

*Delight in the beauty of the soul,  
not in worldly beauty.*



## ***Abstract and train of thoughts***<sup>1</sup>

### **The Gods adore The One Dark Truth.**

Eastern Occult Philosophy transcends the perceptive faculties of human reason and speculations, which are illusive emanations of strict logic. Though the deific Essence is Unknown and ever unknowable (yet supreme Causality, emanating from the concealed point), its action can be apprehended in the universe of effects.	3
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<sup>1</sup> Title page illustration: Procession of the Bull Apis (detail 1) by Frederick Arthur Bridgman, 1879.

## The Gods adore The One Dark Truth.

**Eastern Occult Philosophy transcends the perceptive faculties of human reason and speculations, which are illusive emanations of strict logic. Though the deific Essence is Unknown and ever unknowable (yet supreme Causality, emanating from the concealed point), its action can be apprehended in the universe of effects.**

**The symbol of the Great Unknown is letter X.<sup>1</sup>**

*From Blavatsky Collected Writings, (UNITY OF DEITY) XII pp. 569-70.*

Esotericism, pure and simple, speaks of no personal God; therefore are we considered as Atheists. But, in reality, Occult Philosophy, as a whole, is based absolutely on the ubiquitous presence of God, the Absolute Deity; and if It itself is not speculated upon, as being too sacred and yet incomprehensible as a Unit to the finite intellect, yet the entire philosophy is based upon Its divine Powers as being the source of all that breathes and lives and has its existence. In every ancient religion the One was demonstrated by the many. In Egypt and India, in Chaldea and Phœnicia, and finally in Greece, the ideas about Deity were expressed by multiples of three, five, and seven; and also of eight, nine and twelve great Gods which symbolized the powers and properties of the One and Only Deity. This was related to that infinite subdivision by irregular and odd numbers to which the metaphysics of these nations subjected their ONE DIVINITY. Thus constituted, the cycle of the Gods had all the qualities and attributes of the ONE SUPREME AND UNKNOWABLE; for in this collection of divine personalities, or rather of symbols personified, dwells the ONE GOD, the GOD ONE, that God which, in India, is said to have no Second:

“Oh God Ani (the Spiritual Sun), thou residest in the agglomeration of thy divine personages.”<sup>2</sup>

These words show the belief of the ancients that all manifestation proceeds from one and the same source, all emanating from the one identical principle which can never be completely developed except in and through the collective and entire aggregate of its emanations.

**The Fullness of Valentinus is the Space of Occult Philosophy.**

The Plērōma of Valentinus is absolutely the Space of Occult Philosophy; for Plērōma means the “Fullness,” the superior regions. It is the *sum total* of all the divine mani-

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<sup>1</sup> [“This letter is one of the important symbols in the Occult philosophy. As a numeral X stands, in mathematics, for the unknown quantity; in occult numerals, for the perfect number IO; when placed horizontally, thus X, it means 1000; the same with a dash over it X̄, for 10,000; and by itself, in occult symbolism, it is Plato’s *Logos* (man as a *microcosm*) decussated in space in the form of the letter X. The ⊕, or cross within the circle, has moreover a still clearer significance in Eastern occult philosophy: it is MAN within his own *spherical* envelope. *Theosophical Glossary: Letter X*]

<sup>2</sup> *Apud Grébaud Papyrus Orbiney, p. 101*

festations and emanations expressing the *plenum* or totality of the rays proceeding from the ONE, differentiating on all the planes, and transforming themselves into divine Powers, called Angels and Planetary Spirits in the philosophy of every nation. The Gnostic Aiōns and Powers of the Plērōma are made to speak as the Devas and Sāddhus of the *Purānas*. The Epinoia, the first female manifestation of God, the “Principle” of Simon Magus<sup>1</sup> and Saturninus,<sup>2</sup> holds the same language as the Logos of Basilides;<sup>3</sup> and each of these is traced to the purely esoteric Aletheia, the TRUTH of the Mysteries. All of them, we are taught, repeat at different times and in different languages the magnificent hymn of the Egyptian papyrus, thousands of years old:

“The Gods adore thee, they greet thee, O the One Dark Truth”;

and addressing Rā, they add:

“The Gods bow before thy Majesty, by exalting the Souls of that which produces them . . . and say to thee, Peace to all emanations from the Unconscious Father of the Conscious Fathers of the Gods. . . . Thou producer of beings, we adore the Souls which emanate from thee. Thou begetteth us, O thou Unknown, and we greet thee in worshipping each God-Soul which descendeth from thee and liveth in us.”<sup>4</sup>

This is the source of the assertion,

“Know ye not that ye are Gods and the temple of God.”<sup>5</sup>

**The Theogony of Wisdom-Religion is the Aletheia of Occult Science.**<sup>6</sup>

This is shown in the “Roots of Ritualism in Church and Masonry,” *Lucifer* for March 1889.<sup>7</sup> Truly then, as said seventeen centuries ago,

“Man cannot possess Truth (Aletheia) except he participate in the Gnōsis.”

So we may say now:

No man can know the Truth unless he studies the secrets of the Plērōma of Occultism; and these secrets are all in the Theogony of the ancient Wisdom-Religion, which is the Aletheia of Occult Science.<sup>8</sup>

H.P.B. . . .

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<sup>1</sup> [Consult “G.R.S. Mead’s Essay on Simon Magus,” in our Buddhas and Initiates Series. — ED. PHIL.]

<sup>2</sup> [See endnote 1 by Boris de Zirkoff.]

<sup>3</sup> [See endnote 2 by Boris de Zirkoff.]

<sup>4</sup> *Hymn to Amon-Rā*

<sup>5</sup> [1 *Corinthians* III, 16: “Know ye not that ye are the temple of God, and that the Spirit of God dwelleth in you?” KJV]

<sup>6</sup> [Consult “Aletheia is our God and Dogma” and “Archaic Theosophy is pre-Buddhist Wisdom-Religion,” in our Theosophy and Theosophists Series. — ED. PHIL.]

<sup>7</sup> [Consult “Blavatsky on Ritualism in Church and Masonry,” in our Blavatsky Speaks Series. — ED. PHIL.]

