



Pan, Roman sculpture, Musei Capitolini





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Mid-nineteenth century map of Atlantis. Areas in white represent possible Atlantean migration destinations.



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THE MYTH OF THE DYING GOD

The myth of Tammuz and Ishtar is one of the earliest examples of the dying-god allegory, probably antedating 4000 B. C. (See *Babylonia and Assyria* by Lewis Spence.) The imperfect condition of the tablets upon which the legends are inscribed makes it impossible to secure more than a fragmentary account of the Tammuz rites. Being the esoteric god of the sun, Tammuz did not occupy a position among the first deities venerated by the Babylonians, who for lack of deeper knowledge looked upon him as a god of agriculture or a vegetation spirit. Originally he was described as being one of the guardians of the gates of the underworld. Like many other Savior-Gods, he is referred to as a "shepherd" or "the lord of the shepherd seat." Tammuz occupies the remarkable position of son and husband of Ishtar, the Babylonian and Assyrian Mother-goddess. Ishtar—to whom the planet Venus was sacred—was the most widely venerated deity of the Babylonian and Assyrian pantheon. She was probably identical with Asherah, Astarte, and Aphrodite. The story of her descent into the underworld in search presumably for the sacred elixir which alone could restore Tammuz to life is the key to the ritual of her Mysteries. Tammuz, whose annual festival took place just before the summer solstice, died in midsummer in the ancient month which bore his name, and was mourned with elaborate ceremonies. The manner of his death is unknown, but some of the accusations made against Ishtar by Ishtar (Nimrod) would indicate that she, indirectly at least, had contributed to his demise. The resurrection of Tammuz was the occasion of great rejoicing, at which time he was hailed as a "redeemer" of his people.

With outspread wings, Ishtar, the daughter of Sin (the Moon), sweeps downward to the gates of death. The house of darkness—the dwelling of the god Ikbal—is described as "the place of no return," "a place without light, the nourishment of those who dwell therein is dust and their food is mud. Over the bolts on the door of the house of Ikbal is scattered dust, and the keepers of the house are covered with feathers like birds. Ishtar demands that the keepers open the gates, declaring that if they do not she will shatter the doorposts and strike the hinges and raise up dead devourers of the living. The guardians of the gates beg her to be patient while they go to the queen of Hades, from whom they secure permission to admit Ishtar, but only in the same manner as all others came to this dreary house. Ishtar thereupon descends through the seven gates which lead downward into the depths of the underworld. At the first gate the great crown is removed from her head, at the second gate the earrings from her ears, at the third gate the necklace from her neck, at the fourth gate the ornaments from her breast, at the fifth gate the girdle from her waist, at the sixth gate the bracelets from her hands and feet, and at the seventh gate the covering cloak of her body. Ishtar reconstitutes as each successive article of apparel is taken from her, but the guardian tells her that this is the experience of all who enter the somber domain of death. Enraged upon beholding Ishtar, the Mistress of Hades infiltrates upon her all manner of disease and imprisons her in the underworld.

As Ishtar represents the spirit of fertility, her loss prevents the ripening of the crops and the maturing of all life upon the earth. In this respect the story parallels the legend of Persephone. The gods,

realizing that the loss of Ishtar is demoralizing all Marsus, send a messenger to the underworld and demand her release. The Mistress of Hades is forced to comply, and the waters of life are poured upon Ishtar. The effect of the ministrations inflicted on her, she restores her way upward through the seven gates, at each of which she is re-vested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) The moral lesson that Ishtar sowed the water of life which would have wrought the resurrection of Tammuz.

The myth of Ishtar symbolizes the descent of the human spirit through the seven worlds, or spheres of the sacred planets, until finally, deprived of its spiritual adornments, it incarnates in the physical body—Hades—where the mistress of that body heaps every form of sorrow and misery upon the imprisoned consciousness. The waters of life—the secret doctrine—cure the diseases of ignorance; and the spirit, ascending again to its divine source, regains its God-given adornments as it passes upward through the rings of the planets.

Another Mystery ritual among the Babylonians and Assyrians was that of Merodach and the Dragon. Merodach, the creator of the inferior universe, slays a horrible monster and out of her body forms the universe. Here is the probable source of the so-called Christian allegory of St. George and the Dragon.

The Mysteries of Adonis, or Adoni, were celebrated annually in many parts of Egypt, Phoenicia, and Bithynia. The name Adonis, or Adoni, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the esoteric name of their God. Stryma, mother of Adonis, was turned into a tree by the gods and after a time the bark burst open and the infant Savior issued forth. According to one account, he was liberated by a wild bear which split the wood of the maternal tree with its tusks. Adonis was born at midnight of the 24th of December, and through his unhappy death a Mystery rite was established that wrought the salvation of his people. In the Jewish month of Tammuz (another name for this deity) he was gone to death by a wild bear sent by the god An (Mars). The Adonismos was the ceremony of lamenting the premature death of the murdered god.

In Parke's will. 19, it is written that women were weeping for Tammuz (Adonis) at the north gate of the Lord's House in Jerusalem. Sir James George Frazer writes thus: "He tells us that Bethlehem, the traditional birthplace of the Lord, was shaded by a grove of that still older Syrian Lord, Adonis, and that where the infant Jesus had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild bear is said to have been set over one of the gates of Jerusalem in honor of Adonis, and his rites celebrated in the grotto of the Nativity at Bethlehem. Adonis as the

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From Kieckhefer's *Glyphic Alphabet*.

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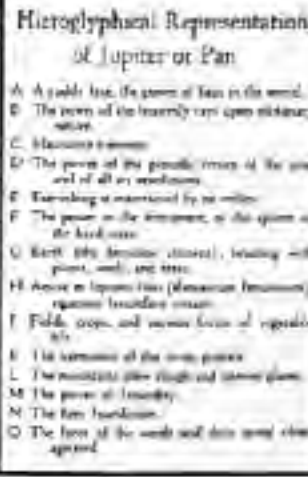
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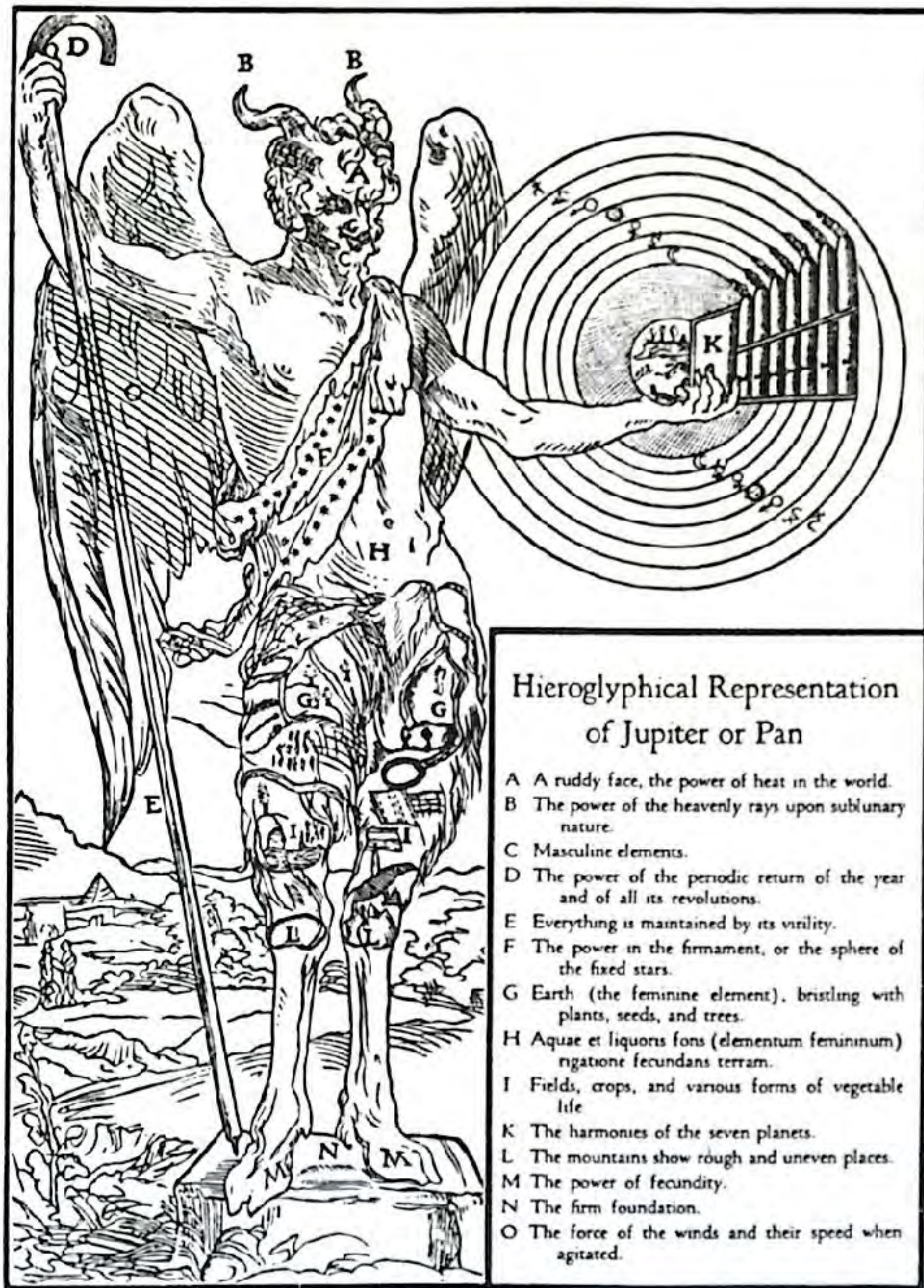
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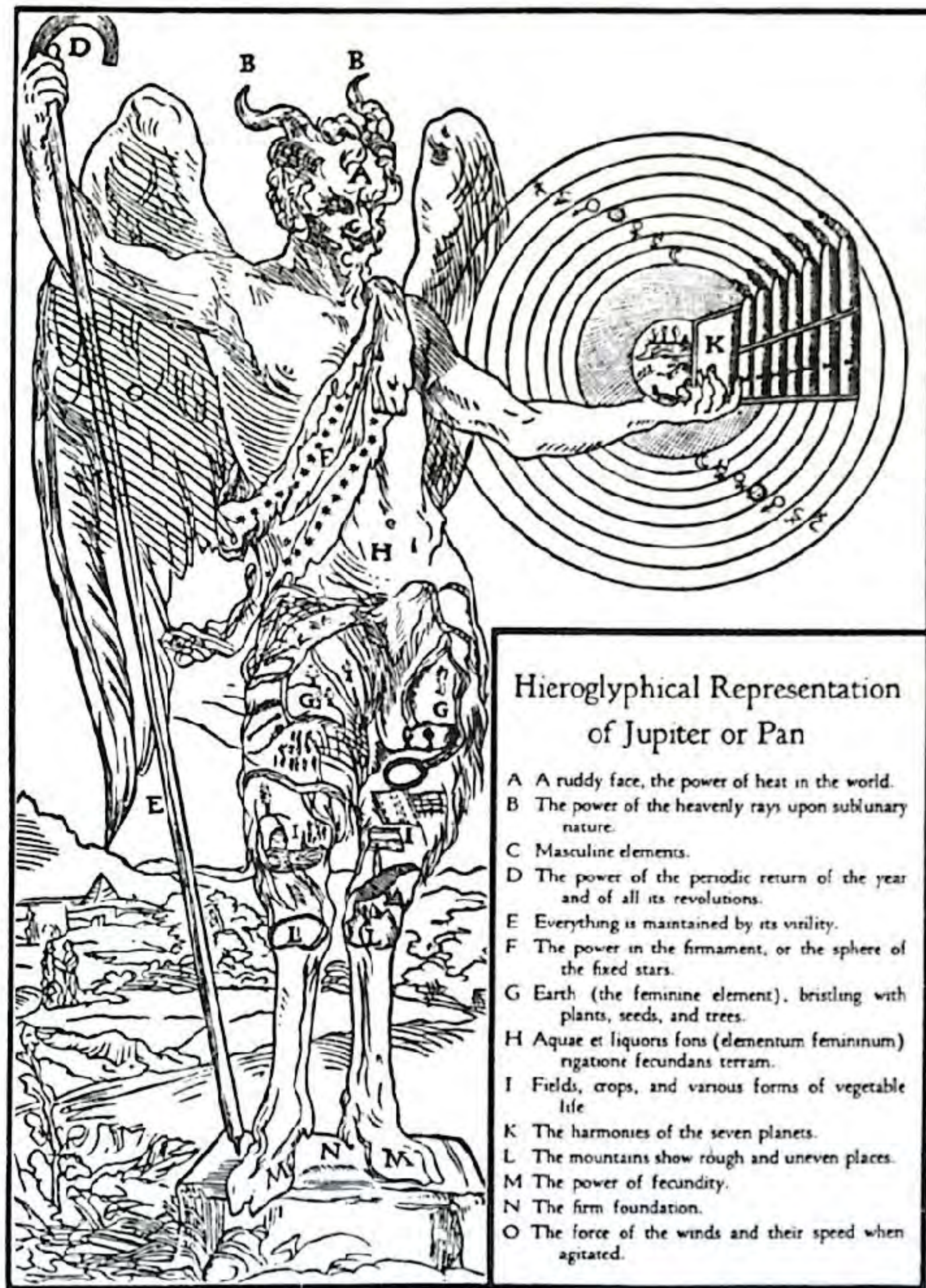
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THE  
SYMBOLICAL LANGUAGE  
OF  
ANCIENT ART  
AND  
MYTHOLOGY

*AN INQUIRY*

BY  
RICHARD PAYNE KNIGHT, ESQ.

AUTHOR OF  
"THE WORSHIP OF PRIAPUS," ETC.

A NEW EDITION  
WITH INTRODUCTION, ADDITIONS, NOTES TRANSLATED INTO ENGLISH  
AND A NEW AND COMPLETE INDEX

By ALEXANDER WILDER, M.D.

*With 348 Illustrations by A. L. Ravenus*

NEW YORK  
J. W. BOUTON, 8 WEST 28TH STREET

1892



RICHARD PAYNE KNIGHT, ESQ. F.R.S. & S.A.

*From an original Picture by T. Lawrence Esq. R. A.*





Dancing was part of the ceremonial in all mystic rites: whence it was held in such high esteem, that the philosopher Socrates, and the poet Sophocles, both persons of exemplary gravity, and the latter of high political rank and dignity, condescended to cultivate it as a useful and respectable accomplishment. The author of the Homeric Hymn to Apollo describes that God accompanying his lyre with the dance, joined by other deities; and a Corinthian poet, cited by *Athenæus*, introduces the Father of Gods and men employed in the same exercise. The ancient Hindus, too, paid their devotions to the Sun by a dance imitative of his motions, which they performed every morning and evening, and which was their only act of worship. Among the Greeks the Knosian dances were peculiarly sacred to Jupiter, as the Nyssian were to

Pan teaching his eromenos, the shepherd Daphnis, to play the pan flute, Roman copy of Greek original c. 100 BC, found in Pompeii,

Bacchus, both of which were under the direction of Pan; who, being the principle of universal order, partook of the nature of all the other gods; they being personifications of particular modes of acting of the great all-ruling principle, and he of his general law of pre-establishing harmony; whence upon an ancient earthen vase of Greek workmanship, he is represented playing upon a pipe, between two figures, the one male and the other female; over the latter of which is written NOOS, and over the former ALKOS; whilst he himself is distinguished by the title MOLKOS; so that this composition explicitly shows him in the character of universal harmony, resulting from mind and strength; these titles being, in the ancient dialect of *Magna Græcia*, where the vase was found... -Symbolical Language of Ancient Art and Mythology:139





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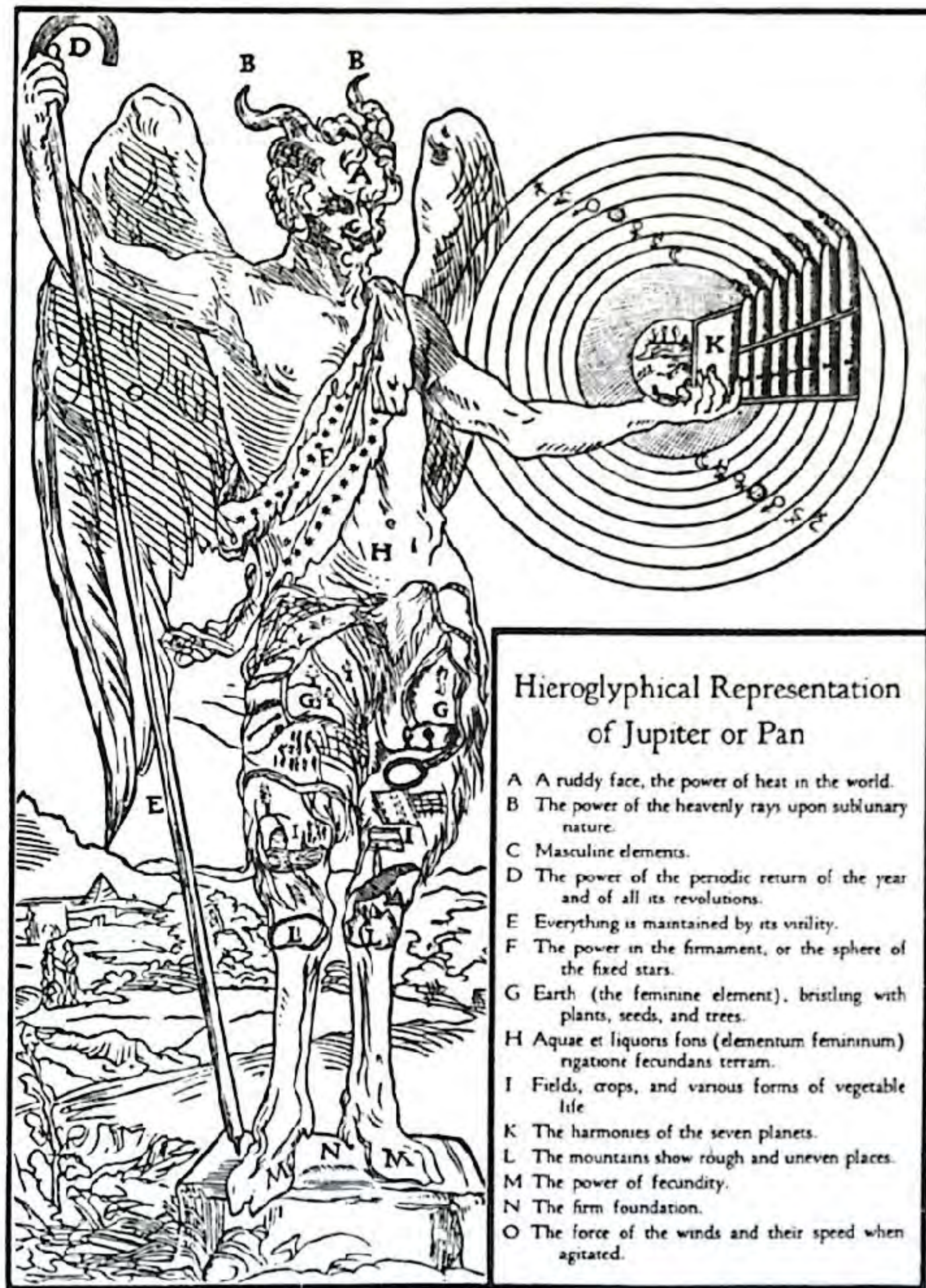




