



The Table of Bembine or Mensa Isiaca (detail)



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*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

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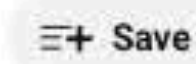
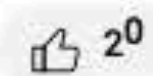


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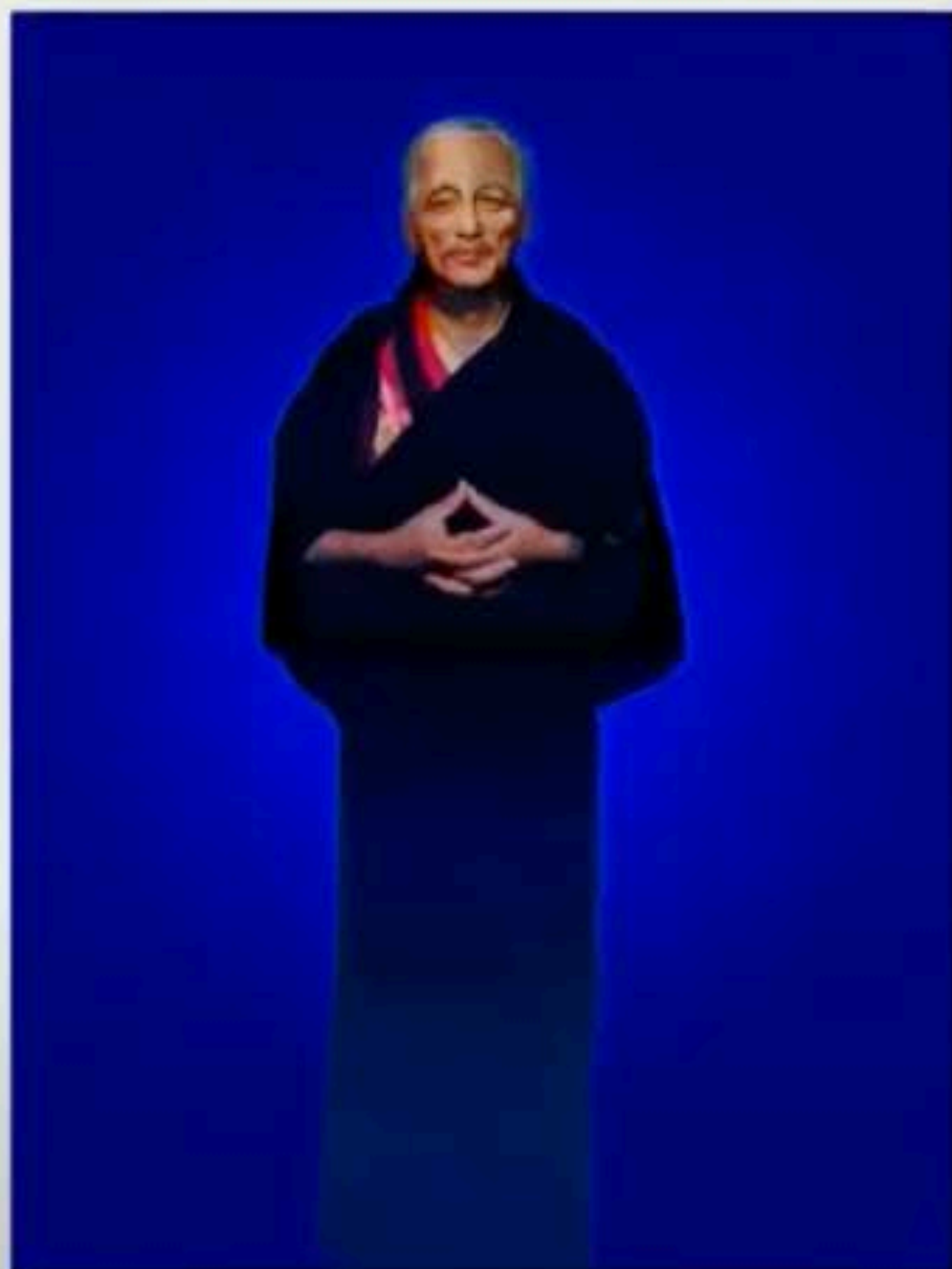
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The Secret Doctrine

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A Treatise on Cosmic Fire



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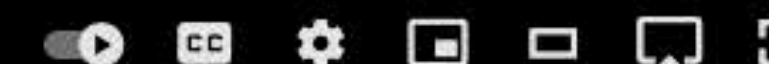
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A Treatise on Cosmic Fire



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Insurance and Tabula in III. towns inter. fol. 78. et 79.



The Gemine Table of Isis

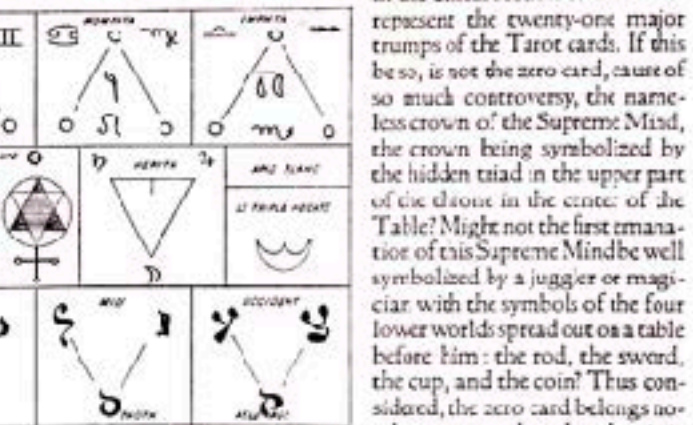
MANUSCRIPT by Thomas Taylor contains the following remarkable paragraph:

"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 ISIAIC TABLE formed the altar, before which the Divine Plato stood and received that which was

"The Israelite Jewrit," 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 pantomorphic 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 Ophire triad, answering to the Three Mother Letters of the Egyptian and Hebrew alphabets. On the right are the limorphic and Scapian triads; on the left are those of Nephthys and Hecat, 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 extract section of the Table



From Levi's *History of Magic*

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 supernal sphere from which issues the lower world, power, and letters. We seek carefully collected the

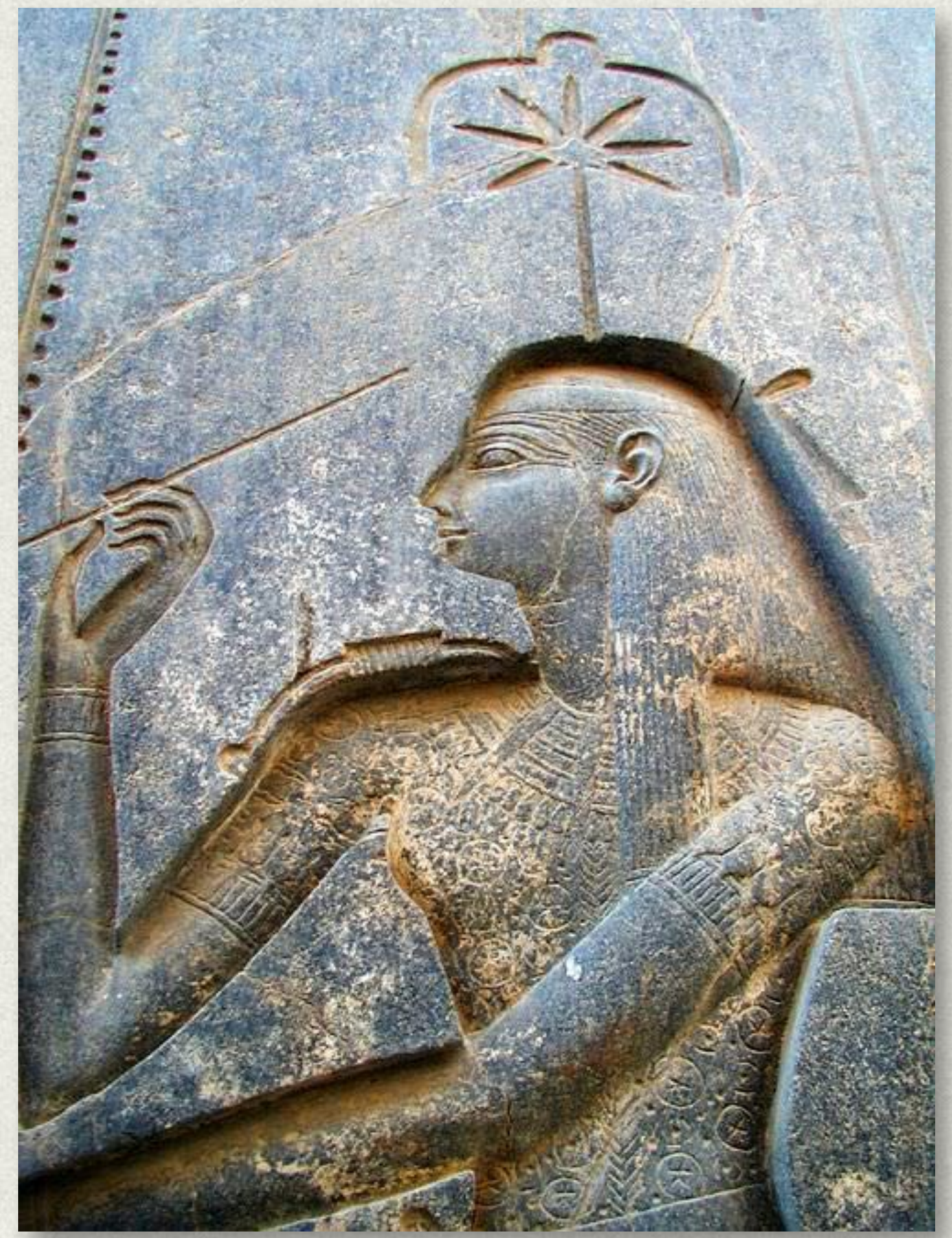
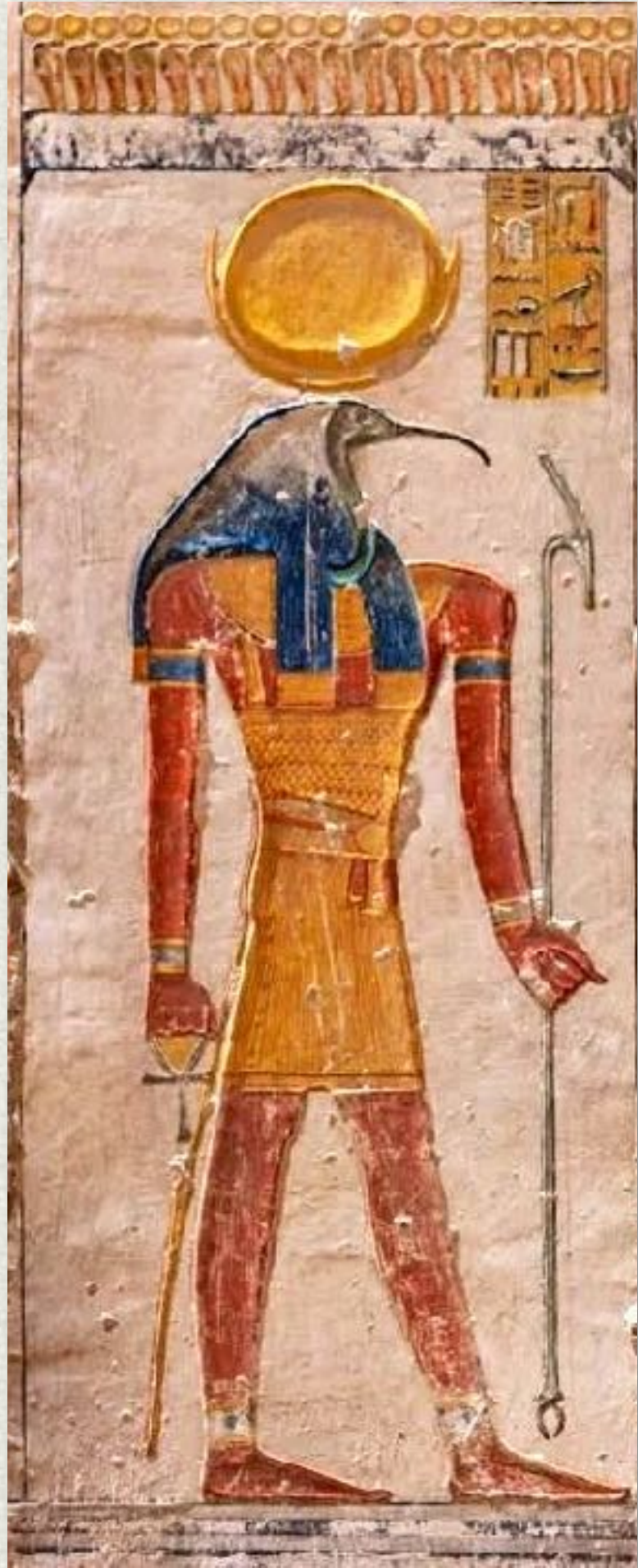
W. Wm Westcott says it measures 50 by 30 inches. It was made of bronze and decorated with encaustic or small enamel and silver inlay. Forster adds: "The figures are cut very shallow, and the composition of some fishes is entirely of the artist's invention. The sea monster

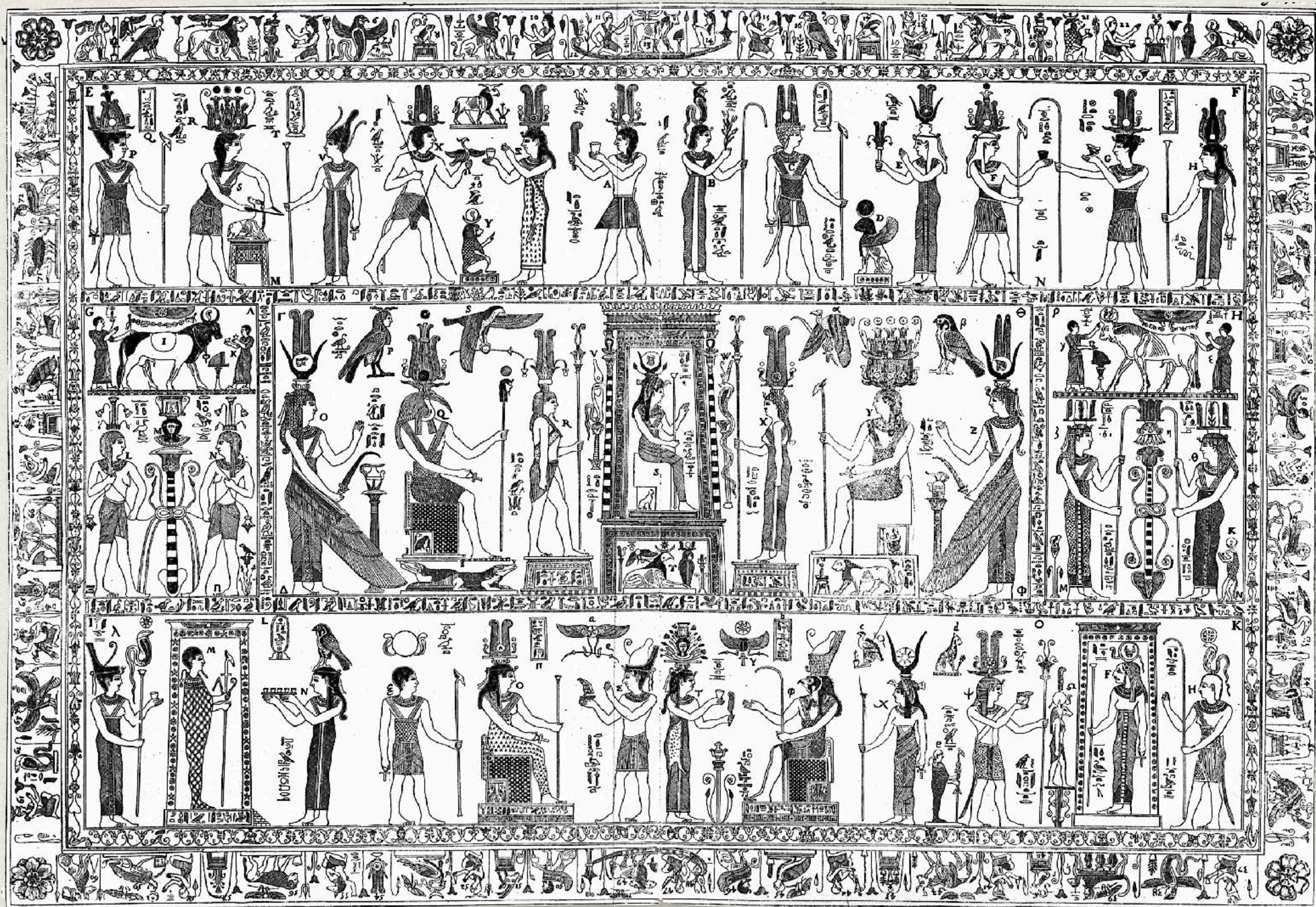
The diagram of *Levi*, by which he explains the mystery of the Tabler, shows the Upper Region divided into the four seasons of the year, each with three signs of the Zodiac, and he has added the four-crested sacred native, the Tetragrammaton, assigning Jod to Aequinox, that is Canopus, He to Taurus, that is Apis, Vau to Leo, that is Mophtha, and He final to Typhon. Note the Chreuk parallel: Man, Bull, Lion and Eagle. The fourth form is found either as Scorpion or Eagle depending upon the Occult god or evil intention: in the Dumotic Zodiac, the Snake replaces the Scorpion.

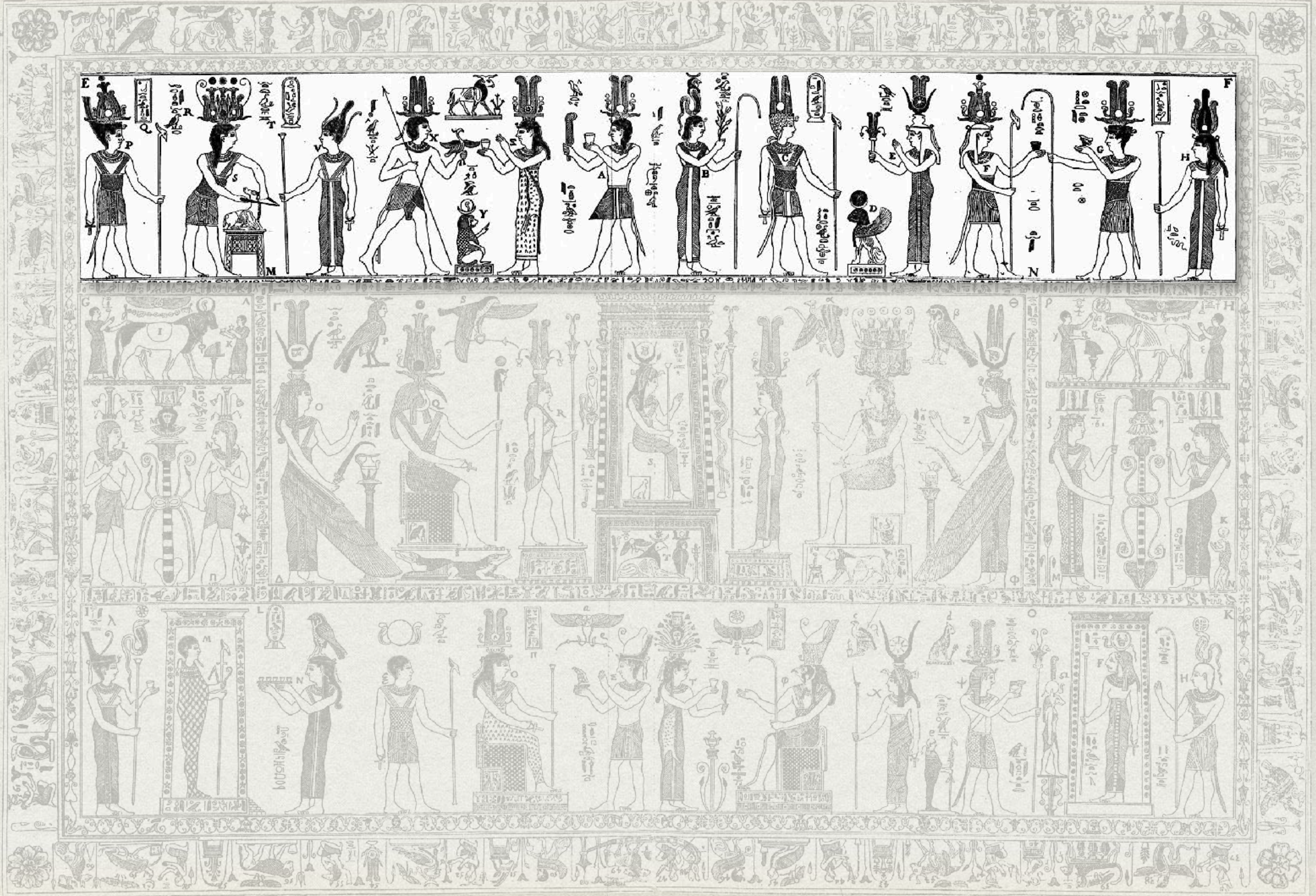
The Lower Region he ascribes to the twelve simple Hebrew letters, associating them with the four quarters of the horizon. Compare the Sephir *Yesod*, Chap. v, sec. 1.

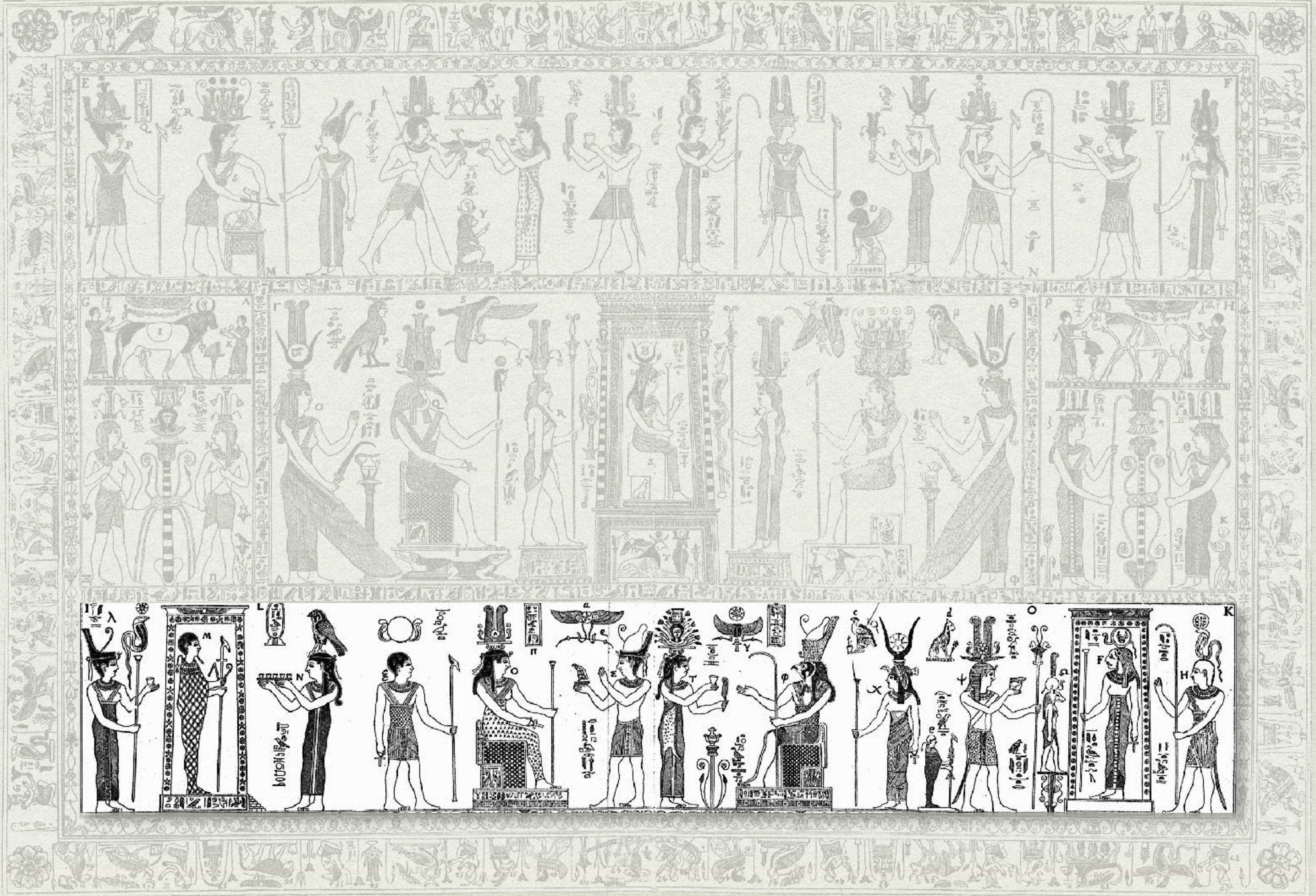
"The Central Region he ascribes to the Solar powers and the

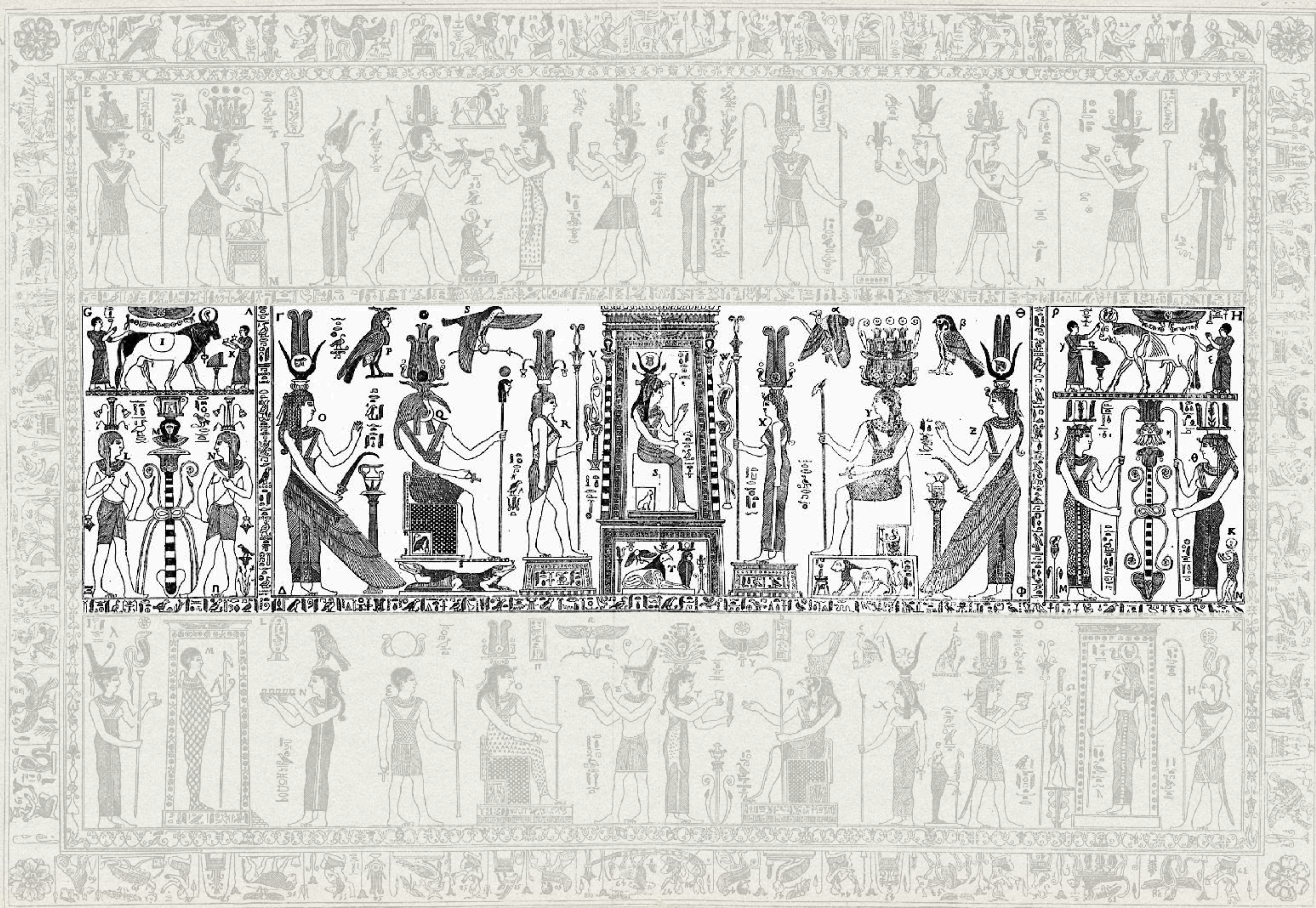












The Three Mother Letters

א מ ש

Aleph, Mem, Shin



Macrocosmos God Microcosmos



Spirit

Soul

Body

The Seven Double Letters

ב ג ד כ פ ר ת

Beth, Gimel, Daleth, Kaph, Peh, Resh, Tau

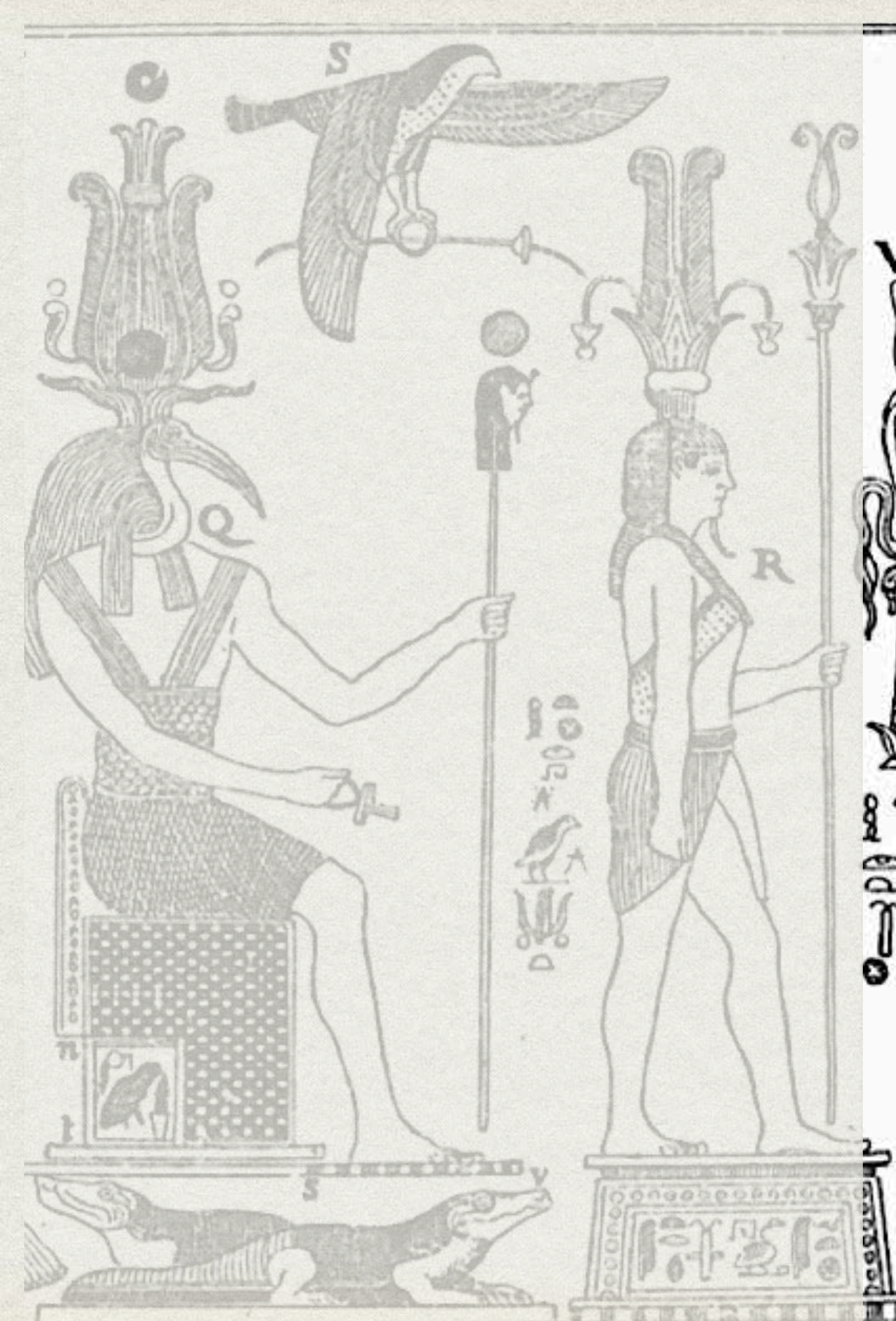


The Twelve Simple Letters

ה ו ז ח ט י ל נ ס ע צ ק

Heh, Vav, Zayin, Cheth, Teth, Yod, Lamed, Nun, Samekh, Ayin, Tzaddi, Qoph

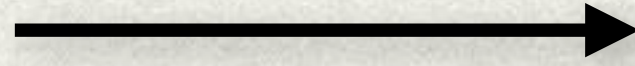








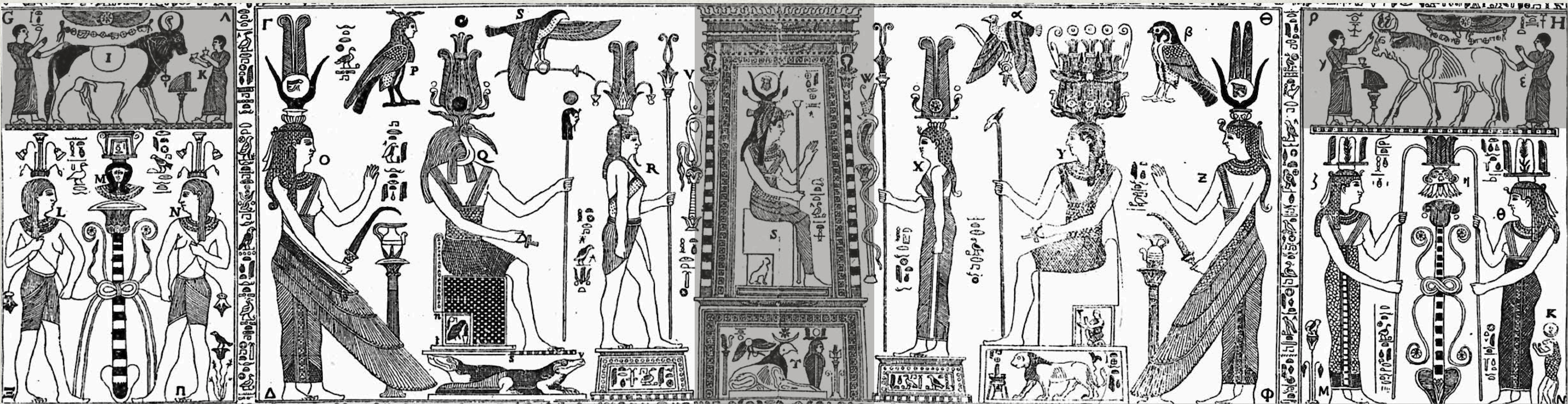
Aleph



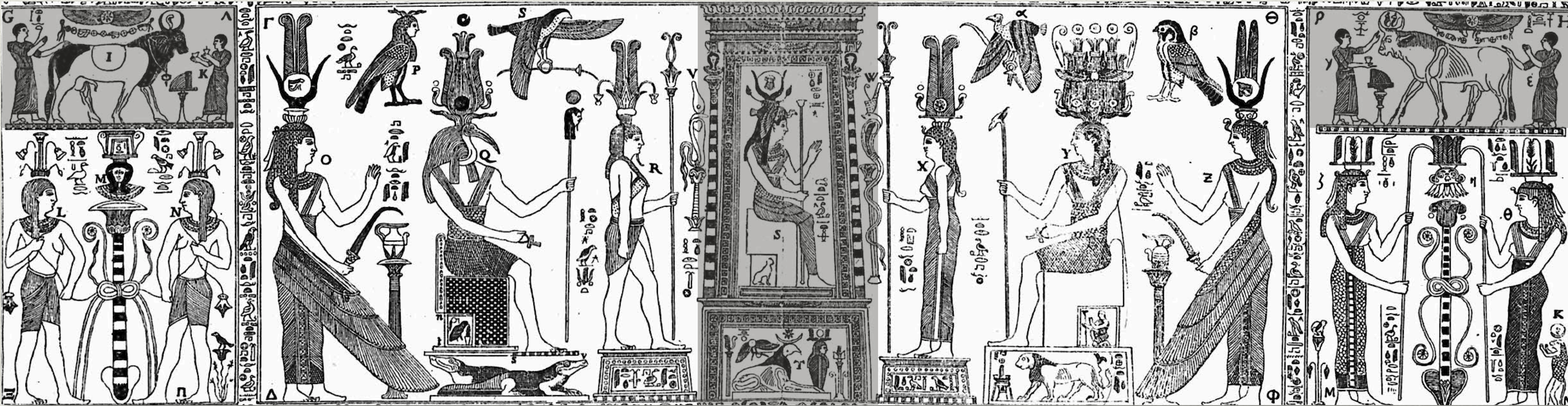
Mem



Shin



On the left are the Ibimorphic and Serapian triads; on the right are those of Nephthys and Hecate, representing active and passive, fixed and volatile, fructifying fire and generating water.



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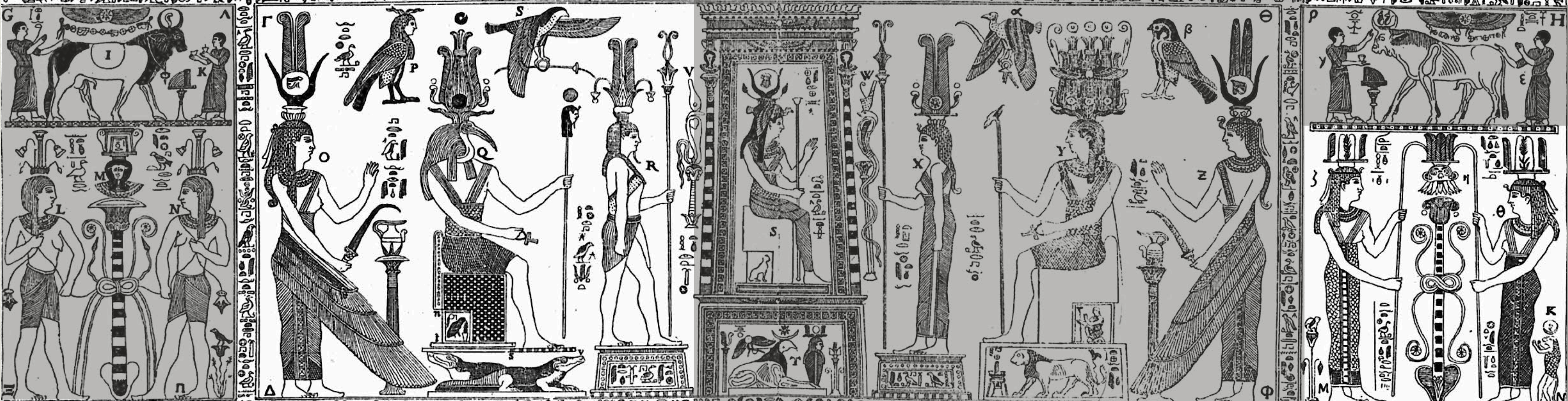
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The Thoth Triad

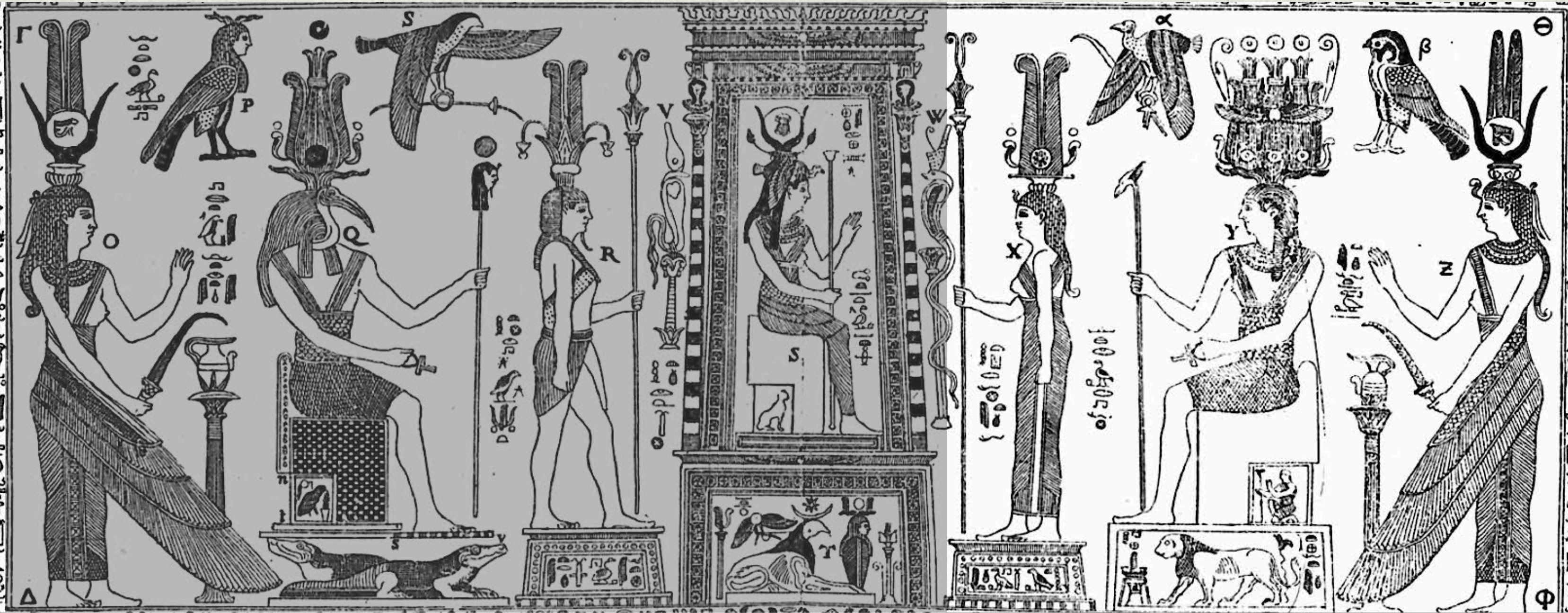
The Serapian Triad

The Hecate Triad

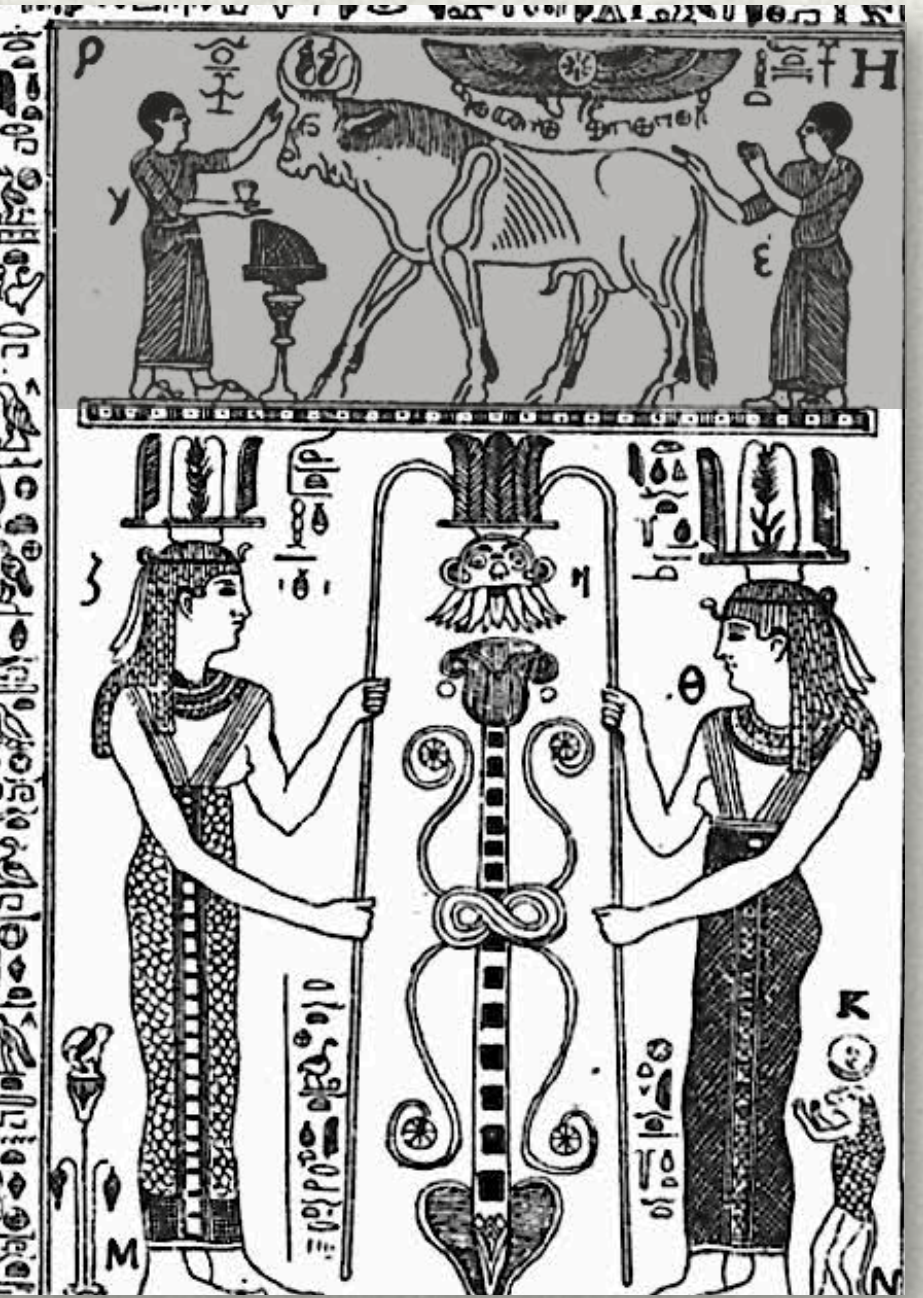
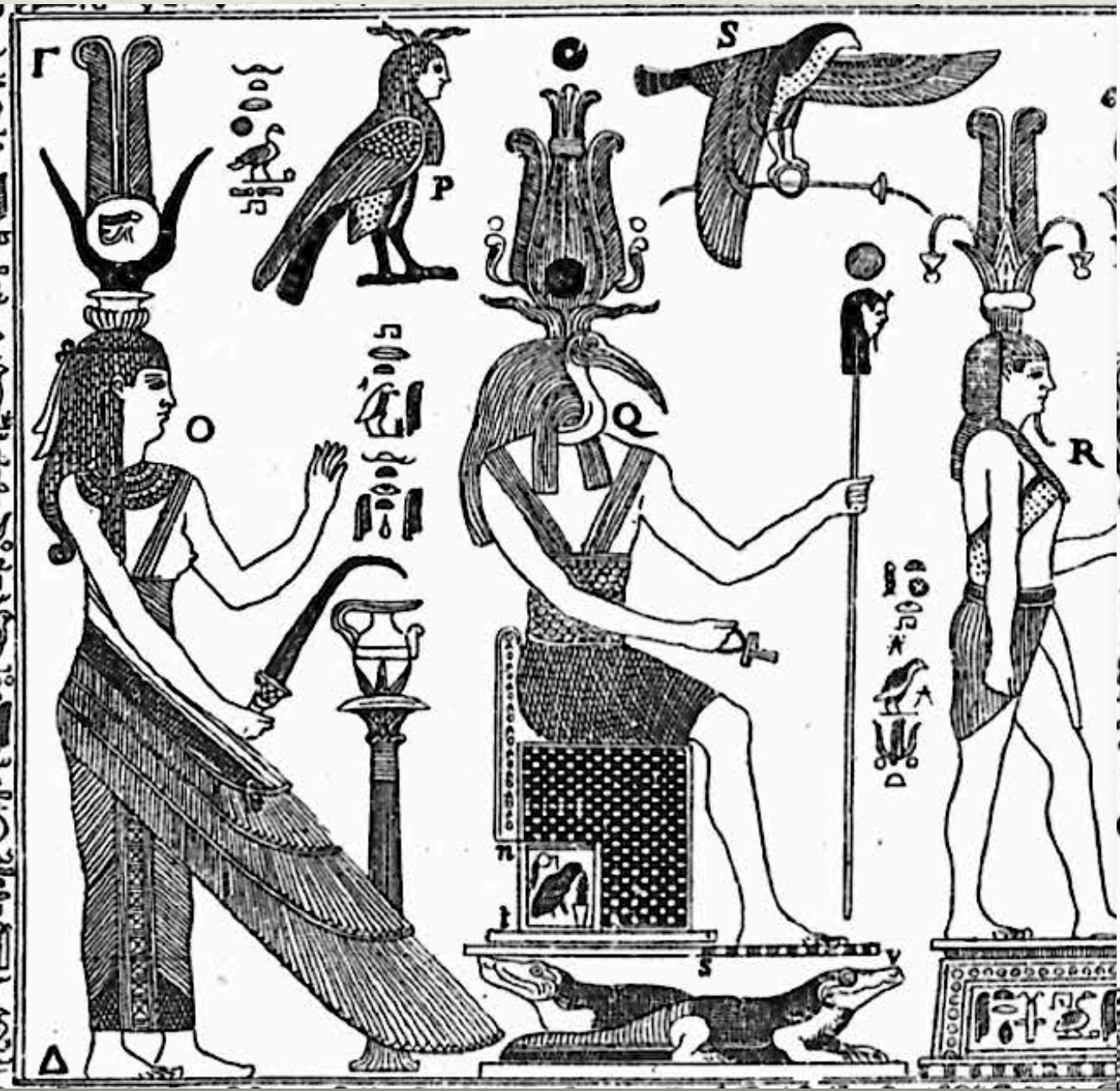


