A

DISSERTATION

ON THE

ELEUSINIAN AND BACCHIC

MYSTERIES.

Εν ταῖς ΤΕΛΕΤΑΙΣ καθαρσεῖς ἡγοῦνται
καὶ περιπραντηρία καὶ αγνισμοὶ, α τῶν εν
απορρήτοις δρομευνῶν, καὶ τῆς τοῦ θείου
μετουσίας γυμνασμάτα εἰσιν.

Procli MS. Com. in Plat. Alcib. I.

AMSTERDAM:

PRINTED FOR, AND SOLD BY, J. WEITSTEIN.
ADVERTISEMENT.

As there is nothing more celebrated than the mysteries of the antients, so there is perhaps nothing which has hitherto been less solidly known. Of the truth of this observation, the liberal reader will, I persuade myself, be fully convinced, from an attentive perusal of the following sheets; in which the secret meaning of the Eleusinian and Bacchic Mysteries is unfolded, from authority the most respectable, and from a philosophy of all others the most venerable and august. The authority, indeed, is principally derived from manuscript writings, which are of course in the possession of but a few; but its respectability is no more lessened by its concealment, than the value of a diamond when secluded from the light. And as to the philo.
Sophy, by whose assistance these mysteries are developed, it is coeval with the universe itself; and however its continuity may be broken by opposing systems, it will make its appearance at different periods of time, as long as the sun himself shall continue to illuminate the world. It has, indeed, and may hereafter, be violently assaulted by delusive opinions; but the opposition will be just as imbecil as that of the waves of the sea against a temple built on a rock, which majestically pours them back,

Broken and vanquish'd foaming to the main.
A

DISSERTATION,

&c. &c.

SECTION I.

Dr. Warburton, in his Divine Legation of Moses, has ingeniously proved, that the sixth book of Virgil's Æneid represents some of the shews of the Eleusinian Mysteries; but, at the same time, has miserably failed in attempting to unfold their latent meaning, and obscure, though important, end. By the assistance, however, of the Platonic philosophy, I have been enabled to correct his errors, and to vindicate the wisdom of antiquity from his malevolent and ignorant aspersions, by a genuine account of this sublime
institution; of which the following observations are designed as a comprehensive view.

In the first place, then, I shall present the reader with two remarkable authorities, and these perfectly demonstrative, in support of the assertion, that a part of the shews consisted in a representation of the infernal regions; authorities which, though of the last consequence, were unknown to Dr. Warburton himself. The first of these is from no less a person than the immortal Pindar, in a fragment preserved by Clemens Alexandrinus in Stromat. lib. 3. "όλλα καὶ Πινδάρος περὶ τῶν ἐν " Ἐλευσίνη μυστηρίων λεγὼν επιφέρει. Ολ-
" οίος, οσίς ὁδὸν ἐκεῖνα κοίνα εἰς ὑποχώρεια, " οἶδεν μὲν οἰον τελεύταν, οἶδεν δὲ διὸς ὅσον " ἀρχαν." i. e. " But Pindar, speak-
" ing of the Eleusinian Mysteries, " says, Blessed is he who, on seeing
“those common concerns under the earth,
knows both the end of life and the
given empire of Jupiter.” The
other of these is from Proclus in
his Commentary on Plato’s Politics,
p. 372, who, speaking concerning the
feckerdotal and symbolical mythology,
observeres, that from this mythology
Plato himself establishes many of his
own peculiar dogmata, “since in the
Phædo he venerates, with a become-
ing silence, the assertion delivered
in the arcane discourses, that men
are placed in body as in a certain
prison, secured by a guard, and tes-
tifies, according to the mystic ceremo-
nies, the different allotments of pure
and impure souls in Hades, their ha-
bits, and the triple path arising from
their essences; and this according to
paternal and sacred institutions; all
which are full of a symbolical theory,
and of the poetical descriptions con-

B 2
"cerning the ascent and descent of souls, of dyonisiacal signs, the punishments of the Titans, the trivia and wanderings in Hades, and every thing of a similar kind." — Δὴ λοι ἐν φαινόμενι τοιν ἔν αὐτορρήμασι λεγόμενον, ὡς εὔλογον φρονᾷ δὲ εἰς εὐθείαν τινα ἑλείαν, ἡ ἤλεια τέλεια (lege ἡ καθα ἡ τέλεια.) μαρτυρομένον ἦν διαφόρων λήξεων ἤσεσ φυσικῷ κεκαθαρμένης ἦν ἡ ακαθαρσίας εἰς αἴθου αἰτίους, ἡ τας ἰερείας αὐτός, ἡ τας ἱεράς ἀπὸ τῶν οὕσην ἡ τῶν (lege ἡ καθα τῶν) πολλῶν θεών τεκμαίρεται μενος. ο ἀ ἦν συμβολικὸς απαίστα τεωρίας εἰς μέσα, ἡ τῶν παρὰ τῶν ποιήματι ἑρρομενῶν αὐνοδόν ἦν ἡ καθοδῶν, τῶν ἦν διονυσιακῶν συνθεμάτων, ἡ τῶν τίταν ἕκαμαται αἰματικῶν λεγόμενων, ἡ τῶν ἐν θῷ τριῳδον, ἡ τῆς πλανῆς, ἡ τῶν τοιοντων απαίστων."

Having premised thus much, I now proceed to prove that the shews of the
Lesser mysteries were designed by the antient theologists, their founders, to signify occultly the condition of the impure soul invested with a terrene body, and merged in a material nature: or, in other words, to signify that such a soul in the present life might be said to die, as far as it is possible for soul to die; and that on the dissolution of the present body, while in a state of impurity, it would experience a death still more durable and profound. That the soul, indeed, till purified by philosophy, suffers death through its union with body, was obvious to the philologist Macrobius, who, not penetrating the secret depth of the antients, concluded from hence that they signified nothing more than the present body, by their descriptions of the infernal abodes. But this is manifestly absurd; since it is universally agreed, that all the antient theo-
logical poets and philosophers inculcated the doctrine of a future state of rewards and punishments in the most full and decisive terms; at the same time occultly intimating that the death of the soul was nothing more than a profound union with the ruinous bonds of the body. Indeed if these wise men believed in a future state of retribution, and at the same time considered a connection with body as the death of the soul, it necessarily follows, that the soul’s punishment and subsistence hereafter is nothing more than a continuation of its state at present, and a transmigration, as it were, from sleep to sleep, and from dream to dream. But let us attend to the assertions of these divine men concerning the soul’s conjunction with a material nature. And to begin with the obscure and profound Heraclitus, speaking of souls unembodied: “We
"live," says he, "their death, and " we die their life." Ζωμεν τοιν ηεινων
Σαναλω, τεθνηκαμεν δε τον ηεινων εινων.
And Empedocles, blaming generation,
beautifully says of her:

The species changing with destruction dread,
She makes the living pass into the dead.

Εν μεν γαρ ζωμεν τεθνηκαμεν, ειδε εινων.

And again, lamenting his connection
with this corporeal world, he pathetically exclaims;

For this I weep, for this indulge my woe,
That e'er my soul such novel realms should know.

Κλαυσθα τι ει κακωνοι, ιδην αυταθεια χαιρε.

Plato, too, it is well known, con-
idered the body as the sepulchre of the
soul; and in the Cratylus consents
with the doctrine of Orpheus, that
the soul is punished through its union
with body. This was likewise the
opinion of the celebrated Pythagorean,
Philolaus, as is evident from the following remarkable passage in the Doric dialect, preserved by Clemens Alexandrinus in Stromat. lib. 3. p. 413.

"Μαρτυρεῖναι δὲ εὐ οἱ παλαιοὶ θεολόγοι τε εὐ μανήσεις, ὡς διὰ ην ἡνας τιμωρίας, αὐτὴν τῶν σώματος σωματεύσει, καὶ καθαπερ ἐν σώματι τούτῳ τεθανάται." i.e. "The ancient theologists and priests also testify, that the soul is united with body for the sake of suffering punishment; and that it is buried in body as in a sepulchre." And lastly, Pythagoras himself confirms the above sentiments, when he beautifully observes, according to Clemens in the same book, "that whatever we see when awake, is death; and when asleep, a dream." Ὁμιλοῖ εἰς αὐτὸ, οἰκοσα εὐρεσεῖς ὑλοῦμεν. οἰκοσα δὲ εὐδοκίας, υπνος.

But that the mysteries occultly signified this sublime truth, that the
soul by being merged in matter resides among the dead both here and hereafter, though it follows by a necessary consequence from the preceding observations, yet it is indisputably confirmed, by the testimony of the great and truly divine Plotinus, in Ennead 1. lib. 8. p. 80. "When the soul," says he, "has descended into generation she participates of evil, and profoundly rushes into the region of diffimilitude, to be entirely merged in which, is nothing more than to fall into dark mire." And again, soon after: "The soul therefore dies through vice, as much as it is possible for the soul to die: and the death of the soul is, while merged, or baptized, as it were, in the present body, to descend into matter, and be filled with its impurity, and after departing from this body, to be absorbed in its filth till it returns to a superior condition,
“and elevates its eye from the over-whelming mire. For to be plunged "in matter, is to descend into Hades, "and there fall asleep*.” Πνευματις της μεταλήψεως αυτοφ. Γίνεται γερα πανταπαίνειν εν τη τις ανομοίωσις τοπεί, ειδά δις είς αυτήν εις βορεοροφήν σκολείον εγαί πεσον.—

* This passage doubtless alludes to the ancient and beautiful story of Cupid and Psyche, in which Psyche is said to fall asleep in Hades; and this through rashly attempting to behold corporeal beauty: and the observation of Plotinus will enable the profound and contemplative reader to unfold the greater part of the mysteries contained in this elegant fable. But, prior to Plotinus, Plato, in the seventh book of his Republic, asserts, that such as are unable in the present life to perceive the idea of the good, will descend to Hades after death, and fall asleep in its dark abodes. Οι αυτοί μεθ' ενεφαπούσι τη λογία, οπι έναν άλλον παντα εφελθεν της άγαθης ιδιας, κ' αυτον ει μαρτην εις παντα εκείνην διαβίων, με καλε δεχαν αλλα καπ τ' ουτα προσωματος ουσιων, ει παρ' άλλον αιτιλο τη λογον διαπροωσαν, ονια αυτο άγαθον ουδεν φρονις ειδωσι την οικιαν εχών, ουδε αλλα γαρ άγαθον ουδεν; αλλ' ει τη οικίων ινων εκτασις, δεχαν εκεν εκείνης εφαπονται; κ' ίνα της ουαν ουαντολογον, κ' υπε-θείας προ οιδαθ' εικασθαι εις αυτο πρίερον αφικομενον τίλας επικαλεδαρθαιν; i. e. “He who is not able,
by the exercise of his reason, to define the idea of the

good, separating it from all other objects, and

piercing, as in a battle, through every kind of

argument; endeavouring to confute, not according

to opinion, but according to essence, and proceed-
ing through all these dialectical energies with an

unshaken reason;—he who cannot accomplish this,

would you not say, that he neither knows the good

itself, nor any thing which is properly denominated

good? And would you not assert, that such a one,

when he apprehends any certain image of reality,

apprehends it rather through the medium of opinion

than of science; that in the present life he is sunk

in sleep, and conversant with the delusions of

dreams; and that before he is roused to a vigilant

state, he will descend to Hades, and be overwhelm-
ed with a sleep perfectly profound."
that the unpurified soul in a future state lies merged in mire, is beautifully explained; at the same time that our assertion concerning their secret meaning is no less solidly confirmed. In a similar manner the same divine philosopher, in his book on the beautiful, Ennead. r. lib. 6. explains the fable of Narcissus as an emblem of one who rushes to the contemplation of sensible forms as if they were perfect realities, when at the same time they are nothing more than like beautiful images appearing in water, fallacious and vain.

"Hence," says he, "as Narcissus, by catching at the shadow, merged himself in the stream and disappeared, so he who is captivated by beautiful bodies, and does not depart from their embrace, is precipitated, not with his body, but with his soul, into a darkness profound and horrid to intellect, through
“which, becoming blind both here
“and in Hades, he converses with
“nothing but shadows.” 

Τον αυτὸν δὴ
tropov o eχoμενος των καλων σωματων, ὡς
μη αφιείς, καὶ τω σωματι, τη δὲ ψυχη καλα-
duselai, εἰς σκόλεινα ἠ ατερπη ἱον νο βαζη,
einα τυφλος εν ἀδου μενων, ἡ ενταυθα
κακει σκιαις συνει. And what still far-
ther confirms our exposition is, that
matter was considered by the Egyp-
tians as a certain mire or mud. “The
“Egyptians,” says Simplicius, in
Arift. Phyf. p. 50, “called matter,
“(which they symbolically denomi-
nated water,) the dregs or sedi-
ment of the first life; matter being,
“as it were, a certain mire or mud.”

Διο ἐκ Αιγυπτίων την της πρωθης ἄνως, τη
υπωρ συμβολικως εκαλουν, υποσχεθην την
υλην ελεγον, οιον ιλω ηνα ουςαν. So that
from all that has been said we may
safely conclude with Ficinus, whose
words are as express to our purpose as
possible. "Lastly," says he, "that I may comprehend the opinion of the antient theologists, on the state of the soul after death, in a few words: they considered, as we have elsewhere asserted, things divine as the only realities, and that all others were only the images and shadows of truth. Hence they asserted that prudent men, who earnestly employed themselves in divine concerns, were above all others in a vigilant state. But that imprudent men, who pursued objects of a different nature, being laid asleep, as it were, were only engaged in the delusions of dreams: and that if they happened to die in this sleep, before they were roused, they would be afflicted with similar and still sharper visions in a future state. And that as he who in this life pursued realities, would, after death,
enjoy the highest truth, so he who
was conversant with fallacies, would
hereafter be tormented with falla-
cies and delusions in the extreme:
as the one would be delighted with
true objects of enjoyment, so the
other would be tormented with de-
lusive semblances of reality."

Denique ut priscorum theologorum
sententiam de statu animae post mor-
tem paucis comprehendam: sola di-
vina (ut alias diximus) arbitrantur
res veras existere, reliqua esse rerum
verarum imaginibus atque umbras.
Ideo prudentes homines, qui divinis
incumbunt, praeceteris vigilare.
Imprudentes autem qui sectantur
alia, insomniis omnino quasi dormi-
mientes illudi, ac si in hoc somno
priusquam expergesfacit fuerint mo-
rientur similibus post discessum et
acrioribus visconibus angi. Et sic ut
"eum qui in vita veris incubuit, post mortem summa veritate potiri, sic eum qui falsa sectatus est, fallacia extrema torqueri, ut ille rebus veris oblectetur, hic falsis vexetur simul lachris." Ficin. de immortal anim. lib. 18, p. 411.

But notwithstanding this important truth was obscurely shewn by the lesser mysteries, we must not suppose that it was generally known even to the initiated themselves: for as people of almost all descriptions were admitted to these rites, it would have been a ridiculous prostitution to disclose to the multitude a theory so abstracted and sublime. It was sufficient to instruct these in the doctrine of a future state of rewards and punishments, and in the means of returning to the principles from which they originally fell:
for this last piece of information was, according to Plato in the Phædo, the ultimate design of the mysteries; and the former is necessarily inferred from the present discourse. Hence the reason why it was obvious to none but the Pythagoric and Platonic philosophers, who derived their theology from Orpheus himself, the original founder of these sacred institutions; and why we meet with no information in this particular in any writer prior to Plotinus; as he was the first who, having penetrated the profound wisdom of antiquity, delivered it to posterity without the concealments of mystic symbols and fabulous narrations.

Hence too, I think, we may infer, with the greatest probability, that this recondite meaning of the mysteries was not known even to Virgil himself,
who has so elegantly described their external form; for notwithstanding the traces of Platonism which are to be found in the Æneid, nothing of any great depth occurs throughout the whole, except what a superficial reading of Plato and the shews of the mysteries might easily afford. But this is not perceived by the moderns, who, entirely unskilled themselves in Platonism, and fascinated by the charms of his poetry, imagine him to be deeply knowing in a subject with which he was most likely but slightly acquainted. This opinion is still farther strengthened, by considering that the doctrine delivered in his Eclogues is perfectly Epicurean, which was the fashionable philosophy of the Augustan age; and that there is no trace of Platonism in any other part of his works but the present book, which,
in consequence of its containing a representation of the mysteries, was necessarily obliged to display some of the principal tenets of this philosophy, so far as they illustrated and made a part of these mystic exhibitions. However, on the supposition that this book presents us with a faithful view of some part of these sacred rites, and this accompanied with the utmost elegance, harmony, and purity of verification, it ought to be considered as an invaluable relic of antiquity, and a precious monument of venerable mysticism, recondite wisdom, and theological information. This will be sufficiently evident from what has been already delivered, by considering some of the beautiful descriptions of this book in their natural order; at the same time that the descriptions themselves will corroborate the present elucidations.
In the first place, then, when he says,

facilis desce[n]sus Averno.
Noctes atque dies patet atra janua ditis:
Sed revocare gradum, superasque evadere ad auras,
Hoc opus, hic labor est. Pauci quos æquus amavit
Jupiter, aut ardens evexit ad æthera virtus,
Dis geniti potuere. Tenent media omnia silvæ,
Coeypusque sinu labens, circumvenit atro.

Is it not obvious, from the preceding explanation, that by Avernus, in this place, and the dark gates of Pluto, we must understand a corporeal nature, the descent into which is indeed at all times obvious and easy, but to recall our steps, and ascend into the upper regions, or, in other words, to separate the soul from body by the cathartic virtues, is indeed a mighty work, and a laborious task? For a few only, the favourites of heaven, that is, born with the true philosophic genius, and whom ardent virtue has elevated to
divine contemplations, have been enabled to accomplish the arduous design. But when he says that all the middle regions are covered with woods, this too plainly intimates a material nature; the word ‚silva‘, as is well known, being used by ancient writers to signify matter, and implies nothing more than that the passage leading to the barathrum of body, i.e. into profound darkness and oblivion, is through the medium of a material nature: and this medium is surrounded by the black bosom of Cocytus, that is, by bitter weeping and lamentations, the necessary consequence of the soul’s union with a nature entirely foreign to her own. So that the poet in this particular perfectly corresponds with Empedocles in the line we have cited above, where he exclaims, alluding to this union,
For this I weep, for this indulge my woe,
That e'er my soul such novel realms should know.

