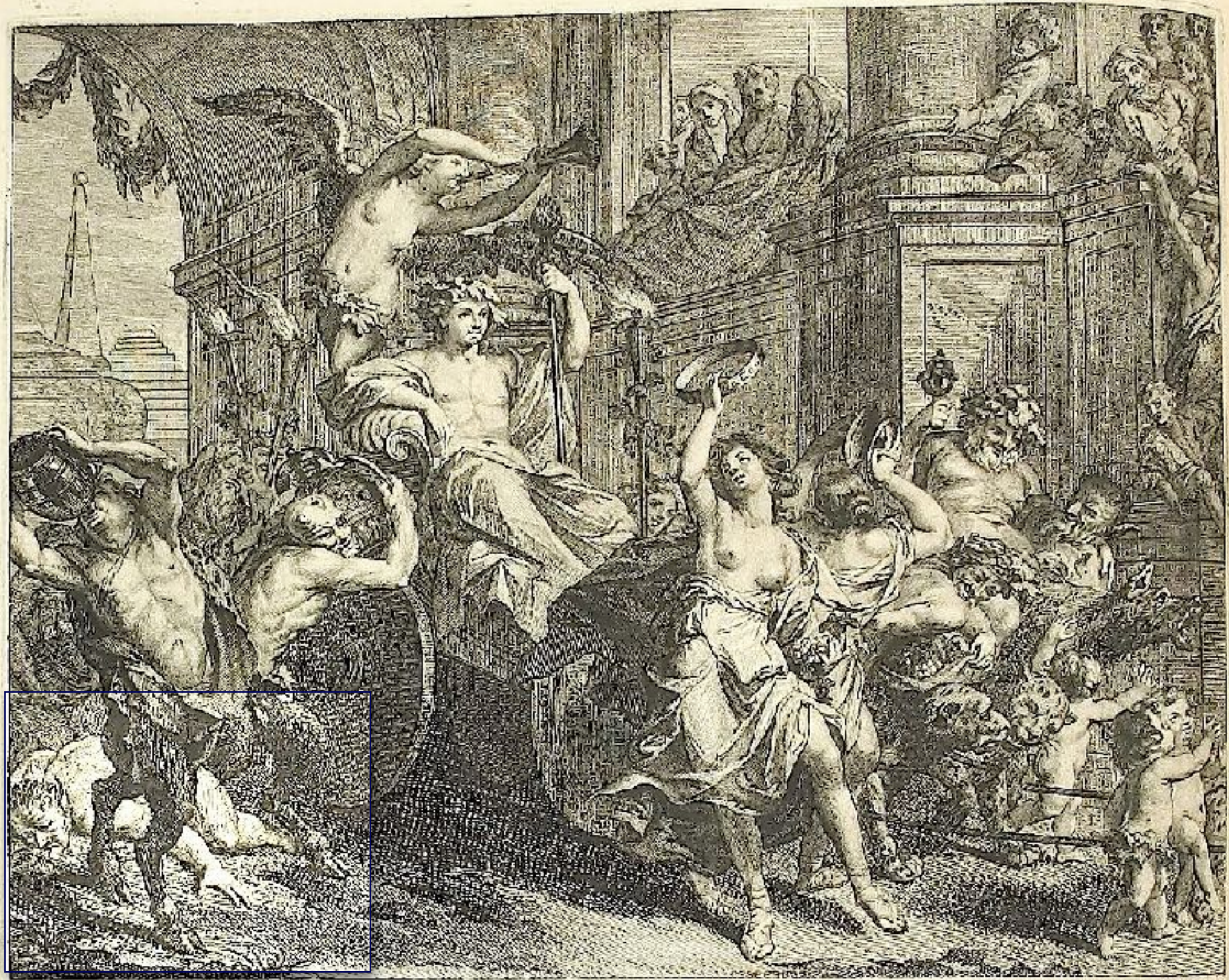


Γ A B. VIII. IX. & X. *The Triumph of Bacchus, and Death of Pentheus.*

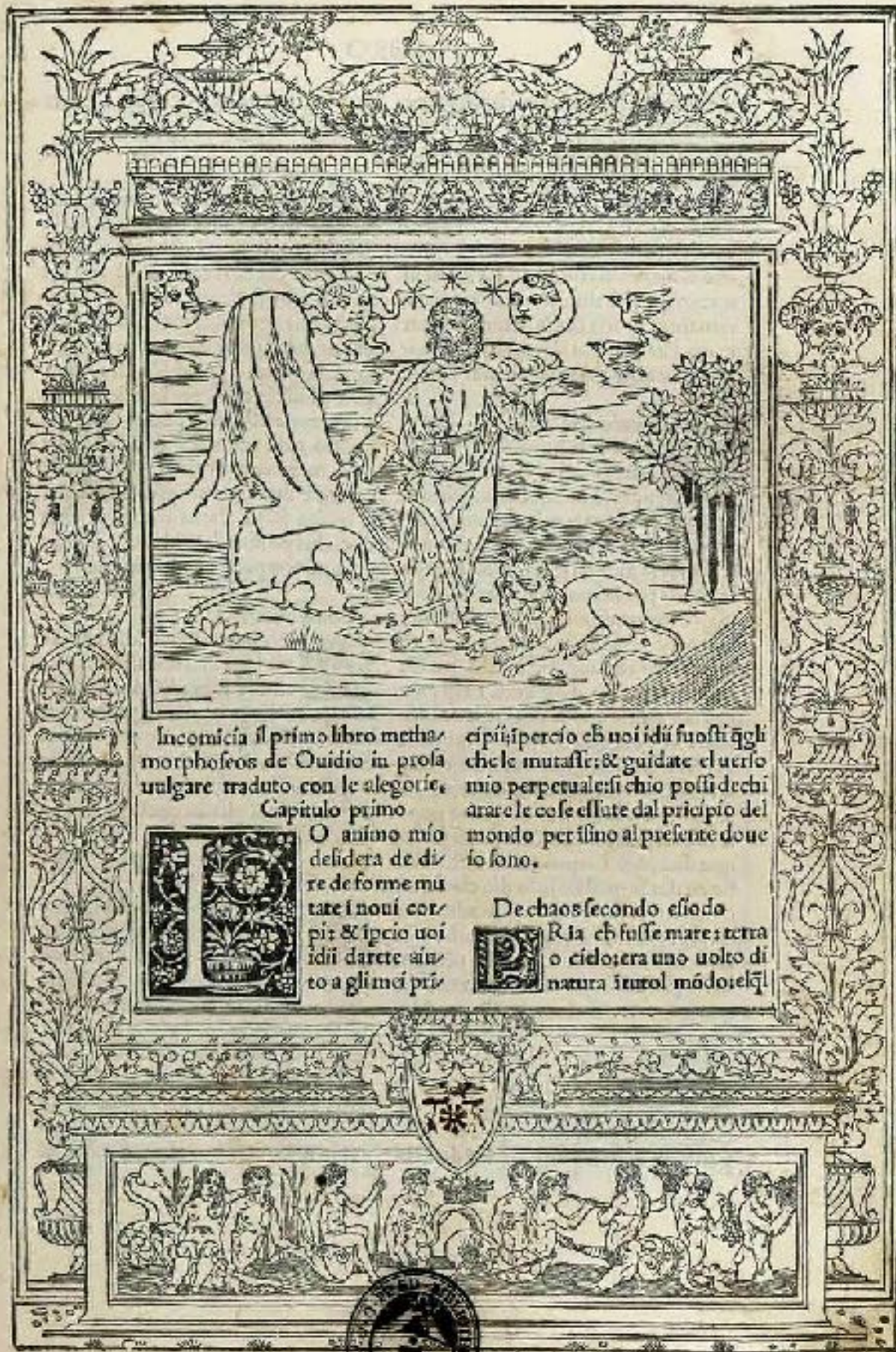




Γ A B. VIII. IX. & X. *The Triumph of Bacchus, and Death of Pentheus.*







Ovid



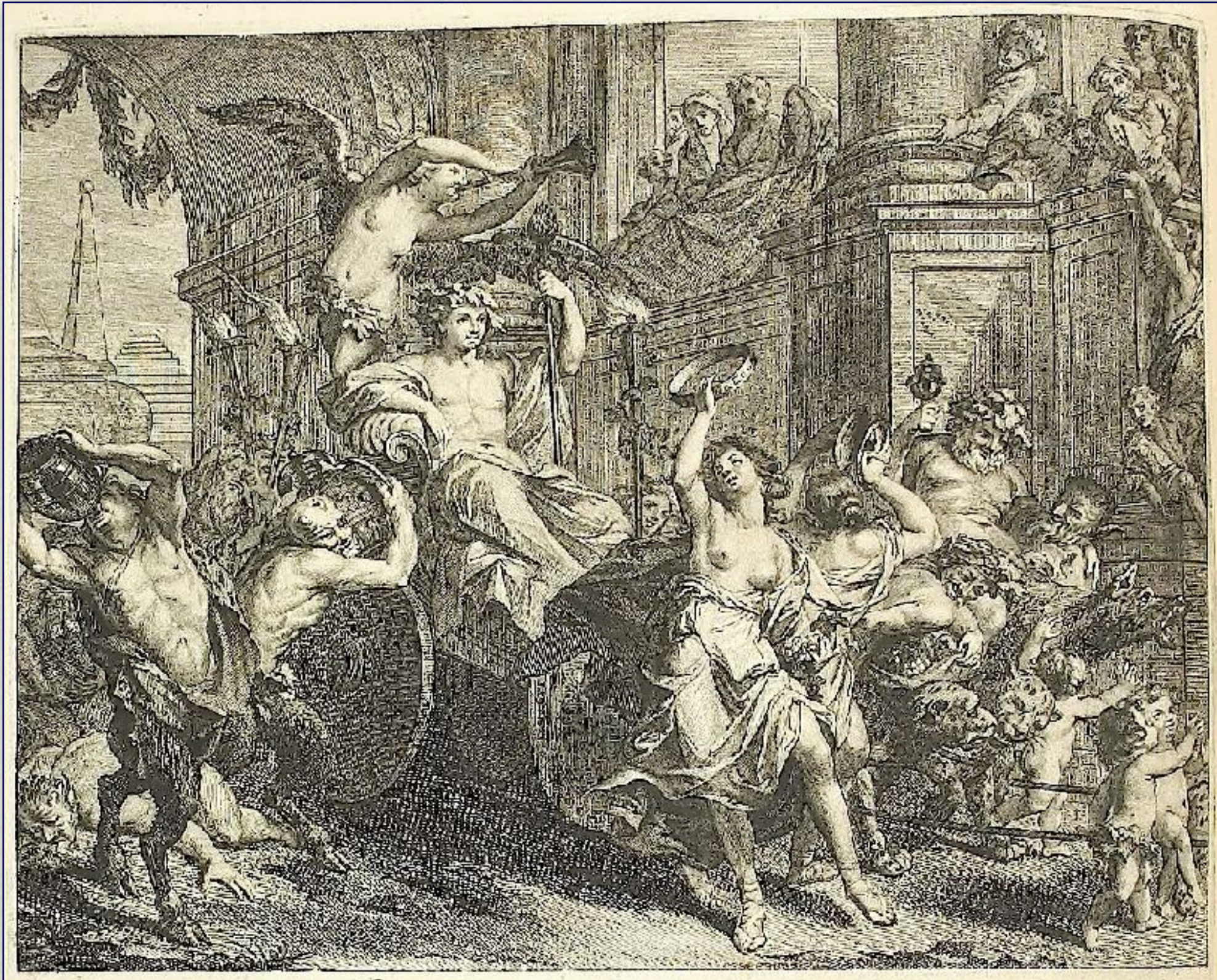


### THE PROCESSIONAL OF THE BACCHIC RITES

In the initiation, of the Bacchic Mysteries, the rôle of Bacchus is played by the candidate who, set upon by priests in the guise of the Titans, is slain and finally restored to life amidst great rejoicing. The Bacchic Mysteries were given every three years, and like the Eleusinian Mysteries, were divided into two degrees. The initiates were crowned with myrtle and ivy, plants which were sacred to Bacchus.

