



Dionysus

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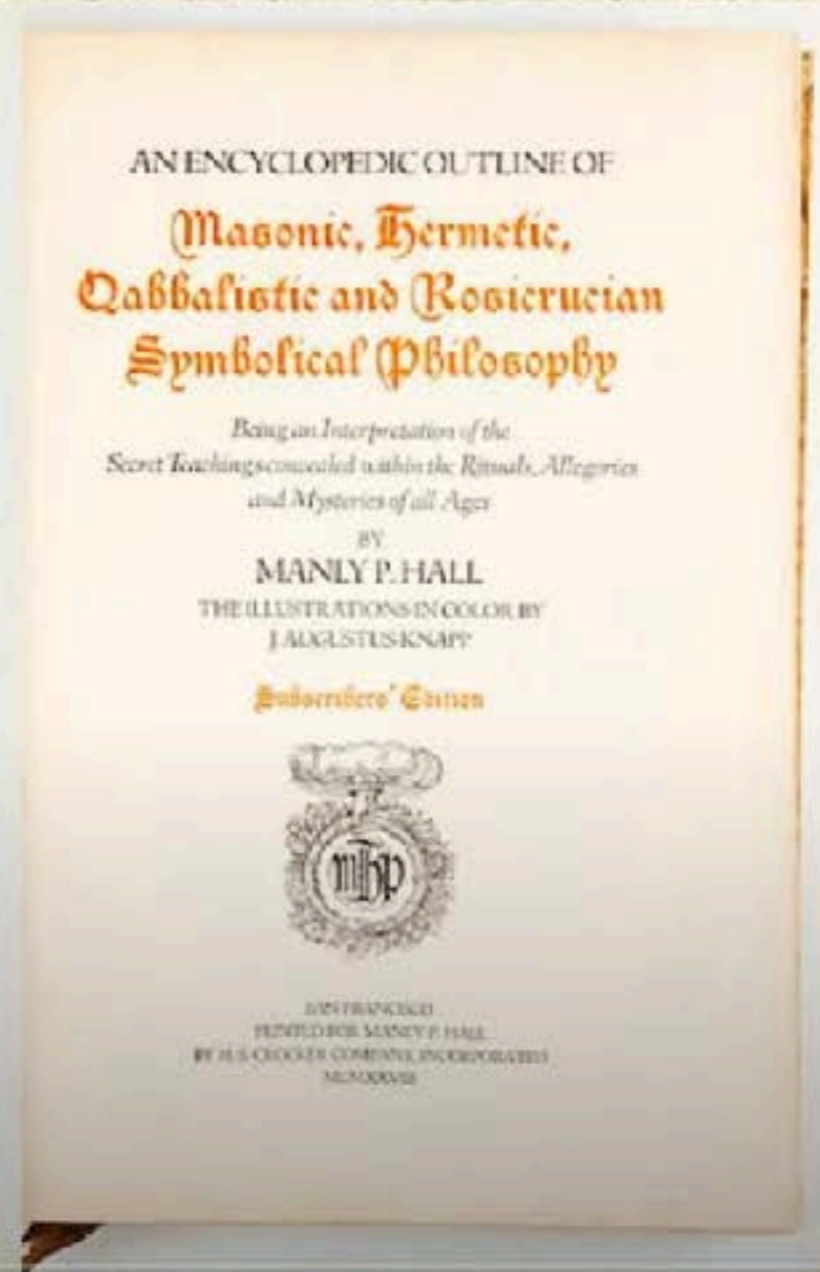
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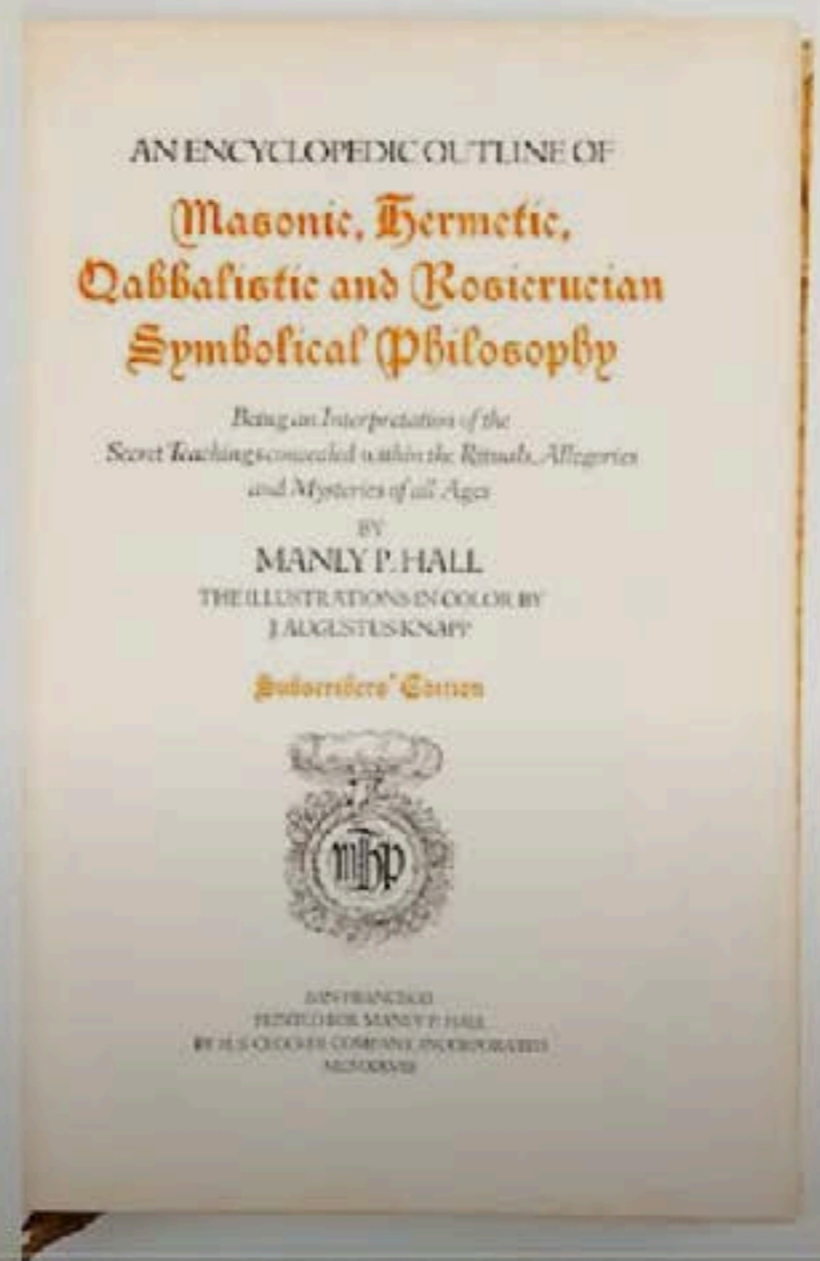
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The Ancient Mysteries and Secret Societies

Part Three

THE BACCHIC AND DIONYSIAC RITES

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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

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From Gold'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 Athens by the goddess Demeter, who was the goddess of the earth and the grain.

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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; 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.



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Overthrow of the Titans
by Peter Paul Rubens

Titans (Greek) In Greek mythology, **builders of worlds**, often called cosmocratores, and as microcosmic entities, the **progenitors of human races**; as such, of various orders, so that in mythology they were considered good or bad, as angels or **entities of matter**. Hesiod's original heaven-dwelling titans, six sons and six daughters of Ouranos and Gaia (heaven and earth), were Oceanos, Coios, Creios, Hyperion, Iapetos, Kronos, Theia, Rheia, Themis, Mnemosyne, Phoebe, and Tethys, but other names were later included, such as Prometheus and Epimetheus; and later still the name was given to any descendant of Ouranos and Gaia. Rebellions taking place against the rulers of heaven, followed by falls and castings out, refer to the descent of creative powers to form new worlds and races. In the rebellion of titans, first against Ouranos in favor of Kronos, then against Kronos in favor of Zeus, the titans are mixed up with other sons of heaven and earth — Hecatoncheires (hundred-handed), Cyclopes, etc. — and the accounts in detail are extremely intricate and confused.