1 2 3

The Nepthian Triad



1 2 3



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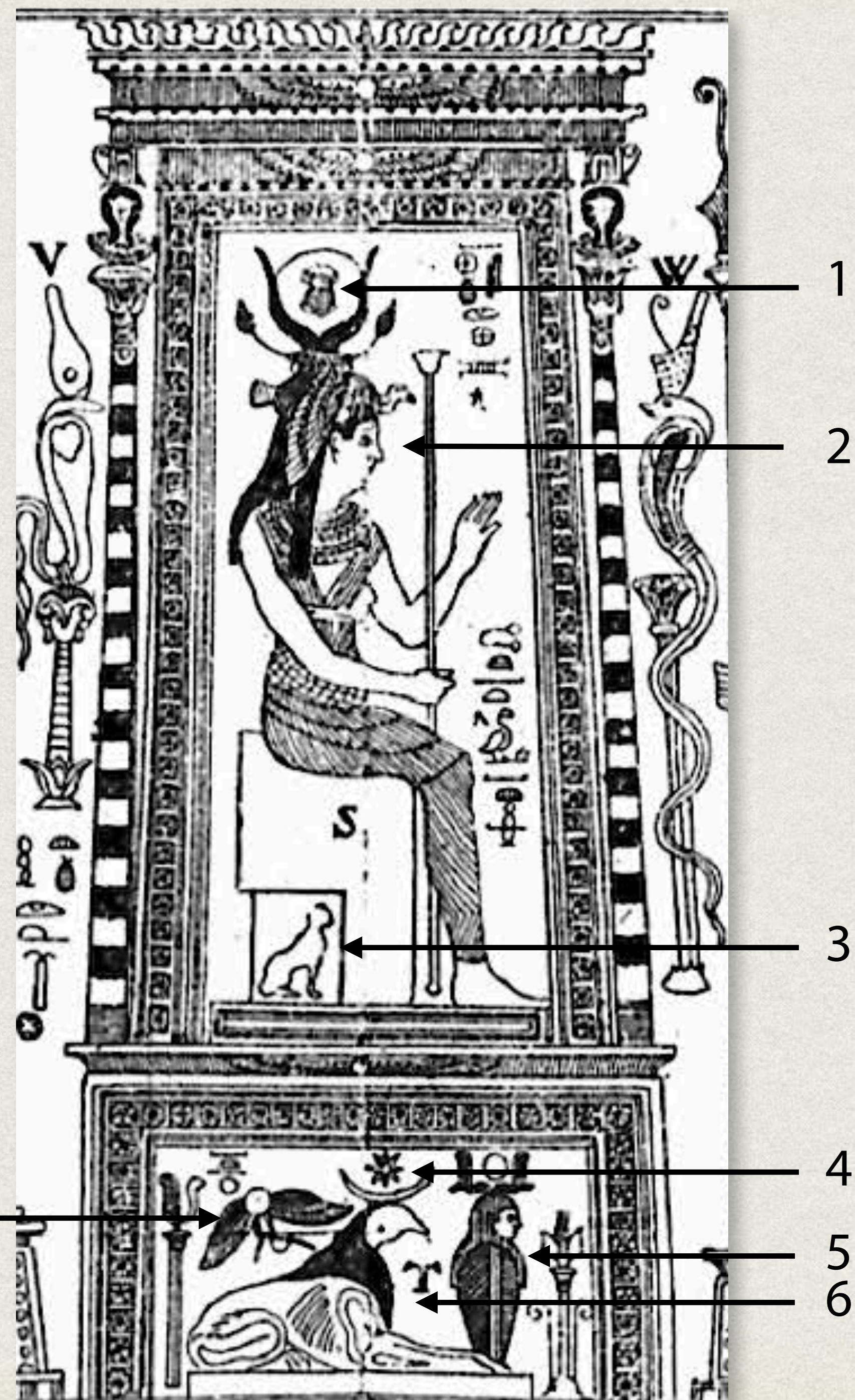
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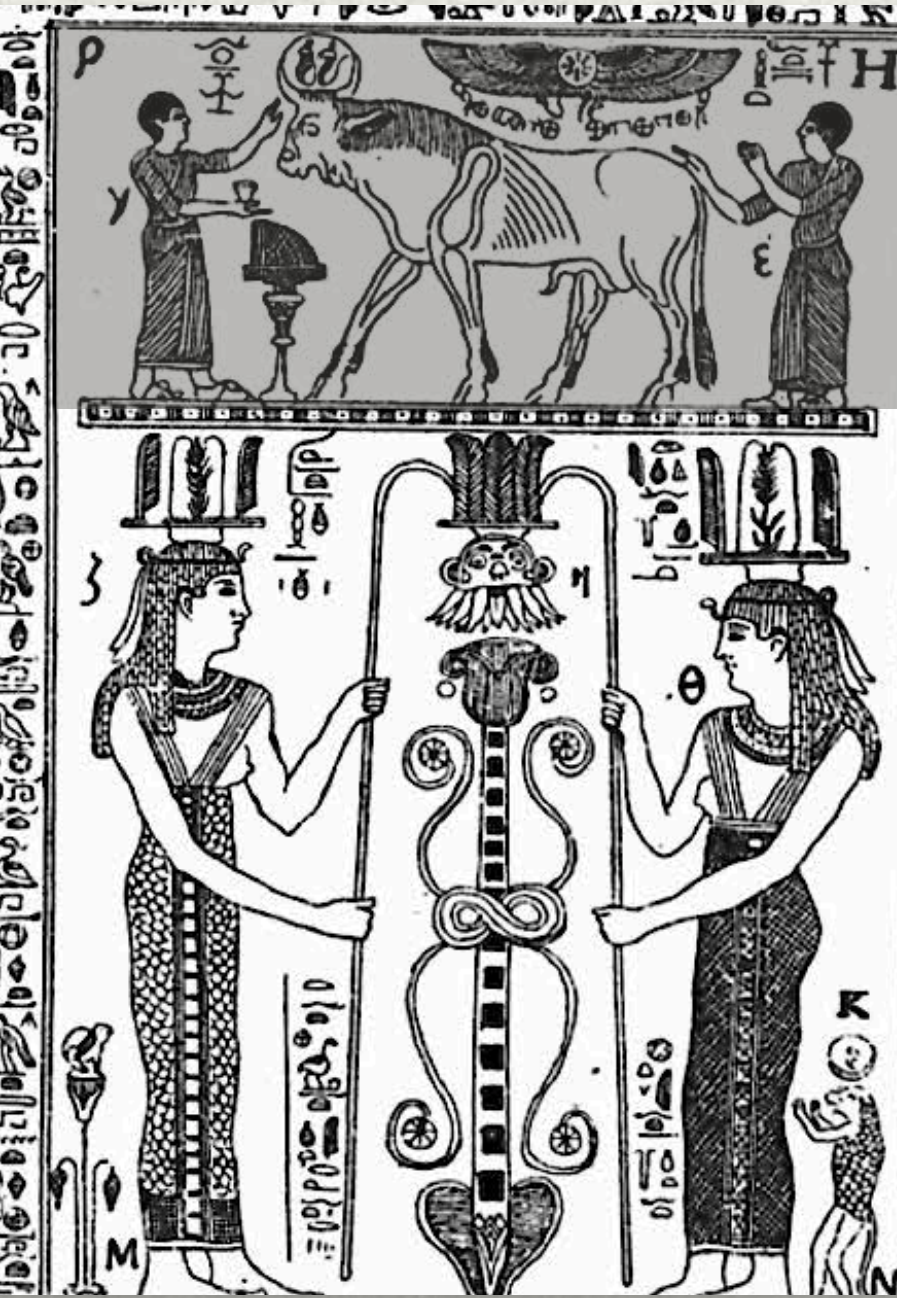
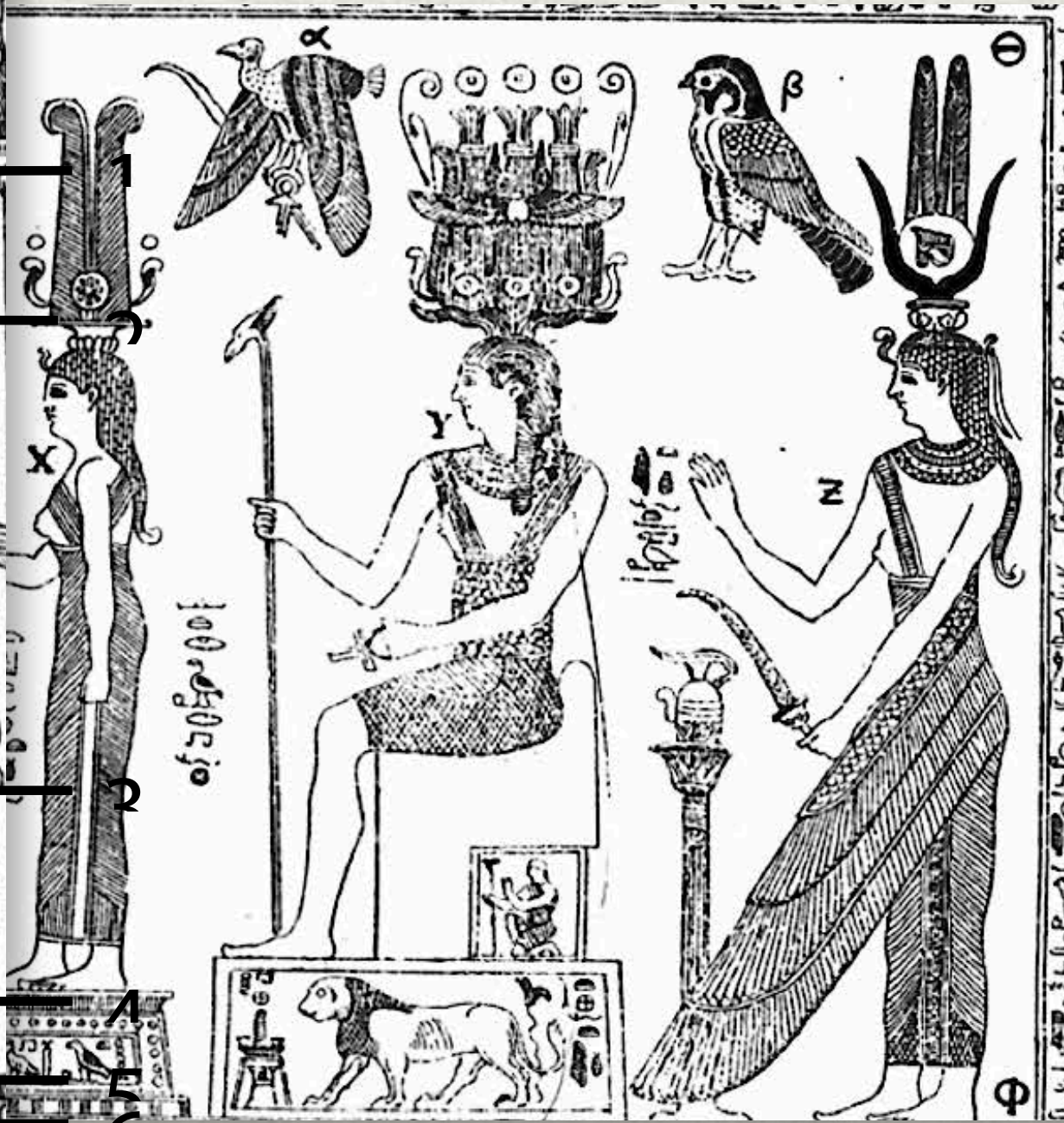
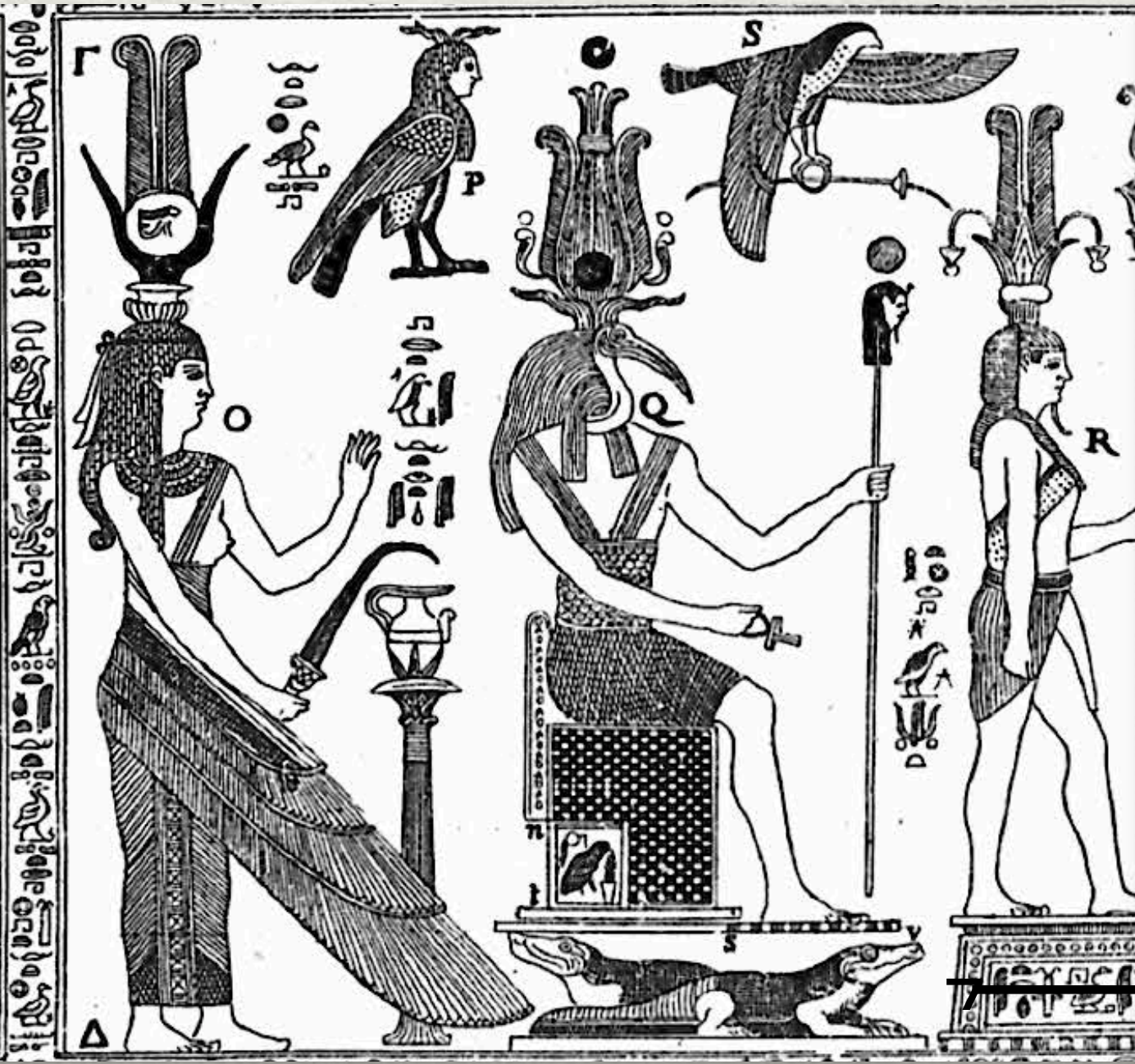
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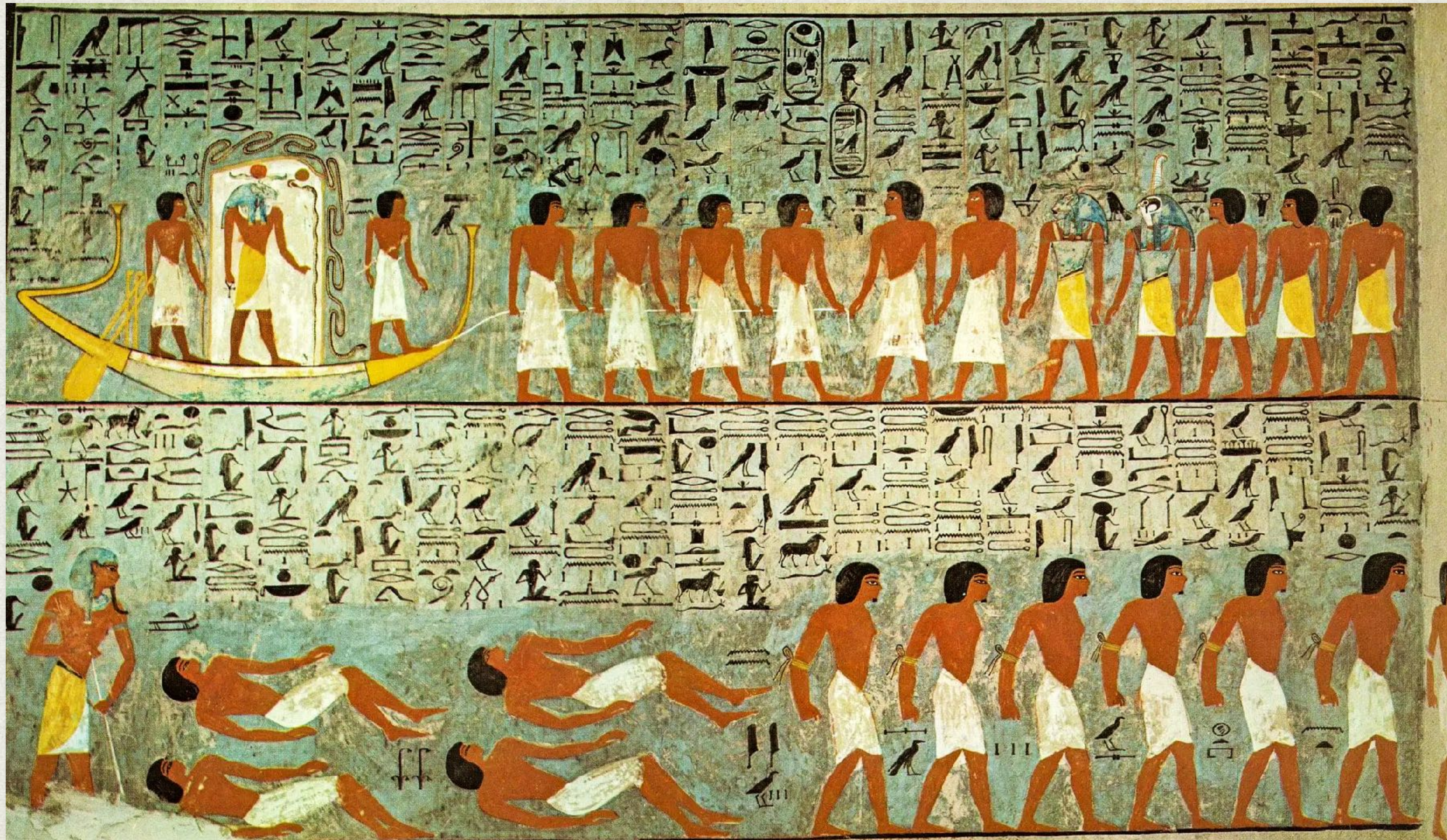
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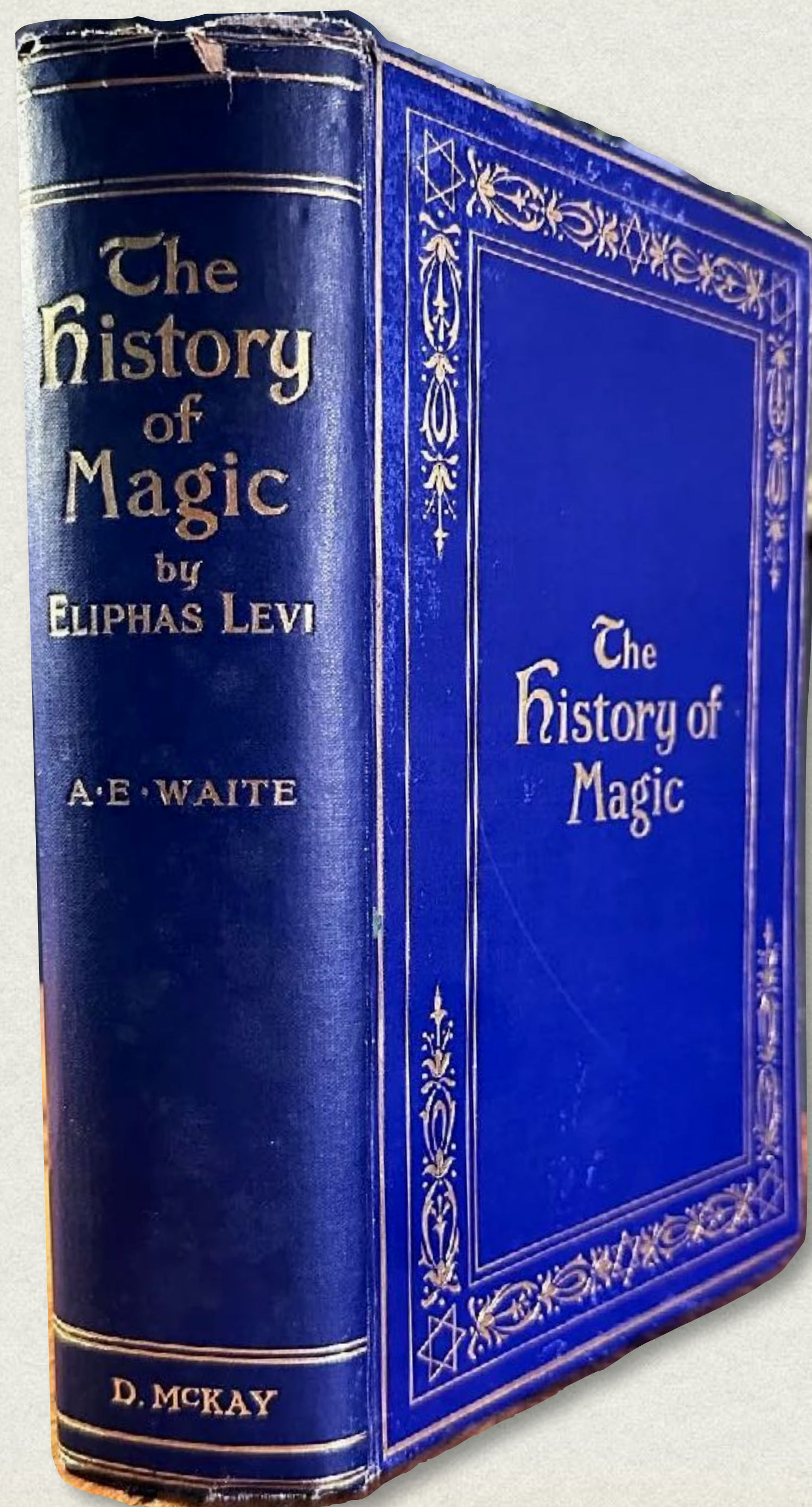
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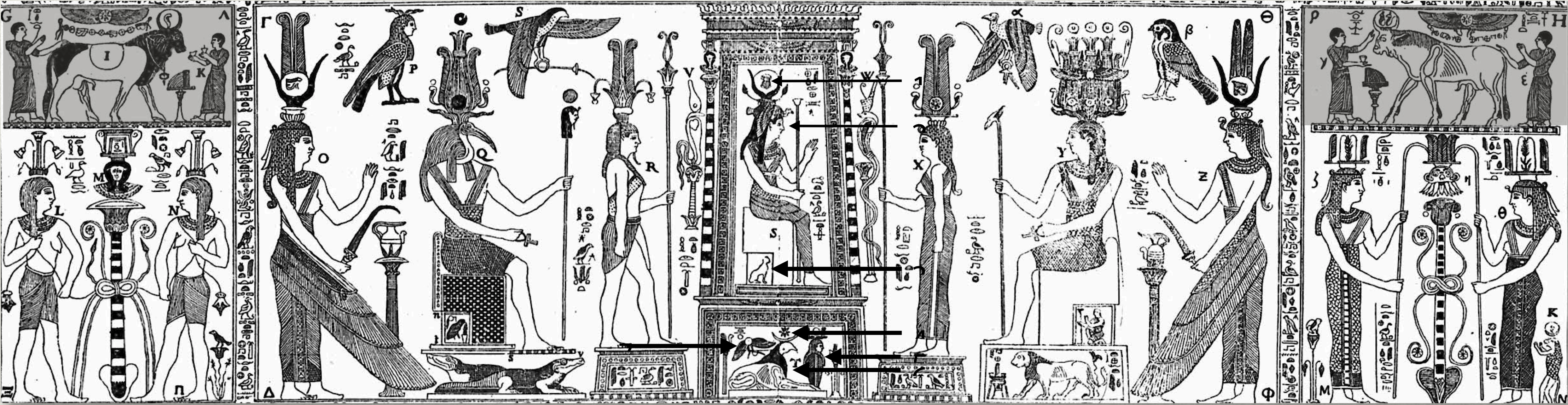






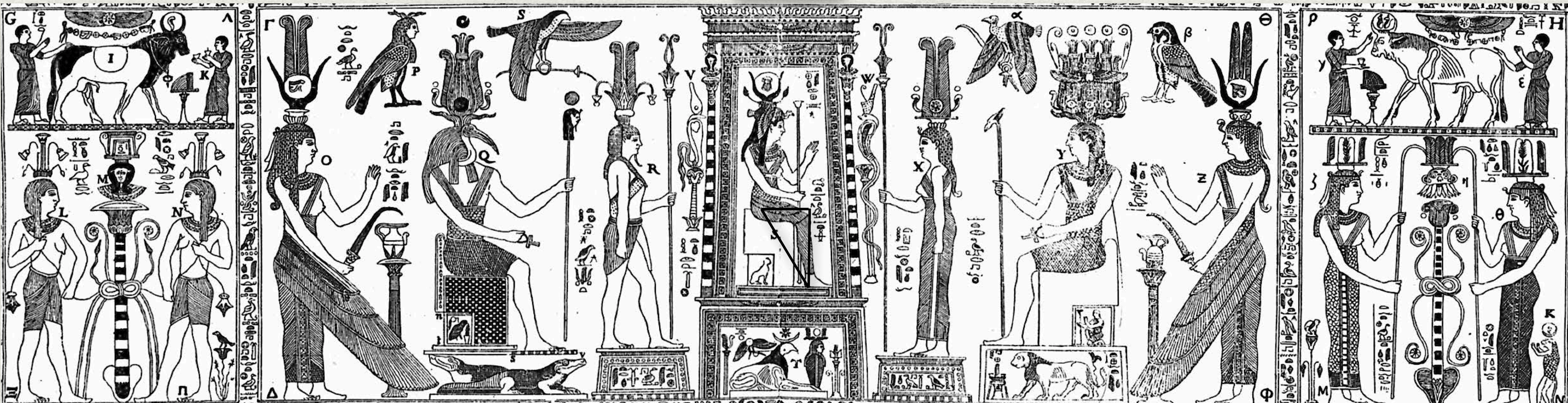


"Now this alphabet is the famous Book of Thoth, and it was divined by Court de Gebelin that it has been preserved to our own day in the form of Tarot cards." History of Magic:77





THE FOOL



THE ISIAC TABLET

OR

THE BEMBINE TABLE OF ISIS

BY

W. WYNN WESTCOTT, M.B.

INTRODUCTORY PREFACE

BY

MARY F. HALL



In the centre is placed the most important design, consisting of The Great Gate of the Gods, an architectural canopy over a throne, on which is a seated figure. On the top of the canopy are shewn diverging flames, below is a globe double winged, then a second winged globe, a third is also seen below the seat of the figure: around the sides of the canopy are a series of squares, in which are circles with eight divisions. A column marked with alternate black and white bands and surmounted by a head of Isis, stands on each side of this canopy. Seated within is the figure of a female, dressed from waist downwards with feather markings, and having many closely placed breasts (not shewn in the drawing); on

her head a fillet, and a Numidian bird the Turkey surmounting this, on its back a basket from which arise two Persea leaves and two horns, these latter bound a disc on which is a Scarabaeus. In her right hand is a Lotus flowered sceptre and her left hand is raised in attitude of command. Her seat is plain, but a sitting Dog is engraved on it. Below her seat is another design, an Abacus, within which lies a monster Nepher, part Lion, part Hawk, a Canopus between its fore paws: behind it is seen a Globe Winged and combined with a Serpent, over its head is a crescent Moon, 'and a sun within it. On each side of the Canopy are placed columns, and on each is a Serpent, as if as a guard. –The Isiac Tablet of Cardinal Bembo, p.4 and 5



This Central Canopy represents the diffusion of the Triform Supreme Mens in the universal ways of the Three Worlds, from which process of evolution this Sensible World or Universe emerges, called by Plutarch the Borne of Horus, and by the Egyptians the Great Gate of the Gods.

The diverging flames on the summit of the canopy mean the eternal and incorruptible supreme Mens, full of Fire, Light, and Life: the influence is communicated to the Intellectual, Sensible, and Elementary Worlds, as pictured by the three winged globes.

The seated figure is the Supreme Mind, or PANTOMORPHOUS IYNX Multiform Sphynx, or Logos, Word, or Soul of the World, and is placed here in the middle, as in the Centre of Universal Nature. The sitting posture denotes Power and Dominion., the Dog is drawn on the seat, because the Isiac IYNX is associated with the Dog Star, Sirius, or Sothis: the feather winged clothing of the limbs denotes the sublime velocity of the

higher powers: the abundance of breasts denotes the unlimited powers of creation and preservation: the necklets denote the celestial orbs in constant movement: the fillet on the head, or covering, denotes the hidden procedure of Nature, and the Turkey (the Numidian bird of Martial) of many colors and spots, denotes the variety of created things. The Basket denotes abundance, and the Persea denotes that Wisdom which administers all events: the Horns denote the Moon, and the Scarabaeus and disc the Sun, the sceptre denotes that all things are modelled after the of the Paternal Mens, and the Lotus means the unwearied procession alike by night and day, the raised left hand denotes the ruling power whose every command is fulfilled. This mother of Universal Nature the Egyptians called ISIS, of her they indicted the inscription:--

"I am Isis, I am all that is, that has been, and that will be, and No Mortal has ever yet withdrawn my Veil." -The Isiac Tablet of Cardinal Bembo, p.5

LVII

The Gembine 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 ISAC 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 been before him."

Before the sacking of Rome in 1527 there is no historical mention of the *Mensa Isiacæ* (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 Bembo, a celebrated antiquary, historiographer of the Republic of Venice, and afterwards librarian of St. Mark's. After his death in 1547 the Isac 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 Isiacæ*, 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 Isiacæ* 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 1859 by the celebrated *Abbas Vieux* 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 sene enamel and silver inlay. Festouko adds: "The figures are cut very shallow, and the contour of most of them is circled 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 Isiacæ* the key to Chaldean, Egyptian, and Greek astrology. 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 Pignarius reproduced the Tablet in connection with a descriptive essay in 1605, but his timidity advanced explanations demonstrated his ignorance concerning the actual interpretation of the figures.

In his *Œdipus Ægyptiacus*, 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 pantomimic 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 Ilimorphic and Seraphic triads; on the left are those of Neptuns and Hecate, representing active and passive, fixed and volatile, fecundifying 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 Table represent the twenty-one major trumps 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 throne in the center of the Table? 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.

From Levi's *History of Magic*.

LEVI'S KEY TO THE GEMINE TABLE.
"The Isiac Tablet, termed *Levi's Key* to the Ancient Book of *Thoth*, which has survived to our extensive knowledge of ancient and is mentioned in the small comparatively recent work of *Tarsus* (Cordis). To this the Book of *Thoth* was a record of the ancient teaching of the Egyptians, after the dissolution of their civilization, and the Isiac Tablet crystallized as an *Isiac Tablet* form as the Tarot, this Tablet having, become partially or entirely forgotten or misunderstood, its pictures possibly fell into the hands of the then diviners, and of the promoters of the public amusement in games of Cards. The modern Card, or Tarot pack of cards consists of 78 cards of which as form a special group of emblems, of pictorial design, the remaining 52 are composed of four suits of 13 miniature and four court cards, King, Queen, Knight, and Knave or Valet; the others are Swords, (Wands or Staves), Clubs (Acorns), and Diamonds (Apples), and Shields or Coins (Monarchs), answering respectively to our Spades, Hearts, Clubs and Diamonds. Our purpose is to give the *Isiac Tablet*, those from the special characteristic of the pack and are the final descendants of the Hieroglyphics of the Tarot. These 22 correspond to the signs of the Zodiac and other sacred symbols, which fall naturally into three classes of a *Triad of Mothers*, a *Triad of Fathers*, and a *Triad of Sons*. They are also considered as a *Triad of Mothers* and one *Spade*, a *Queen of Diamonds* and a *Triad of Sons*." (See Westcott's *The Isiac Tablet*.)

by various authorities and in 1887 published his now extremely rare volume, which contains the only detailed description of the Isiac 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-lettered sacred name, the Tetragrammaton, assigning Jod to Aquarius, that is Canopus, Hec to Taurus, that is Apis, Vau to Leo, that is Momptra, and Ele final to Typhon. Note the Cherubic 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 Demotic Zodiac, the Snake replaces the Scorpion.

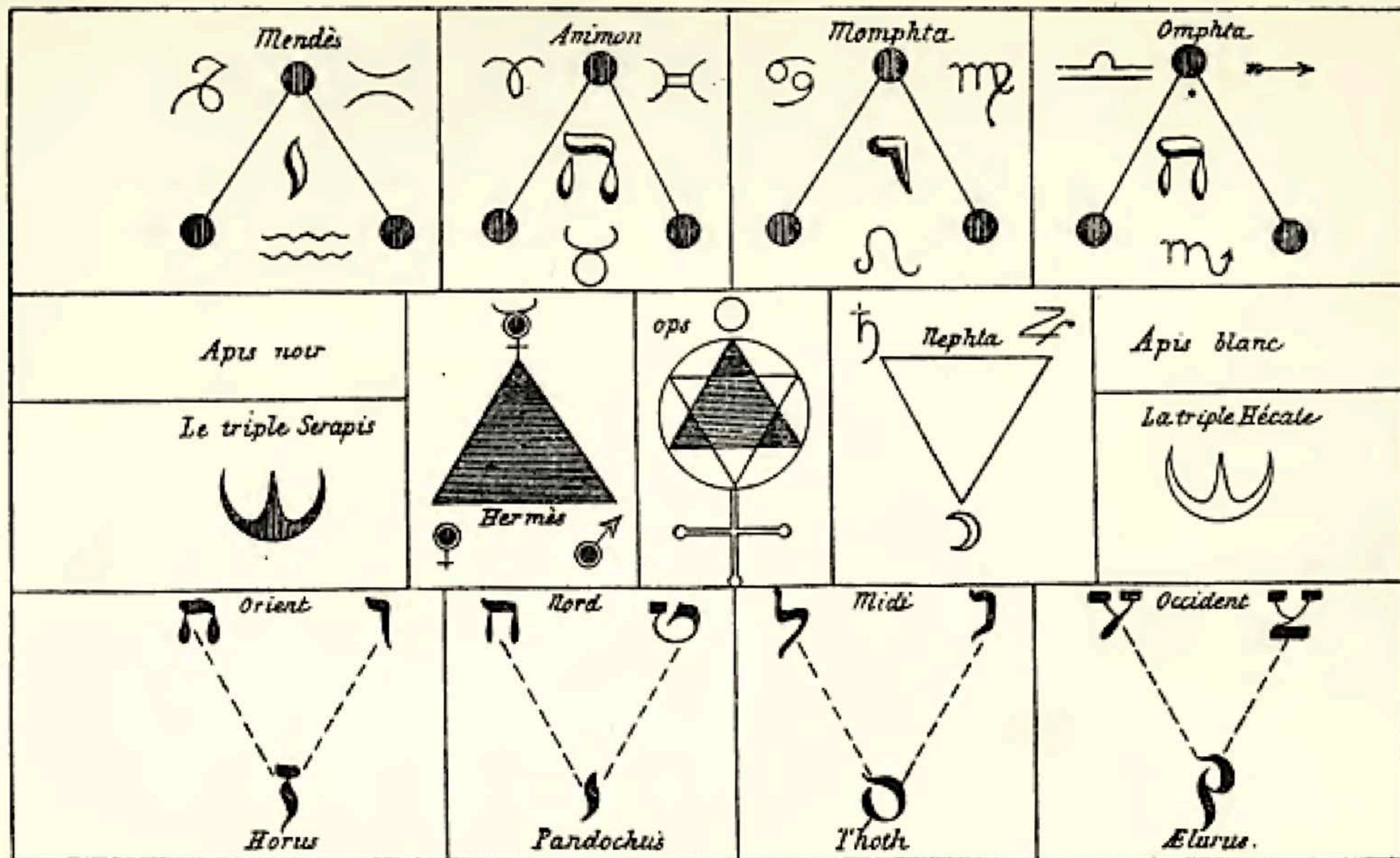
"The Lower Region he ascribes to the twelve simple Hebrew letters, associating them with the four quarters of the horizon. Compare the Sepher Yetzirah, Cap. v., sec. 1.

"The Central Region he ascribes to the Solar powers and the

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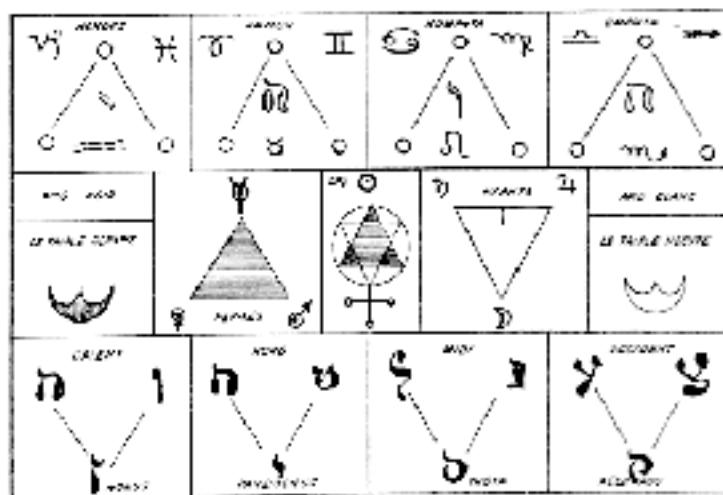
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"The diagram of Levi, by which he explains the mystery of the Tablet, shows the Upper Region divided into the four seasons of the year, each with three signs of the Zodiac, and he has added the four-lettered sacred name, the Tetragrammaton, assigning Jod to Aquarius, that is Canopus, He to Taurus, that is Apis, Vau to Leo, that is Memphis, and He final to Typhon. Note the Cherubic 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 Demotic Zodiac, the Snake replaces the Scorpion.

"The Lower Region he ascribes to the twelve simple Hebrew letters, associating them with the four quarters of the horizon. Compare the Sepher Yetzirah, Cap. v., sec. 1.

