



Bronze bust of god Sabazios,
2nd-century CE. Musei Vatican



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ESOTERIC SCHOOLS OF MEDITATION, STUDY AND SERVICE

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AN ENCYCLOPEDIA OUTLINE OF
**Masonic, Hermetic,
 Qabbalistic and Rosicrucian
 Symbolical Philosophy**
*Being an Interpretation of the
 Secret Teachings concealed within the Rituals, Allegories
 and Mysteries of all Ages*
 BY
MANLY P. HALL
 THE ILLUSTRATIONS IN COLOR BY
 J AUGUSTUS KNAPP
Subscribers' Edition

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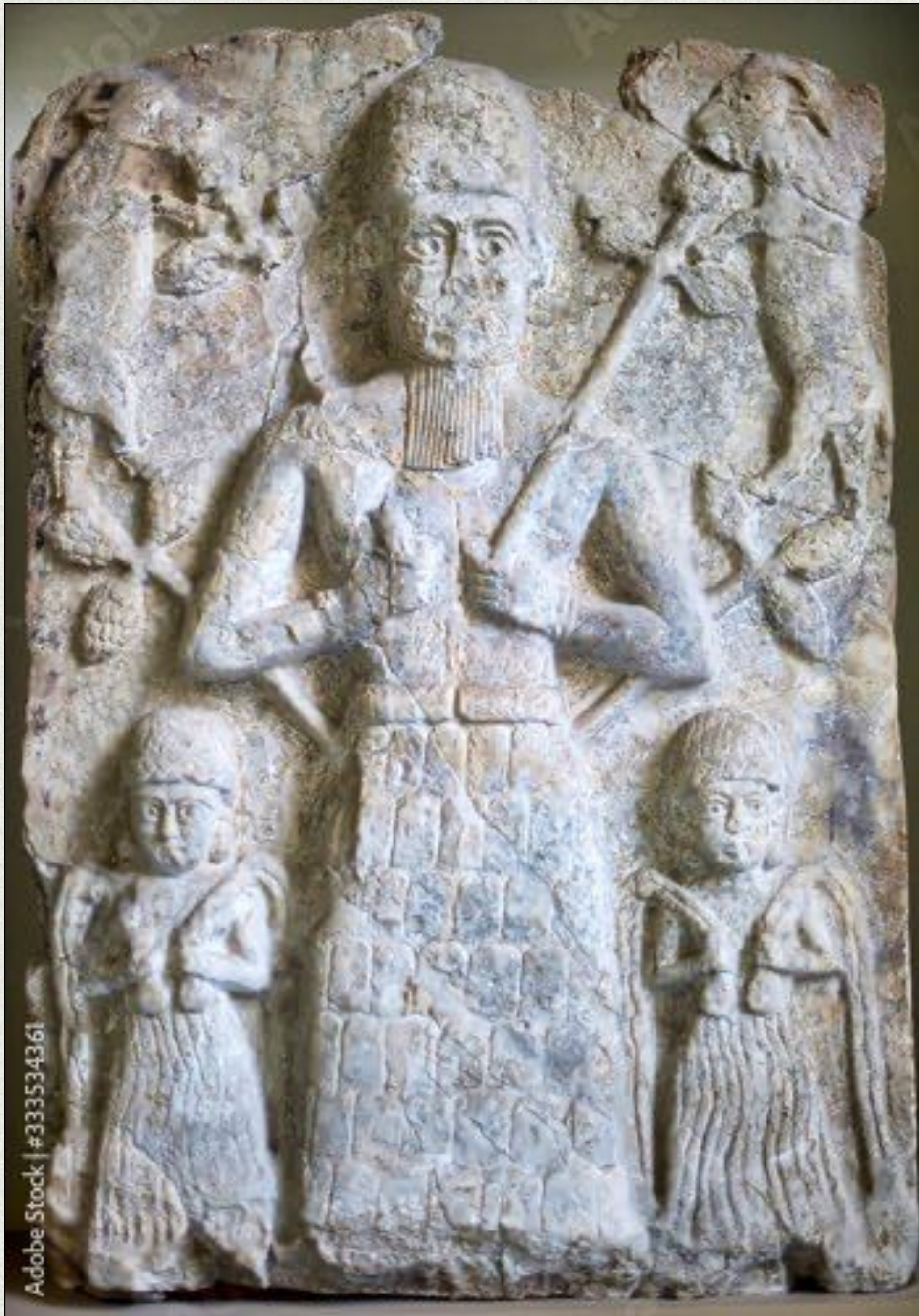
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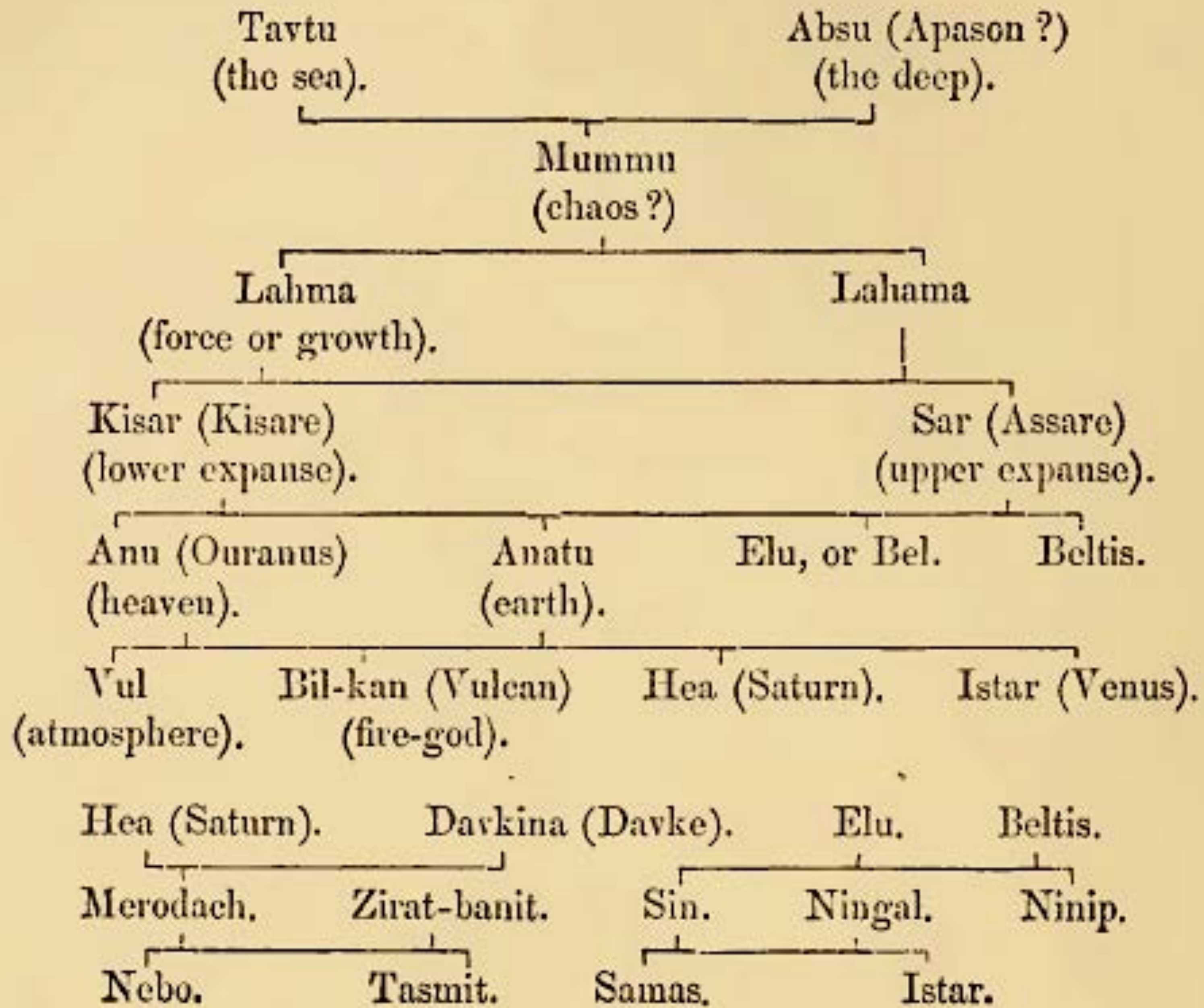


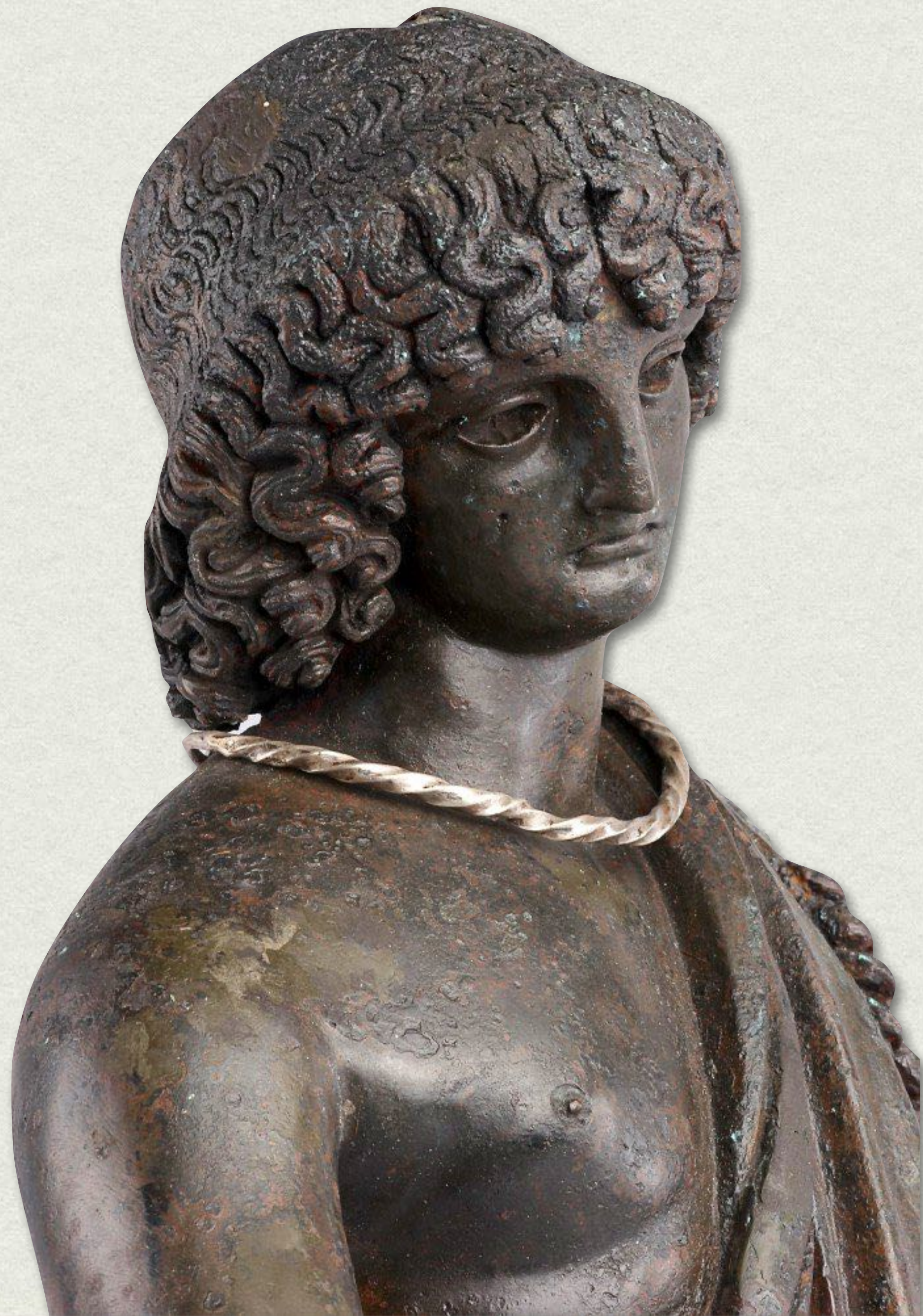
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Tammuz