The titans, in one respect, are fourth root-race giants, the Hindu daityas, who at one time obtain the sovereignty of earth and defeat the minor gods; they are thus fallen beings — Python, suras and asuras, corybantes, curetes... who watched over and incarnated in the elect of the third and fourth root-races. -OTG



Athena defeats the Titans

From the first appearance of the great continent of Lemuria, the three polar giants had been imprisoned in their circle by Kronos. Their gaol is surrounded by a wall of bronze, and the exit is through gates fabricated by Poseidon (or Neptune, hence by the seas), which they cannot cross; and it is in that damp region, where eternal darkness reigns, that the three brothers languish. The Iliad (viii., 13) makes of it the Tartaros. When the gods and Titans rebelled in their turn against Zeus — the deity of the Fourth Race — the father of the gods bethought himself of the imprisoned giants in order to conquer the gods and Titans, and to precipitate the latter into Hades; or, in clearer words, to have Lemuria hurled amid thunder and lightning to the bottom of the seas, so as to make room for Atlantis, which was to be submerged and perish in its turn. The geological upheaval and deluge of Thessaly was a repetition on a small scale of the great cataclysm; and, remaining impressed on the memory of the Greeks, was merged by them into, and confused with, the general fate of Atlantis. So, also, the war between the *Râkshasas* of Lanka and the *Bharateans*, the **melée of the Atlanteans and Aryans in their supreme struggle, or the conflict between the *Devs* and *Izeds***, became, ages later, the struggle of Titans, separated into two inimical camps, and still later the war between the angels of God and the angels of Satan. —SD2:776



Battle of the Titans
Francesco Allegrini

Plutarch admits that this theory of two Principles was the basis of all the Mysteries, and consecrated in the religious ceremonies and Mysteries of Greece. Osiris and Typhon, Ormuzd and Ahriman, Bacchus and the Titans and Giants, all represented these principles. Phanes, the luminous God that issued from the Sacred Egg, and Night, bore the sceptres in the Mysteries of the New Bacchus....

In Greece, in the Mysteries of the same God, honored under the name of Bakchos, a representation was given of his death, slain by the Titans; of his descent into hell, his subsequent resurrection, and his return toward his Principle or the pure abode whence he had descended to unite himself with matter. –Morals and Dogma:426, 429

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Dionysus riding panther,
Greek mosaic from Pella, 4th c. B.C.

Such, however, was not the idea of the Greeks of the mystery tradition, who told of Zeus creating man, not from lifeless dust, but from the ashes of the Titans who had consumed his son, Dionysus. Man is in part, therefore, of immortal Dionysian substance, though in part, also, of Titanic, mortal; and in the mystery initiations he is made cognizant of the portion within him of the ever-living god who died to himself to live manifold in us all. –The Masks of God, v4:14-5

Now *Ficinus* says that: "Because men were generated from the Titans, who had been nourished with the body of Dionysus, he [Orpheus], therefore, calls them Dionysiacal, as though some of their members were from the Titans [and came from Dionysus], so that the human body is partly of a Dionysiacal [psychic], and partly of a mundane [physical] nature." For the smoke from the ashes of the Titans "became matter," we are told. The Platonists called Dionysus "Our Master" or "the mind in us is Dionysiacal and [is thus] the image of Dionysus [the Mundane Soul]" –Orpheus, Mead:182-3



Dionysus riding panther,
Greek mosaic from Pella, 4th c. B.C.



VIII



STRENGTH.





Dionysus riding panther,
Greek mosaic from Pella, 4th c. B.C.

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The Ancient Mysteries and Secret Societies

