



The Table of Bembine or Mensa Isiaca (detail)





**MORYA FEDERATION**

ESOTERIC SCHOOLS OF MEDITATION, STUDY AND SERVICE

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A Treatise on Cosmic Fire – **New** Fellowship Group (Francis Donald)

Awakening the Higher Mind (Duane Carpenter) (**resumed July 2023**)

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AN ENCYCLOPEDIA OUTLINE OF  
**Masonic, Hermetic,  
Qabbalistic and Rosicrucian  
Symbolical Philosophy**

*Being an Interpretation of the  
Secret Teachings concealed within the Rituals, Allegories  
and Mysteries of all Ages*

BY  
**MANLY P. HALL**

THE ILLUSTRATIONS IN COLOR BY  
J. AUGUSTUS KNAFF

**Subscribers' Edition**



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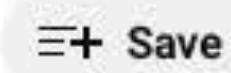
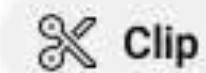
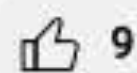
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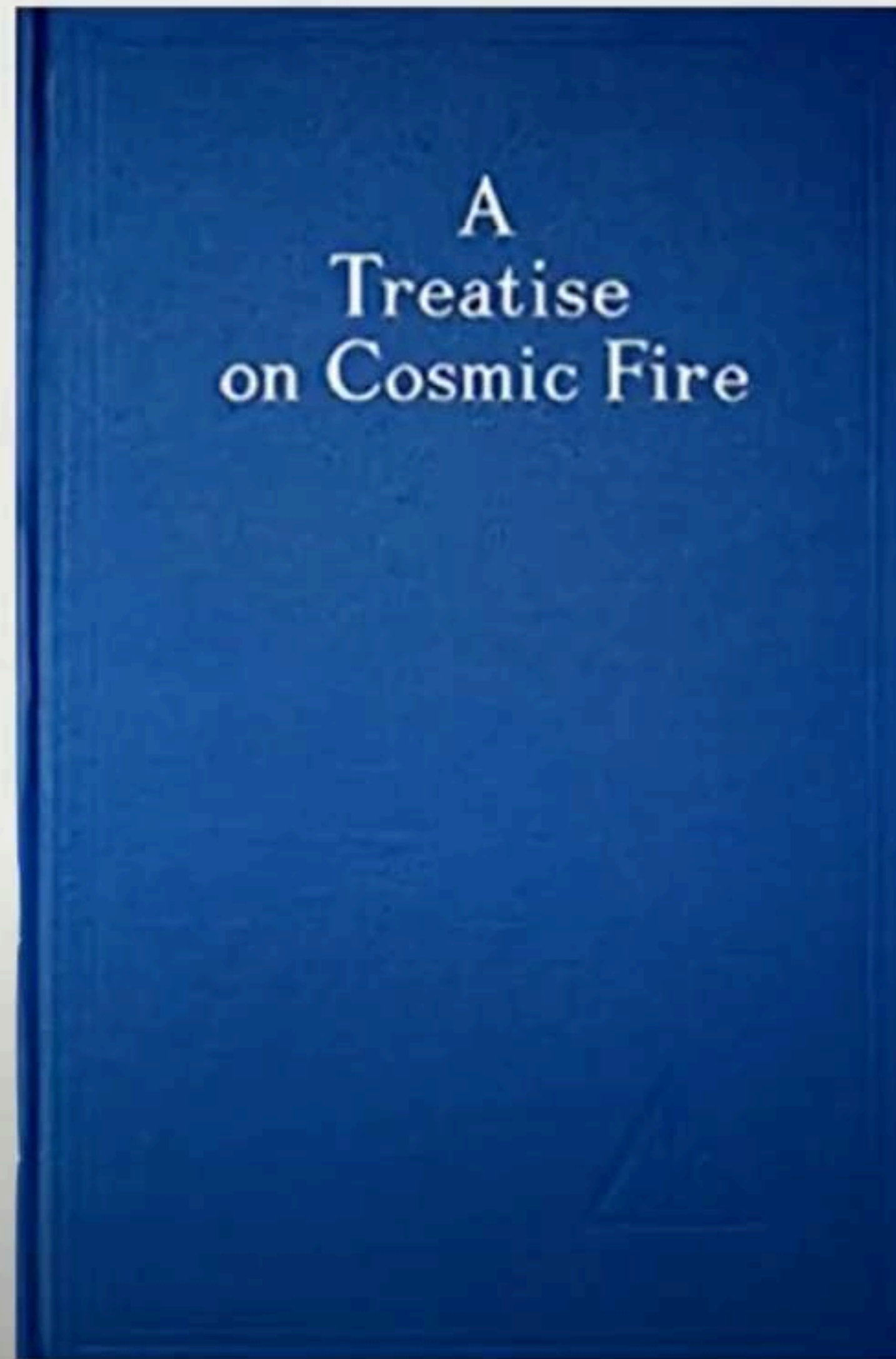


The Secret Doctrine

The Secret Doctrine, Program  
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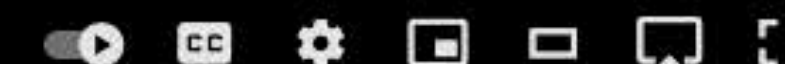
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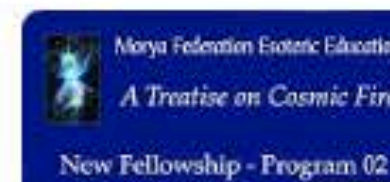
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New Fellowship of Cosmic Fire  
Group, 8 December 2023, 8:00pm  
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# MORYA FEDERATION

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Our goal is to help create soul-illuminated servers of humanity—servers inspired by love, spiritual will and spiritual intelligence—who can cooperate in establishing the new culture and civilization of the long-awaited [Age of Aquarius](#).



LVI

The antiquity of the zodiac is much in dispute. To contend that it originated but a mere few thousand years before the Christian Era is a colossal mistake on the part of those who have sought to compile data concerning its origin. The zodiac necessarily must be ancient enough to go backward to that period when its signs and symbols coincided exactly with the positions of the constellations whose various creatures in their natural functions exemplified the outstanding features of the sun's activity during each of the twelve months. One author, after many years of deep study on the subject, believed man's concept of the zodiac to be at least five million years old. In all probability it is one of the many things for which the modern world is indebted to the Atlantean or the Lemurian civilizations. About ten thousand years before the Christian Era there was a period of many ages when knowledge of every kind was suppressed, tablets destroyed, monuments torn down, and every vestige of available material concerning previous civilizations completely obliterated. Only a few copper knives, some arrowheads, and crude carvings on the walls of caves bear mute witness of those civilizations which preceded this age of destruction. Here and there a few gigantic structures have remained which, like the strange monoliths on Easter Island, are evidence of lost arts and sciences and lost races. The human race is exceedingly old. Modern science counts its age in tens of thousands of years; occultism, in tens of millions. There is an old saying that "Mother Earth has shaken many civilizations from her back," and it is not beyond reason that the principles of astrology and astronomy were evolved millions of years before the first white man appeared.

The occultists of the ancient world had a most remarkable understanding of the principle of evolution. They recognized all life as being in various stages of becoming. They believed that grains of sand were in the process of becoming human in consciousness but not necessarily in form; that human creatures were in the process of becoming planets; that planets were in the process of becoming solar systems; and that solar systems were in the process of becoming cosmic chains; and so on *ad infinitum*. One of the stages between the solar system and the cosmic chain was called the *zodiac*; therefore they taught that at a certain time a solar system breaks up into a zodiac. The houses of the zodiac become the thrones for twelve Celestial Hierarchies, or as certain of the ancients state, ten Divine Orders. Pythagoras taught that 10, or the unit of the decimal system, was the most perfect of all numbers, and he symbolized the number ten by the *lesser tetractys*, an arrangement of ten dots in the form of an upright triangle.

The early star gazers, after dividing the zodiac into its houses, appointed the three brightest stars in each constellation to be the joint rulers of that house. Then they divided the house into three sections of ten degrees each, which they called *decans*. These, in turn, were divided in half, resulting in the breaking up of the zodiac into seventy-two duodecans of five degrees each. Over each of these duodecans the Hebrews placed a celestial intelligence, or angel, and from this system has resulted the Qabbalistic arrangement of the seventy-two sacred names, which correspond to the seventy-two flowers, knops, and almonds upon the seven-branched Candlestick of the Tabernacle, and the seventy-two men who were chosen from the Twelve Tribes to represent Israel.

The only two signs not already mentioned are Gemini and Sagittarius. The constellation of Gemini is generally represented as two small children, who, according to the ancients, were born out of eggs, possibly the ones that the Bull broke with his horns. The stories concerning Castor and Pollux, and Romulus and Remus, may be the result of amplifying the myths of these celestial Twins. The symbols of Gemini have passed through many modifications. The one used by the Arabians was the peacock. Two of the important stars in the constellation of Gemini still bear the names of Castor and Pollux. The sign of Gemini is supposed to have been the patron of phallic worship, and the two obelisks, or pillars, in front of temples and churches convey the same symbolism as the Twins. The sign of Sagittarius consists of what the ancient Greeks called

a centaur—a composite creature, the lower half of whose body was in the form of a horse, while the upper half was human. The centaur is generally shown with a bow and arrow in his hands, aiming a shaft far off into the stars. Hence Sagittarius stands for two distinct principles: first, it represents the spiritual evolution of man, for the human form is rising from the body of the beast; secondly, it is the symbol of aspiration and ambition, for as the centaur aims his arrow at the stars, so every human creature aims at a higher mark than he can reach.

Albert Churchward, in *The Signs and Symbols of Primordial Man*, sums up the influence of the zodiac upon religious symbolism in the following words: "The division here [is] in twelve parts, the twelve signs of the Zodiac, twelve tribes of Israel, twelve gates of heaven mentioned in Revelation, and twelve entrances or portals to be passed through in the Great Pyramid, before finally reaching the highest degree, and twelve Apostles in the Christian doctrines, and the twelve original and perfect points in Masonry."

The ancients believed that the theory of man's being made in the image of God was to be understood literally. They maintained that the universe was a great organism not unlike the human body, and that every phase and function of the Universal Body had a correspondence in man. The most precious Key to Wisdom that the priests communicated to the new initiates was what they termed the *law of analogy*. Therefore, to the ancients, the study of the stars was a sacred science, for they saw in the movements of the celestial bodies the ever-present activity of the Infinite Father.

The Pythagoreans were often undeservedly criticized for promulgating the so-called doctrine of metempsychosis, or the transmigration of souls. This concept as circulated among the uninitiated was merely a blind, however, to conceal a sacred truth. Greek mystics believed that the spiritual nature of man descended into material existence from the Milky Way—the seed ground of souls—through one of the twelve gates of the great zodiacal band. The spiritual nature was therefore said to incarnate in the form of the symbolic creature created by Magian star gazers to represent the various zodiacal constellations. If the spirit incarnated through the sign of Aries, it was said to be born in the body of a ram; if in Taurus, in the body of the celestial bull. All human beings were thus symbolized by twelve mysterious creatures

through the natures of which they were able to incarnate into the material world. The theory of transmigration was not applicable to the visible material body of man, but rather to the invisible immaterial spirit wandering along the pathway of the stars and sequentially assuming in the course of evolution the forms of the sacred zodiacal animals.

In the Third Book of the *Mathesis* of Julius Firmicus Maternus appears the following extract concerning the positions of the heavenly bodies at the time of the establishment of the inferior universe: "According to Æsculapius, therefore, and Anubius, to whom especially the divinity Mercury committed the secrets of the astrological science, the geniture of the world is as follows: They constituted the Sun in the 15th part of Leo, the Moon in the 15th part of Cancer, Saturn in the 15th part of Capricorn, Jupiter in the 15th part of Sagittary, Mars in the 15th part of Scorpio, Venus in the 15th part of Libra, Mercury in the 15th part of Virgo, and the Horoscope in the 15th part of Cancer. Conformably to this geniture, therefore, to these conditions of the stars, and the testimonies which they adduce in confirmation of this geniture, they are of opinion that the destinies of men, also, are disposed in accordance with the above arrangement, as may be learnt from that book of Æsculapius which is called *Μετρωγενεσις*, (i.e. Ten Thousand, or an innumerable multitude of Genitures,) in order that nothing in the several genitures of men may be found to be discordant with the above-mentioned geniture of the world." The seven ages of man are under the control of the planets in the following order: infancy, the moon; childhood, Mercury; adolescence, Venus; maturity, the sun; middle age, Mars; advanced age, Jupiter; and decrepitude and dissolution, Saturn.



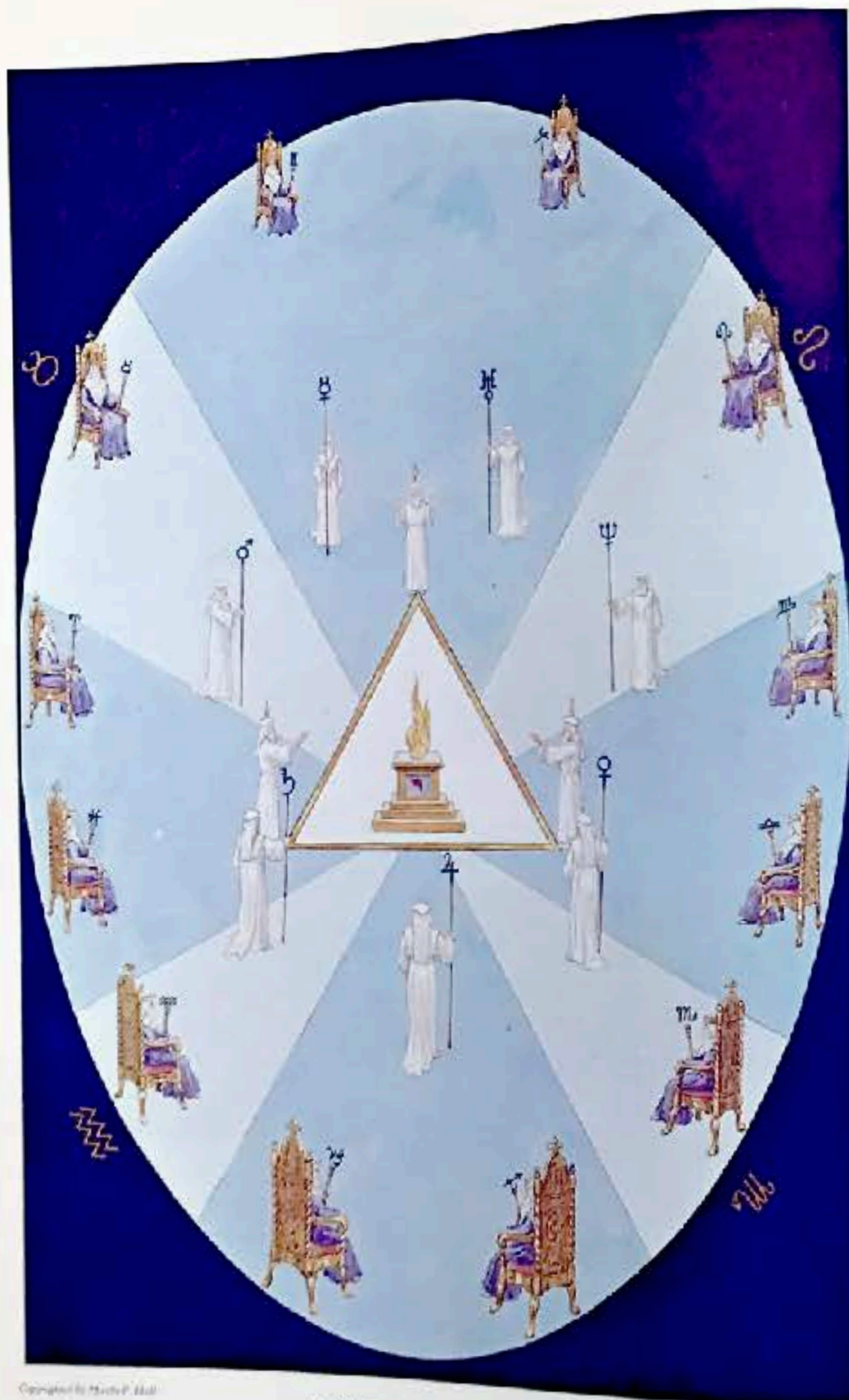
HEROGLYPHIC PLAN, BY HERMES, OF THE ANCIENT ZODIAC. The inner circle contains the hieroglyph of Hermes, the triform and pantomorphic deity. In the six concentric bands surrounding the inner circle are (from within outward): (1) the numbers of the zodiacal houses in figures and also in words; (2) the modern names of the houses; (3) the Greek or the Egyptian names of the Egyptian deities assigned to the houses; (4) the complete figures of these deities; (5) the ancient or the modern zodiacal signs, sometimes both; (6) the number of decans or subdivisions of the houses.

All human beings were thus symbolized by twelve mysterious creatures through the natures of which they were able to incarnate into the material world. The theory of transmigration was not applicable to the visible material body of man, but rather to the invisible immaterial spirit wandering along the pathway of the stars and sequentially assuming in the course of evolution the forms of the sacred zodiacal animals.

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Sagittarius, Mars in the 15th part of Scorpio, Venus in the 15th part of Libra, Mercury in the 15th part of Virgo, and the Horoscope in the 15th part of Cancer. Conformably to this geniture, therefore, to these conditions of the stars, and the testimonies which they adduce in confirmation of this geniture, they are of opinion that the destinies of men, also, are disposed in accordance with the above arrangement, as maybe learnt from that book of Æsculapius which is called *Μετρωγενεσις*, (i.e. Ten Thousand, or an innumerable multitude of Genitures) in order that nothing in the several genitures of men may be found to be discordant with the above-mentioned geniture of the world." The seven ages of man are under the control of the planets in the following order: infancy, the moon; childhood, Mercury; adolescence, Venus; maturity, the sun; middle age, Mars; advanced age, Jupiter; and decrepitude and dissolution, Saturn.





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#### THE CONTENTS OF THE ZODIAC, ETC.

In the middle of the zodiac stands the figure of a woman, the Virgin, holding a cornucopia. She is surrounded by twelve figures, each representing a zodiac sign. The figures are arranged in a circle around the central figure. The figures are: Aries (Ram), Taurus (Ox), Gemini (Twins), Cancer (Crab), Leo (Lion), Virgo (Virgin), Libra (Scales), Scorpio (Scorpion), Sagittarius (Centaur), Capricorn (Goat), Aquarius (Water Carrier), and Pisces (Fish). Each figure is accompanied by a small animal, which is the symbol of the zodiac sign. The animals are: Aries (Ram), Taurus (Ox), Gemini (Twins), Cancer (Crab), Leo (Lion), Virgo (Virgin), Libra (Scales), Scorpio (Scorpion), Sagittarius (Centaur), Capricorn (Goat), Aquarius (Water Carrier), and Pisces (Fish). The figures are arranged in a circle around the central figure, and the animals are arranged in a circle around the figures. The background is a light blue circle with a dark blue border.

## LIII

### The Zodiac and Its Signs



It is difficult for this age to estimate correctly the profound effect produced upon the religious, philosophic, and scientific antiquity by the study of the planets, luminaries, and constellations. Notwithstanding, our modern science was the work of the Magi of Persia, called the Star Gazers. The Egyptians were honored with a special appellation because of their proficiency in computing the power and motion of the heavenly bodies and their effect upon the destinies of nations and individuals.

Ruins of primitive astronomical observatories have been discovered in all parts of the world, although in many cases modern archaeologists are unaware of the true purpose for which these structures were erected. While the telescope was unknown to ancient astronomers, they made many remarkable calculations with instruments cut from blocks of granite or pounded from shreds of brass and copper. In India such instruments are still in use, and they possess a high degree of accuracy. In Jaipur, Rajputana, India, an observatory consisting largely of immense stone sundials is still in operation. The famous Chinese observatory on the wall of Peking consists of immense bronze instruments, including a telescope in the form of a hollow tube without lenses.

The pagans looked upon the stars as living things, capable of influencing the destinies of individuals, nations, and races. That the early Jewish patriarchs believed that the celestial bodies participated in the affairs of men is evident to any student of Biblical literature, as, for example, in the Book of Judges: "They fought from heaven, even the stars in their courses fought against Sisera." The Chaldeans, Phoenicians, Egyptians, Persians, Hindus, and Chinese all had zodiacs that were much alike in general character, and different authorities have credited each of these nations with being the cradle of astrology and astronomy. The Central and North American Indians also had an understanding of the zodiac, but the patterns and numbers of the signs differed in many details from those of the Eastern Hemisphere.

The word *zodiac* is derived from the Greek *zōon* (*zōon*), which means "a circle of animals," or, as some believe, "lucky animals." It is the name given by the old pagan astronomers to a band of twelve signs about sixteen degrees wide, apparently encircling the earth. Robert Hewitt Brown, 32, states that the Greek word *zōon* comes from *zōon*, meaning "an animal." He adds: "This latter word is compounded directly from the primitive Egyptian radicals, *zō*, life, and *on*, a being."

The Greeks, and later other peoples influenced by their culture, divided the band of the zodiac into twelve sections, each being sixteen degrees in width and thirty degrees in length. These divisions were called the Houses of the Zodiac. The sun during its annual pilgrimage passed through each of these in turn. Imaginary creatures were traced in the star groups bounded by these rectangles; and because most of them were animal—or part animal—in form, they later became known as the Constellations, or Signs, of the Zodiac.

There is a popular theory concerning the origin of the zodiacal creatures to the effect that they were products of the imagination of shepherds, who, watching their flocks at night, occupied their minds by tracing the forms of

animals and birds in the heavens. This theory is untenable, unless the "shepherd" be regarded as the shepherd priests of antiquity. It is unlikely that the zodiacal signs were derived from the star groups which they now represent. It is far more probable that the creatures assigned to the twelve houses are symbolic of the qualities and intensity of the sun's power while it occupies different parts of the zodiacal belt.

On this subject Richard Payne Knight writes: "The emblematical meaning, which certain animals were employed to signify, was only some particular property generalized; and, therefore, might easily be invented or discovered by the natural operation of the mind; but the collections of stars, named after certain animals, have no resemblance whatever to these animals, which are therefore merely signs of convention adopted to distinguish certain portions of the heavens, which were probably consecrated to those particular personified attributes, which they respectively represented." (*The Symbolical Language of Ancient Art and Mythology*).

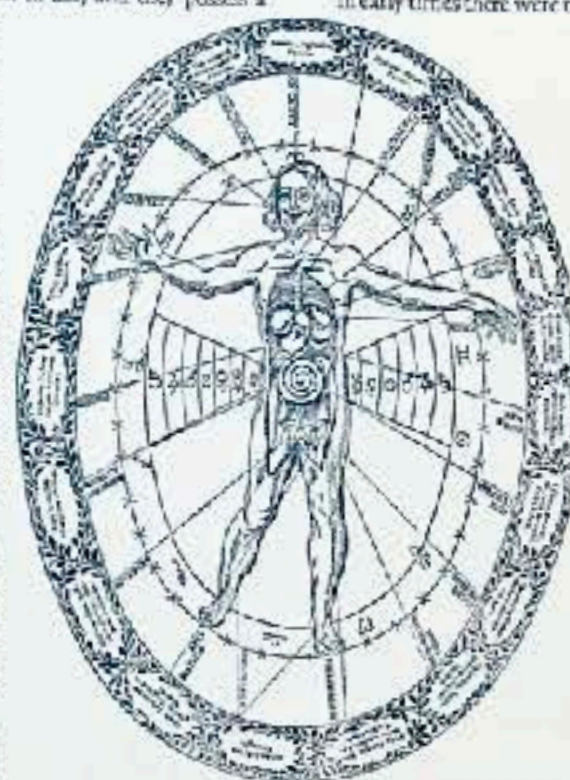
Some authorities are of the opinion that the zodiac was originally divided into ten (instead of twelve) houses, or "solar mansions," in early times there were two separate standards—one solar and the

other lunar—used for the measurement of the months, years, and seasons. The solar year was composed of ten months of thirty-six days each, and five days sacred to the gods. The lunar year consisted of thirteen months of twenty-eight days each, with one day left over. The solar zodiac at that time consisted of ten houses of thirty-six degrees each.

The first six signs of the zodiac of twelve signs were regarded as benevolent, because the sun occupied them while traversing the Northern Hemisphere. The 6,000 years during which, according to the Persians, Ahura-Mazda ruled His universe in harmony and peace, were symbolic of these six signs. The second six were considered malevolent, because while the sun was traveling the Southern Hemisphere it was winter with the Greeks, Egyptians, and Persians. Therefore these six months were symbolic of the 6,000 years of misery and suffering caused by the evil genius of the Persians, Ahimain, who sought to overthrow the power of Ahura-Mazda.

Those who hold the opinion that before its revision by the Greeks the zodiac consisted of only ten signs adduce evidence to show that Libra (the Scales) was inserted into the zodiac by dividing the constellation of Virgo-Scorpio (at that time one sign) into two parts, thus establishing "the balance" at the point of equilibrium between the ascending northern and the descending southern signs. (See *The Rosicrucians, Their Rites and Mysteries*, by Hargrave Jennings.) On this subject Isaac Myer states: "We think that the Zodiacal constellations were first ten and represented an immense androgynous man or deity, subsequently this was changed, resulting in Scorpio and Virgo and making eleven; after this from Scorpio, Libra, the Balancer, was taken, making the present twelve." (*The Qabbalah*).

Each year the sun passes entirely around the zodiac and returns to the point from which it started—the vernal equinox—and each year it falls just a little short of making the complete circle of the heavens in the allotted period of time. As a result, it crosses the equator just a little behind the spot in the zodiacal sign where it crossed the previous year. Each sign of the zodiac consists of thirty degrees, and as the sun loses about one degree every seventy-two years, it regresses through one entire constellation (or sign) in approximately 2,160 years, and through the entire zodiac in about



From Kircher's *Edipus Aegyptiacus*. CHART SHOWING THE RELATIONSHIP BETWEEN THE HUMAN BODY AND THE EXTERIOR UNIVERSE.

The concentric border contains groups of animals, minerals, and vegetables. Their relations to the corresponding parts of the human body are shown by the dotted lines. The letters in capital letters on the inner lines indicate to what zodiacal sign, planet, or star each part of the human body is related. The four outer positions in relation to the time of year are shown by the signs of the zodiac, each house of which is divided by concentric circles. This diagram is from Kircher's *Edipus Aegyptiacus*.