<sup>8</sup> [Consult “Archaic Theosophy is pre-Buddhist Wisdom-Religion,” in our Theosophy and Theosophists Series. — ED. PHIL.]

## The Bull stands for the seed of life, generative as well as destructive.

### The Solar Gods are heroes, warriors, and shepherds, followed by their faithful herds of cows and bulls.

Excerpt from “Pages from the Caves and Jungles of Hindostan,” Blavatsky Speaks Series, p. 9.

All these gods are so-called “solar” gods; they are all heroes, warriors and shepherds, having their herds of cows and bulls, like Hermes, Mercury and others. In every country where they are worshipped, we find them surrounded by bulls and cows — animals, which in mythology always have a mysterious connection with the sun (*Hari*). With the modern Parsis, who are degenerate worshippers of Zoroaster, the cow and all its products are held sacred; the same applies to the bull. At sunrise the Parsi of Bombay stretches out his arms to Ormazd, the “fiery-eyed orb,” and drinks without squirming a teaspoonful of *nirang*. This is his ambrosia, the cow’s nectar. The cow and the bull were deified in Chaldæa and Scandinavia, in Egypt as much as in present-day India. We find cow’s horns on the head of Isis; we see the bull killed by Ahriman; Hermes and Apollo are shepherds for the “herds of the luminary of days,” and Krishna is likewise for the herd of Vishnu (the same sun). The daughter of Brahma transforms herself into a cow to avoid the sinful passion of her father, but in spite of this metamorphosis Brahma still impregnates her. The bull Apis was held more sacred than the Pharaoh, and his life was more precious to the people than the whole kingdom. To this day, the Anglo-Indians, notwithstanding their despotism, have never yet dared to kill or even strike a “sacred bull” that may have wandered into their garden. With all ancient people the cow was the symbol of earth or nature, impregnated and vivified by its creator, the *unknowable* spirit. “The cow is the same as a Brāhmana,” we were told by a Sastrin at Muttra, in answer to our inquiries. The cow is the *vahāna* of *purusha* (spirit).

### The horns of the Bull are the emblem of eternal divine power.

First published in: *The Theosophist*, Vol. II, No. 8, May 1881, p. 170.

Republished in *Blavatsky Collected Writings*, (AN IMPORTANT BIBLICAL ERROR) III pp. 130-31.

An important Biblical error is alleged to have been discovered by Mr. Charles T. Beke,<sup>1</sup> the learned author of a well-known work called *Origines Biblicæ*, and exposed in a new pamphlet of his bearing the title of *The Idol in Horeb*. He proves therein that the “golden calf” made by Aaron and worshipped by the Israelites was, in fact, no calf at all but a globe. This would be a curious yet trifling error in a book which is now proved to be more full of errors and contradictions than any other work in the whole world; but in this instance, we are afraid, the mistake is rather that of the author himself. We have not yet seen the pamphlet, and therefore, judge but by the re-

<sup>1</sup> [Charles Tilstone Beke, 1800–74, English traveller, geographer and Biblical critic]

views of it. The mistaken use of the word “calf” for “globe” is due, he says, to the incorrect translation of the Hebrew word “*agel*” or “*egel*.” The Israelites despairing of the return of Moses from Mount Sinai, made and worshipped not a “molten calf”<sup>1</sup> but a globe or disc of molten gold which was in those days a universal symbol of power. Later on, the word “*egel*” was translated “calf,” because both terms “calf” and “globe” are synonymous and pronounced alike in the Hebrew language. We do not question the correctness of the author’s philological demonstration as to the word itself, but rather whether he is right in calling it a mistake in its symbological rendering. For if both “calf” and “globe” are synonymous words, so also the symbology of the *globe* and the ox was identical.

The winged globe of the Egyptians, the Scarabæus, or “stellar disc”;

The circle or globe of the Phœnician Astarte; the Crescent of Minerva;

The disc or *globe* between the two cow’s horns, on the brow of Isis;

The winged disc, with pendant-crowned Uraei, carrying the cross of life;

The solar globe or disc, resting upon the outspread horns of the goddess Hathor; and the horns of the Egyptian Amon;

The deifying of the ox,

— all have the same meaning. The globe and the horns of the ox speak the same story: they are the emblem of the eternal divine power. Was not Amon or “the hidden one,” the greatest and highest of the Egyptian gods, the “husband of his mother, his own father, and his own son,” the One in Three (*i.e.*, identical with the Christian trinity), according to the interpretation of the best Egyptologists, including the piously Christian George Ebers and Brugsch-Bey — represented with a ram’s head as Amon-Chnemu?<sup>2</sup> Before, therefore, the Biblical scholars lay such stress upon the dead letter meaning of the Biblical words, they should in all fairness turn their attention to more serious questions. They ought, for instance, to prove to the satisfaction of all — Christians and infidels alike — the reason why in ancient Hebrew coins and elsewhere, Moses is likewise represented with horns; and why such “horns” should be also found on the monotheistical Levitical altar. . . .



<sup>1</sup> [Exodus xxxii, 4, 8; Nehemiah ix, 18. — Boris de Zirkoff.]

<sup>2</sup> [Also Khnemu, Khnum, and Chnum. — Boris de Zirkoff.]

