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—THE—

PLATONIST,

An Exponent of Philosophic Truth.

EDITED BY

THOMAS M. JOHNSON.

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I should say that the Platonic Philosophy came to mankind for the benefit of terrestrial souls, in place of statues, temples and the whole of sacred institutions; and that it is the leader of salvation alike to the men that now are and to those who shall come hereafter.—Proklos.

OSCEOLA, MISSOURI.

THE PLATONIST.

In this degenerated age, when the senses are apotheosised, when materialism is absurdly denominated Philosophy, folly and ignorance popularised, and the dictum: "Get money, eat, drink, and be merry, for to-morrow we die," exemplifies the actions of millions of mankind, there certainly is a necessity for a journal which shall be a candid, bold, and fearless exponent of the Platonic Philosophy—a philosophy totally subversive of sensualism, materialism, folly and ignorance. This philosophy recognizes the essential immortality and divinity of the Human Soul, and posits its highest happiness as an approximation to and union with the Absolute One. Its mission is: to release the soul from the bonds of matter, to lead it to the vision of true being,—from images to realities,—and, concisely, to elevate it from a sensuous to an intellectual life.

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The Platonist.

“Platonism is immortal because its principles are immortal in the Human Intellect and Heart.” Truth is the leader of every good both to Gods and men.—PLATO.

ON DREAMS

BY

SYNESIOS.

Translated with Notes,

BY

ISAAC MYER.

XV.

DIVINATION THROUGH DREAMS IS PRECIOUS AND EASY.

It is then necessary that we do not neglect divination; for it conducts us towards the divine summits, and puts in play the most precious of our faculties.

The intercourse of the soul with God does not render it less fit for the affairs of this life; its noble aspirations do not make us forget the animal existence. From an elevated position it sees more clearly all that which is below it, than if it lived confined in that inferior region; without losing any of its serenity, it gives to the animal part exact representations of all that which is produced in this contingent world.

The proverb, “descend without descending,” is especially true of him who, lowering his thoughts towards objects less dignified than himself, does not keep them

fixed there. This science of divination I desire to possess and bequeath to my children. In order to acquire it there is no need to undertake at great cost a painful journey, nor a long voyage, to go to Delphos or into the desert of Ammon; it is sufficient to sleep after having made ablutions and a prayer. Observe the Penelope of Homer:

“Going out of the pure water,
Covering her body with a veil of dazzling whiteness
She invoked Minerva.”*

We should as she did so as to taste sleep. Are you in the right condition? God, who holds himself afar, comes to you. You have no need to give yourself trouble: He presents himself always during your sleep.† In sleep, the whole business of initiation is performed. Never has a poor man been able to complain that his poverty hindered him from being initiated as well as the rich. Some Hierophants cannot be taken, as are the trierarchs of Athens, from amongst those who possess great fortunes; because it is necessary to spend much in order to obtain the Cretan herb, a bird of Egypt, a bone of Iberia, and other rarities of that kind which are only found in the depths of the earth and the sea, on the shores “Where the sun begins and finishes its course.”‡

External divination then demands costly preparations; and who is the individual sufficiently wealthy to incur all these expenses? But if it be a question of dreams, it matters little if one possesses five hundred or three hundred *medimns*, *i. e.* measures, of income;§ he may be in a modest condition or even till the ground to gain

*Odyssey, XVII., 48.

†The Zohar holds that whenever man is asleep his *Neshamah i. e.* Intellectual Soul, returns to the higher place, the Garden of Eden, from which it originally came down.

‡Odyssey, p. 24.

§A *medimnus* contained 1½ bushels or 12 imperial gallons.

a living: boatmen, hirelings, citizens, strangers, are all equal in this. God has not made any difference between the race of Eteobutadæ and the last of the slaves. Thanks to its character divination by dreams is placed within the reach of all: plain and without artifice, it is pre-eminently rational; holy, because it does not make use of violent methods, it can be exercised anywhere; it dispenses with fountain, rock and gulf, and it thus is that which is truly divine. To practice it there is no need of neglecting any of our occupations, or to rob our business for a single moment, and that is the advantage I should have described at first. No one is advised to quit his work and go to sleep, especially to have dreams. But as the body cannot resist prolonged night-watches, the time that nature has ordained for us to consecrate to repose brings us, with sleep, an accessory more precious than sleep itself: that natural necessity becomes a source of enjoyment and we do not sleep merely to live, but to learn to live well. On the contrary, divination which is exercised by the aid of material means takes the greatest part of our time, and it is a happiness if it leaves us some hours of liberty for our necessities and business. It is very rare that it is of any usefulness to us in the ordinary affairs of life; because the circumstances, the places, do not lend themselves to the accomplishment of the necessary ceremonies; and besides it is not easy to carry with us everywhere an equipage of instruments. Indeed, without speaking of the inconveniences, all this baggage, which lately the narrow walls of a prison could not contain,* would be a load for a wagon or a ship. Add again that these ceremonies have witnesses, who are able to reveal them, as it has happened in our time: so also, obeying legal prescriptions, many of the people

*The Emperors, after they became Christians, interdicted superstitious practices. Synesios is here speaking of the seizure of the instruments which were used in these practices.

have divulged these mysteries, and have delivered them up to the gaze and ears of the profane multitude. Beyond that it is humiliating to see the knowledge debased, that species of divination should be held in abhorrence by God. Really not to await that of which we desire the presence to come freely, but to press it, to harass it so as to draw it to us, is violence, and is to commit a fault of the nature of those that even our human laws do not leave unpunished. All this is grave; but it is not all: when we employ, in order to perceive the future, artificial means, we run the risk of being interrupted in our operations; and if we travel, leave our knowledge in our house; for it is no little matter to pack up this thing and carry it away. But in divination by dreams, each of us is in himself his proper instrument; whatever we may do, we cannot separate ourselves from our oracle: it dwells with us; it follows us everywhere, in our journeys, in war, in public office, in agricultural pursuits, in commercial enterprises. The laws of a jealous Republic do not interdict that divination: if they did they could do nothing: because how can the offense be proven? What harm is there in sleeping? No tyrant is able to carry out an edict against dreams, still less proscribe sleep in his dominions; that would be at once fully to command the impossible, and an impiety to put himself in opposition to the desires of nature and God.

XVI.

IT BRINGS TO ALL THE JOYS OF HOPE.

Then let all of us deliver ourselves to the interpretation of dreams, men and women, young and old, rich and poor, private citizens and magistrates, inhabitants of the town and of the country, artisans and orators. There is not any privileged, neither by sex, neither by age, nor fortune or profession. Sleep offers itself to all: it is an oracle always ready, and an infallible and silent

counsellor; in these mysteries of a new species each is at the same time priest and initiate. It, as well as divination, announces to us the joys to come, and, through the anticipated happiness which it procures for us, it gives to our pleasures a longer duration; and it warns us of the misfortunes that threaten us, so that we may be put on our guard. The charming promises of hope so dear to man, the foreseeing calculations of fear, all come to us through dreams. Nothing is more qualified in its effect to nourish hope in us; this good, so great and so precious that without it we could not be able, as said the most illustrious Sophists, to support life; for who would desire to remain always in the same condition? Surrounded by so much evil, man would soon allow himself to be discouraged, if Prometheus had not put in man's heart the hope which charms his pains, and gives him with forgetfulness of the present the certainty of a better future. Such is the strength of illusion that the prisoner, whose feet are held captive in the shackles, as soon as he lets his thoughts wander, sees freedom; he is a soldier, he commands half a cohort; he becomes centurion, general; he is victorious; offers sacrifices, and crowns himself so as to celebrate his triumph; he gives feasts in which shine if he chooses all the luxury of Sicily and Persia; he dreams no more of his irons, all the time that it pleases him to be a general. These reveries come even in our waking hours as in our sleep; but it is always the imagination which precedes them. Imagination, when set in play by our will, renders us the unique service of charming our existence, of offering to our soul the flattering illusions of hope, and thus consoling us for our pains.

XVII.

DREAMS ARE VERACIOUS BUT IT IS NECESSARY TO KNOW HOW TO COMPREHEND THEM.

But when dreaming brings to us from itself hope, as it

comes during sleep, then we are able to consider God as the surety of the promises that dreams make to us. In preparing one's self to receive the benefits announced in dreams, we have a double happiness: at first because we enjoy in advance these benefits in idea; afterwards when we possess them in reality, we know how to use them as we ought; because we have seen the right employment that we should make of them. Pindar, speaking of the happy man, celebrates hope. "It is sweet," he says, "it nourishes the heart; it accompanies and animates youth, it is especially which governs the variable spirit of mortals."* Without doubt there cannot be a question of that deceiving hope which we fabricate in ourselves when entirely awake. But all that Pindar says, is only a feeble part of the praise that we can render to dreams. Divination by dreams is a science which pursues the exact truth, and which inspires such confidence that we should not relegate it to an inferior rank. If the Penelope of Homer tells us that two different gates allow the passage of dreams, and that one permits the escape of deceiving dreams,† it is because she lacks a correct knowledge of the nature of dreams: better instructed she would have made them all go out of the door of horn. She is convicted of error and ignorance, when she refuses to believe a vision which ought nevertheless to inspire her with confidence. "The geese are the wooers, and the eagle that was is Ulysses."‡

Ulysses was near her, and it is to him that she was speaking of the falseness of his dream. Homer evidently desired to show by this, that we must not chal-

*Fragments.

†"There are two portals of unsubstantial dreams; one is made of horn, one of ivory; whichever come through the sawn ivory deceive and bring promises which will never be fulfilled; but those which come out of the doors of the polished horn bring a true issue when any one of mortals sees them." *Odyssey*, XIX., 562.

‡*Odyssey*, XIX., 548.

lenge dreams, and that, if we do not deceive ourselves in our dreams, the dream itself is not deceptive. Agamemnon also was wrong in believing that a dream was false: he did not understand the prophesy that foretold victory for him:

“Order all the Greeks to put on their arms,
And the walls of Ilion will fall before thee.”*

He then marched, supposing that the city would fall at the first assault; but the prophesy said that it was necessary that *all* the Greeks should arm themselves. Now Achilles and the troop of Myrmidons, the very flower of the army, refused to take part in the combat.

XVIII.

THE OBLIGATIONS OF SYNESIOS TO DREAMS.

But dreams have been sufficiently eulogized; let us stop. But I must not be ungrateful. I have already shown that, travelling the seas or resting at firesides, be you merchants or soldiers, always and everywhere we carry with us the faculty of foreseeing the future. But I have not yet stated my own indebtedness to dreams. And yet it is to the minds given to Philosophy that dreams especially come, to enlighten them in their difficulties and researches, so as to bring them during sleep the solutions which escape them when awake. We seem in sleeping at one time to apprehend, at another to find, through our own reflection. As for me, how often dreams have come to my assistance in the composition of my writings! Often have they aided me to put my ideas in order, and my style in harmony with my ideas; they have made me expunge certain expressions, and choose others. When I allowed myself to use images and pompous expressions, in imitation of the new Attic style, so far removed from the old, a god warned me in my sleep, censured my writings, and making the affected phrases disappear, brought me

*Iliad, II., 11.

back to a natural style. At other times, in the hunting season, I invented, after a dream, traps to catch the swiftest animals and the most skillful in hiding. If, discouraged from too long waiting, I was preparing to return to my home, dreams would give me courage, by announcing to me, for such or such a day, a better result: I then patiently watched some nights more; many animals would fall in my nets or under my arrows. All my life has been spent among books or in hunting, except the time of my embassy: and would to the gods I had never lived those three cursed years! But then again divination has been singularly useful to me: it preserved me from ambushes that certain magicians laid for me, revealed their sorceries and saved me from all danger; it sustained me during the whole duration of the mission which has caused to prosper the greatest good in the cities of Libya; it conducted me even before the Emperor, in the midst of his court, in which I have spoken with an independence, of which no Greek ever before had given an example.