THE EQUINOXES AND SOLSTICES. The plane of the ecliptic intersects the celestial equator at two points of intersection, A and B. The points of intersection (A and B) are called the equinoxes.





1. Infancy (The Moon): The Moon represents emotions, instincts, and the subconscious. It governs the earliest stage of life, where a person is most dependent and emotionally driven.
2. Childhood (Mercury): Mercury symbolizes communication, learning, and intellect. During childhood, a person is curious, learning to communicate and understand the world.
3. Adolescence (Venus): Venus is associated with love, beauty, and relationships. Adolescence is a time of developing romantic interests and forming social bonds.
4. Maturity (The Sun): The Sun represents the self, vitality, and purpose. Maturity is when a person fully develops their identity and takes on significant responsibilities.
5. Middle Age (Mars): Mars symbolizes energy, action, and conflict. Middle age often involves striving for goals, facing challenges, and asserting oneself.
6. Advanced Age (Jupiter): Jupiter is linked to wisdom, growth, and expansion. In advanced age, a person often reflects on life, seeks knowledge, and may focus on spiritual growth.
7. Decrepitude and Dissolution (Saturn): Saturn represents limitations, discipline, and endings. This final stage involves dealing with the decline of physical abilities and preparing for the end of life. -paraphrased from: *"The Ages of man. A study in medieval writing and thought."* by J. A. Burrow



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The only two signs not already mentioned are Gemini and Sagittarius. The constellation of Gemini is generally represented as two small children, who, according to the ancients, were born out of eggs, possibly the ones that the Bull broke with his horns. The stories concerning Castor and Pollux, and Romulus and Remus, may be the result of amplifying the myths of these celestial Twins. The symbols of Gemini have passed through many modifications. The one used by the Arabians was the peacock. Two of the important stars in the constellation of Gemini still bear the names of Castor and Pollux. The sign of Gemini is supposed to have been the patron of phallic worship, and the two obelisks, or pillars, in front of temples and churches convey the same symbolism as the Twins. The sign of Sagittarius consists of what the ancient Greeks called

a centaur—a composite creature, the lower half of whose body was in the form of a horse, while the upper half was human. The centaur is generally shown with a bow and arrow in his hands, aiming a shaft far off into the stars. Hence Sagittarius stands for two distinct principles: first, it represents the spiritual evolution of man, for the human form is rising from the body of the beast; secondly, it is the symbol of aspiration and ambition, for as the centaur aims his arrow at the stars, so every human creature aims at a higher mark than he can reach.

Albert Churchward, in *The Signs and Symbols of Primordial Man*, sums up the influence of the zodiac upon religious symbolism in the following words: "The division here [is] in twelve parts, the twelve signs of the Zodiac, twelve tribes of Israel, twelve gates of heaven mentioned in Revelation, and twelve entrances or portals to be passed through in the Great Pyramid, before finally reaching the highest degree, and twelve Apostles in the Christian doctrine, and the twelve original and perfect points in Masonry."

The ancients believed that the theory of man's being made in the image of God was to be understood literally. They maintained that the universe was a great organism not unlike the human body, and that every phase and function of the Universal Body had a correspondence in man. The most precious Key to Wisdom that the priests communicated to the new initiates was what they termed the *law of analogy*. Therefore, to the ancients, the study of the stars was a sacred science, for they saw in the movements of the celestial bodies the ever-present activity of the Infinite Father.

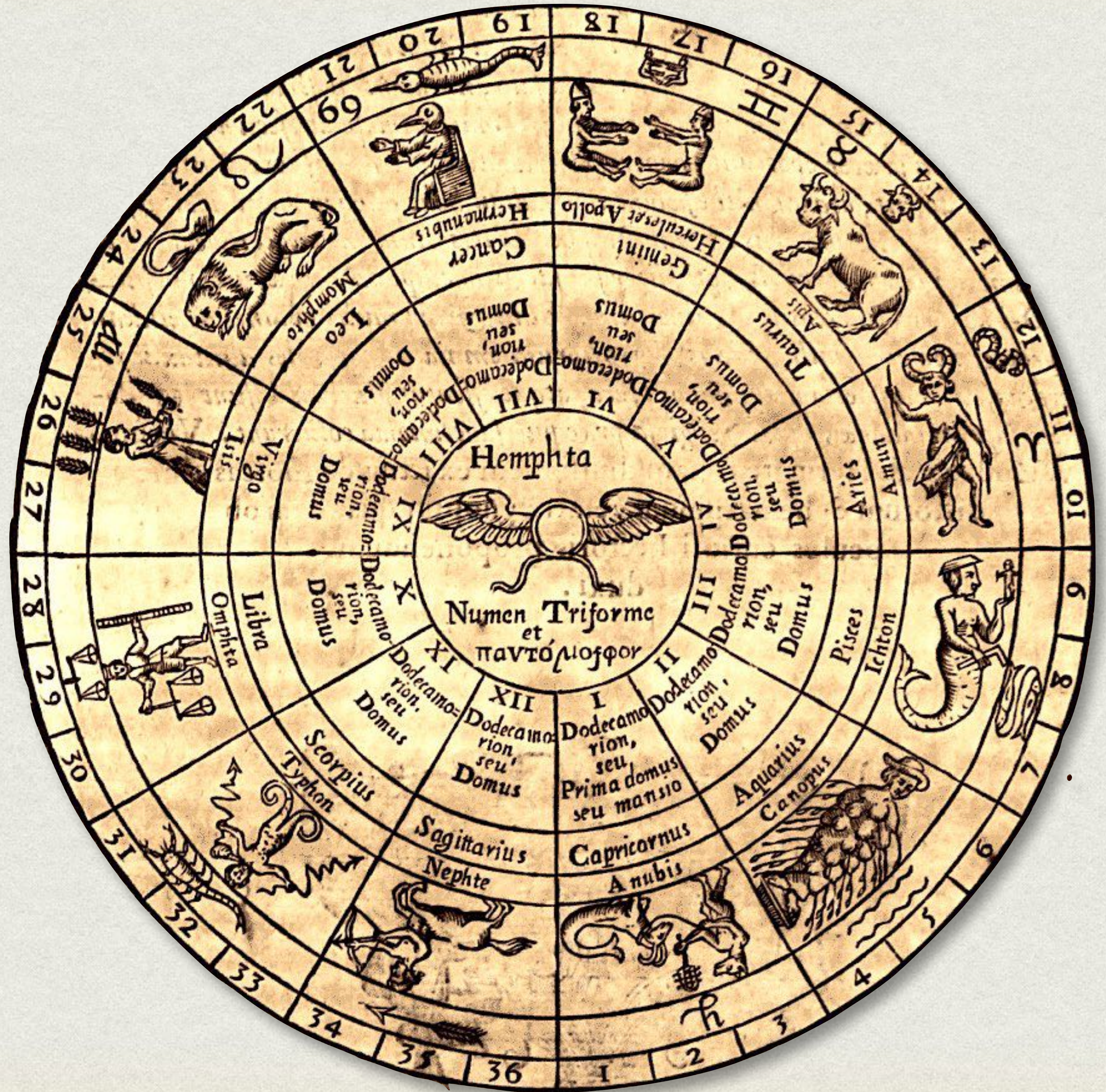
The Pythagoreans were often undeservedly criticized for promulgating the so-called doctrine of metempsychosis, or the transmigration of souls. This concept as circulated among the uninitiated was merely a blind, however, to conceal a sacred truth. Greek mystics believed that the spiritual nature of man descended into material existence from the Milky Way—the seed ground of souls—through one of the twelve gates of the great zodiacal band. The spiritual nature was therefore said to incarnate in the form of the symbolic creature created by Magian star gazers to represent the various zodiacal constellations. If the spirit incarnated through the sign of Aries, it was said to be born in the body of a ram; if in Taurus, in the body of the celestial bull. All human beings were thus symbolized by twelve mysterious creatures

through the natures of which they were able to incarnate into the material world. The theory of transmigration was not applicable to the visible material body of man, but rather to the invisible immaterial spirit wandering along the pathway of the stars and sequentially assuming in the course of evolution the forms of the sacred zodiacal animals.

In the Third Book of the *Mathesis* of Julius Firmicus Maternus appears the following extract concerning the positions of the heavenly bodies at the time of the establishment of the inferior universe: "According to Æsculapius, therefore, and Anubius, to whom especially the divinity Mercury committed the secrets of the astrological science, the geniture of the world is as follows: They constituted the Sun in the 15th part of Leo, the Moon in the 15th part of Cancer, Saturn in the 15th part of Capricorn, Jupiter in the 15th part of Sagittary, Mars in the 15th part of Scorpio, Venus in the 15th part of Libra, Mercury in the 15th part of Virgo, and the Horoscope in the 15th part of Cancer. Conformably to this geniture, therefore, to these conditions of the stars, and the testimonies which they adduce in confirmation of this geniture, they are of opinion that the destinies of men, also, are disposed in accordance with the above arrangement, as may be learnt from that book of Æsculapius which is called *Μεταγενεσις*, (i.e. Ten Thousand, or an innumerable multitude of Genitures,) in order that nothing in the several genitures of men may be found to be discordant with the above-mentioned geniture of the world." The seven ages of man are under the control of the planets in the following order: infancy, the moon; childhood, Mercury; adolescence, Venus; maturity, the sun; middle age, Mars; advanced age, Jupiter; and decrepitude and dissolution, Saturn.



From Kircher's *Œdipus Ægyptiacus*.  
HEROGLYPHIC PLAN, BY HERMES, OF THE ANCIENT ZODIAC.  
The inner circle contains the hieroglyph of Hemphtha, the triform and pantomorphous deity. In the six concentric bands surrounding the inner circle are (from within outward): (1) the numbers of the zodiacal houses in figures and also in words; (2) the modern names of the houses; (3) the Greek or the Egyptian names of the Egyptian deities assigned to the houses; (4) the complete figures of these deities; (5) the ancient or the modern zodiacal signs, sometimes both; (6) the number of decans or subdivisions of the houses.

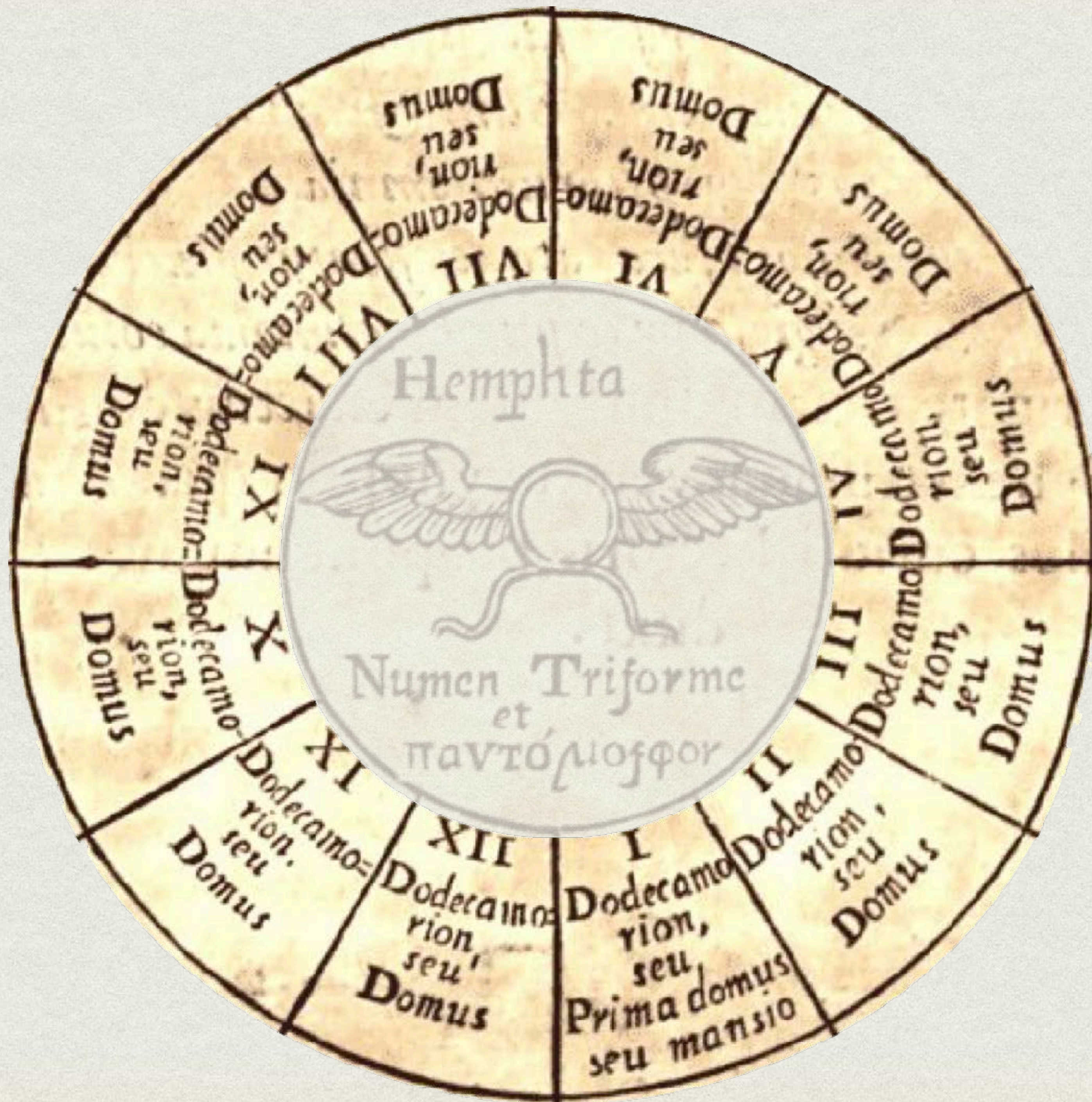






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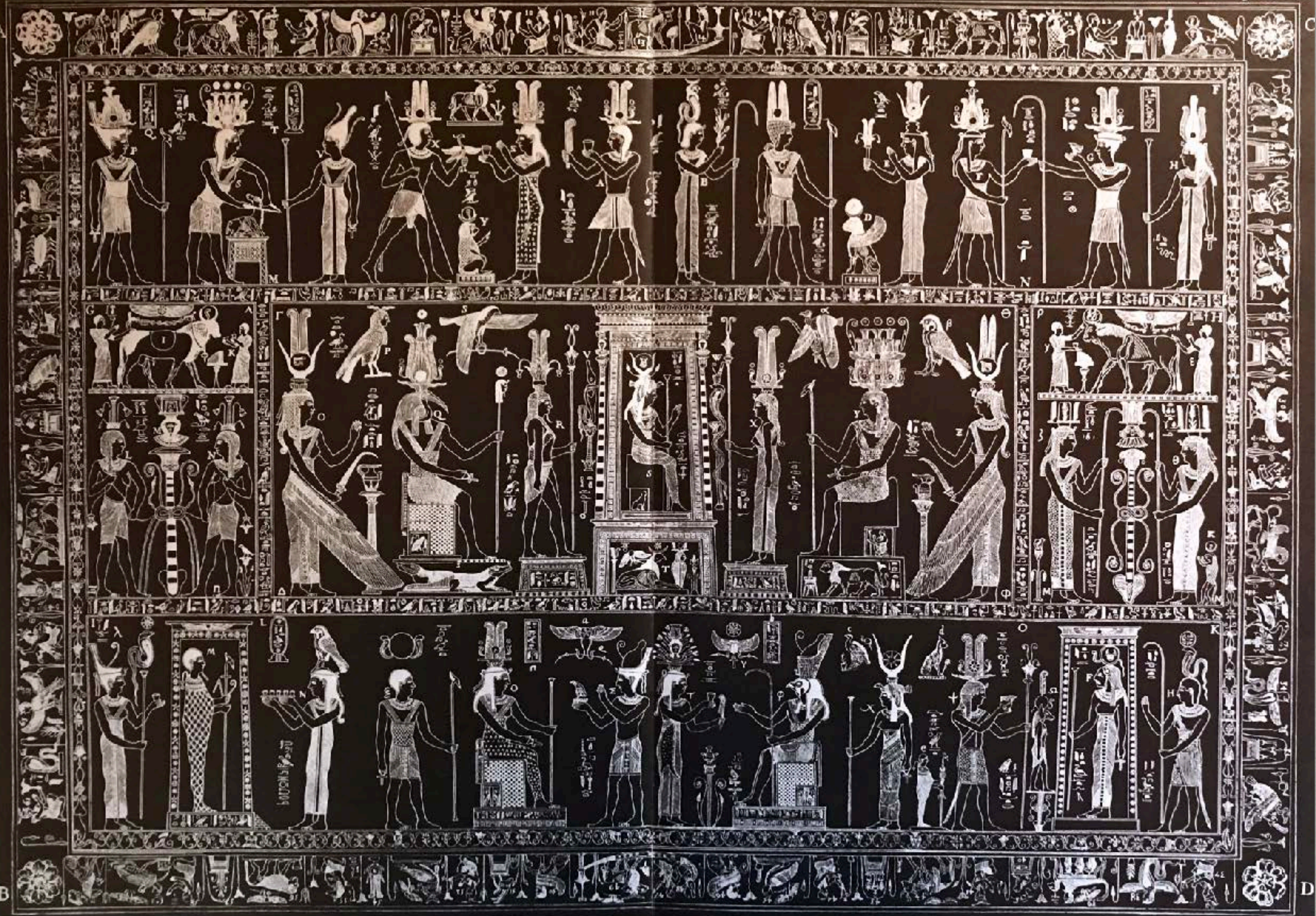




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MENSÆ ISIAE, SIVE TABULÆ AENEÆ VETUSTISSIMÆ, SACRIS ÆGYPTIORVM LITERIS CÆLATÆ VERVS, ET GENVINVS TYPVS, QVAM PRIMVM E MVSEO TORQVATI BEMBI, VNDE ET BEMBINA DICTVR AN. M D LIX. EXTRACTAM AENEAS VICVS PARMENSIS EDIDIT, ATQVE FERD. I. CÆSARI CONSECRAVIT  
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 Velut monumentum esse perennis aias, consecrat, Athanasius Kircherus Societatis Iesv. eiusdem interpretis Romæ Anno. 1654. Insuper hac Tabula in III. tomis inter fol. 78. et 79.



## L VII

### The Bembine Table of Isis

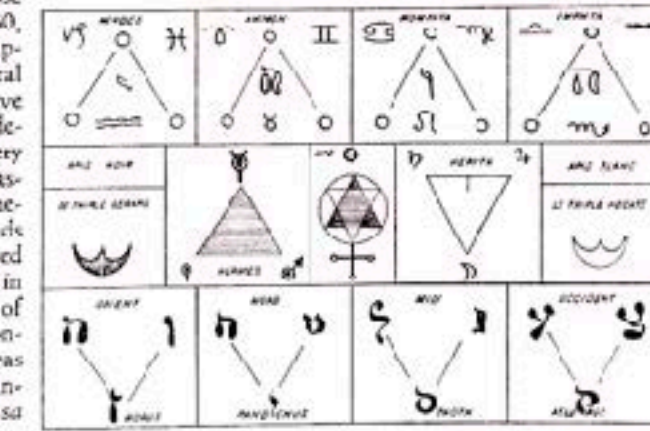
**MANUSCRIPT** by Thomas Taylor contains the following remarkable paragraph: "Plato was initiated into the 'Greater Mysteries' at the age of 49. The initiation took place in one of the subterranean halls of the Great Pyramid in Egypt. The ISIAC TABLE formed the altar, before which the Divine Plato stood and received that which was always his, but which the ceremony of the Mysteries enkindled and brought from its dormant state. With this ascent, after three days in the Great Hall, he was received by the Hierophant of the Pyramid (the Hierophant was seen only by those who had passed the three days, the three degrees, the three dimensions) and given verbally the Highest Esoteric Teachings, each accompanied with its appropriate Symbol. After a further three months' sojourn in the halls of the Pyramid, the Initiate Plato was sent out into the world to do the work of the Great Order, as Pythagoras and Orpheus had done before him."

Before the sacking of Rome in 1527 there is no historical mention of the Mensa Isiaca (Table of Isis). At that time the Tablet came into the possession of a certain locksmith or ironworker, who sold it at an exorbitant price to Cardinal Bembé, a celebrated antiquary, historiographer of the Republic of Venice, and afterwards librarian of St. Mark's. After his death in 1547 the Tablet was acquired by the House of Mantua, in whose museum it remained until 1630, when troops of Ferdinand II. captured the city of Mantua. Several early writers on the subject have assumed that the Tablet was demolished by the ignorant soldiery for the silver it contained. The assumption, however, was erroneous. The Tablet fell into the hands of Cardinal Pava, who presented it to the Duke of Savoy, who in turn presented it to the King of Sardinia. When the French conquered Italy in 1797 the Tablet was carried to Paris. In 1809, Alexandre Lenoir, writing of the Mensa Isiaca, said it was on exhibition at the Bibliothèque Nationale. Upon the establishment of peace between the two countries it was returned to Italy. In his Guide to Northern Italy, Karl Baedeker describes the Mensa Isiaca as being at the center of the Gallery 2 in the Museum of Antiquities at Turin.

A faithful reproduction of the original Tablet was made in 1859 by the celebrated Aeneas Vicus of Parma, and a copy of the engraving was given by the Chancellor of the Duke of Bavaria to the Museum of Hieroglyphics. Athanasius Kircher describes the Tablet as "five palms long and four wide." W. Wynn Westcott says it measures 50 by 30 inches. It was made of bronze and decorated with encaustic or small enamel and silver inlay. Frobisher adds: "The figures are cut very shallow, and the contours of most of them is encircled by threads of silver. The bases upon which the figures were seated or reclined, and left blank in the prints, were of silver and set on a base of wood." (See *Encyclopædia of Antiquities*.) These familiar with the fundamental principles of Hermetic philosophy will recognize in the Mensa Isiaca the key to Chaldean, Egyptian, and Greek theology. In his *Antiquities*, the learned Benedictine, Father Montfaucon, admits his inability to cope with the intricacies of its symbolism. He therefore doubts that the emblems upon the Tablet possess any significance worthy of consideration and ridicules Kircher, declaring him to be more obscure than the Tablet itself. Laurentius Pignoris reproduced the Tablet in connection with a descriptive essay in 1665, but his timidly advanced explanations demonstrated his ignorance concerning the actual interpretation of the figures.

In his *Œdipus Aegyptiacus*, published in 1654, Kircher attacked the problem with characteristic avidity. Being peculiarly qualified for such a task by years of research in matters pertaining to the secret doctrines of antiquity, and with the assistance of a group of eminent scholars, Kircher accomplished much towards an exposition of the mysteries of the Tablet. The master secret, however, eluded even him, as Eliphas Levi has shrewdly noted in his *History of Magic*. "The learned Jesuit," writes Levi, "divined that it contained the hieroglyphic key to sacred alphabets, though he was unable to develop the explanation. It is divided into three equal compartments: above are the twelve houses of heaven and below are the corresponding distributions of labor [work periods] throughout the year, while in the middle place are twenty-one sacred signs answering to the letters of the alphabet. In the midst of all is a seated figure of the pantheomorphic IYNN, emblem of universal being and corresponding as such to the Hebrew Yod, or to that unique letter from which all the other letters were formed. The IYNN is encircled by the Ophite triad, answering to the Three Mother Letters of the Egyptian and Hebrew alphabets. On the right are the Iimorphic and Serapian triads; on the left are those of Nephthys and Hecate, representing active and passive, fixed and volatile, fructifying fire and generating water. Each pair of triads in conjunction with the center produces a septenary, and a septenary is contained in the center. The three septenaries furnish the absolute number of the three worlds, as well as the complete number of primitive letters, to which a complementary sign is added, like zero to the nine numerals."

Levi's hint may be construed to mean that the twenty-one figures in the center section of the Tablet represent the twenty-one major trumpets of the Tarot cards. If this be so, is not the zero card, cause of so much controversy, the nameless crown of the Supreme Mind, the crown being symbolized by the hidden triad in the upper part of the diagram in the center of the Tablet? Might not the first emanation of this Supreme Mind be well symbolized by a juggler or magician with the symbols of the four lower worlds spread out on a table before him: the rod, the sword, the cup, and the coin? Thus considered, the zero card belongs nowhere among the others but is in fact the fourth dimensional point from which they all emanated and consequently is broken up into the twenty-one cards (letters) which, when gathered together, produce the zero. The cipher appearing upon this card would substantiate this interpretation, for the cipher, or circle, is emblematic of the superior sphere from which issue the lower worlds, powers, and letters. Westcott carefully collected the all too meager notions advanced



From Levi's *History of Magic*.

by various authorities and in 1887 published his now extremely rare volume, which contains the only detailed description of the Isis Tablet published in English since Humphreys translated Montfaucon's worthless description in 1721. After explaining his reticence to reveal that which Levi evidently felt was better left concealed, Westcott sums up his interpretation of the Tablet as follows: "The diagram of Levi, by which he explains the mystery of the Tablet, shows the Upper Region divided into the four seasons of the year, each with three signs of the Zodiac, and he has added the four-entred sacred name, the Tetragrammaton, assigning Jod to Aquarius, that is Canopus, He to Taurus, that is Apis, Vau to Leo, that is Momptra, and He final to Typhon. Next the Cherubim parallel: Man, Bull, Lion and Eagle. The fourth form is found either as Scorpion or Eagle depending upon the Occult good or evil intention in the Damonic Zodiac, the Snake replaces the Scorpion. "The Lower Region he ascribes to the twelve simple Hermetic letters, associating them with the four quarters of the horizon. Compare the Sepher Yetzirah, Cap. v, sec. 1. "The Central Region he ascribes to the Solar powers and the







Concerning the theurgic or magic sense in which the Egyptian priests exhibited in the Bembine Table of Isis the philosophy of sacrifice, rites, and ceremonies by a system of occult symbols, Athanasius Kircher writes:

"The early priests believed that a great spiritual power was invoked by correct and unabridged sacrificial ceremonies. If one feature were lacking, the whole was vitiated, says Iamblichus. Hence they were most careful in all details, for they considered it absolutely essential for the entire chain of logical connections to be exactly according to ritual. Certainly for no other reason did they prepare and prescribe for future use the manuals, as it were, for conducting the rites. They learned, too, what the first hieromancers--possessed, as it were, by a divine fury--devised as a system of symbolism for exhibiting their mysteries. These they placed in this Tablet of Isis, before the eyes of those admitted to the sanctum sanctorum in order to teach the nature of the Gods and the prescribed forms of sacrifice. Since each of the orders of Gods had its own peculiar symbols, gestures, costumes, and ornaments, they thought it necessary to observe these in the whole apparatus of worship, as nothing was more efficacious in drawing the benign attention of the deities and genii. \* \* \* Thus their temples, remote from the usual haunts of men, contained representations of nearly every form in nature. First, in the pavement, they symbolized the physical economy of the

world, using minerals, stones and other things suitable for ornaments, including little streams of water. The walls showed the starry world, and the dome the world of genii. In the center was the altar, to suggest the emanations of the Supreme Mind from its center. Thus the entire interior constituted a picture of the Universe of Worlds. The priests in making sacrifices wore raiment adorned with figures similar to those attributed to the Gods. Their bodies were partially bare like those of the deities, and they themselves were divested of all material cares and practices the strictest chastity. \* \* \* Their heads were veiled to indicate their charge of earthly things. Their heads and bodies were shaved, for they regarded hair as a useless excrescence. Upon the head they bore the same insignia as those attributed to the Gods. Thus arrayed, they regarded themselves to be transformed into that intelligence with which they constantly desired to be identified. For example, in order to call down to the world the soul and spirit of the Universe, they stood before the image shown in the center of our Tablet, wearing the same symbols as that figure and its attendants, and offered sacrifices. By these and the accompanying singing of hymns they believed that they infallibly drew the God's attention to their prayer. And so they did in regard to other regions of the Tablet, believing of necessity the proper ritual properly carried out would evoke the deity desired. That this was the origin of the science of oracles is apparent. As a touched chord produces a harmony of

sound, likewise the adjoining chords respond though not touched. Similarly the idea they expressed by their concurrent acts while adoring the God came into accord with basic Idea and, by an intellectual union, it was returned to them deformed, and they thus obtained the Idea of Ideas. Hence there sprang up in their souls, they thought, the gift of prophecy and divination, and they believed they could foretell future events, impending evils, etc. For as in the Supreme Mind everything is simultaneous and spaceless, the future is therefore present in that Mind; and they thought that while the human mind was absorbed in the Supreme by contemplation, by that union they were enabled to know all the future. Nearly all that is represented in our Tablet consists of amulets which, by analogy above described, would inspire them, under the described conditions, with the virtues of the Supreme Power and enable them to receive good and avert evil. They also believed they could in this magical manner effect cures of diseases; that genii could be induced to appear to them during sleep and cure or teach them to cure the sick. In this belief they consulted the Gods about all sort of doubts and difficulties, while adorned with the simulacra of the mystic rite and intently contemplating the Divine Ideas; and while so enraptured they believed the God by some sign, nod or gesture communicated with them, whether asleep or awake, concerning the truth or falsity of the matter in point." (See *Œdipus Ægyptiacus*.)