LIVING THE LIFE SERIES  
THE BULL STANDS FOR THE SEED OF LIFE



Procession of the Bull Apis (detail 2) by Frederick Arthur Bridgman, 1879

## Moschus' Hymn to Europa.

### Ευρώπη

Εὐρώπη ποτὲ Κύπρις ἐπὶ γλυκὺν ἦκεν ὄνειρον,  
νυκτὸς ὅτε τρίτατον λάχος ἴσταται, ἐγγύθι δ' ἠώς,  
ὕπνος ὅτε γλυκίων μέλιτος βλεφάροισιν ἐφίζων  
λυσιμελῆς πεδάα μαλακῶ κατὰ φάεα δεσμῶ,  
εὖτε καὶ ἀτρεκέων ποιμαίνεται ἔθνος ὀνείρων:  
τῆμος ὑπωροφίοισιν ἐνὶ κνώσσουσα δόμοισι  
Φοίνικος θυγάτηρ ἔτι παρθένος Εὐρώπεια  
ὠίσασ' ἠπειρούς δοιὰς περὶ εἶο μάχεσθαι,  
ἄσσιον ἀντιπέρην τε: φυῆν δ' ἔχον οἶα γυναικες.  
τῶν δ' ἠ μὲν ξείνης μορφὴν ἔχεν, ἡ δ' ἄρ' ἐρέκει  
ἐνδαπίη, καὶ μᾶλλον ἔης περιίσχετο κούρης,  
φάσκεν δ' ὧς μιν ἔτικτε καὶ ὡς ἀτίτηλέ μιν αὐτή.  
ἡ δ' ἑτέρη κρατερῆσι βιωμένη παλάμησιν  
εἴρυνεν οὐκ ἀέκουσαν, ἐπεὶ φάτο μόρσιμον εἶο  
ἐκ Διὸς αἰγιόχου γέρας ἔμμεναι Εὐρώπειαν.  
ἡ δ' ἀπὸ μὲν στρωτῶν λεχέων θόρε δειμαίνουσα,  
παλλομένη κραδίην: τὸ γὰρ ὡς ὕπαρ εἶδεν ὄνειρον.  
ἐξομένη δ' ἐπὶ δηρὸν ἀκὴν ἔχεν, ἀμφοτέρας δὲ  
εἰσέτι πεπταμένοισιν ἐν ὄμμασιν εἶχε γυναικας.  
ὄψε δὲ δειμαλέην ἀνενείκατο παρθένον αὐδήν:  
' τίς μοι τοιάδε φάσματ' ἐπουρανίων προῆλεν;  
ποῖοί με στρωτῶν λεχέων ὕπερ ἐν θαλάμοισιν  
ἡδὺ μάλα κνώσσουσαν ἀνεπτοίησαν ὄνειροι,  
τίς δ' ἦν ἡ ξείνη, τὴν εἶσιδον ὑπνώουσα,  
ὡς μ' ἔλαβε κραδίην κείνης πόθος, ὡς με καὶ αὐτὴ  
ἀσπασίως ὑπέδεκτο καὶ ὡς σφετέρην ἴδε παῖδα.  
ἀλλὰ μοι εἰς ἀγαθὸν μάκαρες κρήνειαν ὄνειρον.'  
ὡς εἰποῦς' ἀνόρουσε, φίλας δ' ἐπεδίξεθ' ἑταίρας  
ἠλικας οἰέτεας θυμῆρας εὐπατερείας,  
τῆσιν ἀεὶ συνάθουρεν, ὅτ' ἐς χορὸν ἐντόνοιτο,  
ἡ ὅτε φαιδρύνουτο χρῶα προχοῆσιν ἀναύρων,  
ἡ ὅπότε ἐκ λειμῶνος ἐῦπνοα λείρι ἀμέργοι.  
αἶ δὲ οἱ αἶψα φάανθεν: ἔχον δ' ἐν χερσὶν ἐκάστη  
ἀνθοδόκον τάλαρον: ποτὶ δὲ λειμῶνας ἔβαινον  
ἀγχιάλους, ὅθι τ' αἰὲν ὀμιλαδὸν ἠγερέθοντο  
τερπόμεναι ῥοδῆ τε φυῆ καὶ κύματος ἠχῆ.  
αὐτὴ δὲ χρύσειον τάλαρον φέρεν Εὐρώπεια,  
θηητόν, μέγα θαῦμα, μέγαν πόνον Ἡφαίστοιο,  
ὄν Λιβύη πόρε δῶρον, ὅτ' ἐς λέχος Ἐννοσιγαίου  
ἦιεν: ἡ δὲ πόρεν περικαλλεῖ Τηλεφάασση,  
ἦτε οἱ αἶματος ἔσκεν: ἀνύμφω δ' Εὐρωπείῃ

### Translation<sup>1</sup>

Cypris, when all but shone the dawn's glad beam,  
To fair Europa sent a pleasant dream;  
When sleep, upon the close-shut eyelids sitting,  
Sweeter than honey, is eye-fetters knitting,  
The limb-dissolving sleep! When to and fro  
True dreams, like sheep at pasture, come and go.  
Europa, sleeping in her upper room,  
The child of Phœnix, in her virgin bloom,  
Thought that she saw a contest fierce arise  
Betwix two continents, herself the prize;  
They to the dreamer seemed like women quite,  
Asia, and Asia's unknown opposite.  
This was a stranger, that a native seemed,  
And closer hugged her — so Europa dreamed;  
And called herself Europa's nurse and mother,  
Said that she bore and reared her; but that other  
Spared not her hands, and still the sleeper drew,  
With her good will, and claimed her as her due,  
And said that Zeus Ægiochus gave her,  
By Fate's appointment, that sweet prisoner.  
Up-started from her couch the maiden waking,  
And felt her heart within her bosom quaking;  
She thought it true, and sat in hushed surprise —  
Still saw those women with her open eyes;  
Then to her timid voice at last gave vent;

“Which of the gods to me this vision sent?  
What kind of dream is this that startled me,  
And sudden made my pleasant slumber flee?  
Who was the stranger that I saw in sleep?  
What love for her did to my bosom creep!  
And how she hailed me, as her daughter even!  
But only turn to good my vision, Heaven!”

So said, and bounded up, and sought her train  
Of dear companions, all of noble strain,  
Of equal years and stature; gentle, kind,  
Sweet to the sight, and pleasant to the mind;  
With whom she sported, when she led the choir,  
Or in the river's urn-like reservoir  
She bathed her limbs, or in the meadow stopt,  
And from its bosom odorous lilies cropt.

<sup>1</sup> M.J. Chapman. *The Greek Pastoral Poets, Theocritus, Bion, and Moschus*. London: James Fraser, 1836; pp. 289-97. See also endnote 3 on Moschus. — ED. PHIL.