In the next place, when he thus
describes the cave, through which
Æneas descended to the infernal re-

gions:

Spelunca alta fuit, vasoque immanis hiatu,
Scrupea, tuta lacu nigro, nemorumque tenebris:
Quam super haud ullæ poterant impune volantes
Tendere iter pennis: talis fœte halitus atris
Faucibus effundens supera ad convexa ferebat:
Unde locum Graii dixerunt nomine Aornum.

Does it not afford a beautiful represen-
tation of a corporeal nature, of which
a cave, defended with a black lake,
and dark woods, is an obvious em-
blem? For it occultly reminds us of
the ever-flowing and obscure condition
of such a nature, which may be said

To roll incessant with impetuous speed,
Like some dark river, into Matter's sea.

Nor is it with less propriety denomi-
nated Aornus, *i.e.* destitute of birds, or a winged nature; for on account of its native sluggishness and inactivity, and its merged condition, being situated in the extremity of things, it is perfectly debile and languid, incapable of ascending into the regions of reality, and exchanging its obscure and degraded station for one every way splendid and divine. The propriety too of sacrificing, previous to his entrance, to Night and Earth, is obvious, as both these are proper emblems of a corporeal nature.

In the verses which immediately follow,

Ecce autem, primi sub limina fola et ortus,
Sub pedibus mugire folum, et juga capta movere
Silvarum, visaque canes ululare per umbram,
Adventante dea.

We may perceive an evident allusion to the earthquakes, &c. attending the
descent of the soul into body, mentioned by Plato in the tenth book of his republic; since the lapse of the soul, as we shall see more fully hereafter, was one of the important truths which these mysteries were intended to reveal. And the howling dogs are symbols of material daemons, who are thus denominated by the magic oracles of Zoroaster, on account of their ferocious and malevolent dispositions, ever baneful to the felicity of the human soul. And hence matter herself is represented by Synesius in his first hymn, with great propriety and beauty, as barking at the soul with devouring rage: for thus he sings, addressing himself to the Deity:

Μακαρ ος ζησ Ερυθρον υλας
Προφυγων υλαγμα, ου γας
Αναδος, αλμαη πουρφ
Ιχνος ες Θεου τιμηει.
Which may be thus paraphrased:

Blessed! thrice blessed! who, with winged speed,
From Hyle's dread voracious barking flies,
And, leaving Earth's obscurity behind,
By a light leap, directs his steps to thee,

And that material daemons actually appeared to the initiated previous to the lucid visions of the gods themselves, is evident from the following passage of Proclus in his MS. Commentary on the first Alcibiades: en ταις αγιοταταις των τελετων προ της θεου παρουσιας δαιμονων θεων εκδολαι προφαινον ται, και απο των αχραντων αγαθων εις την υλην προκαλουμεναι. i. e. "In the "most holy of the mysteries, before "the presence of the god, the impul- "five forms of certain terrestrial dae- "mons appear, which call the atten- "tion from undefiled advantages to "matter." And Pletho, on the Ora- "cles, expressly affirms, that these spec- tres appeared in the shape of dogs.
After this, Æneas is described as proceeding to the infernal regions, through profound night and darkness:

Ibant obscuri sula sub nocte per umbram,
Perque domos Ditis vacuas, et inania regna.
Quale per incertam lunam sub luce maligna
Est iter in silvis: ubi cælum condidit umbra
Jupiter, et rebus nox absulit atra colorem.

And this with the greatest propriety; for the mysteries, as is well known, were celebrated by night: and in the Republic of Plato, as cited above, souls are described as falling into generation at midnight; this period being peculiarly accommodated to the darkness and oblivion of a corporeal nature; and to this circumstance the nocturnal celebration of the mysteries doubtless alluded.

In the next place, the following beautiful description presents itself to our view:
Veּstibulum ante ipsum, primisque in faucibus orci
Luּctus, et ultrices posuere cubilia curֿēs:
Pallentesque habitant morbi, tristiֿīque fеncōtus,
Et metus, et mala suada fames, ac turpis egeіtas;
Terribiles visu formae; Lethumque Laborque:
Tum consanguineus Lethi sopor, et mala mentis
Gaudia, mortisermique adverfo in limine bellum,
Ferreique Eumenidum thalami, et discordia demens,
Vipereum crinem vittis innexa cruentis.
In medio ramos annosaeque brachia pandit
Ulmus opaca ingens: quam sedem fomnia vulgo
Vana tenere ferunt, foliiique sub omnibus herent.
Multаque præterea variarum monstra ferarum:
Centauri in foribus fiabilant, Scyllaeque bifome,
Et centumgeminus Briareus, ac bellua Lernæ,
Horrendum fіridens, flammisque armata Chimara,
Gorgones, Harpyiaeque, et forma triciporis umbre.

And surely it is impossible to draw a
more lively picture of the maladies
with which a material nature is con-
nessed; of the soul’s dormant condi-
tion through its union with body;
and of the various mental diseаes to
which, through such a conjunction,
it becomes unavoidably subject: for 
this description contains a threefold
division; representing, in the first place, the external evils with which this material region is replete; in the second place, intimating that the life of the soul when merged in body is nothing but a dream; and, in the third place, under the disguise of omniform and terrific monsters, exhibiting the various vices of our irrational part. Hence Empedocles, in perfect conformity with the first part of this description, calls this material abode, or the realms of generation,—ατερπεα χορον*, a "joyless region,"

"Where slaughter, rage, and countless ills reside;"

Ευθα φωνει τε κολε ει κε αλλων ειναι κολειν.

and into which those who fall,

"Through Ate's meads and dreadful darkness stray."

—Ατες

—αια λειμωνα τε κε σκοτειν πλασκουσιν.

* This and the other citations from Empedocles are to be found in Hierocles in Aur. Carm. p. 186,
And hence he justly says of such a soul, that

"She flies from deity and heav'nly light,
"To serve mad discord in the realms of night."

---φυγας ἔξεσσε, κυ απόθεν,
Νεικεὶ μαίνομενος πτευνος.---

Where too you may observe that the discordia demens of Virgil is an exact translation of the νεικεὶ μαίνομενος of Empedocles.

In the lines too which immediately succeed, the sorrows and mournful miseries attending the soul's union with a material nature, are beautifully described.

Hinc via, Tartarei quæ fert Acherontis ad undas;
Turbidus hic cano valetaque voragine gurges
Aestuat, atque omnem Cocytio cruclat arenanam.

And when Charon calls out to Aeneas to desist from entering any farther, and tells him,
"Here to reside delusive shades delight;  
"For nought dwells here but sleep and drowsy night."

Umbrarum hic locus est, Somni Noctisque sopora.

Nothing can more aptly express the condition of the dark regions of body, into which the soul, when descending, meets with nothing but shadows and drowsy night: and by persisting in her ruinous course, is at length lulled into profound sleep, and becomes a true inhabitant of the phantom abodes of the dead.

Æneas having now passed over the Stygian lake, meets with the three-headed monster Cerberus, the guardian of these infernal abodes:

Tandem trans fluvium incolumis vatemque virumque
Informi limo glaucaque exponit in ulva.
Cerberus hæc ingens latratu regna trifaucci
Persont, adverso recubans immanis in antro.

Where by Cerberus we must understand the discriminative part of the
soul, of which a dog, on account of its sagacity, is an emblem; and the three heads signify the triple distinction of this part, into the intellective, cogitative, and opinionative powers.—With respect to the three kinds of persons described as situated on the borders of the infernal realms, the poet doubtless intended by this enumeration to represent to us the three most remarkable characters, who, though not apparently deserving of punishment, are yet each of them similarly merged in matter, and consequently require a similar degree of purification. The persons described are, as is well known, first, the souls of infants snatched away by untimely ends; secondly, such as are condemned to death unjustly; and, thirdly, those who, weary of their lives, become guilty of suicide. And with respect to the first of these, or infants,
their connection with a material nature is obvious. The second fort, too, who are condemned to death unjustly, must be supposed to represent the souls of men who, though innocent of one crime for which they were wrongfully punished, have, notwithstanding, been guilty of many crimes, for which they are receiving proper chastisement in Hades, i.e. through a profound union with a material nature. And the third fort, or suicides, though apparently separated from body, have only exchanged one place for another of a similar nature; since a conduct of this kind, according to the arcana of divine philosophy, instead of separating the soul from body, only restores it to a condition perfectly correspondent to its former inclinations and habits, lamentations and woes. But if we examine this affair more profoundly, we shall find that these three characters
are justly placed in the same situation, because the reason of punishment is in each equally obscure. For is it not a just matter of doubt, why the souls of infants should be punished? And is it not equally dubious and wonderful why those who have been unjustly condemned to death in one period of existence should be punished in another? And as to suicides, Plato in his Phædo says, that the prohibition of this crime in the ἀτοποφθαλία is a profound doctrine, and not easy to be understood. Indeed the true cause why the two first of these characters are in Hades, can only be obtained from regarding a prior state of existence, in surveying which, the latent justice of punishment will be manifestly revealed; the apparent inconsistencies in the administration of providence fully reconciled; and the doubts concerning the wisdom of its proceedings entirely
dissolved. And as to the last of these, or suicides, since the reason of their punishment, and why an action of this kind is in general highly atrocious, is extremely mystical and obscure, the following solution of this difficulty will, no doubt, be gratefully received by the Platonic reader, as the whole of it is nowhere else to be found but in manuscript. Olympiodous, then, a most learned and excellent commentator on Plato, in his commentary on that part of the Phæ- do where Plato speaks of the prohibition of suicide in the ἀπορρήτα, observes as follows: "The argument," says he, "which Plato employs in this place against suicide is derived from the Orphic mythology, in which four kingdoms are celebrated: the first of Heaven, whom Saturn assaulted, cutting off the genitals of his father. But after
Saturn, Jupiter succeeded to the
government of the world, having
hurled his father into Tartarus.
And after Jupiter, Bacchus rose to
light, who, according to report,
was, through the stratagems of Ju-
no, torn in pieces by the Titans, by
whom he was surrounded, and who
afterwards tasted his flesh: but Ju-
piter enraged at the deed, hurled
his thunder at the guilty offenders
and consumed them to ashes. Hence
a certain matter being formed from
the vapour of the smoke ascending
from their burning bodies, out of
this mankind were produced. It is
unlawful therefore to destroy our-
selves, not as the words of Plato
seem to import, because we are in
body, as in a prison, secured by a
guard; (for this is evident, and
Plato would not have called such
an assertion arcane) but because our
"body is Dionysiacal, or the property of Bacchus: for we are a part of this god, since we are composed from the vapours of the Titans who tasted his flesh. Socrates, therefore, fearful of disclosing the arcane part of this narration, adds nothing more of the fable but that we are placed as in a certain prison secured by a guard: but the interpreters relate the fable openly." Καὶ ἐσ’ Ἰο μυθικον επιχειρημα τοιηδ’. Παρα τω Όρφει τεσσαρες βασιλειαι παραδιδουναι. Προῃ μεν, ἡ του Ουρανου, ἡν ο Κρονος διεδέξατο, εκείμων Ἰα αιδοια του παλρος. Μεθα δη ουν Κρονου, ο Ζευς εβασιλευσεν καλαλαραφαις των παλεα. Εισα γαν Δια διεδέξατο ο Διονυςος, ον φασι κατ επιεουλη της Ήρας τους περι αυτου Τηθας σπαραϊλεν, κατ ουν σαρκων αυτου απογευεσθαι. Και ιουης οργισθεις ο Ζευς εκεραυνωσε, κατ ει ης αιθαλης των ατμων των αναθευσου εξ αυτων, υλης γενομενης γενεσθαι τους ανθρωπους. Ου δει
That these four governments obscurely signify the different gradations of virtues, according to which our soul contains the symbols of all the virtues, both theoretical and cathartical, political and ethical; for it either energizes according to the theoretic virtues, the paradigm of which is the government of heaven, that we may begin from on high; and on this account
heaven receives its denomination

"ἁρὰν Ἰαυ ἀνω ὀφαν, from beholding
the things above:—or it lives ca-
thartically, the exemplar of which
is the Saturnian kingdom; and on
this account Saturn is denominated,
from being a pure intellect, through
a survey of himself; and hence he
is said to devour his own offspring,
signifying the conversion of himself
to himself:—or it energizes ac-
cording to the politic virtues, the
symbol of which is the govern-
ment of Jupiter; and hence Jupi-
ter is the Demiurgus, so called
from operating about secondary na-
tures:—or the soul energizes ac-
cording to both the ethical and
physical virtues, the symbol of
which is the kingdom of Bacchus;
and on this account he is fabled to
be torn in pieces by the Titans,
because the virtues do not follow
"but are separated from each other."

Αινυτοναι (lege αινυτοναι) de ους διαφεροντες εκθεοντες ιον αρετων καθ' ας η ημεραια ψυχη συμβολα εχουσα πασων των αρετων, των ιε Θεωρητων, κυ' καθαρετων, κυ' πολιτετων, κυ' ηθετων. Η γαρ καια ης Θεωρητικας ενεργει αφν παραδειγμα η ηου ουρανου Εασιλεια, ινα ανωθεν αρξαμεθα, διο κυ' ουρανος ειρηται παρα ηου ια ανω οραν. Η καια Θαρηκος ης, ης παραδειγμα η κρονεια Εασιλεια, διο κυ' κρονος ειρηται οιον η κορονους ης ου δια ιο εαυτον οραν. Διο κυ' καθασπινουν ια οικεια γεννηματα λεγεται, ως αυτος προς εαυτον επιστρεφων. Η καια ιας πολιτικας αν συμβολον η ηου διος Εασιλεια, διο κυ' δημιουργος ο δευς, ως περι ια δευτερα ενεργων, Η καια ιας ηθετων κυ' φυσικας αρετως, αν συμβολον, η ηου διονυσου Εασιλεια, διο κυ' σπαρατζεται, διοι ουκ αυεικολουθουσιν αλλαχας αι αρεται. And thus far Olymposidorus; in which passages it is necessary to observe, that as the Titans are the ultimate artificers of
things, and the most proximate to their fabrications, men are said to be composed from their fragments, because the human soul has a partial life capable of proceeding to the most extreme division united with its proper nature. And while the soul is in a state of servitude to the body, she lives confined, as it were, in bonds, through the dominion of this Titanical life. We may observe farther concerning these shews of the lesser mysteries, that as they were intended to represent the condition of the soul while subservient to the body, we shall find that a liberation from this servitude, through the cathartic virtues, was what the wisdom of the antients intended to signify by the descent of Hercules, Ulysses, &c., into Hades, and their speedy return from its dark abodes. "Hence," says Proclus in Plat. Polit. p. 382. "Hercules being
"purified by sacred initiations, and
enjoying undefiled fruits, obtained
at length a perfect establishment
among the gods:" that is, well
knowing the dreadful condition of his
soul while in captivity to a corporeal
nature, and purifying himself accord-
ing to the cathartic virtues, of which
certain purifications in the mystic cere-
monies were symbolic, he at length
fled from the bondage of matter, and
ascended beyond the reach of her
hands. On this account, it is said of
him, that

He dragg'd the three-mouth'd dog to upper day;

 intimating that by temperance, contin-
nence, and the other virtues, he drew
upwards the intellective, cogitative,
and opinionative part of the soul. And
as to Theseus, who is represented as
suffering eternal punishment in Hades,
we must consider him too as an alle-
gorical character, of which Proclus, in the above-cited admirable work, p. 384, gives the following beautiful explanation: "Theseus and Pirithous," says he, "are fabled to have ravished "Helen, and descended to the infernal regions, i.e. were lovers both "of intelligible and visible beauty; "afterwards one of these, (Theseus) "on account of his magnanimity, "was liberated by Hercules from "Hades; but the other (Pirithous) "remained there, because he could "not sustain the arduous altitude of "divine contemplation." This account, indeed, of Theseus, can by no means be reconciled with Virgil's:

sedet, æternumque sedebit,
Infelix Theseus.

Nor do I see how Virgil can be reconciled with himself, who, a little before this, represents him as liberated from
Hades. The conjecture therefore of Hyginus is most probable, that Virgil in this particular committed an oversight, which, had he lived, he would doubtless have detected, and amended. This is at least much more probable than the opinion of Dr. Warburton, that Theseus was a living character, who once entered into the Eleusinian mysteries by force, for which he was imprisoned upon earth, and afterwards damned in the infernal realms. For if this was the case, why is not Hercules also represented as in punishment? and this with much greater reason, since he actually dragged Cerberus from Hades; whereas the fabulous descent of Theseus was attended with no real, but only intentional, mischief—Not to mention that Virgil appears to be the only writer of antiquity who condemns this hero to an eternity of pain.
Nor is the secret meaning of the fables concerning the punishment of impure souls less beautiful and profound, as the following extract from the manuscript commentary of Olympiodorus on the Gorgias of Plato will abundantly affirm:—"Ulysses," says he, "descending into Hades, saw, "among others, Sisyphus, and Titius, "and Tantalus: and Titius he saw "lying on the earth, and a vulture "devouring his liver; the liver signifying that he lived solely according "to the deiderative part of his nature, and through this was indeed "internally prudent; but earth signifying the terrestrial condition of "his prudence. But Sisyphus, living "under the dominion of ambition and "anger, was employed in continually "rolling a stone up an eminence, "because it perpetually descended "again; its descent implying the vi-
"cious government of himself; and
"his rolling the stone, the hard, re-
"fractory, and, as it were, rebound-
"ing condition of his life. And,
"lastly, he saw Tantalus extended
"by the side of a lake, and that there
"was a tree before him, with abun-
"dance of fruit on its branches,
"which he desired to gather, but it
"vanished from his view; and this
"indeed indicates, that he lived un-
"der the dominion of the phantasy;
"but his hanging over the lake, and
"in vain attempting to drink, implies
"the elusive, humid, and rapidly-
"gliding condition of such a life."