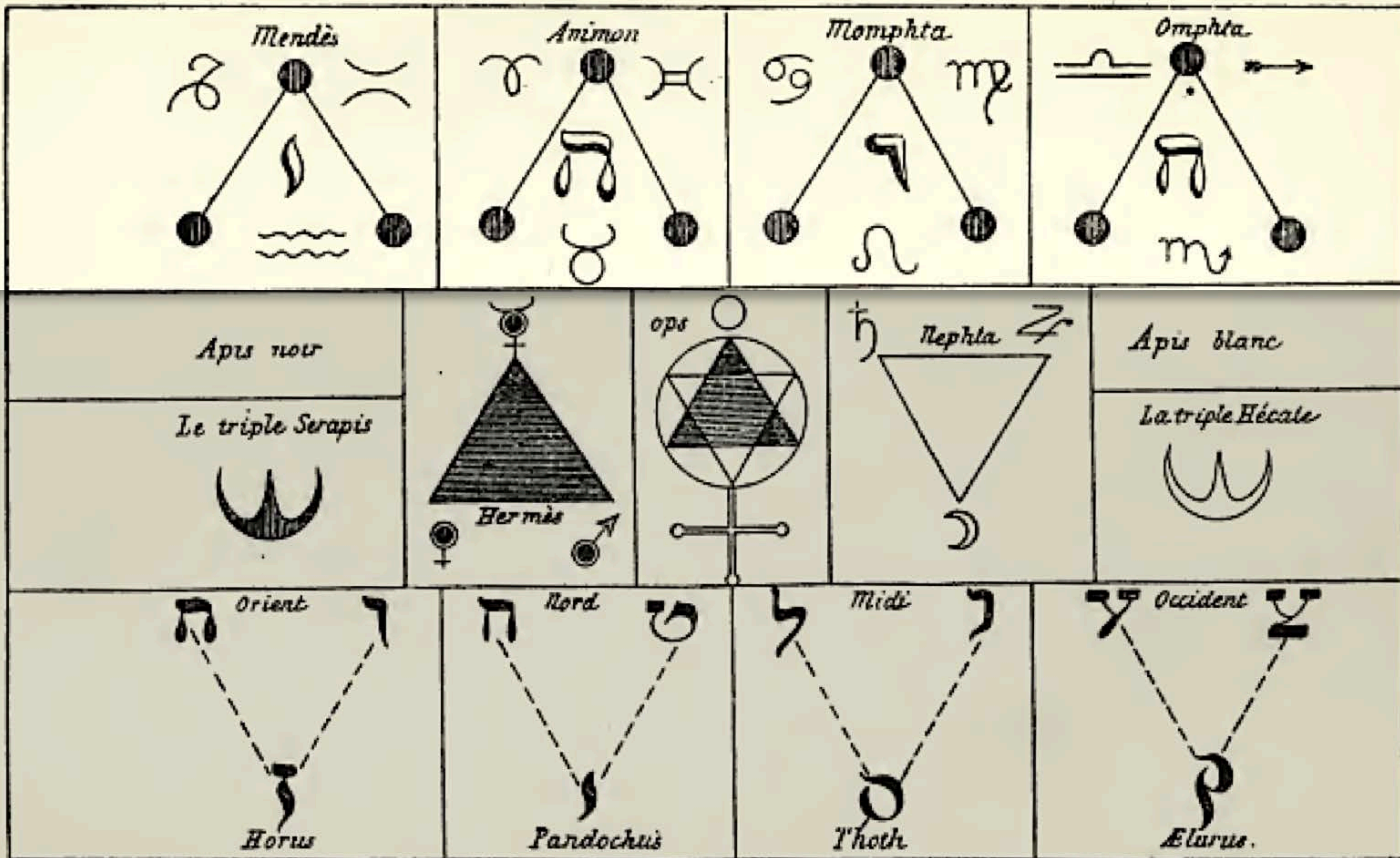
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From Levi's History of Magic.

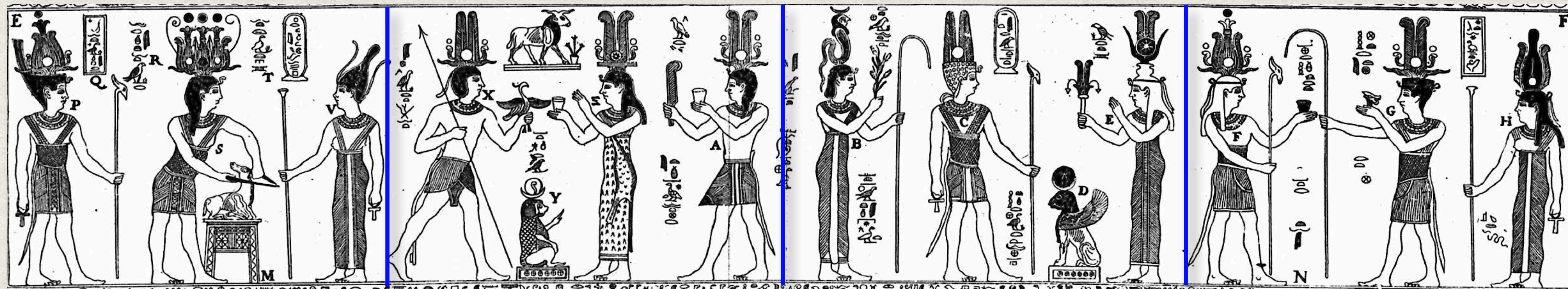
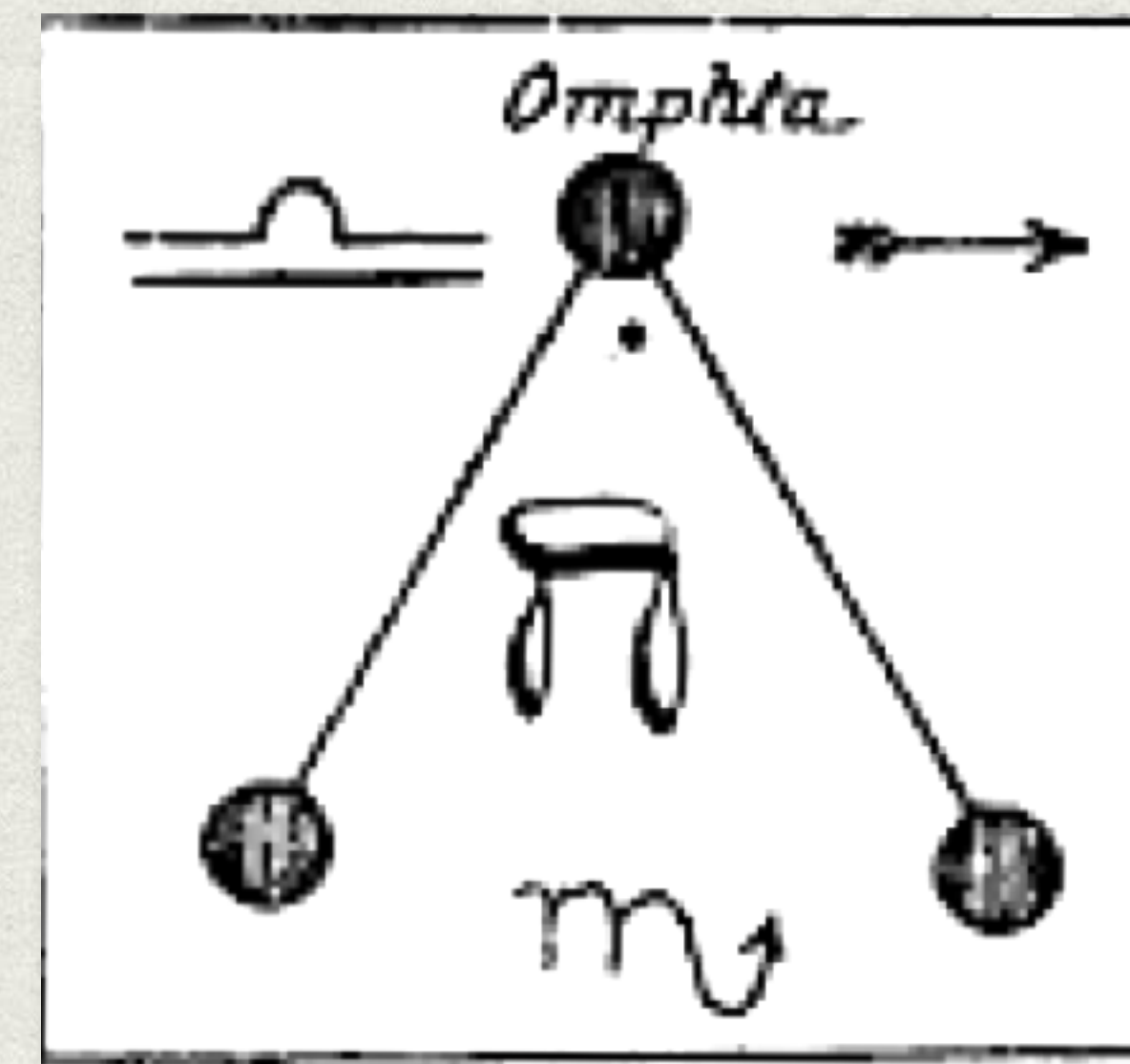
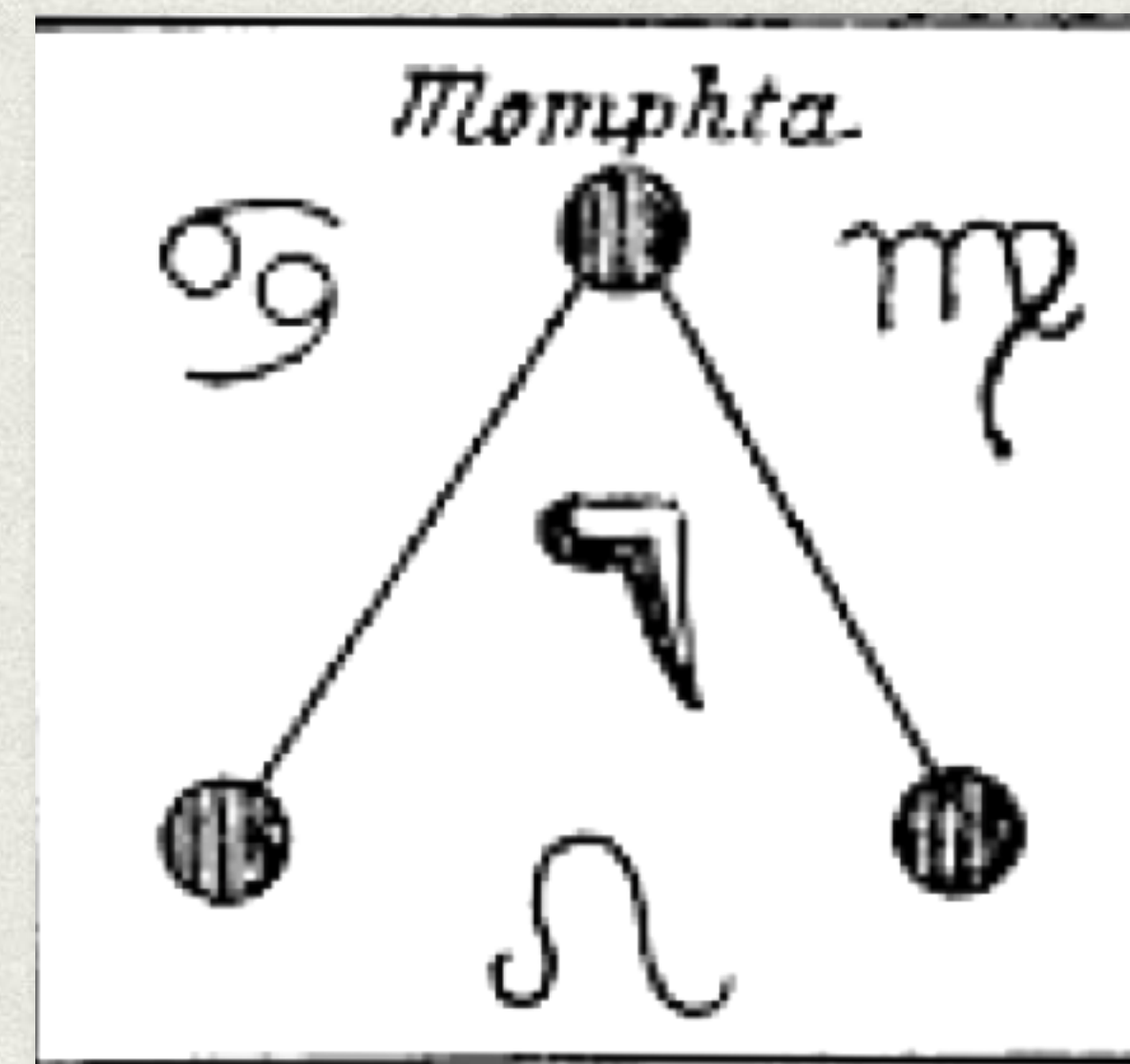
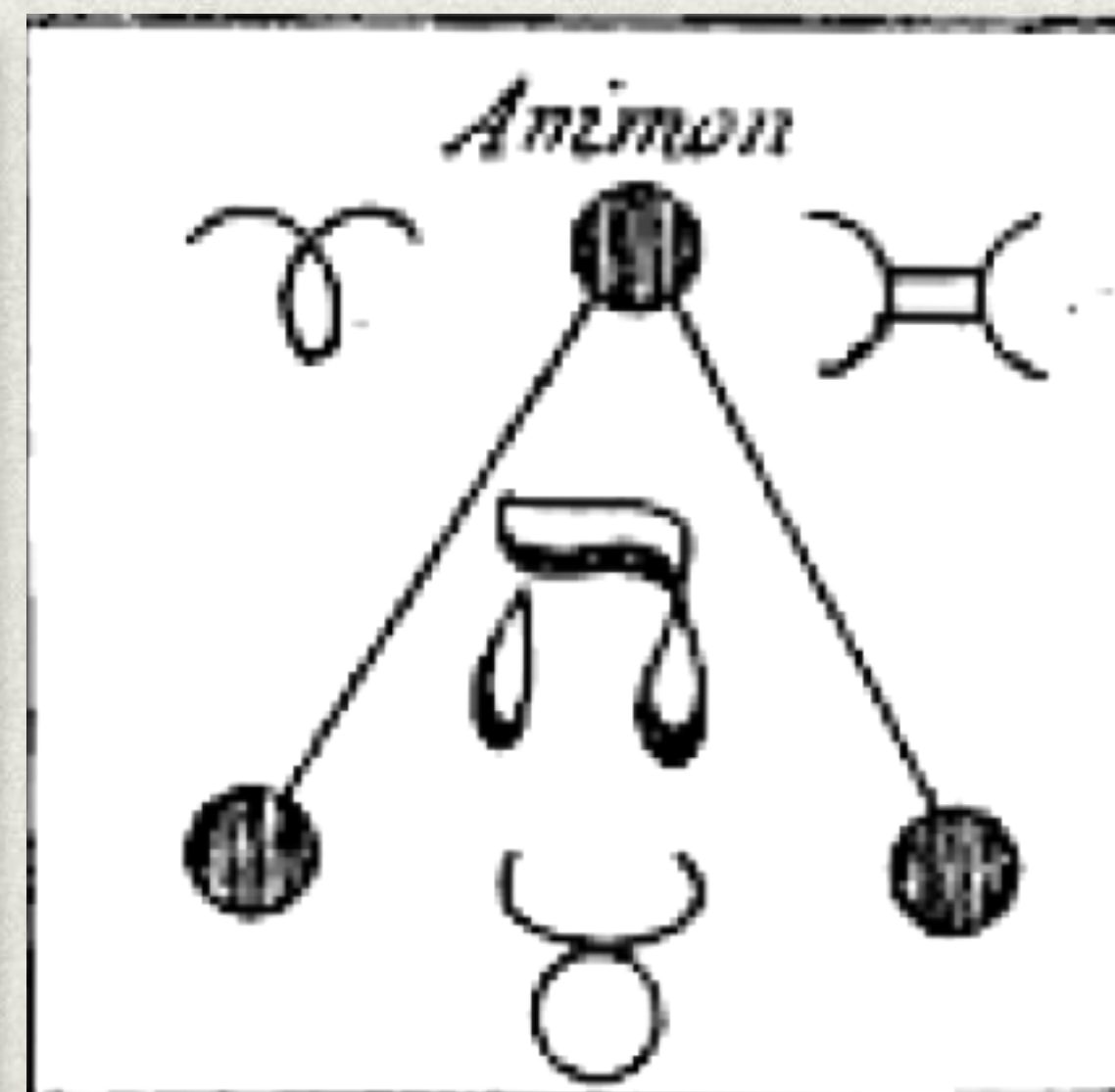
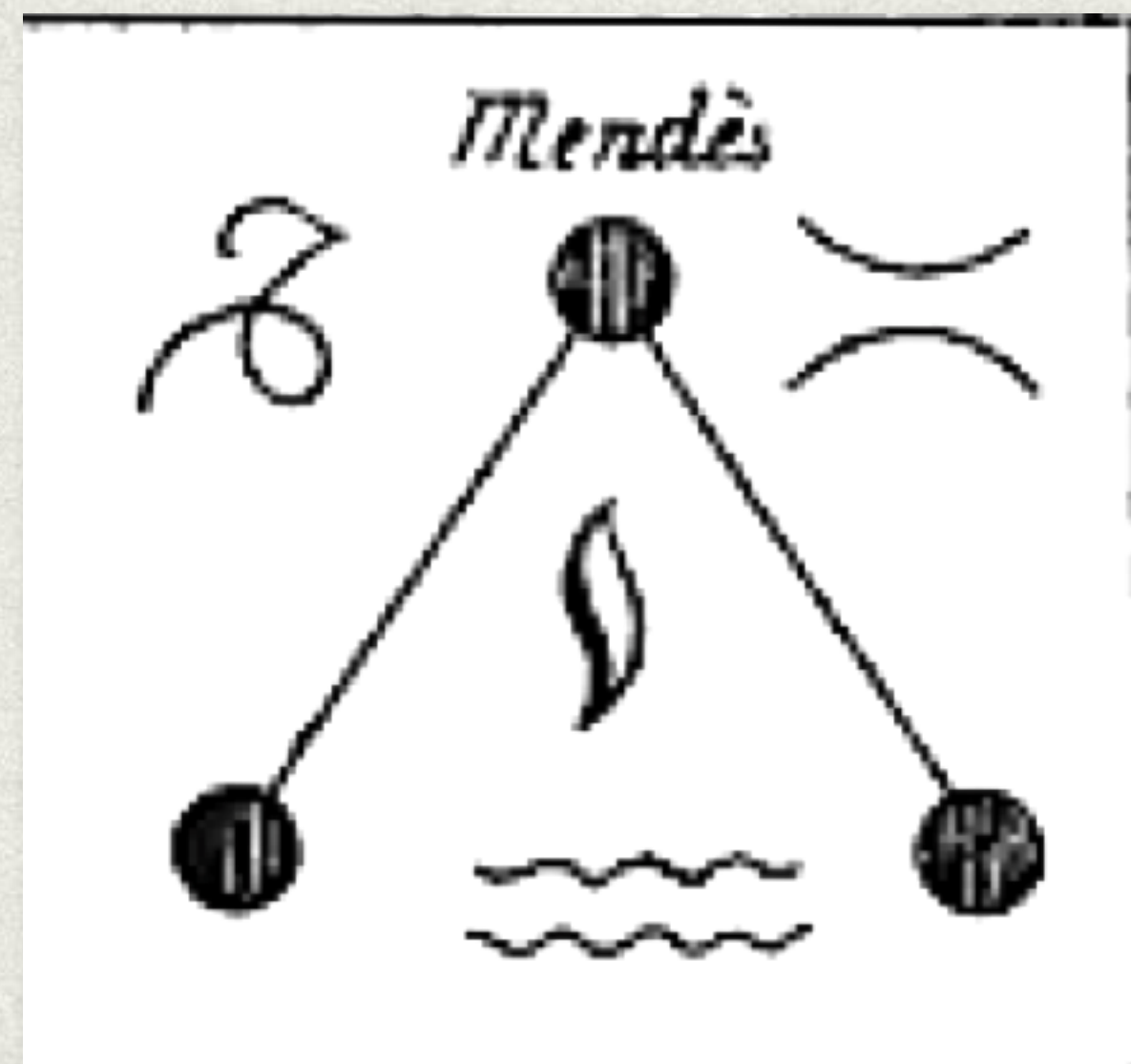
LEVI'S KEY TO THE GEMINE TABLE

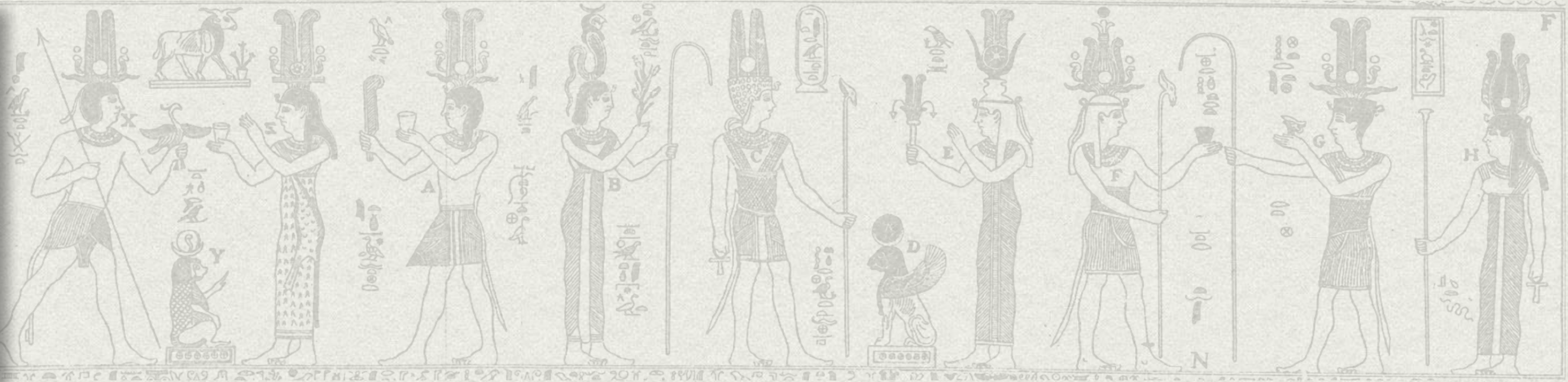
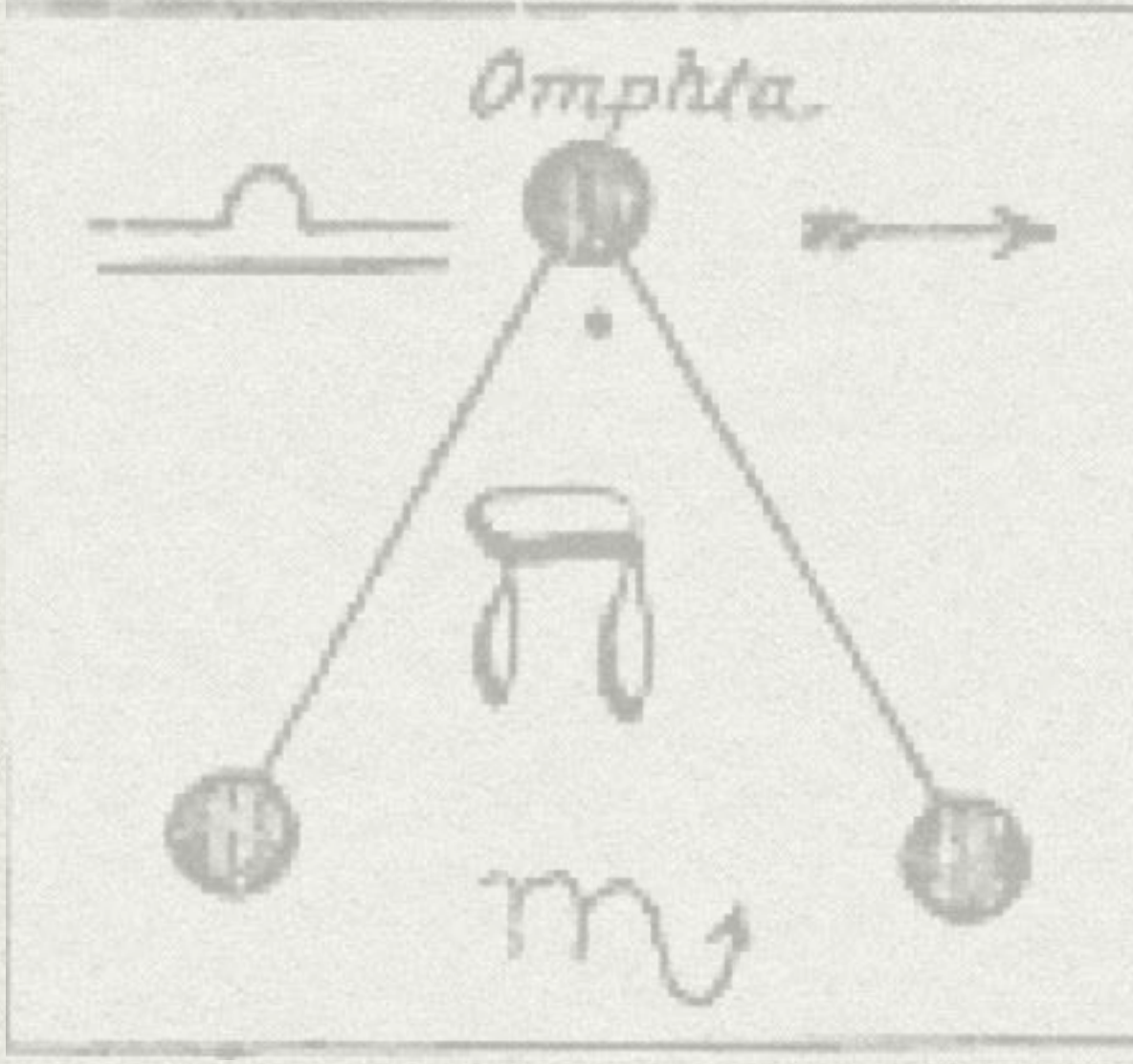
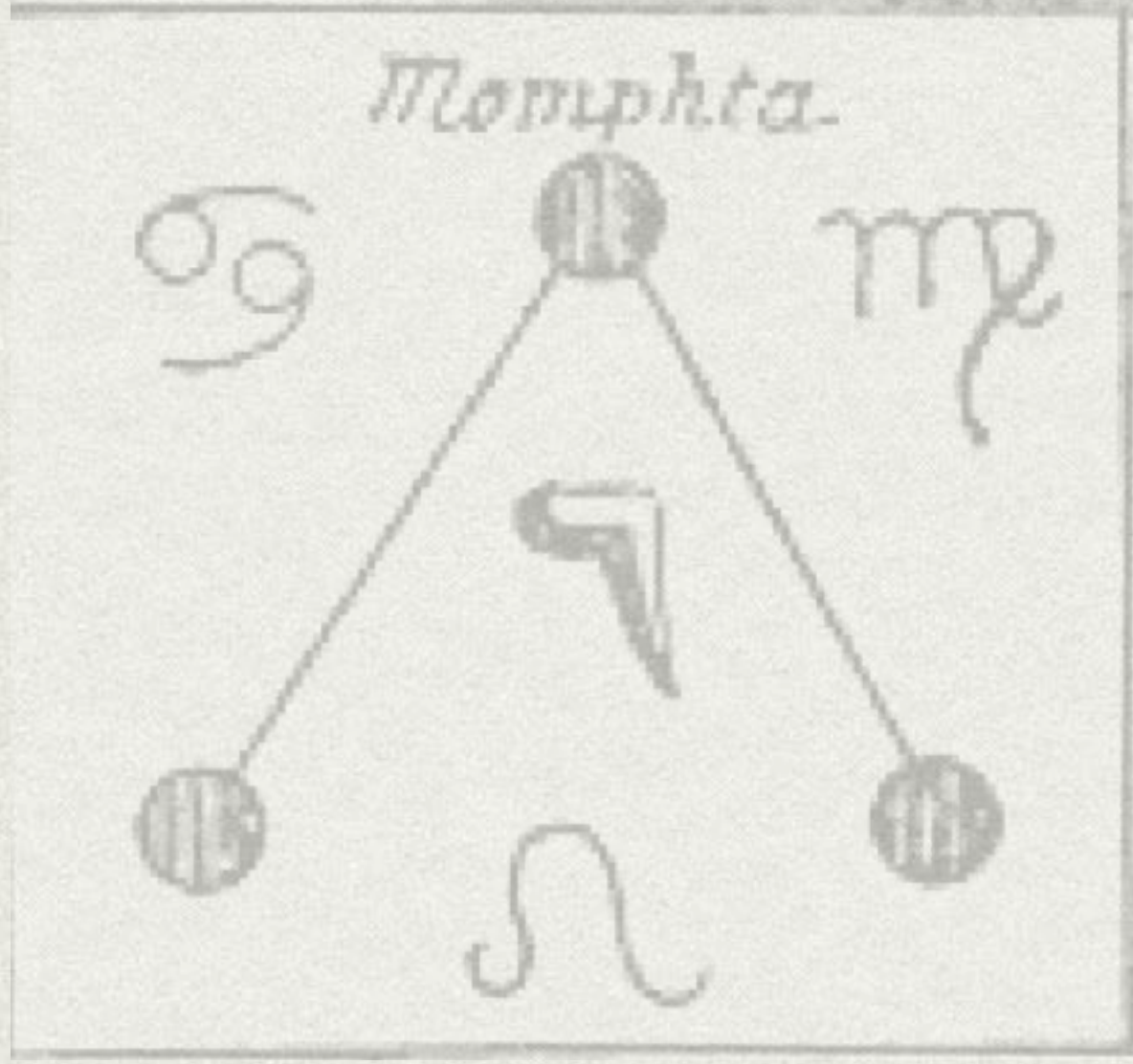
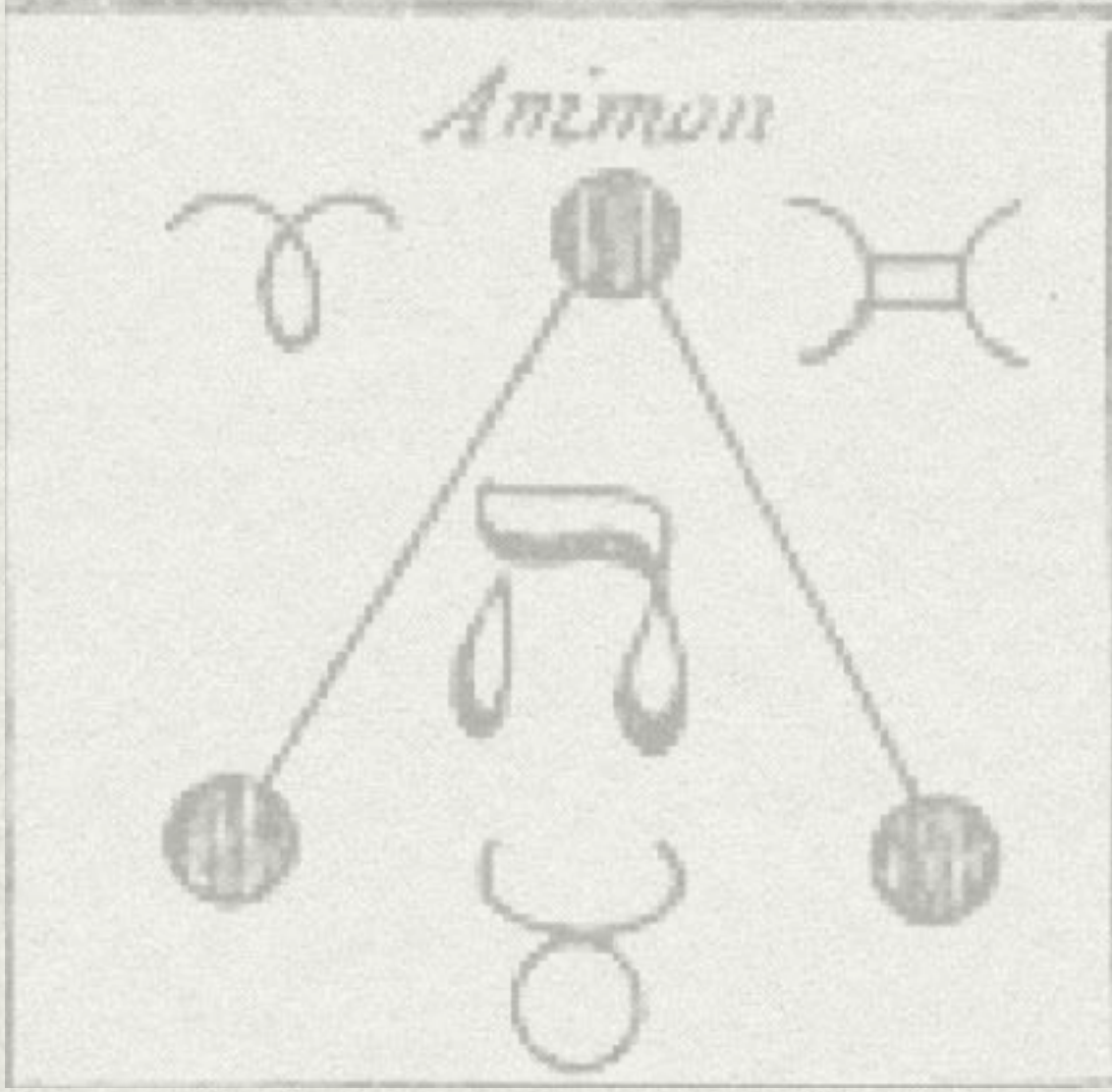
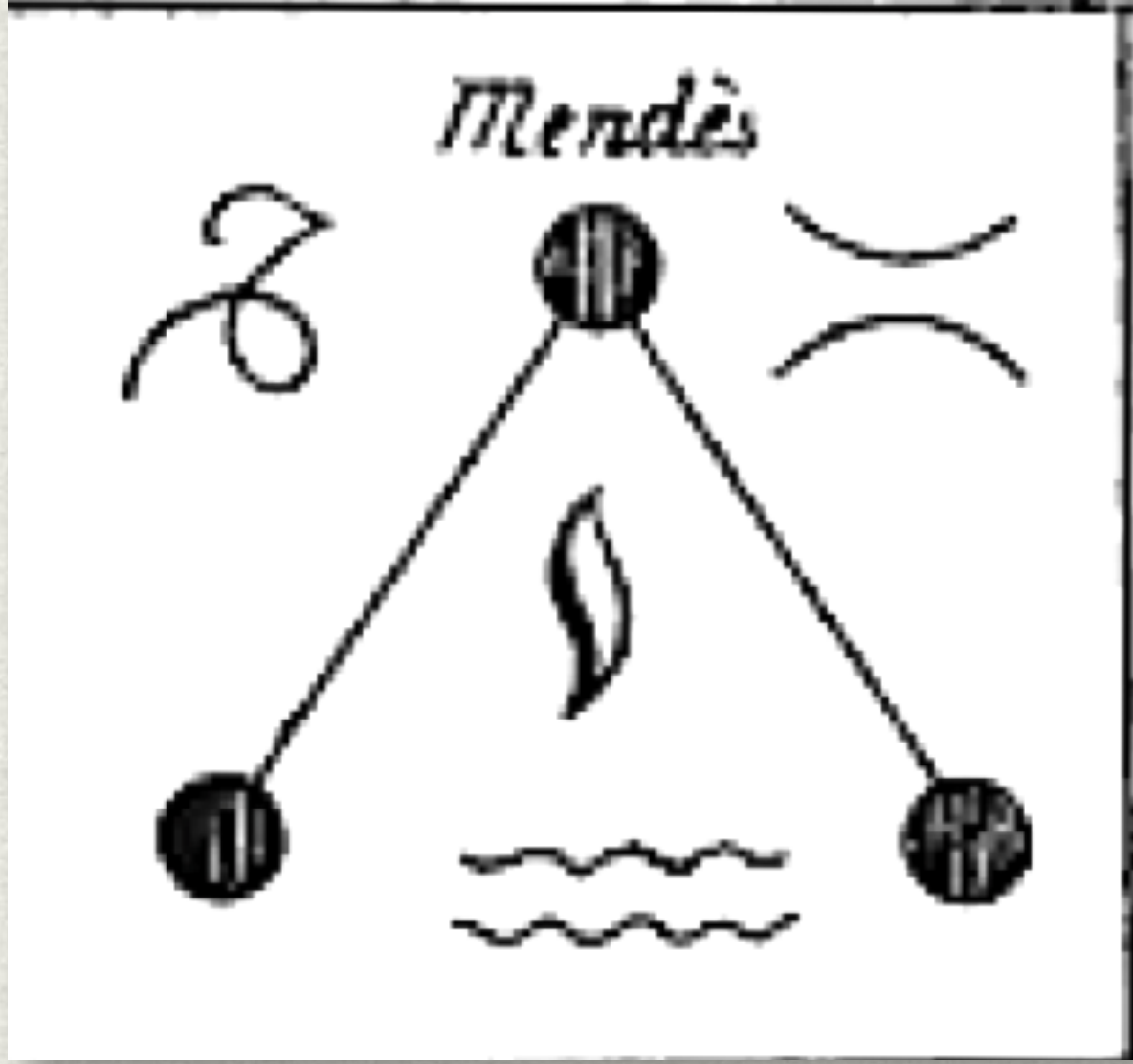
"The Isac Tablet, writes Levi, is a Key to the Ancient Book of Thoth, which has survived in some extent the decay of time and is mentioned in the still comparatively ancient text of Tarot's Cards. To this Book of Thoth was a record of the entire learning of the Egyptians, after the dissolution of their civilization, this key became organized in an hieroglyphic form as the Tablet, this Tablet having become partially or entirely forgotten or misinterpreted, the present symbols fell upon the hands of the priests, and of the remainder of the public, arranged in a series of Cards. The modern Tarot, or Tarot's pack of cards consists of 78 cards, of which 22 form a special group of emblems, of pictorial design, the remaining 56 are composed of 4 suits of 13 cards each and four court cards, King, Queen, Knight, and Knave or Valet; the suits are Swords, Maces or Coins, Cups or Chalices, and Clubs or Spades, Clubs and Diamonds. Our purpose is with the 22 emblems, these form the special characteristics of the pack and are the final descendants of the Hieroglyphics of the Tablet. These are connected to the letters of the Hebrew and other sacred alphabets, which fall naturally into three classes of a Triad of Letters, a Triad of Symbols, and a Triad of Simple Letters. They are also considered as a Triad of Letters and one apart, a system of Letters and 22 Hieroglyphs." (See Westcott's The Isac Tablet.)



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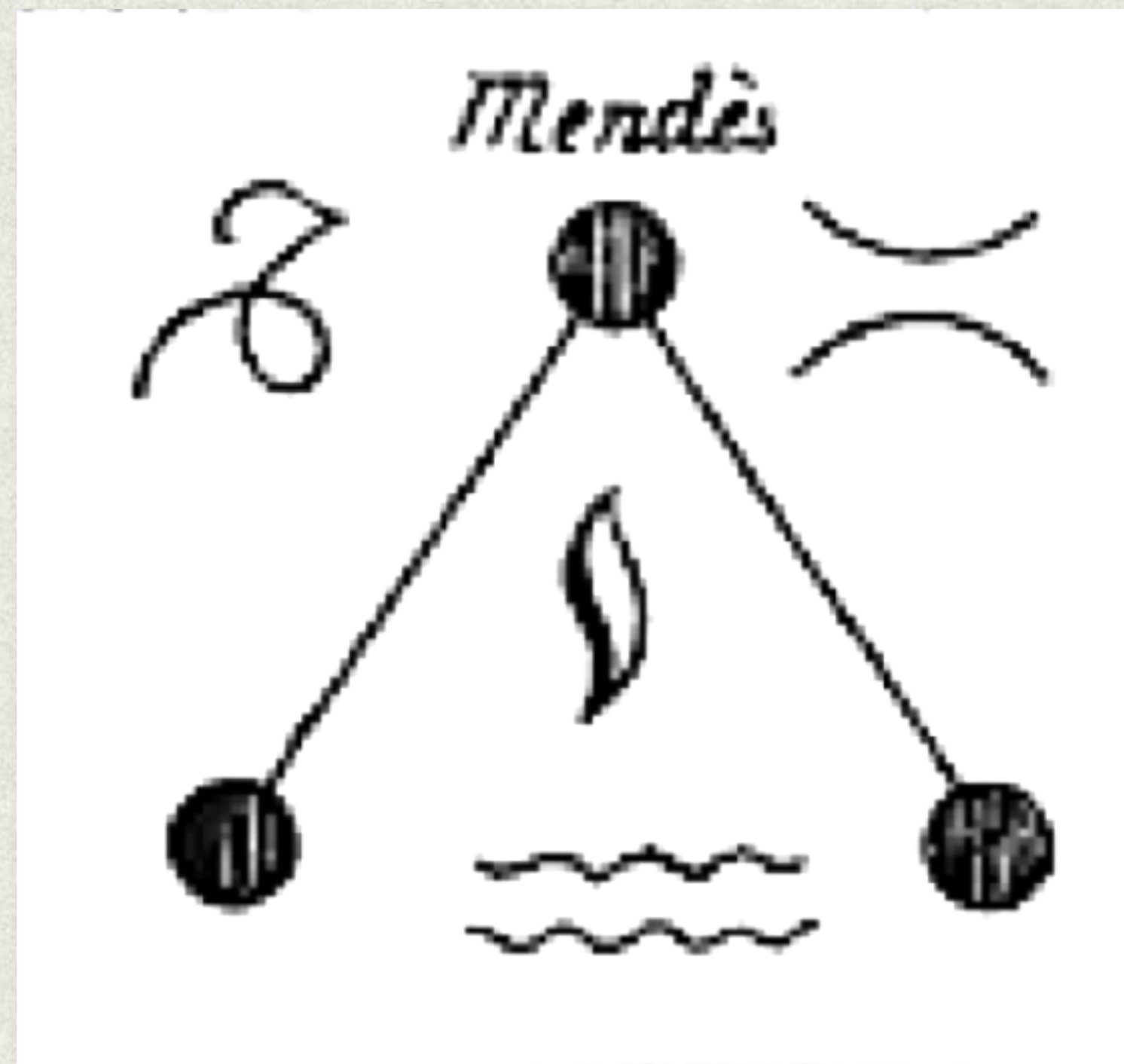