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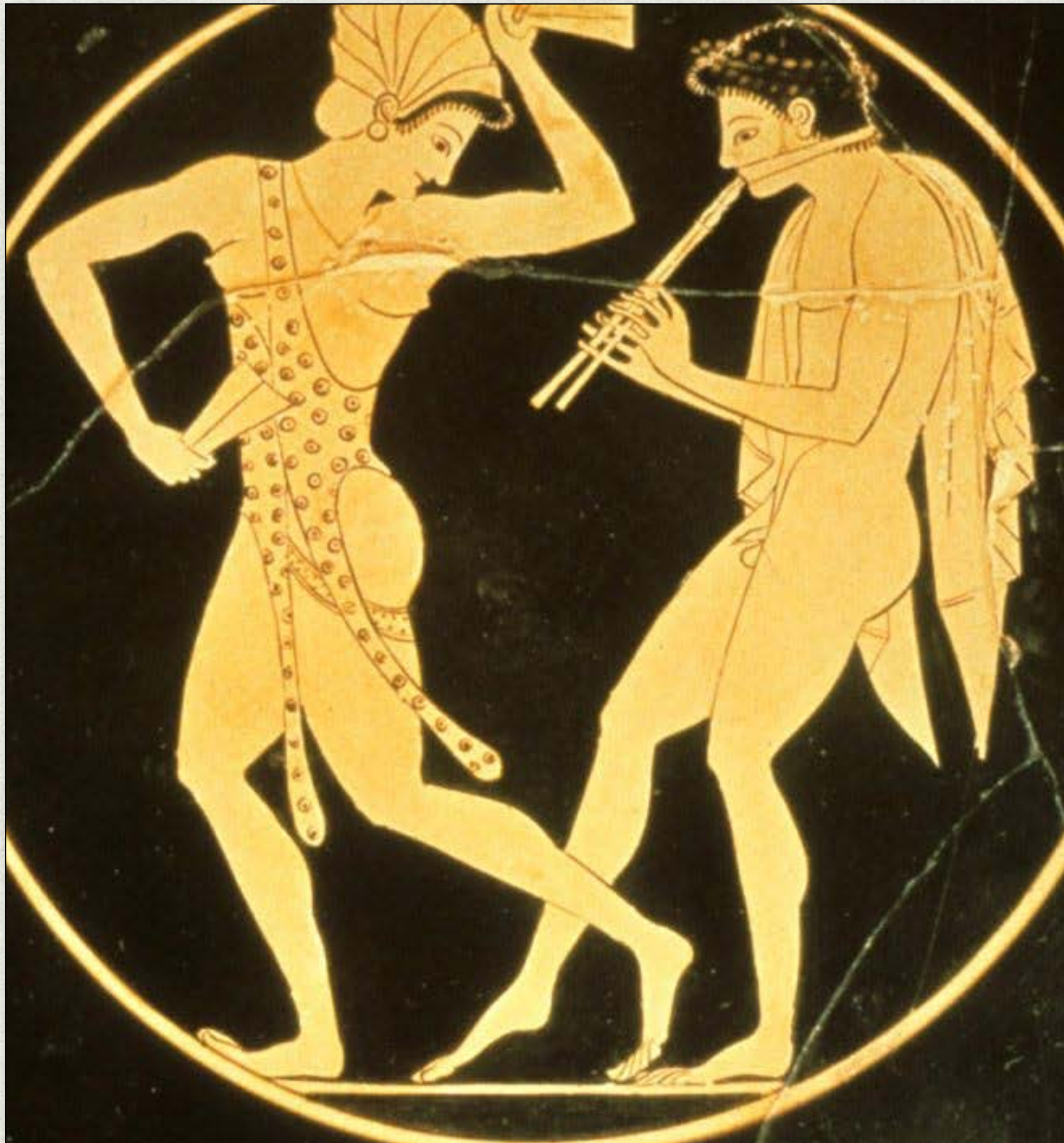
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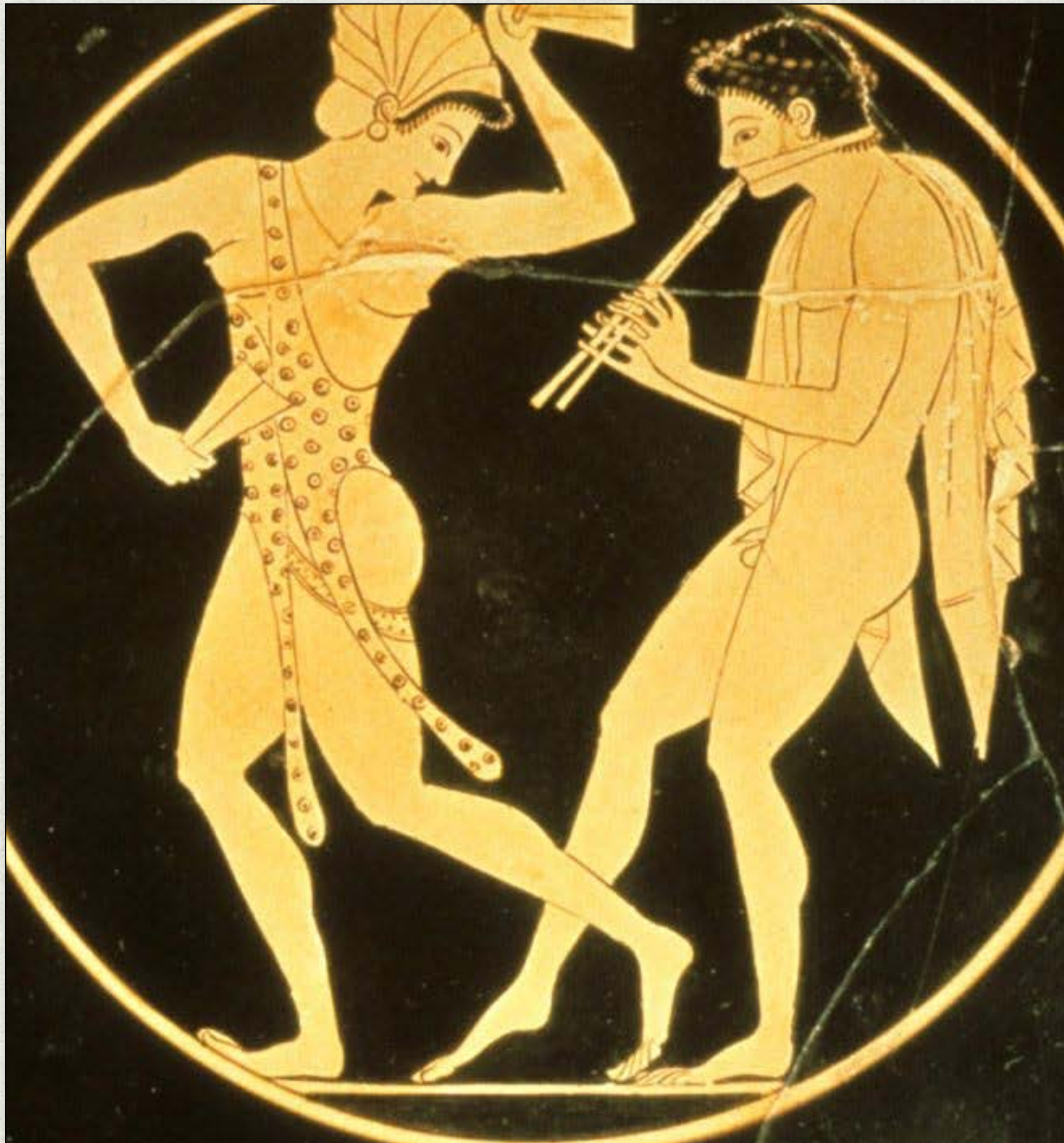




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Diaulos player and dancing Woman

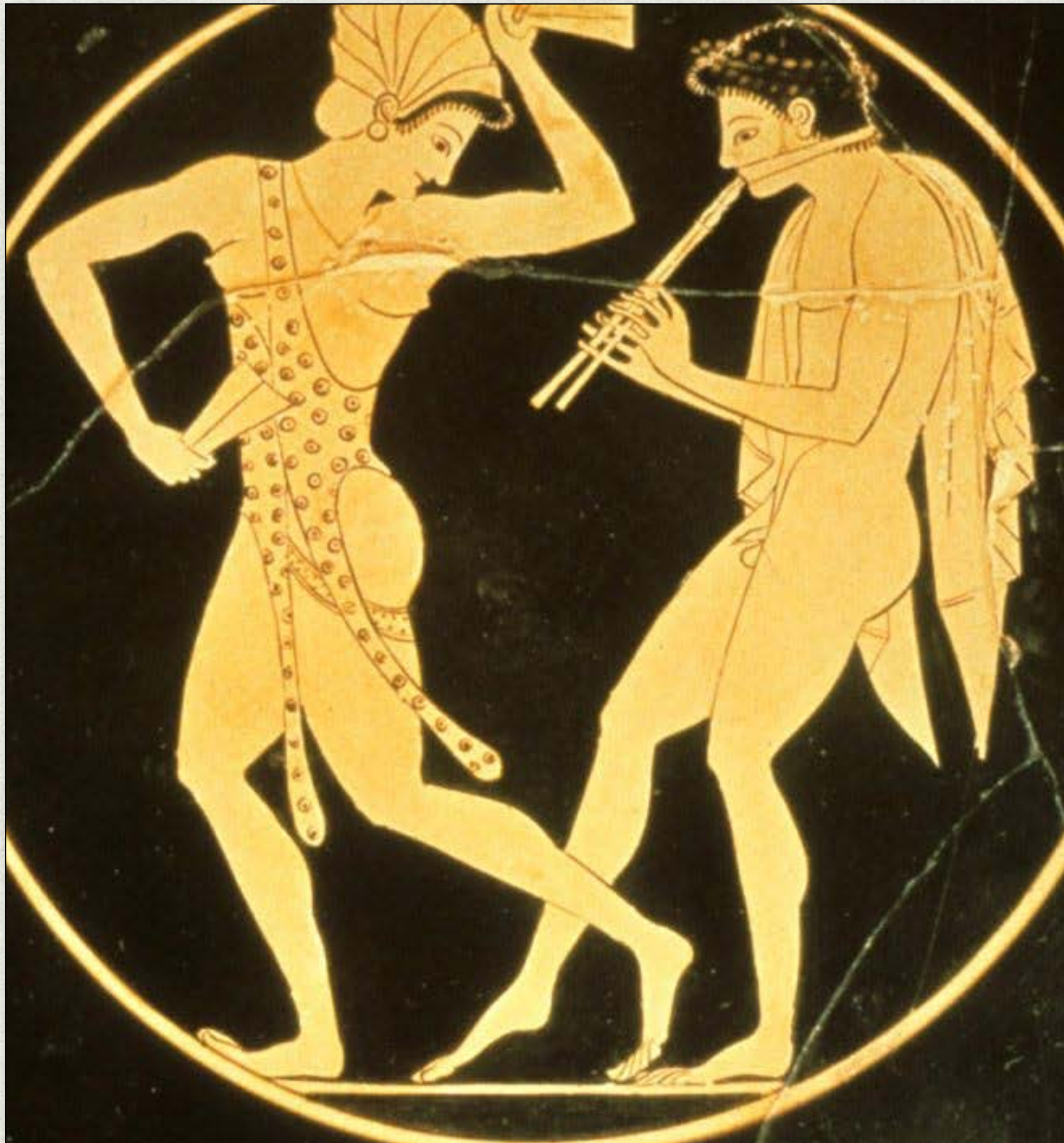




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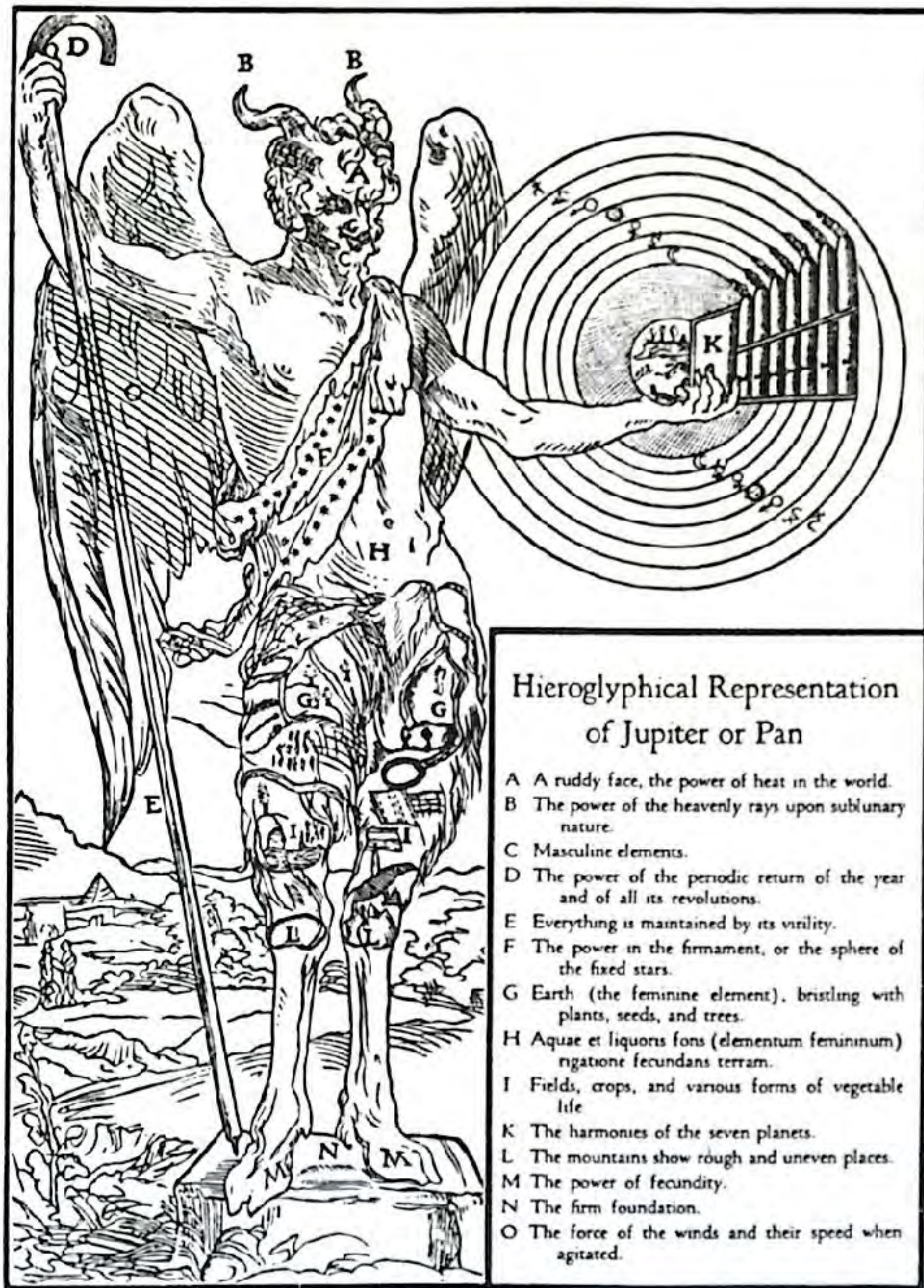




Pan is called, in the Orphic Hymns “Zeus the mover of all things”, and described as harmonising them by the music of his pipe. He is also called “the pervader of the sky and of the sea” to signify the principle of order diffused through heaven and earth; and the Arcadians called him **the Lord of Matter**, which title is expressed in the Latin name *Sylvanus*. In a choral ode of Sophocles, Pan is addressed by the title of Author and director of the dances of the gods, as being the author and disposer of the regular motions of the universe, of which these divine dances were symbols.  
–Symbolical Language of Ancient Art and Mythology:138

Diaulos player and dancing Woman





From Kircher's *Œdipus Ægyptiacus*.

## THE GREAT GOD PAN

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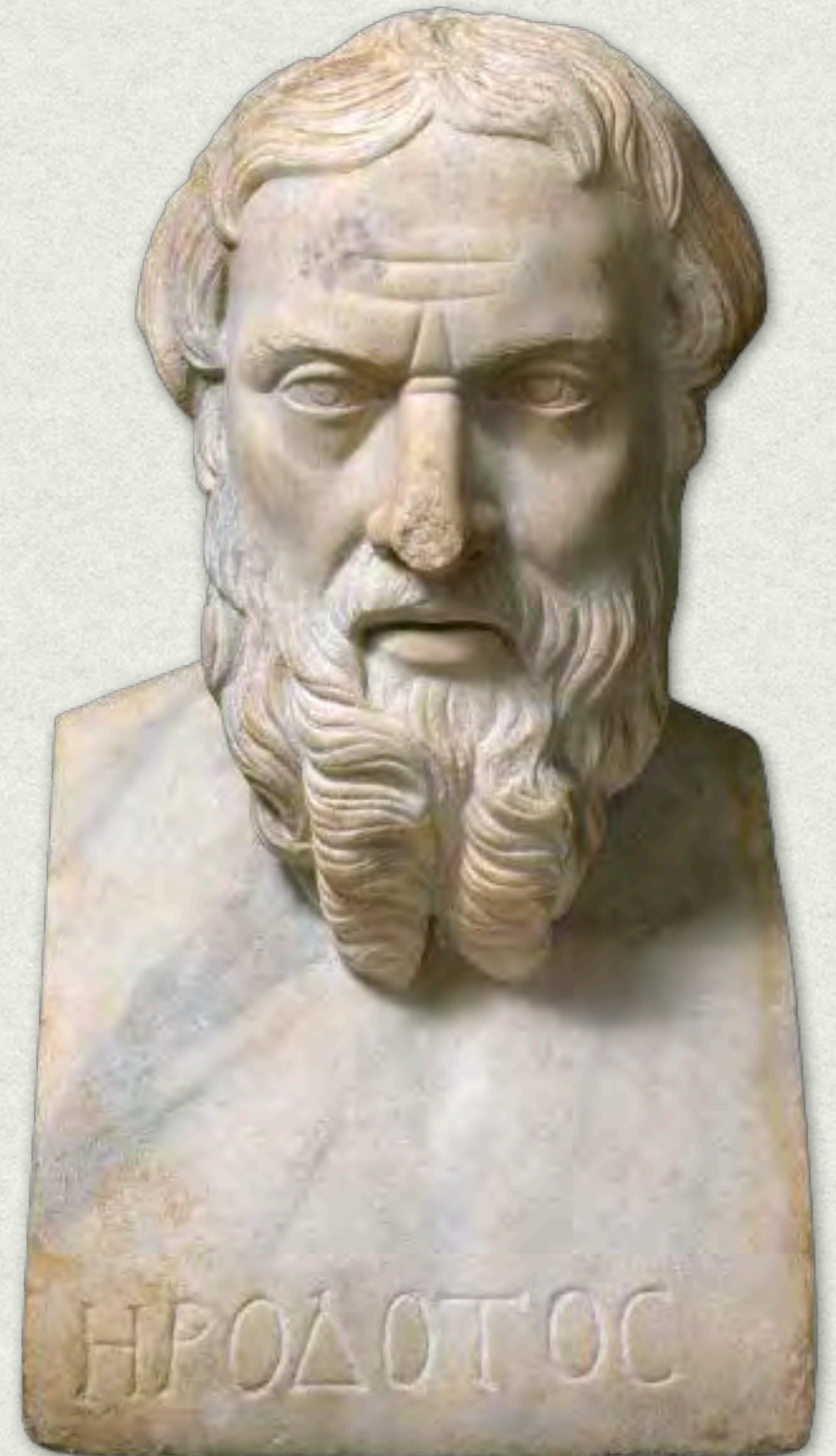
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A Roman statue of the god Pan,  
from a Hellenistic original

These Egyptians, who are the Mendesians, consider Pan to be one of the eight gods who existed before the twelve; and Pan is represented in Egypt by the painters and the sculptors, just as he is in Greece, with the face and legs of a goat. They do not, however, believe this to be his [real] shape, or consider him in any respect unlike the other gods; but they represent him thus for a (mystical) reason which I prefer not to relate... In Egyptian the goat and Pan are both called Mendes." -Herodotus: ii. 46.



Herodotus





Attic Red Figure: Pan from a painting depicting the Judgement of Paris

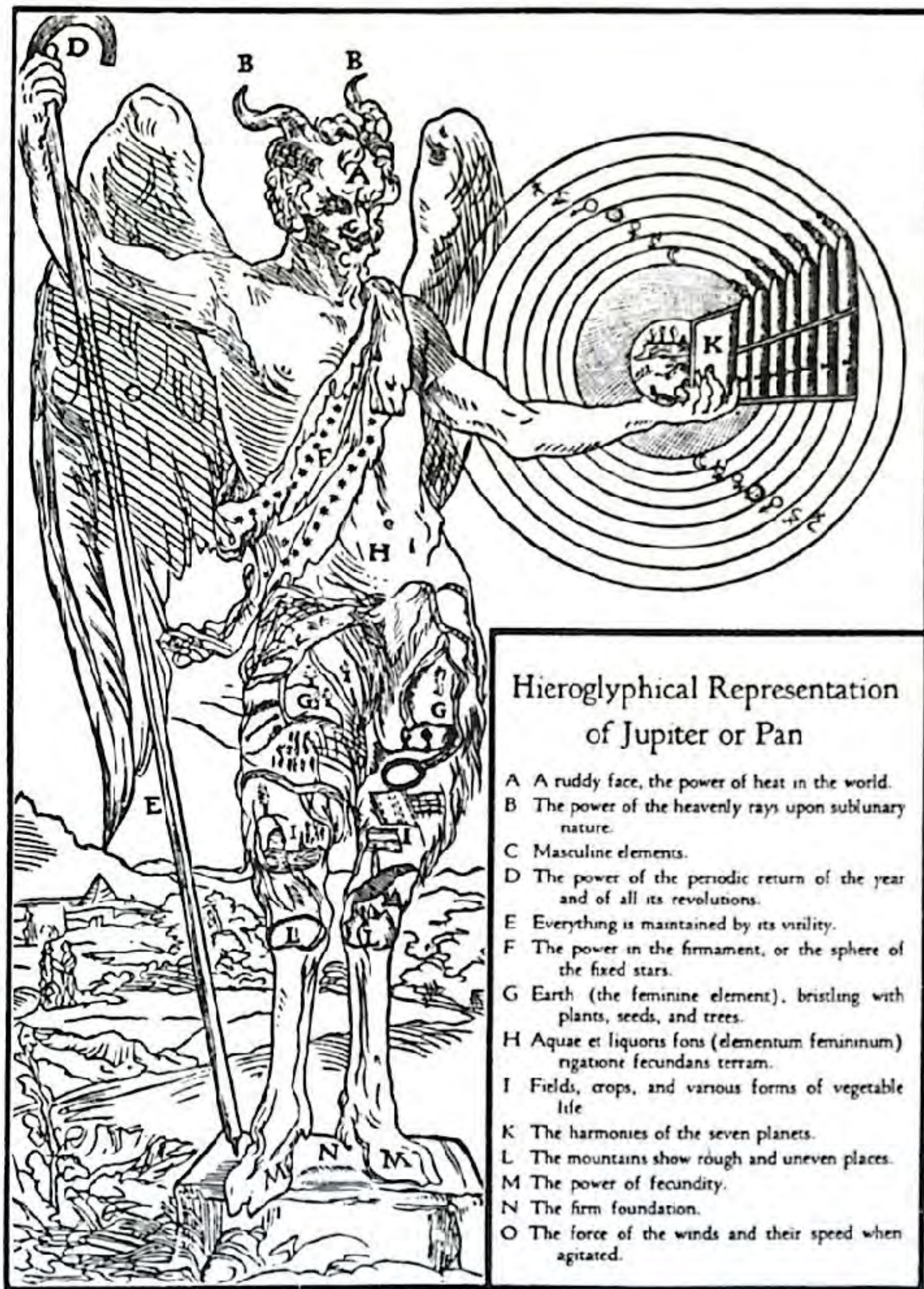
Beyond the Two hands as the means of signaling numbers, the archetypes of One, Two, and Three, running through many groups of languages, are the Mother, One, the Child (twin) Two, the virile Male, Three; these three being the typical trinity in unity, under various names.

The divinity Pan or Phanes, for example, is a form of this triune total or collective All. Pan is the hairy, horned one of a mystical compound nature. Hair and horn are his types of pubescence, which show the second phase of the male child. *Ân* for hair, to be hairy and wanton, is a reduced form of Fan, Pan or Benn, the Phoenix. Phanes was the Phoenix that transformed itself at the time of puberty. -The Natural Genesis, v.1, p.214



Phoenix on a Coptic relief





From Kircher's *Œdipus Ægyptiacus*.

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The Greek Priapus was a god of animal and vegetable fertility. He was represented in a caricature of the human form, grotesquely misshapen, with an enormous phallus. The ass was sacrificed in his honour, probably because the ass symbolized lecherousness and was associated with the god's sexual potency. In Greek mythology his father was Dionysus, the wine god; his mother was either a local nymph or Aphrodite, the goddess of love.