O Οδυσσεύς κατελθὼν εἰς ἀδου, οἴδε ἦν συστι-

φον, κَ ἦν τὴν, κَ τον ταῦταλον. Καὶ

τὸν μὲν τὴν, ἐπὶ ηῆς γῆς εἰδέ κειλεν ὁ

διὶ το ηπταρ αὐ̄λον ἡθιεν γνυ. Το μὲν οὐν

ηπταρ σημαίνει οτι καλα το επιθυμήτηκον με-

ρως εἴης, καὶ διὰ ίουλο εσω φεονήβα. Ἡ δὲ

γῆ σημαίνει ὁ χθενον αὐ̄λον φεονήμα. ὃ δὲ
[ 46 ]

σιγυφος, καθα ιο φιλοσήμων, κ' Θυμοειδες
ζησας εκυλιε ιου ιιθον, κ' παλιν καζερεν,
επειδη περι αυτα καζαρει, ο κακως πολι-

genomenos. Ιιθον δε εκυλιε, δια ιο σκληρον,
κ' αντιλυπου ιης αυτου ζωης. Του δε ταυτα-
λον ειδεν εν λιμαν (lege λιμη) κ' οι εν δεν-

bracht ησαν σωραι, κ' ηθελε τρυγαν, κ' αφαιρεις ενινον αι σωραι. Τουτο δε ση-

μαινει ιην καθα φαντασιαν ζωην. Αυτη δε
σημαινει ιο ολισθηρον, κ' διαγρον, κ' οια-

ηνα ποταμονεν. So that according to

the wisdom of the antients, and the

most sublime philosophy, the misery

which a soul endures in the present

life, when giving itself up to the do-

minion of the irrational part, is no-

ting more than the commencement,

as it were, of that torment which it

will experience hereafter: a torment

the same in kind though different in
degree, as it will be much more dread-
ful, vehement, and extended. And

by the above specimen, the reader
may perceive how infinitely superior the explanation which the Platonic philosophy affords of these fables is to the frigid and trifling interpretations of Bacon and other modern mythologists; who are able indeed to point out their correspondence to something in the natural or moral world, because such is the wonderful connection of things, that all things sympathize with all, but are at the same time ignorant that these fables were composed by men divinely wise, who framed them after the model of the highest originals, from the contemplation of real and permanent being, and not from regarding the delusive and fluctuating objects of sense. This, indeed, will be evident to every ingenuous mind, from reflecting that these wise men universally considered Hades as commencing in the present life, (as we have already abundantly
proved,) and that, consequently, sense is nothing more than the energy of the dormant soul, and a perception, as it were, of the delusions of dreams. In consequence of this, it is absurd in the highest degree to imagine that such men would compose fables from the contemplation of shadows only, without regarding the splendid originals from which these dark phantoms were produced:—not to mention that their harmonizing so much more perfectly with intellectual explications is an indisputable proof that they were derived from an intellectual source.

And thus much for the shews of the lesser mysteries, or the first part of these sacred institutions, which was properly denominated τελέη and μυησις, as containing certain perceptive rites and appearances, and the tradition of sacred doctrines, previously necessary
to the inspection of the most splendid visions, or ἐποπτεύεια. For thus the gradation of the mysteries is disposed by Proclus in Theol. Plat. lib. 4. p. 220.

"The perfective part," says he, "precedes initiation, and initiation precedes inspection." Προηγεῖται γὰρ, μὴ τέλεσθαι Ἡς μυστεῖας, αὐτὴ δὲ Ἡς ἐποπτεύειας. At the same time it is proper to observe, that the whole business of initiation was distributed into five parts, as we are informed by Theo of Smyrna, in Mathemat. p. 18, who thus elegantly compares philosophy to these mystic rites: "Again," says he, "philosophy may be called the initiation into true sacred ceremonies, and the tradition of genuine mysteries; for there are five parts of initiation: the first of which is previous purgation; for neither are the mysteries communicated to all who are willing to receive them;"
but there are certain characters who
are prevented by the voice of the
cryer, such as those who possess
impure hands and an inarticulate
voice; since it is necessary that
such as are not expelled from the
mysteries should first be refined by
certain purgations: but after pur-
gation, the tradition of the sacred
rites succeeds. The third part is
denominated inspection. And the
fourth, which is the end and design
of inspection, is the binding of the
head and fixing the crowns; so
that the initiated may, by this
means, be enabled to communicate
to others the sacred rites in which
he has been instructed; whether
after this he becomes a torch bearer,
or an interpreter of the mysteries,
or sustains some other part of the
sacerdotal office. But the fifth,
which is produced from all these,
is friendship with divinity, and the
enjoyment of that felicity which
arises from intimate converse with
the gods. Similar to this is the
tradition of political reasons; for, in
the first place, a certain purgation
precedes, or an exercise in convenient
mathematical disciplines from early
youth. For thus Empedocles affirms,
that it is necessary to be purified
from fordid concerns, by drawing
from five fountains, with a vessel
of indissoluble brass: but Plato,
that purification is to be derived
from the five mathematical disci-
plines, viz. from arithmetic, ge-
ometry, stereometry, music, and
astronomy; but the philosophical
tradition of theorems, logical, po-
litical, and physical, is similar to
initiation. But he (that is, Plato,)
denominates ἐπονήσις, or inspection,
an occupation about intelligibles,
"true beings, and ideas. But he "
"considers the binding of the head, "
"and coronation, as analogous to the "
"power which any one receives from "
"his instructors, of leading others to "
"the same contemplation. And the "
"fifth gradation is, the most perfect "
"felicity arising from hence, and, "
"according to Plato, an assimilation "
"to divinity, as far as is possible to "
"mankind." But though ἐπονεία, or inspection, principally characterized "
the greater mysteries, yet this was "
likewise accompanied with μυστήριον, or initiation, as will be evident in the "
course of this inquiry.

BUT let us now proceed to the doctrine of the greater mysteries: and here I shall endeavour to prove, that as the shews of the lesser mysteries occultly signified the miseries of "
the soul while in subjection to body,"
To those of the greater obscurely intimated, by mystic and splendid visions, the felicity of the soul both here and hereafter, when purified from the defilements of a material nature, and constantly elevated to the realities of intellectual vision. Hence, as the ultimate design of the mysteries, according to Plato, was to lead us back to the principles from which we descended, that is, to a perfect enjoyment of intellectual good, the tradition of these principles was doubtless one part of the doctrine contained in the ἀετροφηγαίας, or secret discourses; and the different purifications exhibited in these rites, in conjunction with initiation and inspection, were symbols of the gradation of virtues requisite to this reascent of the soul. And hence too, if this be the case, a representation of the descent of the soul must certainly form no inconsiderable part of these
mystic shews; all which the following observations will, I doubt not, abundantly evince.

In the first place, then, that the shews of the greater mysteries occultly signified the felicity of the soul both here and hereafter, when separated from the contagion of body, is evident from what has been demonstrated in the former part of this discourse: for if he who in the present life is in subjection to his irrational part is truly in Hades, he who is superior to its dominion is likewise an inhabitant of a place totally different from Hades. If Hades therefore is the region of punishment and misery, the purified soul must reside in the regions of bliss; cathartically, indeed, and theoretically, in the present life, and ἐνθεασίκος, or according to a deistic energy, in the next. This being admitted, let us
proceed to consider the description which Virgil gives us of these fortunate abodes, and the latent signification which it contains. Æneas and his guide, then, having passed through Hades, and seen Tartarus, or the utmost profundity of a material nature, at a distance, advance to the Elysian fields:

Devenere locos látos, et amæna vireta
Fortunatorum nemorum, fædeque beatas.
Largior hic campos æther et lumine vestit
Purpureo; solemque suum, sua sidera norunt.

Now the secret meaning of these joyful places is thus beautifully unfolded by Olympiodorus in his MS. Commentary on the Gorgias of Plato. "It is necessary to know," says he, "that the fortunate islands are said to be raised above the sea; and hence a condition of being transcending this corporeal life and generation, is denominated the islands of the
"blessed; but these are the same with
the Elysian fields. And on this
account Hercules is reported to have
accomplished his last labour in the
Hesperian regions; signifying by
this, that having vanquished an ob-
scure and terrestrial life, he after-
wards lived in open day, that is, in
truth and resplendent light." Δει
δε ειδεναι οτι αι ησιοι υπερκυψευσι ης Θα-
λασσης ανοιξεις ουσαι. Την ουν πολιτειαν
ην υπερκυψασαν ην Ειου και ης γενησεως,
μακαρων ησιοις καλουσι. Ταυτων δε εσι ει
ηον ηλιοσιον πεδιον. Δια ην ηονοι και η ηραι-
λας ιελειβαιοι αθλον ειν ηνοις εσπεριοις μακαρω
εποιησατο, αυτη κατηγωνισατο ην οκτεινον και
χενθιον Ειου, και λαυπον ειν ημερα, ει εσι ει
αισθησαγια και φωτι εις. So that he who in
the present state vanquishes as much
as possible a corporeal life, through the
exercise of the cathartic virtues, passes
in reality into the fortunate islands of
the soul, and lives surrounded with
the bright splendours of truth and wisdom proceeding from the sun of good.

But when the poet, in describing the employments of the blessed, says,

Pars in gramiaenis exercent membrem palaestris;
Contendunt ludo, et fulva lucentur arena:
Pars pedibus plaudunt choraeas, et carmina discunt.
Nec non Threicius longa cum vestis facerdos
Obloquitur numeris septem discrimina vocum:
Iamque eadem digitis, jam pestine pulsat eburno.
Hic genus antiquum Teucri, pulcherrima proles,
Magnanimi heroes, nati melioribus annis,
Ilusque, Assaracusque, et Trojæ Dardanus auttor.
Arma procul, currusque virum miratur inanis.
Stant terra defixa haftæ, passimque soluti
Per campum pascuntur equi. Quæ gratia currum
Armorumque fuit vivas, quæ cura nitentis
Pascere equos, eadem sequitur tellure reposito.
Conspicuit, ecce alios, dextra laveaque per herbam
Vescentis, lactumque choro Paana canentis,
Inter odoratum lauri nemus: unde superne
Plurimus Eridani per silvam voluitur amnis.

This must not be understood as if the soul in the regions of felicity retained
any affection for material concerns, or was engaged in the trifling pursuits of a corporeal life; but that when separated from generation, she is constantly engaged in intellectual employments; either in exercising the divine contests of the most exalted wisdom; in forming the responsive dance of refined imaginations; in tuning the sacred lyre of mystic piety to strains of diviné fury and ineffable delight; in giving free scope to the splendid and winged powers of the soul; or in nourishing the intellect with the substantial banquets of intelligible food. Nor is it without reason that the river Eridanus is represented as flowing through these delightful abodes; and is at the same time denominated plurimus, because a great part of it was absorbed in the earth without emerging from thence: for a river is the symbol of life, and consequently signifies in this place the
nature of an intellectual life, proceeding from on high, that is, from divinity itself, and gliding with prolific energy through the occult and profound recesses of the soul.

But when, in the following lines, he says,

Nulli certa domus. Lucis habitamus opacis,
Riparumque toros, et prata recentia rivis
Incolimus.

By the blessed being confined to no particular habitation, the liberal condition of their existence is plainly implied; since they are entirely free from all material restraint, and purified from all inclination to the dark and cold tenement of body. The shady groves are symbols of the soul’s retiring to the depth of her essence, and there, by a divinely solitary energy, establishing herself in the ineffable
principle of things. And the meadows are symbols of that prolific power of the gods through which all the variety of reasons, animals, and forms was produced, and which is here the refreshing pasture and retreat of the liberated soul.

But that the tradition of the principles from which the soul descended formed a part of the sacred mysteries is evident from Virgil; and that this was accompanied with a vision of these principles or gods, is no less certain, from the testimony of Plato, Apuleius, and Proclus. The first part of this assertion is evinced by the following beautiful lines:

Principio cæolum ac terras, camposque liquentes
Lucentemque globum lunæ, Titaniaque astra
Spiritus intus alit, totamque infusa per artus
Mens agitat molem, et magno se corpore miscet.
Inde hominum pecudumque genus, vitaeque volantum,
Et quæ marmoreo fert monstræ sub æquore pontus.
Igneus est ollis vigor, et cælestis origo
Seminibus, quantum non noxia corpora tardant,
Terienique hebetant artus, moribundaque membra.
Hinc metuunt cupiuntque: dolent, gaudentque: necque auras
Despiciunt clausæ tenebris et carcere cæco.

For the sources of the soul's existence are also the principles from which it fell; and these, as we may learn from the Timæus of Plato, are Jupiter, or the Demiurgus, the mundane soul, and the junior or mundane gods.—Now, of these, the mundane intellect, which, according to the antient theology, is Bacchus, is principally celebrated by the poet, and this because the soul is particularly distributed into generation Dionysiacally, as is evident from the preceding extracts from Olympiodorus; and is still more abundantly confirmed by the following curious passage from the same author, in his comment on the Phædo of Plato. "The soul," says he, "de-
“scends Corically, or after the manner of Proserpine, into generation, but is distributed into generation Dionysiacally; and she is bound in body Prometheiacally and Titani-
cally: the frees herself therefore from its bonds by exercising the strength of Hercules; but she is collected into one through the af-

tance of Apollo and the favour Minerva, by philosophizing in a manner truly cathartic.” Оτι κορι-κως μεν εις γενεσιν καθεισιν η ψυχη. Διονυ-
σιακως δε μεριζειαι υπο της γενησεως. Προ-
μηθειως δε, κυ τιμινως, εγκαιλαιαι ιπω σωματι. Λυει μεν ουν εαυτην πρακλειως ισχυ-
σασαι. Συναιρει δε δι απολλωνος κυ ης σω-
ηρας αθηνας, καθαιρικως ιω ους φιλοσο-
φουσα. The poet, however, intimates the other causes of the soul's existence, when he says,

Igneus est ollis vigor, et coelestis origo
Seminibus,
which evidently alludes to the *sowing* of souls into generation, mentioned in the *Timæus*. And from hence the reader will easily perceive the extreme ridiculousness of Dr. Warburton's system, that the grand secret of the mysteries consisted in exposing the errors of Polytheism, and in teaching the doctrine of the unity, or the existence of one deity alone. For he might as well have said, that the great secret consisted in teaching a man how, by writing notes on the works of a poet, he might become a *bishop*! But it is by no means wonderful that men who have not the smallest conception of the true nature of the gods; who have persuaded themselves that they were only dead men deified; and who measure the understandings of the antients by their own, should be led to fabricate a system so improbable and
albured. Indeed the sophistry throughout his whole treatise is perpetual, and everywhere exhibits to our view the leading features of a Christian priest in complete perfection; I mean consummate arrogance, united with a profound ignorance of antient wisdom, and blended with matchless hypocrisy and fraud. For, indeed, from the earliest of the fathers, down to the most modern and vile plebeian teacher among the Methodists, the same character displays itself, and is alike productive of the same deplorable mischief to the real welfare of mankind. But it is necessary that impiety should sometimes prevail on the earth; though at the same time, it is no less necessary that its consequent maladies should be lamented and strenuously resisted by every genuine lover of virtue and truth.
But that this tradition was accompanied with a vision of the causes from which the soul descended, is evident from the express testimony, in the first place, of Apuleius, who thus describes his initiation into the mysteries. "Accessî conśinium mortis; et calcato Proserpînae limine, per omnium vectus elementa remeavi. Nocte media vidi solm candido coruscante tem lumine, deos inferos, et deos superos. Accessi coram, et adoravi de proximo*. That is, "I approached the confines of death; and treading on the threshold of Proserpine, and being carried through all the elements, I came back again to my pristine situation. In the depths of midnight I saw the sun glittering with a splendid light, together with the infernal and supernal gods: and

* Apul. Metamorph. lib. 11. prope finem.
“to these divinities approaching near,
“I paid the tribute of devout adora-
tion.” And this is no less evidently implied by Plato in the Phædrus, who thus describes the felicity of the virtuous soul prior to its descent, in a beautiful allusion to the arcane visions of the mysteries. Καλλίος δὲ γὰρ ἦν ἰδεῖν λαμ-
προν, ὅτε συν ευδαιμονίας χορῷ μακαρίαν οὕν ἦν Θεοι επομένοι μεῖα μὲν διὸς ἡμεῖς, αλ-
λοι δὲ μὲν αλλοῦ Θεοῖ, εἰδον ἦν καὶ εἴελούσθη τελεῖν τὸν Θεοὶ λεγεῖν μακαριωτάτην· ἡν ὁρ-
γίασομεν ὀλοκληροῖ μὲν αὐτοὶ οὐδενὶς, καὶ ἀπα-
θεῖς κακών οὐσα ἡμᾶς εἰς ὑστέρῳ χρόνῳ ὑπεμε-
νον. Ὅλοκληροῖ δὲ καὶ ἀπλα καὶ ἀφρεμη καὶ
ευδαιμονίας πατρίδοις μυστικοῖς ἦκε εἰπομε-
νομεν εἰς ἀνὴρ καθαρὰ καθαροὶ οὐκ ἐκ
μαύροι τούτων οὐν δὴ σώμα περιπερὶ οὐ
ομαζομεν οὐσεοῖ τροποῦ δεδεσμευμένοι.—
That is, “But it was then lawful
“to survey the most splendid beauty,
“when we obtained, together with
“that blessed choir, this happy vision

}
and contemplation. And we indeed enjoyed this blessed spectacle together with Jupiter; but others in conjunction with some other god; at the same time being initiated in those mysteries, which it is lawful to call the most blessed of all mysteries. And these divine Orgies were celebrated by us, while we possessed the proper integrity of our nature, and were freed from the molestation of evil which awaited us in a succeeding period of time. Likewise, in consequence of this divine initiation, we became spectators of entire, simple, immovable, and blessed visions, resident in a pure light; and were ourselves pure and immaculate, and liberated from this surrounding vestment, which we denominate body, and to which we are now bound like an oyster to its shell.” Upon
this beautiful passage Proclus observes, in Theol. Plat. lib. 4, p. 193, "That ‘initiation and inspection are symbols ‘of ineffable silence, and of union ‘with mystical natures, through in- ‘telligible visions.” Καὶ γὰρ ἡ μυθις, ἡ ἐποπλεια, τῆς ἁρπῆσον σιγῆς ἐγι συμβο- λον, ἡ τῆς προσ ἡ μυσικὰ διὰ τῶν νοημῶν φασματων ἐνωσευς. Now, from all this, it may be inferred, that the most sublime part of ἐποπλεια or inspection, consisted in beholding the gods themselves invested with a resplendent light; and that this was symbolical of those transporting visions, which the virtuous soul will constantly enjoy in a future state; and of which it is able to gain some ravishing glimpses, even while connected with the cumbrous vestment of body.

