



The Hyperborean Origin of the Platonic tradition (II)

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We have seen that Lykoreia, *the City of the North Wolf*, marks the place of the primordial apollonian descent. This settlement, on top of Mount Parnassus (the symbolic expression of the White Mountain), represents the polar region of the earthly Paradise, and consequently we have to understand that this symbolism of the primordial projection also suggests considerations of a geographical and historical nature, considerations belonging to the theory of the cosmic cycles. Nevertheless, in such a case both the place and the time are so close to their origin, that their nature is as near as possible to the qualitative pole, and very far away from the quantitative one. To be rigorous, Lykoreia, because it symbolizes the center, is outside both time and space, being the direct projection of Apollo, the heavenly pole. Both the succession and the extension commence when this primordial abode is left, that is, when the great Hyperborean migration takes its first step *outside*.¹ Let us begin with a fragment from Himerius (*Orations*, 14, 10, 11), a 4th century AD rhetorician, who quotes the episode of the primordial *avatarana* from Alkaios of Mytilene, a 6th century BC poet: we are told that at Apollo's birth, Zeus gives to the new born a golden fillet, a lyre, and a chariot pulled by swans.² Then he sends Apollo to Delphi, to the Castalian waters, to establish there, for all the Greeks, the justice and the law. Apollo begins his journey, but orders his swans to take him first to the land of the Hyperboreans. The Delphians, being aware of his absence, summon the god to leave the northern land and to come to them. Apollo remained one year in Hyperborea, and when the time was right, that is, when he considered that the Delphic tripod must resound, he

¹ That succession and extension (or their correlatives, time, respectively space) do not possess reality in the center is also confirmed by the fact that the center cannot be measured or, in other words, it cannot be defined in any modality, being properly transcendental (beyond measurement). And it is obviously so, since measure is in direct relation with manifestation itself, as Guénon notices (see *The Reign of Quantity and the Signs of the Times*, chap. 3). Also, measure is possible only when it addresses the quantitative aspect of the extension. Therefore, the more the center is historically or geographically determined, the more it participates to the quantitative pole, being just an exterior representation of the real adytum. On the other hand, space and time are never exclusively quantitative (*ibidem*, chap. 2), and so a geographically or historically determined center will always possess, in different degrees, those attributes and qualities which makes it what it is, and which give its reality.

² In the Hindu tradition, the swan (Sans. *hamsa*) is the vehicle of Brahmā.

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ordered the swans to proceed towards the southern oracle.³ Apollo left the Hyperboreans in the very middle of summer.

³ The word *oracle* comes from the Latin *orare* (to speak), which in its turn is derived from the Latin *os* (mouth). Accordingly, *oracle* suggests *opening* (Sans. *kha*), *chasm* (heart), *birth* (Gr. *genesis*), *breath* (vapor, Sans. *prāna*, Gr. *pnoe*), *word* (Gr. *Logos*, Sans. *Śabda-brahman*), *knowledge* (Gr. *gnosis*, Sans. *jnana*), *light* (Gr. *fos*). The Greek word for *oracle* is *manteion* (Gr. *manteia* = clairvoyance, prophecy; *mantis* = prophet). *Manteia* comes from the radical *men* (to think), therefore *mantis* must be connected with Manu. In *Phaedrus* (244a-d), Plato writes that *manteia* is the most beautiful art (*kalliste techne*), and that it is a madness (*mania*) sent by the gods, and this godly gift is the greatest good (*agathos*), the god-sent *mania* being superior to the human wisdom (*sophrosyne*). *Mania* comes from the same radical, *men* (to think), as *manteia*. And thus, it is also to be linked with Manu. Plato expressly states, as well, the direct relation between *mania* and *manteia* (*Phaedrus*, 244c). The vapors coming from the Delphic chasm are equivalent with the “breath of life” (Gr. *pnoen zoes*) of the *Genesis* 2, 7, which in its turn is the analogous expression of the cosmogonic *Fiat Lux* (Gr. *genetheto fos*) (*Genesis* 1, 3). Let us remember that Diodorus Siculus, in his description of the discovery of the Delphic gap, informs us that “*there is a chasm at this place where now is situated what is known as the «forbidden»* (Gr. *adyton*) *sanctuary*” (*Historical Library*, Book 16, chap. 26). It should be noted that there is a certain affinity among several languages in naming the *hollow* (Gr. *koilon*), the *void* (Gr. *kenos*), and this similarity gravitates around the sound *kh*: in Sanskrit we have *kha*, *guhā*; in Greek, *chaos*, *chora*, *chasma*, *chainein*, and also *echo*, which suggests the penetration and the reflection of sound (Gr. *logos*); in Hebrew, *hallal*. *Kh* is a guttural, aspirate sound, and it symbolizes the expulsion (Gr. *fysao*, blow, cf. *The Septuagint*, *Genesis*, 2, 7) of *prāna*, the vital breath (Gr. *pnoe*, cf. *The Septuagint*, *Genesis*, 2, 7), which represents the spiritual *Fiat Lux* (*Logos*). Its place of articulation is in the back of the throat (*isthmus faucium*), in a zone behind which articulate sound cannot be produced anymore. *Kh* is behind the *k*, which corresponds to the velum, and which functions as a separator between the *adytum* where *kh* is produced, and the rest of the oral cavity. In Sanskrit, the word for *mouth* is *mukha* (which also means *countenance*, *visage*), while the word for *mute* and *dumb* is *mūka*. Remarkable is the correspondence between *kh* and the idea of manifestation, on the one hand, and on the other between *k* and the idea of concealment and speechlessness. If *k* is not breached by the aspirate *h*, which is really nothing else than *prāna*, it functions as a veritable blockage of speech. *H* is a voiceless glottal fricative sound, and this means that although mute in itself, it is the origin of all speech (Gr. *glossa*, *glotta*). *Prāna*, or its Greek equivalent *pnoe*, is also symbolized by *X*, which not only suggests the center, the heart, but it also suggests the passage of *the vital breath* through the Symplegades of the vocal chords, a passage analogous with the exit from the cave (the birth of the Avatāra, the cosmo-genesis), but also, on another level, with the passage through the Sun Door. All physical sound has really no other vehicle than *prāna* or *vāyu*, and it must be noted that the true speech (as distinguished from blather and ego-maniac delirium) has utterly free passage from heart towards heart: “*For out of the abundance of the heart the mouth speaks*” (*Matthew*, 12, 34), and all the blockages are pierced by *vāyu*: “*The wind* (Gr. *pneuma*) *blows wherever it pleases. You hear its sound* (Gr. *phone*), *but you cannot tell where it comes from or where it is going* (the heart is discursively unspeakable, metaphysical; it is unpredictable by reason, and cannot be constrained by it; it defies any form, any imprisonment). *So it is with everyone born of the Spirit* (Gr. *pneumatōs*)” (*John*, 3, 8). As Blake affirms, “*No man can think, write or speak from his heart, but he must intend truth*” (*All Religions are One*), so does the hadith: “*a Muslim is a mirror to a Muslim*”, and Charbonneau-Lassay: “*Cuore e parola non sono che prolungamenti della stessa cosa; la voce è la risonanza del cuore*” (“*La divina musica del Verbo. Il Cuore e la lira*”, in *Simboli del cuore di Cristo*, 2003, Edizioni Arkeios). Also *John* (15; 7): “*If you abide in me* (adytum, chasm, guha), *and my words abide in you* (Śabda-brahman, luz, Aphrodite Anadyomene), *ask whatever you wish* (knock, cut open, quest, assault), *and it will be done for you* (*Genesis*, avatarana, vital breath)”. Each consonant represents a certain level of ontological concealment (which, on the one hand blocks the direct vision that is only possible within the *adytum*, and on the other hand gives birth to speech) and peril during the pilgrimage, levels that are analogous with the places of articulation within the mouth. The one consulting the oracle (that is, the opening, the heart) is required, in order to receive the vision (the vapor mediated by the prophetess, i.e. *the mouth*, and blown, Gr. *emphysimena*, towards the inquirer), to be in the same disposition (open, hearty) as the one whence the speech originally springs. The degree of this coincidence marks the degree in which the sibylline

