Saxivadum studijs florentem ignobilis otij.

— — Me dulcis alebat
Saxivadum studijs florentem ignobilis
otj.

Mrs Elliot

Jamblichus observes every part in the lotus is round flower, fruit & leaf. the lotus flower signifys an idea, subsisting in the divine mind, the peach-leaf tongue-like, means the evolution of that idea. as the tongue reveals the secrets conceiv'd in the mind.

Chap. I.
II.
III.
IV.
V.
VI.
VII.

The original
inches broad

Chap. I. approach.

II. p. 26. the temple. adytum. Empyreal world.

III. p. 59. the vail.

IIII. p. 59 a. the sidereal world.

V. p. 65. the porch, or material world

VI. p. 95. the carpets.

VII. p. 100. the initiation.

The original table at Turin is 2 foot 9 inches broad; 4 foot 4 long.

Plates

PALÆOGRAPHIA SACRA
OR
DISCOURSES
ON MONUMENTS of ANTIQUITY
that relate to SACRED HISTORY
NUMBER II.

A
DISSERTATION ON THE MYSTERYS
OF THE ANTIENTS in an explication of that famous piece of antiquity, the tablet of Isis.

By WILLIAM STUKELEY Rector of
ALL Saints in Stamford

Obscuris vera involvens.
Virg. Æn. VI.

Since I have
Divinity, I ha
to go no to
Paul, Where
Ecclesiastical
example of
God, would
imitation of
my
God recover
wisdom, c
Christ that
the cause of
a bitter re
dispense
that whoever
religion, no
the purpo
find the
for religi
the glor

Since I have been engaged in the study of divinity, I have endeavored (such is my temper) to get up to the fountain head, as near as I could. there, we must expect the purest unsophisticated truth. & had I needed a spur, the example of my great predecessor Cumberland, would have been sufficient incitement. in imitation of him, (tho' at a vast interval) I pushed my inquirys a considerable length, toward recovering a scheme of the first, the antient, & patriarchal religion. a disquisition that must needs be of great service to the cause of christianity. because christianity is but a republication of that religion; the mosaic dispensation, as a vail, intervening.

but whoever searches into the antiquitys of religion, whilst he reasonably expects to find the purest streams, will at the same time find the most turbid mixture of corruption. for religion the most excellent gift of heaven, the glory & beauty of the moral world

no

no sooner proceeded it from the hand of its divine author: but thro' the malice of the devil, the folly & wickedness of mankind co-operating; its native charms were miserably defac'd & obscur'd & perverted into superstition & idolatry. I find one of the earliest artifices made use of by the evil power, for that pernicious purpose, was this affair of the mysterys.

nothing is more celebrated in antient learning, than the mysterys: into which it was a fashion for all great men to be initiated, in all ages: & that under cover of the most impenetrable secrecy. & truly, so well have they guarded the deposit, that with difficulty we come to any tolerable knowledg of it. the collection which Mourfius has given us on the Eleusinian mysterys, & the Cabirian gods & more writers on that subject shews, they were not masters of the secret.

there are two very splendid monuments of antiquity relating to this matter, which contribute more than any thing besides, for our purpose: that is, Virgils Æneis VI. & the celebra-

braded table of Isis. those have not been 3
sufficiently attended to: till ~~last year~~ my
learned & most valuable friend Mr Warburton
gave us a noble illustration of the former
of those two curious works. that was a
picture in words, the other is ~~literally~~ strictly a
picture, & which I propose to make the
subject of the ensuing discourse.

The heathen mysterys or Cabirism, which is
the same thing, were the first deviation from
true religion: before the Mosaic times. but
from the celebrity of the Mosaic institutes, it
borrowed much addition & splendor, & became
propagated far & near. whence Sr. John Marsham
says, ad Sac. X. cap. idoi dadyh. that this 10th
age of the world, that after the time of Moses:
was full of religion. for then the greek superstitions
sprouted forth copiously: & being multiplyd in many
different places, claimed several authors. then it
was, that Orpheus at Pieria, Musæus at Athens, Mo-
lampus at Argos, Trophonius at Bootia, brought
non together under a common obligation, by initia-
tions into the mysterys. he might have added many
more, such as Minos at Crete, Dædalus in Italy,
Atlantion in Egypt & Sesostris, Dardanus in Phrygia, the
Corybantes in Samothrace, the Magi & Cabiri in Persia,
& our Druids in Brittan.

4 in reality, as reason & the nature of things requires, that government should be a compositum of civil & religious power; we find all the old founders of States, studiously embrac'd this art of initiation, as prolonding a more sublime kind of religion, than that simple one among the vulgar. thus Homer of those who learnt the mysterys of Ceres, for that reason calls the lawgiver. tragm. hymn in Cerer. ap. Pausan. Corinth.

She taught Triptolemus her sacred rites,
to Celeus & to warlike Dioclès,
& to Eumolpus, heroes fam'd of old:
Studious to ~~learn~~ know the art of government;
of her they all those my'stic orgies learnt.

So Aeneas, when he built a city for Acestes & his people in Sicily, Aen. V. at the same time built a temple, a grove, & appointed a high priest.

interea Aeneas urbem designat aratro
sortitur q domos: hoc ilium & hæc loca Troja
esse jubet. gaudet regno Trojanus Acestes:
indicit q forum, & patribus dat jura vocatis.
hunc vicina astris Erycino in vertice sedes,
fundatur Veneri Idaliæ, tumulo q sacerdos
ac lucus late sacer additur

Aeneas himself, when he arriv'd in Italy, was initiated, as the poet largly describes in the next book: which Mr Warburton has explain'd.

The Mosaic writings contain the memoirs & antiquitys of the jewish polity & religion, but they did not propose any regular account of the first & patriarchal religion: tho' much may be gathered from them, as accidentally dropt in the history. but I found it necessary & very useful, to have recourse to heathen antiquity, where much truth may be learnt from the corruption of truth, & the mythologic dress it is put in. & such was the craft of the evil power that perverted true religion: that he bestowed more pains on perverting the nobler parts of it: as of more consequence to his design. the very learned Dr. Taylor in his life of Christ, pa. 117. with good reason infers, that baptism was a most antient rite of religion, practised in patriarchal times, by the sons of Noah, both from the use of it among the jews & likewise among the heathen, in variety of places & countrys, variety of religions, mysterys & institutions. in like manner I deduce many antient rites of true religion, from the practises of the heathen world, not otherwise to be accounted for.

The Egyptian mystic temple being formed with a porch shows it to have been made after the temple of Solomon; & from its model: as that was formed, from the model of the Mosaic tabernacle. but being a temple stationary: the other itinerant; had a porch; which the tabernacle wanted. A consideration of this matter, will give us a sufficient conviction, that the Mosaic tabernacle was not made from imitation of any Egyptian temple, but a contra. & this is agreable to Sr. Isaac Newtons notion of all the Egyptian temples being built in imitation of Solomons.

porphyr. II. de abstin. speaks of some antient columns, whereon the most antient Cretans had carved the unbloody sacrifices & ceremonys of the Corybants.

Theopompus writes, that the Corybants were the first people who cut laws upon pillars. this was at the time of alphabet writing invented: for no other kind of writing, was ~~esp~~ for laws.

the Corybants or Cabiri sailed to Samothrace & there set up the mysterys. whoever were initiated there in were safe from storms at sea.

omitto eleusina sancta illa & augusta &c. cic. n. d.
rerum magis nra cognoscitur, qua deorum.

Macrob. Saturn. III. 4. mentions, the middle air is Jove, Juno the bottom next the earth, Minerva the summit of it, & this is prov'd from what Tarquin the son of Demaratus the Corinthian affirm'd, when he was initiated into the mysterious rites of Samothrace, bec̃ they were worship'd in one temple.

It will be first inquired, what was the intent, the inducement of their initiation into those mysterys? the answer will be. they learnt thereby taciturnity, or the art of keeping a secret, a thing of great use in the political part of life: they learnt to cultivate an inviolable friendship: they learnt morality: & at length a sublimer notion of religion than the rest of the world enjoyd. Cicero in leg. II. says, it contributes to polish life in verr. V. he calls it, the beginning of life, & thence the name of initiation). it teaches humanity, morality, divinity, & the true principles of living. in short they were called ΤΕΛΕΤΗ, because they perfected human nature life. the friendship thereby sealed among the initiated, took a sacred & inviolable character: they were brothers ever after. & hence antiquity celebrates the indissoluble love between Theseus & Pirithous: so that it became a proverb. they were initiated together, which the fable calls going down into hades. the like is to be affirmed of Castor & Pollux, of Orestes

&

patriarchal

V. pelloutier hist. des Celtes Vol. II. p. 18.

X They likewise acquired a particular gravity in their deportment, & avoided causless & simply laughter. as we infer from the Ἀγέλαστος πέτρα at Athens, at which they began the Clouginian mysterys. so those that had been in Trophonius's cave, are said to laugh no more. i.e. in a ridicrous way: which became a proverbial saying, for those of an austere brow.

see Montfauc. II. 49. 164.

& Pylades, of Euryalus & Nisus [H] & others of which I might cite large quotations from the antient writings. [H] Damon & Pythias.

Further, they that were initiated into those mysterys, as they entered upon a new life, were thought to be bound ~~as it were~~ by an oath, or sacramental tye, to lead a very vertuous course ~~life~~ hence forward, both in word & action; agreeably to that excellent religion knowledg of which they learnt herein. that the gods now ^ had a particular providence over them, & inspired their minds with good counsel from time to time: that they were much happier than other people, ~~& that~~ both in this life & in the future: that they had the more honorable station allotted them in the Elysian shades. X of all which we may read large proofs in Mourius's XVII. cap. de mysterius. [H] non wifer. ^

So that those mysterys were intended to make ~~teach~~ & better. ~~notion of the nature of the deity & a better religion, than that publickly professed~~; it was a religious act of a higher ~~nature~~ kind than the common, & was attended ^ with

^ as they thought

X §

the founders of states commonly made use of this ~~artifice~~ expedient to bind men to obey Laws. as in the passage quoted from Tertullian apolog. by S^r. John Marsham, ~~in title page~~ & one would thence be induced to argue, that it was, in their way, an imitation of the divine Moses, ingrafted on some good & religious practise, prior to his time. hence Radamanthus a lawgiver as Diodorus styles him, & Herodotus too, so Minos, Eacus the like, were constituted judges in the lower world.

the mithriac rites in a cave are practis'd by the west indians, as Kircher shows in his 1. vol.

◊ if they were foreigners, they were to be adopted some native, ~~as it were~~, being sponsors for them. this office did aphidnus for Castor & Pollux: Pylius for Hercules.

with a divine influence, better hopes & rewards. all which considerations dictated it, to be only a corruption of some patriarchal institution, & that it was built upon the foundation of some more solemn part of the first & true religion; which history has not particularly transmitted to us. but an enquiry of this sort, is the only means left, of coming at any notion of it, at this time of day: & that is sufficient apology for it. X

They that were initiated gave in their names, some time before the ceremony, sufficient for an enquiry into their life & conversation. & good care was taken to trust a matter of such consequence, in worthy hands, who would not divulge, or abuse it. the candidates were to be persons of good characters, & free from any remarkable infamy, from murder, tho' involuntary, & by accident. magicians & such sort of people were particularly forbid: & in general all kinds of wicked, & profligate folks: of wh Mourfius treats largly in his XIX. cap. hence

Eleusinia the

I have a brass coyn of antoninus pius, on the reverse the figure of Harpocrates sitting on the lotus flower as in the title page ETOYC A

Virgil travailed into Greece on purpose to be initiated. they took an oath of secrecy. therefore he was obliged to vail the description

Diù cujus jurare timent & fallere numen

in the wat of Styx they were baptiz'd & took a new name. whence the Gods swore by the name of the sacred Stream.

the sayings procul este profani & it was pronounced by the cryer, with a loud voice, before the temple or place of ceremony. likewise a guard was set before the door with a sword drawn in his hand, to hinder all profane persons from approaching such as were not fit to be admitted. & this is what is hinted at by Virgil, tho' as it was fitting, in a mystical way.

adventantem Deâ. procul o, procul este profani,
(conclamat vates) totoq abstinete luco.
tuq invade viam, vaginaq eripe ferrum.
nunc animis opus, Aenea —

it must be understood all along, that the poet writes in a mystical manner, & the like, of whoever writes upon them. we must not accuse him of so great an absurdity, as to think the hero's sword would be of use to him, in such company. we find afterward the sibyl reprimands him for ~~drawing~~ brandishing his sword, but a few verses further.

corripit hic subita trepidus formidine ferrum
Aenias, strictamq aciem venientibus offert.
& ni docta comes, tenues sine corpore vitas
admoneat, volitare cava sub imagine formae
irruat, & frustra ferro diverberet umbras.

I believe, the ~~true~~ origin of the mysterys as we hinted before is no other than the first corruption of true religion, when they ~~first~~ began to deviate from the patriarchal religion, into idolatry & superstition. & this was nigh as early as the renovation of mankind after the noachian deluge: as soon as the nations were spread abroad & got from the east, as far as phœnicia & the mediterranean sea. Sanchoniathon gives us an account, that Cronus (who undoubtedly is Ham, Noahs youngest son) gave the city "
Byblus to the Goddess Baaltis (who is Isis, "
he adds another of her names Dione) & "
the city Berytus he gave to Posidon (who "
is Neptune of the greeks) & to the Cabiri, "
& to husbandmen & to fishermen, who con- "
secrated the remains of Pontus in Berytus". "
Pontus was father of Posidon, & Sidon, who
undoubtedly founded the city of that name.
Thus as soon as citys & colonys were
planted

Idei Dactyli in Crete
Minos, Æacus. Idæum antrum.
Trophonius in Bœotia.
Orpheus Thrace. Pieria. Pierio recreatis antro.
Musæus Athenis
Melampus Argis
Corybantes Samothrace
Dardanus in Phrygia
Numa. Dædalus in Italy. Pythagoras.
Druids in Brittan
Magi. Cabiri. Persia.

× thus an oracle of Apollo. the various ways of happiness the Phœnicians have known, the Chaldeans Lydians & Hebrews. this Sr. John Marsham quotes in favor of Egyptian antiquitys. but it seems to me that those Cabiri came from the east & brought their ceremonys first diverging from true religion hither to Phœnicia the shop of corruption: & that they themselves are of the patriarchal family.

planted in this country, superstition began. those Cabiri to whom Ham gave the city of Berytus, along with Posidon (Sanchoniathon tells us before) were the sons of Sydyc & were called Dioscuri, Cabiri, Corybantes, Samothraces, & that they first invented the building of a compleat ship. so that Posidon & those Cabiri fitted out a sort of fleet. & Sanchoniathon says their children went to sea in them & built a temple upon mount Casius. we may add, tho' he has not recorded it, that they likewise fixed a colony at Samothrace & built a temple there, & began the famous Cabiric or Samothracian mysterys, so noted by all antiquity, & which was the first foreign copy of the Institution, followed afterward by all nations.

So that Phoenicia is rightly to be accounted the mother of idolatry & superstition, but it took some ages to bring it to a considerable pitch.* probably those sons of Sydyc themselves had but a very little hand in it personally, tho' they were afterward deifyd

the Egyptians saw the adytum of Solomons temple in the time of Sesostris. & between his time & that of Cambyses, our table was made.

deifyd themselves, by those names of consecration, for they are only such: what their true names were, is not so easy to pronounce: tho' some of them we can discover. Sanchoniathon gives us one Asclepius, the Æsculapius of the greeks. he tells us withal, that the children of those men found out herbs, the cure of venomous bites, & the form of incantations, or magic charms.

From hence the Egyptians learnt their mysterys. & because they had the art of sculpture, & their monuments remain to this very day; they have enjoyd the honor of inventing them. among their monuments none more curious & valuable, than that noble one comonly called the Iliac Table, or the Bombin table, from Cardinal Bembo once the possessor of it: & which contains those mysterys or this philosophical religio we are speaking of: which I shall take as it were, for the subject of this discourse.

The ~~plate~~ table is an exquisite piece of workmanship, a large plate of brass inlaid with plates of silver

× as I learnt from Dr. Mead, a good while ago, 1696
who saw it there. I believe it was first discovered
there by Sr. Andrew Fountain.

fibor for the white part, the rest is black
onamel done by fire very artificially. after
the facking of Rome, by furious Bourbon,
it came into the hands of Cardinal Bembo;
thence to the Duke of Mantua as his heir.
& thought by Montfaucon to be ~~[illegible]~~ lost,
since the Imperial forces took Mantua
in 1630. but I can satisfy the curious, it
is now in a lumber room over the King
of Sardinias library, at Turin, without any
regard paid to it.[x] Pignorius published it
from a drawing of Enea Vico as big as
the original, with his explanation, but he
understood very little of it. the learned Kir-
cher has published it in a less size, with his
interpretation very copious. tho' he gene-
rally brings pretty good proofs for the par-
ticularitys in it, yet to me he seems not
fully to have ~~had a true notion of~~ comprehended the whole
& main design of it. & his too great confi-
dence with which he delivers his thoughts
on matters so abstruse, is disagreeable: tho'
he is too severely reprehended by Mont-
faucon, who has not contributed any share
toward

the table originally belongd to some temple of Isis, probably that at Rome. it was in imitatio of the golden table wh Moses placd on the side of his tabernacle, called the table of proposition

toward understanding it. I in my turn shall ~~only~~ pretend to no more than a general explication of it; & by way of sketch only. & have room sufficient ~~for future~~ disquisitions, to amend & improve. nor shall I be tedious in reciting the proofs, they are obvious enough to those that are a little acquainted with Egyptian learning. but I would not prevent any one from attempting a larger description of it, whether on my model or not.

The whole table is an elegant representation of the universe, after the Egyptian taste; & how the Universe is an expansion from the first cause. but what is really one part of the mystery of the table, is a temple laid down in plano with the whole doctrin of initiation delineated therein.

~~X the most solemn act of religion &~~

+ such was the <u>antrum nympharum</u> in Homers Odyss. XIII. where the hero performd a solemn act of religion & purification at his return to his own kingdom; as Virgil makes Æneas to do at his arrival on the Italian coast.

Souls by the antients were calld nymphæ & mellissæ - says Porphyry.

The ceremony of initiation was performed in such a temple or in a great cave hewn out of a rock which is equivalent. & this in a secret place. made so by woods encompassing; in a valley, distant from great roads, habitations, & commerce. this temple or cave was likewise posited with a due regard to the heavens, & of a just form. the temples of the antients stood commonly, quite the contrary way to the christian. for the portico or entrance respected the sun rising or east. so that when the doors were open, the great hierophant at the upper end of the temple, who opened the solemnity, regarded with a full face, the sun rising. but then he himself stood in the western end of the temple. this the most accurate poet insinuates, still in a mystical way.

spelunca alta fuit, vastoq immanis hiatu
scrupea, tuta lacu nigro nemorumq tenebris
quam super haud ullæ poterant impune volantes
tendere iter pennis. from thence
he says it was called avernum or acornon

he

he means domestic fowl, such as frequent country houses, tho' he colours it over. in the like places we are not to expect the comon rural guards, dogs. yet Virgil introduces his mystical ones.

sub pedibus mugire solum & juga capta moveri
sylvarum, visaq canes ululare per umbram.

those are not comon dogs but the guards that keep the gates. the greeks call him Cerberus & fancy he has 3 heads. we see this ~~Ge~~ in Egyptian monuments.

In Mr Lethulliers mummy which by my persuasion was engraved a good while ago by my friend Mr Vertue we see on the breast in painting a great dog with a feather sitting in a watchful posture on a sort of pedistal.

orpheus in Argonaut. describes the whole affair of our mystic temple, the wood, the mistlo-too &c. in Colchos. the jama triplex, dogs, goddess &c.

Those [illegible]tal guardians of the entrance
were bo[illegible] the front of the temple or cave
which sh[illegible] ne west, fronting the sunrising
& that is [illegible]s meant by Virgil
Occo autem [illegible]ni sub lumina solis & ortus
sub podibu[illegible] ugino solum
all the temp[illegible]s of the antients were built &
thus posited, in imitation of Solomons temple
& that was made in imitation of the Mosaic
tabernacle, which was the first idea of a
covered temple, & was soon followed by those
that cultivated those mysterys in all countrys.
the form then of those temples was an ob-
long square. before the Mosaic tabernacle,
temples such as the patriarchs made, were
round, & open to the heavens, as consisting
only of great stones set in circles upon ele-
vated plains, like our Druid temples. where-
of innumerable in our island, among the rest
is most eminent, the celebrated Stonehenge
on Salisbury plain.

Before

Those watchful guardians of the entrance were before the front of the temple or cave which stood due west, fronting the sunrising & that is what is meant by Virgil

Ecce autem primi sub lumina solis & ortus
sub pedibus mugire solum

all the temples of the antients were built & thus posited, in imitation of Solomons temple & that was made in imitation of the Mosaic tabernacle, which was the first idea of a covered temple, & was soon followed by those that cultivated those mysterys in all countrys. the form then of those temples was an oblong square. before the Mosaic tabernacle, temples such as the patriarchs made, were round, & open to the heavens, as consisting only of great stones set in circles upon elevated plains, like our Druid temples. whereof of innumerable in our island, among the rest is most eminent, the celebrated Stonehenge on Salisbury plain.

Before

Before initiation, divers purifications & exercises of penance were necessary, in order to purge away such incidental crimes, & impurity of nature, as they had unavoydably ~~before~~ contracted. this was done thro' all the 4 elements, as Virgil hints, in his description of hell purgatory.

ergo exercentur pœnis, veterumq malorum
supplicia expendunt. aliæ panduntur inanes
suspensæ ad ventos: aliis sub gurgite vasto
infectum eluitur scelus, aut exuritur igni.

hence in the orgies of Bacchus, they hung up little images on trees, which were representatives of souls, to be purifyd. ~~thereby~~. thus our poet in his georgic II.

Io, Bacche, vocant per carmina læta, tibiq
oscilla ex alta suspendunt mollia pini.

servius in his notes upon the place, alludes to the forecited passage out of the Æneid.

Trophonius his cave was one of the places where the mysterys were celebrated in Greece. ~~we cannot suppose it was literally true, that~~ the candidates underwent ~~such a severe probation~~ a preparation described by Pausanias. so the cave of Mithras in

Porphyry describes the lustration Pythagoras underwent in Crete, sea water, river water & thunder flood.

+ Procopius gaz. has the like concerning the greek lustrations on this occasion. comm. on Deuteron. they likewise were to practise chastity for some time before.
swords held at their breast, in the mithriac initiations.

X just before in this Eneid
idem ter socios pura circumtulit unda
spargens rore levi & ramo felicis olivae
lustravitq viros. ⊙
the priest that performed those lustrations for the candidates was called Ὑδραρος or Aquarius.

Sacrifices
⊙ so in Homers <u>antrum nympharum</u> an olive tree grew by it, for the purpose. & <u>craterres</u> within for water.

in Persia was another. we cannot suppose it literally true, that his votarys were to undergoe fourscore kinds of punishment, one after another to show a perfect apathy. ~~& likewise are to be of an unblemished character.~~ he must first for several days swim across a large water, he must throw himself into the fire: he must live a long time in a desart without any food, but what he can find there. if he survives those tryals, he may be initiated. we may resolve this severity into tryals by the four elements, as above. +

washing was a purification practised by all antiquity sacred & profane, before any act of religion, & some plants ~~wer~~ (& flowers) generally added to the ceremony. & for this intent must we understand Virgils golden bough. sometime laurel, or olive, myrtle, ~~or~~ hyssop or vervain & the like were used. X mistlo among our Druid ancestors was of high account for this purpose: & Virgils bough is undoubtedly the same plant. the description is sufficient evidence. 1. the gemina super arbore upon which the pigeons alighted, proves it. the poet in his description of mistloe afterward says, quod non sua seminat arbos.

— ubi pingue divos opacat

ramus humum —

× religion.

arbos. we are not to be concerned that Virgil compares it to mistletoe. this is pure mystery.

discolor unde auri per ramos aura refulsit
& crocea fœta teretes circumdare truncos,
talis erat species auri frondentis opaca
ilice, sic leni crepitabat bracteea vento.

no plant upon earth agrees more with this description than mistletoe. beside the wonderful manner of this plants propagating its self, on other trees, besides its extraordinary beauty & very powerful qualitys in medicin, it has this very remarkable property, that it comes to its full maturity & perfection just at midwinter or the winter solstice, our Christmas time. hence tis reasonable to suppose, that our Druids who had so high an account of the plant, celebrated their grand festival mysterys at the time of the winter solstice. Artemidorus writes that in a certain island of Brittan they worshipt Ceres & Proserpina with the same rites & ceremonys, as at Samothrace. by which he means the mysterys we are speaking of. the last species & drops of the patriarchal X

what Bede tells us de rat. temp. 13. is remarkable. that the night before Christmas day or the

libertate Decembri
(quando ita majores voluerunt) utere — Hor.

× in the north parts of Brittan they now call christmas day Yule day, & tis remarkable that the inhabitants of Cyprus in old time called the Roman january Iulius, as the Bithynians called it Bionysius.

† they celebrate this day or rather night, in Persia from times immemorial even to this day, with fires, as Hyde tells us. & from Theocritus's XV. Idyl. we learn the greeks celebrated at the same time, the birth of Adonis: Adonai the Lord.

the 8th of the kalends of January was observed in Brittan by our ancestors the Saxons, as a great festivity, before they embraced Christianity. this night, says he, which is now most holy with us, they called modronacht, i.e. the night of the matrons, by reason as we suppose of certain ceremonys which they performed at that time. no doubt but they had it from the Druids who called it Yule. & tho' authors have been much at a loss to know the meaning of the word, it really imports no more than the great festival: a celtic word, gwyl feshum, in Dr Davies welsh dictionary. noswyl vigilia festi, nosweylio festi vigiliam agere. the vespers of the feast by way of excellence. hence the french word noel transferd to signify Christmas. hence our guile & guild festivals in old time. x

but I believe Bede did not hit upon the whole truth for his mædronacht I take the name really to mean the night of Mithras, ~~for~~ the Mithriac mysterys in the east were probably as antient as any, if not the first.* thus the 25 day of december was called Invicti natalis, the birth day of the great hero, or Mithras, MEOITNS, who is no other than

the druids in gathering their mistlo crossed their hands as Pliny tells us. which we cannot account for, but from their having some prophetic notices of the great advent, then to be expected.

x this ceremony is performed
* with great crys & rejoycings. the
the latin ululare from hence & the irish howling, wylio lamentare in celtic, & in our holland where many welsh words remain, we call it wauling, yowling, howling.
this seems to be borrowed from the Mosaic rite

the jews carried boughs in their hands on a day of the feast of tabernacles, of mirtle & palm, by way of rejoycing before god. as Josephus expresses it duly. III. it seems to have been a patriarchal custom: & continued with us, in our palm sunday, the triumph of the Messiah, which they expected.
the Sphynx symbol of the mysterys thus formed

than the divine person, expected by all the 23
world, who was to be born at that time, as the eastern magi in the gospel know, & who is sy-
bol. the son of god by Nebuchadnezzar, meaning
Mithras. Daniel III. 25.

on this night the mistletoe is carryed about to
this very ~~day~~ time in France, & with us in some
parts of the kingdom, & in other countrys. *
we nail it on the beams of our houses as a
great prophylactic of evil. × Virgil makes
his hero admitted over the river styx by vertue
of this bough. by it he enters the Elysian shades
& fastens it upon the gate.

moenia conspicio atq; adverso fornice portas.
occupat Aeneas aditum, corpusq; recenti
spargit aqua, ramumq; adverso in limine figit.

Return we now to speak of the keeper of the
gate. it was the custom in those ceremonys to
have mystical names & personated characters
in every part. as in the Mithriac sacreds, the pa-
ter sacrorum was called leo says porphyry, the
female hierophant hyaena: other ministers were
called Corax the crow, hieracorax, gryphius, mi-
les, perses, helios, Bromios & the like. & they
had on masks or vizors of those figures. S. Jerom

see Montfauc. II. p. 132. anthistoria
p. 133. ariadnoa.