In the *Anacalypsis*, Godfrey Higgins conclusively establishes Bacchus (Dionysos) as one of the early pagan forms of the Christos myth, "The birthplace of Bacchus, called Sabazius or Sabaoth, was claimed by several places in Greece; but on Mount Zelmisus, in Thrace, his worship seems to have been chiefly celebrated. He was born of a virgin on the 25th of December; he performed great miracles for the good of mankind; particularly one in which he changed water into wine; he rode in a triumphal procession on an ass; he was put to death by the Titans, and rose again from the dead on the 25th of March: he was always called the Saviour. In his mysteries, he was shown to the people, as an infant is by the Christians at this day, on Christmas Day morning in Rome."





While Apollo most generally represents the sun, Bacchus is also a form of solar energy, for his resurrection was accomplished with the assistance of Apollo. The resurrection of Bacchus signifies merely the extraction or disentanglement of the various Parts of the Bacchic constitution from the Titanic constitution of the world. This is symbolized by the smoke or soot rising from the burned bodies of the Titans. The soul is symbolized by smoke because it is extracted by the fire of the Mysteries. Smoke signifies the ascension of the soul, for evolution is the process of the soul rising, like smoke, from the divinely consumed material mass. At the time the Bacchic Rites were of a high order, but later they became much degraded. The Bacchanalia, or orgies of Bacchus, are famous in literature.