But that this was actually the case, is evident from the following unequi-
vocal testimony of Proclus in Plat. Repub. p. 380. Εν απασί ταις τελεταις καὶ τοῖς μυστηρίοις, οἱ θεοὶ πολλὰς μὲν εαυτῶν προτεινοὺς μορφὰς, πολλὰ δὲ σχηματα ἐξαλλατᾶντες φαίνονται καὶ τὸ ἅντε μὲν αὐτῶν προεξῆκατο φῶς, τότε δὲ εἰς ἀνθρωπεῖν μορφὴν εὐχαριστοῦν, τὸ ἅντε ἐις ἄλλοιον τυπὸν προεληφθὼς. i. e. "In all initiations and mysteries, the gods exhibit many forms of themselves, and appear in a variety of shapes: and sometimes, indeed, an unfigured light of themselves is held forth to the view; sometimes this light is figured according to a human form, and sometimes it proceeds into a different shape." This doctrine, too, of divine appearances in the mysteries, is clearly confirmed by Plotinus, Ennead. i. lib. 6. p. 55, and Ennead. 9. lib. 9. p. 700. And, in short, that magical evocation formed a part of the sacerdotal office in the
mysteries, and that this was universally believed by all antiquity, long before the æra of the latter Platonists, is plain from the testimony of Hippocrates, or at least Democritus, in his Treatise de Morbo Sacro. p. 86, fol. For speaking of those who attempt to cure this disease by magic, he observes: εἰ γὰρ σελήνην τε καθαίρειν, καὶ ἕλιον αφανίςειν, χειμώνα τε καὶ εὐδην ποιεῖν, καὶ ὀμβροῦς καὶ αὐχμοὺς, καὶ Ἑλένην αἰφνύν καὶ γῆν, καὶ τ' ἀλλα ἁγιοντο τροπα παντα επιδεχονται επισασθαι, εἴτε καὶ εἰκ. ΤΕΛΕΤΩΝ, εἴτε καὶ εἷς ἀλλης τινὸς γυνῆς η μελετησ φασιν οἷοι τε εἰναι οἱ ταυτα επιτηδευοντες δυσεῖειν εμοῖ γε δοκεοντι. κ. λ. i. e. "For if they profess them-
"selves able to draw down the moon,
"to obscure the sun, to produce flur-
"my and pleasant weather, as like-
"wife showers of rain, and heats,
"and to render the sea and the earth
"barren, and to accomplish every
"thing else of this kind; whether
"they derive this knowledge from
"the Mysteries, or from some other
"institution or meditation, they ap-
"pear to me to be impious, from the
"study of such concerns." From all
which it is easy to see, how egregi-
ously Dr. Warburton was mistaken,
when, in p. 231 of his Divine Lega-
tion, he asserts, "that the light be-
"held in the mysteries, was nothing
"more than an illuminated image
"which the priests had thoroughly
"purified."

But he is likewise no less mistaken,
in transferring the injunction given in
one of the magic oracles of Zoroaster,
to the business of the Eleusinian mys-
teries, and in perverting the meaning
of the Oracle's admonition. For thus
the Oracle speaks:
That is, "Invoke not the self-conspicuous image of Nature, for you must not behold these things before your body has received the purification necessary to initiation." — Upon which he observes, "that the self-conspicuous image was only a diffusive shining light, as the name partly de-clares*." But this is a piece of gross ignorance, from which he might have been freed by an attentive perusal of Proclus on the Timæus of Plato: for in these truly divine Commentaries we learn, "that the moon is the cause of nature to mortals, and the self-conspicuous image of fontal nature."

* Divine Legation, p. 231.
sirous of knowing what we are to under-
stand by the fonsal nature of which
the moon is the image, let him attend
to the following information, derived
from a long and deep study of the an-
tient theology: for from hence I have
learned, that there are many divine
fountains contained in the essence of
the demiurgus of the world; and that
among these there are three of a very
distinguished rank, viz. the fountain
of souls, or Juno, the fountain of vir-
tues, or Minerva, and the fountain of
nature, or Diana. This last fountain
too immediately depends on the vivific
goddes Rhea; and was assumed by
the Demiurgus among the rest, as ne-
cessary to the prolific production of
himself. And this information will
enable us besides to explain the mean-
ing of the following passages in Apu-
leius, which, from not being under-
stood, have induced the moderns to
believe that Apuleius acknowledged but one deity alone. The first of these passages is in the beginning of the eleventh book of his *Metamorphosis*, in which the divinity of the moon is represented as addressing him in this sublime manner: En adīum tuis commota, Luci, precibus, rerum Natura parentem, elementorum omnium domina, seculorum progenie initialis, summa numinum, regina Manium, prima cælitum, Deorum Dearumque facies uniformis: quæ cæli luminosa culmina, mari salubria flamina, inferorum deplorata silentia nutibus meis dispenso: cuius numen unicum, multiformi specie, ritu vario, nomine multijuge totus veneratur orbis. Me primigenii Phryges Pessinunticam nominant Deûm matrem. Hinc Autochthones Attici Cecropiam Minervam; illinc fluctuantes Cyprii Paphiam Venerem: Cretes sagittiferi Dictynnam Dianam;
Siculi trilingues Stygiam Proserpinam; Eleusinii vetuftam Deam Cererem: Junonem alii, alii Bellonam, alii Hecaten, Rhamnusiam alii. Et qui nascantis dei Solis inchoantibus radiis illuflantur, Æthiopes, Arriique, prisci caque doctrina pollentes Ægyptii cærimoniiis me prorsus propriis percolentes appellant vero nomine reginam Isidem. That is, "Behold, Lucius, moved with thy supplications, I am present; I, who am Nature, the parent of things, queen of all the elements, initial progenitor of ages, the greatest of divinities, queen of departed spirits, the first of the celeftials, and the uniform appearance of gods and goddeses: who rule by my nod the luminous heights of the heavens, the falubrious breezes of the sea, and the deplorable silences of the infernal regions; and whose divinity, in itself but one, is
"venerated by all the earth, according to a multiform shape, various rites, and different appellations.—Hence the primitive Phrygians call me Peassinuntica, the mother of the gods; the native Athenians, Cecropian Minerva; the floating Cyprians, Paphian Venus; the arrow-bearing Cretans, Dictynnian Diana; the three-tongued Sicilians, Stygian Proserpine; and the inhabitants of Eleusis, the antient goddess Ceres. Some again have invoked me as Juno, others as Bellona, others as Hecate, and others as Rhamnusia: and those who are enlightened by the emerging rays of the rising sun, the Æthiopians, Arians, and Ægyptians, powerful in antient learning, who reverence my divinity with ceremonies perfectly proper, call me by a true appellation queen Isis." And, again, in another
place of the same book, he says of the moon: "Te Superi colunt, observant
" Inferi: tu rotas orbem, luminas So-
" lem, regis mundum, calcas Tarta-
" rum. Tibi respondent sidera, gau-
" dent numina, redeunt tempora, fer-
" viunt elementa, &c." That is,
" The supernal gods reverence thee,
" and those in the realms beneath at-
" tentively observe thy nod. Thou
" rolleft the heavens round the steady
" poles, dost illuminate the sun, go-
" vern the world, and tread on the
" dark realms of Tartarus. The stars
" move responsive to thy command,
" the gods rejoice in thy divinity, the
" hours and seasons return by thy
" appointment, and the elements re-
" verence thy decree." For all this
easily follows, if we consider it as ad-
dressed to the fontal deity of nature,
subsisting in the Demiurgus, and which
is the exemplar of that nature which
flowers in the lunar orb, and throughout the material world, and from which the deity itself of the moon originally proceeds. Hence, as this fountain immediately depends on the vivific goddess Rhea, the reason is obvious, why it was formerly worshipped as the mother of the gods: and as all the mundane are contained in the super-mundane gods, the other appellations are to be considered as names of the several mundane divinities produced by this fountain, and in whose essence they are likewise contained.

But to proceed with our inquiry, I shall, in the next place, prove that the different purifications exhibited in these rites, in conjunction with initiation and inspection, were symbols of the gradation of virtues requisite to the reascent of the soul. And the
first part, indeed, of this proposition respecting the purifications, immediately follows from the testimony of Plato in the passage already adduced, in which he asserts, that the ultimate design of the mysteries was to lead us back to the principles from which we originally fell. For if the mysteries were symbolical, as is universally acknowledged, this must likewise be true of the purifications as a part of the mysteries; and as inward purity, of which the external is symbolical, can only be obtained by the exercise of the virtues, it evidently follows, that the purifications were symbols of the purifying moral virtues. And the latter part of the proposition may be easily inferred, from the passage already cited from the Phædrus of Plato, in which he compares *initiation* and *inspection* to the blessed vision of intelligible natures; an employment which
can alone belong to the energies of contemplative virtue. But the whole of this is rendered indisputable by the following remarkable testimony of Olympiodorus, in his excellent MS. Commentary on the Phædo of Plato. "In the sacred rites," says he, "popular purifications are in the first place brought forth, and after these such as are more arcane. But in the third place, collections of various things into one are received; after which follows inspection. The ethical and political virtues therefore are analogous to the apparent (or popular) purifications. But such of the cathartic virtues as banish all external impressions, correspond to the more occult purifications. The theoretical energies about intelligibles, are analogous to the collections; but the contraction of these energies into an indivisible nature,
"corresponds to initiation. And the "simple self-inspection of simple "forms, is analogous to epoctic vi-
"fion." О η τε λα, εκ ου μεν αι 
παιδήμοι καθαρσεις. Επει η ταυταις απορ-
ρητορειαι μειά δε ταυτας συγασεις παρελαμ-
βανον, κε επι ταυταις μυστειαι εν τελει δε 
εποπτειαι. Αναλογουσι η η τε και μεν ηθικαι 
κε πολιτικαι αρεται, ηαι εμφανεις καθαρ-
μοις. Αι δε καθαρκαι οσαι αποσκευαζο-
ναι ταυτα ηαι εκη ους απορρητορειαι. Αι δε 
τερι τα ποιη μεταγειαι κε ενεργειαι ηαις 
συγασεις. Αι δε τουτων συναιρεσεις εις η 
αμερισου ηαις μυστειαις. Αι δε απλων ηαι 
απλων εидеι ων αυτους αρισ ηαις εποπτιαις. And 
here I cannot refrain from noticing, 
with indignation mingled with pity, 
the ignorance and arrogance of mo-
dern critics, who pretend that this 
distribution of the virtues is entirely 
the invention of the latter Platonists, 
and without any foundation in the 
 writings of Plato. And among the
supporters of such ignorance, I am sorry to find Fabricius, in his prolegomena to the life of Proclus. For nothing can be more obvious to every reader of Plato, than that in his Laws he treats of the political virtues; in his Phædo, and seventh book of the Republic, of the cathartic; and in his Thætetus, of the contemplative and sublimer virtues. This observation is indeed so obvious, in the Phædo, with respect to the cathartic virtues, that no one but a verbal critic could read this dialogue and be insensible to its truth: for Socrates in the very beginning expressly asserts, that it is the business of philosophers to study to die, and to be themselves dead, and yet at the same time reprobates suicide.

* Κινδυνεύων παρ' εστι τυχεῖσθαι ορθῶς απομεῖναι φιλοσοφίας λυπώνται ἵνα αλλοι, οτι ενδει τους σπηλαίων ἡ αναγέννησις τῇ κυρίαι.

Plat. in Phæd.
What then can such a death mean but philosophical death? And what is this but the true exercise of the cathartic virtues? But these poor men read only superficially, or for the sake of displaying some critical acumen in verbal emendations; and yet with such despicable preparations for philosophical discussion, they have the impudence to oppose their puerile conceptions to the decisions of men of elevated genius and profound investigation, who, happily freed from the danger and drudgery of learning any foreign language, directed all their attention without restraint to the acquisition of the most exalted truth.

It only now remains that we prove, in the last place, that a representation of the descent of the soul formed no inconsiderable part of these mystic shews. This indeed is doubtless oc-
cultly insinuated by Virgil, when speaking of the souls of the blessed in Elysium, he adds,

Has omnes, ubi mille rotam volvère per annos,
Lethaeum ad fluvium deus evocat agmine magno:
Scilicet immemores supera ut convexa revifant,
Rurfus et incipient in corpora velle reverti.

But openly by Apuleius, in the following prayer which Psichē addresses to Ceres: Per ego te frugiferam tuam dextram iñtam deprecor, per lætificas messium cærimonias, per tacita sacra cistærum, et per famulorum tuorum draconum pinnata curricula, et glebæ Siculæ fulcamina, et currum rapacem, et terram tenacem, et illuminarum Proserpinae nuptiarum demiacula, et cætera, quae silentio tegit Eleusis, Atticæ sacrarium; miserandæ Psiches animæ, supplicis tuae, subfîste. That is, "I beseech thee, by "thy fruit-bearing right hand, by the "joyful ceremonies of thy harvests,
by the occult sacred concerns of
thy cista, and by the winged car of
thy attending dragons, and the fur-
rows of the Sicilian foil, and the
rapacious chariot, and the dark de-
scending ceremonies attending the mar-
riage of Proserpine, and the ascending
rites which accompanied the luminous
invention of thy daughter, and by other
arcana which Eleusis the Attic sanc-
tuary conceals in profound silence, re-
lieve the sorrows of thy wretched
supplicant Psyche." For the rape
of Proserpine signifies the descent of
the soul, as is evident from the pas-
sage previously adduced from Olympi-
odorus, in which he says the soul de-
cends Corically; and this is confirmed
by the authority of the philosopher
Sallust, who, in his book de Diis
et Mundo, p. 251, observes, "That
the rape of Proserpine is fabled
"to have taken place about the oppo-
"sive equinoctial; and by this the
descent of souls is implied." Περὶ
γονοῦ τὴν εὐανεύην ισημεριαν ἡ ἴης Κόρης αερ-
παγη μυθολογεῖται γενεσθαι, ὁ δὲ καθοδὸς
εἰς τῶν ψυχῶν. And as the rape of
Proserpine was exhibited in the shews
of the mysteries, as is clear from Apu-
leius, it indisputably follows, that this
represented the descent of the soul,
and its union with the dark tenement
of body. Indeed if the ascent and de-
scent of the soul, and its condition
while connected with a material na-
ture, were represented in the shews of
the mysteries, it is evident that this
was implied by the rape of Proser-
pine. And the former part of this
assertion is manifest from Apuleius,
when describing his initiation, he says,
in the passage already adduced, "I
"approached the confines of death,
"and treading on the threshold of
"Proserpine, and being carried through
"all the elements, I came back again to "my pristine situation." And as to the latter part, it has been amply proved, from the highest authority, in the first division of this discourse.

Nor must the reader be disturbed on finding that, according to Porphyry, as cited by Eusebius*, the fable of Proserpine alludes to seed placed in the ground; for this is likewise true of the fable, considered according to its material explanation. But it will be proper on this occasion to rise a little higher, and consider the various species of fables, according to their philosophical distribution; since by this means the present subject will receive an additional elucidation, and the wisdom of the antient authors of fables will be vindicated from the unjust af-

* Eveng. Præper. lib. 3. cap. 2.
persons of ignorant declaimers. I shall present the reader, therefore, with the following interesting division of fables, from the elegant book of the Platonic philosopher Sallust, on the gods and the universe. "Of fables," says he, "some are theological, others phylical, others animastic, (or relating to soul) others material, and lastly, others mixed from these.— Fables are theological which employ nothing corporeal, but speculate the very essences of the gods; such as the fable which affirms that Saturn devoured his children: for it insinuates nothing more than the nature of an intellectual god; since every intellect returns into itself. But we speculate fables physically when we speak concerning the energies of the gods about the world; as when considering Saturn the same as time, and calling the
parts of time the children of the universe, we assert that the children are devoured by their parent. But we employ fables in an animastic mode, when we contemplate the energies of soul; because the intellects of our souls, though by a discursive energy they run into other things, yet abide in their parents. Lastly, fables are material, such as the Egyptians ignorantly employ, considering and calling corporeal natures divinities: such as Isis, earth, Osiris, humidity, Typhon heat: or, again, denominating Saturn water, Adonis, fruits, and Bacchus, wine. And, indeed, to assert that these are dedicated to the gods, in the same manner as herbs, stones, and animals, is the part of wise men; but to call them gods is alone the province of fools and mad men; unless we speak in the same manner
as when, from established custom,
we call the orb of the sun and
its rays the sun itself. But we
may perceive the mixed kind of fa-
bles, as well in many other particu-
lars, as when they relate, that Dis-
cord, at a banquet of the gods,
threw a golden apple, and that a
dispute about it arising among the
goddesses, they were sent by Jupi-
ter to take the judgement of Paris,
who, charmed with the beauty of
Venus, gave her the apple in pre-
ference to the rest. For in this fa-
bble the banquet denotes the super-
mundane powers of the gods; and
on this account they subsist in con-
junction with each other: but the
golden apple denotes the world,
which, on account of its composi-
tion from contrary natures, is not
improperly said to be thrown by
Discord, or strife. But again, since
different gifts are imparted to the world by different gods, they appear to contest with each other for the apple. And a soul living according to sense, (for this is Paris) not perceiving other powers in the universe, asserts that the apple is alone the beauty of Venus. But of these species of fables, such as are theological belong to philosophers; the physical and animastic to poets; but the mixt to initiatory rites; (τελε-) ταῖς since the intention of all mystic ceremonies is to conjoin us with the world and the gods."