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Obviously, the golden fillet is the *sūtrātmā* (the thread of the Self), which binds together all the states of the being, and upon which the Self travels back and forth. It is the *axis mundi*, the geometrical *locus* of the center. Guénon also mentions that it is the *breath* which gives the worlds reality, sustains and keeps them in existence.⁴ It is thus not only the Seventh Ray (the Spiritual Arrow) and the Light of Genesis, but also *pnoen zoes* (breath of life).⁵ The symbolism of the swan is very closely linked with that of the golden fillet, so much so that they actually represent different aspects of the same principle. The swan (Sans. *hamsa*; Gr. *kyknos*) is the polar vehicle *par excellence*, serving the same, may he be called Brahmā or Apollo, and Guénon notices that Hamsa can be assimilated

manifestation is realized (and thus assimilated), and points (in case of disaccording dispositions) towards the level, within the questioner, where the rejection is located. Let us also remember that such a perfect coincidence, described by Diodorus through these words: “*For some time all who wished to obtain a prophecy approached the chasm and made their prophetic replies to one another*”, corresponds to the state which the Islamic tradition designates by the word *muslim*: the state of perfect submission, the state of complete surrender to Allah. This is the state of thorough opening, and this chasm, according to the testimony of Diodorus, is located in the same place as the adytum, the holy of holies, the innermost room. When these two cavities (the questioner and the questioned, the knight and the Grail) meet (that is, when their disposition utterly coincides), they form the World Egg, and Guénon notices that the Delphic Omphalos has an ovoid shape (see “The Heart and the World Egg” in *Symbols of the Sacred Science*), marking thus not only the center, but also the Avatāra. It could be also said that when the two halves meet, the Mountain emerges from the Sea. And this is the proper context wherein maieutics resides. According to Diotima the Mantinean, who is none other than the personification of the Delphic Chasm (Gr. *dios* = Heavenly, Gr. *time* = honor, Gr. *manteia* = clairvoyance, prophecy), man is pregnant (Gr. *kyein*) both in the psyche and in the soma (Plato, *Symposium*, 206c). Those pregnant in the soma, go to women (208e) (this type of generation is the modality in which they participate to mortality; see 207d), and thus the mortal nature is perpetuated (in this respect the human and the animal being alike), but those pregnant in the psyche (the makers = Gr. *poietai*, and the handicraftsmen = Gr. *demioyrgon* who are *eyretikoi*, dis-coverers; 209a; the term *eyretikos* = *heuristic* suggests the analogy with *maieytikos* = *obstetrics*; it should be also noted that the Latin *obstetrix* = *midwife* suggests not only the function of the Prophetess/Mouth as intermediary or medium, but also indicates the *face à face* position: *ob* = in front of; *stare* = to stand) are to look at maturity (Gr. *elikia*) for beauty, in order to give birth (Gr. *tiktein*, *gennan*) (209b; therefore, the tradition is necessary, so that the teacher = *paideytes* may complete his realization; and this is perfectly analogous with the re-turn to manifestation as Avatāra, when the higher must sacrifice/open in order to perfect the initiatory way; and it is remarkable that the role of the accoucheuse is bilateral, the teacher helping the student, and the student the teacher, both being simultaneously questioned and questioner), and eventually, the child that they conceive is the single science (Gr. *epistemen mian*) (210d), the divine beauty (Gr. *theion kalon*) (211e), that is, not illusion, image or phantom (Gr. *eidolon*), but truth, reality (Gr. *aletheia*) (212a). This Platonic union, of which the modern mind has its symptomatic opinion, is analogous with the Yoga of the Hindu tradition, and with the Supreme Identity of the Islamic esoterism, the relation between Rumi and Shams of Tabriz being exemplary in this respect. If the Teacher ceases to be perceived by means of an exterior support, then the Platonic birth may be elevated to the equivalence with *moksha*, and again, Shams’ disappearance and Rumi’s subsequent realization is paradigmatic for this. For in truth, there is no other teacher than the Sun, and the coinciding disposition is the Syriac citizenship, while the true speech is the Syriac language.

