



Katabasis

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The cosmogony is, from a certain perspective, analogous with the *katabasis* (*descensus ad inferos*). They are both sacrificial, therefore genetic.¹ The *katabasis* stops the process of becoming and prepares for the ascension. It turns the individual against the maternal tide, which, once provoked, it attacks with all its atavistic arsenal; rising from the amorphous root (*mūla*, *coccyx*, *mūlādhāra*), the host of the Maenads is fighting to tear to pieces the individual.²

The entrance to the way of the heart, the way to the centre, is characterized at the beginning by an intensively volatile sentimental effusion. This peripheral *bolgia*, through its large diametrical opening, imposes this volatilization exactly because its amplitude. In order to cover it totally, the individual is compelled to what we could significantly call a rigorously *lack of concentration*, because the amplitude is forcing to a strong horizontal circumvolution,

¹ They both concern a Self revelation through occultation. Both of them are a sacrificial descent. They both target the reunion of the complementary couple which follows a previous sacrificial split. In fact, the penetration of feminine pole by the masculine one is equivalent with an infernal and/or an intimate descent, as it is conveyed by the Hermetic adage: *visita interiora terrae/visita inferiora terrae*. The descent takes place both in an infernal depth and – simultaneously – in a supernal one because the cave symbolizes both the heart and the womb. Such a descent is genetic both in macrocosm and in microcosm.

² After Euridice's second death, Orpheus is torn to pieces, scattered by the Bacchants. It is interesting to insist on this. Euridice's first death is caused by the snake and it takes place with the occasion of her marriage with Orpheus. The split (the snake's bite) is found in union and only in union; it is also here that loss makes its presence felt. The split also marks the beginning of manifestation. It seems love functions therapeutically, thus in a bivalent manner: it is poison and medicine simultaneously. As poison (the snake's bite) is *tarache*, as medicine is *hesychia*. *Tarache* marks the cosmogonic sacrifice, and also the *initium* of the infernal descent (see for this also **John 5; 4**: *From time to time an angel of the Lord would come down and stir up the waters. The first one into the pool after each such disturbance* (Gr. *tarache*) *would be cured of whatever disease they had*). There are two complementary readings of Orpheus' *katabasis*. When he looks back, he fails the infernal descent, therefore the initiatory trial. Upon returning to the surface, he is scattered by the Maenads. But according to another tradition, he dies thunderstruck by Zeus, in desert. In our opinion the events are simultaneous and they both hint towards two different moments of the initiatory journey: the bolt grants him the acquiring of the Lesser Mysteries (thus the virtual possession of the super-individual states, and the death of the individual), but simultaneously, on an inferior level, the cycle restarts (therefore, here is symbolized the cosmogonic aspect of the sacrifice), and Orpheus is scattered in pieces by the fury (*mania*) of the maternal fluid. The second loss of Euridice means the return of the samsaric wheel. Orpheus (as individual; the scattered pieces) is damned to another cycle of existence, widowed of the qualification of reunion. Euridice could be regained only through verticality, through *vajra* (and this time Euridice is the Divine Girl, Beatrice, Saint Sophia). This gives a whole new meaning to the expression *coup de foudre*. *Lo, these are parts of his ways: but how little a portion is heard of him? But the thunder of his power who can understand?* (**Job 26: 14**).

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therefore a peripheral one: it is an equatorial experience. The fixation, the infernal maniacal torment, supervenes with the deeper circles whose diameter diminishes exponentially – the amplitude fluctuates depending on intensity.

As the attraction is stronger, the horizontal dispersion tightens. Therefore, the exterior bolgie pass slowly although they are experienced on the run; the interior bolgie come to pass quickly but the experience is unbearable. It is also interesting that at the end of the infernal journey, after crossing the uttermost infernal depth and when the ascent towards Eden begins, it takes place a „rolling over”, an „inside out” movement that corresponds to an ontological knot (*barzakh*) which tolls towards a new phase of the way: the interior becomes exterior (the infernal depth becomes periphery), the one that moved becomes unmovable (the troubled pilgrim rests in his long-craved house; now, by reaching the central position of the horizontal plane, the pilgrim becomes the master of the house, and reflects on a zero degree plane projection the motionless first mover).