ATHANASII KIRCHERI  
E SOC. IESV.  
O E D I P V S  
A E G Y P T I A C V S .

*HOC EST*

Vniuersalis Hieroglyphicæ Veterum  
Doctrinæ temporum iniuria abolitæ  
I N S T A V R A T I O .

Opus ex omni Orientalium doctrina & sapientia  
conditum, nec non viginti diversarum linguarum,  
authoritate stabilitum,

*Feliciter Auspicijs*

F E R D I N A N D I I I I .  
A V S T R I A C I

Sapientissimi & Inuictissimi

Romanorum Imperatoris semper Augusti  
e tenebris erutum,



Atque Bono Reipublicæ Literariæ consecratum.

Tomus I.



R O M A E .

Ex Typographia Vitalis Mascardi. M DC LII.  
S P P E R I O R V M P E R M I S S V .







1. Healing Rituals: Priests, especially those serving the goddess Sekhmet, performed healing rituals to cure illnesses and ward off plagues. These rituals often involved incantations, amulets, and the use of sacred texts.

2. Protective Magic: Lector priests, who were highly respected for their knowledge of sacred texts, performed rituals to protect the pharaoh and the kingdom. They used spells and charms

to ward off evil spirits and ensure the safety of the realm.

3. Funerary Rites: Priests conducted elaborate funerary rituals to prepare the deceased for the afterlife. This included the "Opening of the Mouth" ceremony, which was believed to restore the senses of the deceased so they could enjoy the afterlife.

4. Daily Temple Rituals: Daily rituals in temples involved offerings to the gods,

purification ceremonies, and recitations of hymns and prayers. These rituals were believed to maintain the favor of the gods and ensure cosmic order.

5. Divination and Oracles: Priests also practiced divination to interpret the will of the gods. They used various methods, such as reading the flight patterns of birds or interpreting dreams, to provide guidance to individuals and the state.

–egyptmythology.com





1. Purification: The priest begins by purifying himself and the ritual space. This involves washing with water and burning incense to cleanse any negative energies.

2. Setting Up the Altar: The priest sets up an altar with offerings such as food, drink, incense, and symbolic items like amulets. These offerings are meant to appease and attract the favor of the gods.

3. Invocation of Deities: The priest invokes the relevant deities, such as Sekhmet for healing, by reciting specific prayers and hymns. This step is crucial for calling upon the divine powers to assist in the ritual.

4. Recitation of Spells: The priest recites healing spells and incantations, often from sacred texts. These spells are believed to harness the power of the gods and direct it towards the healing process.

5. Application of Amulets and Potions: The priest may use amulets and potions that have been blessed and charged with magical energy. These items are applied to the patient to aid in their recovery.

6. Final Offerings and Thanks: The ritual concludes with final offerings and expressions of gratitude to the gods. The priest ensures that all steps have been meticulously followed to maintain the ritual's effectiveness. –<https://egyptmythology.com/the-magic-of-ancient-egypt-a-guide-to-rituals-and-spells/>



IAMBLICHUS  
On the Mysteries  
of the EGYPTIANS,  
CHALDEANS and  
ASSYRIANS



*Translated from the Greek*  
by THOMAS TAYLOR

*Iamblicus Chalcidensis*





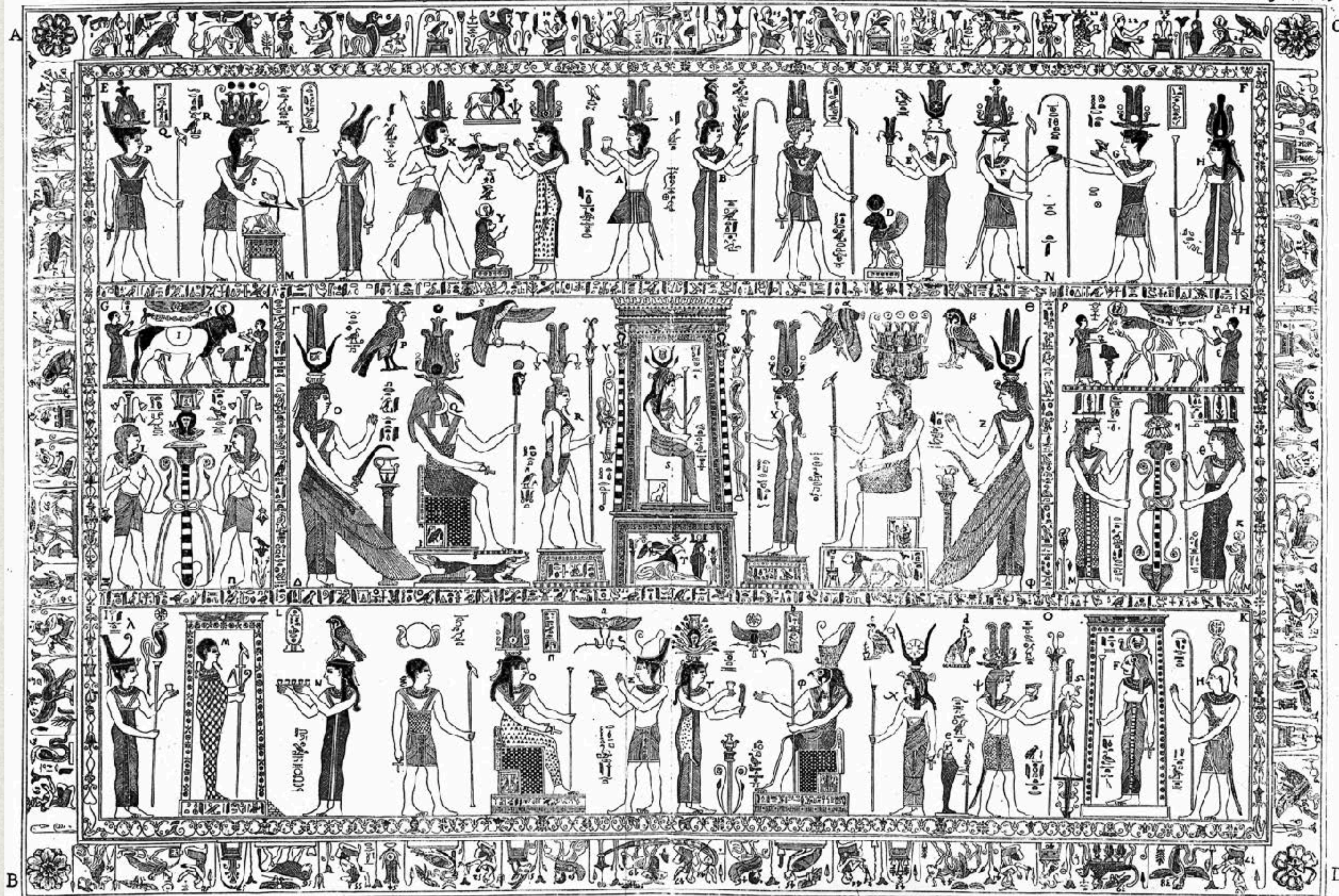
*[The page contains dense handwritten text in Arabic script, likely a manuscript from the Cairo Geniza. The text is written in black ink on aged parchment, with some words highlighted in red ink (rubrication). The script is cursive and compact, typical of medieval Islamic manuscripts.]*







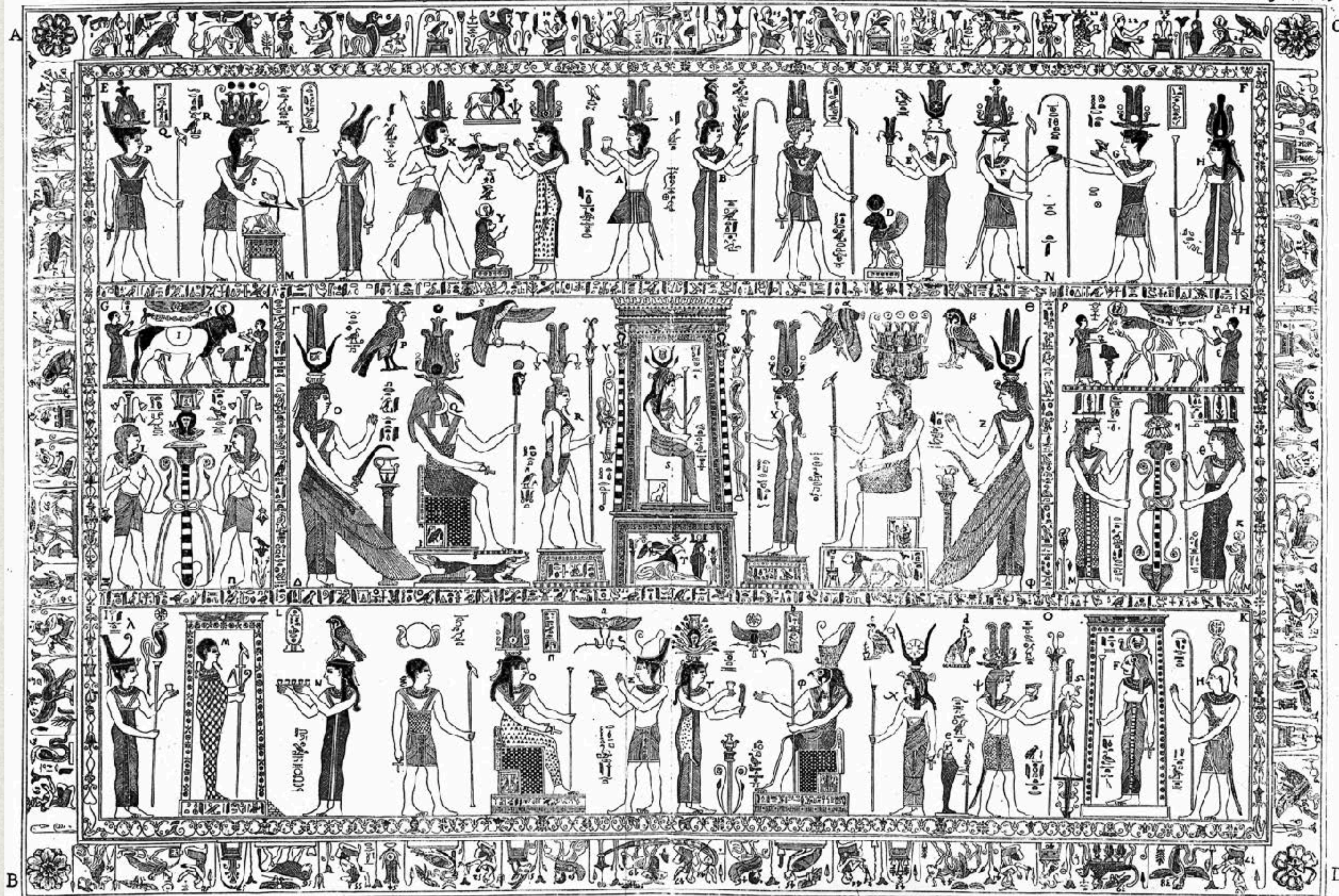
MENSÆ ISIACÆ, SIVE TABULÆ AENEÆ VETVSTISSIMÆ, SACRIS ÆGYPTIORVM LITERIS CÆLATA VERVVS, ET GENVINVS TYPVS, QVAM  
 PRIMVM E MVSEO TORQVATI BEMBI, VNDE ET BEMBINA DICTVR, AN. M. D. LIX. EXTRACTAM AENEAS VICVS PARMENSIS EDIDIT. ATQVE FERD. I. CÆSARI CONSECRAVIT.  
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 Velut monimentum a se perennius dicat. coniecit. Athanasius Kircherus scilicet. l. 1. c. 1. p. 1. 1654. ins. avatur hœc tabula in III. tomo inter fol. 78. et 79.



Since each of the orders of Gods had its own peculiar symbols, gestures, costumes, and ornaments, they thought it necessary to observe these in the whole apparatus of worship, as nothing was more efficacious in drawing the benign attention of the deities and genii. \* \* \* Thus their temples, remote from the usual haunts of men, contained representations of nearly every form in nature. First, in the pavement, they symbolized the physical economy of the world, using minerals, stones and other things suitable for ornaments, including little streams of water. The walls showed the starry world, and the dome the world of genii. In the center was the altar, to suggest the emanations of the Supreme Mind from its center. Thus the entire interior constituted a picture of the Universe of Worlds. The priests in making sacrifices wore raiment adorned with figures similar to those attributed to the Gods. Their bodies were partially bare like those of the deities, and they themselves were divested of all material cares and practiced the strictest chastity.



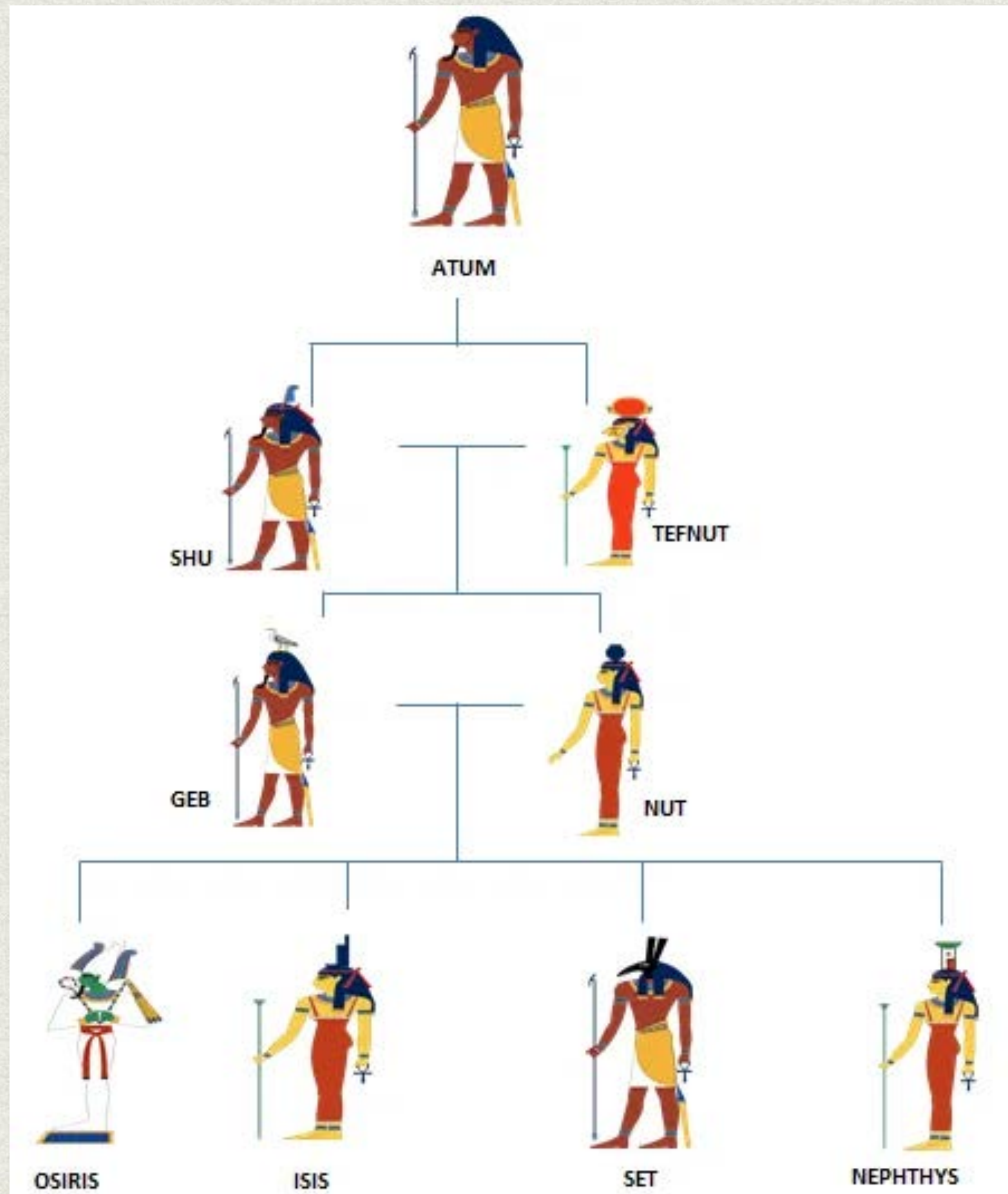
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Ennead of Heliopolis: This is one of the most famous groups, consisting of nine deities worshipped in Heliopolis. The Ennead includes Atum, Shu, Tefnut, Geb, Nut, Osiris, Isis, Set, and Nephthys.

Ennead of Heliopolis





Ogdoad of Hermopolis: This group consists of eight deities, representing the primordial elements of creation. The Ogdoad includes Amun, Amunet, Heh, Hauhet, Kek, Kauket, Nun, and Naunet.

Ogdoad of Hermopolis





Triad of Thebes: This triad includes Amun, his consort Mut, and their son Khonsu. They were primarily worshipped in Thebes and played a significant role in the religious life of the city.

Triad of Thebes



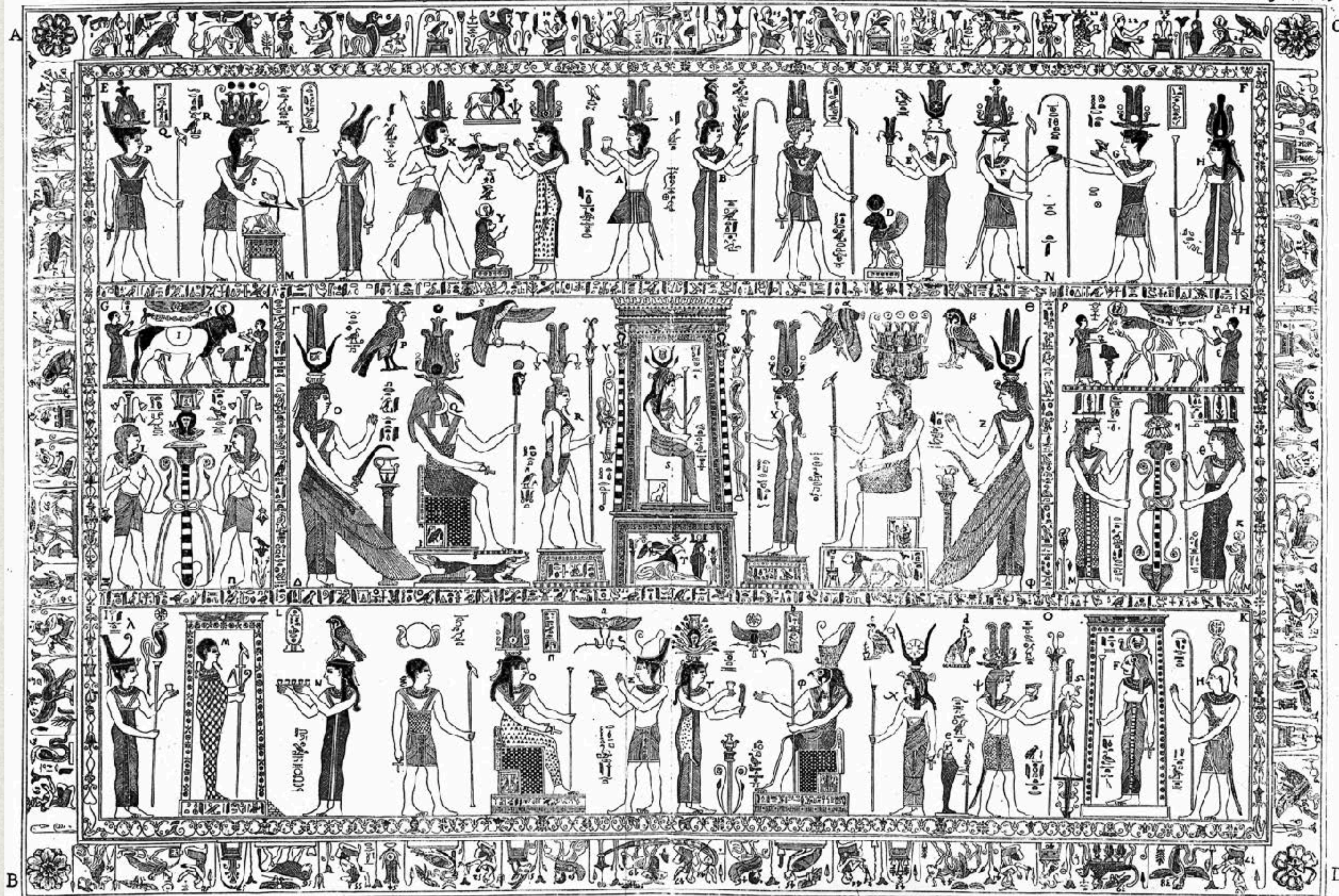


Triad of Memphis: This group consists of Ptah, his consort Sekhmet, and their son Nefertum. They were central to the religious practices in Memphis.

Triad of Memphis



MENSÆ ISIACÆ, SIVE TABULÆ AENEÆ VETVSTISSIMÆ, SACRIS ÆGYPTIORVM LITERIS CÆLATA VERVVS, ET GENVINVS TYPVS, QVAM  
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Velut monimentum aze perennius dicat. coniecit. Athanasius Kircherus scilicet. lusu eusdem. interpretis Romæ Anno. 1654. inscribitur hæc tabula in III. tomo inter fol. 78. et 79.



Since each of the orders of Gods had its own peculiar symbols, **gestures, costumes, and ornaments**, they thought it necessary to observe these in the whole apparatus of worship, as nothing was more efficacious in drawing the benign attention of the deities and genii. \* \* \*

Thus their temples, remote from the usual haunts of men, contained representations of nearly every form in nature. First, in the pavement, they symbolized the physical economy of the world, using minerals, stones and other things suitable for ornaments, including little streams of water. The walls showed the starry world, and the dome the world of genii. In the center was the altar, to suggest the emanations of the Supreme Mind from its center. Thus the entire interior constituted a picture of the Universe of Worlds. The priests in making sacrifices wore raiment adorned with figures similar to those attributed to the Gods. Their bodies were partially bare like those of the deities, and they themselves were divested of all material cares and practiced the strictest chastity.









Ogdoad of Hermopolis: This group consists of eight deities, representing the primordial elements of creation. The Ogdoad includes Amun, Amunet, Heh, Hauhet, Kek, Kauket, Nun, and Naunet.

