



[Home »](#)



MORYA FEDERATION
ESOTERIC SCHOOLS OF MEDITATION, STUDY AND SERVICE

Index of Morya Federation Webinar Series

Webinar Series in Progress

- [Esoteric Healing Services and Global Sharing Group \(Nicole Resciniti\)](#)
- [Secret Doctrine Webinars \(Francis Donald\)](#)
- [Secret Teachings of All Ages Webinars \(Francis Donald\)](#)
- [Subjective Influences through the 10 Seed Groups \(David Hopper\)](#)

Prior Webinar Series

- [Awakening the Higher Mind \(Duane Carpenter\)](#)
- [DINA Disciples Webinars \(Elena Dramchini\)](#)
- [Discover the Self: Through the 7 Rays Webinar \(Eva Smith\)](#)
- [Esoteric Astrology and Chart Delineation 2018 \(Eva Smith, BL Allison\)](#)
- [Esoteric Astrology and Chart Delineation 2015 \(Eva Smith, BL Allison\)](#)
- [Esoteric Astrology and the Pairs of Opposites 2020 \(Eva Smith, BL Allison\)](#)
- [Great Quest Student Webinars \(Leoni Hodgson, BL Allison\)](#)
- [Journey of the Soul \(David Hopper\)](#)
- [Labours of Hercules Webinars \(BL Allison\)](#)
- [Morya Federation Inaugural Webinars](#)
- [Open Webinars](#)

The Secret Teachings of All Ages 1

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

Slide Layout

Blank Change Master

Appearance

- Title
- Body
- Slide Number

Background

Image Fill

Original Size Choose...

Scale 52%

Edit Master Slide

1:16 / 1:46:48

CC ⚙️ 🖥️ 🖱️ 🗨️

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

66 views • Jun 27, 2020

👍 2 🗨️ 0 ➦ SHARE ⌵ SAVE ⋮



Morya Federation Esoteric Education
3.25K subscribers

SUBSCRIBE



▶ ⏪ 🔊 0:00 / 2:01:54

CC ⚙️ 📺 📱 🗉

The Secret Doctrine, Program 01 - with Francis Donald

133 views • Jun 26, 2020

👍 5 💬 0 ➡️ SHARE ⚙️ SAVE ⋮



Morya Federation Esoteric Education
3.18K subscribers

SUBSCRIBE

francis donald secret teachings



The Secret Teachings of All Ages 1

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

Slide Layout

Blank Change Master

Appearance

- Title
- Body
- Slide Number

Background

Image Fill

Original Size Choose...

Scale 52%

Edit Master Slide

1:16 / 1:46:48



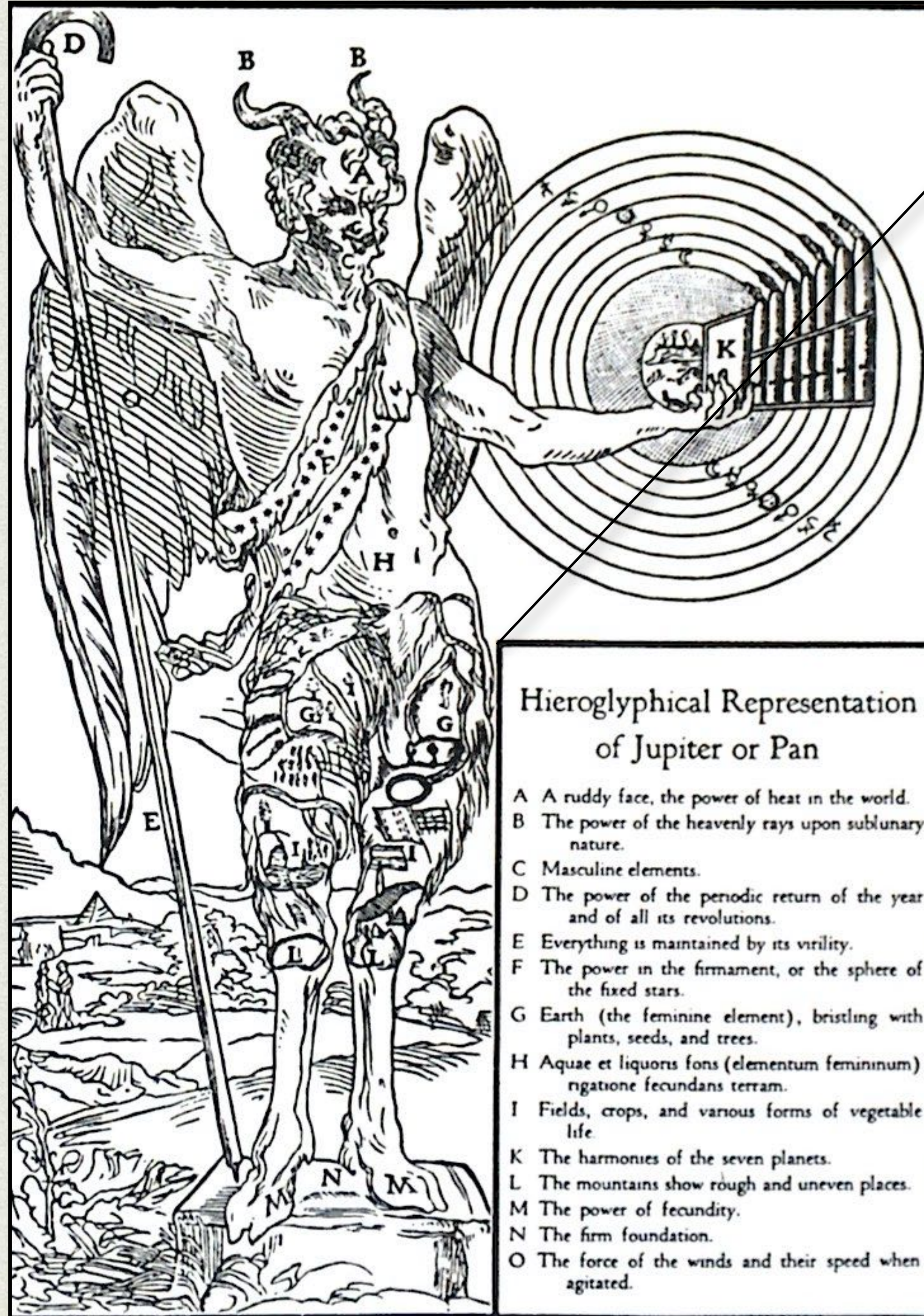
Secret Teachings of All Ages, Program 01 - with Francis Donald

66 views · Jun 27, 2020

2 0 SHARE SAVE ...

Morya Federation Esoteric Education
3.25K subscribers

SUBSCRIBE



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.*
- I Fields, crops, and various forms of vegetable life.
- K The harmonies of the seven planets.
- L The mountains show rough and uneven places.
- M The power of fecundity.
- N The firm foundation.
- O The force of the winds and their speed when agitated.

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.*
- I Fields, crops, and various forms of vegetable life.
- K The harmonies of the seven planets.
- L The mountains show rough and uneven places.
- M The power of fecundity.
- N The firm foundation.
- O The force of the winds and their speed when agitated.

	Earth	Moon	Mercury	Venus	Sun	Mars	Jupiter	Saturn
Pan	Earthly Pan	Lunar Pan	Mercurial Pan	Venusian Pan	Solar Pan	Martian Pan	Jupiterian Pan	Saturnian Pan
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

lanteans 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 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, Asarte, 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 Ikalla—is described as "the place of no return." It is 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 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 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 remonstrates 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 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 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 retraces her way upward through the seven gates, at each of which she is reinvested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured 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 Bible. The name Adonis, or Adoni, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the exoteric name of their God. Srymsa, 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 Aps (Mars). The Adoniasmos 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 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

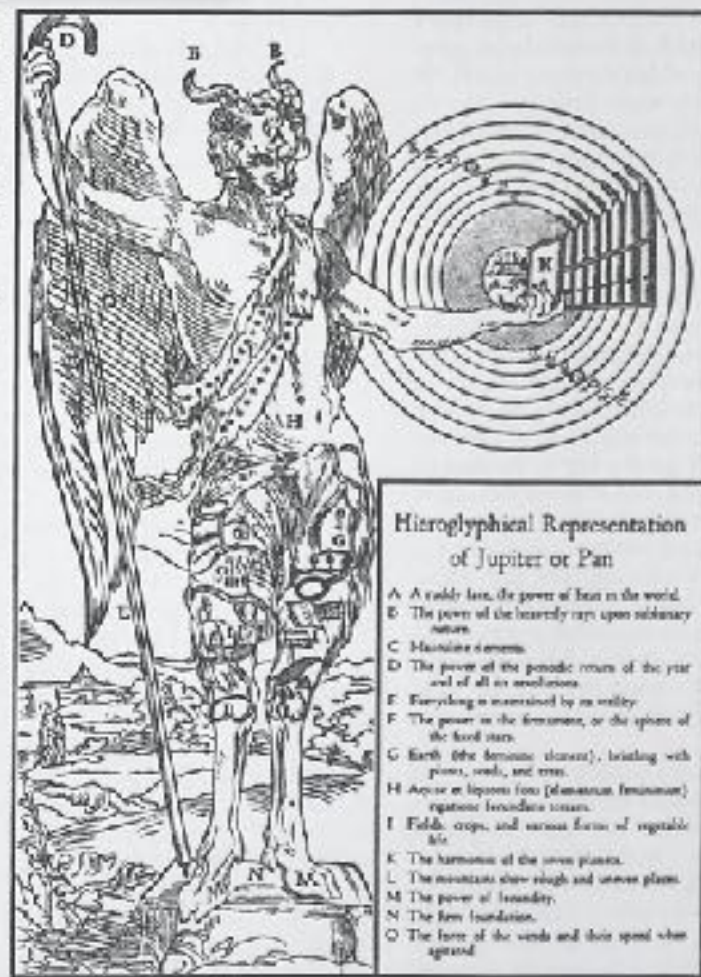
"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild bear" in his cryptic symbolism. Adonis was originally an androgynous deity who represented the solar power which in the winter was destroyed by the evil principle of cold—the bear. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests 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 priests, 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

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.



Microphyical Representation of Jupiter or Pan

- A A table-top, the given of Pan in the world.
- B The given of the heavenly rays upon ordinary man.
- C Mountain stream.
- D The given of the periodic return of the year and of all its seasons.
- E Everything is maintained by its vitality.
- F The given in the form of the spirit of the food and water.
- G Earth like human breast, leading with power, will, and love.
- H As yet in liquid form (maternal form); equated to human woman.
- I Fields, crops, and various forms of vegetable life.
- K The harmonies of the seven planets.
- L The mountains that sing and waves play.
- M The given of foundation.
- N The form of foundation.
- O The love of the words and their spirit when agreed.

From Kircher's *Œdipus Ægyptiacus*.

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 circumsolutions of the heavenly bodies. Pan was a composite creature, the upper part—the exception of his horns—being human, and the lower part in the form of a goat. Pan as the principle of natural energy and, while undoubtedly a phallic deity, should not be confused with Priapus, the god of Pan signify the material barrenness of the spheres, and the god himself is a symbol of Saturn because the planet is enclosed 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 Deucalion. Pan represented the insupportable power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. The Christians substituted a story to the effect that at the time of the birth of Christ the words were uttered "for giving utterance to our last cry, "Great Pan is dead!"

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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 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 retraces 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 secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The Adoniasmos 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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



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 stationary 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 vitality.
- F The gates in the firmament, or the spheres of the fixed stars.
- G Earth (the feminine element), breathing with plants, seeds, and trees.
- H Aquae in liquoribus (dramatic fountain) signifies fecundate venae.
- I Fields, crops, and various forms of vegetable life.
- K The harmonies of the seven planets.
- L The mountains show rough and uneven places.
- M The power of fecundity.
- N The firm foundation.
- O The laws of the winds and their speed when agitated.

From Kircher's *Œdipus 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 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 not 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 enclined 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 Demiburgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

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.

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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 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 retraces her way upward through the seven gates, at each of which she is re-invested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The Adoniasmos 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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



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 stationary 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 vitality.
- F. The gates in the firmament, or the spheres of the fixed stars.
- G. Earth (the feminine element), bristling with plants, seeds, and trees.
- H. Aquae in liquoribus (elementum femininum) regione laetantibus venis.
- I. Fields, crops, and various forms of vegetable life.
- K. The harmonies of the seven planets.
- L. The mountains show rough and uneven places.
- M. The power of fecundity.
- N. The firm foundation.
- O. The laws of the winds and their speed when agitated.

From Kircher's *Œdipus 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 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 not 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 enclimated 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 Demiburgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

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.

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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 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 retraces 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 secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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



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 stationary 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 vitality.
- F. The gates in the firmament, or the spheres of the fixed stars.
- G. Earth (the feminine element), breathing with plants, seeds, and trees.
- H. Aquae in liquoribus (distillation fountain) signum hereditatis venae.
- I. Fields, crops, and various forms of vegetable life.
- K. The harmonies of the seven planets.
- L. The mountains show rough and uneven places.
- M. The power of fecundity.
- N. The firm foundation.
- O. The laws of the winds and their speed when agitated.

From Kircher's *Œdipus 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 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 not 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 enclimated 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 Demiburgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

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.



In NAPOLI per Secondino Roncagliolo con licenza de superiori 1624.



Detail from *An Alchemist's Laboratory*. 17th–18th century. Follower of David Teniers II



The Tree of Alchimi

THE TREE OF ALCHEMY

—From the Norton manuscript in the Bacstrom collection.

Alchemy is devoted to the quest of three hidden truths which are three concealments of one Truth. The first of the veils is the transmutation of metals; the second, the discovery of a universal medicine; and the third, the creation of the elixir of conscious immortality.

There were two kinds of alchemists. To the first, alchemy was a super-chemistry, the transmutation of metals a physical possibility, the universal medicine an actual compound against disease, and the elixir of life a subtle fluid which could prolong physical existence indefinitely. To the second kind of alchemist, the three quests were entirely spiritual, and were to be attained only through the practice of the mystical disciplines of realization that had descended from the ancient rites of the Egyptian temples.

In an old manuscript left behind by some unknown writer of the 17th century, a mystic alchemist sounds the note of warning: "Woe!

Woe! Woe unto the gold-makers!" This is the burden of all alchemical writings. The fables are told, but woe to him who accepts them as the substance of the doctrine. They are but the shadow; the substance lies beyond.

To the modern truth seeker alchemy conveys the light of another facet of the philosophical diamond. It gives further instruction in the mystery of the search for the Self...

Thus we learn from the story of alchemy that each must gather the Elixir from all the lives that make up mankind and compound therefrom the Elixir of his own life. From all the secrets that are man shall be fashioned the secret power that shall save mankind.

Sincerely Yours,

Manly P. Hall



SOMA is the moon astronomically; but in mystical phraseology, it is also the name of the sacred beverage drunk by the Brahmins and the Initiates during their mysteries and sacrificial rites. The "Soma" plant is the *asclepias acida*, which yields a juice from which that mystic beverage, the Soma drink, is made. Alone the descendants of the Rishis, the *Agnihôtri*

(the fire priests) of the great mysteries knew all its powers. But the real property of the true Soma was (and is) to make a new man of the Initiate, after he is reborn... -SD2:498-9

The *Gandharva* of the Veda is the deity who knows and reveals the secrets of heaven and divine truths to mortals. *Cosmically*—the Gandharvas are the

aggregate powers of the solar-fire, and constitute its Forces; *psychically*—the intelligence residing in the *Sushumna*, Solar ray, the highest of the seven rays; *mystically*—the occult force in the Soma (the moon, or lunar plant) and the drink made of it; *physically*—the phenomenal, and *spiritually*—the noumenal causes of *Sound* and the "Voice of Nature." -SD1:523fn



Cool
Taste

Soma
plus



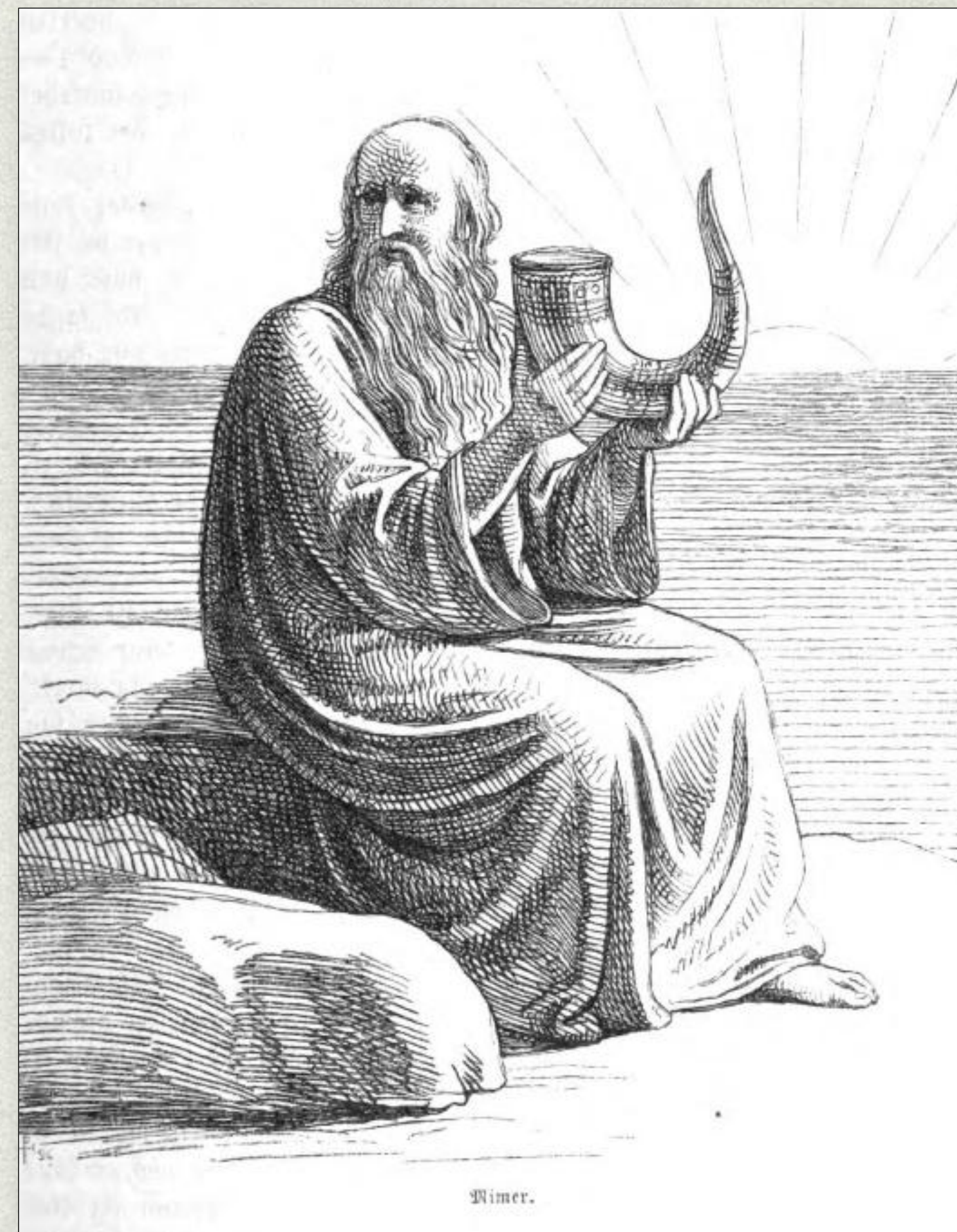
Orange
Serve Chilled

250 ml



The influence which emanates from the Pole Star and which is such a potent factor in our solar system reaches our planet via the sign Aquarius. The reasons will be noted if the student bears in mind the significance of water as a symbol of the emotions, which are but a lower manifestation of love-desire. Aquarius is a force centre from which the adept draws the "water of life" and carries it to the multitude. This force from the Pole Star, via Aquarius, is of special power at this time and the day of opportunity is therefore great. It is one of the agencies which make the coming of the Great Lord a possibility. -TCF:1263

What is samadhi, from the initiate point of view and esoterically comprehended? Simply those interludes in the initiate's life of service wherein he withdraws all his forces into a "well of silence"—a well, full of the water of life. In this state of consciousness two definite activities transpire: Tension and Recognition. Without these interludes of abstraction, his work would slowly weaken as the tension, earlier initiated, weakened; his ability to attract and to hold others true to the vision would likewise slowly disappear, as his power to recognise became myopic. The initiate, therefore, as he works within the Ashram, withdraws at the needed times. As he inhales the life of the Hierarchy, and increasingly that of the Monad (which he gradually learns to do), and as he exhales the living essence into the "world of serving lives," he becomes steadily more and more dependent upon the "interludes" wherein both these phases of activity cease and he becomes immersed in Being and in Consciousness—the intrinsic parts of the animating Whole. I use this phrase "animating Whole" advisedly to indicate that the points of interlude are not related to form life at all, but to the life of Life itself. -DINA2:453



...interludes in the initiate's life of service wherein he withdraws all his forces into a "well of silence"—a well, full of the water of life. -DINA2:453

Odin at Mimir's Well



...interludes in the initiate's life of service wherein he **withdraws all his forces into a "well of silence"**—a well, full of the water of life. -DINA2:453

Odin at Mimir's Well

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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 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 retraces her way upward through the seven gates, at each of which she is re-invested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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



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 stationary 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 vitality.
- F. The gates in the firmament, or the spheres of the fixed stars.
- G. Earth (the feminine element), breathing with plants, seeds, and trees.
- H. Aquae in liquoribus (elementum femininum) regione laetantibus venis.
- I. Fields, crops, and various forms of vegetable life.
- K. The harmonies of the seven planets.
- L. The mountains show rough and uneven places.
- M. The power of fecundity.
- N. The firm foundation.
- O. The laws of the winds and their speed when agitated.

From Kircher's *Œdipus 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 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 not 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 enclimated 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

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.

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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 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 retraces 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 secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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



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 stationary 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 vitality.
- F The gates in the firmament, or the spheres of the fixed stars.
- G Earth (the feminine element), breathing with plants, seeds, and trees.
- H Aquae in liquoribus (dramatic fountain) signifies fecundity verum.
- I Fields, crops, and various forms of vegetable life.
- K The harmonies of the seven planets.
- L The mountains show rough and uneven places.
- M The power of fecundity.
- N The firm foundation.
- O The laws of the winds and their speed when agitated.

From Kircher's *Œdipus 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 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 not 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 enclimated 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 Demiburgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

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.



"From the winter solstice life begins to increase. its vitality being consummated at the summer solstice. Thus in the old Babylonian system the sun

rose out of the earth in December and passed down under it again in June." -MPH's *The All-Seeing Eye*, July, 1931, p.319

lanteans 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 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 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.

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 *Irkalla*—is described as "the place of no return." It is 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 *Irkalla* 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 remonstrates 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 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 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 retraces 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 secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god *Ars* (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, *Adonis* rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" *Adonis* was born out of a myrrh tree. Myrrh, 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 priests, 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



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 stationary nature.
 C Maudlin elements.
 D The power of the periodic return of the year and of all its revolutions.
 E Everything is maintained by its vitality.
 F The gates in the firmament, or the spheres of the fixed stars.
 G Earth (the feminine element), bristling with plants, seeds, and trees.
 H Aquae in liquid form (elementary firmament) regions heretofore unseen.
 I Fields, crops, and various forms of vegetable life.
 K The harmonies of the seven planets.
 L The necessary show rough and uneven places.
 M The power of fecundity.
 N The firm foundation.
 O The laws of the winds and their speed when agitated.

From Kircher's *Œdipus 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 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 not 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 enclaved 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

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 *Irkalla*—is described as "the place of no return." It is 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 *Irkalla* 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 remonstrates 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.

lanteans 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 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 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.

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 *Irkalla*—is described as "the place of no return." It is 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 *Irkalla* 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 remonstrates 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 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 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 retraces 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 secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god *Ars* (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, *Adonis* rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" *Adonis* was born out of a myrrh tree. Myrrh, 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 priests, 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



From Kircher's *Œdipus 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 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 not 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 enclaved 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

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 *Irkalla*—is described as "the place of no return." It is 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 *Irkalla* 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 remonstrates 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.

lanteans 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 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 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.