μήτηρ Τηλεφάσσα περικλυτὸν ὤπασε δῶρον.  
 ἐν τῷ δαίδαλα πολλὰ τετεύχато μαρμαίροντα.  
 ἐν μὲν ἦν χρυσοῖο τετυγμένη Ἰναχίς Ἰώ,  
 εἰσέτι πόρτις ἐοῦσα, φρὴν δ' οὐκ εἶχε γυναιήν.  
 φοιταλέη δὲ πόδεσσιν ἐφ' ἄλμυρὰ βαῖνε κέλευθα,  
 νηχομένη ἰκέλη: κυανῆ δ' ἐτέτυκτο θάλασσα.  
 δοιοὶ δ' ἔστασαν ὑποῦ ἐπ' ὄφρυος αἰγιαλοῖο  
 φῶτες ἀολλήδην, θηεῦντο δὲ ποντοπόρον βοῦν.  
 ἐν δ' ἦν Ζεὺς Κρονίδης ἐπαφόμενος ἡρέμα χερσὶ  
 πόρτιος Ἰναχίης, τὴν δ' ἑπταπόρῳ παρὰ Νεῖλῳ  
 ἐκ βοῶς εὐκεράοιο πάλιν μετὰμειβε γυναιήκα.  
 ἀργύρεος μὲν ἦν Νεῖλου ῥόος, ἢ δ' ἄρα πόρτις  
 χαλκεῖη, χρυσοῦ δὲ τετυγμένος αὐτὸς ἦν Ζεὺς.  
 ἀμφὶ δὲ δινήεντος ὑπὸ στεφάνην τάλαιοιο  
 Ἑρμείης ἤσκητο: πέλας δὲ οἱ ἐκτετάνυστο  
 Ἄργος ἀκοιμήτοισι κεκασμένοις ὀφθαλμοῖσι.  
 τοῖο δὲ φοινῆεντος ἀφ' αἵματος ἐξανέτελλεν  
 ὄρνις ἀγαλλόμενος πτερύγων πολυανθεῖ χροίῃ,  
 ταρσὸν ἀναπλώσας ὡσεῖτε τις ὠκύαλος νηῦς:  
 χρυσεῖοιο τάλαιοιο περίσκεπε χεῖλεα ταρσός.  
 τοῖος ἦν τάλαιος περικαλλέος Εὐρώπειης.  
 αἰ δ' ἐπεὶ οὖν λειμῶνας ἐς ἀνθεμόεντας ἴκανον,  
 ἄλλη ἐπ' ἀλλοίοισι τότ' ἀνθεσι θυμὸν ἔτερπον.  
 τῶν ἢ μὲν νάρκισσον εὐπνοον, ἢ δ' ὑάκινθον,  
 ἢ δ' ἴον, ἢ δ' ἔρπυλλον ἀπαίνυτο: πολλὰ δ' ἔραζε  
 λειμώνων ἐαροτρεφῶν θαλέθεσκε πέτῃλα.  
 αἰ δ' αὖτε ζανθοῖο κρόκου θυόεσσαν ἔθειραν  
 δρέπτον ἐριδμαίνουσαι, ἀτὰρ μεσσίστη ἄνασσα  
 ἀγλαῖην πυρσοῖο ῥόδου χεῖρεσσι λέγουσα,  
 οἷά περ ἐν Χαρίτεσσι διέπρεπεν Ἀφρογένεια.  
 οὐ μὴν δηρὸν ἐμελλεν ἐπ' ἀνθεσι θυμὸν ἰαίνειν,  
 οὐδ' ἄρα παρθενίην μίτρην ἄχραντον ἔρυσθαι.  
 ἦ γὰρ δὴ Κρονίδης ὥς μιν φράσαθ', ὡς ἐόλητο  
 θυμὸν ἀνωίστοισιν ὑποδημηθεὶς βελέεσσι  
 Κύπριδος, ἢ μόνῃ δύναται καὶ Ζῆνα δαμάσσαι.  
 δὴ γὰρ ἀλευόμενός τε χόλον ζηλήμονος Ἥρης  
 παρθενικῆς τ' ἐθέλων ἀταλὸν νόον ἐξαπατήσῃ  
 κρύψε θεὸν καὶ τρέψε δέμας καὶ γείνετο ταῦρος,  
 οὐχ οἷος σταθμοῖς ἐνιφῆρβεται, οὐδὲ μὲν οἷος  
 ὄλκα διατμήγει σύρων εὐκαμπῆς ἄροτρον,  
 οὐδ' οἷος ποιμνῆς ἐπιβόσκειται, οὐδὲ μὲν οἷος  
 ὄστις ὑποδημηθεὶς ἐρύει πολύφορτον ἀπήνην.  
 τοῦ δὴ τοι τὸ μὲν ἄλλο δέμας ζανθόχροον ἔσκε,  
 κύκλος δ' ἀργύρεος μέσσω μάρμαιρε μετώπῳ,  
 ὅσσε δ' ὑπογλαύσσεσκε καὶ ἴμερον ἀστράπτεσκεν.  
 ἴσα τ' ἐπ' ἀλλήλοισι κέρα ἀνέτελλε καρῆνου  
 ἀντυγος ἡμιτόμου κεραῆς ἄτε κύκλα σελήνης.  
 ἤλυθε δ' ἐς λειμῶνα καὶ οὐκ ἐφόβησε φασανθεὶς  
 παρθενικῆς, πάσῃσι δ' ἔρωος γένετ' ἐγγὺς ἰκέσθαι  
 ψαῦσαι θ' ἴμερτοῖο βοῶς, τοῦ δ' ἄμβροτος ὀδμῇ  
 τηλόθι καὶ λειμῶνος ἐκαίνυτο λαρὸν ἀῦτμῃν.  
 στή δὲ ποδῶν προπάροιθεν ἀμύμονος Εὐρώπειης,  
 καὶ οἱ λιχμάζεσκε δέρην, κατέθελγε δὲ κούρην.  
 ἢ δὲ μιν ἀμαφάσσκε καὶ ἡρέμα χεῖρεσιν ἀφρόν

Her flower-basket in each maiden's hand;  
 And to the meadows near the pleasant shore  
 They sped, where they had often sped before,  
 Pleased with the roses growing in their reach,  
 And with the waves that murmured on the beach.