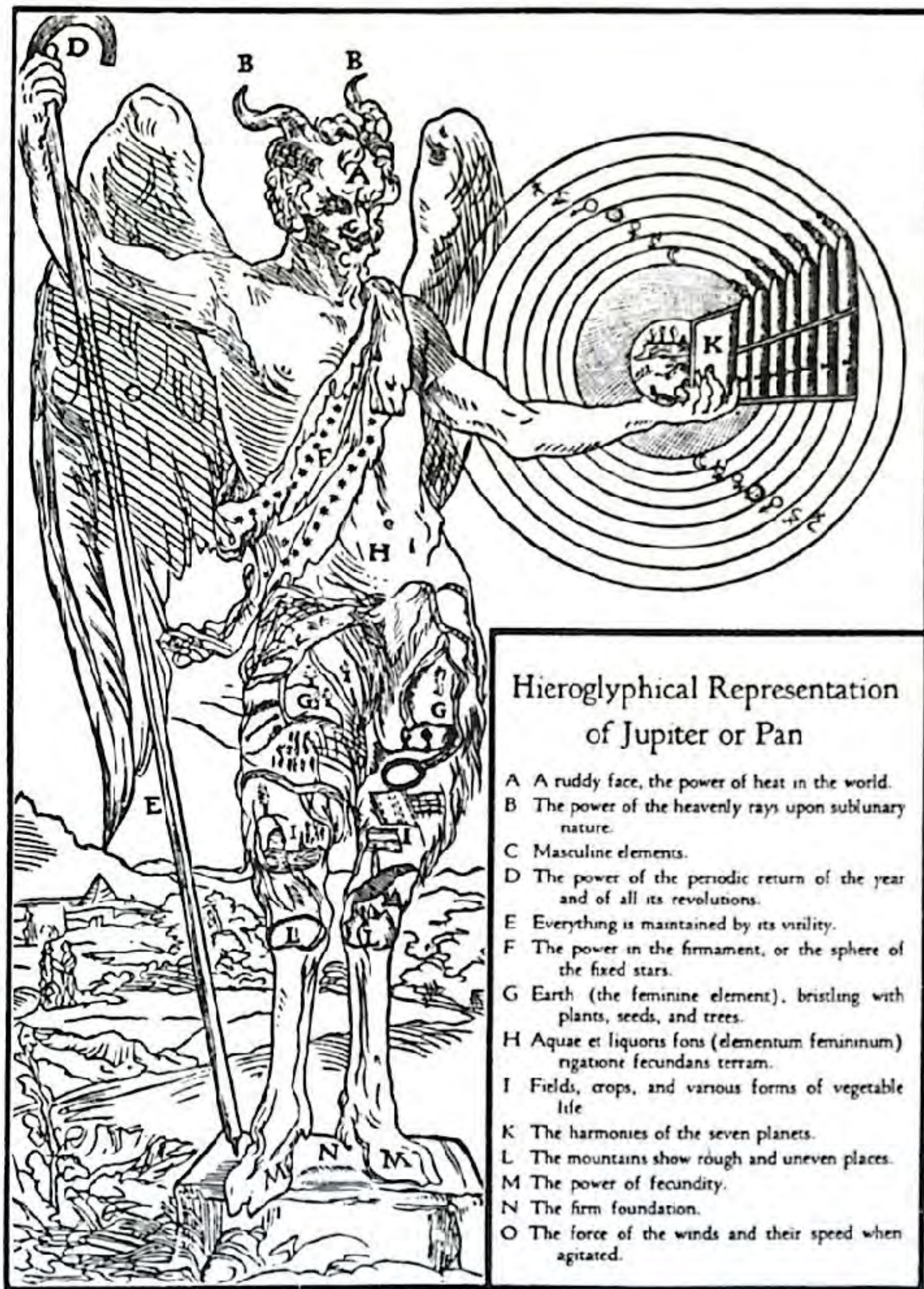
In Hellenistic times Priapus' worship spread throughout the ancient world. Sophisticated urban society tended to regard him with ribald amusement, but in the country he was adopted as a god of gardens, his statue serving as a combined scarecrow and guardian deity.

Priapus, by Arnold Houbraken (1688)



"Autumn in the Guise of Priapus"  
by Pietro Bernini (1616-17)





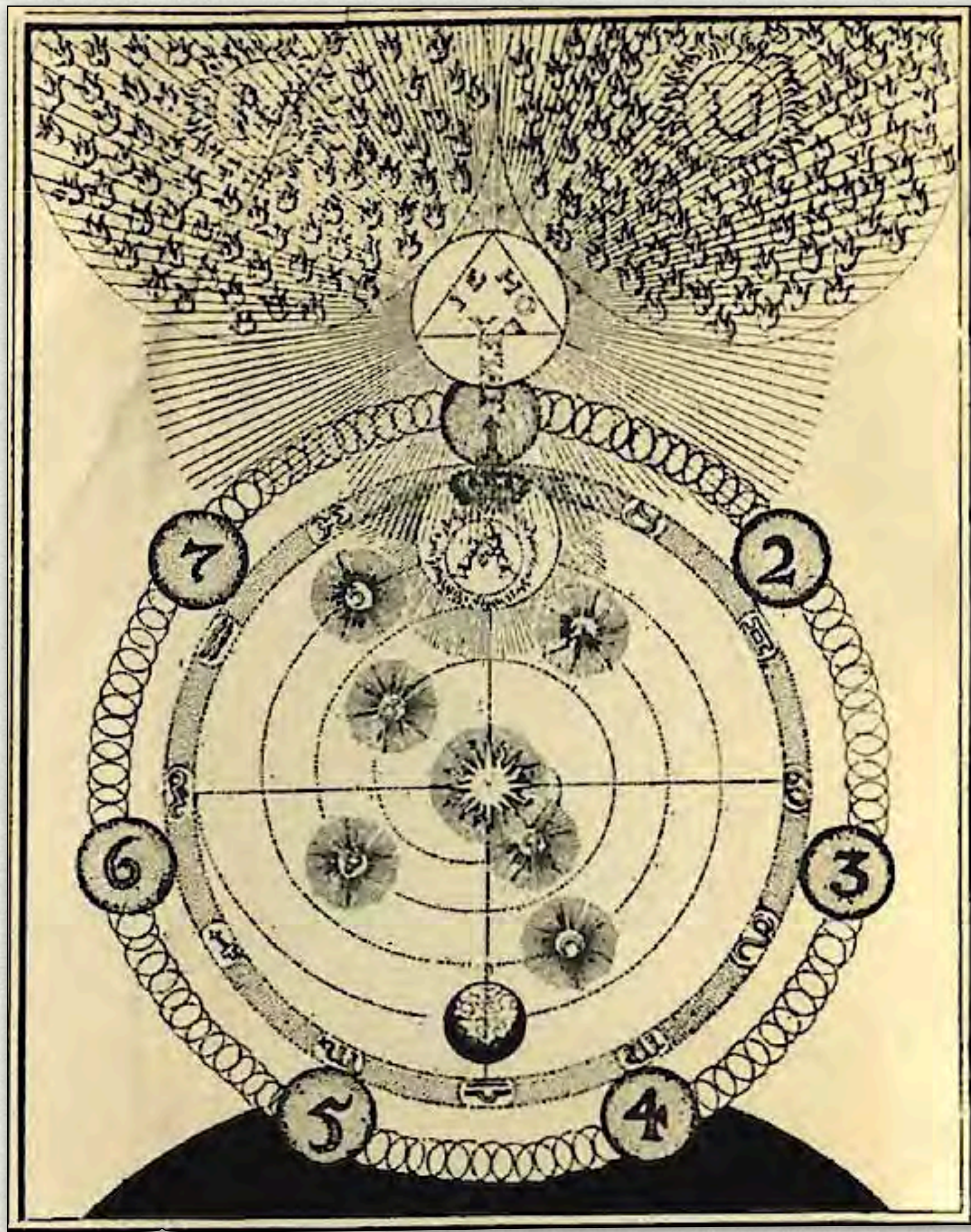
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The sun is the flaming altar in the center of the solar system, about which the planets with their attendant moons circle in the rhythmic dance of the spheres. Dancing was originally a sacred art created to express the harmonious motion of the world. In the midst of the dancers stood the great God Pan, lord of the mundane sphere, whose pipe of seven reeds signified the septenary division of celestial harmonics. The modern world has never been able to completely unravel the Pythagorean mystery of planetary harmony designated by the Greeks as the "music of the spheres." -MPH's "The All-Seeing Eye, July, 1927, p.74

Number 7, from "The Principle of Numbers" by Jacob Behmen

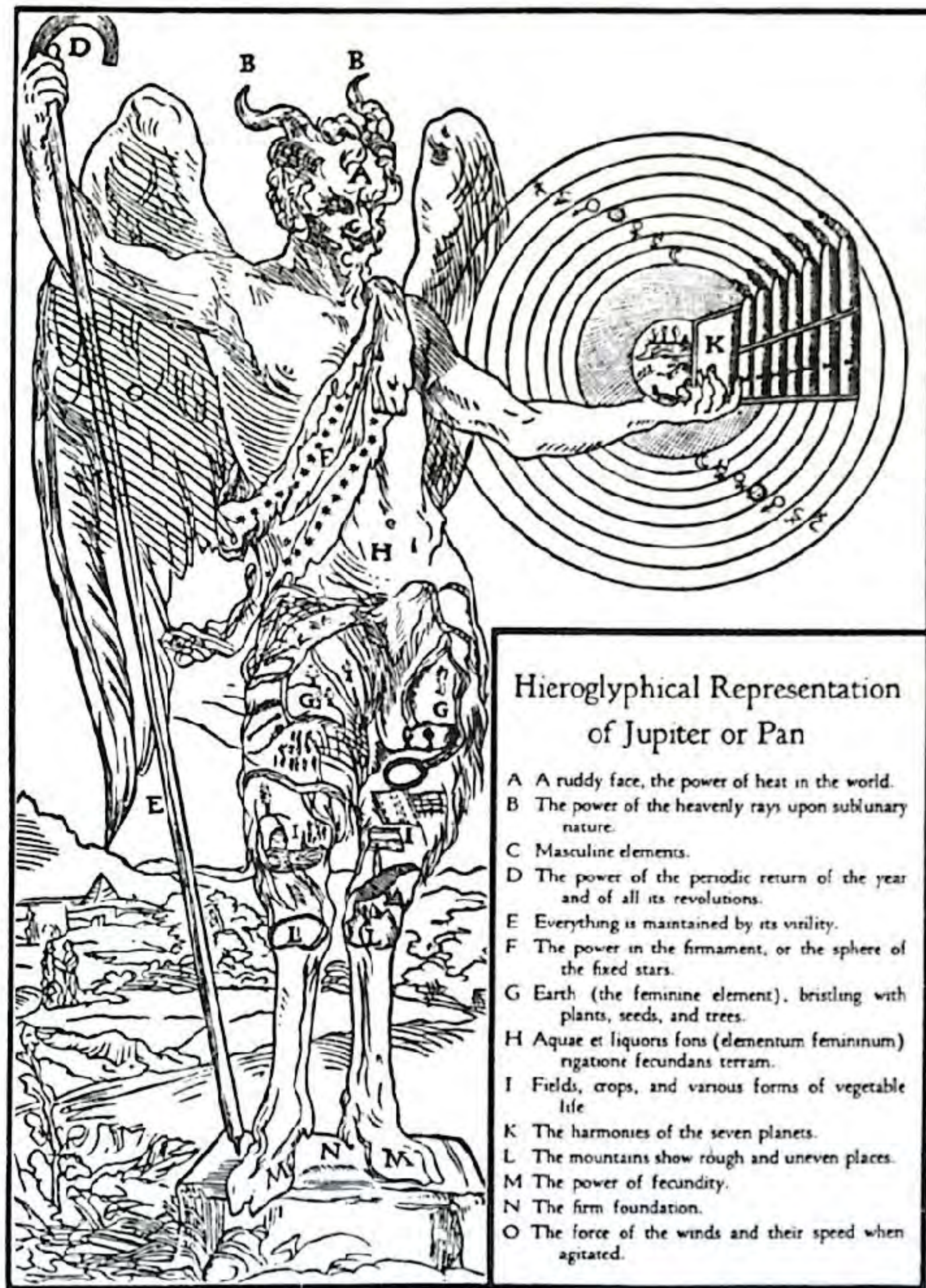




1. Onyx cameo. Universal Nature, symbolised in a highly poetic manner, combining all her forces for the protection of the bearer. The *Eagle* of Jupiter (Air); the *Dolphins* of Neptune (Water); the *Lion* of Sol (Fire), are moulded into the mask of Pan, whose semi-bestial nature is of the *Earth*, earthy. Winckelmann, in describing an intaglio of Pan playing upon his syrinx, seated in the centre of the Zodiac, observes that the ancients considered this god as the "Type of the Universe"; and saw in his horns and shaggy hairs mystic allusions to the solar rays. For the same reason Apollo shared his Gryphon with Pan, and Orpheus sings of him as "Attuning the harmony of the world with his sportive music."

-Illustrations and text from *The Gnostics and Their Remains*:469





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[Libra] is sometimes called "the place of judgment" for it is here that the decision is made and the die is cast which separate the "sheep from the goats" or those constellations ruled by Aries (the Ram or Lamb) and those ruled by Capricorn, the Goat. It really marks the distinction between the ordinary wheel of life and the reversed wheel. -Esoteric Astrology:229-30





♈



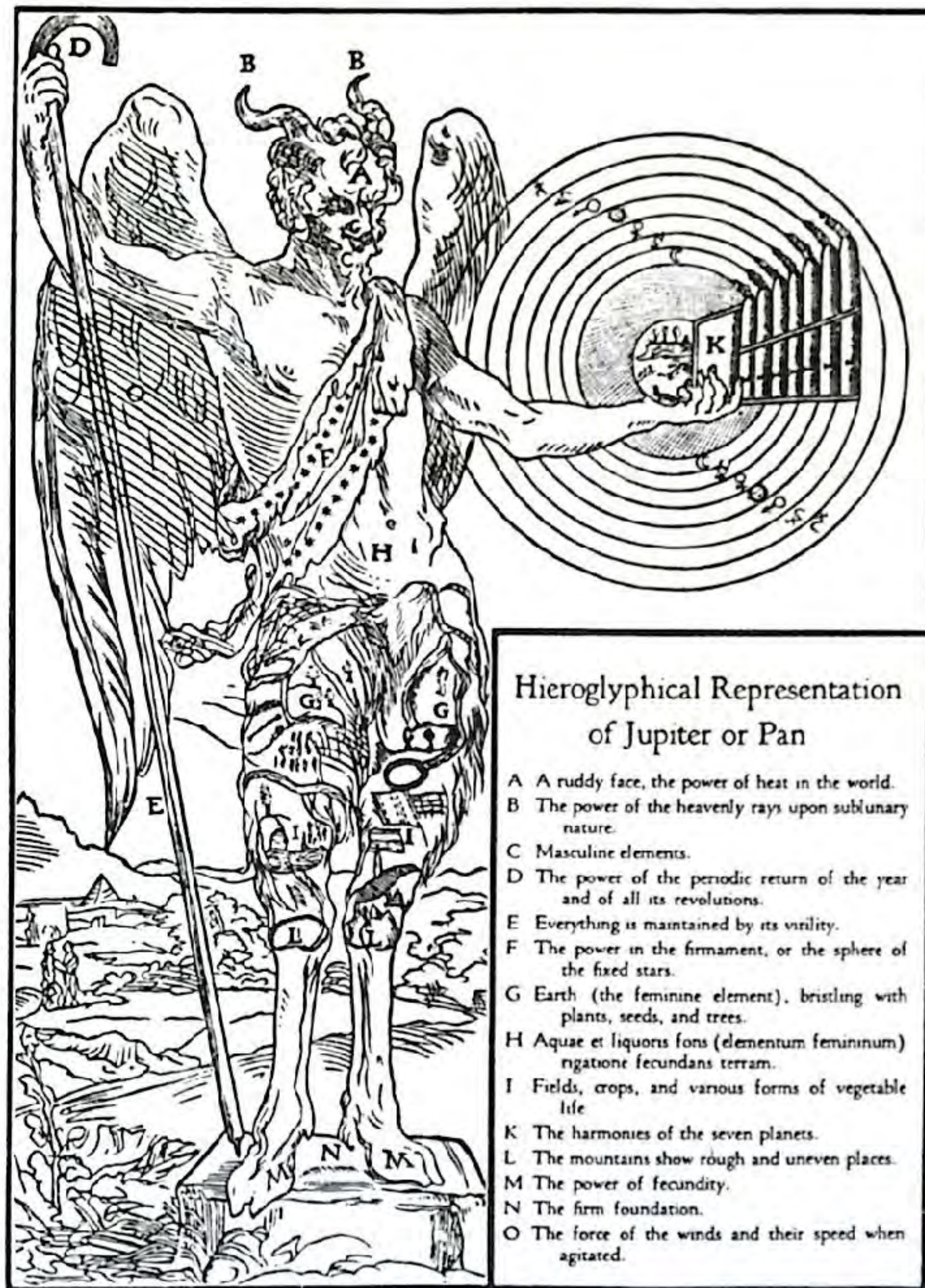
[Goats are] those who climb freely where they choose and are self-directed in conduct and attitude. This self-direction may lead them in either direction upon the wheel of life, following either selfish desire or spiritual aspiration, but the point to have in mind is that, judicially and with intent and after due reflection and balancing of the various ways, they then do as they will and as seems to them right and desirable. This is of itself of a basic usefulness and thereby they learn; for all action produces results and the judicial mind weighs cause and effect more correctly than any other. -Esoteric Astrology:233-4



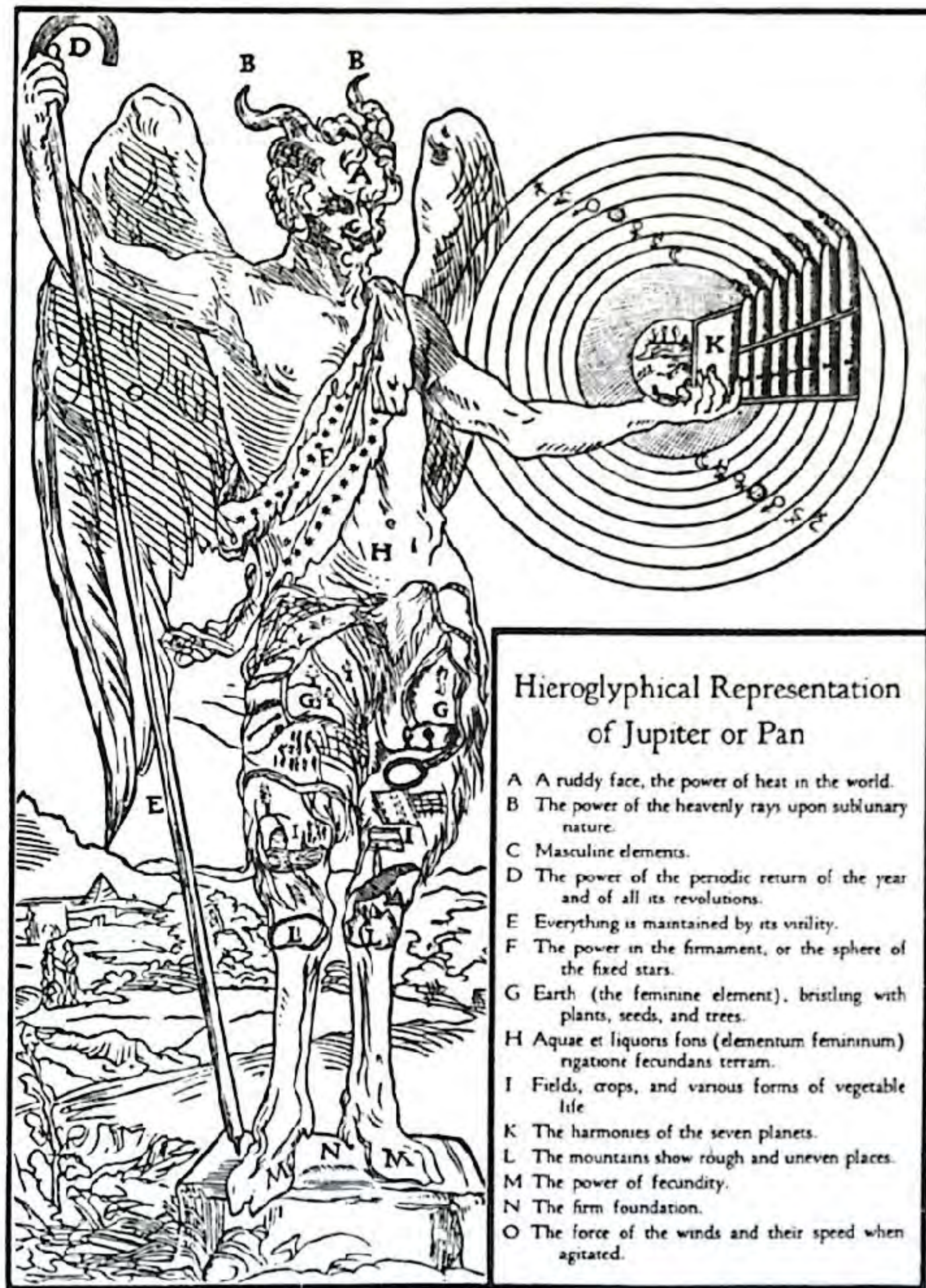
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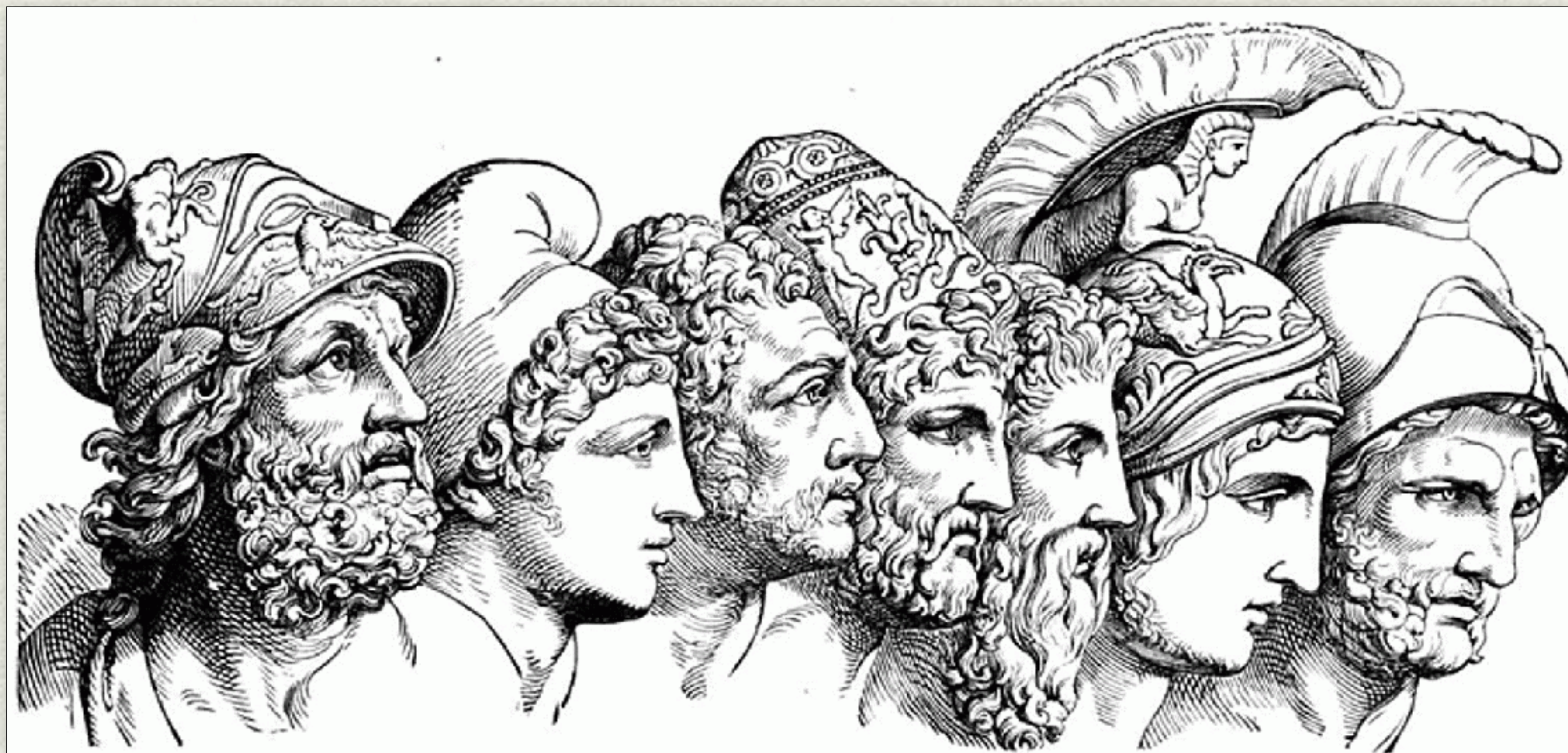




*Diodorus Siculus* says, that it was the belief of the ancients that Osiris, Serapis, Dionusos, Pluto, Jupiter, and Pan, were all one. *Ausonius* represents all the deities to be included under the term *Dionusos*. Sometimes Pan was called the God of all, sometimes Jupiter. *Nonnus* states that all the different Gods, whatever might be their names, Hercules, Ammon, Apollo, or Mithra, centred in the Sun. -Anacalypsis v1:44

Artist's conception of Jupiter [Zeus], by the Greek sculptor Phidias





They celebrate Jupiter, Osiris, the solar Pan, and others of which the books of theologians and theurgists are full; from all which it is evident, that each of the planets is truly said to be the leader of many Gods, who give completion to its peculiar circulation.