XIX.

WHEREFORE DREAMS ARE SELDOM LUCID, AND WHEREFORE
ART IS NEEDED TO EXPLAIN THEM.

Each kind of divination has its particular adepts; but divination by dreams addresses itself to all. It offers itself to each of us as a propitious divinity; it adds new conceptions to those which we have found in our waking meditations. Nothing is wiser than a soul disengaged from the tumult of the senses, which only bring to it from without troubles without end. The ideas that it possesses, and, when it is wrapped in itself, those that it receives from intelligence, it communicates to those who are turned towards the interior life; it makes all that which is from God enter into them; because between that soul and the divinity which animates the world there exist intimate affinities, be-

cause both come from the same source. Dreams then have nothing earthly; they are clear and give a perfect or nearly perfect evidence; there is no need of an interpreter. But this happiness is reserved only to those who live in the practice of virtue, acquired by an effort of reason or by habit. It is very rarely that other men have such lucid dreams; sometimes this happens, but only in very grave conjectures. At other times their dreams are vulgar and confused and full of obscurity; it is necessary to have the aid of art in order to explain them. As their origin is, so to say, strange and fantastic, by virtue of that origin they only offer uncertainty.

XX.

ALL THINGS PAST, PRESENT AND FUTURE CONVEY TO US IMAGES WHICH ARE REFLECTED IN OUR IMAGINATION.

All things which exist in nature, which have existed, which will exist (because the future is yet a mode of existence), send out images which escape from their substance. Perceptible objects are composed of form and matter:* now, as we see that matter is a perpetual condition of motion, and that the images which it produces are borne away by it, we are forced to admit this; thus images and matter, all that which falls into generation, does not approach in dignity permanent existence (*real* being). All these fugitive images reflect themselves in the imagination as in a brilliant mirror. Wandering at random and detached from the objects in which they have taken existence, as they have only an undecided existence, and as none of the beings who exist by themselves will receive them, when they meet animal spirits who themselves are also images†

*This idea is fully set forth in the works of Solomon Ibn Gebirol or Avicbron, especially in his *Me qor Hay-yeem*, i. e., Source of Life. It is a doctrine also set forth with great positiveness in the Zohar and the Hebrew Qabbalah

†*Ἐιδώλοισ*. This word has the double meaning of images and phantoms.

but from images residing in us, they penetrate into these spirits, they establish themselves there as in a dwelling. Things passed, since they have been realities, give clear images, which finish at length by effacing themselves and disappearing; present things, as they continue to exist, form images still more clear and living; but the future gives us nothing except vagueness and indistinctness: so from the buds, which have just made their appearance, we surmise the flowers and leaves, as yet badly formed, which they contain and which will open and burst out in a short time. Thus art is indispensable in order to know the future; we can only have an uncertain sketch of that which is to come; we have only in exact representation that which is.

XXI.

IT IS NECESSARY BY MEANS OF PHILOSOPHY TO KEEP OUR IMAGINATION FREE FROM THE PASSIONS.

But is it not astonishing that it can itself produce images of that which will be only later? It is here that I ought to speak of how we can acquire that art of divination. That which is first necessary is that the divine spirit which is in us be sufficiently prepared, so as to be visited by intelligence and by God, and not be the receptacle of vain images. Now, when this (the latter) happens, we should take refuge in philosophy, whose beneficial action appeases the passions which besiege the spirit and invade it so as to make it their dwelling. Foster in your life habits of temperance and frugality, so as not to agitate the animal part of your existence: the troubles of the senses extend even to the imagination, which must be kept quiet and tranquil. That calmness is very easy to be desired but very difficult to obtain. For myself, as I wish that sleep be not useless to any one, I will try and discover a fixed rule which is applicable to the infinite variety

of dreams; in other words, it is my object to establish a science of the nocturnal appearances. Here is how we can undertake it.

XXII.

HOW WE CAN UNDERTAKE THE INTERPRETATION OF DREAMS.

The navigator who, after having passed a rock, perceives a city, knows afterwards, when he sees the same rock that the same city will soon be in sight. We have no need to see a General in order to know that he is coming, his approach becomes known to us by the escort which precedes him: because each time it has appeared, it was because the General was coming. So images which present themselves to our spirit are *indicia* of the future; the return of the same signs predict the return of the same events. He is a stupid pilot who repasses near the same rock without recognizing it, and who cannot tell what shore he is near; he navigates at random. So the man who has dreamed the same dream several times, and who has not observed what this dream predicts—accident, happiness, undertaking,—he directs his life as that pilot directs his vessel, without reflection. We prognosticate storms even when everything in the atmosphere is tranquil, if we observe circles around the moon; because we have often noticed that this phenomenon is frequently followed by a storm:

A single circle, fading, denotes fine weather;
 If it is broken, it certainly announces wind,
 If it is double, believe me, a tempest is near;
 But if it is triple, and dark, and broken, I expect
 Then more than ever, the fury of storms.*

Thus always, as Aristotle has said† with reason, perception precedes memory, from memory comes experience and from experience knowledge. It is by this means that we come to the interpretation of dreams.

*Aratos: Prognostics, 81.

†Metaphysics, I. 1.

XXIII.

ON ACCOUNT OF THE DIVERSITY OF MINDS THERE IS NO GENERAL RULE FOR THE EXPLANATION OF DREAMS.

There are men who use many books in which are set forth the rules of this art. Personally I ignore these books, and regard them as useless. For though the last or lowest body, which is a composition of different elements, cannot by reason of its nature be an object of a knowledge which is one and positive, since the affections which it experiences are produced nearly always alike, and through the same causes, (because the elements constituting it differ very little from each other, and the difficulties which trouble the organism cannot remain concealed), it is not thus with imagination. Here it is entirely a different thing: between different spirits there exist great differences, according as they are connected with the spheres or reign over matter.

Happy in this world, among all the souls,

Is the soul which has descended from the ethereal heights.

•The soul also, which knew Jupiter's Court,

And which living here below contains its destiny.

Even in this exile remains nevertheless happy.

It was this which Timæus signified, when he assigned a star to each soul. But souls have lapsed: inflamed through material desires they have fallen more or less below, and in their fall the imagination has been defiled. So sunk they inhabit bodies: life is now one long discord; the spirit is sick: an unnatural condition if we consider its noble origin, but natural as to the animal existence with which it is connected, and which it animates. Perhaps however the nature of the spirit depends entirely on the rank which it occupies, according to its practice of vice or virtue. For there is nothing so variable as the spirit. How, with dissimilar natures obeying different laws and passions, are there the same apparitions? That is not so; it cannot be. Water, mud-

dy or clear, tranquil or agitated, can it equally reflect objects? Vary its tints, move it in different ways, the figures will change in appearance; they will only have one characteristic in common, that of deviating from the true. If this is contested,—if some Phemonoe, some Melampos, or other diviner pretends to establish, for the explanation of dreams, a general rule, we would ask him if plane or convex mirrors, or those made of different materials, reflect similar images. But never, I think, have these people considered the nature of spirit. As the imagination is akin to the spirit in a certain respect, they apprehend that there is one rule and canon for the interpretation of all things. I do not claim that between things most dissimilar there is absolutely no relation; but this relation is obscure, and becomes more obscure if it is unduly extended. Add, as I have said, that it is difficult to have a clear image of future things before they come into actual existence. Finally, as we all have our idiosyncrasies, it is not possible that the same visions should have the same signification for all.

XXIV.

EACH OUGHT TO MAKE HIS DIVINATORY KNOWLEDGE FOR HIMSELF, BY NOTING HIS DREAMS.

We must not hope then to establish general rules: each one must search for his knowledge within himself. We should inscribe in our memory all that has come to us in our dreams. It is easy to do that which is entire-profitable; the profit which it brings is a stimulant, especially when we have that which we exercise. What is more usual than dreams? What exercises a stronger influence on the mind? Such an influence, indeed, that even the dullest give attention to their dreams. It is a disgrace, at twenty-five years of age, to still need an interpreter for one's dreams, and not to possess the principles of this art. For the memories which should have

carefully kept the visions of our sleep as well as the events which happen when we are awake certainly have their value. It is a novelty which will perhaps shock received ideas: but nevertheless, wherefore should we not complete the history of our days with that of our nights, and so retain a remembrance of our dual lives? There is a life of the imagination, as we have demonstrated, sometimes better, sometimes worse, than ordinary life, according as the spirit is healthy or sick. If then we are careful in noting our dreams, while thus acquiring the knowledge of divination, we will not let anything escape our memory, and we will have pleasure in composing this biography, which will give our history both waking and sleeping. Moreover, if we desire to become rhetoricians, we can find no better method for the development of the oral faculties. When we commit our daily impressions to writing, as we neglect no details, and note little things as well as great, we habituate ourselves, says the sophist of Lemnos,* to successfully treat all subjects. But what an admirable theme does the history of our nightly visions furnish to the orator!

XXV.

DREAMS BRING TO THE MIND ALL KINDS OF IMAGES AND IMPRESSIONS.

It is not an easy thing to set forth exactly all the circumstances of a dream, to separate that which is found united by nature and to unite that which is separated, and give to others, by our descriptions, dreams which they have not had. It is no easy work to make our own impressions pass into the soul of another. Imagination relegates into nothingness beings which exist; it causes to proceed from nothing beings which do not exist, which cannot exist. How, at a time when we have no idea of anything similar, can we represent objects

*Philostratos.

which it is impossible for us even to name? Imagination assembles many images at the same time, and presents them at the same instant, but confused, such as the dream gives them; for it is according to the dream that our visions are produced. In order to faithfully render these various impressions all the resources of language are necessary. Imagination acts upon our affections more than one would think: dreams excite different emotions in us; we at one time experience sentiments of sympathy and attachment, at another aversion. It is also during sleep that the enchantments of magic exercise themselves upon us, and that we are especially subject to voluptuousness; love and hate penetrate into our souls, and persist in remaining even after our awaking.

XXVI.

VARIOUS MARVELS ARE PRESENTED TO US BY DREAMS.

If we would communicate to our hearers our impressions and ideas, a lively and forcible language is essential. In dreams, one is a conqueror, we walk, we fly. Imagination lends itself to all; have words the same facilities? Sometimes we dream that we sleep, that we are dreaming, that we arise, that we shake off sleep, and yet we are asleep; we reflect on the dream we have just had; even that is still a dream, a double dream; we think no more of recent chimeras; we imagine ourselves now awake, and we regard the present visions as if realities. Thus is produced in our mind a veritable combat; we think that we make an effort for ourselves, that we have driven away the dream, that we are no longer asleep, that we have taken the full possession of our being, and that we have ceased to be the dupe of an illusion. The Aloidæ, for attempting to climb to heaven, by heaping one upon another the mountains of Thessaly, were punished; but what law forbids a sleeper from rising above the earth upon wings surer than

those of Icarus, from excelling the flight of eagles, from soaring above the celestial spheres? We perceive the earth from afar, we discover a world which even the moon does not see. We can talk with the stars, mingle with the invisible company of the gods who rule the universe. These marvels which cannot be readily described, are nevertheless accomplished without the least effort. We enjoy the presence of the gods without being exposed to jealousy. Without having the trouble of redescending, we find ourselves upon the earth; for one of the privileges of our dreams is the suppression of time and space. Then we talk with sheep: their bleating becomes a clear and distinct language. Is there not therefore a vast field opened to an eloquence of a new kind? From whence came the apologue which makes the peacock, the fox, and even the sea speak? These audacities of imagination are insignificant when compared with the temerity of dreams; but, although the apologue is only a very feeble reproduction of some of our dreams, it furnishes nevertheless ample material for oratorical talent. Why should we not exercise ourselves in interpreting dreams? By this one not only trains himself in the art of oratory, but also gains wisdom.