— profsum
ingemuit limen, tria Cerberus exhulit ora
tres latrabus simul edid Ov. M. IV.

Cerberus is always said to lye on the threshold, porphyry says, the antients called souls by the name of nymphs: whence nympharū antrū.

X on Mr Lethulliers mummy, the priest who embalms the body has such a one

+ or symbolically speaking, they called three knocks, the howling of Cerberus.

Jerom mentions such in his epistle to Leta.
& we see on on all the Egyptian monuments
& on the Isiac table. as also the animals in
the sculptures of Mithras. they meant by those
things to adumbrate divine qualitys both in
their deitys & in their priests, who were to imi-
tate them: in order to perfection. no doubt but
Virgil means two attendant priests or priestesses
by his two pigeons that flew before Eneas to
show him the golden bough. so the oracle of
Dodona the oldest in Greece is said to be foun-
ded by 2 pigeons from Egypt, which Bishop
Cumberland [redacted] rightly understands
for 2 priestesses.

the keeper of the gate then had the mask of
a dog, as we often see it in egyptian sculptures
this intimated watchfulness & fidelity in keep-
ing what is committed to ones charge. hence
the poets formd their Cerberus the janitor
of hell, & gave him 3 heads, assimilating the
knockings at the gate to his barkings.* & hence
derived the custom of dogs heads fastned upon
gates, with a ring or knocker thro' his mouth.
such a one in brass now remaining in the old

Horus apollo writes, the Egyptians placed images of Anubis on the doors of their temples.
the chaldees had this same notion.

plutarc. Is. Os. writes the Egyptians fixed lyons heads on the doors of their temples. he mistakes for dogs heads.

---

x hond to be on acct. of the mallet & phrygian tiara which was the patriarchal miter or pap of a priest.

old gate of brazen nose college here at Stamford, the mother of brazen nose college in oxford: & very commonly in the gates of temples both antient & modern. & hence probably we see in sculpture & on old coyns one of the Cabiri represented with a hammer in his hand thus. as particularly on the reverse of a coyn.

In Vaillants II. Vol. of colony coyns, one of the empress Tranquillina, struck at the city of Carrhæ the Charran of Scripture, in Mesopotamia, where Haran abrahams brother dyd. & hereabouts probably the Cabirian mysterys were first invented, which soon spread its self over all the world, even to Brytain. Diodorus V. makes the Cabiri the inventors of fire & management of metals, which seems to regard Ur of the Chaldees. there is another like coyn of youngest Gordian struck likewise at Carrhæ, in the same author. Herodotus III. says the images of the Cabiri were like Vulcan. his reason for it, I appre-

Hercules before initiation went to m. Oeta & drank of a water of the fountain of oblivion.

X they came in there,
* hence they called it, going down into ~~hell~~ hades. for hades is the privation of light, says the etymologicon. this place the Egyptians called Amonthes, says plutarch de Isis & osir. those received therein, according to the interpretation of the word, may be called, accepted.

CHAP. II.

Those mysterys were performd in the night the avenue to the temple was a great wood all was dark & obscure. initiation was reckond the beginning of life. all that passd before it, was no real life. the temple was call'd the world. so that if they were asked, what they saw before, they would answer they saw nothing. all this is largely hinted at by Virgil, in his fine manner of description. umbrae silentes

— loca nocte silentia late
— alta terrâ & caligine mersas.

Haut obscuri sola sub nocte per umbras,
perq; domos Ditis vacuas & inania regna.
quale per incertam lunam, sub luce maligna
est iter in sylvis, ubi cœlum condidit umbrâ
Iuppiter & rebus nox abstulit atra colorem. *

The mystical cave or temple consisted of three parts & that in imitation of Solomons temple, a vestible or portico, here the myste or candidates were, who were learners & were instructed in some principles of the initiation. the first part within the temple was the sanctum or holy part, where the initiations were performd. there was the place of the initiated brethren.

brethren. beyond this was the adytum, where only the priests entered, phaps such as had been admitted more than once, & were now become of the higher order. for tis to be understood that they did not divulge all the mysterys at once, & at the first time, & there were two orders, even of those that were admitted. as we may see in Mourius VIII. cap.

Thus the mystical temple & the people in their respective places, resembled the great world, the temple of the deity. & thus Josephus writes of the Mosaic tabernacle wh gave the first idea of square & covered temples. he makes it an argument of the veracity of the " mission of Moses by God, that tis an imitation & " representation of the universe. Antiq. III. 7. so " Clemens of alexandria says, it was necessary that " he who projected the fabrick thereof in honor to " god the creator of the world, should take his notions " concerning it from the world, which god has made. " for this reason, first he divided it into three parts " in imitation of the three worlds, the sublunary " which we inhabit, the celestial, & the angelical " world, as divines call it, the intellectual as philo- " sophers.

The

+ a flaming altar, lavers of water

× in the middle of the place, the altar flaming with incense denotes our terrestrial globe; on the other side 12 loaves of bread on a table prefigure the beneficence of providence by means of the planetary influence, thro' the zodiacal divisions & months of the year.

⊙ even thro' all the pontifical garments, to the bells at the bottom of Aarons vestment, which being of the number of 366: no one can doubt, but they respected the number of the days in the year.

~~To pursue this a little more particularly~~.
the court or vestible before the tabernacle or "
temple fitly resembles the sublunary world, as "
open to the air, to the sun, heat & cold: where "
men & animals, be promiscuously, where are "
sacrifices ~~perpetu~~ continually performed, where all "
the elements are employed: where is a per- "
petual vicissitude of life & death.

the sanctum or holy part in the south had "
the golden candlestick, wherein were seven "
lamps ~~perpetually flaming~~ always burning, a fit resemblance "
of the sun & planets. ×

the adytum or sanctum sanctorum, the most
sacred & secret part had the ark, whereon "
was the royal seat supported by cherubim, the "
residence & throne of the supreme majesty, this "
figured the angelic world. he pursues the com-
parison very particularly, & after a long discourse
concludes, the Egyptians were imitators of the
hebrews, in this symbolical manner of representa-
tion of divine things & invisible, by material.

the most splendid picture which antiquity has
left us, of such a symbolical structure or phi-
losophical religion, as we are speaking of, is the

Table

x ~~for the~~ mostly ~~part~~ an imitation, ~~both~~ in part of the mosaic tabernacle ~~&~~ in part of Solomons temple.

Ezek. VIII. 7.

Isai. LXV. 11.

very many ages after, when the jews lapsed into idolatry, they imitated those egyptian rites. for which they are reprehended by the prophet

The purport of this ornamental part of this temple was 1. to show the descent of souls from heaven from the archetypal fountain. 2. to show the ascent of souls thither again

Table of Isis, which therefore we shall describe & explain in a ~~very~~ succinct manner. for I take it to represent the three worlds & ~~perhaps~~ was the manner of the wrought tapistry or carving on the walls of ~~some~~ an egyptian temple, ~~in a great measure~~, transferred in plano & with colors, ~~with some little variation~~. × & those figures made great part of the doctrin of their religion & mystery, which the initiated were to be instructed in.

This table presents us with the picture of the τὸ πᾶν & comprehends all things, according to the mind of the Egyptian hierophants. It is obviously divided into three great parts or regions, which mean the terrestrial the sidereal & the archetypal worlds, as spoken off before ~~above~~. the ~~middle~~ central one is the empyreal archetypal, angelical intellectual or invisible world above, the residence of the deity. the upper region is the planetary celestial or sidereal world. the lower region in the table is our earthly globe. on each side the middlemost region or supercelestial world is a compartment with the two bulls apis & Mnevis, which the Egyptians kept as their chief

× make the two tapistry curtains separating the sanctu & sanctu scorp or adyhum.

⊙ the purport of this mystic temple & the ceremony of initiation were intended to show the descent of souls from heaven, & the return of them thither; therefore

+ & like them his of a cubic form.

chief living symbols or representatives of the deity? these ~~are the two sacred chappels by the side of the temple where they kept these animals~~ the terrestrial world may be call'd the portico of the temple. the sidereal world is the sanctum & the middle one or archetypal is the adytum or more secret & sacred place. & in our explanation, tis most convenient to begin there.

In the middle of the table, as in a center, is the ~~middle~~ region, which adumbrates the super celestial world: the invisible, intellectual, archetypal, angelical world; the empyreal heaven; which by an exquisite elegance the scriptures call the heaven of heavens. this region is analogous to the holy of holys, of the Mosaic tabernacle & of Solomons temple. ✝ I apprehend the Mosaic Institution is the first religion in the world, which was performed with splendor. before that, national religion in any part of the world, even idolatry its self, made but a very ~~poor~~ plain figure, the nations scarce know any name of god, the patriarchal sabbath was generally forgotten & disus'd: without which the publick habitude of

arrianus in indicis, Eustathius ad Perieget. mention the sacred den of Prometheus & the sacred fire which he stole by Caucasus. they showd it to alexander & call'd it Promethous his prison. I have a good many reasons (not necessary here to be mentiond) that induced me to think he was Terah, & deviated into Cabirism the first species of idolatry.

Strabo X. mentions the Lebothrid den of the nymphs in thrace.

The upper end (fronting the east) of the adytum *of the Egyptian mystic temple, pictur'd in the table of* Isis.

TAB·II·

6 12

Scale of Cubits.

Ws delin.

Naina, Naïma is Venus of the easterns, perhaps the Nooma of Moses, sister to Tubalcain. Sister & wife is the same in fabulous theology.

of vertue & comon morality, much more of religion is not to be kept up. Sacrifices & religious festivals were for the most part neglected, & the best appearance there was of religion, even in the sacred family, before the vocation of Abraham, consisted chiefly in a low, clumsy initiation into the mysterys, we are talking of. which, as I said before, was the first corruption of the simple & noble patriarchal religion: the first degeneracy toward idolatry. I may name the Cabirian or Samothracian mysterys.

That great dispensation of God almightys, the bringing of the children of Israel out of Egypt, as it was designd to restore religion in the world, thro' the extraordinary splendor of the acts of Jehovah, did thus much; all nations more earnestly set up some religion, sacrificd, & borrowd the divine names & customs from the jews. tho' the devil cand not to cooperate with the folly & wickedness of mankind, so far as generally to pervert & deprave every thing into idolatry. for after the <u>exodus</u> they set up oracles tabernacles in groves, & the like, in

× priests of Mithras

S. Jac

in imitation of the Mosaic, in Phœnicia, in Egypt, in Greece, & no doubt in Syria, Persia & all around. but by distance of time we have slender accounts of them. such was the house of Baal among the philistines. that is the punic name for the LORD, as ~~Osiris~~ in the ~~Egyptian~~ tongue. now we hear of the oracle of Dodona the oldest in Greece, made of tapestry hung upon oak trees: with the very tinkling of the bells of Aaron imitated. now doubtless the Mithriac mysterys in the east acquird new modelling. & we have obscure traces of it in Curtius's account of the military procession of Darius against Alexander, where 365 youths ~~carried so many golden~~ marched after the magi or x clothd in purple garments. III. 7.

after the building of Solomons temple all the world began to build covered temples of stone, & to light again their religious tapers from thence. the majesty of Solomons empire, the greatest which the sun ever saw, was imitated in all things by Sesostris the Egyptian monarch, whom God employd as his scourge against the Israelites. he took many

× & Herodotus says expressly, that he built all his temples by means of captives & caused an inscription of that nature to be set up, upon every temple.

III

many [illegible]ds of workmen, who had been
employ[illegible] Solomons buildings. he regu-
lated [illegible]dom in the manner that the
Israel[illegible]ing, was done, & built tem-
ples in every Nomos or County, after the
manner of Solomons. as the great Sr. Isaac
Newton shews in his chronology. x

This Siac table before us is of that
time or near it: assuredly before the ha-
voc of the Egyptian kingdom by Cambyses.
& to it we return: as relishing of the im-
provements the Egyptians had made in their
old theology, from sight of Solomons temple.

In the center of the empyreal heaven, &
in the center of the table, is the royal throne of
Isis, the egyptian picture of the supreme
Being, in the center of the universe, the author
& conservator of all things. this was in imita-
tion of the mercy seat upon the ark of the tes-
timony, in the center of Solomons adytum:
whereon Jehovah sat & gave oracles, when
acceptably consulted; encompassed with a
luminous cloud, called the shechinah. the pod-
ium of this throne of Isis is exactly of the same

many thousands of workmen, who had been employd in Solomons buildings. he regulated his kingdom in the manner that the Israelitish kingdom was done, & built temples in every Nomos or County, after the manner of Solomons. as the great Dr. Isaac Newton shows in his chronology. x

This Isiac table before us is of that time or near it: assuredly before the havoc of the Egyptian kingdom by Cambyses. & to at we return: as relishing of the improvements the Egyptians had made in their old theology, from sight of Solomons temple.

In the center of the empyreal heaven, & in the center of the table, is the royal throne of Isis, the egyptian picture of the supreme Being, in the center of the universe, the author & conservator of all things. this was in imitation of the mercy seat upon the ark of the testimony, in ~~the center of~~ Solomons adytum: whereon Jehovah sat & gave oracles, when acceptably consulted; encompassed with a luminous cloud, called the shechinah. the podium of this throne of Isis is exactly of the same

proportion
length in height
d a cornice
winged globe,
with above
hieroglyp
ed or globe,
d Chief it
m the Hebrew
tus winged
ment of Jehov
bim & did
lobes thrice re
the divine ofs
ered from
dy & reasonin
mosaic cho
ged globes,
p mercy
supporters
colors
the adytum,
the fabric o
such wing

same proportion as the Mosaic ark, one & a half in height, two & a half in breadth, with such a cornish at top: upon which is a winged globe; so upon the architrave & cornish above the throne, are two more of those hieroglyphics. this figure of a winged circle or globe, the egyptian hierophants calle Cnef, it signifys the deity. it comes from the hebrew נף gnef, ~~which signifys~~ alatus winged. psalm ~~XVIII~~ 11. describing the advent of Jehovah, he rode upon the cherubim & did fly נעף they seem to by those winged globes thrice repeated intimate three persons in the divine essence, which notion they had preserved from oldest tradition, & improved by study & reasoning. they derive this figure from the mosaic cherubim, which stood upon such winged globes, on each end of the propitiatory or mercy seat, ~~upon~~ covering the ark; as it were, the supporters of the mercy seat. likewise the great colos cherubim which Solomon placed in the adytum, as it were, supporters of the whole fabric of the ark & mercy seat, stood upon such winged globes. Ezekiel who saw

them

X which they were designd to represent.

them in a divine vision, describes them so. ~~I.~~ 5. I. 7. but in our translation very ill understood: rightly in the LXX. καὶ πτερωτοὶ οἱ πόδες αὐτῶν their ~~feet~~ were winged, pedes volantes in the arabic version. the chaldee paraphrast is not far from the truth, the sole of their foot, as it were, round. Lavater upon Ezekiel writes thus. it denotes their agility, for like a globe they turned all manner of ways. the truth is, their feet were conjoyned & stood upon those winged globes. & that is what is meant by Ezekiels wheels, which puzzle commentators, which went upon their four sides, that is, moved to all quarters, without turning, whither soever the spirit was to go, they went: for the spirit of life was in the globes. so it ought to be understood. but this first chapter of Ezekiel is miserably defaced, & wants a healing hand.

those winged globes upon which the sacred cherubim stood, were symbolical of the divine spirit, that animated the ✠ celestial messengers. this hieroglyph, perhaps, is one of the antient antidiluvian ones, part of their common writing then.

riting then. T
hoeliove, alp
ain invention
spute, whether
eroglyphice
d Globes hat
al learning,
nk it from the
om the same
tion upon the
w edition o
the learned
f Mercury,
globe: which
accord chorg
numerable
similitudes, a
phic: for
ond copy a
ves, to draw
ent them so.
done by do
ming artif
it, that ain
n them fo

writing then. for I have the strongest reason to believe, alphabet writing is a postdiluvian invention. so that not to meddle with a dispute, whether Moses or the Egyptians use this hieroglyphic first: we may surely conclude that Moses had a just right to use this symbolical learning, as he judged proper; whether he took it from them, or whether they & he took it from the same antiquity: but we find it very often upon this Isiac table. likewise in the new edition of the Museum Etruscum published by the learned Gorce Tab. 39. we see a statue of Mercury, standing upon such a winged globe: which doubtless is an imitation of our sacred cherubim. I am persuaded from innumerable observations, that those Egyptian similitudes, are generally borrowed from the Mosaic: for it seems highly absurd, that Moses should copy after their impieties, whose business it was, to draw his people from them, & preserve them so. nor is it enough to say, this is to be done by degrees: Moses had no need of that trimming artifice, who acted by this same divine spirit, that animated the real & heavenly cherubim themselves.

Let

× where is the fountain of life & light.

✝ Herodot. II. says Isis is the greek Δημητηρ or Ceres, i.e. the goddess mother De is hebrew

Diodor. Sic. says the initiations of Isis & of Ceres are the very same.

this is the Dominatrix, cujus sacerdotes, aedes, pulvinaria atq aras ea fuere, quae voluptas, quae persa, quae syri, quae rogos omnes qui Europam asiamq tenuerunt, semper summa religione coluerunt. says Cicero orat. de aruspi.

the xoen ~~of the greeks~~ & Juno Κυρις of the greeks.

⊙ purt from matter

Let us consider this throne of Isis, which is a very elegant piece of work. The pillars seem to be an imitation of those of the mosaic tabernacle, in their slender proportion & capitals, but the head above the capitals, seems derived from the capitals of Solomons adytum. I have made diligent enquiry, both into the fabrick of the mosaic tabernacle & of Solomons temple, whence I found my conjecture. The flame-work upon the top of the cornish of the throne, intimates the empyreal or archetypal world, ~~fire Kindler~~. within this throne, on a seat, sits Isis the supreme, or Demiurgus, according to the Egyptian notion. Antiquarys know, the sex is of no consequence among deitys. The Egyptians chuse to paint the supreme, after the eastern fashion, like a ripe virgin, with a swelling breast. She is Baalis or Diana above ~~mentioned~~ said from Sanchoniathon, Nanea she is called by the persians, & mentioned in the II. Maccabees I. 13. The Egyptians think this a fit representation of the fruitful fountain of all being. She sits, to denote her absolute power & dominion. her seat is white, heavenly & invisible. her lower

Horapollo I. 3. says by Isis they meant God.

× not comprehending the grand purport of the whole. tis that which

* wch Pausanias in Phoc. says is sacred to Isis.

Y

lower garments are made of wings, showing the sublimity & celerity of her operations. She has a black vail on, meaning her mysterious & inscrutable nature. those things are obvious, nor shall I trouble my self or readers with tedious proofs of the particulars, ~~which~~ of what I shall recite. they are generally to be found ~~seemingly~~ done by Kircher, & his fault is ~~generally~~ chiefly over doing it: & being too nice in smallest matters.[x] I shall ~~only~~ most regard ~~the great parts of this~~ in this hieroglyphical picture; what needs but little proof. the turkey bird upon her vail,* shows the variety & elegance of her productions; & by the wings stretched out, her care in their preservation. upon her head is a vase or basket, to indicate her providence & exuberant goodness, largely bestowed on all. two leaves of the peach tree stretched out, show her wisdom, of which it is the symbol; of such wisdom as is manifested to all, by being put in execution, like the words of a wise orator. for the leaf is like a tongue. two cows horns proceed upward, significatio of uncontrouled strength, unparalleled glory. the circle between the horns, is the peculiar hieroglyphic

× Orpheus in his 2d. hymn to Nox, Venus, the mother of the gods, the same as our Isis, calls her <u>circularis</u>.

-glyphic of the ~~supreme deity~~ divinity: a figure the most simple, uniform, most capacious, & movable was always applyd to divine things, & to the first ~~divinity~~ deity. Plato in Diog. Laert. says, the deity consists in a globose figure, which must be understood hieroglyphically. the scarabeus or beetle within that circle, was a thing of vast eminence among the hieroglyphics. Horus apollo in his interpretation of them, says it means an only begotten ~~[illegible]~~, & generation. hence perhaps the greeks took their fancy of minerva proceeding from Jupiters head. X she holds in her hand a sceptre, or staff with the lotus plant on the head of it, probably the whole plant, which grows in ~~out of~~ the water ~~in~~ with a long stem, like our water tulips. tis easy to imagin, this means the great work of creation. since the Egyptians held water to be the principle of all things. they understood it probably agreable to the Mosaic doctrin: the spirit of God moved upon the face of the waters. she lifts up her hand in a commanding posture, as in the act of creation: that it was done by her word: & to show her absolute

× the egyptian delicacy most commonly delights to represent this person feminin, implying the fecundity of the divine nature, as well in generating from its self its proper offspring, of its own divine nature; as in the immensity of its material productions, by means of creation.

+ or that moist steam whence the generation of all things.

absolute empire. under her seat there is a dog sitting, to show her watchful providence, as necessary as creation.

the hieroglyphics upon the podium or basement of the throne, indicate likewise the great work of creation. Apuleius says a ~~great~~ vessel full of water was carried about in the sacreds of Isis & Osiris: because all things came from moisture. so plutarch de Isid. & Oser. but says he, ~~because~~ moisture by its self is not "fit for generation, it must be animated by ethe"real fire. this is well represented by a lyon with a hawks head, holding a canopus or water vessel between his feet. there is a lotus staff behind him, of the same import. upon it an asp & feather, which means life & motion. the like must be affirmed of the two lotus scep-
ters with asps on each side the throne. of this figure of Isis, thus Iamblichus de myster. God is the cause of generation, & of all the "natural powers implanted in the elements. he "is above all things, immaterial himself, undi"vided, unmoveable, & unbegotten, all from him; & he himself all in all. X

× in their hands.

On each side the throne stand two ministers as guards, thyrsi or with long staffs ~~in their hands~~ flowrd at top; the other hand hanging down perpendicularly, their fist close. to show their effectual attachment to their charge, in the execution of the divine commands. their feet in a moving posture, indicates their readiness & expedition; the like of the feathers lituli on their heads. the male has a shoulderbolt of nebrid or fawns skin, which means in hieroglyphic language, fecundity, & matrimonial fidelity. in a word those 2 figures of different sex are to show, the wonderful conservation of the world, & perpetuity, thro' the generation of living creatures.

In this empyreal region are two more figures sitting. one on each side the throne of Isis, both looking toward her. these three are the Dii synthroni or superior gods & constitute the deity. the Egyptians call them the father, the mind, the power; Isis, Osiris, Mercury. the father is the unity of plato or the good, the aboriginal fountain of all being rather the unoriginate origin of all. this is

no doubt, it was from patriarchal tradition,
x for among them the ancestors of the holy family lived, till they lapsd into idolatry:
of wh I take our mysterys to be the darkest kind.

ǂ or monas paterna, the paternal unity.

⊙ natural reason teaches us,

is the doctrin of the chaldeans primarily ~~originally~~ Damascius &c
~~no doubt, from patriarchal tradition.~~ & follus
demonstrates it. * they say, there is one principle or beginning, which they call good & unity; ‡ but unity alone is an imperfection, good uncommunicate is nothing. therefore it was necessary for unity, to make an evolution of its self & multiply: it was necessary for good, to communicate its self. 'tis not sufficient that this be done by the work of creation, for that is a work of time. creation is a bringing that into being, which was not before: & there was a time before it; when nothing was created. but there can be no time assigned, for the fathers evolution of him self, for before then, he would be an imperfect unity, & no good; & we may as well suppose him not to be: which is an absurdity, contrary to his being the first principle. ⊙ there was no time prior to that evolution, multiplication or excertion of goodness. therefore ~~natural reason teaches us~~, it must have been before all time (if we may so speak) that is, from eternity. if we cant comprehend this, we must attribute it to the imper-

fection

× & this can by no means be, but by the method of filiation, or producing his like: & by the method of procession.

~~monas paterna must generate~~

+ consequently from before eternity. if he be rightly called monas paterna, it implys generation. the great eastern philosopher Zoroaster ~~calls the person generated dyas, & says dyas sits with his father i.e. he is synthronus.~~ assigned Oromasdes (says Plutarch) for the first being, whom in his oracles he calls the father. the second solum he calls mitheras or mediator the second mind

fection of our capacitys & the infinite perfection of the nature of the supreme. who sees not the difference?

further, the unity & goodness of the father was communicated from all eternity: as we gathered: but this can no ways be, but to a person of the same nature & essence with himself, that is, uncreated, infinite, & eternal; possessed of the same divine perfections.[x] it became the father, therefore it was necessary, that he should make this communication of himself, by all possible ways. ~~but~~ that is, ~~only~~ by divine filiation & divine procession.

the first act of evolution which the father made, must be divine filiation, or producing out of his own nature & essence[+]. again, from the father & son must be a divine procession, to compleat the modes of divine evolution. if this had been from the father alone, it would not have been procession but filiation: an evolution from the father & son cannot be filiation, but procession; for then the son would be begotten & begetting at the same time, which is incompatible. nor can any reason be imagined, why there should be more than one divine filiation

thus Plotinus III. hypost. who begat the eternal mind or wisdom, that presides over all. & he truly who is the most simple being, who in order is before him, & is his cause: even he who produces number. for the first being is not number. there is one before duality. that duality is produced from one.

filiation & one divine procession.

The father has eternity without beginning, the son an eternity of beginning; & herein consists the difference between divine & human filiation. the divine essence with the property of self origination, constitutes that divine person, which by analogy to things we are conversant in, they call the father. the same divine essence with the property of being generated, constitutes the second person. the same divine essence with the property of procession, constitutes the third person. they are distinct personalitys, because those properlys are incommunicable. person here is a modal distinction in the divine essence, at the same time, that the perfection of that essence suffers no division. here persons are internal relations of the deity to its self: not external relations, or properlys, or attributes of God, in respect of his creatures. & all this is as necessary, as that there should be one unoriginated unity, which we call god; & as necessary as that god is good: but the mode of it, as unsearchable, as the being of the supreme himself.

This

X

hence the antient philosophers were so fond of defining the deity by number, making his essence consist in number & the like. Lysis & philosophers Pythagoric said, god was in offable number, as Origen writes. Plato says expressly this progressio of the divine nature extends to 3 persons.

Salmasius de ann. clim. shows that Osiris is "the word Siri, which signifys the son. prefixing "the aspirate, makes the Egyptian Hysiris, or the "greek Osiris, which is xoveqs, called by the Latins "Liber. sometime his name Isiris. in Hellanicus, says plutarch, his wrote Usiris. he says, he often heard the priests in Egypt pronounce it Hysiris.

he is the dys of the phrygians. & when they speak of him as a man, they mean that person who personated him in the mysterys. the high priest of Cybele the like is to be understood of others. he is so presented as very beautiful, & of a delicate composure betw. a man & woman; feminine softness with manly shape joind.

This all the antient religious, philoso-
phizing nations upon earth, were sensible
of: no wonder, seeing it is agreable to rea-
son & necessarily deducible therefrom. I
believe, by dint of reason, no one would easily
have discovered it: but when there was a
tradition of it, derived, beyond controversy,
from revelation originally: the wise & studious
part of mankind would embrace it, because
so agreable to reason. & we find in fact, that
it has been. I might bring a vast number
of plain testimonys from all antient learning:
but it is needless. there is a wood of such evi-
dences in Kirchers writings, our learned Cud-
worth & many more, have treated on it largely,
& the learned Ramsey in his travels of Cyrus
has shown it in a concise manner. X

return we to the table of Isis. before the face
of Isis sits the great Osiris or Bacchus or Orus or Apollo as the Greeks would
call him, the son of Jupiter. + his head adorned
with an extraordinary lituus, as it were a triple
sheaf: & three circles including lesser circles
twice repeated: over all, the divine hierogram-
ma, call'd Cnef the winged globe. this is an
assemblage of symbols to indicate his great pro-

~~This most of the figures in the table, have black head dresses on, meaning their invisibility, not so Osiris~~. he has likewise an extraordinary horn or rather a lock of hair on his temples twisted in form of a horn, as Jupiter Ammon is represented. we very often find Osiris or Orus thus figured on Egyptian monuments. so Horace celebrates Bacchus, who is the Egyptian Osiris auroo cornu decorus. it means anointed, which the hebrews call Messiah. the heathen heroin by the art of sculpture, have transmitted to our times, the patriarchal notions concerning this matter, which they have adopted into their idolatry.