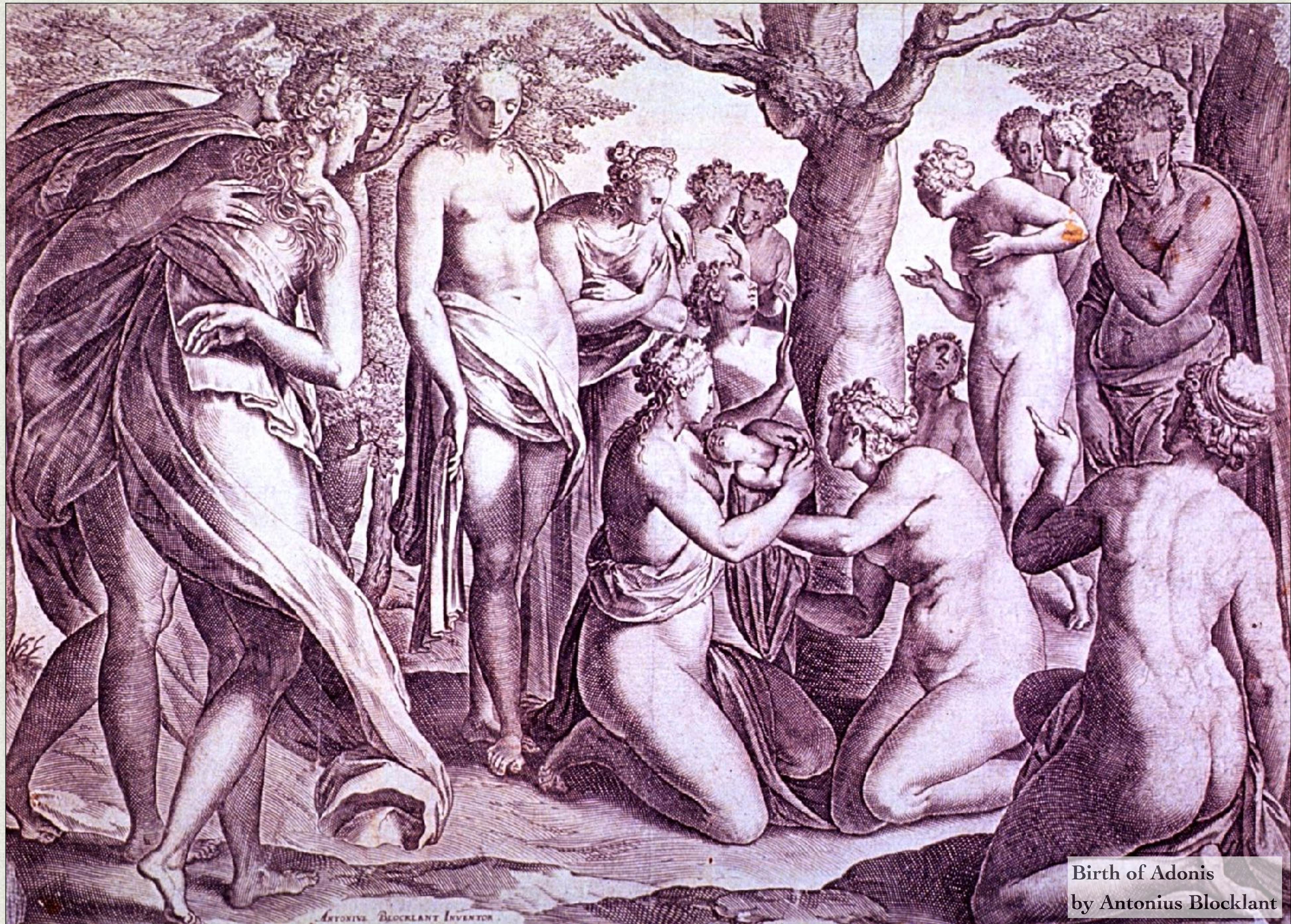


Ishtar





Adonis-Tammuz,
Roman Syria, 100–200 AD



Birth of Adonis
by Antonius Blocklant

ZOOLOGICAL MYTHOLOGY;

OR

THE LEGENDS OF ANIMALS.

First Part.

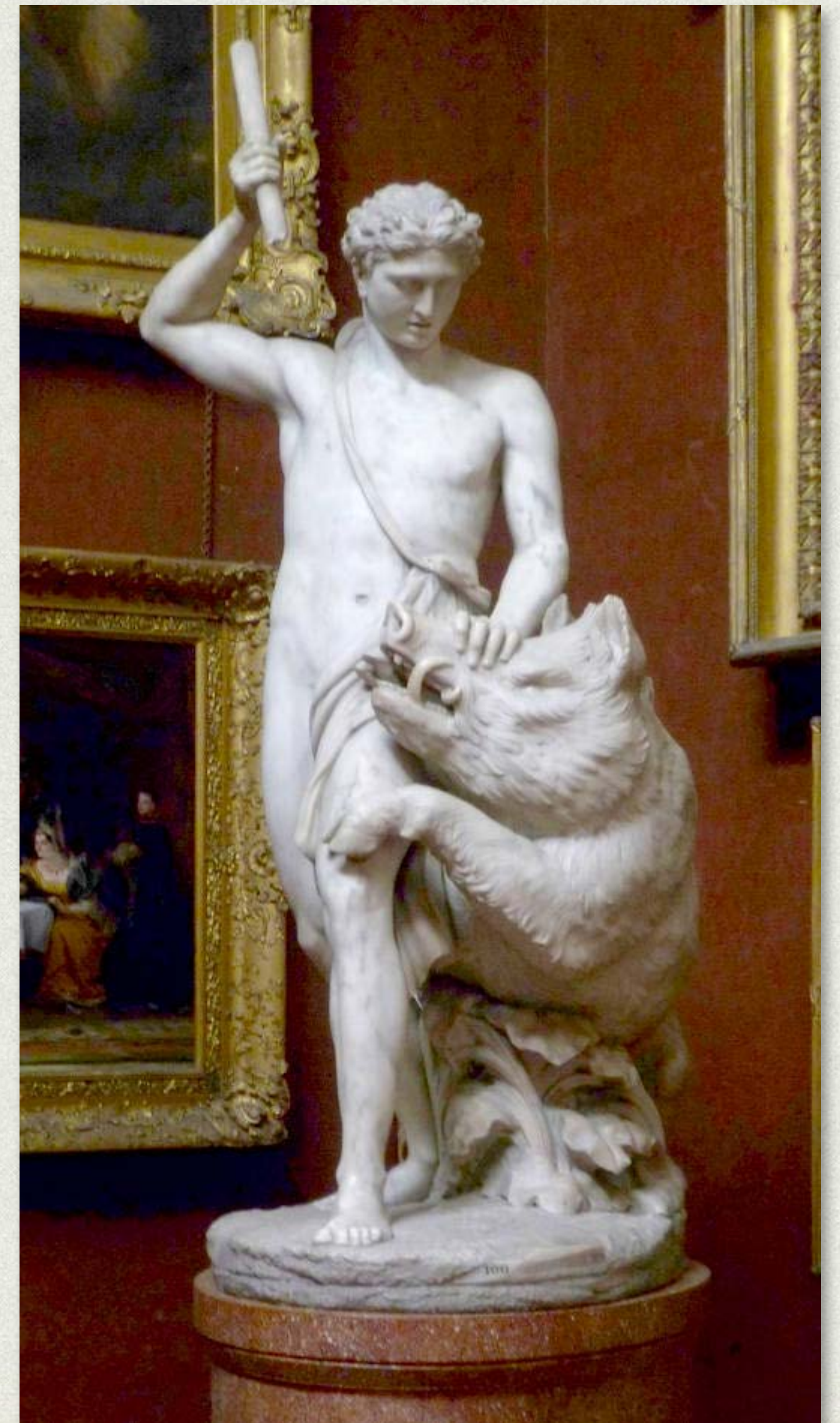
THE ANIMALS OF THE EARTH.

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.



Adonis and the Boar
by John Edward Carew



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



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

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Death of Adonis

by Luca Giordano (1684–1686)

When the Alexandrian year or new style was introduced during the reign of Augustus Cæsar, in the year 25 B.C., March 28th, had already receded to the 4th of May. From the 8th of *Pachons* [the name of an Egyptian calendar month], which is our March 25th, to May the 4th is exactly forty days; so that the ascension into heaven that was celebrated by the Coptic church

according to the later calendar was the day of the equinox in the calendar of the sacred year. Thus the two different days of the resurrection and ascension, which are some three thousand years of tropical time apart, resolve into one and the same day of the equinox, and the ascent of the solar Christ or luni-solar *Khunsu*, whose birthday had been celebrated according to the

ancient calendar some 3,000 years before it was readjusted by Augustus Cæsar 25 B.C. when March 25th old style was represented by May 4th new style. This means that nearly 5,000 years have passed since “our Lord” ascended into heaven on the day of the Vernal equinox; and this date had been continued by the Coptic Christians without change. –The Natural Genesis, v.2, p.400

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With outspread wings, Ishtar, the daughter of Sin (the Moon), sweeps downward to the gates of death. The house of darkness—the dwelling of the god 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,