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 *Irkalla*—is described as "the place of no return." It is 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 *Irkalla* 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 remonstrates 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 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 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 retraces 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 secured 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.

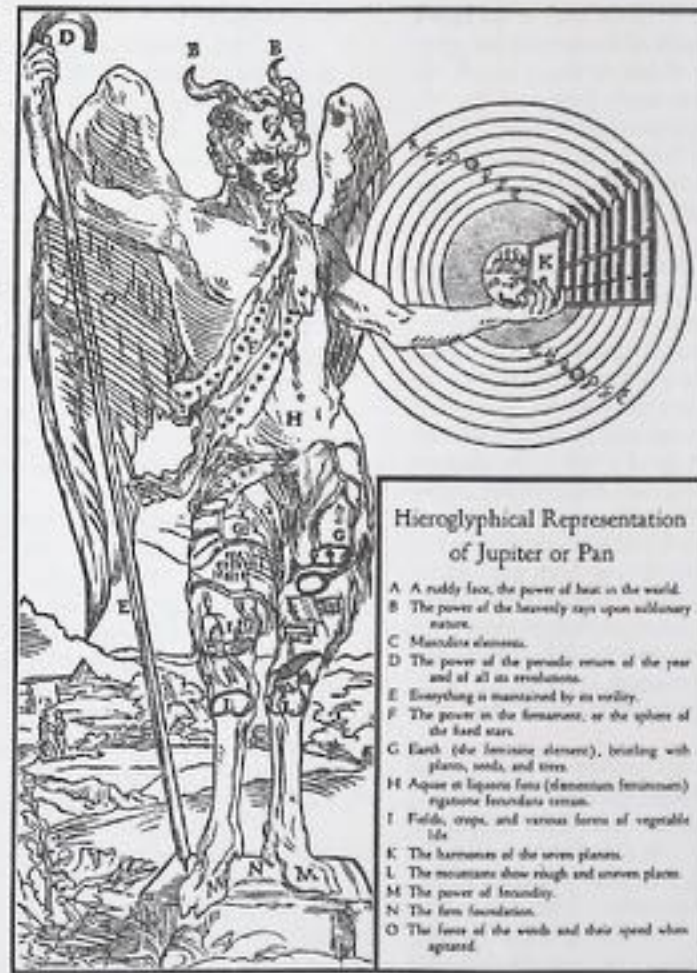
The Mysteries of *Adonis*, or *Adoni*, were celebrated annually in many parts of Egypt, Phoenicia, and Biblos. The name *Adonis*, or *Adoni*, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the esoteric name of their God. Smyrna, mother of *Adonis*, was turned 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 boar 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 boar sent by the god *Ars* (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, *Adonis* rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" *Adonis* was born out of a myrrh tree. Myrrh, 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 priests, 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



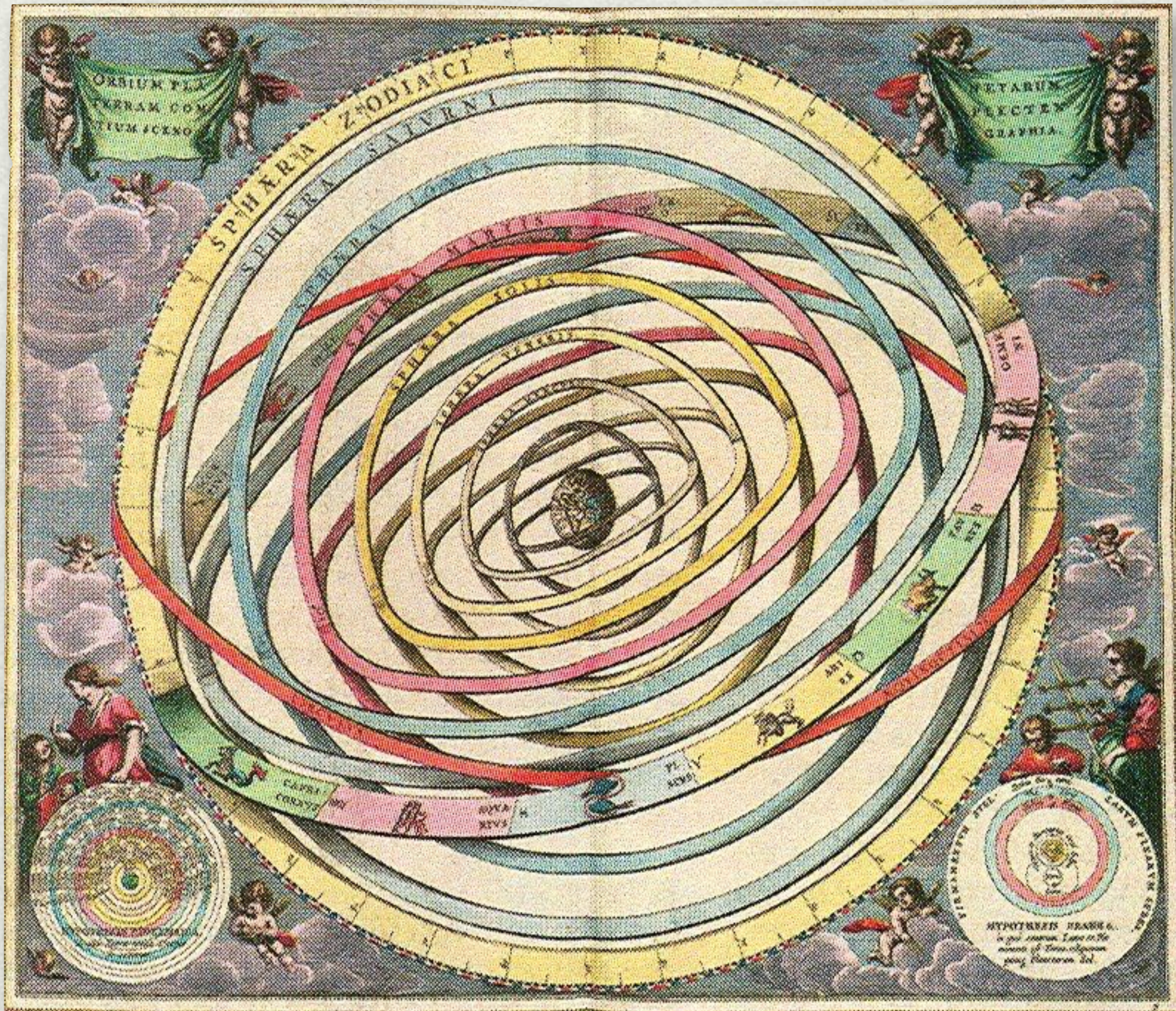
Hieroglyphical Representation of Jupiter or Pan
 A A ruddy face, the power of heat in the world.
 B The power of the heavenly rays upon stationary nature.
 C Masculine elements.
 D The power of the periodic return of the year and of all its revolutions.
 E Everything is maintained by its vitality.
 F The gates in the firmament, or the spheres of the fixed stars.
 G Earth (the feminine element), breathing with plants, seeds, and trees.
 H Aquae in liquid form (elementary form) regions heretofore unseen.
 I Fields, crops, and various forms of vegetable life.
 K The harmonies of the seven planets.
 L The successive show rains and snows planets.
 M The power of fecundity.
 N The firm foundation.
 O The laws of the winds and their speed when agitated.

From Kircher's *Œdipus Ægyptiacus*.
 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 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 not 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 enclaved 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

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 *Irkalla*—is described as "the place of no return." It is 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 *Irkalla* 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 remonstrates 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.



From *The Star Atlas of Cellarius*, 1660

The ladder of the worlds upon which souls ascend and descend is described in the Babylonian myth of Tammuz and Ishtar. It appears also in the Poimandres of Hermes Trismegistus where seven planetary governors sit upon the seven concentric circles of the world through which souls ascend and descend. Here likewise is the symbolism of Jacob's ladder, the nine royal arches of Enoch, and the seven heavens of the Revelation of St. John. The commentaries upon Mohammed's Night journey to Heaven describes how the Prophet of Islam, after climbing a ladder of golden cords hanging above the Temple of Jerusalem,

passed through seven gates at each of which stood one of the patriarchs of the Old Testament.

There is much in Gnosticism to intrigue the orientalist. Bardesanes, the last of the Gnostics, admitted himself to have been influenced by Buddhist metaphysics. This is particularly evident in that part of the teaching of the cult in which Christ is described as descending through the seven worlds on his way to physical incarnation. Like the Buddha, he ensouls a body on each of these seven planes, thus literally becoming all thing unto all men.

-MPH's Horizon, Spring, 1947, p.58

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 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 remonstrates 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 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 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 retraces her way upward through the seven gates, at each of which she is reinvested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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



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 stationary 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 vitality.
- F The gates in the firmament, or the spheres of the fixed stars.
- G Earth (the feminine element), bristling with plants, seeds, and trees.
- H Aquae in liquoribus (elementum femininum) regione laetantibus venant.
- I Fields, crops, and various forms of vegetable life.
- K The harmonies of the seven planets.
- L The musicians show rough and uneven places.
- M The power of fecundity.
- N The firm foundation.
- O The laws of the winds and their speed when agitated.

From Kircher's *Oedipus 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 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 not 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 enveloped 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

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 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 retraces her way upward through the seven gates, at each of which she is reinvested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured the water of life which would have wrought the resurrection of Tammuz.

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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,

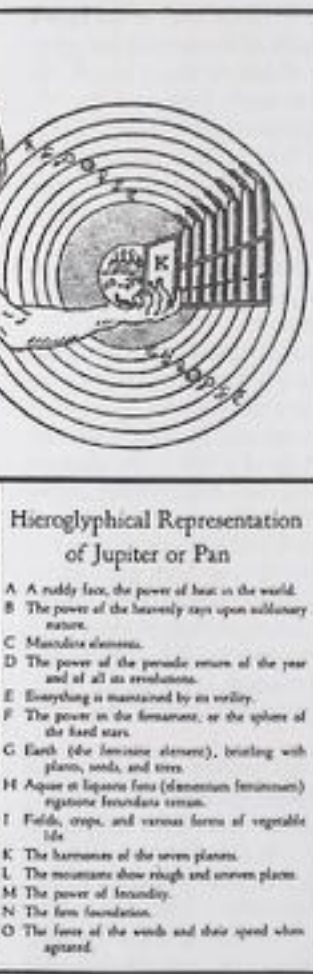
realizing that the loss of Ishtar is disorganizing all Nature, send a messenger to the underworld and demand her release. The Mistress of Hades is forced to comply, and the water of life is poured over Ishtar. Thus cured of the infirmities inflicted on her, she retraces her way upward through the seven gates, at each of which she is reinvested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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



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 stationary nature.
- C. Masculine element.
- D. The power of the periodic return of the year and of all its revolutions.
- E. Everything is maintained by its vitality.
- F. The gates in the firmament, or the spheres of the fixed stars.
- G. Earth (the feminine element), bristling with plants, seeds, and trees.
- H. Aquae in liquoribus (elementum femininum) regnum fructuum terrenum.
- I. Fields, crops, and various forms of vegetable life.
- K. The harmonies of the seven planets.
- L. The mountains show rough and uneven places.
- M. The power of fecundity.
- N. The firm foundation.
- O. The laws of the winds and their speed when agitated.

From Kircher's *Œdipus Ægyptiacus*. 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 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 not 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 exalted 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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

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 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 retraces her way upward through the seven gates, at each of which she is reinvested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured the water of life which would have wrought the resurrection of Tammuz.



Ishtar

Darkness was the first Revealer of Light in the stars, and therefore a form of the genitrix, the Mother (Mut) who is called Mistress of Darkness and the Bringer-forth of Light. In the last of the *Izdubar* Legends the Mother of all as Ishtar is *“She who is Darkness, the Mother, the emanator of the Dawn; She is Darkness.”* The Mexican genitrix, *Cihuacohuatl* is the female Serpent who gave birth to Light, and is the mother of the Twins, Light and Darkness. The “Wisdom” of Solomon is a personified phase of primordial Darkness. *“She is more beautiful than the sun, and above all the order of the stars. Being compared with Light she is found before it”*– analogous to Plutarch’s saying, *“Darkness is older than Light.”* –The Natural Genesis, v.1, p.296



Cihuacohuatl

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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,

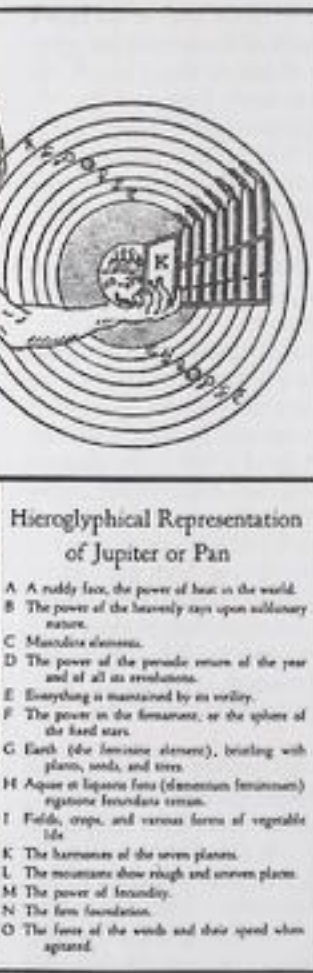
realizing that the loss of Ishtar is disorganizing all Nature, send a messenger to the underworld and demand her release. The Mistress of Hades is forced to comply, and the water of life is poured over Ishtar. Thus cured of the infirmities inflicted on her, she retraces her way upward through the seven gates, at each of which she is reinvested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The Adoniasmos 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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



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 stationary nature.
 C Masculine element.
 D The power of the periodic return of the year and of all its revolutions.
 E Everything is maintained by its vitality.
 F The gates in the firmament, or the spheres of the fixed stars.
 G Earth (the feminine element), breathing with plants, seeds, and trees.
 H Aquae in liquoribus (elementary firmament) regions, fountain, stream.
 I Fields, crops, and various forms of vegetable life.
 K The harmonies of the seven planets.
 L The mountains show rough and uneven places.
 M The power of fecundity.
 N The firm foundation.
 O The laws of the winds and their speed when agitated.

From Kircher's *Œdipus Ægyptiacus*.
 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 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 not 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 enshrouded 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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

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 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 retraces her way upward through the seven gates, at each of which she is reinvested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured the water of life which would have wrought the resurrection of Tammuz.



Shamash

During the time that Ishtar is confined within the bounds of *Aralu*, all fertility on the earth is suspended, both in the animal and vegetable kingdoms. Knowledge of this disastrous state of affairs is conveyed to the gods by their messenger, *Papsukal*, who first tells the story to *Shamash*,

the sun-god. *Shamash* weeps as he bears the matter before *Ea* and *Sin*, gods of the Earth and the moon respectively; but *Ea*, to remedy the sterility of the earth, creates a being called *Ashushu-namir*, whom he dispatches to the underworld to demand the release of Ishtar. *Allatu* is

greatly enraged when the demand is made "in the name of the great gods," and curses *Ashushu-namir* with a terrible curse, condemning him to dwell in the darkness of a dungeon, with the garbage of the city for his food. -Myths and Legends of Babylonia and Assyria-Spence pdf:130



Shamash

During the time that Ishtar is confined within the bounds of *Aralu*, all fertility on the earth is suspended, both in the animal and vegetable kingdoms. Knowledge of this disastrous state of affairs is conveyed to the gods by their messenger, *Papsukal*, who first tells the story to *Shamash*,

the sun-god. *Shamash* weeps as he bears the matter before *Ea* and *Sin*, gods of the Earth and the moon respectively; but *Ea*, to remedy the sterility of the earth, **creates a being called *Ashushu-namir*, whom he dispatches to the underworld to demand the release of Ishtar.** *Allatu* is

greatly enraged when the demand is made "in the name of the great gods," and curses *Ashushu-namir* with a terrible curse, condemning him to dwell in the darkness of a dungeon, with the garbage of the city for his food. -Myths and Legends of Babylonia and Assyria-Spence pdf:130

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 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 remonstrates 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 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,

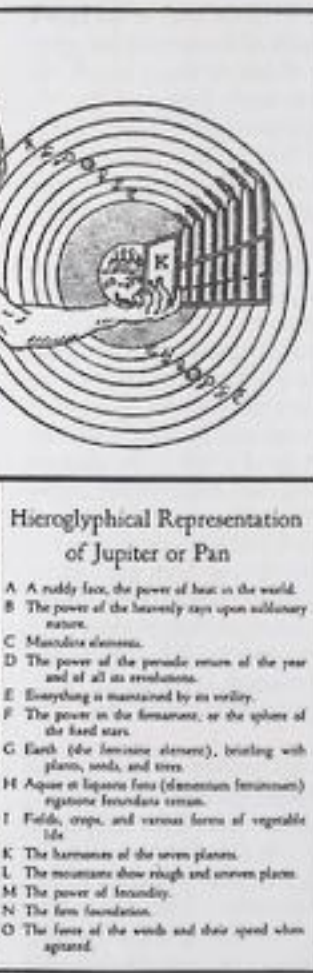
realizing that the loss of Ishtar is disorganizing all Nature, send a messenger to the underworld and demand her release. The Mistress of Hades is forced to comply, and the water of life is poured over Ishtar. Thus cured of the infirmities inflicted on her, she retraces her way upward through the seven gates, at each of which she is reinvested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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



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 stationary nature.
 C. Masculine element.
 D. The power of the periodic return of the year and of all its revolutions.
 E. Everything is maintained by its vitality.
 F. The groves in the mountains, or the spheres of the fixed stars.
 G. Earth (the feminine element), bristling with plants, seeds, and trees.
 H. Aquae in liquoribus (elementum femininum) regnum herbarum vivens.
 I. Fields, crops, and various forms of vegetable life.
 K. The harmonies of the seven planets.
 L. The mountains show rough and uneven places.
 M. The power of fecundity.
 N. The firm foundation.
 O. The laws of the winds and their speed when agitated.

From Kircher's *Œdipus Ægyptiacus*.
 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 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 not 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 exalted 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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

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 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 retraces her way upward through the seven gates, at each of which she is reinvested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured the water of life which would have wrought the resurrection of Tammuz.

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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,

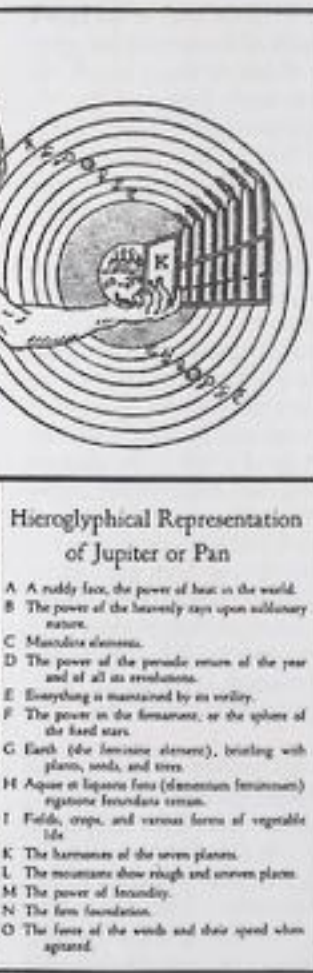
realizing that the loss of Ishtar is disorganizing all Nature, send a messenger to the underworld and demand her release. The Mistress of Hades is forced to comply, and the water of life is poured over Ishtar. Thus cured of the infirmities inflicted on her, she retraces her way upward through the seven gates, at each of which she is reinvested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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



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 stationary 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 vitality.
 F The gates in the firmament, or the spheres of the fixed stars.
 G Earth (the feminine element), bristling with plants, seeds, and trees.
 H Aquae in liquid form (elementary firmament) regions frigidities veins.
 I Fields, crops, and various forms of vegetable life.
 K The harmonies of the seven planets.
 L The mountains show rough and uneven places.
 M The power of fecundity.
 N The firm foundation.
 O The laws of the winds and their speed when agitated.

From Kircher's *Œdipus Ægyptiacus*.
 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 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 not 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 exalted 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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

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 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 retraces her way upward through the seven gates, at each of which she is reinvested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured the water of life which would have wrought the resurrection of Tammuz.



Nevertheless she [the Mistress of Hades] cannot resist the power of the conjuration, wherefore she bids *Namtar*, the plague-demon, to release the *Annunaki*, or earth-spirits, and place them on a golden throne, and pour the waters of life over Ishtar.



Namtar obeys; in the words of the poem he "smote the firmly-built palace, he shattered the threshold which bore up the stones of light, he bade the spirits of earth come forth, on a throne of gold did he seat them, over Ishtar he poured the waters of life and brought her



Akkadian cylinder seal dating to c. 2300 BC depicting the deities Inanna, Utu, and Enki, three members of the Anunnaki

Front and back of an Assyrian Bronze plate on which are depicted scenes of the afterlife and gods of the dead

along." Ishtar is then led through the seven gates of *Arula*, receiving at each the article of attire whereof she had there been deprived. Finally she emerges into the earth-world, which resumes its normal course. -Myths and Legends of Babylonia and Assyria:130



Nevertheless she [the Mistress of Hades] cannot resist the power of the conjuration, wherefore she bids *Namtar*, the plague-demon, to release the *Annunaki*, or earth-spirits, and place them on a golden throne, and pour the waters of life over Ishtar.



Namtar obeys; in the words of the poem he "smote the firmly-built palace, he shattered the threshold which bore up the stones of light, he bade the spirits of earth come forth, on a throne of gold did he seat them, over Ishtar he poured the waters of life and brought her



Akkadian cylinder seal dating to c. 2300 BC depicting the deities Inanna, Utu, and Enki, **three members of the Anunnaki**

Front and back of an Assyrian Bronze plate on which are depicted scenes of the afterlife and gods of the dead

along." Ishtar is then led through the seven gates of *Arula*, receiving at each the article of attire whereof she had there been deprived. Finally she emerges into the earth-world, which resumes its normal course. -Myths and Legends of Babylonia and Assyria:130



Akkadian cylinder seal dating to c. 2300 BC
depicting the deities Inanna, Utu, and Enki, three members of the Anunnaki



Akkadian cylinder seal dating to c. 2300 BC depicting the deities Inanna, Utu, and Enki, three members of the Anunnaki

THE
CHALDEAN ACCOUNT OF GENESIS,

CONTAINING
THE DESCRIPTION OF THE CREATION, THE FALL OF MAN,
THE DELUGE, THE TOWER OF BABEL, THE
TIMES OF THE PATRIARCHS,
AND NIMROD:
BABYLONIAN FABLES, AND LEGENDS OF THE GODS;
FROM THE CUNEIFORM INSCRIPTIONS.

BY GEORGE SMITH,

OF THE DEPARTMENT OF ORIENTAL ANTIQUITIES, BRITISH MUSEUM,
AUTHOR OF "HISTORY OF ASSURBANIPAL,"
"ASSYRIAN DISCOVERIES,"
ETC., ETC.

WITH ILLUSTRATIONS.

NEW YORK:
SCRIBNER, ARMSTRONG & CO.
1876.



SACRED TREE, ATTENDANT FIGURES AND EAGLE-HEADED MEN, FROM THE
SEAL OF A SYRIAN CHIEF, NINTH CENTURY B. C.

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 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 remonstrates 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 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,

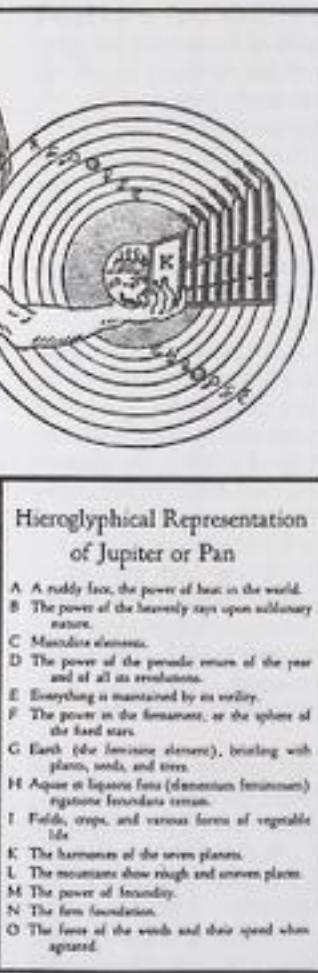
realizing that the loss of Ishtar is disorganizing all Nature, send a messenger to the underworld and demand her release. The Mistress of Hades is forced to comply, and the water of life is poured over Ishtar. Thus cured of the infirmities inflicted on her, she retraces her way upward through the seven gates, at each of which she is reinvested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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



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 stationary nature.
- C Manducula element.
- D The power of the periodic return of the year and of all its revolutions.
- E Everything is maintained by its vitality.
- F The gates in the firmament, or the spheres of the fixed stars.
- G Earth (the feminine element), breathing with plants, seeds, and trees.
- H Aquae in liquoribus (elementum firmamentum) regione laetantibus venis.
- I Fields, crops, and various forms of vegetable life.
- K The harmonies of the seven planets.
- L The mountains show rough and uneven places.
- M The power of fecundity.
- N The firm foundation.
- O The laws of the winds and their speed when agitated.