Thus far the excellent Sallust: from whence it is evident, that the fable of Proserpine, as belonging to the mysteries, is properly of a mixed nature, or composed from all the four species of fables, the theological, physisical, animastic, and material. But in order
to understand this divine fable, it is requisite to know, that according to the arcana of the antient theology, the Coric order (or the order belonging to Proserpine) is twofold, one part of which is super-mundane, subsisting with Jupiter, or the Demiurgus, and together with him establishing one artificer of divisible natures: but the other is mundane, in which Proserpine is said to be ravished by Pluto, and to animate the extremities of the universe. "Hence," says Proclus, "according to the rumor of theologists, who delivered to us the most holy Eleusinian initiations, Proserpine abides on high in those dwellings of her mother which she prepared for her in inaccessible places, exempt from the sensible world. But she likewise dwells beneath with Pluto, administering terrestrial concerns, governing the recesses of the earth,
“supplying life to the extremities of the universe, and imparting soul to beings which are rendered by her inanimate and dead,” Kaи γαρ η των θεολογων φησι, των τας αγιαλας ημιν εν Ελευσιν τελειας παραδεδωκοτων, αυω, μεν αυην εν τοις μηρος οικος μεν ειν φησιν, ους η μηραι αυη καλεσκεφαζεν εν αεαοις εξηρημενους του παιος. Κατω δε μελα πλουλωνος των χθωνων επαρκειν, κη τους της γης μυκος επιποπευειν, κη ζωην επορευειν τοις εκατοις του παιος, κη ψυχης μελαδοναι τοις παρ εαυτων αψυχοις, κη νεκροις. Procl. in Theol. Plat. p. 371. Hence we may easily perceive that this fable is truly of the mixed kind, one part of which relates to the supermundane establishment of the secondary cause of life, and the other to the procession of life and soul to the extremity of things. Let us therefore more attentively consider the fable, in
that part of it which is symbolical of the descent of souls; in order to which, it will be requisite to premise an abridgement of the arcane discourse, respecting the wanderings of Ceres, as preserved by Minutius Felix. "Pro-
"serpine," says he, "the daughter "of Ceres by Jupiter, as she was "gathering tender flowers, in the new "spring, was ravished from her de-
"lightful abodes by Pluto; and being "carried from thence through thick "woods, and over a length of sea, "was brought by Pluto into a cavern, "the residence of departed spirits, "over whom she afterwards ruled "with absolute sway. But Ceres, "upon discovering the loss of her "daughter, with lighted torches, and "begirt with a serpent, wandered "over the whole earth for the pur-
"pose of finding her till she came
to Eleusīna; there she found her daughter, and discovered to the Eleusinians the plantation of corn."

Now in this fable Ceres represents the evolution of that self-insective part of our nature which we properly denominate intellect, (or its being unfolded from its quiet and collected subsistence in the intelligible world;) and Proserpine that vital, self-moving, and animating part which we call soul. But lest this analogy of unfolded intellect to Ceres should seem ridiculous to the reader, unacquainted with the Orphic theology, it is necessary to inform him that this goddess, from her intimate union with Rhea, in conjunction with whom she produced Jupiter, is evidently of a Saturnian and zoogonic, or intellectual and vivific rank; and hence, as we are informed by the philosopher Sallust, among the mundane divinities she is the deity of
the planet Saturn*. So that in consequence of this, our intellect in a descending state must aptly symbolize with the divinity of Ceres; but Pluto signifies the whole of a material nature; since the empire of this god, according to Pythagoras, commences downwards from the Galaxy or milky way. And the cavern signifies the entrance, as it were, into the profundities of such a nature, which is accomplished by the soul’s union with this terrestrial body. But in order to understand perfectly the secret meaning of the other parts of this fable, it will be necessary to give a more explicit detail of the particulars attending the rape, from the beautiful poem of Claudian on this subject. From

* Hence we may perceive the reason why Ceres as well as Saturn was denominated a legislativæ deity; and why illuminations were used in the celebration of the Saturnalia, as well as in the Eleusinian mysteries.
this elegant performance, therefore, we learn that Ceres, who was afraid lest some violence should be offered to Proserpine, on account of her imitable beauty, conveyed her privately to Sicily, and concealed her in a house built on purpose by the Cyclops, while she herself directs her course to the temple of Cybele, the mother of the Gods. Here, then, we see the first cause of the soul’s descent, viz. her desertion of a life wholly according to intellect, which is occultly signified by the separation of Proserpine from Ceres. Afterwards, we are told that Jupiter instructs Venus to go to this abode, and betray Proserpine from her retirement, that Pluto may be enabled to carry her away; and to prevent any suspicion in the virgin’s mind, he commands Diana and Pallas to bear her company. The three goddesses arriving, find Proserpine at work on a
scarf for her mother; in which she had embroidered the primitive chaos, and the formation of the world. Now by Venus in this part of the narration we must understand desire, which, even in the celestial regions, (for such is the residence of Proserpine till she is ravished by Pluto) begins silently and fraudulently to creep into the recesses of the soul. By Minerva we must conceive the rational power of the soul, and by Diana, nature, or the merely natural and vegetable part of our composition; both which are now ensnared through the allurements of desire. And lastly, the web in which Proserpine had displayed all the fair variety of the material world, beautifully represents the commencement of the phantastic energies through which the soul becomes ensnared with the beauty of imaginative forms. But let us for a while attend to the poet's
[ 99 ]

elegant description of her employment and abode:

Devenere locum, Ceres quo tecta nitebant
Cyclopenum firmata manu. Stant ardua ferro
Mendia; ferrati postes: immensaque nefit
Claustra chalybs. Nullum tanto fudore Pyracmon,
Nec Steropes, construxit opus: nec talibus unquam
Spiravere notis animae: nec flumine tanto
Incoctum maduit lassa formace metallum.
Atria vestit ebur: trabibus solidatur aenis
Culmen, et in cellas surgunt electra columnas.
Ipse domum tenero mulcens Proserpina cantu
Irrita texebat rediturae manera matri.
Hic elementorum feriem fedeque paternas
Insignibat acu: veterem qua lege tumultum
Discrevit natura pares, et femina justis
Discepsere locis: quidquid leve fertur in altum:
In medium graviora cadunt: incanduit aerther:
Egit flammas polum: fluxit mare: terra pependit.
Nec color unus ineft. Stellas accendit in auro,
Otro fundit aquos, atollit litora gemmis,
Filaque mentitos jam jam caelantia fluéus
Arte tument. Credas illidi cautibus algam,
Et raucum bibulis interper murmur arenis.
Addit quinque plagas: mediam subtemine rubro
Obseciram servore notat: squalabat adustus
Limes, et affiduo stiebant flamina sole.
Vitales utrimque duas; quas mitis oberrat
Temperies habitanda viris. Tum fine supremo
Torpentes traxit geminas, brumaque perenni
Fædat, et æterno contriflat frigore telas.
Nec non et patrui pingit facraria Ditis,
Fatalesque fūbi manes. Nec defuit omen.
Praescia nam subitis maduerunt sleetibus ora.

After this, Proserpine, forgetful of her parent's commands, is represented venturing from her retreat, through the fraudulent persuasions of Venus:

Impulit Jonios præmissō lumine fluctus
Non dum pura dies: tremulis vibravit in undis
Ardor, et errantes ludunt per cœrula flammæ.
Jamque audax animi, fidæque oblita parentis,
Fraude Diona rīguos Proserpina saltus
(Sic Parcæ voluere) petit.

And this with the greatest propriety: for oblivion necessarily follows a remission of intellectual energy, and is as necessarily attended with the allurements of desire. Nor is her dress less symbolical of the soul's acting in such a state, principally according to the
energies of imagination and nature. For thus her garments are beautifully described by the poet:

Quas inter Ceres proles, nunc gloria matris,
Mox dolor, æquali tendit per gramina passu,
Nec membris nec honore minor; potuitque videri
Pallas, et clipeum, et serret spicula, Phoebè.
Colleæ tereti nodantur jaspite vestes.
Peptinis ingenio nuncquam felicior arti
Contigit eventus. Nullæ sic confusa tela
Filæ, nec in tantum veri duxere figuram.
Hic Hyperionis Solem de femine nasci
Fecerat, et pariter, sed forma dispersa lunam,
Aurora noctifque duces. Cunabula Tethys
Præbet, et infantes gremio solatur anhelos,
Ceruleusque sinus roseis radiatur alumnis.
Invalidum dextro portat Titana lacerto
Nondum luce gravem, nec pabescentibus alta
Cristatum radiis: primo clementior ævo
Fingitur, et tenerum vagitu desput ignem.
Leva parte foror vitrei libamina potat
Überis, et parvo signatur tempora cornu.

In which description the sun represents the phantasy, and the moon nature, as is well known to every tyro in the Platonic philosophy. They are
likewise, with great propriety, described in their infantine state: for these energies do not arrive to perfection previous to the soul's merging into the dark receptacle of matter. After this we behold her issuing on the plain with Minerva and Diana, and attended by a beauteous train of nymphs, who are evident symbols of generation, as is largely proved by Prophyry de Antr. Nymph.; and are, therefore, the proper companions of the soul about to fall into its fluctuating realms.

But the design of Proserpine, in venturing from her retreat, is beautifully significant of her approaching descent: for the rambles from home for the purpose of gathering flowers; and this in a lawn replete with the most enchanting variety, and exhaling the most delicious odours. A manifest image of the soul's energizing
principally according to the natural life, and of her becoming effeminated and ensnared through the delusive attractions of sensible form. Minerva, too, or the rational power in this case, gives herself wholly to the dangerous employment, and abandons the proper characteristics of her nature for the destructive revels of desire.

All which is thus described with the utmost elegance by the poet:

Forma loci superat flores: curvata tumore
Parvo planities, et mollibus edita clivis
Creverat in collem. Vivo de pumice fontes
Roscida mobilibus lambebant gramina rivis.
Silvaque torrentes ramorum frigore foles
Temperat, et medio brunam fibi vindicat alta.
Apta fretis abies, bellis accomoda cornus,
Quercus amica Jovi, tumulos tectura cupressus,
Ilex plena favis, venturi proscia laurus.
Fluctuat hic denso crispata cacumine buxus,
Hic edera serpunt, hic pampinus induit ulmos.
Haud procul inde lacus (Pergum dixere Sicani)
Panditur, et nemorum frondofo margine circum
Vicinis pallescit aquis: admittit in altum
Cementes oculos, et late pervius humor
Ducit inoffensus liquido sub gurgite vifus,
Imaque perpicui prodit secreta profundi.

Huc elapsa cohors gaudent per florea rura
Hortatur Cytherea, legant. Nunc ite, forores,
Dum matutinis præfudat solibus aer:
Dum meus humectat flaventes Lucifer agros,
Rotanti præveæmus equo. Sic fata, doloris
Carpit signa sui. Varios tum cxetera saltus
Invæcre cohors. Credas examina fundi
Hyblæum raptura thymum, cum cerea reges
Castra movent, fagique cava demissus ab alvo
Mellifer elecæs exercitus obstræpit herbis.
Prætorum spoliatur honos. Hac lilia fuscis
Intexit violis: hanc mollis amaracus ornat:
Hæc graditur stellata rosis; hæc alba ligustris.
Te quoque flebilibus mærens, Hyacinthe, figuris,
Narcissumque metunt, nunc inclita germina veris,
Preștantès olim pueros. Tu natus Amyclis:
Hunc Helicon genuit. Te dicas perculit error:
Hunc fontis decepit amor. Te fronte retuﬁa
Deluis, hunc praæta Cepheus arundine luget.
Æstuat ante alias avido fervore legendi
Frugiferæ spes una Deæ. Nunc vimine texto
Ridentes calathos spoliis agrestibus implet:
Nunc focusing flores, seque ignara coronat.
Augurium fatale tori. Quin ipfa tubarum
Armorumque potens, dextram qua foria turbat
Agmina; qua stabiles portas et mania vellit,
But there is a circumstance relative to the narcissus which must not be passed over in silence, I mean its being, according to Ovid, the metamorphosis of a youth who fell a victim to the love of his own corporeal form; the secret meaning of which most admirably accords with the rape of Proserpine, which, according to Homer, in his hymn to Ceres, was the immediate consequence of her gathering this wonderful flower. For by Narcissus falling in love with his shadow appearing in the limpid stream we may behold a beautiful representation of a soul vehemently gazing on the flowing condition of a material body, and in con-
sequence of this, becoming enamoured with a corporeal life, which is nothing more than the delusive image of the true man, or rational and immortal soul. Hence, by an immoderate attachment to this unsubstantial mockery and gliding semblance of the real soul, such an one becomes, at length, wholly changed, as far as is possible to his nature, into a plantal condition of being, into a beautiful but transient flower, that is, into a corporeal life, or a life totally consisting in the mere energies of nature. Proserpine, therefore, or the soul, at the very instant of her descent into matter, is, with the utmost propriety, represented as eagerly engaged in plucking this fatal flower; for her energies at this period are entirely conversant with a life divided about the fluctuating condition of body.
After this, Pluto, forcing his passage through the earth, seizes on Proserpine, and carries her away with him, notwithstanding the resistance of Minerva and Diana, who are forbid by Jupiter (who in this place signifies fate) to attempt her deliverance: where by the resistance of Minerva and Diana no more is signified than that the lapse of the soul into a material nature is contrary to the genuine with and proper condition, as well of the corporeal life depending on her essence, as of her true and rational nature: well, therefore, may the soul, in such a situation, pathetically exclaim with Proserpine:

O malo dilecti flores, despectaque matris
Consilia: O Veneris deprensae serius artes!

But, according to Minutius Felix, Proserpine was carried by Pluto through thick woods, and over a length of sea, and brought into a cavern, the resi-
dence of the dead: where by woods a material nature is plainly implied, as we have already observed in the first part of this discourse; and where the reader may likewise observe the agreement of the description in this particular with that of Virgil in the descent of his hero. For in the words,

---------- tenent media omnia sikou
Cocytusque finaque labens, circumvenit atro.

The woods are expressly mentioned; and the ocean has an evident agreement with Cocytus, signifying the flowing condition of a material nature, and the forrows attending its connection with the soul.

Pluto, then, having hurried Proserpine into the infernal regions, i.e. the soul having sunk into the profundities of a material nature, a description of her marriage next succeeds, or of her
[109]

union with the dark tenement of body:

Jam suus inferno processerat Hesperus orbi
Ducitur in thalamum virgo. Stat pronuba juxta
Stellantes Nox pieta sinus, tangenique cubile
Omina perpetuo genitalia sedere fancit.

In which Night is with great beauty and propriety introduced standing by the nuptial couch, and confirming the oblivious league. For the soul through her union with a material body becomes familiar with darkness, and subject to the empire of night; in consequence of which she dwells wholly with delusive phantoms, and till the breaks her fetters is deprived of the perception of that which is real and true.

In the next place, we are presented with the following beautiful and pathetic description of Proserpine appearing in a dream to Ceres, and be-
wailing her captive and miserable condition:

Sed tunc ipse, fui jam non ambagibus ullis
Nuntia, materno facies ingesta sopori.
Namque videbatur tenerefo obiecta receu
Carceris, et saevis Proserpina vincita catenis,
Non qualem roseis nuper convallibus Ætna
Suspexere Deæ. Squalebat pulcrior auro
Caesaries, et nox oculorum infecerat ignes.
Exhaustusque gelu palleth rubor. Ille superbi
Flammeus oris honos, et non ceulla pruinis
Membra colorantur pici caligine regni.
Ergo hanc ut dubio vix tandem agnoscer e vi fu
Evaluit: cujus tot Ææ crimini? inquit.
Unde haec informis macies? Cui tanta facultas
In me saevitiae est? Rigidi cur vincula ferri
Vix aptanda feris molles merae lacerti?
Tu, mea tu proles? An vana fallimur umbra?

For such indeed is the wretched situation of the soul when profoundly merged in a corporeal nature: so that she not only becomes captive and fettered, but looses all her original splendour; is defiled with the impurity of matter; and the piercing vigour of her rational sight is blunted and dim'd
through the thick darkness of a material night. Where, too, the reader may observe how Proserpine, being represented as confined in the dark recess of a prison, and bound with fetters, confirms the explanation of the fable here given as symbolical of the descent of the soul; for such, as we have already largely proved, is the condition of the soul from its union with body, according to the uniform testimony of the most antient philosophers and priests.

After this, the wanderings of Ceres for the discovery of Proserpine commence; in which she is described, by Minutius Felix, girt with a serpent, and bearing two lighted torches in her hands; but by Claudian, instead of being girt with a serpent, she commences her search by night in a car drawn by dragons. But the meaning
of the allegory is the same in each; for both a serpent and a dragon are emblems of a divisible life, subject to transitions, with which, in this case, our intellectual part becomes connected: since as these animals put off their skins, and become young again, so the divisible life of the soul, falling into generation, is rejuvenized in its subsequent progression. But what emblem can more beautifully represent the evolutions and progressions of an intellectual nature into the regions of sense than the wanderings of Ceres by the light of torches through the darkness of night, and her continuing the pursuit till she proceeds into the depths of Hades itself? For the intellectual part of the soul, when it verges towards body, enkindles, indeed, a light in its dark receptacle, but becomes itself situated in obscurity: and, as Proclus somewhere divinely observes, the mor-
tual nature by this means participates of intellect, but the intellectual part becomes obnoxious to death. The tears and lamentations too, of Ceres, in her course, are symbolical both of the providential energies of intellect about a mortal nature, and the miseries with which such energies are (with respect to partial souls like ours) attended. Nor is it without reason that Bacchus, or Bacchus, is celebrated by Orpheus as the companion of her search: for Bacchus is the evident symbol of the partial energies of intellect, and its distribution into the obscure and lamentable dominions of sense.

But our explanation will receive additional strength, from considering that these sacred rites occupied the space of nine days in their celebration; and this, doubtless, because, according
to Homer in his hymn to Ceres, this goddess did not discover the residence of her daughter till the expiration of that period. For the soul, in falling from her original and divine abode in the heavens, passes through eight spheres, viz. the inerratic sphere, and the seven planets, assuming a different body, and employing different energies in each; and becomes connected with the sublunary world and a terrene body, as the ninth, and most abject gradation of her descent. Hence the first day of initiation into these mystic rites was called αὐτῷ, i.e. according to Hesychius, ἐκκυλώνων, et παν στό αὐτῷ, an assembly, and every thing collecting together: and this with the greatest propriety; for, according to Pythagoras, the people of dreams are souls collected together in the Galaxy. 