A basket by Hephæstus wrought of gold,  
 Europa bore — a marvel to behold;  
 He gave it Libya, when a blooming bride  
 She went to grace the great Earth-shaker's side;  
 She gave it Telephassa fair and mild,  
 Who now had given it to her virgin child.  
 Therein were many sparkling wonders wrought —  
 The hapless Iō to the sight was brought;  
 A heifer's for a virgin's form she wore;  
 The briny paths she frantic wandered o'er,  
 And was a swimming heifer to the view,  
 While the sea round her darkened into blue.

Two men upon a promontory stood,  
 And watched the heifer traversing the flood.  
 Again where seven-mouthed Nile divides his strand,  
 Zeus stood and gently stroked her with his hand,  
 And from her horned figure and imbruted  
 To her original form again transmuted.  
 In brass the heifer — Zeus was wrought in gold;  
 Nile softly in a silver current rolled.  
 And to the life was watchful Hermes shown  
 Under the rounded basket's golden crown;  
 And Argus near him with unsleeping eyes  
 Lay stretched at length; then from his blood did rise  
 The bird, exulting in the brilliant pride  
 Of his rich plumes and hues diversified,  
 And like a swift ship with her out-spread sail,  
 Expanding proudly his resplendent tail,  
 The basket's golden rim he shadowed o'er.  
 Such was the basket fair Europa bore.

They reached the mead with vernal blossoms full,  
 And each begun her favourite flowers to pull.  
 Narcissus one; another thyme did get;  
 This hyacinth, and that the violet;  
 And of the spring-sweets in the meadow found  
 Much scented bloom was scattered on the ground.  
 Some of the troop in rivalry chose rather  
 The sweet and yellow crocuses to gather;  
 Shining, as mid the graces Cypris glows,  
 The Princess in the midst preferred the rose;  
 Nor long with flowers her gentle fancy charmed,  
 Nor long she kept her virgin flower unharmed.  
 With love for her was Saturn's son inflamed,  
 By unexpected darts of Cypris tamed,  
 Who only tames e'en Zeus. To shun the rage  
 Of Heré, and the virgin's mind engage,  
 To draw her eyes and her attention claim,  
 He hid his godhead and a bull became;

πολλὸν ἀπὸ στομάτων ἀπομόργνυτο, καὶ κύσε ταῦρον.  
αὐτὰρ ὁ μειλίχιον μυκήσατο: φαῖό κεν αὐλοῦ  
Μυγδονίου γλυκὸν ἦχον ἀνηπύοντος ἀκούειν.  
ᾠκλασε δὲ πρὸ ποδοῖν, ἐδέρκετο δ' Εὐρώπειαν  
αὐχέν' ἐπιστρέψας καὶ οἱ πλατὺ δείκνυε νῶτον.  
ἦ δὲ βαθυπλοκάμοισι μετέννεπε παρθενικῆσι:  
'δεῦθ' ἐτάραι φίλῃαι καὶ ὀμήλικες, ὄφρ' ἐπὶ τῶδε  
ἐζόμεναι ταῦρῳ τερπόμεθα: δὴ γὰρ ἀπάσας  
νῶτον ὑποστορέσας ἀναδέξεται, οἷά τ' ἐνήης  
πρηῦς τ' εἰσίδειν καὶ μειλίχος, οὐδέ τι ταῦροις  
ἄλλοισι προσέοικε: νόος δὲ οἱ ἦντε φωτὸς  
αἴσιμος ἀμφιθέει, μούνης δ' ἐπιδεύεται αὐδῆς.'  
ὡς φαμένη νώτοισιν ἐφίζανε μειδιόωσα,  
αἰ δ' ἄλλαι μέλλεσκον. ἄφαρ δ' ἀνεπήλατο ταῦρος,  
ἦν θέλεν ἀρπάξας: ὠκὸς δ' ἐπὶ πόντον ἴκανεν.  
ἦ δὲ μεταστρεφθεῖσα φίλας καλέεσκεν ἑταίρας  
χειρας ὀρεγνυμένη, ται δ' οὐκ ἐδύναντο κιχάνειν.  
ἀκτάων δ' ἐπιβὰς πρόσσω θέεν ἦντε δελφίς  
χηλαῖς ἀβρεκτοῖσιν ἐπ' εὐρέα κύματα βαίνων.  
ἦ δὲ τότε ἔρχομένοιο γαληνιάσκει θάλασσα,  
κῆτεα δ' ἀμφὶς ἄταλλε Διὸς προπάροιθε ποδοῖν,  
γηθόσυνος δ' ὑπὲρ οἶδμα κυβίστεε βυσσόθε δελφίς:  
Νηρείδες δ' ἀνέδυσαν ὑπέξ ἁλός, αἰ δ' ἄρα πᾶσαι  
κητείοις νώτοισιν ἐφήμεναι ἐστιχόωντο.  
καὶ δ' αὐτὸς βαρύδουπος ὑπείραλος Ἐννοσίγαιος  
κῦμα κατιθύνων ἀλίης ἠγεῖτο κελεύθου  
αὐτοκασιγνήτω: τοὶ δ' ἀμφὶ μιν ἠγερέθοντο  
Τρίτωνες, πόντοιο βαρῦθροοι ἀύλητῆρες,  
κόχλοισιν ταναοῖς γάμιον μέλος ἠπύοντες.  
ἦ δ' ἄρ' ἐφεζομένη Ζηνὸς βοέοις ἐπὶ νώτοις  
τῆ μὲν ἔχεν ταῦρου δολιχὸν κέρασ, ἐν χερὶ δ' ἄλλη  
εἴρνε πορφυρέην κολποῦ πτύχα, ὄφρα κε μὴ μιν  
δεῦοι ἐφελκόμενον πολιῆς ἁλὸς ἄσπετον ὕδωρ.  
κολπώθη δ' ὤμοισι πέπλος βαθὺς Εὐρωπείης,  
ἰστίον οἷά τε νηὸς, ἐλαφρίζεσκε δὲ κούρη.  
ἦ δ' ὅτε δὴ γαίης ἀπὸ πατρίδος ἦεν ἀνευθεν,  
φαίνετο δ' οὐτ' ἀκτὴ τις ἀλίρροθος οὐτ' ὄρος αἰπύ,  
ἀλλ' ἀήρ μὲν ἄνωθεν, ἐνερθε δὲ πόντος ἀπείρων,  
ἀμφὶ ἐπαπτήνασα τόσην ἀνενεῖκατο φωνήν:  
'πῆ με φέρεις θεόταυρε; τίς ἔπλεο; πῶς δὲ κέλευθα  
ἀργαλῆ εἰλιπόδεσσι διέρχεαι, οὐδὲ θάλασσαν  
δειμαίνεις; νησὶν γὰρ ἐπίδρομός ἐστι θάλασσα  
ὠκυάλαις, ταῦροι δ' ἀλίην τρομέουσιν ἀταρπὸν.  
ποιὸν τοι ποτὸν ἠδύ; τίς ἐξ ἁλὸς ἔσσειτ' ἐδωδή;  
ἦ ἄρα τις θεὸς ἐσσι: θεοῖς γ' ἐπεικίκατα ῥέζεις.  
οὐθ' ἄλλοι δελφῖνες ἐπὶ χθονὸς οὔτε τι ταῦροι  
ἐν πόντῳ στιχόωσι, σὺ δὲ χθόνα καὶ κατὰ πόντον  
ἄτρομος αἴσσεις, χηλαὶ δὲ τοί εἰσιν ἐρετιμά.  
ἦ τάχα καὶ γλαυκῆς ὑπὲρ ἠέρος ὑψός' ἀερθεῖς  
εἴκελος αἰψηροῖσι πετήσσαι οἰωνοῖσιν.  
ὦμοι ἐγὼ μέγα δὴ τι δυσάμμορος, ἦ ῥά τε δῶμα  
πατρὸς ἀποπρολιποῦσα καὶ ἐσπομένη βοῖ τῶδε  
ξείνην ναυτιλίην ἐφέπω καὶ πλάζομαι οἷη.  
ἀλλὰ σύ μοι μεδέων πολιῆς ἁλὸς Ἐννοσίγαιε