From Kircher's *Œdipus 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 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 not 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 enclined 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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

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 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 retraces her way upward through the seven gates, at each of which she is reinvested with the article of apparel which the guardians had removed. (See **The Chaldean Account of Genesis**.) No record exists that Ishtar secured the water of life which would have wrought the resurrection of Tammuz.

THE
CHALDEAN ACCOUNT OF GENESIS,

CONTAINING
THE DESCRIPTION OF THE CREATION, THE FALL OF MAN,
THE DELUGE, THE TOWER OF BABEL, THE
TIMES OF THE PATRIARCHS,
AND NIMROD:
BABYLONIAN FABLES, AND LEGENDS OF THE GODS;
FROM THE CUNEIFORM INSCRIPTIONS.

BY GEORGE SMITH,

OF THE DEPARTMENT OF ORIENTAL ANTIQUITIES, BRITISH MUSEUM,
AUTHOR OF "HISTORY OF ASSURBANIPAL,"
"ASSYRIAN DISCOVERIES,"
ETC., ETC.

WITH ILLUSTRATIONS.

NEW YORK:
SCRIBNER, ARMSTRONG & CO.
1876.



SACRED TREE, ATTENDANT FIGURES AND EAGLE-HEADED MEN, FROM THE
SEAL OF A SYRIAN CHIEF, NINTH CENTURY B. C.

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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,

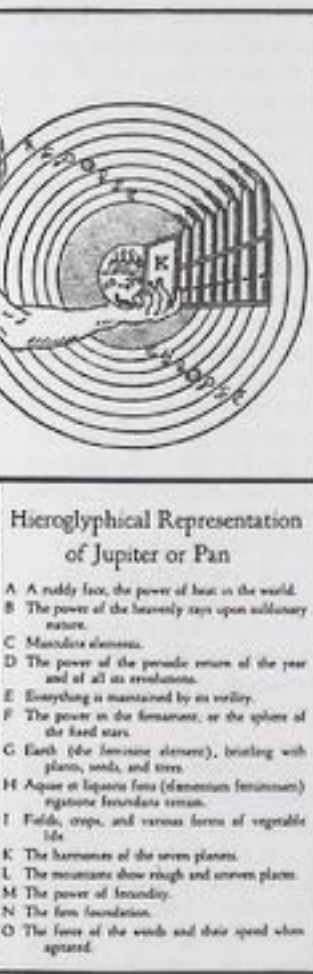
realizing that the loss of Ishtar is disorganizing all Nature, send a messenger to the underworld and demand her release. The Mistress of Hades is forced to comply, and the water of life is poured over Ishtar. Thus cured of the infirmities inflicted on her, she retraces her way upward through the seven gates, at each of which she is reinvested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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



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 stationary nature.
- C Manducata elementa.
- D The power of the periodic return of the year and of all its revolutions.
- E Everything is maintained by its vitality.
- F The gates in the firmament, or the spheres of the fixed stars.
- G Earth (the terrestrial element), bristling with plants, sands, and trees.
- H Aquae in liquid form (atmospheric firmament) regions frigiditate vacant.
- I Fields, crops, and various forms of vegetable life.
- K The harmonies of the seven planets.
- L The mountains show rough and uneven places.
- M The power of fecundity.
- N The firm foundation.
- O The laws of the winds and their speed when agitated.

From Kircher's *Œdipus Ægyptiacus*. 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 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 not 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 enclimated 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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

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 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 retraces her way upward through the seven gates, at each of which she is reinvested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured the water of life which would have wrought the resurrection of Tammuz.

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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,

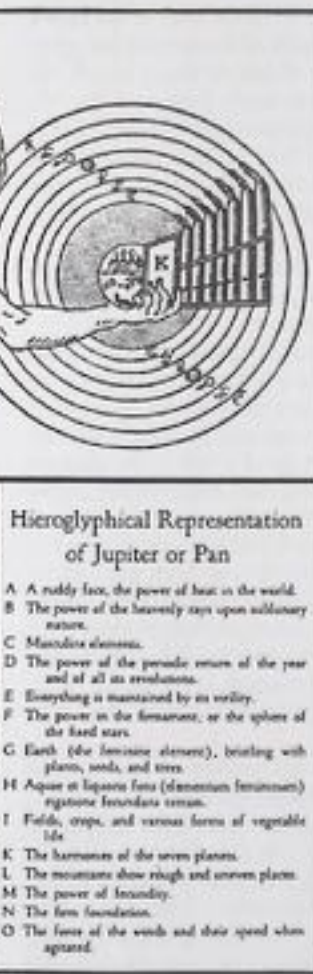
realizing that the loss of Ishtar is disorganizing all Nature, send a messenger to the underworld and demand her release. The Mistress of Hades is forced to comply, and the water of life is poured over Ishtar. Thus cured of the infirmities inflicted on her, she retraces her way upward through the seven gates, at each of which she is reinvested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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



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 stationary nature.
 C Masculine element.
 D The power of the periodic return of the year and of all its revolutions.
 E Everything is maintained by its vitality.
 F The gates in the firmament, or the spheres of the fixed stars.
 G Earth (the feminine element), breathing with plants, seeds, and trees.
 H Aquae in liquid form (elementary firmament) regions, fountain, stream.
 I Fields, crops, and various forms of vegetable life.
 K The harmonies of the seven planets.
 L The mountains show rough and uneven places.
 M The power of fecundity.
 N The firm foundation.
 O The laws of the winds and their speed when agitated.

From Kircher's *Œdipus 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 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 not 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 enclined 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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

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 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 retraces her way upward through the seven gates, at each of which she is reinvested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured the water of life which would have wrought the resurrection of Tammuz.

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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 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 retraces her way upward through the seven gates, at each of which she is re-invested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* was the ceremony of lamenting the premature death of the murdered god.

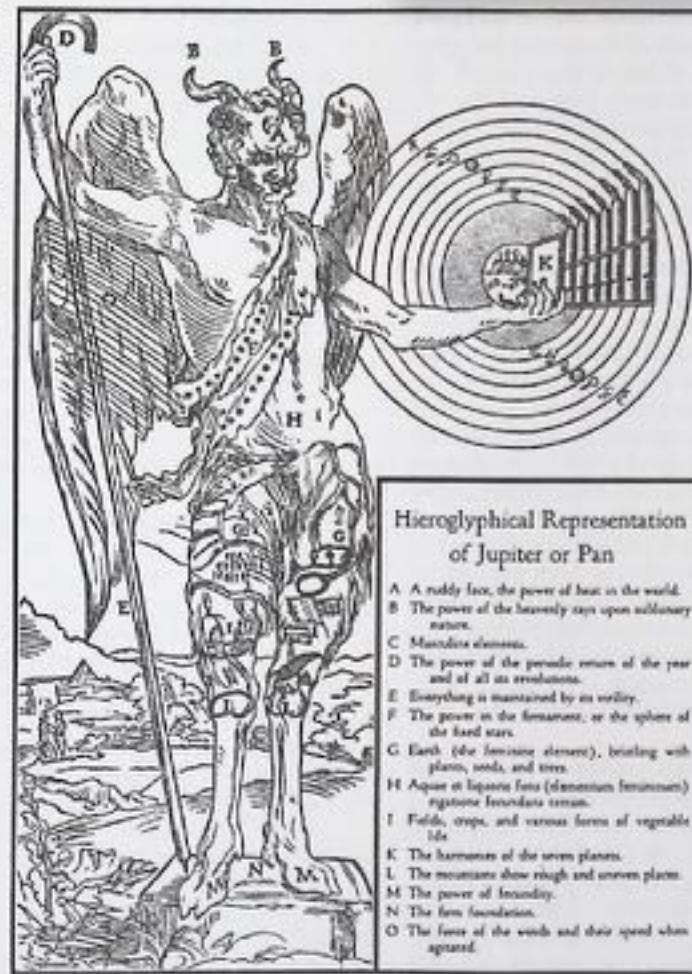
In Ezekiel viii. 14, it is written that women were weeping for Tammuz (Adonis) at the north gate of the Lord's House in Jerusalem. Sir James George Frazer cites Jerome thus: "He tells us that Bethlehem, the traditional birthplace of the Lord, was shaded by a grove of that still older Syrian Lord, Adonis, and that where the infant Jesus had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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

From Kircher's *Œdipus Ægyptiacus*.
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 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 not 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 enshrouded 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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



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 stationary nature.
C Manducula elementa.
D The power of the periodic return of the year and of all its revolutions.
E Everything is maintained by its vitality.
F The gates in the firmaments, or the spheres of the fixed stars.
G Earth (the feminine element), bristling with plants, seeds, and trees.
H Aquae in liquoribus (elementum femininum) regione fructifera verum.
I Fields, crops, and various forms of vegetable life.
K The harmonies of the seven planets.
L The musicians show rhythm and uneven places.
M The power of fecundity.
N The firm foundation.
O The laws of the winds and their equal when opposed.

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. Here is the probable source of the so-called Christian allegory of St. George and the Dragon.

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.

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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 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 retraces 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 secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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



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 visionary 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 vitality.
- F The gates in the firmament, or the spheres of the fixed stars.
- G Earth (the feminine element), breathing with plants, seeds, and trees.
- H Aquae in liquoribus (elementum femininum) regione frontibus visum.
- I Fields, crops, and various forms of vegetable life.
- K The harmonies of the seven planets.
- L The musicians show rough and uneven places.
- M The power of fecundity.
- N The firm foundation.
- O The laws of the winds and their spiral when agitated.

From Kircher's *Œdipus Ægyptiacus*. 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 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 not 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 enclaved 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

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.

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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,

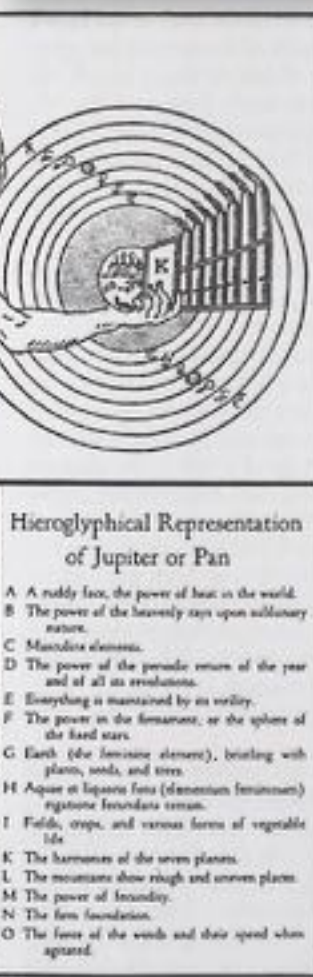
realizing that the loss of Ishtar is disorganizing all Nature, send a messenger to the underworld and demand her release. The Mistress of Hades is forced to comply, and the water of life is poured over Ishtar. Thus cured of the infirmities inflicted on her, she retraces her way upward through the seven gates, at each of which she is re-invested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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



From Kircher's *Œdipus Ægyptiacus*.
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 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 not 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 enshrouded 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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

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.

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 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 remonstrates 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 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,

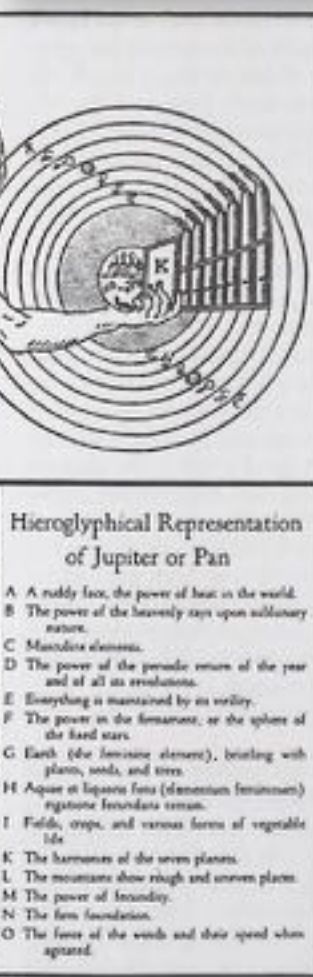
realizing that the loss of Ishtar is disorganizing all Nature, send a messenger to the underworld and demand her release. The Mistress of Hades is forced to comply, and the water of life is poured over Ishtar. Thus cured of the infirmities inflicted on her, she retraces her way upward through the seven gates, at each of which she is re-invested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 birth-place 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 boar 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



From Kircher's *Œdipus Ægyptiacus*. 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 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 not 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 enshrouded 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

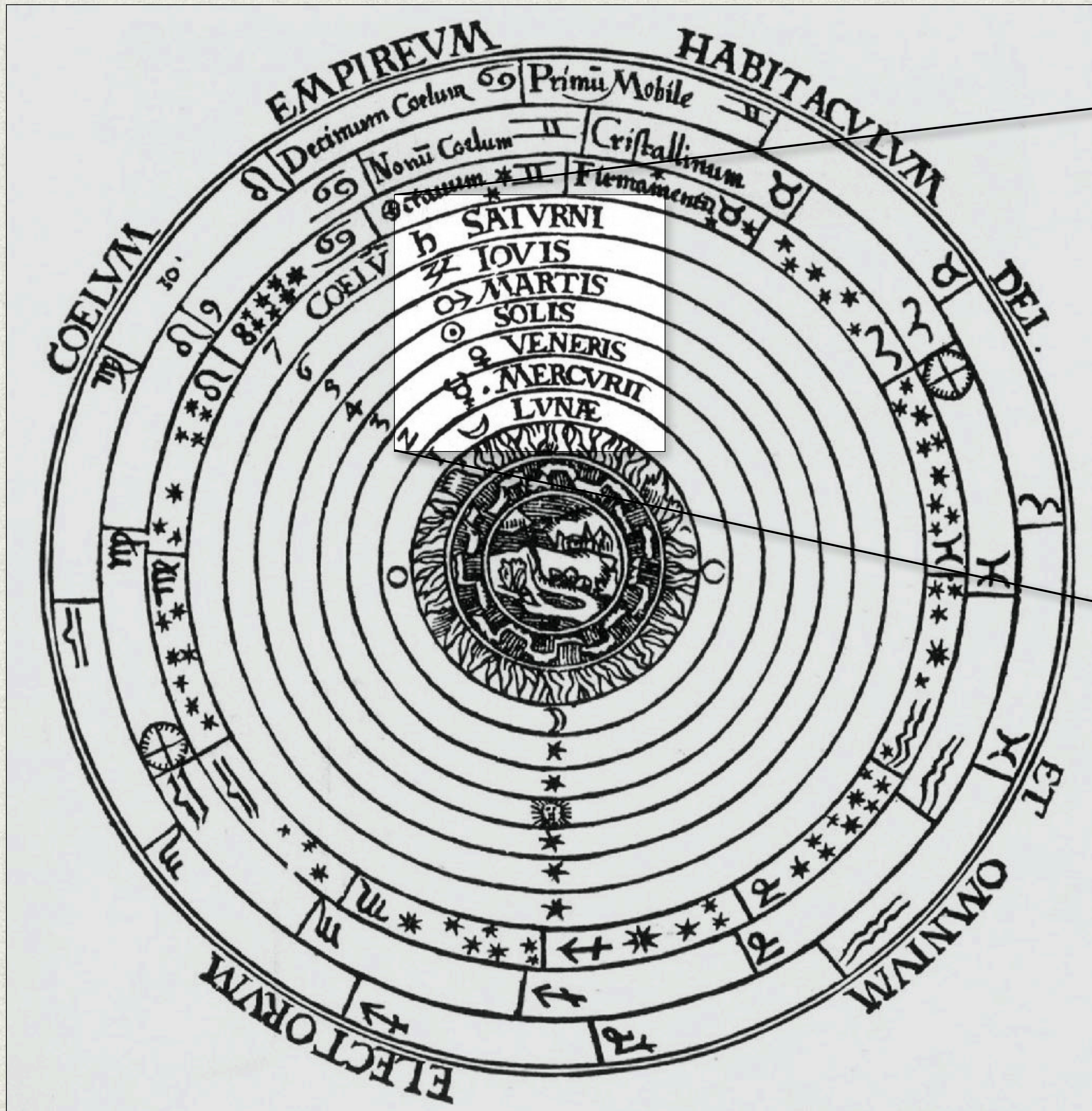
"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" in his cryptic symbolism.

Adonis was originally an androgynous deity who represented the solar power which in the winter was destroyed by the evil principle of cold—the boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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

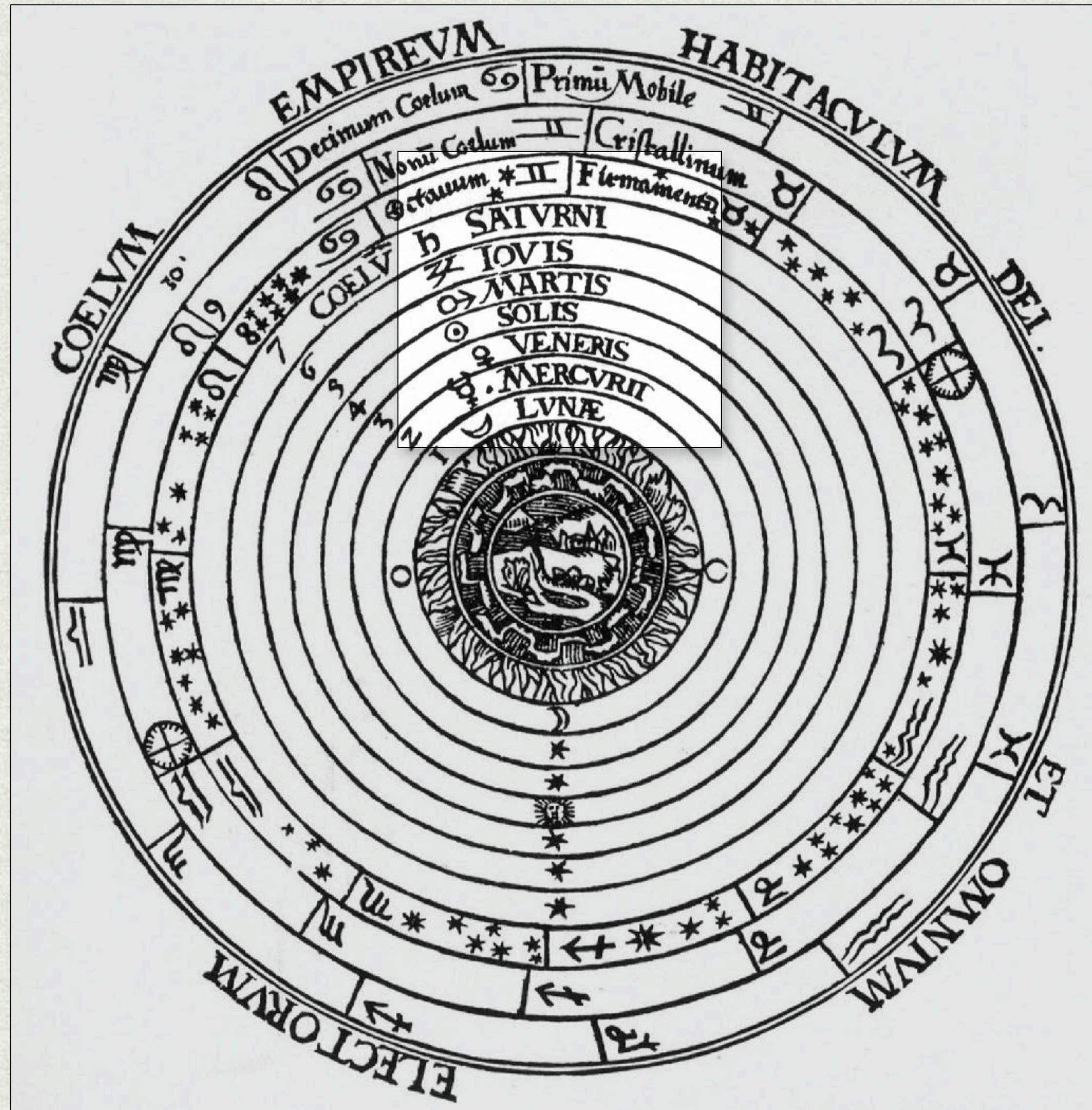
The myth of Ishtar symbolizes the descent of the human spirit through the seven worlds, or spheres of the sacred planets, until finally, deprived of its spiritual adornments, it incarnates in the physical body--Hades--where the mistress of that body heaps every form of sorrow and misery upon the imprisoned 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.



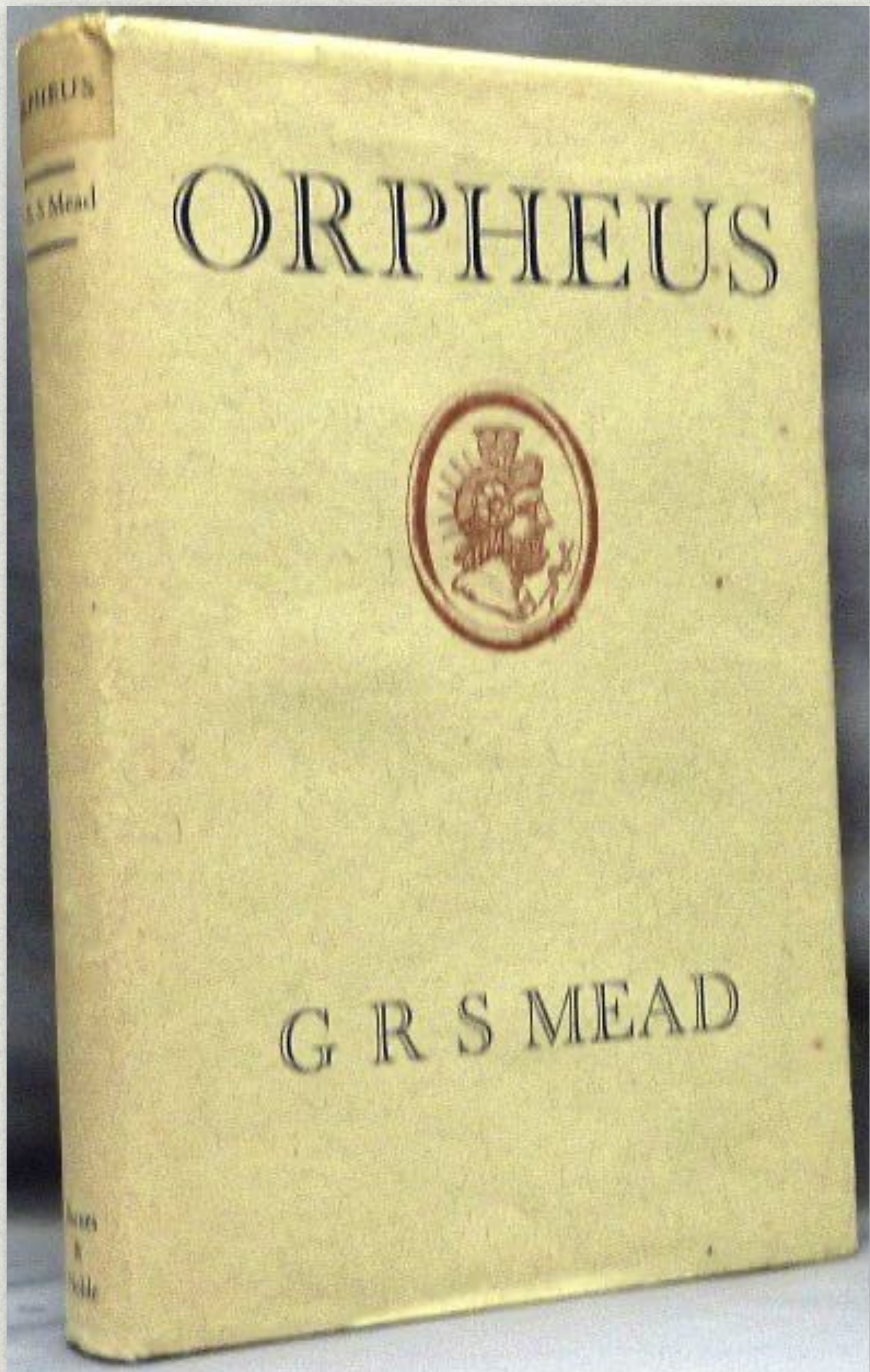
Peter Apian's *Cosmographia* (Antwerp, 1539)





Proclus observes that it is here requisite to call to mind the order of all the mundane spheres, which is as follows: The inerratic [unchanged] sphere ranks as a monad, being the cause to all mundane natures of an invariable subsistence. But of the triad under this monad, viz. Saturn, Jupiter, and Mars; the first is the cause of connected comprehension, the second of symmetry, and the third of separation. And again, the moon is a monad, being the cause of all generation and corruption... And the Sun, indeed, unfolds truth into light, Venus beauty, and Mercury the symmetry of reasons, or the productive principles of nature. Or, you may say that the Moon is the cause of

nature to mortals, she being the self-conspicuous image of fontal [the fountain of] nature. But the Sun is the demiurgus of everything sensible, since he is also the cause of seeing and being seen. Mercury is the cause of the motions of the phantasy [invisible reality]; for the sun gives subsistence to the phantastic [unseen] essence. Venus is the cause of the appetites of desire; and Mars of all natural irascible motions. Jupiter is the common cause of all vitality, and Saturn of all gnostic powers. For all the irrational forms are divided into these, and the causes of these are comprehended in the celestial spheres. -Plato's Timaeus and Critias, trans. by T. Taylor, p.135



1. The Ineffable.
2. Being.
3. Life.
4. Intellect.
5. Soul.
6. Nature.
7. Body.

Here we have a monad and two triads, which may very well be symbolized by the two interlaced triangles with the point in the centre.