XXVII.

IT IS MUCH MORE USEFUL TO TAKE OUR DREAMS FOR THE TEXTS OF OUR LITERARY EXERCISES, THAN THE RIDICULOUS SUBJECTS CHOSEN BY MANY OF THE RHETORICIANS.

Let us then employ our leisure in telling the events which happen to us whilst awake or during sleep; consecrate to this work a portion of your time and from it you will derive, as I have shown, inestimable advantages. You will acquire the science of divination which we have eulogized, and above which we cannot place anything: elegance of diction, something not to be de-

spised, will likewise come to you. In this kind of work the philosopher unbends his mind as the Scythian unbends his bow. Dreams also furnish to the rhetoricians admirable texts for their showy discourses. I can scarcely comprehend what interest they find in celebrating the virtues of Miltiades, of Cimon, or even some anonymous person: in making the rich speak and the poor struggle with each other about public affairs. I have nevertheless seen old men wrangling on these subjects at the theatre; and such old men! They made a show of philosophical gravity, and wore a beard which might well, I imagine, weigh several pounds. But their gravity did not hinder them from insulting each other, from getting the better of each other, from supporting, with extravagant gestures, their long discourses. It seemed to me that they were pleading the cause of some parent: but what a surprise when I afterwards learned that the persons whom they were defending, far from being of their family, did not even exist, had never existed, and could not exist! Is there a republic which, to recompense the services of a citizen, permits him to kill his enemy?* When at the age of ninety years they are still disputing on such pitiable inventions, at what time of life will they take up serious work and discourses? Do these people then not know the meaning of words? They are ignorant that declamation involves preparatory exercises; they take the means for the end, the road for the goal which it is necessary to attain. They make even the preparation the sole object of all their efforts. To bend the arms in the exercises of the *palæstra*, is that sufficient in order to be

*A wealthy man and a poor man are enemies: the rich man promises to furnish food for the people, if they will authorize him to kill the poor man: this permission is granted him. But the rich man does not feed the son of the poor man, who dies of hunger.—This is the subject to which SYNESIOS alludes.

proclaimed conqueror in the *pancratium** in the Olympic games? Scarcity of thoughts but abundance of words is what characterizes these people—always ready to speak, even when they have nothing to say. Why not profit by the example of Alkaios and Archilochos, who narrated their own lives? In this way the memory of those things which happened to them—whether pleasant or painful—was preserved for posterity. Neither did they record vain and unprofitable things, as the new race of wits who practice themselves on imaginary subjects. Neither have these wits consecrated their genius to the glory of others, like Homer and Stesichoros, who have added by their poems to the celebrity of heroes, and who excite our souls to virtue, entirely in forgetfulness of themselves. All we know of them is that they were excellent poets. So then if you wish to make a name for yourselves with posterity, if you feel yourself capable of bringing forth a work which may live forever, do not hesitate to enter into the entirely new path which I recommend to you. Count on the future: the future faithfully guards that which, with the aid of God, we confide to it.

[Contributed.]

DRUIDISM AND POPULAR WELSH OCCULTISM.

[Concluded.]

Far too little importance has been attached to Welsh literature, and far too insignificant a place has been accorded the Druids in history. A high civilization obtained in Britain at the landing of the Saxons, dating back to times immemorial. They have a list of kings

*The *palestra* was a place for wrestling, and probably was part of the *gymnasium*. At Athens, however, many of these places were separate from the latter. The *pancratium* was an athletic game, in which all the powers of the contestants were called into action. It was considered as one of the difficult exercises, and usually was boxing and wrestling.

(*pendragons*, "*dragon's head*," the army being called by that name), going back for six or seven centuries before the christian era; and then traditions from their seat in Asia. It is said that the Druids sent messengers occasionally to the far Orient, and were in constant communication with the poets and philosophers of Greece, notwithstanding their traditional animosity against the Greeks for having destroyed their ancient capital, Caerdroia,—Troy. Even to-day every bright boy in Wales knows the shape of old Caerdroia, the round-walled city. The Welsh were always fond of the circular form; *e. g.*, Arthur's round-table. All "Arthur's knights of the table round" were Druids, and an Arch-Druid was his architect, Merlin the enchanter.

At the head of the Bardic order of Druids in his age was Taliesin, *Pen Beirdd*, "the chief bard." Some contend that he lived before Christ; but the most authentic account is that he lived some two centuries before the Saxons were invited into Britain by King Gwrthreyn to help him repress the incursions of the Picts—the barbarians of the North, who painted themselves for war like our American Indians,—which led to their usurping large tracts of land; *i. e.*, he lived in the second century. In a long poem, now for the most part lost, Taliesin recounted the past history of the Gaulic Kelts, from their ancient seats in Asia and Troy (Caerdroia), to their settlement in Britain, Italy and France, and then forecast by augury their future history. Following is a modernized copy, with translation, of the concluding lines of this prophetic ode of the most illustrious of Welsh bards. As a reason for the forecasting of the future he was about to make, he refers to his own proficiency in the sciences—in that age science was very different from modern science, the bald materialistic solution of natural phenomena,—and then states with what anguish comes the augury of the downfall of

his native land, the likeness of troy. He then compares the army of the Saxons to a huge serpent, winged and armed, (meaning the sails of their ships.) But notwithstanding the invasion and usurpation of their land, he declares that the Britons would retain their language, their worship and their freedom; they would never be subdued into slavery. This prediction is regarded generally by the Welsh as having been literally fulfilled.

Ac mi gefais innau, yn fy mhryd lyfrau

And to my desire (for knowledge) I secured

Holl gelfyddydau gwlad Europa,—

all the scrolls of the art-sciences of Europe,—

Och Dduw, mor druan drwy ddirfawr gwynfan,

Alas, O God! how miserably will come the portent

Y daw'r darogan i lun Troia.

of lamentation to the image of Troy.

Sarphes gadwynog falch anrhugarog,

A tortuous serpent, proud, implacable,

Ai esgyll yn arfog o Germania, —

with armed pinions, from Germany,

Hono a oresgyn holl loegr a Phrydyn

will usurp all England and Britain,

O for Llychlyn hyd Sabyrina,

from the Sea Sychlyn to Sabrina;

Yna bydd Brython mal carchararion

then will the Britons be like captives

Ymhraint alltudion o Saxonia;—

in the power of aliens from Saxony;—

Eu Ner a folant, eu iaith a gadwant,

their God they will praise, their language they will keep,

Eu tir a gollant, ond gwyllt Walia.

their land they will lose, but Wales will be free through all.

The last lines ("*Eu Ner a folant, eu iaith a gadwant, eu tir a gollant, ond gwyllt Walia*") constitute the motto of the Welsh nation, being used by the Druids in all their books, public halls, groves, etc.

"The religion of the Druids," says a member of the modern society, colloquially, "was an ethical rather than a ritual worship,—devoted to the appreciation of life,

up to the highest conceivable culmination of the ideal in the spirit-life, supreme, whom they called *Iov*, *Ner*, *Naf*, the conception including not only the idea of cause or author, but also the love-idea of parent, and human life-growth, or the improvement of moral character. The symbolic egg of Druidism expresses the idea that life as a whole, the great system of life, was, like that of each sample, bird or animal, oviparous, *i. e.*, evolutionary; not automatically so; but by virtue of the primordial uncreated spirit-life who dwells in super-kosmic Light. The Druids held, too, that the primal life was self-repeating, eternally self-reproductive, that is, filial as well as paternal. The self-repeated life of *Naf* (pronounced Naov), love losing and finding itself for its life, in another, was the eternal archetype of the microcosm of the universe, humanity,—in which it chimed with the teachings of Aristocles, Swedenborg and other mystics. It was the Druidic theory that the phenomenal universe is only the outwardness of the real universe—the spiritual,—which those can discern or cognize whose inner senses have been trained for the purpose, which faculties are latent in all men but evolved into exercise only in the few; that it is the great work of every man, through many successive incarnations, to develop his sense of reality—right, beauty, moral beauty, the true glory. This system came originally from Asia. Its ancient seat was Troy, sacred Illium,—Caerdroia.”

Among the noble mottoes of Druidism is this: “*Y gwir yn erbyn y byd*,” “The truth against the world.” And in this age, when the inheritors of archaic wisdom have indicated that the time has come for humanity to assume the toga of spiritual manhood, a more significant motto could hardly be chosen by those who in the advocacy of theosophic truth must endure with brave humility the ridicule of the thoughtless. Far distant

now from its Asian head, the stream of Druidism is well-nigh dry in its channel. Yet there are old canals in India, for centuries arid and useless, into which English hands have turned the waters from the Himalayas, making ancient deserts youthful in verdure. And high to the banks a torrent of living waters might gladden the dry bed of Druidism if it were to take but its share from the fresh spring now bubbling from the base of the Himavat. There could be no fitter task for those who have preserved through so many centuries their traditions of the East and of the wisdom-religion than to strike hands with its modern expositors and give their aid to the great-hearted Mde. Blavatsky and her co-workers in upholding "the truth against the world."

THE EUPHRATEAN KOSMOLOGICAL THEOGONY PRESERVED BY DAMASKIOS.

PART II.

APZU. As W. St. C. Boscaven has shown, the Semitic (Assyrian) *Ap-su* is the form given to the Akkadian *Zu-ab*. The Ak. *Zu*=(1) 'to know,' (2) 'wise,' (3) 'zodiacal sign;' the Ak. *ap, ab, alba*=(1) 'the abyss,' 'deep,' and (2) 'the sea.' Hence APZU (*Zuad*)="Deep-wisdom," and the combined form *Zuab-apzu* reappears in the archaic word *Zaps*, thus referred to by Clement of Alexandria (*Stromata*, v. 8):—

"*Zaps* some have ignorantly taken for fire [from *ζεῖσιν*, 'boiling']; for so the Sea is called, as Euphorion in his reply to Theoridas:—

'And *Zaps*, destroyer of ships, wrecked it on the rocks.'

And Dionysios Iambos similarly:—

'Briny *Zaps* moans about the maddened deep.'

Similarly Kratinos the Younger, the comic poet:—

'*Zaps* casts forth shrimps and little fishes.'

Deep-wisdom was thus married to (=acted on) the

Deep, ignorant, dark, and chaotic (vide my remark in *The Platonist*, March, 1887, p. 136: "The Eleusinian Drama is a marriage, an occult and mystical union, a supreme ACT.") As the Body is the habitual exponent of the motions of the Soul, so the mind expresses its ideas by the aid of physical and external comparisons and similitudes. But this mode of procedure, which is necessary to body-clad souls, is of no real assistance to the Materialist in his endeavor to prove the priority of Matter, or that Matter and Force alone exist. Thus, to take an instance: although we make use of the physical idea of compression, tightness, strangulation, in order to enable us to express *anger* or *anguish*, yet *anguish* exists independently of *strangulation*, and is not its child. Hence, it is not true to say that mental concepts are the product of physical ideas. "Mind is first, and reigns forever." Depth, profundity in space, is used as an expression and illustration of mental profundity.