[Thus], we may perceive at one view why the Sun in the Orphic Hymns is called Jupiter, why Apollo is called Pan, and Bacchus the Sun; why the Moon seems to

be the same with Rhea, Ceres, Proserpine, Juno, Venus, etc., and, in short, why any one divinity is celebrated with the names and epithets of so many of the rest. For from this sublime theory it follows that every sphere contains a Jupiter, Neptune, Vulcan, Vesta, Minerva, Mars, Ceres, Juno, Diana, Mercury, Venus, Apollo, and in short every deity, each sphere at the same time conferring on these Gods the peculiar characteristic of its nature; so that, for

instance, in the Sun they all possess a solar property, in the Moon a lunar one, and so of the rest. From this theory, too, we may perceive the truth of that divine saying of the ancients, that all things are full of Gods; for more particular orders proceed from such as are more general, the mundane from the super-mundane, and the sublunary from the celestial; while earth becomes the general receptacle of the illuminations of all the Gods.





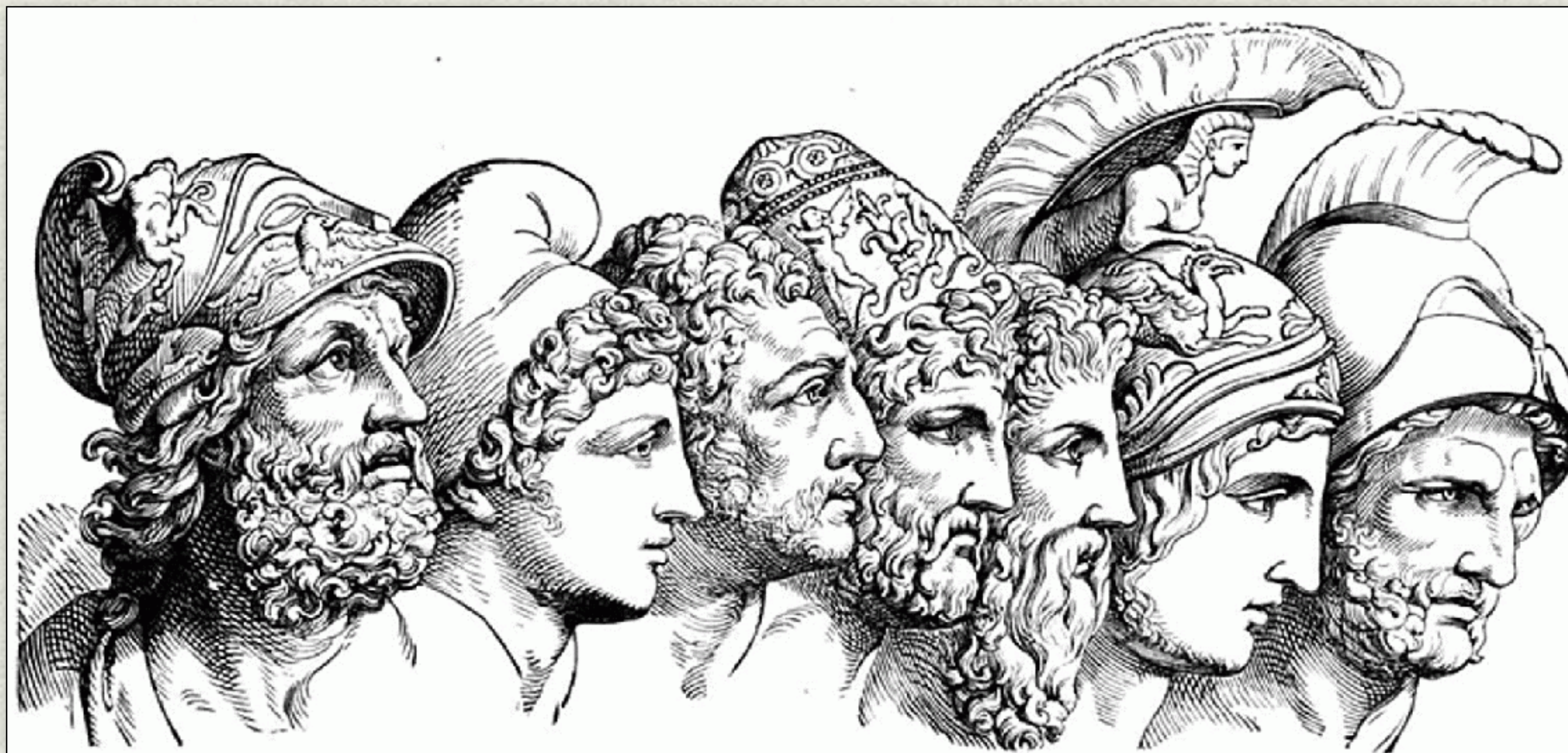
"Hence," as Proclus shortly after observes, *"there is a terrestrial Ceres, Vesta, and Isis, as likewise a terrestrial Jupiter and a terrestrial Hermes, established about the one divinity of the earth, just as a multitude of celestial Gods proceeds about the one divinity of the heavens. For there are progressions of all the celestial Gods into the Earth: and Earth contains all things, in an earthly manner, which Heaven comprehends celestially. Hence we speak of a terrestrial Bacchus and a terrestrial Apollo, who bestows the all-various streams of water with which the earth abounds, and openings prophetic of futurity."* And

if to all this we only add, that all the other mundane Gods subsist in the twelve above-mentioned, and in short, all the mundane in the supermundane Gods, and that the first triad of these is demiurgic or fabricative, viz. Jupiter, Neptune, Vulcan; the second, Vesta, Minerva, Mars, defensive; the third, Ceres, Juno, Diana, vivific; and the fourth, Mercury, Venus, Apollo, elevatng and harmonic; I say, if we unite this with the preceding theory, there is nothing in the ancient theology that will not appear admirably sublime and beautifully connected, accurate in all its parts, scientific and divine.

-The Mystical Hymns of Orpheus:xxxii

The Birth of the Sun and the Triumph of Bacchus. 1762. Giaquinto, Corrado





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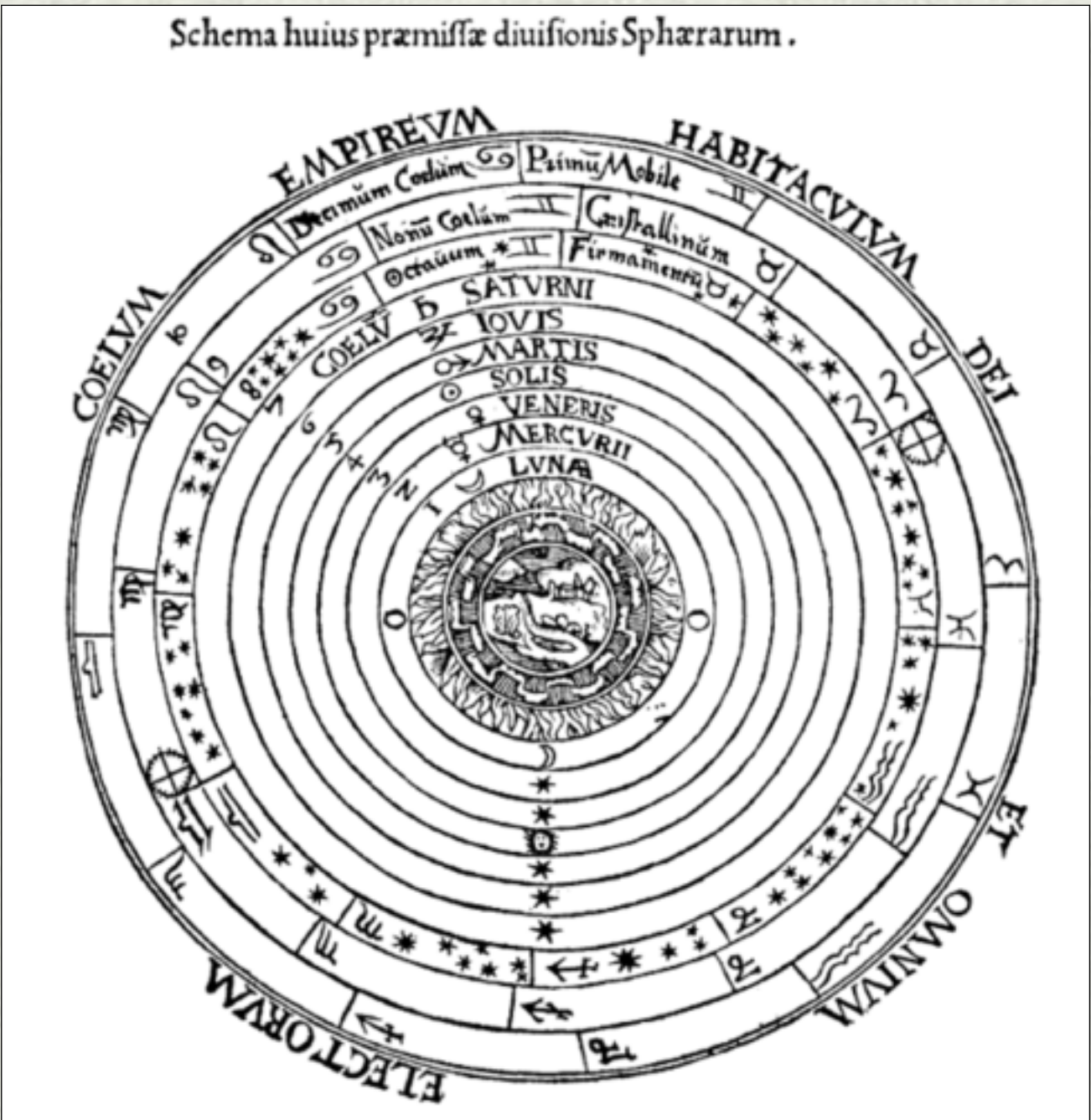
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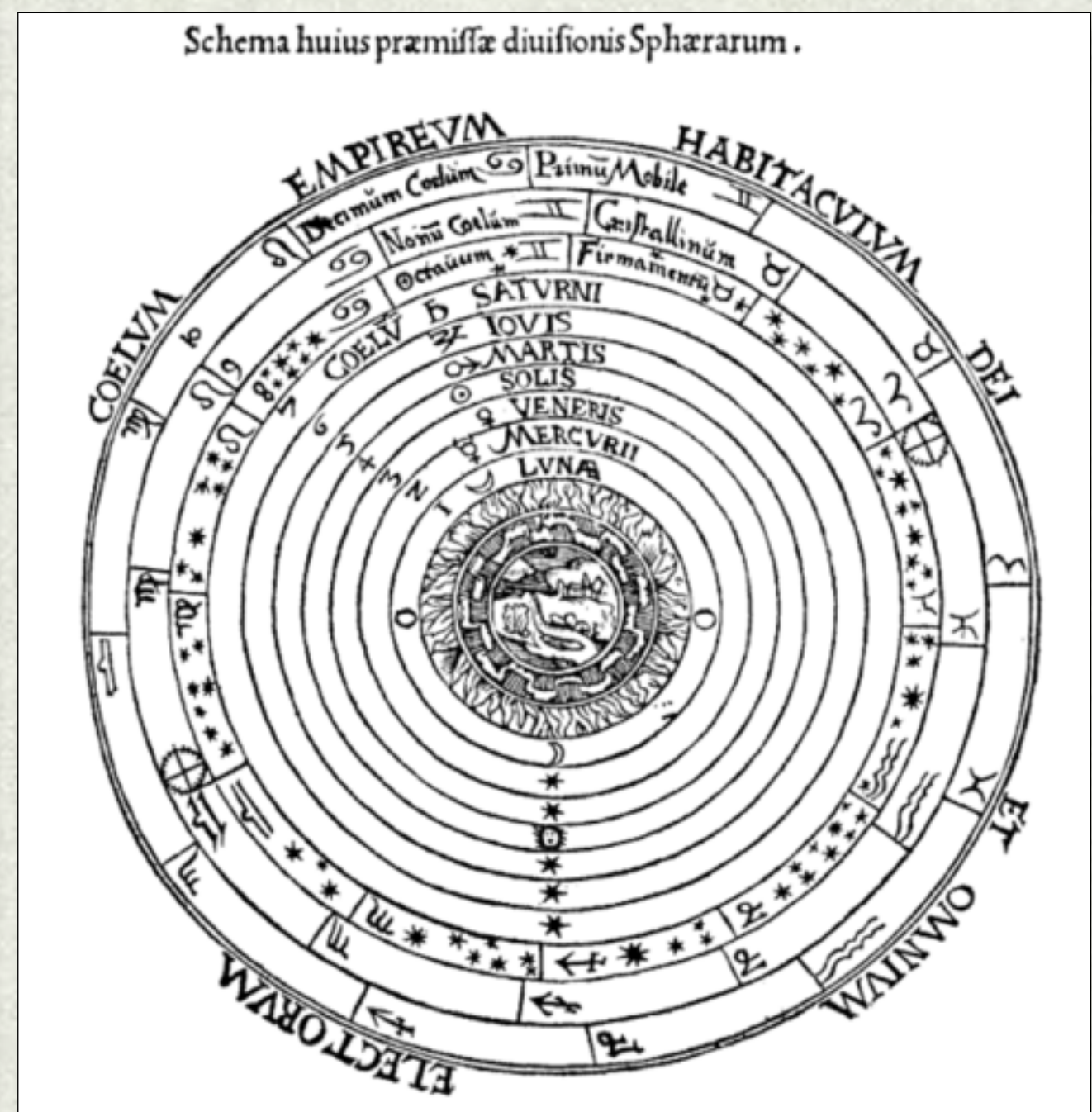
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Peter Apian's *Cosmographia* (Antwerp, 1539)



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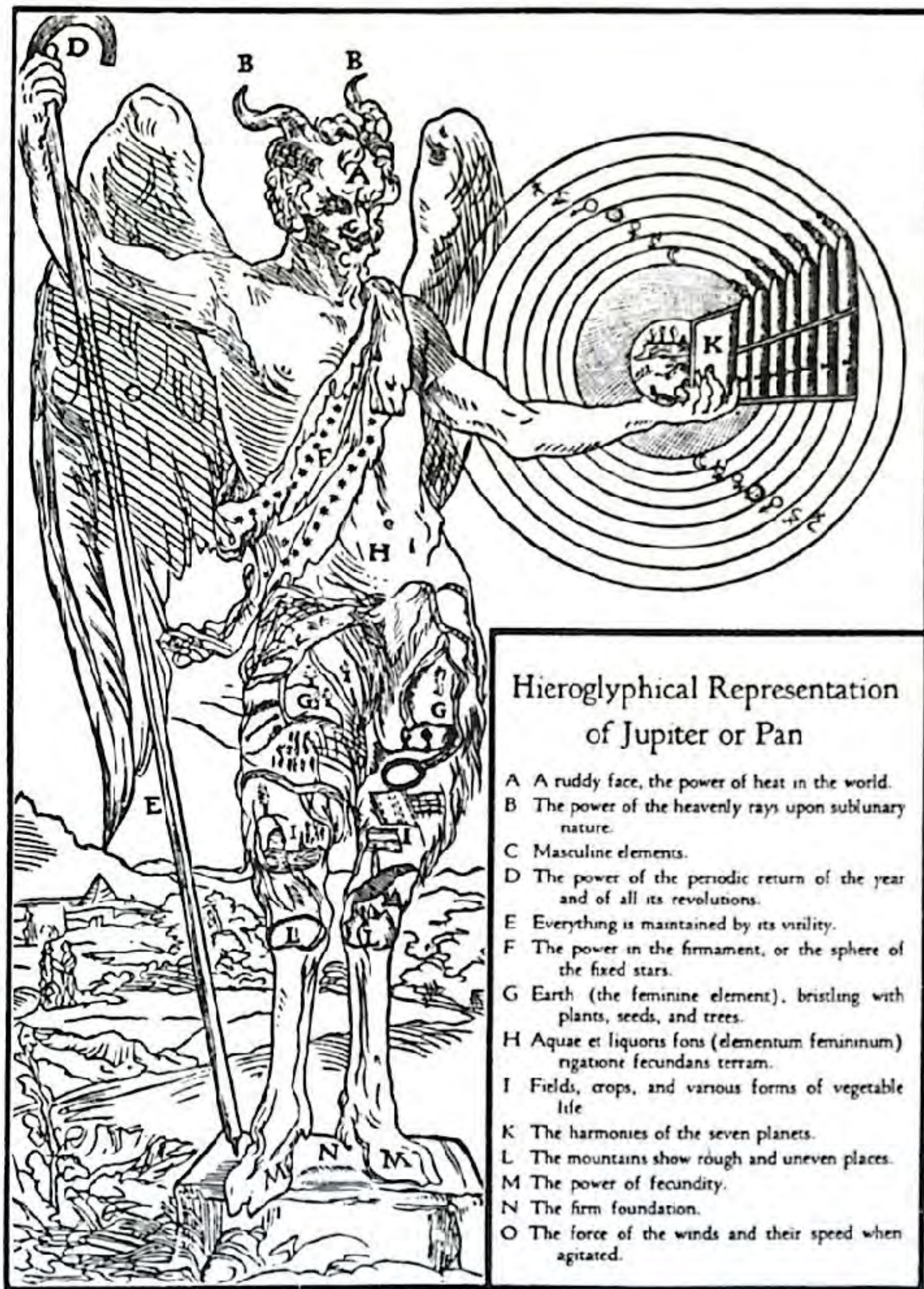


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Neptune	Earthly Neptune	Lunar Neptune	Mercurial Neptune	Venusian Neptune	Solar Neptune	Martian Neptune	Jupiterian Neptune	Saturnian Neptune
Vulcan	Earthly Vulcan	Lunar Vulcan	Mercurial Vulcan	Venusian Vulcan	Solar Vulcan	Martian Vulcan	Jupiterian Vulcan	Saturnian Vulcan
Vesta	Earthly Vesta	Lunar Vesta	Mercurial Vesta	Venusian Vesta	Solar Vesta	Martian Vesta	Jupiterian Vesta	Saturnian Vesta
Minerva	Earthly Minerva	Luna Minerva	Mercurial Minerva	Venusian Minerva	Solar Minerva	Martian Minerva	Jupiterian Minerva	Saturnian Minerva
Ceres	Earthly Ceres	Lunar Ceres	Mercurial Ceres	Venusian Ceres	Solar Ceres	Martian Ceres	Jupiterian Ceres	Saturnian Ceres
Juno	Earthly Juno	Lunar Juno	Mercurial Juno	Venusian Juno	Solar Juno	Martian Juno	Jupiterian Juno	Saturnian Juno
Diana	Earthly Diana	Lunar Diana	Mercurial Diana	Venusian Diana	Solar Diana	Martian Diana	Jupiterian Diana	Saturnian Diana
Apollo	Earthly Apollo	Lunar Apollo	Mercurial Apollo	Venusian Apollo	Solar Apollo	Martian Apollo	Jupiterian Apollo	Saturnian Apollo
Isis	Earthly Isis	Lunar Isis	Mercurial Isis	Venusian Isis	Solar Isis	Martian Isis	Jupiterian Isis	Saturnian Isis
Hermes	Earthly Hermes	Lunar Hermes	Mercurial Hermes	Venusian Hermes	Solar Hermes	Martian Hermes	Jupiterian Hermes	Saturnian Hermes



For from this sublime theory it follows that every sphere contains... every deity, each sphere at the same time conferring on these Gods the peculiar characteristic of its nature; so that, for instance, in the Sun they all possess a solar property, in the Moon a lunar one, and so of the rest. –The Mystical Hymns of Orpheus:xxxii-ii





From Kircher's *Œdipus Ægyptiacus*.