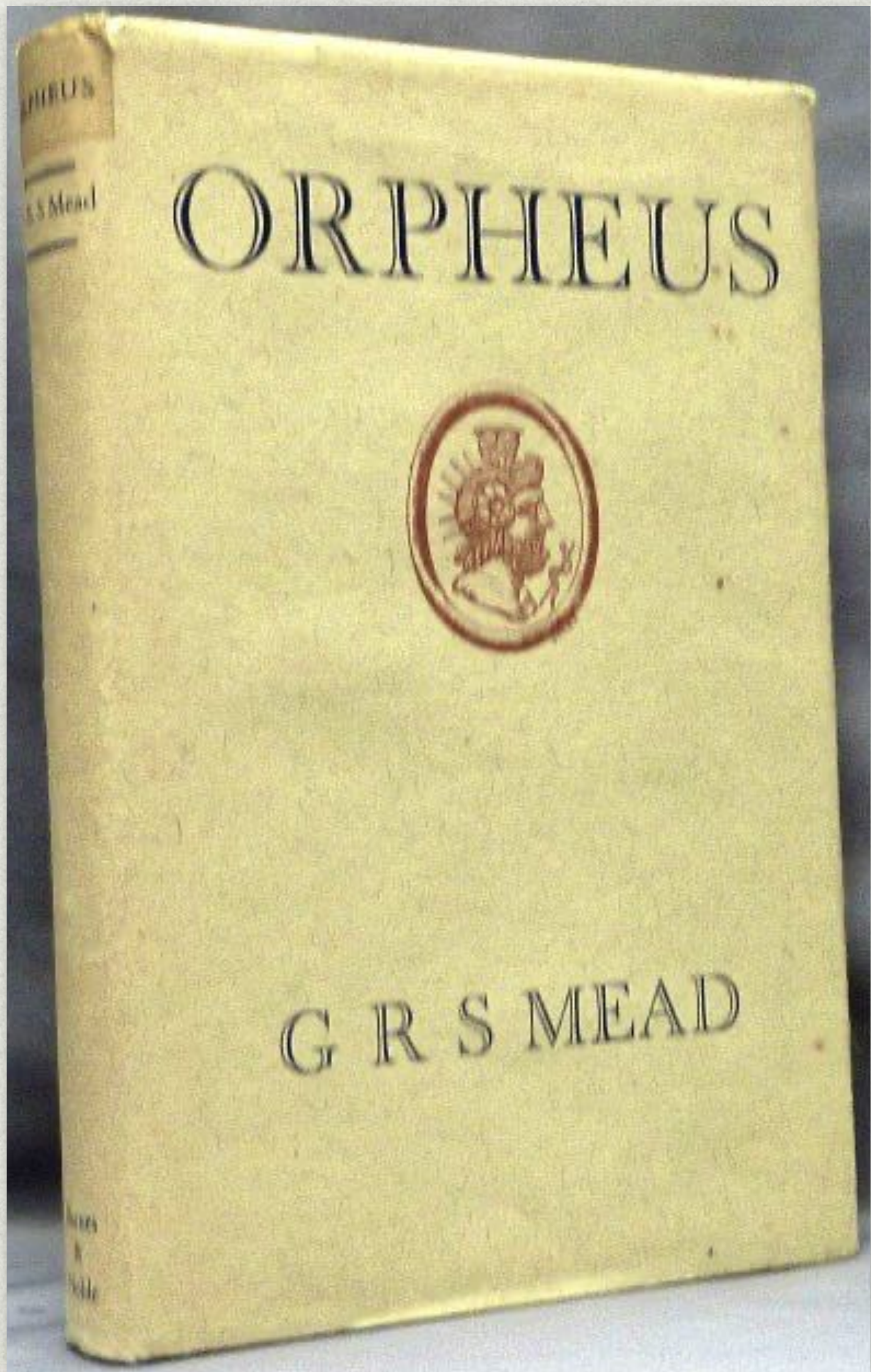
The order is further subdivided into Triads. Thus we get (in *The Select Works of Plotinus*, Taylor, Introd., p. lxxi; Bohn's ed.):

THE TRIADS.

1. Primordial.
2. Noetic
3. Noetic and also Noeric
4. Noeric
5. Supercosmic
6. Liberated, or Super-celestial
7. Cosmic -Orpheus, by GRS Mead:91



GRS Mead



1. The Ineffable.
2. Being.
3. Life.
4. Intellect.
5. Soul.
6. Nature.
7. Body.

Here we have a monad and two triads, which may very well be symbolized by the two interlaced triangles with the point in the centre.

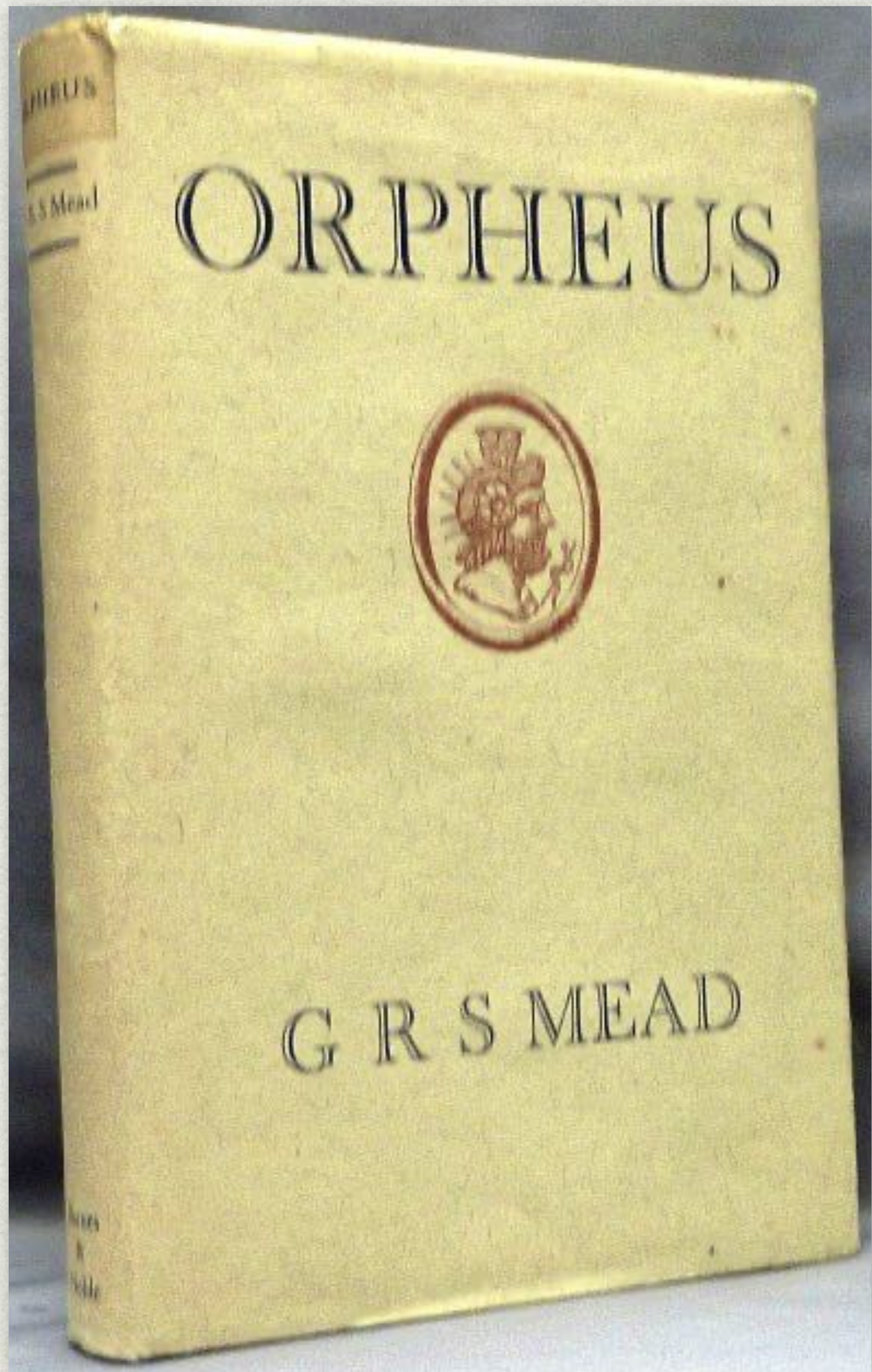
The order is further subdivided into Triads. Thus we get (in *The Select Works of Plotinus*, Taylor, Introd., p. lxxi; Bohn's ed.):

THE TRIADS.

- 1. Primordial.**
- 2. Noetic**
- 3. Noetic and also Noeric**
- 4. Noeric**
- 5. Supercosmic**
- 6. Liberated, or Super-celestial**
- 7. Cosmic** -Orpheus, by GRS Mead:91



GRS Mead



Saturn is the first Power of the Noeric Triad, the paternal monad, who is the son of Phanes (the third Power of the Noetic Triad)- Phanes evolving Saturn by means of the intermediate Triad, that acts as Power or Mother to the Paternal or Noeric Triad. -Orpheus, by GRS Mead:104



GRS Mead

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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,

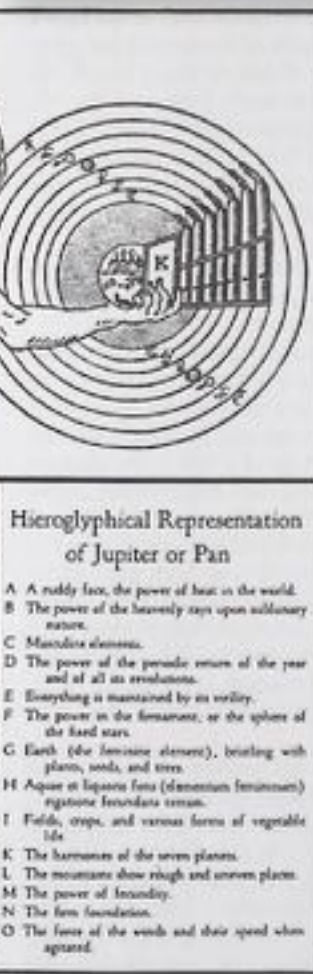
realizing that the loss of Ishtar is disorganizing all Nature, send a messenger to the underworld and demand her release. The Mistress of Hades is forced to comply, and the water of life is poured over Ishtar. Thus cured of the infirmities inflicted on her, she retraces her way upward through the seven 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 secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 birth-place 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 boar 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



From Kircher's *Œdipus Ægyptiacus*. 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 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 not 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 enshrouded 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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

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.

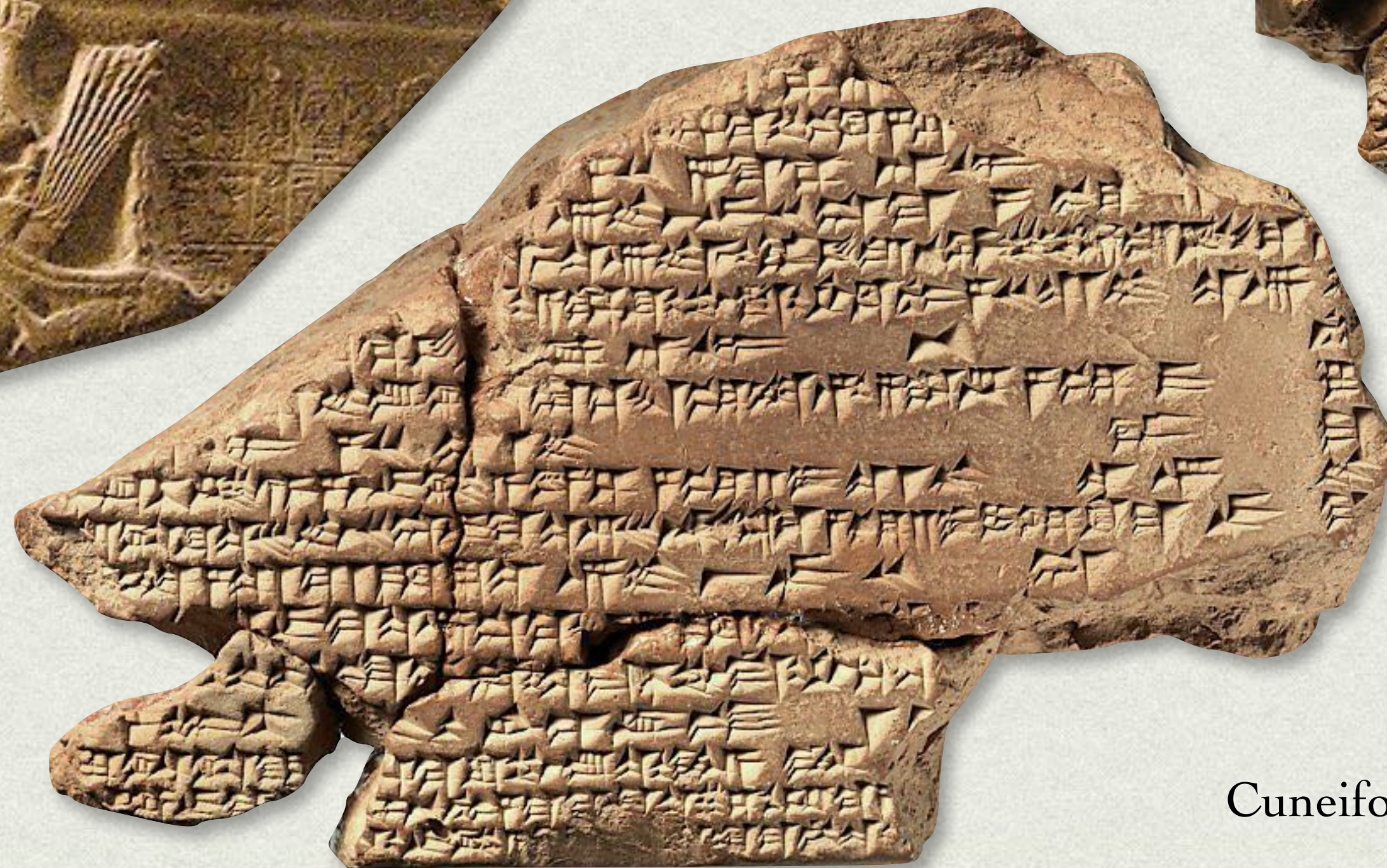


Merodach and the Dragon

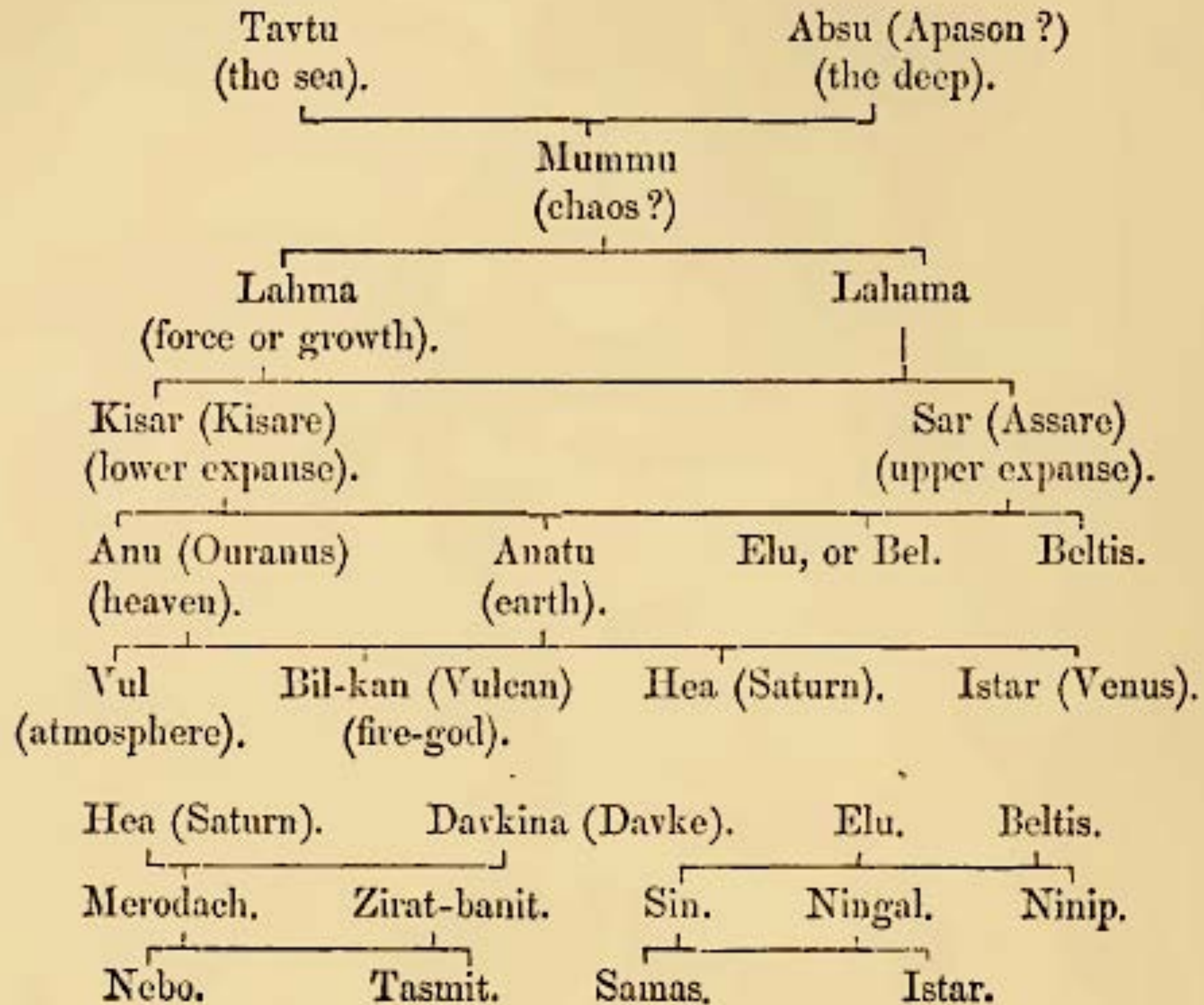
Our next fragments refer to the creation of mankind, called Adam, as in the Bible; he is made perfect, and instructed in his various religious duties, but afterwards he joins with the dragon of the deep, the animal of *Tiamat*, the spirit of chaos, and offends

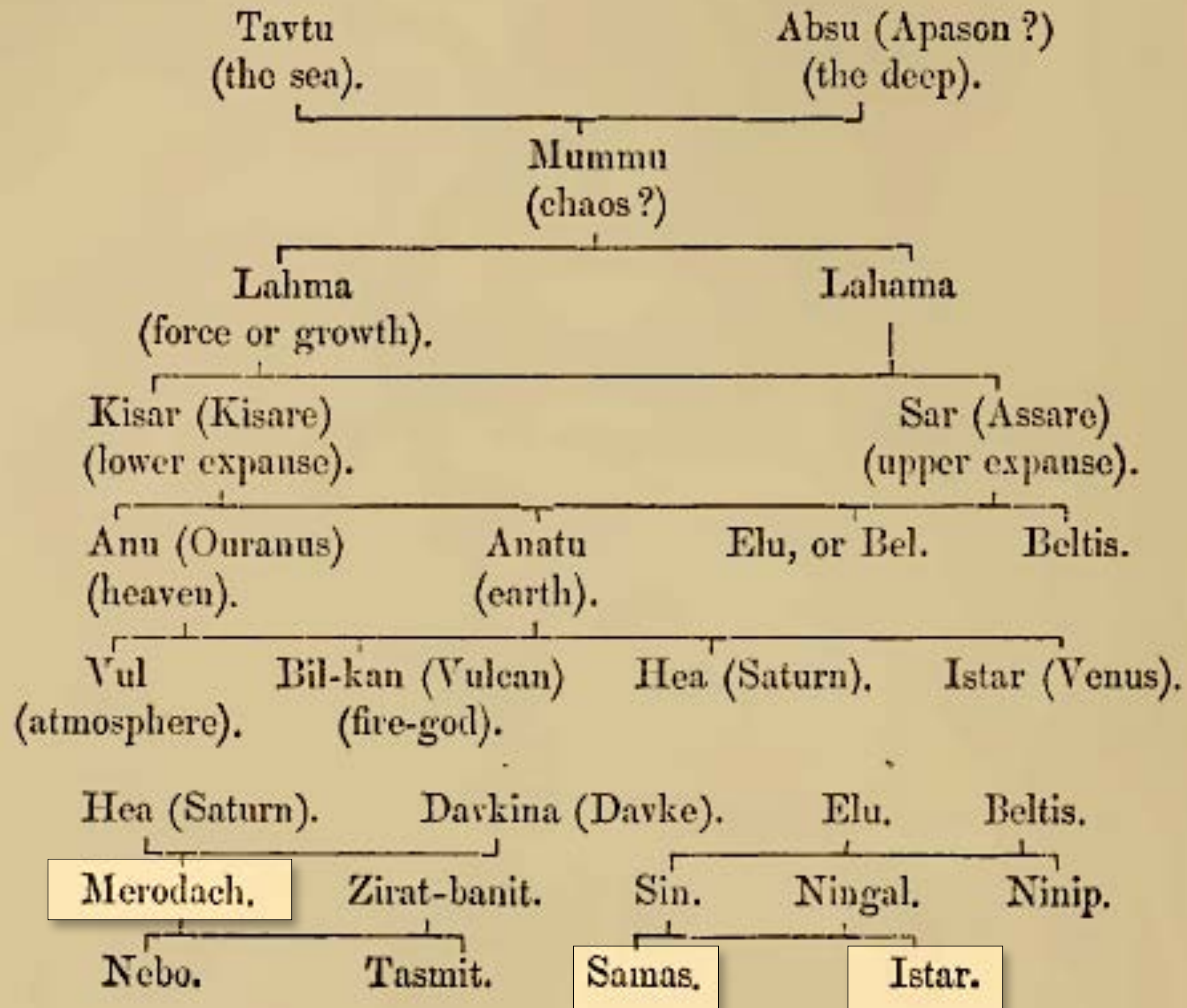
against his god, who curses him, and calls down on his head all the evils and troubles of humanity. This is followed by a war between the dragon and powers of evil, or chaos on one side and the gods on the other. The gods have weapons forged for them, and

Merodach undertakes to lead the heavenly host against the dragon. The war, which is described with spirit, ends of course in the triumph of the principles of good, and so far as I know the Creation tablets end here. -The Chaldean Account of Genesis:304



Cuneiform Tablets





Tavtu
(the sea).