Part Three

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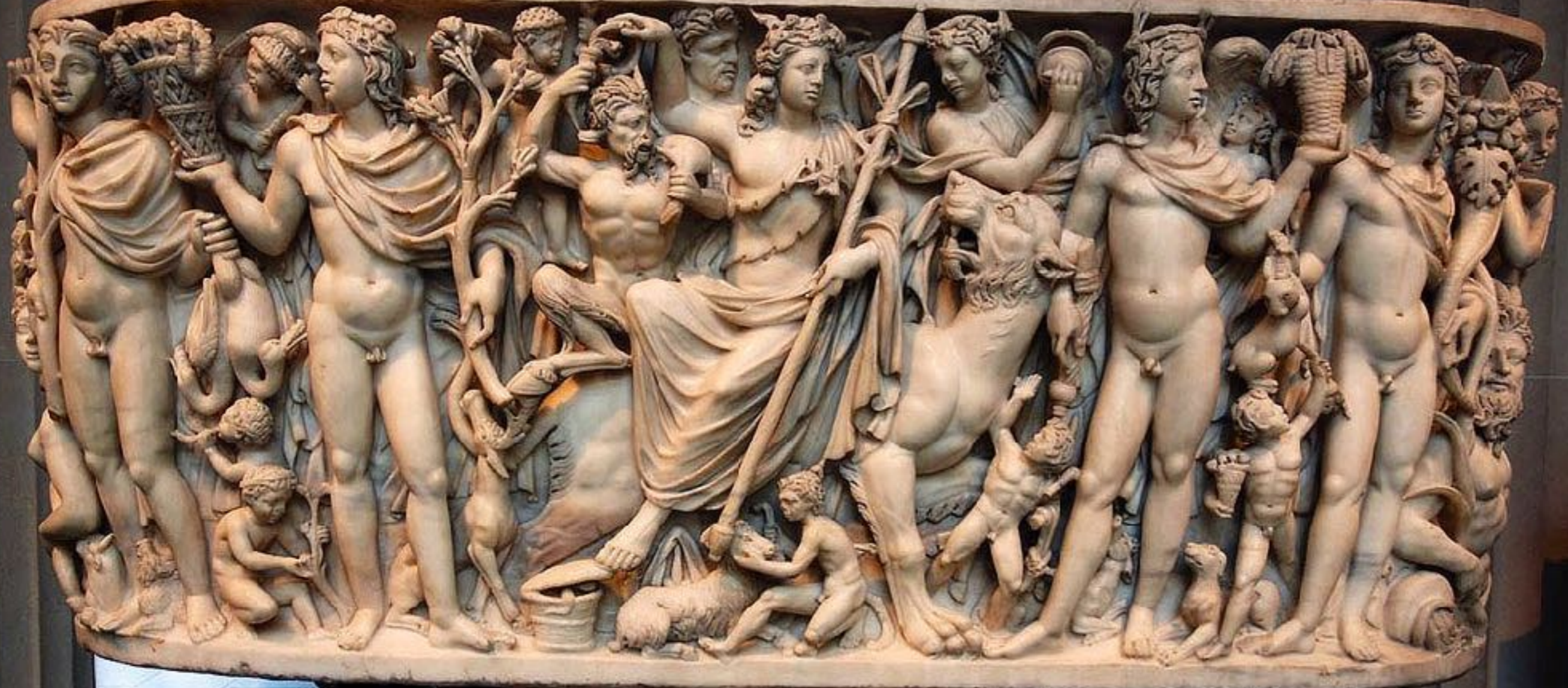
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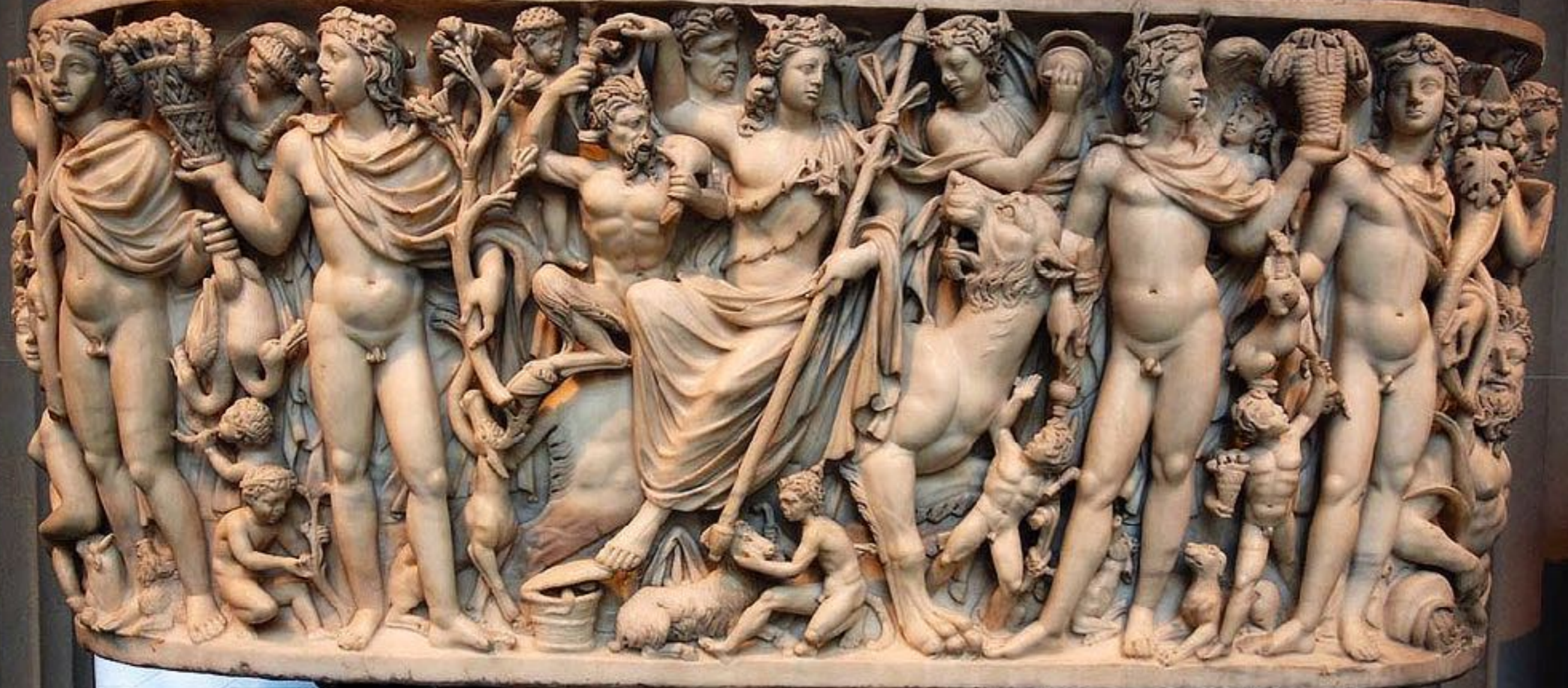
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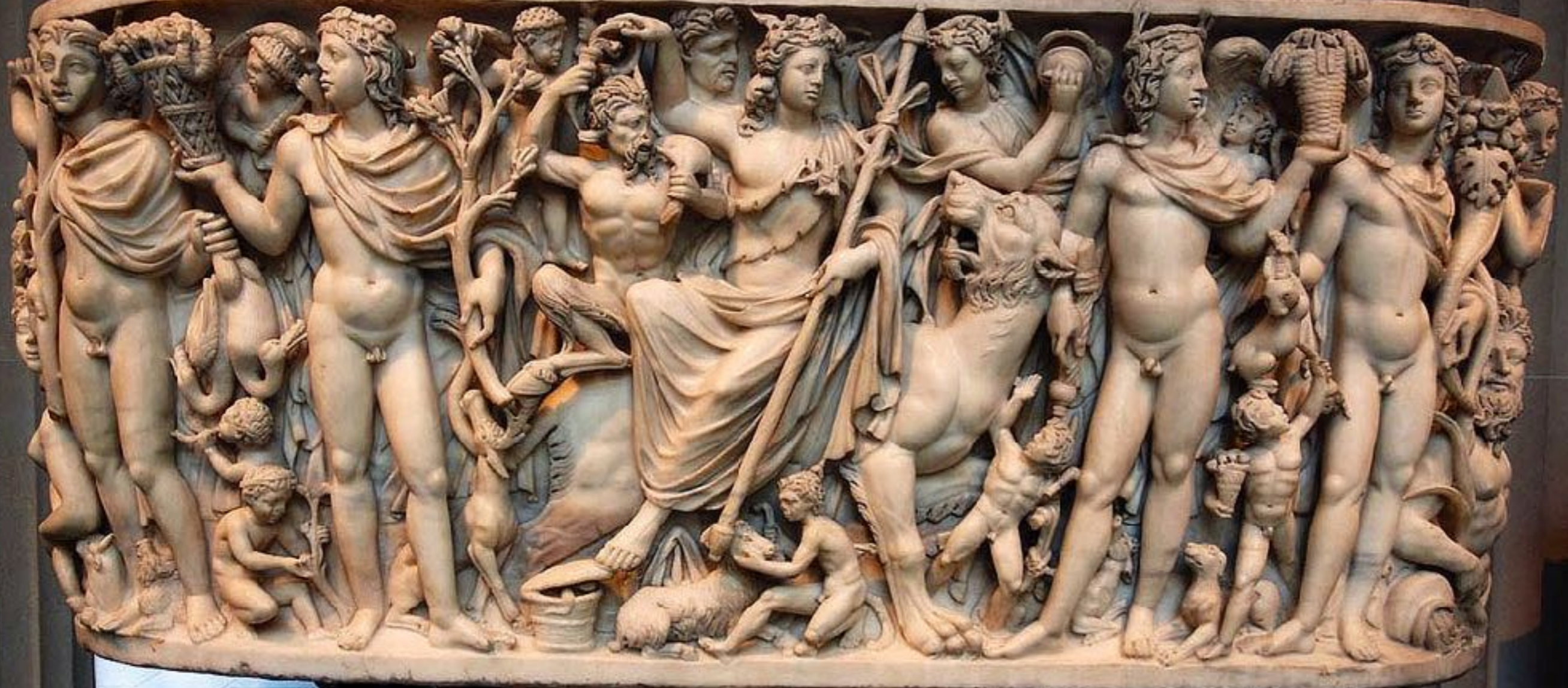
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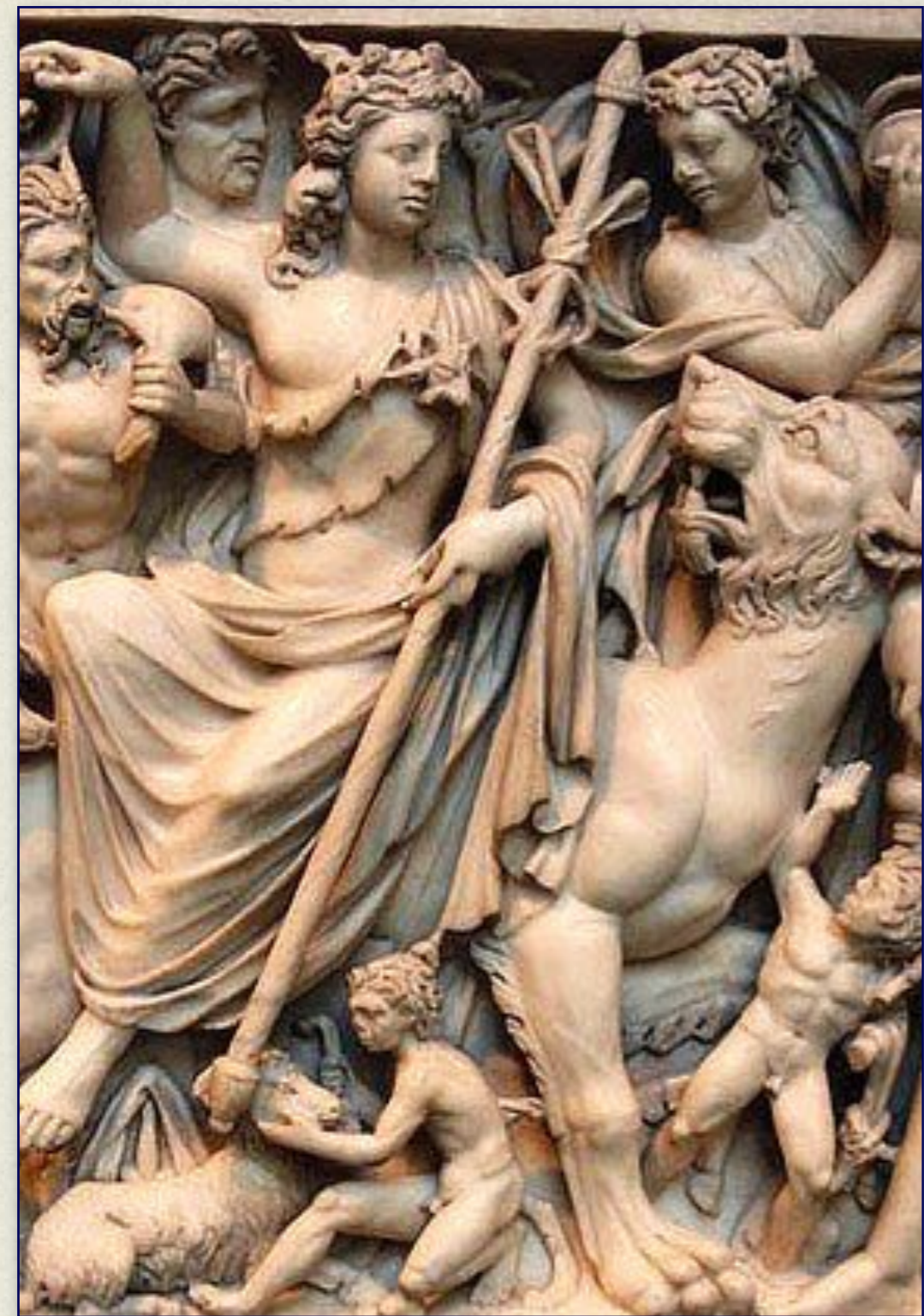