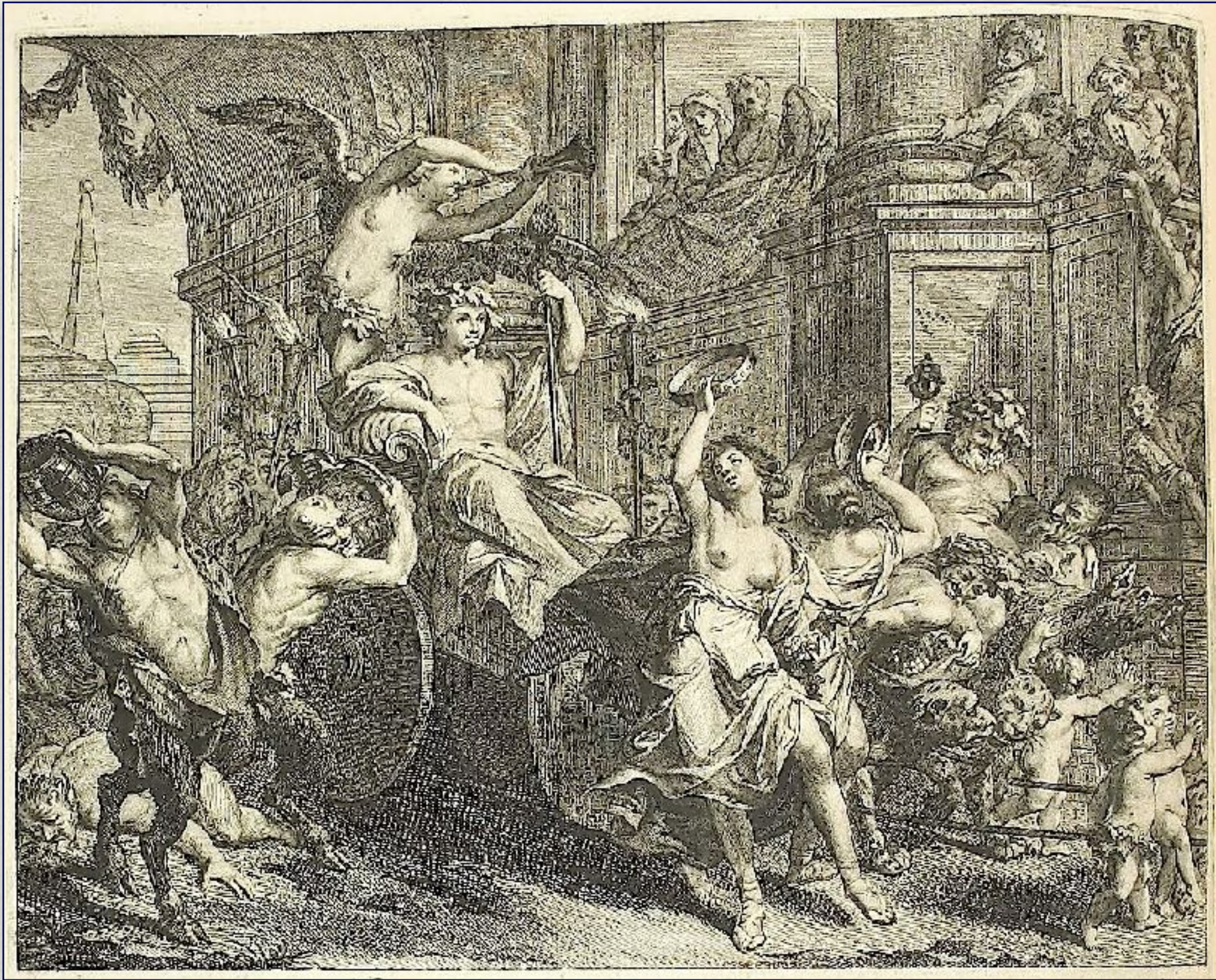




### THE PROCESSIONAL OF THE BACCHIC RITES

**In the initiation, of the Bacchic Mysteries, the rôle of Bacchus is played by the candidate who, set upon by priests in the guise of the Titans, is slain and finally restored to life amidst great rejoicing.** The Bacchic Mysteries were given every three years, and like the Eleusinian Mysteries, were divided into two degrees. The initiates were crowned with myrtle and ivy, plants which were sacred to Bacchus. In the *Anacalypsis*, Godfrey Higgins conclusively establishes Bacchus (Dionysos) as one of the early pagan forms of the Christos myth, "The birthplace of Bacchus, called Sabazius or Sabaoth, was claimed by several places in Greece; but on Mount Zelmisus, in Thrace, his worship seems to have been chiefly celebrated. He was born of a virgin on the 25th of December; he performed great miracles for the good of mankind; particularly one in which he changed water into wine; he rode in a triumphal procession on an ass; he was put to death by the Titans, and rose again from the dead on the 25th of March: he was always called the Saviour. In his mysteries, he was shown to the people, as an infant is by the Christians at this day, on Christmas Day morning in Rome."





While Apollo most generally represents the sun, Bacchus is also a form of solar energy, for **his resurrection was accomplished with the assistance of Apollo**. The resurrection of Bacchus signifies merely the extraction or disentanglement of the various Parts of the Bacchic constitution from the Titanic constitution of the world. This is symbolized by the smoke or soot rising from the burned bodies of the Titans. The soul is symbolized by smoke because it is extracted by the fire of the Mysteries. Smoke signifies the ascension of the soul, for evolution is the process of the soul rising, like smoke, from the divinely consumed material mass. At the time the Bacchic Rites were of a high order, but later they became much degraded. The Bacchanalia, or orgies of Bacchus, are famous in literature.





### THE PROCESSIONAL OF THE BACCHIC RITES

In the initiation, of the Bacchic Mysteries, the rôle of Bacchus is played by the candidate who, set upon by priests in the guise of the Titans, is slain and finally restored to life amidst great rejoicing. The Bacchic Mysteries were given every three years, and like the Eleusinian Mysteries, were divided into two degrees. The initiates were crowned with myrtle and ivy, plants which were sacred to Bacchus.

In the *Anacalypsis*, **Godfrey Higgins conclusively establishes Bacchus (Dionysos) as one of the early pagan forms of the Christos myth, "The birthplace of Bacchus, called Sabazius or Sabaoth, was claimed by several places in Greece; but on Mount Zelmisus, in Thrace, his worship seems to have been chiefly celebrated. He was born of a virgin on the 25th of December; he performed great miracles for the good of mankind; particularly one in which he changed water into wine; he rode in a triumphal procession on an ass; he was put to death by the Titans, and rose again from the dead on the 25th of March: he was always called the Saviour. In his mysteries, he was shown to the people, as an infant is by the Christians at this day, on Christmas Day morning in Rome."**