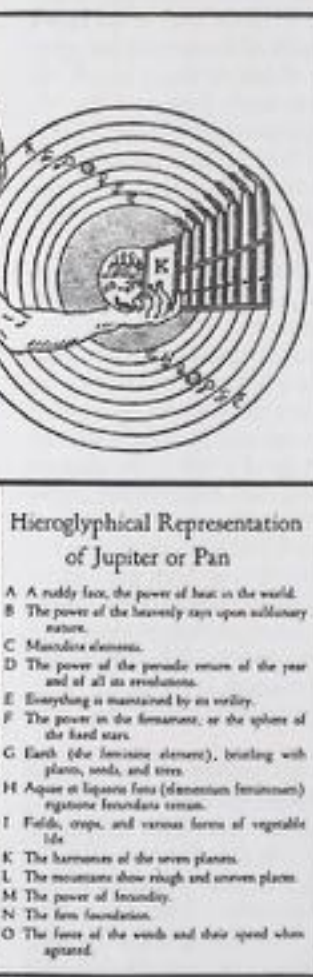
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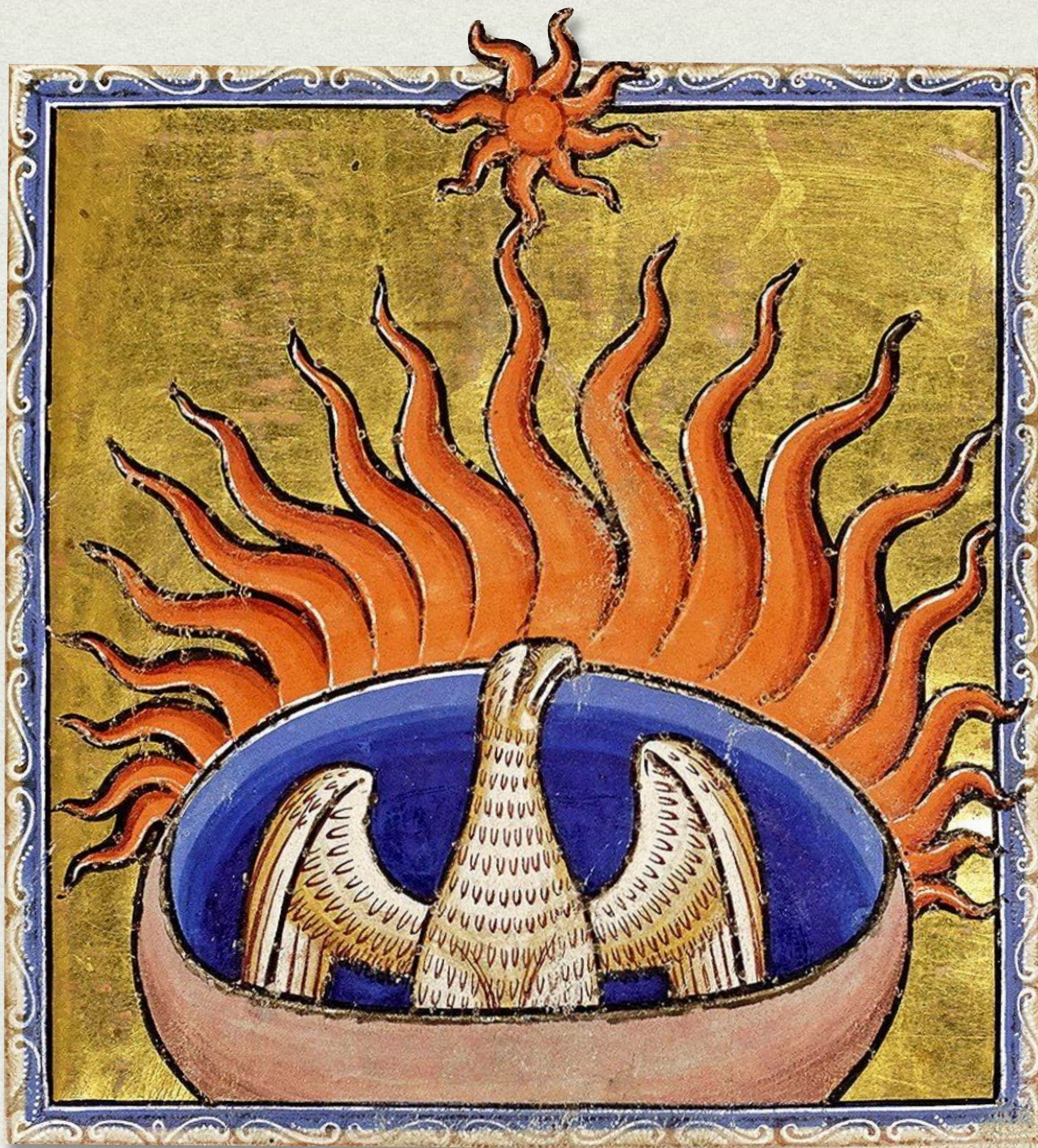
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Phoenix detail from the Aberdeen Bestiary

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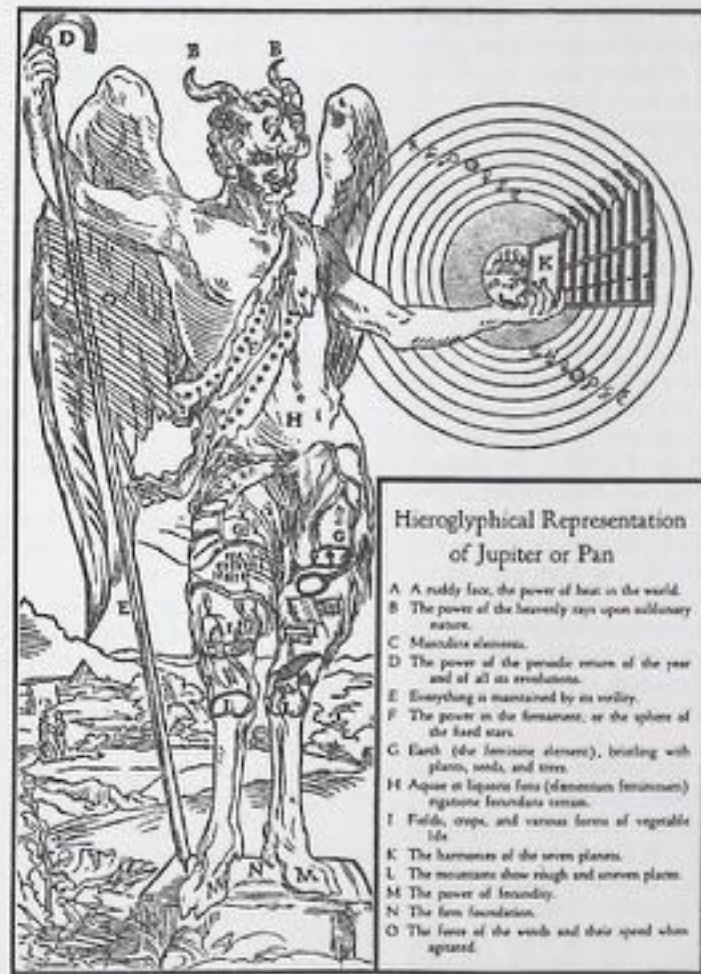
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Epiphany of Dionysus mosaic,
from the Villa of Dionysus (2nd c. AD) in Dion, Greece

In these Mysteries, the aspirant was kept in terror and darkness for three days and nights in a ceremony representing the death of Bakchos, and was then made Αφαισιμος. This was effected by confining him in a close cell, that he might seriously reflect, in solitude and darkness, on the business he was engaged in, and his mind be prepared for the reception of the sublime and mysterious truths of primitive revelation and philosophy. This was a symbolic death;

the deliverance from it, regeneration; after which he was called διφυης or twin-born. While confined in the cell, the pursuit of Typhon after the mangled body of Osiris, and the search of Rhea or Isis for the same, were enacted within his hearing; the initiated crying aloud the names of that Deity derived from the Sanskrit. Then it was announced that the body was found; and the aspirant was liberated amid shouts of joy and exultation. Then he passed through a

representation of Hell and Elysium. "Then," said an ancient writer, *"they are entertained with hymns and dances, with the sublime doctrines of sacred knowledge, and with wonderful and holy visions. And now become perfect and initiated, they are FREE, and no longer under restraint; but, crowned and triumphant, they walk up and down the regions of the blessed, converse with pure and holy men, and celebrate the sacred Mysteries at pleasure."* -Morals and Dogma:444-5

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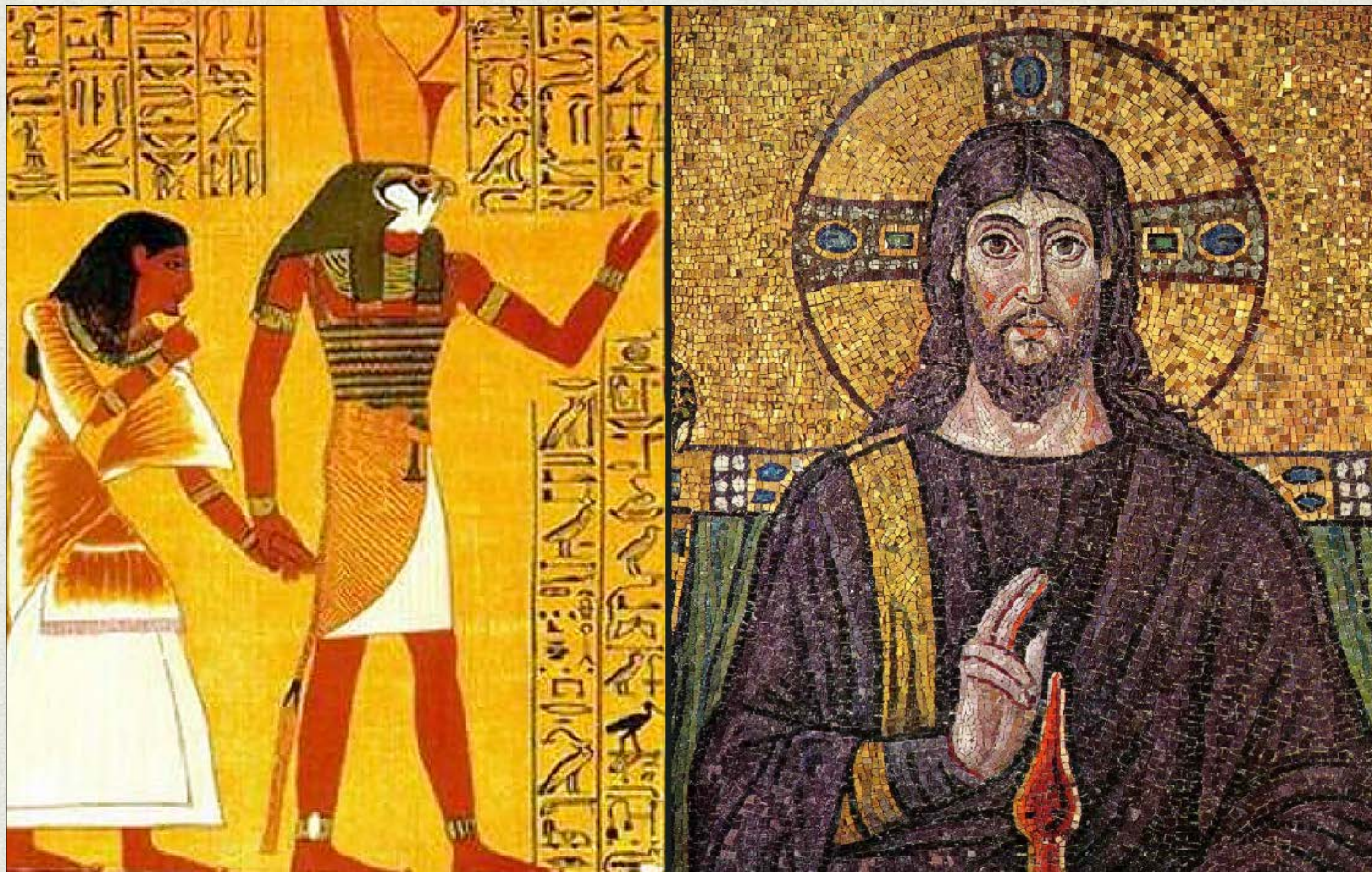
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Horus and Jesus

The Jesus of the gospels is the coming one, “He that should come,” “he that cometh;” as was the Egyptian Jesus, Iu-em-hept.