⁴ “The Chain of the Worlds”, in *Symbols of the Sacred Science*.

⁵ *Pnoen zoes* is precisely the *baraqah* of the Islamic esoterism, instituting thus the *silsilah* or the golden fillet of the *tariqah*. And again, it is in relation with the initiatory births that the true significance of maieutics should be envisaged, and in this same context are to be seen the tribulations and the labors of the Holy Womb hunted by the old Law and rejected by the world.

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with *Ruahh Elohim* (Gr. *pneuma theou*) of the *Genesis* 1, 2.⁶ Consequently, Hamsa is the breath (*Ruahh, pneuma, spiritus*) and its reflection in the corporeal world is the wind (Sans. *vāyu*),⁷ which in the Greek translation of the New Testament also appears as *pneuma*, as we have already pointed above. As a result, Boreus is the mysterious vapor coming out of the Delphic chasm, and this northern wind, originating from the cardiac room, gusts where it pleases, to use the words of the Gospel, linking indelibly heart to heart. The *Nādabindhu Upanishad* of *Rig Veda* confirms the assimilation of the swan with the wind/breath, when it presents Hamsa as a symbol for the sacred syllable, AUM: “The syllable A is considered to be its right wing, U, its left: M, its tail; and the *ardhamātrā* is said to be its head. [...] An adept of Yoga who bestrides the Hamsa thus is not affected by *kārmic* influences or by tens of crores of sins.” Moreover, the swan marks the pole (or the Land of the Hyperboreans) since it sits on *Brahmānda*, the World Egg, signed in this particular case, as we have already mentioned, by the Delphic Omphalos (Apollo is carried by the swans to Delphi). But the swan symbolizes the Self in a more direct manner, and still in connection with the breath. The *Naradaparivṛāja Upanishad* of *Atharva Veda* says that “The state of the *jīva* is as a screen [...] Through such a screen, he reaches self-realization through the mantra «Hamsa-So’ham» having the characteristics of inspiration and expiration. Having known thus, if he should give up the identification with the body, then he does not identify himself with the body. Such a one is stated to be *Brahma*.” Hamsa So’Ham means *I am Hamsa*. And the symmetric, mirror-like form of the *mantra* is obvious, *So Ham* being the inverse of *Ham Sa*. This suggests again the maieutic disposition (face to face) of the two halves, and it is to be noted that *Gnothi Seayton*⁸ is directly connected with Hamsa through the identity question and answer: *Koham?* (Who am I?) *Soham* (I am He),⁹ in the same manner in which the swan proceeds from Zeus, as a gift for Apollo, and from Apollo it flies, through the Priestess/Mouth/Chasm, into the heart of the inquirer: “Ask, and it will be given to you; seek, and you will find; knock, and it will be opened to you. For everyone who asks receives, and the one who seeks finds, and to the one who knocks it will be opened. Or which one of you, if his son asks him for bread, will give him a stone? Or if he asks for a fish, will give him a serpent?” (Matthew 7, 7-10).¹⁰

⁶ *Man and his becoming according to the Vedānta*, chap. 5, note 7.

⁷ *Ibidem*.

⁸ See Plato, *Protagoras* (343b), and Pausanias, *Description*, 10, 24, 1.

⁹ Although we will talk of Socrates at length later, it is worth to anticipate and to note here his confession from *Phaedo* (85b): [...] since they [the swans] are Apollo's birds, I believe they have prophetic (Gr. *mantikoi*) vision, and because they have foreknowledge of the blessings in the other world they sing and rejoice on that day [the day of their death] more than ever before. And I think that I am myself a fellow-servant of the swans; and am consecrated to the same God and have received from our master a gift of prophecy no whit inferior to theirs, and that I go out from life with as little sorrow as they”. We believe the fragment needs no commentaries.