In the Land of Arali (the Euphratean Hades) the glorified spirits of the sacred Dead are said to "drink the bright waters" (vide *The Platonist*, March, 1888, p. 117), and there are "the abysses (*apsi*) of the great gods." The 'deeps' or 'abysses' of the gods, themselves reduplications of the Primæval Deep, were further reduplicated symbolically in Euphratean temples in the concrete form of huge basins or 'seas,' filled with water which was employed in the rites, and standing within the temple courts. As Prof. Sayce well observes, we have an excellent instance in Solomon's "molten sea" (1 Kings, vii. 23-6), which "stood upon twelve oxen," three facing each cardinal point, "and the brim thereof was wrought like the brim of a cup in the form of a lily-blossom." Here, again, we have the mystic Flower by the sacred Water.

These mystic Basins, Deeps, Abysses, reappear in the Extra-zodiacal sign *Crater*, "the mixing-bowl," always

connected in mythic legend with the Euphratean Sun-god Dionysos. "Another legend, located in Asia Minor (vide Hyginus, in voc. *Hydra*) connected *Crater* with the mixing of human blood with wine in a bowl, a tale which recalls the Euphratean kosmogonic legend related by Berossos, how that in the beginning all was darkness, water, and monsters, presided over by a mystical female who was cut asunder by Belos, and thus became heaven and earth. Belos next cut off his own head, or commanded one of the gods to cut off his head, and, the flowing blood having been mixed with earth, men and beasts were formed therefrom, all which was an allegorical description of nature" (R. B. Jr., *Eridanus*, 20.) In this connexion may be mentioned the famous Babylonian Bowl, inscribed with Hittite characters, (vide Wright, *Empire of the Hittites*, Pl. xxv.), which have not yet been translated. Prof. Sayce regards the Inscription as a dedication of the Bowl to certain divinities; and, in the opinion of Captain Conder, who has made an attempt to transliterate it, "these bowls held 'enchanted water,' which being consecrated to Ea (vide *The Platonist*, March, 1888, p. 115) was the great resource against demons" (*Altaic Hieroglyphs and Hittite Inscriptions*, 1887, p. 228). I may remind the readers of this Magazine that the Etruscan Bowl of Foiano (vide *The Platonist*, January, 1887, p. 50) supplies a very close parallel. That the Akkadians, Hittites, and Etruscans were all members of the great Turanian race is a most important fact now fast passing beyond the reach of controversy.

I have mentioned Arali, which was also called "the House of the Land of Death;" and it is deeply interesting to find that this famous name occurs in the Fourth of the recently discovered Etruscan Inscriptions of Lemnos. In a beautiful Dirge over the dead Etruscan chieftain Zeronaiθ (=Lat. Serranus) we read:—

<i>Rom</i>	<i>Haralio</i>	<i>zivai</i>		
O-Spear!	to-Arali (place)	of-destiny	(thou hast gone!)	
<i>Ep</i>	<i>ezio</i>	<i>arai</i>	<i>tiz</i>	
The-wave (was)	for-thy-house,	of-the-sea	lord (thou wast!)	

Arali—'ground' plus 'below,' *i. e.* the Underworld.

II.

MUMMU. 'Chaos.' Heb. *mehumah*, confusion; Akkadian *umun*. In the Euphratean *Creation Tablet*, now in the British Museum, *Ma-um-mu ti-amat*, "the Surging-deep," is made one personage, instead of two as in the version preserved by Damaskios. Mammu, philosophically speaking, represents the principle of Motion. As a result of the Divine Power moving upon the surging, semi-chaotic, light-stricken Fluidity, arise:—

LAKIMU and LAKHAMU, otherwise LAKHMA and LAKHAMA. Male and female, and so prototypes of the divine Diads—a male and a female personage—which presided over Phœnician cities, the Phœnicians being emigrants from the Euphrates Valley, *e. g.*, Tam-muz and Baalath were the Diad of Gebal (Byblos). There are in Akkadian two distinct words and forms *lakh*, *lakhkha*, 'pure,' and *lakh*, 'sun,' 'king,' 'high;' and, similarly, in the Turko-Tataric dialects, which approach so closely to Akkadian, and which have no initial *l*, there are the two corresponding roots *jak-sak*, 'good,' 'right,' etc., and *jak-sak*, 'to shine,' 'to burn,' 'light,' 'clear,' etc. The concept Lakhma-Lakhama is a combination of moral, spiritual, intellectual, and physical Light, the result of the *Fiat Lux*. Next are evolved:—

KISAR—*Ki* plus *sar*,—'earth' plus 'host,' "The Hosts of Earth." *Ki*, or *kina*,—'lower,' "the earth," as that which is below (Heaven). So Dav or DAM-KINA, spouse of Ea,—"the Lady-of-the-Earth. And:—

ANSAR—*Ana* ('Heaven.' Vide *The Platonist*, Jan.

1887, p. 48) plus *sar*, 'host.' "The Hosts of Heaven." The readers of this Magazine will probably have no difficulty in interpreting these terms for themselves. The outcome of the forgoing are a divine Triad:—

ANA. Already explained (vide *sup.*)

ELIMMA. "The Strong." So *alim*, 'a steer,' *i. e.*, the 'strong' (animal). The Babylonian Bilu (Bel), the "Elder Bel," prototype of the West Semitic Baal ("The Lord"). And:—

EA=Ak. *e*, 'house' plus *a*, 'water.' The god of the deep, the atmosphere, the rivers, and the ocean-stream, husband of DAMKINA (the personified Earth), and sire of

BILU. The "Younger Bel," Bel-Meroda χ (Isaiah, XLVI. 1; Jeremiah, L. 2), in later times regarded as "the Demiurge." Prof. Sayce formerly supposed Maruduk (Meroda χ) to mean "the Brilliance-of-the-Sun," but now regards the meaning as doubtful, and suggests that it may be a Semitic transformation of the Ak. Vru-dug, "Benefactor-of man."

III.

So far goes the Theogony so well preserved by Damaskios, but I add the following remarks in order to complete the general presentation of the Euphratean Scheme. Next in order came the 7 Planets. in the following succession: the Moon, the Sun, *Mercury*, *Venus*, *Saturn*, *Jupiter*, and *Mars*. The Heaven itself, in cosmic order, is called in Assyrian *Save*, *Same*, the Heb. *Shamayim*, and the $\Sigma\acute{\alpha}\nu\eta$ of Hesychios.

The Moon. Called in Assyrian *Sin*, whence *Sinai*, the mountain of the Moon-god, the desert of Sin, etc. *Sin* has been explained as the Ak. *Zu-en*, "wise-lord" or "Eye-lord;" it appears in some proper names, *e. g.*, *Sin-akhi-irib* (Sennacherib), = "The Moon-god increased brothers." The Moon-god is also called in Assyrian *Nannaru*, "the Brilliant," who, under the name of Nan-

naros, appears in a curious story preserved by Nicholas of Damascos (*Fragment*, x.), as the brother of the Sun-god, whom he calls Parsondas (=Ak. *Par*, 'Sun,' plus Sandan, the Kilician Sun-god).

Akkadian moon-names include *Ai*, "the Moon," *Aku*, "the exalted," the Etruscan *Ecu* (vide *The Platonist*, Sept., 1887, pp. 450-1), and *Idu*, "the Full Moon" (vide *The Platonist*, March, 1887, 134-5). In *The Academy*, March 10, 1888, in an article entitled *Etruscan Moon-names*, I have given a triple list of Turanian moon-names including the Ak. lunar goddess *Aa*, the Homeric lunar isle *Aia*, abode of Kirke, the 'Round'-moon, the lunar king *Aietes*, famous in Greek myth, etc.

The Sun. Called in Assyrian *Samas*, Heb. *Shemesh*. The *m* has also a *v* or *w* sound, so we find in Hesychios, Σαώς. ἥλιος. Βαβυλώνιοι. Called also *Diannisi* (=Gk. *Dionysos*), "the Judge-of-men."

In Ak. the Sun was called *Dumuzi-apzu*, "Son-of-the-Spirit-of-the-Deep," and this interesting name has passed through the following variations:—

Akkadian	<i>D-u-m-u-z-i</i> (= "The Son-of-Life").
Assyro-Babylonian	<i>D-u——-z-u</i>
(abraded)	
West Semitic	<i>T-a-mm-u-z</i> (Vide Ezechiel, viii. 14.)
Etruscan (Lemnos)	<i>T-a-v-a-rz</i>
Ionic	<i>T-a-mm-a-s</i>
Greek Myth	<i>A-θ-a-m-a-s</i>
West Etruscan	<i>Th-a-m-u</i>
	<i>F-a-m-u</i>

The Phœnician dirge *Ai-lenu Adoni* ("Alas for us! My Lord!") the Greeks made into "*Ailinson* (Aischylos, *Agamemnon*, 121) *Adonis*." This was part of the formula in the Tammuz-cult, the wailing for the slain Sun-god, who was soon to rise from the dead.

In *The Academy*, April 14, 1888, in an article entitled *The Etruscan Sun-name Usil*, I have shown the connex-

ion between the Akkadian sun-name *U, Ud, Ut, Utu*, and a number of Turanian sun-names. *Zal* is another Ak. sun-name, and, in conclusion, I show the combination of the two syllables thus:—

North Ostiak, *x-a-tt-e-l (xatl)*='sun.'

Permian, *a-s-a-l*='morning' (= 'Rising-light').

Etruscan, *w-s-i-l*='Rising-sun.'

Sabine, *au-s-e-l*='sun' (Festus. A loan-word).

Hesychios, *αὐ-κ-ῆ-λ-ωσ*=ἔως, ὑπὸ Τυρρῆνων.

Mercury. Called in Assyrian *Nabu (Nebo)* *i. e.* 'Proclaimer' (of the coming Sun); and in Akkadian *Sakvisa*, the Σεχέσις of Hesychios, a name perhaps meaning "Lord (Head)-of-the-four-quarters" (of the heaven.) The Greeks called it "the Star sacred to Hermes" (Platon, *Timaios*), because Hermes in their god-system was regarded as the analogue of the Euphratean Nabu.

Venus. Dedicated to Istar (=Aphrodite), and hence rightly by the Greeks called *Paphie*. Called in Akkadian *Dilbat*, the Δελέφατ of Hesychios, *i. e.*, "the ancient Proclaimer"—of Day and Night, as *Lucifer-Hesperus*, the Morning and Evening-star.

Saturn. Called in Akkadian *Sakus Utu*, "the Eldest-born-of-the-Sun-god" (vide R. B., Jr., *Poems*, p. 99), as being the farthest out in space; *Mi*, the 'Black,' and *Kus*, 'Darkness,' on account of its feeble light. Called in Assyrian *Kaivanu*, Heb. *Kiyyun (Chiun)*, Amos, v. 26), Arabic *Keyvan*, "the First-born."