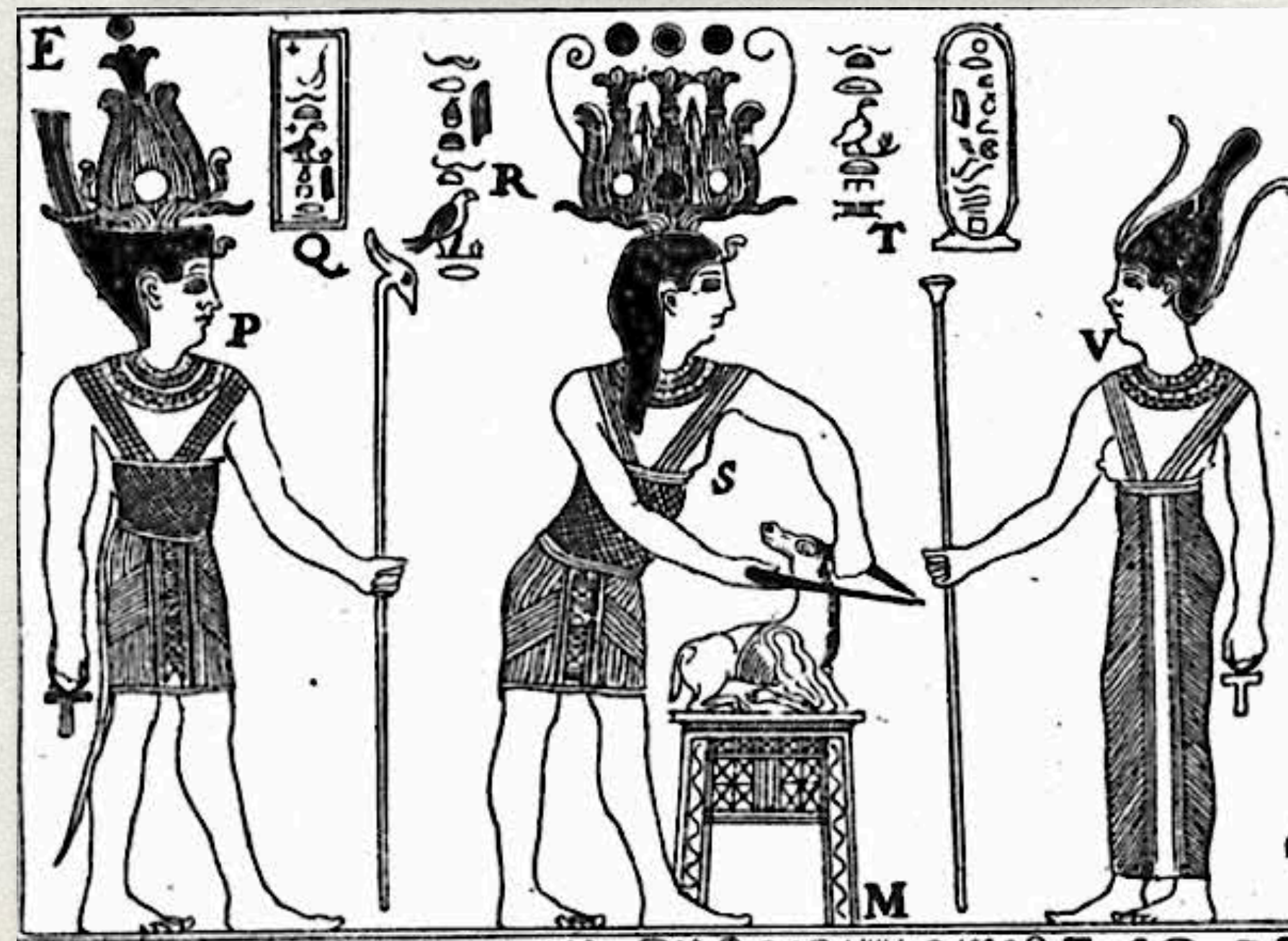


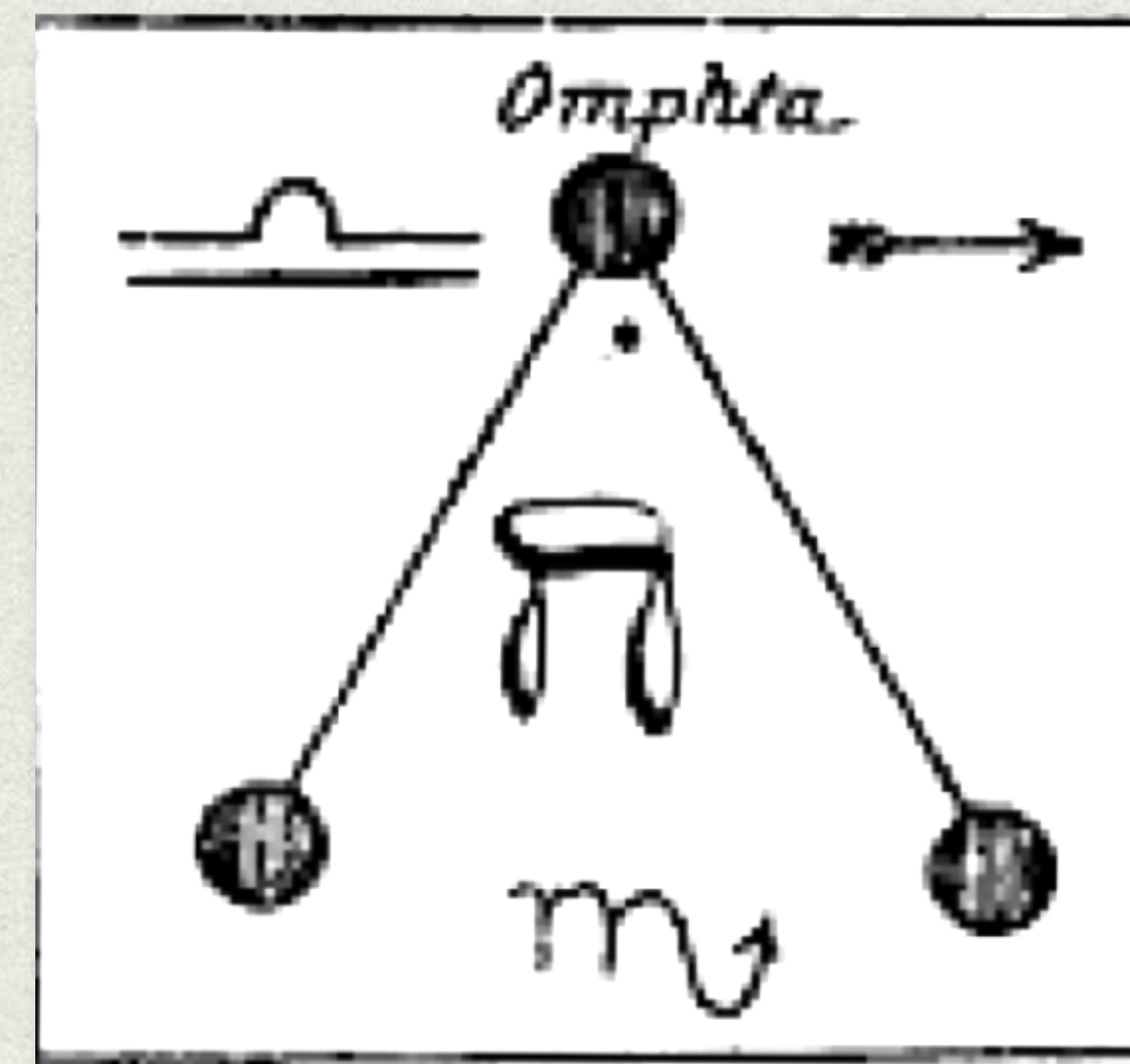
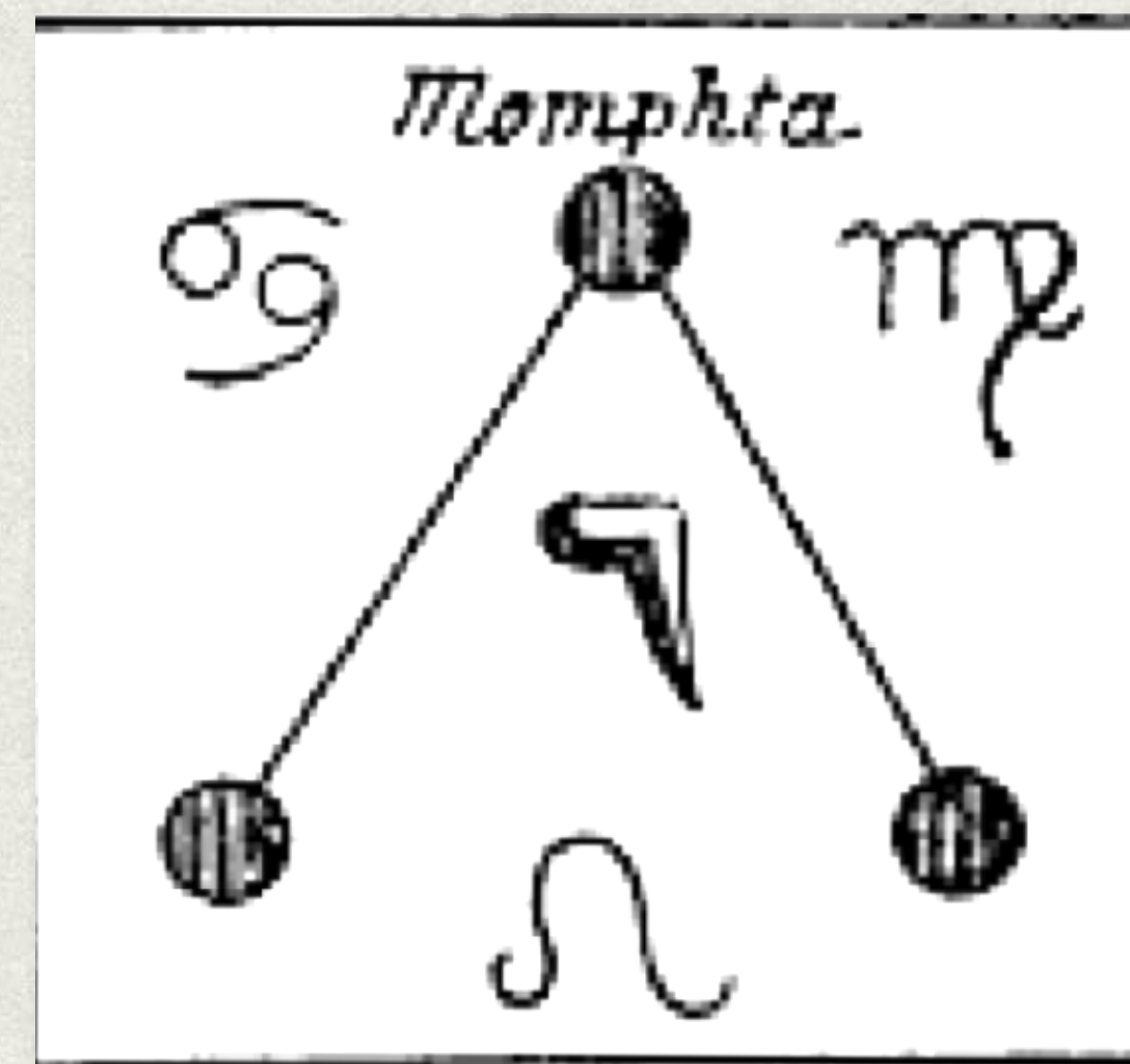
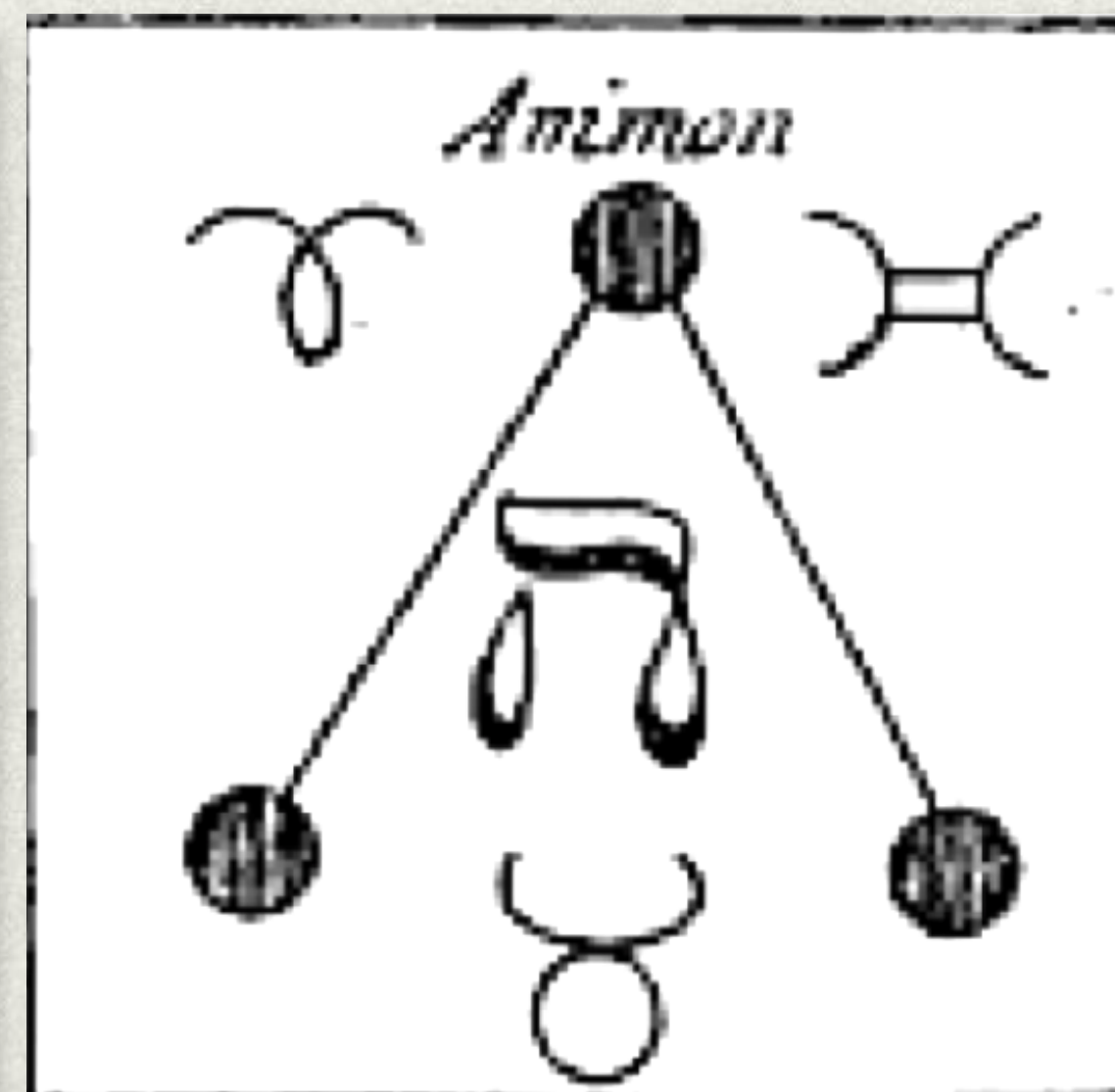
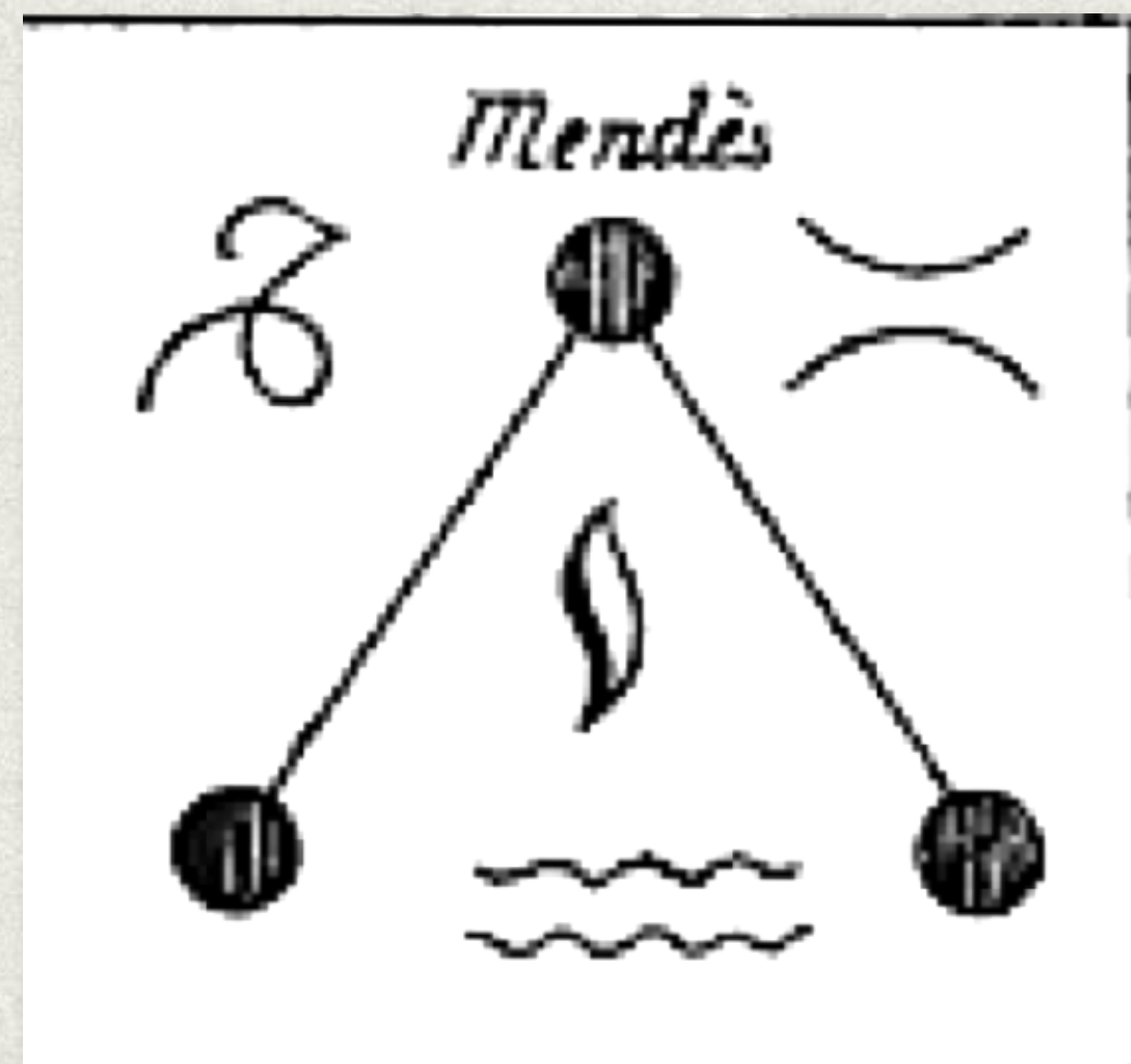
Pater: "Father", the divine or creative aspect.

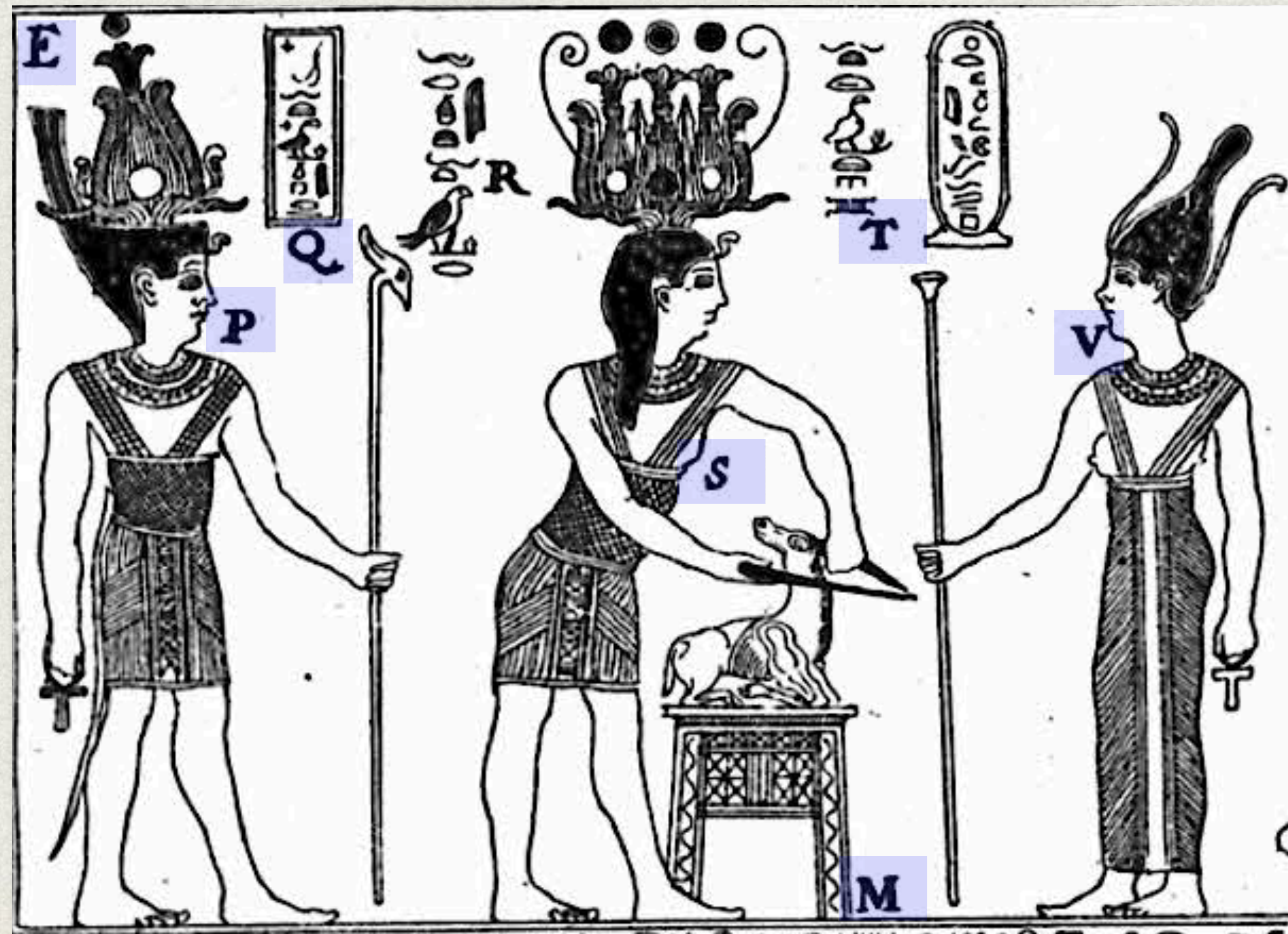
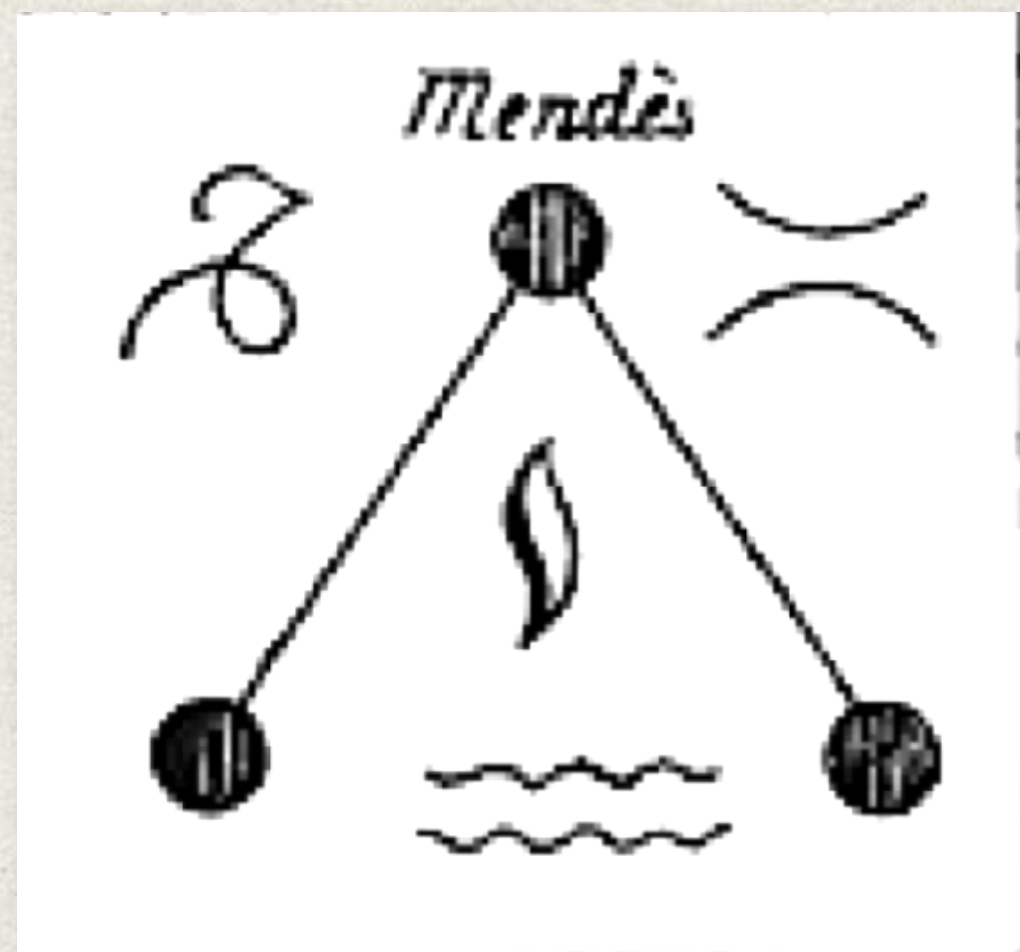
Potentia: "Power" or "Potential", the dynamic, creative force that brings ideas into reality. Potentia symbolizes the active and energetic aspect of the triad, representing the ability to manifest and actualize.



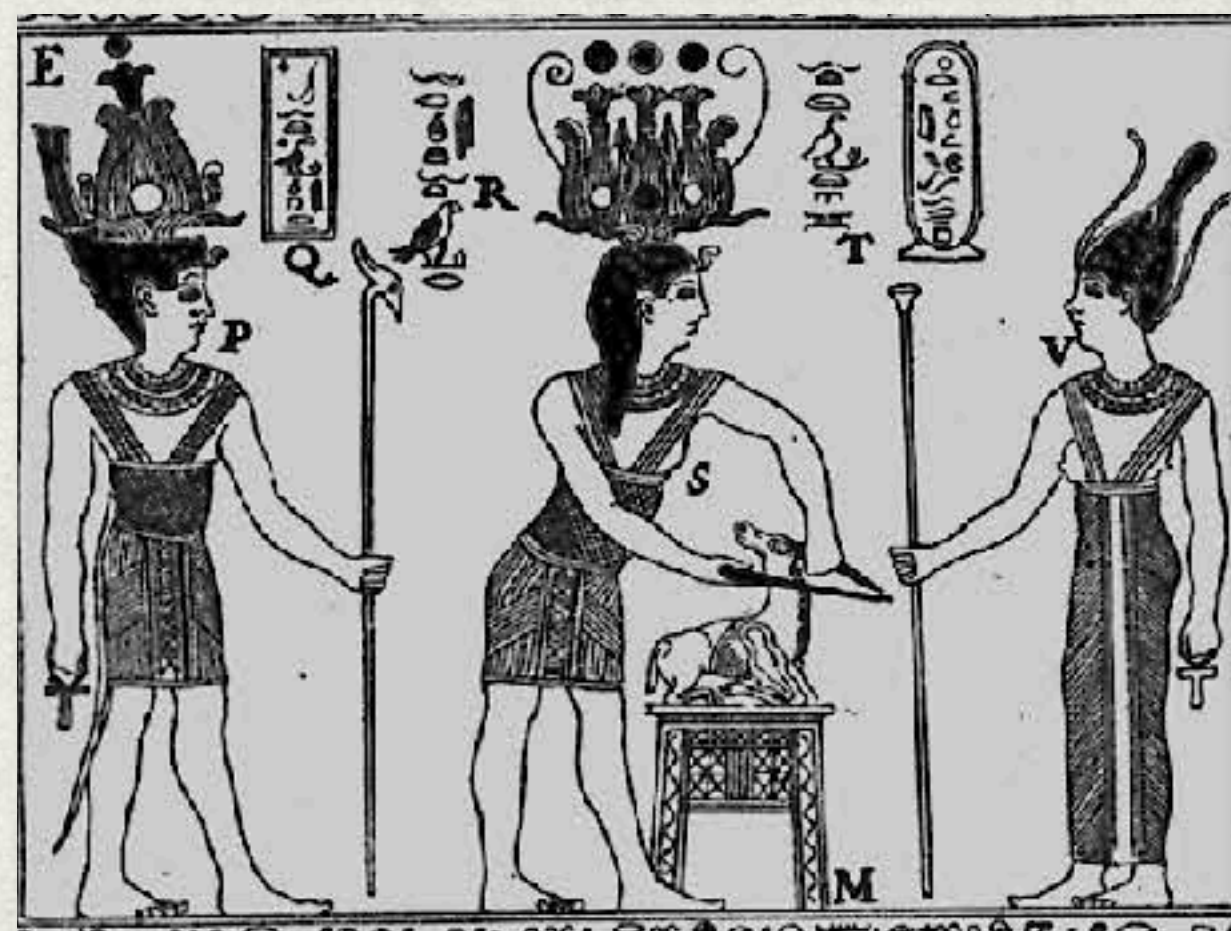
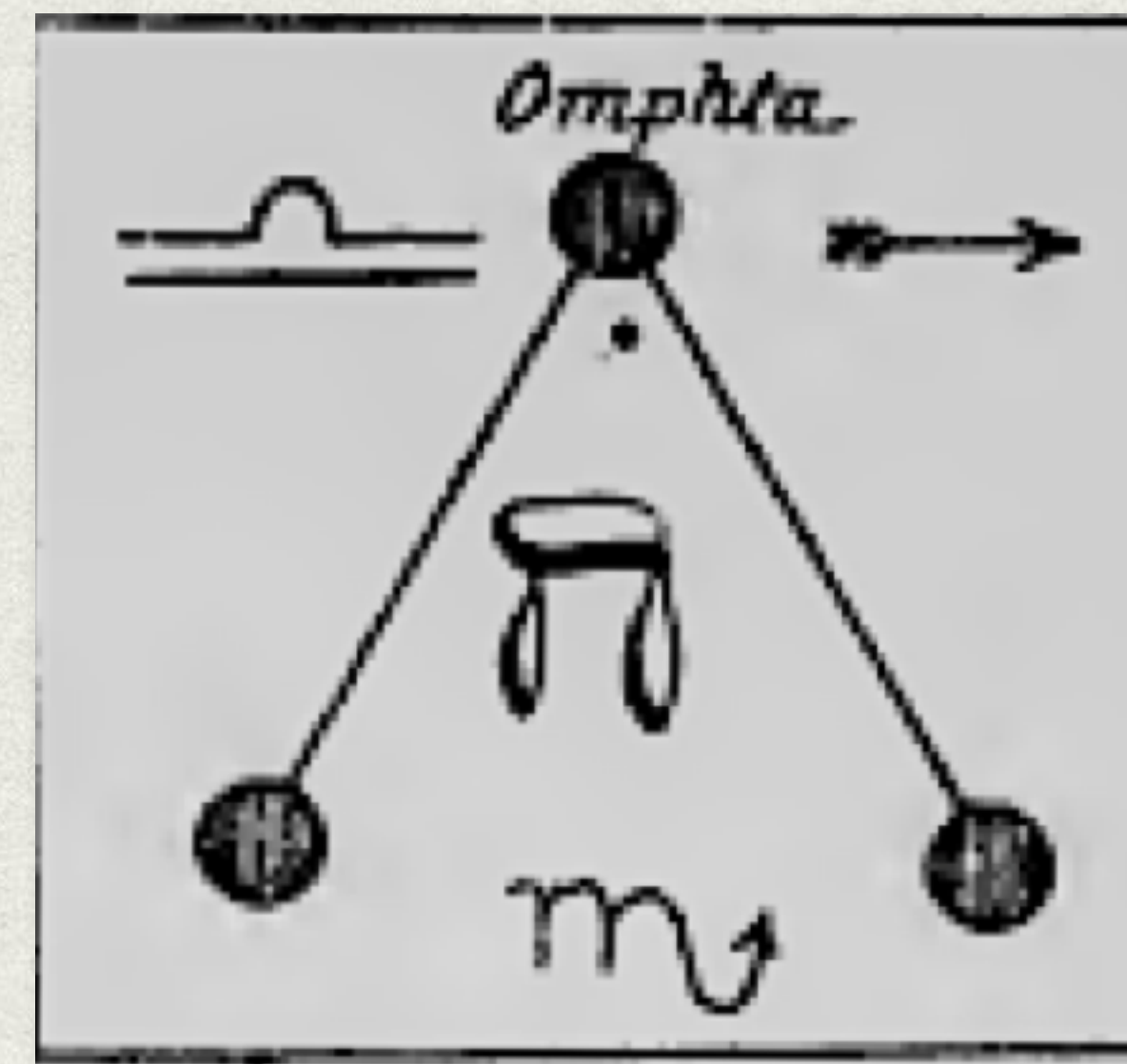
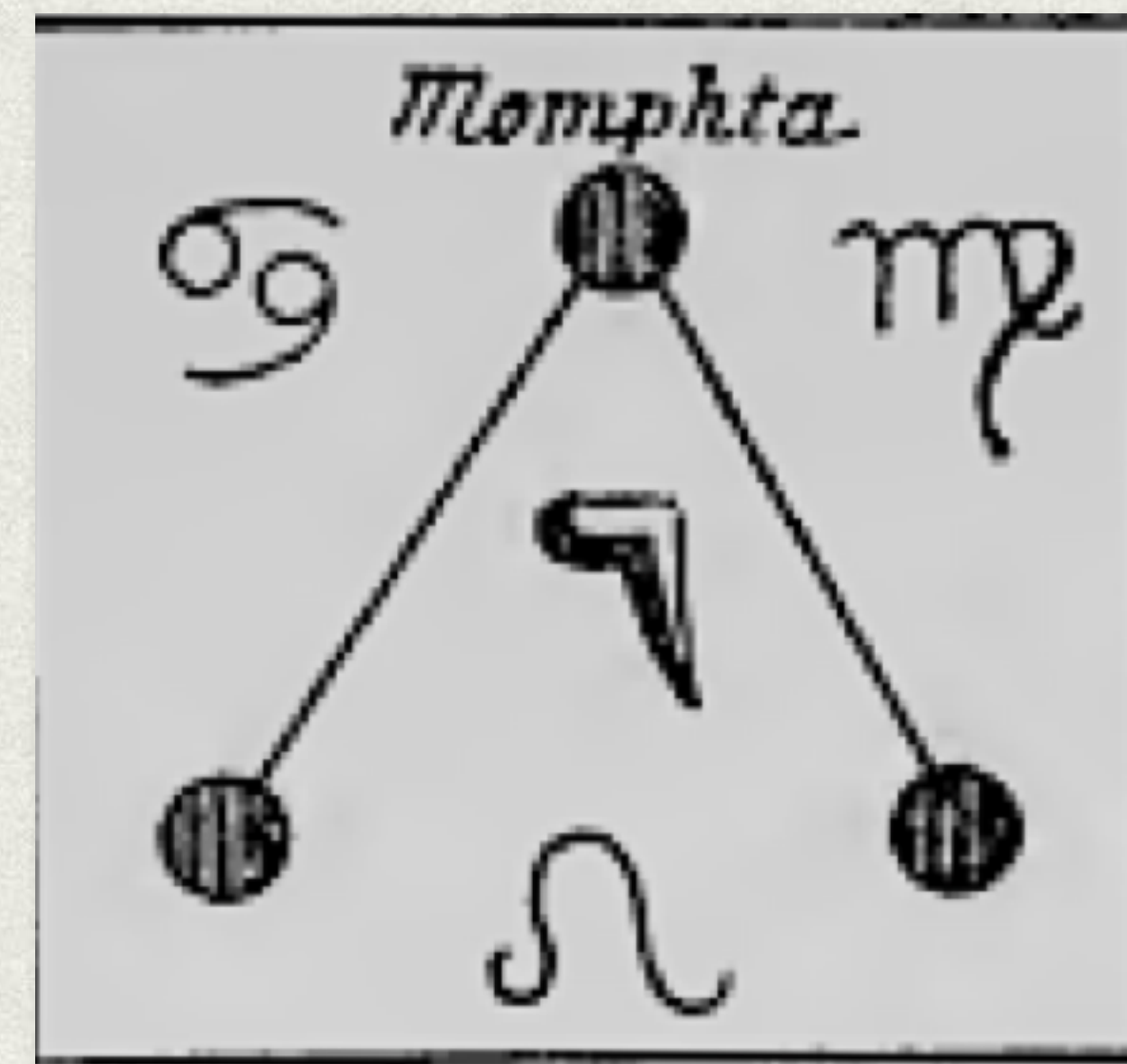
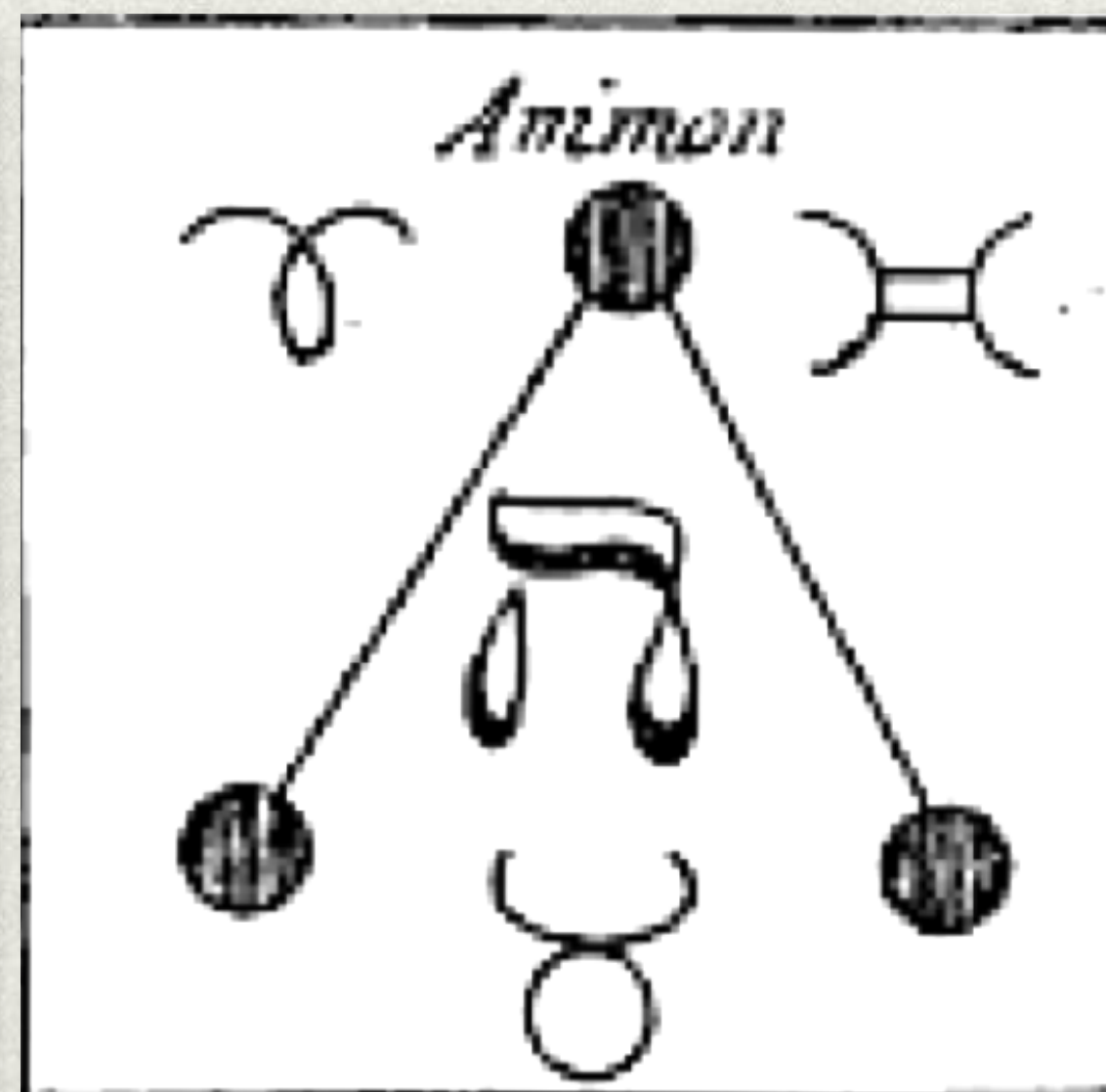
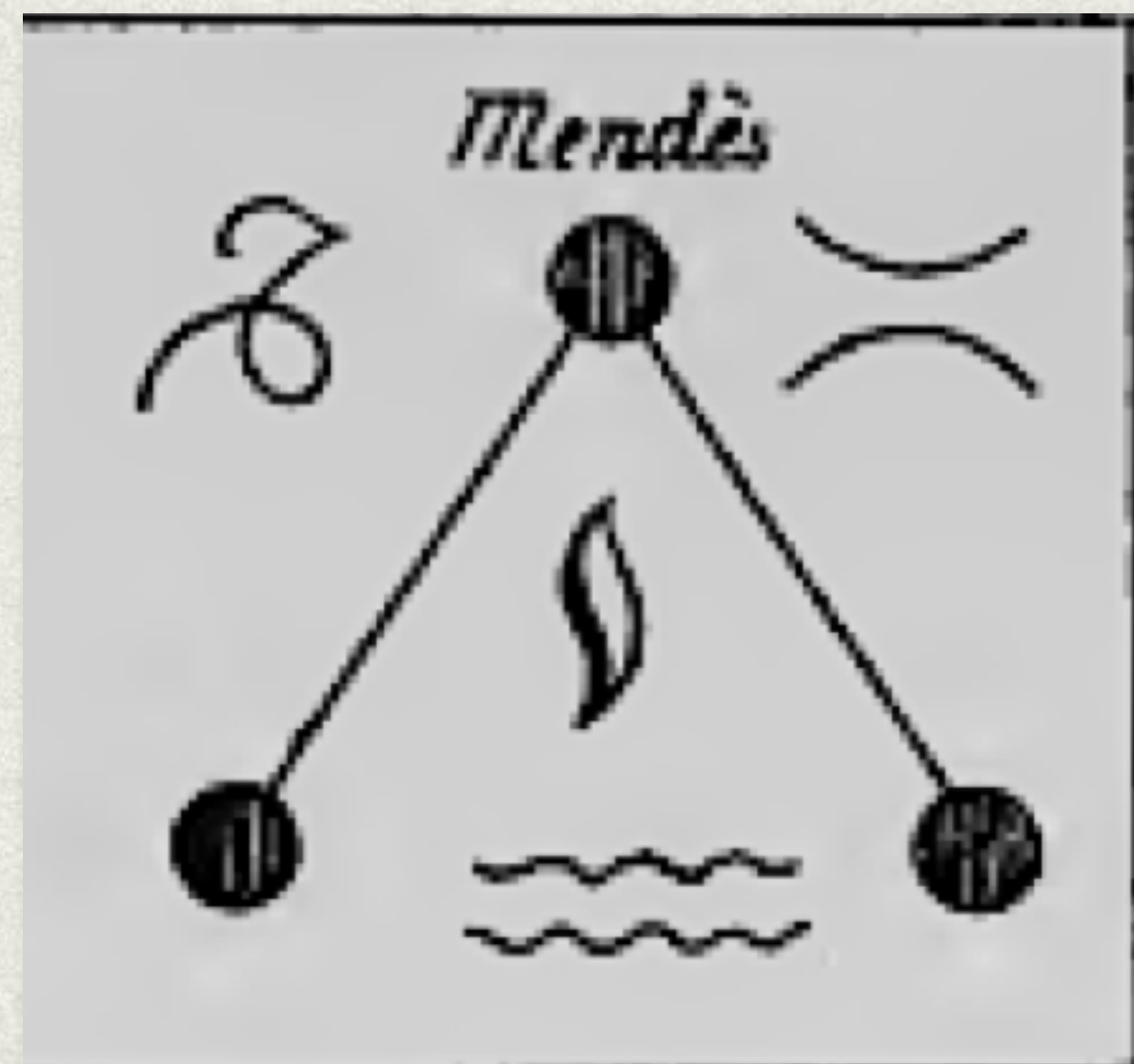
Mens: "Mind" or "Spirit", divine intellect or consciousness.