"Having pervaded the Universe with a fragment of Myself, I remain."



And lastly, the Thyrsus itself, which was used in the Bacchic procession, as it was a reed full of knots, is an apt symbol of the diffusion of the higher nature into the sensible world. And agreeable to this, Olympiodorus on the Phaedo observes that “the Thyrsus is a symbol of a forming anew of the material and parted substance from its scattered condition; and that on this account it is a Titanic plant. This it was customary to extend before Bacchus instead of his paternal scepter; and through this they called him down into our partial nature. Indeed, the Titans are Thyrsus-bearers; and Prometheus concealed fire in a Thyrsus or reed; after which he is considered as bringing celestial light into generation, or leading the soul into the body, or calling forth the divine illumination, the whole being un-generated, into generated existence. Hence Socrates calls the multitude Thyrsus-bearers Orphically, as living according to a Titanic life.”

—Eleusinian and Bacchic Mysteries:203-4



In some modifications of the mysteries, a hollow iron rod, said to contain fire, was used instead of the thyrsus. Here again it is not difficult for the student of occultism to see the meaning. The staff or the stick with seven knots represents the spinal cord, with its seven centres, of which we read in the Hindu books. But the thyrsus was not only a symbol; it was also an object of practical use. It was a very strong magnetic instrument, used by initiates to free the astral body from the physical when they passed in full consciousness to this higher life. The priest who had magnetized it laid it against the spinal cord of the candidate and gave him in that way some of his own magnetism, to help him in that difficult life and in the efforts which lay before him. -The Inner Life:84

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Pallas Athena



Plutarch refers to an inscription on a statue of Pallas which he renders, "I am everything which hath been, and which is, and which shall be, and there hath never been any who hath uncovered (or revealed) my veil." –The Gnostics and Their Remains:458

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.

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



The Infant Bacchus, by Giovanni Bellini



When you go over the lists of the toys of Bacchus you will find them very remarkable. Whilst the child Bacchus (the Logos) plays with his toys he is seized by the Titans and torn to pieces. Later these pieces are put together and built into a whole. You will understand that this, however clumsy it may seem to us, is without doubt an allegory, which represents the descending of the One to become the many, and the re-union of the many in the One, through suffering and sacrifice. What, then, are the toys of the child Bacchus when he falls into matter and becomes the many? In the first place we find him playing with dice. Those dice are not common dice, but the five platonic solids; a set of five regular figures, the only regular polygons possible in geometry. They are given in a fixed series, and this series agrees with the different planes of the solar system. Each of them indicates, not the form of the atoms of the different planes, but the lines along which the power works which surrounds those atoms. These polygons are the tetrahedron, the cube, the octohedron, the dodecahedron, and the icosahedron. If we put the point at one end and the sphere at the other we get a set of seven figures, corresponding to the number of planes of our solar system...

Another toy with which Bacchus played was a top, the symbol of the whirling atom of which you will find a picture in Occult Chemistry. He also plays with a ball which represents the earth, that particular part of the planetary chain to which the thought of the Logos is specially directed at the moment. Also he plays with a mirror. The mirror has always been a symbol of astral light, in which the archetypal ideas are reflected and then materialized. So you see that each of those toys indicates an essential part in the evolution of a solar system. -The Inner Life:84-86

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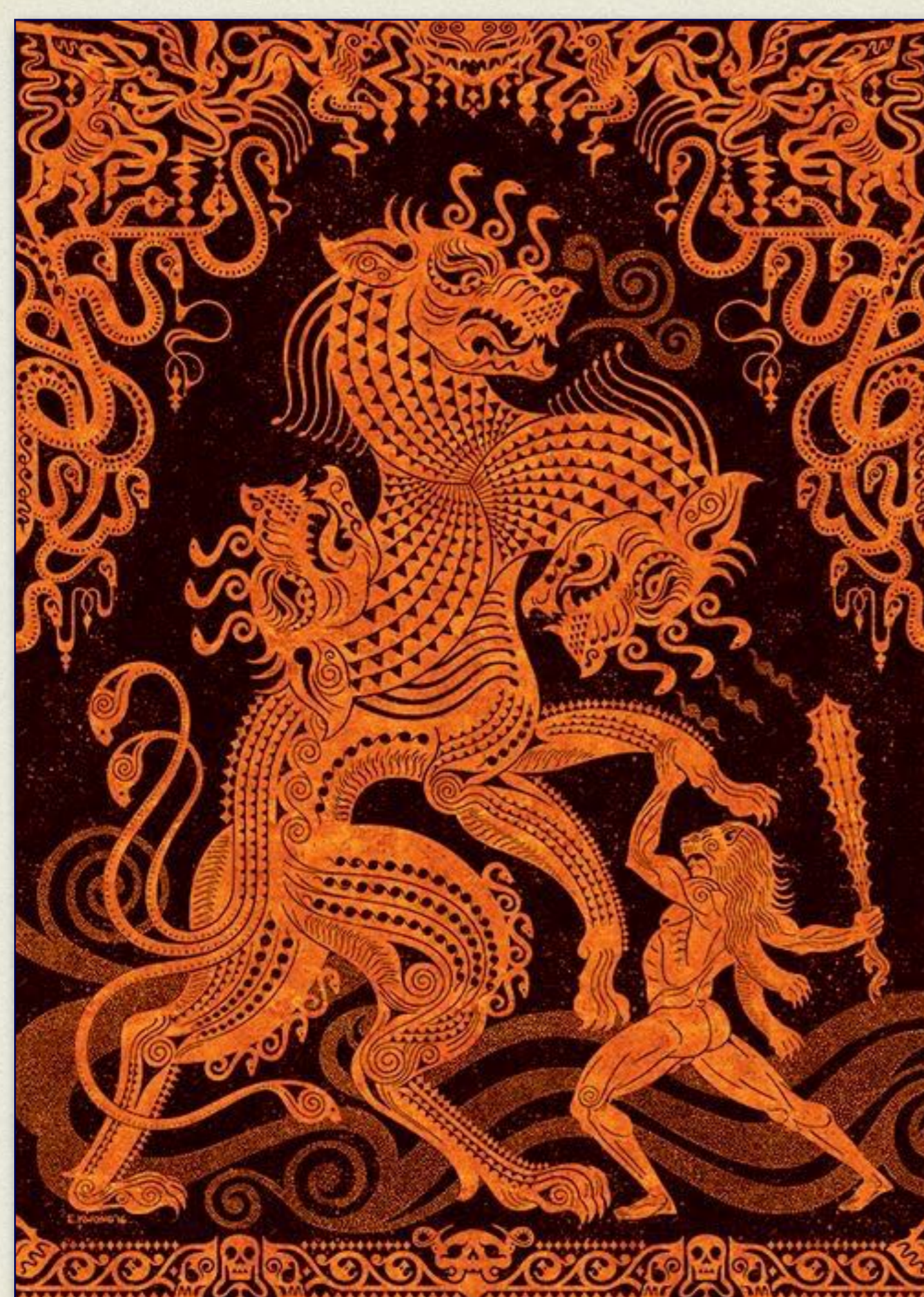
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...as the Titans are the artificers of things, and stand next in order to their creations, men are said to be composed from their fragments, because the human soul has a partial life capable of proceeding to the most extreme division united with its proper nature. And while the soul is in a state of servitude to the body, she lives confined, as it were, in bonds, through the dominion of this Titanical life.