It is said of the future manifestor, “Then shall they see the Son of Man coming in a cloud with power and great glory. But

when these things begin to come to pass, look up, and lift up your heads; because your redemption draweth nigh.”

And of Osiris coming in the clouds of heaven we read: “The Osiris passes through the clouds, turns back the opposers, gives life to the ministers of the

sun. The face of the Osiris is rendered great by his crown. Lift up your heads! pay ye attention! make way for your Lord.”

Jesus came in the name of the Lord. Horus was the Lord by name. -The Natural Genesis, v.2, p.404

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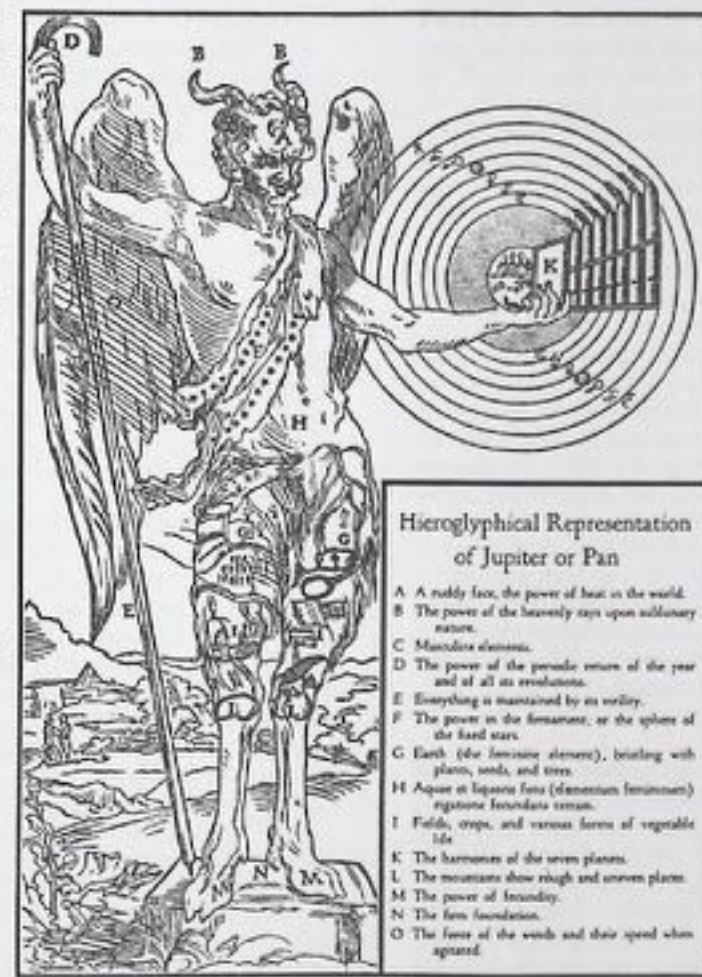
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Maidens Preparing Adonis Garden

The story that Adonis spent half, or according to others a third, of the year in the lower world and the rest of it in the upper world is explained most simply and naturally by supposing that he represented vegetation, especially the corn, which lies buried in the earth half the year and reappears above ground the other half. Certainly of the annual phenomena of nature there is none which suggests so obviously the idea of a yearly death and resurrection

as the disappearance and reappearance of vegetation in autumn and spring. Adonis has been taken for the sun; but there is nothing in the sun's annual course within the temperate and tropical zones to suggest that he is dead for half or a third of the year and alive for the other half or two-thirds. He might, indeed, be conceived as weakened in winter, but dead he could not be thought to be; his daily reappearance contradicts the supposition. Within the arctic circle, where



Adonis Garden

the sun annually disappears for a continuous period of from twenty-four hours to six months, according to the latitude, his annual death and resurrection would certainly be an obvious idea; but no one has suggested that the Adonis worship came from those regions. On the other hand the annual death and revival of vegetation is a conception which readily presents itself to men in every stage of savagery and civilisation. -The Golden Bough:258-9

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

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THE MYTH OF THE DYING GOD

The myth of Tammuz and Ishtar is one of the earliest examples of the dying-god allegory, probably antedating 4000 B. C. (See *Babylonia and Assyria* by Lewis Spence.) The imperfect condition of the tablets upon which the legends are inscribed makes it impossible to secure more than a fragmentary account of the Tammuz rites. Being the esoteric god of the sun, Tammuz did not occupy a position among the first deities venerated by the Babylonians, who for lack of

deeper knowledge looked upon him as a god of agriculture or a vegetation spirit. Originally he was described as being one of the guardians of the gates of the underworld. Like many other Savior-Gods, he is referred to as a "shepherd" or "the lord of the shepherd seat." Tammuz occupies the remarkable position of son and husband of Ishtar, the Babylonian and Assyrian Mother-goddess. Ishtar—to whom the planet Venus was sacred—was the most widely venerated deity of the Babylonian and Assyrian pantheon.



...For all Nature longs for a soul; the soul is the efficient cause of all things that grow, are nourished and have action. For without a soul, growth and nutrition are impossible; even stones have a soul, for they possess the faculty of growth, and this faculty cannot exist without nutrition. All things therefore in Heaven or Earth, and in the Abyss, are eager after a soul. This soul the Assyrians call 'Adonis,' 'Endymion,' 'Attis'; and hence arose the fable of the love of Venus for Adonis; Venus signifying generation. The love of Proserpine for Adonis means that the soul is mortal if separated from Venus; that is, from generation. When the Moon is enamoured of Endymion, it is Nature herself desiring a more sublime soul. When the Mother of the gods emasculates her lover, Attis, it signifies the Power above recalling into itself the male energy of the soul. -The Gnostics and Their Remains:94

Aphrodite and Adonis

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.

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With outspread wings, Ishtar, the daughter of Sin (the Moon), sweeps downward to the gates of death. The house of darkness—the dwelling of the god 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.

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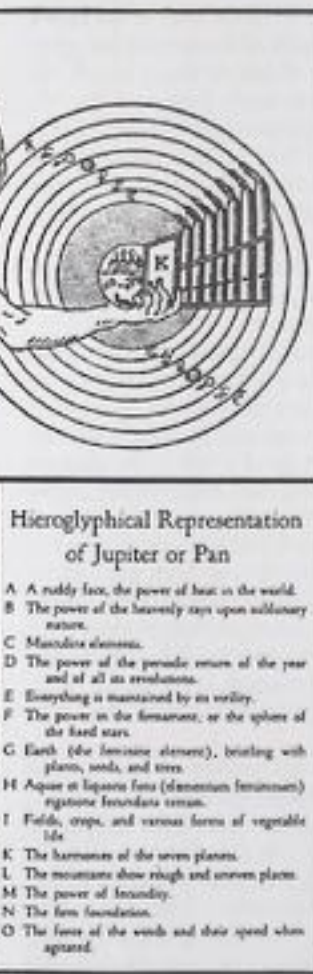
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The Gardens of Adonis
by John Reinhard Weguelin (1888)

The gardens of Adonis were baskets or pots filled with earth, in which wheat, barley, lettuces, fennel, and various kinds of flowers were sown and tended for eight days, chiefly or exclusively by women. Fostered by the sun's heat, the plants shot up rapidly, but having no root withered as

rapidly away, and at the end of eight days were carried out with the images of the dead Adonis, and flung with them into the sea or into springs. These gardens of Adonis are most naturally interpreted as representatives of Adonis or manifestations of his power; they

represented him, true to his original nature, in vegetable form, while the images of him, with which they were carried out and cast into the water, represented him in his later anthropomorphic form. -The Golden Bough:261-2



The allegorical tales of the loves and misfortunes of Isis and Osiris are an exact counterpart of those of Venus and Adonis (Astarte and Baal); which signify the alternate exertion of the generative and destructive attributes. Adonis was an Oriental (Phoenician and Hebrew) title of the Sun, signifying Lord; and the boar, supposed to have killed him, was the emblem of Winter; during which the productive powers of nature being suspended. Venus was said to lament the loss of Adonis until he was again restored to life: whence both the Syrian and Argive women annually mourned his death, and celebrated his renovation. The mysteries of Venus and Adonis at Byblos in Syria were held in similar estimation with those of Ceres and Bacchus at Eleusis, and Isis and Osiris in Egypt. -Symbolical Language of Ancient Art and Mythology:84-5

Venus Lamenting the Dead Adonis
by Peter Paul Rubens (1592-1640)



Adonis and Aphrodite



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In Phrygia there existed a remarkable school of religious philosophy which centered around the life and untimely fate of another Savior-God known as Atys, or Attis, by many considered synonymous with Adonis. This deity was born at midnight on the 24th day of December. Of his death there are two accounts. In one he was gored to death like Adonis; in the other he emasculated himself under a pine tree and there died. His body was taken to a cave by the Great Mother (Cybele), where it remained through the ages without decaying. To the rites of Atys the modern world is indebted for the symbolism of the Christmas tree. Atys imparted his immortality to the tree beneath which he died, and Cybele took the tree with her when she removed the body. Atys remained three days in the tomb, rose upon a date corresponding with Easter morn, and by this resurrection overcame death for all who were initiated into his Mysteries.

"In the Mysteries of the Phrygians," says Julius Firmicus, "which are called those of the MOTHER OF THE GODS, every year a PINE TREE is cut down and in the inside of the tree the image of a YOUTH is tied in! In the Mysteries of Isis the trunk of a PINE TREE is cut: the middle of the trunk is nicely hollowed out; the idol of Osiris made from those hollowed pieces is BURIED. In the Mysteries of Proserpine a tree cut is put together into the effigy and form of the VIRGIN, and when it has been carried within the city it is MOURNED 40 nights, but the fortieth night it is BURNED!" (See *Sod, the Mysteries of Adoni*.)