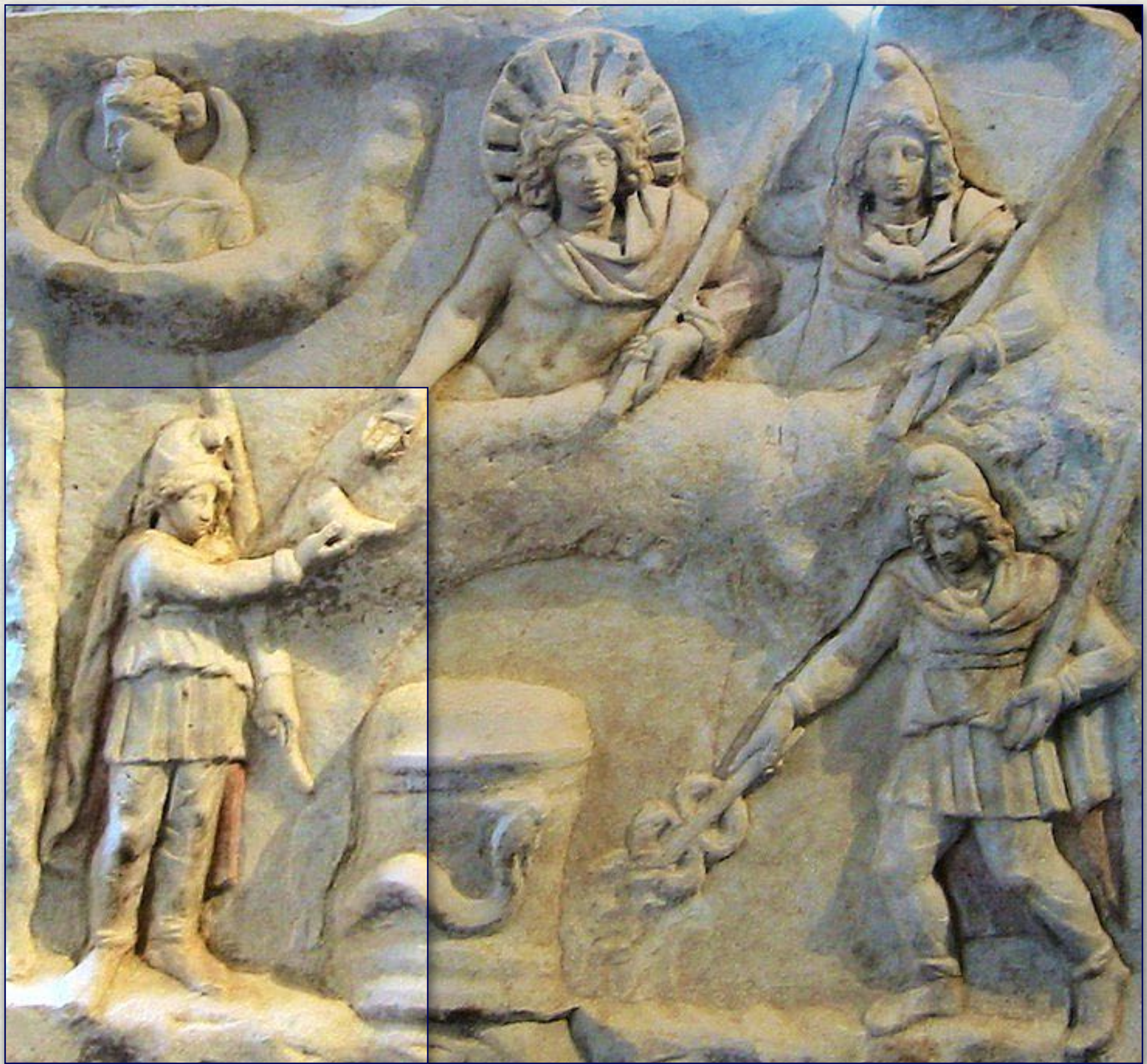




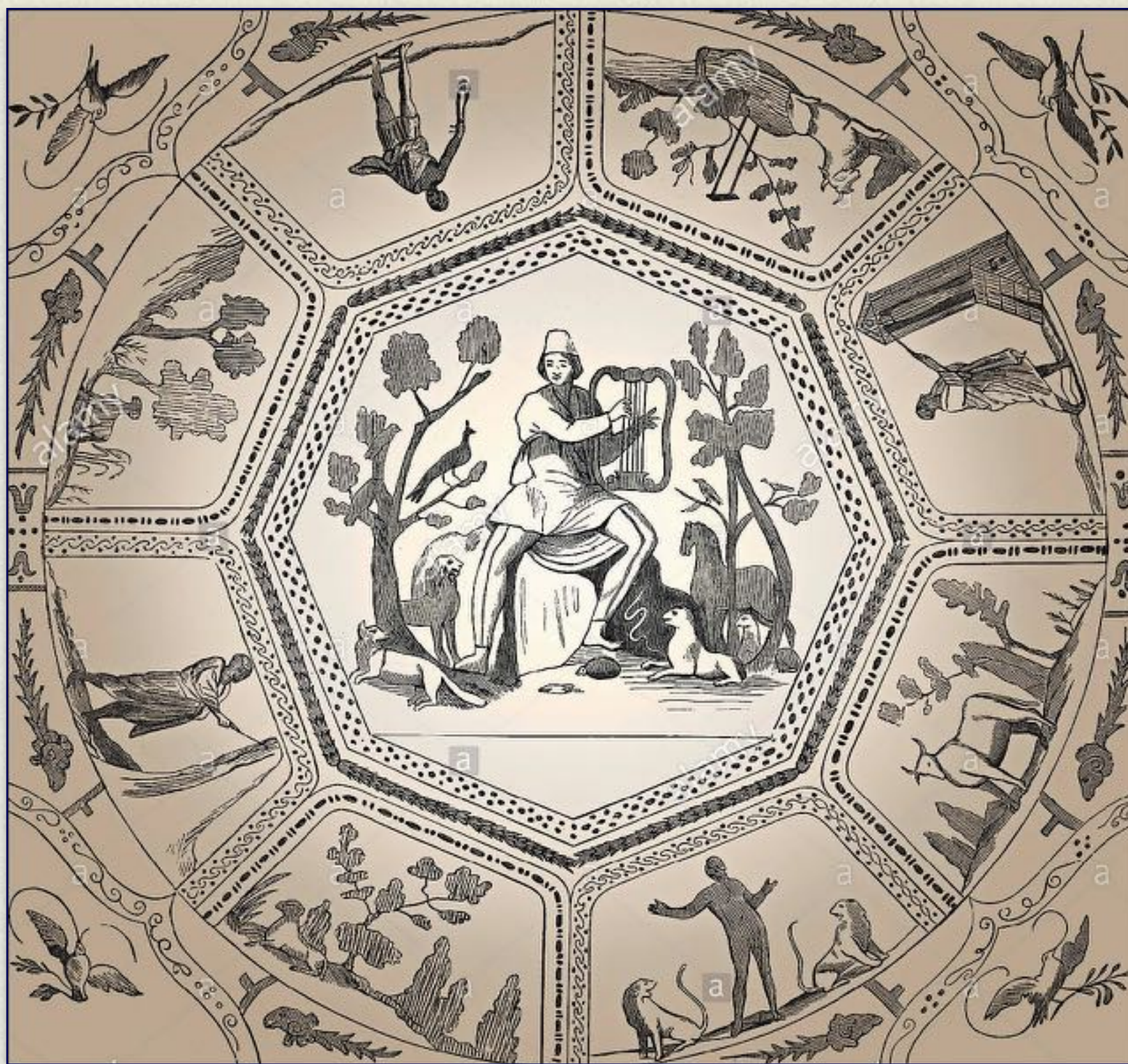






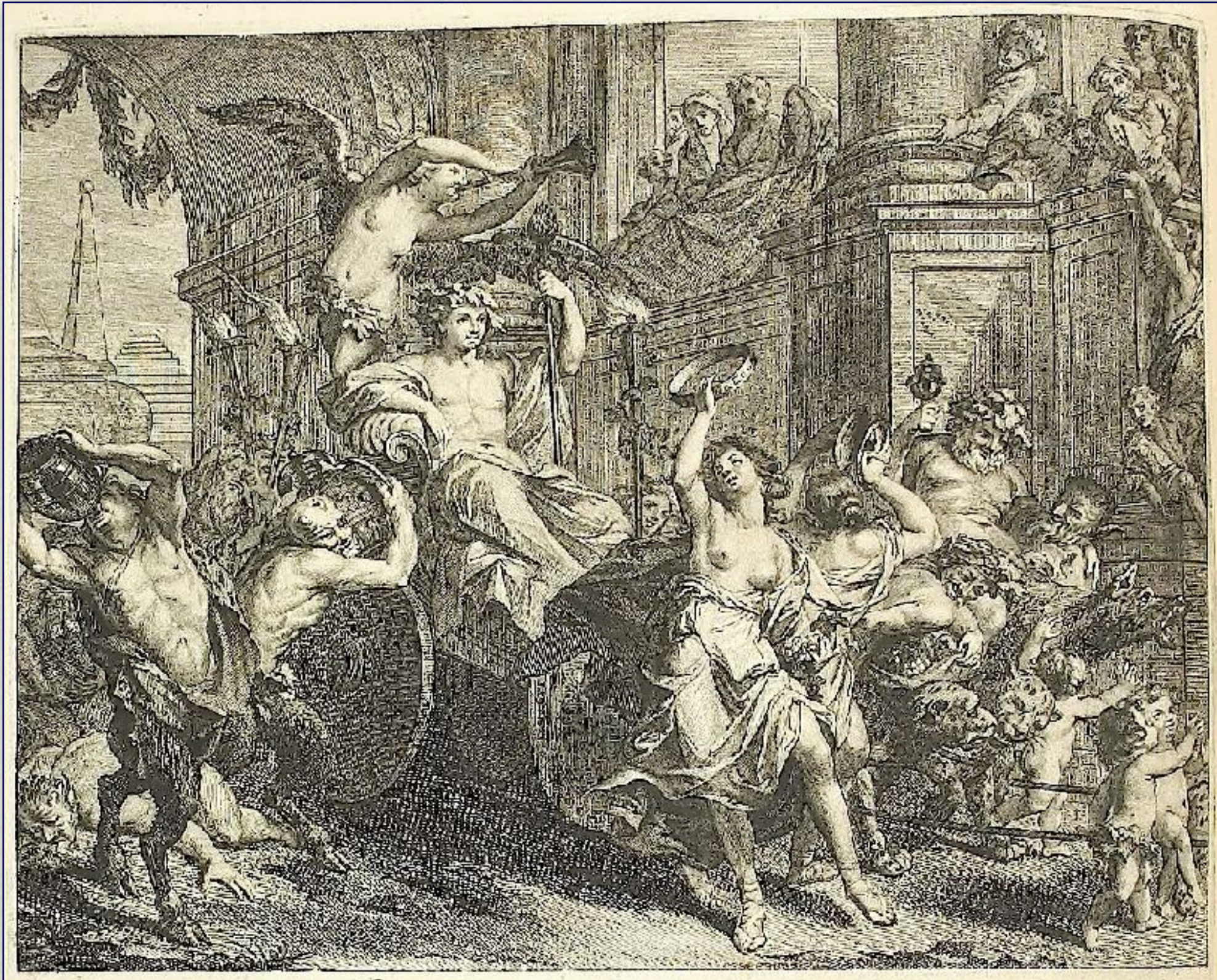






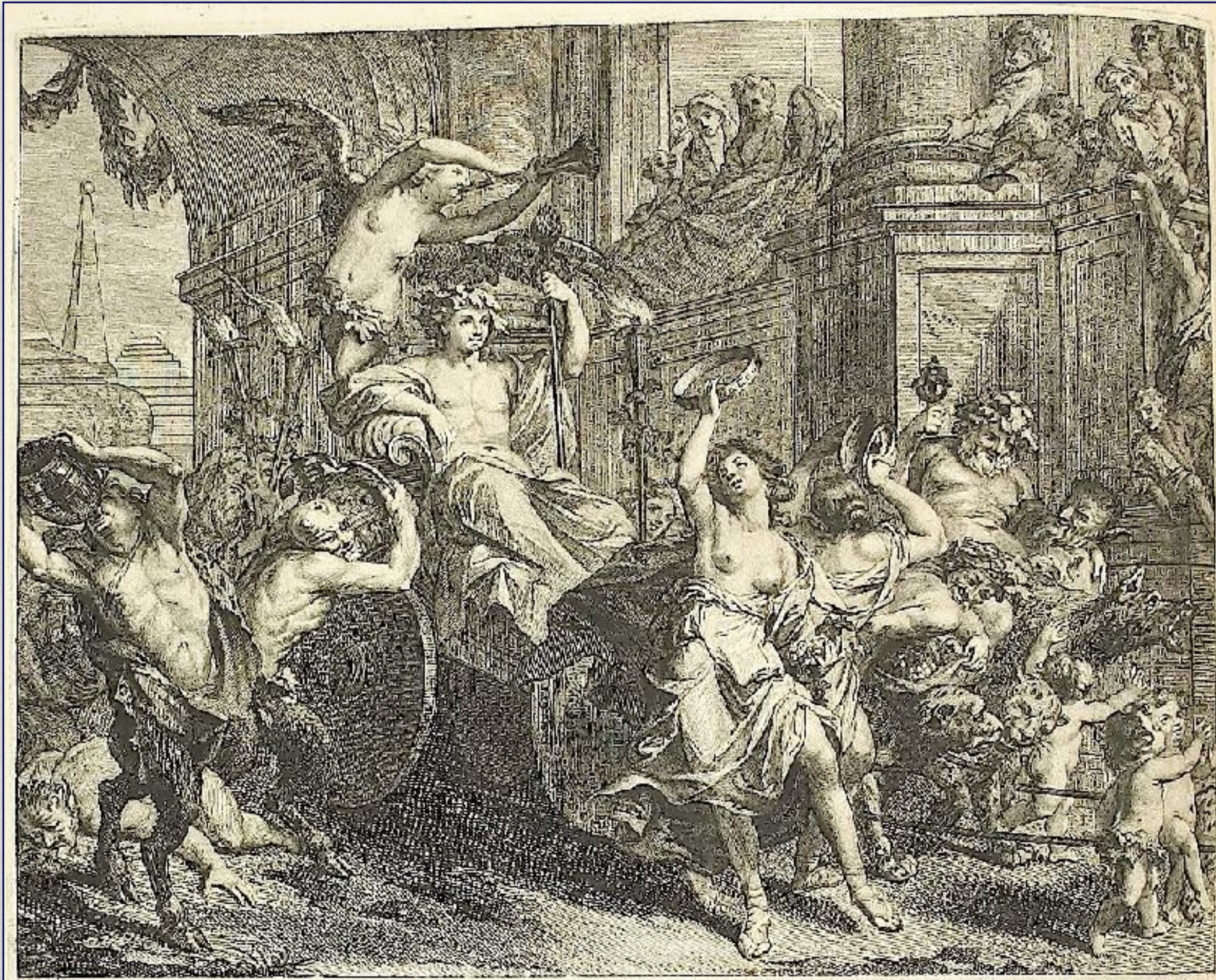
[This illustration] shows an early Christian painting from the ceiling of the Domitilla Catacomb in Rome, third century A.D. In the central panel, where a symbol of Christ might have been expected, the legendary founder of the Orphic mysteries appears, the pagan poet Orpheus, quelling animals of the wilderness with the magic of his lyre and song. In four of the eight surrounding panels, Old and New Testament scenes can be identified: David with his sling (upper left), Daniel in the lion's den (lower right), Moses drawing water from the rock, Jesus resurrecting Lazarus. Alternating with these are four animal scenes, two exhibiting, among trees, the usual pagan sacrificial beast, the bull; two, the Old Testament ram. —The Masks of God, v.IV:13





While Apollo most generally represents the sun, Bacchus is also a form of solar energy, for his resurrection was accomplished with the assistance of Apollo. **The resurrection of Bacchus signifies merely the extraction or disentanglement of the various Parts of the Bacchic constitution from the Titanic constitution of the world.** This is symbolized by the smoke or soot rising from the burned bodies of the Titans. The soul is symbolized by smoke because it is extracted by the fire of the Mysteries. Smoke signifies the ascension of the soul, for evolution is the process of the soul rising, like smoke, from the divinely consumed material mass. At the time the Bacchic Rites were of a high order, but later they became much degraded. The Bacchanalia, or orgies of Bacchus, are famous in literature.