We may observe farther concerning these dramatic shows of the Lesser Mysteries, that as they were intended to represent the condition of the soul while subservient to the body, we shall find that a liberation from this servitude, through the purifying disciplines, potencies that separate from evil, was what the wisdom of the ancients intended to signify by the descent of Hercules, Ulysses, [Orpheus], etc., into Hades, and their speedy return from its dark abodes. Hence; says Proclus, “Hercules, being purified by sacred initiations, obtained at length a perfect establishment among the gods,” that is, well knowing the dreadful condition of his soul while in captivity to a corporeal nature, and purifying himself by practice of the cleansing virtues, of which certain purifications in the mystic ceremonies were symbolical, he at length was freed from the bondage of matter, and ascended beyond her reach. On this account, it is said of him, that “He dragged the three-mouth dog [Cerberus] to upper day.”— intimating that by temperance, continence, and the other virtues, he drew upwards the intuitional, rational, and opinionative part of the soul. —Eleusinian and Bacchic Mysteries:72-6

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Zeus hurling a thunderbolt,
from Dodona, Epirus, Greece

Thunderbolt: ...Jupiter Tonans (Jupiter, the thunderer) was one aspect of the Roman Lord of Heaven; Indra, in India, was wielder of the thunderbolt. Atmospheric thunder is a manifestation of electricity, heat, light, and sound; and must have its correspondences on higher cosmic planes... Nature, being a hierarchy composed of almost innumerable subordinate entities, is under the strict governance or law of divine intelligences, so that nothing whatsoever happens haphazardly. From this viewpoint, the thunderbolt is an actual discharge of energy reaching objectivization, not by chance but in accordance with intelligent causation or law — not by inscrutable fate, but by past actions whose effects in time produce the thunderbolt. The same reasoning applies to other natural phenomena, such as earthquakes, tidal waves, sinkings of continents, volcanoes and, on a smaller scale, such life-giving and fructifying events as rains, sunshine, storms, and those continuous but nondestructive electrical interchanges, which are so largely instrumental in producing the varied phenomena of life around us. -OTG

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After the rational soul had been distributed throughout creation and the nature of man, the Bacchic Mysteries were instituted for the purpose of disentangling it from the irrational Titanic nature. This disentanglement was the process of lifting the soul out of the state of separateness into that of unity. The various parts and members of Bacchus were collected from the different corners of the earth. When all the rational parts are gathered Bacchus is resurrected.

The Rites of Dionysos were very similar to those of Bacchus, and by many these two gods are considered as one. Statues of Dionysos were carried in the Eleusinian Mysteries, especially the lesser degrees. Bacchus, representing the soul of the mundane sphere, was capable of an infinite multiplicity of form and designations. Dionysos apparently was his solar aspect.

The Dionysiac Architects constituted an ancient secret society, in principles and doctrines much like the modern Freemasonic Order. They were an organization of builders bound together by their secret knowledge of the relationship between the earthly and the divine sciences of architectonics. They were supposedly employed by King Solomon in the building of his Temple, although they were not Jews, nor did they worship the God of the Jews, being followers of Bacchus and Dionysos. The Dionysiac Architects erected many of the great monuments of antiquity. They possessed a secret language and a system of marking their stones. They had annual convocations and sacred feasts. The exact nature of their doctrines is unknown. It is believed that CHiram Abiff was an initiate of this society. –STOAA:32

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LE CHAOS. DU L'ORIGINE DU MONDE.

The Chaos.

Das Chaos, woraus die Welt erschaffen worden.

De Chaos, of d'Oorspronk der Wereldt.



The Titans, the twelve primordial forces of chaos, later became rationalized in the zodiac. –MPH Horizon Magazine, Winter, 1949, p.24

Chaos, by Bernard Picart, 1733
–from “Tempel Der Zang-Godinnen”

TAFEREEL,
Of Beschryving van den prachtige
TEMPEL
DER
ZANG-GODINNEN,
Vertoond in LX. beerlyke Kunststukken.
Behelzende alle de voornaemste Geschiedenissen
VAN DE
FABELOUDHEID,

Getekend en in 't koper gebracht,

DOOR

BERNARD PICART LE ROMAIN,
EN ANDERE BRAEVE MEESTERS.

*Waerby gevoegd zyn de volkome Verklaeringen der Fabelen,
en de Grondslagen, die ze in de Historien hebben.*



AMSTERDAM,
By ZACHARIAS CHATELAIN.
M. DCC. XXXIII



“The Titans”
by Bernard Picart, 1742
–from “Tempel Der Zang-Godinnen”



“Orpheus, Leading Eurydice Out of Hell,
Looks Back Upon her and Loses her Forever”
by Bernard Picart, 1731
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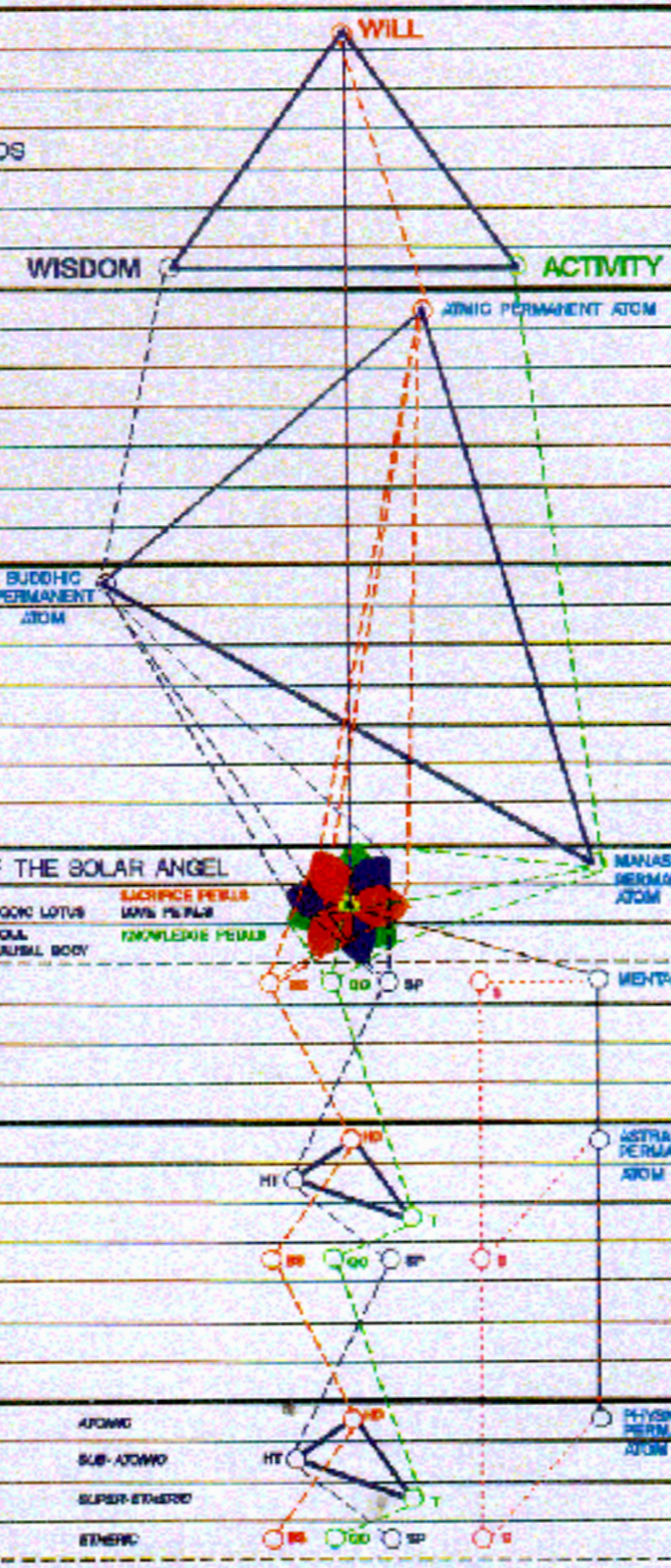
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THE SEVEN PLANES AND FORTY-NINE SUB-PLANES OF THE COSMIC PHYSICAL PLANE