Not such as feeds at stall, or then or now,  
The furrow cuts and draws the crooked plough;  
Not such as feeds the lowing kine among,  
Or trails in yoke the heavy wain along;  
His body all a yellow hue did own,  
But a white circle in his forehead shone;  
His sparkling eyes with love's soft lustre gleamed;  
His arched horns like Dian's crescent seemed.  
He came into the meadow, nor the sight  
Fluttered the virgins into sudden flight.  
But they desired to touch and see him near;  
His breath surpassed the meadow sweetness there.  
Before Europa's feet he halted meek,  
Licked her fair neck and eke her rosy cheek;  
Threw round his neck her arms the Beautiful,  
Wiped from his lips the foam and kissed the bull;  
Softly he lowed; no lowing of a brute  
It seemed, but murmur of Mygdonian flute;  
Down on his knees he slunk; and first her eyed,  
And then his back, as asking her to ride.  
The long-haired maidens she began to call; —

“Come let us ride, his back will hold us all,  
E'en as a ship; a bull unlike the rest,  
As if a human heart were in his breast,  
He gentle is and tractable and meek,  
And wants but voice his gentleness to speak.”

She said and mounted smiling, but before  
Another did, he bounded for the shore.  
The royal virgin struck with instant fear,  
Stretched out her hands and called her playmates dear;  
But how could they the ravished Princess reach?  
He, like a dolphin, pushed out from the beach.  
From their sea-hollows swift the Nereids rose,  
Seated on seals, and did his train compose;  
Poseidon went before, and smooth did make  
The path of waters for his brother's sake;  
Around their king in close array did keep  
The loud-voiced Tritons, minstrels of the deep,  
And with their conchs proclaimed the nuptial song.  
But on Jove's bull-back as she rode along,  
The maid with one hand grasped his branching horn,  
The flowing robe, that did her form adorn,  
Raised with the other hand, and tried to save  
From the salt moisture of the saucy wave;  
Her robe, inflated by the wanton breeze,  
Seemed like a ship's sail hovering o'er the seas.  
But when, her father-land no longer nigh,  
Nor sea-dashed shore was seen, nor mountain high,  
But only sky above, and sea below —  
She said, and round her anxious glance did throw; —

“Whither with me, portentous bull? Discover  
This and thyself; and how canst thou pass over

Ἰλαος ἀντιάσειας, ὄν ἔλπομαι εἰσοράασθαι  
τόνδε κατιθύνοντα πόρον προκέλευθον ἐμεῖο.  
οὐκ ἄθεεῖ γὰρ ταῦτα διέρχομαι ὑγρὰ κέλευθα.  
ὡς φάτο: τὴν δ' ᾧδε προσεφώνεεν ἠΰκερωσ βοῦς:  
'θάρσει παρθενική, μὴ δειδίθι πόντιον οἶδμα.  
αὐτός τοι Ζεὺς εἰμι, κεῖ ἐγγύθεν εἶδομαι εἶναι  
ταῦρος: ἐπεὶ δύναμαί γε φανήμεναι ὄττι θέλωιμι.  
σὸς δὲ πόθος μ' ἀνέηκε τόσῃν ἄλλα μετρήσασθαι  
ταύρω ἐειδόμενον: Κρήτη δέ σε δέξεται ἤδη,  
ἢ μ' ἔθρεψε καὶ αὐτόν, ὅπῃ νυμφήϊα σεῖο  
ἔσσειται: ἐξ ἐμέθεν δὲ κλυτοὺς φητύσειαι νῆας,  
οἱ σκηπτοῦχοι ἀνακτες ἐπὶ χθονίοισιν ἔσσονται.'  
ὡς φάτο: καὶ τετέλεστο τά περ φάτο. Φαίνεται μὲν δὴ  
Κρήτη, Ζεὺς δὲ πάλιν σφετέρην ἀνελάζετο μορφήν,  
λῦσε δὲ οἱ μήτηρ, καὶ οἱ λέχος ἔντων Ὠραι.  
ἢ δὲ πάρος κούρη Ζηνὸς γένετ' αὐτίκα νύμφη,  
καὶ Κρονίδη τέκνα τίκτε καὶ αὐτίκα γίνετο μήτηρ.