Jupiter. Called in Akkadian *Lubat*, "the Planet," dedicated to Merodach, and therefore by the Greeks to Zeus. "The Planet," as "the star of Jove so beautiful and large." *Lubat*, = (literally and primarily) "Old Sheep," *i. e.*, the Bell-wether of the starry flock. Its full name was *Lubat-Guttav* = The Planet Bull-of-the-Sun," The Μολοβόβαρ (=Ak. *Mul-babar*), "Bright-star," of Hesychios.

Mars. Dedicated to *Nergal*, the Mendæan *Nerig*, the *Εργέλ* of the LXX, the warrior Sun in the Underworld, and hence assigned by the Greeks to Ares. Called *Nibatanu*, a word of doubtful meaning; perhaps it= 'fear' plus 'sheep' [planet] plus 'heaven,' *i. e.*, "planet-of-fear." The *Βελέβατος*= "Lord-of-the-house-of-death," of Hesychios. The 7 Planets have retained their Euphratean characteristics, as regards being of good or evil omen, from a vast antiquity. This we know, for instance, from the express testimony of Ploutarchos, who observes:—"But the Chaldæans of the Planets, which they call natal gods, consider two of-good-omen [*i. e.*, *Jupiter* and *Venus*], and two of-evil-omen [*i. e.*, *Mars* and *Saturn*], and the other three [*i. e.*, *Sun*, *Moon*, and *Mercury*] of a mixed and common nature" (*Peri Isidos*, 48.)

After the Planets come the Twelve Signs of the Zodiac, and then the Extra-zodiacal constellations; and for further information upon this very interesting subject, I must refer the reader to my various works which treat it in detail (vide R. B. Jr., *The Unicorn*, 1881; *The Law of Kosmic Order*, 1882; *Eridanus, River and Constellation*, and *The Myth of Kirke*, 1883; *The Heavenly Display of Aratos*, 1885; London, Longmans & Co. *The Zodiacal Virgo*, 1886, in the *Yorkshire Archæological Journal*, Pt. xxxvi.; and *Some Euphratean Names in the Lexicon of Hesychios*, in the *Babylonian and Oriental Record*, July and August, 1887; London, D. Nutt, 270 Strand).

IV.

Scattered through the Greek, Roman, and Oriental writers are various archaic Euphratean names and forms, among which we find:—

OANNES (Berosos, *Chaldaïka*, II. Fragment 6),= *Eakhan*, "EA the Fish," the Man-fish, who, according to Berosos, rose from the Erythræan Sea in order to instruct mankind in civilization. Berosos calls Oannes

“Musaros the Annedotos.” *Musaros*—the Assyrian *mu-saru*, “He-who-ordains-law,” *i. e.*, the Sun-god as the maker of kosmic order. *Annedotos*—the Ak. *Nin-du-tur*, “Lord-of-the-rising-and-resting,” *i. e.*, the Sun. The name Oannes-Ea-khan appears in Hyginus (*Fabulae*, cclxxiv) as “EUHADNES qui in Chaldæa de mari exisse dicitur.” Helladios, a writer of the 4th century, alludes to EA as OES. According to Berossos, on 5 occasions between the Creation and the Deluge an Annedotos appeared to instruct mankind. The last of these was called

ODAKON.—Ak. *U-duk-ana*, “the Lord who rises high.” The Euphratean god DAKAN is referred to in Inscriptions of Nebuchadnezzar and others; and the subsequent connexion of the name with the Semitic word *dag*, ‘fish,’ arose naturally from the form in which the god was represented. At Khorsabad, on a Babylonian seal in the British Museum, and on a cylinder, he appears half man half fish (vide Berossos, in voc.; R. B. Jr., *The Law of Kosmic Order*, sec. xxiii). Amongst the Western Semites the god appears as the Philistine DAGON; his female ‘reflection’ was Derketo (=Atargatis,—the Hittite Atar-Ati, *i. e.*, “the goddess Atar”). The author of the treatise *Peri tes Suries Theon*, formerly ascribed to Lucian, says (cap. xiv.), “I saw a statue of Derketo in Phœnicia—a strange sight: it is half a woman, and for the other half from the thighs to the end of the feet a fish’s tail extends.” Derketo is the Aphrodite Ouranie of Greek writers (vide Herodotos, I, 105; Pausanias, I. xiv. 6), and identical with Istar-Astarte; her name A-TI OURANIE gave rise to the Etruscan form TURAN. The Derketo-cult penetrated into Hellas; Pausanias (VIII. xli. 4) describes a statue of the goddess in a temple at Phigaleia in Arkadia; it was bound with golden chains, “and like a woman to the top of the thighs, but below this it is a fish.”

SISYTHES. In the treatise *Concerning the Syrian Goddess* we meet with the name of the great hero of the Flood, who is there called Deukalion (*i. e.*, "The Leader") *Sisythes*, which name has been miscopied and misread as "the Skythian" (cap. XII.) It is, in reality, *Zisusra*, the *Xisouthros* or *Sisithros* of Berossos, otherwise called *Khasis-adra* or *Adra-Khasis* (vide R. B. Jr., *The Antediluvian Babylonian Kings*, in the *Journal* of the American Akademie, October, 1884).

KYTISSOROS. Apollodoros (*Bibliotheke*, I. IX. 1) makes Chalkiope (the 'Copper'-moon) and Phrixos (the Unsunlit-air) parents of four children,—Argos (White-light), Melas (Darkness), Phrontis ('Thought'), and Kytissoros (the "Cleft-upper-expanse"). The Ak. *kut*="to cut," and ISSOROS—the ASSOROS of Damaskios (vide R. B. Jr., *The Myth of Kirke*, sec. VIII). Chalkiope is herself the daughter of the Euphratean Aietes (vide *sup.* in voc. *The Moon*).

My learned friend Prof. De Lacouperie, the eminent Sinologist and Director of *The Babylonian and Oriental Record*, has long been studying the question of the connexion between the archaic Babylonian and the Chinese writing; and is now demonstrating, by means of a great mass of scientific evidence, "that the ancestors of the Chinese were made acquainted with the cuneiform writing some 2500 B. C. in a region at proximity of Elam and Chaldæa." Euphratean names, therefore, as of course, reappear in Chinese tradition. Thus, the archaic king *Sar-gina I.* (*Sargon II.* is named in Isaiah, xx. 1. The name means "the Established-king."), whose date is now given as B. C. 3800, and his peculiar legend, reappear in archaic Chinese history in the story of "*Shen-nung*, the King Husbandman of Let-sam (Lar-sam)." So, the Euphratean king *Dungi* ("The Mighty-one") reappears in Chinese legend as *Dunkit*, who "taught the ancestors of the Chinese to write. Observing the

marks on the soil of claws of birds and animals, he ascertained that by lines objects could be distinguished one from another." *Nakhunte*, "the traditional name of the kings of Elam," reappears in Chinese as *Nai Hwang-ti*, and so on (vide De Lacouperie, *The Old Babylonian Characters and their Chinese Derivates*, in *The Bab. and Oriental Record*, March, 1888). Here, again, we see that the Euphrates Valley was, as usual, the teacher.

The Old Testament, as of course, contains a large number of Euphratean place-, person-, and divinity-names, and of names borrowed and derived from these. Thus Ea, the Fish-god, was called *Sallimmanu*, "the god of peace," and his name appears in the king-names *Shalman-eser* and *Sheloumouh* (Solomon); whilst the god-name *Dod*, the *Dada* of Aleppo (masculine form *Do-do*, fem. *Dido*), "the Beloved," reappears in the familiar name *David* (vide Sayce, *Rel. Anct. Babylonians*, 56-7). Akkad ("the Tel,"—"mound") is expressly named in *Genesis*, x. 10. *Babel*=*Bab-ili*, "the Gate of God." *Shinar*=*Sumir*; an archaic royal title is "King of Sumir and Akkad." Arioch (*Gen.* xiv. 1; *Daniel*, ii. 14)=*Eri-aku*, "the Servant-of-the-Moon-god." The current explanations of archaic Old Testament names, which derive them, as a rule, from the Hebrew, are almost invariably worthless.

— PLOTINOS: —

*ON THE NATURE OF LIVING ITSELF, AND
ON THE NATURE OF MAN.*

ENNEAD I. LIB. I.

Translated from the Original Greek.

[Concluded.]

V.—Why it is difficult to explain in what manner perturbations are referred to the composite as a whole rather than one part of it.

But animal or the living itself must be denominated either an organic body, or a nature common to soul and

body alike, or a third thing composed of these two. In whatever manner animal or living itself may be conceived to exist, it is necessary to admit that the soul itself is essentially impassive though it is the cause of passion arising in another substance, or that it is co-passive with the body. If the last hypothesis be true the soul will experience either the same passion or one similar to it in such a manner that a desire of the animal itself and an act or passion of the epithymetic nature take place simultaneously. We will hereafter consider the nature of the organic body. At present we will ask, in what manner does the mingling of the soul and body produce molestation or suffering? Is it because the body is so disposed (constituted) that its passions or modifications proceed even to sense, and *that* extends to or terminates in the soul? But it is not yet plain how sensation arises. Does grief (suffering) take its beginning in and through opinion and judgment, and is it in this way that a certain evil as it were becomes present to us or some part of our nature, and that this painful change or modification infuses or extends itself in and through the body, and at length in and through the whole animal? But it does not yet appear of what nature opinion is,—whether it belongs to the soul, or to a composite of the soul and body. Again, an opinion about the presence of an evil does not necessarily imply the existence of grief or suffering. It is possible that a mere opinion of evil may exist, and no grief or suffering be present; nor does anger exist, simply because an opinion of that passion is present; nor is there a desire for the good merely because an opinion of the good is entertained. In what manner therefore are all these passions or affections common alike to the soul and body? Does desire come from the epithymetic nature, and anger from the irascible nature,—and, in brief, is there a natural movement of every appetitive

power correspondent to its impressions or modifications? But even on this hypothesis these passions will not be common: they will belong to the soul alone, or rather to the body alone,—since it is necessary that the blood or bile be heated and the body be disposed and affected in a certain way in order to awaken or produce desire; as, for example, in venereal matters. The desire for the good is not a common passion but is peculiar to the soul, and likewise other desires; and reason forbids that all affections should belong to the common nature. But if one desires sexual pleasures it will be *the man* which desires, and he will likewise desire in another manner the appetitive power. Again, in what manner will the desire originate in and with the man, and will the epithymetic power follow? And in what way will the man experience a desire, in the absence of the epithymetic power? In fact, where does the epithymetic power itself begin? How did it arise, the body not being previously affected or modified?

VI.—It is questionable whether it is true, as said, that the soul is that by and through which the animal perceives, acts and suffers: the animal indeed is not the soul or its faculty, and it is the animal itself which perceives, acts or is affected.

But perhaps it is better to say, generally, that the powers of the soul are present, and that the things which possess them act by and through them,—they themselves* remaining immovable though imparting to their possessors the ability to act. But if such be the case it is necessary, since the animal experiences modifications or affections, that the cause which imparts vitality to the composite or animal itself should be impassive, as actions and passions belong to that substance which is vital. But if this hypothesis be true life will not belong to the soul alone but to the composite,—or, at any rate, the life of the composite will not be the life of the soul. Again, neither will the perceptive faculty perceive, but

i. e. the psychical powers.

that which possesses this faculty. Truly, if sense, which is a movement in and through the body, extends to and terminates in the soul, in what respect will the soul be non-perceptive? But what will it perceive? Is it the composite? But if the psychical power (faculty) is non-movable (impassive), in what way will it perceive the composite, if neither the soul nor its power is related to it?

VII.—The rational soul naturally rules the animal: in it are sense and reason without passion—in it is sense with passion.