The Mysteries of Atys included a sacramental meal during which the neophyte ate out of a drum and drank from a cymbal. After being baptized by the blood of a bull, the new initiate was fed entirely on milk to symbolize that he was still a philosophical infant, having but recently been born out of the sphere of materiality. (See Frazer's *The Golden Bough*.) Is there a possible connection between this lacteal diet prescribed by the Attic rite and St. Paul's allusion to the food for spiritual babes? Sallust gives a key to the esoteric interpretation of the Attic rituals. Cybele, the Great Mother, signifies the vivifying powers of the universe, and Atys that aspect of the spiritual intellect which is suspended between the divine and animal spheres. The Mother of the gods, loving Atys, gave him a starry hat, signifying celestial powers, but Atys (mankind), falling in love with a nymph (symbolic of the lower animal propensities), forfeited his divinity and lost his creative powers. It is thus evident that Atys represents the human consciousness and that his Mysteries are concerned with the attainment of the starry hat. (See *Sallust on the Gods and the World*.)

The rites of Sabazius were very similar to those of Bacchus and it is generally believed that the two deities are identical. Bacchus was born at Sabazius, or Sabaoth, and these names are frequently assigned to him. The Sabazian Mysteries were performed at night, and the ritual included the drawing of a live snake across the breast of the candidate. Clement of Alexandria writes: "The token of the Sabazian Mysteries to the initiated is 'the deity gliding over the breast.'" A golden serpent was the symbol of Sabazius because this deity represented the annual renovation of the world by the solar power. The Jews borrowed the name *Sabaoth* from these Mysteries and adopted it as one of the appellations of their supreme God. During the time the Sabazian Mysteries were celebrated in Rome, the cult gained many votaries and later influenced the symbolism of Christianity.

The Cabiric Mysteries of Samothrace were renowned among the ancients, being next to the Eleusinian in public esteem. Herodotus declares that the Samothracians received their doctrines, especially those concerning Mercury, from the Pelasgians. Little is known concerning the Cabiric rituals, for they were enshrouded in the profoundest secrecy. Some regard the Cabiri as seven in number and refer to them as "the Seven Spirits of fire before the throne of Saturn." Others believe the Cabiri to be the seven sacred wanderers, later called the planets.

While a vast number of deities are associated with the Samothracian Mysteries, the ritualistic drama centers around four brothers. The first three—Aschieros, Achiocherosus, and Achiochersa—attack and murder the fourth—Cashmala (or Cadmillus). Dionysidorus, however, identifies Aschieros with Demeter, Achiocherosus with Pluto, Achiochersa with Persephone, and Cashmala with Hermes. Alexander Wilder notes that in the Samothracian ritual "Cadmillus is made to include the Theban Serpent-god, Cadmus, the Thoht of Egypt, the Hermes of the Greeks, and the Emeph or Esculapius of the Alexandrians and Phoenicians." Here again is a repetition of the story of Osiris, Bacchus, Adonis, Balder, and Hiram Abiff. The

worship of Atys and Cybele was also involved in the Samothracian Mysteries. In the rituals of the Cabiri is to be traced a form of pine-tree worship, for this tree, sacred to Atys, was first trimmed into the form of a cross and then cut down in honor of the murdered god whose body was discovered at its foot.

"If you wish to inspect the orgies of the Corybantes," writes Clement, "then know that, having killed their third brother, they covered the head of the dead body with a purple cloth, crowned it, and carrying it on the point of a spear, buried it under the roots of Olympus. These mysteries are, in short, murders and funerals. [This ante-Nicene Father in his efforts to defame the pagan rites apparently ignores the fact that, like the Cabirian martyr, Jesus Christ was foully betrayed, tortured, and finally murdered!] And the priests of these rites, who are called kings of the sacred rites by those whose business it is to name them, give additional strangeness to the tragic occurrence, by forbidding parsley with the roots from being placed on the table, for they think that parsley grew from the Corybantic blood that flowed forth; just as the women, in celebrating the Thesmophoria, abstain from eating the seeds of the pomegranate, which have fallen on the ground, from the idea that pomegranates sprang from the drops of the blood of Dionysus. Those Corybantes also they call Cabiric; and the ceremony itself they announce as the Cabiric mystery."

The Mysteries of the Cabiri were divided into three degrees, the first of which celebrated the death of Cashmala at the hands of his three brothers; the second, the discovery of his mutilated body, the parts of which had been found and gathered after much labor; and the third—accompanied by great rejoicing and happiness—his resurrection and the consequent salvation of the world. The temple of the Cabiri at Samothrace contained a number of curious divinities, many of them misshapen creatures representing the elemental powers of Nature, possibly the Bacchic Titans. Children were initiated into the Cabirian cult with the same dignity as adults, and criminals who reached the sanctuary were safe from pursuit. The Samothracian rites were particularly concerned with navigation, the Dioscuri—Castor and Pollux, or the gods of navigation—being among those propitiated by members of that cult. The Argonautic expedition, listening to the advice of Orpheus, stopped at the island of Samothrace for the purpose of having its members initiated into the Cabiric rites.

Herodotus relates that when Cambyzes entered the temple of the Cabiri he was unable to restrain his mirth at seeing before him the figure of a man standing upright and, facing the man, the figure of a woman standing on her head. Had Cambyzes been acquainted with the principles of divine astronomy, he would have realized that he was then in the presence of the key to universal equilibrium. "I ask," says Voltaire, "who were these Hierophants, these sacred Freemasons, who celebrated their Ancient Mysteries of Samothracia, and whence came they and their gods Cabiri?" (See Mackey's *Encyclopaedia of Freemasonry*.) Clement speaks of the Mysteries of the Cabiri as "the sacred mystery of a brother slain by his brethren," and the "Cabiric death" was one of the secret symbols of antiquity. Thus the allegory of the Self murdered by the not-self is perpetuated through the religious mysticism of all peoples. The *philosophic death* and the *philosophic resurrection* are the Lesser and the Greater Mysteries respectively.

A curious aspect of the *dying-god* myth is that of the Hanged Man. The most important example of this peculiar conception is found in the Odinic rituals where Odin hangs himself for nine nights from the branches of the World Tree and upon the same occasion also pierces his own side with the sacred spear. As the result of this great sacrifice, Odin, while suspended over the depths of Niflheim, discovered by meditation the runes or alphabets by which later the records of his people were preserved. Because of this remarkable experience, Odin is sometimes shown seated on a gallows tree and he became the patron deity of all who died by the noose. Esoterically, the Hanged Man is the human spirit which is suspended from heaven by a single thread. Wisdom, not death, is the reward for this voluntary sacrifice during which the human soul, suspended above the world of illusion, and meditating upon its unreality, is rewarded by the achievement of self-realization.

From a consideration of all these ancient and secret rituals it becomes evident that the mystery of the *dying god* was universal among the illumined and venerated colleges of the sacred teaching. This mystery has been perpetuated in Christianity in the crucifixion and death of the God-man—Jesus the Christ. The secret import of this world tragedy and the Universal Martyr must be rediscovered if Christianity is to reach the heights attained by the pagans in the days of their philosophic supremacy. The myth of the *dying god* is the key to both universal and individual redemption and regeneration, and those who do not comprehend the true nature of this supreme allegory are not privileged to consider themselves either wise or truly religious.

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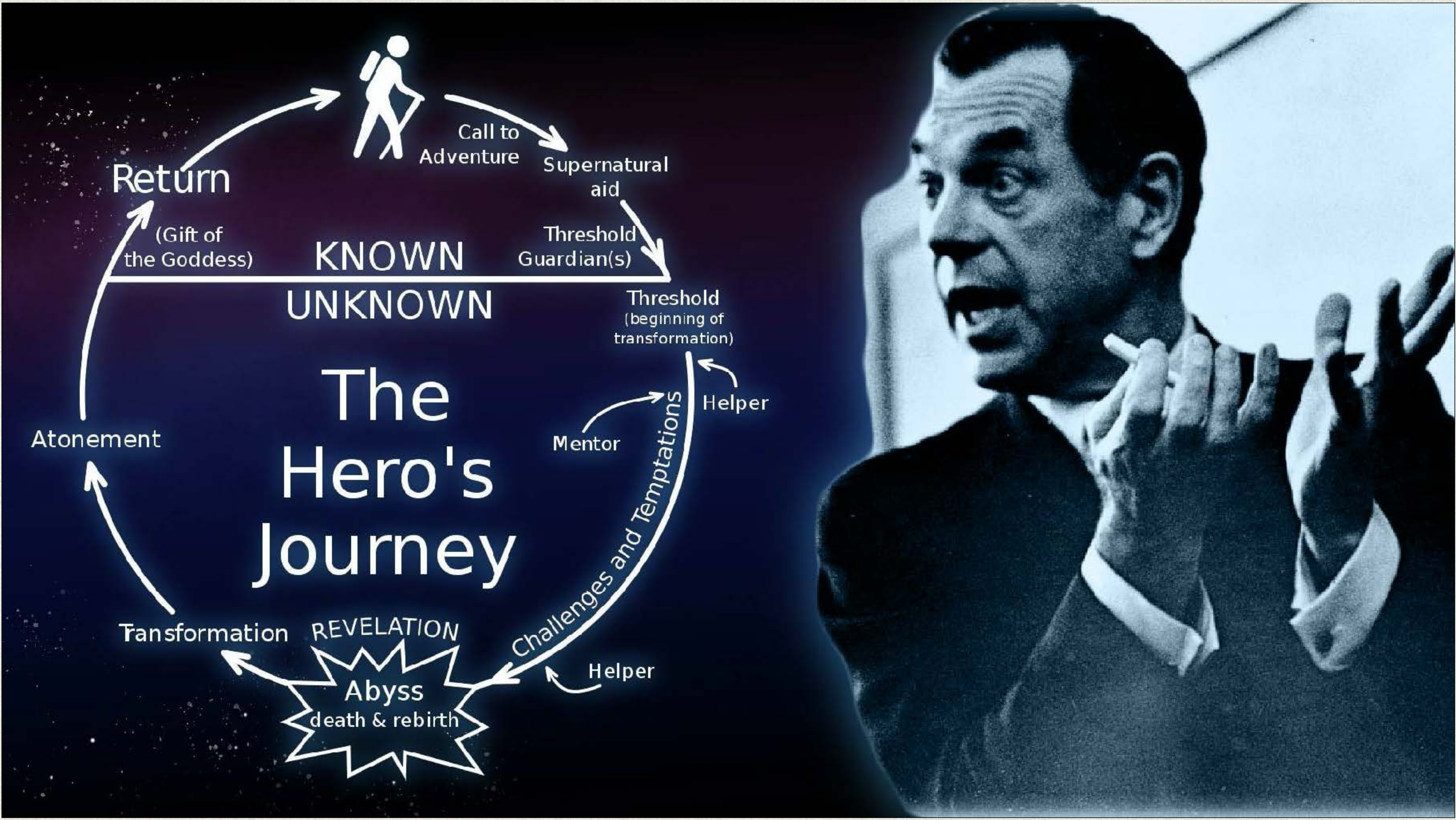
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Call to Adventure

Supernatural aid

Threshold Guardian(s)

Threshold (beginning of transformation)

Helper

Mentor

Helper

Return

(Gift of the Goddess)