## THE GREAT GOD PAN

The great Pan was celebrated as the author and director of the sacred dances which he is supposed to have instituted to symbolize the circumambulations of the heavenly bodies. Pan was a composite creature, the upper part— with the exception of his horns— being human, and the lower part in the form of a goat. Pan is the prototype of natural energy and, while undoubtedly a phallic deity, should nor be confused with Priapus. The pipes of Pan signify the natural harmony of the spheres, and the god himself

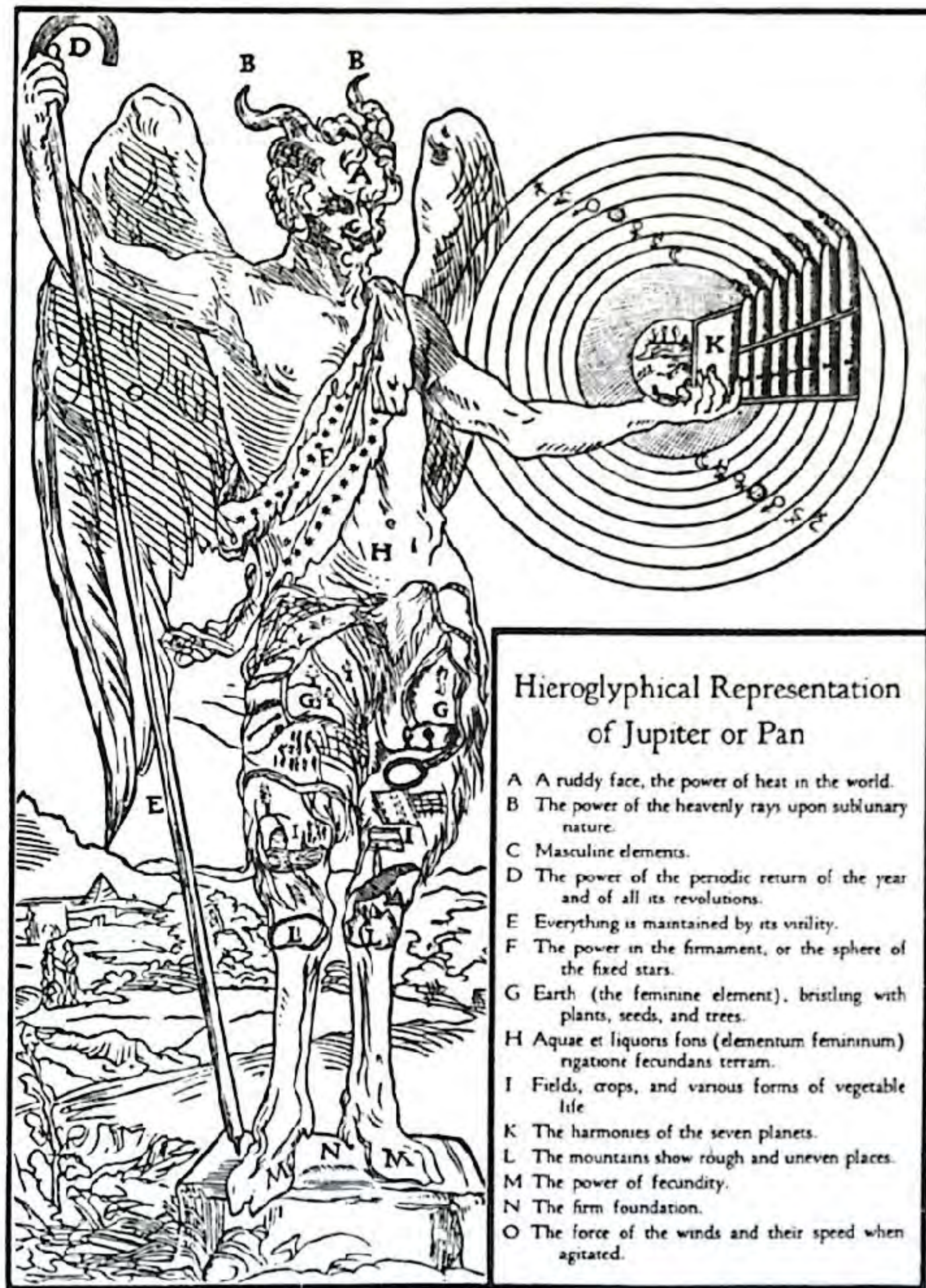
is a symbol of Saturn because this planet is enthroned in Capricorn, whose emblem is a goat. The Egyptians were initiated into the Mysteries of Pan, who was regarded as a phase of Jupiter, the Demiurgus. **Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, and satyrs. He also signified the controlling spirit of the lower worlds.** The Christians fabricated a story to the effect that at the time of the birth of Christ the oracles were silenced after giving utterance to one last cry, "Great Pan is dead!" -STOAA:35



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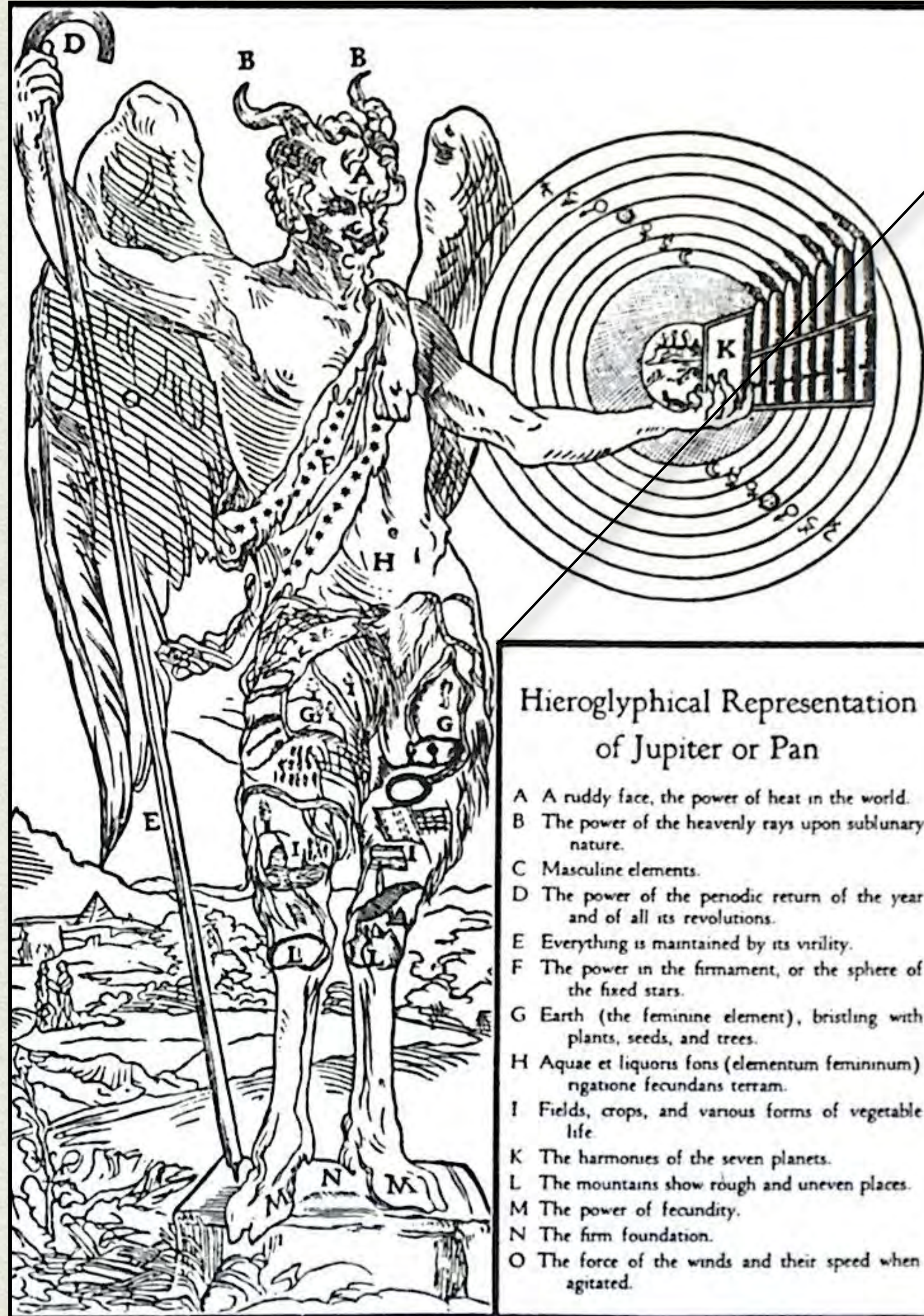
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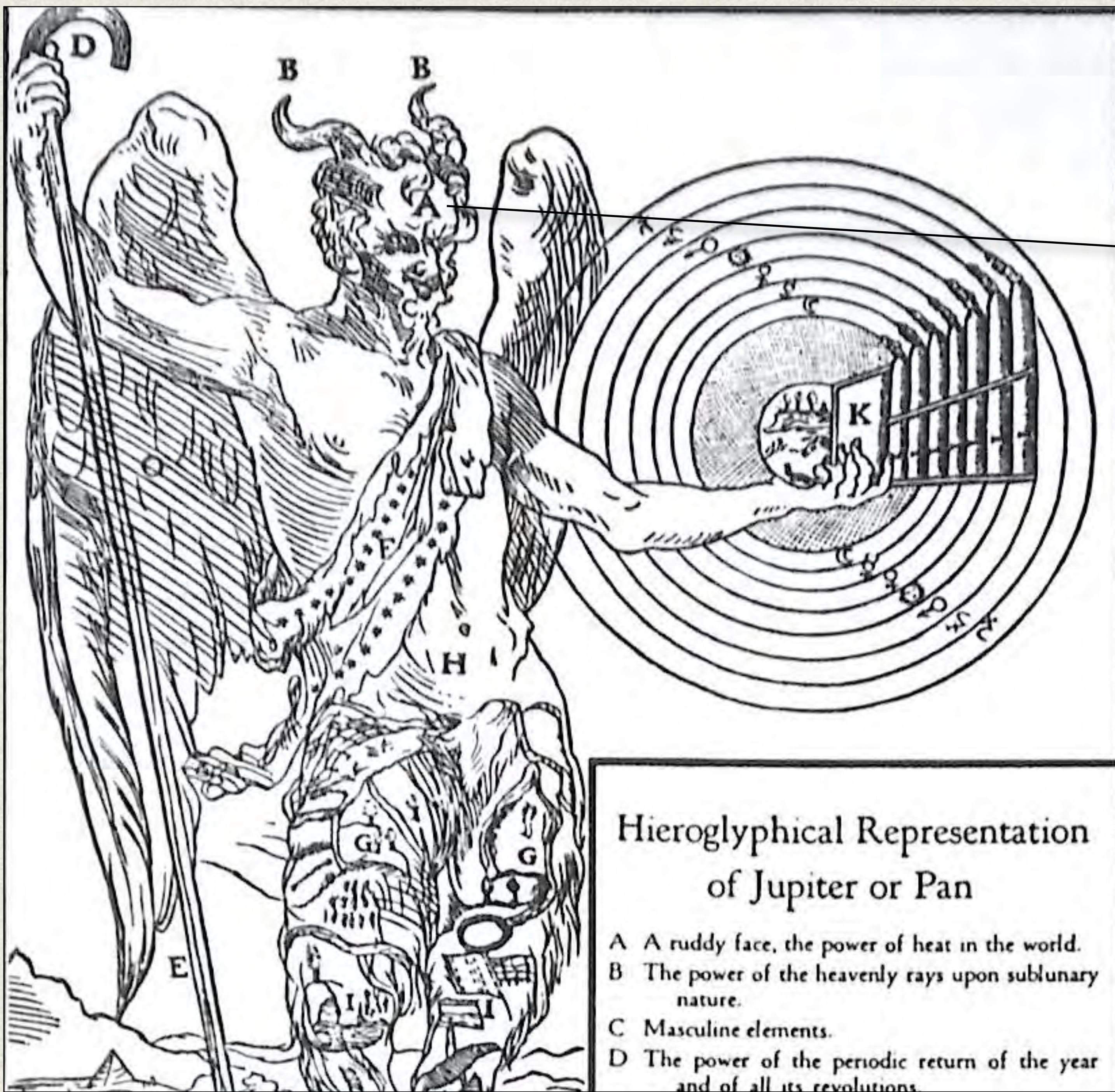
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- B The power of the heavenly rays upon sublunary nature.
- C Masculine elements.
- D The power of the periodic return of the year and of all its revolutions.
- E Everything is maintained by its virility.
- F The power in the firmament, or the sphere of the fixed stars.
- G Earth (the feminine element), bristling with plants, seeds, and trees.
- H *Aquae et liquoris fons (elementum femininum) rigatione fecundans terram.*
- I Fields, crops, and various forms of vegetable life.
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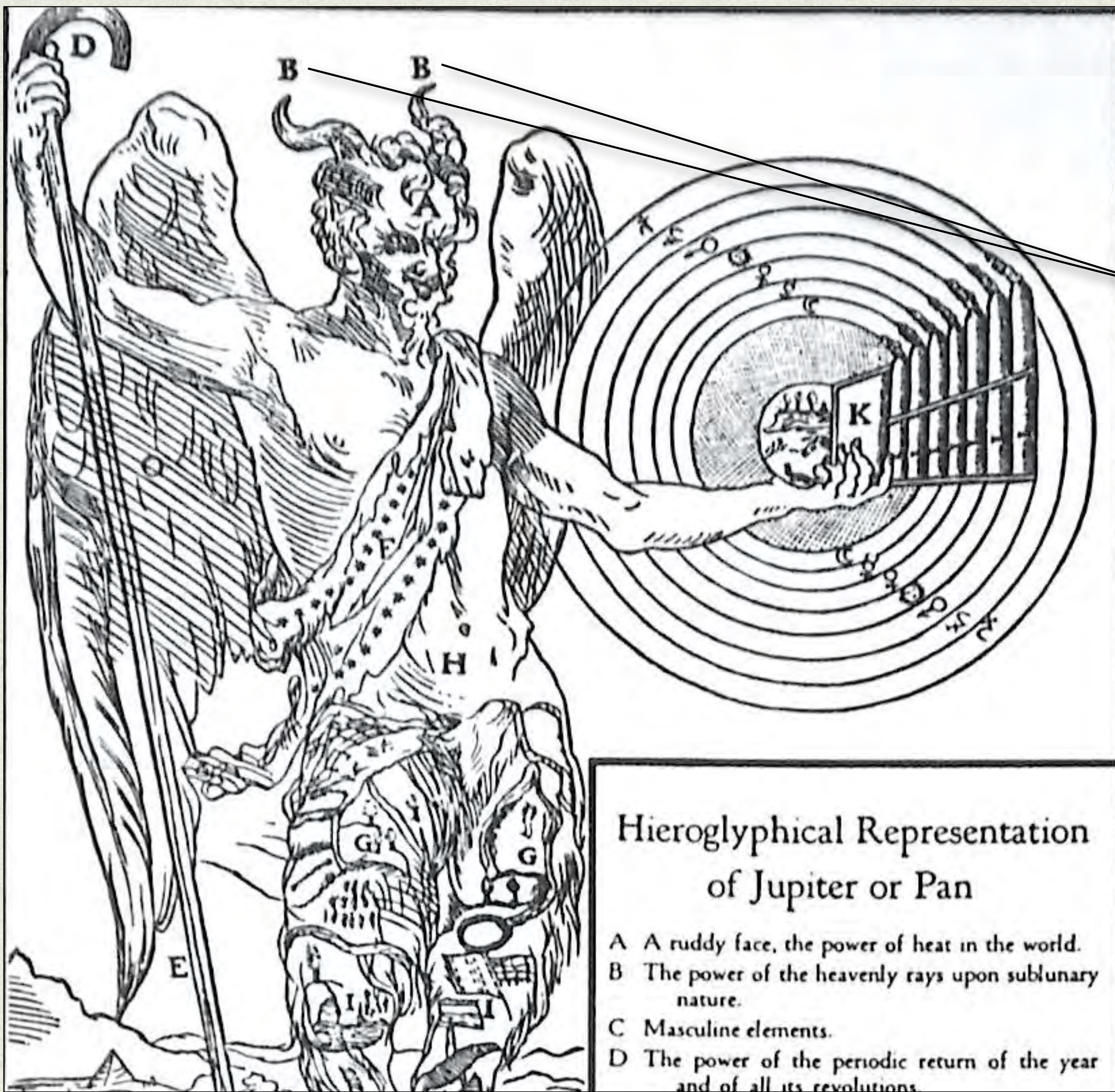
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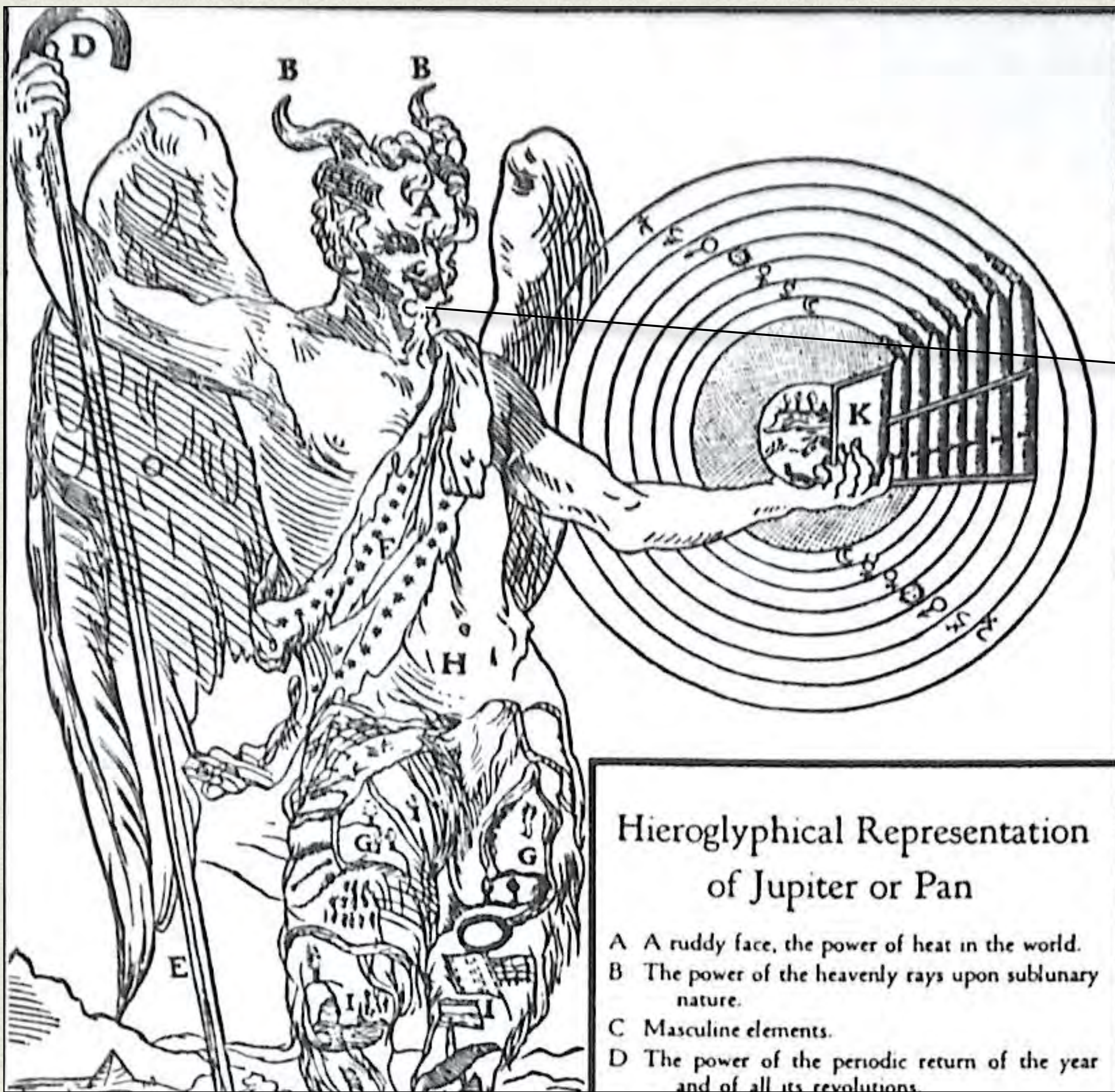
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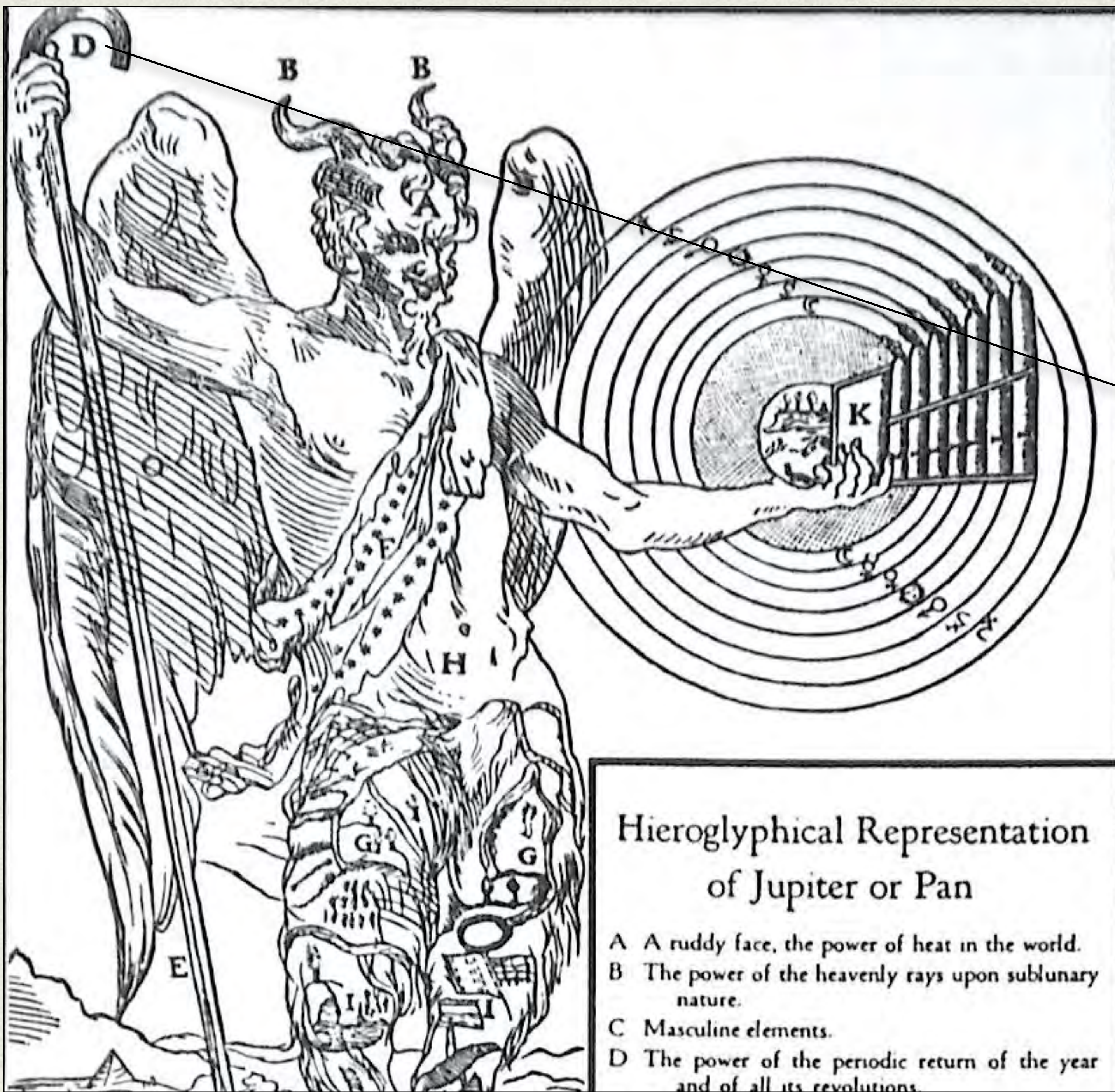
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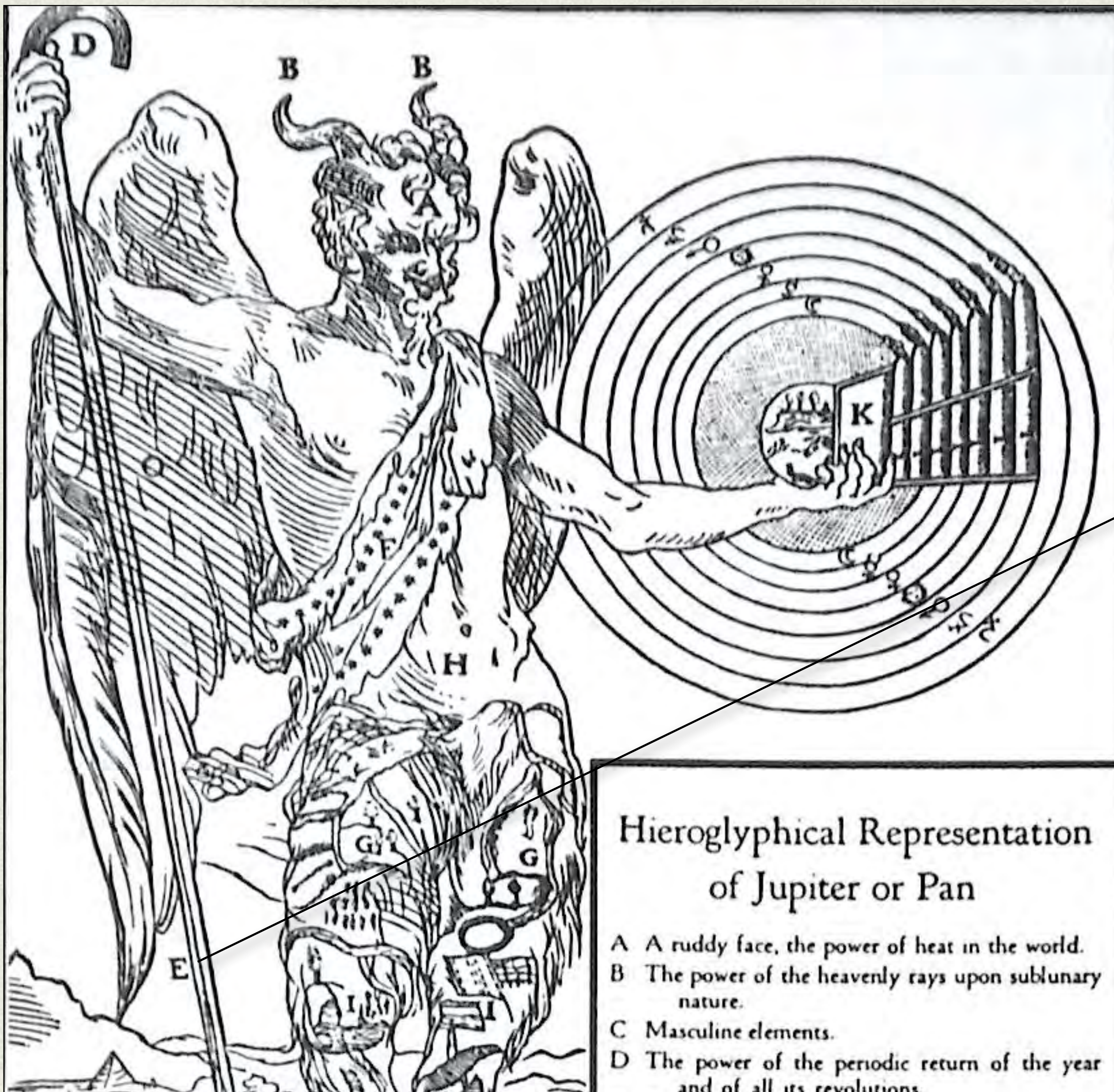
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Osiris with Crook and Flail