The side of the adytum *of the egyptian mystic temple, that fronting the south.*

TAB · III ·

6 12

Scale of Cubits

× p. 45 b. he has &c.

+ tho' in the whole of this figure he mistakes in calling it Nepthe the sister & wife of Osiris, whereas his manifestly a male figure.

prominence: for him they hold, under the delegation of the supreme to be the creator & preserver of the three worlds. the first divine hypostasis in Plato is called the father of the prince, which prince is the cause or maker of all things. he often calls him the mind, the logos. Numenius in Proclus upō Platos Timeus, praising three gods, calls the father the first god, the creator the second god. Philo 2. de monarch. says the Logos is the express image of god, & by whom all the whole world was made. it would be foolish to think, here they meant only the wisdom, the reason, the cunning of god; a quality, not a personality.[x] he holds a scepter in one hand, which has the head of a cockatoo. this indicates the infinite variety of things, the produce of his forming & adorning hand. as Kircher shows from ancient learning. obelisc. Pamphil. p. 327.[y] likewise Elian de animal. writes c. 16. that the scepter of Osiris is thus adorned.

in his other hand, he holds a cross with a ring or handle to it, a matter of mighty use in this way of learning, which is called the tautic cross, by Kircher. he interprets it to mean the motion

† it was a great amulet, or driver off of evil powers.

× So Horus apollo writes,

motion & diffusion of the divine influence, to all the quarters of the world.† he says they learnt it from the hebrews. Plutarch de Isid. & Os. says, a lyon is painted commonly under the throne of Orus. here we see it, before him an altar & a feather, behind him the lotus plant. as the Egyptians held the divinity to be visible in the most contemptible of creatures, they would not miss it in a lyon the noblest of animals. his strength, his voice, generous temper, magnanimity, watchfulness, craftyness & several other qualitys, wh they admired in him, made him, I suppose, a fit indication of the power of orus or Osiris: for he is the same. the great Idean Cybele, the Syrian chief goddess ~~were~~ was drawn by lyons, as we see in innumerable sculptures. the black vail on our lyon shows ~~the great~~ mystery ~~revealed by him~~. the altar I suppose, shows that he ought to be worshipt, to derive his powerful influence & protection upon us, signifyd by the ~~hawks~~ storks feather, ~~for~~ that was a high prophylactic to avert evil, & was thought able to strike a crocodile dead with a touch,x which

+ this person is the Mithras of the Persians, in Orpheus a hymn to him under the name of Mises, which is the same, thus.

I invoke thee o Dionysus the law giver, the scepter bearer the memorable, the renowned offspring of the omniscient A the chaste & sacred Mises, ineffable heroin male, female, of two natures, the inspirer Iacchus! whether thou delightest in the odorous dwelling temple of or whether thou celebrateest initiations with thy mother in Phrygia.
or in Cyprus with flowery Cytherea
or whether thou rejoycest in the scorching plains of the Nile
with thy mother the venerable Isis: blackvaile
come propitious & reward the initiated.

here we see the polyonomy of the antients. Dionysus, Mises, Iacchus, one person: Eros, Idea mater, Venus, Isis, one person. we see who is meant by Mises the lawgiver, of two natures, the divine offspring, the king. those are all hebrew words & antiquitys transplanted.

X Diodorus Sic.

he is likewise the prologonus of Orpheus, in a hymn. whom he calls diphyes, of two natures.

which crocodile was the emblem of evil or the devil. upon his foot is a kneeling figure with a lotus stalk in his hand, which we may well imagin to signify also the ~~same thing~~ worship due to him. +

On the other side of the throne sits the third ~~deity~~ numen, with a mask on, of the head of the bird Ibis or stork. this is the great deity of the Egyptians Hermes, whom the greeks call mercury. he was peculiarly styled agathodemon, ptha, Thoth, & Tautus. Plato in Phaedro says the stork is dedicated to him. they that interpret those secret notions of the Egyptians, add, that the bird is of the shape of a heart, that the heart is dedicated to this deity. Elian about the mystical figure of the bird writes, as Mercury is the parent or inspirer of the duty of prayer, this bird was his favorite, because it bears a resemblance to prayer: he shews how. the Egyptians had so great a regard for the bird, that according to Herodotus, it was death to kill one of them.[x] & Strabo says, the streets of Alexandria were full of them.

Mercury has a staff in his hand having the head of Isis on the top, showing whence his power

The side of the
the egyptian m

The side of the adytum *(fronting the north) of the egyptian mystic temple.*

TAB. IV.

6 12

Scale of Cubits

× Orpheus thus celebrates him in a hymn
who holdest the reins of the world, shining on
thy variegated coat,
whence we may imagin he had such a picture
as this before him.

power & his offence proceeds. the tutulus 49
upon his head has two flames of fire proceeding from the bottom of it, two asps with circles over their heads, a sheaf of corn, or some such thing, on each side of it a feather; & a great circle or globe upon it. the flames of fire are to indicate the subtlety, the velocity, the vehemence & power of his impressions, the asps with circles over their heads, mean life & life divine, imparted by him, the sheaf means that he is the giver of temporal blessings, as well as spiritual comfort, the feathers are emblematic of the sublimity of his operations, the great circle or globe shews his divinity. the tautic character which he holds forth in his other hand, I mentioned before to signify the motion & diffusion of the divine influence to all quarters of the world. the chequerwork on his seat I conceive to mean his primigenial power on the elements whether at creation when he moved on the face of chaos, or since as lord of life, which he imparts to material beings.[x] underneath his seat is a quail, & underneath his pedestal, two crocodiles

ities. those ar
ral, material
dnos o aworts.
thus the Egypt
rsons of the
e chain of life
e supreme, thro
rist to the low
ssible to Diony
l God, answers
orphyry speak
il writes VIII
here was a p
s far as to th
rist God, or the
ector, or auth
ed is the ami
ain or scale o
ho may obsend
ve a waistcoat
d it, as provide
s o mercury
ho are to unde
that the admi

codiles. those are emblems of evil, both 50
moral, material & divine, which this deity
subdues & averts.

thus the Egyptians pictured the three divine
persons of the deity, the three first links of
the chain of life, stretched out infinitely from
the supreme, thro' all the ranges of beings, from
first to the lowest & last. thus Plato in his
epistle to Dionysius, inquiring after the nature
of God, answers, God is three persons. which
porphyry speaks of in IV. histor. philos. as Cy-
ril writes VIII. c. Julian. again Plato affirms
there was a progression of the divine essence
as far as to three persons: & those are
first God, or the good, the second was the
creator, or author of material creation; the
third is the anima mundi: he means in the
chain or scale of beings.

we may observe, that all those three persons
have a waistcoat on, covered with paps. Isis
has it, as providence that nourishes all things,
Orus & mercury in conformity to her as supreme:
& we are to understand, the Egyptian notion
was, that the administration of the whole uni-
verse

ofs was condu
ive, as opus
ity to the supr
his whole tabl
ature all that
all the three
inished in tri
the general im
hole triads ar
rad, all und
supreme, who
rincipium, fay
oorum, unita
monotonous.
such the tator
ishanity reflec
ngs of their fo
wise who fear
s very much,
Virtue nature
table, the Ego
universe by th
. he thinks, pa
. chore in
of the beforen

verse was conducted in conformity to those 51
three, as Orus & Mercury acted in conformity to the supreme. hence every thing in this whole table & all the operations of nature, all that passes in the sidereal world, in all the three worlds, the τὸ πᾶν was administred in triads or triplicitys. that being the general impression in the universe. & those triads are all conform to the supreme triad, all ending in the one central point the supreme, who was all in all. est enim hic principium, says Iamblichus de mysteriis, Deus Deorum, unitas, absoluta principium, superominentor ens. & much more of the like kind: which the later Platonists improved, after christianity reflected a real light upon the obscurity of their former doctrine. Plutarch likewise who searched into those Egyptian mysterys very much, says as Plato before, that the divine nature consists of three; & that its probable, the Egyptians pictured the nature of the universe by the beautiful figure of a triangle. he thinks, Plato is likewise of the same mind. & here in our table in the central point of the lesser hieroglyphical border just

above the th
figure of a t
hondrils, fro
roglyphs gore
bird, then a c
d either way.
all things then
mity to this t
e photo figu
all their po
thousand we
hadyd an infi
ndant by it,
at various id
hich every obj
ssions. hur
thousand
gures of this
instance
~~we for all~~ in
~~would be in~~
~~ful to pun~~
this, as we f
ous the superor
of all being

just above the throne of Isis we see the figure of a triangle adorned with two vine tendrils, from hence on each side the hieroglyphs proceed, first a feather, then a bird, then a chain &c. which are to be read either way.

all things then being administred in conformity to this trine deity; no wonder we see those figures repeated in the table & all their particular symbols diversifyd a thousand ways. & the Egyptians who studyd an infinite variety in their designs, meant by it, that most wonderful beauty, that various identity, that discordant harmony which every observer sees, in every part of existence. further, the Egyptians had always a threefold meaning in all their sacred figures of this kind. ~~& this~~ I will give you an instance in this ~~single~~ figure of Isis, ~~and for all it would be intolerably tedious & not very useful to run thro' the whole~~.

Isis, as we said before, in the first place means the supreme deity, the fruitful fountain of all being, the kind parent & preserver

of

the τοπος, a
large. 2. If
the law of e
as subjected h
dogs to show
mbols may b
abundantly
no higher
r. but hor
ough to illu
o famous
s hence deri
f symbols, as
uniformity to
hors interpre
o abacus or
lements. 3.
ypt in partic
holly, hence
rom the over
ich Egypt ow
e have header
all writers f
or the sun o

of the τοπαν, as we have explaind it at large. 2. It is signifys nature her self or the law of creation to which the creator has subjected his whole divine work. tis needless to shew how all the particular symbols may be applyd to this idea of her. tis abundantly done in authors, who generally rise no higher in their notions concerning her. but her vest or wastcoat of paps is enough to illustrate it. & who sees not the famous Ephesian diana multimammia is hence derived, with her whole bead roll of symbols, as explaind by many authors. in conformity to this idea we are to apply Kirchers interpretation of the hieroglyphics on the abacus or pedestal, importing the four elements. 3. It is signifys the land of Egypt in particular. this authors tell us expressly. hence the symbols in the pedestal mean the overflowing of the water of Nile to which Egypt owes all its happiness. in this view the hawk headed lyon ~~means~~ is the solar influence, as all writers shew. the nile begins to overflow when the sun enters the sign leo. the canopus

or

another vessel n
e solus staff fo
ion of plenty
Typhonian p
ength. in a wo
ce of the nile
e goodness of
thro' the wo
ble to pass b
his kind of loan
ounded to a co
ny that desire
ally satisfyd in
orks. I conclu
ny, as in Bolin
circa Regem.

D. Motum. That
ine, Juno, Mi
ness Bellona
that we may in
such an in
ts to affront th
ality.

in each end o
ere is a wing

or water vessel means the humid element. the lotus staff, feather & adder, means a profusion of plenty, of vitality & protection from all Typhonian powers i.e. too much heat or drought. in a word the blessing of a just flux of the nile, which they hope for, from the goodness of the deity. thus I could easily run thro' the whole table, but tis more eligible to spare both the reader & my self. for this kind of learning is only agreable, when extended to a certain degree, to its just limit. they that desire larger draughts, may be fully satisfyd in that indefatigable Kirchers works. I conclude this matter with Plato's testimony, as in Plotinus de 3. hypostas. terna omnia circa Regem. & with what Apuleius writes XI. Metam. that Isis, Dea mater Phrygia, Dea Syria, Juno, Minerva, Venus, Diana, proserpina Ceres, Bellona, Hecate &c are all one person. so that we may infer the devils craft in introducing such an infinity of deitys was in both respects to affront the true deity, in essence & in personality.

On each end of this middle region of the Iliac Table is a winged genius. these are intended to re-

× this veneration,

reprefent the angelic choir, in the prefence chamber of the deity. nothing is more obvious, than that they are copyd (in their way) from Solomons two colofs cherubim, which flood in the middle of his adytum, with extended wings that reached from one fide to the other. the Egyptian artifts indeed have difguifd'em, as every thing elfe, in this adytum. for inftance, the two thyrfigor fatellites on each fide the throne of Ifis, are in imitation of the cherubim, that flood upon the ends of the ark. here they have fet'em upon two pedeftals. the cherubim had their legs joind, thefe are divaricated. the cherubim had wings, thefe have none. fo the two winged genij point their wings downward, the facred cherubim extended their wings. the Egyptians, ~~I fuppofe, would~~ infinuate by this, × by their ftanding pofture, their readinefs to execute the divine orders, to defcend into the inferior worlds. their winged scepter which they hold in their hands, & the wings on their heads indicate their fwiftnefs, in their office: the horns their power delegated from the fupreme. before them, are two stands, made of the

lotus

the 7th or last day or hosanna the great

lotus plant, such as were commonly used in 56
temples; upon them two vases or pitchers or
ewers, which they seem to protect, as it were,
with their feathered sceptres: with the other
hand, they seem to implore power, & influence
from the deity, which they regard.

in order to understand this particular: In
the Eleusinian mysterys celebrated at Athens
which were a copy of our Egyptian, or at least
derived from the same fountain: the last day of
the solemnity, (for it lasted days) was called
πληροχοη or the
because there were two vessels so called, which
were filled with wine. one the priests set re-
garding the east, the other regarding the west.
then after saying some mystical words, they
poured them down as libations. Meursius
thinks those mystical words are to be met with
in Proclus upon Timeus. & that the priests
looking up to heaven pronounced this invocation
Υιε ο Θεου then looking down upon earth cryd
out Τοκυε I see no room to doubt
that this custom is derived from the jews, celebra-
ted the last day of the feast of tabernacles, &
called the libation or pouring forth of water. they

Homer says

bina jovis templi sita sunt in limine vasa
hoc homi bona fata gerit, mala continet illud.

they apprehend it to be a ceremonious invo-
cation of the divine favor, to grant the for-
mer & the latter rain in due season & quan-
tity, the following new year. for the next day
they goe to plowing & sowing. this is the opi-
nion of the Rabbis. perhaps it may be ori-
ginally a patriarchal custom, because its
not among the Mosaic precepts. however
it was used even to our Saviors time. as in
John VII. 37. [redacted]

we see our Savior interprets it in a sym-
bolical sense for us. Vitruvius in his preface
to his VIII book of architecture, observes, that
the Egyptians kept a water vessel in their
temples with great religion. many of those
antiquitys are still preserved in the cabinets
of the curious, commonly calld canopus's.
I doubt not but the Egyptians had a threefold

See Pythagoras's speech in Ovids Met.
the hearts at the bottom of the tablets are ex'
plain'd by plutarc. Is. & Os. to mean the earth
of Egypt particularly. a principle hot &
moist. in the left part of the world, as the
heart in the left side of the body.

* possibly they are to be understood of souls
that are to take their flight downwards, from
the intellectual fountain. the diffusion of the
divine ideas, the ideal world going into act at
creation, or renewal of creation by conserva-
tion. as the psalmist elegantly expresses it.
thou sendest forth thy breath they are created
& thou renewest the face of the earth.

it, as we ob-
r hieroglyphics
spirit, the feathers
fes, confirms it.
3. the water of
rment of horses —
hupposes the same
erring the figure
s, which I understand
— of great use in

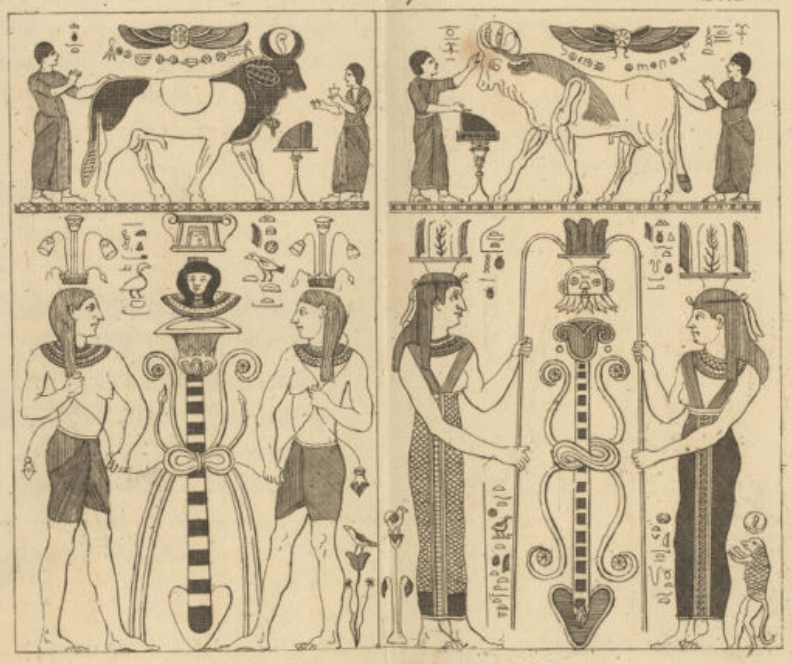
above, in this re-
ffusion of the di-
our quarters of the
ifies our interpre-
ion: to which I
add. this part of
erstood as the ady-
temple represents
ded into three parts.
ro thyrfiger atten-
ed on the upper
the side walls, to
s separated from
tapistry work, as
— the Jews. CHAP. III.

for Pythagoras
the hearts of the
plained by plutar
of Egypt particu
moist: in the lef
heart in the left

* possibly they are
that are to take the
the intellectual fou
divine ideas, the id
creation, or renew
tion. as the psalm
thou sendest forth
& thou renewest the

The two curtains or vail, seperating the adytum *from the temple.*

TAB. V.



it, as we ob-
ir hieroglyphics
spirit,* the feathers
fes, confirms it.
3. the water of
rment of terres-
hupposes the same
ering the figure
s, which I understand
of great use in
above, in this re-
ffusion of the di-
our quarters of the
ifies our interpre-
ion: to which I
add. this part of
erstood as the ady-
temple represents
ded into three parts.
o thyrsiger atten-
ed on the upper
the side walls, to
s seperated from
tapistry work, as
the Jews.

58 a.

foo Pythagora
the hearts of the
plaind by plutar
of Egypt partic
moist. in the lof
heart in the loft

* possibly they ar
that are to take th
the intellectual fo
divine ideas, the i
creation, or rend
tion. as the psalm
thou fondest forth
e thou renewest th

the two curtains or veil seper
the adytum & the temple.

generation

it, as we ob- 58
ir hieroglyphics
spirit, the feathers
fes, confirms it.
3. the water of
rmont of Torres-
hupposes the same
erring the figure
s, which I understand
- of great use in

above, in this re-
ffusion of the di-
our quarters of the
ifies our interpre-
ion: to which I
add. this part of
erstood as the ady-
temple represents
ded into three parts.
ro Thyrsiger atten-
ed on the upper
the side walls, to
s seperated from
apistry work, as
- the Jews. CHAP. III.

58 a.

too Pythagore
the hearts of the
plained by plut
of Egypt partic
moist. in the lo
heart in the left

* the spirit of life to be im-
parted to souls descending.
the fountain which runs into the
hyldan cups below.

* possibly they a
that are to take
the intellectual fo
divine ideas, the
creation, or rene
tion. as the psal
thou sendest forth
thou renewest th

threefold understanding of it, as we observed, they had in all their hieroglyphics 58
1. the gift of the divine spirit,[x] the feathered sceptres hung over those vases, confirms it. 2. the sidereal influence. 3. the water of the river nile, the complement of terrestrial felicity in Egypt. I suppose the same thing is to be affirmed concerning the figure in the circle upon their heads, which I understand to be a waterbudget, a matter of great use in egypt.

the four winged animals above, in this region, I take to mean the diffusion of the divine influence to all the four quarters of the universe.* & so we have finished our interpretation of this empyreal region: to which I have only this observation to add. this part of the Isiac table is to be understood as the adytum of the temple, which temple represents the universe. imagin it divided into three parts. the throne of Isis & her two thyrsiger attendants were carved or depicted on the upper end wall: the other two on the side walls, to the right & the left. this was seperated from the sanctum, by a vail of tapistry work, as in the sacred structures of the Jews. CHAP. III.

X On each end of this empyreal region is a compartiment with two oxen represented as standing on two sacred stands, or tables supported by one foot. + ~~this was~~ the vail or tapestry partition before the inward recess or adytum. between them was the entrance into it. this is the cortina or in english, curtain, the word used by our translators of the bible. ~~I am persuaded that~~ this vail is designd to represent ⊙ generation & corruption, life & death; that reciprocation of matter which is the copula & band, the foundation of the subsistance of things, the continuation of the world. to this alludes Hippocrates de dieta, when he says, nothing is created or perishes. those are the two dolubra or chapels mentiond by Pliny VIII. 46. one lucky, the other contrary.

thus Heraclitus in Diog. Laert. of the two contrary principles. in those contrarietys, that which leads to generation, is call'd war & strife; that which leads to corruption, concord & peace. change is call'd a journey upwards or downwards. & we may discern somewhat of this notion in Homers shield of Achilles. the egyptian notion was, that our souls change into all sorts of animals & plants as well as others of our own species: & this I suppose is

picturd p. 60.

& those two particulars are not rightly understood by Kircher: they compose
⊙ the mundus hylæus the fund of matter wh is the subject of
the one intimates the generation of all things as well metals, minerals & what is under the earth as plants & animals that adorn the face of the globe. this is represented by a sacred stand with an image of Apis upon it. the column or support of the stand has ~~a figur~~ heart like figure at the base, wh may obviously be improvd to mean that universal principle of the world, love, the first movement toward a change, wh produces things & conserves the face of creation. the column its self seems to mean a young sprouting plant, the black & white squares within it mean matter & the change thereof. that & the lovers knot twisted about it like the tænia of Isis in Macrobius mean, as well the various faces

60 faces of the moon as her power which is em-
" ployd in material subjects, begetting all things
" conceiving all things, light & darkness, day &
" night, life & death, beginning & end. the capital
of the column is made of that figure wh the E-
gyptians call the head of Serapis made up of all
kinds of material things, metals, minerals, animal,
vegetable: upon it in a kind of vase 3 feathers.
meaning this power exerted in the three kingdoms.
the two feminin figures attending & as it were
assistant in supporting the frame with naked breast
youthful, the one with a mammiforous garm.
evidently mean the bringing up of young.

below in one corner is a frog upon the lotus
flower importing hylean moist matter, the mix-
ture of solid & fluid wh gives motion to matter
& facilitates the generation of things. in the
other corner is the cyno cephalus wh ~~Horus~~
~~says~~ is the symbol of the ~~moon in Leo~~ vernal equinox the time
of the great renewal of the world animal &
~~a half moon in its first quarter upon his head, in~~
vegetable
~~it an asp, meaning its influence in giving life.~~

the opposite part of the vail I take to mean corruption that other mode of matter as necessary as the former in the conservation of the world. this is equally a renewal of forms with the other, & according to St. Pauls true philosophy, the seed is not quick-ned except it dye i.e. every seed must lose its present form by corruption, in order to receive a more beautiful one, by analogy from wh he argues, we are by dissolution to receive a more glorious body. this is prettyly expressd in the Egyptian method by a sacred stand, upon wh is the ox Mnevis, black & white. the lotus flowerd column supporting it, marks white & black as well as the color of the ox, denote that forementiond vicissitude of things, change in the parts of matter, wh may be called the foundation & support of the world. that concordant strife, attraction & repulse like Sr. Isaac Newtons gravitation wh is the grand conservator of the universal machine.

I avoyd being tedious in explaining those things & leave much to the discernment of the intelligent reader. the head of the capital is subterranean Isis or egyptian hecate, the genius of that principle that works beneath the earth. she has dogs ears as executing her charge with watchfulness & fidelity. a black vail, her hidden operations. upon her head the great gate thro' which the new forms arise. the tendrils of a vine on each side, are the young & infirm productions which require nurses care & culture. the two assistant figures with pendulous breasts & brooches on are androgynous & mean the union of the male & female principle of generation, which lys the knots of conservation of all the infinite species of created material things. the empty heart-like figure at the bottom of the column is like the plantulæ seminales of vegetables, or the o-mentæ eggs of animals, whence they draw their first nourishment for a time. the tuteli on the heads of the two assistants denote the eruption of vegetables out of the earth.

Egypt worshipt two oxen here pictur'd a white one & a pyed one, this according to apuleius symbolizd the fruitful deity of omnipotent nature. Kircher gives a copious discourse upon this, to whom I recommend the curious reader. p. 256. obel. pamphil. in a word, it means the action of the sun upon the earth, the origin of fecundity. the divine hierogram the winged circle above shows whence that power & influence is deriv'd. the pyed one Mnevis wears the necklace of Isis and under the hierogram is stretched the like, meaning the ornament of the creative power. there is a trough or manger before the oxen for them to eat in: & two priests attendant in long black garments, with shoes made of Egyptian papyrus. as Herodotus mentions II. 39.

the adytum before which these curtains are stretch'd was call'd the oracle in imitation of the hebrews, whence by the heathen, oracles in general were call'd cortina: as in Virgil

nce to Joha
aining the Delp
pestry hangings
er initating the
imes the wrote
ide that obsolete
. where the wo
grove.

the oxen mae
earth, the subjec
tion.

nec te Phoebi cortina fefellit.

meaning the Delphic oracle, at first formed by tapistry hangings fastned on trees, in that manner imitating the Mosaic oracle. So in after times the wretched idolatrous jews fell back into that obsolete folly mentiond II. Kings XXIII. 7. where the women wove hangings for the grove.

The oxen ~~moc~~ are the symbols of the fruitful earth, the subject of all generation & corruption.

marriage the coment & origin of socidly is meant by the curtains. two hearts at the bottom of the lotus's.

~~Hor~~

The k

× which are the 12 ~~rectors~~, correspondent ~~Rector~~ of to the Zodiacal houses: & to the 12 months of the year.

* 5 on each side or length of the temple
1. on each side ~~of the~~ door, in the west end of the temple, in the next plate.

~~as in the sacred structures of the jews.~~
~~now proceed to the other parts.~~

CHAP. III.

The artists of this table chose to set the empyreal world in the center of the table. the upper region here is the sidereal world, to which they suppose the divine power next ~~deducts~~ passes, & thro it to our terrestrial world, pictured by the bottom region of the table. much need not be said, concerning this sidereal world. we see it consists in 12 human figures, disposed in 4 triads or triplicitys, each triad must be supposed to respect a quarter of the heavens. but if we imagine a line dividing this region in the middle we have the two sides of the sanctum of the temple, reaching from the vail to the outward wall or partition between the sanctum & the porch, where the door is.† hence we find the adytum was of a cubic form, or a single square, the sanctum of a ~~double cube~~ parallelogram, as the sacred structures of the jews, the archetypi of this Egyptian. ~~& from that tapistry vail called cortina, the oracles in general were denominated cortina as in Virgil, nec te Phoebi cortina~~

pictured in their way in those two curtains.
The very waving of them & folds, seem to represent the thing designed by them, a perpetual ~~change of things~~. shifting of things, an opening & closing.

This is rightly placed betw. the empyreal & sidereal world bec importing matt. the subject of creation of regeneration, of dissolution & change of forms. thus Pythagoras Ovid met. XV.

nec species sua cuiq manet, rerumq novatrix
ex aliis alias reparat Natura figuras.
nec pit in tanto quicquam, mihi crede, mundo
sed variat, faciq novat, nasciq vocatur,
incipe esse alius, qua ante fuit ante, moriq
desinere illud idem, cum sint huc forsitan illa
hac translata illuc: summa tamen omnia constant.
nil equidem duraro diu sub imagine eadem
credideram.