The composite or union is brought about by and through the presence of soul—not that the soul itself or either of its parts enters into the composite, but from the organic body and from a certain light given as it were from its own essence the rational soul forms the animal nature, a certain other than either soul or body, to which belong sensation and all the other passions which have been attributed to the animal. But, it may be asked, how or in what manner do we perceive? Perhaps, however, we are not [entirely] separated from the animal nature, and though there are superior faculties present to the whole nature of man, which is of a complex character, it is not necessary that the perceptive power peculiar to the soul should apprehend sensibles themselves but only their images (forms) impressed on the animal nature by and through sense. These forms are in a certain respect intelligible: the external perception or sensation peculiar to the animal is merely the image of the interior perception peculiar to the soul, which last is essentially truer and superior because it is apprehensive of forms alone, and is devoid of all passion or affection. From these forms, through which the soul alone has received the government of that which is animated, proceed dianoetic conceptions, opinions, and intellections of which our essence or nature is principally constituted. The functions or powers just enum-

erated belong to us, but our true essence is that superior principle which governs the animal nature. Generally speaking, the whole man may be called the animal,—but, in fact, there is an inferior part which is mingled with the body; and a superior, essentially separated from the body, which is the *true* man. The inferior part (the irrational soul) is of a leonine character, and, in brief, is a manifold brute. The whole man concurs with the rational soul when it acts: in all reasoning processes it is the rational soul—the *true* man—which operates, since all the discursive acts of the soul are energies.

VIII.—How the rational soul is united to the Divine Intellect, and through this to the Supreme Deity. Likewise, in what manner it is united to the animal nature, and through this to the body.

In what relation do we stand to Reason or Intellect? I refer not to the habitude or relation which soul receives from Intellect, but to Intellect itself. Perhaps we possess this above us. Or, it may be that it is common to all or particular to each—or perhaps it is alike common and particular to all: common, since it is impartible, one and everywhere the same—particular, because each possesses the whole of Intellect in the first or rational soul. We therefore possess forms or ideas in a twofold manner: in the soul they exist developed and as it were separated—in Intellect they exist as a whole (all together).

In what relation do we stand to the Supreme Deity? As Deity abides in the intelligible nature and true essence, we are perhaps allotted the third rank, since we participate of the kosmic soul which, as Platon says, is constituted of the indivisible supernal essence, and the nature which is divisible in its relations to body. It is necessary to understand that soul is divisible about bodies in that it gives or extends itself to the dimensions of body so far as each corporeal part or dimension

*i. e. The Good or *Absolute One*.

lives—yet it exists as one and indivisible in the whole universe. Although it appears present to bodies, illuminating and vivifying them, yet it does not do this through a co-operation of the body but, remaining in itself, projects images of its essence, like the face reflects itself in many mirrors. The first of these images or reflections is the sensation (sensuous perception) which resides in the common or animal part: then follow from this all the other forms of the soul—forms which are derived successively one from the other even to the generative and vegetative nature and, in brief, to the power which produces another than itself, the creative power by virtue of its nature being converted or inclined to the object which it makes.

IX.—The cause of sinning as to the soul lies in *consent*: the intellect or spirit does not naturally or necessarily act in conjunction with the animal nature and body.

We must conceive that the nature of the soul is far removed from the cause of evils whatever men may do or suffer. All these things pertain to the common part (the animal nature), as we have said. But it may be asked: if opinion and discursive reason are of and in the soul, in what manner will it be free from sin? For there is often false opinion, and many evil things are done through and on account of it. Perhaps these evil things are done by us when we are subjugated by the inferior or irrational part. For we are accustomed to yield many things to desire, or anger, or an evil conception (image). The conception of false things, which is called the phantasy or imagination, does not attend the judgment of the discursive reason. But we yield to the promptings of the inferior (irrational) part: as it happens to sensuous perception (sense), for example, prior to the discernment of things by discursive reason to see things which are false through the sensation common alike [to the soul and body]. But in this case does Reason or Intellect apprehend the same object? No:

wherefore it remains free from error. Perhaps it must be said that we either apprehend, or do not apprehend, the intelligible which is in Intellect or that which is in us. For it is possible to have a thing potentially and yet not to reduce it into actual possession. We must distinguish the properties which are common to the soul and body, [considered as a composite] and those which are peculiar to the soul, by the following characteristics: the first are corporeal and cannot act without corporeal instrumentalities; the second do not need the aid or co-operation of the body in order to energize. The discursive reason which passes judgment on the forms arising from sense perception speculates forms, and speculates them with a certain sense as it were,—this I apprehend is the characteristic faculty of the true soul. For the energy of intuitive intellections is true discursive reason. There is often a similitude and communion of external and interior things: when this happens, however, the soul suffers no loss or diminution of any kind but remains intact. The modifications and perturbations which happen to us arise from the alien elements to which the soul is (temporarily) bound, and from the passions which pertain to the common (animal) nature. Of this we have previously spoken.

X.—In what manner the animal nature is related to the soul. The animal life is not extinguished but follows its cause, the soul. Intellectual or spiritual virtues are in the soul: moral are in the animal nature.

But if we are the soul it will be necessary to admit that *we* suffer the passions or modifications which the soul experiences, and that what we do the soul likewise does. Perhaps we may say that the common part (animal nature) characterizes us until we have by philosophic discipline separated the soul from the body. Until this separation is accomplished whatever affects our body may be said to affect us. We are therefore of a two-fold nature: the soul is united to the brutal nature, or to that which is superior to this. The animal or bru-

tal part is the living body—the *true* man is another than the body: pure (free) from all passion he possesses the intellectual or spiritual virtues residing in the soul which is separated from the body to the greatest possible degree. [This separation is effected by philosophy]. And when the soul leaves the body altogether that which shines or emanates from it will likewise accompany it.* The virtues which consist not in prudence (a good use of reason) but in certain manners and exercises appertain to the common or animal part: for to this part belong vices, envies, jealousies, and emotions of pity. But to what nature do feelings of friendship belong? Probably they pertain partly to the common nature, partly to the interior or true man.†

XI.—In children the animal and imagination dominate: intellect and reason energize on high. The life of brutes depends on a rational soul, either ours or another.

In childhood the faculties or powers of the composite energize, but the superior principle rarely illuminates us. When it is inactive in relation to us it energizes on high or in the intelligible sphere; it begins active relations with us when it comes to the middle part‡ of our being. But is not the superior principle *us*? Beyond doubt: but it is necessary that we become adequately conscious of this, since we do not always use things that we possess. When we convert the middle part either to the superior sphere, or to the inferior, we bring our potential power into activity. It may be asked, in what respect do brutes possess the living principle? Perhaps if, as is said, there are in them human souls which have sinned, the separable parts of these souls are not connected with brutes—strictly speaking, are not present to and with them. In them the common (sensuous) per-

**i. e.* the life given by the rational soul to the body will not be extinguished at the separation of the body and soul but will accompany the soul, like the light appears to follow the candle (its source).

†*i. e.* the pure soul.

‡*i. e.* the imagination.

ception has an image of the soul in connection with the body. The organic body is as it were made by the image of the soul itself. Note that the human soul does not enter into brutes, but that the bodies of such animals are animated by an illumination from the kosmic soul.

XII.—In the essence of the soul are neither sin nor punishment, but these are in the animal produced by it.

But if the soul does not sin, in what manner are judgments and punishment related to it? This idea—that the soul does not sin—differs from the general opinion that the soul sins and is purified, suffers punishment in Hades, and transmigrates in and through bodies. One may hold both of these views,—as he will quickly discover, on investigation, that they do not really conflict with each other. In fact when the soul is said to be impeccable it is apprehended as one and wholly simple—the psychical essence alone in and by itself is contemplated. When it is asserted to be peccable it is viewed as complex (a composite), and there is added to the psychical essence another form or species of soul, so to speak, having strong passions. The soul is therefore conceived as a composite constituted of various elements; and suffers according to the whole: it is the composite (the animal or passional element) which sins and it is that—not the pure soul—which brings punishments on itself. Wherefore Platon says: “Let us behold the soul in the same condition in which they see the marine god Glaukos.” It is necessary, Platon further says, if we wish to know the nature of the soul itself, to contemplate it apart from its surroundings, and to consider its philosophy,* in order that we may learn to what it clings, and with what it desires to abide or unite, by virtue of its essential relationship to the divine, the immortal, and the eternal. It is another life, therefore, and other actions, and another thing which

**i. e.* its power of philosophizing or reasoning intuitively.

suffers punishment: there is a drawing back and essential separation of the pure soul, not only from this physical body but from everything connected with it. For in generation something is added to the soul, or, in brief, there is apparently the production of another form* of the soul. It may be asked: in what manner does generation come into existence? We have explained elsewhere† that when the soul descends it produces at the time it first inclines to body an image of itself. Does the soul therefore send forth this image into body? Is not the inclination or downward tendency which produces it a sin? But if to incline to body is for the soul to illuminate that which is inferior it certainly is not a sin, as neither is the casting of a shadow. But the cause of this downward tendency is that which is illuminated. For if this did not exist there would be nothing for the soul to illuminate [and hence it would not incline downwards]. When it is said that the soul inclines or descends this signifies that the soul is yoked to or connected with that which is illuminated by it. It sends away its image therefore unless there is something proximate (near) which receives it. The soul loses its image not because it is detached or separated from it [for it is not separated from the body, properly speaking] but because it is no longer here (in this sphere). And it is no longer here if there (in the intelligible world) it contemplates as a whole. The Poet appears to refer to this 'separation' in speaking of Herakles, since he sends the image of this hero to Hades, and places him (his real self or rational essence) among the gods.‡ It is plain from these words that Herakles was both in Hades and among the gods. Homeros therefore evidently believed that there were two principles in the hero,—or, in other words, that he had a two-fold nature. Perhaps the

*viz.: the animal nature.

†Vide En. IV. libri 3 and 7.

‡Odys. lib. XI. 602.

following is the true explanation: Herakles, who was endowed with active or practical virtue, was deemed worthy, on account of his upright conduct and grand deeds, to rank as a god, but as he did not likewise possess contemplative virtue he does not abide as a whole in the celestial region: therefore he abides partly with the gods, and partly with the dwellers in Hades.*

XIII.—It is not the composite but the rational soul itself which receives and apprehends intelligible objects, both through its own intellect and that which is common.

In conclusion, what is the principle which investigates these things,—is it our nature (essence) or the soul? Perhaps it is our essence acting through the soul. If so, through or by the soul in what manner? Do *we* investigate by virtue of having it, or is it the soul itself which investigates? [It is the soul itself:] therefore it is either not moved or it will necessarily have a motion which is wholly non-corporeal, and which is its essential life. Thus intelligence is our characteristic principle because the soul is intelligent: the intellectual life is for us a superior or supersensuous condition of existence. When the soul contemplates intelligible objects then the Intuitive Intellect energizes in us: for this is a part of us to which we must ascend.

NOTE:—The treatise on *The Animal Nature and Man* is one of the most difficult and obscure of all the writings of Plotinos, though, by virtue of its subjects, it ranks as the first work of the first ennead. It is full of deep insights and profound reasonings, and should be carefully and exhaustively studied by all who desire to know what constitutes the *true* nature of man. The book is by no means easy to read or apprehend, but it is “vocal to the intelligent.”

i. e. his intuitive intellect is in the intelligible sphere, and his image (irrational or sensuous nature) is in Hades.