KNOWN

UNKNOWN

The Hero's Journey

Atonement

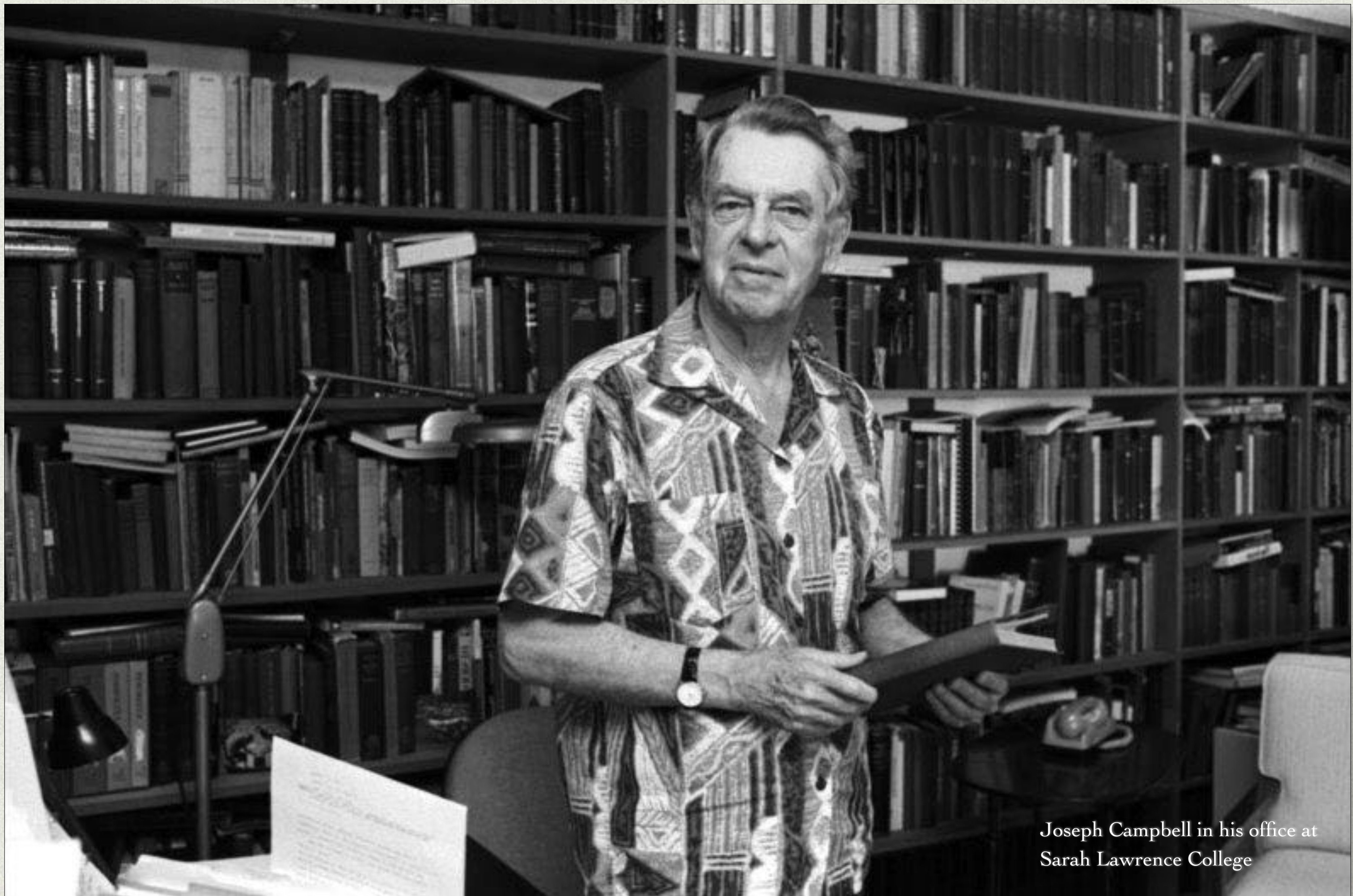
Transformation

REVELATION

Abyss

death & rebirth

Challenges and Temptations



Joseph Campbell in his office at Sarah Lawrence College

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When the Mother of the gods emasculates her lover, Attis, it signifies the Power above recalling into itself the male energy of the soul. For the Man that is above is of both sexes. Attis was deprived of his virility, that is, was divested of his lower, earthly part, and then translated to the Upper World, where there is neither male nor female, but a new creature– the Man above, of two sexes. And to this truth not only Rhea, but all creation, beareth testimony. -The Gnostics and Their Remains:94

Cybele/Rhea



Atys



Nicolas Poussin, Bacchanal before a Statue of Pan, 1631 - 1633

In the religious rites these mutilations were also made in honor or commemoration of the dismemberment suffered by Osiris, Mithras, Adonis, Atys, and Bacchus; and they are supposed to illustrate in allegorical symbolism, the cessation of the active male or fecundating power of the sun at the Autumnal Equinox. It took place in Phrygia on the third day of the festival of Atys. The priests of Cybele appeared in bands or groups, exhibiting the peculiar raptures of religious frenzy, and appearing like Bacchanals or Pythonesses intoxicated with the obsession of the divinity. In one hand they brandished the sacred knife of sacrifice; in the other were burning torches of pine. Leaving the towns, they wandered

over the fields and mountains in quest of the slain one, crying and bewailing. Having swallowed the mystic potion, their excitement rose to the highest pitch; they beat themselves and ran amuck through the fields, lacerating one another with heavy chains; they danced, wounded themselves, scourged themselves and each other, and finally having completed their mutilations in honor of the god about to appear, they invoked him, offering the bleeding evidences of their destroyed virility. Many died, of course, from this violence, and the accompanying exposure and hemorrhage; but those who survived wore the female dress from that time. -Symbolical Language of Ancient Art and Mythology:174-5

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The tamarisk is the symbol of immortality, and in the old philosophies it shared honors with the pine. Our acceptance of the pine is based upon two traditions: One is, the tree remains green, and so it is the symbol of life through death, of immortality, eternal existence. The other tradition goes back to the traditions of Adonis in the ancient Greek myths, particularly in the Phrygian myths. It is the story of the Sun God Atys, wounded by a wild boar at the foot of a pine tree, his blood going into the pine; the tree therefore remaining the symbol of eternal life from the Creator. -MPH's Horizon, December, 1942



A sacred bough or plant is introduced into all the mysteries. We have the Indian and Egyptian lotus, the fig-tree of Atys, the myrtle of Venus, the mistletoe of the Druids, the golden bough of Virgil, the rose-tree of Isis. In the "Golden Ass" Apuleius is restored to his natural form by eating roses. In the West we have the box tree of Palm Sunday, and the acacia of Freemasonry. The bough in the opera "*Roberto il Diavolo*" is the mystic bough of the mysteries. -The Secret Societies of All Ages and Countries v.2, p.23

An ancient Indian Fig Tree
with Buddha Head

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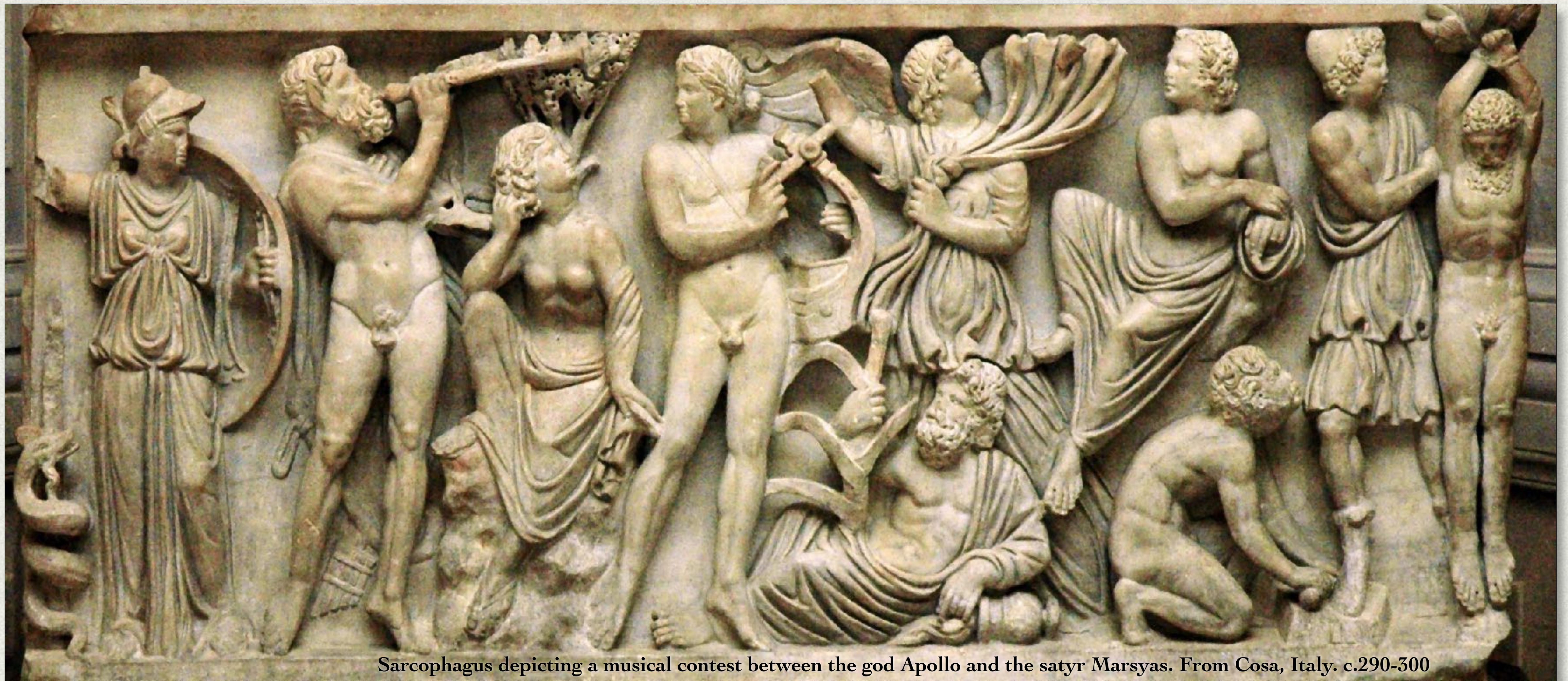
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Sarcophagus depicting a musical contest between the god Apollo and the satyr Marsyas. From Cosa, Italy. c.290-300

“Atys” means the sun, and the mysteries were celebrated at the vernal equinox, and there cannot, therefore, be any doubt that, like all the other mysteries... they represented the enigmatic death of the sun in winter and his regeneration in the

spring. The ceremonies lasted three days. The first day was one of sadness: a cruciform pine with the image of Atys attached to it was cut down, the mutilated body of Atys having been discovered at the foot of such a tree; the second day was a

day of trumpets, which were blown to awaken the god from his deathlike sleep; and the third day, that of joy, was the day of initiation and celebration of his return to life. -The Secret Societies of All Ages and Countries v.2, p.81

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THE MYSTERIES OF ADONI.