~~cortina sepelliit~~.

To give a proper idea of this sidereal world of the Egyptians, here represented, we must remark, that Homers antrum nymphaarum in the XIII odyssey, is a like mystical temple, to what we are describing; I mean of the same intent. So is Trophonius's cave, the cave of Mithras in Persia, the Samothracian & all the rest. I dont mean they were pictured exactly like our Egyptian: every nation dressd em up according to their own notions, or fancyd improvements upon the original, from whence they copyd; as this we are upon, from the sacred ones. but as the intent of all was the same, there was a general similitude in all. & we must consult them all, as far as we have any memoirs, to explain this only one, which Antiquity has transmitted to us, in picture.

Homer was well acquainted with the sacreds of Orpheus, & thence forms his antrum nymphaarum or cave of souls, to which, he says, there are two gates, the one respecting the north, & thro' that only, those of human race can pass: the other

X he means the two tropics: the north of ☋. the south of ☊.

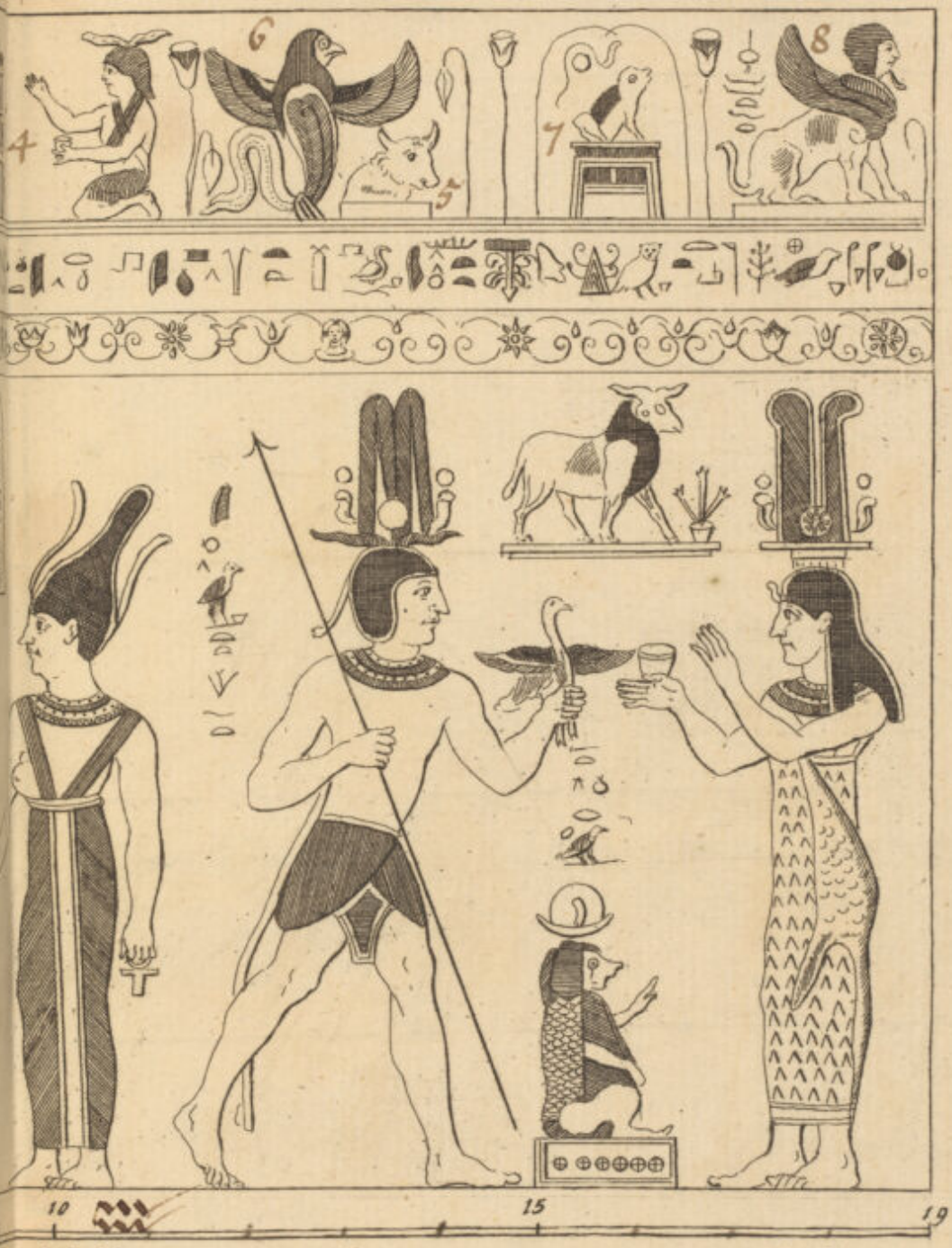
In the dissection of this plate, I have set the cornishes over, just as they are in the table: tho' in reality, it ſh.d ſeem, the artists of the table transpos'd 'em, to render the affair more difficult & myſterious.

scale of cubits are

The side of the egyptian mystic

temple fronting the south.

TAB. VI.



Scale of Cubits

scale of cubits and

The side of the egyptian mystic temple fronting the south.

TAB. VI.

X ho n
Ꝏ. tho

In tho
nishos
in roali
mausposs
cult of

de of the egyptian mystic temple

scale of cubits

the
the
uls
the, "
ing, "
ding "
too
quity
the
d of
the
the, "
figns
of "
the "
cond, "
thru "
gion
u
the
of
the,
and

X h
Co.

In
influ
in re
mauf
cult

the oth[illegible] opposing the south, is divine & altogether impassable for mortals, but the gods alone goe thro' thero. X

Porphyry wrote a book on this cave of the nymphs & says its an image & symbol of the world, the naiades or nymphs are the souls passing into ~~their~~ bodys. one gate, says he, is the thoroughfare of the souls descending, the other of the souls (not the gods) ascending again into heaven. but I think Porphyry is too nice, in this ~~critical~~ difference. for all antiquity thought, there was one gate of the gods, & the milky way was, as it were, the Roman road of heaven. Macrobius, thus explains it ~~this excellently well~~. somn. scip. I. 12. the milky way, says he, cuts the zodiac in two parts, in the tropical signs of cancer & capricorn. these are the gates of the sun, the termus of his course. cancer is the gate of men, because by it their souls descend, capricorn of the gods, because the souls return that way. in the first part of this upper region in the Isiac table, we see the great southern triad or genii of the tropic of capricorn, in the sidereal world. these, as is to be understood of all the rest, are delegates, & act in conformity to, the divine triad of the empyreal world, & they are

the other respecting the south, is divine & altogether impassable for mortals, but the gods alone goe thro' thero. X

Porphyry wrote a book on this cave of the nymphs & says its an image & symbol of the world, the naiades or nymphs are the souls passing into ~~their~~ bodys. one gate, says he, is the thoroughfare of the souls descending, the other of the souls (not the gods) ascending again into heaven. but I think Porphyry is too nice, in this ~~critical~~ difference. for all antiquity thought, there was one gate of the gods, & the milky way was, as it were, the Roman road of heaven. Macrobius thus explains it ~~this excellently well~~. somn. scip. I. 12. the milky way, says he, cuts the zodiac in two parts, in the tropical signs of cancer & capricorn. these are the gates of the sun, the terms of his course. cancer is the gate of men, because by it their souls descend, capricorn of the gods, because the souls return that way. in the first part of this upper region in the Iliac table, we see the great southern triad or genii of the tropic of capricorn, in the sidereal world. these, as is to be understood of all the rest, are delegates & act in conformity to, the divine triad of the empyreal world, & they are

✠ the sacrificer is the fa^r. in this triad, to whom the other two look.

× many ages before, young Jacob at Bethel, calls his altar at Bethel, the gate of heaven.

⊙ one of the genii is in the next plate, on one side of the door: that ~~sign of aries~~ with a hawks feather in his hand: the figure of aries

are equally called pater, mens, & potentia. ~~His has a lotus staff. Osiris is here the sacrificer.~~ the goat was the winter sacrifice. the altar is made in form of a gate, respecting the sidereal tropical gate, the porta divina: & intimates, that by religious rites, the gate of heaven ~~is open~~ is open, & an intercourse with the gods. the chinese now set up such a gate to the entrance of the enclosure of their temples. they call it a Tory, a word much akin to the greek Θυρα, & our door, so that tis probably a patriarchal custom; as old as languages. see the pictures of 'em in Kæmfers Japan.

The next triad is of apis. ~~he~~ tis represented in the upper part of the table, with a pot of vegetables before him, the restorer of mundane plenty. at this time of the year, the ram was the universal sacrifice. he has a black vail on, to denote my story. underneath is the baboon, which indicates the vernal equinox ~~time~~. ~~I cannot translate~~ the proofs of these things ~~from~~ are in Kircher ~~who has done it very well~~ copiously. thither I refer the reader. but Horus apollo in his hieroglyphics, mentions it expressly. the crescent upon his head with an asp in it, denotes the new moon, nearest the

Theseus stampt an ox on his coyns as Plutarch says.

☉ who had a fixt year ☾

× the fa^r or mother of the triad (all one)

♄ ☾ vehemence of the solar
♃ a bird admirable for its variety of colors denotes
♂ the potential genius
♀ the hawks feather is a powerful prophylactic of evil, p too much heat or moisture.

the equinoctial, when they began the year, in imitation of the hebrews. thus Virgil in georg. candidus auratis aperit quum cornibus annum taurus & adverso cedens canis occidit astro. I speak this of the Egyptians ~~that~~ reckoned the intercalary day, as Herodotus mentions.

here Isis[x] has a gown made of nebrid or fawn skin, meaning the generation or production of young animals at this time of the year. Osiris the ~~first~~ second or. mentor genius has a spear & a phœnicopterus in his hands. the one means the power[y] ~~of his~~ rays now passing toward the northern hemisphere; the other[z] the abundance of flowers & fruits. but because moisture is equally necessary to the production of things, Isis presents her cup. & mercury behind[h] his feather & cup.[q] this half composed the south side of the temple.

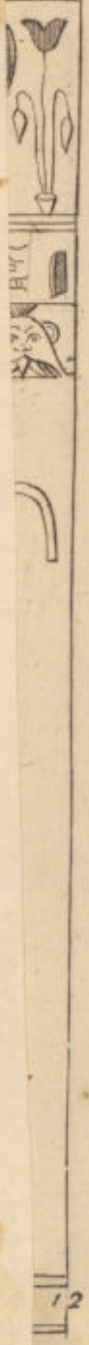
The other half was the northern side part of the fanum of the temple. & consists of two triads 1. the triad of Ibis, being the tropic of cancer. this is the gate of souls descending, according to Homer, perhaps intimated by the figure of Ibis with a hawks head & wings. the black vail, perhaps means their invisible nature, the hinder part of a lyon, the bodys they descend to. the

Plutarch says

Horus dr.

phylacte

VIII



The side of the egyptian myst

Scale of Cub

c temple fronting the north.

TAB · VII ·

The side of the egyptian mystic temple fronting the north.

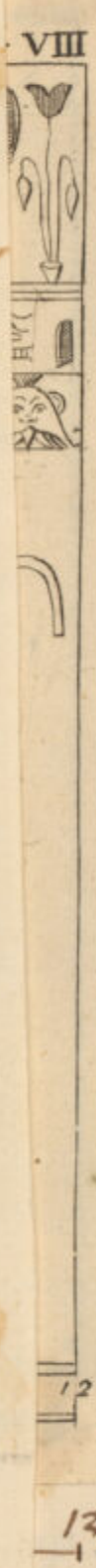
TAB · VII

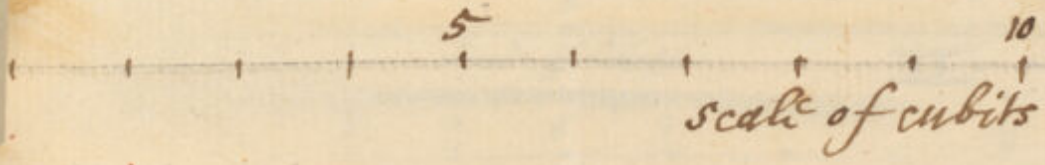
Alle ogyphian my Sh

5r

So

side of the egyptian mystic temple fr





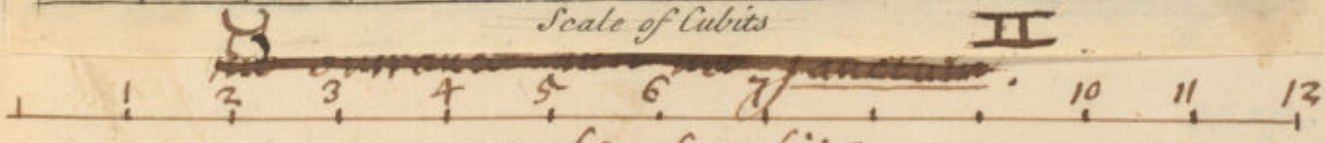

The end of the
opening tomb

The inside end of the egyptian mystic temple

The end of the egyptian mystic temple, within, opening towards the ~~south~~ west.

TAB · VIII

Scale of Cubits



Scale of cubits

⊙ the lextil moon upon his head I suppose intimates the concern wch that luminary has in ~~the~~ generation & parturition. this figure of Isis likewise is the symbol of the overflowing of the Nile at this time of the year. the figure behind has the star Sothis, or Sirius over its head, between two black bulls horns, bec this overflowing began at the rising of that star. the other feminin genius next the door with a Thyrsus or crooked staff in one hand, a plant in the other, has an asp upon its head, & a lextile moon above it; the asp has a hawks head. Kircher interprets them largely pa. 116. this is the summer quarter of the year.

4 thro the door of the east end of the temple wch conducts us into the porch.

~~The remaining three figures constitute the other equinoctial triad, or autumnal, of the~~ the 6 quadrifid circles on the podistal, correspondent to the like, on the podistal of the baboon, most probably mean the 12 months of the year, separated by the equinoxes, as ⊙ also by the tropics, which makes the 4 triads.

The remaining three figures constitute the other equinoctial triad, the autumnal, of ♃. those are the 12 rectors of the sidereal world, of the 12 zodiacal signs & months. they are disposed male & female for a most obvious reason & what we have hinted at before. now we descend to the terrestrial world ♃.

The inferior region of the table of Isis, lying under the middlemost & principal designs the terrestrial world, & the administration thereof, by the appropriate genij: who deriving their power from above, transmitted thro' the sidereal world, strenuously execute their commissioned charge, over the world ~~committed~~ to their care, & that according to the exemplar of the supreme archetype.

chap.

x as I understand him.

TAB. IX.

CHAP. IV.

The reader has been led a sublime voyage, thro' the upper & thro' the middle heaven of the aulicus. he is now brought down to the world again. for this is meant by the lower region of the Isiac table. where we also ~~again~~ discern 12 human figures, which are here divided into 4 triads or triplicitys, in conformity to the ~~Upper~~ superior world. three imaginary lines drawn, so as to seperate those triplicitys, form the 4 sides or quarters of this region; regarding the 4 quarters of the heavens. for we are to understand this ~~represents~~ is the porch of the mystic temple, we have been describing; & those four sides form the oblong square of it. of the two gates we observe here, one is the door of the sanctum, the other is the outer door of all, in the fore-front of the temple. for they had a portico of pillars, in imitation of Solomons temple, besides this portico; which Strabo intimates XVII. X

The first triad on our left hand in the table, is the

he is the Janus of the latins as Hecate is Jana the Diana janitrix in Orph. Argon. much to our purpose.

the steps mean descent. i.e. of souls coming down from the autumnal equinox.

~~* such as have the lower degree of souls.~~

The gate of HORVS *in the porch of the egyptian mystic temple.*

TAB · IX ·

6.

Scale of Cubits

& such as have the lower degree of sense:

This is one side of the mystic temple, the priesthood so habited, the ιεροποιοι

the triad of the great mundane gate, the porta oriontis; they mean that fronting the east, between the sanctum & the porch. this is the gate of Horus, whom we see standing in it. I mentiond before, that Osiris & Horus is the same person. this is to be understood as all the other Egyptian hieroglyphs, in respect of the different worlds, to which they are applyd. for instance. Osiris in the empyrean world is a person of the deity, in the sideroal world, he is the genius of the sun, in the world below, he is Horus the delegated Osiris, the genius that acts by his power: the effect of the sun in our earthly scene of elements. & in that respect he may be calld the soul of our world, the author of all motion & life, in a philosophical sense. but we are to consider our mystical temple, besides a representation of material subjects with a better view regards chiefly its intellectual ones. so that this Horus is the parent of the human race, who opens his gate to admit descending souls into the world. the souls descend from the intellectual fountain, Isis the supreme thro all the ranges, or spheres of the sideroal

sidereal space ~~worlds~~, & then enter our elementary world; are cloathed with a body, by the favor of Horus.

Macrobius in his comment on the dream of Scipio, explains this excellently well & largely. I. 12. he shows, in an astrological way, but much more elegantly, than the vulgar professors therein; how the soul in its passage, thro' the planetary orbs, gains all its affections & qualitys, till in the lunar one, or lowest, it takes up the elemental part, & faculty of growing & increasing in bulk. this triad here before us, may be called the horoscope, or instant of its dropping into the world, or that schema of the heavens, which they observe upon nativitys, when the fate of their future fortune is impressed.

let us remark the Egyptian delicacy here in the picture of Horus. this, we said, was the door between the *sanctum* & porch, in the partition wall. it fronted the east, that is, looked toward the east, which the temple fronted, as Solomons. Horus is first seen of those that enter in. he is the regent genius of the place, the *rex sacrorum*, as the antients call him, or high priest of the temple. therefore if an

× Horus is the greek χουρος, χωρος aspirated, the lad, the son: as we mentioned before, the same as Osiris.

initiation. the person initiated is drest like a dead person. for initiation was as death: just as the christian institution teaches us. know you not says S. Paul, that we who have been baptized into "Christ, were baptized into his death. that we "are buryed with him by baptism into death. for "initiation teaches us to mortify our earthly ⊂ *

⊙ Plinys nat. hist. XXXI. 2.

* ⊂ corruptible part, in order for a new ⊂ better life.

an initiated person was asked, by any of his brethren, where stood the rex sacrorum or king, he would answer, in the east, or regarding the sun rising. for as the sun rising opens the door of the world, between the sidereal & material regions: so Horus or the king, opens the door of the mystic temple, correspondent thereto. X

this door of Horus's is adorned with flowers divided by ~~quadrifid~~ circles variously crossed. these little ornaments are not without their meaning; & are 52 in number, the weeks of the year. this evidently points out ~~indicates~~ natures various processes, in the generation of animals. for the gestation in the womb, of all creatures, is performed by weeks, of a determined number providence having stampt a most sacred character, both in a natural, as well as religious sense, upon this division of time; to teach us, that its of the utmost consequence, even in the ordinary government of the world. the great hieroglyphical of Cnef, the winged circle, upon the cornish of the gate, indicates the divinity passing thro all things: the supreme mind. to which the words of the poet may be appositely applyd, in this VI. Aneid.

mens

+ & of all the orientals.

× several years agoe Mr Folkes & I have discoursed
together

mens agitat molem & magno se corpore miscet.
inde hominum pecudumq genus vitaq volantum
& quæ marmoreo fert monstra sub æquore pontus.
ignis est ollis vigor & cœlestis origo. &c.
Anchises here is discoursing to Æneas, in
the Elysian shades, concerning the souls just
then passing this gate of ours, into life.

Horus is represented standing, as vigilant &
intent upon his office, dressd all over with a net-
like garment, which covers his very foot, with
a staff in his hand, adorned at top with the
head of a paroquet, & a crutch or cross toward
the top; likewise with a crook & whip in his
hands. he has a collar on, about his neck, as
most of the figures have, both male & female.
is the cross of the chinese to this day.+ behind,
from his collar proceeds a crooked tendril,
having at the end a triangle transfixing a
globe. his head is covered with a black cap.

this is that figure so comon in the cabi-
nets of vertuosos, a span in height, made of
potters ware, white & shining, like the chinese
manufacture.× ~~I have often amused my self in~~
~~thinking~~ on the very many similitudes, betwen
the

discourse

customs of
tod to us,
ge; a machine
ments of the
ed them, the
ticipechal o
ddel. On
of Horns, &
ters far be
[illegible]
ts, which are
of mummys,
and Ba
ssession, w
lets, they a
of regenera
ive particula
to be formed
while they
of hands, &
the pastoral
the net like
when
was drawing
the print

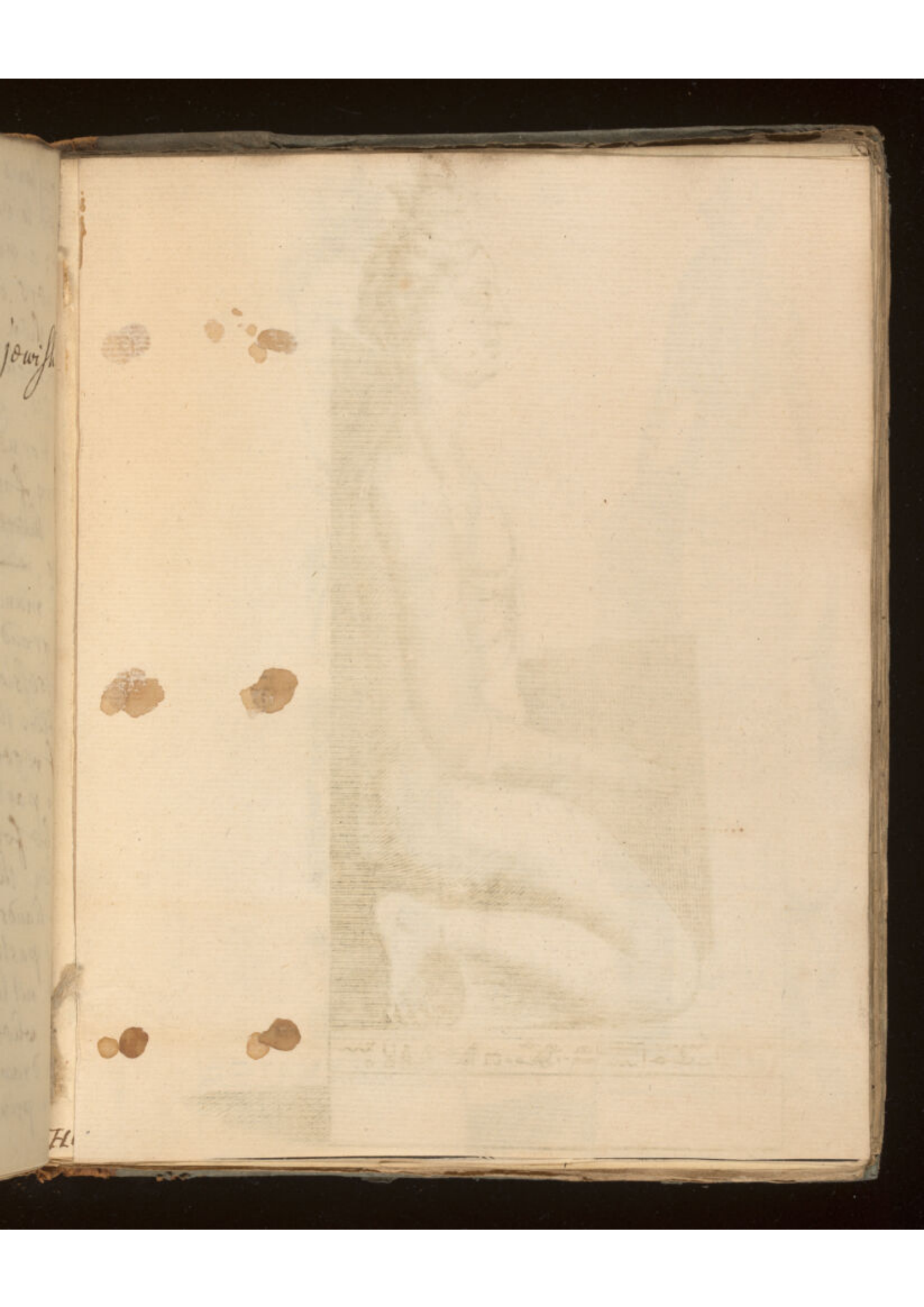
the customs of the antient egyptians, as transmitted to us, by historians, & the present chinese: a nation very studious to preserve the manners of their ancestors. these comon customs then, they derive from their first patriarchal original, before they divided at Babel. & in order to understand this figure of Horus, & his manner of dress, we must go very far back.

~~there are two particulars in~~ these fichil statues, ~~which~~ are commonly taken out of the breasts of mummys, brought to us from the vaults near grand Cairo. I have drawn out one, in my possession, which will illustrate that in the table: they are both the same, Horus the god of regeneration, or rejuvenisence. there are two particulars in them, that demonstrate them to be formed, from the bodys of Jacob & Joseph, when they were embalmed in Egypt: the crossing of hands, ~~commonly observed in their fabric~~ the pastoral instruments, the crook, ~~the~~ whip & the net like pouch, hanging over the sholder.

when the great patriarch Jacob in Egypt, was drawing near the period of his days; Joseph then prime minister to the king, carrys his two

sons

the beard of Jacob & Joseph is of the jewish fashion to this very day.

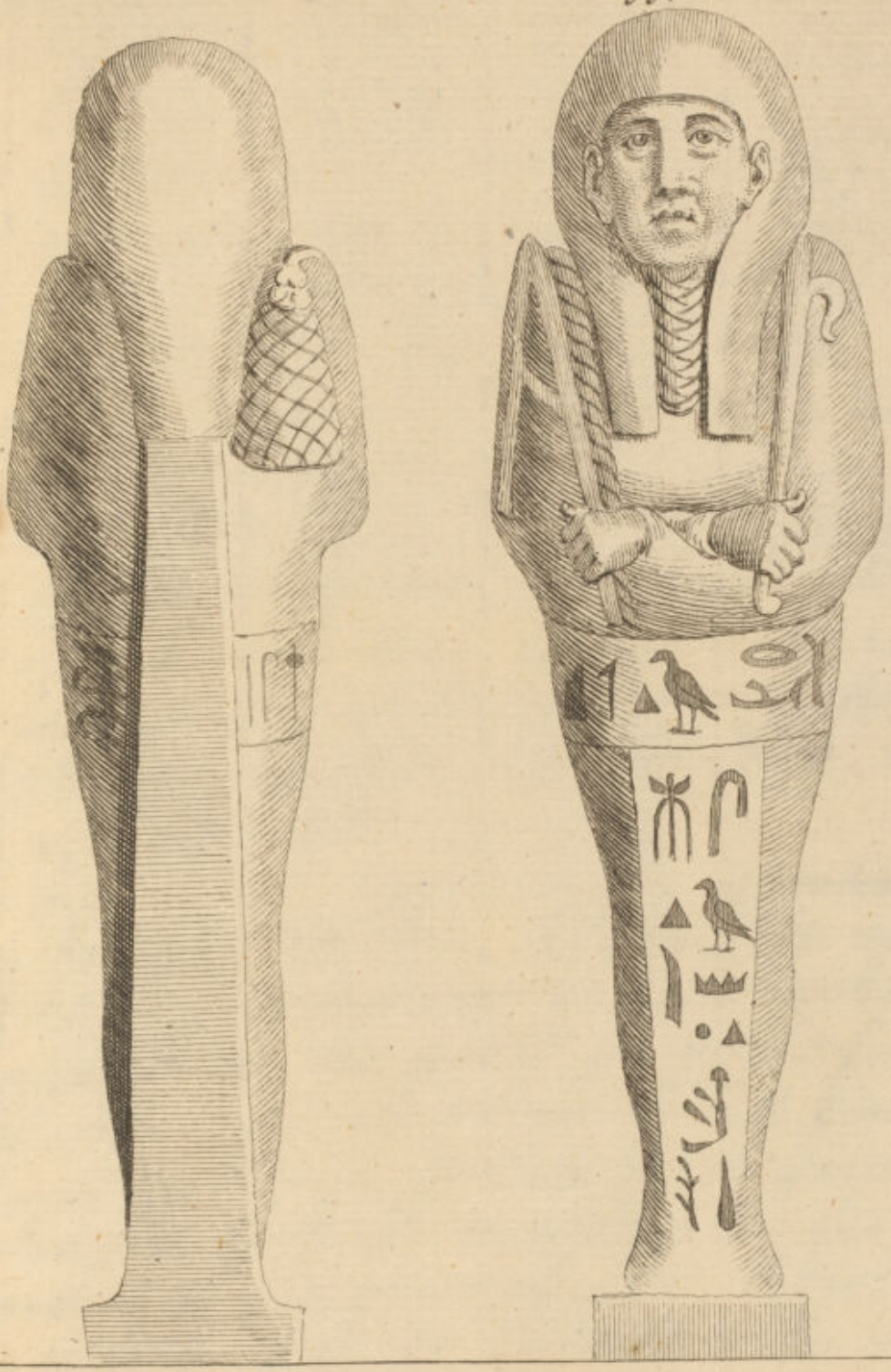


ISIS a latere

Oppositi lateris
Inscriptio.