I. DIVINE			1. ETHERIC SUBPLANE
ADI OR PLANE OF THE LOGOS			2. SUB-ETHERIC
FIRST COSMIC ETHERIC			THIRD SUBPLANE
PLANE OF THE FIRST LOGOS			FOURTH SUBPLANE
SHIVA			FIFTH SUBPLANE
			SIXTH SUBPLANE
			SEVENTH SUBPLANE
II. MONADIC			1. MONADIC SUBPLANE
ANUPADAKA			2. SUB-MONADIC
SECOND COSMIC ETHERIC			THIRD SUBPLANE
PLANE OF THE SECOND LOGOS			FOURTH SUBPLANE
VISHNU			FIFTH SUBPLANE
			SIXTH SUBPLANE
			SEVENTH SUBPLANE
III. SPIRITUAL			1. ATOMIC SUBPLANE
ATOMIC PLANE			2. SUB-ATOMIC
THIRD COSMIC ETHERIC			THIRD SUBPLANE
PLANE OF THE THIRD LOGOS			FOURTH SUBPLANE
BRAHMA			FIFTH SUBPLANE
			SIXTH SUBPLANE
			SEVENTH SUBPLANE
IV. INTUITIONAL			1. ATOMIC SUBPLANE
BUDDHIC PLANE			2. SUB-ATOMIC
FOURTH COSMIC ETHERIC			THIRD SUBPLANE
PLANE OF AT-ONE-MENT			FOURTH SUBPLANE
			FIFTH SUBPLANE
			SIXTH SUBPLANE
			SEVENTH SUBPLANE
V. MENTAL		PLANE OF THE SOLAR ANGEL	1. ATOMIC SUBPLANE
MANASIC PLANE			2. SUB-ATOMIC
COSMIC GASEOUS			THIRD SUBPLANE
PLANE OF THE LOWER MIND			FOURTH SUBPLANE
			FIFTH SUBPLANE
			SIXTH SUBPLANE
			SEVENTH SUBPLANE
VI. EMOTIONAL			1. ATOMIC SUBPLANE
ASTRAL/KAMA PLANE			2. SUB-ATOMIC
COSMIC LIQUID			THIRD SUBPLANE
PLANE OF THE EMOTIONS			FOURTH SUBPLANE
			FIFTH SUBPLANE
			SIXTH SUBPLANE
			SEVENTH SUBPLANE
VII. PHYSICAL			FIRST ETHER
PHYSICAL PLANE			SECOND ETHER
COSMIC DENSE			THIRD ETHER
PLANE OF THE PHYSICAL			FOURTH ETHER
			GASEOUS
			LIQUID
			DENSE



HD = HEAD CENTER
 HT = HEART CENTER
 T = THROAT CENTER
 BS = BASE OF SPINE
 SP = SOLAR PLEXUS
 GO = GENITIVE ORGANS
 E = EYE/EAR

MONADIC

SPIRITUAL TRIAD

PERSONALITY

The Ancient Mysteries and Secret Societies

Part Three

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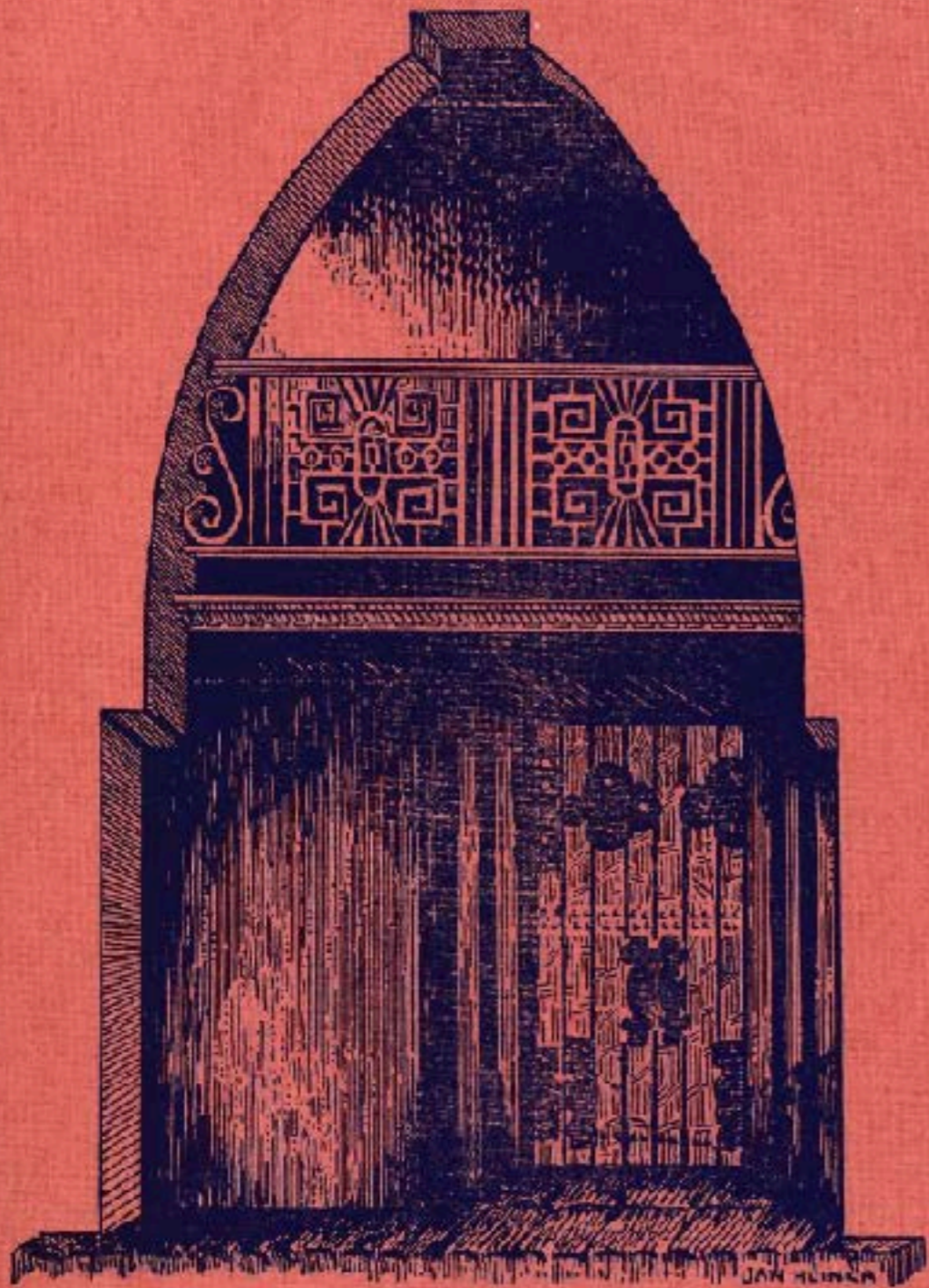
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Procession of Iacchos and Phallus.