Absu (Apason ?)
(the deep).

Mummu
(chaos ?)

Lahma
(force or growth).

Lahama

Kisar (Kisare)
(lower expanse).

Sar (Assare)
(upper expanse).

Anu (Ouranus)
(heaven).

Anatu
(earth).

Elu, or Bel.

Beltis.

Vul
(atmosphere).

Bil-kan (Vulcan)
(five-god).

Hea (Saturn).

Istar (Venus).

Hea (Saturn).

Davkina (Davke).

Elu.

Beltis.

Merodach.

Zirat-banit.

Sin.

Ningal.

Ninip.

Nebo.

Tasmit.

Samas.

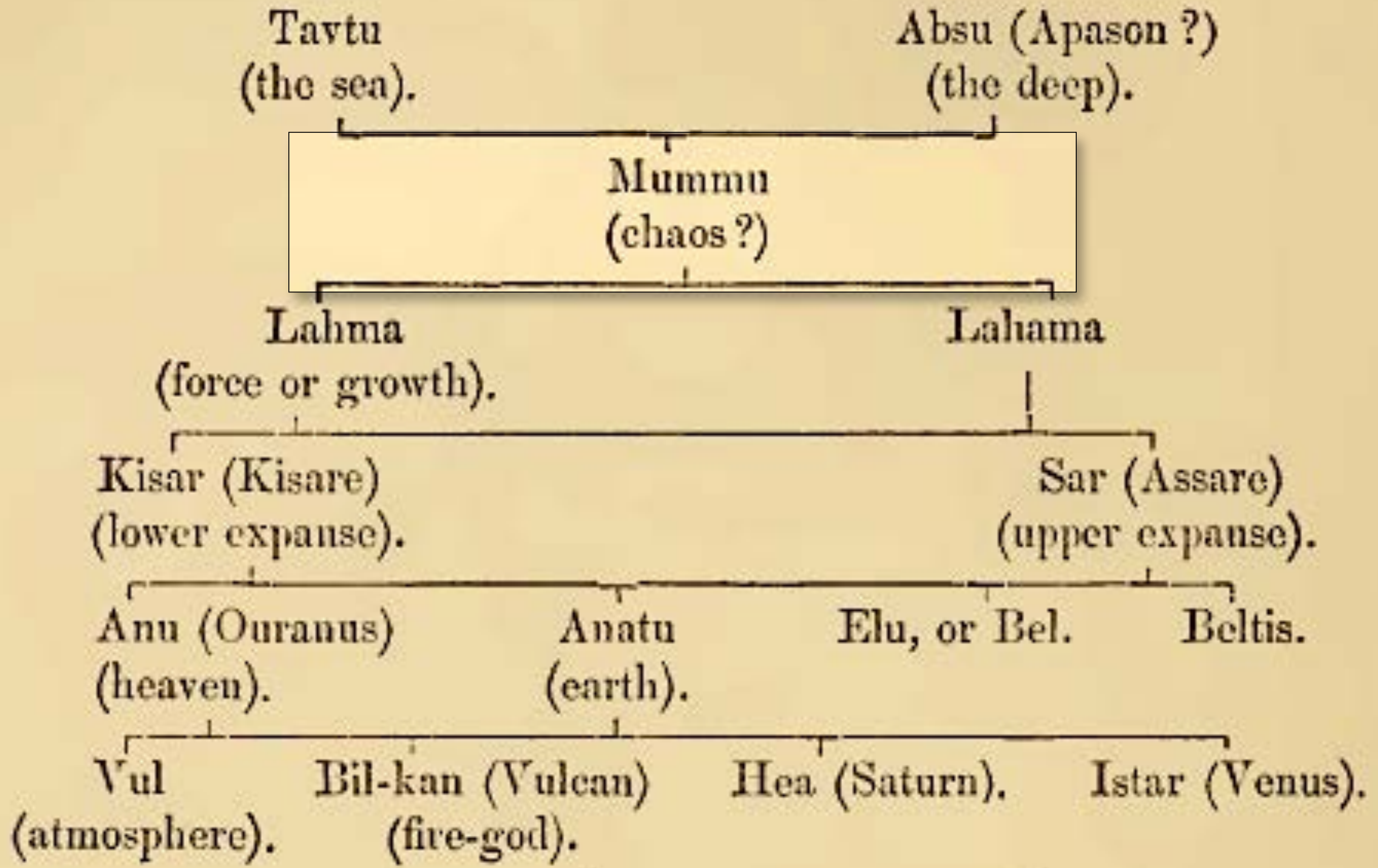
Istar.

rians, pass over in silence the One principle of the universe, and they constitute two, Tauthe and Apason, making Apason the husband of Tauthe, and



Oannes-Adapa

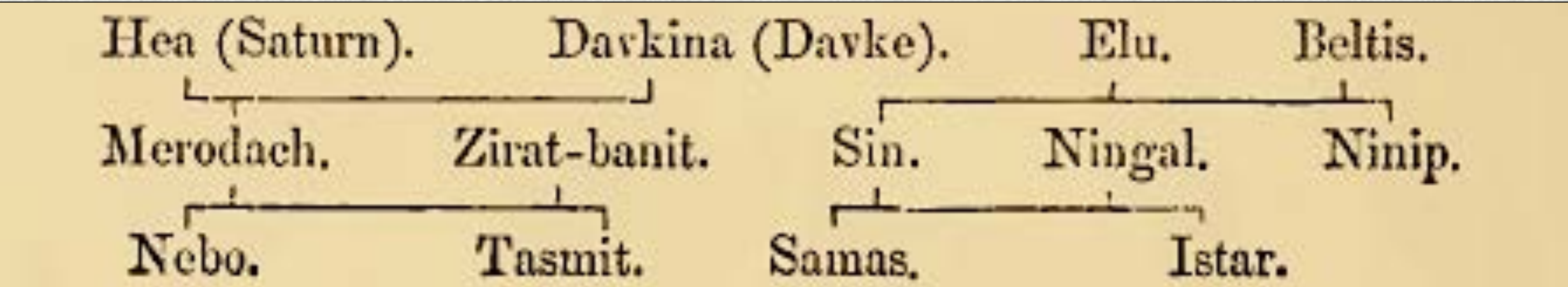
-from The Chaldean Account of Genesis:60



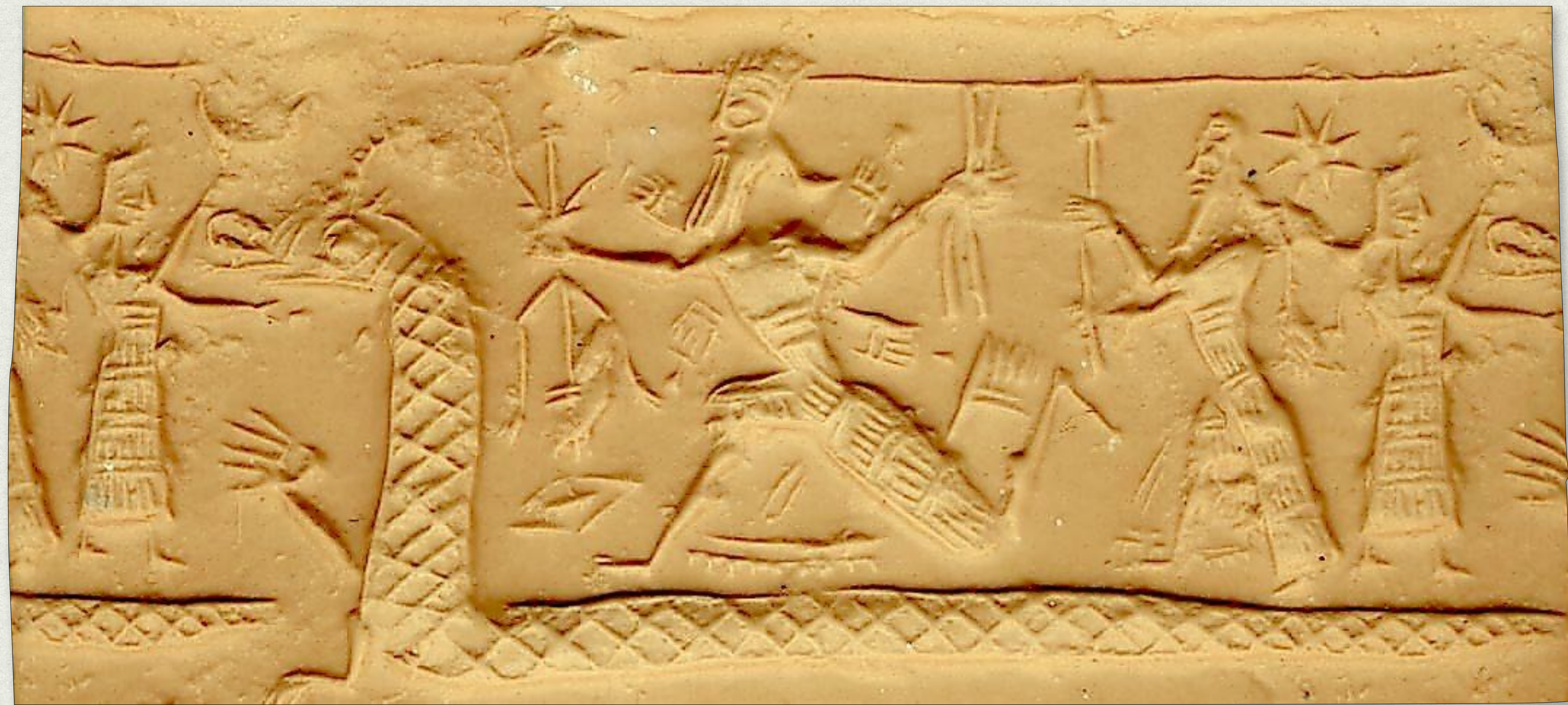
ing Moymis, but in the Creation tablet the first existence is called Mummu Tiamatu, a name meaning the "sea-water" or "sea chaos." The name Mummu Tiamatu combines the two names Moymis and Tauthe of Damascius. Tiamatu appears also as Tisallat and



The seal may illustrate a scene from the epic of creation in which the forces of chaos, led by Tiamat, are defeated by a god representing cosmic order, probably Ninurta. 900 BCE - 750 BCE



-from The Chaldean Account of Genesis:60



The seal may illustrate a scene from the epic of creation in which the forces of chaos, led by Tiamat, are defeated by a god representing cosmic order, probably Ninurta. 900 BCE - 750 BCE



The Tree of Life Yggdrasil, with a detail of the serpent Jormungand

Tavtu (the sea). Absu (Apason?) (the deep).

Mummu (chaos?)

Lahma (force or growth).

Lahama

Kisar (Kisare) (lower expanse).

Sar (Assare) (upper expanse).

Anu (Ouranus) (heaven).

Anatu (earth).

Elu, or Bel.

Beltis.

Vul (atmosphere).

Bil-kan (Vulcan) (five-god).

Hea (Saturn).

Istar (Venus).

Hea (Saturn).

Davkina (Davke).

Elu.

Beltis.

Merodach.

Zirat-banit.

Sin.

Ningal.

Ninip.

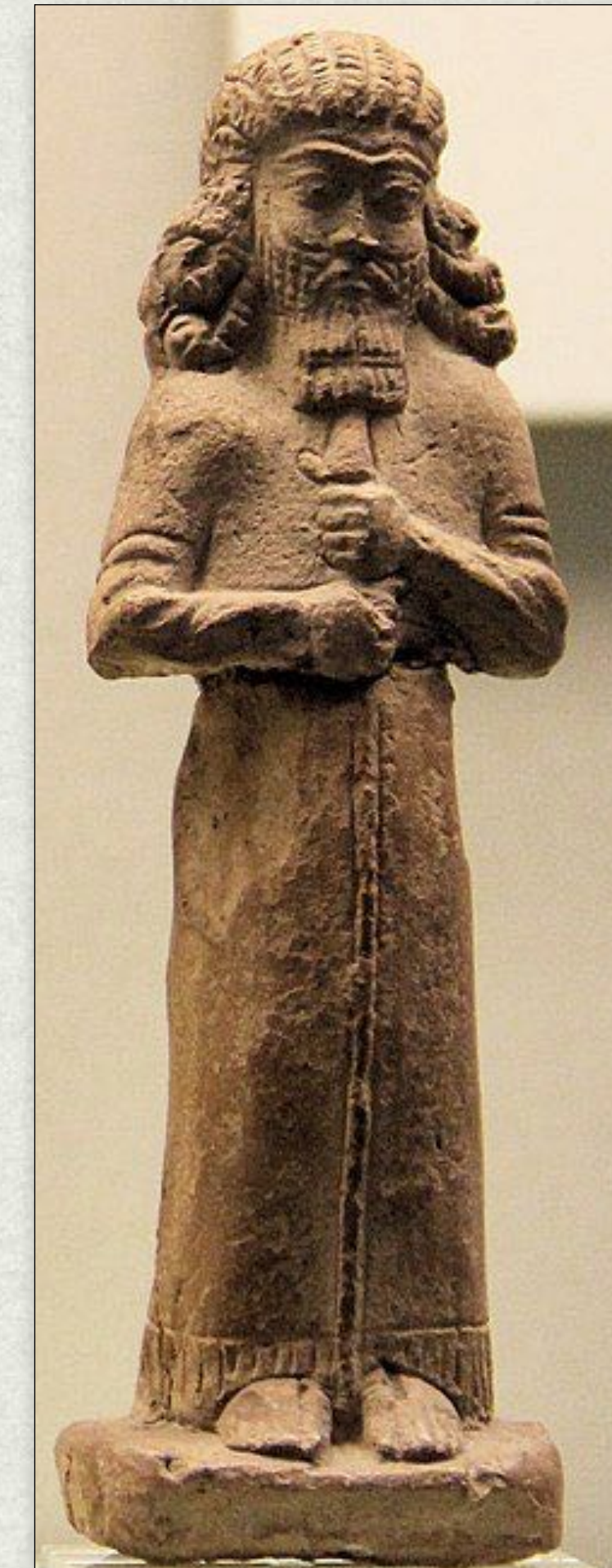
Nebo.

Tasmit.

Samas.

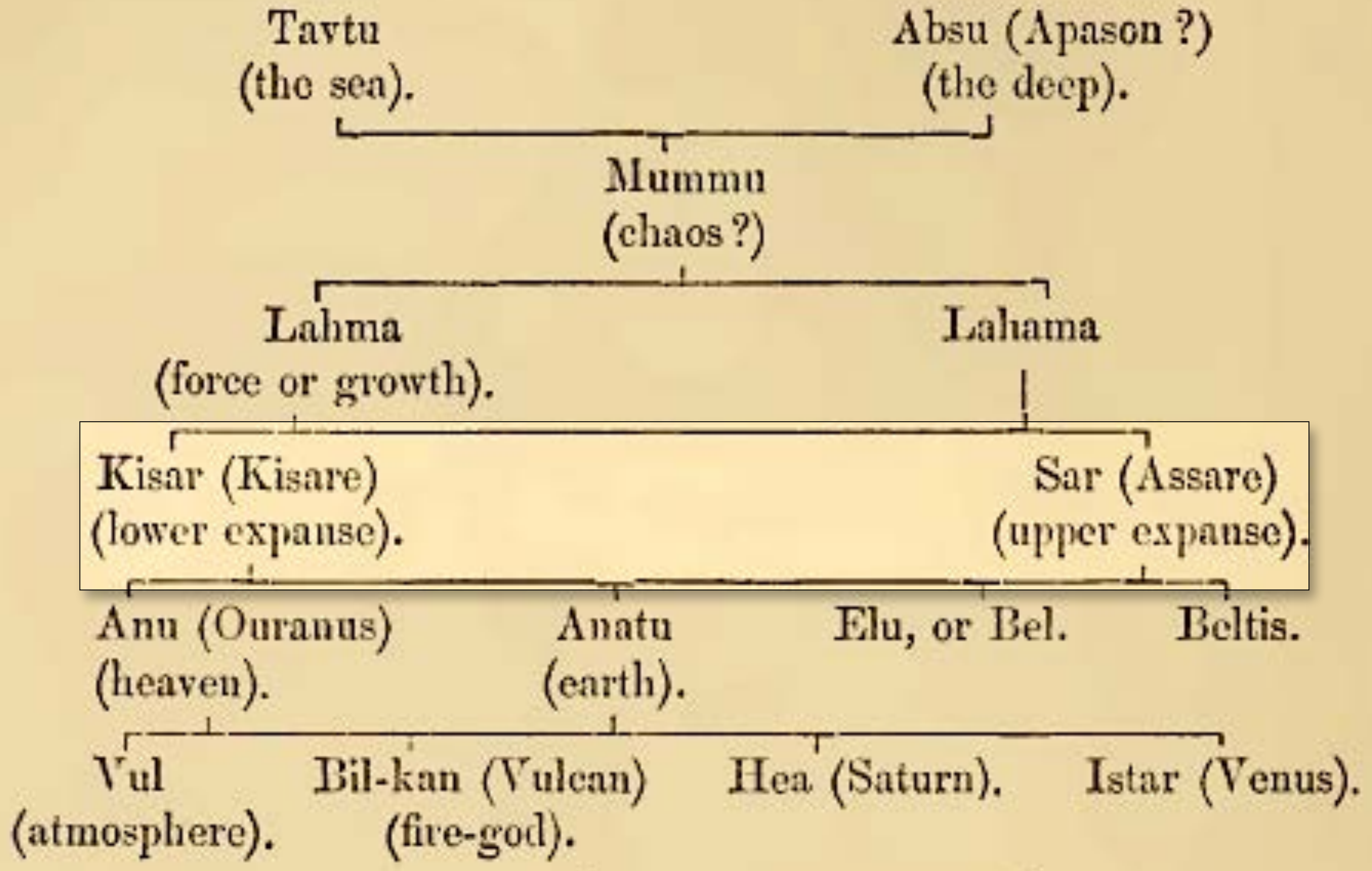
Istar.

Next we have in the inscription the creation of the gods Lahma or Lahmu, and Lahama or Lahamu; these are male and female personifications of motion and production, and correspond to the Dache and



Lahma, Nineveh, 900-612 BCE

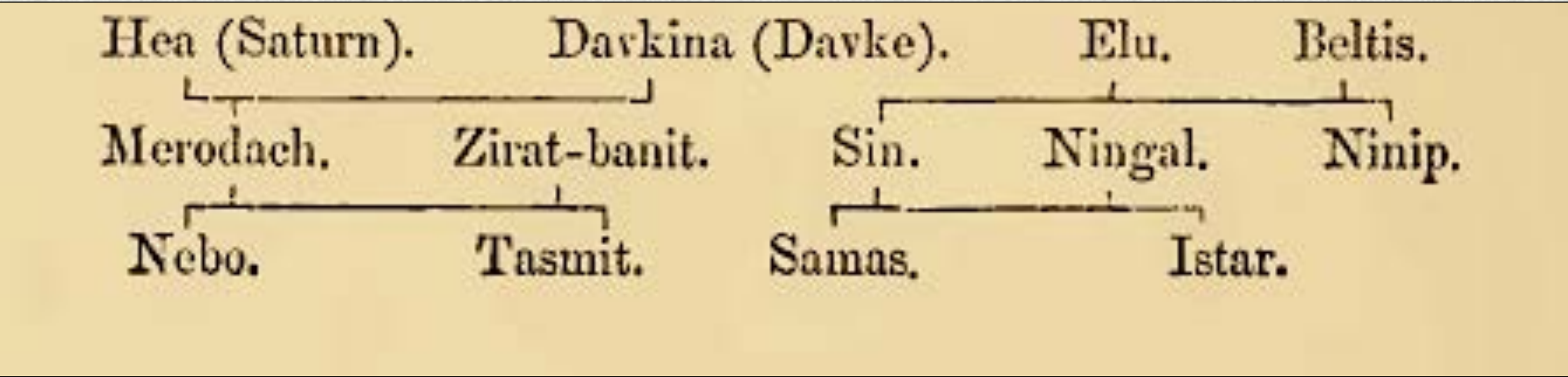
-from The Chaldean Account of Genesis:60



or spirit of Genesis. The next stage in the inscription gives the production of Sar or Ilsar, and Kisar, representing the upper expanse and the lower expanse, and corresponding to the Assorus and Kissare

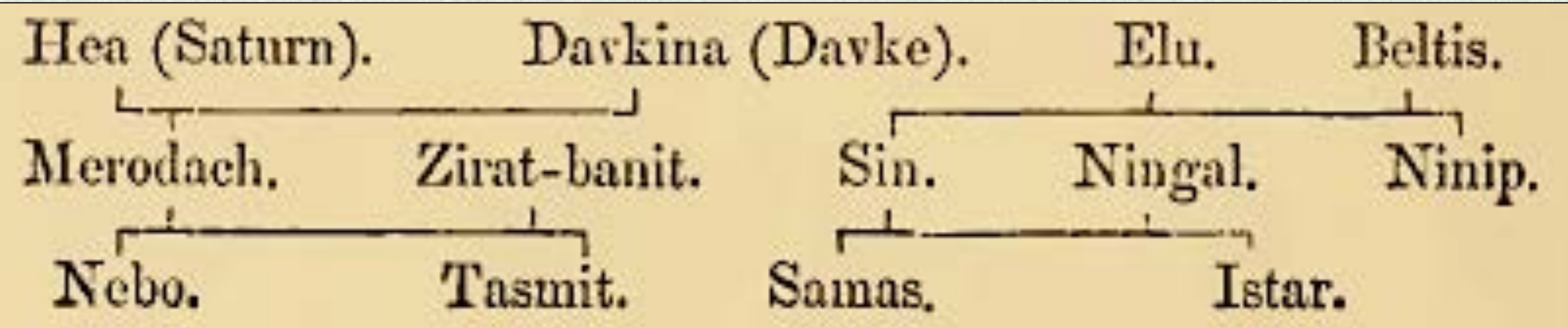
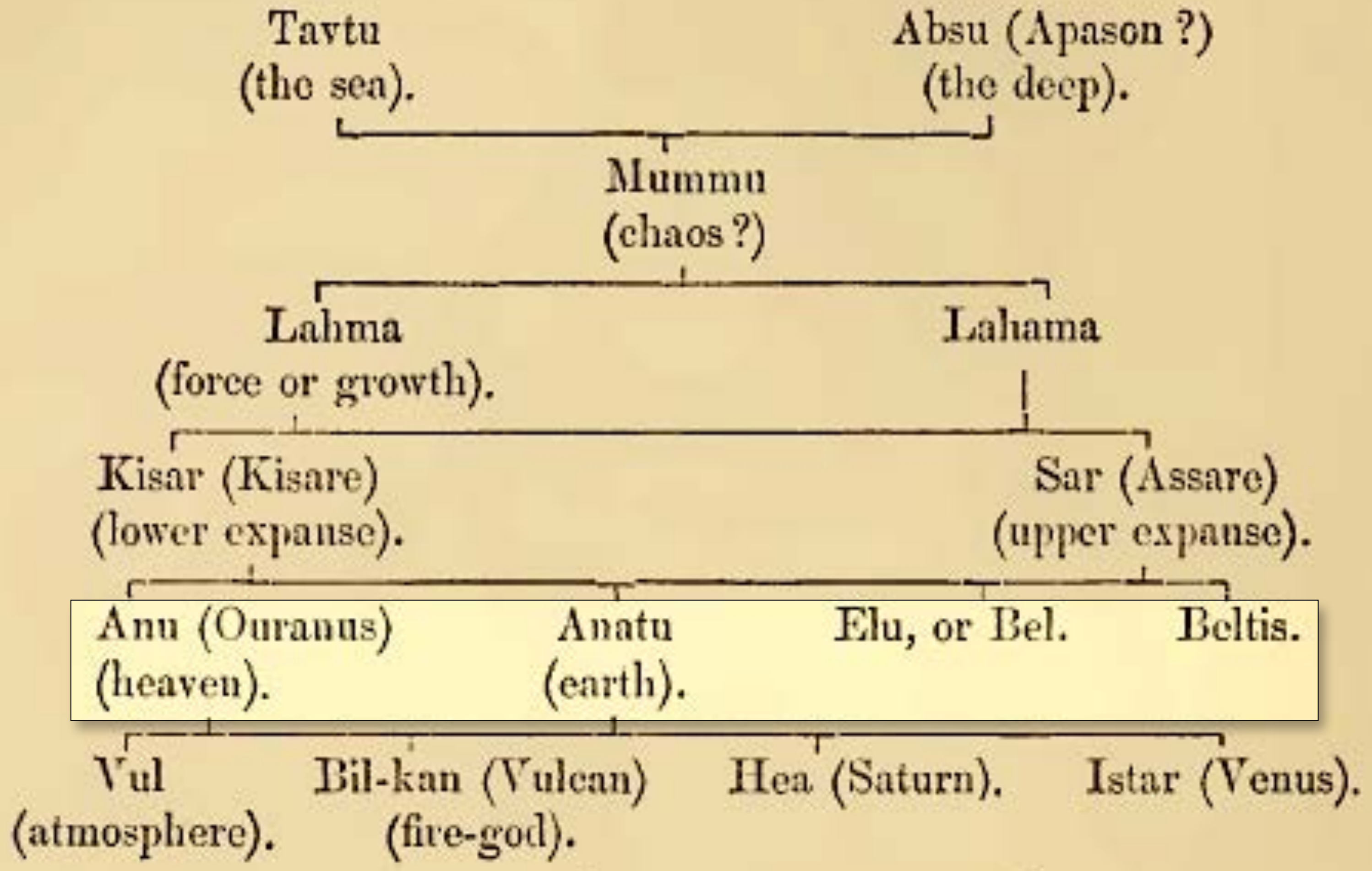
and Assorus of the Greeks), sar means the upper hosts or expanse, kisar the lower hosts or expanse;

"Behold him lifting the veil and unfurling it from east to west. He shuts out the above, and leaves the below to be seen as the Great Illusion. He marks the places for the Shining Ones, and turns the upper into a shoreless Sea of Fire, and the one manifested into the Great Waters." -from Stanza 3, verse 7 of the Stanzas of Dzyan



Lahma, Nineveh, 900-612 BCE

-from The Chaldean Account of Genesis:60



-from The Chaldean Account of Genesis:60



Deities in ancient Mesopotamia were thought to possess extraordinary powers, and were often envisioned as being of tremendous physical size. The deities typically wore *melam*, an ambiguous substance which “covered them in terrifying splendor”, and which could also be worn by heroes, kings, giants, and even demons. The effect that seeing a deity's *melam* has on a human is described as *ni*, a word for the “physical creeping of the flesh”. Both the Sumerian and Akkadian languages contain many words to express the sensation of *ni*, including the word *puluhtu*, meaning “fear”. -Wikipedia

Ishtar holding her symbol. Terracotta relief, early 2nd millennium BC. From Eshnunna.