ISIS a latere

JOSEPH embalm'd in Egypt.



HORVS *fictilis Egyptiacus penes W. Stukeley 1738.*

with him
earnest do
royal place
makes his so
will in the
by the sa
deeply adore
self upon
interpreted
ours, to be
God, which
leaning on h
oath in
most solem
of profa
really poli
after this
blessing Jos
ing of hig
dion or form
family, wo
but too was
God almig
self hope,
his son Jos

sons with him, to visit him. Jacob declard his earnest desire to be buryed at Hebron; in the buryal place of his fathers, Isaac & Abraham: & makes his son swear, that he would performe his will, in that particular. & he sware unto him by the sacred name of Jehovah, more particularly adored in this family. & Israel bowed himself upon the beds head. Gen. XLVII. 31. this is interpreted by the admirable author to the hebrews, to be a religious prostration or worship of god, which the aged patriarch performed, leaning on his staff, upon his couch. when they took an oath in those days, it was done with utmost solemnity & reverence; not in the trivial or profane manner now practised, but as a really religious act.

after this, Jacob declares his intention of blessing Josephs two sons. benediction was a thing of highest importance in patriarchal times, often performed by the priest, or by the father of the family, who was the priest of that family. this too was done in a solemn & religious way, & god almighty faild not to ratify it: for the priest here, is in the place of god. Jacob declares to his son Joseph, that god appeard to him at Luz"

&

x & the Egyptian monarch had accepted of a
blessing from Jacob. Gen. XLVII. 7. again 10.

of a
gain

& blessed him, personally.* therefore in per- 72
forming this ceremony, as Joseph brings his
two sons forward, to his aged & dim-
sighted father: that he might conveniently lay
his hands on them; he places the eldest opposite
to Jacobs right hand, the youngest to his
left hand, & bowed himself with his face to the
earth. Jacob then under the influence of the
divine spirit, & foreseeing events, crosses his
arms, & laying his right hand on the youngest, his
left hand on the eldest, pronounces his blessing
on Joseph & his sons. upon this a parly en-
sued; Joseph apprehending his father was mis-
taken, informs him of it. this parly in an un-
known language, to the great princes or priests
(for they were one at that time) & this extrar-
dinary ceremony of crossing arms, no doubt,
was much taken notice of, by them attending on
Josephs person.

which Jacob dyed, that his request might be
performed, of burying him in the land of Canaan,
his son ordered his physicians to embalm him; as
was their usage in persons of the highest rank
& he was buryed in the same manner, with the
utmost ceremony & magnificence.

it may be asserted without presumption, that the

⊙ instruments.

'tis pleasant enough to hear plutarchs acc^t. of this matter. the story is, that the body of Osiris, when slain by Typhon, was cast into the nile. that Isis drag'd it out again by help of a hook & not.

× בארון in area, from whence

+ & perhaps our bier.

the physicians the servants of Joseph embalmed his father, with his arms across in the manner of the mummys & of our sickl image, which is the representative of an embalmed body. & what proves it further, are the instruments in their hands, the crook, the whip & the pouch. these are all pastorital: when pharaoh asked the sons of Jacob their occupation. they said, they were shepherds, they & their fathers. the crook pertaind to the sheep, the whip to the cattle, oxen, asses: the net like pouch, as our hawking bags, was necessary for people that remained in the field, all day long: & it was the custom to hang it over their shoulder. pharaoh gave them the land of goshen, a level, marshy country, all of pasturage, fit for their manner of life: ~~for a shepherd is an abomination to the Egyptians, says the sacred history. Gen. XLVI. 34.~~ Gen. XLVII. 3.

when Joseph was to die, he took an oath of his brethren, that they should carry his body likewise, to be buryed in the land of Canaan. & they embalmed him, & he was put in a coffin in Egypt. this coffin is called barys in the original, the Egyptian word.† it means, that the coffin was made of the cypress wood & cut in the shape of the inclosed body,

* published by my fr.d Mr ~~Gordon~~ Vertue.

+ from the crook thus used, came the Etruscan lituus

body, with all the symbolical paintings upon it. just as we see them at this day, particularly as that before mentiond, of Mr Lethullhers.[x] that was set upright, in some room for that purpose, & kept there, during the stay of the Israelites in egypt, & carryd along with them at the exodus, 144 years after.

the Egyptians who saw & observed all that past, relating to this holy family, perceiving the deity more especially present with them, in that most extraordinary multiplication & encrease, both in their familys & in their cattel; attributed it to this body of the divine Joseph, present with them, which they supposd, the residence of the deity. therefore they affixed their idea of Horus upon it, & notwithstanding their prejudice against the occupation, took up the fashion of dressing their embalmed bodys, in the same way, & ornamenting them with those pastoritial instruments: in hopes thereby to derive the like blessing & protection of heaven.[+] & they made those icunculi we are speaking of, conformable to that idea, as amellotic, & capable of driving off all evil & Typhonian powers, preserving them from the devil, & conducting

Proclus in I comm. on the theology of Plato, observes, in the mysteys, those who are initiated at first meet with manifold & multiform Gods but being entred & throughly initiated, they receive the divine illumination, & participate the very deity.

ing them to a happy resurrection. those they always put into the breast of the mummy, for that purpose, where we now find em. Sr. Hans Sloan has a great variety of them, in his admirable collection.

Horus then in our table, is drest like one of the bodys of the mummys, particularly like Josephs, a man in whom Pharaoh declard, the spirit of god is, Gen. XLI. 38. therefore calld him by the honorary name of Saphnat-pani which means, Saviors face, a living image of the deity. (from him they named one of their months Pauni. as they always study an infinite variety in their designs, they turnd his shepherds pouchhord, into a garment way, perhaps meaning thereby, in their symbolical, to picture out Joseph more particularly, as the preserver of their country in a famine; for the pouch wherein the shepherds carry their provision, is an apt hieroglyphic for it. perhaps they took up this custom of dressing their Horus in a not-like garment, from the Mosaic Tabernacle, composd of tapistry, workd in somewhat of a not like form. for they plainly perceivd the spirit of Jehovah, which they thought

another reason & I judg a very substantial one, why the garment of Horus is not like is this. in the country of Egypt, they provide a net to hang over them in bed, to protect them against the gnats, which are exceeding troublesom. just as they practise in my native country Lincolnshire Holland. hence they very aptly turnd it into a sacred symbol, as amulet & which was to keep off those offensive & evil powers, that might annoy the decayed body. & this I take to be the god of Ekron Baalzebub II. Kings I. 2. called chief of the devils in the new testament by way of opposition to the idolatrous heathen notion of Osiris or Horus: ⊖ ros Myd. for king Ahaziah fell thro a lattice in his upper chamber & hurt himself & that perhaps was the reason that he consulted this god drest in lattice like net-work. of this read the learned Selden VI. cap. de Diis Syris.

thought resident in Joseph, both alive & dead, was now with the Israelites & said to dwell in that tabernacle. I saw one of those mummys dresst up in such a net-work habit, painted: it was once in possession of Mr Clark. X

the heart they thought the seat of the soul, therefore placed those little images there. I take it, that they learnt the trick of making those images from some, which Jacobs family brought along with them into Egypt; such as they brought originally from mesopotamia; those gods particularly, which Rachel stole from her father Laban, called Teraphim. & those, I imagin, were the originals of idolworship, being resemblances of their ancestors, as it were, family pictures: & to which, in time, they paid more than a civil veneration. Epiphanius writes, that Terah father of Abraham, was an artificer this way, particularly that he made images in potters ware, of white clay, as ours. before his time, they only drew out their ancestors faces, in lines & colors, in painting. Suidas voce Seruq, says the like.

now the Jacob, when he went to build a temple to god, at Bethel, Gen. XXXV. took away all those images from his numerous houshold, & buryed 'em

H with a zeal like that of Rachel

X a person skilled in the art of designing, by the assistance of antient learning, may discover the import of the major part of their hieroglyphics.

om under an oak at Shechem; yet probably, some of his people would be fond enough, to keep back their favorite gods, or might get fresh ones, which they brought with them into Egypt: from whence the Egyptians took up the fancy for making them. Those are the Lares & penates of the ancients, the Dii Cabiri, which Dardanus stole from Samothrace, & which Æneas afterward carryed with him into Italy. our Druids seem to have seperated from this country, before the fashion of images came into it, because we find nothing of that sort, justly to be referd to them.

Horus then is the genius who presides over the charge of renascence; whether of souls that come first into the world, or of those that have past thro' tryal & purgation & are permitted to make a secondary appearance here. The hieroglyphic inscriptions on them, are hymns invoking the kindly protection, & help of the ~~god~~ genius, for that purpose; either to let them repass the same way, to heaven, by wh they came, or to forward their resuscitation on this earthly stage. x thus I end & over to interpret that on my little image.

The first figure is of Horus sitting, with a crook in his hand. 2. of the deity sitting, this may be called a

by the
the
lies.

+ or pyramid meaning eternity.

⊙ renewed by casting off its coat.
♃ they have a notion of every thing being ad-
ministred, in the regimen of the world, by Ni-
plicity, conformable to the first being.

× gourd meaning the future life

a running hand way of expressing. 3. a segm.ts 78
of a circle horizontally, meaning celestial. 4. the
boat of barys, or ferry of Charon. 5. the hawk,
emblem of the supreme deity. 6. a triangle.th 7.
a paraquet headed staff, 8. a sacred seat.
9. the eye of providence. 10 a snake, symbol
of vitality. 11. a circle with 3 rivulets issuing.th
12. a staff with a circle toward the head.
13. a crooked staff or lituus. 14. an upright
staff. all which put together seem to mean
thus much.

1. o thou beneficent horus, the shepherd.
2. endowed with power from the supreme.
3. conduct the celestial 4. barys. 5. c by
the auspices of the deity 6. ~~[illegible]~~ eternal. 7. who bears
the paraquet headed staff. 8. c sits on the sa-
cred seat. 9. who sees all things. 10. life renewed.
11. from the divine triple fountain 12. by its
regular c divine descent. 13. bring back. 14. to
this present subject.

the perpendicular label thus. 1. a lituus. 2. a
branch of peach tree inverted, an emblem of re-
generation. 3. the hawk. 4. ~~triangle~~ pyramid. 5. a crown.
6. a feather. 7. ~~triangle~~ pyramid. 8. a circle. 9. Horus. 10 a X
~~pyramid~~. 11. a young sprout of a tree. thus to be in-

initiation was death & resurrection fro death agreable to christianity. know you not, says S. Paul, that we who are baptized into Christ are baptized into his death. & that we are buryd with him by baptism into death.

it means indeed, a death unto sin: mortifying our earthly & corruptible part.

interpreted. o thou powerful bringer back of rejuvenifeuce, by virtue of the supreme deity, the king, the sublime, eternall, divine: o powerfull Horus the author of resuscitation!

in this ceremony of Jacob crossing his arms, the Egyptians thought there was some high mystery, & would not fail to place it in the album of their hieroglyphics. they made it to signify the fructiferous influence of the deity diffused thro' the universe, all manner of ways: both the common cross & the saltire. & the cross upon Horus's staff, no doubt, has the like meaning. the ring added to it, or the tautic character, makes it more expressive. the astronomical character of venus seems to be the same thing.

Horus thus wrapt up, may be called an infant in swadling clothes. in the Eleusinian mysterys, he was called Jacchus puer, & was produced as a new-born child, a part of the ceremony. it made one of the festival days. of which read Meursius treating largely. cap. 27. the pomp of it past thro' the gate called sacred, & the company or procession underwent a lustration, at the fountain of Proserpina. there are two foun-

* I have reason to believe, baptising was a part of the patriarchal religion. hence the heathen got it in their institutions & mysterys & it was succeeded by the sacramental baptism in christianity, the λουτρὸν παλιγγενεσίας ~~as the holy apostle S. Paul calls it~~

fountains which they use at the Eleusinia sacreds: one of Ceres & the other of Proserpina. as this affair of Bacchus was designd for a representation 1. of the genial principle of natural generation: 2. of a regeneration to life again, in a future state: 3. to intimate to the novitiates, that their initiation was the commencement of a new life: so this fountain of Proserpina, is the lethean cup which all were to drink of, to make em remember nothing, but what was future. X

we see in our table the two other genij of the triad of Horus, feminin, with cups in their hands. the behind him with one cup, the other before him, with a hand-board, on which are 5 cups. this we will explain from Macrobius, somn. Scip. I. 12. he says the soul, when it is drawn toward a body, the moment it quits heaven gate, feels a fitt, like that of drunkenness, meaning the lethean cup, or first taste of material humidity. he says plato takes notice of it, in Phaedone, & this is the cup of Liber pater, which is placed in heaven between cancer & leo, just by the northern gate"

seeing, hearing, smelling, tasting, feeling.

× Pythagoras said the soul was number, meaning perhaps somewhat of this kind.

gate, whence human souls descend. that is 81
the Lethean cup: & this Liber pater is the "
mons hyfæa of Orpheus, or that fountain "
of divinity, whence souls are derived "whithers"
they return. he discourses largely upon it, which
I need not transcribe. but the genius be-
hind Horus with the single cup, I take to
mean this Lethean draught of the poet.
Has omnes ubi mille rotam volvere per annos
lethæum ad fluvium deus evocat agmine magno
scilicet immemores, supera ut convexa revisant
rursus & incipiant in corpora velle reverti.
the other genius before Horus, with a salver
of cups, 5 in number, are the cups of the 5
senses, which the soul tastes, coming into its
new body: agreable to the notion of Critolaus
the peripatetic, who says the soul consists of
the quinta essentia, which asclepiades per-
haps explains better, saying it consists in the
exercise of the 5 senses, agreable to its self. X
Macrobius mentions it in the next cap. & there
he treats largely, of the fiery nature of the soul,
as if he were explaining the lotus staff, which the
former genius holds in her hand; upon it an
asp with a circle over its head, whereon a star

+ the life & light of this world. to Macrobius

X but in relation to those egyptian hieroglyphs, tis my opinion, that the ideal language contained therein, admitted of some diversity of interpretation, according to the different ages wherein they were wrote; & tis scarce to be avoyded in the nature of it.

in Tacitus XIII. annal. they plaid at kings in the Saturnalia as now with us. pollux mentions it. & arrian on Epidetus. Lucian in Saturnalibus.

star is included. the other genius has a hawk upon her head, symbolical of the sun. I refer the reader, only observe those genij are both feminin, meaning the chief office of bringing us into the world, & of taking care of us, when brought, is committed to that sex.

from the explication of those appearances on the table, great light might arise toward a genuine interpretation of the little hieroglyphical labels, every where annexed to the figures: if it was of importance enough to study them. X

the same Macrobius in his Saturnalia I. 18. proves our Horus, Apollo, & Liber pater or Bacchus, all the same. he says there, that the Egyptians, on the very day of the winter solstice or the suns entrance into capricorn, ~~the Egyptians~~ have a custom of bringing a child out of the adytum. we may well imagin our druids did the like, from the excessive veneration they paid to the mistlo plant. tho' Macrobius resolves it into a physical reason, of the sun returning to us then: yet it is because he could not penetrate into the true mystery of it. but in the greek processions of Bacchus,

Athenaeus deipn. XIV. says, that Carystius — writes, that upon the festival days of mercury in Crete they kept Saturnalia: or the servants feasted, & the masters waited on them. The Trozenians did the same, in the month geraestion. Berosus in his first Babylonic writes, that for 5 days ~~of it~~ from 16th of the month Loüs at Babylon they celebrate the feast called Sacea, when the servants command their masters. The Thessalians celebrate a feast of like nature, & call it Peloria.

Bacchus, a cradle was carryed about, as part of the solomnity, whence Bacchus was called Licnites. Hesychius. Homer in his hymn to mercury, uses the word for a cradle. we see numbers of sculptures remaining, of Isis holding the infant Orus on her lap, & suckling him.

I must put the reader in mind of what I said before, when treating on Virgils mistoe. christmas time, or the suns incress into us, our ancestors, & all the northern nations of the great continent, call yule tide; & always did from remotest antiquity. Sperling who wrote a tract about it, holds it for most certain, that tis older than christianity. & Olaus magnus agrees to it. he says, tis much auntiuter than any thing of the Roman story, or than any memorials written. jul is the chief feast among all the septentrional people. they call it likewise mids votrar blôt, midwinter sacrifice, being one of their solemn times of sacrificing, during heathenism, from patriarchal usage. dydhie gaylion holydays, in welsh. goil in cornish, gwl armoric welsh, noel french; the norwegians & islanders pronounce it jol, the danes & swedes jul, our saxon

⊙ Anton. Liberal. Metamorph. XXVI. after he has told the comon story of Hercules crying after Hylas, says the inhabitants hence derive a custom to this day of sacrificing to Hylas just by a fountain & the priest calls out Hylas — thrice.

+ Theocritus repeats hylas thrice in his idyl Hyla. as Antonius Liberalis says the rite of sacrificing requires. see Hills Dionysius pidg. p. 210.

Apollo Ovrios is mentioned by Macrob. & Strabo.

X rursus Hylam & rursus Hylam per longa vocamat avia, responsant sylvæ, & vaga certat imago. +

^ this was in Mysia. he quotes those verses upon it from some old poet X

saxon ancestors called it jôlo. I observed before, the antient inhabitants of the isle of Cyprus, called the first month in the year Julius, as our saxons: so the greeks had hymns or songs called ἰύνγοι, which were sacred to Ceres. thus Pollux I. 1. hypnigus was an hymn appropriate to Diana, as Pean to apollo, Dithyrambus to Bacchus, iulus to Ceres. Ceres is Isis the mother of our Horus or Bacchus. Diodorus, Cicero & others expressly make Bacchus the son of Ceres. strabo writes, that the Prusiensis celebrate a festival, when they run wild over the mountains, crying out Hyla, Hyla. it was likewise a phrygian custom, & hence we understand the true meaning of Hercules calling out in the like manner: which the fabling greeks have turned into puer Hylas. ⊙ hence the divine Silenus in his song in Virgils famous VI. eglogue.

– Hylam nautæ quo fonte relictum
clamassent, ut littus Hyla, Hyla omne sonaret.

pomponius ~~says~~ upon the place, says Hercules's boy was lost, by following a stag, which Juno sent in his way, & that the nymphes stole him. this stag puts

× most likely tis, that Macrobius's hybean cup, as he calls it, & puts it in a greek form is really the festival, or yule cup, the crismas cup of spiced liquor, which we call the wassal cup, first brought hither at our castle of Stamford, where Hengist our Saxon ancestors daughter gresented it to the British king, when he entertained him at that festival time.

to this the fine sephotic apostrophes, belong; crying out to the fir tree, the box, the pine &c. Isaia XLI. 19. LV. 13. LX. 13.

עמנו אל no-el is god with us, or our god.

+ who was to restore the golden, the saturnian age.

✗ most likely tis, that Macrobius's hylban cup as he calls it, & puts it in a greek form is really the festival, or yule cup, the crismas cup of spiced liquor, which we cal the wassal cup, first brought hither at ou castle of Stamford, where Hengist our Sax ou ancestors daughter gereformed it to the British king, when he entertaind him at that festival time.

to this the fine epphetic apostrophes, belong: crying out to the fir tree, the box, the pine &c. Isaia XLI. 19. LV. 13. LX. 13.

עמנו אל no-el is god with us, or our god.

✗ who was to restore the golden, the saturnian age.

but from the pictures on this floor the poets gather
their ideas of flowers & rivulets & the imagers
with wch they paint their elysium. & as many of the
are the great amulets & prophylactic gemms so
of the egyptians, they meant hereby that in them
assimilating themselves to the deity & living a is
divine life, they should trample upon all
noxious powers, the very elements should be
subject unto them & all their defects & ex
cesses: as now they walk upon hippopotamus scorpions, aspt
lyons & the like. thus Pindar in olympic. od
but they that thro' three tryals
with constancy have preserved their soul,
& altogether refisted impiety:
proceeding in the road of Jupiter
directly to the city of Saturn.
there in the island of the blessed
sea breezes blow
& golden flowers shine.
some on the ground
some on the pleasant trees.
some on the water:
of chaplets & nosegays
redundant bliss.

Pomfret 9 jun. 1740.

the creators exemplars of things

porch, on the out-side of the porch. the limbus o
the two sides of the table composed the carpet
which was spread on the floor of the temple
dylum. all this intimates the ideal archetypes

puts me in mind of the merry game, cele-
brated by the northern people, at this festival,
called Yule buck, a kind of masquerade. another
is called blind buck. one of the company has
a mask on, of a bucks head.

again, Pomponius writes, it happened at the
ascanian lake: whence ascanius the phrygian
monarch came. Herodotus says, the place is
in Magnesia. ✕

this day was likewise observed of the eastern
nations, who called it the birthday of mithras
the hero, unconquerable. & we may observe that
the chinese have a notion of it, in father
Fouquets account of their chronology. philosop.
transf. n°. 415. so that we see one consistent
custom of it from all antiquity, thro' out the globe,
from china to Brittan.

I have been the longer upon it, because I
suppose it proves two things. 1. the use that may
be, in examining heathen antiquitys: & that they
are generally derived from the sacred. 2. this
cannot be accounted for any otherwise, than that
it is deduced from the time of Noah himself,
& before the dispersion of nations. that is some
antidiluvian notion they had, some expectation
of the great prince to be born, at this winter sol-
stice, +

the fable of Young jupiter nourished by goats, means only his origin at the ingress of capricorn. whence on many coyns jupiter represented as a child sitting on a goat, IOVI CRESCENTI.

⊙ & in color it was white.

Hephaestion III. 3. says Hyllus had a horn grow on his left temple.

as they made Hylas the favorite boy of Hercules from the name of the yule feast: so they made the name Iolo his favorite girl from the same, for his the same word. joli in french is the same. & what our saxon ancestors call the mothers or matrons night, the Egyptians & persians call the boys night, infantis festum, as the greeks Hylas, our Druids yule, & the christians the same.

X or the descent: but in time they called it the descent

this very notion seems really to have been the origin of those mysterys. +

I apprehend, they that were initiated had on, a garment, somewhat like Horus's, or somewhat resembling the clothing of an infant. tis certain they had some particular garment put on: which they were to keep all their life after, as a memorial of this their regeneration: but being a mystery, we must suppose authors give us but an imperfect account of it: ~~this is to be supposed all along~~ as ~~which the~~ Scholiast of aristophanes tells us, they kept on, to make childrens swadling clothes of.

the mysta or those that were to be admitted, not only were clothed particularly, but were led in, after a particular manner, by the mystagogus, but one at a time. they were introduced with a certain number of steps, to intimate their descent into this new world. this is meant by the steps before the gate of Horus, from hence they call this initiation a descent into ~~hell~~ hades, not rightly understanding it: especially the profane. whereas they are expressly disjoind, in the story of eurystheus, commanding Hercules to fetch Cerberus out of hell. in order to prepare him for so dangerous

~~the tropic of cancer.~~

That side of the porch of the egyptian mystic temple regarding the north.

TAB XI

5 11

Scale of Cubits

when they went into Trophonius's cave, they are said to sit in the porch naked, & then by a blast to be carryed under ground for strange things. & never observd to laugh afterward.

X the tropic of cancer.

the other side ~~of the mystic temple~~, being for the marmor Eustonianum.

gerous an expedition, he went to Eumol-
pus at Athens, in order to be initiated into the
mysterys.

notwithstanding in Horus who represents the
βασιλευς or rex sacrorum, the not-like garment
covers his foot, conformable to the idea whence
they took this figure, vizt, Joseph ombahud;
yet as we see all the rest of the figures are
barefoot: we may be assure, the initiated had
their legs & foot bare. this they must needs
borrow from a sacred original, whether Mo-
saic or patriarchal. so that if an initiate was
asked in what habit he entered? he would answer
neither cloathed nor naked. we have dwelt long
on this eastern quarter of the world, let us now
proceed to the north.

Next to the great Horean gate of the world,
is the northern triad or the ruling genij, to —
whose care that quarter is committed: being
another side of the porch of the mystic temple. TAB. XI.
Isis sits in her seat, the pater of this triad. the
seat shows the northern terminus which the sun
never transgresses. X this is the seat of the chief
priests. one of them is now in Lord Pomfrets
garden, in northamptonshire, among that noble
collection of the arundel marbles. ~~we sect here in~~

+ the other figure has a ~~quail~~ young pigeon in his hand, ~~probably~~ meaning the ~~juvenile mimesis~~ sacrifice at that season of the year. over the head of that figure behind her is the great hydrogram the circle & two asses; whence they seem to have made the figure of a crab in the heavens.

X as in the curtains, that perpetual change & vicissitude of things, which is the band of the creation; that reciprocation between summer & winter, which constitutes the discordant harmony & beauty of the world. all this is done, by the opation of the sun upon matter, in passing from one tropic to the other. the very same is meant by the chequer-work, upon both the seats.

~~ultimates the tropic of cancer.~~ She is in a white garment full of crosses bifurcate, like our heralds' mantles of ermin. This means the redundant plenty resulting from the influences of the suns summer heat, as he passes by this tropic. The genius behind her, has a waistcoat of paps, regarding the young offspring of creatures now produced. ✝

TAB. XII.

The next is the triad of the south, the hawk-headed deity, the genius of the sun; sitting, to show his superior authority, he is the heart of the world. The seat is his southern limit, the tropic of capricorn. The square work on this seat as on the other, means his power, in the various affections of the elements. The thing carved upon the seat, like as that on the other seat, is much the same as those in the two ~~compartiments which I call the chapels or stalls of~~ curtains supporting the two sacred bulls. They seem to be stands or tables, like our modern tables upon one pillar, ending in a tripod ~~these have one~~ at bottom, ~~in a~~ or heart-like figure: the bands seemingly are of young furculi of plants. I apprehend these symbols mean ~~the winter half year: as the other the summer half year, with regard to the process of nature under ground, upon the vegetable world. Kircher understands it much~~ ~~in~~

The side of the porch of the egyptian mystic temple, regarding the south.

TAB · XII

Scale of Cubits.

THE SVBLVNARY

⊙ the great soul of the mundane frame

× that corruption wch is productive of new species of things, particularly toward

+ or the door of looming nature.

the north side of the porch of the mystic temple.