The path of waters, walking on the wave,  
And dost not fear the dangerous path to brave?  
Along this tract swift ships their courses keep,  
But bulls are wont to fear the mighty deep.  
What pasture here? What sweet drink in the brine?  
Art thou a god? Thy doings seem divine.  
Nor sea-born dolphins roam the flowery mead,  
Nor earth-born bulls through Ocean's realm proceed;  
Fearless on land, and plunging from the shores  
Thou roamest ocean, and thy hoofs are oars.  
Perchance anon, up-borne into the sky,  
Thou without wings like winged birds wilt fly!  
Ah me unhappy! who my father's home  
Have left and with a bull o'er ocean roam,  
A lonely voyager! My helper be,  
Earth-shaking Regent of the hoary sea!  
I hope to see this voyage's cause and guide,  
For not without a god these things betide."

To her the horned bull with accent clear: —

"Take courage, virgin! nor the billow fear;  
The seeming bull is Zeus; for I with ease  
Can take at will whatever form I please;  
My fond desire for thy sweet beauty gave  
To me this shape — my footstep to the wave.  
Dear Crete, that nursed me, now shall welcome  
thee;  
In Crete Europa's nuptial rites shall be;  
From our embrace illustrious sons shall spring,  
And every one of them a sceptred king." —

And instantly they were in Crete; his own  
Form Zeus put on — and off her virgin zone.  
Strowed the glad bed the Hours, of joy profuse;  
The whilom virgin was the bride of Zeus.



The Rape of Europa (c. 1640) Simon Vouet, Museo Thyssen-Bornemisza, Madrid.<sup>1</sup>

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<sup>1</sup> [See endnote 4 about the title of this painting. — ED. PHIL.]

**Plutarch directs love to the soul, not to the beauty.**

Another love there is in mortals found;  
The love of just and chaste and virtuous souls.<sup>1</sup>

And yet I think it not improper here to mention withal that saying of Plato, spoken betwixt jest and earnest, that men of great eminence must be allowed to show affection to what beautiful objects they please.<sup>2</sup> I would decide then that parents are to keep off such as make beauty the object of their affection, and admit altogether such as direct the love to the soul; whence such loves are to be avoided as are in Thebes and Elis, and that sort which in Crete they call ravishment (*αρπαγμός*);<sup>3</sup> and such are to be imitated as are in Athens and Sparta.<sup>4</sup>



<sup>1</sup> From the *Dictys* of Euripides, Frag. 842.

<sup>2</sup> See Plato, *Republic*, V, p. 468c.

<sup>3</sup> See Strabo X, pp. 483, 484.

<sup>4</sup> “A Discourse Touching the Training of Children,” in: *Plutarch’s Morals*. Translated from the Greek by S. Ford. Corrected and revised by William W. Goodwin with an Introduction by Ralph Waldo Emerson. (1<sup>st</sup> ed. 1684-1694, London, 5-vols.) Boston: Little, Brown, & Co., 1878 (based on the 5<sup>th</sup> ed. of 1718); Vol. I, pp. 26-27.

## Endnotes.

### 1 Saturninus.

Saturninus, or Satornilus, is generally regarded as the founder of the Syrian Gnōsis, somewhere about the end of the first and the beginning of the second century of our era. He is said to have taught at Antioch, but we have no information as to his nationality or any incidents of his life. He was especially distinguished for his rigid asceticism. Our information regarding him is derived mainly from Justin Martyr's *Dialogue with Trypho*, xxxv, and from Irenæus' summary presumably based on the lost *Compendium* of Justin.<sup>1</sup>

### 2 Basilides.

Basilides was one of the greatest exponents of the Gnōsis. Of his life nothing is known beyond the fact that he taught at Alexandria. His date is entirely conjectural, but several independent authorities indicate the reign of Hadrian (A.D. 117–138) as the time when Basilides flourished. We have no information either on his nationality, but, whether a Greek, an Egyptian, or a Syrian, he was steeped in Hellenic culture, and was learned in the wisdom of Egypt.

Our main sources of information about Basilides are:

- 1 Hippolytus in his *Philosophumena*;
- 2 Clement of Alexandria in his *Stromateis*;
- 3 The lost work of Agrippa Castor as cited by Eusebius, and later copied by Irenæus;
- 4 *The acts of disputation of Archelaus, bishop of Cashar in Mesopotamia, with the heresiarch Manes* (1871).

The great work of Hippolytus is the most valuable source of information extant for the reconstruction of the great metaphysical system of Basilides. It is possible that Hippolytus had before him Basilides' *Exegetica*, supposed to have been one of twenty-four books on the Gospels written by him. It is probable that the Basilidean School of the Gnōsis became eventually amalgamated with the Valentinian movement of the latter half of the second century.

Consult for a detailed outline of Basilides' teachings: *A Dictionary of Christian Biography* (Wm. Smith & Henry Wace), s.v. Basilides; and G.R.S. Mead, *Fragments of a Faith Forgotten* (London & Benares, Theosophical Publishing Society, 1900), pp. 253–83. A second edition of this work was published in 1960 by University Books, New Hyde Park, N.Y. It includes an excellent Introduction by Kenneth Rexroth and a valuable Index which adds greatly to the value of this work.

Behind the Gnostic movement of a later period stands the commanding figure of Valentinus, universally acknowledged to have been the greatest of the Gnostics. He has been recognized, even by his opponents, for his great learning and eloquence and for

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<sup>1</sup> Note by Boris de Zirkoff, from *Blavatsky Collected Writings*, (COMPILER'S NOTES TO E.S. INSTRUCTION No. II) XII p. 579.

the widespread influence of his teachings upon contemporary thought. Even though we have no sure indication of the date of Valentinus himself, it may be conjectured to extend from about A.D. 100 to A.D. 180.

Valentinus was an Egyptian born at Phebōnitē on the Egyptian coast, and from about A.D. 130 was teaching Greek science and literature in Alexandria. He must have been in close intimacy with Basilides, though he is said to have stated that a certain Theodas, an “apostolic man,” was his witness to the direct tradition of the Gnōsis. It would appear from available sources of information that Valentinus determined to synthesize the Gnōsis and to formulate a universal system of religio-philosophical thought.