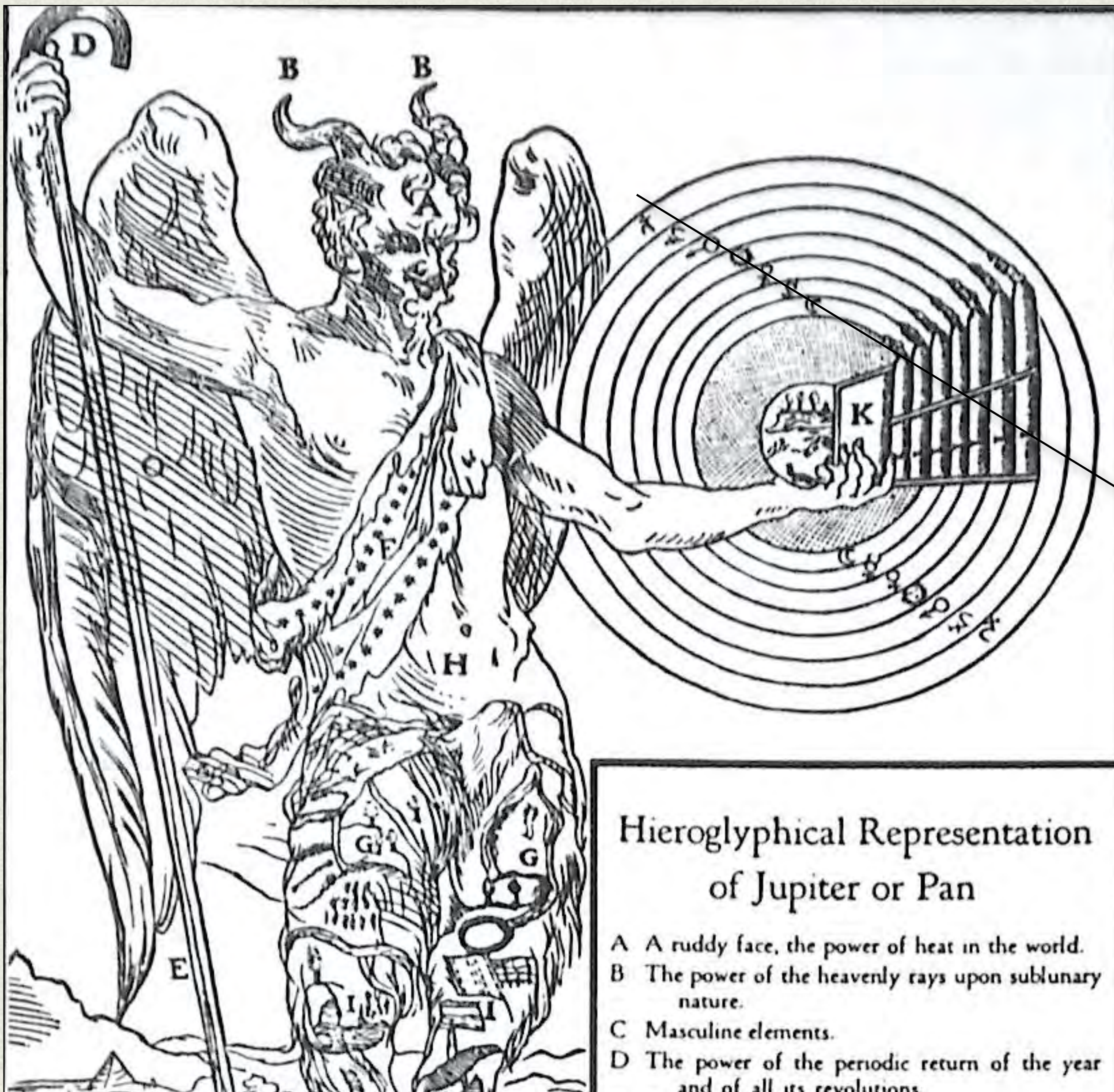
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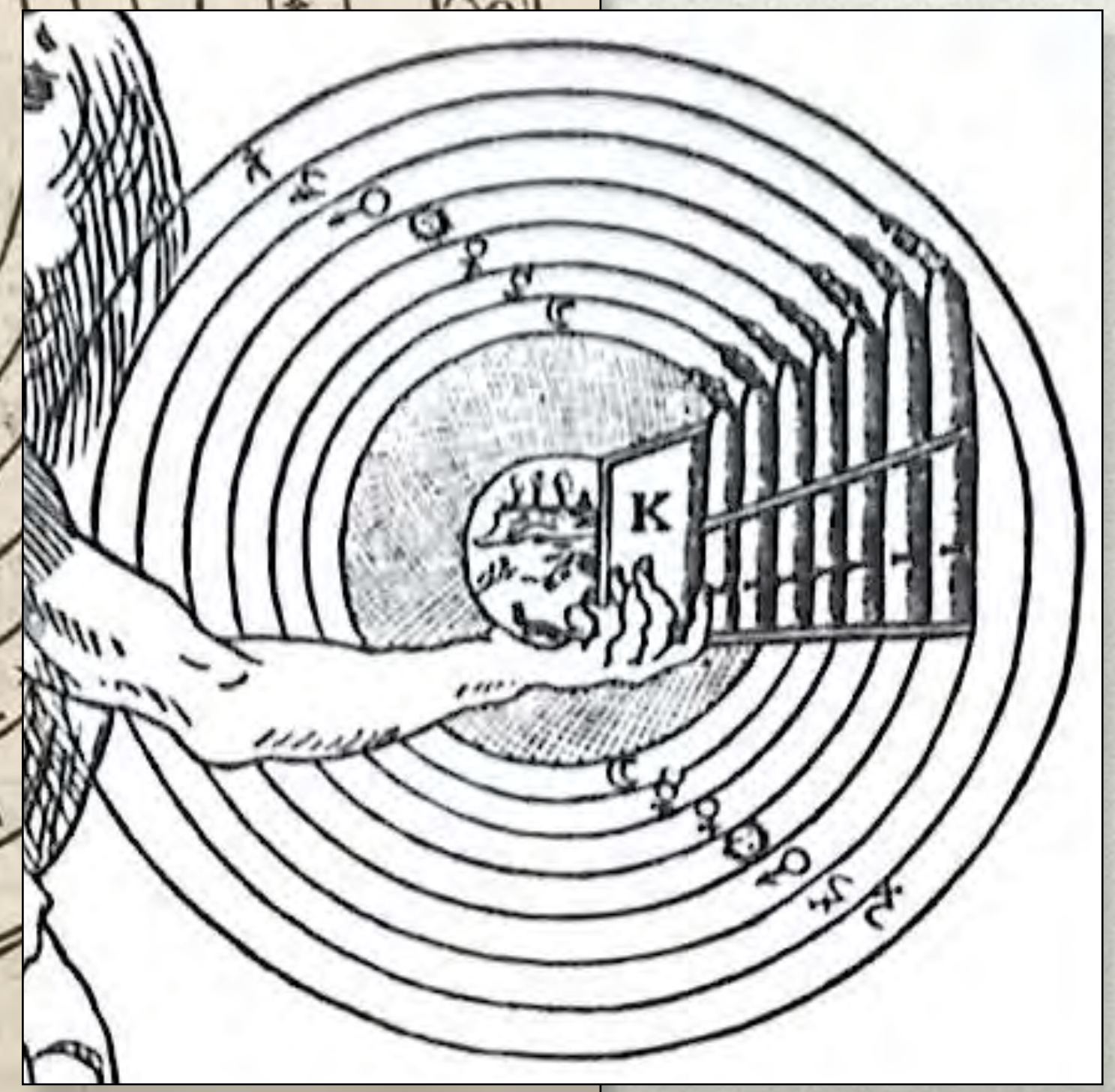
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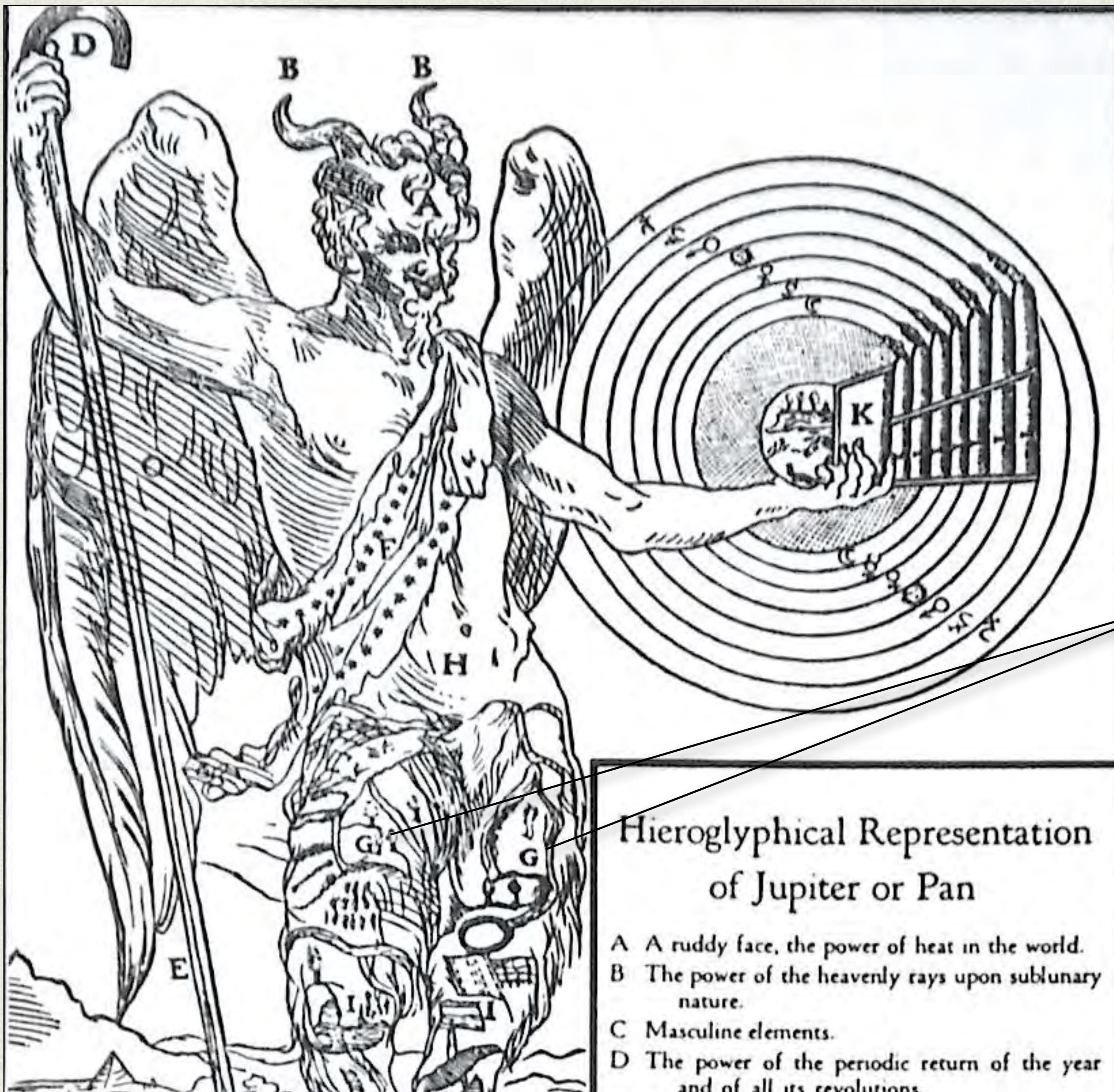




Firmament and Fixed stars







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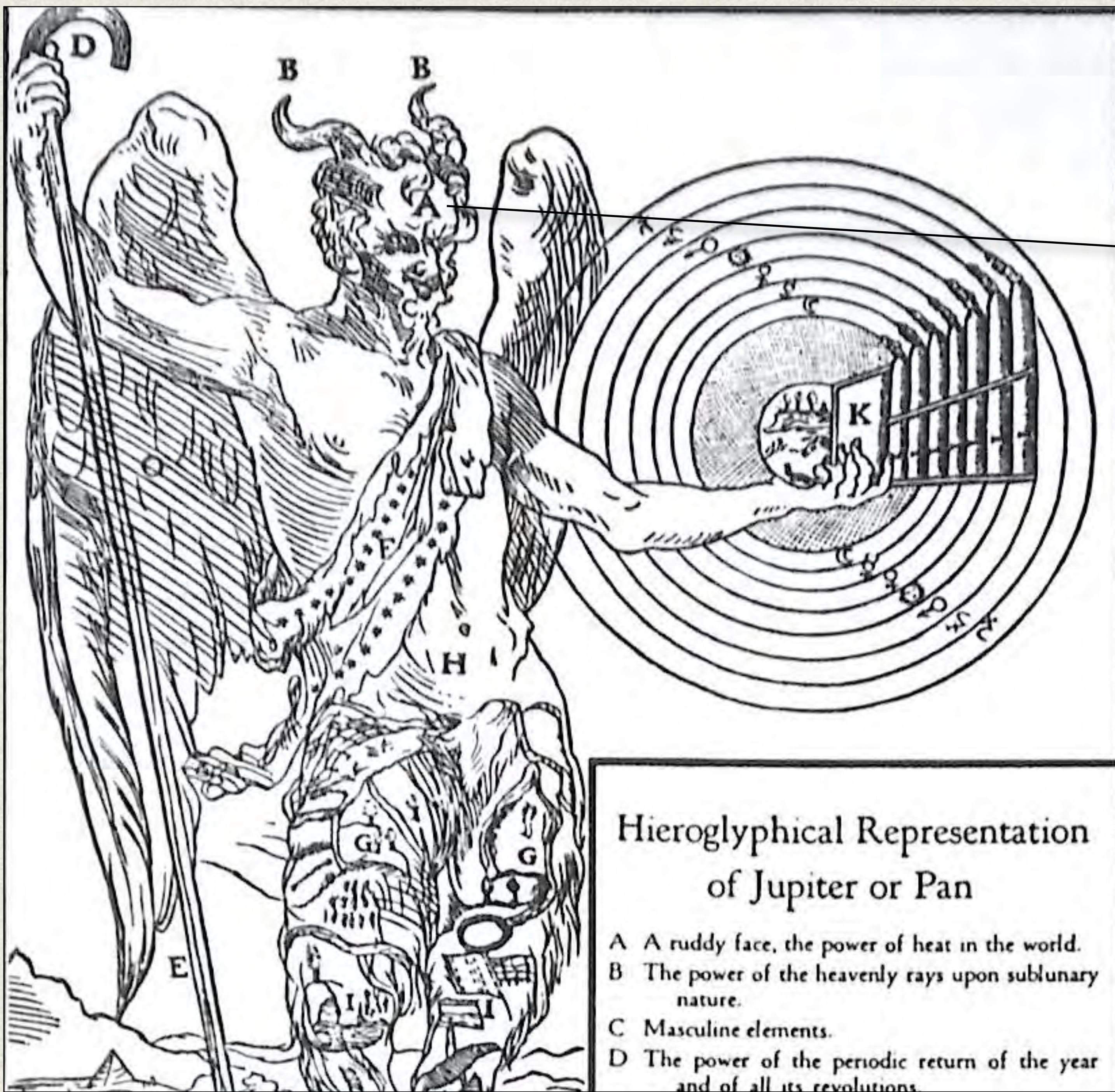




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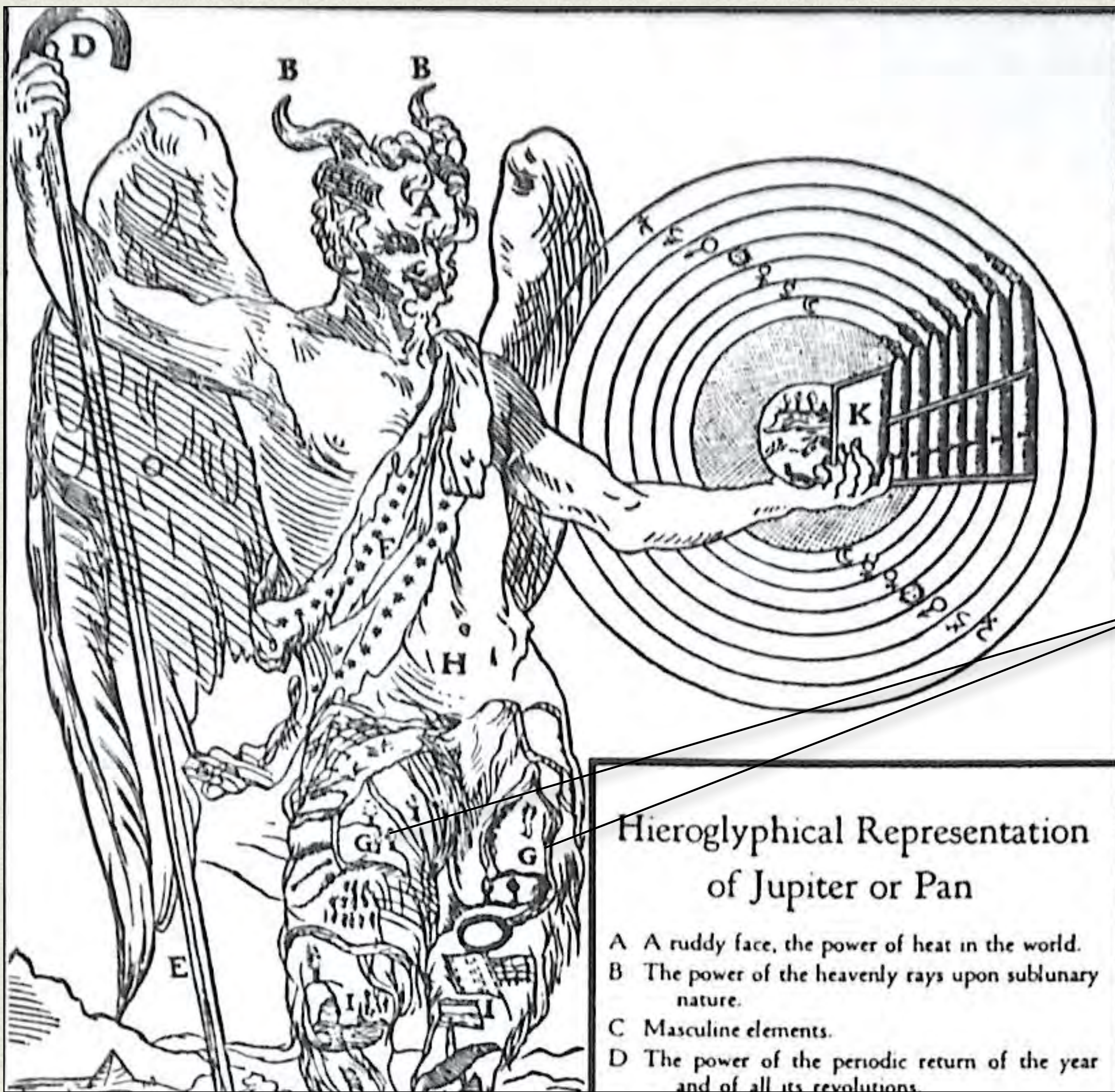
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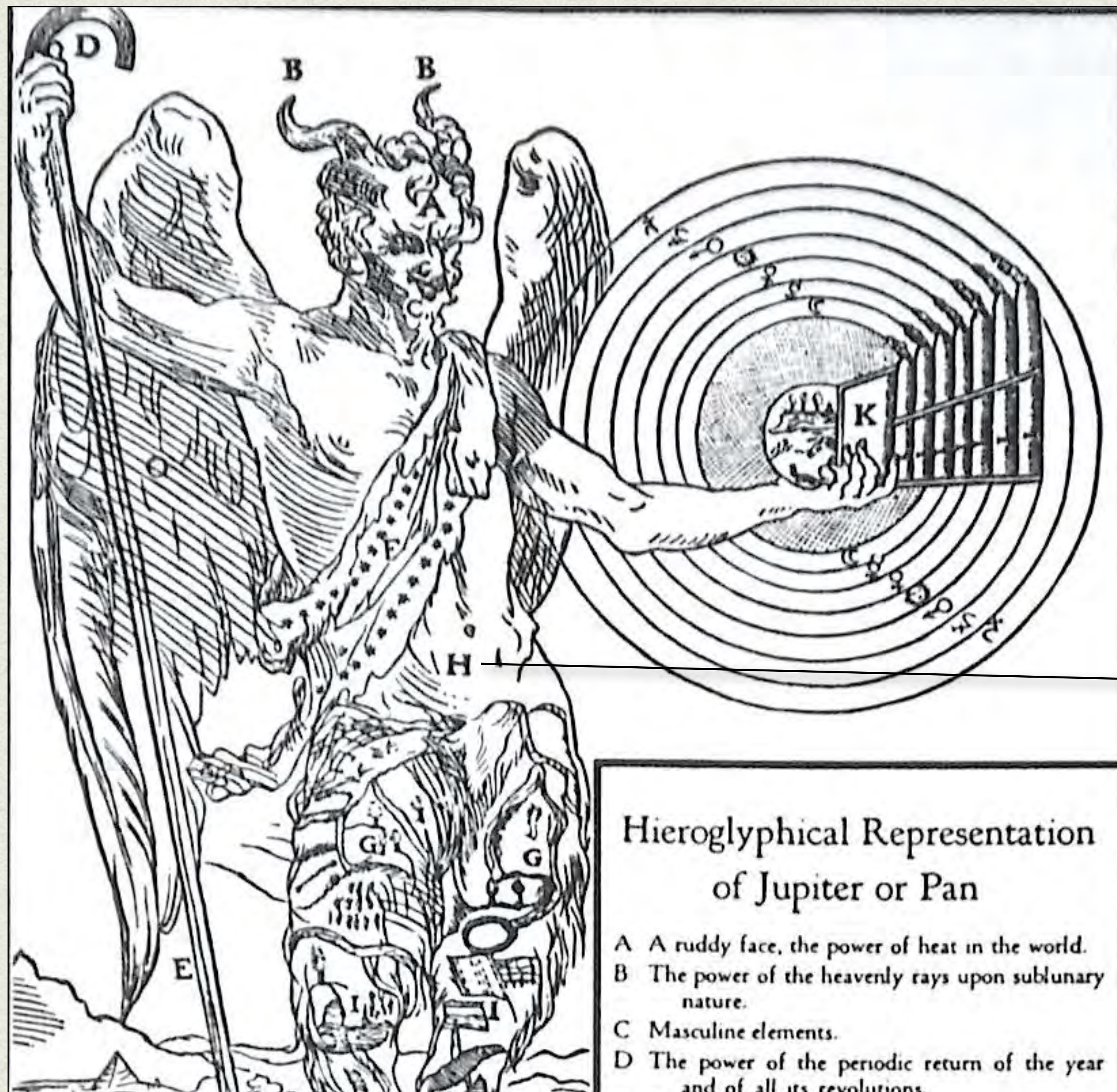
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嬰兒現形圖