Δῆμος δὲ υπερὶ ταῖα. Πυθαγορικὸν αὐτῷ ψυχρῷ,
And from this part of the heavens souls first begin to descend. After this, the soul falls from the tropic of Cancer into the planet Saturn; and to this the second day of initiation was consecrated, which they called Άλατε μυσά, because, says Meursius, on that day the cryer was accustomed to admonish the mystics to betake themselves to the sea. Now the meaning of this will be easily understood, by considering that, according to the arcanum of the ancient theology, as may be learned from Proclus, the whole planetary system is under the dominion of Neptune; and this too is confirmed by Martianus Capella, who describes the several planets as so many streams. Hence when the soul falls into the

planet Saturn, which Capella compares to a river voluminous, sluggish, and cold, she then first merges herself into fluctuating matter, though purer than that of a sublunar nature, and of which water is an antient and significant symbol. Besides the sea is an emblem of purity, as is evident from the Orphic hymn to Ocean, in which that deity is called Ἱεώς αὐρισμα μεγίστος, i.e. greatest purifier of the gods: and Saturn, as we have already observed, is pure intellect. And what still more confirms this observation is, that Pythagoras, as we are informed by Porphyry, in his life of that philosopher, symbolically called the sea a tear of Saturn. But the eighth day of initiation, which is symbolical of the soul's falling into the lunar orb, was celebrated by the mystics with repeated initiation and second sacred rites; because the soul in this situation is about
to bid adieu to every thing of a celestial nature; to sink into a perfect oblivion of her divine origin and pristine felicity; and to rush profoundly into the region of dissimilitude, ignorance, and error. And lastly, on the ninth day, when the soul falls into the sublunar world and becomes united with a terrestrial body, a libation was performed, such as is usual in sacred rites. Here the mystics, filling two earthen vessels of broad and spacious bottoms, which were called πλημοχοι and κοτυλιοχοι, the former of these words denoting vessels of a conical shape, and the latter small bowls or cups sacred to Bacchus, they placed one towards the east, and the other towards the west. And the first of these was doubtless, according to the interpretation of Proclus, sacred to the earth, and symbolical of the soul's proceeding from an orbicular figure, or divine
form, into a conical defluxion and terre- rene situation; but the other was sa- cred to the soul, and symbolical of its celestial origin; since our intellect is the legitimate progeny of Bacchus. And this too was occultly signified by the position of the earthen vessels; for, according to a mundane distribution of the divinities, the eastern center of the universe, which is analogous to fire, belongs to Jupiter, who likewise governs the inerratic sphere; and the western to Pluto, who governs the earth, because the west is allied to earth on account of its dark and nocturnal nature*.

Again, according to Clemens Alexandrinus, the following confession was made by the new mystic in these sacred rites, in answer to the interroga-

* Vide Procl. in Plat. Theol. lib. 6, cap. 10.
tions of the Hierophant: "I have
" fasted; but I have drank a miscel-
" laneous potion; and having done
" this, I have taken out of the Cista,
" and placed what I have taken out
" into the Calathus; and alternately
" I have taken out of the Calathus
" and put into the Cista." Ἐκ τοῦ

οὖν τοῦ κυνάων ἐλάχιστον εἰς κυνάων, ἐν εἰς καλάθου

εἰς κυνάων. But as this pertains to a cir-
cumstance attending the wanderings
of Ceres, which formed the most mys-
tic part of the ceremonies, it is ne-
cessary to aduce the following arcane
narration, summarily collected from
the writings of Arnobius: "The god-
" des Ceres, when searching through
" the earth for her daughter, in the
" course of her wanderings arrived at
" the boundaries of Eleusis, in the
" Attic region, a place which was
then inhabited by a people called
*Aυτοκόρωνες*, or descended from the
earth, whose names were as follow:
Bubo and Triptolemus; Dyfaules,
a goat herd; Eubulus, a keeper of
swine; and Eumolpus, a shepherd,
from whom the race of the Eumol-
pidi descended, and the illustrious
name of Cecropidae was derived;
and who afterwards flourished as
bearers of the caduceus, hierophants,
and cryers belonging to the sacred
rites. Baubo, therefore, who was
of the female sex, received Ceres,
wearied with complicated evils, as
her guest, and endeavour to sooth
her sorrows by obsequious and flat-
tering attendance. For this pur-
pose she entreated her to pay atten-
tion to the refreshment of her body,
and placed before her a miscellaneous
potion to assuage the vehemence of
her thirst. But the sorrowful god-

*
dealt was averse from her solicitation, and rejected the friendly officiousness of the hospitable dame. The matron, however, who was not easily repulsed, still continued her entreaties, which were as obstinately resisted by Ceres, who persevered in her refusal with unshaken constancy and invincible rigour. But when Baubo had thus often exerted her endeavours to appease the sorrows of Ceres, but without any effect, she, at length, changed her arts, and determined to try if she could not exhilarate, by prodigies, a mind which she was not able to allure by serious attempts. For this purpose she freed from concealment that part of her body through which the female sex produces children, and derives the appellation of woman. This she caused to assume a purer appearance, and a smooth-
ness such as is found in the private parts of a stripling child. She then returns to the afflicted goddess, and, in the midst of those attempts which are usually employed to alleviate distress, she uncovers herself, and exposes her secret parts; upon which the goddess fixed her eyes, and was delighted with the novel method of mitigating the anguish of sorrow; and afterwards, becoming cheerful through laughter, she assuages the ardent thirst with the medicinal potion which she had before despised.” Thus far Arnobius; and the same narration is epitomised by Clemens Alexandrinus, who is very indignant at the indecency, as he conceives, in the story, and in its composing the arcana of the Eleusinian rites. Indeed as the simple father, with the usual ignorance of a Christian priest, considered the fable literally,
and as designed to promote indecency and lust, we cannot wonder at his ill-timed and malevolent abuse. But the fact is, this narration belonged to the ἀπορρήτα, or arcane discourses, on account of its mystical meaning, and to prevent it from becoming the object of ignorant declamation, licentious perversion, and impious contempt: for the purity and excellence of these institutions is perpetually acknowledged even by Dr. Warburton himself, who, in this instance, has dispersed, for a moment, the mists of delusion necessarily produced by a religion full of barbarous impiety, wild fanaticism, and intolerant zeal. Besides, as Jamblichus beautifully observes, (de Mysteriis), "exhibitions of this kind in the mysteries were designed to free us from licentious passions, by gratifying the sight, and at the same
"time vanquishing desire, through
the awful sanctity with which these
rites were accompanied: for," says
he, "the proper way of freeing our-
selves from the passions is, first, to
indulge them with moderation, by
which means they become sati-
ied; listen, as it were, to persua-
sion, and may thus be entirely re-
moved." This doctrine is indeed
so rational, that it can never be ob-
jected to by any but quacks in philo-
sophy and religion. For as he is no-
thing more than a quack in medicine
who endeavours to remove a latent
bodily disease before he has called it
forth externally, and by this means
diminished its fury; so he is nothing
more than a pretender in philosophy
who attempts to remove the passions
by violence, instead of moderate com-
pliance and gentle persuasion.
But, to return from this digression, the following appears to be the secret meaning of this mystic discourse:—
The matron Baubo may be considered as a symbol of that passive, effeminate, and corporeal life through which the soul becomes united with this terrestrial body, and through which being at first ensnared, it descended, and, as it were, was born into the realms of generation, passing, by this means, from mature perfection, splendour, and reality, into infancy, darkness, and error. Ceres, therefore, or the intellectual part of the soul, in the course of her wanderings, that is, of her evolutions and progressions into matter, is at length captivated with the arts of Baubo, or a corporeal life, and forgets her sorrows, that is, imbibes oblivion of her wretched state in the mingled potion which she pre-
pares: the miscellaneous liquor being an obvious symbol of such a life, mixed and impure, and, on this account, obnoxious to corruption and death; since every thing pure and unmixed is incorruptible and divine. And here it is necessary to caution the reader from imagining, that because, according to the fable, the wanderings of Ceres commence after the rape of Proserpine, hence intellect descends posterior to the soul, and in a separate manner: for nothing more is meant by this circumstance than that intellect, from the superior excellence of its nature, has a causal, though not a temporal, priority to soul; and that on this account a defection and revolt commences indeed from soul, and afterwards takes place in intellect, yet not so as that the former descends without the insep-parable attendance of the latter.
From this explanation, then, of the fable, we may easily perceive the meaning of the mystic confession, *I have fasted, but I have drank a miscellaneous potion*, &c. for by the former part of the assertion, no more is meant than that intellect, previous to its imbibing oblivion, through the fraudulent arts of a corporeal life, abstains from all material concerns, and does not mingle itself (as far as its nature is capable of such abasement) with even the necessary delights of the body. And as to the latter part, it doubtless alludes to the descent of Proserpine to Hades, and her re-ascent to the abodes of her mother Ceres: that is, to the circulations of soul, and her alternately falling into generation, and ascending from thence into the intelligible world, and becoming perfectly converted to her divine and intellectual part. For the *Cista* contained the most
arcane symbols of the mysteries, into which it was unlawful for the profane to look: and whatever were its contents, we learn from the hymn of Callimachus to Ceres, that they were formed from gold, which, from its incorruptibility, is an evident symbol of an immaterial nature. And as to the Calathus, this, as we are told by Claudian, was filled with spoliis agrestibus, the spoils or fruits of the field, which are manifest symbols of a life corporeal and terrene. So that the mystic, by confessing that he had taken from the Cista, and placed what he had taken into the Calathus, and the contrary, occultly acknowledged the descent of his soul from a condition of being wholly immaterial and immortal, into one material and mortal; and that, on the contrary, by living according to the purity which the mysteries inculcated, he should re-ascend to that perfection
of his nature, from which he had unhappily fallen.

It only now remains that we consider the last part of this fabulous narration, or arcane discourse, in which it is said, that after the goddess Ceres, on arriving at Eleusina, had discovered her daughter, she instructed the Eleusinians in the plantation of corn: or, according to Claudian, the search of Ceres for her daughter, through the goddess discovering the art of tillage as she went, proved the occasion of a universal benefit to mankind. Now the secret meaning of this will be obvious, by considering that the descent of intellect into the realms of generation, becomes, indeed, the greatest benefit and ornament which a material nature is capable of receiving: for without the participation of intellect in the lowest regions of matter, no-
thing but irrational soul and a brutal life would subsist in its dark and fluctuating abode. As the art of tillage, therefore, and particularly the plantation of corn, becomes the greatest possible benefit to our sensible life, no symbol can more aptly represent the unparalleled advantages arising from the evolution and procession of intellect into a corporeal life, than the good resulting from agriculture and corn: for whatever of horrid and dismal can be conceived in night, supposing it to be perpetually destitute of the friendly illuminations of the moon and stars, such, and infinitely more dreadful, would be the condition of an earthly nature, if deprived of the beneficent irradiations and supervening ornaments of an intellectual life.

And thus much for an explanation of the Eleusinian mysteries, or the
History of Ceres and Proserpine; in which it must be remembered, that as this fable, according to the excellent observation of Sallust already adduced, is of the mixed kind, though the descent of the soul was doubtless principally alluded to by these sacred rites, yet, they likewise occultly signified, agreeable to the nature of the fable, the procession of divinity into the sublunar world. But when we view the fable in this part of its meaning, we must be careful not to confound the nature of a partial intellect like ours with one universal and divine; for as everything subsisting about the gods is deified, intellect in the highest degree, and next to this soul, hence wanderings and ravishments, lamentations and tears, can here only signify the participations and providential energies of these about inferior natures; and this in such a manner as
not to derogate from the dignity, or impair the perfection, of the divine participated essence. I only add, that the preceding exposition will enable us to perceive the meaning and beauty of the following representation of the rape of Proserpine, from the Heliacan tables of Hieronymus Aleander, as delivered by Kircher in his Obeliscus Pamphilius, p. 227. For here, first of all, we behold Ceres in a car drawn by two dragons, and afterwards, Diana and Minerva, with an inverted calathus at their feet, and pointing out to Ceres, Proserpine, who is hurried away by Pluto in his car, and is in the attitude of one struggling to be free. In the next place, Hercules is represented with his club, in the attitude of one opposing the violence of Pluto: and last of all, Jupiter is represented extending his hand, as if willing to assist Proserpine in escaping
from the embraces of Pluto. I shall therefore conclude this section with the following remarkable passage from Plutarch, which will not only confirm, but be itself corroborated by the preceding exposition. Ο τι μεν ουν η παλαια φυσιολογια, κ’ παρ Ελλησι κ’ Βαρβαροις, λογος ην φυσικος εγκεκαλυμμενος μυθοις, τα πολλα δι αινιγματων κ’ υπονοιων επικρυφος, κ’ μυστηριωδς θεολογια. Τα ιε λαλουμενα των σιγωμενων σαφεστα τοις πολλοις εχονα. Και τα σιγωμενα των λαλουμενων υποστηριζει. Δηλον εγι, pergit, εν θοις Ορφικοις επεσι, ε’ θοις Αιγυπτιακοις κ’ Φρυγιοις λογιοις. Μαλισα δε οι περι ιας τελειας οργιασμοι, κ’ ια δραμενα συμβολικας εν ιας εφηργιαις, την των παλαιων εμφαινει διαινοιας*. i. e. "That the antient phylology, therefore, as well of the "Greeks as the Barbarians, was no- "thing else than a physisal discourse

* Vide Plutarch apud Euseb.
involved in fables, concealing many
things through ænigmas and con-
jectures, and among the rest a myst-
ic theology, in which the things
spoken were clearer to the multi-
tude than those delivered in silence;
and the things delivered in silence
were more subject to conjecture than
what was spoken, is manifest from
the Orphic verses, and the Egyptian
and Phrygian discourses. But the
orgies of initiations, and the symbolical
operations of sacred rites especially,
exhibit the conceptions of the ancients.
SECTION II.

ON THE MYSTERIES OF BACCHUS.

The Dionysiacal sacred rites instituted by Orpheus, depended on the following arcane narration, part of which has been already related in the preceding section, and the rest may be found in a variety of authors. "Dionysius, or Bacchus, while he was yet a boy, was engaged by the Titans, through the stratagems of Juno, in a variety of sports, with which that period of life is so evhe-
mently allured; and among the rest, he was particularly captivated with beholding his image in a mirror; during his admiration of which, he was miserably torn in pieces by the
"Titans; who, not content with this cruelty, first boiled his members in water, and afterwards roasted them by the fire. But while they were tasting his flesh thus dressed, Jupiter, excited by the steam, and perceiving the cruelty of the deed, hurled his thunder at the Titans; but committed his members to Apollo, the brother of Bacchus, that they might be properly interred. And this being performed, Dionysius, (whose heart during his laceration was snatched away by Pallas and preserved,) by a new regeneration, again emerged, and being restored to his pristine life and integrity, he afterwards filled up the number of the gods. But in the mean time, from the exhalations formed from the ashes of the burning bodies of the Titans, mankind were produced." Now, in
order to understand properly the secret meaning of this narration, it is necessary to repeat the observation already made in the preceding section, "that "all fables belonging to mystic cere-
"monies are of the mixed kind:" and consequently the present fable, as well as that of Proserpine, must in one part have reference to the gods, and in the other to the human soul, as the following exposition will abundantly evince:

In the first place, then, by Dionysius, or Bacchus, according to the highest establishment of this deity, we must understand the intellect of the mundane soul; for there are various processions of this god, or Bacchus, derived from his essence. But by the Titans we must understand the mundane gods, of whom Bacchus is the summit: by Jupiter, the Demiurgus,
or artificer of the universe: by Apollo, the deity of the Sun, who has both a mundane and super-mundane establishment, and by whom the universe is bound in symmetry and consent, through splendid reasons and harmonizing power: and, lastly, by Minerva we must understand that fonsal, intellectual, imperatorial, and providential deity, who guards and preserves all middle lives in an immutable condition, through intelligence and a self-energizing life, and by this means sustains them from the depredations of matter. Again, by the puerile state of Bacchus at the period of his laceration, the flourishing condition of an intellectual nature is implied; since, according to the Orphic theology, souls, while under the government of Saturn, who is pure intellect, instead of proceeding, as now, from youth to age, advance in a retrograde progression
from age to youth. The arts employed by the Titans, in order to exterminate Dionysius, are symbolical of those apparent and divisible energies of the mundane gods, through which the participated intellect of Bacchus becomes, as it were, torn in pieces; and by the mirror we must understand, in the language of Proclus, the inaptitude of the universe to receive the plenitude of intellectual perfection; but the symbolical meaning of his laceration, through the stratagems of Juno, and the consequent punishment of the Titans, is thus beautifully unfolded by Olympiodorus, in his MS. Commentary on the Phædo of Plato: "The form," says he, "of that which is universal is pluckt off, torn in pieces, and scattered into generation; and Dionysius is the monad of the Titans. But his laceration is said to take place through the
Stratagems of Juno, because this goddess is the inspective guardian of motion and progression; and on this account, in the Iliad, she perpetually rouses and excites Jupiter to providential energies about secondary concerns: and, in another respect, Dionysius is the inspective guardian of generation, because he presides over life and death; for he is the guardian of life because of generation, but of death because wine produces an enthusiastic energy: and we become more enthusiastic at the period of dissolution, as Proclus evinces agreeable to Homer; for he became prophetic at the time of his death. They likewise assert, that tragedy and comedy are referred to Dionysius: comedy, indeed, because this is the play or joke of life; but tragedy on account of the passions and death,
which it represents. Comedians,
therefore, do not properly denomi-
nate tragedians, as if they were not
Dionysiacal; affirming, at the same
time, that nothing tragical belongs
to Dionysius. But Jupiter hurled
his thunder at the Titans; the
thunder signifying a conversion on
high: for fire naturally ascends;
and hence Jupiter, by this means,
converts the Titans to himself.”—
Σπαραττέως δὲ ἦν καθολοῦ εἰδος ἐν ῥη γενέ-
σει, μονας δὲ τιτανῶν οἱ διονυσοῦς.—κατ'
ἐπεθεωλὴν δὲ τῆς ηρᾶς διότι κυνησεως εφορος
ἡ θεος κ᾿ ἐροδοῦ. Διὸ κ᾿ συνεχος ἐν ῥη
ιλασι εξαισησιν αὐῃ, κ᾿ διεγορει οὐν δια εἰς
προοιμαι των δευτερων. Καὶ γενεσεως αλλως
εφορος εσιν οἱ διονυσος, διότι κ᾿ σως κ᾿ ἑλευ-
της. Ζωης μεν γαρ εφορος, επειδή κ᾿ ῥης
γενεσεως, τελευθης δε διό λευτοισιν ο οινος
ποιης. Και περι ῥην τελευθην δε ενθουσιασι-
καλεοι γινομεθα, ως δηλο ο παρ’ Όμηρος
προκλος, μαλακος γεγονος περι ῥη τελευθην

καὶ τὴν ἱεραγωδίαν, καὶ τὴν κορμώδιαν ἀνείσθαι φασί ζων διονυσίς. Τὴν μὲν κορμώδιαν παίρνειν οὕσαν ζου ζιων τὴν ἃ τραγῳδίαν διὰ τα παθή, καὶ ἢ τὴν τελευτήν. Εἰκάς καὶ καλῶς ὁ κωμικός τοῖς θραγμοῖς ἐφικαλοῦσιν, ὡς καὶ ἀναντισκόμενοι οὕσιν, λέγοντες οὕτως εἰ δέν ἦσθαν πρὸς ζον διονυσίου. Κεραμωνοὶ δὲ τούτοις ὁ ζων, ὁ τοῦ κεραμου δηλούντος τὴν επιστροφήν πυργαῖς ἐπὶ ζον αὐτῶν κινούμενα. Εἰπερεφεῖν αὐτοὺς πρὸς εαυτοὺς. But by the members of Dionysius being first boiled in water by the Titans, and afterwards roasted by the fire, the procession or distribution of intellect into matter, and its subsequent conversion from thence, is evidently implied: for water was considered by the Egyptians, as we have already observed, as the symbol of matter; and fire is the natural symbol of ascent. The heart of Dionysius too, is, with the greatest propriety, said to be preserved by Minerva; for this goddess is the guardian.
of life, of which the heart is a symbol. So that this part of the fable plainly signifies, that while intellectual life is distributed into the universe, its principle is preserved entire by the guardian power and providence of unpolluted intelligence. And as Apollo is the source of all union and harmony, and as he is called by Proclus in his elegant hymn to the Sun, "the key-keeper of the fountain of life," the reason is obvious why the members of Dionysius, which were buried by this deity, by a new generation again emerged, and were restored to their pristine integrity and life. But let it here be carefully observed, that renovation, when applied to the gods, is to be considered as secretly implying the rising of their proper light, and its consequent appearance to subordinate natures. And that punishment, when considered as taking place about
being more excellent than mankind, signifies nothing more than a secondary providence of such beings which is of a punishing characteristic, and which subsists about apostatizing souls. Hence, then, from what has been said, we may easily collect the ultimate design of the first part of this mystic fable; for it appears to be no other than to represent the manner in which the form of the mundane intellect is distributed into the universe;—that such an intellect (and every one which is total) remains entire during its participations, and that the participations themselves are continually converted to their source, with which they become finally united. So that intellectual illumination, while it proceeds into the dark and rebounding receptacle of matter, and invests its obscurity with the supervening ornaments of deistic light, returns at the
same time without intermission to the principle of its descent.