HORIZON



JOURNAL OF THE
PHILOSOPHICAL RESEARCH SOCIETY
WINTER 1949

THE BACCHIC RITES

These Mysteries were divided into three grades as follows:

1. The meeting and overcoming of the Minotaur, the bull-man; a rite of purification which took place in subterranean crypts called labyrinths, symbolizing the complexities of the physical world and the confusion of the physical body. The Minotaur is the animal soul which rules in the dark torturous underworld, a sphere divided into numerous passageways and chambers where there was no guide and no help. The neophyte must battle with the shadows and conquer by courage and wisdom. This grade reveals the struggle against ignorance, by which the individual gains freedom from the monster which forever demands the homage of the ignorant.
2. The child Bacchus is involved in the rite of the human soul. The ritual took place in a broad plain near the shores of a sea, and, was given at night. In this Mystery of the Bacchic Rite, the intellect is established in various forms of essential knowledge. The apex of the rite was the achievement of philosophy. Those who accomplished this were called the *Mystai*, those who perceive through a veil. This veil could not be lifted until the human consciousness was elevated above the limitations of the material state.
3. This degree was the highest and most secret, and was reserved for those who had perceived the deepest mysteries of the soul. It was the rite of the midnight sun. The neophyte perceived the sun shining at midnight beneath the earth, as though under his feet. Dionysus is this night sun, the lord of the highest degree of the Mysteries. He is the divine soul which is elevated above human concern, and has mingled itself with the divine light. This light in darkness is the light within, by which all external things must be illumined. —MPH's Horizon Magazine, Winter, 1949, p.25-6

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Part Three

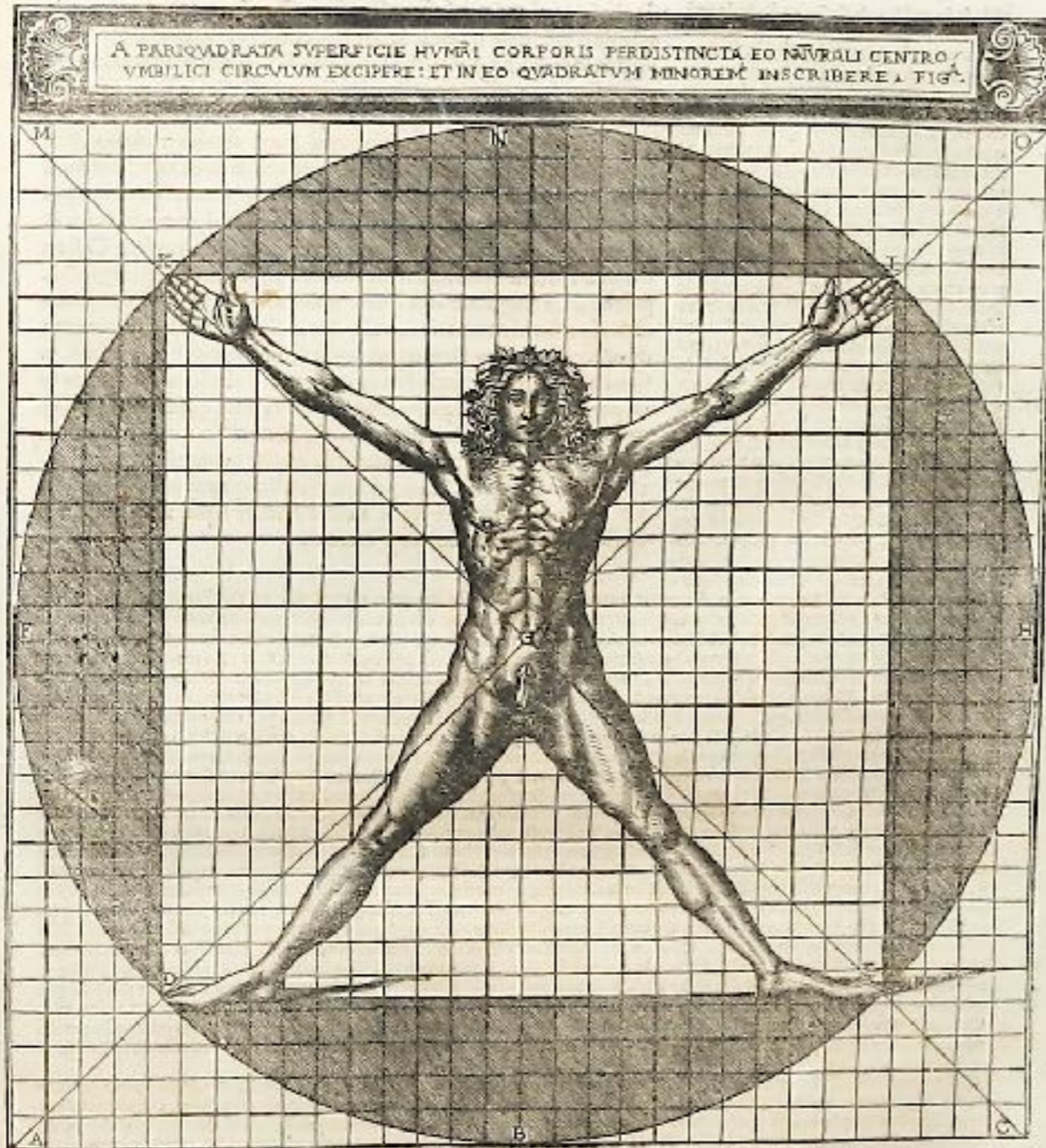
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¶ Adunche si la natura ha così composto il corpo del homo: Queste lezione si forse altramente le volesse qualcuno fussero di-
 stinte per ordine: como alcuni phisici hanno scritto: Ma per le supradicte: si etiam per le pferentia che Vitruvio qua insegua:
 mi pareno assai explicate: Ma considerando che potessimo fare grandissima scriptura in explicare la insegua de quita no-
 men: le quale cose a me pareno facile: & così penso debeno essere a voi li periti de Arithmetica: cum sia apertamente si uida
 per la compositione de li numeri simplici: poter peruenire a formare uno composto de quosq; quantita uoglia si sia: Poi
 de esso ut alias supra diximus: per poter epla quantita di uidere proporzionatamente in diuersa portione in le quale si dice con
 uertere la symmetria: Et di questo Vitruuo da lo exemplo precipue in li nostri humani corpi trouarse: nel per esso poter per uo-
 cere tute le ragione de li numeri & propor-
 tione de le symmetrie tanto per poter com-
 ponere quanto etiam discomponere una in
 regis quantita numerabile: si como in uno
 corpo de uno animale: uel de uno homo
 comensurare ogni membri principali: & in-
 tendere le in apparenze cose & inmodatio-
 ne & altre parte como molti phisici hanno
 descritto: ne puo da uno braccio uno cubito
 & dal cubito: la mane: & da epla li di-

Adunche si la natura ha così composto il corpo del homo si como
 le proportioni li membri de esso respondeno a la suma figurazione.
 Cum sia li antiqui si uedeno hauer costituito quella: acio che ancho-
 ra in le perfectione de ciascuno membri de le opere le figure habiano
 a la uniuersa specie la exactione de la comensuratione. Adunche cū