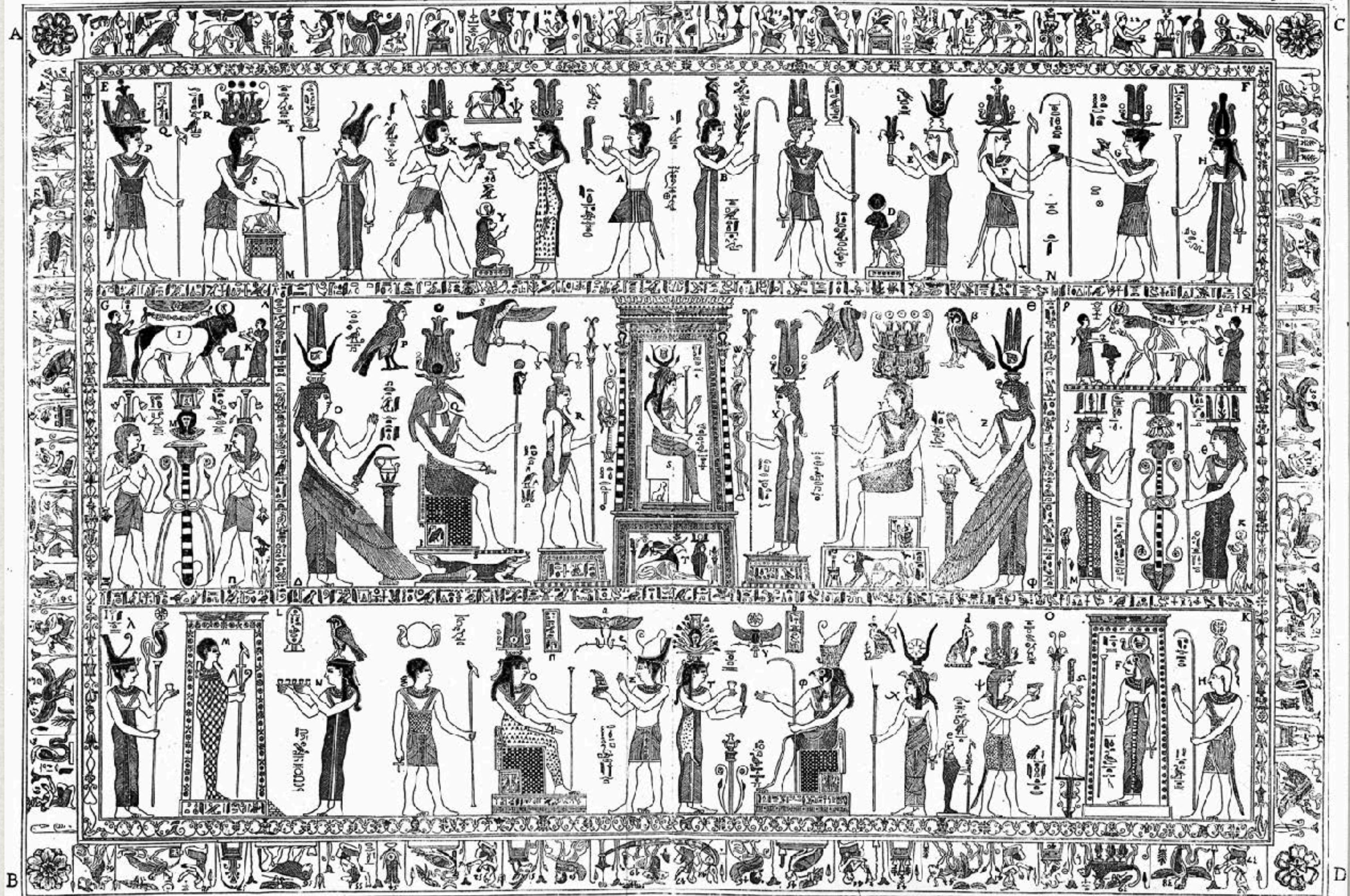
Ogdoad of Hermopolis







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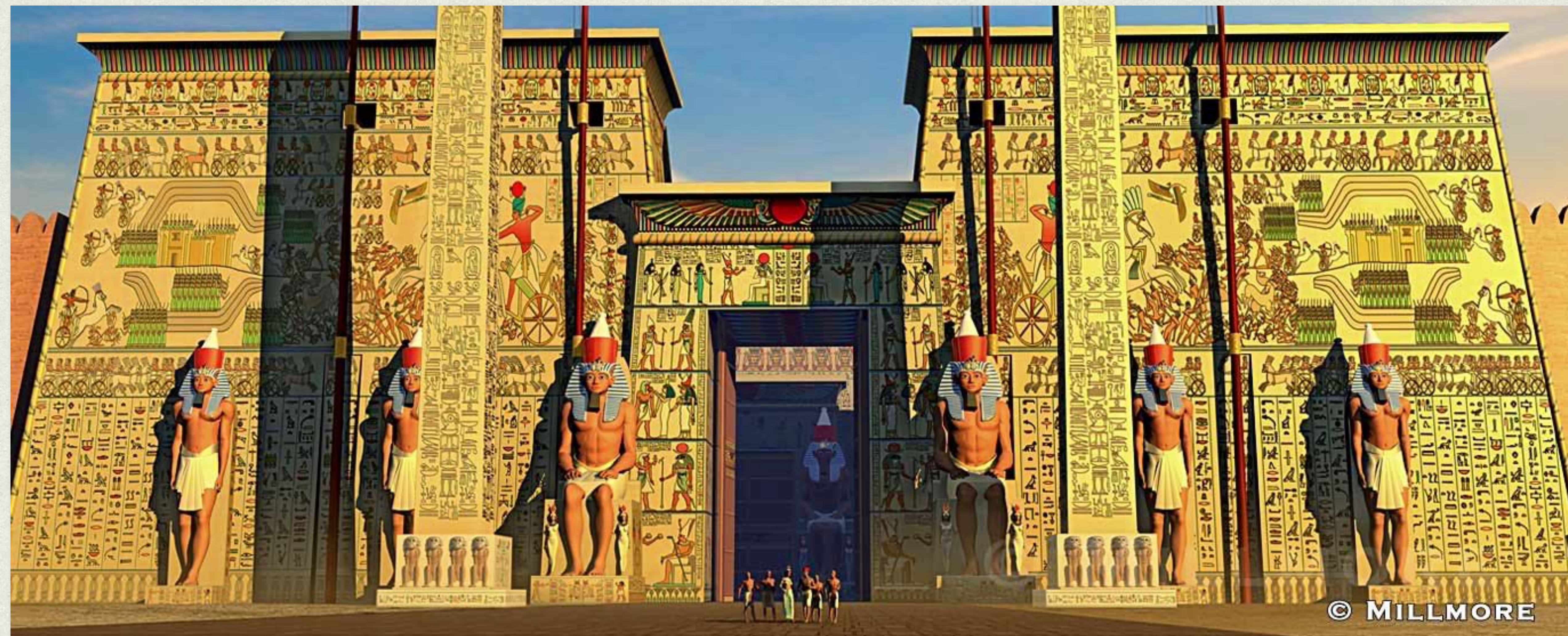




























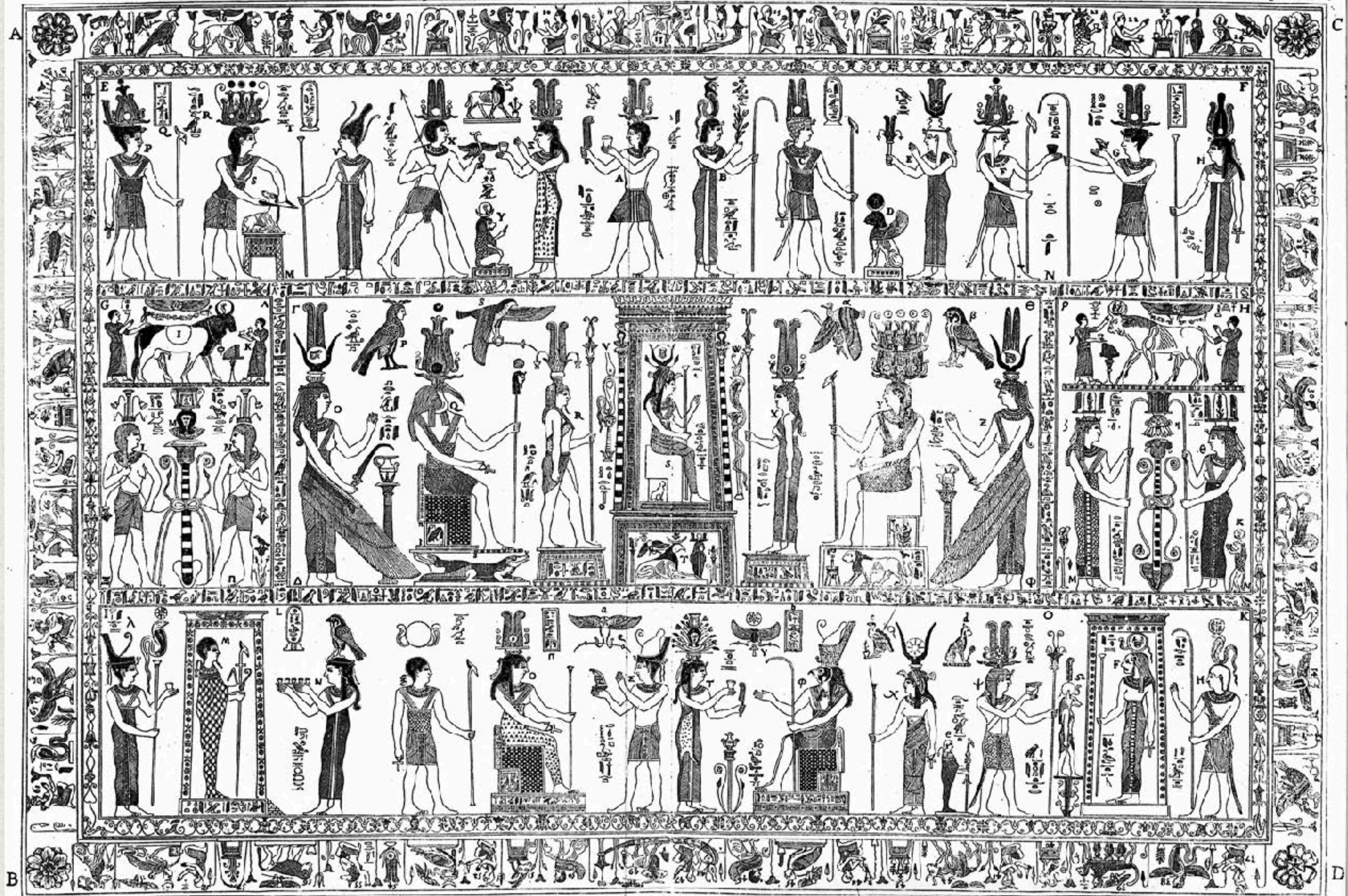


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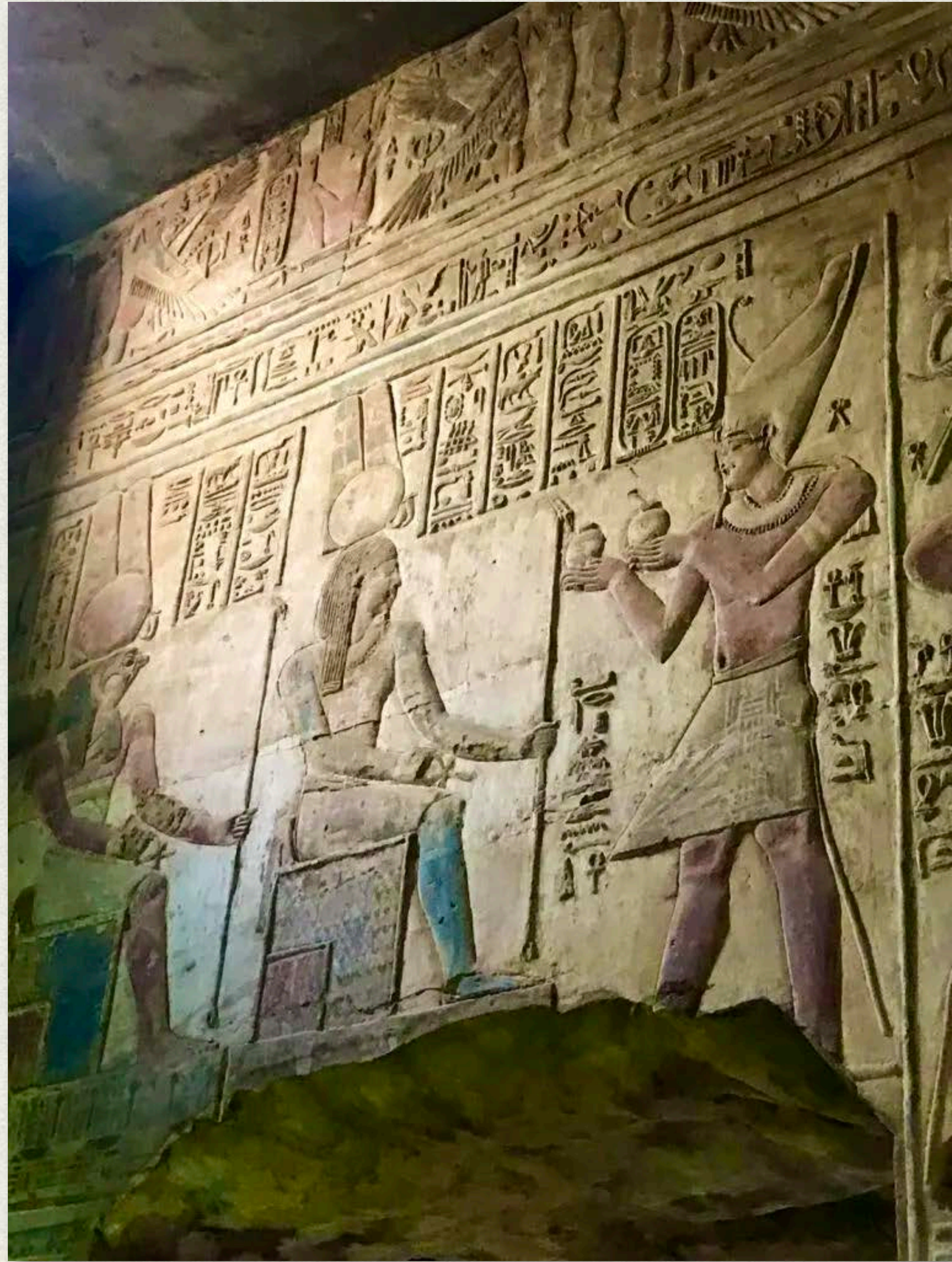


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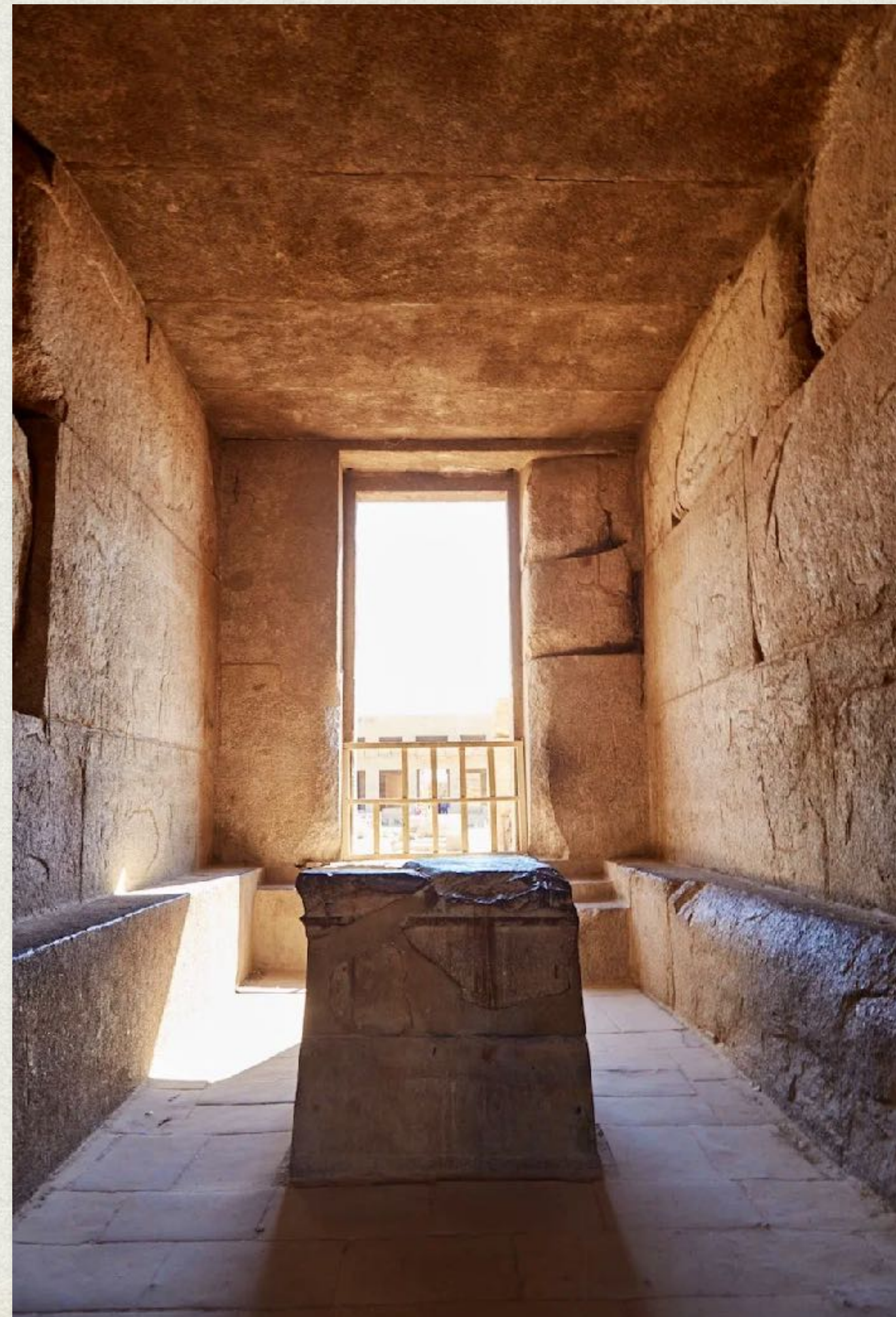