Let us now consider the latter part of the fable, in which it is said that our souls were formed from the vapours produced by the ashes of the burning bodies of the Titans; at the same time connecting it with the former part of the fable, which is also applicable in a certain degree to the condition of a partial intellect like ours. In the first place, then, we are composed from fragments, (says Olympiodorus,) because, through falling into generation, our life has proceeded into the most distant and extreme division; but from Titanic fragments, because the Titans are the ultimate artificers of things, and the most proximate to their fabrications. But farther, our irrational life is Titanic, under which the rational life is torn in pieces. And
hence, when we disperse the Dionysius, or intellect contained in the secret recesses of our nature, breaking in pieces the kindred and divine form of our essence, and which communicates, as it were, both with things subordinate and supreme, then we become Titans; but when we establish ourselves in union with this Dionysiacal or kindred form, then we become Bacchus, or perfect guardians of our irrational life: for Dionysius, whom in this respect we resemble, is himself a guardian deity, dissolving at his pleasure the bonds by which the soul is united to the body, since he is the cause of a partial life. But it is necessary that the passive nature of our irrational part, through which we are bound in body, and which is nothing more than the resounding echo, as it were, of soul, should suffer the punishment incurred by descent; for
when the soul casts aside the peculiarity of her nature, she requires a certain proper, but at the same time multiform body, that she may again become indigent of a common form, which she has lost through Titannic dispersion into matter.

But in order to see the perfect and beautiful resemblance between the manner in which our souls descend and the participation of intellect by mundane natures, let the reader attend to the following admirable citation from the MS. Commentary of Olympiodorus on the Phædo of Plato:—"In order," says he, "to the soul's descent, it is necessary that she should first establish an animating image of herself in the body; and in the second place, that she should sympathize with the image, according to a similitude of form: for every
form passes into a sameness with itself, through naturally verging to itself. In the third place, being situated in a divisible nature, it is necessary that she should be lacera
ted and scattered together with such a nature, and that she should fall into an ultimate distribution, till, through the energies of a cathartic life, she raises herself from the ex-
treme dispersion, and loosens the bond of sympathy through which she is united with body; and till, at the same time, energizing without the image, she becomes estab-
lished according to her primary life. And we may behold a resem-
brance of all this in the fable re-
specting Bacchus, the exemplar of our intellect. For it is said that Dionysius, establishing his image in a mirror, pursued it, and thus be-
came distributed into the universe.
"But Apollo excited and elevated "Bacchus; this god being a cathartic "deity, and the true favour of Dio- "nythus; and on this account he is "celebrated as Dionysites." Ὅτι δὲι πρῶτον ὑποσῆται εἰκονα τὴν ψυχὴν εαυτοῦ εν Ἰῳ σωματι. Τούτῳ γὰρ εἰς ψυχωσᾶι τὸ σῶμα. Δεύτερον δὲ συμπαθεῖν Ἰῳ εἰδῶλῳ, καλὰ ἶνῳ ομοιότητι. Παν γὰρ εἰδὸς επειγή- λαι εἰς τὴν πρὸς εαυτὸ ταυτότητα δία τὴν πρὸς εαυτὸ συνεσίαν εμφυτον. Τρίτουν εὖ Ἰῳ μερίσμων γενομένην συνιᾶσθαι ἑνών αὐτῷ, ἐὰς τὸν εὐχατον ἐκπεσεῖν μερίσμων. Εὼς αὐν διὰ τῆς καθαρτικῆς ζωῆς συναγείρει μεν εαυτὴν ἀπὸ θου σκορπισμοῦ, λυγῆ δὲ θυν δεσ- μὸν τῆς συμπαθείας, πρὸςαλλεῖαν δὲ τὴν ανευ θου εἰδωλοῦ, καὶ εαυτὴν εζωσαν πρω- τουργον ἑων. Ὅτι τὰ ομοία μεθενται, ἐξ ἰγ τὸν παραδείγματι. Ὅ γαρ διονυσός, οτί το εἰδωλον ενυθήκε θο εσοπήν που τοῦ ἐφεσ- πέτο. Καὶ οὔτως εἰς τὸ παν εμερισών. Ὅ δὲ ἀπολλον συναγείρει τὸ αὐτὸν ἐξ αὐτοῦ, καθαρτικὸς ἀν Ἰεός, ἐξ τοῦ διονυσοῦ σωτῆρ
[ 150 ]

ος αληθῶς. Καὶ διὰ τουτο διονυσοτῆς αυμε-νεται. Hence, as the same author beautifully observes, the soul revolves according to a mystic and mundane circulation: for flying from an indivisible and Dionysiacal life, and energizing according to a Titanic and revolting energy, she becomes bound in body as in a prison. Hence, too, she abides in punishment and takes care of her partial concerns; and being purified from Titanic defilements, and collected into one, she becomes a Bacchus; that is, she passes into the proper integrity of her nature according to the Dionysius who abides on high. From all which it evidently follows, that he who lives Dionysiacally rests from labours and is freed from his bonds; that he leaves his prison, or rather his apostatizing life; and that he who does this is a cathartic philosopher. But farther from this account
of Dionysius, we may perceive the truth of Plato's observation, "that the design of the mysteries is to lead us back to the perfection from which, as a principle, we first made our descent." For in this perfection Dionysius himself subsists, establishing perfect souls in the throne of his proper father; that is, in the whole of a life according to Jupiter. So that he who is perfect necessarily resides with the gods, according to the design of those deities, who are the sources of consummate perfection to the soul. And lastly, the Thyrsus itself, which was used in the Bacchic procession, as it was a reed full of knots, is an apt symbol of the distribution of an intellectual nature into the sensible world. And agreeable to this, Olympiodorus on the Phædo observes, "that the Thyrsus is a symbol of material and partial fabrication
from its dissipated continuity; and that on this account it is a Titanic plant. This it was customary to extend before Bacchus instead of his paternal sceptre; and through this they called him down into a partial nature. And, indeed, the Titans are Thrysus-bearers; and Prometheus concealed fire in a Thrysus or reed; whether he is considered as deducing celestial light into generation; or producing soul into body; or calling forth divine illumination (the whole of which is without generation) into generation. Hence Socrates calls the multitude Orphically Thrysus-bearers, because they live according to a Titanic life.” Οτι ο ναρθη πυμελου λον εξη ἡς ενυλον δημιουργιας, χε μερισης, δια την μαλισα διεσπαρμεην συνεχειαν, οθεν χε τιτανικον το φυτον. Και γαρ τω διονυσω προτεινουσιν αυτω, αυτι του παλρικου
σκηπτρού. Και ταυτή προκαλούναι αυτοι εἰς τον μερικον. Και μεντοι, ἵνα ναρθηκο-
φορουσιν οἱ θιτανες, ἵνα ὁ προμηθεὺς, εὐ ναρ-
θηκεί κλεπτῇ τῷ πυρ, εἴη τῷ οὐρανον φως εἰς τὴν γενεσιν καθαρσιν, εἴη τὴν ψυχὴν εἰς τὸ σῶμα προαγόν, εἰτε τὴν θειαν ελλαμψίν ὀλν οἰκενητὸν οὐσιν, εἰς τὴν γενεσιν προ-
καλομένος. Διὰ δὲ τούτο, ἥν εἰς σωκράτης Ἰούς πολλοὺς καλεῖ ναρθηκοφοροὺς Ὄρφικοις,
ὡς ζωντας Μανικος.

And thus much for the secret meaning of the fable, which formed a principal part of these mystic rites. Let us now proceed to consider the significance of the symbols, which, according to Clemens Alexandrinus, belonged to the Bacchic ceremonies; and which are comprehended in the following Orphic verses:

κυνος, κη μοῖρος, κη παγνανα καρπανίγνα
μηλα τι χρυσα παλα παρ' ἐσπερίδων λυχνην.
That is,

A wheel, a pine-nut, and the wanton plays,
Which move and bend the limbs in various ways:
With these th' Hesperian golden-fruit combine,
Which beauteous nympha defend of voice divine.

To all which Clemens adds εστεπής, a
mirror, ποκος, a fleece of wool, and
αραγαλος, the ankle-bone. In the first
place, then, with respect to the wheel,
since Dionysius, as we have already
explained, is the mundane intellect,
and intellect is of a reductorial, or
convertive nature, nothing can be a more
apt symbol of intellectual energy than
a wheel or sphere: besides, as the la-
ceration of Dionysius signifies the pro-
ceSSION of intellectual illumination into
matter, and its conversion at the same
time to its source, this too will be
aptly symbolized by a wheel. In the
second place, a pine-nut, from its co-
NICAL SHAPE, is a perspicuous symbol of
the manner in which intellectual illumination proceeds from its principle into a material nature. "For the "soul," says Macrobius*, "pro-
ceeding from a round figure, which "is the only divine form, is produced "into a cone by its defluxion." And the same is true symbolically of intel-
lect. And as to the wanton sports which bend the limbs, this evidently alludes to the Titanic arts, by which Dionysius was allured, and occultly signifies the energies of the mundane intellect, considered as subsisting according to an apparent and divisible condition. But the Hesperian golden-apples, signify the pure and incorrup-
tible nature of that intellect, or Dio-

* In som. Scip. cap. 12.
of the world; and this doubtless, both on account of its external figure, and the incorruptible intellect which it contains, and with the illuminations of which it is externally adorned; since gold, on account of its never being subject to rust, aptly denotes an incorruptible and immaterial nature. The mirror, which is the next symbol, we have already explained. And as to the fleece of wool, this is a symbol of the laceration, or distribution of intellect, or Dionysius, into matter; for the verb σπαραξω, dilanio, which is used in the relation of the Bacchic discription, signifies to tear in pieces like wool; and hence Isidorus derives the Latin word lana, wool, from laniando, as velius a vellendo. Nor must it pass unobserved, that ληνος, in Greek, signifies wool, and ληνος, a wine-pres. And, indeed, the pressing of grapes is as evident a symbol of dispersion as
the tearing of wool; and this circum-
stance was doubtless one principal rea-
son why grapes were consecrated to
Bacchus: for a grape, previous to its
pressure, aptly represents that which is
collected into one; and when it is
pressed into juice, it no less aptly re-
presents the diffusion of that which
was before collected and entire. And
lastly, the ἀσφαγαλος, or ankle-bone, as
it is principally subservient to the pro-
gressive motion of animals, so it be-
longs, with great propriety, to the
mythic symbols of Bacchus; since it
doubtless signifies the progressions of
that deity into the regions of nature:
for nature, or that divisible life which
subsists about body, and which is pro-
ductive of seeds, immediately depends
on Bacchus. And hence we are in-
formed by Proclus, in Tim. p. 184,
that the genital parts of this god are
denominated by theologists, Diana,
who, says he, presides over the whole of the generation in nature, leads forth into light all natural reasons, and extends a prolific power from on high even to the subterranean realms. And hence we may perceive the reason why, in the Orphic hymn to Nature, that goddess is described as, "turning round silent traces with the ankle-bones of her feet."

And it is highly worthy our observation that in this verse of the hymn, Nature is celebrated as Fortune, according to that description of the goddess in which she is represented as standing with her feet on a wheel, which she continually turns round with a progressive motion; as the following verse from the same hymn abundantly confirms:

Ἀφοφοι αφραγκαλόσι τοῦοιχος εἰλισουσα.
The sense of which is, "moving with rapid motion on an eternal wheel." Nor ought it to seem wonderful that Nature should be celebrated as Fortune; for Fortune in the Orphic hymn to that deity is invoked as Diana: and the moon, as we have observed in the preceding section, is the αυτοσπουν αγαλμα φυσεως, the self-conspicuous image of Nature; and indeed the apparent inconstancy of Fortune, has an evident agreement with the fluctuating condition in which the dominions of nature are perpetually involved."

It only now remains that we explain the secret meaning of the sacred dress with which the initiated in the Dionysiacal mysteries were invested, in order to the θρονισμος taking place; or sitting in a solemn manner on a
throne, about which it was customary for the other mystics to dance. But the particulars of this habit are thus described in the Orphic verses preserved by Macrobius in the first book of his Saturnalia, cap. 18.

Ταύλα γε ταύλα τελείν ἐφ᾽ ὅσην πυκναταια, Σωμα δειν πλατνερ ομιγους κελιον. Πρωτα μη αργυρειας ηλιακας ακινστων Πηλον φωικευο (lege φωικευο) πυρίκιλου αμφικαλεσθαι. Αυτοι υπεζει ηνερο πεταλοου ειρεν καθαφαι Δειμα πυλοτεινοι δηρος καλα δεξιος ομοις, Αγροι δαιςαλων μεμμα' ειρεν τε πολλοις. Εσται δ' υπεζει ηνερος χρυσεος γυνηρα ταλεσθαι Παμφανοια περις γερων φορεις μεγα σημα Ευθεις οτ' εικεπατω χαις χαις αναφοτονων Χρυσειας ακινοι βαλη ρουν εκκαιοι, Ανυγη δ' ασφαλεις η, απα δ' δραχα αμφιμεγεσα Μαρμαρη δηρευ ελιστομετ καλα κυκλοι, Πρωτη θεου. ζωμη δ' αρ υπο γερων αμετρητων Φαινετ' αρ' εκταιον κυκλωμ, μεγα δαιμη εισδιοθαι.

That is,

He who desires in pomp of sacred dress
The sun’s resplendent body to express,
Should first a veil assume of purple bright,
Like fair white beams combin’d with fiery light:
On his right shoulder, next, a mule's broad hide,  
Widely diversify'd with spotted pride  
Should hang, an image of the pole divine,  
And dædal stars, whose orbs eternal shine.  
A golden splendid zone, then, o'er the vest  
He next should throw, and bind it round his breast;  
In mighty token, how with golden light,  
The rising sun, from earth's last bounds and night  
Sudden emerges, and, with matchless force,  
Darts though old Ocean's billows in his course.  
A boundless splendor hence, enshrín'd in dew,  
Plays on his whirlpools, glorious to the view;  
While his circumfluent waters spread abroad,  
Full in the presence of the radiant god:  
But Ocean's circle, like a zone of light,  
The sun's wide bosom girds, and charms the wond'ring sight.

In the first place, then, let us consider why this mystic dress belonging to Bacchus is to represent the sun. Now the reason of this will be evident from the following observations: according to the Orphic theology, the intellect of every planet is denominated a Bacchus, who is characterized in each by a different appellation; so that
the intellect of the solar deity is called Trietericus Bacchus. And in the second place, since the divinity of the sun, according to the arcana of the antient theology, has a super-mundane as well as mundane establishment, and is wholly of a reductorial or intellectual nature; hence considered as super-mundane, he must both produce and contain the mundane intellect, or Dionysius, in his essence; for all the mundane are contained in the super-mundane deities, by whom also they are produced. Hence Proclus, in his elegant hymn to the sun, says,

Σε καλόν ἐν οἰκίανοις Διόνυσιος θυμήσει.

That is, "they celebrate thee in hymns as the illustrious parent of Dionysius." Andthirdly, it is through the subsistence of Dionysius in the sun that that luminary derives its circular progression, as is evident
from the following Orphic verse, in which, speaking of the sun, it is said of him, that

\[\text{Dionysos \ θεουληθη,}\]
\[Ουνικα δινιτα κατ' αυτηνα μακρον ολυμπο.}\]

"he is called Dionysius, because he is carried with a circular motion through the immensely-extended heavens." And this with the greatest propriety, since intellect, as we have already observed, is entirely of a convertive and reductorial nature: so that from all this, it is sufficiently evident why the dress of Dionysius is represented as belonging to the sun. In the second place, the veil, resembling a mixture of fiery light, is an obvious image of the solar fire. And as to the spotted mule-skin, which is to represent the starry heavens, this is nothing more than an image of the moon; this luminary, according to Proclus
on Hesiod, resembling the mixed nature of a mule; "becoming dark through her participation of earth, and deriving her proper light from the sun." Γης μὲν ἐκουσα τὸ σκοτεινός ἄλοιπον δὲ τὸ οἰκεῖον εἰληφθέναι φως. Ταυτή μὲν οὖν οἰκεῖαι πρὸς αὐτὴν ἡ ἡμιονοσαῖ in Hes. p. 174. So that the spotted hyde of the mule signifies the moon attended with a multitude of stars: and hence, in the Orphic hymn to the moon, that deity is celebrated as shining surrounded with beautiful ful stars:"

καλὸς αἰσθητὸς θρόνον.

and is likewise called αὐραέξη, or queen of the stars.