¹⁰ Matthew 7; 9 and 10 are beautifully related with what has been said, in the first part of this article, in relation with the renovation of the Law, when the *betyl* (the stone) becomes flesh (the bread), and when the serpent (Python) is the hideous aspect of the fish (the *drakaina Delphyne*, the Dolphin). The fish links the Christ and Apollo to the same primordial Hyperborean tradition, and in what follows we will also see the connection between the Christ and Orpheus. But before that, it is worth mentioning how the Pythian Apollo manifested to his first followers: “Then Phoebus Apollo pondered in his heart what men he should bring in to be his ministers (Gr. *orgeionas*) in sacrifice and to serve him in rocky Pytho. And while

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he considered this, he became aware of a swift ship upon the wine-like sea in which were many men and goodly, Cretans from Cnossos, the city of Minos, they who do sacrifice to the prince and announce his decrees, whatsoever Phoebus Apollo, bearer of the golden blade, speaks in answer from his laurel tree below the dells of Parnassus. These men were sailing in their black ship for traffic and for profit to sandy Pylos and to the men of Pylos. But Phoebus Apollo met them: in the open sea he sprang upon their swift ship, like a dolphin in shape, and lay there, a great and awesome monster, and none of them gave heed so as to understand; but they sought to cast the dolphin overboard. But he kept shaking the black ship every way and make the timbers quiver. So they sat silent in their craft for fear, and did not loose the sheets throughout the black, hollow ship, nor lowered the sail of their dark-prowed vessel, but as they had set it first of all with oxhide ropes, so they kept sailing on" (Homeric Hymn to Pythian Apollo 388-440). And: "I sprang upon the swift ship in the form of a dolphin, pray to me as Apollo Delphinus; also the altar itself shall be called Delphinus and Overlooking for ever" (Ibidem, 495-497). Let us make some remarks. First, "the wine-like sea" (Gr. *oinopi ponto*) suggests the blood (Gr. *aima*), as in Matthew 26; 28: "This is my blood (Gr. *aima*) of the covenant (Gr. *diathekes*)", and it is an obvious connection between the Ark of the Covenant and the Blood of the Covenant, a connection clearly expressed by the ship and the sea. But the "winy deep" implies Dionysus as well, as the complement figure of Apollo, and as personification of the end of a cycle (when Apollo is in the Land of the Hyperboreans, Dionysus reigns at Delphi). Pausanias (*Description*, 10, 19, 3) gives us an interesting account in relation to this: "Certain fishermen of Methymna found that their nets dragged up to the surface of the sea a face made of olive-wood. Its appearance suggested a touch of divinity, but it was outlandish, and unlike the normal features of Greek gods. So the people of Methymna asked the Pythian priestess of what god or hero the figure was a likeness, and she bade them worship Dionysus Phallen. Whereupon the people of Methymna kept for themselves the wooden image out of the sea, worshipping it with sacrifices and prayers, but sent a bronze copy to Delphi". Next we notice the black ship, which through its "color" suggests the obscuration of the *dharma* in Crete, and then the ship itself, as symbol of the center, is the carrier of the future germs of manifestation. Furthermore, this episode, in which the Cretans are carried by Apollo the Dolphin from the southern Knossos to the northern (Borean) Crisa, resembles perfectly the myth about the foundation of Lycoreia, which tells us that during Deucalion's deluge, a pack of wolves led those, who could escape the flood, on top of Parnassus. And, obviously, we should not overlook the episode of Matsya-avatāra and the ark of Satyavrata. Therefore, we are presented here with a myth of cyclic renovation, and of the preservation of the elite of the dying tradition. And the text is precise in indicating that the men in the vessel are ministers (Gr. *orgeionas*), that is, the representatives of the pontificate function of which Guénon speaks in this context: "the construction of the Ark has here the same meaning as that of a symbolical bridge, as both are equally destined to allow the «passage of the waters», which has, besides, multiple significance" (*Le Roi du Monde*, chap. 11, note 10). The Greek word *orgeon* (priest) is related with the Greek *orgia*, which comes from the radical *werg*, and which means *to do*. *Orgia*, performed by the *orgeionas*, designate rites of an initiatory character, rites that are meant to represent the metaphysical activity. It is symptomatic that the modern mind considers the spiritual mystery to be of a sexual nature, but it is a specific trait of this mentality to reduce everything to its own limits of understanding. The wolf and the fish are both representing the Primordial Polar Manifestation. However, a more particular observation is to be made. Here is marked the end of the civilization of the Bull, the Minoan one: "So they sat silent in their craft for fear, and did not loose the sheets throughout the black, hollow ship, nor lowered the sail of their dark-prowed vessel, but as they had set it first of all with oxhide ropes, so they kept sailing on". The oxhide ropes (*sūtrātmā*) indicate the constellation to which they were bound. Guénon confirms that the pre-Hellenic Crete was a representation of the center (*Le Roi du Monde*, chap. 11). And it should be noticed that Crete is a white island that has, as well, a White Mountain (*Leyka Ore*). The spiritual center of the Minoan civilization is directly connected to the Bull, and Minos himself (as personification of the *dharma*) is the son of the White Bull (Zeus) (see Ovid, *Metamorphoses*, Book 2, 7, 846 sqq) and of the Red Europa [mythically, she is Phoenician – from Sidon (Ovid, *Metamorphoses*, Book 2, 6, 833-846; Hyginus, *Fabulae*, 178) –, therefore Canaanite, and according to Guénon, the Semitic civilization is of an Atlantean origin; see *Traditional Forms and Cosmic Cycles*, chap. 2]. This means that the Minoan civilization may be a point of junction, under the sign of Taurus, between the Hyperborean descent (the White Bull) and a particular wave of the Atlantean expansion (the Red Europa). We say "particular wave" because the Phoenician movement cannot