~~in the same manner~~. the two concomitant gonij, their dresses & symbols intimate the south to be the proper seat & domicil of the solar genius. the lady dressed like Isis in a garment of wings, no doubt means his swiftness & sublimity: the other with a nebrid skin, that he is the father of all living creatures; his vest of paps, & the very mitre upon his head of the like, show the same thing. the feather & nilotic cup which she holds in her hand, & the ewer upon a lotus-stand between them, intimate how necessary moisture is to heat in the work of the production of things. her extraordinary titulus with Isis's head & dogs ears, upon a vase, whence 6 lotus flowers, & 6 leaves proceed, & a great gate at top: we observe to be like that other in the ~~chapel~~ curtain of the pyed ox or Mnevis, which I suppose means the months of the winter half-year. the head is subterranean Isis, hecate, proserpina, the dogs ears indicate she is the watchful guardian of the ~~seeds~~ of things during that season. the gate over her head is the port of the influxes of the solar vertue into the subterranean kingdom. the winged bee-

the

* I shall explain by & by.

x of mature years:

world.* ~~I imagine means the like~~

besides this interpretation of the northern & southern genii here represented, in relation to their philosophical meaning: I believe they likewise are to be taken in an intellectual sense, & with a view to our passage thro' this world. we are introduced into the world by Horus in swadling clothes: we are committed to the care of the pandochea as Kircher calls the northern trias our nurses & tutors. the bifurcate crosses on her white garment mean the ideas learnt, & continually impressed on the empty mind, by means of the senses & reflecting upon them. the ~~coat of cotton~~ young pigeon which the genius holds before her, means the ~~innocence~~ innocence of our tender years, ~~that aptitude at imitation, which is turned into a right channel by good education~~

so in like ~~wise~~ manner may all the symbols of the southern trias of the porch be naturally interpreted, to import the state of manhood, the strength & ardor of constitution, the sagacity, judgment, invention, the lustre of virtue, the fruit of good works, the variety of his productions, the sublimity of his contemplations, & regularity of his devotions; whereby he approaches the deity, & becomes

x all this I might expatiate on, in a formal list of particulars, but I would not prevent the ~~intelligent~~ readers sagacity.

Homer in XXI. Iliad says, Diana is a lyon to the women. to the interpretation of wh, the commentators are absolute strangers, not discerning the knoledg our poet had of the mysterys: of wh I c. give several other instances, the antru nympharu &c.

⊙ the world

+ c Aneas promises to raise a temple to phebus c Trivia. virgil calls her Lorgomina, regarding the 3 worlds, where she presides.

The gate of HECATE or inside of the entrance to the porch of the mystic temple.

TAB. XIII.

come like
cestment
offspring
duce o
ubi full or
come
possess
this is fr
of the po
setting,
possess
as surely
mendous
gale of H
et pius Q
presedet
entrum m
iam subo
hus Virg
Tecaso a
Uerophan

come like unto him.[x] lastly the mammiform vestment & nebrid skin intimate the care of offspring, the duty of a citizen, both to produce & educate children, to continue the beautifull order & succession of the world.

come we to the entrance into the porch or western side, rather the end & front thereof. this is supposed to be the inside of that end of the porch, looking toward the west or sunsetting, opposite to Orus. this is the great western gate of the world, which all must pass, as surely as they enter[o]. therein we see a tremendous figure of Hecate, the keeper of the gate of Hades.

at pius Aeneas arcos quibus altus Apollo
praesidet, horrendaq procul secreta Sibyllae
antrum immane petit —
jam subeunt Triviae lucos atq aurea tecta.

thus Virgil ~~joins~~ makes Apollo our Orus & Diana our Hecate as joint deitys presiding there. Sibylla the hierophant of the place, afterward is called

— phoebi Triviaeq sacerdos. [+]

if we read over the poets description of the temple which he says was built by Dedalus, & the history annexed, we have much reason to believe it was

× pasiphae daughter of the sun,

the labyrinth is a figure in speech for this world, the porch of the temple.

† c of winged cherubim.

juno inferna

thus an inscription dug up at Rome

M D M I matri deu magne Idae

ET ATTIDI SANCTO
MENO TYRANNO
Q. CLODIVS FLAVIANVS &c.

another

MATRI DEVM MAGNAE
IDAEAE SVMMAE PA
RENTI · HERMAE ET ATTIDI
MENOTYRANNO INVICTO &c. being our

three dii synthroni. in another inscription next page 93. b.

adorn'd with such figures as we have been 92
describing; which in after ages were turn'd into
the greek fables of Minotaur, x urn, the mishum
genus, proles biformis, the labyrinth, ambages,
cæca regens filo vestigia & the like.
the ronigium alarum which he says Dædalus
carv'd in the front of the temple, the story of him
& his son Icarus flying, is no more than the
slate globe over the door of the temple. as we
see in this before us.*
the Egyptian Hecate is Isis inferna, Proser-
pina & many more names, regarding her diffe-
rent stations & qualifications.
voco vocans Hecaten cæloq ereboq potentem
says our poet. as Orus in one regard, is the
sun; so Hecate is the moon, the two sidereal
governors of the sublunary world or porch of
our temple. the Egyptians with much propriety
depicted her with a mask of a cats head. studying
& considering the properties of animals with great
diligence, they made this the hieroglyph of the
moon. tis obvious that this creature is in all
respects of the lyon-kind.⊙ the lyon is symbolical
of the sun; we may fitly call the moon his repre-
sentative: as the cat is of the moon, a nocturnal

⊙ a diminutive lyon

93.b. + so the moon thought author of that affair.

+ their eyes shine remarkably & imitate the lunar phases by dilating & contracting the pupil &

inscription greek mention'd by Mr Baxter. gloss. antiq. Rom. p. 342. attis is called the most high, the omniscient.

Thus Psellus in his book de angelis. each side
" or quarter of the world, has a triad of angelic pre-
" sidents. the antients expressed that of the east by
" the form of a boy (Orus) the west by that of a
" statue with a cats head. (Hecate).

X or warden, phosphora, chthonia, propylea, says Æschylus, Hesychius, Pausanias.
She is the dea Laurentia, Mania mater larium, &c. of the Romans. See Baxters gloss. Ant. Rom. they celebrated her festival on 23 dec. but 2 days mistake. the assyrians called her Mylitta, the arabians alilath, Lucina, Jana of the latins, Ilithyia, proserpina, Hecate of the greeks, Lilith of the jews. ἰυνγων προδυρεαιδ, & κλειδοχος in Orpheus's hymns. See selden de diis Syr. II. 2.

animal, sleeping in the day & watchful on her prey in the night. then too, intent on the affair of generation.† they are said to see clearly in the darkest night. they have an extraordinary power of contracting & dilating the pupil, for that very purpose, & therein especially their eyes imitate the lunar phases.

Fele soror phoebi latuit. says Ovid. Met. V. hence Herodotus tells us, the Egyptians paid a kind of sacred regard to this creature, & when dead, carried their bodys with a formal mourning to be buryed in the city Bubastis, where Diana was worshiped.

the scholiast on Theocritus calls her phylax the guardian,* & the torch bearer. she is sometime reprosented with a key in her hand: she ~~opens~~ shut & closes the mystical temple, looking toward the west to observe the setting of the sun, for that purpose. sometime she holds a rope or band in her hand, fabled to be the thread of the labyrinth. thus we see her magnificently painted on the back of Mr Lethulliers mummy, which Mr Vertue engraved. she is habited in a not-like garment as her bro.r Orus. because of the initiated introduced by her, which is reckoned their new &

see Anton. Liberal. Metamorph. XXIX.
thence called dictynnis.

+ the reunion of soul & body.

X in short, with this noise they ~~celebrated the~~ ~~[illegible]~~ pretended to drive ~~off all profane persons~~ from the mysterys: all evil powers.

& true life. & to this state of regeneration belongs that icunculus of Orus in the not-like garment, meaning the little fichle image put into the breast of the mummys, which is to drive off all evil from the medicated body & to conduct em to that expected state. ✝ over it, we see the cat, in a watchful posture, intent upon the same thing with a sistrum between her fore foot. this sistrum has a cat upon the top of it, as we see in larger figures of it. his an instrument contrived to make an odd noise. the priests had this in their hands, at their nocturnal ceremonys, & rattled it with great vehemence. it may be called the rattle of the novices: who are as children, just come into the world. the 4 wires or moveable parts that compose a sistrum, end in snakes heads, which signify life. the whole means according to their doctrine, sublunary, elementary life, generation, ~~corruption, regeneration~~. ✕

in Montfaucons antiq. expl. To. I. plate 45. ~~of Egyptian antiquities~~, ✝. are several figures of the cat. no. 17. 8. two standing on globes, in imitation of the hebrew cherubim. I suppose the remigium alarum broke off. they have torches in one hand & incense pots in the other, done with the grecian delicacy. in others, ~~dogs are~~

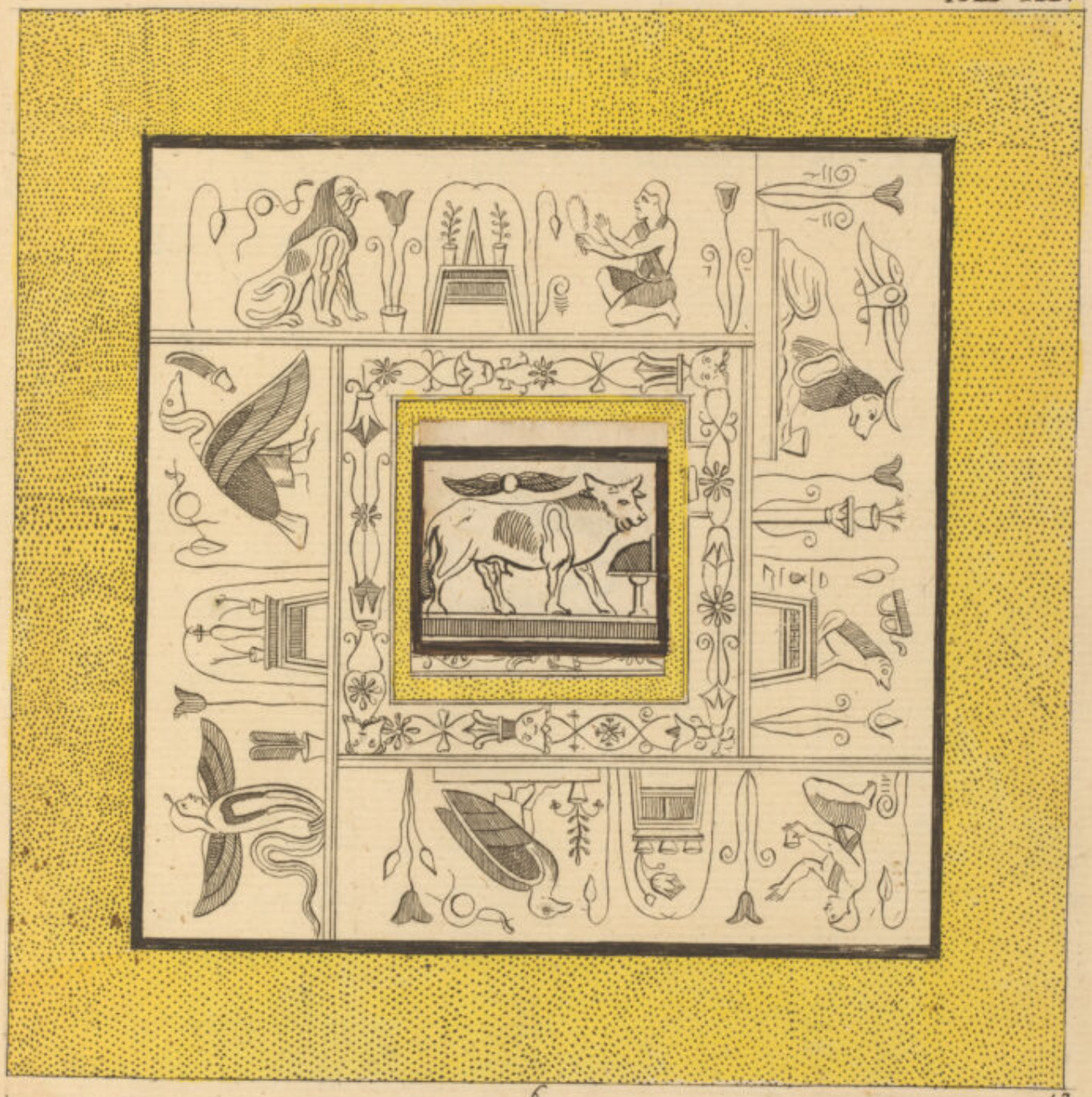
X

we may all along observe the Egyptian method as to those triads of persons, was to make a diversity of sexes, to show the fecundity of the divine nature, in generating as well from its self, as in the universal work of creation. & hence we learn to understand very many difficultys in mythology. in the supreme triad, for instance there are sometimes one female & two male persons, sometimes two females & one male. & this produced the greek Ceres equivalent to Jupiter, Minerva or Juno ~~or~~ or Diana or proserpin equivalent to Osiris, the sex being not regarded. hence the story of proserpin being carryd by Pluto (death) into Hades & confin'd there for eating an apple. all a perplexity of the notions they had of the suffering state of messiah, for the original transgression.

the dog like mask before the door, standing on a tablet of love means the watchfulness of the keep of the door, & regeneration of the person admitted.

The carpet on the floor of the adytum.

TAB · XIV



6 12

Scale of Cubits.

3 women
that is A.
ding to
his many
an incon
are equal
we shall

3 women, back to back, are represented in one. 95
that n°. 4. has a torch between each & a dog stan-
ding to each. the lowermost figure in that plate
has many symbols: such as torches, dagger, key,
an incense pot, a band twisted in their hands. they
are egyptian notions of Hecate, in a grecian dress.
we shall speak of them again. We may X
p. retro.

CHAP. VI. the carpets.

before we have finished the descriptive part
of the temple, it remains, that we consider the
outermost border of the Isiac table, carryed
quite round the whole verge. which we see is
composed of a great variety of symbolical & sa-
cred figures of the egyptians. this we may call
the ideal world, being the chain of the exem-
plars of things; proceeding from the mind of the
creator, extended over the whole universe. Zo-
roaster the very antient eastern philosopher com-
pares em collectively, to a bee-hive. that too is sym-
bolically spoken. I believe the egyptians took
their notions herein, from the curtains or tapistry
work of the Mosaic tabnacle: an entire piece of
tapistry fastned by golden fibulæ, one piece to ano-
ther

 so as to make a compleat lining, top, bottom & sides for that sacred structure: as described Exod. XXVI. 6. those hangings of the tabernacle were wrought in manner of an honeycomb, with cherubims heads & flowers in the cells. which the egypticans have imitated in their way.

This idoal work in our table is thus to be disposed. the upper & under verge of the table is to be placed over the sideroal & the sublunary worlds to which they are annext, in the table: ~~only taking out the two middle boats of each~~ as I have ingrav'd em in the plates. by this means the flowery border & the border adorn'd w.th hieroglyphic writing, together with the verge, form as it were the architrave frize & cornish (speaking in manner of the greeks) round the inside of the temple & of the porch. thus the boat of Isis in the upper limb of the table, ~~thus~~ falls over the inner door. the boat of Osiris at bottom must be cut out, & placed over the fronton of the outer door of the temple as in plate

the two side borders are to be formed in manner of a carpet, upon the floor. thus I take the 4 pieces with altars, & dispose them into a square, for the carpet

The carpet on the floor of the temp

5

Scale of Cubits.

floor of the temple.

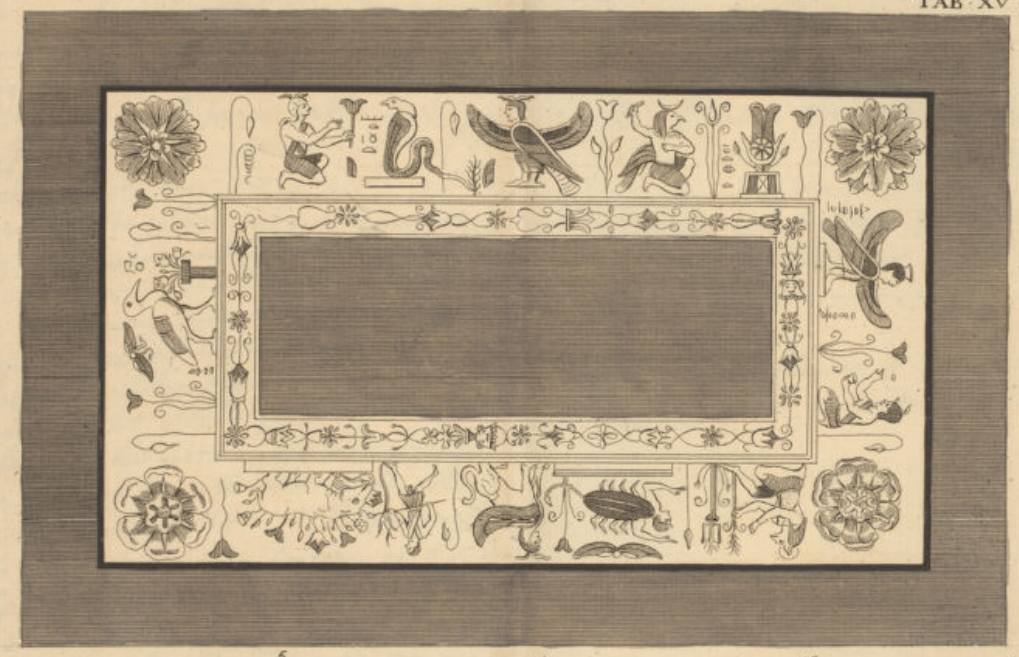
TAB · XV

10 15 19

f Cubits.

The carpet on the floor of the temple.

TAB. XV



5 10 15 19

Scale of Cubits.

ing bo

e
E
wo
cli
the

di
is
na
tab
mo
hic
as
in
lor
up
do
out
of

a c
alt

of the adytum as TAB. XIV. 3 of those pieces are to be found on one side, of the border of the Isiac table, one on the other side. in this latter side I take the 2 end pieces remaining with two angular roses annext, & adapt them for the sides of the carpet of the sanctum or temple its self, as in TAB. XV. the bull abounds piece, I place in the center of the carpet of the adytum. the two pieces of the other side border together with the two remaining angular roses compose the two ends of the carpet of the sanctum. all this intimates the ideal archetypes spread ore —

the lotus flower & peach leaf spread thro' out the whole verge & as it were affixed to each figure means an idea.

see p. 106.

⊙ as Plutarch & Herodotus inform us.

X the boat indicates the descent of this & the other ideas from the divine mind.

ore ~~all~~ the wholy face of nature; top, bottom & sides.
that the divine mind, as it were, by a chain
should connect the τὸ πᾶν to himself, & be
all in all. I leave the curious to Kircher as
to the interpretation of the particulars. only I
shall make this remark on the two ships. that
on the upper limb, is the boat of Isis. tis out
of my purpose to say all that relates to the egyptia
notions of those matters: but this was one part of
the pageants & sacred pomp carried about in
their religious processions: that at the bottom of
the table, is the boat of Osiris or jupiter Ammon
is all one. we read in Q. Curtius. IV. 20. that
the priests carryed about a golden boat, in which
was a figure like a ram: when Alexander con-
sulted the oracle of Jupiter Ammon. Herodotus II.
makes that temple to have its origin from Phœnicia.
as to the meaning of those 2 boats, the egyp-
tians thereby pictured out the supreme & grandest
ideas of the divine mind, the regular conduct of
providence, thro' the universe, in time: the orderly
failing of the magni machina mundi. we see this
same ~~idea~~ notion preserved in a gem of greek sculpture
as on the following page. TAB. XVI. the incomparable be-
nefits we reap from the ox-kind made them con-
tribute this animal for the symbol & living representa-
tive

ore ~~all~~ the wholly face of nature; top, bottom & sides: that the divine mind, as it were, by a chain should connect the τὸ πᾶν to himself, & be all in all. I leave the curious to Kircher as to the interpretation of the particulars. only I shall make this remark on the two ships. that on the upper limb, is the boat of Isis. tis out of my purpose to say all that relates to the egyptian notions of those matters: but this was one part of the pageant's & sacred pomp carried about in their religious processions: that at the bottom of the table, is the boat of Osiris or jupiter Ammon tis all one. we read in Q. Curtius. IV. 20. that the priests carryed about a golden boat, in which was a figure like a ram: when Alexander consulted the oracle of Jupiter Ammon. Herodotus II. makes that temple to have its origin from Phœnicia.

as to the meaning of these 2 boats, the egyptians thereby picture out the supreme & grandest ideas of the divine mind, the regular conduct of providence, thro' the universe, in time: the orderly failing of the magni machina mundi. we see this same ~~idea~~ notion preserved in a gem of greek sculpture as on the following page. TAB. XVI. the incomparable benefits we reap from the ox-kind made them constitute this animal for the symbol & living representative

the porch was pavd with squares, as I suppose, of a cubit each, to show the material world, they were chequerd black & white. this will serve the reader for a scale, when he measures any of the parts.

the gem is in Montfaucons ant. expl. supplem.t Vol. II. book 6. plate 46. english

Pignorius expressly calls this two-headed ram the Janus of the Egyptians. Thamuz was likewise a Janus as Mr Baxter hints, gloss. ant. Rom. voc adonis: equivalent to Thomas, Didymus, gemellus. see Bact gloss. v. ascania.

2 in the front of the temple, without.

x in the wilderness. Jeroboam made two, in imitation of the egyptians.

porphyry in antro nympharum from Numenius, gives this reason for those boats, viz. because the prophet says, the sp.t of God moved upon the face of the waters.

TAB XVI.

two of the bonoficent deity: particularly according to Elian, of the supreme. See Kircher discoursing very largely upon it, in his pamphilian obolisc. that they had two oxen, perhaps was to intimate their notion of the different personalitys. the same I suppose is meant by the ram with two heads in the other boat: & in general, by all the figures of Janus, Cecrops &c which we meet with in antiquity. they are the first notions of religion represented in the first modes of idolatry: of which I could discourse very largely.

this latter on the outward front of the temple, was probably in gold, as that which gave occasion to the greek fable of the golden fleece which the argonautic youths stole from a temple at Colchis. so the Israelites made a golden bull.

× this they observed to be the constitution of the animal.

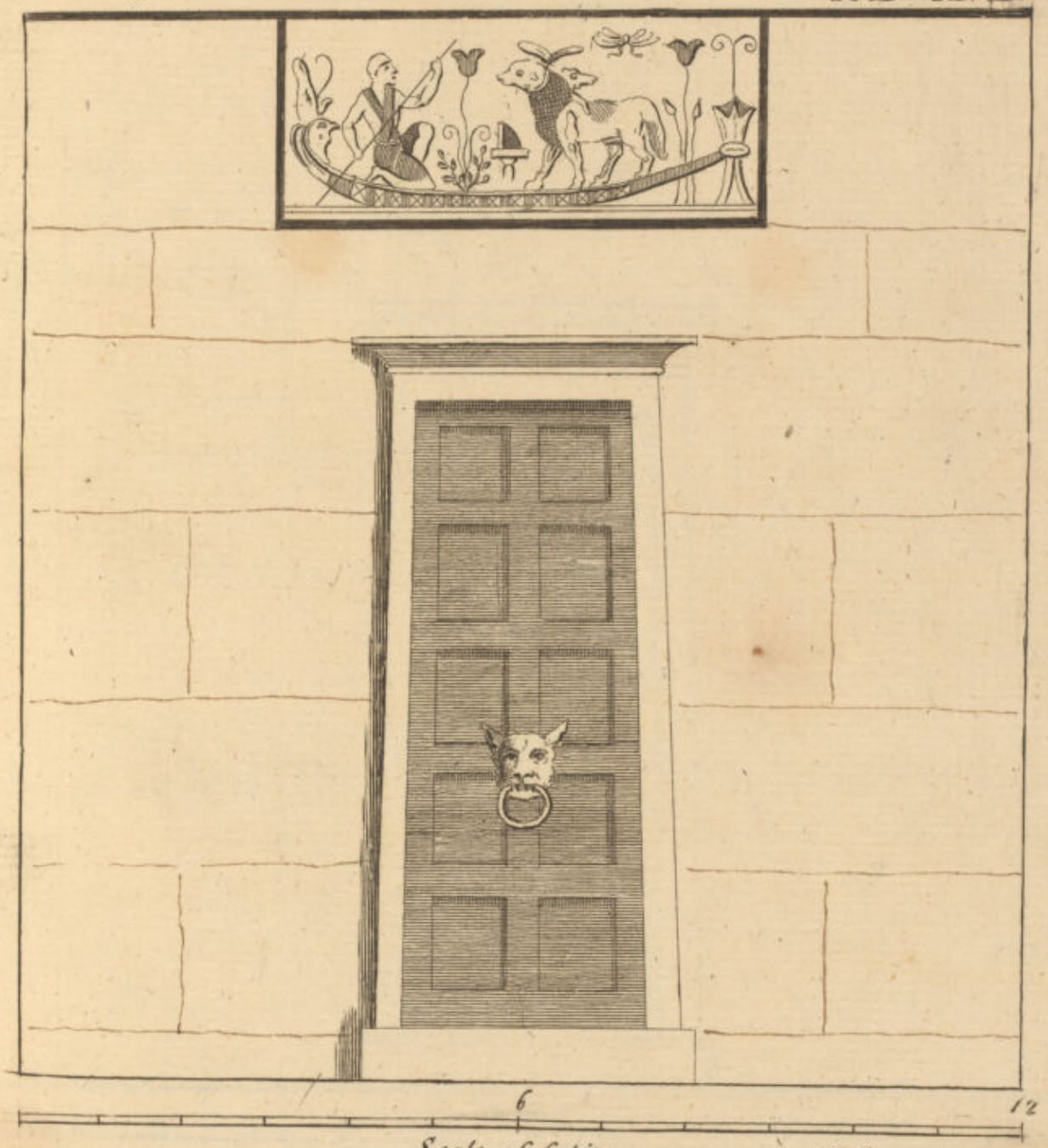
on one side of the apex or pyramidion of the egyptian obelisc which Mr Cathullier brought from alexandor is at the very top a boat with a globe in it, two baboons with hands lifted up at poop & stern, two lotus's likewise. 2 thresholds this is a fine manner of expressing this principal idea in the divine mind.

~~CHAP. VII.~~

⊙ hitherto we have described the road of souls from heaven to earth & so to death: now we are to shew the ascent of souls again to heaven wh was ~~symbolized~~ by initiation. & this will

The outward front of the Egyptian mystic temple, looking towards the east.

TAB. XVII.



the outward front of the temple, I apprehend to have been like that given us from Paul Lucas in Montfaucons Ant. expl. Supplem.t. Vol. II. book 2. plate 33. in English. the drawing is a very lame one & the description equally so.

X laid down in plano in the Isiac table

& Herod the king set up a golden eagle in 100 a
the pediment of the temple of Jerusalem, (after
he rebuilt it) as a compliment to the Romans:
of which Josephus speaks. by the ram they de-
signd particularly that energy of heat & mois-
ture mixt, which is the principle of all gene-
ration in the world.[x] one supreme idea then, is
of divine preservation; the other of generation.
this latter is set over the gate of Hecate, the
Lucina of the greeks: for the antients hol-
ding the metempsychosis; souls coming at first
from the archetypal fountain passt thro the
gate of Horus into this world: those that re-
turnd from Hades, thro the gate of Hecate.

CHAP · VII ·

after having given a summary description
of this ~~celebrated~~ temple[x], let us now repeat our
steps, & proceed the whole length of it, the
contrary way, ⊙ p.100. & suggest more particularly the
method of initiation. we begin with the porch.
the mysterys had, as it were, three degrees, or dif-
ferent stages, <u>mystæ, epoptæ</u> & these latter were
of two kinds, one of the higher order than the other;
we may call them learners, brothers, the other masters.

the porch was the labyrinth so called figuratively of which the antient poets talk much but know little. it really means the world, the stage of our life, & fitly so called, especially ⊙ ancipiteq mille viis habuisse dolum, quo signa sequendi falleret indeprensus & irremeabilis error, says the prince of poets. but tis incomparably better designd by Sirachides in, speaking of religious or true wisdom

Ecclus IV. 17.18. at the first she will walk with him by crooked ways, & bring fear & dread upon him, & torment him with her disciplines: until she may trust his soul, & try him by her laws.
then will she return the straight way unto him & comfort him, & shew him her secrets.