In the next place, the golden zone is the circle of the Ocean, as the last verses plainly evince. But, you will ask, what has the rising of the sun.
through the ocean, from the boundaries of earth and night, to do with the adventures of Bacchus? I answer, that it is impossible to devise a symbol more beautifully accommodated to the purpose: for, in the first place, is not the ocean a proper emblem of a material nature, whirling and stormy, and perpetually rolling without admitting any periods of repose? And is not the sun emerging from its boisterous deeps a perspicuous symbol of an intellectual nature, apparently rising from the dark and fluctuating receptacle of matter, and conferring form and beauty on the sensible universe through its light? I say apparently rising, for though intellect always diffuses its splendor with invariable energy, yet it is not always perceived by the subjects of its illuminations; besides, as sensible natures can only receive partially and successively the benefits of divine
irradiation; hence fables regarding this temporal participation transfer, for the purpose of concealment and in conformity to the phænomena, the imperfection of subordinate natures to such as are supreme. This description, therefore, of the rising sun, is a most beautiful symbol of the renovation of Bacchus, which, as we have already observed, implies nothing more than the rising of intellectual light, and its consequent appearance to subordinate forms.

And thus much for the mysteries of Bacchus, which, as well as those of Ceres, relate in one part to the descent of a partial intellect into matter, and its condition while united with the dark tenement of body: but there appears to be this difference between the two, that in the fable of Ceres and Proserpine, the descent of the whole
rational soul is considered; and in that of Bacchus, the distribution and procession of that supreme part alone of our nature which we properly characterize by the appellation of intellect. In the composition of each we may discern the same traces of exalted wisdom and recondite theology; of a theology the most venerable of all others for its antiquity, and the most admirable for its excellence and reality: in each we may easily perceive the ignorance and malevolence of Christian priests, from the most early fathers to the most modern retailers of hypocrisy and cant; and in each every intelligent reader must be alternately excited to grief and indignation, to pity and contempt, at the barbarous mythological systems of the moderns: for in these we meet with nothing but folly and delusion; opinions founded either on fanaticism or atheism, inconceiva-
bly absurd and inextricably obscure, ridiculously vain and monstrously deformed, stupidly dull and contemptibly zealous, Apostolically delirious, or historically dry; and, in one word, such only as arrogance and ignorance could conceive, impiety propagate, and the vapid spirit of the moderns be induced to admit.

I shall therefore conclude this treatise by presenting the reader with a valuable and most elegant hymn of Proclus * to Minerva, which I have discovered in the British Museum; and the existence of which appears to have been hitherto utterly unknown. This hymn is to be found among the

* That the following hymn was composed by Proclus, cannot be doubted by any one who is conversant with those already extant of this incomparable man, since the spirit and manner in both is perfectly the same.
Harleian MSS., in a volume containing several of the Orphic hymns, with which, through the ignorance of the transcriber, it is indiscriminately ranked, as well as the other four hymns of Proclus, already printed in the Bibliotheca Græca of Fabricius. Unfortunately too, it is transcribed in a character so obscure, and with such great inaccuracy, that, notwithstanding the pains I have taken to restore the text to its original purity, I have been obliged to omit two lines, and part of a third, as beyond my abilities to read or amend; however, the greatest, and doubtless the most important part, is fortunately intelligible, which I now present to the reader's inspection, accompanied with some corrections, and an English paraphrased translation. The original is highly elegant and pious, and contains one mythological particular, which is no where else to
be found. It has likewise an evident connection with the preceding fable of Bacchus, as will be obvious from the perusal; and on this account principally it was inserted in the present discourse.
Εἰς ΑΘΗΝΑΝ.

ΚΑΤΘΙ οἱ αὐγοχώσιοι διὸς ἱεροὶ ἡ γενέθηρος
Πηγὴ, ἐπικροδοροῦσα, κῇ ακριβείᾳ ἀπὸ στεραῖς.
Ἀρτακέμων* φιλωστ., μεγαλόπις* ϑερμωτάτης*.
Καὶ ἔκτις ἔχῃ σοὶ ὅμοιον ἀνθρώπῳ πολὺς Θυμω
Ἡ πόλις σιδερώσα τηγανισὶς ‡ μελετῶσα.
Καὶ χρῆσαι δαμαστᾶσα βιομαχὰ φολὰ γεγείλας.
Ἡ κάρδισις ἰσοτοιχὸς ἀμυγδαλεύτου † ἀπακὔς
Λέοντος ἡ γαλαλίσσα μεριξομενοῦ πόλεως ἧσου
Τιτανοῦ ὑπὸ χείριν, παῦσα δὲ οὐ πάλιν φωνῆσα
Οὐρά ἐν ἀπόλυτον ἀπὸ ἀρρυτικὸς τούκος,
Ἐκ στειβῆς περὶ κοσμοῦ αὐξῆσα διονυσῶς.
Ἡ πελεκὴς ᾃ θερίων ταμών προβελύσατα καρφα
Παιδικὸς ἔκθες παιδίων πυγὶς γενεῆς.
Ἡ κρατῆς ὡς σεμοῦ εὕρετο ἑρῶν αὐτοῖς.
Ἡ διὸς θρονὴς ὅλων πολυμυθῶν ἰερωνικῶς,
Ἀναλογικὴν ὁρὴν || ψυχῆς βεβαιῶσας.
Ἡ λαχῆ, ἀκροτοικὴ * * * *
Συμβολοῖς ἀκριβείᾳ μεγάλῃς στὸ πνεῦμα σινηρᾷ.
Ἡ χειρῖς θεσπισμῆς ψυχῆςς μετρᾶσα βιῶσαν.
Οὐ σομα ἔτοι δὲ δώκας ἐχεῖι σὲ ὅ φρονιμος εὐθαλλῆς.

* Lege οἰρμωτάτης.
† Lege θεσπισμῆς.
‡ Lege ἀμυτί λόδου.
§ Lege πελεκῆς.
|| Lege ὁρὴς.
Κλαῦθι μεν οί φανοι αναγκασθεῖσιν προσωποί
Δος δὲ μοι ολοκληρώσω αλαμμακα την γενεσ.
Δος ψυχή φανοι ανα' ευθανον σε μαθην.
Και σοφίας κ' ερείπια μενος δ' εμπιστευσα ορείς,
Ταυτόθεν, κ' ίοις, οσοι χθονιος απε ναρπην
Αφείτη προς ολυμπον εις θειαν παθός ελθε.
Ειδε λεις αμπλακεσια + κακη θειοι δαμαδιε.
Πλαθε μελιчатουλει* σαμαριδει μυθίμασιν.
Ριγεδαφος ποικιλω αλαρ κ' ημια γενεσαι,
Κειμενοι εν δαπεδοισιν, δι' ιοις ευχομαι εισαι.
Κεκλωθε κεκλωθε κ' μοι μελισσων ου τοικες.

* + Lege αμπλακεσια.
‡ Lege μαθη η' εαυση.
To MINERVA.

DAUGHTER of ægis-bearing Jove, divine,
Propitious to thy vot'ries prayer incline;
From thy great father's fount supremely bright,
Like-fire refounding, leaping into light.
Shield-bearing goddess, hear, to whom belong
A manly mind, and power to tame the strong!
Oh, sprung from matchless might, with joyful mind
Accept this hymn; benevolent and kind!
The holy gates of wisdom, by thy hand
Are wide unfolded; and the daring band
Of earth-born giants, that in impious fight
Strove with thy fire, were vanquished by thy might.
Once by thy care, as sacred poets sing,
The heart of Bacchus, swiftly-slaughter'd king,
Was fav'd in æthere, when, with fury fir'd,
The Titans fell against his life conspir'd;
And with relentless rage and thirst for gore,
Their hands his members into fragments tore:
But ever watchful of thy father's will,
Thy pow'r preferr'd him from succeeding ill,
Till from the secret counsels of his fire,
And born from Semele through heav'nly fire,
Great Dionysius to the world at length
Again appear'd with renovated strength.
Once, too, thy warlike axe, with matchless sway,
Lopp'd from their savage necks the heads away
Of furious beasts, and thus the pefts destroy'd
Which long all-seeing Hecate annoy'd.
By thee benevolent great Juno's might
Was rous'd, to furnish mortals with delight.
And thro' life's wide and various range, 'tis thine
Each part to beautify with arts divine:
Invigorated hence by thee, we find
A demiurgic impulse in the mind.
Towers proudly rais'd, and for protection strong,
To thee dread guardian deity belong,
As proper symbols of th' exalted height
Thy series claims amidst the courts of light.
Lands are belov'd by thee, to learning prone,
And Athens, O Athena, is thy own!
Great goddes, hear! and on my dark'ned mind
Pour thy pure light in measure unconfin'd;
That sacred light, O all-protecting queen,
Which beams eternal from thy face serene.
My soul, while wand'ring on the earth, inspire
With thy own blessed and impulsive fire:
And from thy fables, mystic and divine,
Give all her powers with holy light to shine.
Give love, give wisdom, and a power to love,
Incessant tending to the realms above;
Such as unconscious of base earth's controul
Gently attracts the vice subduing soul:
From night's dark region aids her to retire,
And once more gain the palace of her fire.
O all-propitious to my prayer incline!
Nor let those horrid punishments be mine
Which guilty souls in Tartarus confine,
With fetters fast'ned to its brazen floors,
And lock'd by hell's tremendous iron doors.
Hear me, and save (for power is all thine own)
A soul desirous to be thine alone *.

It is very remarkable in this hymn, that the exploits of Minerva relative to her cutting off the heads of wild beasts with an axe, &c., is mentioned by no writer whatever; nor can I find the least trace of a circumstance either in the history of Minerva or Hecate to which it alludes. And from hence, I think, we may reasonably conclude that it belonged to the arcane Orphic narrations concerning these goddesses, which were consequently but rarely mentioned, and this but by

* If I should ever be able to publish a second edition of my translation of the hymns of Orpheus, I shall add to it a translation of all those hymns of Ptolemy, which are fortunately extant; but which are nothing more than the wreck of a great multitude which he composed.
a few, whose works, which might afford us some clearer information, are unfortunately lost.
APPENDIX.

SINCE my writing the above Dissertation, I have met with a curious Greek MS. of Psellos, on Daemons, according to the opinion of the Greeks: του Ψελλου τινα περι δαμονων δοξαζουσιν Ελληνες: in the course of which he describes the machinery of which the Eleusinian mysteries as follows:—Α δε γε μυσηρια τουτων, οιον αυτικα τα ελευσινια, του μυθικου υποκρινεται δια μιγνυμενον τη δηοι, η τη δημητερι, και τη θυγατερι ταυτης φερεσφατη τη και κορη. Επειδη δε εμελλου και αφροδισα επι τη μυησει γινεσθαι συμπλοκαι, αναδυται πως η αφροδιτη απο των πεπλασμενων μυθεων πελαγιος. Ειτα δε γαμηλιος επι τη κορη μεναιος. Και επαιδουσιν οι τελουμενοι, εκ τυμπανου εφαγον, εκ κυμβαλων επιον, εκερνοφορησα (lege εκερνοφορησα) υπο του πασον εισεδυν. Τοπωρινεται δε και τας δηοις ωδιναις. Ικετηριαι
γονι αυτικα δησυς. Και χολης ποος, και
παραδιαλγαι. Εφ οις και τραγοσκελες μιμη-
μα παθαινομενον πει τοις διδομοις' οτι περ
ο δευς δικας αποτινως της εις τη δειμηρε
τεραγον (lege τραγον) φρωκες αποτεγμον,
τη κολπω ταυτης κατεθετο, ωστε δη και
εαυτον. Επι πασων αι του διονυσου τιμαι,
και η κυσις, και τα πολυομαλα ποταμα,
και οι τω σαβαζω τελομενοι, κηδενος τε
και μιμαλωνες, και τις ηχων λεθες βεσπρω-
τειοι και δωδωναιον χαλκειον, και κορυνος
αλλος και κουρης ηπερας, δαιμονων μιμημα-
tα. Εφ' οις η ζαεωτους (lege η ζαεωτος)
μηρους ανασυρμενη, και ο γονακος
κτεις, ουτω γαρ ονομαζουι την αιδω αι-
σχυνομενοι. Και ουτως εν αισχρω την τελε-
tην καταλουουσιν. i. e. "The mysteries
" of these daemons," (for Pselius be-
ing a Christian, considered the gods of
the antients as nothing more than evil
daemons,) " such as the Eleusinian
" mysteries, consisted in representing
" the fabulous narration of Jupiter
" mingling with Ceres and her daugh-

ter Proserpine. But as venereal connections take place along with the initiation*, a marine Venus is represented rising from certain fictitious genital parts: afterwards the celebrated marriage of Proserpine (with Pluto) takes place; and those who are initiated sing, I have eat out of the drum, I have drank out of the cymbal, I have borne the mystic cup, I have entered into the bed. But the pregnant throws like-wisely of Ceres are represented: hence the supplications of Ceres are exhibited; her drinking of bile, and the pains of her heart. After this, an image with the thighs of a goat makes its appearance, and which at the same time suffers vehemently about the testicles: because Jupiter, in order to expiate the crime of the violence which he offered to Ceres, is represented as

* i. e. a representation of them.
"cutting off the testicles of a goat, 
and placing them on the bosom of 
Ceres, as likewise on his own bos- 
som. But after all this, the hon-
nours of Bacchus succeed; the 
Cista, and the cakes with many 
boles, like those of a shield. Like-
wise the mysteries of Sabazius, di-
vinations, and the priestesses of Bac-
chus; a certain found of the Thef-
protian kettles; the Dodonæan brahs; 
another Corybas, and another Pro-
serpine, who are resemblances of 
Dæmons. After these succeed the 
uncovering the thighs of Baubo, 
and a woman's comb; for thus, 
through shame, they denominate 
the privities of a woman. And 
thus, in the indecent, they finish 
the initiation."

From this curious passage, it appears that the Eleusinian mysteries comprehended those of almost all the gods;
and this account will not only throw light on the relation of the mysteries given by Clemens Alexandrinus, but likewise be elucidated by it in several particulars. I would willingly unfold to the reader the mystic meaning of the whole of this machinery, but this cannot be accomplished by any one, without at least the possession of all the Platonic manuscripts which are extant. This acquisition, which I should infinitely prize above the wealth of the Indies, will, I hope, speedily and fortunately be mine, and then I shall be no less anxious to communicate this arcane information, than the liberal reader will be to receive it. I shall only therefore observe, that the mutual communication of energies among the gods was called by antient theologists οἰονόματι παρθενίας, a sacred marriage; concerning which Proclus, in the second book of his MS. Commentary on the Parmenides, admirably re-
marks as follows: ταυτήν δὲ τὴν κοινωνίαν, ποτὲ μὲν εὖ τοῖς συζωταῖοι ορῶσι Θεοῖς (οἱ Θεολόγοι) καὶ καλουσὶ γάμον ἡρας καὶ διὸς, οὐρανοῦ καὶ γῆς, κρόνου καὶ πασί ποτὲ δὲ τῶν καταδεικτῶν προς τὰ κρεῖττα, καὶ καλουσὶ γάμον διὸς καὶ δημητρίας ποτὲ δὲ καὶ ἐμπαλιν τῶν κρεῖττων προς τὰ ὑφειμερία, καὶ λεγούσι διὸς καὶ κορῆς γάμον. Επειδή τῶν θεῶν ἄλλαι μὲν εἰσὶν αἱ πρὸς τὰ συζωταῖα κοινωνίαι, ἄλλαι δὲ αἱ πρὸς τὰ πρὸ ἀυτῶν ἄλλαι δὲ αἱ πρὸς τὰ μετὰ ταὐτά. Καὶ δεῖ τὴν εἰκάσθιν ἴδιοτητα καταλογίαν καὶ μεταγείρι ἀπὸ τῶν θεῶν ἐπὶ τὰ εἰδή τὴν τοιαύτην διαπλοκὴν. ἢ. ἢ. "Theologists at one time considered this communion of the gods in divinities co-ordinate with each other; and then they called it the marriage of Jupiter and Juno, of Heaven and Earth, of Saturn and Rhea: but at another time, they considered it as subsisting between subordinate and superior divinities; and then they called it the marriage of Jupiter and Ce-
res: but at another time, on the contrary, they beheld it as subsisting between superior and subordinate divinities; and then they called it the marriage of Jupiter and Proserpine. For in the gods there is one kind of communion between such as are of a co-ordinate nature; another between the subordinate and supreme; and another again between the supreme and subordinate. And it is necessary to understand the idiom of each, and to transfer a conjunction of this kind from the gods to the communion of ideas with each other." And in lib. i. in Tim. p. 16, he observes: καὶ τὸ τὴν αὐτὴν (σύναξι Ἡθεων) εὐρος ἢ τὸν αὐτὸν θέου πλείον συζευγνωθαι, λαῦοις αὖ ἐκ τῶν μυσίκων λόγων, καὶ τῶν εὖ ἀπορρητοῖς λεγομενών εἰριν γαμών. I. e. "And that the same goddess is conjoined with other gods, or the same god, with many goddesses, may be col-
"lefted from the mystic discourses, and those marriages which are called in the mysteries Sacred Marriages."—Thus far the divine Proclus; from the first of which passages the reader may perceive how adultery and rapes, as represented in the machinery of the mysteries, are to be understood when applied to the gods; and that they mean nothing more than a communication of divine energies, either between a superior and subordinate, or subordinate and superior, divinity. I only add, that the apparent indecency of these exhibitions was, as I have already observed, exclusive of its mystic meaning, designed as a remedy for the passions of the soul: and hence mystic ceremonies were very properly called aexa, medicines, by the obscure and noble Heraclitus *.

* Vid. Jamblich. de Mysteriis, p. 22.

THE END.