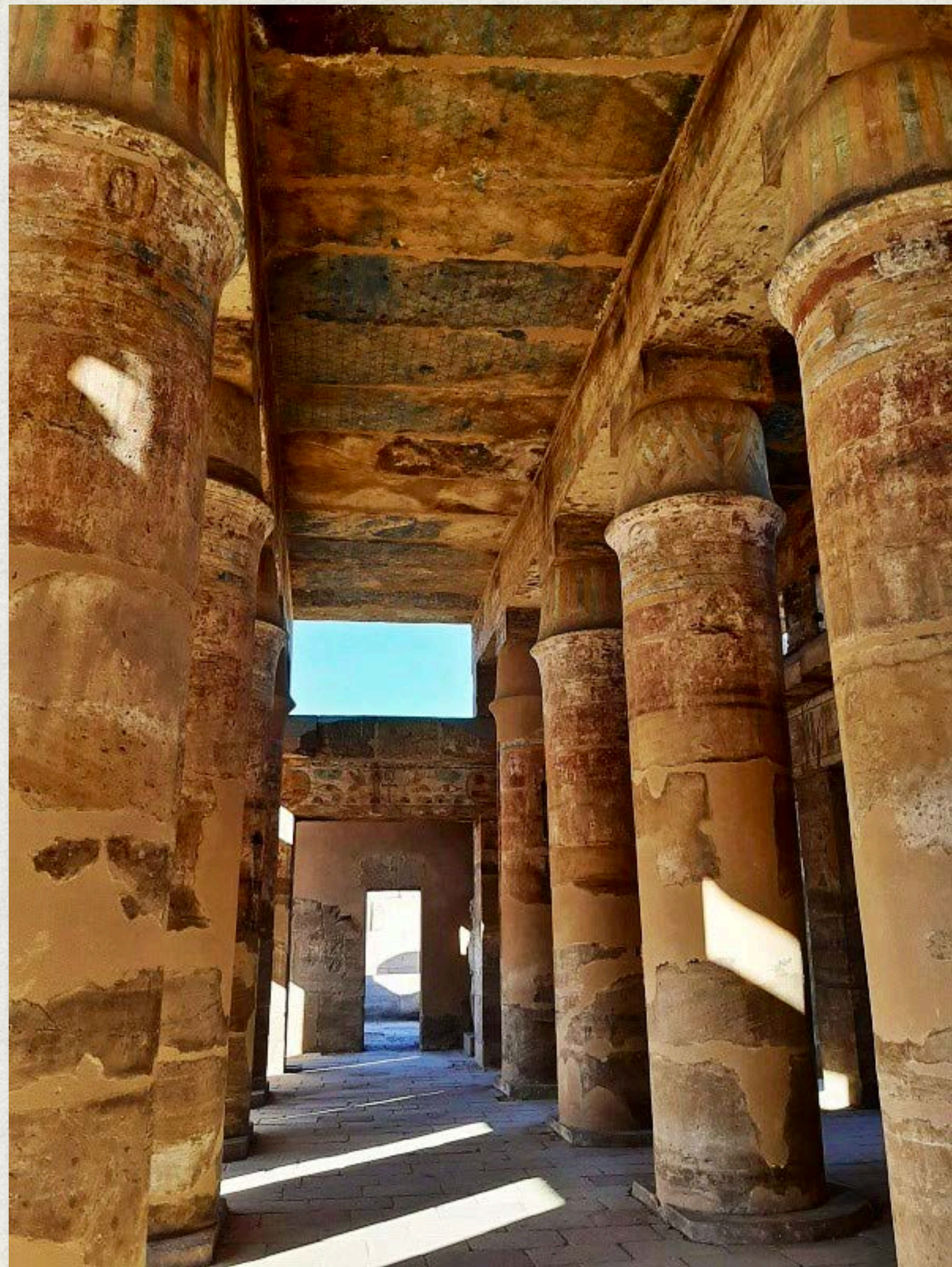












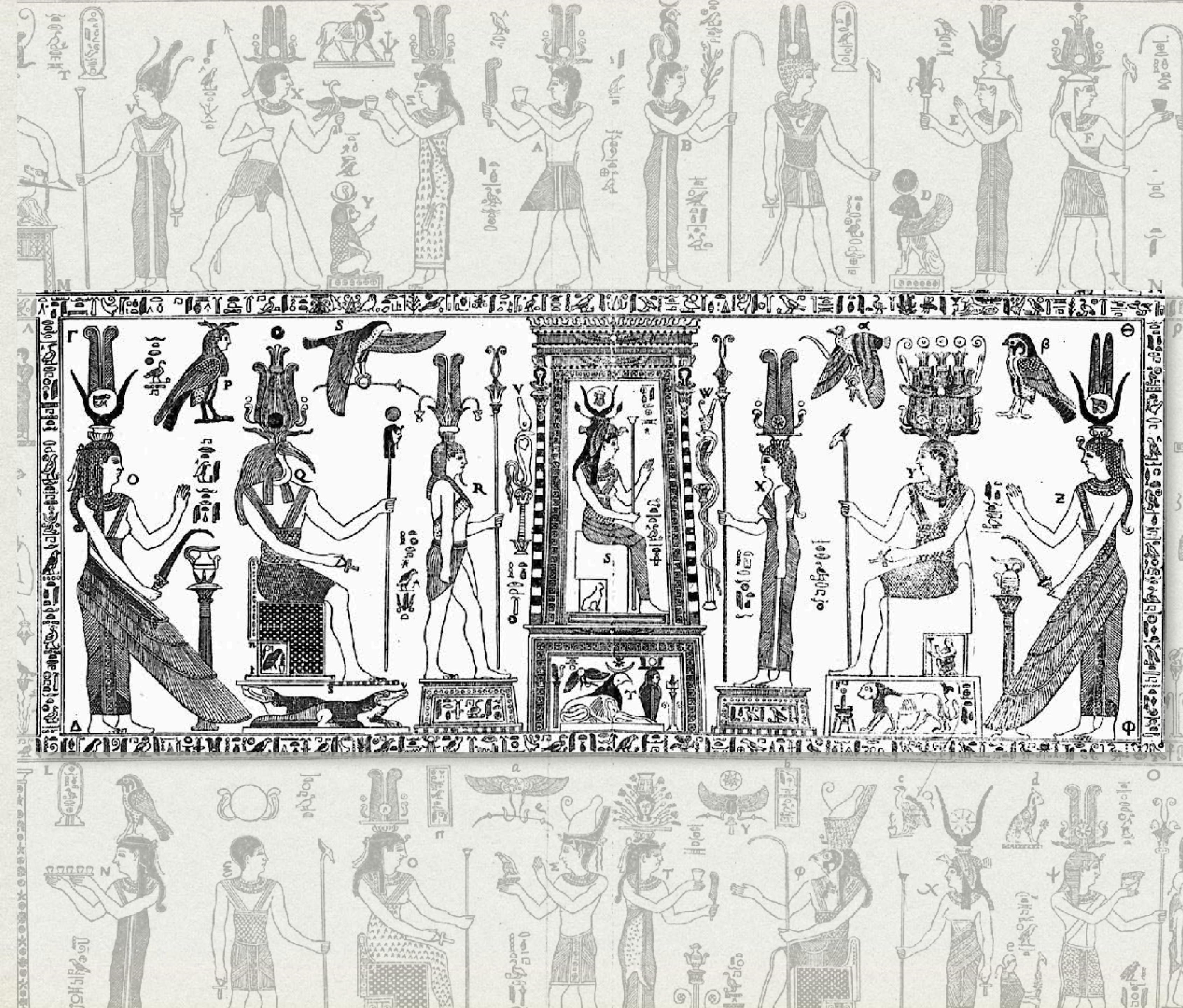






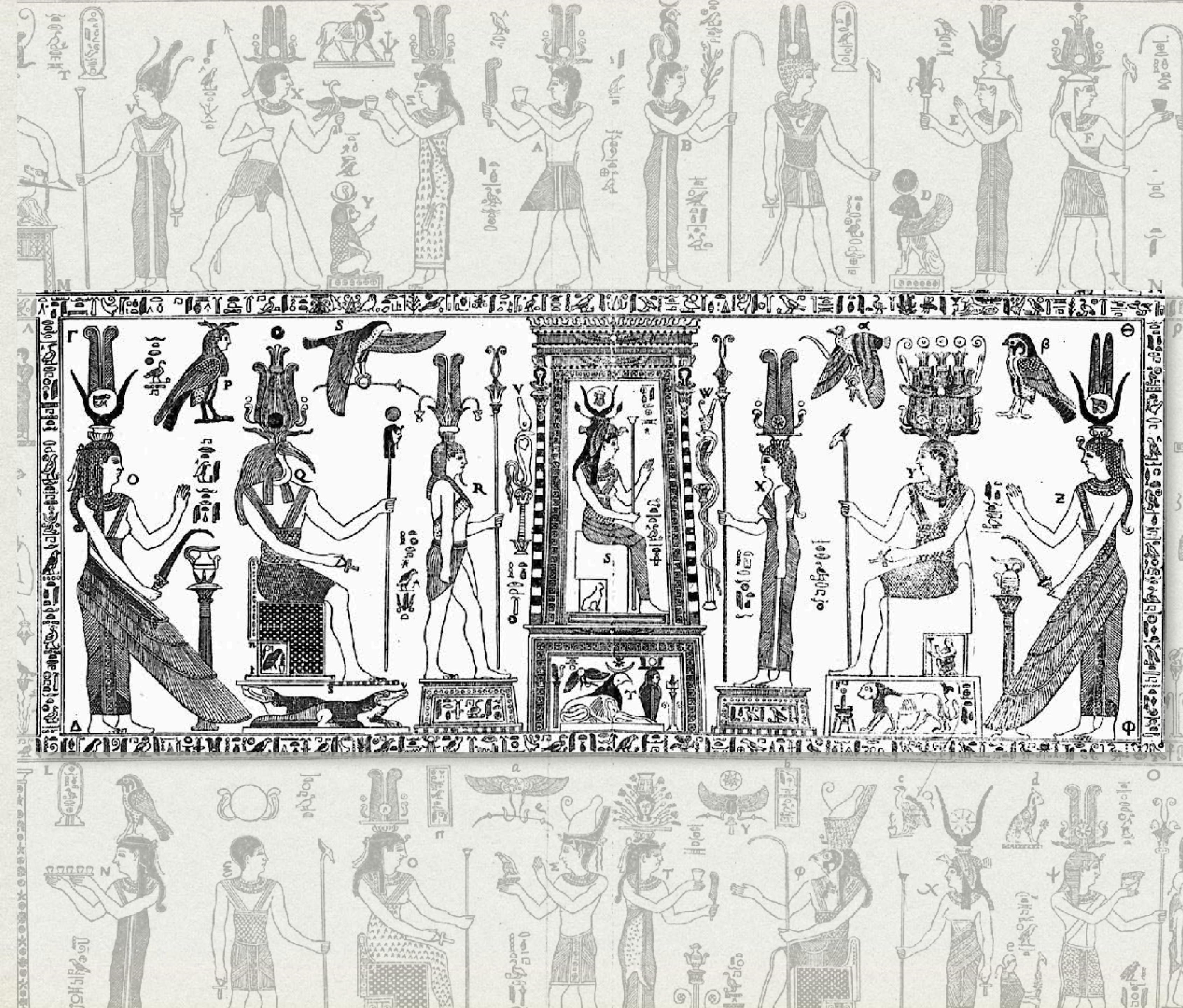






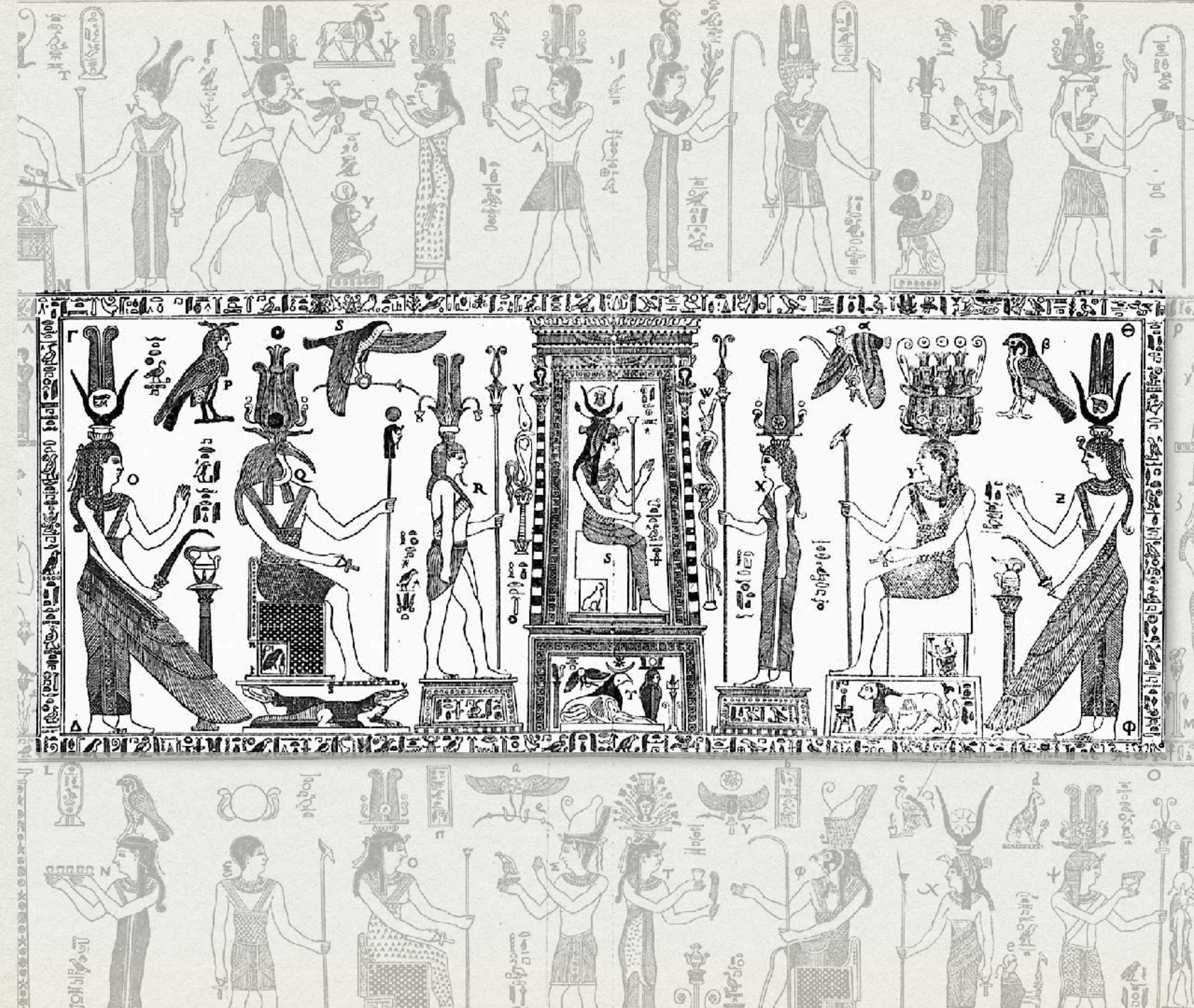
Their heads were veiled to indicate their charge of earthly things. Their heads and bodies were shaved, for they regarded hair as a useless excrescence. Upon the head they bore the same insignia as those attributed to the Gods. Thus arrayed, they regarded themselves to be transformed into that intelligence with which they constantly desired to be identified. For example, in order to call down to the world the soul and spirit of the Universe, they stood before the image shown in the center of our Tablet, wearing the same symbols as that figure and its attendants, and offered sacrifices. By these and the accompanying singing of hymns they believed that they infallibly drew the God's attention to their prayer. And so they did in regard to other regions of the Tablet, believing of necessity the proper ritual properly carried out would evoke the deity desired. That this was the origin of the science of oracles is apparent. As a touched chord produces a harmony of sound, likewise the adjoining chords respond though not touched.





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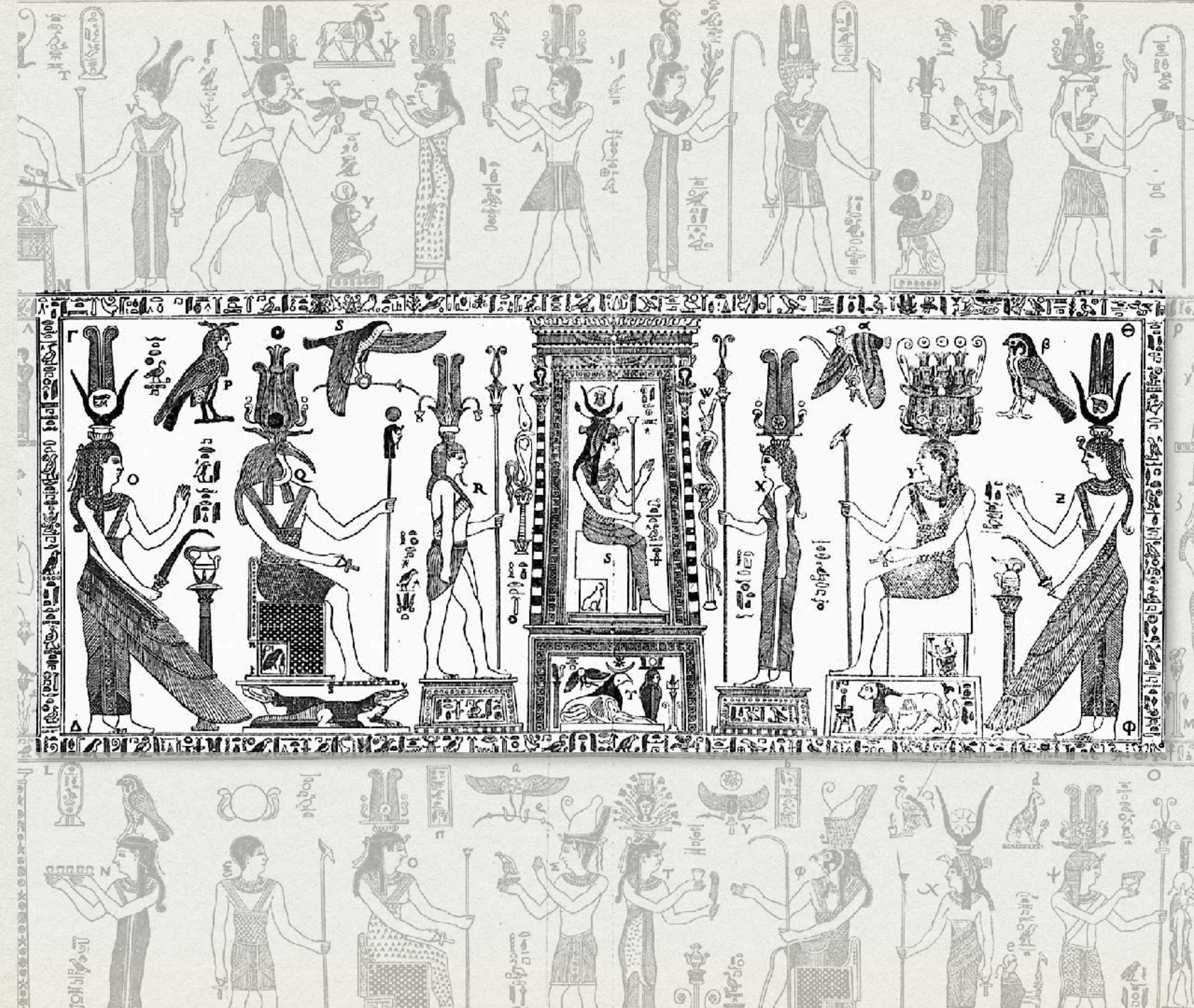
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## HYMNS TO ISIS FROM THE PHILÆ TEMPLE

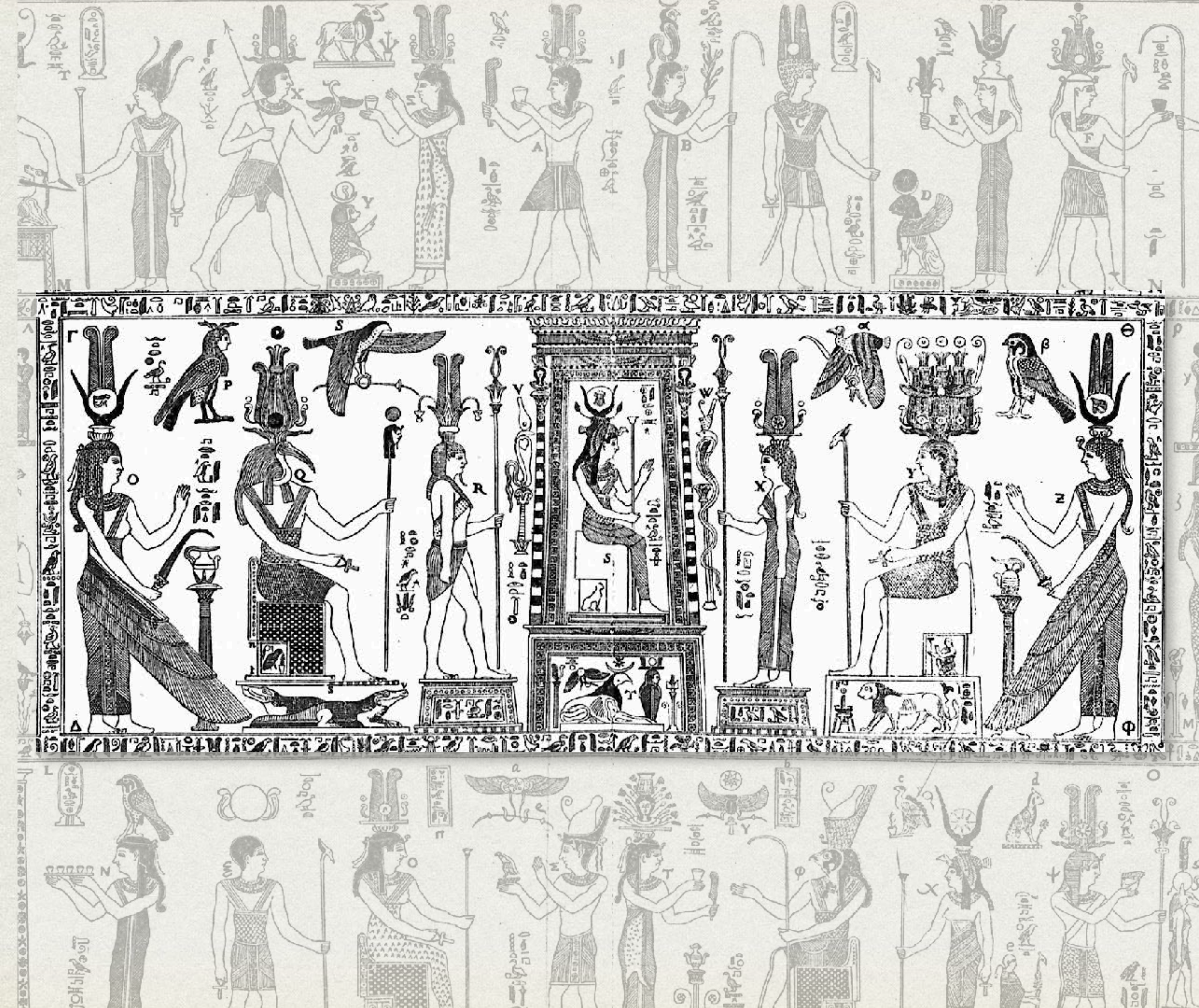
From "Hymns to Isis in Her Temple at Philae" by Louis Zabkar



### Hymn to Isis

O wealth-giver, Queen of the gods, Hermouthis, Lady  
Omnipotent Agathē Tychē, greatly renowned Isis,  
Dēo, highest Discoverer of all life,  
Manifold miracles were Your care that you might bring  
Livelihood to mankind and morality to all;  
You taught customs that justice might in some measure prevail;  
You gave skills that men's life might be comfortable,  
And You discovered the blossoms that produce edible vegetation.  
Because of You heaven and the whole earth have their being;  
And the gusts of the winds and the sun with its sweet light.  
By Your power the channels of Nile are filled every one,  
At the harvest season its most turbulent water is poured  
On the whole land that produce may be unfailing.  
All mortals who live on the boundless earth,  
Express Your fair Name, a Name greatly honoured among all,  
Hear my prayers, O One whose Name has great Power;  
Prove Yourself merciful to me and free me from all distress.