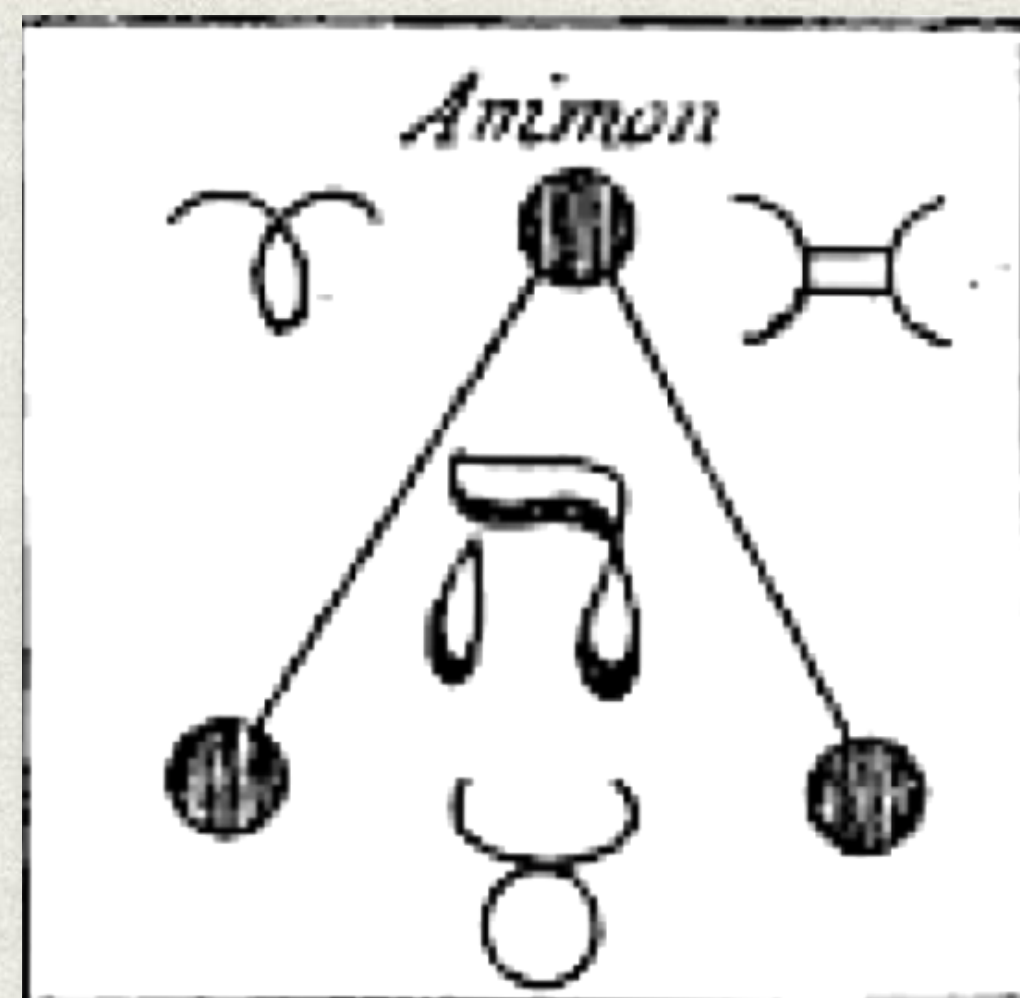




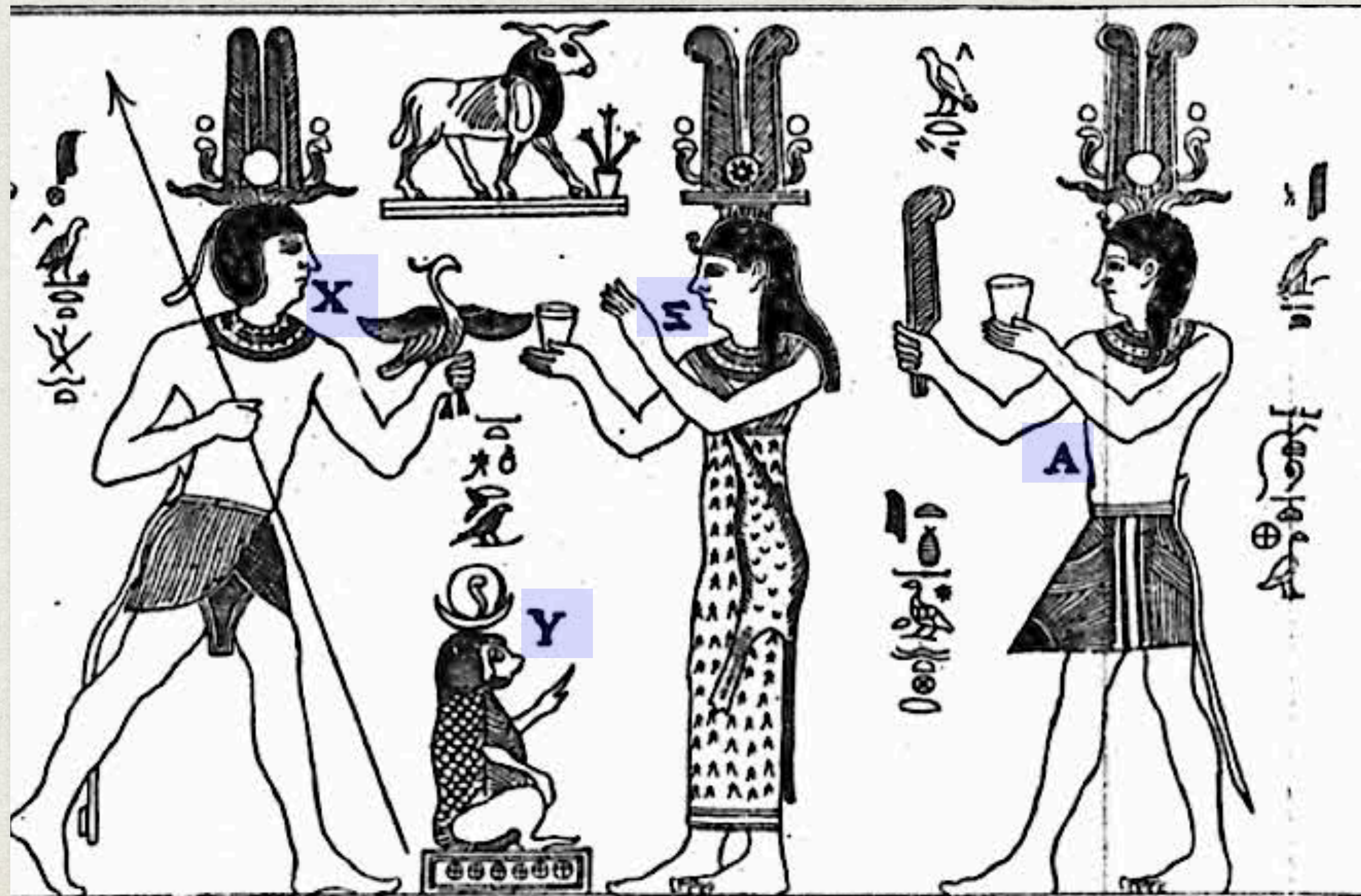


In the [first triad], S the Pater, V the Mens, or Mother, and P the Potentia, form the Triad of Mendes, the Goat, which is seen on the altar M: this symbol refers to the fecundity of the earth ready to nourish the germs of growth. It was customary to sacrifice goats at this season as an appeal for a favourable season. Capricornus translated into the skies, according to the Greeks, refers to Mendes. P is male, and V a female with tumid breast, each carries a Crux Ansata token of the Apotropaeum Numen, or Intercessory Deity. These are symbolical of the Active and Passive powers of Nature; Q and T are tablets acting as Amulets. -The Isiac Tablet of Cardinal Bembo:7

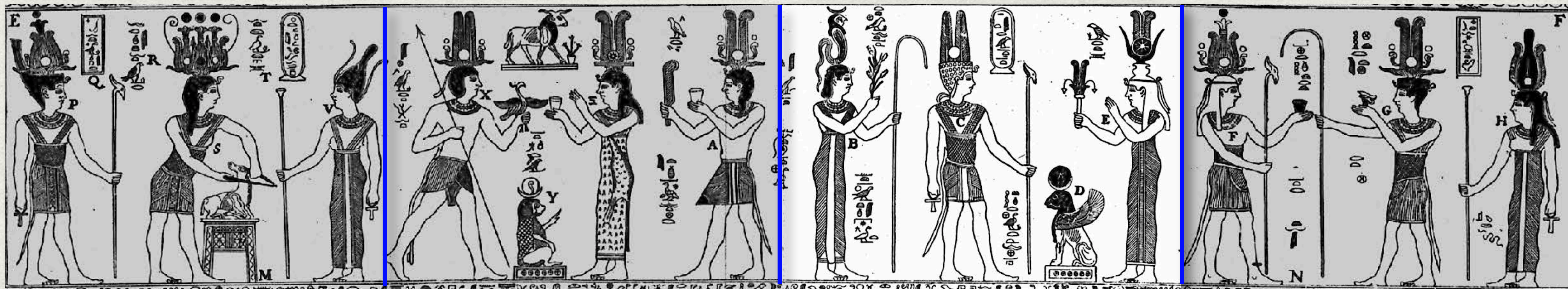
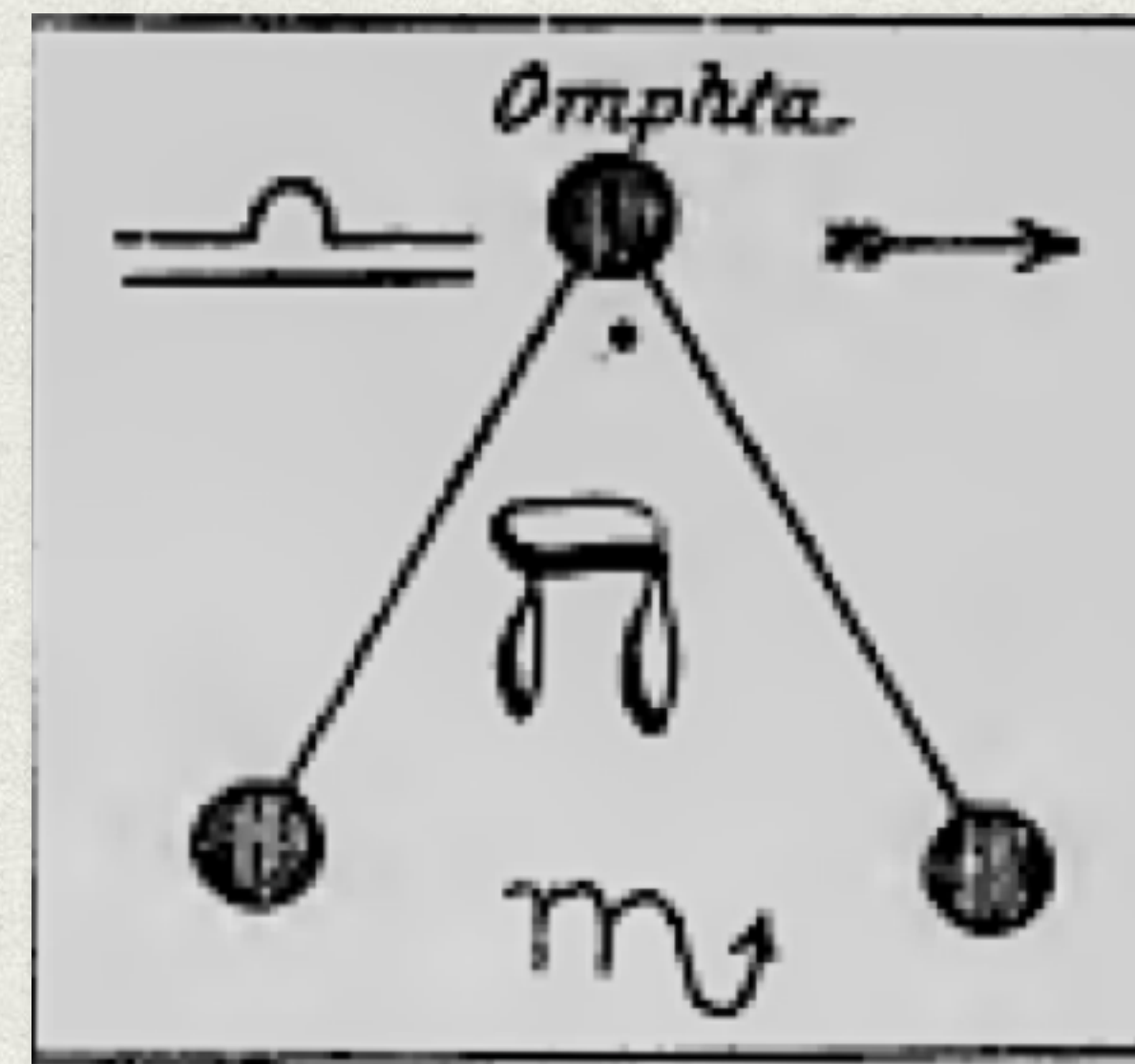
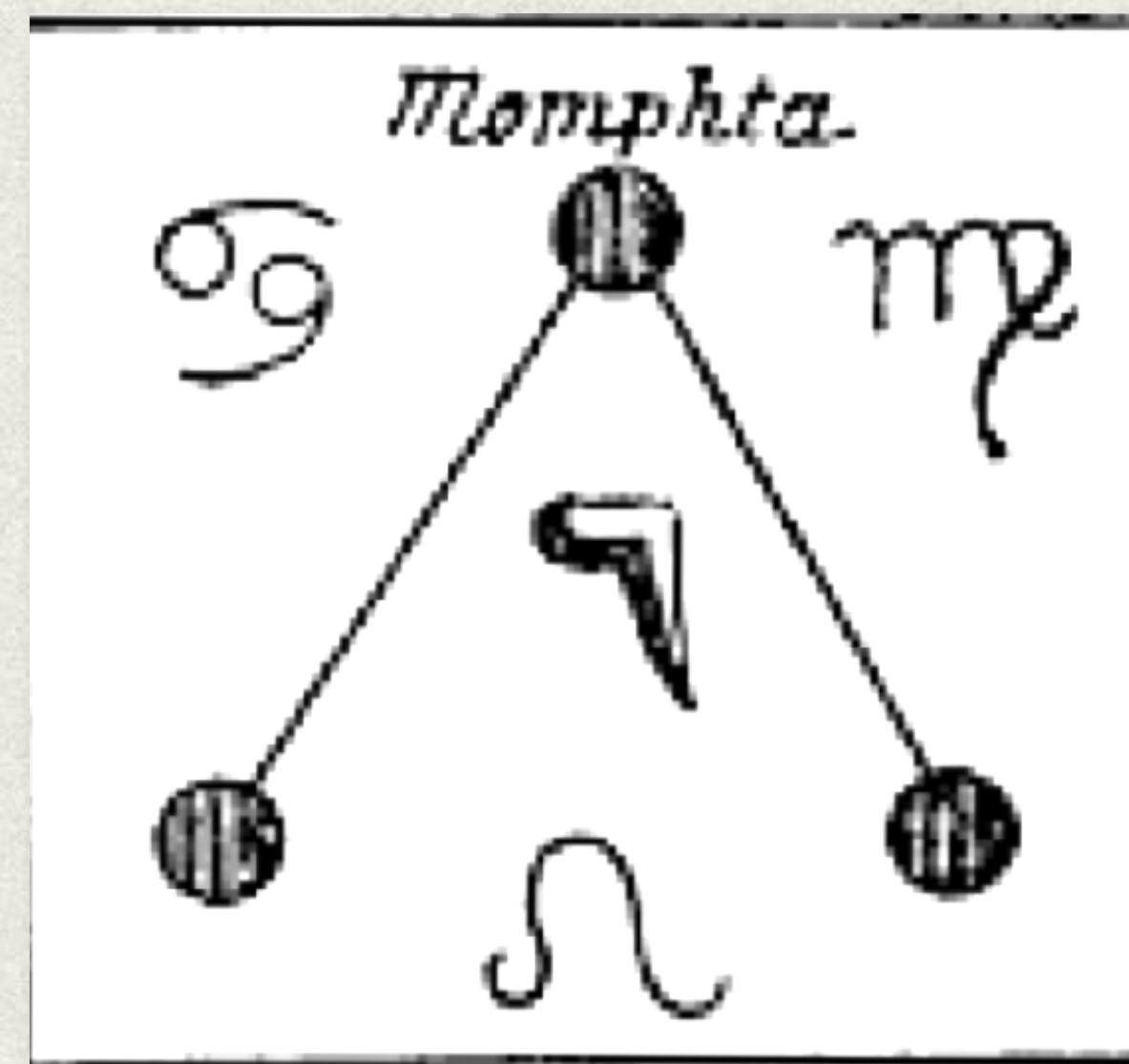
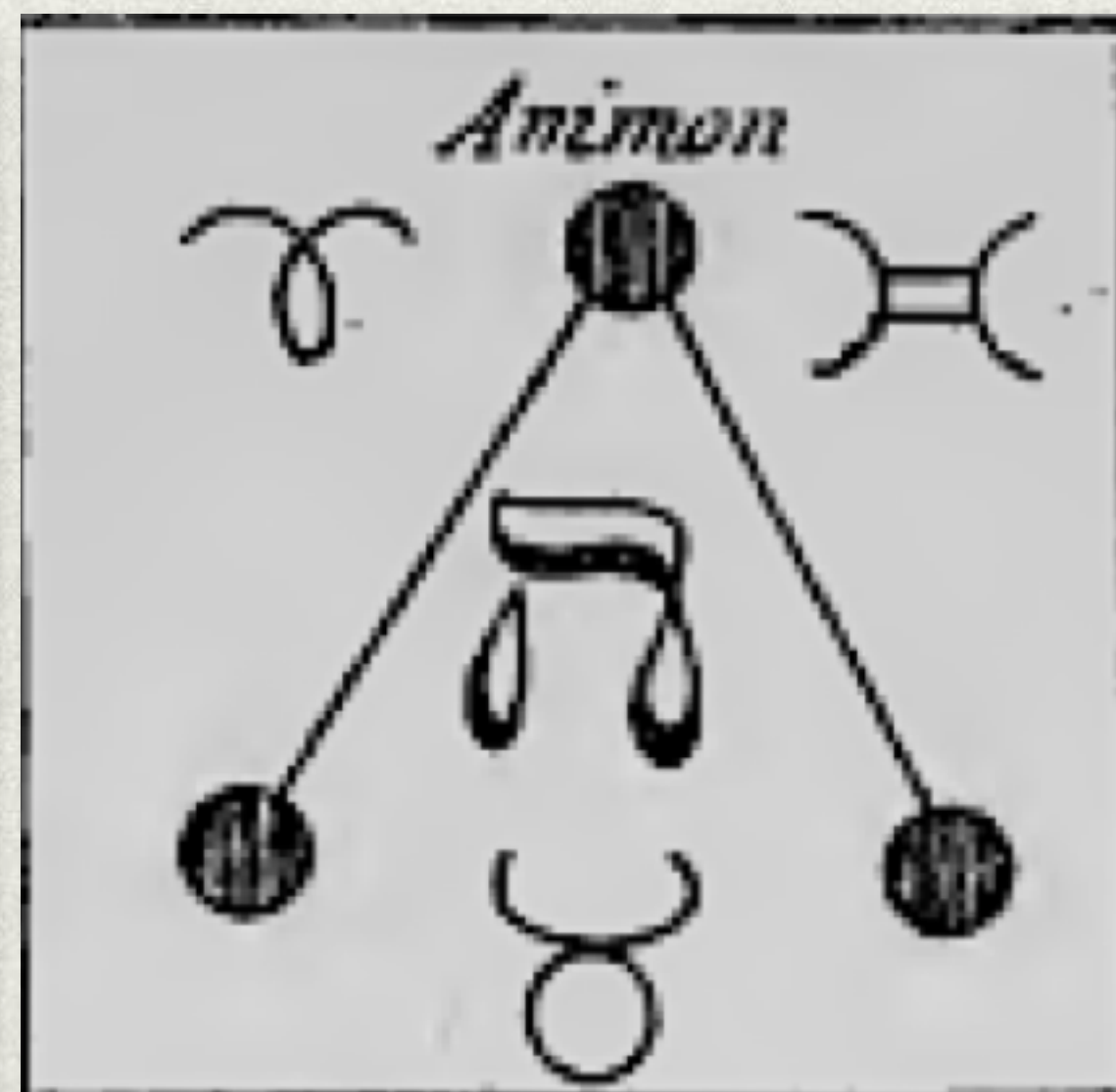
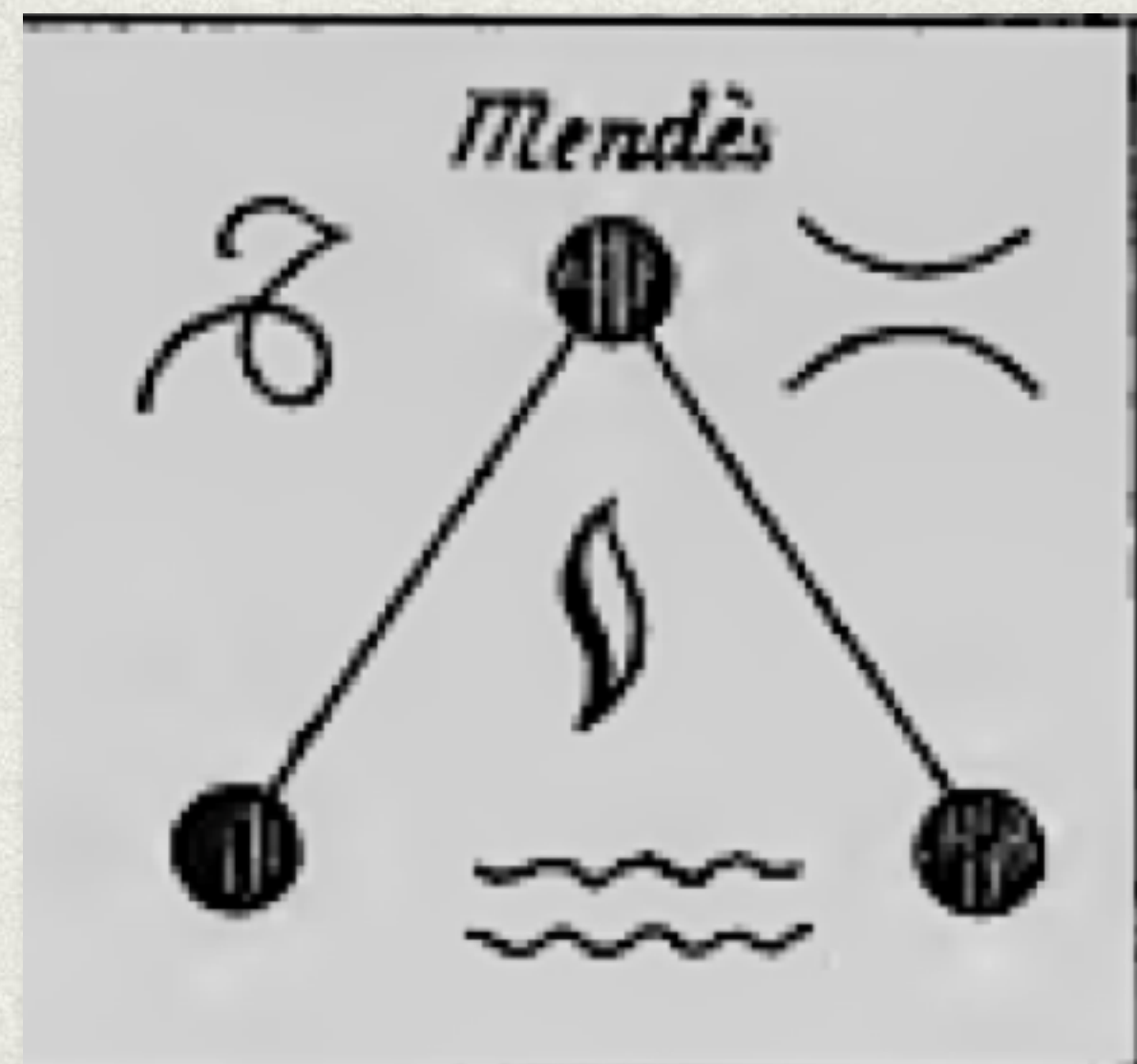


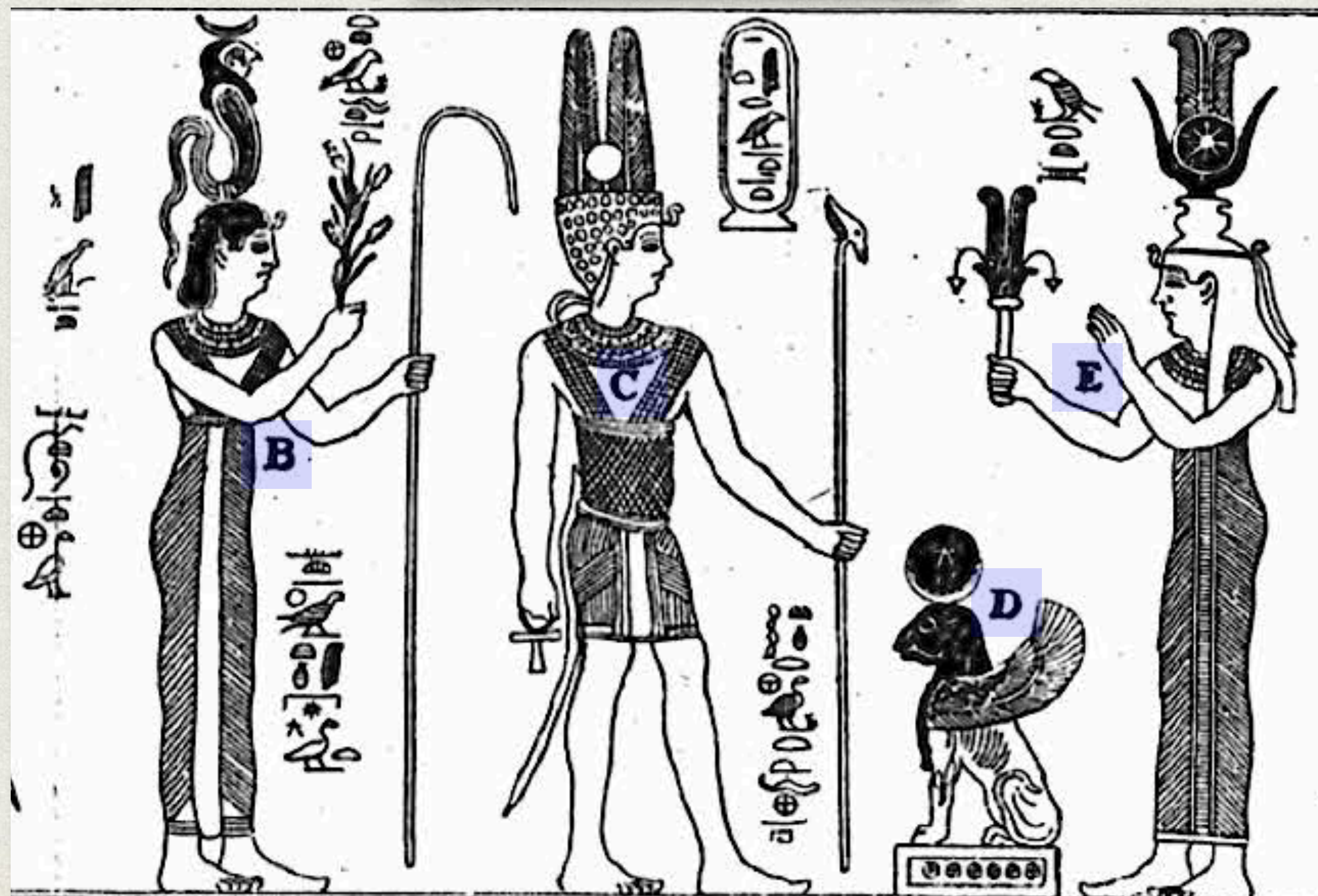
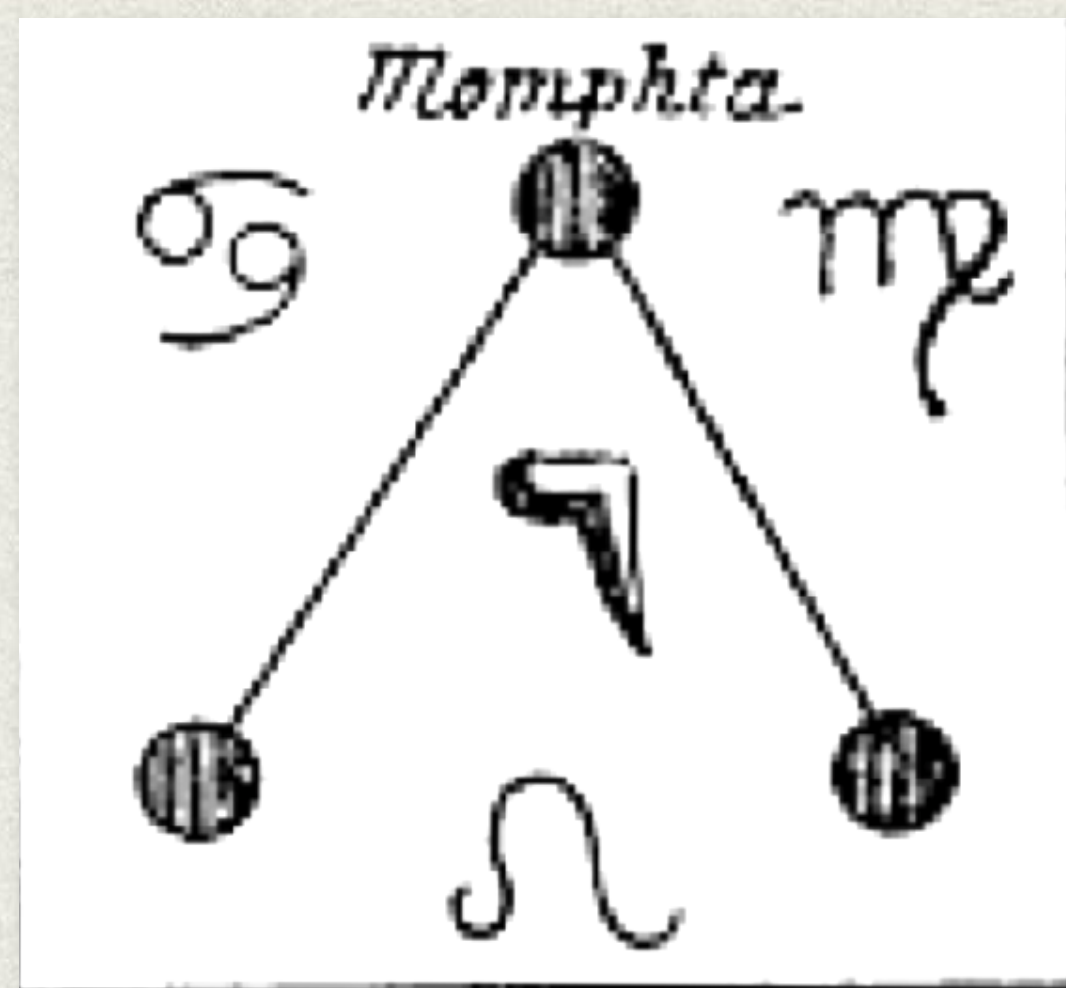


In the Second Triad of Ammon X is the Pater, Z the Mater or Mens, and A the Potentia. Note the Ram Ammon seen above standing by a plant with three fructifying branches, symbol of the intense and ripening heat of the season. Rabbi Jehuda in the Zohar says, "to denote heat they drew a Ram, the horns diverging upwards being types of flames of fire." X is Ammon as a warrior with a lance, a Nilotic Phenicopterus in his left hand.

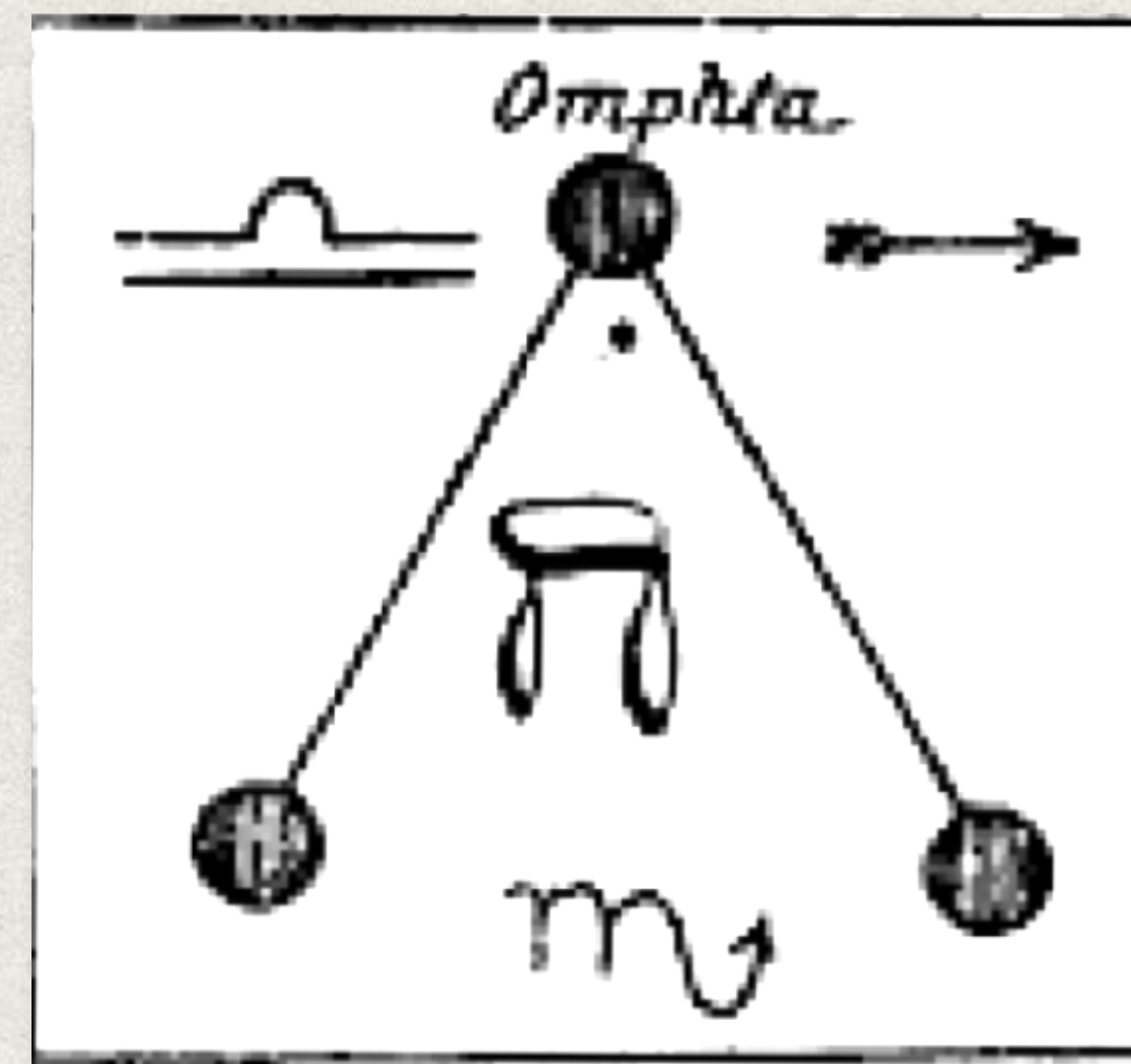
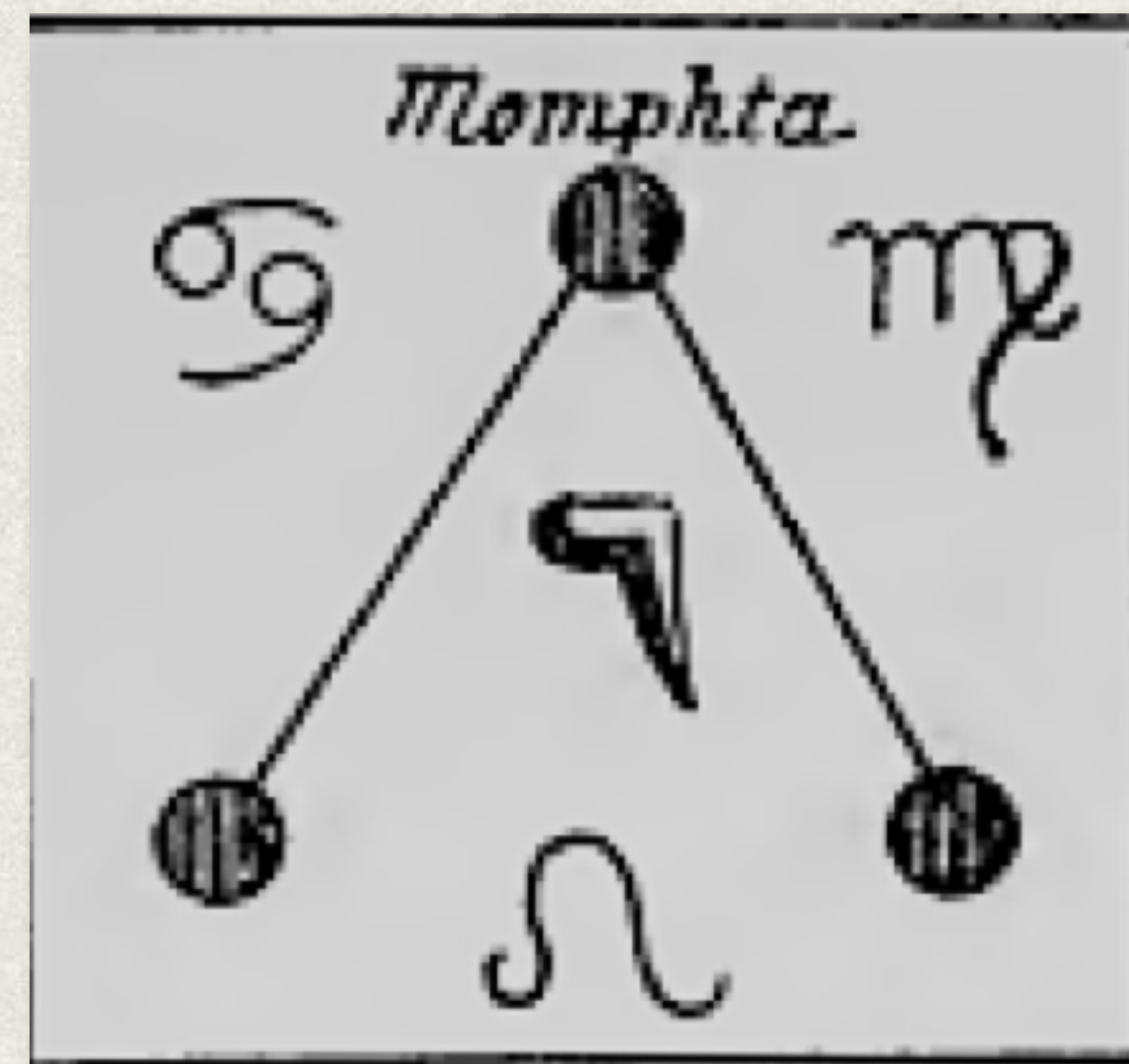
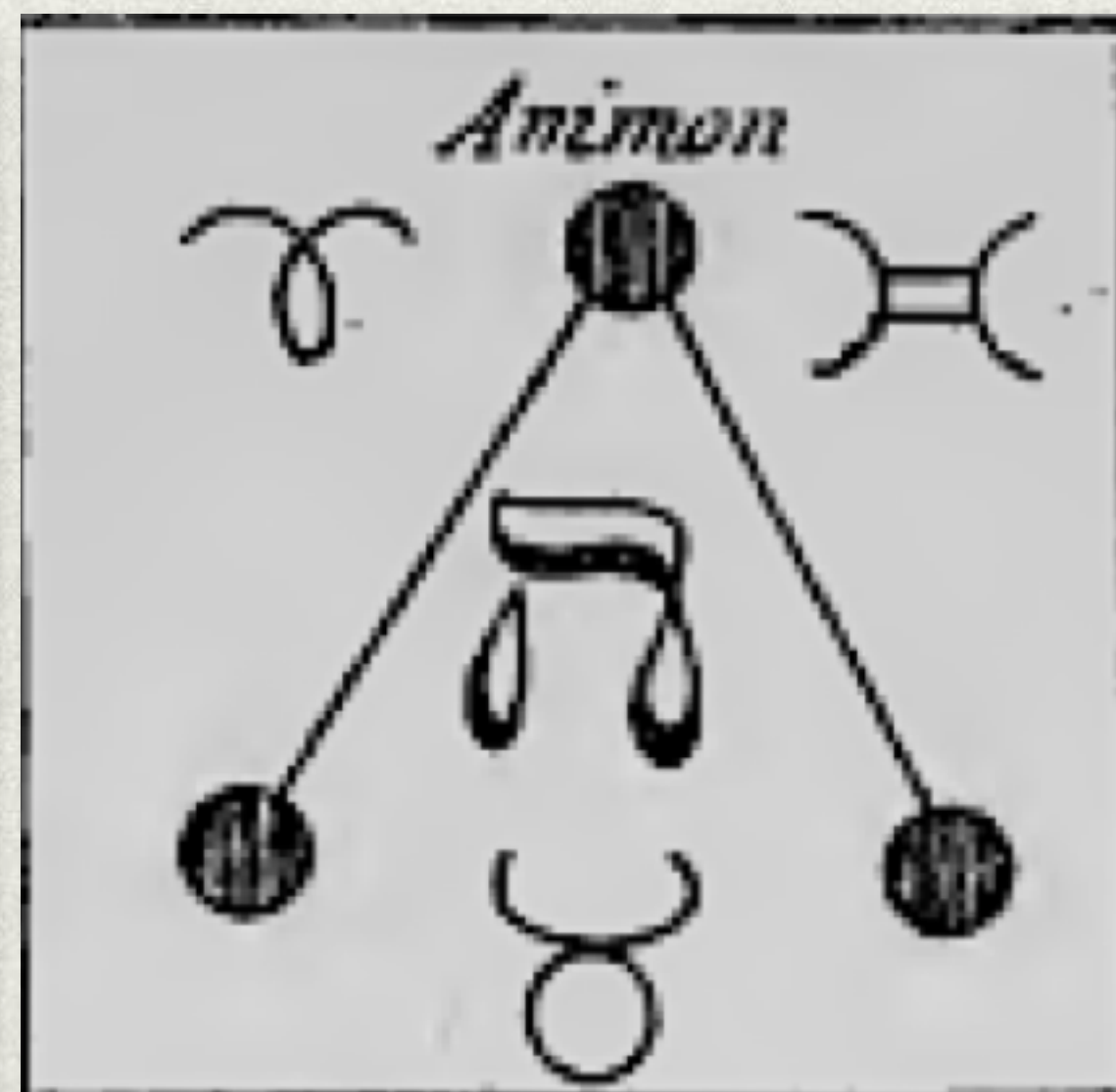
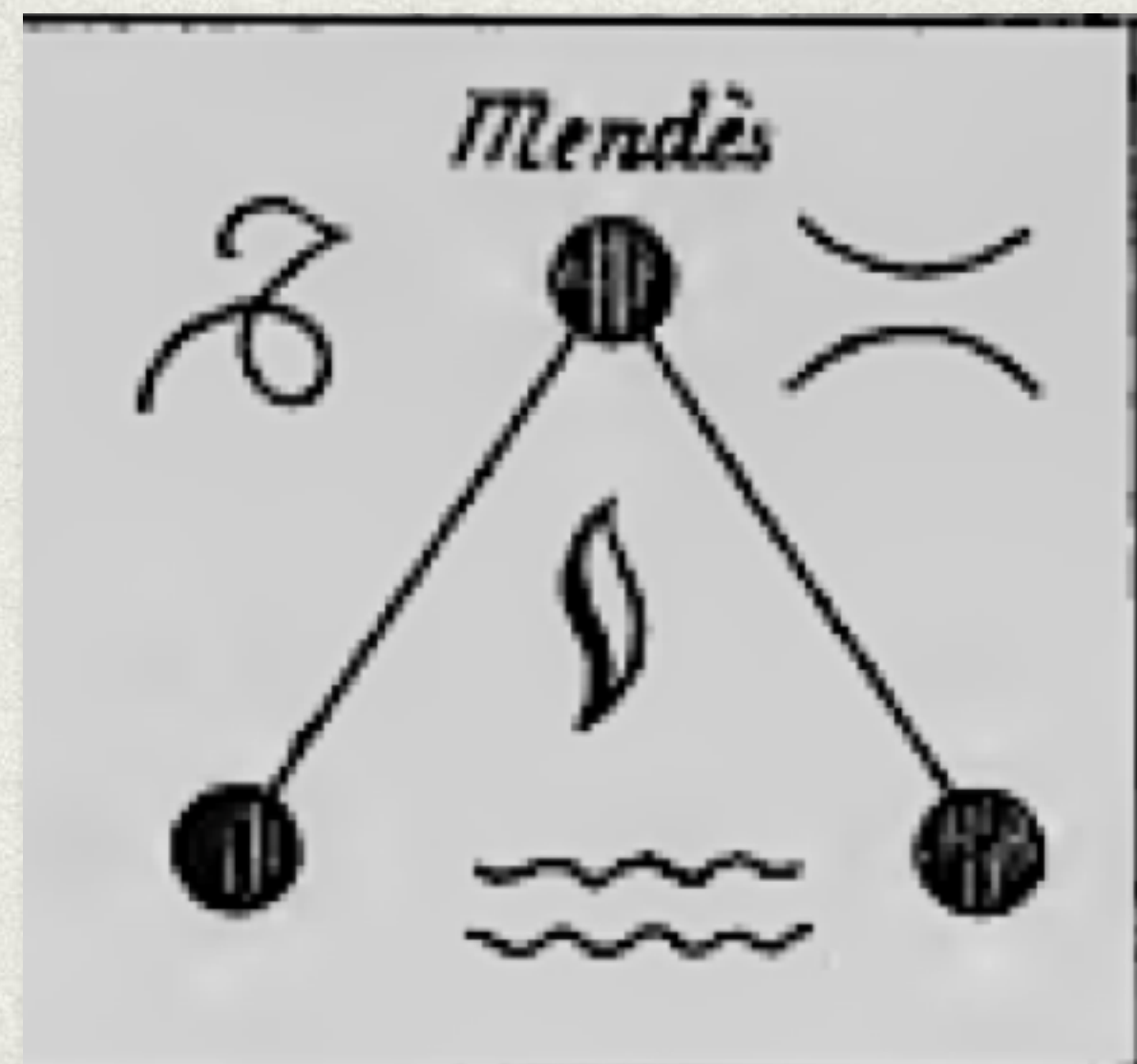


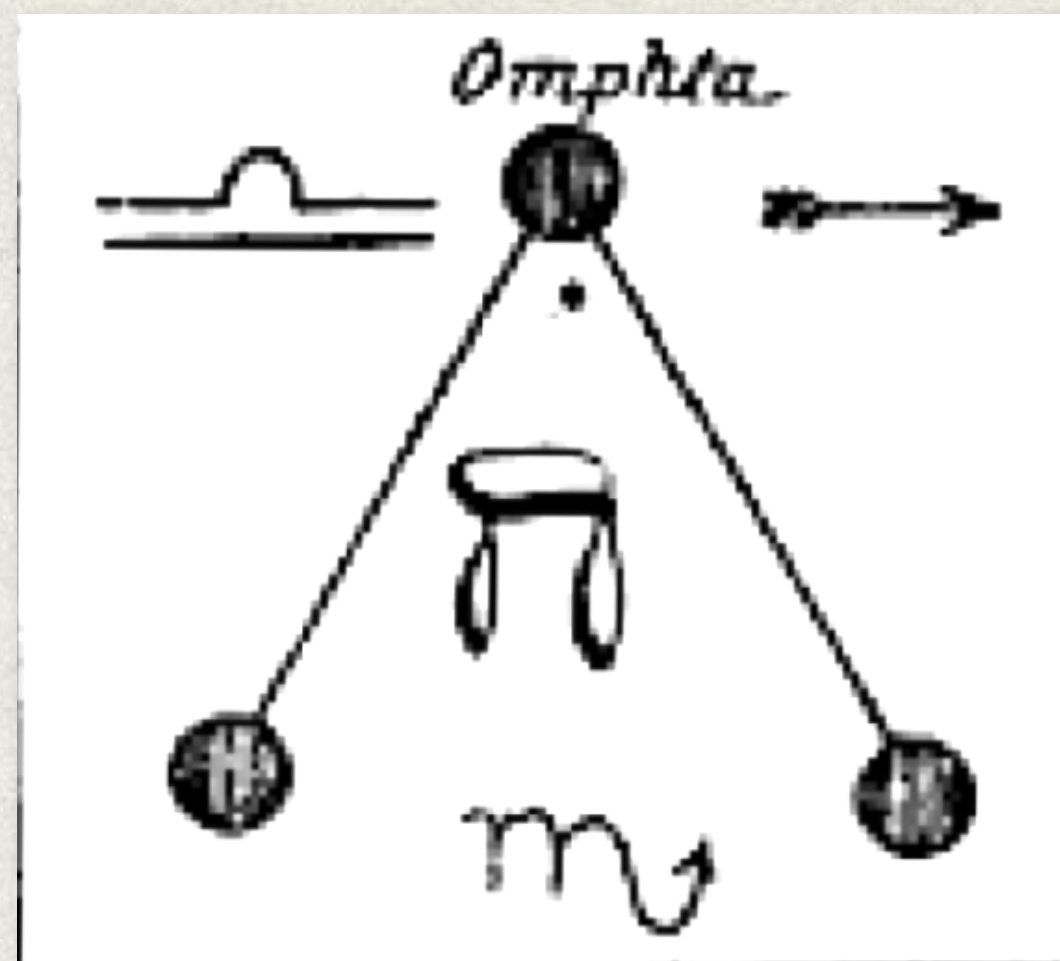
Z is Mother Isis to whom corn and fruit are dedicated. A the Potentia carries an Ibis Feather in the right hand and a Vase of Nile water in the left. (Pignorius says that the peculiar conical skirt of A is to insinuate Priapism.) Y, the Cynocephalus, marks the vernal equinox; below his seat are six circles with crosses of four lines, referring to 24, because at the equinox, when the day is 12 hours long, this animal was said to urinate every hour through the day, and through the night 24 times. -The Isiac Tablet of Cardinal Bembo:8