⊙ the youthful part of it, the entrance upon the stage, the time of discipline

v. Seguin p.16. cabirus cū clavi & malleo. magist.

× were performed
in the mysterys of Mithras a sword was held to the naked breast of the initiated.

& there were three different festivals for this purpose: & a certain space of time for preparation & admission into those orders, whence the mysterys were call'd lesser & greater. & those three orders were constituted in those three parts of our temple, described.

The place of the learners or <u>mystæ</u> was the porch. here they were introduced & prepar'd for the greater solemnity of proper initiation. they were made acquainted with somewhat of the nature & perfection of the institution, which they were going to be admitted into. their passions were raisd to a high degree, & the sense of an extraordinary event, presented its self, with a good deal of surprize: their minds were astonished, with the symbolical furniture of the place, which was explaind to em, in some such manner as we have already handled. that they were to look upon themselves as in a state of regeneration, toward a new life, a life of greater perfection. they were orderd to have pure minds, pure hands as people ready to approach the divinity. & now the lustrations, which were to purge them of all their crimes. the reader that desires to have a larger account of all those matters, & what follows,

If ~~it asked what was~~ apprehend, the pavement of the porch ~~it must be answered~~ was with squares, white & black

dation
all

d by
arato-
word
hoy
ich
rs of
mo.
orys,"
nong"
ys,"
harn"
to the"
ature"
un-"
ccepted
arnors"
much"
a. by"
untry"
e. world"
dard-"
ances

of the po
while C

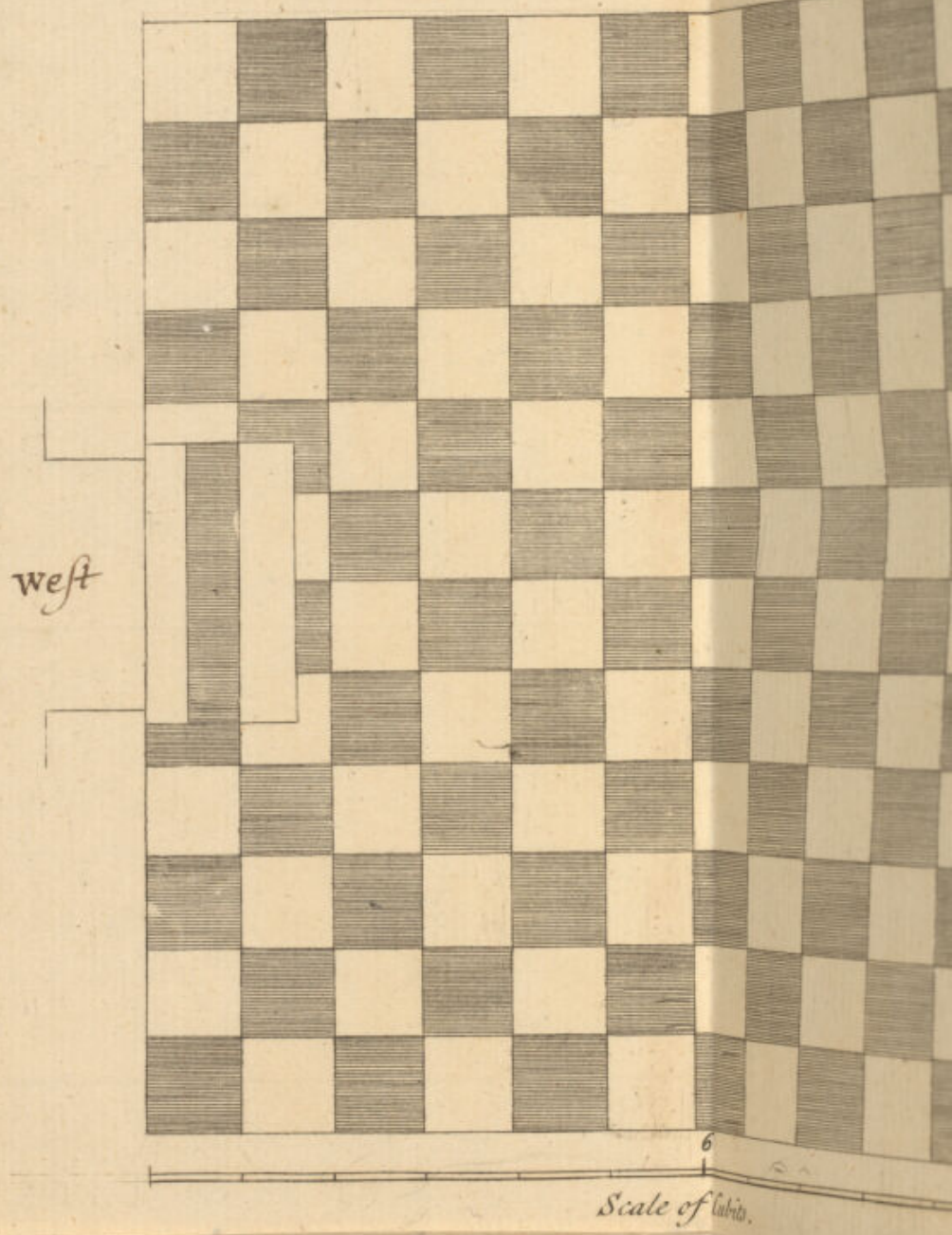
cur-
Mnovis.

approhend.

If it
it m
blac

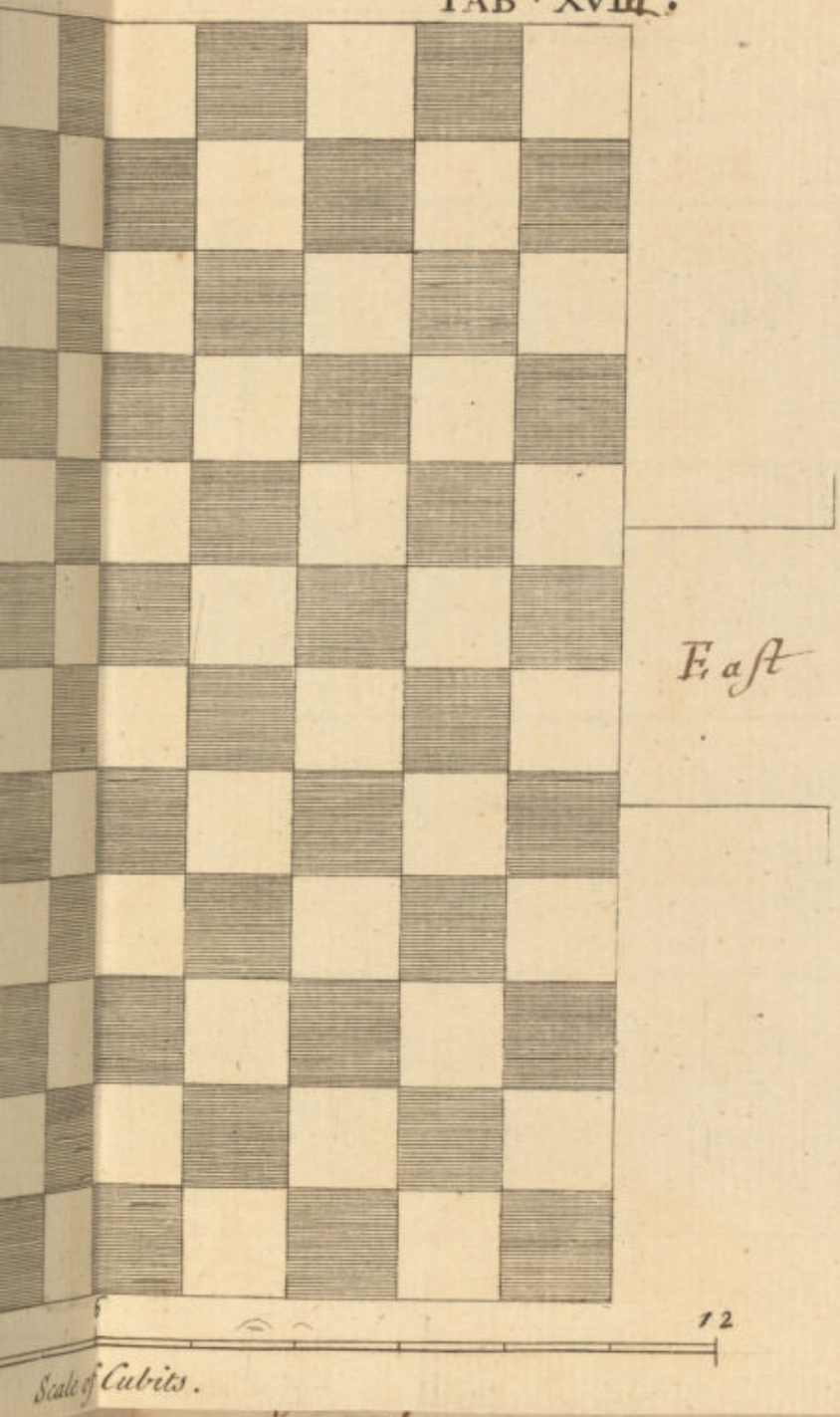
The pavement of the porch of the mystic t

TAB



f the porch of the mystic temple.

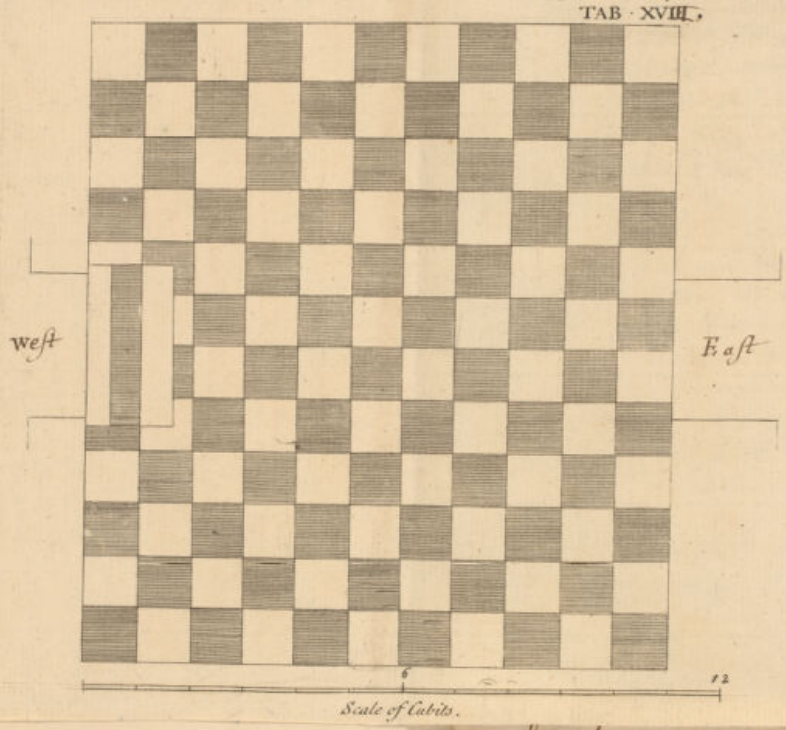
TAB · XVIII.



ham
n a heathen
I shall
kewise by
preparato-
they were
ray, they
, which
matters of
t a time.
mysterys,"
e among"
ysterys,"
rt to learn"
plain to the"
but nature"
ben e un-"
are accepted
, or learners"
k is as much"
ceps. ga. by"
no country"
rily, the world"
e appears"
aucds

The pavement of the porch of the mystic temple.

TAB · XVIII.



approached

If it

it m

blac

B. V.

may find it in Mourfius, Sr. John Marfham &c. observe only, that 'tis no more than a heathen mimickry of old & true religion, as I shall show in another discourse.

The novitiates were examin'd likewise by way of question & answer, to several preparatory particulars. they were to fast, they were to practise chastity, they were to pray, they were to give alms, & many other things, which we have but very obscure notices of, matters of ceremony. & but one was introduc'd at a time. thus Clemens alex. str. 5. in the greek mysterys, in the first place, there are expiations, & among other nations, baptism. then the lesser mysterys, which are the principles of what they are to learn, & a preparation. the great mysterys relate to the universe. they are now past learners, ~~then~~ but nature & the reason of natures works, then is seen & understood by them. so suidas. they that are accepted in the mysterys, at first are calle mystæ, or learners after a year, epopta or ephori, which is as much as to say, seers. thus Seneca in his ep. 90. by the initiation, not only the religion of one country or city, but the great temple of the deity, the world its self is opened, & all its real images & appearances

X the 2d. year when they are to be admitted during their passage in the porch where probably all the probationers are congregated together in order to revive the horror of the place there was a lecture made to them concerning the punishments in a future state. our poet makes Thesus performing this office with great energy — omnes admonet & magna testatur voce per umbram Discite justitiam moniti & non temnere Divos.

Mr Warburton well observes upon this, that the poet is giving an account of what was said, during the celebration of the mysterys, to living persons: otherwise he has put Thesus on a very impertinent employment, personally sounding in the ears of the damned. & that this view of things, frees the passage from an absurdity which the critics could never get over.

now it was, that the terrors of punishments in a future state, were laid open to them. of which Virgil gives us a large account. & as initiation was their type of regeneration to a new life & this porch in this respect represented ades, where they were purged & prepard for it: so according to plutarchs definition of it, de Isid. which they called amentias, they were now said to be accepted.

ances are were presented to the mind. for „ the sight is scarce equal to objects so great."
Dion Chrysostom orat. 12. writes, the initiated „ behold many secret sights, & hear strange „ voices, have light & darkness by turns, & „ other remarkable things.

we may imagin, in this porch of ours, there were two lights to represent the sun & moon, & that by turns they were extinguished or shaded; so that they in some sort, both imitated nature & the world, which the place was designd to represent; & likewise struck a proper terror into the mysta. indeed if one fancys ones self in this room, set off with those hieroglyphic pictures, with hecate behind & a dead corpse as it were before, we may without difficulty be thought to be in some concern & surprize. thus far our novitiate was admitted for one year, as a probationer.

X Seneca nat. quest. VII. 31. says, in the Eleusinian sacrees, they reserve something new, for those that are initiated of a higher order. dame nature does not discover all her secrets at once. now we are to be admitted into the temple. we may remark that there are some steps from the door

where

now they were said to come out of darkness into light: as the holy evangelist speaks

X no doubt but every person was barefoot as in the picture. this was the practise in Solomons temple. whence they might be said to be at admission, neither naked nor clothed intirely.

wherein Horus stands. those intimate the descent from heaven into the sublunary world. so when Horus opens his door, to those that are to be new-born, to be advanc'd to a superior & heavenly life; he conducts 'em by regular steps into the temple its self; which steps import ascent into the sidereal world, wherein they are now arriv'd. in the porch or sublunary world, horus is master or rex sacrorum, hecate is phylax or guardian: but in respect of the sidereal world, horus is phylax & introduces the initiated. & their garment like his is somewhat symbolical & regards swadling clothes; as we hinted before.[x] but the scantiness & obscurity of the memoirs left us about the affair, hinder us from being very explicit.

this part of the mystic dome we are in, corresponds to that properly call'd the house in Solomons temple, & the forepart of the mosaic tabernacle. here stood on the left hand or south side the golden candlestic consisting of 7 branches, on the right hand the shew-bread table two thirds of the length in the middle before the entrance into the adytum stood the golden altar of incense. the 24 chief priests or heads of the orders

knows into

foot as
Solo-
id to be
intirely

Eccles IV. 17.

of the priests stood on each side & there were 10 single golden candlesticks behind them, 5 on a side. the egyptians here have imitated this place in their own way. the 12 rectors of the Zodiacal houses or signs, are the furniture of the walls. & I apprehend this place was very much illuminated, but in what manner disposed, whether by torches or lamps, I cant pretend to say. the hieroglyphic cornish frize, architrave made an elegant appearance, & the carpet on the floor worked after the same model: all together would be splendid & glorious, & wonderfully affect the mind of the person introduced. not with a fright as in the former admission, but in a manner agreeable.

the carpet on the floor, is formed into an oblong square border composed of the ideal verge of the table, remaining over what is placed in the cornishes. this, I suppose marked out the place of station of the priests & former initiated those on one side those on the other, between the lights. & it seems as if there were some other mathematical & symbolical figures, set occasionally on the floor, which related to the oath the initiated were to take, as well as matter of in-

struction

This print from Gorys Etruscan antiquitys, tab. CLXXI. is from a carving on a sepulchral monument of one initiated into the mysterys, wh he calls sacra Cabiria. it shows the uniform manner of their standing on the carpet.

The cube was sacred to Cybele, & hence her name. Serv.

in Ogilbys acc. of america we have a description & a print of the manner of the priests & blowing courage into the soldiery, before they went out to fight. the men all stand in one action & posture around him, in a circle. copyed in Molls map of America.

the follow craft were on S. side.

we may learn thus much from the hints dropt by authors. thus says Pythagoras in one of Lucians dialogues. asking the merchant how he counts numbers, one, two, three, four. what you fancy to be four are ten, being our oath, & the perfect trigon four. thus Plutarch de Iside. Pythagoras imitating the Egyptian priests calls one apollo, two diana, & even minerva & the first cube (eight) neptune. which Matters are painted in their temples. in his symposiacs he adds that the number four is especially dedicated to mercury. Macrobius Som. Scip. I. 6. says Pythagoras calls this number tetractys, as relating to the perfection of the soul, & respects it as a most venerable secret, from which they form the obligation of an oath. thus

I swear by him who gives the tetractys, the origin of our souls, & root of their eternal nature.

the same Pythagoras in Diog. Laert. says that Mercury is the janitor, the conductor of souls, & that he leads pure souls into the heavenly regions. I apprehend all this mystical language means that Mercury (a priest habited like him) who is the proper guardian of this part of the temple takes the initiate from the hands of Horus, & leads him up to the rex sacrorum, who is Osiris, who

because they were designed to be exposed to public notice.

x seeing Sr. Jo. Marsham himself who was a great favorer of the opinion, makes those initiations Grook posterior to Moses.

who gives him the oath. tis exceedingly remarkable that the oath was comprizd in two stone tablets, fitted together like the leaves of a book. this is notoriously an imitation of the Mosaic tables of the Law. I know some learned men will be apt to think the contrary, in this & many other of the recited cases. but I dare affirm their opinion cannot be maintaind. at first sight, we know Laws were universally written on tables, ~~but not~~ ~~other~~. in point of time what comparison is there? the Egyptians were famous for learning about the time of Pythagoras, which was about the time of the Babylonian captivity of the Israelites, when their splendor was perishd: above 900 years after Moses's time. indeed its said, that Moses was learned in all the wisdom of the Egyptians. but it dos not appear that it was any other than magic. & the holy S. Stephen introduces it with an intent to shew, that Moses was equal to the Egyptians even in their own way but infinitely exceeded them, in the divine power & wisdom imparted to him from above. let this suffice, in short, against such suggestions. ×

the stone tables of the oath administerd to the initiated was calld Πετρωμα, & therein were containd the rules & orders relating to this sacred office.

public

s a gre
ihations

aristophanes in vespis says, the comon oath of the sicilians is by proserpin.

X to the generation of a cone,
+ says of this name consisting of 36 unitys, & that is the oath of highest obligation is agreable to Rabbinical notions of the divine name Jehovah.

by the extraordinary regard paid to this tetrachys 108
it seems a square was objected to them several
ways during this solemnity, as likewise circles &
other mathematical figures, the principles of geo-
metry & philosophy. for in this whole affair of
the mystical initiation, philosophy was mixt with
religion. the curious reader will meet with a
good deal relating to this tetractys in Meursius
his denarius pythagoricus cap. VI.

Macrobius som. scip. I. 12. speaking of souls co-
ming into this sideral world compares it to a ma-
thematical point, proceeding to a line; to an unity
proceeding to a duality to & like affection of lines
& numbers. Sr. John Marsham thinks tetractys being
of the masculin gender dos not mean the number
four but is the mystical name of the deity. I
should then judg, that the tetragrammaton of the
jews, is that mystical name. what plutarch de Iside
there seems to have been pyramids, cakes made
in form of paps & the like things mentioned by
clemens in protreptico, which were set upon
tables like altars, as the shew bread of the jews
& several of those things appear in the mensa
Isiaca. thus Plato in Phaedo. pure souls freed from
the body, goes to that which is divine, like its selfs &

(as we say of those that are initiated) spend the 109
remainder of their time, with the gods.

from what I said when discoursing on the north & south side of the porch, we may infer the initiated one by one stood on the north side of the temple, opposite to the sacred ministers. where they were instructed as well in the nature & end of this their admission, in the purport of all the ceremonys use thereto: as in the principles of the sublime & perfect religion they were now accepted in. & all the hieroglyphic furniture of the temple was explaind to them. further either the rosc sacrorum who stood at the upper end of the square of the carpet or fronting the east, or some one of the brothers present preached to the newly admitted, & inculcated in the most passionate matter divine & moral duty's to them.

~~hence our poet represents Theseus performing this office with great energy — omnes admonet & magna testatur voce per umbras Disite insistite monili & non tenuere divos.~~

~~Mr Warburton well observes upon this, that the poet is giving an account of what was said during the celebration of the mysterys, to bring perfect: otherwise he has put Theseus on a very impertinent~~

Thus our poet
nec non Heroicus longa cum voce sacerdos
obloquitur numeris septem discrimina vocum
jamque modum digitis, jam pectine pulsat eburno
— solumque choro peana canentes.

~~employment, perpetually sounding in the ears of the damned. & that this view of things frees the passage from an absurdity, which the critics could never get over.~~

In the celebration of the mysterys there were likewise performd solemn acts of devotion such as sacred hymns set to music, which some of the ministers present performed, in imitation of the jewish chief priests in the temple of Solomon, who playd on harps & other musical instruments, singing the psalms. the hymns of Orpheus, of Hesiod & Homer were of this sort. the place they were now in, the sidereal world gave occasion to the antient notion of the music of the spheres. Aristides in Eleusinia speakes of the heavenly raptures, they underwent here from words, from sights, from music. & hence the poets formd their elysium, the abodes of the blessed, where they had new sun, new moon & stars, where the ground was clothd with unusual splendor. nay Virgil mentions the very blue of our carpet.

Devenere locos lætos; & amœna virêta
fortunatorum nemorum sedesq; beatas:

largior his campos æther & lumine vestit
purpureo: solemque suum sua sidera norunt.

now it is that they are call'd Autoptæ & epopti poets, as those that are come out of darkness into light, & we see the conduct of those ancient hierophants which made Aristides distinguish those rites into horrible & mostravishly pleasant. & this is agreable to Themistius his description. being thoroughly purified (says he) he now discloses to the initiated a region all over illuminated, & shining with a divine splendor. the cloud & darkness are dispersed. the mind emerges into day full of light & chearfulness, as before of disconsolate obscurity. I shall only add a passage from an ancient author preserved by Stobæus, & that in my friends words.

the mind is affected in death, just as it is in the initiation, into the grand mysterys. word answers to word, as well as thing to thing. for τελευτὰν is to die. & τελεῖσθαι to be initiated the first stage is nothing but errors (this is the labyrinth of Dædalus) & uncertainties, laborious wanderings, a rude & fearful march thro' night

&

darknes. & now arrivd on the verge of death (to the gate of Horus) & initiation every thing wears a dreadful aspect. it is all horror, trembling, sweating & affrightment. but this scene once past, a miraculous & divine light discloses its self. shining plains & flowery meadows open on all hands before them. here they are entertaind with hymns & chorus's: with the sublime doctrines of sacred knowledg & with reverend & holy visions, & now become perfect, initiated & T. REL, they are no longer under restraints, but crownd & triumphant. they walk up & down the regions of the blessed, converse with pure & holy men, & celebrate the sacred mysterys at pleasure.

observe we the cups which the genij attendant on Horus in the porch, hold in their hands. those they call the hylean, we the wassailing cups. those the souls descending from the sidereal into this lower world were to drink of. I supposed the single cup was the water of lethe. but now souls ascending toward their purification & the oath they are going to take, are to make a like draught of

stygiàs lustrare foveris
Eumenidas porrigebis aquàs — Stat. Theb. 4.

x Biblioth. univ. To. 6. p. 86.

the river Styx, which to make it the more tremendous & binding, they call the oath of the gods. of which our poet in the place, in view of Charon. — stygiamq paludem
Dii cujus jurare timent & fallere numen.
most probably, his an imitation of the jewish custom of the waters of jealousy. mention'd
however that be, without question the name is derived from the hebrew שתק
silui to be silent, taciturn, exprossly by Seneca in Hippolyto. regni tenacis dominus & tacita Stygis.

⊙ when all the rites & ceremonys were over this mystical assembly was dismissd in those two words Κὸγξ, Ὀμπάξ as we learn from Hesychius. the learned to Clerk conjectures, this is phenician, & should be written Kots, Omphots. the phenicians have not the letter x, the greeks ξ. they signify watch, do no evil: agreable to the evangelical advice, be sober, be vigilant. I. Thess. v. 6. I. Pet. v. 8.

⊙ one thing more I have to add, which is exceedingly remarkable: that is, the bringing a young infant out of the adytum was one part of the ceremonys now performd, at the great festival, when they initiated. this was, at least in some countrys ~~per~~

held ~~formd~~

~~formd~~ kept at the winter solstice, our christmas time: & was the yule festival of which we have alrody discourse. & I know not how we can possibly account for it, but from antient notices of a divine infant at that time to be born. & this expectation they made a piece of religious drama: as our papists act it now, at this same time of the ydar.

ipsis mysteriis explicatis, ad rationemq
revocatis, rerum magis nra cognoscitur,
quā deorum. Cic. n. d. 2. Vide l. c. 42.

another
of & wa
us, adore
lls us, on
the tree
on it; C
ncession,
gits on.
by Surry
mieus,
was ap
wagant
was fo
with p pe
Thus ep

in another part of their ceremonys, great grief & wailing was practis'd for the god dys Adonis being dead: & Julius Firmicus tells us, once in the year they cut down a pine tree & the image of a man is fashned upon it, & carryd into the temple in a sacred procession, & the priests had mourning garments on. further this same god after death they buryd in a grave or sepulcher, adds Julius Firmicus, & some time after they proclaimd, that he was arisen to life again, & then made extravagant rejoycings. one part of the ceremony was sowing corn, signifying thereby the death & resurrection of the god. as the scholiast of Theocritus tells us.

nunquam satis quæsitus Osiris

they not only celebrated the birth of this
deity that was to descend from heaven, &
his death as we have spoken of, but likewise
his return to life again, & this was the famous
αφανισμος & Ευρεσις of the egyptians in the
mournings for Osiris. & with this coincides
the hebrew notion of Shool equivalent to the
greek hades & egyptian amenthes all ultima-
tely regarding the place of departed spirits
depicted in our place of initiation. Shool comes
from sinking. Diodor. sic. informs us, that Cy-
bele came to Dionysus at Nysa, with timbrels
& dishevled hair in a frantic manner. (here they
confound her with Miriam) Midas was chiefly
instrumental in building a temple to her at P
alys at Pessinunt. (this is but the phrygian
way of expressing Isis & Osiris) alys they la-
mented as dead, among their ceremonys of re-
ligion; they buryd his body, & then sought
for him again as living. & this was the prac-
tise of the phoenicians under the name of ado-
nis, a word borrowd from adonai of the hebrews.
Iasus, Cybele, Corybantes or Corynes & Darda-
nus all had a hand, in the institutions there. they
are chiefly names of deification.

CHAP. III.