此時丹發更須慈母惜嬰兒

氣穴法名無盡歲

歲包於竅竅包空

我問空中誰氏子

他云是你主人翁

行住坐卧

抱雄守雌

綿綿若存

念茲在茲

夫蟻蟻之由  
孕蟻蛉之子  
傳其情交其  
精混其氣和  
其神隨物大  
小俱得其真

潛龍今已化飛龍

變現神通不可窮

一朝跳出珠光外

湧身直到紫微宮

神水溶液

溉灌根株

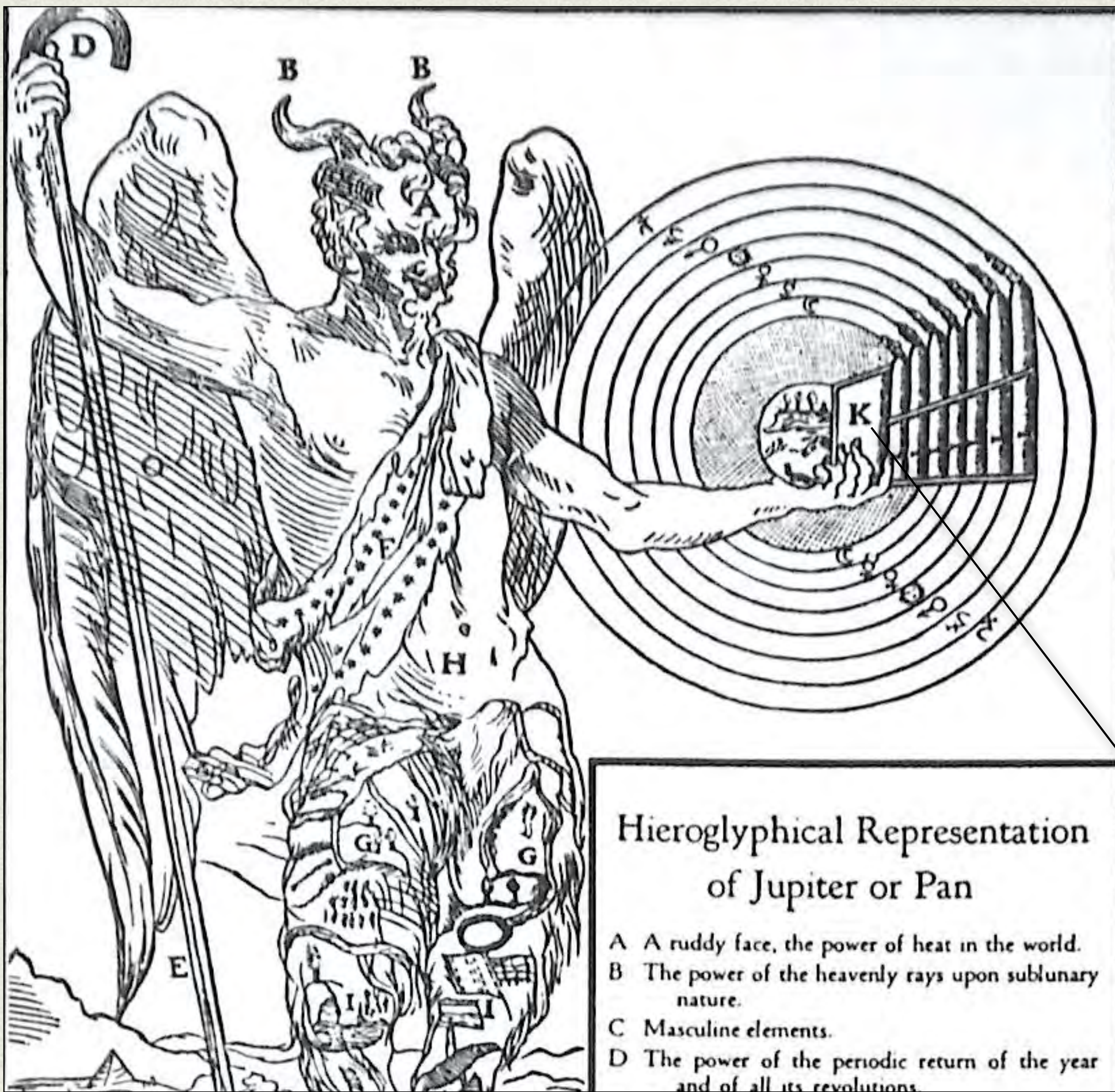
內外無塵

長養聖軀



他日雲飛方見真人朝上帝





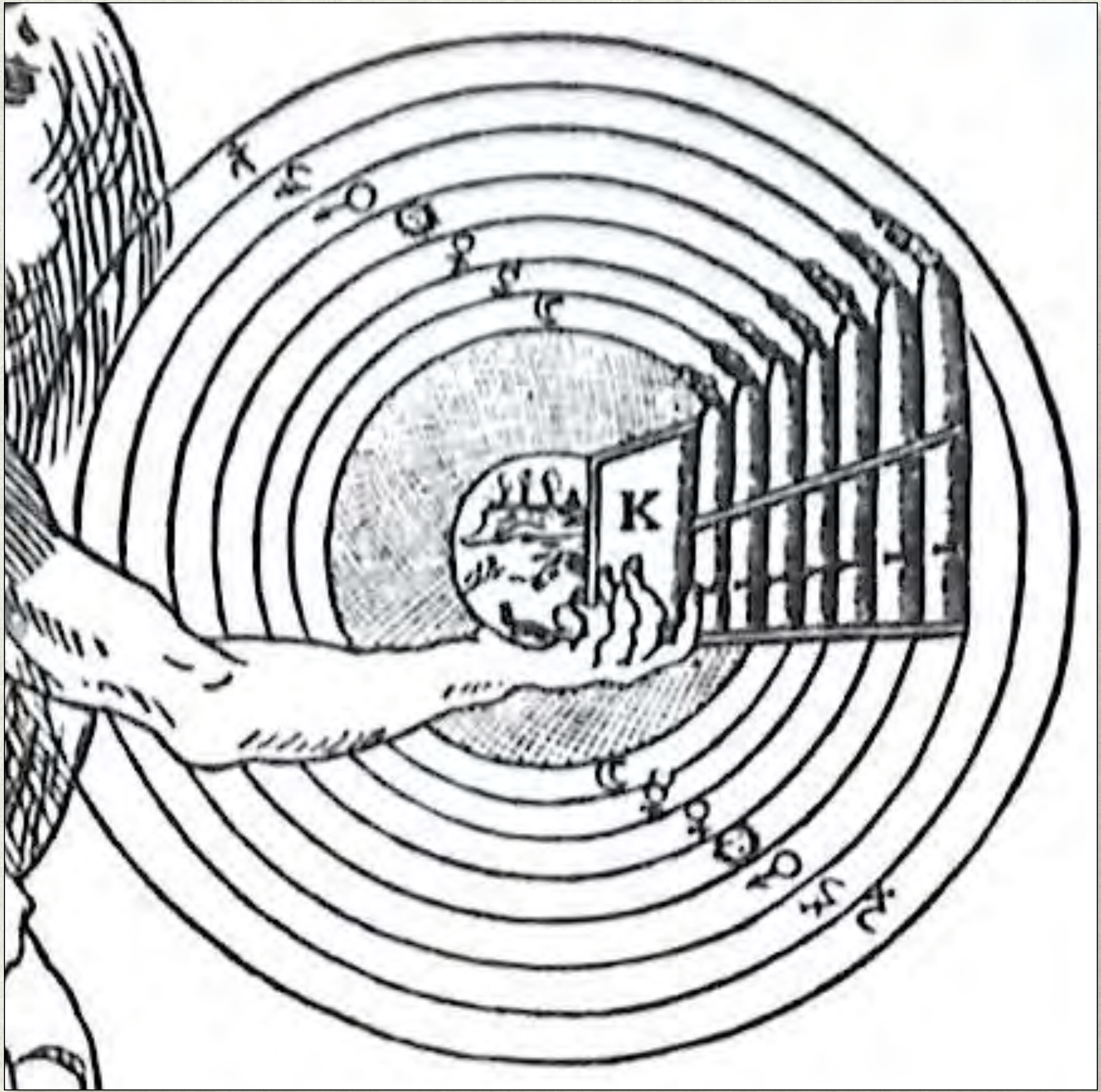
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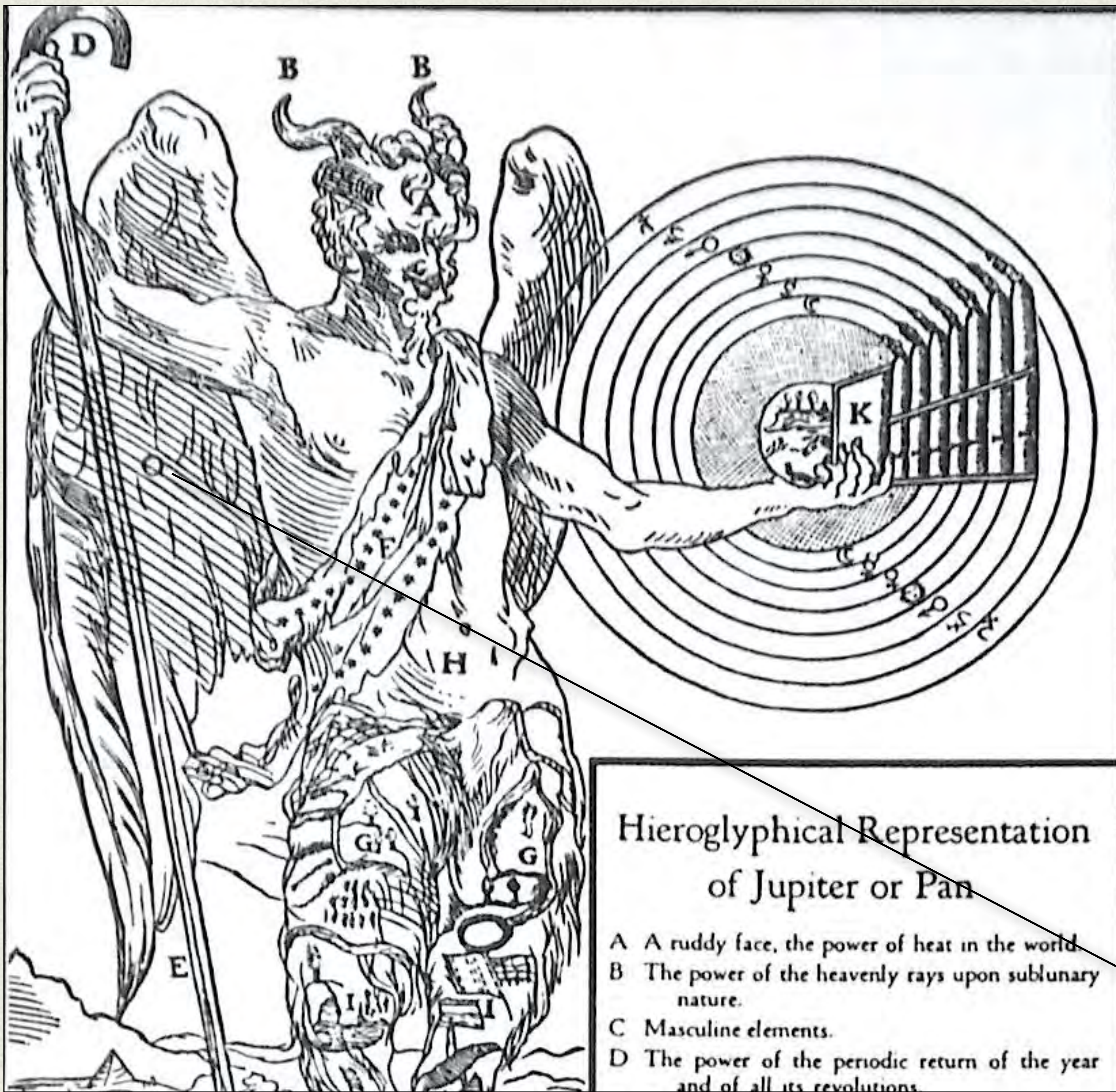




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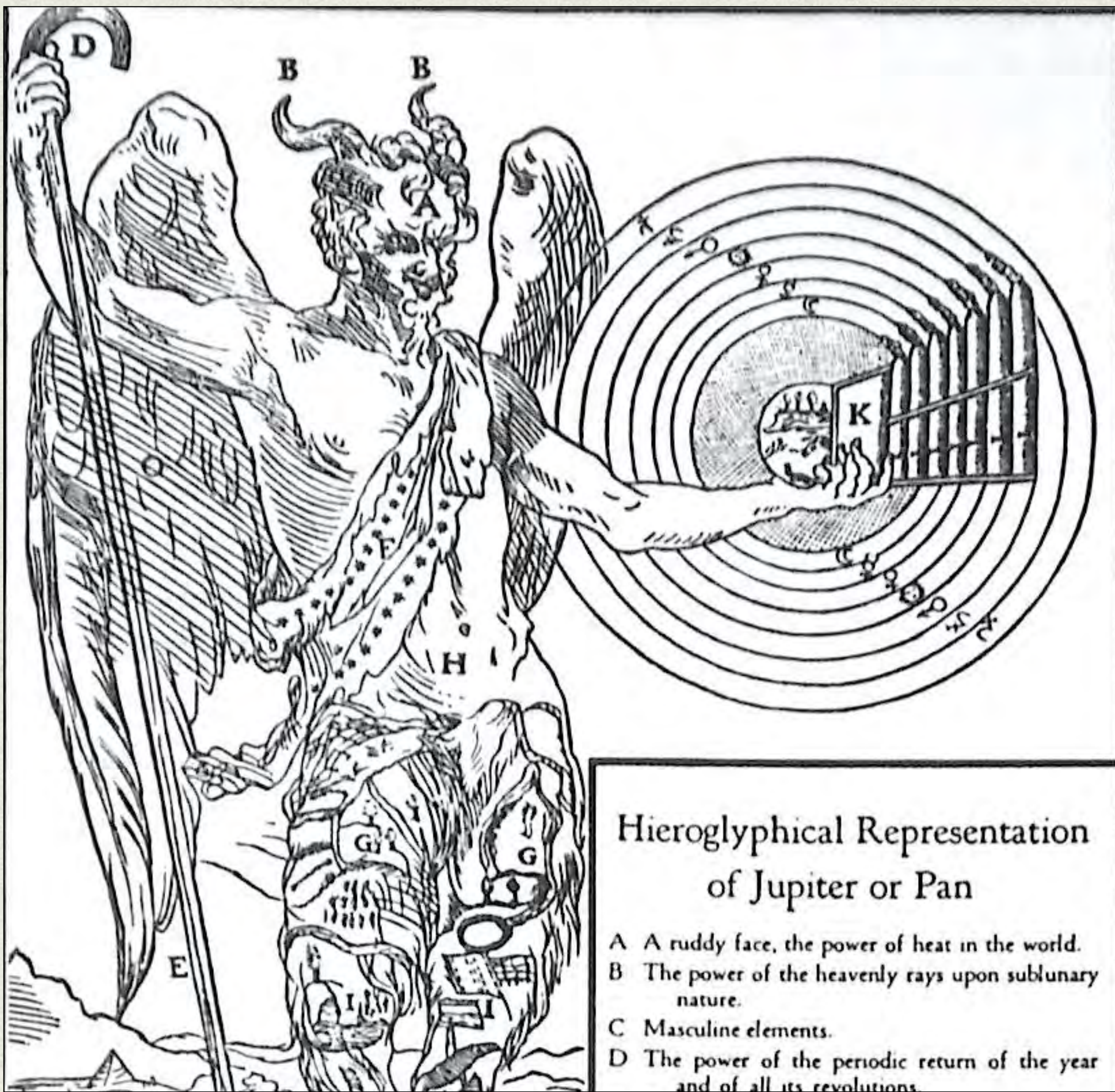
## Hieroglyphical Representation of Jupiter or Pan

- A A ruddy face, the power of heat in the world.
- B The power of the heavenly rays upon sublunary nature.
- C Masculine elements.
- D The power of the periodic return of the year and of all its revolutions.
- E Everything is maintained by its virility.
- F The power in the firmament, or the sphere of the fixed stars.
- G Earth (the feminine element), bristling with plants, seeds, and trees.
- H Aquae et liquoris fons (elementum femininum) rigatione fecundans terram.
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With outspread wings, Ishtar, the daughter of Sin (the Moon), sweeps downward to the gates of death. The house of darkness—the dwelling of the god Ikalla—is described as "the place of no return," "its without light (the nourishment of those who dwell therein is dust and their food is mud. Over the bolts on the door of the house of Ikalla is scattered dust, and the keepers of the house are covered with feathers like birds. Ishtar demands that the keepers open the gates, declaring that if they do not she will shatter the doorposts and strike the hinges and raise up dead devoursers of the living. The guardians of the gates beg her to be patient while they go to the queen of Hades, from whom they secure permission to admit Ishtar, but only in the same manner as all others came to this dreary house. Ishtar then upon descending through the seven gates which lead downward into the depths of the underworld. At the first gate the great crown is removed from her head, at the second gate the earrings from her ears, at the third gate the necklace from her neck, at the fourth gate the ornaments from her breast, at the fifth gate the girdle from her waist, at the sixth gate the bracelets from her hands and feet, and at the seventh gate the covering cloak of her body. Ishtar reconsecrates as each successive article of apparel is taken from her, but the guardian tells her that this is the experience of all who enter the somber domain of death. Enraged upon beholding Ishtar, the Mistress of Hades inflicts upon her all manner of disease and imprisons her in the underworld.

As Ishtar represents the spirit of fertility, her loss prevents the opening of the crops and the maturing of all life upon the earth. In this respect the story parallels the legend of Persephone. The gods,

realizing that the loss of Ishtar is disorganizing all Plants, send a messenger to the underworld and demand her release. The Mistress of Hades is forced to comply, and the water of life is poured over Ishtar. Thus cured of the infirmities inflicted on her, she reverses her way upward through the seven gates, at each of which she is re-vested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar scooped the water of life which would have wrought the resurrection of Tammuz.

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Another Mystery ritual among the Babylonians and Assyrians was that of Merodach and the Dragon. Merodach, the creator of the inferior universe, slays a horrible monster and out of her body forms the universe. Here is the probable source of the so-called Christian allegory of St. George and the Dragon.

The Mysteries of Adonis, or Adoni, were celebrated annually in many parts of Egypt, Phoenicia, and Bible. The name Adonis, or Adoni, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the esoteric name of their God. Semele, mother of Adonis, was turned into a tree by the gods and after a time the bark burst open and the infant Savior issued forth. According to one account, he was liberated by a wild bear which split the wood of the maternal tree with its tusks. Adonis was born at midnight of the 24th of December, and through his unhappy death a Mystery rite was established that wrought the salvation of his people. In the Jewish month of Tammuz (another name for this deity) he was gored to death by a wild bear sent by the god An (Mars). The Adonismos was the ceremony of lamenting the premature death of the murdered god.

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Microcephalic Representation of Jupiter or Pan  
 A A globe from the gates of Pan in the world.  
 B The eyes of the hundred eyes upon ordinary men.  
 C The gates of Pan.  
 D The gates of the gates of Pan in the world.  
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From Kitcher's *Edipus Aegyptiacus*. THE GREAT GOD PAN.