G ii

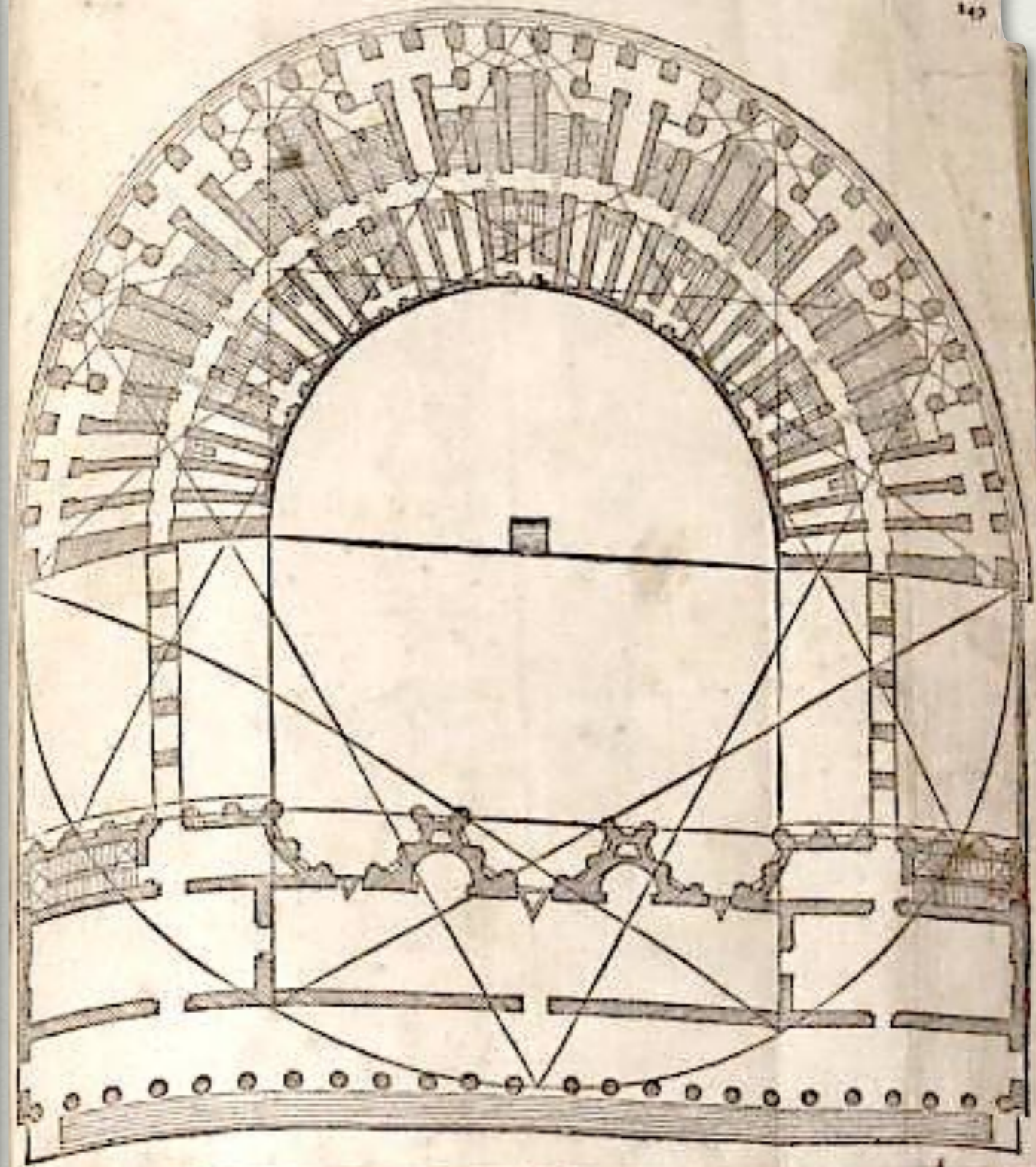
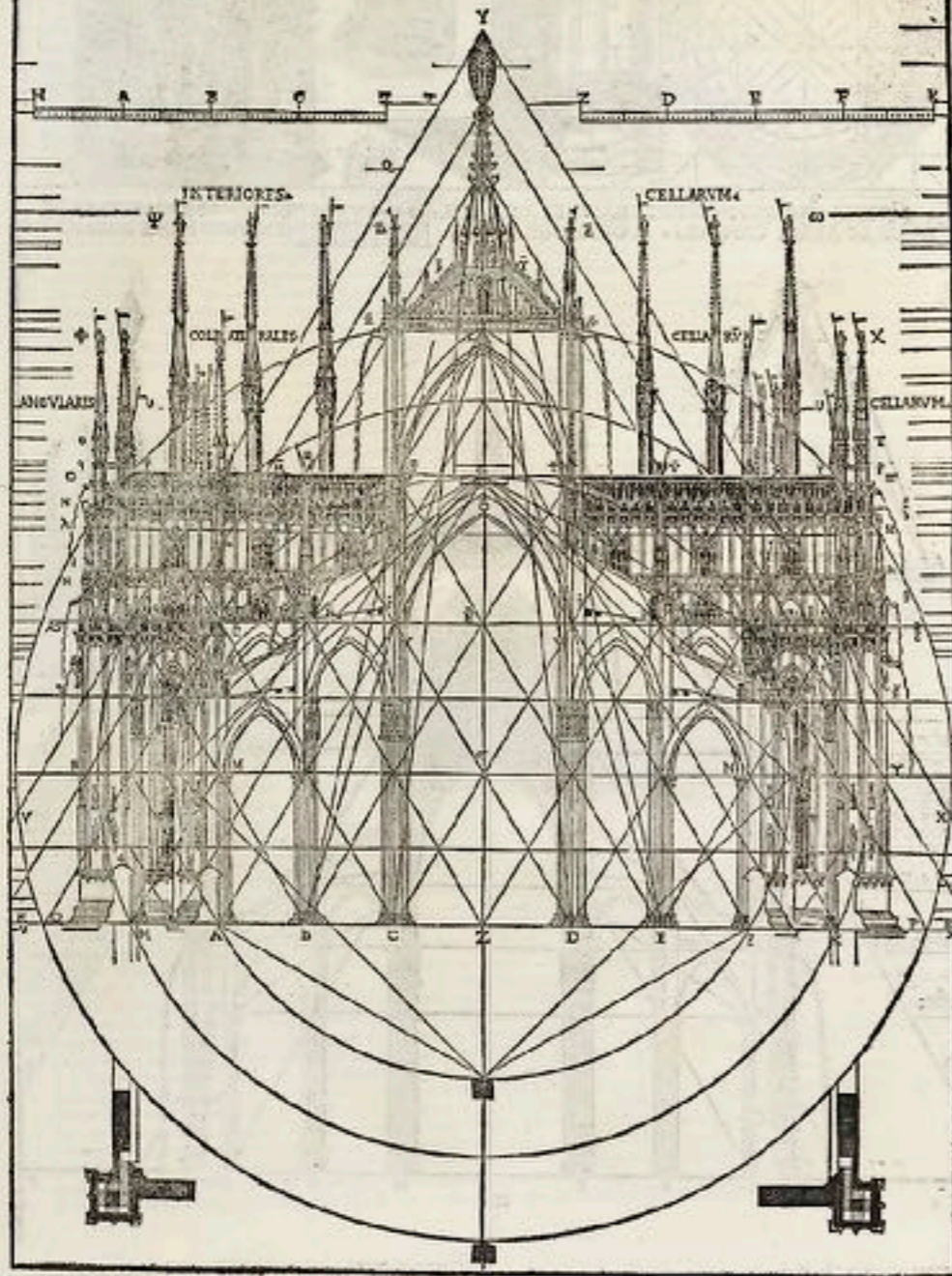
It is usual to include Vitruvius among the initiates of the Dionysian rites; and to recognize him as a moving spirit in those confederations of builders which flourished in Syria, Persia, and even India— if we are to credit the reports of Strabo. It is probable that the restoration of secret societies in the tenth century was responsible for the renewed interest in the Vitruvian canons and the sudden appearance of manuscripts relating to them. We are not entirely certain that the so-called Vitruvian formulas originated with one man, for it is quite possible that they were the productions of an association rather than of an individual. An examination of the works themselves reveals considerable evidence that they are a compilation or accumulation of the choicest secrets of the old initiate-builders, arranged conveniently and abounding in hints and implications relating to the esoteric tradition.

Through the outward structure of the Vitruvian canons, we perceive the outlines of a mathematical and geometrical pattern of mystical and cabalistical analogies. The temple is the microcosm of the universe revealed through the dimensions and proportions of the human body. The important edition of *De Architectura*, published in 1521 under the editorship of Caesariano, contains two plates especially symbolical. These figures, representing the human body extended on a background of small squares, are reminiscent of certain mystical measurements established by Pythagoras. The designs of Caesariano appear with only slight modifications among the anatomical canons of Leonardo da Vinci and the rare text on artistic anatomy compiled by Albrecht Durer.

—The Initiates of Greece and Rome:94

From *De Architectura*

IDEA GEOMETRICAL ARCHITECTONICAE AB ICHNOGRAPHIA SYNPTA VTI PERAMVSINEAS POSSINT
 PER ORTHOGRAPHIAM AC SCENOGRAPHIAM PRAEDUCERE OMNES QUASCUNQUE LINEAS NON
 SOLVM AD CIRCINI CENTRVM SED QVAE A TRIGONO ET QUADRATO AVT ALIO QVOVIS MODO
 PERVENIANT POSSINT SVVM HABERE RESPONSVM: TVM PER EVKLYTHIAM PROPOR-
 TIONATAM QVANTVM ETIAM SYMMETRIAE QVANTITATEM ORDINARIAM AC PER
 OPTICIS DECORATIONEM OSTENDERE VTI ETIAM NEC QVAE A GERMANICO MORE TEME-
 NIVAT DISTRIVENTVR TENE QVEMADMODVM SACRA CATHEDRALIS AEDES MEDIOLANI
 PAET. ELG. A. P. M. C. C. A. A. P. A. V. Q. C. AC A. F. D. A.



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