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correspond to the principal Atlantean horizontal migration, and so we can place chronologically Noah's flood (Atlantis' submergence; see Guénon, *ibidem*) before the beginning of the Minoan civilization. Now, in relation to this junction, Guénon makes an important remark (*ibidem*): it is an event happening in the last part of our *Manvantara*. Moreover, the fact that the Atlantean flow is represented by a girl, plus the fact that it glides back and forth on the West-East axis, suggests its natural submission to the Hyperborean vertical stream symbolized by Zeus, the White Bull. It is worth to note the opinion that *Europa* comes from the Phoenician *Wrab* = West (see J. Lempriere, *Bibliotheca Classica*, Vol. 1, New York, 1831, article "Europa", p. 560), and thus it should be also connected with the Hebrew *ereb* = evening; in a word, with Occidens. Homer (*Iliad*, 14, 296-377) speaks of Europa as being the daughter of Phoenix (for this, see also Pausanias, *Description*, 7, 4, 1) and the mother of Minos. According to Plato (*Critias*, 113c), Poseidon was the Lord of Atlantis, and Apollodorus (*The Library*, 3,1,1) tells us that Europa is the grand-daughter of Poseidon, from the line of Agenor, who ruled in Phoenicia (Agenor's brother, Belus, ruled in Egypt). The same author speaks also of Phoenix as being the father of Europa (*ibidem*), and he tells us, as well, about Europa's journey to Crete (see also Hyginus, *Fabulae*, 178). In connection with all this, the Greek Thebes was founded by Europa's brother, Cadmos (Apollodorus, *The Library*, 3, 4, 1; Pausanias, *Description*, 9, 19, 4; Hyginus, *Fabulae*, 178, who speaks of the moon-shaped mark on the side of the ox followed by Cadmos, and in relation to this, see Guénon's remarks about the lunar quality of the bull in "The Symbolism of Horns", in *Symbols of the Sacred Science*), and the Egyptians (who were, as well, representatives of the Atlanteans; see Apollodorus, *The Library*, 3,1,1, and Guénon, *Traditional Forms and Cosmic Cycles*, chap. 2) had their own Thebes too. First it must be noticed that the Lunar Bull of Cadmos (the feminine aspect of the animal is expressed sometimes by the fact that Cadmos follows a Cow) is the crepuscular aspect of the White Bull (whether this Bull represents the dusk of Crete, or the Atlantean Bull). Then, we remark that the Greek Thebes represents as well the junction between the Hyperborean vertical and the Atlantean horizontal, since Cadmos founds Thebes under the command of Delphi. But in this case the Bull is powerless, and is conquered by the Delphic Goat/Fish [Guénon speaks about the Goat in connection with the sign of the Capricorn ("Some Aspects of the Symbolism of the Fish", in *Symbols of the Sacred Science*), a sign which corresponds in the annual cycle to the winter solstice; therefore we must consider the Goat as equivalent to the Fish in what concerns the polar symbolism; the infernal aspect of the Goat is the expression of the cyclic degeneration and of the spiritual obnubilation, and it is a phenomenon identical with the change of the Fish into the Dragon Delphyne, and of Saturn into the Angel of Death]. In connection with the supernal aspect of the Goat, we remember the episode mentioned in the first part of this article, when Cadmos is invested by Pan, and made shepherd (Nonnus, *Dionysiaca*, 363-408), that is, "highlander", "mountain-man", being thus marked the passage from the sign of the Bull to the polar sign of the Goat (since the higher invests the lower, the Goat represents Hyperborea, while the Bull Atlantis). Cadmos' investiture had as purpose the rescue of Zeus from Typhon's clutch; and the Zeus of this episode is Zeus Cronides (*ibidem*), in the shape of the horned bull (*ibidem*, 408). Therefore, if Knossos is the expression of a fusion between the Hyperborean and the Atlantean currents (a fusion marking the Bull in its zenith – the White Bull), Thebes marks the submission of the Bull and of the Atlantean current (represented by Cadmos) to the Hyperborean Delphi of the Goat (it is remarkable that when the Bull is subdued by Delphi, it is no longer masculine, but feminine: it is a Cow and it has a moon-shaped mark on the side). And Delphi seems to represent, according to the *Homeric Hymn to Pythian Apollo*, a complete Hyperborean renovation (under the sign of the Goat-Fish) of the late Cretan Hyperborean-Atlantean fusion (that had as emblem the White Bull). And so, having in mind a sub-cyclic minor period, chronologically, we have first the White Bull of Knossos (which may represent, as we said, a certain secondary movement in the Atlantean horizontal wandering, which was fixed by the descent of the White Bull); and then we have the Goat-Fish of Delphi [according to Apollodorus (*The Library*, Book 1, 4, 1), Apollo learned the art of prophecy from Pan (the Goat-Fish god, as Aigipan; see Hyginus, *Astronomica*, II, 28); but these animals appear also separately in connection with Delphi, as we have clearly seen: the Dolphin, and the goats discovering the chasm (a symbolical manner for describing an *avatarana*)], and then the converted Phoenician, now Shepherd, founder of Thebes under the command of Delphi, upon the remains of the dead Lunar Bull. We remind the reader that Delphi of the Goat-Fish is not the first Delphi, so to speak (although it is a perfectly legitimate renovation), because the center represented there was primordially marked by Parnassus, corresponding to the (White) Wolf.