BY S. F. DUNLAP,

AUTHOR OF "VESTIGES OF THE SPIRIT-HISTORY OF MAN."

"I show you a MYSTERY—the 'wisdom of God' in a Mystery—the hidden WISDOM!"—1 Cor. II, 7; xv., 51.



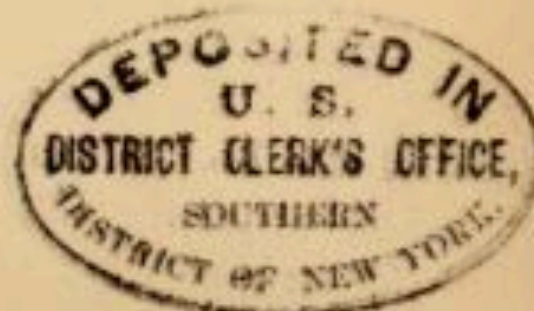
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WILLIAMS AND NORGATE,
14, HENRIETTA STREET, COVENT GARDEN, LONDON;
AND
20, SOUTH FREDERICK STREET, EDINBURGH.

MDCCLXI.

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Dec. 31, 1860



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18948

SOD

THE MYSTERIES OF ADONI.

BY S. F. DUNLAP,

AUTHOR OF "VESIGES OF THE SPIRIT-HISTORY OF MAN."

"I show you a MYSTERY—the 'wisdom of God' in a Mystery—the hidden WISDOM!"—1 Cor. II, 7; xv., 51.



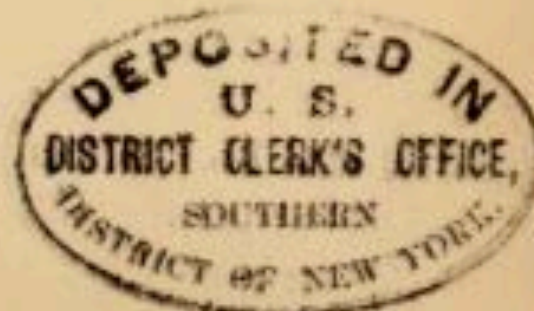
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WILLIAMS AND NORGATE,
14, HENRIETTA STREET, COVENT GARDEN, LONDON;
AND
20, SOUTH FREDERICK STREET, EDINBURGH.

MDCCLXI.

456

Dec. 31, 1860



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They relate that the sacred tree is cut on that day on which the Sun comes to the highest point of the equinoctial apsis; and on the next day they (the Romans) go around with trumpets; on the third day the holy summer-fruits of the God Gallus is cut, and after these are the Hilaria Feasts. -SOD, The Mysteries of Adoni:214

Woman at a sacred tree, fragment of a fresco from Pompeii, Italy



In Plato's *Timæus* the prototypes of our race are spoken of as being enclosed in and developed from the Great Tree, which is not to be understood, except by knowing the history of the Tree as a type of the genitrix.

...The Mother of Adonis was said to have been metamorphosed into a tree, and in that shape to have brought forth the divine child. On the coins of ancient Crete the genitrix is portrayed, like *Hathor* or *Nupe*, in the tree. In the Phrygian Mysteries, a pine tree— [a metaphor for] the Mother of the gods— was cut down every year, and the image of a youth was bound on the inside. This was on the first day of the feast of *Kubele*. “What means that pine,” asks *Arnobius*, “which on certain days you bring into the sanctuary of the Mother of the gods?” This he identifies with the tree of the genitrix, beneath which the youth *Attis* laid hands upon himself, and which the Mother consecrated in solace of her own wound.

The “dark pine” that grew in *Eridu* was the seat, shrine, and couch, of the Akkadian

genitrix, *Zikum*. She who was the tree that bore the child as *Tammuz* or *Duzi*. “In *Eridu* a dark pine grew. It was planted in a holy place. Its crown was crystal white, which spread towards the deep vault above. The Abyss of *Hea* was its pasturage in *Eridu*, a canal full of waters. Its station (seat) was the centre of this earth. Its shrine was the couch of Mother *Zikum*. The (roof) of its holy house like a forest spread its shade; there (were) none who entered not within it. It was the seat of the mighty Mother.”

In Egypt the sycamore-fig is the chief type of the tree of life from which the Great Mother, as *Hathor*, pours out the divine drink. *Hathor* was the *Sekhem*, or Shrine of the child, in the shape of the sycamore tree, also this type of the tree, genitrix, womb, shrine, and tomb may be traced back by name to Inner Africa.

...But primarily the tree typified renewal, and this was a symbolical mode of rebirth from the mother imaged as the tree. -The Natural Genesis v.1, p.373, 375, 377-8

and fruits. In support of this viewpoint they describe the "gardens of Adonis," which were small baskets of earth in which seeds were planted and nurtured for a period of eight days. When those plants prematurely died for lack of sufficient earth, they were considered emblematic of the murdered Adonis and were usually cast into the sea with images of the god.

In Phrygia there existed a remarkable school of religious philosophy which centered around the life and untimely fate of another Savior-God known as *Atys*, or *Attis*, by many considered synonymous with Adonis. This deity was born at midnight on the 24th day of December. Of his death there are two accounts. In one he was gored to death like Adonis; in the other he emasculated himself under a pine tree and there died. His body was taken to a cave by the Great Mother (Cybele), where it remained through the ages without decaying. To the rites of *Atys* the modern world is indebted for the symbolism of the Christmas tree. *Atys* imparted his immortality to the tree beneath which he died, and Cybele took the tree with her when she removed the body. *Atys* remained three days in the tomb, rose upon a date corresponding with Easter morn, and by this resurrection overcame death for all who were initiated into his Mysteries.

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The rites of *Sabazius* were very similar to those of Bacchus and it is generally believed that the two deities are identical. Bacchus was born at Sabazius, or Sabaoth, and these names are frequently assigned to him. The Sabazian Mysteries were performed at night, and the ritual included the drawing of a live snake across the breast of the candidate. Clement of Alexandria writes: "The token of the Sabazian Mysteries to the initiated is 'the deity gliding over the breast.'" A golden serpent was the symbol of Sabazius because this deity represented the annual renovation of the world by the solar power. The Jews borrowed the name *Sabaoth* from these Mysteries and adopted it as one of the appellations of their supreme God. During the time the Sabazian Mysteries were celebrated in Rome, the cult gained many votaries and later influenced the symbolism of Christianity.

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ATYS (Adonis) borne in swift boat over lofty seas,

Eagerly touched with rapid foot the PHRYGIAN GROVE,

And went to the shady spots (girt with woods) of the GODDESS.

Now when he felt himself no longer a man,
And staining the earth's surface with the yet recent blood,

Aroused SHE (Adonis) took in her snowy hands the light drum.

The drum, the trumpet, thy initiations,
Mother Cybele

Come on, go to lofty groves of Cybele at once, O *Gallae*,

At once go wandering herds of Queen *Dindumena*;

Let us follow to the Phrygian home of Cybele to the Phrygian groves of the Goddess,

Where a voice of cymbals sounds, where the drums roar again,

Where a Phrygian blows the pipe deep-toned in its hollow reed,

Where Maenads ivy-crowned toss with force their heads,

Where they agitate the SACRA SANCTA with shrill screams,

Whither it is right for us to haste with quickened stampings.

While thus the new woman ATYS sung to his associates

The THIASUS all at once screams out with quivering tongues.

The light drum roared again, hollow cymbals resound,

The swift choir goes to green Ida with hastening foot.

Furious at the same time, panting, goes the wandering frantic leader,

Female Adonis (Atys), accompanied by the drum, through thick woods.

The rapid *Gallae* follow the LEADER with hasty foot. —SOD, *The Mysteries of Adoni*:29-30

Atys performing a dance of the Cybele cult. Roman, marble.

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The "Taurobolia," or *Baptism of Blood*, held the foremost place as the means of purification from sin. *Prudentius* has left a minute description of this rite, in which the person to be regenerated, being stripped of his clothing, descended into a pit, which was covered with planks pierced full of holes; a bull was slaughtered upon them, whose hot blood, streaming down through these apertures, thoroughly drenched the recipient below. The selection of the particular victim proves this ceremony in connection with the *Mithraica*, which latter, as *Justin* says, had a "*Baptism for the remission of Sins*"; and the Bull, being in that religion the recognised emblem of *life*, his blood necessarily constituted the most effectual laver of regeneration. No more conclusive evidence of the value

then attached to the *Taurobolia* can be adduced, than the fact mentioned by *Lampridius* that the priest-emperor *Heliogabalus* thought it necessary to submit to its performance; and a pit, constructed for the purpose as late as the fourth century, has lately been discovered within the sacred precincts of the Temple at Eleusis, the most holy spot in all Greece. The subject will find its most appropriate conclusion in the list of "Degrees" to be taken in the Mysteries, as laid down by *M. Lajard*, in his elaborate treatise, '*Le Culte de Mithra.*' These degrees were divided into four stages, Terrestrial, Aerial, Igneous, and Divine, each consisting of three. The Terrestrial comprised the Soldier, the Lion, the Bull. The Aerial, the Vulture, the Ostrich, the Raven. The Igneous, the Gryphon, the

Horse, the Sun. The Divine, the Eagle, the Sparrow-Hawk: the Father of fathers. *Lajard's* theory is best elucidated by quoting his way of expounding a very frequent cylinder-subject. He finds the admission to the degree of "The Soldier," in the group where a man is seen standing before a hierophant, or priest, who stands on the back of a bull *couchant* on a platform. The hierophant, wearing a cap tipped by a crescent, holds out to the neophyte a curved sword, symbol of admission into the Order. A priestess stands apart, separated from him by the horn, or Tree of Life, over which soars the emblem of the Assyrian Triad. Her cap is tipped by the Sun-star, but she also wears the crescent, to show the hermaphrodite nature of *Mylitta*. -*The Gnostics and Their Remains:161-2*