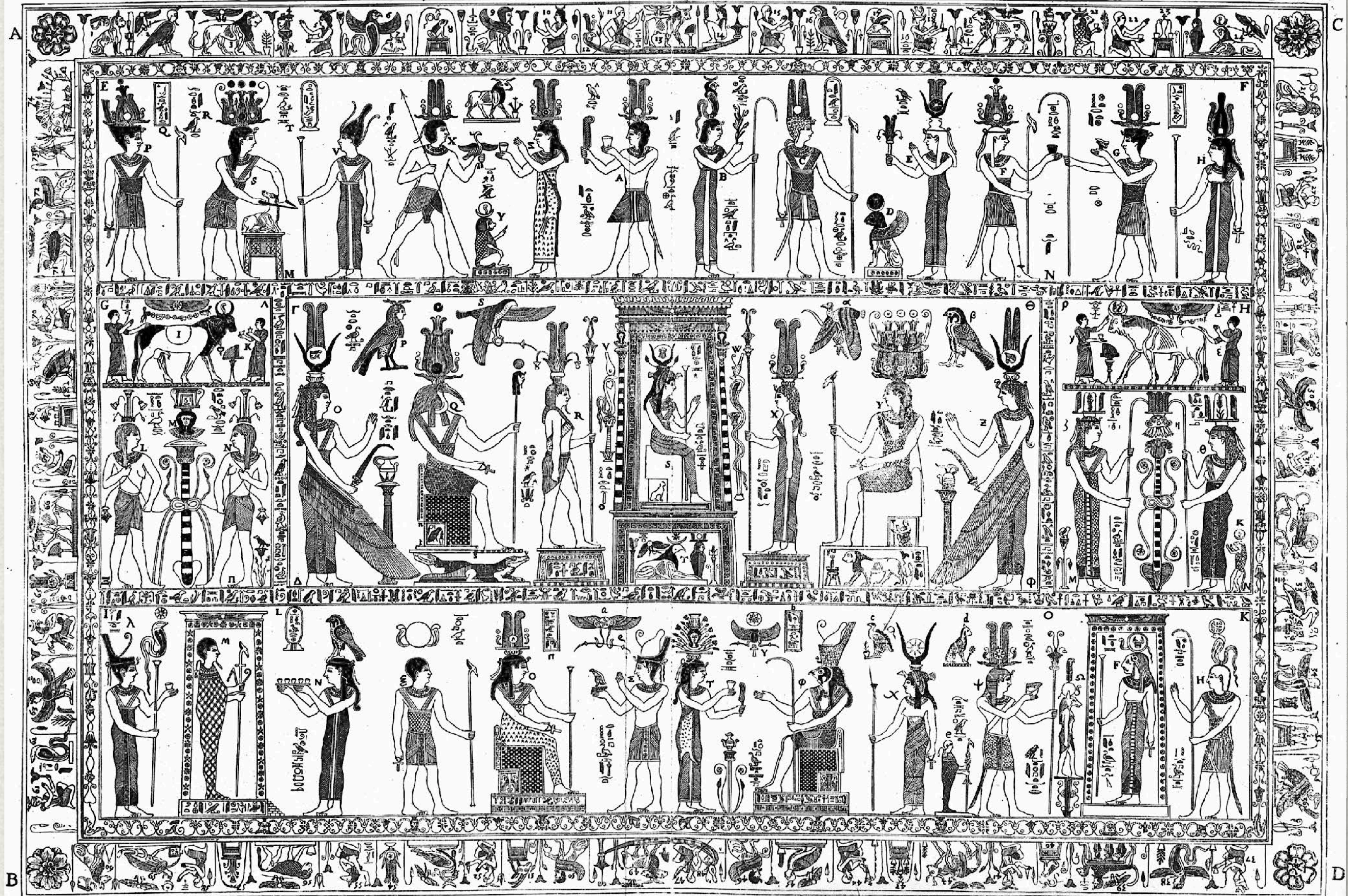




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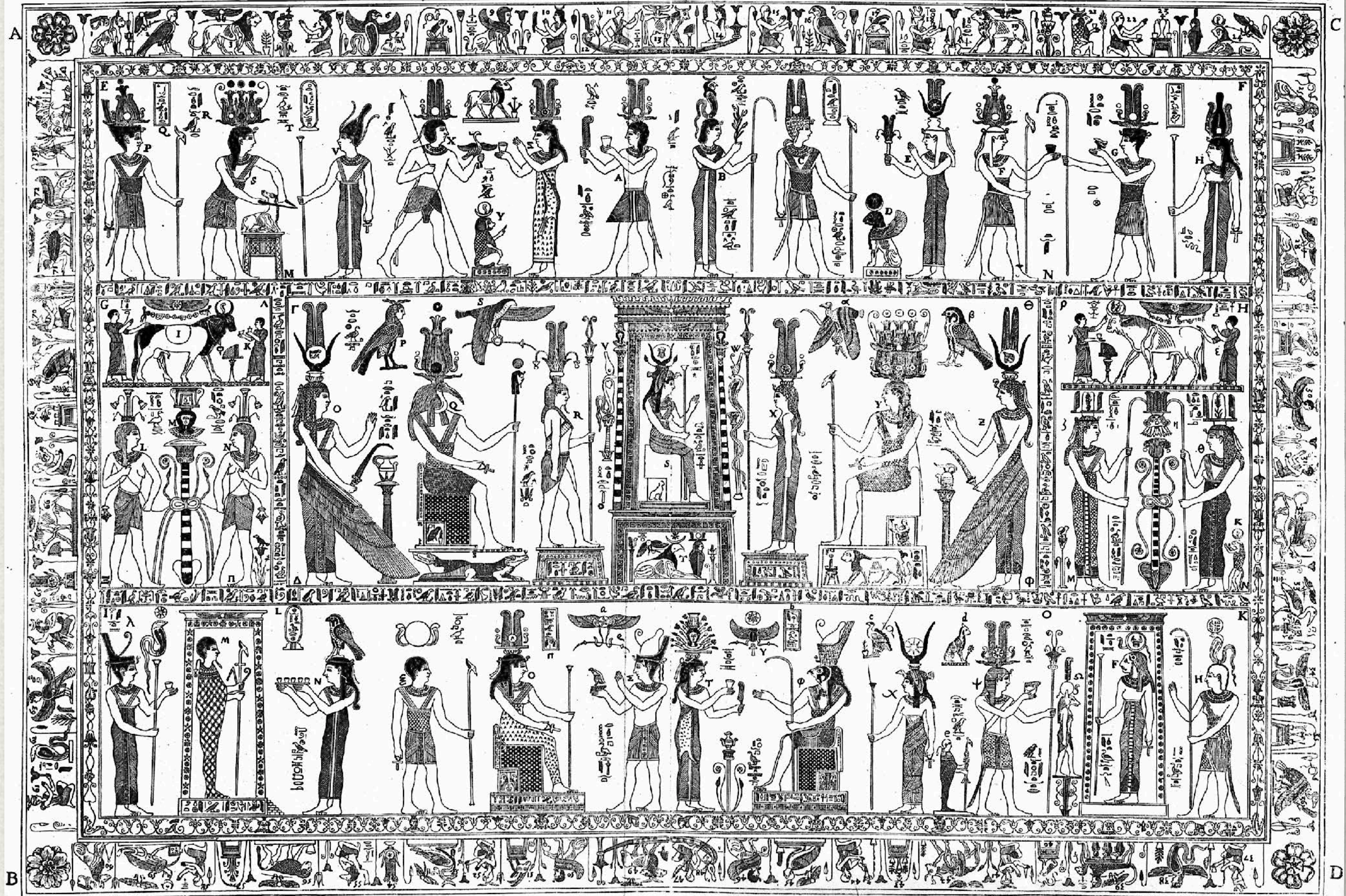
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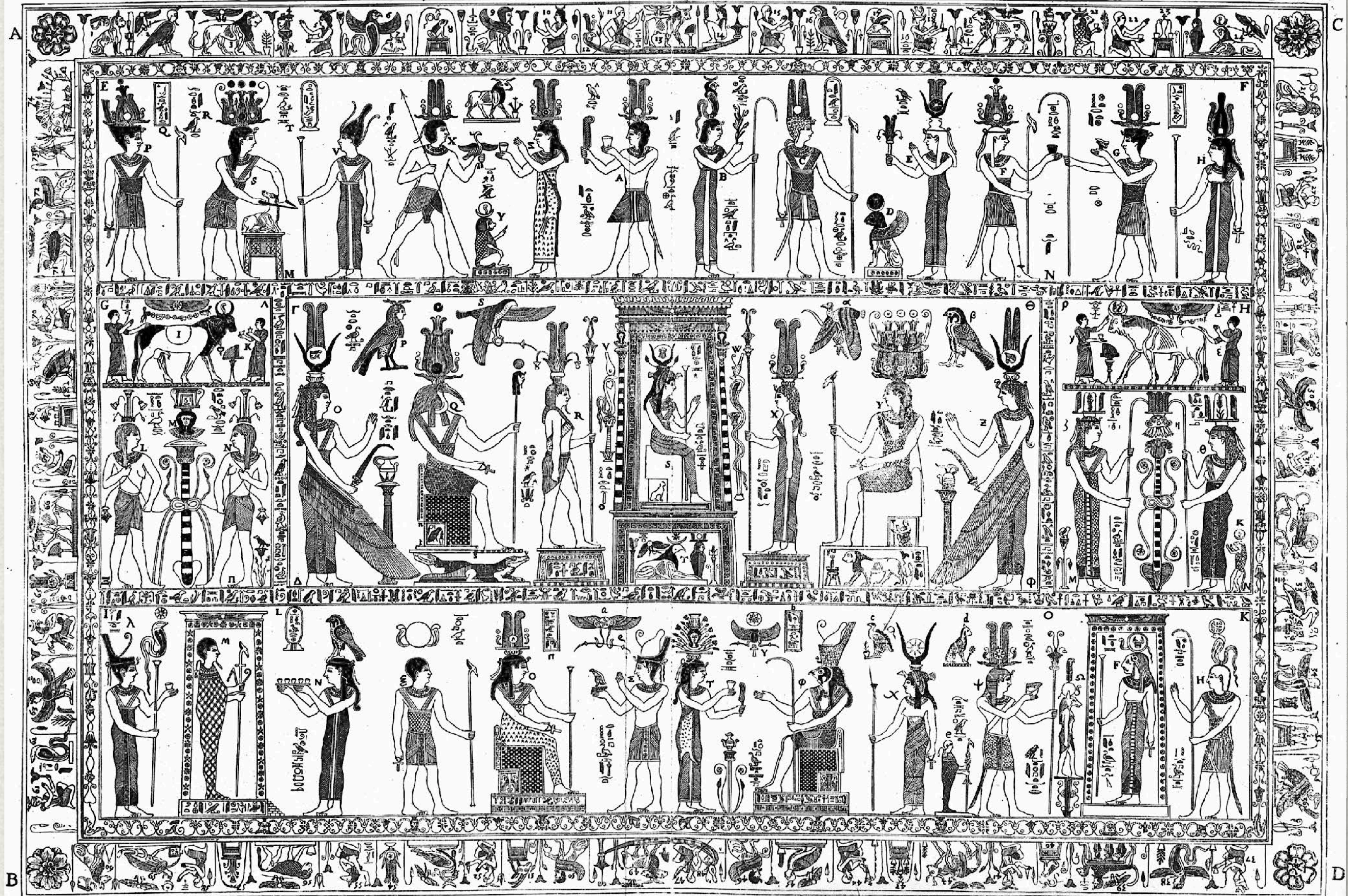
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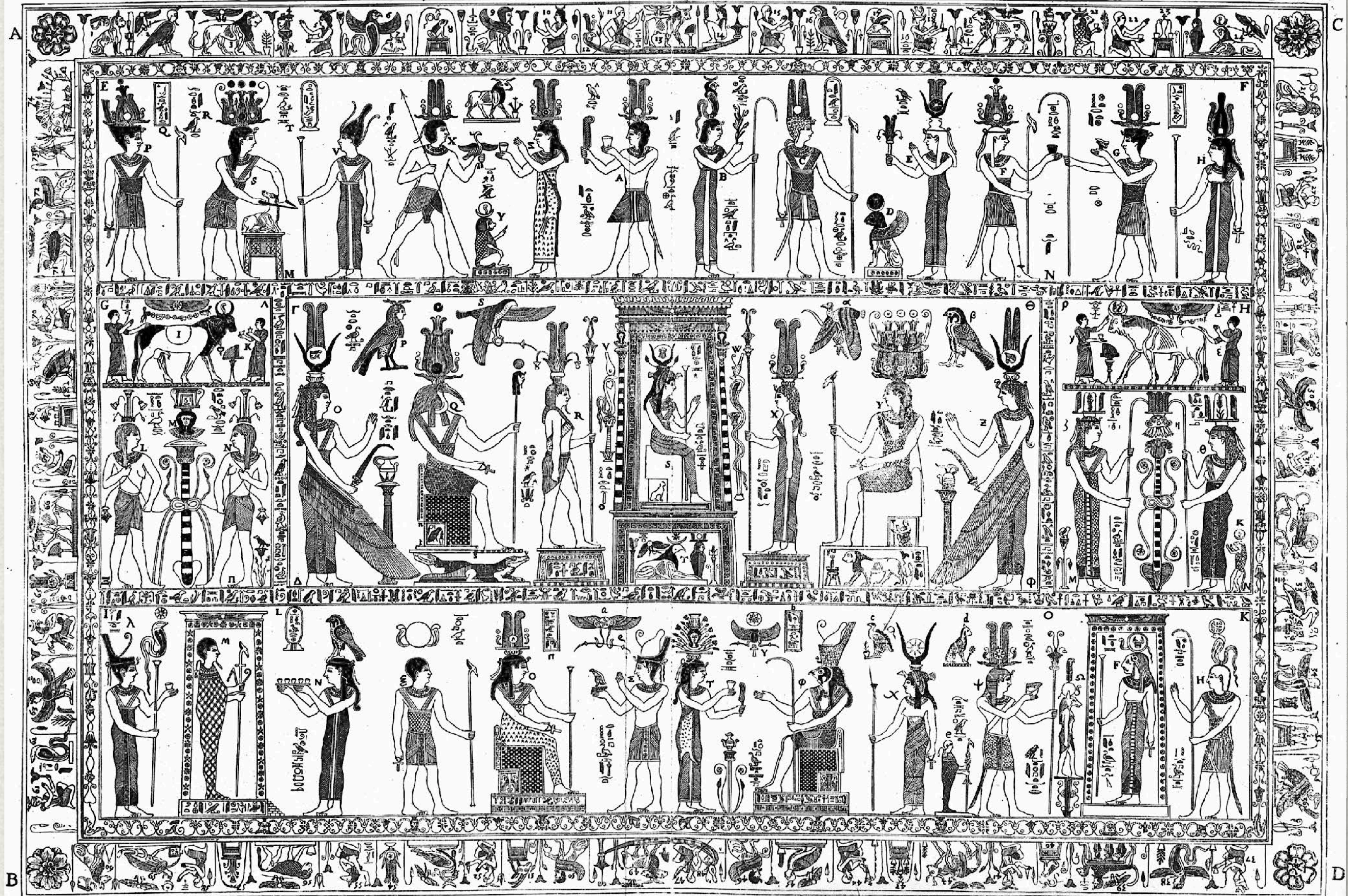
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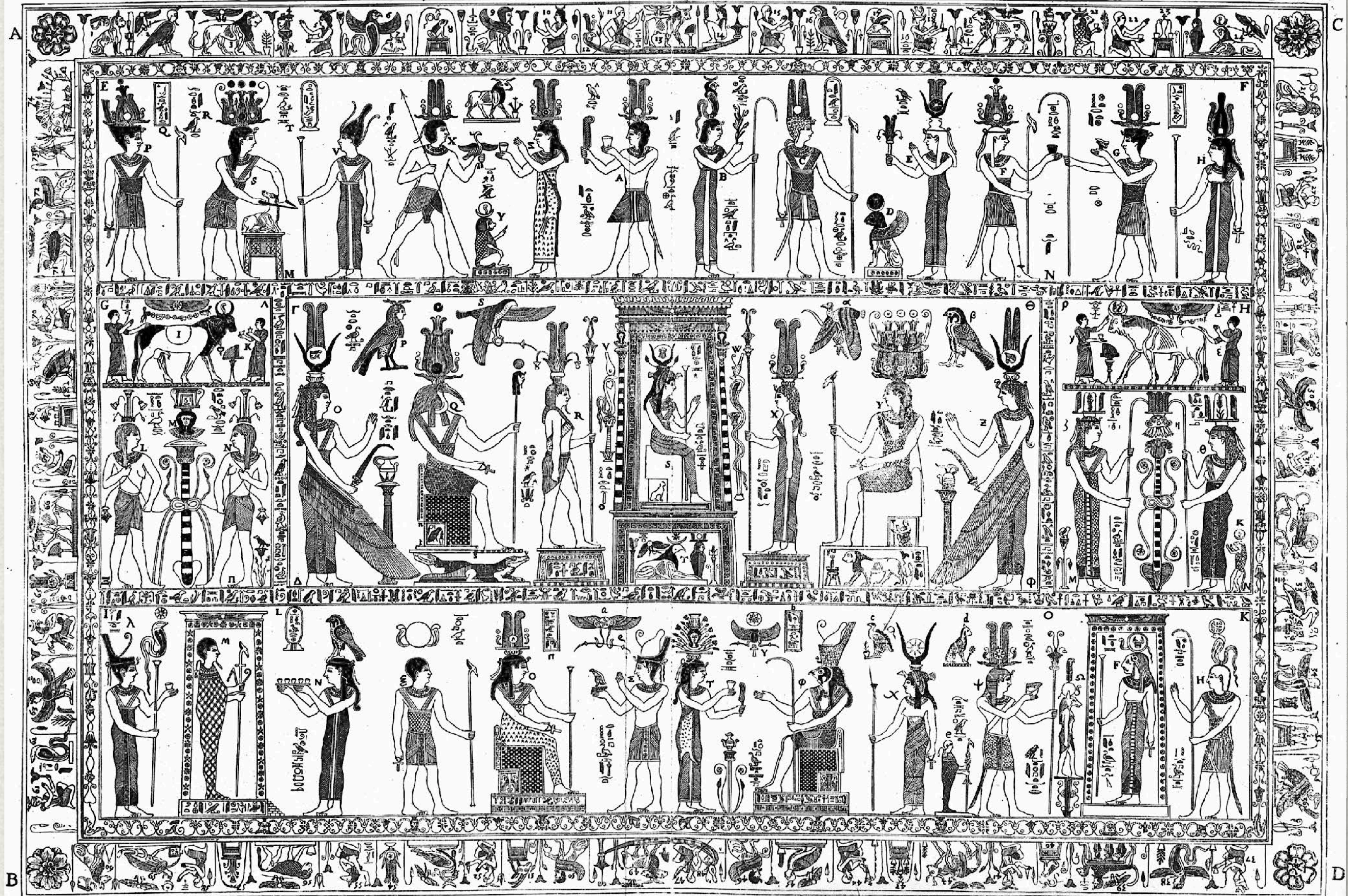
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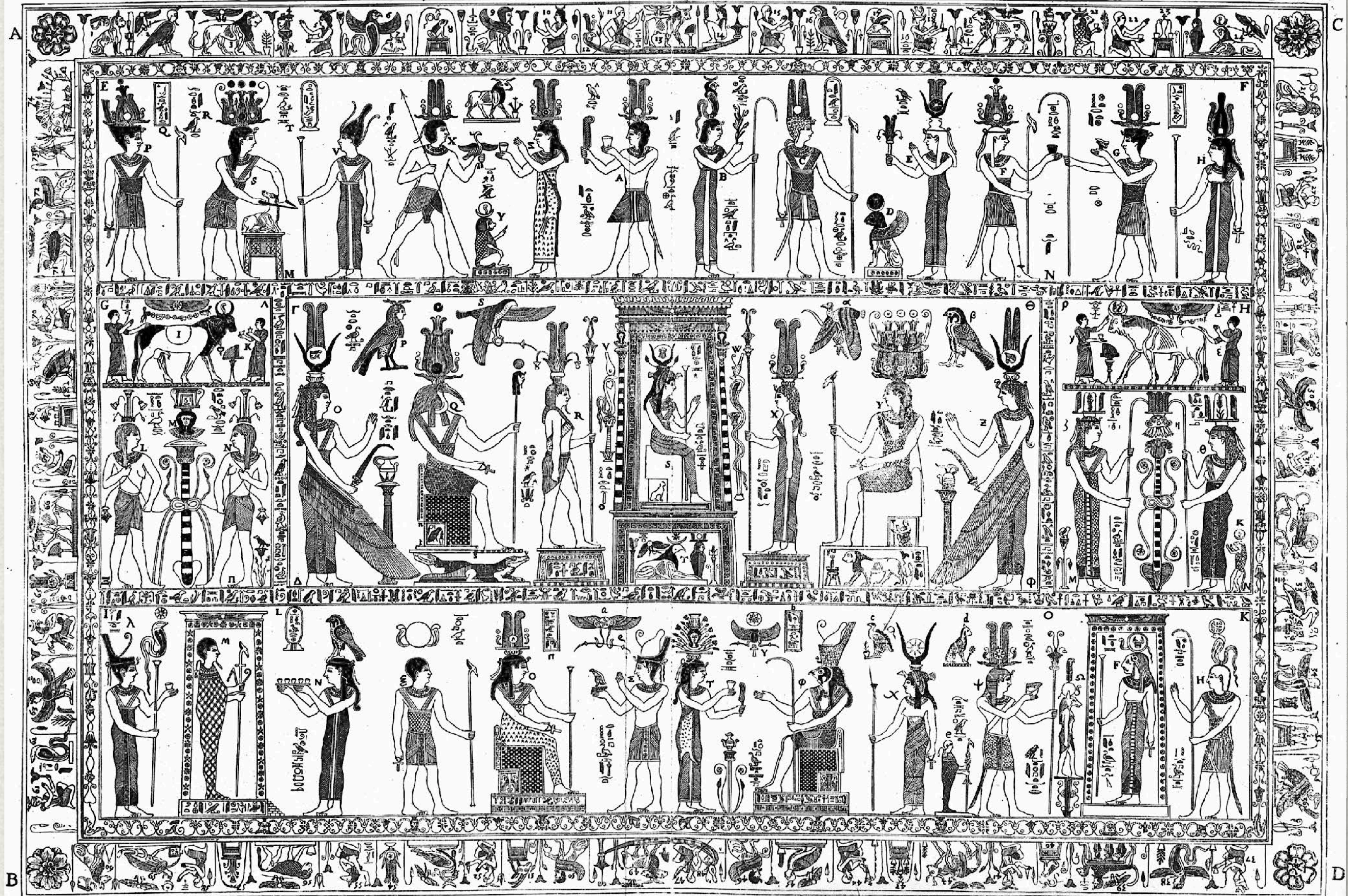


Egyptian amulets were believed to possess profound spiritual and protective powers that extended far beyond their physical form. Here are some key aspects of their revelatory power:

1. **Spiritual Protection:** Amulets were thought to ward off evil spirits and negative energies, providing a shield of protection to the wearer.
2. **Symbolic Significance:** Each amulet carried specific symbols and inscriptions that invoked the power of gods and goddesses. For example, the Eye of Horus symbolized protection, health, and restoration.
3. **Magical Properties:** Amulets were often made from materials believed to have inherent magical properties, such as gold for eternity and divine connection, or lapis lazuli for protection against evil.
4. **Personalization:** Amulets were sometimes inscribed with the names of the bearers or specific invocations, enhancing their protective qualities and making them unique to the individual.
5. **Funerary Practices:** In burial rituals, amulets were placed with the deceased to ensure safe passage into the afterlife and eternal protection. –egyptmythology.com



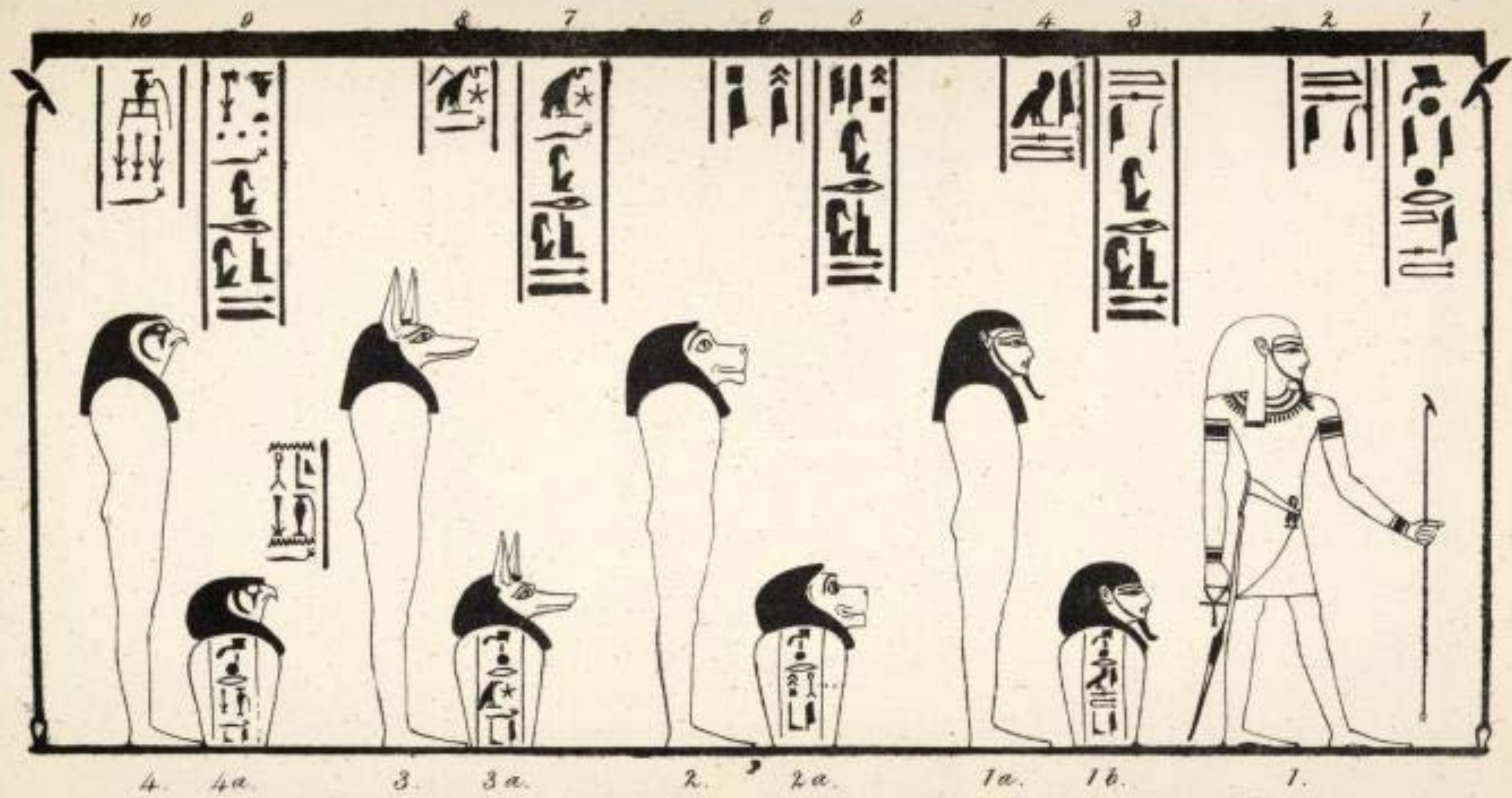
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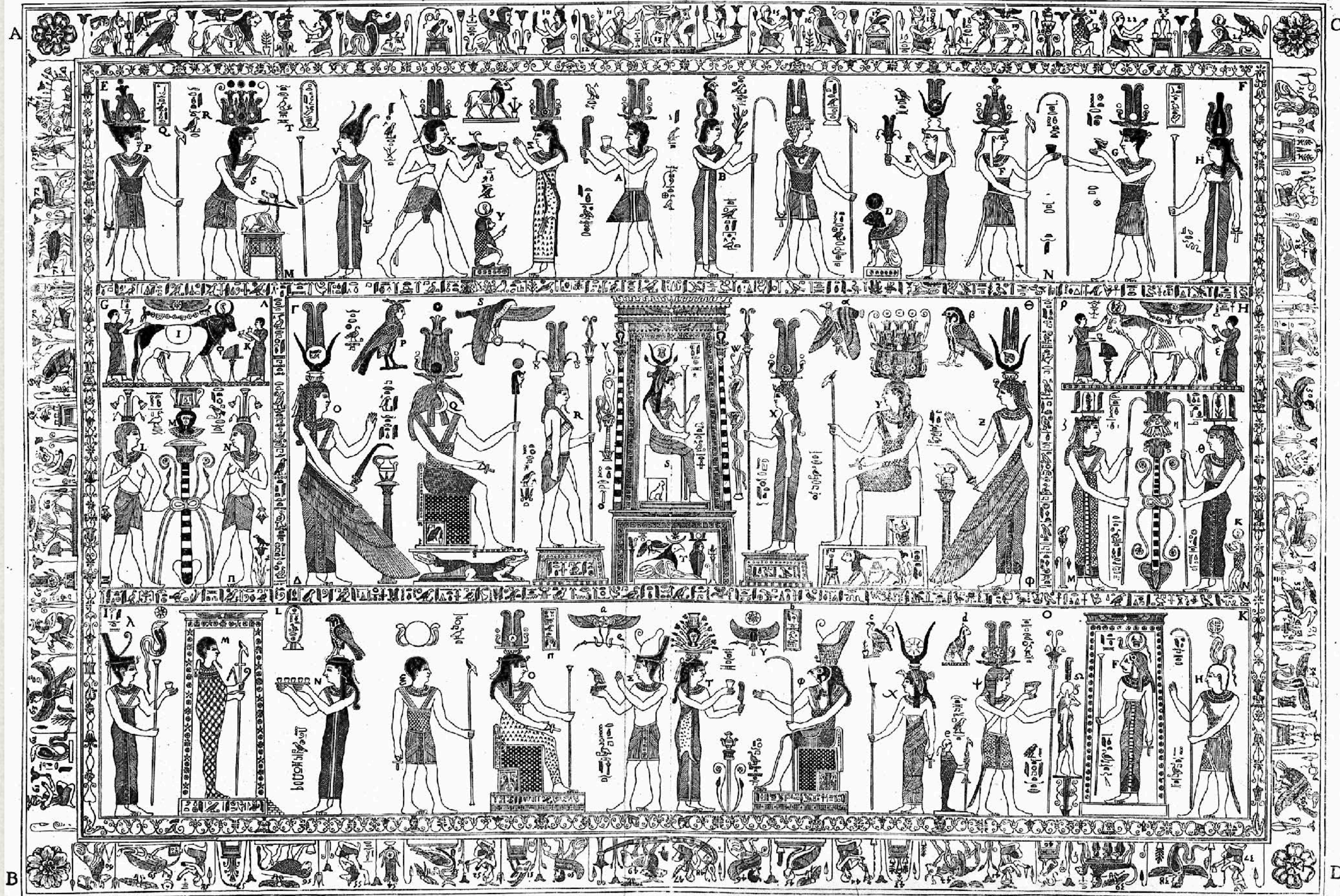


THE FOUR GENII OF AMENTI.





MENSÆ ISIACÆ, SIVE TABULÆ AENEÆ VETVSTISSIMÆ, SACRIS ÆGYPTIORVM LITERIS CÆLATÆ VERVVS, ET GENVINVS TYPVS, QVAM  
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In this belief they consulted the Gods about all sort of doubts and difficulties, while adorned with the simulacra of the mystic rite and intently contemplating the Divine Ideas; and while so enraptured they believed the God by some sign, nod or gesture communicated with them, whether asleep or awake, concerning the truth or falsity of the matter in point." (See Œdipus Ægyptiacus.)



Concerning the theurgic or magic sense in which the Egyptian priests exhibited in the Bembine Table of Isis the philosophy of sacrifice, rites, and ceremonies by a system of occult symbols, Athanasius Kircher writes:

"The early priests believed that a great spiritual power was invoked by correct and unabridged sacrificial ceremonies. If one feature were lacking, the whole was vitiated, says Iamblichus. Hence they were most careful in all details, for they considered it absolutely essential for the entire chain of logical connections to be exactly according to ritual. Certainly for no other reason did they prepare and prescribe for future use the manuals, as it were, for conducting the rites. They learned, too, what the first hieromancers--possessed, as it were, by a divine fury--devised as a system of symbolism for exhibiting their mysteries. These they placed in this Tablet of Isis, before the eyes of those admitted to the sanctum sanctorum in order to teach the nature of the Gods and the prescribed forms of sacrifice. Since each of the orders of Gods had its own peculiar symbols, gestures, costumes, and ornaments, they thought it necessary to observe these in the whole apparatus of worship, as nothing was more efficacious in drawing the benign attention of the deities and genii. \* \* \* Thus their temples, remote from the usual haunts of men, contained representations of nearly every form in nature. First, in the pavement, they symbolized the physical economy of the

world, using minerals, stones and other things suitable for ornaments, including little streams of water. The walls showed the starry world, and the dome the world of genii. In the center was the altar, to suggest the emanations of the Supreme Mind from its center. Thus the entire interior constituted a picture of the Universe of Worlds. The priests in making sacrifices wore raiment adorned with figures similar to those attributed to the Gods. Their bodies were partially bare like those of the deities, and they themselves were divested of all material cares and practices the strictest chastity. \* \* \* Their heads were veiled to indicate their charge of earthly things. Their heads and bodies were shaved, for they regarded hair as a useless excrescence. Upon the head they bore the same insignia as those attributed to the Gods. Thus arrayed, they regarded themselves to be transformed into that intelligence with which they constantly desired to be identified. For example, in order to call down to the world the soul and spirit of the Universe, they stood before the image shown in the center of our Tablet, wearing the same symbols as that figure and its attendants, and offered sacrifices. By these and the accompanying singing of hymns they believed that they infallibly drew the God's attention to their prayer. And so they did in regard to other regions of the Tablet, believing of necessity the proper ritual properly carried out would evoke the deity desired. That this was the origin of the science of oracles is apparent. As a touched chord produces a harmony of

sound, likewise the adjoining chords respond though not touched. Similarly the idea they expressed by their concurrent acts while adoring the God came into accord with basic Idea and, by an intellectual union, it was returned to them deformed, and they thus obtained the Idea of Ideas. Hence there sprang up in their souls, they thought, the gift of prophecy and divination, and they believed they could foretell future events, impending evils, etc. For as in the Supreme Mind everything is simultaneous and spaceless, the future is therefore present in that Mind; and they thought that while the human mind was absorbed in the Supreme by contemplation, by that union they were enabled to know all the future. Nearly all that is represented in our Tablet consists of amulets which, by analogy above described, would inspire them, under the described conditions, with the virtues of the Supreme Power and enable them to receive good and avert evil. They also believed they could in this magical manner effect cures of diseases; that genii could be induced to appear to them during sleep and cure or teach them to cure the sick. In this belief they consulted the Gods about all sort of doubts and difficulties, while adorned with the simulacra of the mystic rite and intently contemplating the Divine Ideas; and while so enraptured they believed the God by some sign, nod or gesture communicated with them, whether asleep or awake, concerning the truth or falsity of the matter in point." (See *Œdipus Ægyptiacus*.)



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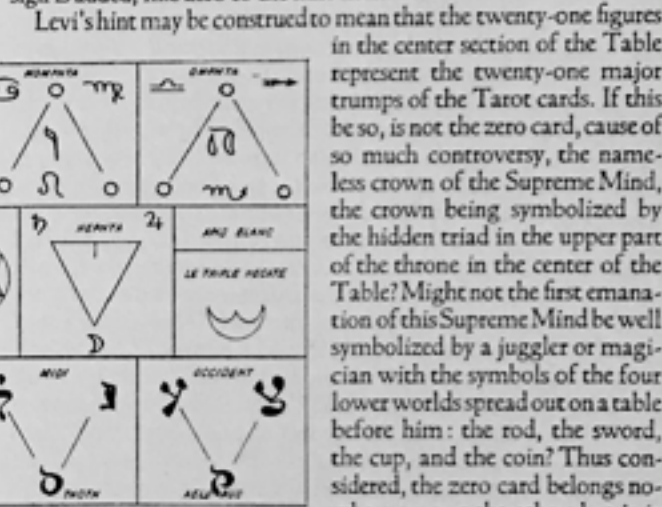
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From Levi's *History of Magic*.  
LEVI'S KEY TO THE BEMBINE TABLE.  
"The Isiac Tablet, writes Levi, is a Key to the Ancient Book of Thoth, which has survived to some extent the lapse of centuries and is pictured to us in the still comparatively ancient set of Tarocchi Cards. To him the Book of Thoth was a résumé of the esoteric learning of the Egyptians, after the decadence of their civilization, this lore became crystallized in an hieroglyphic form as the Tarot; this Tarot having become partially or entirely forgotten or misunderstood, its pictured symbols fell into the hands of the sham diviners, and of the providers of the public amusement by games of Cards. The modern Tarot, or Tarocchi pack of cards consists of 78 cards, of which 22 form a special group of trumps, of pictorial design; the remaining 56 are composed of four suits of 13 numerals and four court cards, King, Queen, Knight, and Knave or Valet; the suits are Swords (Military), Cups (Sacerdotal), Clubs or Wands (Agriculture), and Shields or Coins (Commerce), answering respectively to our Spades, Hearts, Clubs and Diamonds. Our purpose is with the 22 trumps, these form the special characteristic of the pack and are the literal descendants of the Hieroglyphics of the Turin. These 22 correspond to the letters of the Hebrew and other sacred alphabets, which fall naturally into three classes of a Trio of Mothers, a Heptad of doubles, and a duodecad of simple letters. They are also considered as a triad of Heptads and one apart, a system of Initiation and an Unmistakeable." (See Westcott's The Isiac Tablet.)