Adonis-Tammuz,
Roman Syria, 100–200 AD

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 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 remonstrates 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 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,

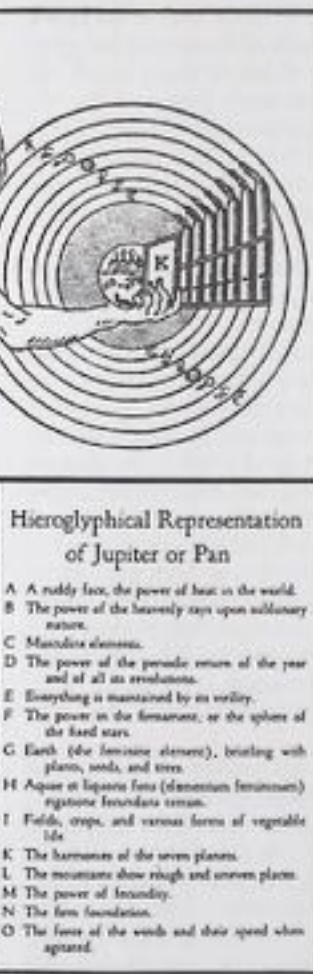
realizing that the loss of Ishtar is disorganizing all Nature, send a messenger to the underworld and demand her release. The Mistress of Hades is forced to comply, and the water of life is poured over Ishtar. Thus cured of the infirmities inflicted on her, she retraces her way upward through the seven gates, at each of which she is re-invested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured 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 Biblos. The name *Adonis*, or *Adoni*, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the exoteric name of their God. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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



From Kircher's *Œdipus Ægyptiacus*.
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 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 not 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 enclined 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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

The Mysteries of Adonis, or Adoni, were celebrated annually in many parts of Egypt, Phoenicia, and Biblos. The name Adonis, or Adoni, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the exoteric name of their God. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The Adoniasmos was the ceremony of lamenting the premature death of the murdered god.

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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,

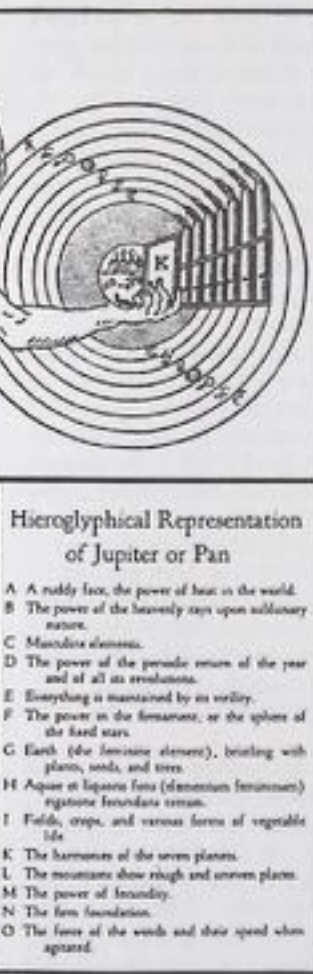
realizing that the loss of Ishtar is disorganizing all Nature, send a messenger to the underworld and demand her release. The Mistress of Hades is forced to comply, and the water of life is poured over Ishtar. Thus cured of the infirmities inflicted on her, she retraces her way upward through the seven 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 secured 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 Biblos. The name *Adonis*, or *Adoni*, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the exoteric name of their God. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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



From Kircher's *Œdipus Ægyptiacus*.

THE GREAT GOD PAN.

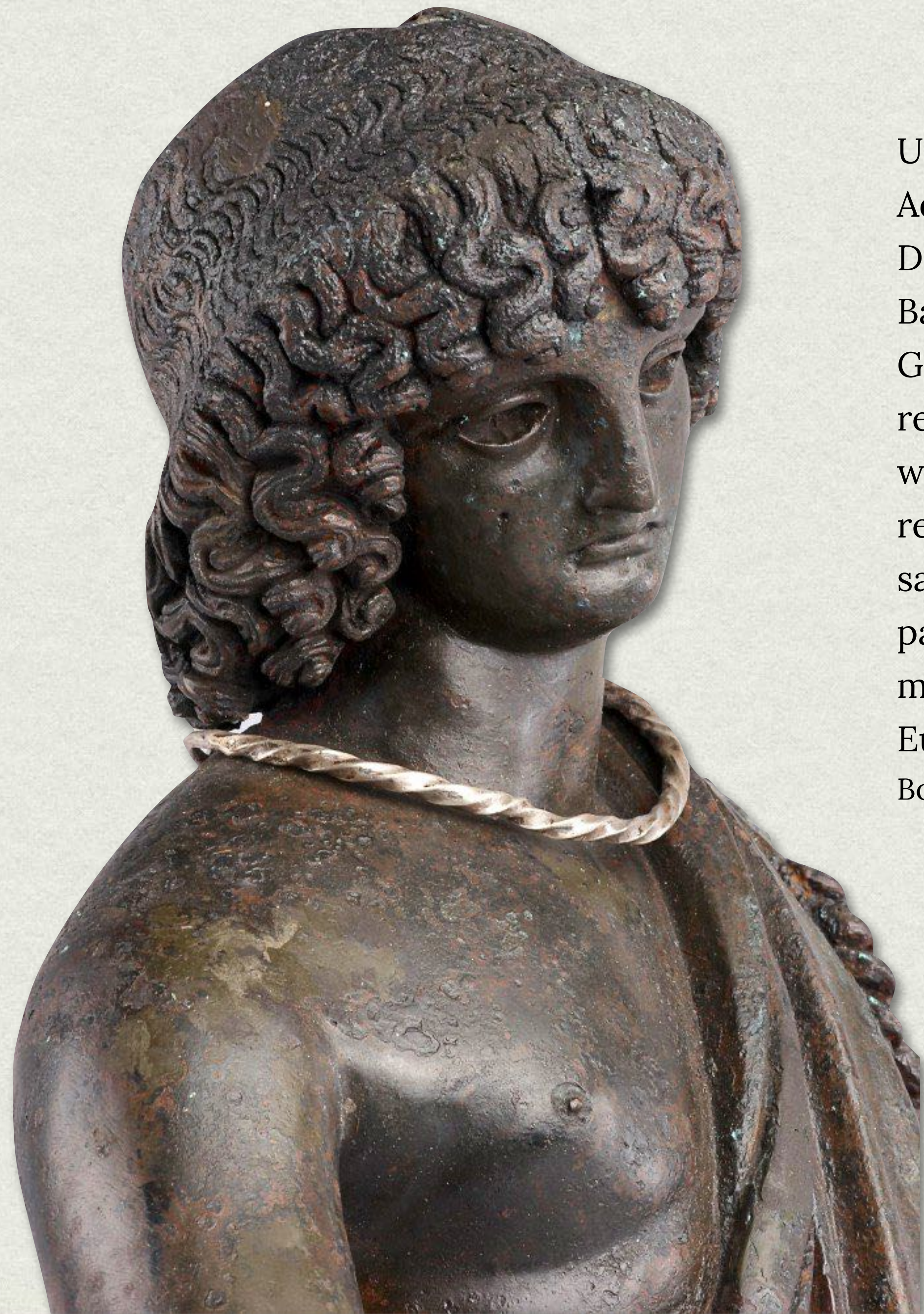
The great god Pan was celebrated as the author and director of the sacred dances which he is supposed to have instituted to symbolize the circumambulations of the heavenly bodies. Pan was a composite creature, the upper part—with the exception of his horns—being human, and the lower part in the form of a goat. Pan is the prototype of natural energy and, while undoubtedly a phallic deity, should not 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 enclaved 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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

The Mysteries of Adonis, or Adoni, were celebrated annually in many parts of Egypt, Phoenicia, and Biblos. The name Adonis, or Adoni, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the exoteric name of their God. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The Adoniasmos was the ceremony of lamenting the premature death of the murdered god.



Under the names of Osiris, Adonis, Thammuz, Attis, and Dionysus; the Egyptians, Syrians, Babylonians, Phrygians, and Greeks represented the decay and revival of vegetation with rites which, as the ancients themselves recognised, were substantially the same, and which find their parallels in the spring and midsummer customs of our European peasantry. -The Golden Bough, v.1, p.255-6

Adonis-Tammuz,
Roman Syria, 100-200 AD



lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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 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 retraces 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 secured 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.



Hieroglyphical Representation of Jupiter or Pan

- A. A rocky base, the power of heat in the world.
- B. The power of the heavenly rays upon stationary nature.
- C. Masculine element.
- D. The power of the periodic return of the year and of all its revolutions.
- E. Everything is maintained by its vitality.
- F. The gates in the firmament, or the spheres of the fixed stars.
- G. Earth (the feminine element), breathing with plants, seeds, and trees.
- H. Aquae in liquoribus (elementary fermentations) regions fructiferae visum.
- I. Fields, crops, and various forms of vegetable life.
- K. The harmonies of the seven planets.
- L. The mountains show rough and uneven places.
- M. The power of fecundity.
- N. The firm foundation.
- O. The laws of the winds and their speed when agitated.

From Kircher's *Œdipus Ægyptiacus*. 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 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 not 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 enveloped 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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

The Mysteries of Adonis, or Adoni, were celebrated annually in many parts of Egypt, Phoenicia, and Biblos. The name *Adonis*, or *Adoni*, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the exoteric name of their God. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The Adoniasmos 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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

The Mysteries of Adonis, or Adoni, were celebrated annually in many parts of Egypt, Phoenicia, and Biblos. **The name Adonis, or Adoni, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the exoteric name of their God.** Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The Adoniasmos was the ceremony of lamenting the premature death of the murdered god.



The God of the Jews is also often known by the name of Adonai. But this is nothing but the God of the Syrians, Adonis or the Sun, the worship of whom is reprobated under the name of Tammuz, in Ezekiel. viii. 14: *“Then he brought me to the door of the gate of the Lord's house which was toward the north; and, behold, there sat women weeping for Tammuz.”* -Anacalypsis, v.1, p.70

Dumuzid-Tammuz,
Mesopotamian

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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,

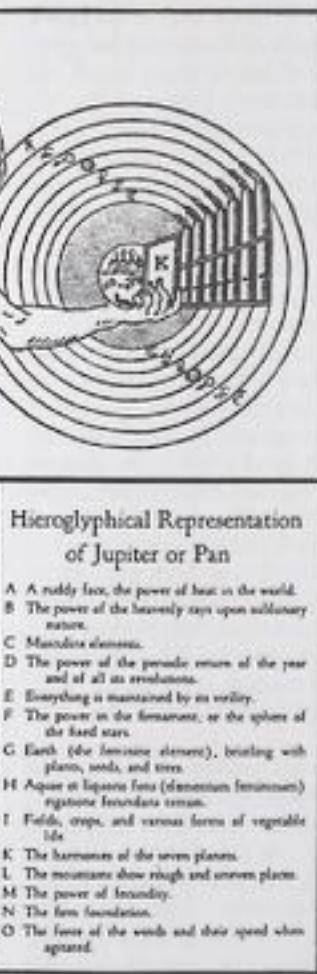
realizing that the loss of Ishtar is disorganizing all Nature, send a messenger to the underworld and demand her release. The Mistress of Hades is forced to comply, and the water of life is poured over Ishtar. Thus cured of the infirmities inflicted on her, she retraces her way upward through the seven 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 secured 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 Biblos. The name *Adonis*, or *Adoni*, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the exoteric name of their God. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The Adoniasmos 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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



From Kircher's *Œdipus Ægyptiacus*.

THE GREAT GOD PAN.

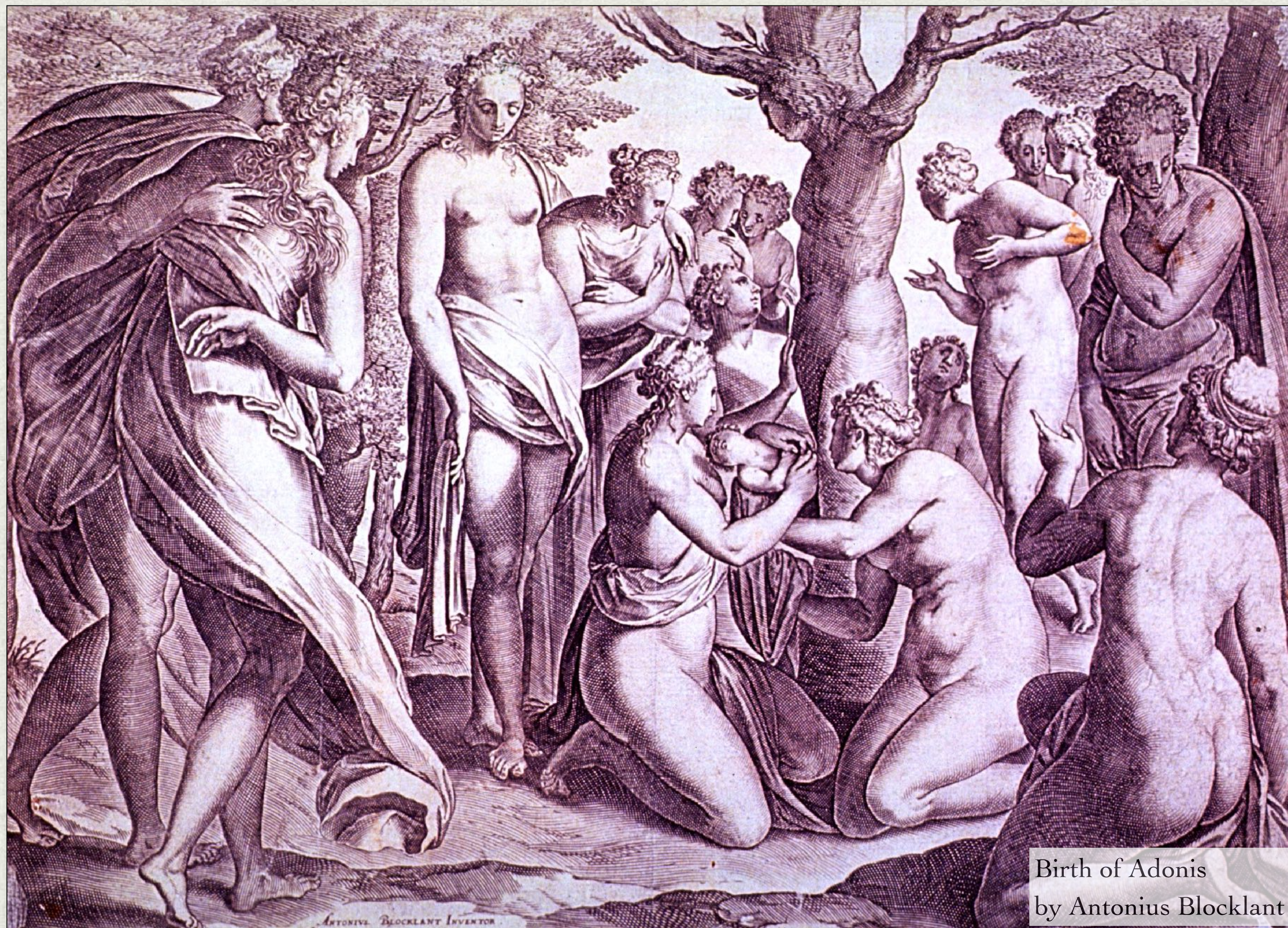
The great god Pan was celebrated as the author and director of the sacred dances which he is supposed to have instituted to symbolize the circumambulations of the heavenly bodies. Pan was a composite creature, the upper part—with the exception of his horns—being human, and the lower part in the form of a goat. Pan is the prototype of natural energy and, while undoubtedly a phallic deity, should not 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 enclaved 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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

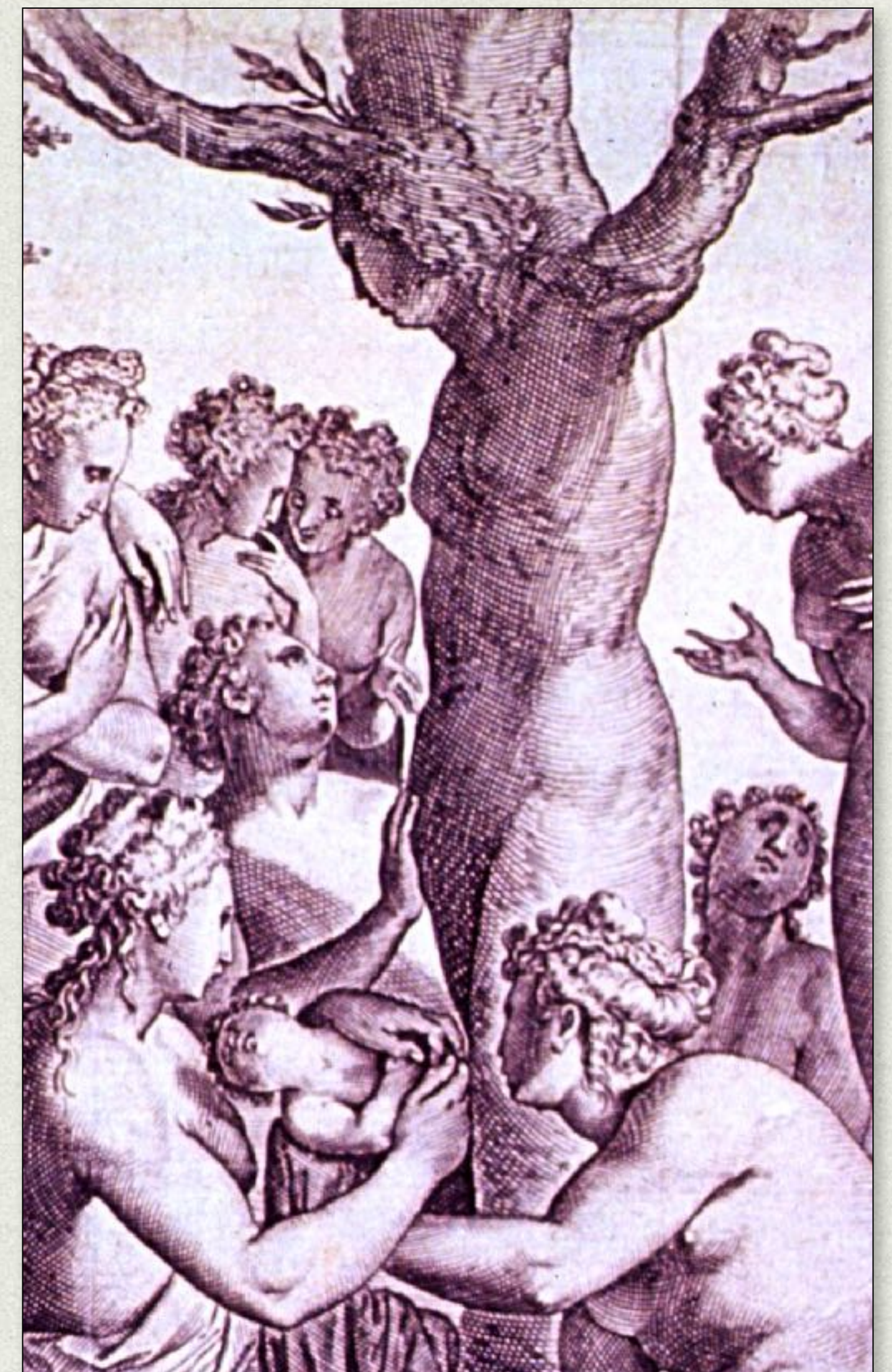
The Mysteries of Adonis, or Adoni, were celebrated annually in many parts of Egypt, Phoenicia, and Biblos. The name Adonis, or Adoni, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the exoteric name of their God. **Smyrna, mother of Adonis, was turned into a tree 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 boar 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 boar sent by the god Ars (Mars). The Adoniasmos was the ceremony of lamenting the premature death of the murdered god.



Birth of Adonis
by Antonius Blocklant

[Adonis'] connection with vegetation comes out at once in the common story of his birth. He was said to have been born from a myrrh-tree, the bark of which bursting, after a ten months'

gestation, allowed the lovely infant to come forth. According to some, a boar rent the bark with his tusk and so opened a passage for the babe. A faint rationalistic colour was given to the



legend by saying that his mother was a woman named Myrrh, who had been turned into a myrrh-tree soon after she had conceived the child. -The Golden Bough, v.1, p.282

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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,

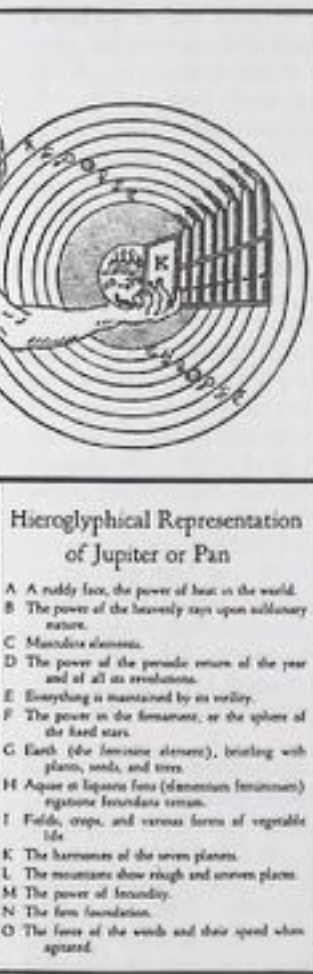
realizing that the loss of Ishtar is disorganizing all Nature, send a messenger to the underworld and demand her release. The Mistress of Hades is forced to comply, and the water of life is poured over Ishtar. Thus cured of the infirmities inflicted on her, she retraces her way upward through the seven 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 secured 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 Biblos. The name *Adonis*, or *Adoni*, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the exoteric name of their God. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The Adoniasmos 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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



From Kircher's *Œdipus Ægyptiacus*.