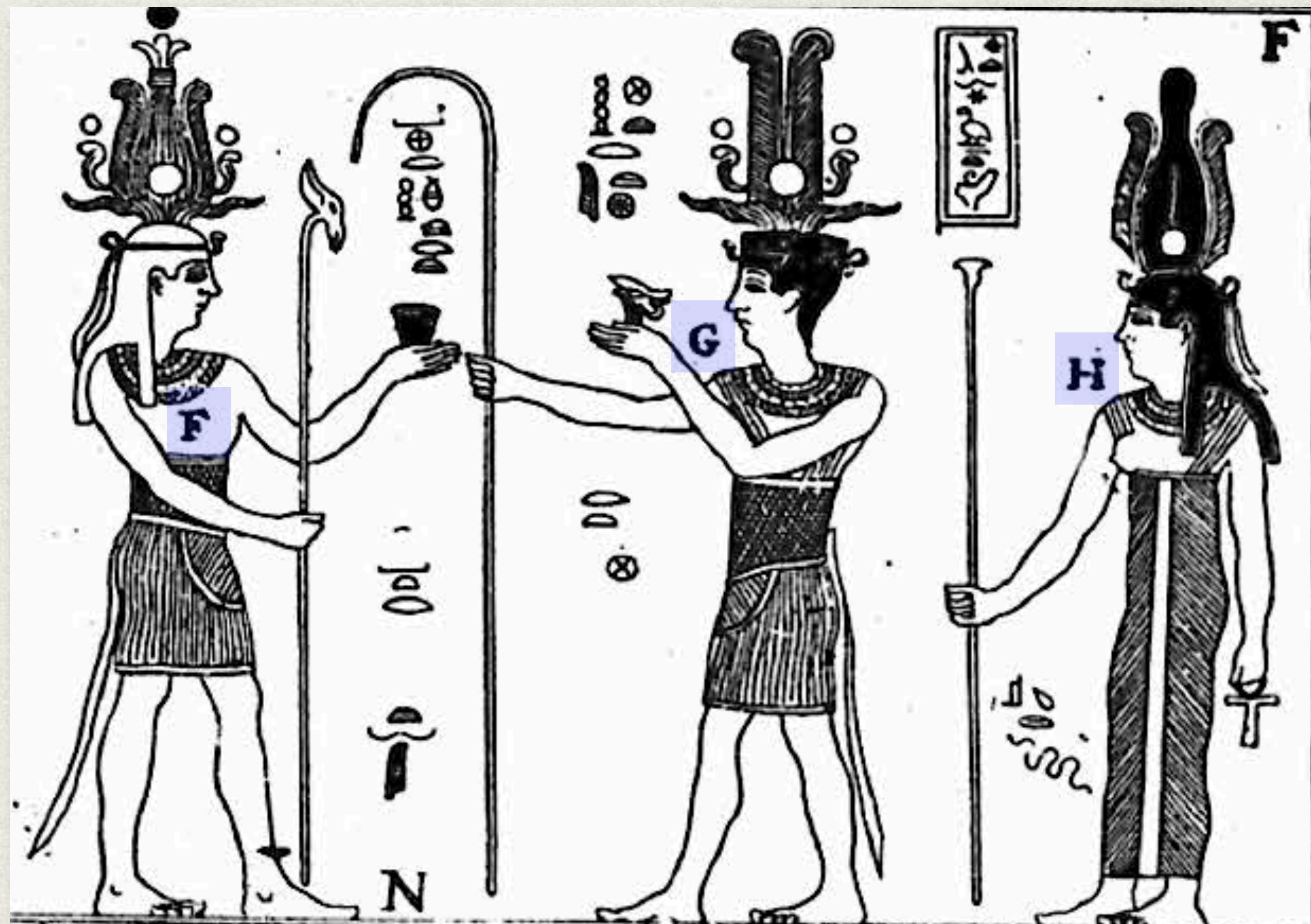


The Third Triad, named Momphta, refers to Summer, its figures are B, C, and E. It is so called because Momphta is the presiding genius of Leo, the Rising Nile, which D, the Nilotic Sphinx expresses; on the head of D are the Crescent Moon and the Sun, on the base [of the sphinx] are six quadrified circles, or 24 days of increase, and 24 days of decrease. C is the Pater, an Intercessory deity, his vase shaped head-dress is ornamented with circles, a snake emerges from it, and above it are two hawk's feathers and a circle; symbols of the vigour of the Sun, heat and life. His companions are the Mens, an Isis E, and the Potentia B. E wears a white head-dress, a vase above it, then horns, star, and feathers, in her right hand a feathered sceptre, two triangular sistra hang from it. The horns are Isiac and the star is Sothis, whose heliacal rising preceded the Inundation: the sceptre is a weapon against Typhon, who is disturbed by music or noise. B carries an Absinth branch, and has, a Thermuthis on her head, the Absinth, enemy of putrification, was plentiful at the beginning of the month Thoth. -The Isiac Tablet of Cardinal Bembo:8





The Fourth Triad is called Omphtha, and concerns the Autumn. Omphtha is the protector of the sign Libra, a Beneficent deity, ruling when the land of Egypt, pregnant with moisture after the inundation, is so disposed to fecundity; it is the figure G, with the Thyrsus in the right, and the Phallus oculatus in the left hand. The companion F holds a Cuckoo-headed wand and in the left hand a cup of black earth, alluvium, a happy augury for agriculture, which is referred to by the beast's tails of F and G. H is an Atoning deity, carrying a Lotus flower wand, to ward off attacks of Typhon, the evil one; she also has a full breast, symbol of fruitfulness. -The Isiac Tablet of Cardinal Bembo:8



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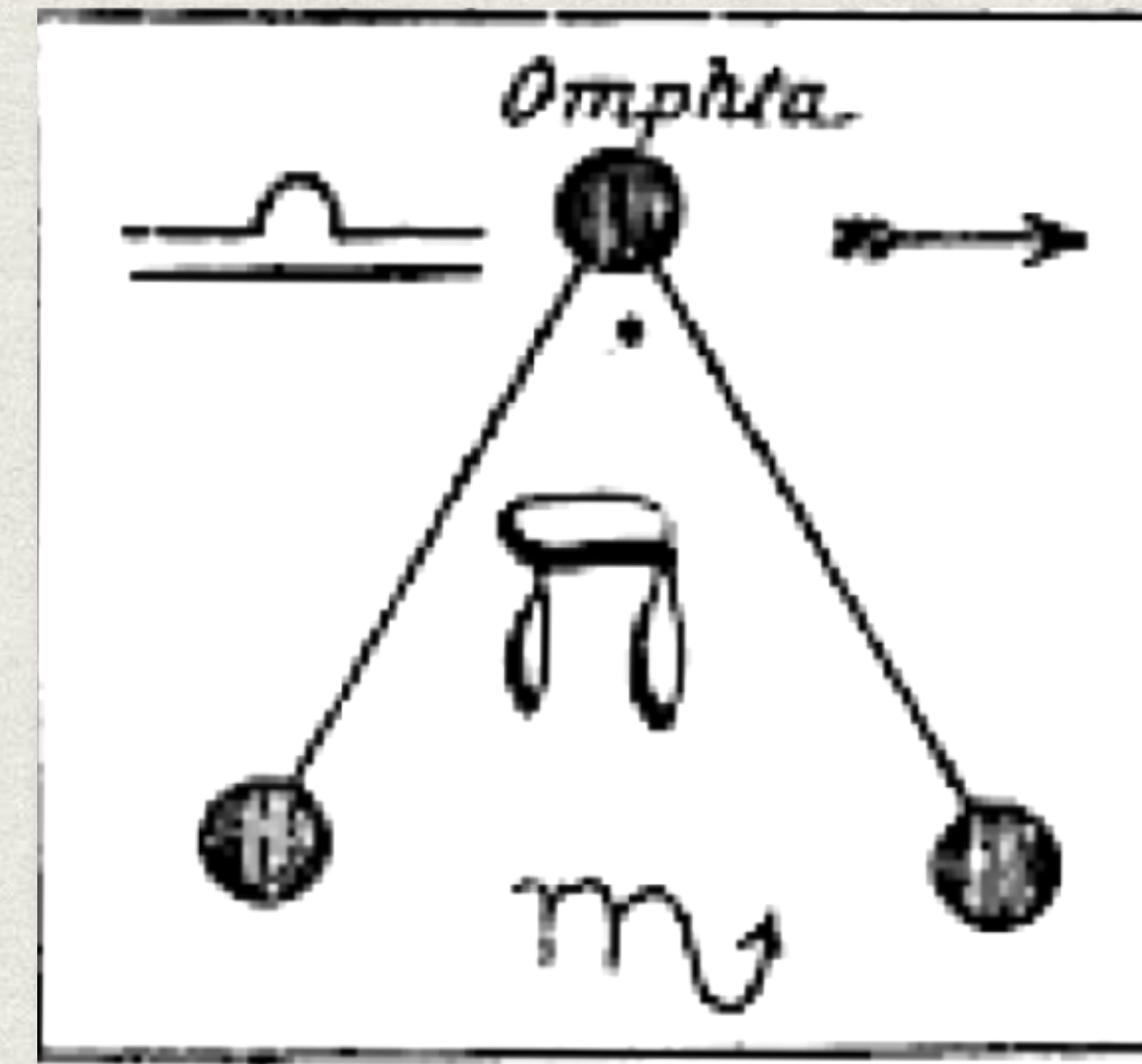
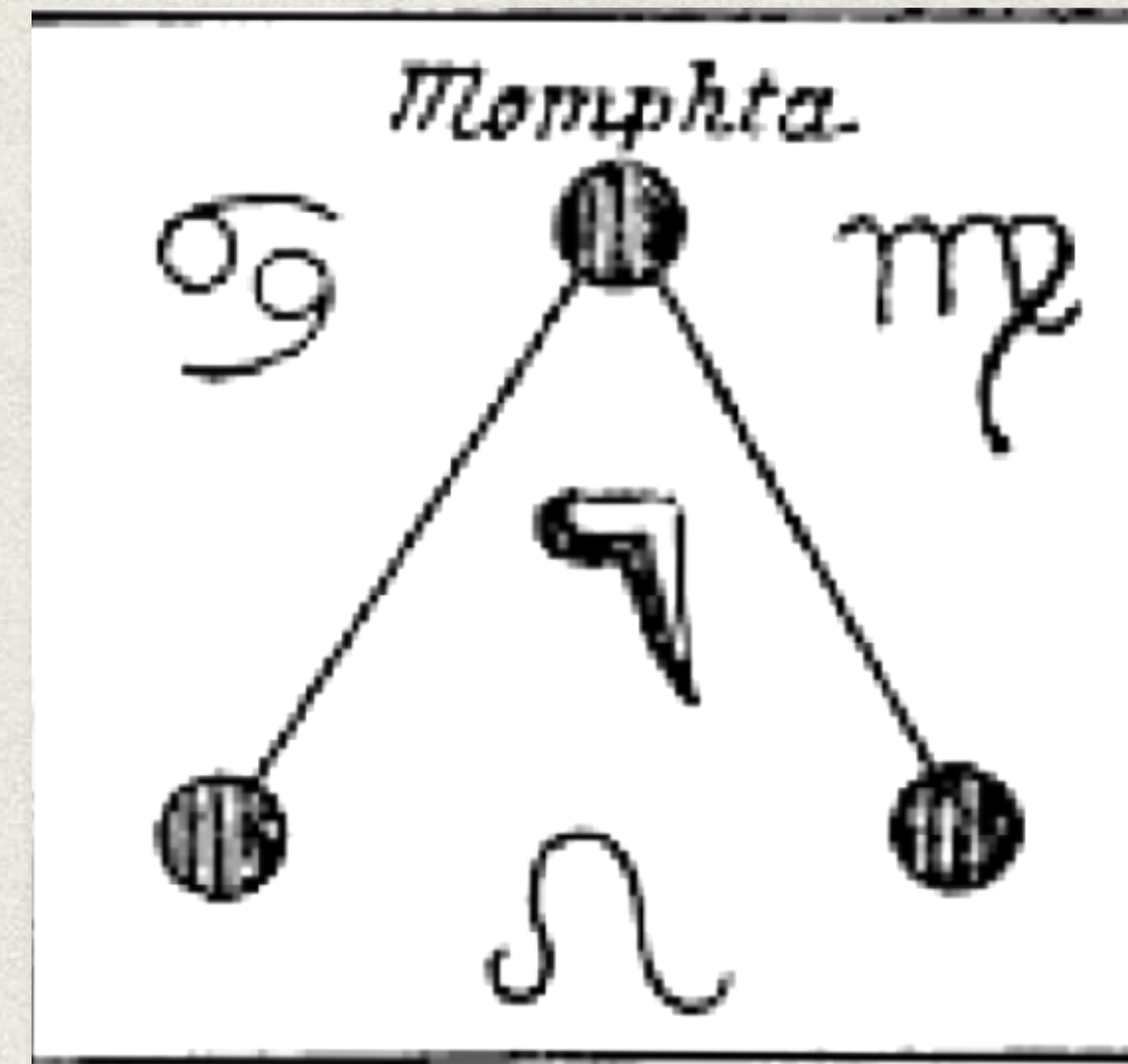
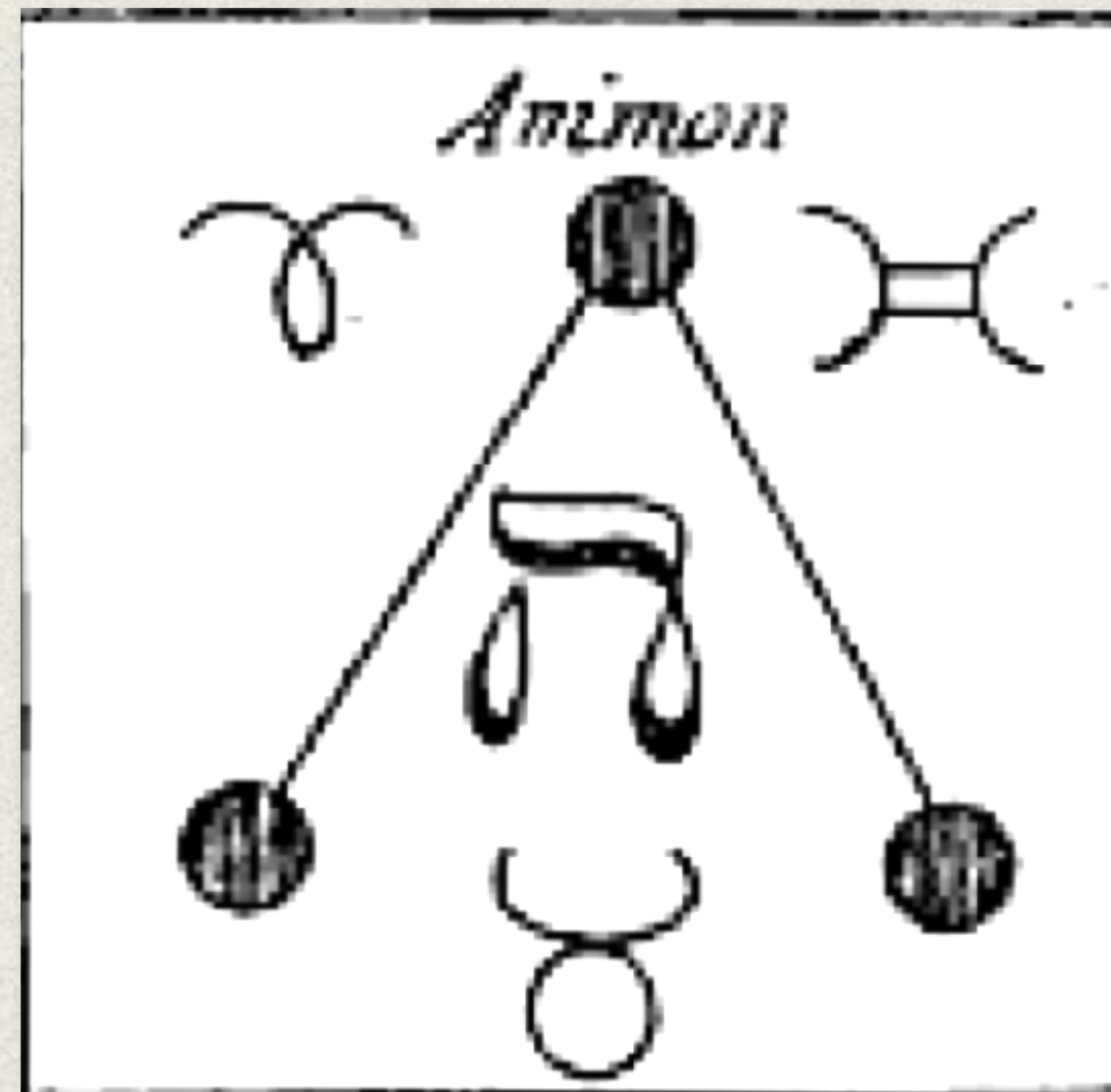
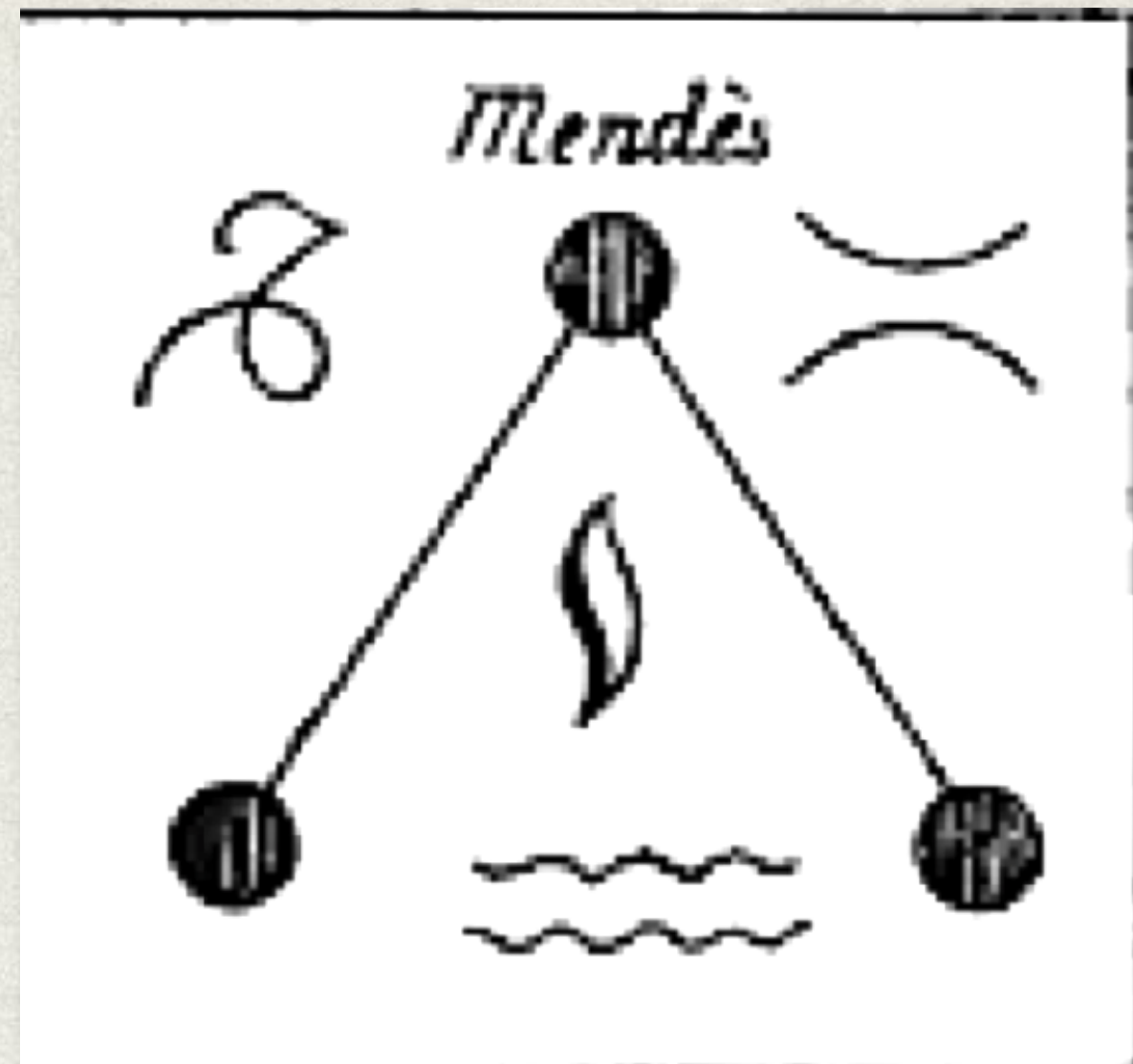
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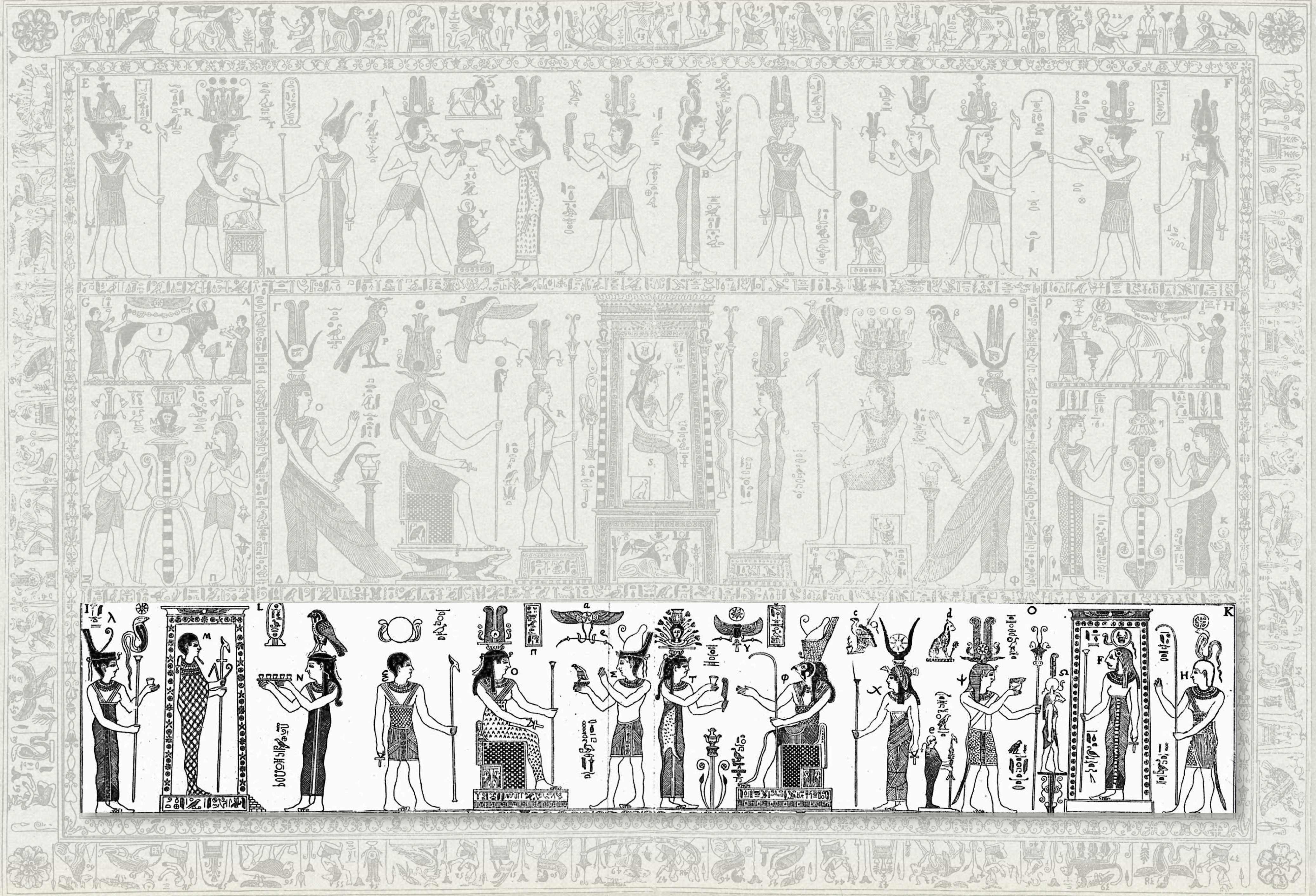
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The Twelve Simple Letters

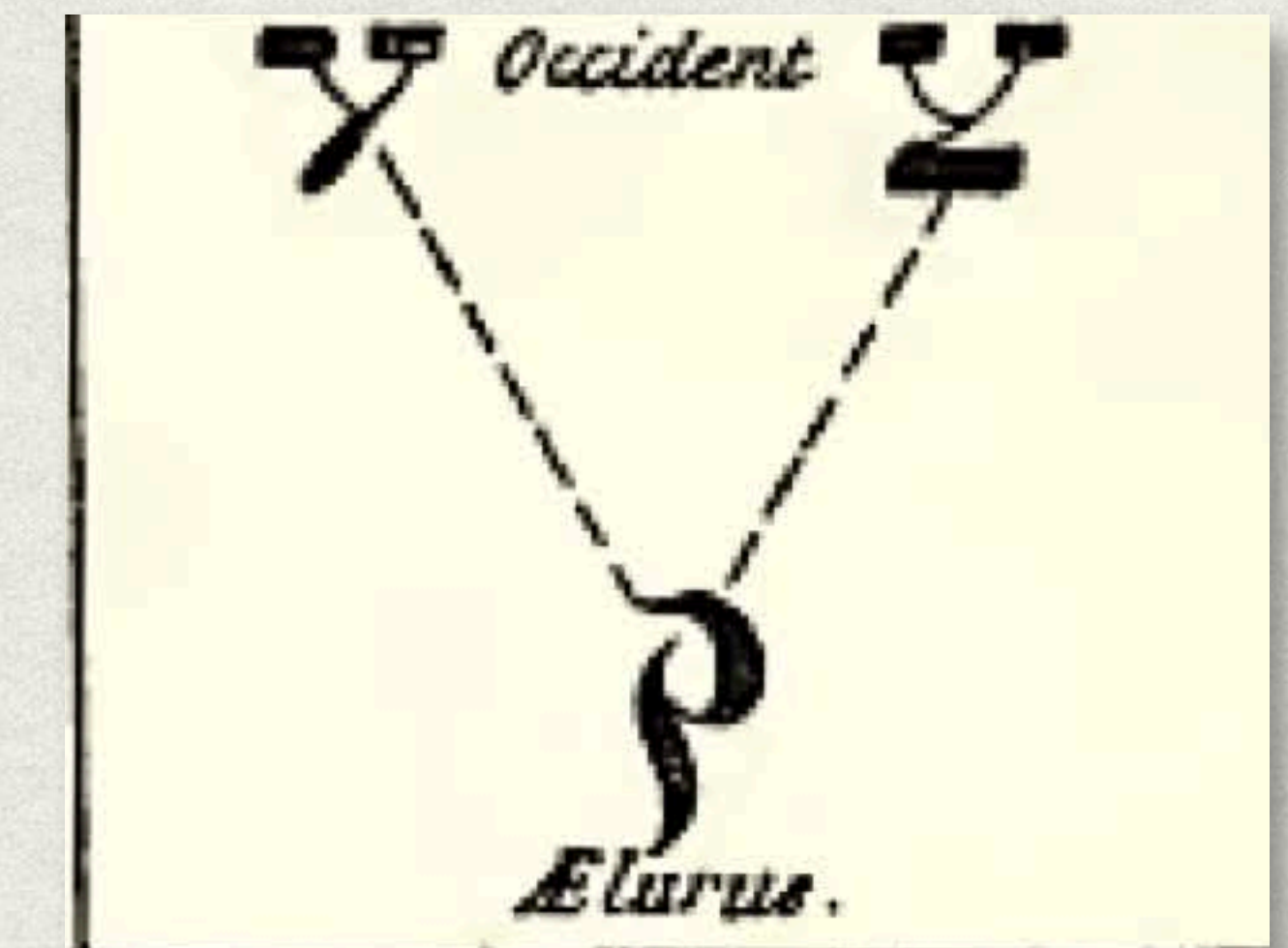
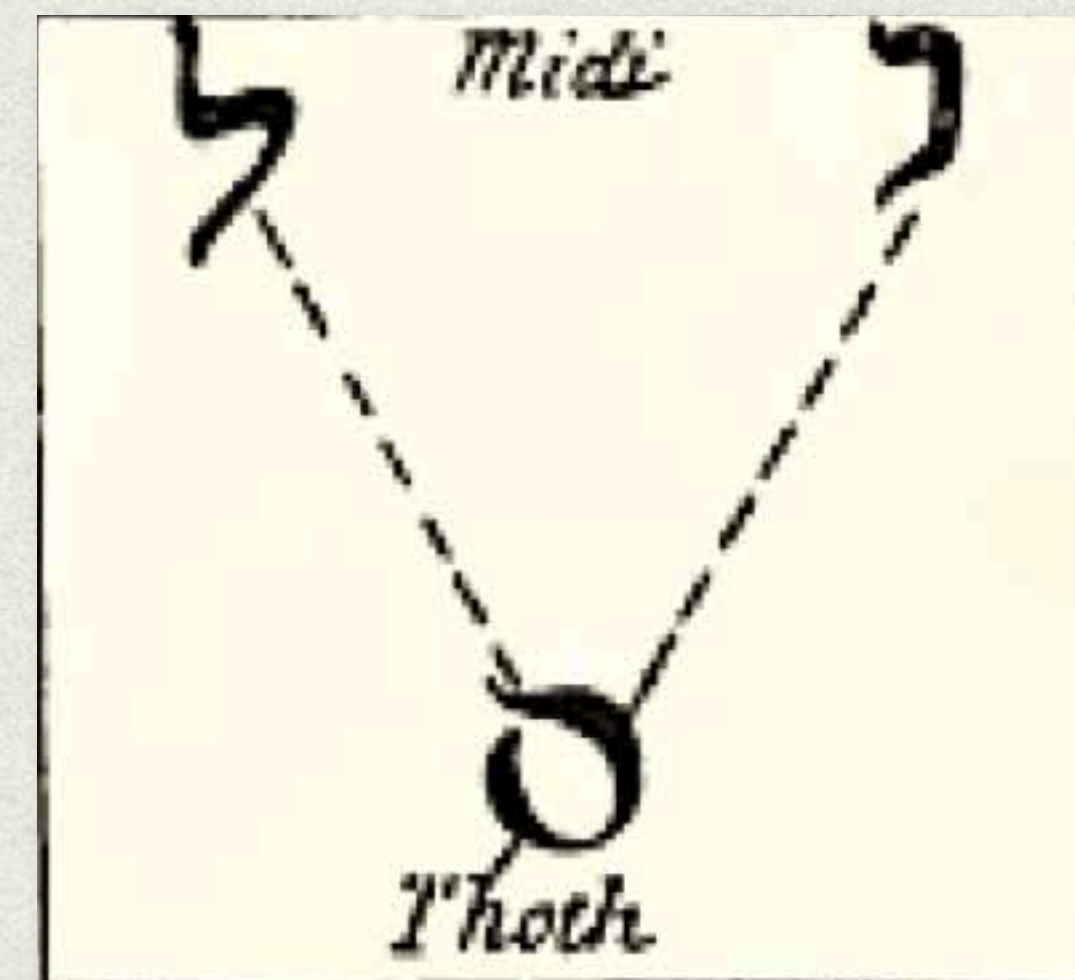
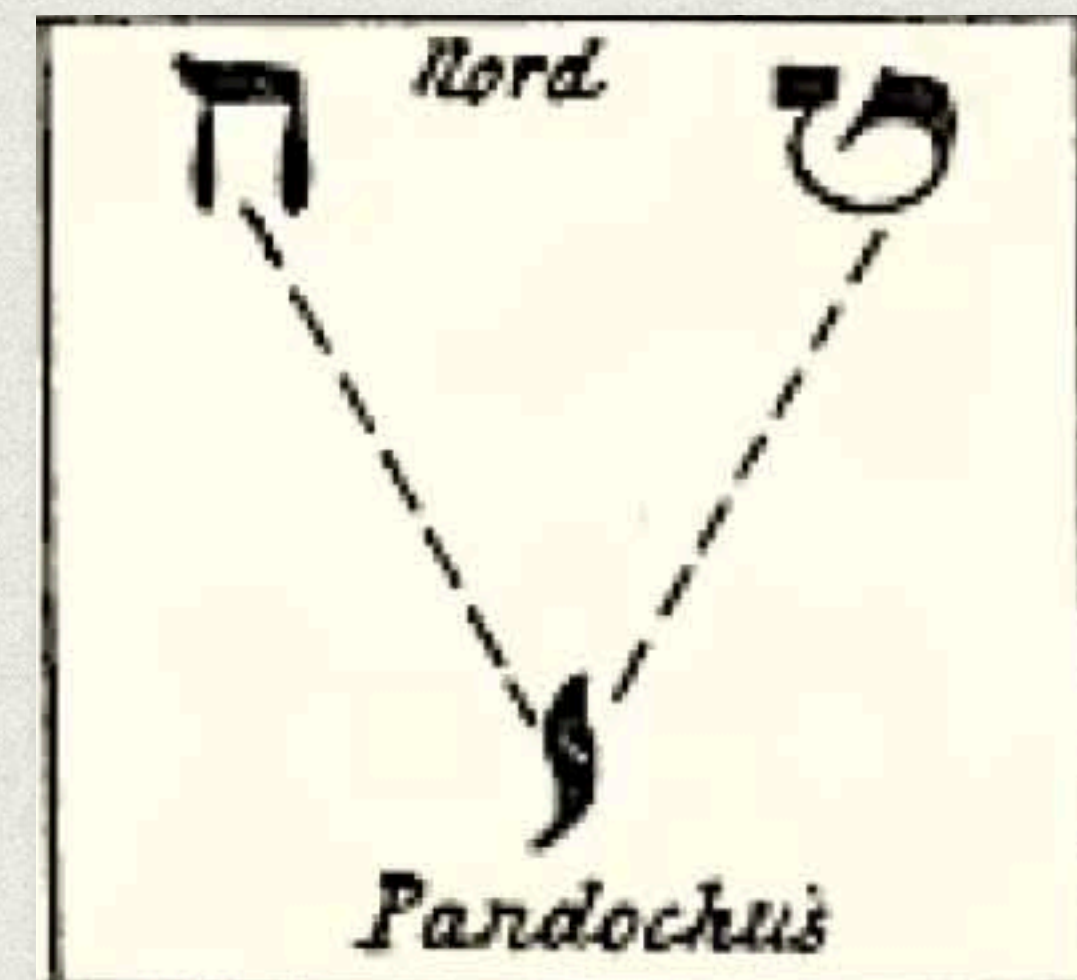
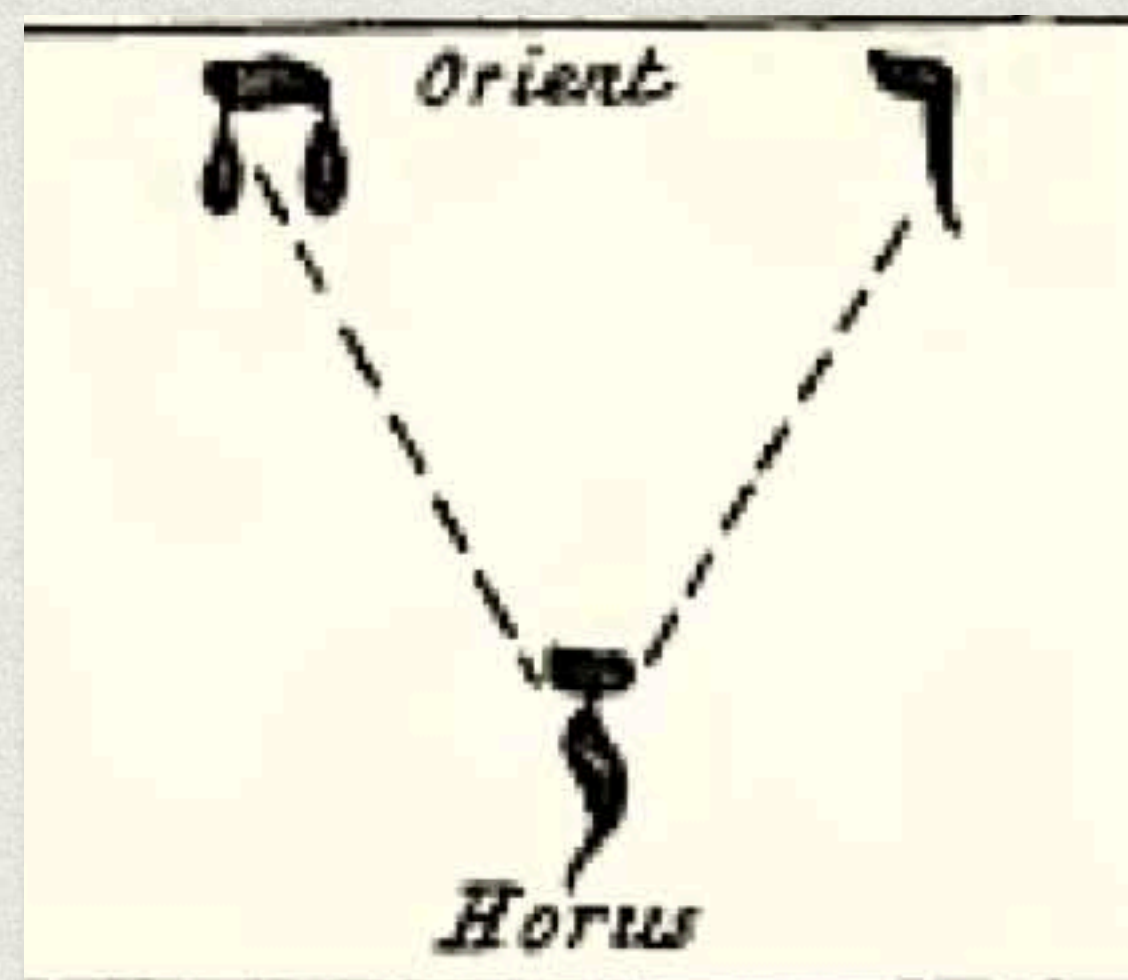
ה ו ז ח ט י ל נ ס ע צ ק

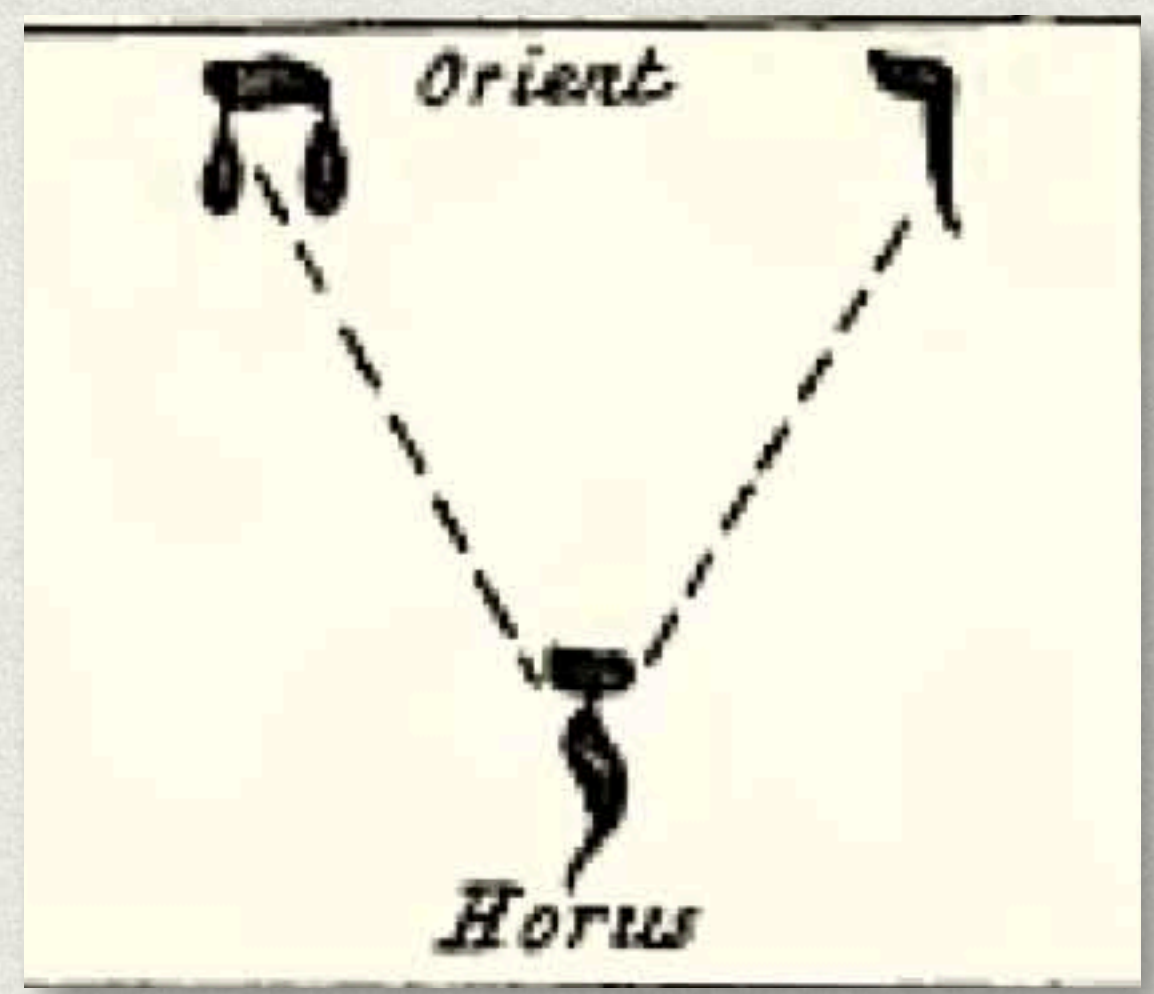
Heh, Vav, Zayin, Cheth, Teth, Yod, Lamed, Nun, Samekh, Ayin, Tzaddi, Qoph