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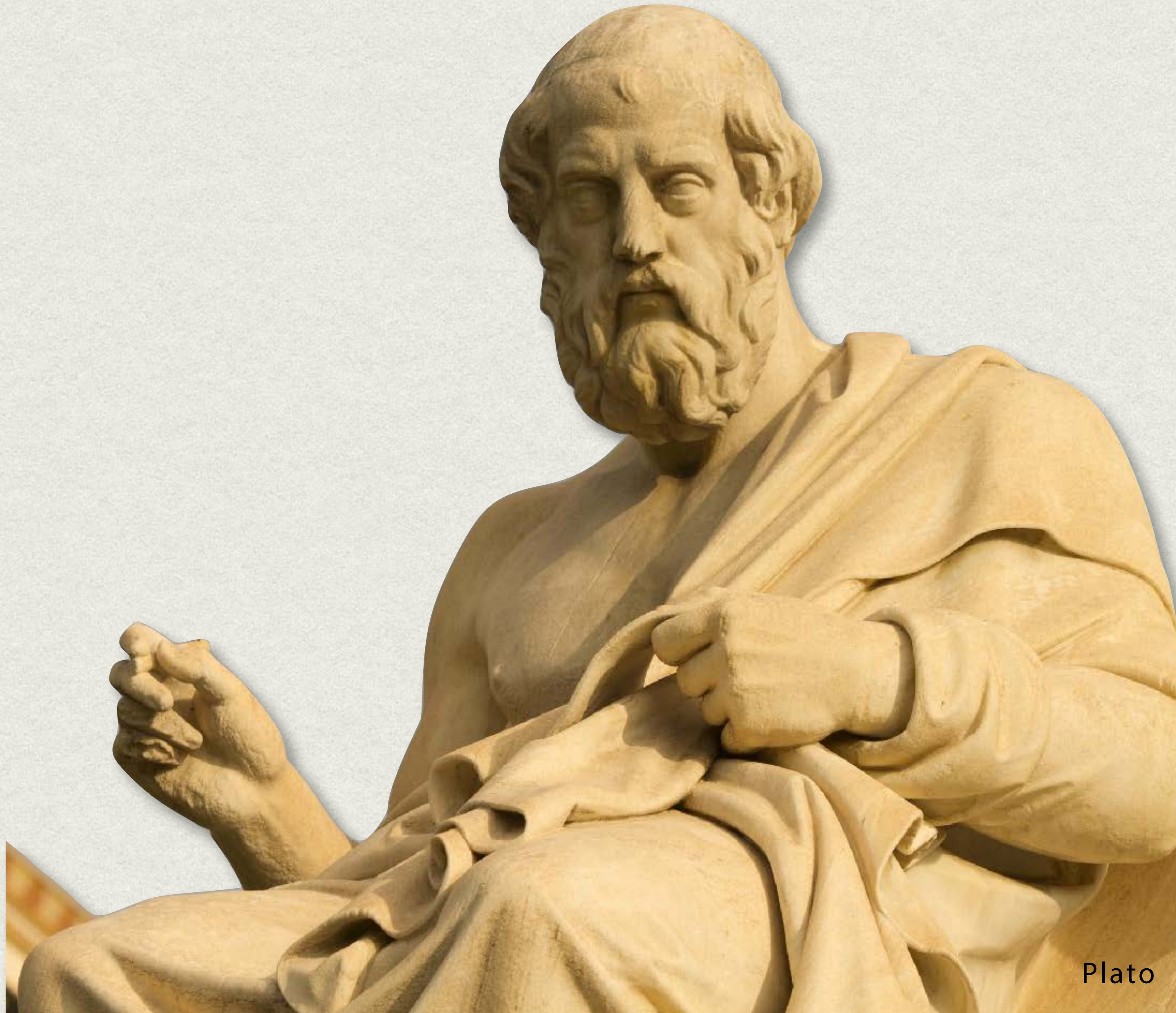
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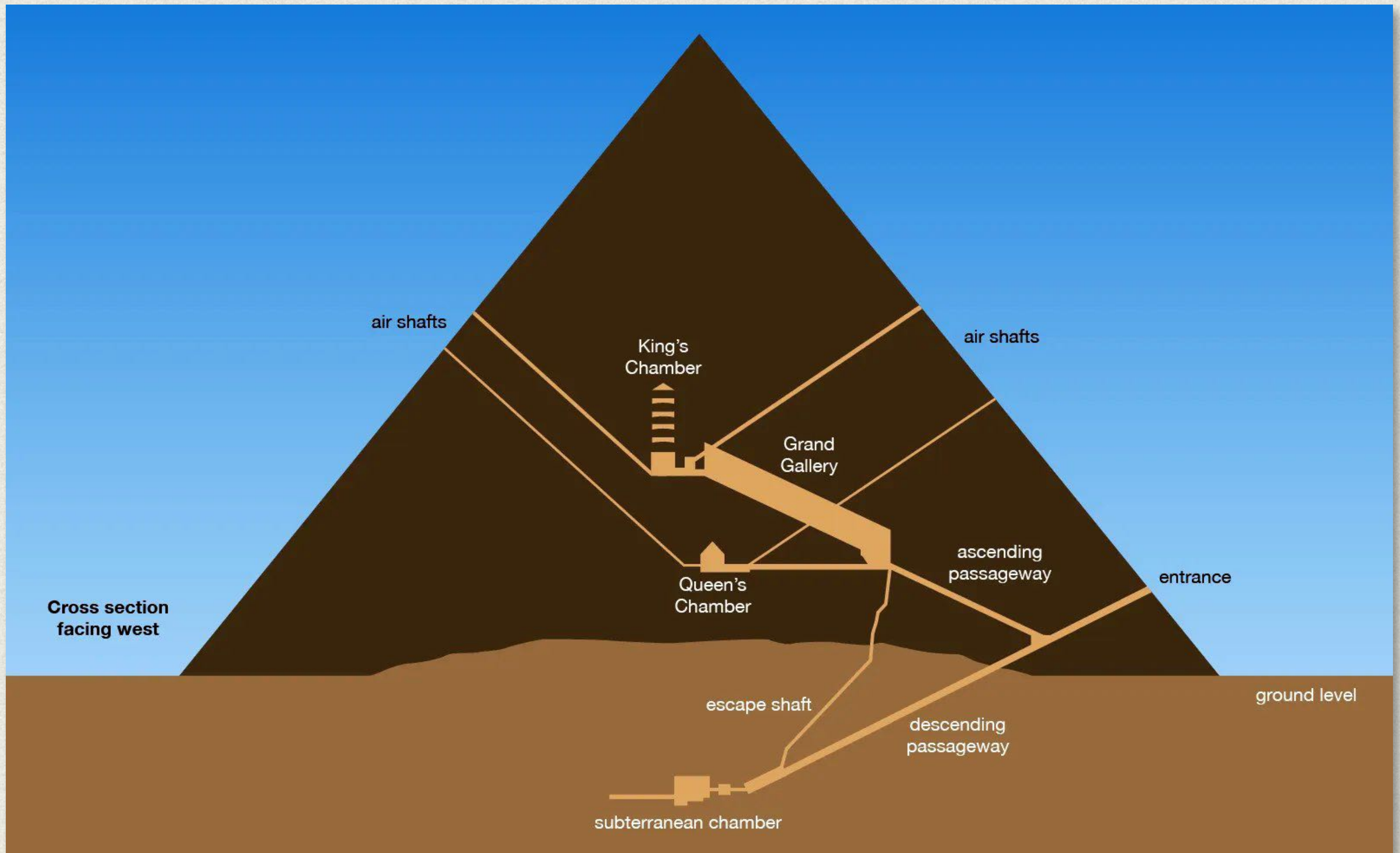




Plato

In things pertaining to theology there were in former times six great teachers expounding similar doctrines. The first was Zoroaster, the chief of the Magi; the second Hermes Trismegistus, the head of the Egyptian priesthood; Orpheus succeeded Hermes; Aglaophamus was initiated into the sacred mysteries of Orpheus; Pythagoras was initiated into theology by Aglaophamus; and Plato by Pythagoras. Plato summed up the whole of their wisdom in his Letters. --Orpheus:18











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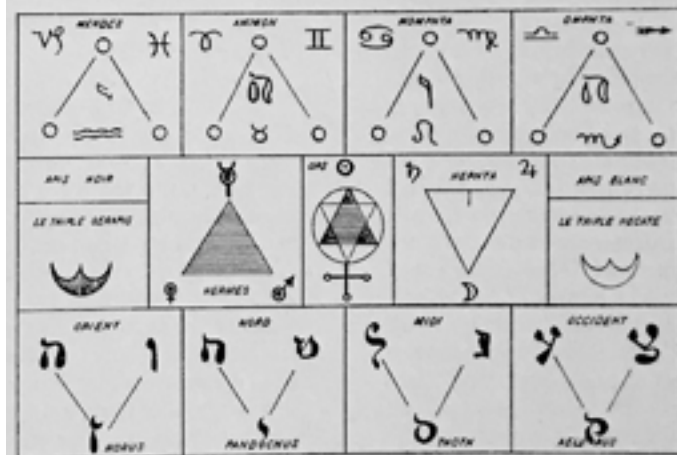
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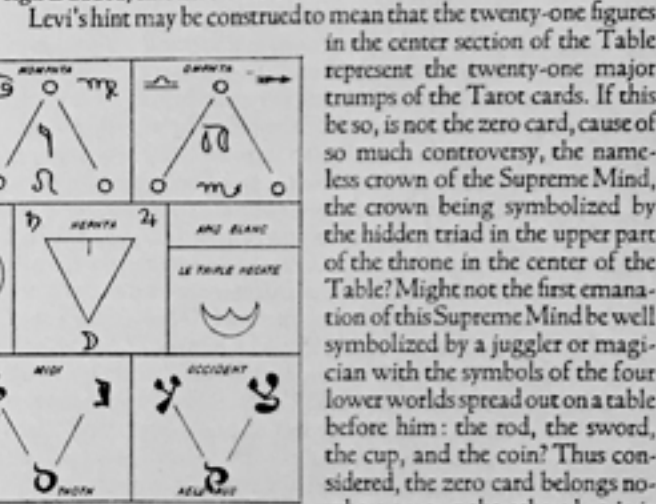
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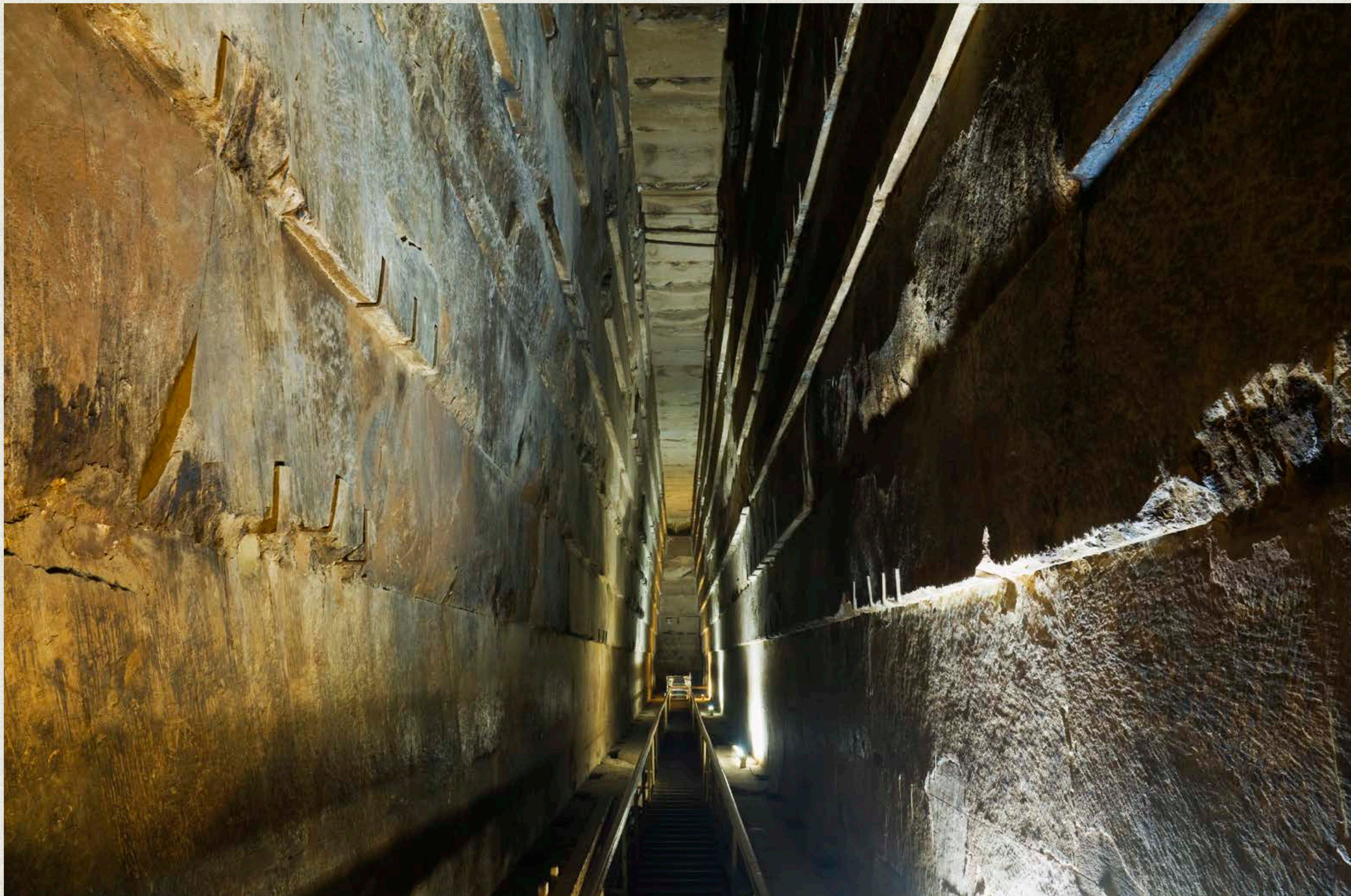
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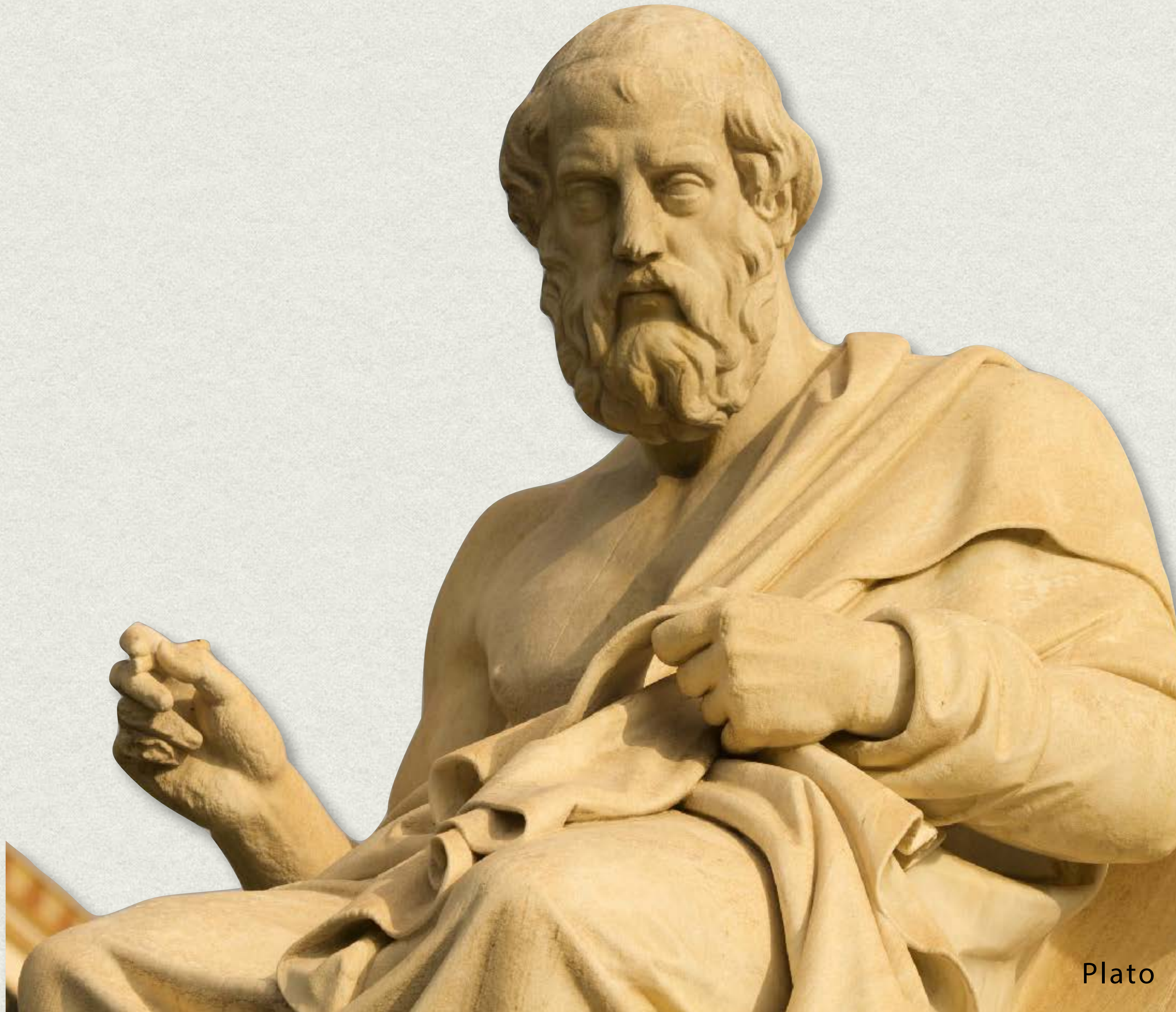
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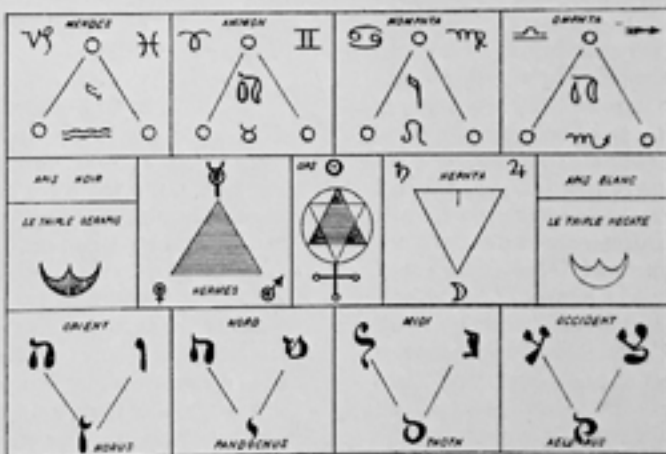
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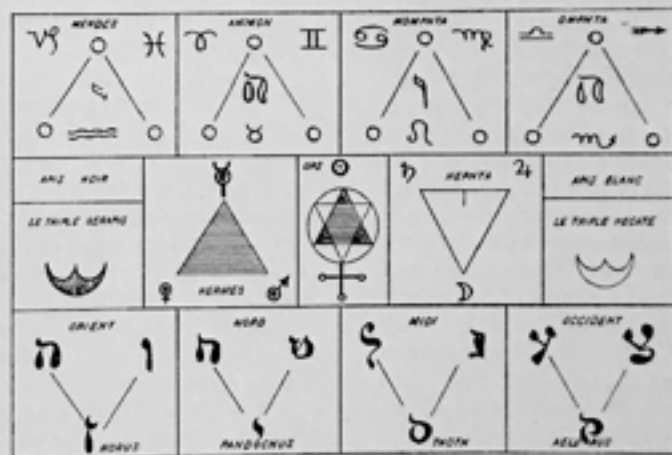
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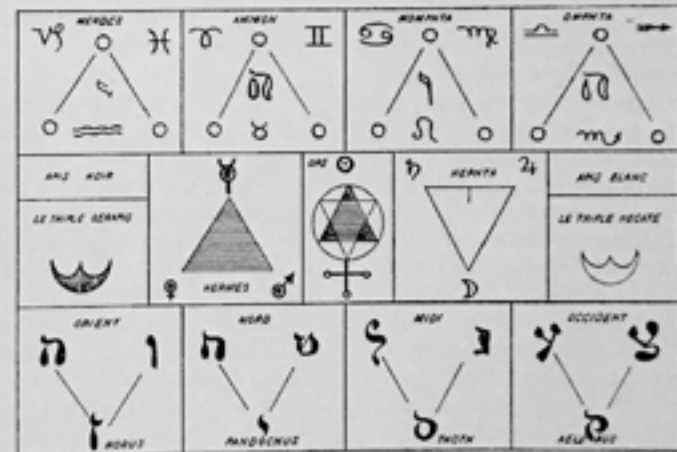
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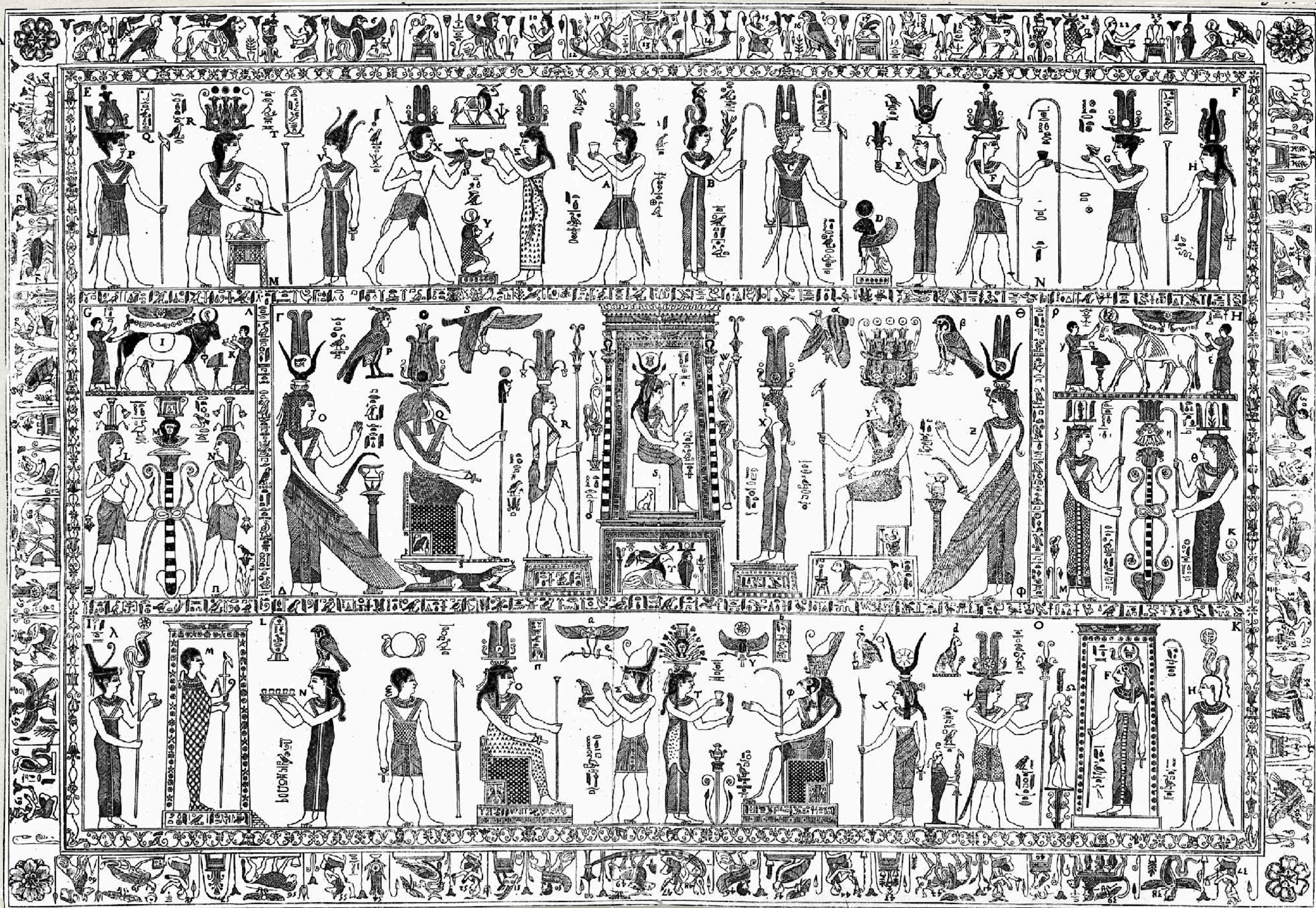
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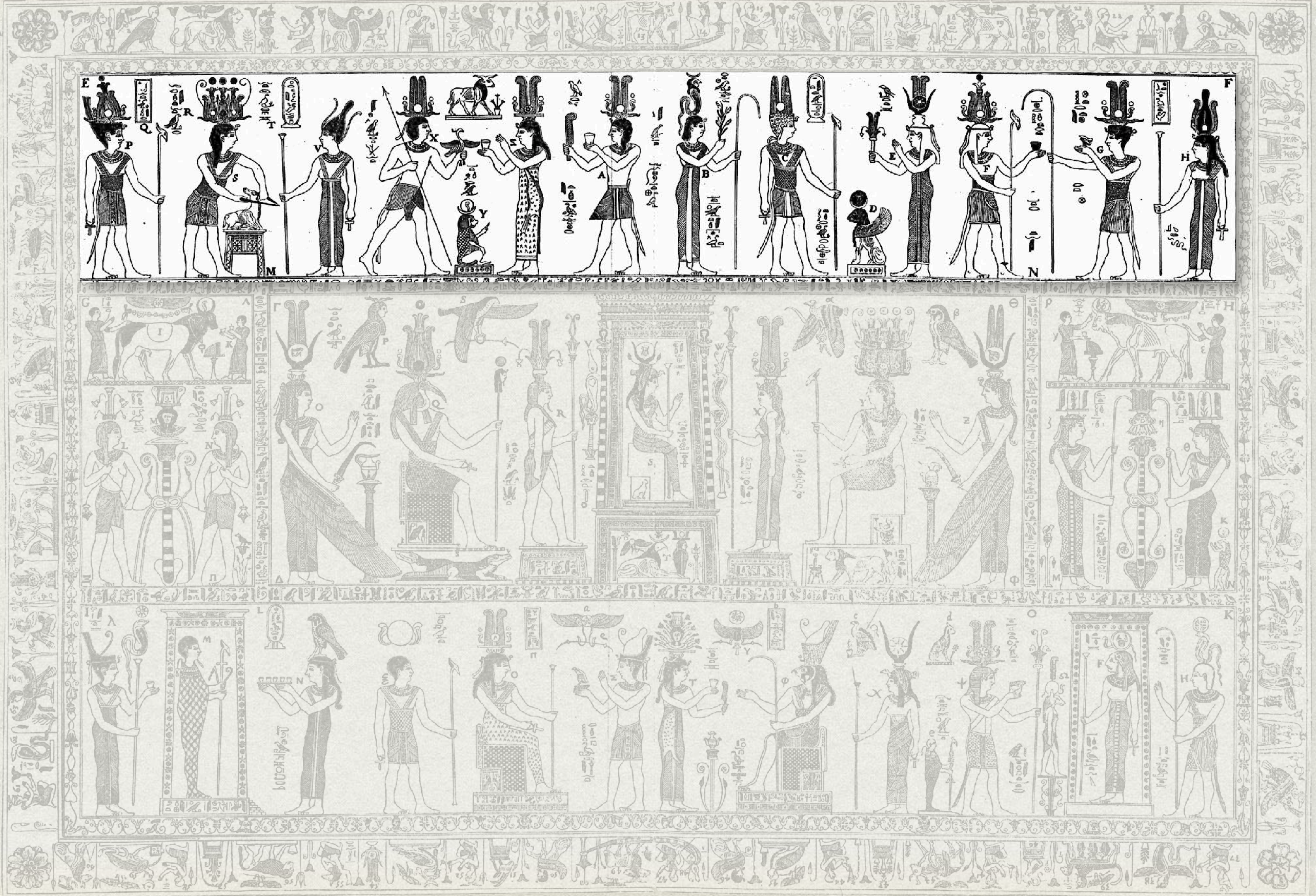
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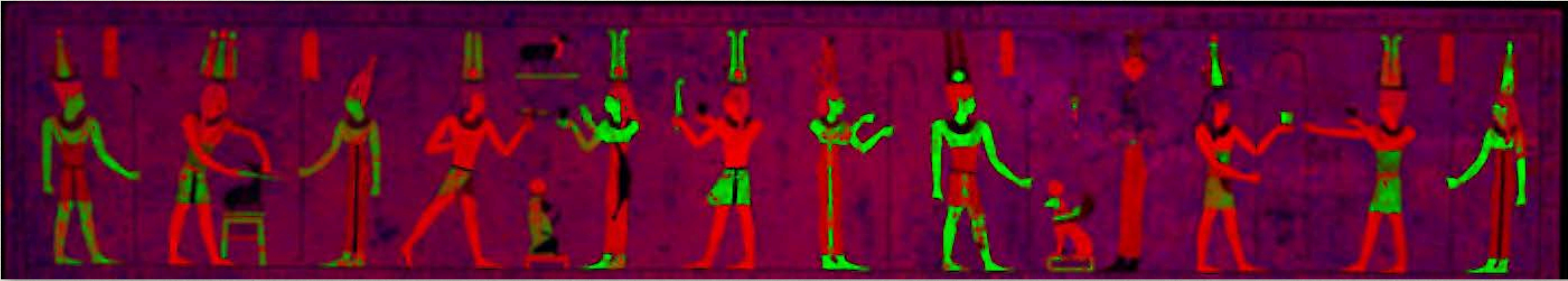