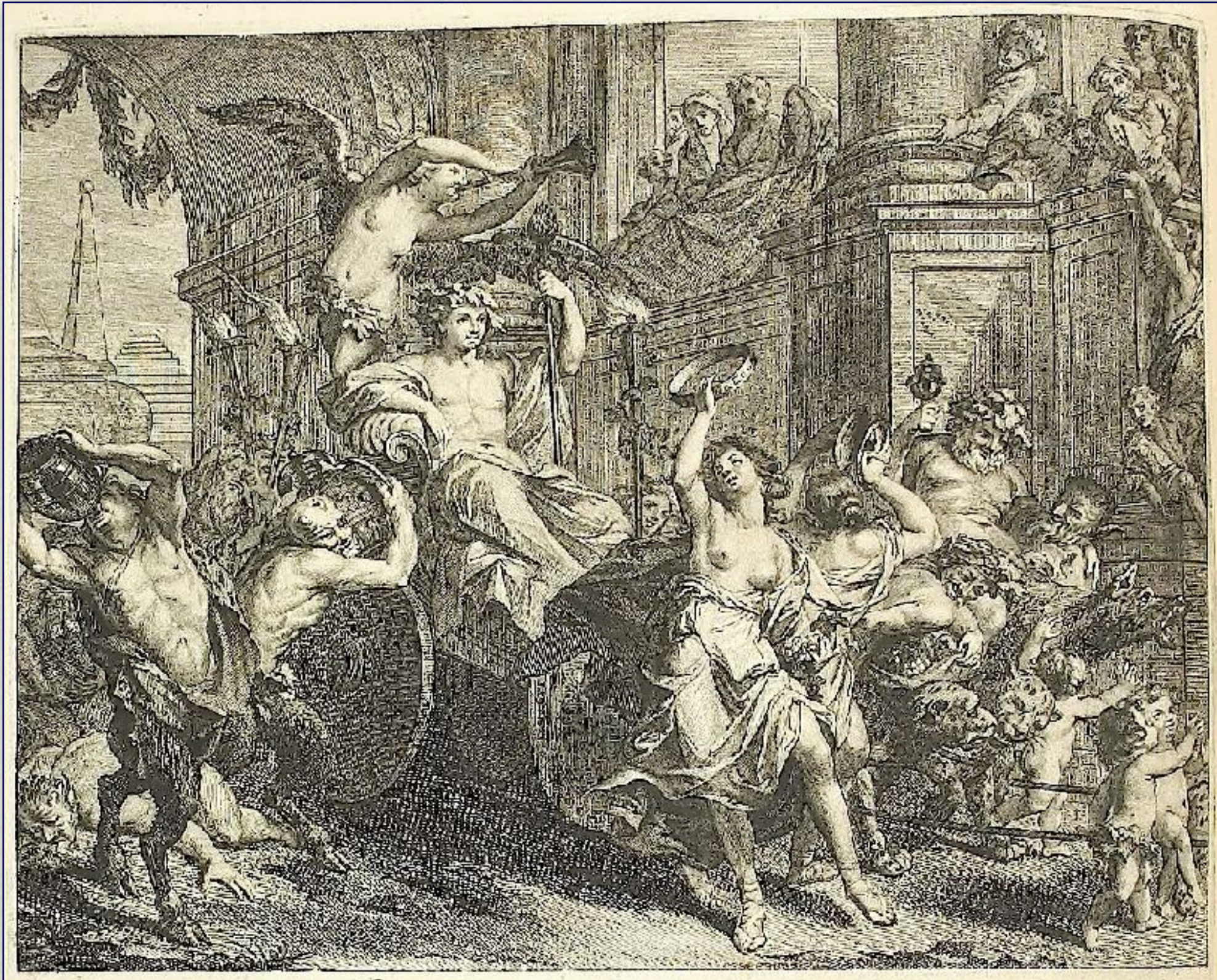
While Apollo most generally represents the sun, Bacchus is also a form of solar energy, for his resurrection was accomplished with the assistance of Apollo. The resurrection of Bacchus signifies merely the extraction or disentanglement of the various Parts of the Bacchic constitution from the Titanic constitution of the world. **This is symbolized by the smoke or soot rising from the burned bodies of the Titans. The soul is symbolized by smoke because it is extracted by the fire of the Mysteries. Smoke signifies the ascension of the soul, for evolution is the process of the soul rising, like smoke, from the divinely consumed material mass.** At the time the Bacchic Rites were of a high order, but later they became much degraded. The Bacchanalia, or orgies of Bacchus, are famous in literature.





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... 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 in-generated 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 separation [incarnation], 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. [We see this very progression described in the myth:] 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. –Eleusinian and Bacchic Mysteries:200-1





While Apollo most generally represents the sun, Bacchus is also a form of solar energy, for his resurrection was accomplished with the assistance of Apollo. The resurrection of Bacchus signifies merely the extraction or disentanglement of the various Parts of the Bacchic constitution from the Titanic constitution of the world. This is symbolized by the smoke or soot rising from the burned bodies of the Titans. The soul is symbolized by smoke because it is extracted by the fire of the Mysteries. Smoke signifies the ascension of the soul, for evolution is the process of the soul rising, like smoke, from the divinely consumed material mass. **At the time the Bacchic Rites were of a high order, but later they became much degraded. The Bacchanalia, or orgies of Bacchus, are famous in literature.**





The legend of the Dionysiac or Bacchic Mysteries recites that Dionysus-Zagreus was a son of Zeus or Jupiter whom he had begotten in the form of a dragon upon the Virgin Kore-Persephoneia, whom older myths have made the same as Demeter or Ceres, reputed to be her mother in the Eleusinian story. It was the purpose of Zeus to place the son thus obtained upon the throne of Olympus. But the seven Titans surprised the young child and tore him in pieces. His heart was rescued by Athene and swallowed by Zeus, by whom he was again begotten, and again made the heir of the universe. All these scenes were commemorated, each mysta being sworn to secrecy; and at the end, the Hierophant chanted: "I have escaped calamity; I have found the better lot."

This is the same proclamation as was made by the bride at the nuptial ceremony and indeed the idea of a sacred marriage is conveyed by the rites of initiation. "Those who are initiated sing: 'I have eaten from the drum; I have drank from the basin [cymbal]; bearing the earthen cup, I have gone to the nuptial chamber.'" In his relation to the sun, as lord of Heaven, demiurge and Father of Creation, Bacchus was denominated *Puripaisy* or Son of Fire, and was represented with the phallic symbolism; as was Zeus by that of a serpent, denoting the essential spirit that preceded all things. Hence, in the mystic *cista* or ark which was opened to the view of the epopta or seer, were exhibited the egg\*, the phallus and the serpent, typifying the primal essence, the demiurgic power and the organic substance which is rendered operative—thus constituting a symbolism as lofty in sentiment or as gross in sense as is the mind of the person witnessing the spectacle. —Symbolical Language of Ancient Art and Mythology:xxiii-iv

\*Therefore, in the Mysteries of Dionysus it is usual to consecrate an egg as representing that which generates and contains all things in itself. —Ibid:13

The Derveni krater, height : 90.5 cm (35 ½ in.), 4th century BC