HYMN TO VENUS

BY

THOMAS TAYLOR.

A lucid, royal, foam-begotten fount,
 The second monad of the solar gods,
 By sov'reign Jupiter produc'd, I sing.
 Hail parent goddess! secret, fav'ring Queen,
 Whose all-prolific deity first shines
 Harmonic 'midst the *supermundane* gods;
 And thence according streams of beauteous light,
 The source of union to material forms,
 Diffuses wide thro' Nature's flowing realms—
 The amatory impulse which pervades,
 Allures, and raises all things by its power,
 From thee, as from its fontal cause, proceeds:
 And thy unbounded mental splendor draws
 To beauty's self, its progeny divine.
 Mother of loves! a wing'd immortal tribe,
 Whose triple order, with resistless sway,
 The ever-changing race of mortals rules.
 The greatly-wise of old, in sacred hymns,
 Divinely mystic, thee as Night invok'd,
 Because th' exemplar of thy splendid form
 Subsists in union awfully occult,
 Amid the great intelligible gods.
 Thee too, as Lysian Bacchus, they ador'd,
 Because thou pour'st, as from an endless fount,
 Th' intoxicating streams of beauty's light,
 Which vig'rous agitate th' enraptur'd soul,
 And aid her to dissolve her natal bonds:
 To fly indignant from the realms of night,
 And gain th' eternal palace of her sire.
 Once in truth's splendid and immortal plain,
 With thee in blest deific union join'd,
 Th' unknown pulchritudes of mystic forms,
 Which shine apparent in a lucid place,
 Beyond the sacred mental Heav'n, I saw.
 But when the latent seeds of mad desire,
 With gradual evolution silent spread,
 And rous'd the baneful tendency to change:

THE PLATONIST.

My wretched soul her mental eye withdrew
 From perfect beauty's progeny divine,
 And all the splendid forms contain'd in thee,
 And heedless gaz'd on matter's fraudulent face.
 Then earthly images with guile replete,
 Like thee appearing to my clouded sight
 The figur'd eye of phantasy assail'd,
 And caus'd oblivion of supernal goods.
 Unhappily from thee I then retir'd,
 And downward verg'd, as earthly love increas'd,
 Till with insanity my soul was fill'd,
 And into Hyle's stormy darkness hurl'd.
 For then her former dignity impair'd,
 My soul unable longer to extend
 Intelligibly with the mighty world,
 Her essence with all-various powers replete,
 Through dark oblivion of thy beauteous form,
 And wonder rais'd by Nature's guileful arts,
 Lethargic tended towards solid forms,
 Full of impetuous matter's base alloy.
 Hence in her passage thro' th' eternal orbs,
 Whate'er replete with light and warmth she found,
 And well-adapted body to connect,
 This with avidity she madly seiz'd;
 Herself involving in coercive bonds,
 Form'd from these circles, and their moving lines,
 And spreading round her like a filmy net.
 But when thro' places near the moon she pass'd,
 Which nat'rally a subtle air possess,
 Mix'd with a spirit heavy and obscure;
 Here, as she mov'd, by Nature's force impell'd,
 A noise vehement in her course she rais'd,
 And a moist spirit in herself receiv'd:
 Then wide extending, as she gradual fell,
 Each orb's entangling surfaces and lines,
 And partly downwards thro' her spirit drawn,
 And partly struggling for supernal forms,
 Her spheric figure lost in lengthening rays,
 She sunk, transmuted to a human shape.
 In baneful hour thus fall'n and obscur'd,
 And in dark Hyle's loud-resounding sea

Deep merg'd, her vestment of ethereal mould
 For one membraneous and terrene she chang'd.
 The lines too, which before with fiery light,
 And colour'd with a fiery redness shone,
 She chang'd into the grosser form of nerves.
 And last, from these inferior realms assum'd
 A spirit pond'rous, humid and obscure.
 Thus with a nat'ral body cover'd o'er,
 From certain surfaces membraneous form'd,
 With spirit, nerves, and filmy lines combin'd,
 Th' external body's harmony and root,
 Thro' which its parts are nourish'd and sustain'd,
 My clouded and lethargic soul at length,
 Thy perfect beauty and alluring light
 Forgot, the source of energy divine.
 All-bounteous Goddess, may thy splendid eye,
 Whose beauteous rays the universe connect
 With anagogic and harmonic bonds,
 Beam on my soul with elevating power,
 And freedom rouse unconscious of restraint.
 Disperse these earthly unsubstantial forms,
 Which oft attempt to fascinate my soul,
 And fix in lethargy her active powers.
 For magic Hyle, by her guileful arts,
 With shadowy beauty charms the eye of sense,
 And darkly imitates thy splendid form.
 O gracious aid me by *theurgic* arts,
 T' appease great Neptune's overwhelming ire;
 And raise me by the power of mystic song,
 Thy splendid palace in the plain of truth,
 And anagogic centre to regain.
 But grant my life, if long I'm doom'd to stray
 A mourning captive from thy fair domain,
 May peaceful glide, in solitude conceal'd,
 And wrapt in blissful intellectual rest.
 That thus with thee, in secret union join'd,
 Ev'n while invested with this cumbrous shell,
 My soul *first being's* vestibule may gain,
 Borne on the flaming wings of holy love,
 And seated there with solitary gaze,
 The overflowing fountain of the Gods may view.

*A REMARKABLE BOOK.**

This 'New Study of Shakespeare' is certainly the most noteworthy and valuable of all the works elucidating the inner meaning of the greatest poet of modern times which have appeared. The books on Shakespeare, and his writings, would of themselves make a respectable library, numerically considered. Most of them, however, are superficial and of small value, and many are absolutely worthless. The book under consideration, published anonymously in 1884, seems not to have received the careful attention which it undoubtedly merits. It is evidently the production of a scholar and thinker who has given the Shakespearean writings a critical and exhaustive examination. The book was not hastily written to order, and sent forth to meet a popular demand. It is the result of many years of deep study and profound reflection. The author truly says: "A work like this, it must be confessed, requires a great deal of fair play—an unbiassed critical judgment—and peculiar knowledge of the classics—particularly of Plato's philosophy. . . . What is the main thesis of this work? We reply, to endeavor to prove that the poet's art is as real and self-reflecting as Nature's art! To suggest that we should study the poet as a living appeal of thought to thought—as living art—not as dead art! But is not Shakespeare's art living art? retorts the reader. Yes, inasmuch as Homer's, Virgil's, or Dante's art is living art. What we mean is, that the poet's plays and poems (we leave of course the historical cycle out of count), have never been considered otherwise than *mere plays* devoid of any profound purport, or inter-relationship. This work is to suggest

*A NEW STUDY OF SHAKESPEARE: AN INQUIRY INTO THE CONNECTION OF THE PLAYS AND POEMS WITH THE ORIGINS OF THE CLASSICAL DRAMA, AND WITH THE PLATONIC PHILOSOPHY, THROUGH THE MYSTERIES. London: Trubner & Co.

that a great unity runs throughout the poet's entire art, in connection with classical and particularly the Platonic philosophy. The poems, we maintain, contain hidden under profound metaphor the creative principles upon which, and through which, the plays were created, and are to be interpreted or revealed." Again: "Such a work as this must be read between the lines. There are propositions dismissed in a few words that, properly discussed, should run to chapters—and chapters that could extend to volumes. Of course a work of this peculiar character can only appeal to, or be understood by, a certain class of readers. It is for them this book is published—in the profound hope that those who have already somewhat anticipated the author may go on to crown with fresh discoveries what he imagines he has discovered in this work. The great literary problem of the world is Shakespeare. We maintain that the nature of the problem has never been even put,—its existence ignored! For Shakespeare's art is studied as dead art—not as living art. Nor has anyone directly propounded the theory of the classical unity underlying the poems and plays, and which outcrops plainly in such final pieces as the *Tempest*, and *Cymbeline*. Such plays as these are classical, or they are nothing. For it is the so-called interpolations of masques and visions, descents of Jupiter, etc., that are in reality the brief glimpses and keys that we obtain to the *other and spiritual side* of the poet's unities. Shakespeare's art we believe (for ourselves) has the very profound aim of a self-planned and self-contained revelation through time. That revelation is connected with the origin and classical source of the Drama in the mysteries. . . . We hardly expect to make many converts. The discoverer, like the unexpected guest, does not always meet with a very cheerful welcome. And results are not always satisfactory to the advanced pioneer.

Would'st thou have peace? Leave the world to its mulishness
 Things to their natures, and fools to their foolishness,
 Beetles were blind in the days of yore.

This introduction may close with the remark that neither the pen, or the volume, can do more than sketch the barest outlines of our theory. For a great heap of MSS. remain unprinted."

The author devotes five chapters to the examination of the Sonnets. He highly commends Mr. Simpson's work on the subject. "The Platonism of the poems is so conspicuous, not only in the extravagant friendships therein portrayed, but in the whole style and treatment of their themes, that it seems to us extraordinary that these sonnets should ever have been looked upon from any other point of view, or studied under any other consideration. Mr. Simpson points out the Platonic character of Shakespeare's age with considerable skill. He says truly,—“all the great sonnet writers affected one particular philosophy, which was derived from the *Banquet* of Plato.” He calls our attention to that significant hint which has never yet found critical justification, or the recognition it deserves,—the inscription upon the monument at Stratford:—

“*Judicio Pylium, genio Socratem, Arte Maronem.*”

If Shakespeare was “a Socrates in his turn of mind,” surely it must have found location in his art. But Socrates is only the mouthpiece of Plato. The genius of Socrates rests in Plato's ideal philosophy. And we need at present only add, that this philosophy is the most perfect *Art* philosophy in existence. It is indeed the only philosophy that identifies Nature with Art, for its whole teaching exists in the noble conception that God is the Divine Artist, and the World his ideal poem.”.....

“If we ask ourselves whether Shakespeare was a Platonist or no, the sonnets leave little room for hesitation

or doubt upon the subject. Allowing even that he was influenced by the Platonic sonneteers of his period, and the entire ideal character of Elizabethan thought, we have internal evidence of such weight as to leave nothing to be desired upon this point. It is indeed difficult to imagine any poet not a Platonist, consciously or unconsciously. A philosophy that elevates mind to divinity, and asserts genius capable of comprehending the most transcendent truths, must ever be the favorite, if not the direct prototype and pattern, of the poet. Poetry is ideal, or it is nothing. The "poet's eye in a fine frenzy rolling" is but the winged chariot of the soul in the Phædrus. But of all proofs in existence as to Shakespeare's idealism, and therefore Platonism, one stands pre-eminent. We allude to the sublime words put in the mouth of Prospero, at the close of his magic display of art, in the *Tempest*. These few words are somehow associated always with the subjective Shakespeare, rather than with objective art. For his play of the *Tempest* was the last of his enchanted cycle of creation. Prospero, by common consent and right instinct, has been associated with Shakespeare himself. The words Prospero gives utterance to are pure idealism. They leave "not a rack behind" for us to conjure up a left remnant of materialism or even transformed idealism:—

These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life

Is rounded with a sleep.*—Sir, I am vex'd:
 Bear with my weakness; my old brain is troubled
 Be not disturb'd with my infirmity.
 If you be pleas'd, retire into my cell,
 And there repose: a turn or two I'll walk,
 To still my beating mind.