We have seen some account of the famous initiations of the antients, which they call the mysterys, by way of excellence, & Τελετη, by reason of the perfection they brought upon human nature: & which all wise Legislators, from good sense & the reason of things, thought fit to cultivate with so much care; knowing civil government & a life of humanity, cannot be maintained without a due sense of religion. & that the name of religion is not sufficient, without works & the visible exercise of it. this initiation was called αυτοψια or real seeing. for such was its excellence, that nothing in this world was to be compared with it. what we have hitherto seen of it, was permitted to the laity. but the adytum or most retired & holy part of the temple was not to be entered, but by priests only. & for this purpose Orpheus, Pythagoras & other antients became priests, that they might be masters of the most venerable secrets of religion. all is copyed from the Mosaic institutes, with such little variations, as suited their purpose. every one verse

in sacred history easily sees it, without a tedious recapitulation.

let us then pass the mystical curtains & view this most ~~venerable~~ solemn part of the temple, comprized in the middle of our table. ch. beneath the empyreal world which is so profounded by the adytum, all things are subject to, nay subsist by an eternal change. the heavenly orbs are not one moment in the same place or situation, one in respect of another. the transactions upon the surfaces of them, are an endless revolution of the parts of matter, of generation & corruption, which those two curtains picture out to us. I might add a good deal & perhaps trifle in a further explication of them: but chuse to leave the reader who relishes this kind of study, to divert himself therein.

if the temple we have past thro', had a splendid & glorious aspect: the adytum is much more august. we observe the porch here, the temple & adytum all of one height: wherein they come short of the beauty of Solomons temple, as they do infinitely in many other respects, which is not our present business to spe-

specify.
might wo
a more p
the colo
ich it
their ma
the doi
see the cu
ses of ou
no this
o or fid
ruis or
ots of c
an life
purpose f
approho
e side o
e propo
ons of th
nples of
a Dru
ell with
did not.
mon h

to specify. but our adytum wanting the cornish work, which was the ideal world, has more room upwards, therefore makes way for the colos's proportion of the figures, with which it is furnished. & this was agreable to their manner of expressing the magnitude of the deity, here represented. if we would have the curiosity to inquire into the real measures of our temple, I believe it may be done this way. all the figures in the temple or sidereal world & in the porch being genii or superior beings presiding over the parts of creation, are designd much larger than life, suitable to their dignity & the purpose for which the whole is made. but I apprehend the little Horus standing on the side of Hecate within the porch, to be of the proportion of a man. when I studyd the works of the Druids from Stonehenge & other temples of theirs, I found the old hebrew, Egyptian & Druid cubit was all one, & 20 inches English with $\frac{4}{5}$ of an inch long, as stated by Dr. Arbuthnot. a small matter above 3 cubits is the common height of a man. this applyd to that

hence the notion of those colos statues was taken from Solomons two cherubim which stood in his adytum, 10 cubits high, two more corresponded to them in basso relievo on the wall. but I apprehend those egyptian figures of ours were only as outlines, drawn on the wall in the manner of sculpture on the obelisks & the like.

x dilated others

tr in thus transposing the thing: & likewise to bring it into the compass of a table. & is really done with a good deal of art & judgment.

⊙ same in-breadth & height

tr ~~taken out~~ added for the breadth of the partition wall, makes the whole internal mesure of the temple 44 cubits in length, 12 in breadth.

that little Horus gives the height of our temple 12 cubits within side. this exceeds the Mosaic tabernacle 2 cubits. but Solomons adytum was 20. cubits square every ways the temple 30 high.

we are to suppose the artists that thus laid out our Egyptian temple in plano were not scrupulously exact in all the measures, but rather crowded some parts closer together to favor their mystical purpose. but with a small reasonable allowance I find the original temple was of those dimensions. the adytum 12 cubits high, long & broad, equal to our 20 foot 9/4. the porch the same, but only 10 cubits less in length, i.e. from east to west. the temple was 20 cubits long. a cubit 4/5 long. however, I have made my design of it answer to a true cubit in length 20 inches.

I have already described what was to be seen in the adytum. & tho' the initiated themselves were not admitted therein, yet no doubt they were informed what was there visible & what meant by it, & lectures thereon recited to them. in order to give them better notions of the deity

x empyreal world 4 or symbolical elysium

in their way, than the vulgar had. not only so, but the three principal agents or hiero phants in the celebration of those mysterys were drest in order to represent the three persons of the deity in the adytum, Isis, Osiris & mercury, the Dij synthroni. & those were called symbolically the three great lights that illuminated the mystic temple or universe which it represented. in respect of which taken alltogether they were the rex sacrorum the master or chief hierophant & the two guardians. in respect of the adytum, Isis or the supreme was rex sacrorum, Osiris was phylax or guardian. in respect of the temple Osiris was rex sacrorum, Mercury the deductor animarum was guardian. take them seperately Isis may be said to preside in the adytum, Osiris in the temple or sidereal world, Mercury in the porch, the sublunary world or symbolical hades.

olyfum

such was the oeconomy of the rectors of this remarkable, hieroglyphic place. Eusebius de prep. III. writes, that the hierophant of those mys-

terys

x ~~the~~ hidrocoryx or

brys was dreſt like the <u>demiurgus</u> or cre-
ator, they mean the ſupreme. they paid him
this remarkable reſpect, never to name his
proper name, but title of honor or conſecration.
& this is the caſe with the Chineſe monarchs
at this day. he was likewiſe obliged to live
a ſingle life, & remain chaſt. this is an
awkward imitation of the jewiſh high prieſt:
we may call it, a popiſh one. Euſebius & other
authors ſpeak of the other two perſons ha-
bited like apollo or the ſun, meaning the
oſiris of the Egyptians, whom likewiſe the
greeks, from his carrying a torch call da-
duchus: & of Mercury the cryer of the gods.
see those matters more particularly in Meur-
ſius.

after like manner in the time of the emperor
Commodus, when they celebrated the olympian
feſtival at antioch in Syria, as we read in Ma-
lala's chronicle, the Hellitarches or <u>rex ſacrorum</u>
wore a golden veſtment, white as snow, embroi-
dered with gold, he had on his head a golden crown en-
riched with topazes & pearl. in his hand an ivory
ſceptor, & white ſandals on his feet. as long as he
had worn this habit divine honors were paid him as

§ X its not to be doubted, but a good deal of this is copyd from Moses's converse with god in the mount: but

as to Jove himself, whom he personated. nor during the whole time of the festival did he goe into any house or lye in bed, but slept upon the ground, in the open air, on clean coverlits laid on rush-mats in the court of the royal palace. the Grammaticus wore a white robe & crown of solid gold fashiond like a laurel garland. him they worshipd as Apollo. the Amphithalos wore a white vestment of silk a laurel garland on his head, in the middle of which was a golden figure of Jove, to him as Mercury they paid divine honors.

of this in the

hence Apuleius Met. II. toward the end, writes of himself being initiated. I came, says he, to the gate of death, & past the threshold of Hecate. I repast thro all the elements, at midnight I saw the sun in meridian splendor. I was in the presence of the superior & inferior gods, & adore them ~~in person~~ face to face. X

but one may be apt to wonder that the authors had such distinct notions of those sublime truths since in the bible we find ~~such very~~ but only obscure footsteps thereof: ~~the reason~~ I mean in the old testament. the reason is this. the Jewish po-

lity

in the mysterys of B. a dye, a sphere, a pine
apple, an orange, a trochus or top, a looking
glass & a fleece of wool. the fleece of wool
was the compass jupiter ammon. the golden
fleece wch the grecian navigators went to
steal. in christs temples is a looking
glass as a symbol of the deity. a round piece
of polished metal.

lity was the remedy which god almighty introduced to draw mankind from idolatry & the miserable corruptions they were in, till the fulness of time arrived, for the gospel dispensation. therein many matters of faith & practise in the old patriarchal religion were omitted or altered, for this very reason, that they had been so horribly polluted & profaned by the heathen. for instance the building altars or open temples, which our Druids in Brittan imitated, their planting groves, invoking god almighty in the name of the divine mediator, & other matters which I shall treat of more distinctly hereafter. besides several things both of faith & practice were not made part of the jewish institutes thro' the perverse spirit that was in that people & which they would have made an occasion of lapsing into idolatry. therefore this true notion of the nature of the deity was in a great measure withheld from them among other things, which remained among the ancestors of the heathen world, derived to them from patriarchal times, tho' they debased them in a diabolical manner.

hence it is, that we are by no means to think

X as the hebrew elohim

scorn of those profane antiquitys, as some weak heads are apt to do. but make the proper use of them which they naturally present us, investigate many noble truths & of highest importance, which we cannot so easily find in the sacred records. that was my purpose in this discourse.

the antients acknowledge the dii synthroni as the Cabirim which in hebrew signify's conjuncti likewise great, potent. כבירים & all the most antient nations had this notion of the deity, tho' it soon became perverted or swallowed up in idolatry. they made endless changes & varietys in the number, & at length stretch'd it out into an endless number. as to the samothracian, the oldest we have any account of.. we see in the scholiast of Apollonius Rhodius Argon. I. v. 917. first two Dii Cabiri are mentioned Jupiter the elder & Dionysus the younger (all expressed in a mystical way) meaning Jove & the son of jove. then he tells us from Mnaseas (who must be a Phenician, Manasseh) the names of the three Cabiri. & those are strange mystical ones. then he adds a 4th. all this is to throw a vail over it. others got further in numbering them: whether, that they

know

A B transpose

no better or to conceal their knowledg: for as 123
they that make 3 add a 4th. so they that make
7 add an 8th.

Cabirism was the first species of idolatry
or deviation from the true patriarchal worship
of god after the flood. even the holy patriar-
chal family were dropt into it. for which
reason god called that great genius Abraham
from the east. Labans images were the first
species of it. hence Sanchoniathon makes
Sydyc the progenitor of the Cabiri. he is the
Melchisedec of Moses. he is not Shem as my
predecessor Cumberland would have it, but
arphaxad son of Shem; as we may prove from
Sanchoniathon.

B The Egyptians make Menes, Manes their
first idolized man. i.e. they affixed their notion of
the deity to him, who probably was their foun-
der Misraim. the word מנה mene is a note of
number somewhat of like import with our en-
glish word. his Monotyrannus or king Menes.
A Sanchoniathon speaks of the first idolized
man in Phenicia Ham or Cronus, that he was
represented with two faces.

Dardanus with a like zeal to Rachel stole the

the Samothracian Cabirim & carryd 'em to 124
Phrygia 800 years after the deluge says
Eusebius. this was during the youth of Moses,
at the same time Cecrops plants a like re-
ligion in Grecian introducing images with two
heads. Janus dos the like in Italy. these
are names of consecration given to founders.
Aneas carrys the phrygian Cabirim to Rome.
Trina in Tarpejo fulgent consortia templo.
it was a common thing in the heroic ages to
goe hazardous voyages on purpose to steal
deitys out of their temples: as in superstitious
times among us, they made a practise of
stealing saints bodys out of churches. So simi-
lar is human nature from Rachels time to our
own & always more prone to over much zeal,
than to the present unnatural mode of banishing
all religion!

Plato in his 11th book of laws would have men
swear by the names of Jupiter, Apollo & Themis
in the east the Mithriaca sacra were parallel
to the Cabirim & consisted of a triad. So in
the Chaldaic oracles, ascribe to Zoroaster,
Oromasdes the father, Mithras the mediator &
Psyche: which the heathen called the mundane soul.

something in the more antient part of religion among the Egyptians so much of the patriarchal, that disposd the Egyptians, upon the propagation of christianity, to embrace it so strongly that no where, it fixed deeper roots, no where more or more zealous vindicators of it. says Scaliger of the diocletian epoch of Egypt.

also the animator of all living things. and
the oracles in the Zoroastrian theology ci-
ted by Proclus is this

— μετα δε πατρικας Διανοιας

Ψυχη εγω ναιω —

next to the paternal mind I psyche dwell.
thus Psellus glosses on it. the paternal mind is
the second deity. the first, the father having
produced the whole creation (i.e. matter of cre-
ation) delivered it to mind or intellect. which
mind the gross of mortals being ignorant, com-
monly call the first deity. this second deity is
mithras in the persian theology, who in dubnus
is asserted the immediate opifex of the world.

thus, in short, I meant to show, in oldest
times mankind had a true notion of the deity:
that they perverted it into the first species of
idolatry: & hence all the world was overspread
with it. still in their mystery or most secret
administration of religion, they pretended or en-
deavored to keep up the purer notion of the god-
head, which the vulgar was ignorant of. &
thus our poet makes the hierophant Anchises de-
claim.

principio cœlum & terras campos q̃ liquentes
lucentem q̃ globum lunæ, Titaniaq̃ astra

because the animator of all living things. and of the oracles in the Zoroastrian theology cited by Proclus is this

— μετα δε πατρικας Διανοιας

ψυχη εγω ναιω —

next to the paternal mind I psyche dwell. thus Pselluss glosses on it. the paternal mind is the second deity. the first, the father having produced the whole creation (i.e. matter of creation) delivered it to mind or intellect. which mind the gross of mortals being ignorant, commonly call the first deity. this second deity is mithras in the persian theology, who in Cubulus is asserted the immediate opifex of the world.

thus, in short, I meant to show, in oldest times mankind had a true notion of the deity: that they perverted it into the first species of idolatry: & hence all the world was overspread with it. still in their mystery or most secret administration of religion, they profounded or endeavored to keep up the purer notion of the godhead, which the vulgar was ignorant of. & thus our poet makes the hierophant Anchises declaim.

principio cœlum & terras camposq; liquentes
lucentemq; globum lunæ, Titaniaq; astra

× thus I have finished my explanation of this curious Bombin table which contains the religious philosophy of the Egyptians: who imitating the nature of the universe designd hidden mysterys by visible symbols. it teaches us their notion of the conformity of earthly to heavenly things, the ministry of the gods subordinate one to another, thro' the volume of the world. & how the supreme unfolding himself from the center of his unity perfected the whole world by triads, as an exemplar of his own essence. & governs it by his providence so perfected. it teaches how they proceeded to assimilate themselves to him, & become acceptable to him, which is the height of human felicity. thus speaks to Menelaus Odyss. Δ. the gods send thee to the Elysian field at the end of the earth, where Rhadamanthus presides. where is a most easy way of life, no snow, nor long winter, nor rains; but the ocean sends forth the gentle zephyrs always breathing sweetly, & refreshing.

spiritus intus alit totamq; infusa per artus
mens agitat molem, & magno se corpori miscet.
inde hominum pecudumq; genus, vitaq; volantum
& quæ marmorea fert monstra sub æquore pontus.
igneus est ollis vigor & cœlestis origo.

this is but a sort of general review of our table whence from the central throne of the divinity, so the square limbus that encompasses the whole (the ideal world) life continually streams as rays from the sun: by means of those 4 winged creatures in the empyreal world which are (as it were) the first links of the chain of the ideal world. X

I shall conclude with the poet, in the end of Aen. VI.

sunt geminæ somni portæ, quarum altera fertur
cornea, qua veris facilis datur exitus umbris:
altera candenti perfecta nitens elephanto.
sed falsa ad cœlum mittunt insomnia manes.
his ubi tum natum Anchises, unaq; Sibyllam
prosequitur dictis, portaq; emittit eburna.

this gives some troubles to the critics to reconcile it to Virgils good sense. for which consult mr Warburtons explication. I have this to add. this is altogether a symbolical affair & means

we have hereby retrieved the form of the most antient temple in the world probably, whereof we have any design preserved.

— an vitio carentem
ludit imago
Vana, quam e porta fugiens eburna
Somnium ducit — Hor. Car. III.

the two ways by which we become acquain-
ted with the knowledg of the mysterys: & by
which they keep them sacred or speak of
them. the porta cornea is the eye, the lu-
mica cornea, thro' which we see the mysterys.
this is the gate of reality & truth. we may
be mistaken in what we see in the world:
but initiation is autopsy, the only thing we are
sure of, divine truth. the ivory gate is our
mouth the ivory key that unlocks the bony chest
enclosing our heart. our heart is the depo-
sitory of the mystical secrets we learnt by
initiation. this heart in our breast is like a
strong box well guarded with clasps of iron,
to which our ribs are compared. the only
gate from this secret treasury is the fence
of the mouth as Homer often says, when re-
prehending free speech
what a word has escaped thro' the fence of the
mouth? this is the ivory gate & key. but how
comes this to be the passage of idle dreams
rumors & false tales? the passage thro' which
Anchises lets out Aneas & his leader Sibyl?
this is a reproof to those that attempt to divulge

secrets.
false lo
blod.
not ab
person
be adm
worthy
of huma
case, the
ghus's ca
was so
in the fam
l in the
ed, cu
ght it dam
pretend
ofable.
ia quo fru
command
rl, borrow
d into its
then wo
ceremony

the secrets. tis not in their power. they that are false to the deity, must be false to every thing else: & whatever they say, is only fiction: not at all to be credited. what ever a perjured person says is a lye. profane people were not to be admitted to these ceremonys. they that were worthy could not divulge them. the infirmity of human nature is not to be objected in this case. they perfected human nature. read Meursius's cap. xx. upon this head. indeed the world was so just to them, that they would not be in the same house with such a one, nor sail in the same ship: looking upon him as devoted, & under the divine displeasure. they thought it dangerous to hear & attend to any one that pretended to disclose them. they were equally culpable.

orgia quae frustra cupiunt audire profani. Catull.

how commendable would it be, if this fine spirit, borrowed from true religion was returned into its proper channel again! the world then would be like that elysium which these ceremonys proposed to exhibit to us.

FINIS

✠

Index or scheme of the work.

The mys
over the
who that
and, & fai
the initia
called the i
they were
they were
a stable f
legislators
made mon
ignorance
of policy: &
Indias settl
builds a c
here was a
e with a
was comm
y, woods &
y usually
o fair labo
hale in va
domestic
e form of
fortune.

The mysterys seem to have spread all over the world from Brittan to China.

those that were not initiated were calld profane, & said to be in darkness, & blind!

the initiated were said to see the light, were called the illuminated, the seers. } 26.

they were intitled to a happy life hereafter.

they were called brethren & contracted an inviolable friendship. } 7.

legislators generally cultivated those mysterys. it made men good subjects & citizens.

observance of the sabbath necessary even to civil policy: & without it, no habitude of religion. } 30 68.

Eneas settles religion, at the same time as he builds a city for Acestes. } 4

there was a guard at the entrance of the mystic dome with a sword drawn. } 10.

it was commonly in a secret, retired place, by lakes, woods & the like, often in a rocky cave, in a vally } 16.

they usually fronted the east, in imitation of the Mosaic tabernacle & solomons temple } 16. 18.

scituate in vallys distant from country houses, dogs, domestic fowl & the like } 17.

the form of the mystic dome was an oblong square. } 18.

Divorys o
phoro imil
Who cand i
will darke
some gola
the ~~ellip~~ ong
s at the n
called yule
s this bo
called the b
yule is a
Yoolslops o
called Yoolsl
the birth day
the adytum
the hyloan
all from
ers of a
this notion
Boys
Boy is the
Whence

divers observances by way of purification before initiated } 19.

the candidate was put into a ~~kind of~~ great fright, with darkness, swords & strange sights } 20 101

some plant used in purification. mistlo. 20.

the ~~chief~~ one time of celebrating the mysterys was at the winter solstice } 21. 82.

called yule by all the northern nations 22.

& this before christianity 22.

called the birthday of Mithras 22

yule is a most antient word for festival 22. 83.

footsteps of it among the greeks 22. 84.

called ~~festum~~ infantis by many antient nations 82

the birthday of Bacchus, a child brought forth from the adytum & a cradle. } 83.

the hybean or wassal cups then 85

all from patriarchal times & prophetic notices of a divine person then to be born } 85

this notion was the first original of those mysterys } 86

a dog is the symbol of watchfulness & fidelity. whence knocking at the gate. } 24

the initiated were clothed particularly in white — p. 86.

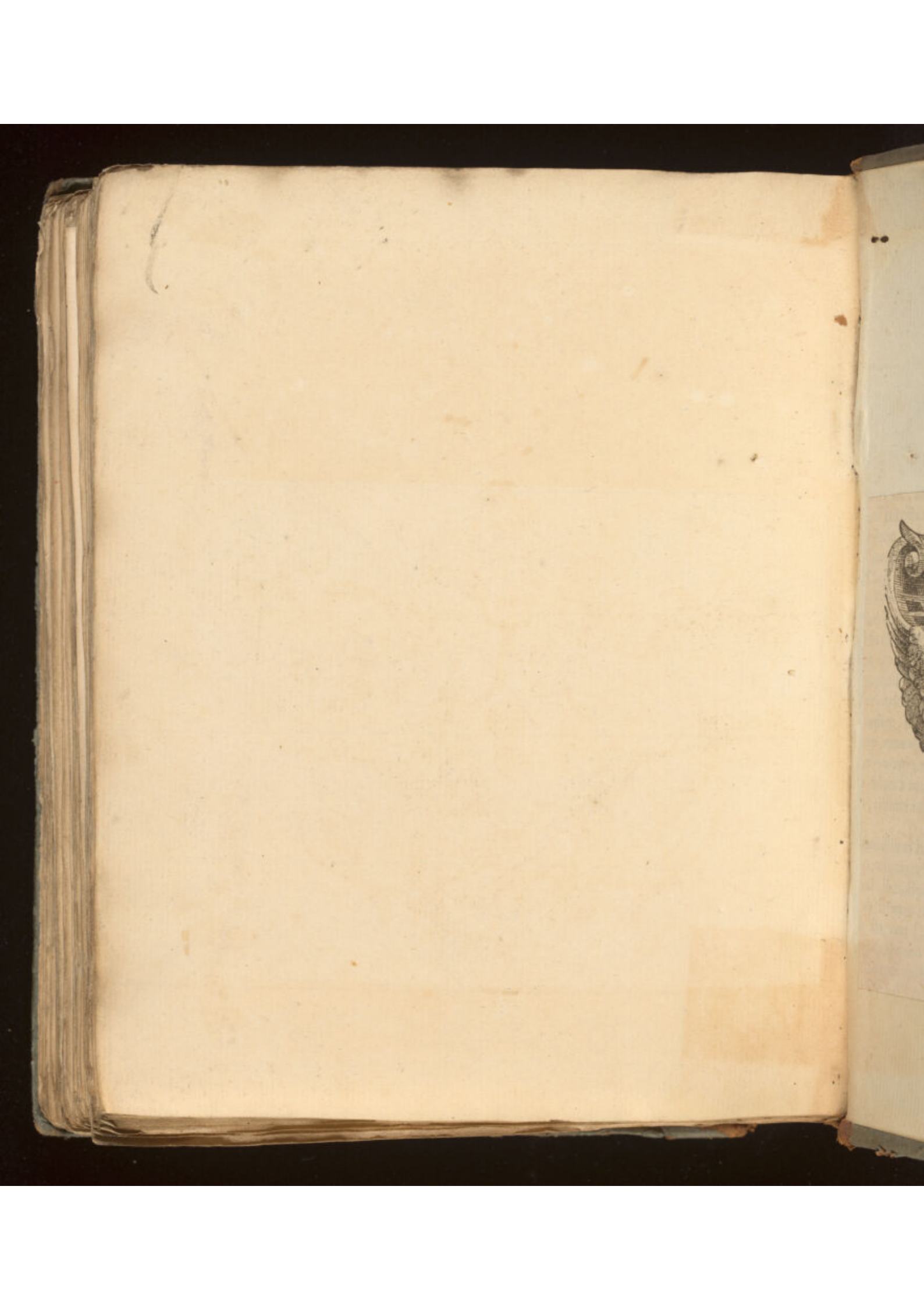
said to be neither naked nor clothed — 87

the cat symbolical of the moon — 92.

the sistrum as the pata of Ro. signifying attachmt. to Religion

Hυλποωμεν we have piped

er p. 8
7
92.
2
5

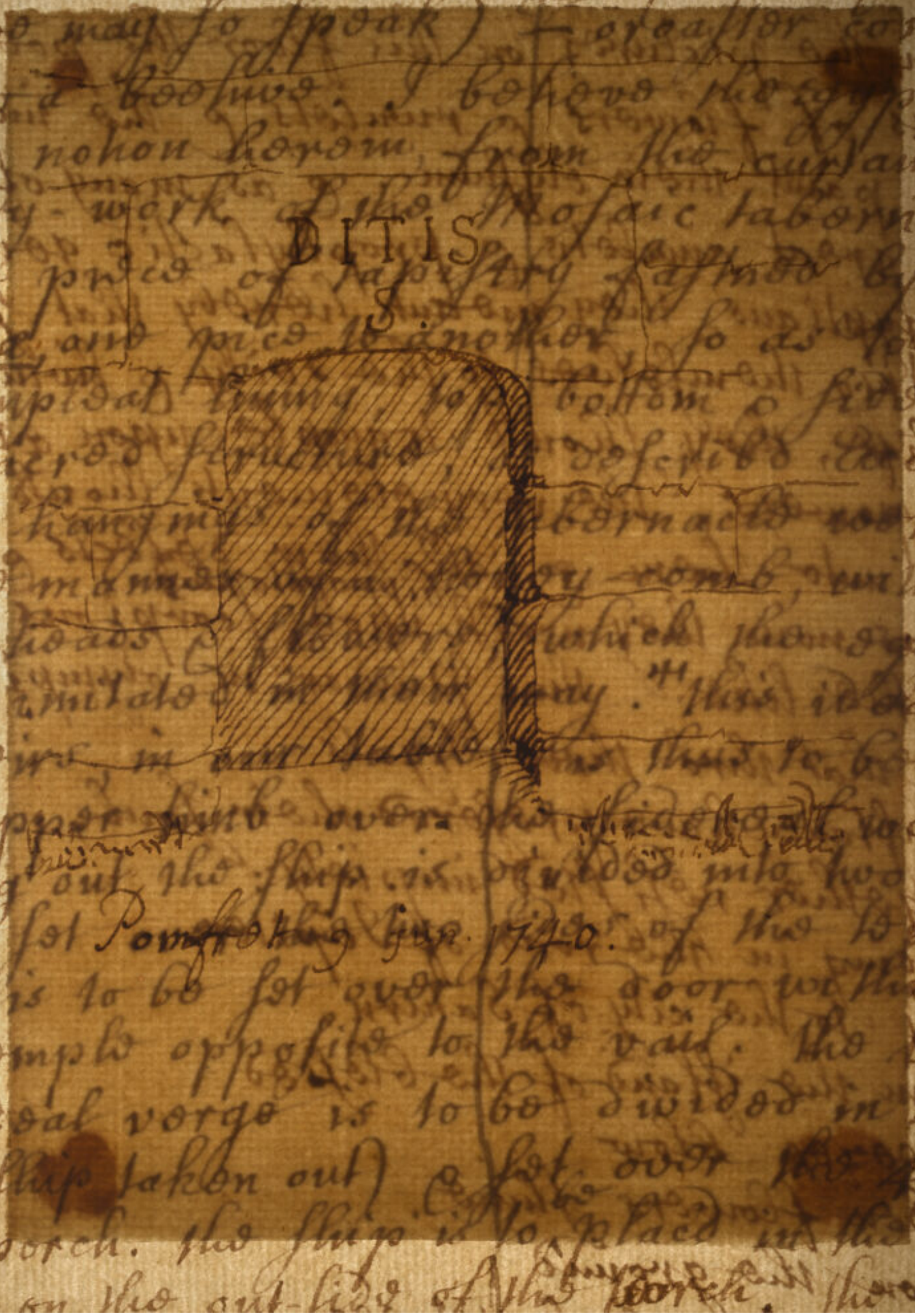


Pomfret 9 jun. 1740.

the creators exemplars of things

porch, on the out-side of the porch. the limbus o
the two sides of the table composed the carpet
which was spread on the floor of the temple
dylum. all this intimates the ideal archetypes

really the ' C puts it
illmds cup foll
from
the Mosaic tab
of tapistry fashod b
one piece to another so as fo
compleat lining, top, bottom & sid
sacred structure, as described Ex
the hangings of the tabernacle w
the manner of a honey-comb
heads & flowers, which the
imitated in their way. This i
flowers, in our table is thus to
upper limb over the Liverpo
stuck out this limb is bended into
be set over the two sides
is to be set over
the simple opp
ideal


DITIS

GRAPHIA SACRA
OR
SCOURSES
UMENTS of ANTIQUITY
TORY

E

an explica-
tabli of Isis.
of

curis vera involvens.
Virg. Ain. VI.