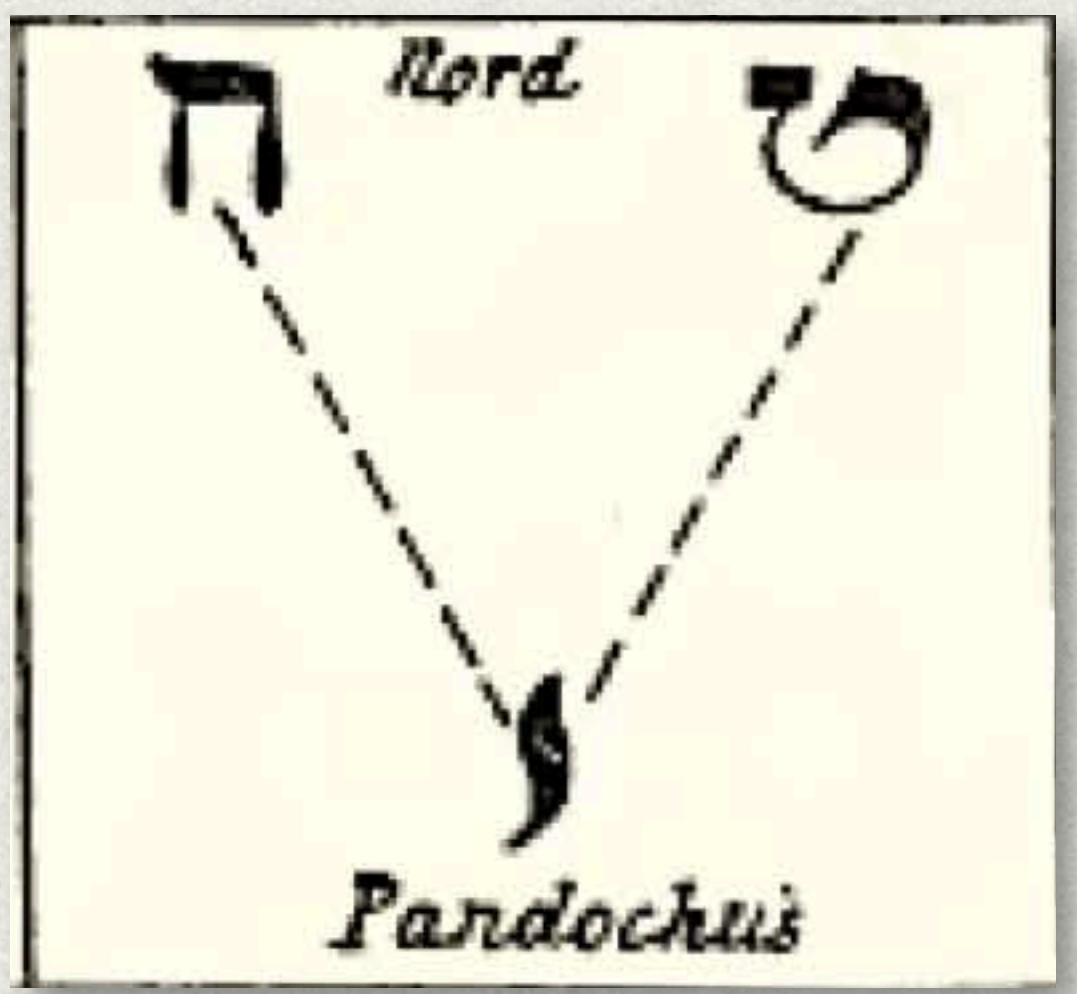
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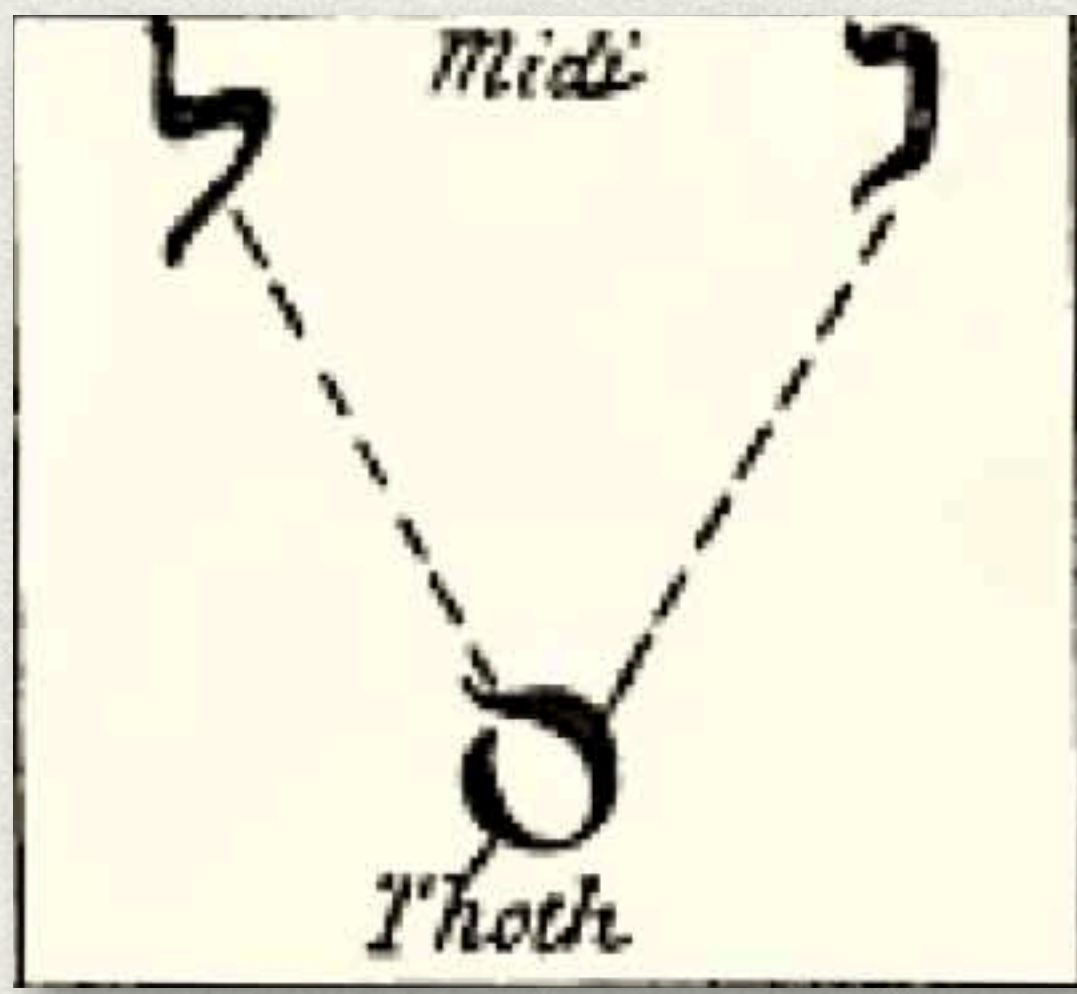




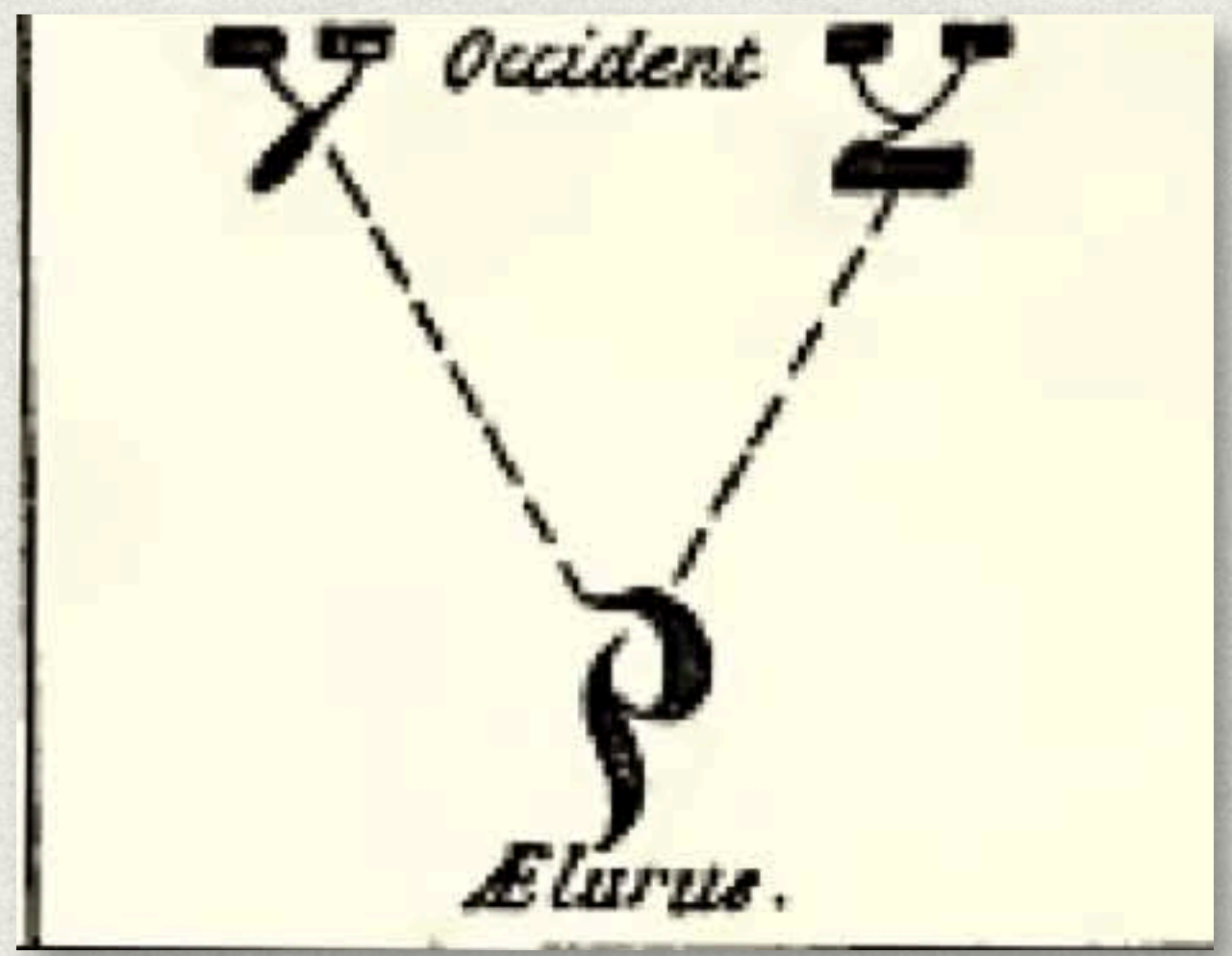
East



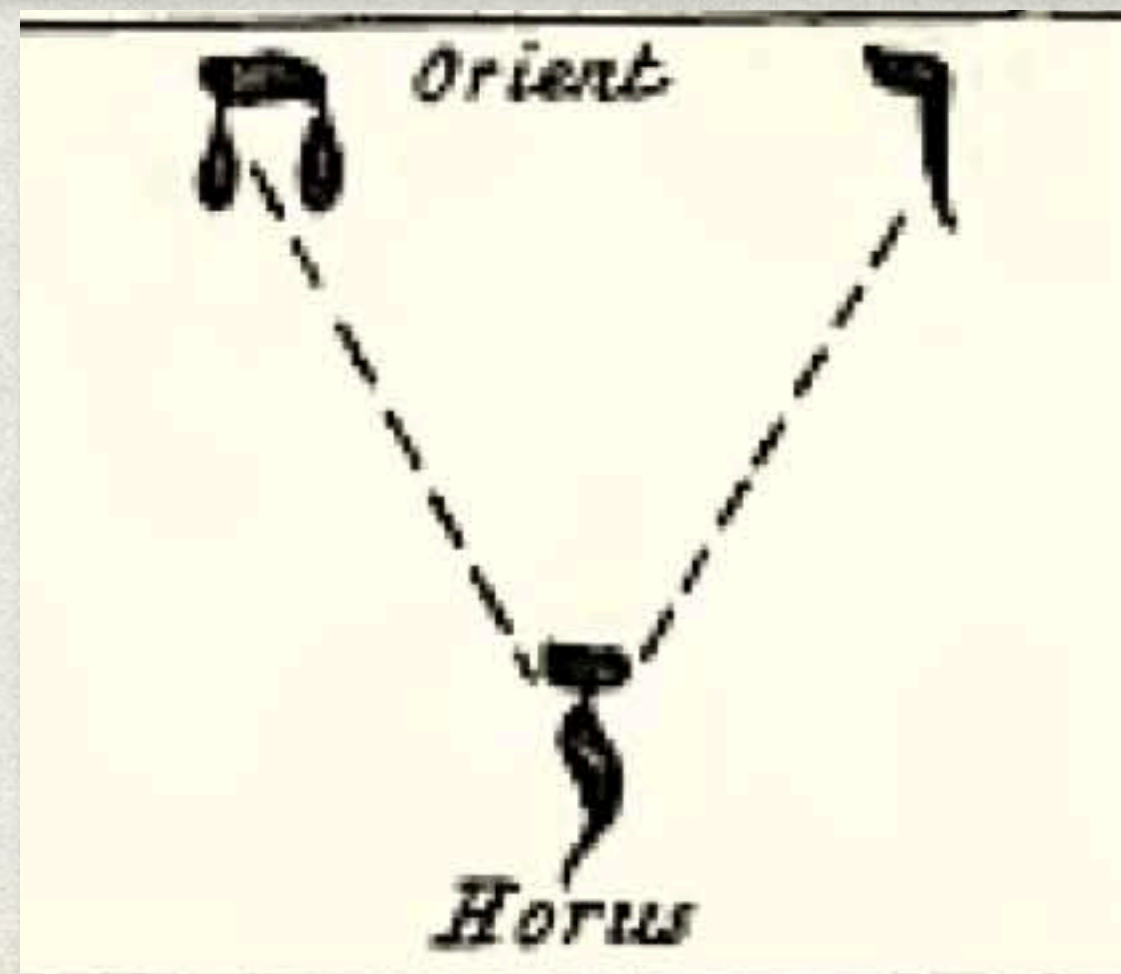
North



South



West



The triad of the Great East Gate of the World presents M, the boy Horus, enclosed in the portico; he is involved in a network, holds a wand with a Cuckoo head and a cross upon it, and also a square and a trumpet; behind his neck hangs a triangle with a globe emerging from it. The portico is ornamented with a Winged Globe above, and its sides with quadrifid circles, and five pointed stars alternately placed.

This gate admits all light, life, and motion, symbolized by the winged globe, to the four parts of the world, and the five orders of beings.

Horus is the Sun, which confers heat and light to our earth, and rises in the East: the network points out that its origin and powers are hidden from our knowledge: the Cross denotes its power over the four elements, the Cuckoo head denotes variety of production, the square denotes order and symmetry, and the clarion, harmony: Plato calls the triangle the symbol of the world.

The hieroglyphics on the pedestal read thus:--

"The parent of vegetable nature, preserver of moisture, the sacred guardian of the Nile--Osiris, pantomorphous or many formed genius of living beings and things, making them fertile."

N is a female figure filleted, with a Hawk on her head, offering five cups to Horus; this is the Mater or Mens of the triad. The Hawk expresses Heat and Light, and the five cups are the semina of water, air, minerals, vegetables, and animals. She is a form of Isis. I is the Potentia, a female figure with a Lotus flower wand, an asp with a turgid breast above it, and a star; in her left hand is a cup, her breast is full. This Asp is ophionian, called Thermuthis, and means the Life and Motion of things. -The Isiac Tablet of Cardinal Bembo:8

The Gembine Table of Isis



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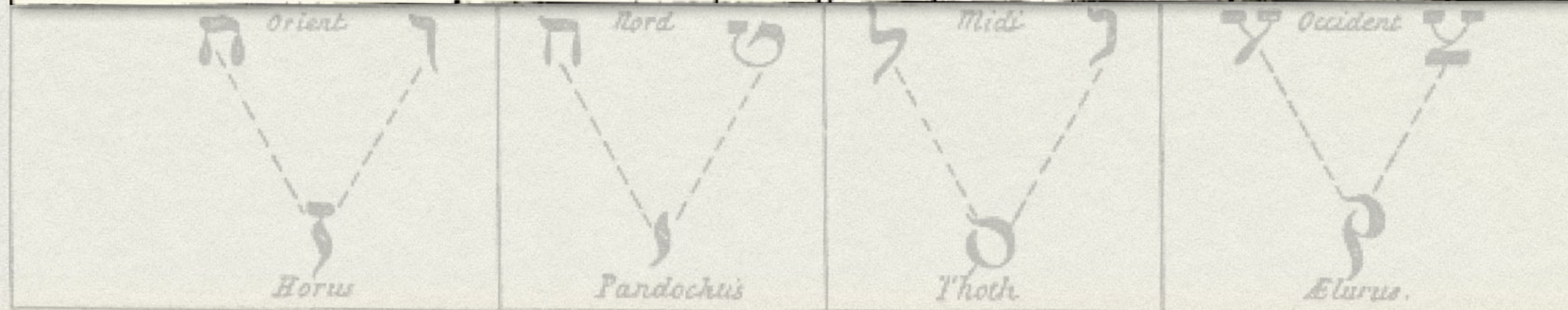
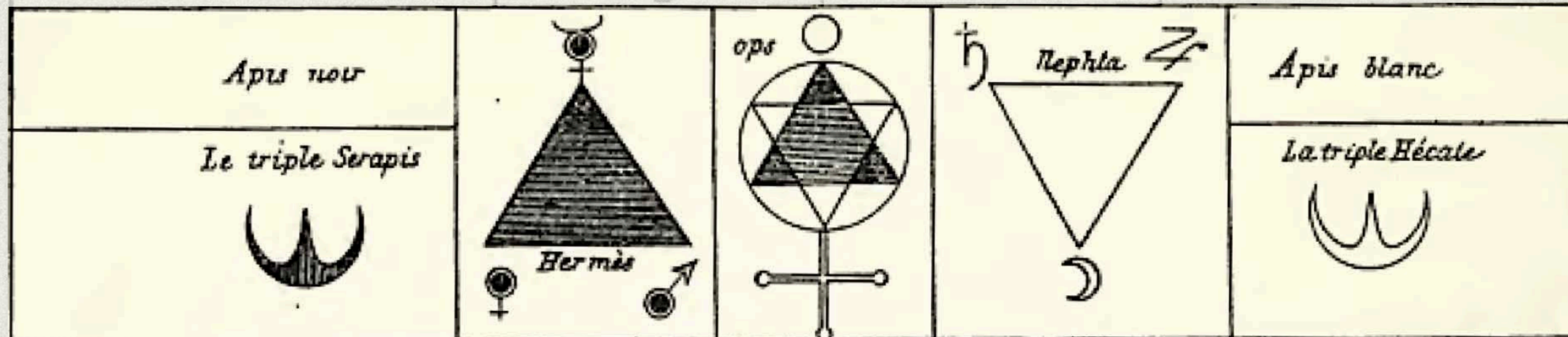
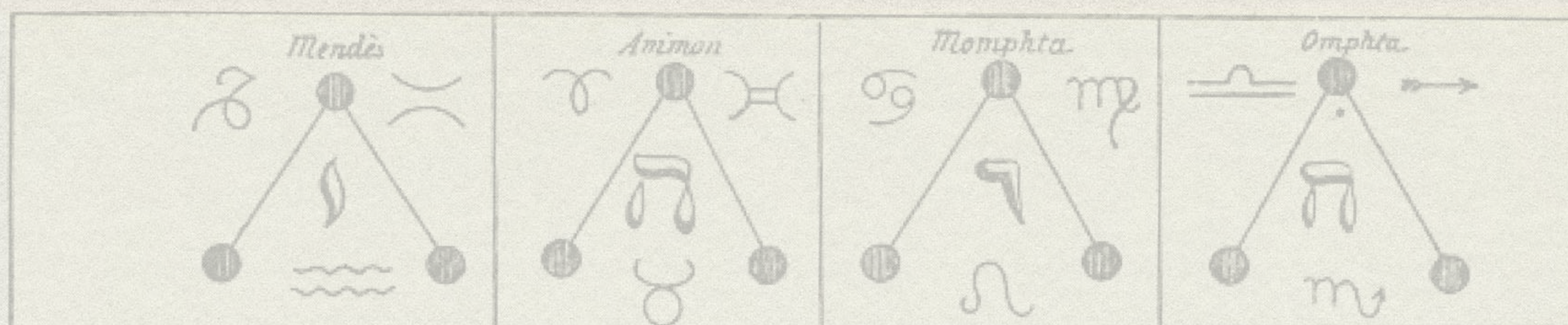
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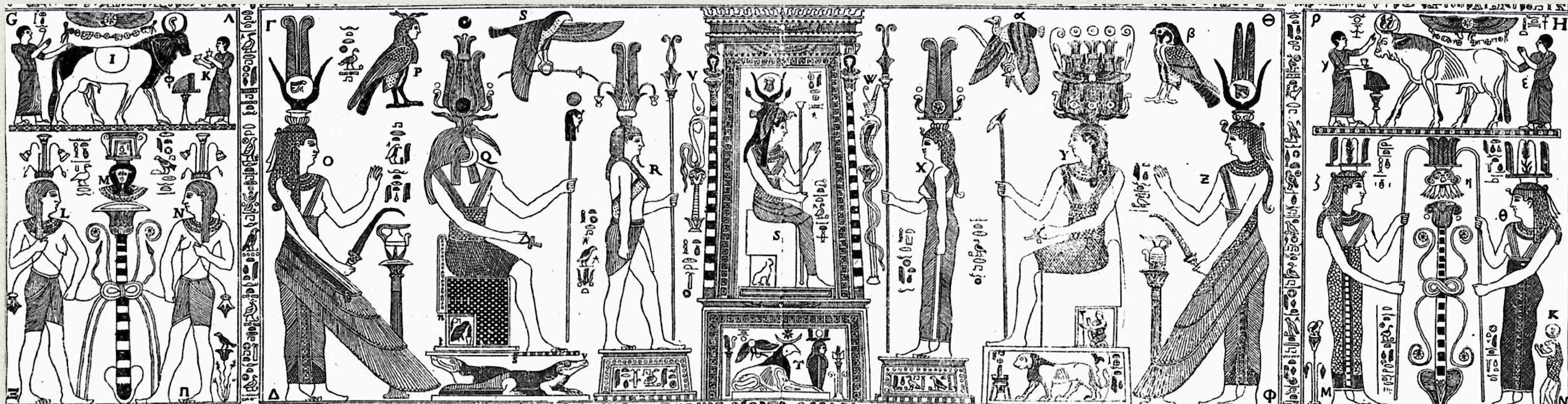
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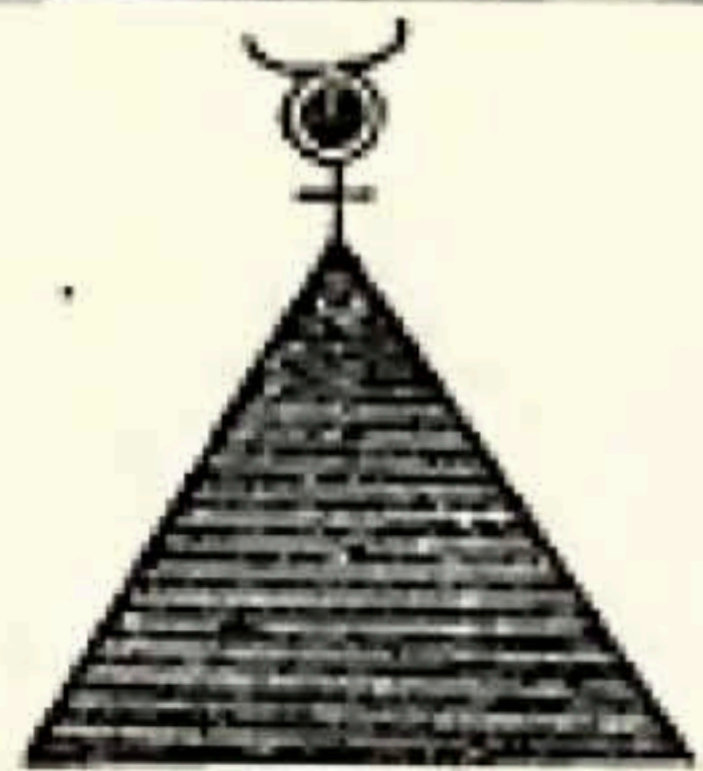
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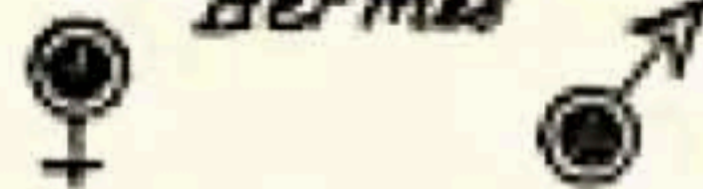


Apis noir

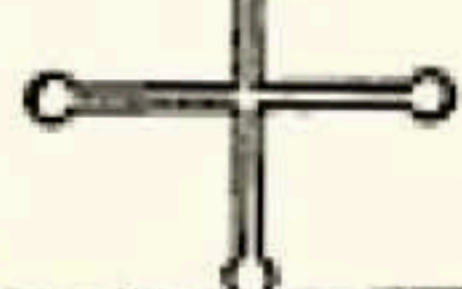
Le triple Serapis



Hermès

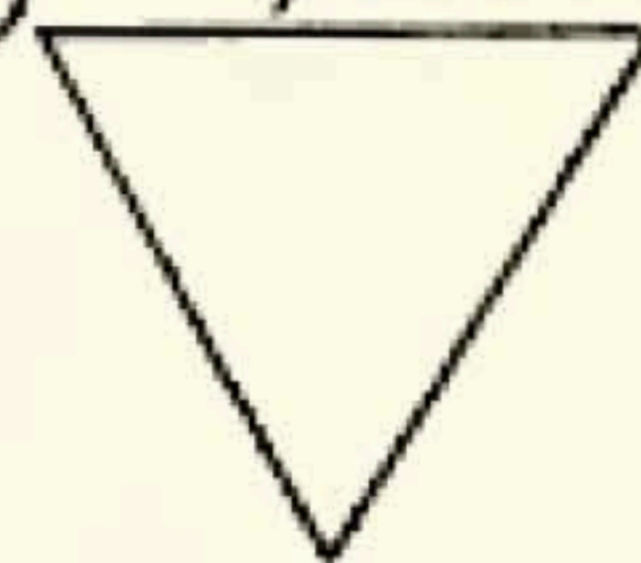


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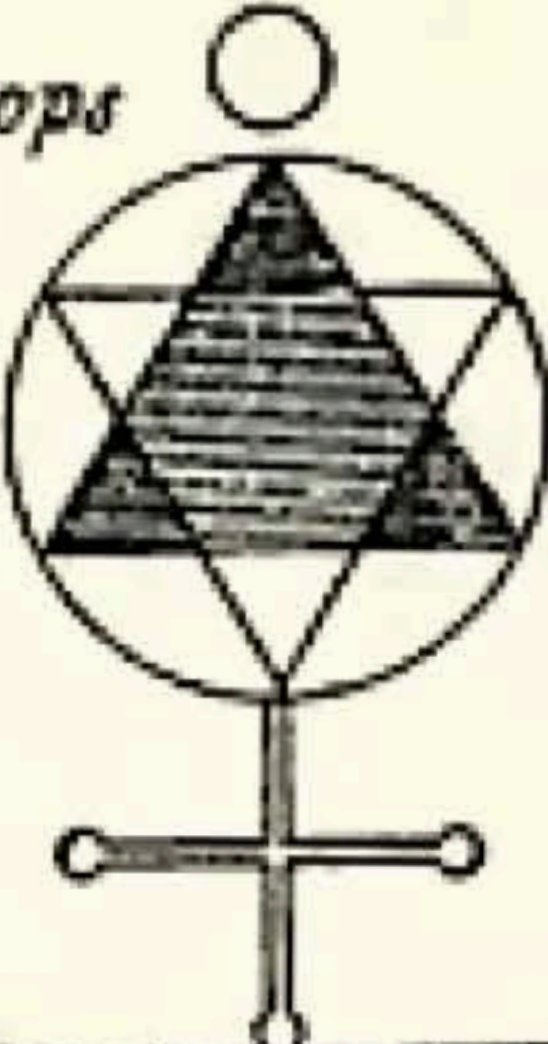
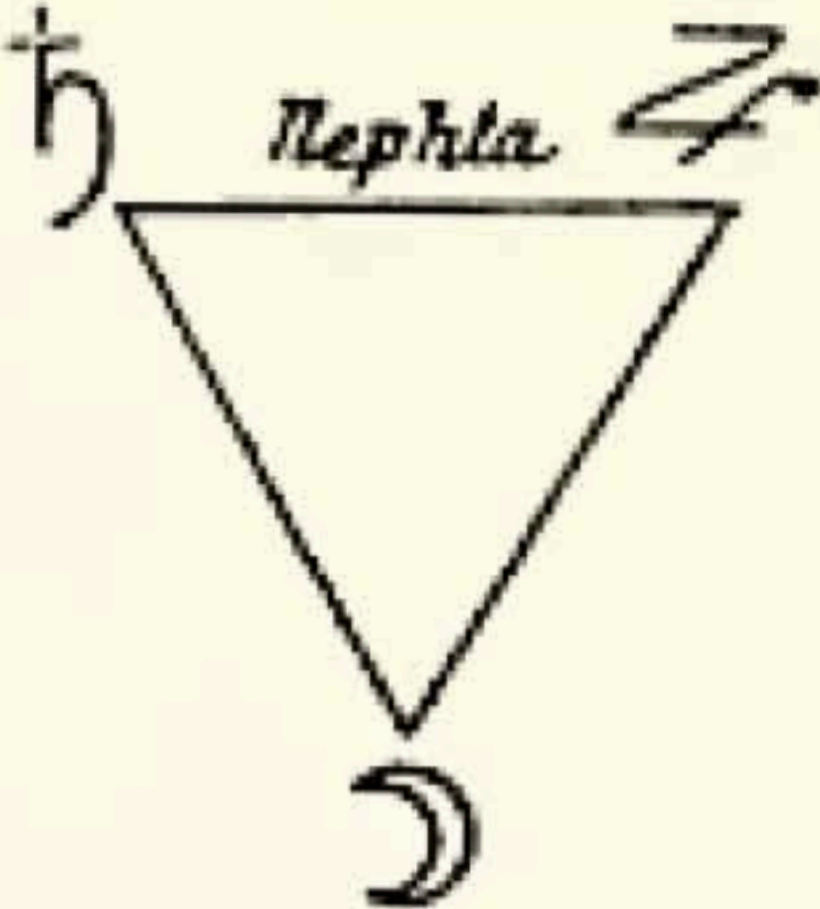
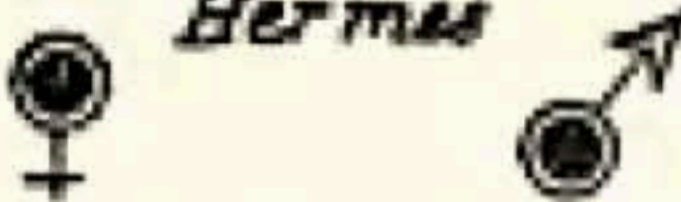


Nephthys



Apis blanc

La triple Hécaté



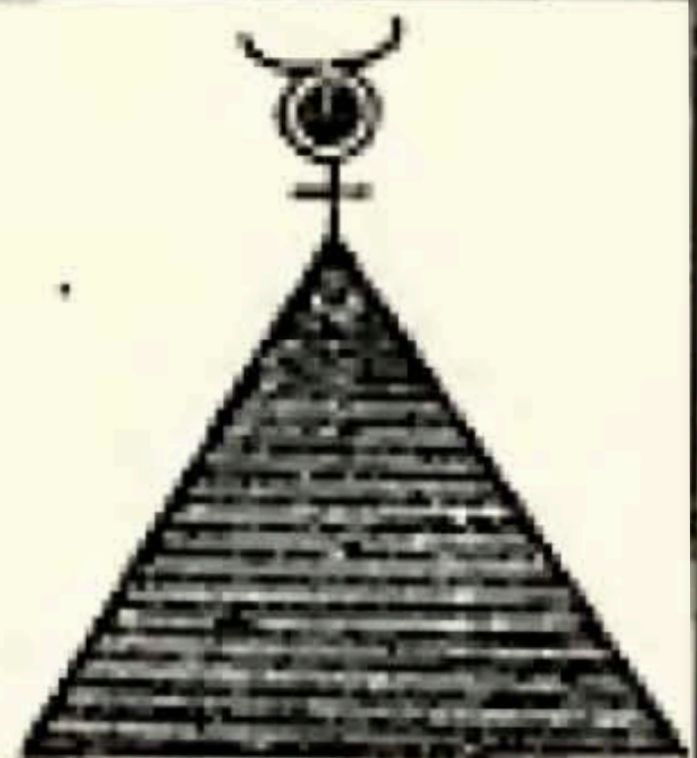
<i>Apis noir</i>		<i>ops</i> 	<i>Nephthys</i> 	<i>Apis blanc</i>
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Apis noir

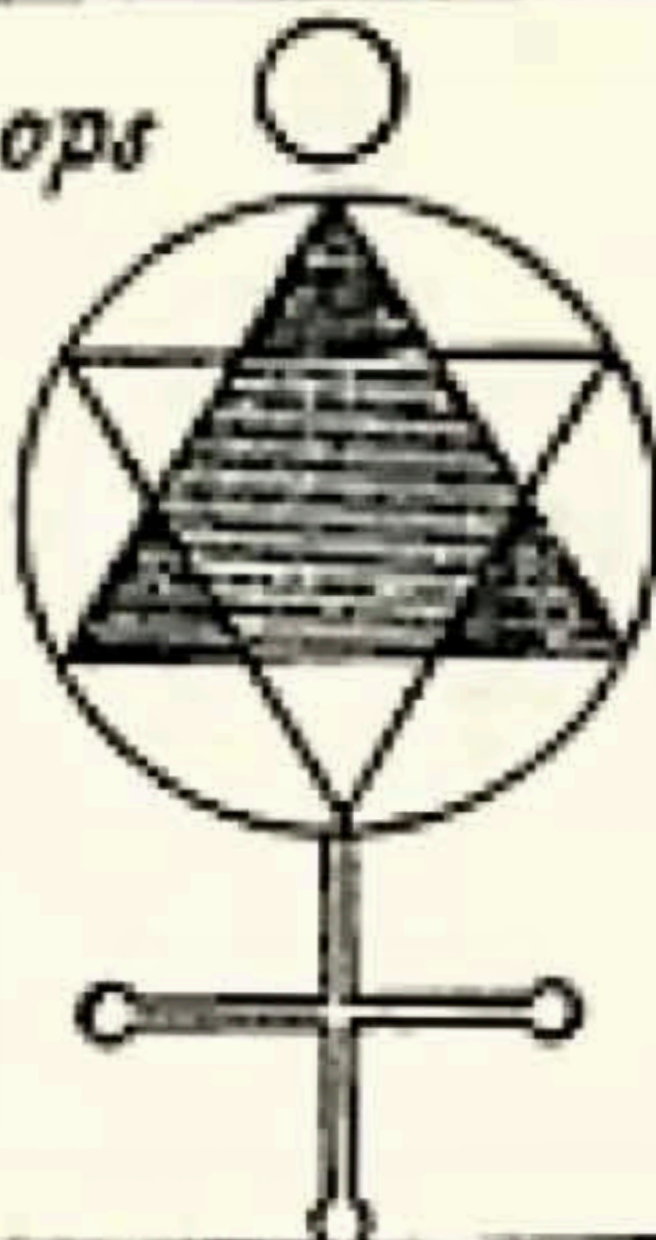
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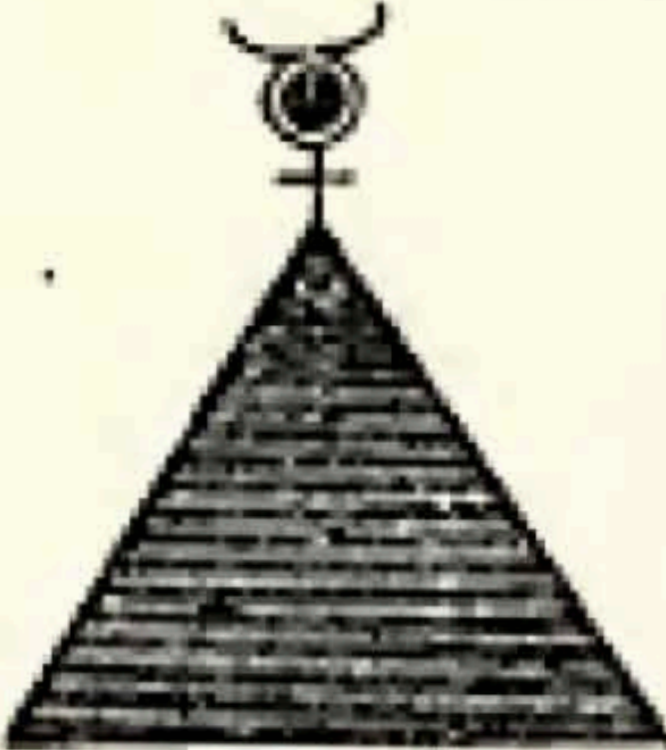



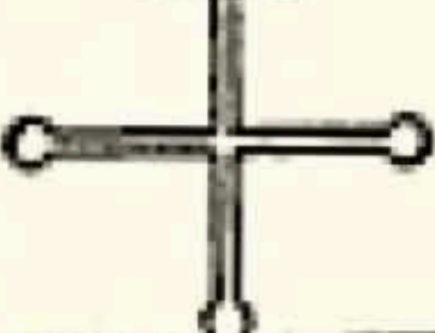



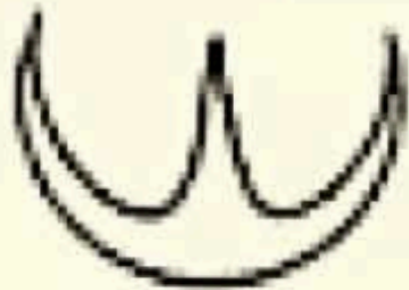
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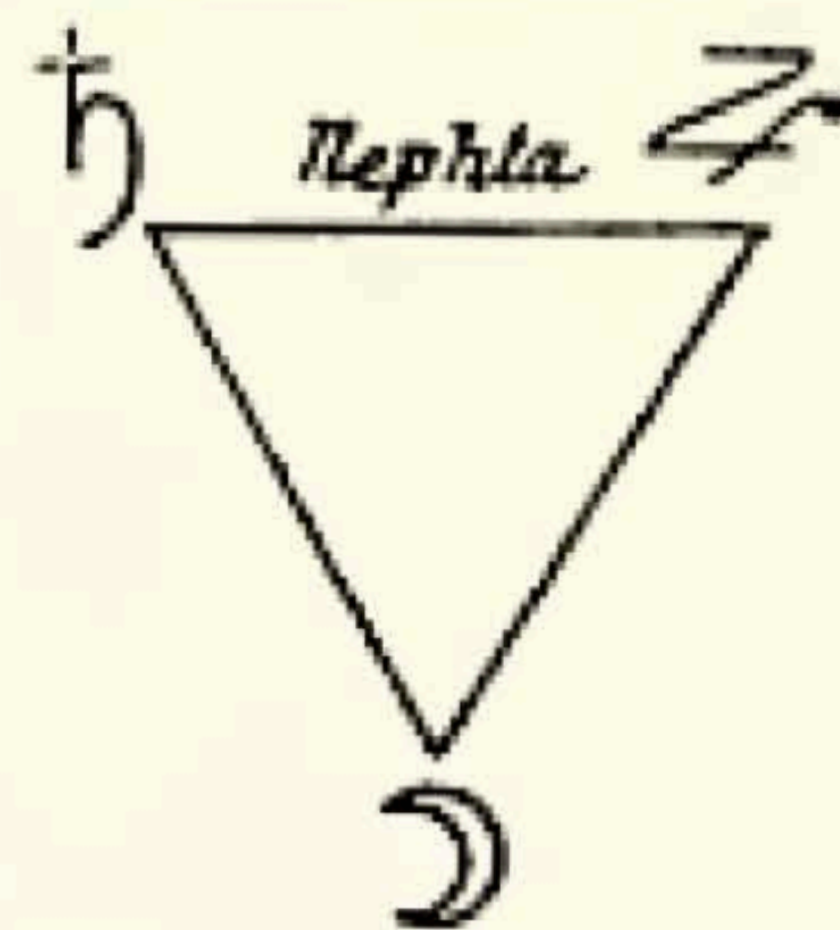
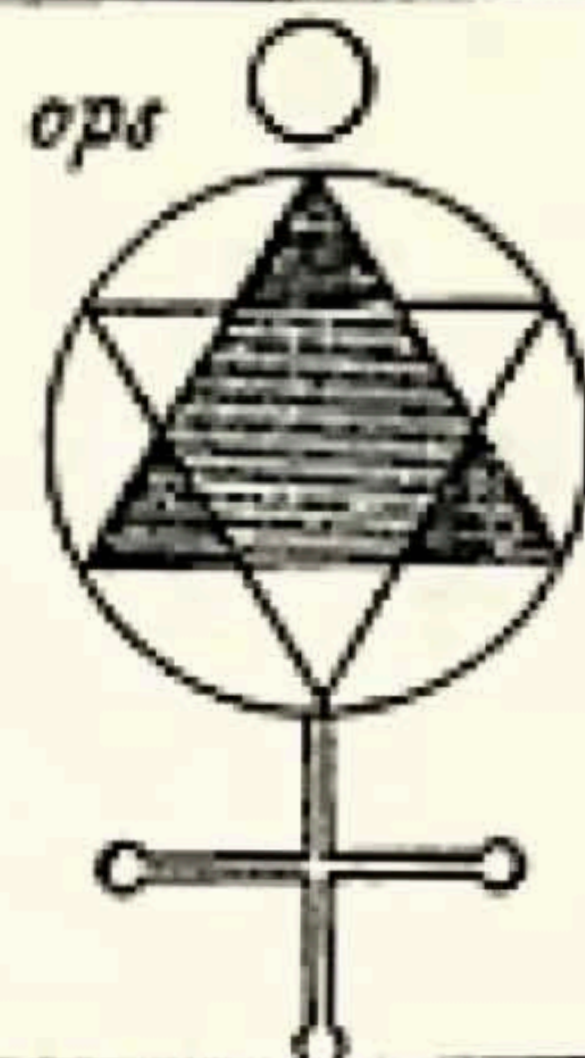
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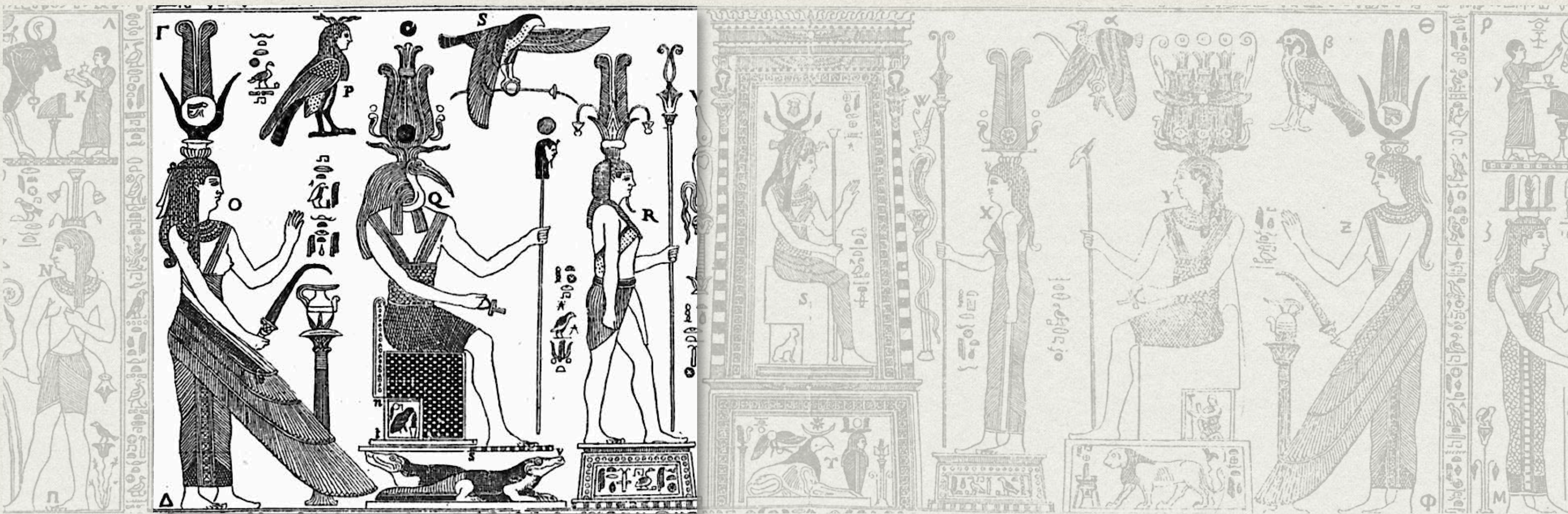
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Apu noir