Mithras sacrificing a bull

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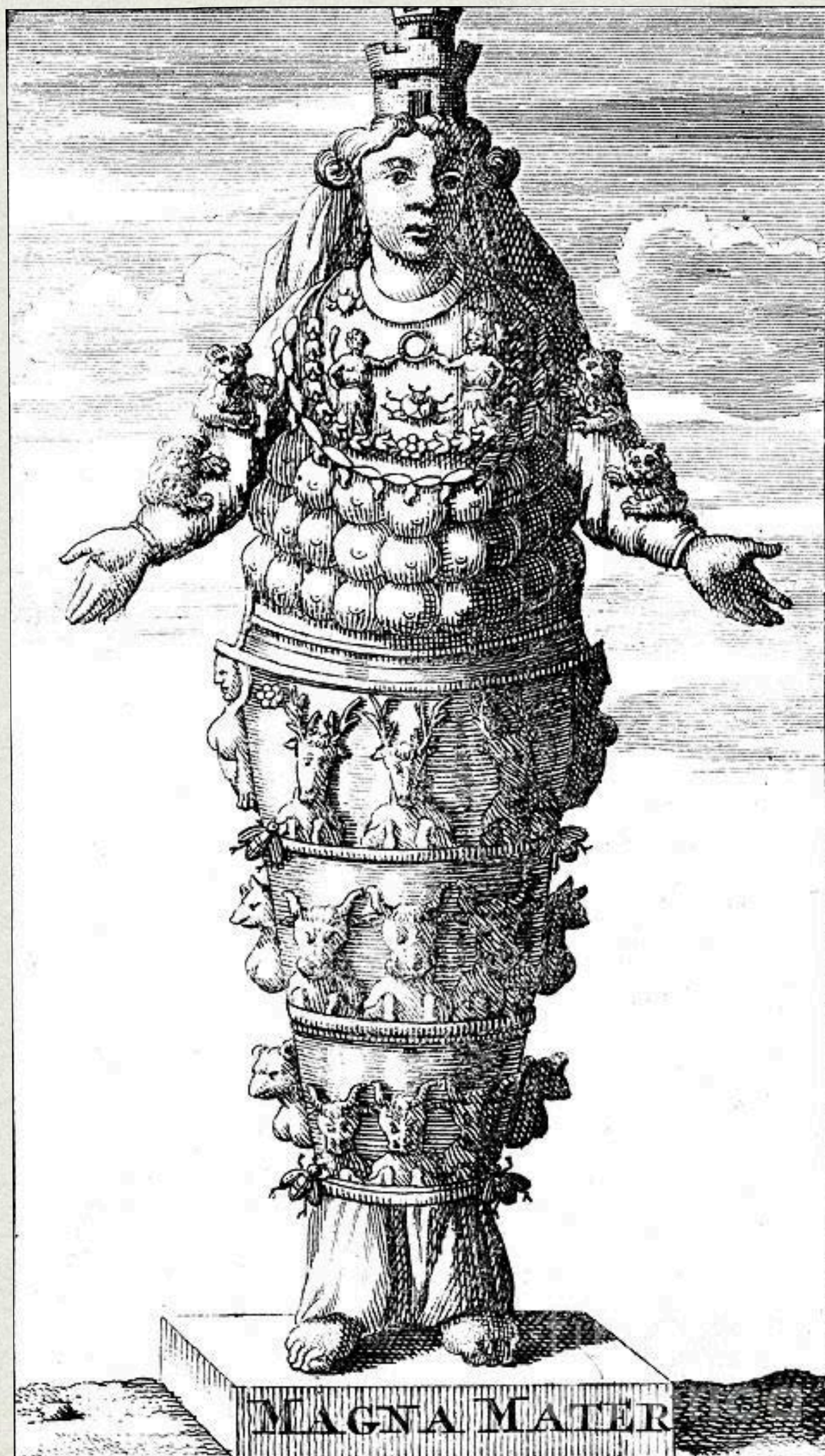
Herodotus relates that when Cambyzes entered the temple of the Cabiri he was unable to restrain his mirth at seeing before him the figure of a man standing upright and, facing the man, the figure of a woman standing on her head. Had Cambyzes been acquainted with the principles of divine astronomy, he would have realized that he was then in the presence of the key to universal equilibrium. "I ask," says Voltaire, "who were these Hierophants, these sacred Freemasons, who celebrated their Ancient Mysteries of Samothracia, and whence came they and their gods Cabiri?" (See Mackey's *Encyclopaedia of Freemasonry*.) Clement speaks of the Mysteries of the Cabiri as "the sacred mystery of a brother slain by his brethren," and the "Cabiric death" was one of the secret symbols of antiquity. Thus the allegory of the Self murdered by the not-self is perpetuated through the religious mysticism of all peoples. The *philosophic death* and the *philosophic resurrection* are the Lesser and the Greater Mysteries respectively.

A curious aspect of the *dying-god* myth is that of the Hanged Man. The most important example of this peculiar conception is found in the Odinic rituals where Odin hangs himself for nine nights from the branches of the World Tree and upon the same occasion also pierces his own side with the sacred spear. As the result of this great sacrifice, Odin, while suspended over the depths of Niflheim, discovered by meditation the runes or alphabets by which later the records of his people were preserved. Because of this remarkable experience, Odin is sometimes shown seated on a gallows tree and he became the patron deity of all who died by the noose. Esoterically, the Hanged Man is the human spirit which is suspended from heaven by a single thread. Wisdom, not death, is the reward for this voluntary sacrifice during which the human soul, suspended above the world of illusion, and meditating upon its unreality, is rewarded by the achievement of self-realization.

From a consideration of all these ancient and secret rituals it becomes evident that the mystery of the *dying god* was universal among the illumined and venerated colleges of the sacred teaching. This mystery has been perpetuated in Christianity in the crucifixion and death of the God-man—Jesus the Christ. The secret import of this world tragedy and the Universal Martyr must be rediscovered if Christianity is to reach the heights attained by the pagans in the days of their philosophic supremacy. The myth of the *dying god* is the key to both universal and individual redemption and regeneration, and those who do not comprehend the true nature of this supreme allegory are not privileged to consider themselves either wise or truly religious.

The Mysteries of *Atys* included a sacramental meal during which the neophyte ate out of a drum and drank from a cymbal. After being baptized by the blood of a bull, the new initiate was fed entirely on milk to symbolize that he was still a philosophical infant, having but recently been born out of the sphere of materiality. (See Frazer's *The Golden Bough*.) Is there a possible connection between this lacteal diet prescribed by the Attic rite and St. Paul's allusion to the food for spiritual babes? Sallust gives a key to the esoteric interpretation of the Attic rituals. Cybele, the Great

Mother, signifies the vivifying powers of the universe, and *Atys* that aspect of the spiritual intellect which is suspended between the divine and animal spheres. The Mother of the gods, loving *Atys*, gave him a starry hat, signifying celestial powers, but *Atys* (mankind), falling in love with a nymph (symbolic of the lower animal propensities), forfeited his divinity and lost his creative powers. It is thus evident that *Atys* represents the human consciousness and that his Mysteries are concerned with the attainment of the starry hat. (See *Sallust on the Gods and the World.*)

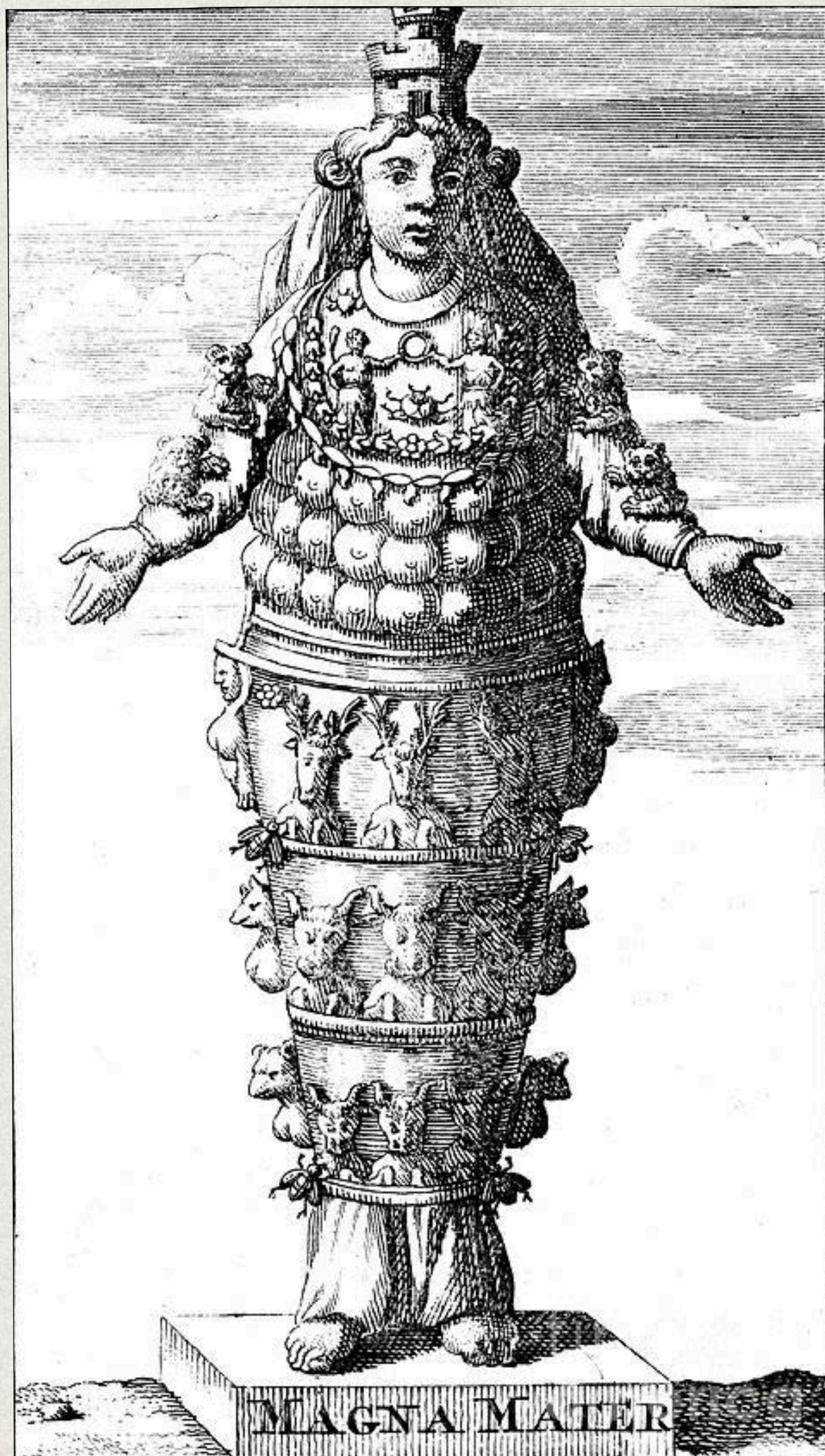


It is said that the mother of the gods perceiving Attis by the river *Gallus*, became in love with him, and having placed on him a starry hat, lived afterwards with him in intimate familiarity; but Attis falling in love with a nymph, deserted the mother of the gods, and entered into association with the nymph. Through this the mother of the gods caused Attis to become insane, who, cutting off his genital parts, left them with the nymph, and then returning again to his pristine connection with the Goddess.

The mother of the gods then is the vivific goddess, and on this account is called mother: but Attis is the Demiurgus of natures—conversant with generation and corruption; and hence his is said to be found by the river *Gallus*;

for *Gallus* denotes the Galaxy, or milky circle, from which a passive body descends to the earth. But since primary gods perfect such as are secondary, the mother of the gods falling in love with Attis imparts to him celestial powers; for this is the meaning of the starry hat. But Attis loves a nymph, and nymphs preside over generation; for everything in generation flows. But because it is necessary that the flowing nature of generation should be stopped, lest something worse than things last should be produced; in order to accomplish this, the Demiurgus of generable and corruptible natures, sending prolific powers into the realms of generation, is again conjoined with the gods.

—Sallustius, *On the Gods and the World*, translated by Thomas Taylor, p.3



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