In regard to his writings, besides the fact that they were numerous and his technical treatises difficult and abstruse, we know very little. The remarkable texts known as the Askew Codex (*Pistis Sophia*) and the Bruce Codex, now in the British Library and the Bodleian Library respectively, may have been either written or compiled by him, or at least by some other prominent Gnostic of the Valentinian movement. The same would apply to the *Gospel of Truth* discovered in 1945 in Coptic translation at Nag Hammadi and published as part of the *Jung Codex* in 1956.

Of the other leaders of the movement, mention must be made of Marcus, Secundus, Ptolemæus, Heracleon, Axionicus and Bardesanes. Information concerning them is very scant.

As in the case of other, great Gnostic teachers, our most reliable information about Valentinus is derived from Hippolytus’ *Philosophumena*. Consult also:

- Smith and Wace, *Dictionary of Christian Biography*, s.v. Valentinus;
- Mead’s *Fragments of a Faith Forgotten*; and Notes,
- Comments and Diagrams bearing on the *Pistis-Sophia*, in the opening pages of Volume XIII of H.P. Blavatsky’s *Collected Writings*.

In *The Secret Doctrine*, Vol. I, p. 568, H.P.B. quotes from a text which she identifies in a footnote as: Valentinus’s *Esoteric Treatise on the Doctrine of Gilgūl*. No definite information has ever been found regarding this piece of writing.<sup>1</sup>

### 3 Moschus.

Moschus (*Móσxox*) was an ancient Greek bucolic poet and student of the Alexandrian grammarian Aristarchus of Samothrace. He born at Syracuse and flourished about 150 B.C. His few surviving works consist of an epyllion, the *Europa*, on the myth of Europa, three bucolic fragments, a short bucolic poem *Runaway Love*, and an epigram in elegiac couplets.<sup>2</sup>

Europa, in Greek mythology, is the daughter either of Phœnix or of Agenor, king of Phœnicia. The beauty of Europa inspired the love of Zeus, who approached her in the form of a white bull and carried her away from Phœnicia to Crete. There she bore

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<sup>1</sup> Note by Boris de Zirkoff, from *Blavatsky Collected Writings*, (COMPILER’S NOTES TO E.S. INSTRUCTION No. II) XII pp. 579-80.

<sup>2</sup> Cf. *Wikipedia*.

Zeus three sons: Minos, ruler of Crete; Rhadamanthys, ruler of the Cyclades Islands; and, according to some legends, Sarpedon, ruler of Lycia. She later married Asterius, the king of Crete, who adopted her sons, and she was worshipped under the name of Hellotis in Crete, where the festival Hellotia was held in her honour.<sup>1</sup>

#### 4 Rape of Europa.

Modern Greek has two words for rape: *αρπαγή* (arpagē) or ravishment, and *βιασμός* (viasmōs) or violation. Yet in Ancient Greece the semantics of rape were much different than today, complicated by the use of *ατιμία* (atimia) or dishonour, and *ὕβρις* (hubris) in its meanings of lust, lewdness (opp. *σωφροσύνη*), and outrage against the person, especially violation and rape. In occult terms, however, “violence” is untainted by phallic connotations. Dr. Robert W. Baldwin, in his scholarly paper “Mythological and Historical Rapes in Early Modern Europe,”<sup>2</sup> narrows down rape to four major categories: Empire and Good Government, Genealogy and World History, Divine Love and Marriage, and Male Fantasy. It is an article worth reading.

The violence implied in the title of this and of other European paintings is an affront to the Law of Compassion that underpins, sustains, and inspires True Love, *i.e.*, harmonization of the two Opposing Forces — in this case, Spirituality and Animalism.<sup>3</sup> A “marriage made in heaven”<sup>4</sup> is neither myth, nor sentimentality. It is a promise that humanity’s inner potential can, and will, be fulfilled in the fullness of time. The bridegroom is One, or Christos-Consciousness, ever invisible; his brides-to-be are Many, veiled as Sophia-Nature, are visible yet unknowable by the profane.<sup>5</sup>



#### Why the Science of the Gods is mastered by violence.

The occult sciences, or rather the *key* which alone explains the jargon in which they are expressed, cannot be divulged. Like the Sphinx who dies the moment the enigma of its being is guessed by an Œdipus, they remain occult only as long as they are unknown to the uninitiated.<sup>6</sup> Then again they can neither be bought nor sold. A Rosicrucian “*becomes, he is not made,*” says an old adage of the Hermetic philosophers, to which the Occultists add,

“The science of the gods is mastered by violence; it must be conquered, and does not give itself.”

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<sup>1</sup> Cf. *Britannica*.

<sup>2</sup> Unpublished manuscript (2002), Department of Art, Art History, and Architectural Studies, Connecticut College, New London, CT.

<sup>3</sup> See *The Kingdom of Heaven is mastered by violence*, in: “From the stronghold of your Soul, chase all your foes away,” pp. 13-17, in our Constitution of Man Series. — ED. PHIL.

<sup>4</sup> [Consult “Marriage made in Heaven,” in our Secret Doctrine’s Third Proposition Series. — ED. PHIL.]

<sup>5</sup> Note by ED. PHIL.

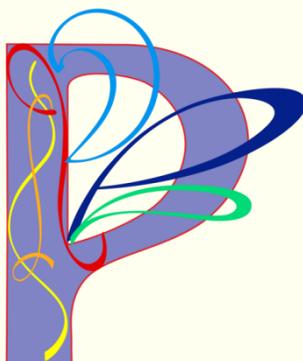
<sup>6</sup> [See “Œdipus and Sphinx unriddled,” in our Constitution of Man Series. — ED. PHIL.]

DELIGHT NOT IN WORLDLY BEAUTY  
ENDNOTES

This is exactly what the author of the *Acts of the Apostles* intended to convey when he gave the answer of Peter to Simon Magus:

Thy money perish with thee, because thou hast thought that the gift of God may be purchased with money.<sup>1</sup>

Occult knowledge should be used neither to make money, nor to attain any egotistical end, not even as a means to personal vanity.<sup>2</sup>



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<sup>1</sup> [Acts viii, 20]

<sup>2</sup> *Blavatsky Collected Writings*, (ALCHEMY IN THE NINETEENTH CENTURY) XI p. 546. Full text in our Blavatsky Speaks Series. — ED. PHIL.

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