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Before moving on to the symbolism of the lyre, we must take into consideration the significance of the wind, in view of the fact that it is organically tied with the swan, and since the whole Delphic oracular activity is founded on the “inspiring vapors”, and because Delphi and its answers proceed from the land beyond the northern wind, which is, of course, the place whence the winds blow. In Hinduism, *vayu* (air) is the first element proceeding from *akāshā* (ether)¹¹, and *Chāndogya Upanishad* (8, 1, 1) states: “Now, in this city of Brahma (Sans. Brahma-pura) there is a small lotus, a dwelling-place, and within it, a small space (Sans. *akāshā*). In that space there is something – and that’s what you should try to discover, that’s what you should seek to understand”. Obviously, as Guénon also remarks,¹² *akāshā* is to be transposed analogically in this context, because that which is alluded here by means of the ether (*akāshā*) is not the principal element, but *śūnyatā*, the Void. That *nothingness* is the land beyond the northern wind, Hyperborea. Thence proceeds Boreus, who is not only the divine (polar) breath, the Spirit of God (Gr. *pneuma theou*, Genesis, 1, 2), but also the Hamsa, the carrier of Light (Lat. *lux*, Gr. *phos*), the vehicle of the Word (Gr. *logos*).¹³ From that supernal darkness (the midnight sun), the golden chariot of Apollo (which is the answer to the golden quest: *Hamsa So’Ham, I am Hamsa, I am the Spirit of God*) flies into the inferior chaos (Sans. *guhā*, Gr. *chora*) of the questioner and impregnates him with the *Avatāra*:¹⁴ the Delphians, being aware of Apollo’s absence, summon the god to leave the northern land and to come to them. A summoning perfectly equivalent with the interrogation of the oracle, which is, as we have shown, the chasm of the heart, the mouth, the *sibyl*.

Before going further we must take into consideration a curious fact. According to the testimony given by Himerius, and which we quoted above, Apollo arrives at Delphi in the middle of the summer. And this is very strange, since the *Avatāra* should enter the world from the exact opposite direction. Nevertheless, it is doubtless that Himerius’ indication is a trustworthy, coherent information, and not a contradictory interpolation. Surely, Appollo’s descent from Zeus to the “land of the Hyperboreans” indicates his polar function, and the only disconcerting fact is his arrival at Delphi during the summer solstice. However, this piece of information is logical and its meaning is to be found in what we have noted in the first part of our study: we have an indication of a secondary *avatarana*. Therefore, Alkaios of Mytilene, whom Himerius quotes, described the Hyperborean migration of the 6th century BC. Alkaios’ Apollo corresponds to Buddha, and it marks the “migration” responsible for the Pythagorean tradition. We remind the reader that to the birth of Siddhartha in India, corresponds the birth of Pythagoras in Greece. Let us see how Ashvaghosa describes Siddhartha’s birth in *The Life of Buddha*

¹¹ See Guénon, “The Hindu Theory of the Five Elements”, in *Studies in Hinduism*.

¹² See *Man and His Becoming according to the Vedānta*, chap. 3.

¹³ Thus seen, Boreus is equivalent with the Hindu *sarvaprāna* (the universal Breath, the whole Breath), which is another modality of designating the *axis mundi* or the golden fillet, and we already mentioned that the swan and the golden thread (*sūtrātmā*) represent the same principle seen under different aspects.

¹⁴ In the *Song of Solomon* (4; 16) it is said: “Awake, O north wind (Gr. *Borra*, the vocative form of Boreas; Lat. *Aquilo*); and come, thou south; blow upon my garden, that the spices thereof may flow out. Let my beloved come into his garden, and eat his pleasant fruits”.

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(Buddha Carita): “Then falling from the host of beings in the Tushita heaven, and illumining the three worlds, the most excellent of Bodhisattvas suddenly entered at a thought into her womb, like the Nāga-king entering the cave of Nandā. Assuming the form of a huge elephant white [!] like Himālaya, armed with six tusks, with his face perfumed with flowing ichor, he entered the womb of the queen of king Shuddhodana, to destroy the evils of the world. The guardians of the world hastened from heaven to mount watch over the world's one true ruler; thus the moonbeams, though they shine everywhere, are especially bright on Mount Kailāsa [Kailāsa is part of the Himālaya]. Māyā also, holding him in her womb, like a line of clouds holding a lightning-flash, relieved the people around her from the sufferings of poverty by raining showers of gifts. Then one day by the king's permission the queen, having a great longing in her mind, went with the inmates of the gynaeceum into the garden Lumbinī. As the queen supported herself by a bough which hung laden with a weight of flowers, the Bodhisattva suddenly came forth, cleaving open her womb. At that time the constellation Pushya was auspicious, and from the side of the queen, who was purified by her vow, her son was born for the welfare of the world, without pain and without illness. Like the sun bursting from a cloud in the morning, so he too, when he was born from his mother's womb, made the world bright like gold, bursting forth with his rays which dispelled the darkness” (1; 19-26). The constellation Pushya corresponds to the Cancer, which marks the summer solstice, exactly as in the account of Alkaïos of Mytilene about Apollo's arrival at Delphi from Hyperborea. Guénon explains¹⁵ that if the beginning of the year (which is a particular designation of the cycle seen in general) is placed, for some traditions, at the equinox or at the summer solstice, this is because these traditional forms correspond to certain secondary cyclic periods. Consequently, in such cases, the polar characteristic of the *avatarana* remains unaffected, the meaning of this peculiarity being related to the theory of the cosmic cycles, and to indications suggesting a more or less particularization of a specific cyclic moment.¹⁶ Apollo's birth in the individual world at the summer solstice is testified also by the *Homeric Hymn to Apollo* (440-450): “Then, like a star at noonday, the lord, far-working Apollo, leaped from the ship¹⁷: flashes of fire flew from him thick and their brightness reached to heaven. He entered into his shrine between priceless tripods, and there made a flame to flare up bright, showing forth the splendor of his shafts, so that their radiance filled all Crisa, and the wives and well-girded daughters

¹⁵ See “The Zodiac and the cardinal Points” in *Symbols of the Sacred Science*.