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 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 not 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 enshrouded 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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

The Mysteries of Adonis, or Adoni, were celebrated annually in many parts of Egypt, Phoenicia, and Biblos. The name Adonis, or Adoni, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the exoteric name of their God. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The Adoniasmos was the ceremony of lamenting the premature death of the murdered god.

ZOOLOGICAL MYTHOLOGY;

OR

THE LEGENDS OF ANIMALS.

First Part.

THE ANIMALS OF THE EARTH.

CHAPTER V.

THE HOG, THE WILD BOAR, AND THE HEDGEHOG.

SUMMARY.

The hog as a hero disguise.—The disguises of the hero and of the heroine.—Ghoshâ, the leprous maiden.—The moon in the well.—Apâlâ cured by Indras.—Apâlâ has the dress of a hog.—Godhâ, the persecuted maiden in a hog's dress.—The hogs eat the apples in the maiden's stead.—The meretricious Circe and the hogs.—Porcus and upodaras.—The wild boar god in India and in Persia.—Tydœus, the wild boar.—The wild boar of Erymanthos.—The wild boar of Meleagros.—The Vedic monster wild boar.—The dog and the pig.—Puloman, the wild boar, burned.—The hog in the fire.—The hog cheats the wolf.—The astute hedgehog.—The hegehog, the wild boar, and the hog are presages of water.—The porcupine and its quills; the comb and the dense forest.—The ears and the heart of the wild boar.—The wild boar and the hog at Christmas.—The devil a wild boar.—The heroes killed by the wild boar.—The tusk of the wild boar now life-giving, now deadly; the dead man's tooth.—The hero asleep; the hero become a eunuch; the lettuce-eunuch eaten by Adonis, prior to his being killed by the wild boar.

In the same way as Vishnu changed himself into a wild boar, and the hog was sacred to the Scandinavian Mars, so was the wild boar sacred to the Roman and Hellenic Mars who assumed the shape of a monstrous lunar wild boar in order to kill the young Adonis, beloved of Venus.

It is with a wild boar's tusk that the bark is cut off the tree in which Myrrha, pregnant with Adonis after her incest with her father, shuts herself up. We here have again the incestuous father, the girl in the woolen dress, the forest, the penetrating tusk of the wild boar which bursts

through the forest of night, and enables the young hero to come forth, whom he kills in the evening out of jealousy. In the ancient popular belief of Sweden, too, the wild boar kills the sun whilst he is asleep in a cavern and his horses grazing. Notice, moreover, the double character of the tusk of the nocturnal lunar wild boar; in the morning it is a life-giving tusk, which enables the solar hero to be born; in the evening it is a death-dealing one; the wild boar is alive during the night, and the darkness is split open by the white tooth of the living wild boar. —Zoological Mythology, v.2, p.14-15

ZOOLOGICAL MYTHOLOGY;

OR

THE LEGENDS OF ANIMALS.

First Part.

THE ANIMALS OF THE EARTH.

CHAPTER V.

THE HOG, THE WILD BOAR, AND THE HEDGEHOG.

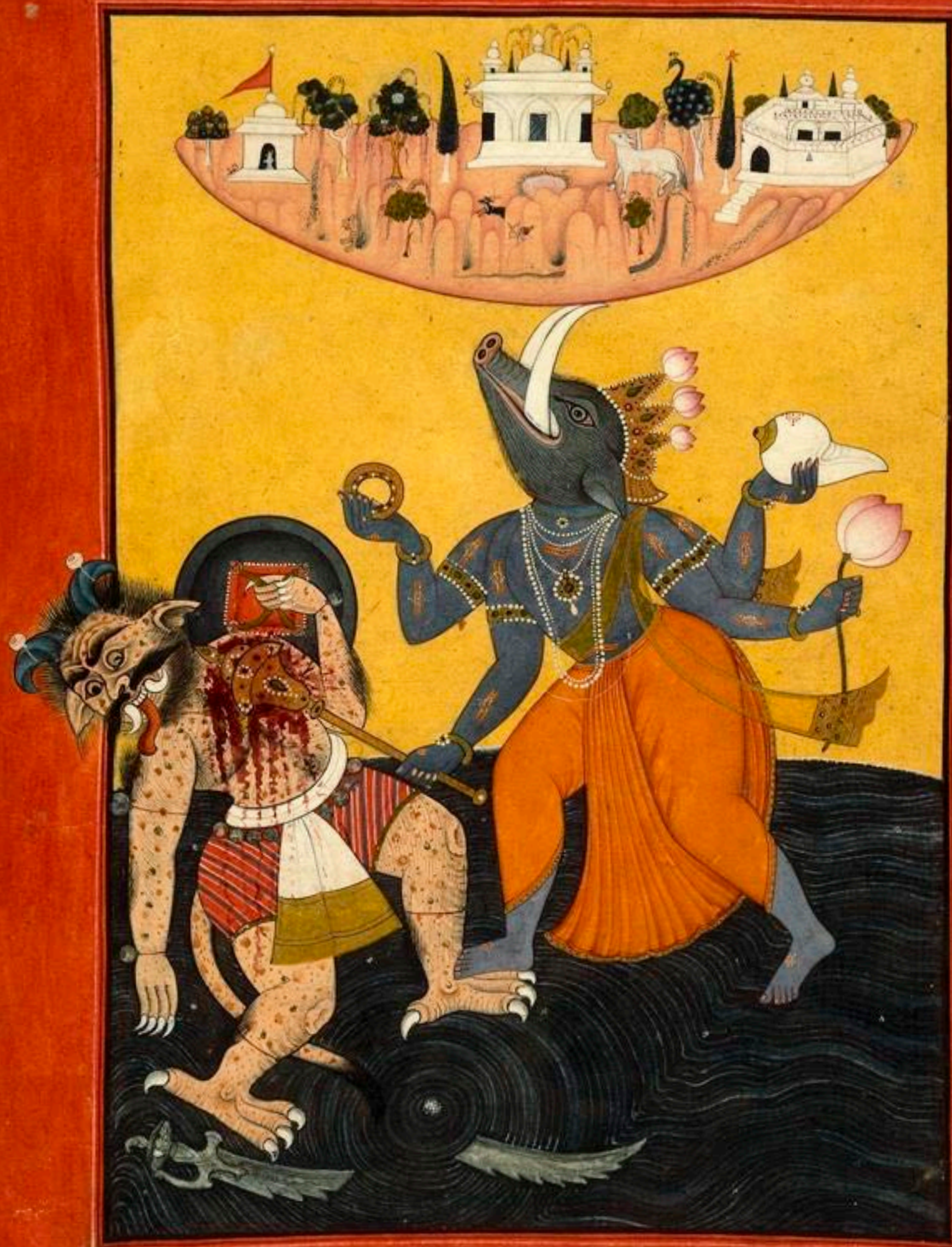
SUMMARY.

The hog as a hero disguise.—The disguises of the hero and of the heroine.—Ghoshâ, the leprous maiden.—The moon in the well.—Apâlâ cured by Indras.—Apâlâ has the dress of a hog.—Godhâ, the persecuted maiden in a hog's dress.—The hogs eat the apples in the maiden's stead.—The meretricious Circe and the hogs.—Porcus and upodaras.—The wild boar god in India and in Persia.—Tydœus, the wild boar.—The wild boar of Erymanthos.—The wild boar of Meleagros.—The Vedic monster wild boar.—The dog and the pig.—Puloman, the wild boar, burned.—The hog in the fire.—The hog cheats the wolf.—The astute hedgehog.—The hegehog, the wild boar, and the hog are presages of water.—The porcupine and its quills; the comb and the dense forest.—The ears and the heart of the wild boar.—The wild boar and the hog at Christmas.—The devil a wild boar.—The heroes killed by the wild boar.—The tusk of the wild boar now life-giving, now deadly; the dead man's tooth.—The hero asleep; the hero become a eunuch; the lettuce-eunuch eaten by Adonis, prior to his being killed by the wild boar.

In the same way as Vishnu changed himself into a wild boar, and the hog was sacred to the Scandinavian Mars, so was the wild boar sacred to the Roman and Hellenic Mars [who] assumed the shape of a monstrous lunar wild boar in order to kill the young Adonis, beloved of Venus.

It is with a wild boar's tusk that the bark is cut off the tree in which Myrrha, pregnant with Adonis after her incest with her father, shuts herself up. We here have again the incestuous father, the girl in the woollen dress, the forest, the penetrating tusk of the wild boar which bursts through the

forest of night, and enables the young hero to come forth, whom he kills in the evening out of jealousy. In the ancient popular belief of Sweden, too, the wild boar kills the sun whilst he is asleep in a cavern and his horses grazing. Notice, moreover, **the double character of the tusk of the nocturnal lunar wild boar; in the morning it is a life-giving tusk, which enables the solar hero to be born; in the evening it is a death-dealing one;** the wild boar is alive during the night, and the darkness is split open by the white tooth of the living wild boar. —Zoological Mythology, v.2, p.14-15



The account of the Ramayana is that "all was water only, in which the earth was formed. Thence arose Brahma, the self-existent, with the deities. He then, becoming a boar, [after killing the demon Hiranyaksha] raised up the earth and created the whole world with the saints, his sons." -A Classical Dictionary of Hindu Mythology and Religion:57

Varaha avatar of Vishnu, killing a demon to protect the Earth, and the earth goddess, Bhu or Bhu devi, which he lifts on his tusks above the black ocean. c1740. Gouache on paper. probably Chamba, Pahari region, north India.

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 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 remonstrates 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 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,

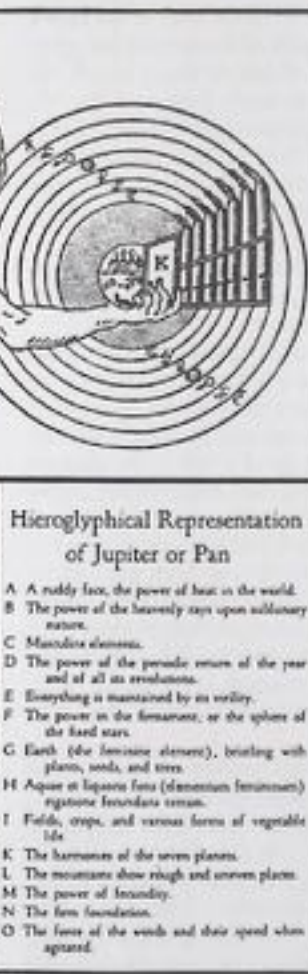
realizing that the loss of Ishtar is disorganizing all Nature, send a messenger to the underworld and demand her release. The Mistress of Hades is forced to comply, and the water of life is poured over Ishtar. Thus cured of the infirmities inflicted on her, she retraces her way upward through the seven 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 secured 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 Biblos. The name *Adonis*, or *Adoni*, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the exoteric name of their God. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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



Hieroglyphical Representation of Jupiter or Pan

- A. A rocky base, the power of heat in the world.
- B. The power of the heavenly rays upon stationary nature.
- C. Masculine element.
- D. The power of the periodic return of the year and of all its revolutions.
- E. Everything is maintained by its vitality.
- F. The gates in the firmament, or the spheres of the fixed stars.
- G. Earth (the feminine element), breathing with plants, seeds, and trees.
- H. Aquae in liquoribus (elementum femininum) regione fructuosa verum.
- I. Fields, crops, and various forms of vegetable life.
- K. The harmonies of the seven planets.
- L. The mountains show rough and uneven places.
- M. The power of fecundity.
- N. The firm foundation.
- O. The laws of the winds and their speed when agitated.

From Kircher's *Œdipus Ægyptiacus*. 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 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 not 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 enclined 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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

The Mysteries of Adonis, or Adoni, were celebrated annually in many parts of Egypt, Phoenicia, and Biblos. The name Adonis, or Adoni, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the exoteric name of their God. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The Adoniasmos was the ceremony of lamenting the premature death of the murdered god.

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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,

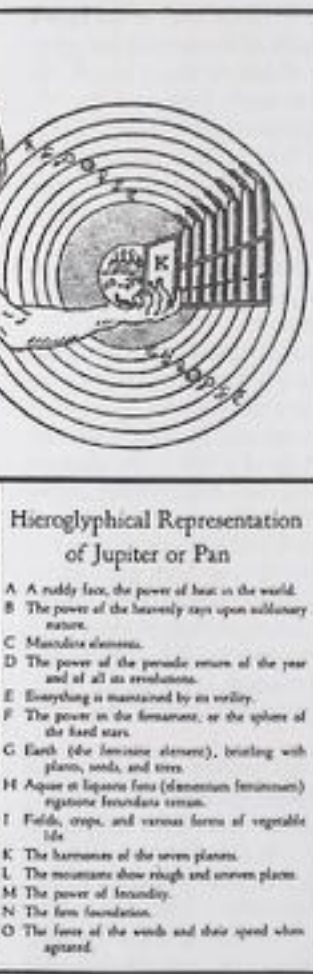
realizing that the loss of Ishtar is disorganizing all Nature, send a messenger to the underworld and demand her release. The Mistress of Hades is forced to comply, and the water of life is poured over Ishtar. Thus cured of the infirmities inflicted on her, she retraces her way upward through the seven 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 secured 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 Biblos. The name *Adonis*, or *Adoni*, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the exoteric name of their God. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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



From Kircher's *Œdipus 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 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 not 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 enclined 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers, "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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

The Mysteries of Adonis, or Adoni, were celebrated annually in many parts of Egypt, Phoenicia, and Biblos. The name Adonis, or Adoni, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the exoteric name of their God. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The Adoniasmos was the ceremony of lamenting the premature death of the murdered god.



Coptic Frieze: Death and Resurrection

All initiation is but introductory to the great change of death. Baptism, anointing, embalming, obsequies by burial or fire, are preparatory symbols, like the initiation of Hercules before descending to the Shades, pointing out the mental change which ought to precede the renewal of existence. Death is the true initiation, to which sleep is the introductory or minor mystery. It is the final rite which united the Egyptian with his God, and which opens the same promise to all who are duly prepared for it.

The body was deemed a prison for the soul; but the latter was not condemned to eternal banishment and imprisonment. The Father of the Worlds permits its chains to be broken, and has provided, in the course

of Nature, the means of its escape. It was a doctrine of immemorial antiquity, shared alike by Egyptians, Pythagoreans, the Orphici, and by that characteristic Bacchic Sage, "the Preceptor of the Soul," Silenus, that death is far better than life; that the real death belongs to those who on earth are immersed in the *Lethe* of its passions and fascinations, and that the true life commences only when the soul is emancipated for its return. And in this sense, as presiding over life and death, Dionusos is in the highest sense the LIBERATOR: since, like Osiris, he frees the soul, and guides it in its migrations beyond the grave, preserving it from the risk of again falling under the slavery of matter, or of some inferior

animal form, the purgatory of Metempsychosis; and exalting and perfecting its nature through the purifying discipline of his Mysteries. "*The great consummation of all philosophy,*" said Socrates, professedly quoting from traditional and mystic sources, "*is Death: He who pursues philosophy aright, is studying how to die.*"

All soul is part of the Universal Soul, whose totality is Dionusos; and it is therefore he who, as Spirit of Spirits, leads back the vagrant spirit to its home, and accompanies it through the purifying processes, both real and symbolical, of its earthly transit. He is therefore emphatically the *Mystes* or Hierophant, the great Spiritual Mediator of Greek religion.

-Morals and Dogma:414-5

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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,

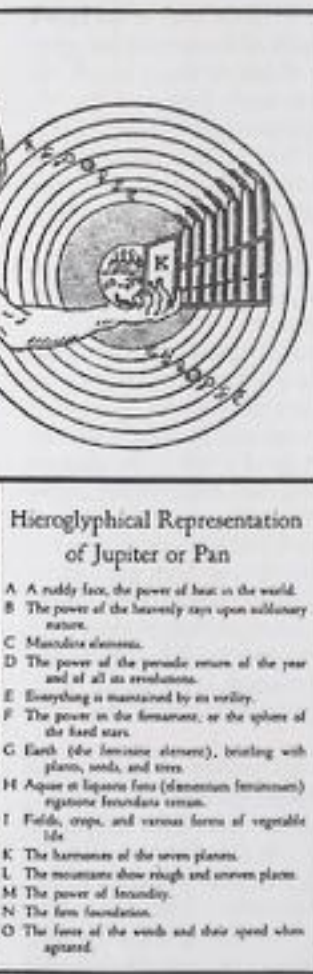
realizing that the loss of Ishtar is disorganizing all Nature, send a messenger to the underworld and demand her release. The Mistress of Hades is forced to comply, and the water of life is poured over Ishtar. Thus cured of the infirmities inflicted on her, she retraces her way upward through the seven 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 secured 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 Biblos. The name *Adonis*, or *Adoni*, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the exoteric name of their God. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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



From Kircher's *Œdipus Ægyptiacus*.

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 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 not 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 enclined 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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

The Mysteries of Adonis, or Adoni, were celebrated annually in many parts of Egypt, Phoenicia, and Biblos. The name Adonis, or Adoni, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the exoteric name of their God. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The Adoniasmos 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 had wept, the lover of Venus was bewailed." (See The Golden Bough.) The effigy of a wild boar 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

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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.

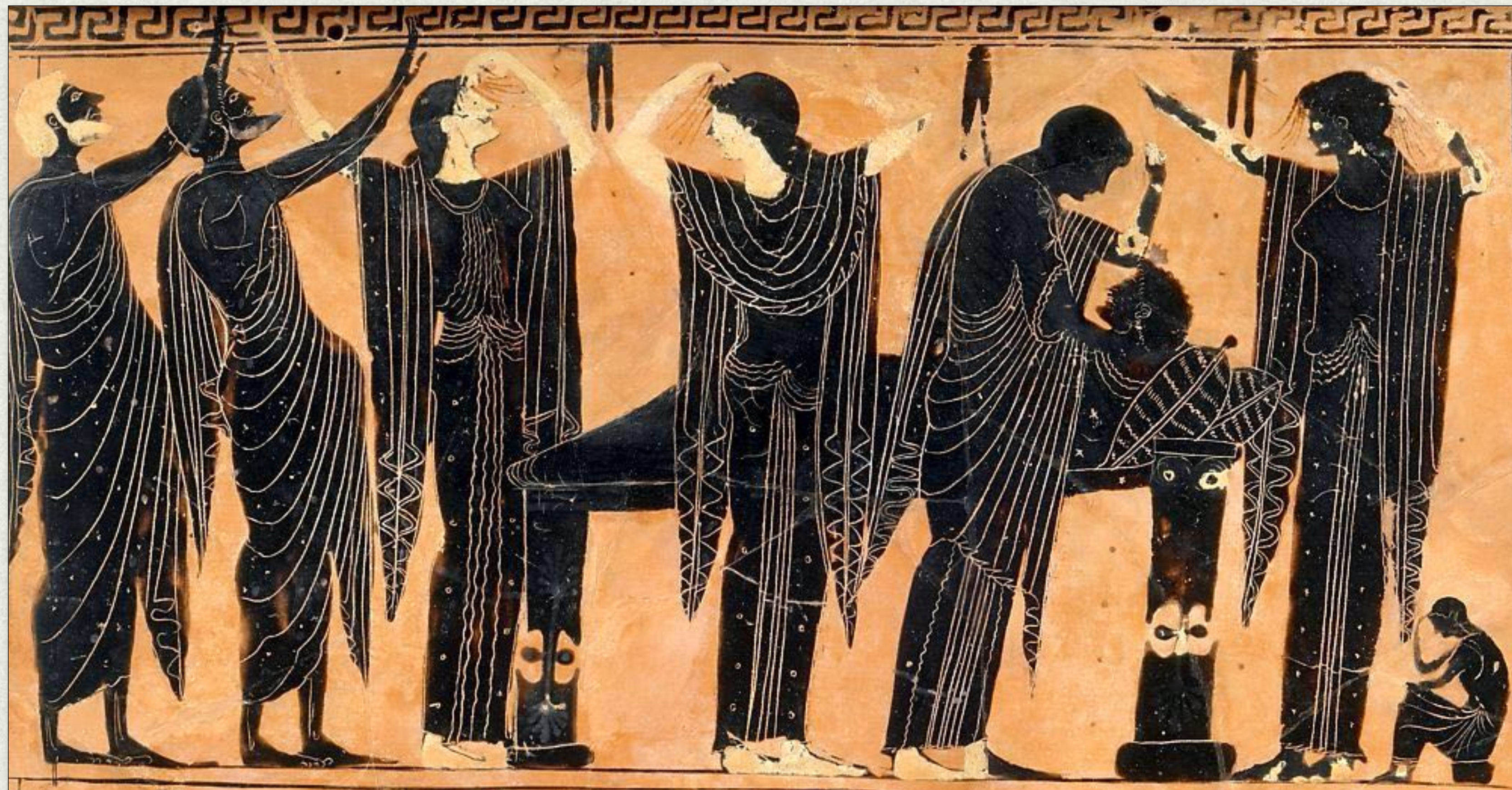
In the Mysteries of Adonis the neophyte passed through the symbolic death of the god and, "raised" by the priests, entered into the blessed state of redemption made possible by the sufferings of Adonis. Nearly all authors believe Adonis to have been originally a vegetation god directly connected with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



Likewise the *Adonia* festival of the Greeks symbolized the death and resurrection of Adonis. This feast occupied two days; on the first day, images of Adonis and Aphrodite were made and laid each on a silver couch; on the second day, these images were cast by the women into the sea, together with 'Adonis gardens,' as they were called— pots filled with earth in which cut flowers were stuck. It is believed that

this rite was meant to signify the revival of vegetation under the influence of rain. The persons engaged in it indulged in such lamentations as were uttered by the worshippers of Tammuz in Babylonia, tore their hair, and beat their breasts. The festival of Adonis fell in the summertime at Alexandria and Athens, in the spring at Byblos, while in Phoenicia it occurred in the season when the river *Nahr Ibrahim*

(formerly called Adonis) bore down from the mountains of Lebanon the red earth in which the devout saw the blood of the slain Adonis. Golden boxes of myrrh were employed at the *Adonia* festival, incense was burned, and pigs were sacrificed. Pigs were sacrificed also to Osiris, whose cult, as has been shown, had much in common with that of Tammuz and Adonis. —Myths of Babylonia and Assyria:135-6



Likewise the *Adonia* festival of the Greeks symbolized the death and resurrection of Adonis. This feast occupied two days; on the first day, images of Adonis and Aphrodite were made and laid each on a silver couch; on the second day, these images were cast by the women into the sea, together with 'Adonis gardens,' as they were called—pots filled with earth in which cut flowers were stuck. It is believed that

this rite was meant to signify the revival of vegetation under the influence of rain. The persons engaged in it indulged in such lamentations as were uttered by the worshippers of Tammuz in Babylonia, tore their hair, and beat their breasts. The festival of Adonis fell in the summertime at Alexandria and Athens, in the spring at Byblos, while in Phoenicia it occurred in the season when the river *Nahr Ibrahim*

(formerly called Adonis) bore down from the mountains of Lebanon the red earth in which the devout saw the blood of the slain Adonis. Golden boxes of myrrh were employed at the *Adonia* festival, incense was burned, and **pigs were sacrificed. Pigs were sacrificed also to Osiris, whose cult, as has been shown, had much in common with that of Tammuz and Adonis.** —Myths of Babylonia and Assyria:135-6

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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 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 retraces her way upward through the seven gates, at each of which she is re-invested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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



Hieroglyphical Representation of Jupiter or Pan

- A. A rocky base, the power of heat in the world.
- B. The power of the heavenly rays upon stationary nature.
- C. Masculine element.
- D. The power of the periodic return of the year and of all its revolutions.
- E. Everything is maintained by its vitality.
- F. The gates in the firmament, or the spheres of the fixed stars.
- G. Earth (the feminine element), breathing with plants, seeds, and trees.
- H. Aquae in liquid form (elementary firmament) regions frigiditate venae.
- I. Fields, crops, and various forms of vegetable life.
- K. The harmonies of the seven planets.
- L. The mountains show rough and uneven places.
- M. The power of fecundity.
- N. The firm foundation.
- O. The laws of the winds and their speed when agitated.