In these few lines, "We are such stuff as dreams are made on" is summed up Plato. For his whole teaching is that life is a dream.† If the author of these lines was not a Platonist and idealist, in the most uncompromising sense, then evidence goes for nothing. But we shall later on have an opportunity of speaking of the Midsummer Night's Dream. This play, as we shall endeavor to show, is devoted to the philosophy of idealism, where the entire subject of life is treated as a dream. We shall further point out the Platonic expressions used by Shakespeare in the poem of the Phœnix and the Turtle. In the Dream we have the simile of wax as a form, and ideas impressed upon it,—a metaphor abundantly employed by Plato to illustrate the participation of mind with matter:—

**ὄρω γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο πλὴν
 εἶδωλ' ὅσοι περ ζῶμεν ἢ κούφην σκιάν*

—Ajax, 125-6. Sophocles.

I see we're nothing else, just as we are,
 But dreams: our life is but a fleeting shadow.

Pindar has a similar expression:—

*Ἐπάμεροι, τί δέ τις; τί δ' οὐ τις;
 Σκιᾶς ὄναρ, ἀνθρώποι.—Pyth. VIII. 135.*

What are we, what not, but ephemera!
 The shadow of a dream is man.

A similar idea comes from the Talmud:—"The life of man is like a passing shadow; not the shadow of a house, or a tree, but of the bird that flies: in a moment both bird and shadow are gone." The German philosopher, Schopenhauer, has noticed this resemblance of Shakespeare to Sophocles. He adds: Life and dream are leaves of one and the same book: actual life is a reading in casual connection, but a dream is only here and there a leaf, without order or dependence.

†Lastly, ideas are participated by material natures similar to the impressions in wax of a seal, to images appearing in water or a mirror, and to pictures.—Taylor.

Thes.—What say you, Hermia? be advis'd, fair maid.
 To you your father should be *as a god*;
 One that compos'd your beauties; yea, and one
 To whom you are but *as a form in wax*,
By him imprinted, and within his power
 To leave the figure, or disfigure it
 Demetrius is a worthy gentleman.

A MIDSUMMER NIGHT'S DREAM.

Of all Shakespeare's plays this undoubtedly is the most idealistic. The very title takes us at once to that philosophy which regards life from the standpoint of a dream. When we think of Plato's philosophy, the mind is irresistibly carried to the sixth and seventh books of the Republic, where, from the illustration of the twice-bisected line, we are carried through conjecture to belief, from belief to understanding, and, lastly, to the highest of all, pure reason.

"Now understand that, according to us, there are two powers reigning, one over an intellectual, and the other over a visible region and class of objects;—if I were to use the term 'firmament' you might think I was playing on the word. Well, then, are you in possession of these as two kinds—one visible, the other intellectual? Yes, I am.

Suppose you take a line divided into two unequal parts,—one to represent the visible class of objects, the other the intellectual,—and divide each part again into two segments on the same scale. Then, if you make the lengths of the segments represent degrees of distinction or indistinctness, one of the two segments of the part which stands for the visible world will represent all images:—meaning by images, first of all, shadows; and, in the next place, reflections in water, and in close-grained, smooth, bright substances, and everything of that kind, if you understand me.

Yes, I do understand.

Let the other segment stand for the real objects corresponding to these images,—namely, the animals about us and the whole world of nature *and of art*."

We have quoted the above passage with the end in view of drawing attention to the possible parallel existing between the play we propose to discuss, and life viewed from the standpoint of Plato's idealism. With

Plato the *visible world* is but the image or copy (*μίμησις*) of the *invisible, intellectual* world. These images are (as the passage above tells us) meant for, first of all, *shadows*. This illustration is, as Emerson truly remarks, a key to Plato. And it attains its culminating point of clearness in the allegory presented to us at the commencement of the VIIth Book; which, although familiar to all cultivated persons, we must be permitted to again repeat, for the sake of its striking beauty, and unequivocal character, as typical of the theory of Platonic ideas:

"Now then," I proceeded to say, "go on to compare our natural condition, so far as education and ignorance are concerned, to a state of things like the following: Imagine a number of men living in an underground cavernous chamber, with an entrance open to the light, extending along the entire length of the cavern, in which they have been confined from their childhood, with their legs and necks so shackled that they are obliged to sit still and look straight forwards, because their chains render it impossible for them to turn their heads round: and imagine a bright fire burning someway off, above and behind them, and an elevated roadway passing between the fire and the prisoners, with a low wall built along it, like the screens which conjurors put up in front of their audience, and above which they exhibit their wonders.

I have it, he replied.

Also figure to yourself a number of persons walking behind this wall, and carrying with them statues of men, and images of other animals, wrought in wood and stone and all kinds of materials, together with various other articles, which overtop the wall; and, as you might expect, let some of the passers-by be talking and others silent.

You are describing a strange scene, and strange prisoners.

They resemble us, I replied.

For, let me ask you, in the first place, whether persons so confined could have seen anything of themselves or of each other beyond the *shadows* thrown by the fire upon the part of the cavern facing them?

Certainly not, if you suppose them to have been compelled all their lifetime to keep their heads unmoved.

And is not their knowledge of the things carried past them equally limited?

Unquestionably it is.

And if they were able to converse with one another, do you not think that they would be in the habit of giving names to the objects which they saw before them?

Doubtless they would.

Again: if their prison-house returned an echo from the part facing them, whenever one of the passers-by opened his lips,—to what, let me ask you, could they refer the voice, if not to the shadow which was passing?

Unquestionably they would refer it to that.

Then, surely, such persons *would hold the shadows of those manufactured articles to be the only realities*

Without a doubt they would."

The reader will readily perceive that Plato's theory is not only an *art philosophy of nature*, but is based upon *delusion* through our mistaking *shadows* or reflections for realities. We italicize these two words, because the piece we are about to discuss deals almost entirely with *shadows* and delusion. Indeed, the entire play is enveloped in the dreamy beauty and unreality of a midsummer night, when *moonlight*, therefore fantasy, gets the better of our sober imagination. But, in addition to this, the ideal element is so predominant in the classical figures of Theseus and the Lovers, Titania, Oberon and Puck, that it appears evident to us that Bottom and his common-place crew of mechanicals are solely introduced in order to contrast and heighten this idealism from the every day standpoint of realism or materialism. The most striking feature of the play is this contrast. It is enforced by not only classical and ideal names on the one side, and the rude-handed "hempen homespuns" of Snug, Starveling, Flute, and Bottom on the other; but by a corresponding contrast to the elegant and ideal in classical grace and action with the ludicrous and homely in the extreme. To this we shall refer again in its proper place. At present let us mark the shadowy nature of the entire play. Puck ends with:—

If we *shadows* have offended,
 Think but this, and all is mended,
 That you have but *slumber'd* here
 While these *visions* did appear.
 And this weak and idle theme,
 No more yielding but a *dream*.

The subject-matter, as also the title, warrant us in regarding the play as a dream. This no doubt will be readily conceded, since no serious intention is generally applied to its purport beyond being one of those fantasias of poetic creation corresponding to some fantasia on the piano—say the moonlight sonata of Beethoven. But it has long appeared to us that this play is capable of the most profound interpretation upon philosophic and rational grounds.

It will be noted by the student that Shakespeare has, as we have already suggested, heightened and enforced the ideal at the expense of the common-place and every-day real. In the crowning transformation of Bottom into an ass we have the *ne plus ultra* pole of the ridiculous, in contrast with the sublime grandeur of Theseus and Hippolyta, and the magic beauty of Titania. The *real* is by no means justified at the expense of *the ideal*. On the contrary, *the poet has brought the common-place and every-day under the dominion of the ideal and magical*—to the end of making fun of Bottom and his crew. We may be sure the poet had a serious intention in thus confounding all that appeals to our common sense by means of all that is opposite and opposed to it. The seemingly impossible, the invisible and the supernatural elements of *poetry* introduced into the play, overrule and govern the every-day and the probable. This (let it be noted) in itself is a profound hint and reference to Plato's idealism. The making the ideal alone real, and the common-place of every-day life subject to illusion, is truly Platonic.".....

We have quoted copiously from this valuable book, in order to give our readers a fair idea of its scope and character.

There are chapters on the Phœnix and the Turtle, Romeo and Juliet, Bacon, the Two Noble Kinsmen, Dante and Shakespeare, the Tempest, Cymbeline, Love's Labor Lost, and Stratford.

The Author's apparent estimate of Lord Bacon is entirely too high, in our judgment. Bacon's knowledge of the ancient philosophy was superficial in the extreme, and from his writings it is clear that he attempted to refute and criticise what he had not previously mastered, and therefore did not understand. He should never be cited as an authority on any question relating to the philosophy or mysteries of Antiquity.

The book is badly printed—the punctuation especially is execrable. We trust that a new edition will be called for, and also that the Author will receive sufficient encouragement to give to the public another volume on the same subject.

BOOK REVIEWS.

COLLECTION DES ANCIENS ALCHEMISTES GRECS PUBLIEE SOUS DES AUSPICES DU MINISTRE DE L'INSTRUCTION PUBLIQUE,

PAR M. BERTHELOT,

Senateur, Membre De l'Institut, Professeur au College De France, Avec La Collaboration De M. Ch. Em. Ruelle, Bibliothecaire a la Bibliotheque, Sainte-Genevieve.

Premiere Lievraison Comprenant: Introduction Avec Planches Et Figures En Photogravure Indications Generales.—Traites Democritains (Democrite, Synesius, Olympiodore).

Texte Grec et Traduction Francaise. Avec Variantes, Notes et Commentaires.

Paris: Georges Steinheil, Editeur, 1887.

In a note at the end of the Abbot Synesios' Treatise on the Philosopher's Stone* we called the attention of our readers to the fact that many of the Greeks were profound cultivators of the Hermetic Art, and that the greater part of their valuable writings were still unpublished. We further suggested that measures should be taken at once for the publication of all the Greek Hermetic writings, and for their translation into English.

We observe with great pleasure that two learned Frenchmen, Prof. Berthelot and Prof. Ruelle, whose qualifications for their task are probably unsurpassed, have undertaken to publish a collection of the writings of the ancient Greek Alchemists or Hermetists.

The first volume of this great work, published a few weeks ago, is now before us, and contains an excellent and very valuable Introduction, the treatises of Demokritos, Synesios, Olympiodoros, a French version, and philosophical and illustrative notes and commentaries. The Greek text is edited by Prof. Ruelle, who is one of the best Greek scholars in Europe. Both savants are responsible for the notes and French translation. The indulgence of the reader is asked for the translation on account of the obscurity of the subject, the technical language, and the mystical symbolism of the writers. We may say that so far as we have compared the translation with the original, we find it as a rule excellent, and the notes are really helpful toward the understanding of the text. A lexicon of Alchemistical or Hermetic terms adds much to the value of this volume. The work is elegantly printed, and the various figures and plates, which are very useful, are well and accurately executed.

It is almost unnecessary to say that this work will be heartily welcomed by all scholars and students of Greek Hermetic lore.

The disinterested labors of Profs. Berthelot and Ruelle abundantly merit public recognition by all—and we fear they are not many—who are capable of appreciating their studies and researches. Prof. Berthelot, formerly Minister of Public Instruction, is now a distinguished Senator. Science owes much to his investigations. Of Prof. Ruelle all scholars know. His philological and philosophical works have given him a high position among the first-class scholars of this age.

*See p. 90 No. 2, Vol. III. of THE PLATONIST.

ANNOUNCEMENT.

No. 7 of *THE PLATONIST* will not be issued until next Autumn.

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