¹⁶ And so, from this perspective, even if Christ's descent corresponds to Buddha's, it represents a more direct continuation of the primordial tradition. And not only this, but we may advance a question: if between Siddhartha's birth and Jesus' birth there is a period of 600 solar years, can one assume that this is the amount of time needed to pass from the summer solstice to the winter one? If yes, then do we have here an indication of a cycle of 1.200 solar years, which would moreover correspond to the 12 signs of the Zodiac? And is not the fact that Muhammad was born around 570 CE another reason to take into consideration the cycle of 1.200 years?

¹⁷ The ship of the Cretans is also a symbol for *pinda* (the subtle germ or prototype of the individual), and analogically, for *Brahmānda* (the World Egg; the germ of the universal manifestation). Crete is symbolizing the depth of the sea, being the southern point whence the black ship departs on the waters towards the northern Crisa. Likewise, the Buddha “enters her womb, like the Nāga-king entering the cave of Nandā”, and then sets forth for reaching Nirvana. The ship is also equivalent with Māyā's, Leto's, and Mary's womb. The sea bears the same symbolism, and all this is obviously connected with the heart, as it has been already suggested.

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of the Crisaeans raised a cry at that outburst of Phoebus; for he cast great fear upon them all. From his shrine he sprang forth again, swift as a thought, to speed again to the ship, bearing the form of a man, brisk and sturdy, in the prime of his youth, while his broad shoulders were covered with his hair". The description is strikingly similar with Buddha's depiction immediately after his birth: "Carried about by the chief suras, and delighting them with the rays that streamed from his body, he surpassed in beauty the new moon as it rests on a mass of evening clouds. [...] Having thus in due time issued from the womb, he shone as if he had come down from heaven, he who had not been born in the natural way, - he who was born full of wisdom, not foolish, as if his mind had been purified by countless aeons of contemplation. With glory, fortitude, and beauty he shone like the young sun descended upon the earth; when he was gazed at, though of such surpassing brightness, he attracted all eyes like the moon. With the radiant splendour of his limbs he extinguished like the sun the splendour of the lamps; with his beautiful hue as of precious gold he illuminated all the quarters of space. Unflurried, with the lotus-sign in high relief, far-striding, set down with a stamp, - seven such firm footsteps did he then take, - he who was like the constellation of the seven Rishis" (Ashvaghosa, *The Life of Buddha* 28, 30-33).¹⁸

¹⁸ The passing from the depths of the waters to the northern Crisa is also described in another fragment from the *Homeric Hymn to Pythian Apollo* (408-440): "[...] a rushing south wind hurried on the swift ship from behind [an indication which suggests the emergence of the germs of manifestation to the surface of the waters; compare with the *Song of Solomon* (4; 16): "Awake, O north wind; and come, thou south; the phrase suggest on the one hand the vertical descent, and on the other hand, the southern entrance of the *pinda*, which is pulled north by the Dolphin (the Fish and the "south wind" both represent the same principle; the "south wind" being the same *pneuma theou* envisaged under a particular aspect); it should be also noticed that in all these accounts it is not only the *avatarana* that is highlighted (Apollo, the Dolphin - which plays the double role of *Avatāra* and of *pinda/Brahmānda* -, Buddha's descent from the Tushita heaven - also playing the same double role - , and Boreus summoned in the *Song of Solomon*), but also the initiatic way towards the north: in the *Song of Solomon* we have the "spices that must flow out", in the *Life of Buddha* we have the well known itinerary that leads to Awakening, and in the case of the Cretans' black ship there is the South-North journey on the sea]. *First they passed by Malea, and then along the Laconian coast they came to Taenarum, sea-garlanded town and country of Helios who gladdens men, where the thick-fleeced sheep of the lord Helios feed continually and occupy a glad-some country. There they wished to put their ship to shore, and land and comprehend the great marvel and see with their eyes whether the monster would remain upon the deck of the hollow ship, or spring back into the briny deep where fishes shoal [no comments needed]. But the well-built ship would not obey the helm, but went on its way all along Peloponnesus: and the lord, far-working Apollo, guided it easily with the breath of the breeze. So the ship ran on its course and came to Arena and lovely Argyphæa and Thryon, the ford of Alpheus, and well-placed Aepy and sandy Pylos and the men of Pylos; past Cruni it went and Chalcis and past Dyme and fair Elis, where the Epei rule. And at the time when she was making for Phærae, exulting in the breeze from Zeus, there appeared to them below the clouds the steep mountain of Ithaca, and Dulichium and Same and wooded Zacynthus. But when they were passed by all the coast of Peloponnesus, then, towards Crisa, that vast gulf began to heave in sight which through all its length cuts off the rich isle of Pelops. There came on them a strong, clear west-wind by ordinance of Zeus and blew from heaven vehemently, that with all speed the ship might finish coursing over the briny water of the sea. So they began again to voyage back towards the dawn and the sun: and the lord Apollo, son of Zeus, led them on until they reached far-seen Crisa, land of vines, and into haven: there the sea-coursing ship grounded on the sands". A brief commentary: Taenarum is the gate of the underworld (Pausanias, *Description*, 3, 25, 4-5), and consequently it is where the ship reaches the surface of the waters, where the Sun begins to shine. Then, after a long journey, they reach the "mountains below the clouds", but they still sail forth, floating past them until they reach Crisa, "the land of vines, and into heaven". The journey is inspired by the "breath of the breeze" and by Zeus, who "blew from heaven*