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AUTHOR OF "THE MYTHS OF MEXICO AND PERU" "THE CIVILIZATION OF ANCIENT MEXICO" "THE POPOL VUH"  
"THE MYTHS OF THE NORTH AMERICAN INDIANS"  
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### Tammuz and Ishtar

The myth of Tammuz is one of high antiquity, dating possibly from 4000 B.C. or even earlier. Both Tammuz and Ishtar were originally non-Semitic, the name of the former deity being derived from the Akkadian Dumu-zi, 'son of life,' or 'the only son,' perhaps a contraction of Dumu-zi-apsu, 'offspring of the spirit of the deep.' The 'spirit of the deep' is the water-god Ea, and Tammuz apparently typifies the sun,

though he is not a simple solar deity, but a god who unites in himself the attributes of various divinities. An ancient Akkadian hymn addresses Tammuz as "*Shepherd and lord, husband of Ishtar the lady of heaven, lord of the underworld, lord of the shepherd's seat.*" Tammuz is the shepherd of the sky, and his flocks and herds, like those of St. Ilya in Slavonic folklore, are the cloud-cattle and the fleecy vapours of the heavens. -Myths and Legends of Babylonia and Assyria:125-6

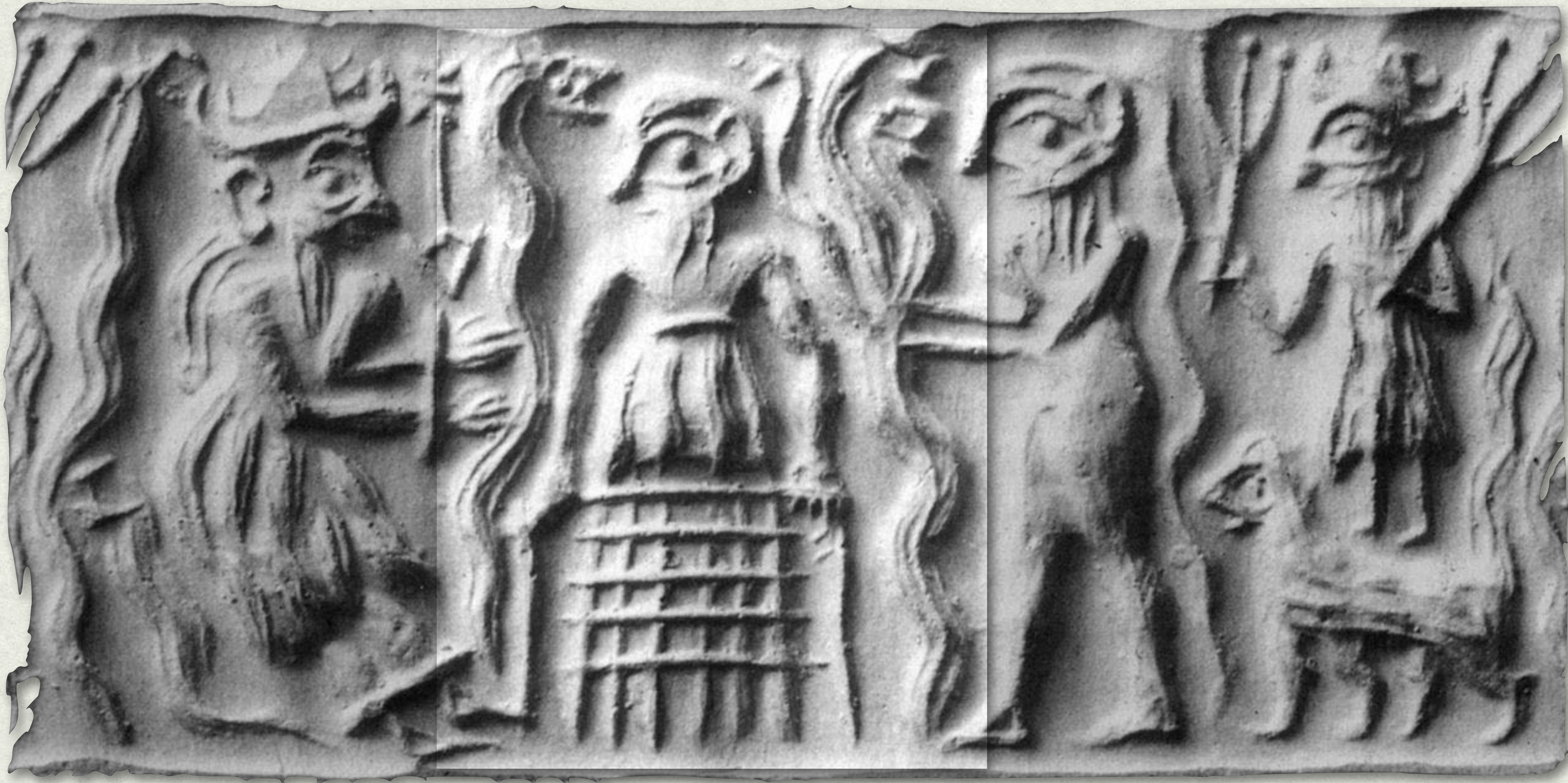
Tammuz, alabaster relief from Ashur, c.1500 BC





Cylinder seal impression. Probably Dumuzi imprisoned in the underworld.





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With outspread wings, Ishtar, the daughter of Sin (the Moon), sweeps downward to the gates of death. The house of darkness—the dwelling of the god Ikalla—is described as "the place of no return," "a place without light," "the nourishment of those who dwell therein is dust and their food is mud. Over the bolts on the door of the house of Ikalla is scattered dust, and the keepers of the house are covered with feathers like birds. Ishtar demands that the keepers open the gates, declaring that if they do not she will shatter the doorposts and strike the hinges and raise up dead devours of the living. The guardians of the gates beg her to be patient while they go to the queen of Hades, from whom they secure permission to admit Ishtar, but only in the same manner as all others came to this dreary house. Ishtar then enters and descends through the seven gates which lead downward into the depths of the underworld. At the first gate the great crown is removed from her head, at the second gate the earrings from her ears, at the third gate the necklace from her neck, at the fourth gate the ornaments from her breast, at the fifth gate the girdle from her waist, at the sixth gate the bracelets from her hands and feet, and at the seventh gate the covering cloak of her body. Ishtar reconstitutes as each successive article of apparel is taken from her, but the guardian tells her that this is the experience of all who enter the somber domain of death. Enraged upon beholding Ishtar, the Mistress of Hades inflicts upon her all manner of disease and imprisons her in the underworld.

As Ishtar represents the spirit of fertility, her loss prevents the opening of the crops and the maturing of all life upon the earth. In this respect the story parallels the legend of Persephone. The gods,

realizing that the loss of Ishtar is disorganizing all Nature, send a messenger to the underworld and demand her release. The Mistress of Hades is forced to comply, and the water of life is poured over Ishtar. Thus cured of the infirmities inflicted on her, she reverses her way upward through the seven gates, at each of which she is re-vested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar squired the water of life which would have wrought the resurrection of Tammuz.

The myth of Ishtar symbolizes the descent of the human spirit through the seven worlds, or spheres of the sacred planets, and finally, deprived of its spiritual adornments, is incarnated in the physical body—Hades—where the mistress of that body heaps every form of sorrow and misery upon the imprisoned consciousness. The waters of life—the secret doctrine—cure the diseases of ignorance; and the spirit, ascending again to its divine source, regains its God-given adornments as it passes upward through the rings of the planets.

Another Mystery ritual among the Babylonians and Assyrians was that of Merodach and the Dragon. Merodach, the creator of the inferior universe, slays a horrible monster and out of her body forms the universe. Here is the probable source of the so-called Christian allegory of St. George and the Dragon.

The Mysteries of Adonis, or Adoni, were celebrated annually in many parts of Egypt, Phoenicia, and Bible. The name Adonis, or Adoni, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the esoteric name of their God. Semele, mother of Adonis, was turned into a tree by the gods and after a while the bark burst open and the infant Savior issued forth. According to one account, he was liberated by a wild bear which split the wood of the maternal tree with its tusks. Adonis was born at midnight of the 24th of December, and through his unhappy death a Mystery rite was established that wrought the salvation of his people. In the Jewish month of Tammuz (another name for this deity) he was gored to death by a wild bear sent by the god An (Mars). The Adonismos was the ceremony of lamenting the premature death of the murdered god.

In Ezekiel viii. 14, it is written that women were weeping for Tammuz (Adonis) at the north gate of the Lord's House in Jerusalem. Sir James George Frazer cites Jerome thus: "He tells us that Bethlehem, the traditional birthplace of the Lord, was shaded by a grove of that still older Syrian Lord, Adonis, and that where the infant Jesus lay wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild bear is said to have been set over one of the gates of Jerusalem in honor of Adonis, and his rites celebrated in the grotto of the Nativity at Bethlehem. Adonis as the



Microcephalic Representation of Jupiter or Pan  
A A globe from the gates of Pan in the world.  
B The eyes of the hundred eyes upon ordinary men.  
C The horns of Pan.  
D The horns of the female (cross of the eye) and of all its members.  
E Something measured by its weight.  
F The power of the goddess in the gates of the world.  
G Earth (the goddess) standing with power, only one eye.  
H Another in regard to (Mars) Pantheon, against female power.  
I Field, crop, and various forms of vegetation.  
J The entrance of the crop process.  
K The entrance of the crop process.  
L The gates of the world.  
M The gates of the world.  
N The horns of the world with their horns spread.

THE GREAT GOD PAN.

The great god Pan was celebrated as the author and director of the annual dance which he is supposed to have instituted to celebrate the circumlocution of the heavenly bodies. Pan was a composite creature, the upper part—the reception of his lower-being from the lower part in the form of a goat. Pan as the prototype of natural energy and, while undoubtedly a god, does, should not be confused with Pantheon. The form of Pan nearly the nature of Pantheon, the upper part, and the god himself is a symbol of Saturn because this planet is enclosed in Saturnian matter which is a goat. The figure of Pan is a symbol of the Mysteries of Pan, who was regarded as a god of Jupiter, the Double-god. Pan represents the reproductive power of the sun and was the chief of a herd of tame goats, panthers, fawns, and mice. He also attended the wedding feast of the deities. The Christians substituted a man in the place of the goat of the birth of Christ the same way as the old gods were altered in the giving of names to our history. "Great Pantheon!"

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild bear" in his cryptic symbolism.

Adonis was originally an androgynous deity who represented the solar power which in the winter was destroyed by the evil principle of cold—the bear. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the adoration of his priestess and followers. "He is risen!" Adonis was born out of a myrtle tree. Myrtle, the symbol of death because of its connection with the process of embalming, was one of the gifts brought by the three Magi to the manger of Jesus.

In the Mysteries of Adonis the neophyte passed through the symbolic death of the god and, "raised" by the priestess, entered into the blessed state of redemption made possible by the sufferings of Adonis. Nearly all authors believe Adonis to have been originally a vegetation god directly connected with the growth and maturing of flowers

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From Kitcher's *Edipus Aegyptiacus*. THE GREAT GOD PAN.

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The Triune or Trinity in Unity



In the earliest human likeness the godhead comprised the mother, child, and virile male. This was the first trinity in unity. The dyad of mother and child is well known in *Sut-Typhon*, or *Kbeb* and *Khebekh* (the mother of time, with *Khebekh* or *Sevekh* as her son, her Saturn, the earliest form of time in person); *Hathor* and *Horus*; *Ishtar* and *Tammuz*; *Belit* and *Adar*; *Astarte* and *Sutekh*; *Ked* and *Aeddon*; and many more. But the triadic nature of the mother and her child has been overlooked. Yet in each case the child is also the mother's consort, called the "husband of his mother" and thus the triple character of the two sexes is demonstrated.

The Trinity were continued in the Gnostic system as *Achamoth*, the Mother, and her Son in his two characters; in one of these he is the

Demiurge or creator of material on the left hand (he who was represented in the Child-image as *Ptah* in Egypt), on the other he is the creator of substance (or the virile force) on the right hand. As Son of the Mother without the fatherhood he is styled *Apator* and *Metropator*. He also created Seven Heavens, over which he dwells as *Hebdomas*, the Seven-fold one, who with the Mother, constitutes the primary ogdoad. In him the Trinity were united under the title of *IAO*. This deity, therefore, is identical with the *IAO-Sabaoth*; the Triad of two sexes and threefold character; the Divinity of the Seven Spirits, Seven Rays, Seven Planets, whose totality of Trinity and Heptad was tenfold in accordance with the Ten Sephiroth. -The Natural Genesis, v.1, p.537-8





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In Ezekiel viii, 14, it is written that women were weeping for Tammuz (Adonis) at the north gate of the Lord's House in Jerusalem. Sir James George Frazer cites from this: "He tells us that Bethlehem, the traditional birthplace of the Lord, was shaded by a grove of that still older Syrian Lord, Adonis, and that where the infant Jesus had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild bear is said to have been set over one of the gates of Jerusalem in honor of Adonis and his rites celebrated in the grotto of the Nativity at Bethlehem. Adonis as the

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Hieroglyphical Representation of Jupiter or Pan

- A. A radii fan, the power of heat in the world.
- B. The power of the heavenly fire upon the earth's surface.
- C. Mankind's elements.
- D. The power of the periodic return of the year and of its revolutions.
- E. Everything is sustained by its vitality.
- F. The source of the ferment of the spirit of the dead air.
- G. Each of the seasons (winter, spring, summer, and fall).
- H. Asymmetrical forces (elemental, terrestrial, and general terrestrial forces).
- I. Fertilizing and vivifying forces of vegetable life.
- J. The harmonies of the musical planets.
- K. The properties of the earth and heaven planes.
- L. The power of freedom.
- M. The four seasons.
- N. The lines of the orbits and their speed when squared.

From Kitcher's *Edipus Aegyptiacus*. THE GREAT GOD PAN.

The great god Pan was celebrated as the author and director of the sacred dances which he is supposed to have instituted to symbolize the circumambulations of the heavenly bodies. Pan may be compared to Saturn, the upper gate—with the exception of his horns—being human, and the lower part in the form of a goat. Pan is the prototype of natural energy and, while undoubtedly a phallic deity, should not be confused with Priapus. The pipes of Pan signify the natural harmony of the spheres, and the goat himself is a symbol of Saturn because this planet is enmeshed in Saturnian, which exists as a gate. The Egyptian name indicated into the Mysteries of Pan, was said to represent as a phallic of Jupiter, the Demiurgeus. Pan represented the integrative power of the sun and was the chief of a world of rustic deities, panes, fauns, and satyrs. He also signified the untiring spirit of the lower world. The Christians substituted a cross for the goat. "As in the case of the myth of Christ the oxen were allowed after giving utterance to one last cry, 'Great Pan is dead!'"

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Ishtar has from an early period been associated with Tammuz as his consort, as she has, indeed, with *Merodach* and *Assur* and other deities. Yet she is by no means a mere reflection of the male divinity, but has a distinct individuality of her own, differing in this from all other Babylonian goddesses. The widespread character of the worship of Ishtar is remarkable. None of the Babylonian or Assyrian deities were adopted into the pantheons of so many alien races. From the Persian Gulf to the pillars of Hercules she was adored as the great mother of all that lived. She has been identified with *Dawkina*,

wife of *Ea*, and is therefore mother of Tammuz as well as his consort. This dual relationship may account for that which appears in later myths among the Greeks, where *Smyrna*, mother of *Adonis*, is also his sister. Ishtar was regarded sometimes as the daughter of the sky-god *Anu*, and sometimes as the child of *Sin*, the lunar deity. Her worship in Babylonia was universal, and in time displaced that of Tammuz himself. The love of Ishtar for Tammuz represents the wooing of the sun-god of spring-time by the goddess of fertility. -Myths and Legends of Babylonia and Assyria:125-6

Ishtar on an Akkadian seal



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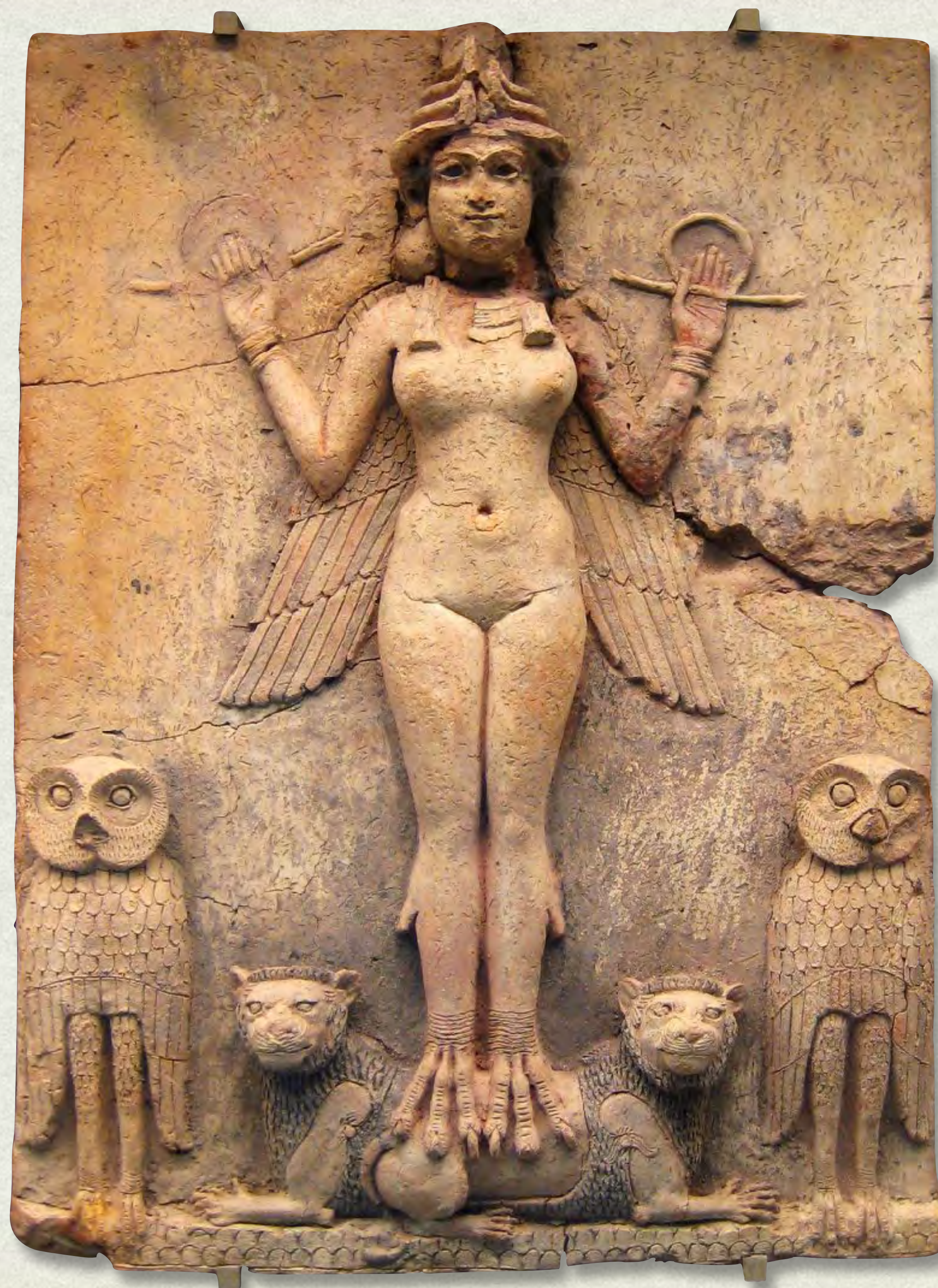
Microcephalic Representation of Jupiter or Pan. A A globe from the point of Pan in the world. B The point at the lowest part upon ordinary maps. C Hercules' column. D The point of the globe from which the rest of all is measured. E Hercules' column as measured by his son. F The point in the hemisphere in the point of the head of Pan. G Earth (the Atlantic Ocean), looking westward, only the sea. H A view of the point of the globe from the point of the head of Pan. I Field, crops, and various forms of vegetation. J The hemisphere of the world. K The mountain of the world and various plants. L The point of the world. M The base of the world. N The base of the world and the point of the globe. O The base of the world and the point of the globe.

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Astaroth  
Mesopotamian frieze





Ishtar



Astarte



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Astarte as Charioteer







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Microcephalic Representation of Jupiter or Pan. A. A globe from the gates of Pan in the world. B. The eyes of the heavenly spheres stationary upon the earth. C. Hades in the center. D. The gates of the underworld. E. The gates of the underworld. F. The gates of the underworld. G. Earth with its atmosphere, holding with power, only the sun. H. A river in the underworld. I. Field, crops, and various forms of vegetation. J. The entrance of the underworld. K. The entrance of the underworld. L. The gates of the underworld. M. The gates of the underworld. N. The gates of the underworld. O. The gates of the underworld.

From Kessler's *Geology of Egypt*. THE GREAT GOD PAN. The great god Pan was celebrated as the author and director of the annual dances which he is supposed to have instituted to celebrate the circumnavigation of the heavenly bodies. Pan was a composite creature, the upper part—the acceptance of his lower-being from him and the lower part in the form of a goat. Pan is the prototype of natural energy and, while traditionally a god of the woods, should not be confused with Priapus. The form of Pan nearly the nature of Pan is the sphinx, and the god himself is a symbol of Saturn. Because this planet is enclosed in Saturnian matter which is a goat. The Egyptians were instructed that the Mysteries of Pan, who was regarded as a god of Jupiter, the Double-god. Pan represents the representing power of the sun and was the chief of a hierarchy of gods, plants, trees, and water. He also is the chief of the underworld. The Christians substituted a myrtle tree after that of the birth of Christ the sun was allowed the giving of the sun to the laboratory. "Great Pan is dead!"

She was probably identical with Ashteroth, Astarte, and Aphrodite. The story of her descent into the underworld in search presumably for the sacred elixir which alone could restore Tammuz to life is the key to the ritual of her Mysteries. Tammuz, whose annual festival took place just before the summer solstice, died in midsummer in the ancient month which bore his name, and was mourned with elaborate ceremonies. The manner of his death is unknown, but some of the accusations made against Ishtar by Izdubar (Nimrod) would indicate that she, indirectly at least, had contributed to his demise. The resurrection of Tammuz was the occasion of great rejoicing, at which time he was hailed as a "redeemer" of his people.



hanters established themselves in Egypt, where they became its first "divine" rulers. Nearly all the great cosmologic myths forming the foundation of the various sacred books of the world are based upon the Atlantean Mystery rituals.

THE MYTH OF THE DYING GOD

The myth of Tammuz and Ishtar is one of the earliest examples of the dying-god allegory, probably antedating 4000 B.C. (See *Babylonia and Assyria* by Lewis Spence.) The imperfect condition of the tablets upon which the legends are inscribed makes it impossible to secure more than a fragmentary account of the Tammuz rites. Being the esoteric god of the sun, Tammuz did not occupy a position among the first deities venerated by the Babylonians, who for lack of deeper knowledge looked upon him as a god of agriculture or a vegetation spirit. Originally he was described as being one of the guardians of the gates of the underworld. Like many other Savior-Gods, he is referred to as a "shepherd" or "the lord of the shepherd sea." Tammuz occupies the remarkable position of son and husband of Ishtar, the Babylonian and Assyrian Mother-goddess, Ishtar—to whom the planet Venus was sacred—was the most widely venerated deity of the Babylonian and Assyrian pantheon. She was

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With outspread wings, Ishtar, the daughter of Sin (the Moon), sweeps downward to the gates of death. The house of darkness—the dwelling of the god Ikalla—is described as "the place of no return," "its without light, the nourishment of those who dwell therein is dust and their food is mud. Over the bolts on the door of the house of Ikalla is scattered dust, and the keepers of the house are covered with feathers like birds. Ishtar demands that the keepers open the gates, declaring that if they do not she will shatter the doorposts and strike the hinges and raise up dead devoursers of the living. The guardians of the gates beg her to be patient while they go to the queen of Hades, from whom they secure permission to admit Ishtar, but only in the same manner as all others came to this dreary house. Ishtar then upon descending through the seven gates which lead downward into the depths of the underworld. At the first gate the great crown is removed from her head, at the second gate the earrings from her ears, at the third gate the necklace from her neck, at the fourth gate the ornaments from her breast, at the fifth gate the girdle from her waist, at the sixth gate the bracelets from her hands and feet, and at the seventh gate the covering cloak of her body. Ishtar reconsecrates as each successive article of apparel is taken from her, but the guardian tells her that this is the experience of all who enter the somber domain of death. Enraged upon beholding Ishtar, the Mistress of Hades inflicts upon her all manner of disease and imprisons her in the underworld.

As Ishtar represents the spirit of fertility, her loss prevents the opening of the crops and the maturing of all life upon the earth. In this respect the story parallels the legend of Persephone. The gods,

realizing that the loss of Ishtar is disorganizing all Planets, send a messenger to the underworld and demand her release. The Mistress of Hades is forced to comply, and the water of life is poured over Ishtar. Thus cured of the infirmities inflicted on her, she reverses her way upward through the seven gates, at each of which she is invested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar scooped the water of life which would have wrought the resurrection of Tammuz.

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 B The eyes of the heavenly sphere, arbitrary name.  
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 D The gates of the planets, those of the first and of all its spheres.  
 E Surrounding surrounded by the sun.  
 F The gates of the planets, in the gates of the world.  
 G Earth, the planet, terrestrial, looking with power, only the sun.  
 H Anomalous in the planet, terrestrial, planetary, terrestrial, cosmic.  
 I Field, crops, and various forms of vegetation.  
 J The spheres of the seven planets.  
 K The spheres of the earth and the sun.  
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