From Kircher's *Œdipus 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 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 not 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 enshrouded 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 Demiburgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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 "gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" in his cryptic symbolism.

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 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 remonstrates 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 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 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 retraces 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 secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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



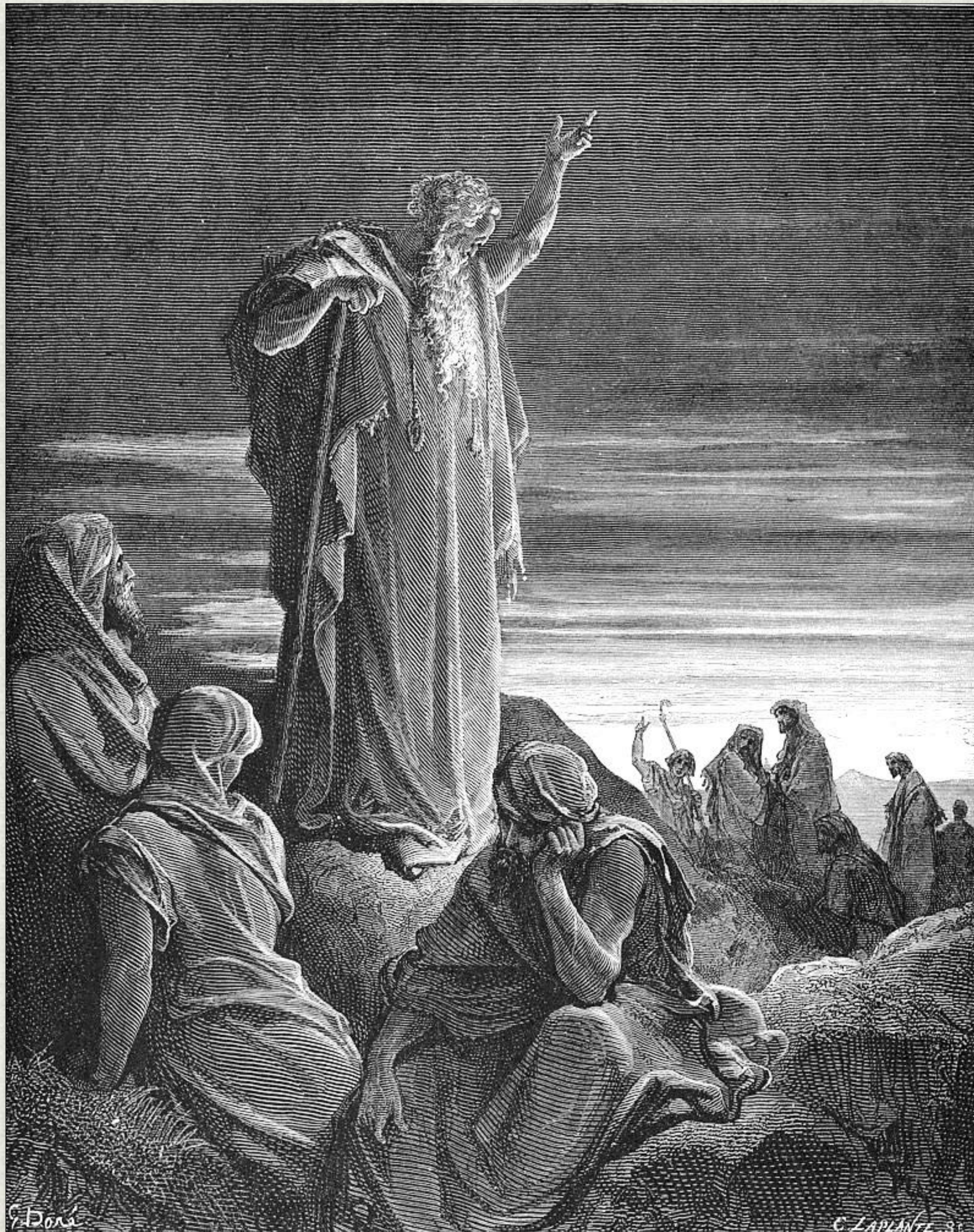
Hieroglyphical Representation of Jupiter or Pan

- A. A ruddy face, the power of heat in the world.
- B. The power of the heavenly rays upon stationary 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 vitality.
- F. The gates in the firmament, or the spheres of the fixed stars.
- G. Earth (the feminine element), breathing with plants, seeds, and trees.
- H. Aquae in liquoribus (dramatic fountain) regions fructiferae verum.
- I. Fields, crops, and various forms of vegetable life.
- K. The harmonies of the seven planets.
- L. The musicians show rough and uneven places.
- M. The power of fecundity.
- N. The firm foundation.
- O. The laws of the winds and their speed when agitated.

From Kircher's *Œdipus Ægyptiacus*. 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 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 not 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 enshrined 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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 "gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" in his cryptic symbolism.



Ezekiel 8:14

Then he brought me to the door of the gate of the Lord's house which was toward the north; and, behold, there sat women weeping for Tammuz.

In Ezekiel 8:14, the prophet Ezekiel, shown in this illustration by Gustave Doré (1866), witnesses women mourning the death of Tammuz outside the Second Temple.

lanteans 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 Saviour-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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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 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 retraces her way upward through the seven gates, at each of which she is re-invested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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



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 stationary 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 vitality.
- F. The gates in the firmament, or the spheres of the fixed stars.
- G. Earth (the feminine element), breathing with plants, seeds, and trees.
- H. Aquae in liquoribus (distillation fountain) regions boundaries veins.
- I. Fields, crops, and various forms of vegetable life.
- K. The harmonies of the seven planets.
- L. The mountains show rough and uneven places.
- M. The power of fecundity.
- N. The firm foundation.
- O. The laws of the winds and their speed when agitated.

From Kircher's *Œdipus Ægyptiacus*. 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 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 not 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 enshrouded 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 Demiburgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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 "gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" in his cryptic symbolism.

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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 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 retraces her way upward through the seven gates, at each of which she is re-invested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The Adoniasmos 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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



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 stationary 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 vitality.
- F. The gates in the firmament, or the spheres of the fixed stars.
- G. Earth (the feminine element), breathing with plants, seeds, and trees.
- H. Aquae in liquoribus (dramatic fountain) regions fructiferae verum.
- I. Fields, crops, and various forms of vegetable life.
- K. The harmonies of the seven planets.
- L. The musicians show rough and uneven places.
- M. The power of fecundity.
- N. The firm foundation.
- O. The laws of the winds and their speed when agitated.

From Kircher's *Œdipus Ægyptiacus*. 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 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 not 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 enshrouded 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 Demiburgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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 "gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" in his cryptic symbolism.

lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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 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 retraces 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 secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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



From Kircher's *Œdipus Ægyptiacus*. 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 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 not 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 enshrouded 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 Demiburgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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 "gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" in his cryptic symbolism.

lanteans 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 Saviour-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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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 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 retraces 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 secured 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.

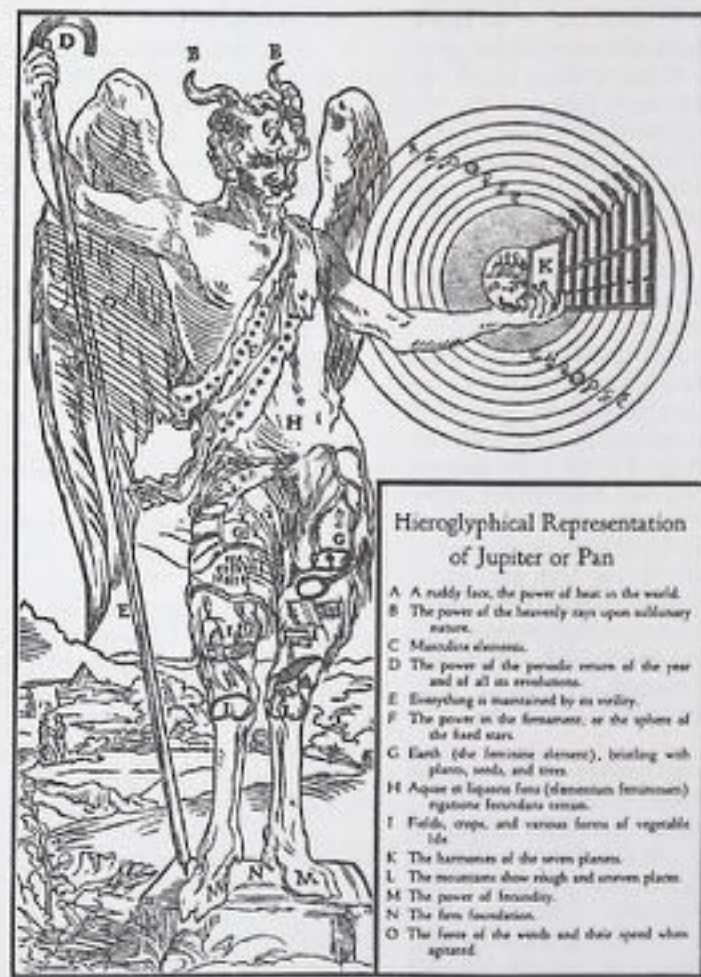
The Mysteries of Adonis, or Adoni, were celebrated annually in many parts of Egypt, Phoenicia, and Biblos. The name *Adonis*, or *Adoni*, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the esoteric name of their God. Smyrna, mother of Adonis, was turned into a 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers. "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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



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 stationary 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 vitality.
- F. The gates in the firmament, or the spheres of the fixed stars.
- G. Earth (the feminine element), breathing with plants, seeds, and trees.
- H. Aquae in liquoribus (elementum firmamentum) regione fundatur verum.
- I. Fields, crops, and various forms of vegetable life.
- K. The harmonies of the seven planets.
- L. The musicians show rough and uneven places.
- M. The power of fecundity.
- N. The firm foundation.
- O. The laws of the winds and their speed when agitated.

From Kircher's *Œdipus Ægyptiacus*. THE GREAT GOD PAN.

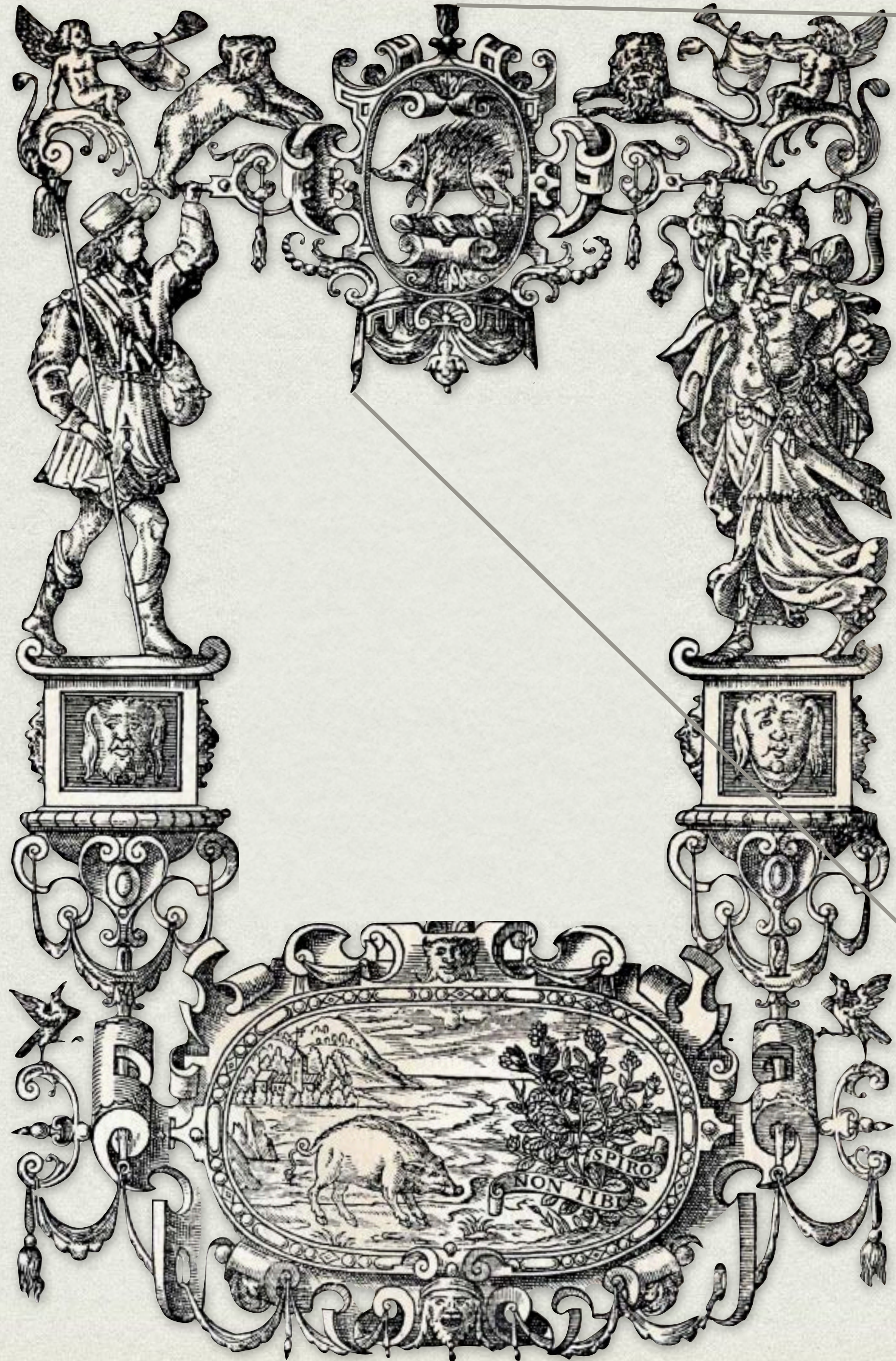
The great god Pan was celebrated as the author and director of the sacred dances which he is supposed to have instituted to symbolize the circumambulations of the heavenly bodies. Pan was a composite creature, the upper part—with the exception of his horns—being human, and the lower part in the form of a goat. Pan is the prototype of natural energy and, while undoubtedly a phallic deity, should not 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 enclined 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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 "gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" in his cryptic symbolism.



THE HERALDIC ACHIEVEMENT OF THE RIGHT HONORABLE
SIR FRANCIS BACON, KNIGHT, BARON OF VERULAM,
VISCOUNT SAINT ALBAN.











ZOOLOGICAL MYTHOLOGY;

OR

THE LEGENDS OF ANIMALS.

—◆—
First Part.

THE ANIMALS OF THE EARTH.

—◆—
CHAPTER V.

THE HOG, THE WILD BOAR, AND THE HEDGEHOG.

SUMMARY.

The hog as a hero disguise.—The disguises of the hero and of the heroine.—Ghoshâ, the leprous maiden.—The moon in the well.—Apâlâ cured by Indras.—Apâlâ has the dress of a hog.—Godhâ, the persecuted maiden in a hog's dress.—The hogs eat the apples in the maiden's stead.—The meretricious Circe and the hogs.—Porcus and upodaras.—The wild boar god in India and in Persia.—Tydœus, the wild boar.—The wild boar of Erymanthos.—The wild boar of Meleagros.—The Vedic monster wild boar.—The dog and the pig.—Puloman, the wild boar, burned.—The hog in the fire.—The hog cheats the wolf.—The astute hedgehog.—The hegehog, the wild boar, and the hog are presages of water.—The porcupine and its quills; the comb and the dense forest.—The ears and the heart of the wild boar.—The wild boar and the hog at Christmas.—The devil a wild boar.—The heroes killed by the wild boar.—The tusk of the wild boar now life-giving, now deadly; the dead man's tooth.—The hero asleep; the hero become a eunuch; the lettuce-eunuch eaten by Adonis, prior to his being killed by the wild boar.

The hog, as well as the wild boar, is another disguise of the solar hero in the night—another of the forms very often assumed by the sun, as a mythical hero, in the darkness or clouds. He adopts this form sometimes to hide himself from his persecutors, sometimes to exterminate them, and sometimes on account of a divine or demoniacal malediction. —Zoological Mythology, v.2, p.2

Adonis and the Boar
by John Edward Carew



ZOOLOGICAL MYTHOLOGY;

OR

THE LEGENDS OF ANIMALS.

—◆—
First Part.

THE ANIMALS OF THE EARTH.

—◆—
CHAPTER V.

THE HOG, THE WILD BOAR, AND THE HEDGEHOG.

SUMMARY.

The hog as a hero disguise.—The disguises of the hero and of the heroine.—Ghoshâ, the leprous maiden.—The moon in the well.—Apâlâ cured by Indras.—Apâlâ has the dress of a hog.—Godhâ, the persecuted maiden in a hog's dress.—The hogs eat the apples in the maiden's stead.—The meretricious Circe and the hogs.—Porcus and upodaras.—The wild boar god in India and in Persia.—Tydœus, the wild boar.—The wild boar of Erymanthos.—The wild boar of Meleagros.—The Vedic monster wild boar.—The dog and the pig.—Puloman, the wild boar, burned.—The hog in the fire.—The hog cheats the wolf.—The astute hedgehog.—The hegehog, the wild boar, and the hog are presages of water.—The porcupine and its quills; the comb and the dense forest.—The ears and the heart of the wild boar.—The wild boar and the hog at Christmas.—The devil a wild boar.—The heroes killed by the wild boar.—The tusk of the wild boar now life-giving, now deadly; the dead man's tooth.—The hero asleep; the hero become a eunuch; the lettuce-eunuch eaten by Adonis, prior to his being killed by the wild boar.

VOL. II.

A

The hog, as well as the wild boar, is another **disguise of the solar hero** in the night—another of the forms very often assumed by the sun, as a mythical hero, in the darkness or clouds. He adopts this form sometimes to hide himself from his persecutors, sometimes to exterminate them, and sometimes on account of a divine or demoniacal malediction. —Zoological Mythology, v.2, p.2

Adonis and the Boar
by John Edward Carew



lanteans 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 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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 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 remonstrates 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 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,

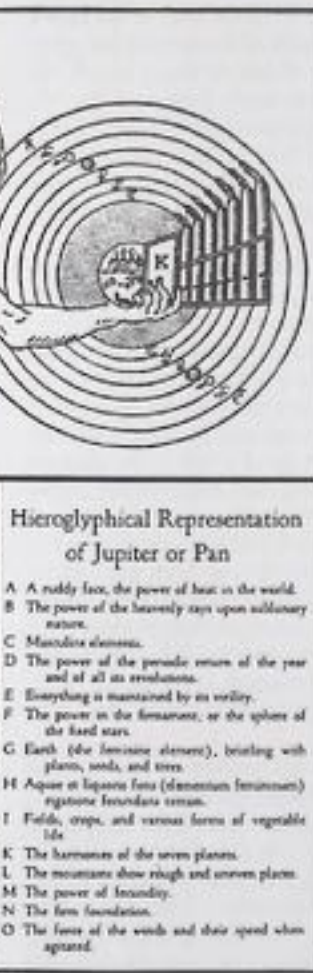
realizing that the loss of Ishtar is disorganizing all Nature, send a messenger to the underworld and demand her release. The Mistress of Hades is forced to comply, and the water of life is poured over Ishtar. Thus cured of the infirmities inflicted on her, she retraces her way upward through the seven gates, at each of which she is reinvested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured 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 Biblos. 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. Smyrna, 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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



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 stationary nature.
 C Manducula elementa.
 D The power of the periodic return of the year and of all its revolutions.
 E Everything is maintained by its vitality.
 F The gates in the firmament, or the spheres of the fixed stars.
 G Earth (the feminine element), breathing with plants, seeds, and trees.
 H Aquae in liquoribus (elementum femininum) signum hereditatis verum.
 I Fields, crops, and various forms of vegetable life.
 K The harmonies of the seven planets.
 L The musicians show rhythm and uneven places.
 M The power of fecundity.
 N The firm foundation.
 O The laws of the winds and their speed when agitated.

From Kircher's *Œdipus Ægyptiacus*.
 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 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 not 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 exalted 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 Demurgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers, "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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

Adonis was originally an androgynous deity who represented the solar power which in the winter was destroyed by the evil principle of cold—the boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers, "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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.

lanteans 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 Saviour-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 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.

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 Irkalla—is described as "the place of no return." It is 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 Irkalla 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 remonstrates 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 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 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 retraces her way upward through the seven gates, at each of which she is reinvested with the article of apparel which the guardians had removed. (See *The Chaldean Account of Genesis*.) No record exists that Ishtar secured 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.

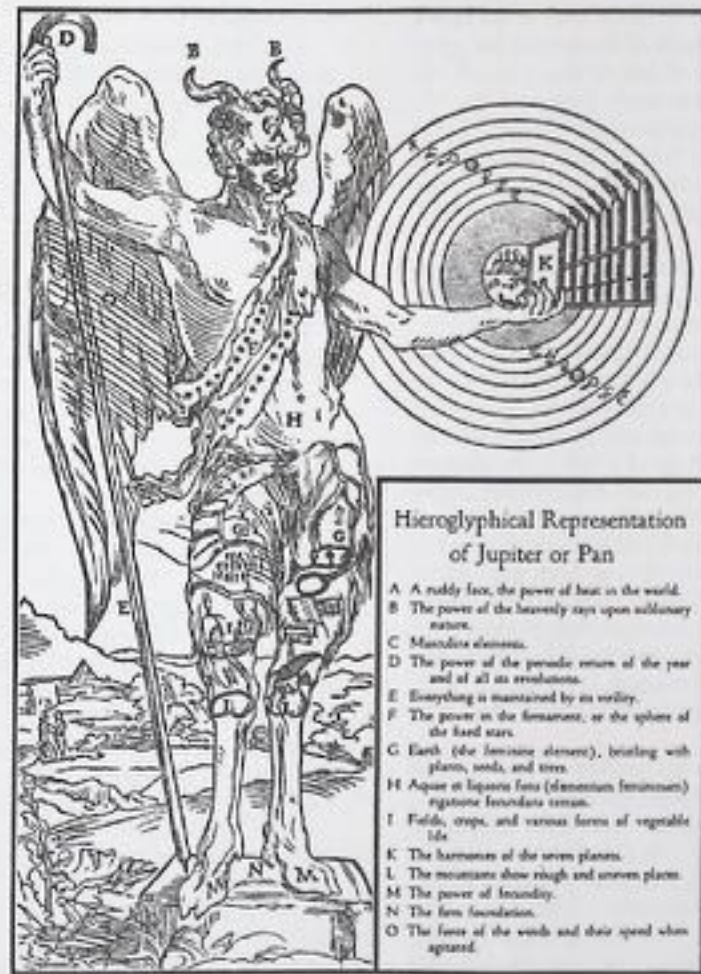
The Mysteries of *Adonis*, or *Adoni*, were celebrated annually in many parts of Egypt, Phoenicia, and Biblos. The name *Adonis*, or *Adoni*, means "Lord" and was a designation applied to the sun and later borrowed by the Jews as the esoteric name of their God. Smyrna, mother of Adonis, was turned into 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 boar 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 boar sent by the god Ars (Mars). The *Adoniasmos* 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 had wept, the lover of Venus was bewailed." (See *The Golden Bough*.) The effigy of a wild boar 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

"gored" (or "god") man is one of the keys to Sir Francis Bacon's use of the "wild boar" 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 boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers, "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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 priests, 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



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 stationary nature.
- C. Masculine element.
- D. The power of the periodic return of the year and of all its revolutions.
- E. Everything is maintained by its vitality.
- F. The gates in the firmament, or the spheres of the fixed stars.
- G. Earth (the feminine element), bristling with plants, seeds, and trees.
- H. Aquae in liquoribus (dramatic fountain) signifies fountain of life.
- I. Fields, crops, and various forms of vegetable life.
- K. The harmonies of the seven planets.
- L. The musicians show rhythm and uneven places.
- M. The power of fecundity.
- N. The firm foundation.
- O. The laws of the winds and their speed when agitated.

From Kircher's *Œdipus Ægyptiacus*. 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 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 not 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 enshrined 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 Demiburgus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower world. 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!"

Adonis was originally an androgynous deity who represented the solar power which in the winter was destroyed by the evil principle of cold—the boar. After three days (months) in the tomb, Adonis rose triumphant on the 25th day of March, amidst the acclamation of his priests and followers, "He is risen!" Adonis was born out of a myrrh tree. Myrrh, 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.