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But to return to the fragment with which we began this part of the present study, it is noteworthy that the presence of the god (the manifestation of the Self) is requested by those dwelling in the city of the Dolphin. And this is more remarkable in the light of *John* (5; 1-9): “Later, Jesus went to Jerusalem for another Jewish festival. In the city near the sheep gate was a pool with five porches, and its name in Hebrew was Bethzatha. Many sick, blind, lame, and crippled people were lying close to the pool. They were waiting for the water to be stirred, because an angel from the Lord would sometimes come down and stir it. The first person to get into the pool after that would be healed. Beside the pool was a man who had been sick for thirty-eight years. When Jesus saw the man and realized that he had been crippled for a long time, he asked him, «Do you want to be healed?» The man answered, «Lord, I don't have anyone to put me in the pool when the water is stirred up. I try to get in, but someone else always gets there first». Jesus told him, «Pick up your mat and walk!» Right then the man was healed. He picked up his mat and started walking around. The day on which this happened was a Sabbath”. Jerusalem (Hebrew, *Ir Salem*, the City of Peace) is equivalent with the City of Brahma (Sans. *Brahma-pura*, *Chāndogya Up.* 8, 1, 1), which is Hyperborea. The polar dwelling appears in the Vulgate of Saint Jerome as *Hierosolymis* (*John* 5, 2), which is the Latin rendering of the Greek *Ierosolyma* (*John* 5, 2). It is obvious that we are dealing here with a play of language, one which is very complex and highly meaningful, that uses both the Hebrew and the Greek idioms. In Hebrew alone, the first part of the name is susceptible of multiple meanings, varying from *Ir* (city), to *Yir'eh* (seen), the latter form coming from *Genesis* (22; 14): “And Abraham called the name of that place *Jehovahjireh* (YHWH *Yir'eh* = YHWH is seen): as it is said to this day, In the mount of the LORD it shall be seen” (King James Version).¹⁹ Now, if in the case of the Greek and Latin renderings the first part of the city's name is clear (Gr. *ieros* = sacred), the second part is enigmatic. Could it be an allusion to Solomon? If so, *Ierosolyma* must suggest the Holy King of the Wisdom. But let us return to *John* 5; 1-9. It is noteworthy that the water pool is situated near the Sheep Gate, and the latter stands on the same *northern* wall as the Fish Gate. It is obvious that what we have here is a reference to the *deva-yāna*, corresponding to the winter solstice. The sheep is equivalent in this case with the goat, and this is also confirmed by *Exodus* 12; 5, where the preparations for the Passover is given: “Your lamb shall be without

vehemently”. Finally, the West-East direction of the wind indicates again the Cretan's Atlantean input, and their submission to the Hyperborean vertical.

¹⁹ The place which Abraham called YHWH *Yir'eh* (YHWH is seen) is on Mount Moriah. This kind of vision on the Mountain (in plain light: this light cuts as the knife for sacrificing the son) is equivalent with that of which Plato speaks in *1 Alcibiades* (133a): “we call this the pupil (Gr. *kore*, Lat. *pupilla*), for in a sort it is an image of the person looking. And then, Plato equates the pupil of the eye with the wisdom of the soul (*ibidem*, 133b): “And if the soul too, my dear Alcibiades, is to know herself, she must surely look at a soul, and especially at that region of it in which occurs the virtue of a soul—wisdom (Gr. *sophia*). Abraham acquires realization when looking in the eyes of Isaac, just before the strike. Then he sees the ram of Jerusalem: when the eye beholds the eye, as in a mirror (a posture which reiterates the maieutic disposition): “Abraham looked up and there in a thicket he saw a ram (Gr. *krios*) caught by its horns. He went over and took the ram and sacrificed it as a burnt offering instead of his son” (*Genesis* 22; 13). The pains of birth are related with those surrounding the sacrifice of the only son, and we see here clearly the analogy between the sacrifice of Isaac and the sacrifice of Jesus, but also the analogy between maieutics and the birth of the saving lamb.

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*blemish, a male of the first year: ye shall take it out from the sheep, or from the goats”.*²⁰ The city of the Dolphin is obviously equivalent with Jerusalem, but not only this, the *sick, blind, lame, and crippled people* in it are the same with those leaping into the chasm of the Dolphin, a chasm that in Jerusalem is called *Bethzatha*. This pool for healing the crippled is designated in the Greek version of John 5; 2 as *probatike kolymbethra* (the sheep pool, the sheep font/baptistery). Now, this image is quite similar with Delphi's goat chasm, and it obviously suggests the cavity on the axis, wherein the Hyperborean migration will settle down. And it is not by chance that *Bethzatha* is also *the house of fishing*, which basically corresponds to the Zodiacal house of the Fish-Goat.

²⁰ Our attention is drawn again to the analogy between the sacrifice of Isaac and the sacrifice of Jesus, both being symbolized by the lamb. And it must be reiterated that this sacrifice of the only son is closely connected with the miracle of birth (and thus with maieutics): Isaac is born from a barren woman (*Genesis* 18; 11) and Jesus from a virgin.