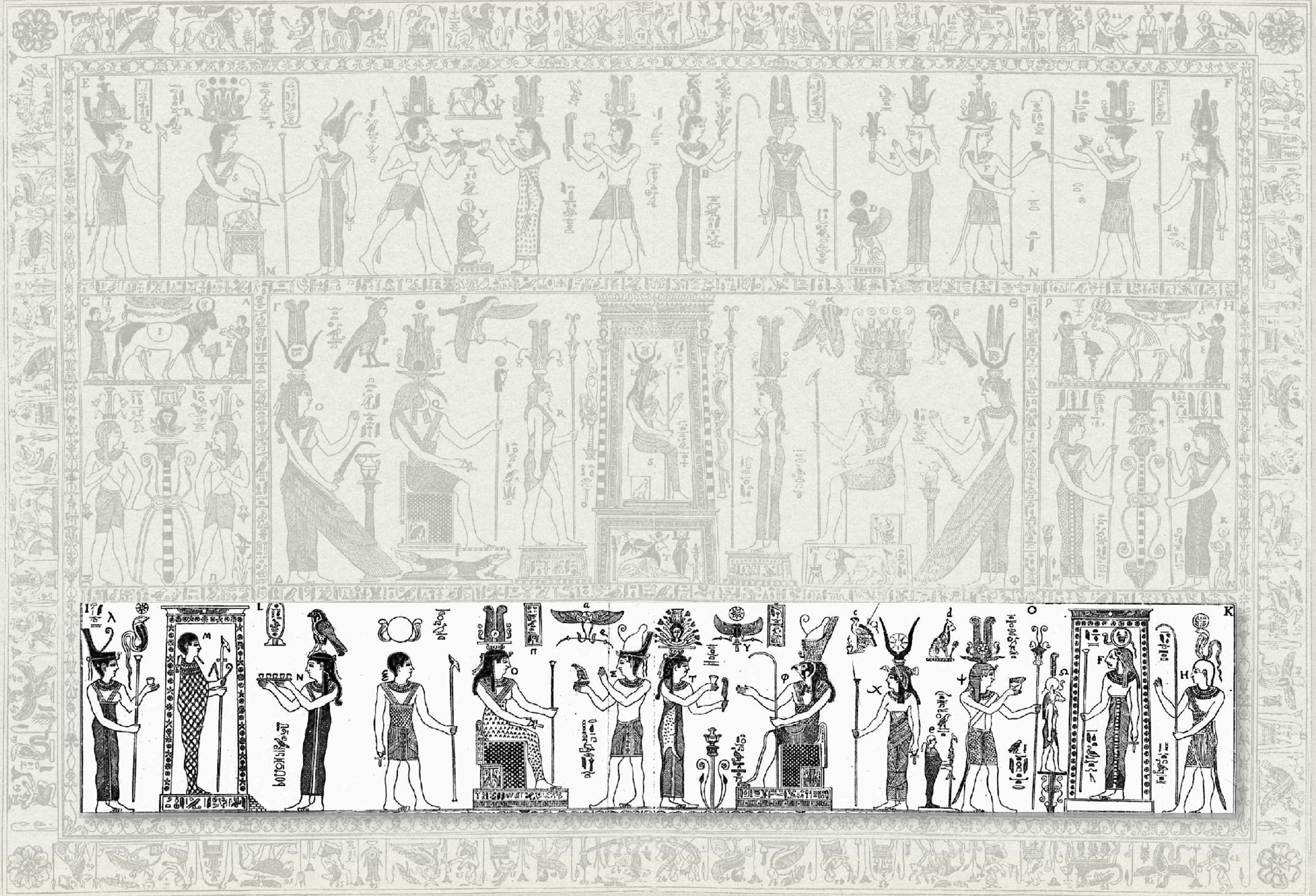




RGB false color overlay of MA-XRF distribution maps of copper (red channel)











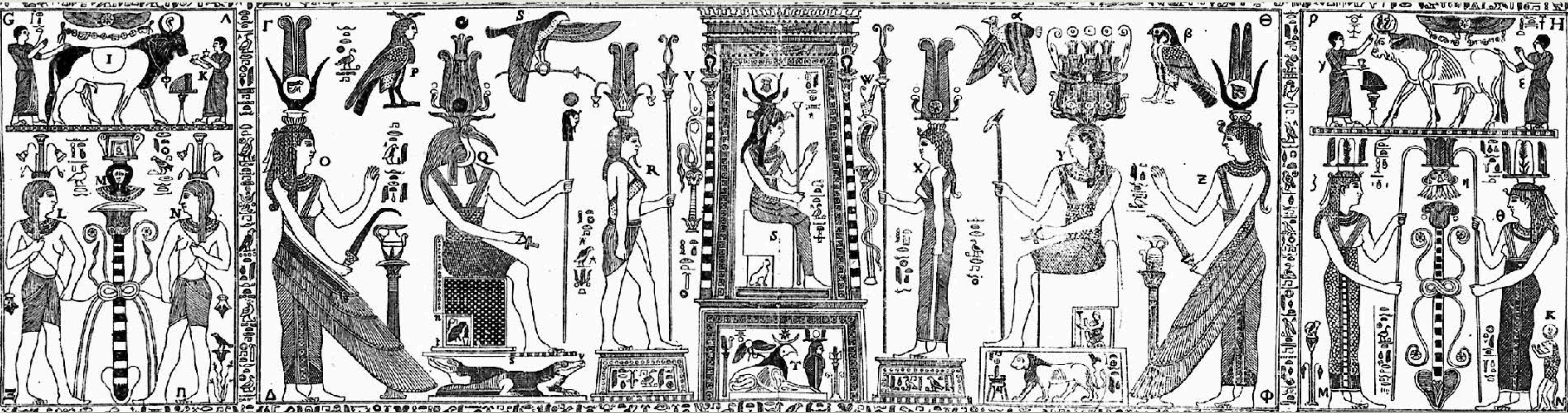








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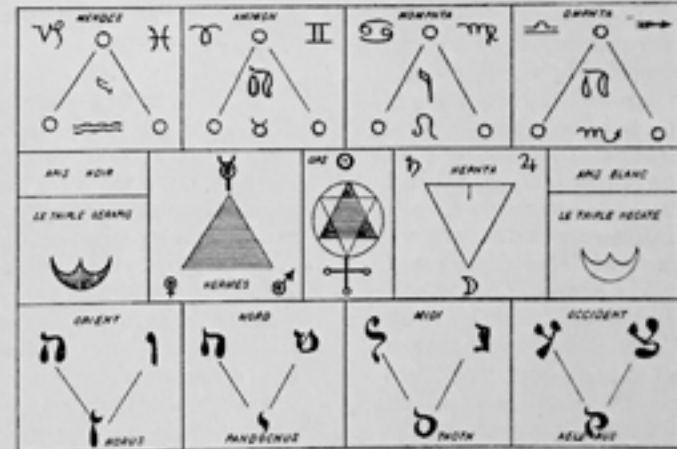
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# The Three Mother Letters

א מ ש

*Aleph, Mem, Shin*



Macrocosmos



God



Microcosmos



Spirit



Soul



Body



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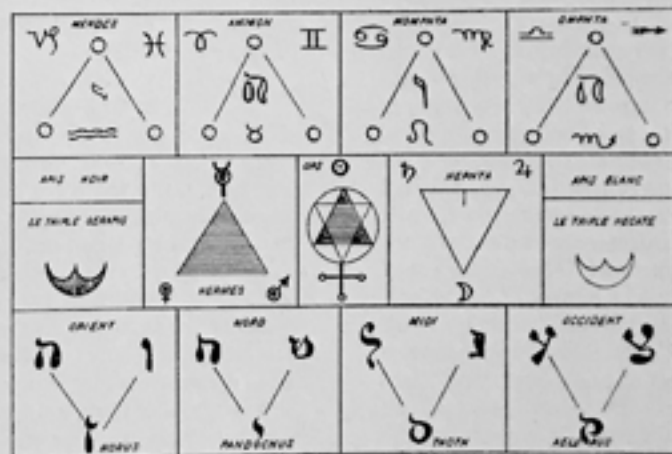
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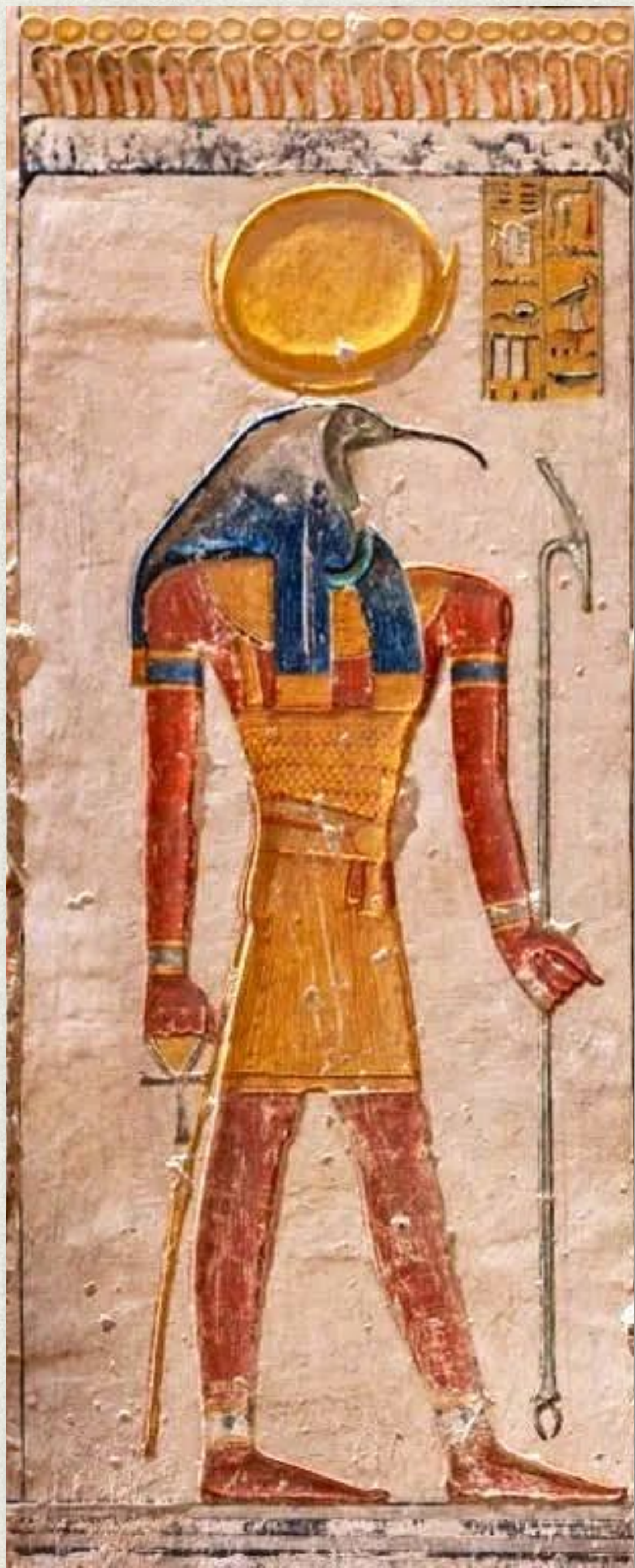
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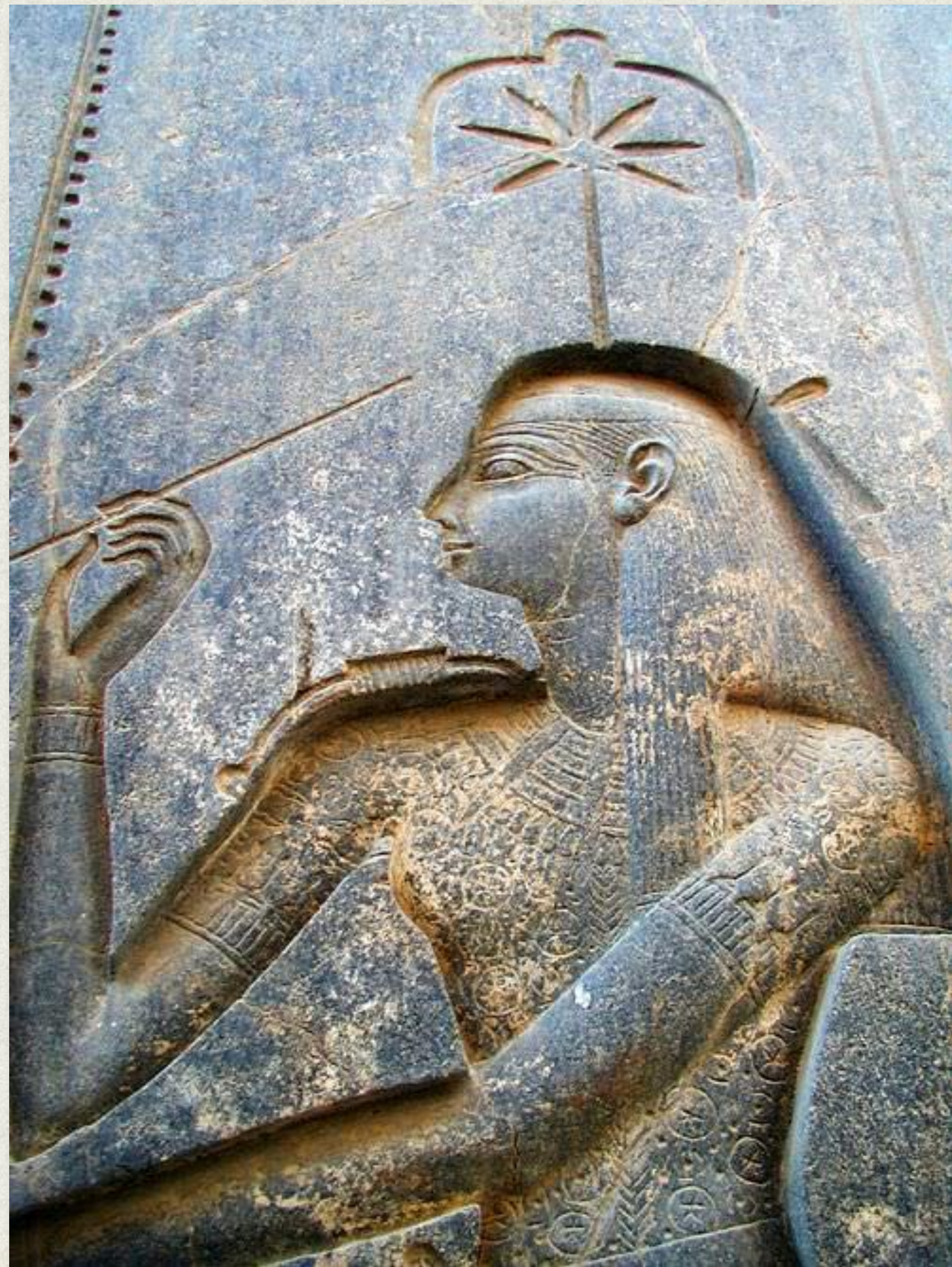
















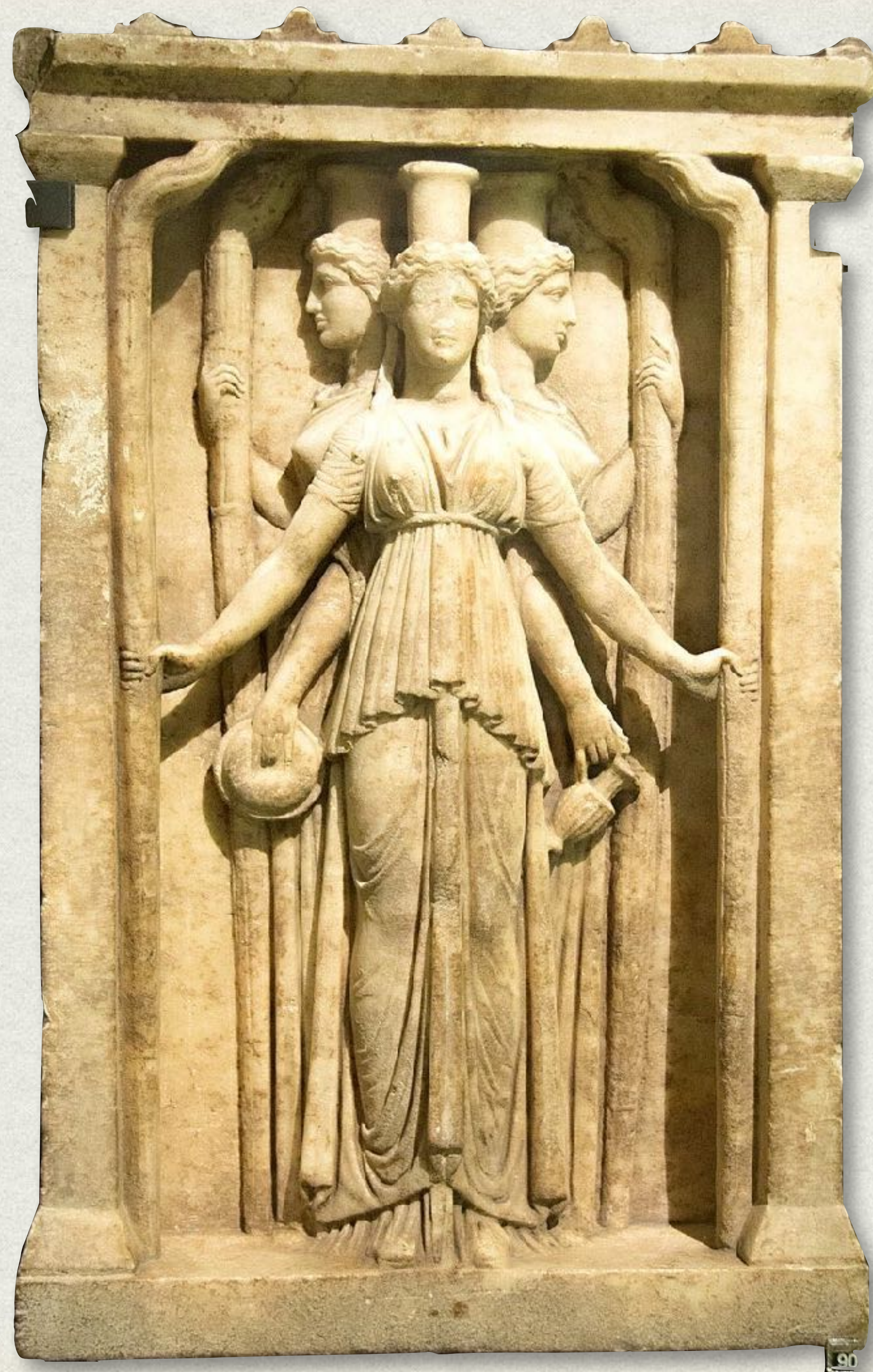














## The Bembine Table of Isis



MANUSCRIPT by Thomas Taylor contains the following remarkable paragraph:

"Plato was initiated into the 'Greater Mysteries' at the age of 49. The initiation took place in one of the subterranean halls of the Great Pyramid in Egypt. The ISIACTABLE formed the altar, before which the Divine Plato stood and received that which was always his, but which the ceremony of the Mysteries enkindled and brought from its dormant state. With this ascent, after three days in the Great Hall, he was received by the Hierophant of the Pyramid (the Hierophant was seen only by those who had passed the three days, the three degrees, the three dimensions) and given verbally the Highest Esoteric Teachings, each accompanied with its appropriate Symbol. After a further three months' sojourn in the halls of the Pyramid, the Initiate Plato was sent out into the world to do the work of the Great Order, as Pythagoras and Orpheus had been before him."

Before the sacking of Rome in 1527 there is no historical mention of the *Mensa Isiaca* (Tablet of Isis). At that time the Tablet came into the possession of a certain locksmith or ironworker, who sold it at an exorbitant price to Cardinal Bembo, a celebrated antiquary, historiographer of the Republic of Venice, and afterwards librarian of St. Mark's. After his death in 1547 the Isiac Tablet was acquired by the House of Mantua, in whose museum it remained until 1630, when troops of Ferdinand II captured the city of Mantua. Several early writers on the subject have assumed that the Tablet was demolished by the ignorant soldiery for the silver it contained. The assumption, however, was erroneous. The Tablet fell into the hands of Cardinal Pava, who presented it to the Duke of Savoy, who in turn presented it to the King of Sardinia. When the French conquered Italy in 1797 the Tablet was carried to Paris. In 1809, Alexandre Lenoir, writing of the *Mensa Isiaca*, said it was on exhibition at the Bibliothèque Nationale. Upon the establishment of peace between the two countries it was returned to Italy. In his Guide to Northern Italy, Karl Baedeker describes the *Mensa Isiaca* as being in the center of Gallery 2 in the Museum of Antiquities at Turin.

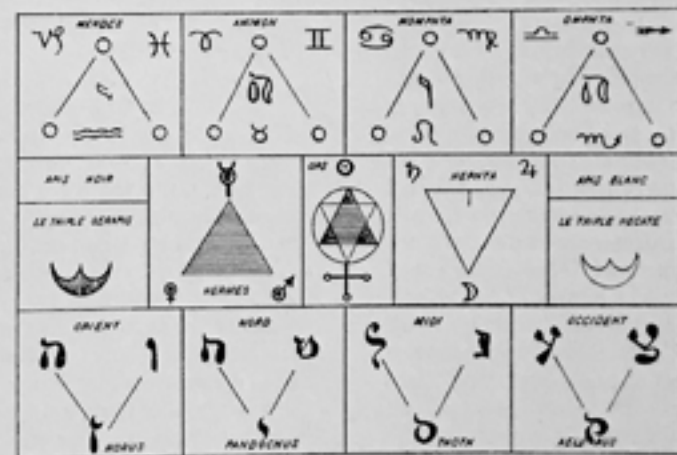
A faithful reproduction of the original Tablet was made in 1559 by the celebrated Æneas Vicus of Parma, and a copy of the engraving was given by the Chancellor of the Duke of Bavaria to the Museum of Hieroglyphics. Achanasius Kircher describes the Tablet as "five palms long and four wide." W. Wynn Westcott says it measures 50 by 30 inches. It was made of bronze and decorated with encaustic or small enamel and silver inlay. Fostroke adds: "The figures are cut very shallow, and the contour of most of them is encircled by threads of silver. The bases upon which the figures were seated or reclined, and left blank in the prints, were of silver and are torn away." (See *Encyclopædia of Antiquities*.)

Those familiar with the fundamental principles of Hermetic philosophy will recognize in the *Mensa Isiaca* the key to Chaldean, Egyptian, and Greek theology. In his *Antiquities*, the learned Benedictine, Father Montfaucon, admits his inability to cope with the intricacies of its symbolism. He therefore doubts that the emblems upon the Tablet possess any significance worthy of consideration and ridicules Kircher, declaring him to be more obscure than the Tablet itself. Laurentius Pignorius reproduced the Tablet in connection with a descriptive essay in 1605, but his timidly advanced explanations demonstrated his ignorance concerning the actual interpretation of the figures.

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