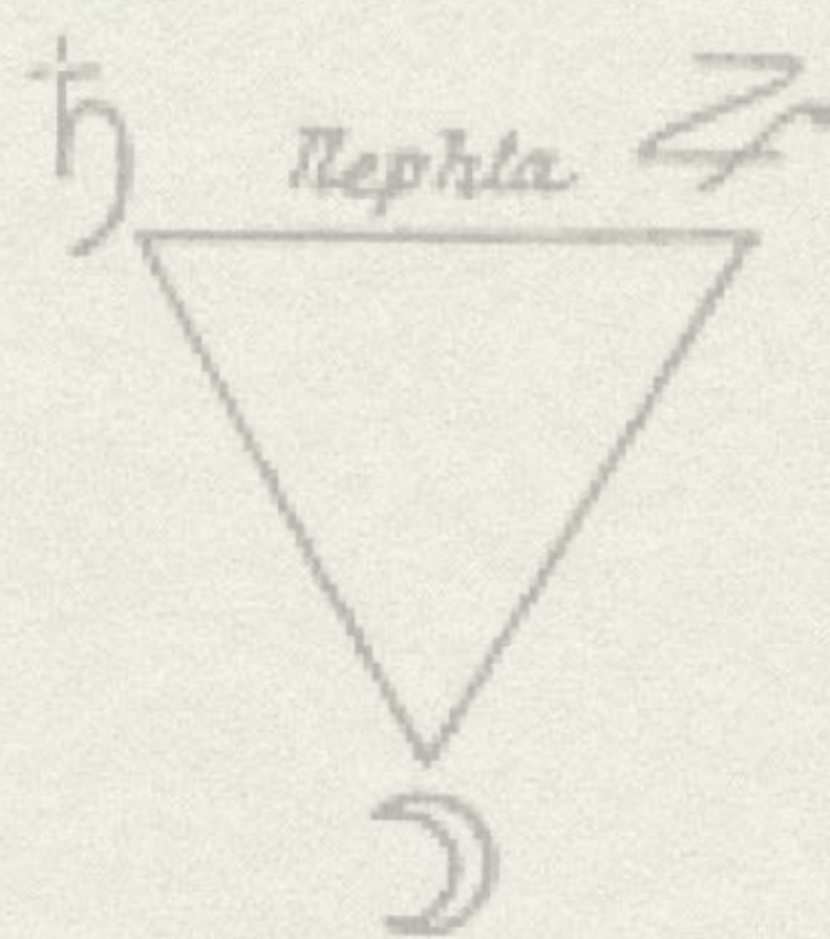
Le triple Serapis



Hermès



ops

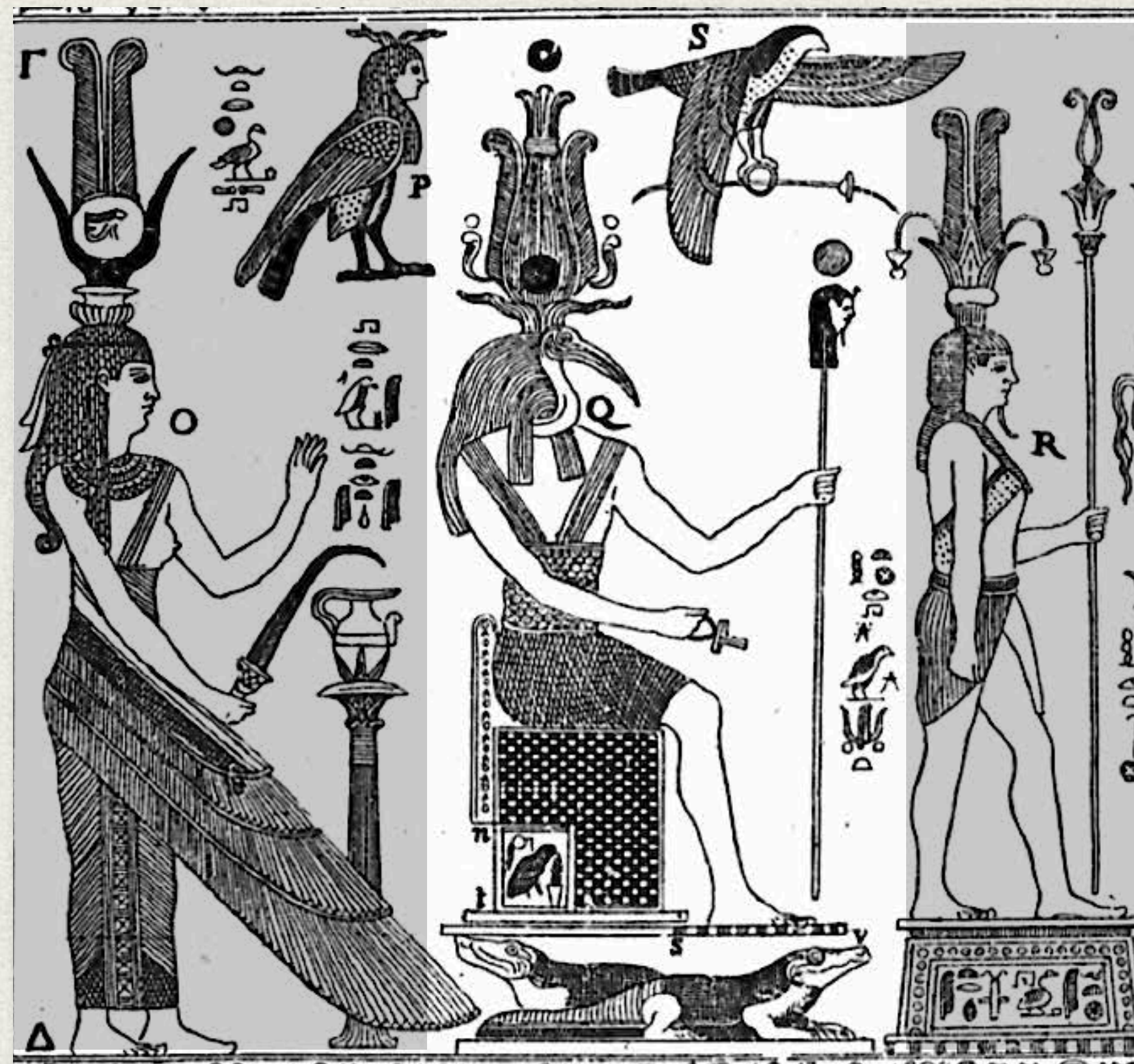


Nephthys

Apu blanc

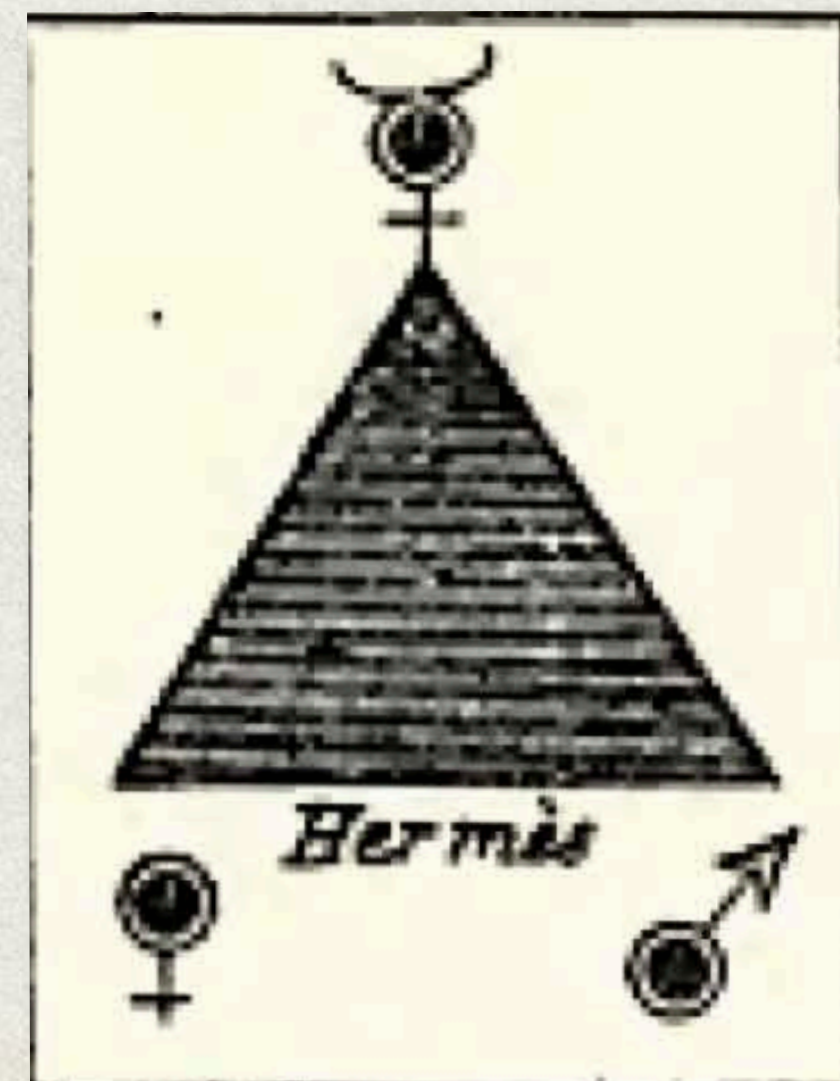
La triple Hécate

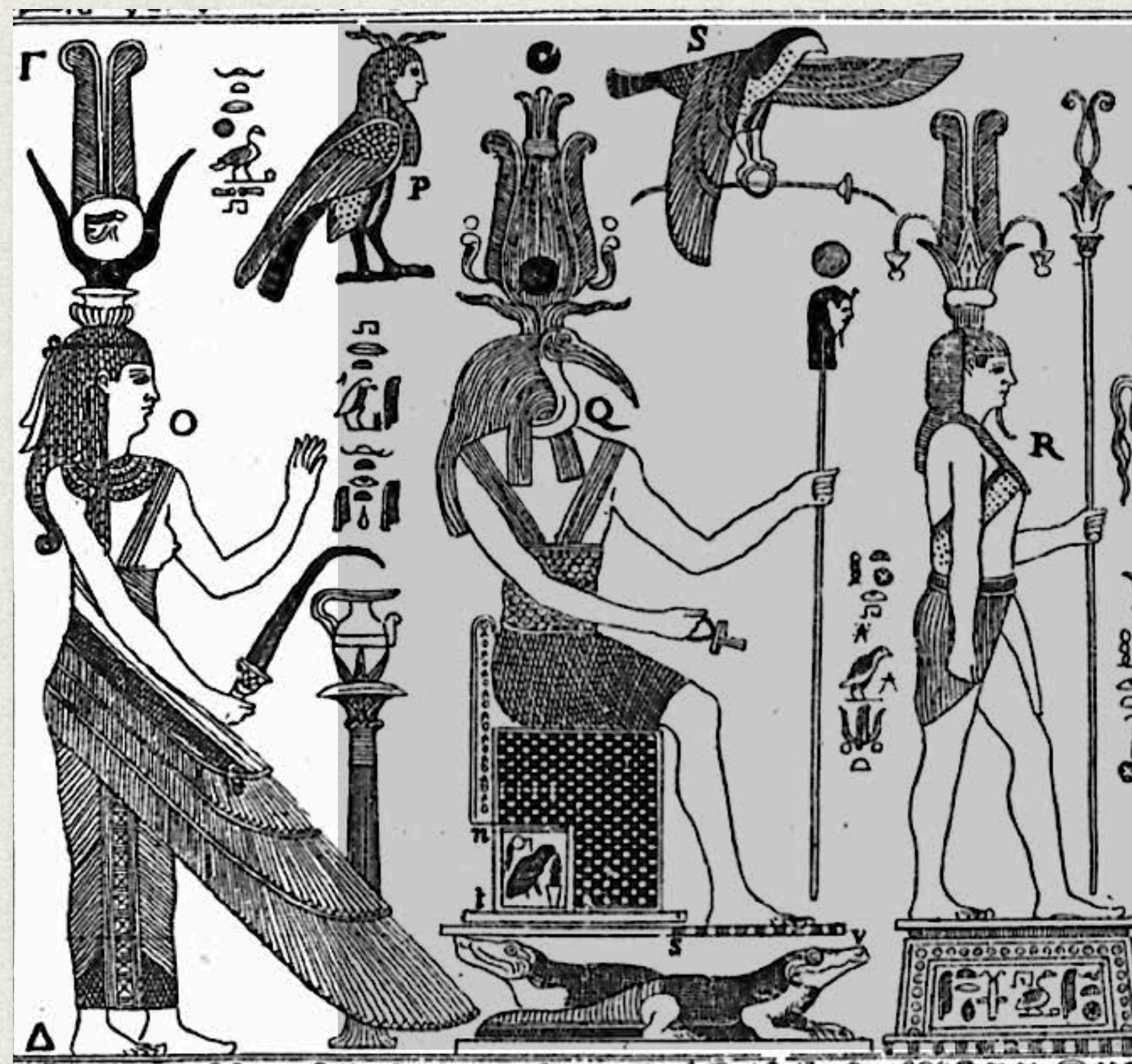




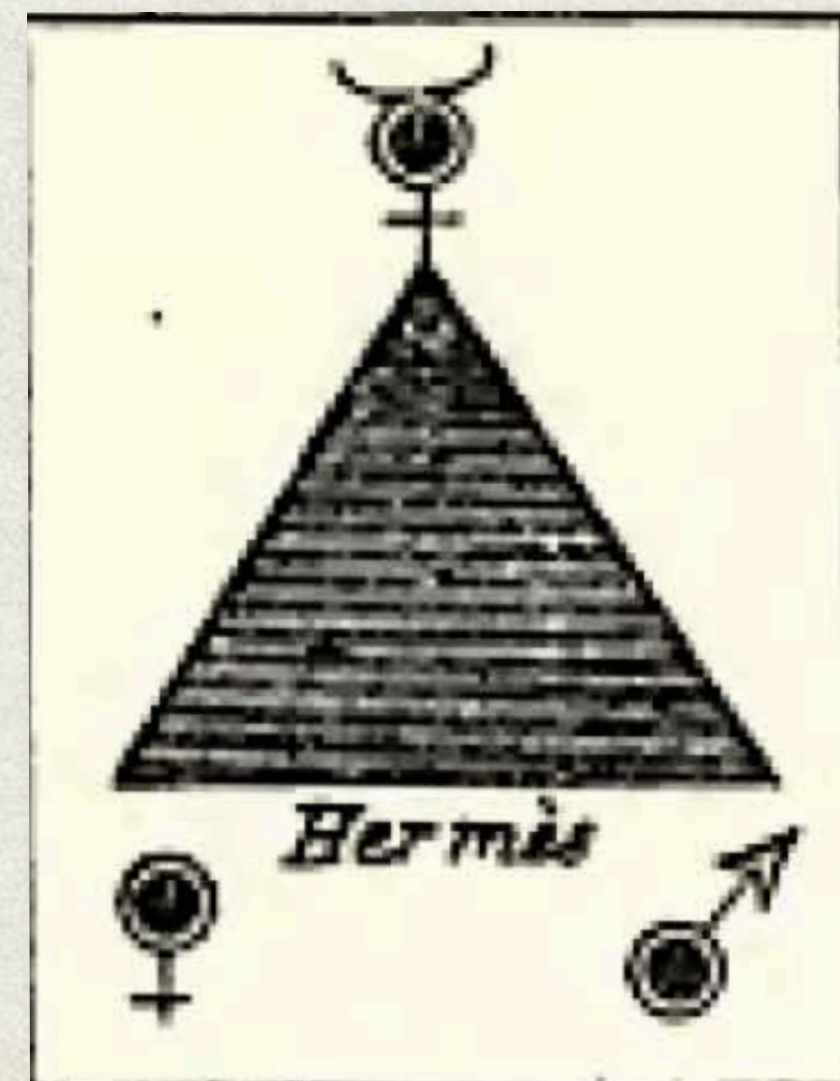
Q is Ibimorphous, a Male divinity with the head of the bird Ibis. This is Hermanubis, the Mercury of the Romans, Hermes of the Greeks; the Ibis head denotes Deity of Moisture; the tessellated chair points out the ever changing states of nature, day and night, heat and cold, etc. Orpheus wrote:-

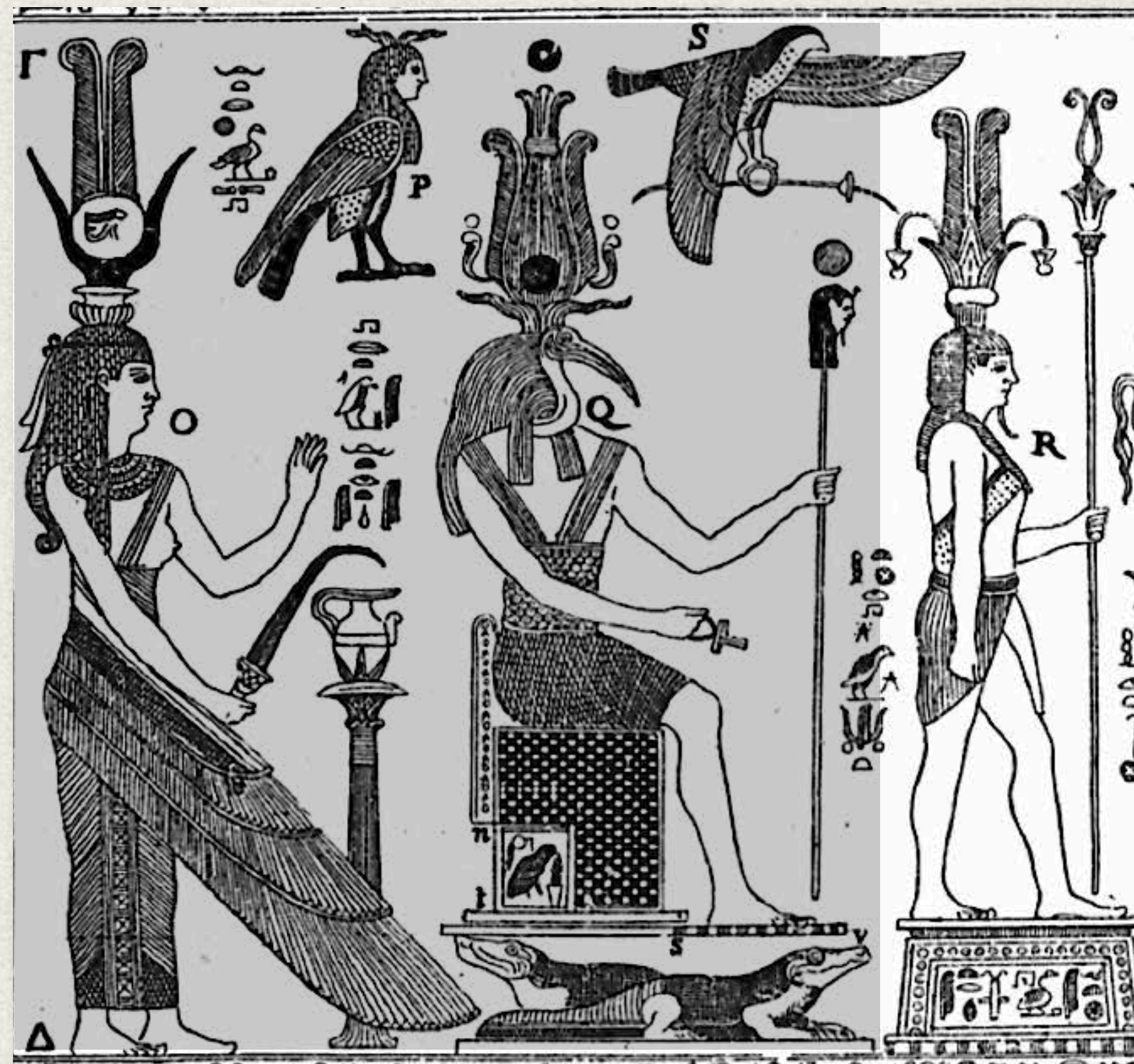
"Who holds the reins of the world, splendid on his variegated throne."



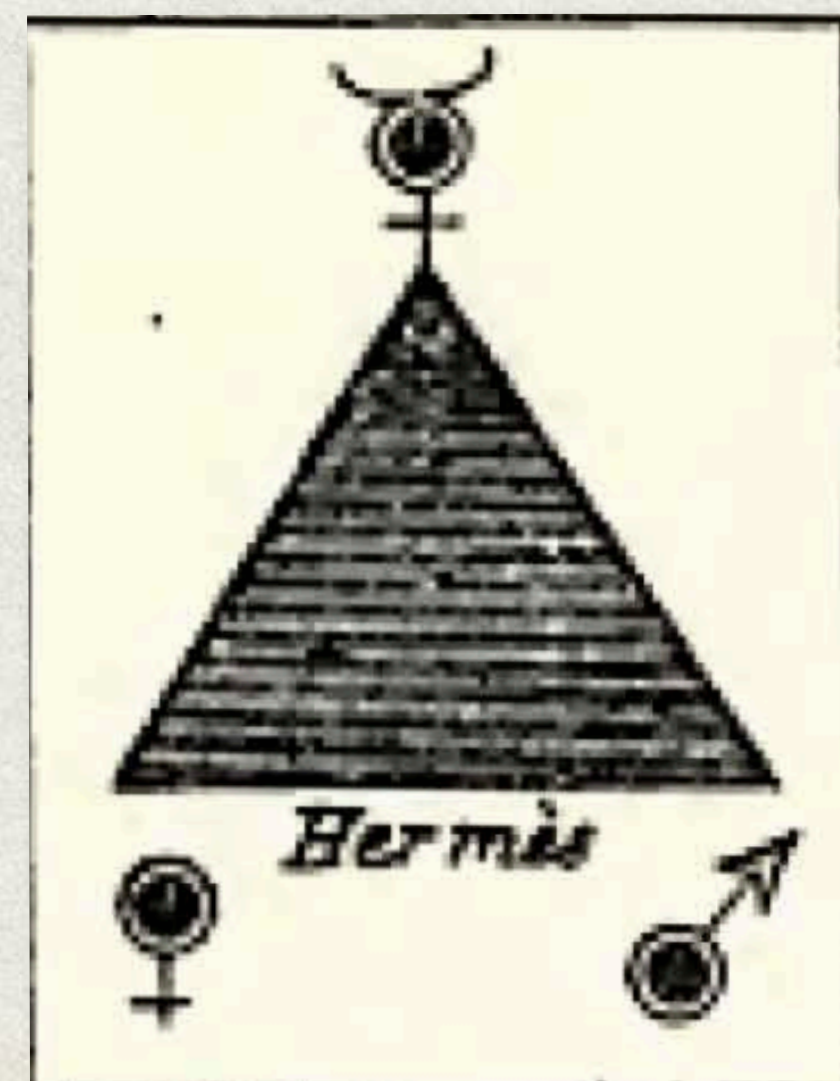


O is a female with a full breast, she has long wings reaching to the ground, her feather wand denotes dominion over airy powers, and the vase on the pedestal, the nourishment by the Nile water, the hieroglyphics above read:--"The airy good genius of all nature, communicates its power by moisture so fecundating it."





...the executor of the commands of this triad, he is almost naked and his legs apart as in motion. On his pedestal we read:--"He penetrates with celerity through the celestial sphere, through the moist Kingdom of Momphta, and the sacred Ibimorphous lakes.



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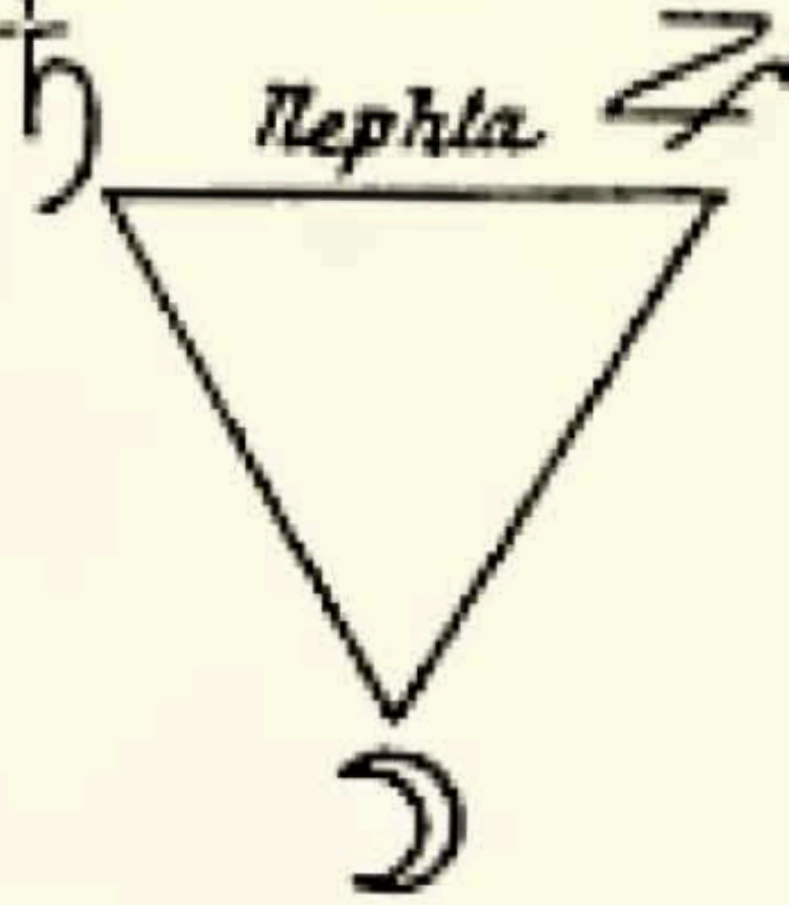

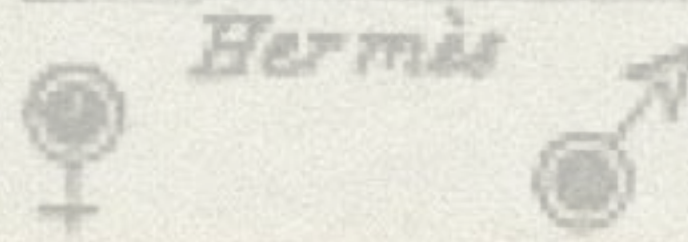



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<p><i>Apis noir</i></p>			<p><i>Nephthys</i></p> 	<p><i>Apis blanc</i></p>
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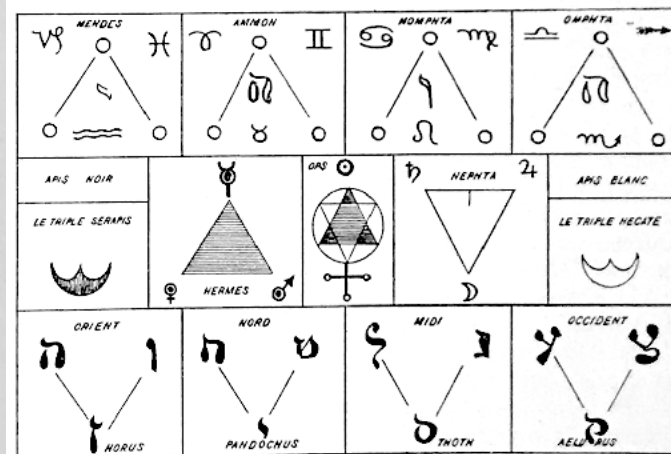
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A faithful reproduction of the original Tablet was made in 1859 by the celebrated *Æneas Vicini* of Parma, and a copy of the engraving was given by the Chancellor of the Duke of Bavaria to the Museum of Hieroglyphics. Athanasius Kircher describes the 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 selenite enamel and silver inlay. Festouko 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 Isiacæ* the key to Chaldean, Egyptian, and Greek cosmology. 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 Pignarius reproduced the Tablet in connection with a descriptive essay in 1605, but his timidity advanced explanations demonstrated his ignorance concerning the actual interpretation of the figures.

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"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 pantomimic 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 Ibisomorphic and Serapian triads; on the left are those of Nephtys and Hecate, representing active and passive, fixed and volatile, fecundifying 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 Table



From Levi's History of Magic.

LEVI'S KEY TO THE BEMBINE TABLE.

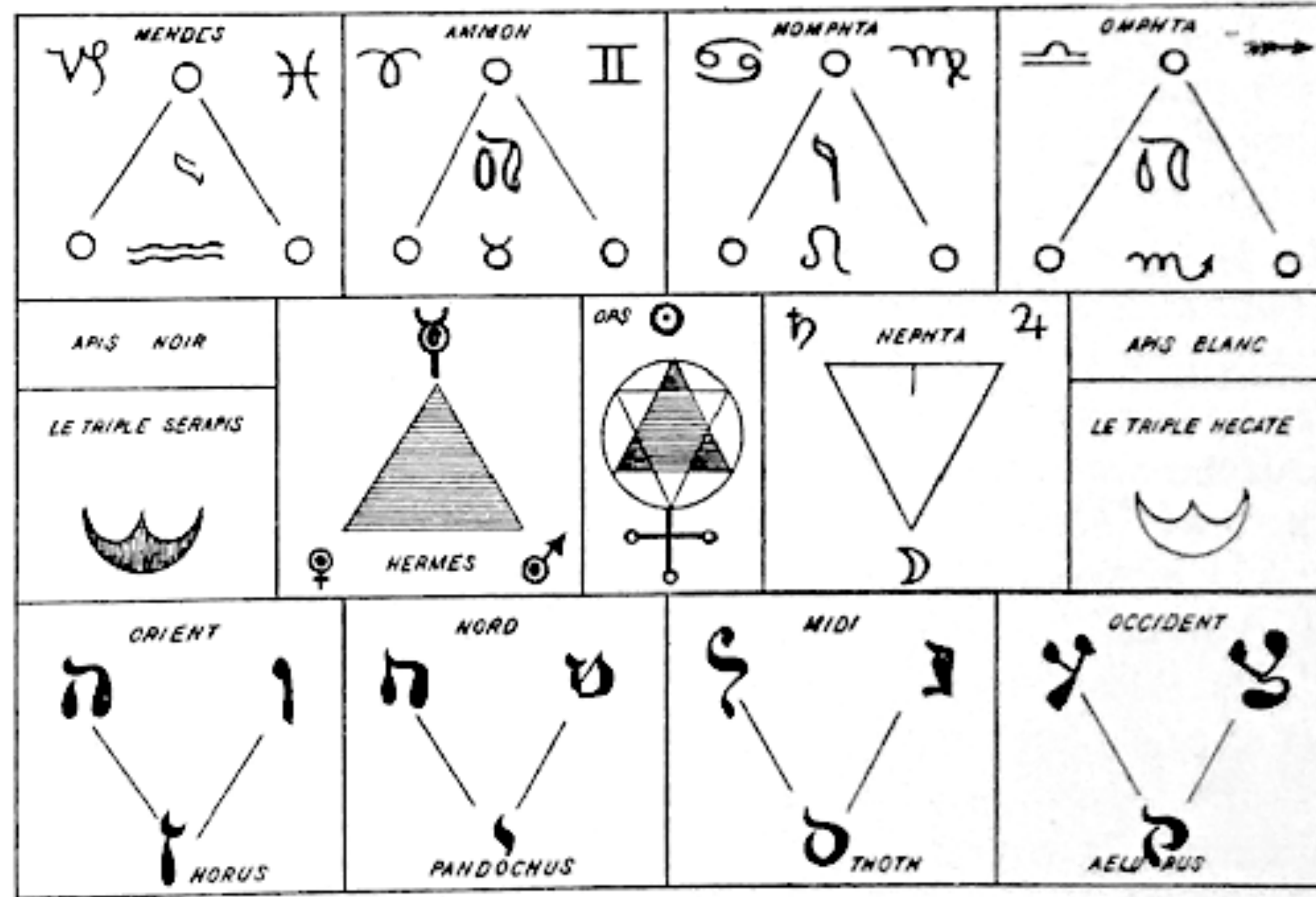
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by various authorities and in 1887 published his now extremely rare volume, which contains the only detailed description of the Isiac Tablet published in English since Humphreys translated Montfaucon's worthless description in 1721. After explaining his reluctance 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-lettered sacred name, the Tetragrammaton, assigning Jod to Aquarius, that is Canopus, Hecate to Taurus, that is Apis, Vau to Leo, that is Momphta, and Ele final to Typhon. Note the Cherubic 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 Demotic Zodiac, the Snake replaces the Scorpion."

"The Lower Region he ascribes to the twelve simple Hebrew letters, associating them with the four quarters of the horizon. Compare the Sepher Yetzirah, Cap. v., sec. 1.

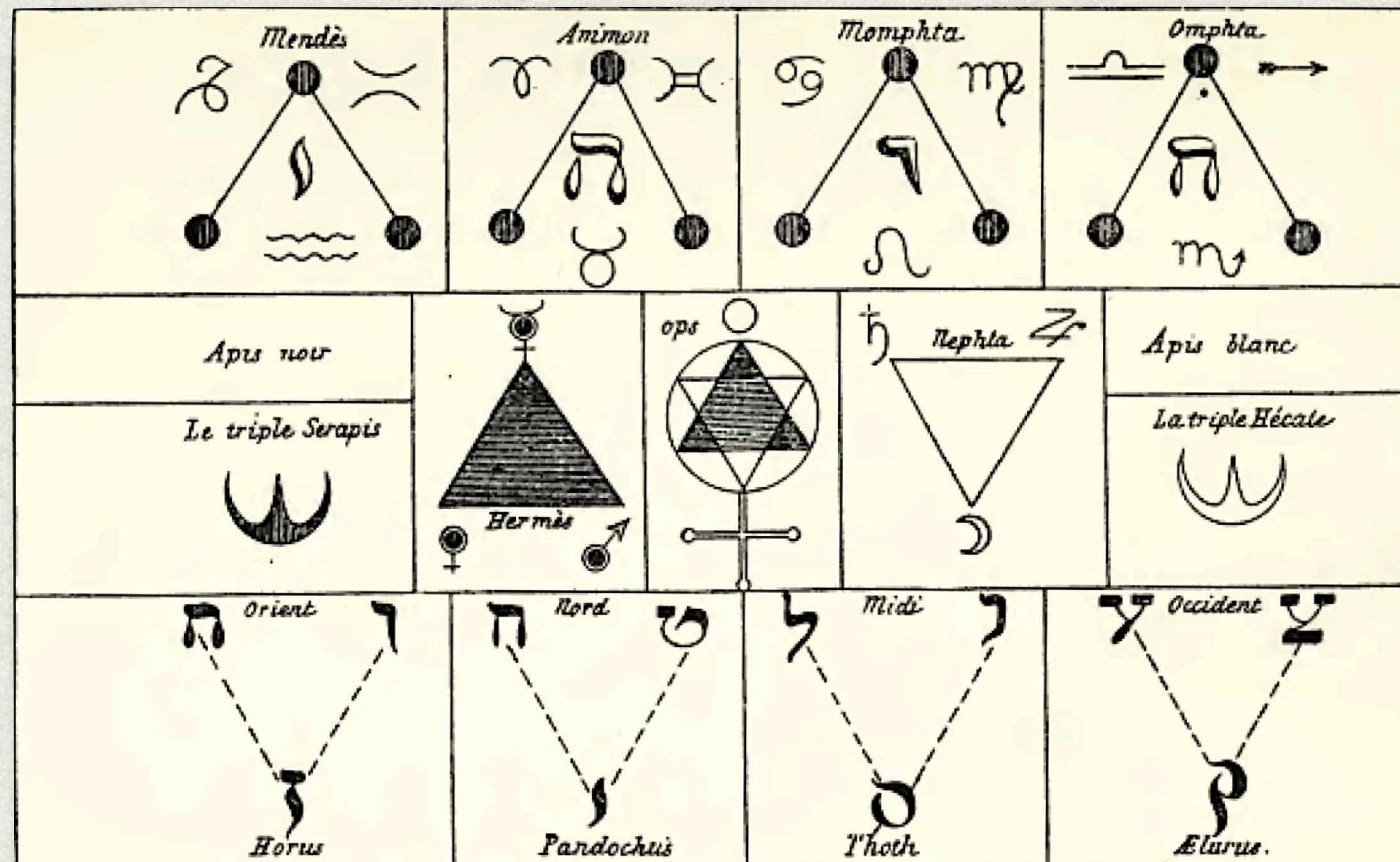
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From Levi's History of Magic.

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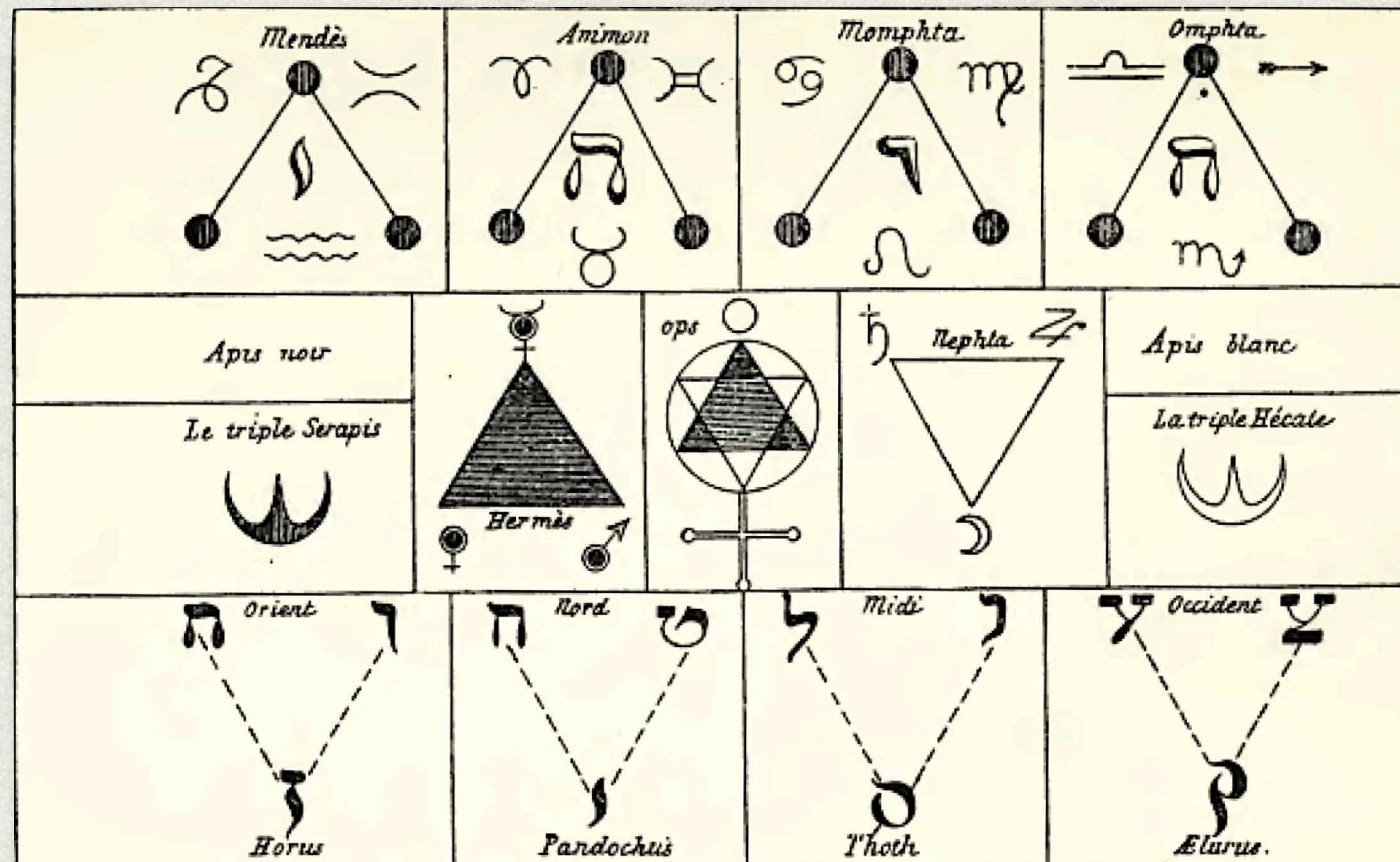
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Immy
Hathor
Heliopolis
Thoth
word of God
book of Thoth

You (Imamy) are sitting under the branches of a fig tree near Hathor in front of a wide sun disk when she goes to Heliopolis, with the writing of the word of God in the book of Thoth.



A. COURT DE GEBELIN.

MONDE PRIMITIF,
ANALISÉ ET COMPARÉ
AVEC LE MONDE MODERNE,
CONSIDÉRÉ
DANS LES ORIGINES FRANÇOISES;
OU
DICTIONNAIRE
ÉTYMOLOGIQUE
DE LA LANGUE FRANÇOISE.
AVEC DES FIGURES EN TAILLE-DOUCE.
PAR M. COURT DE GEBELIN,
DE DIVERSES ACADÉMIES, CENSEUR ROYAL.
NOUVELLE ÉDITION.
TOME CINQUIÈME.



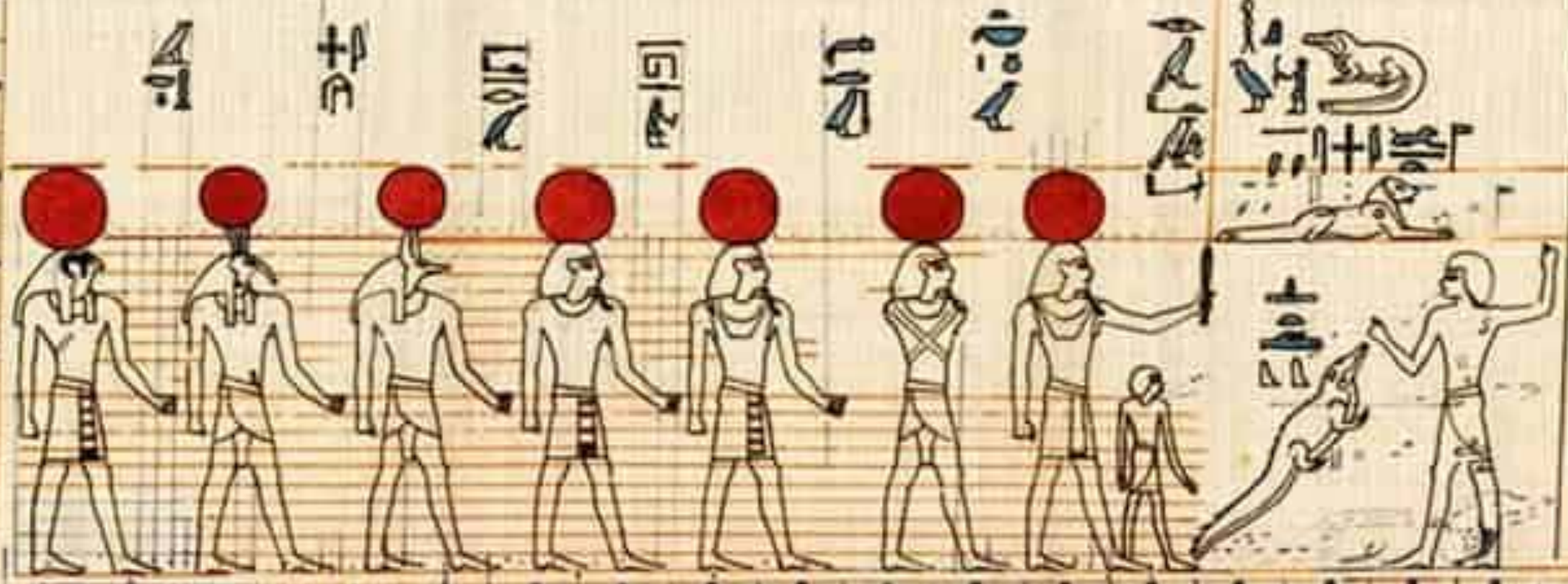
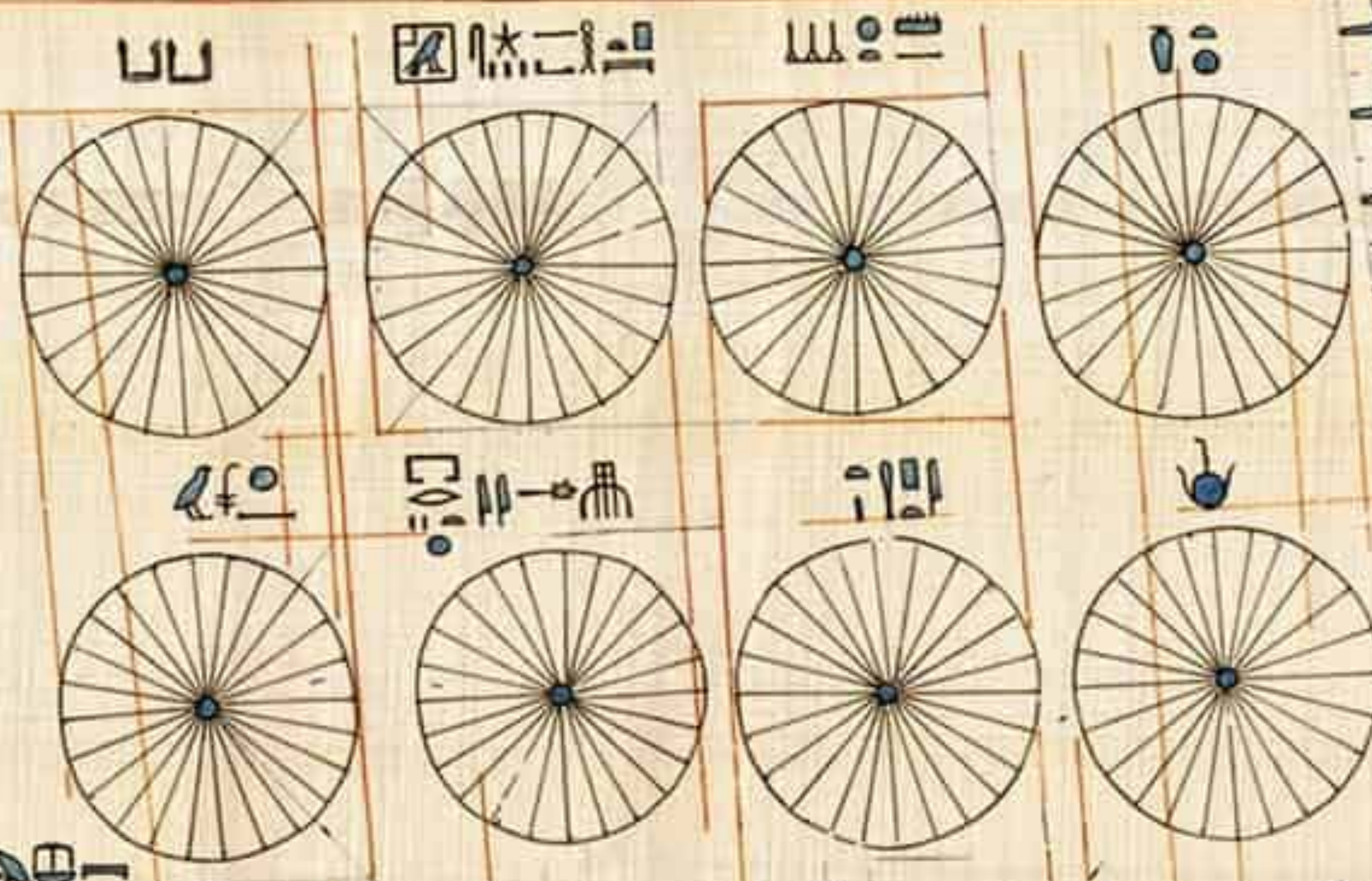
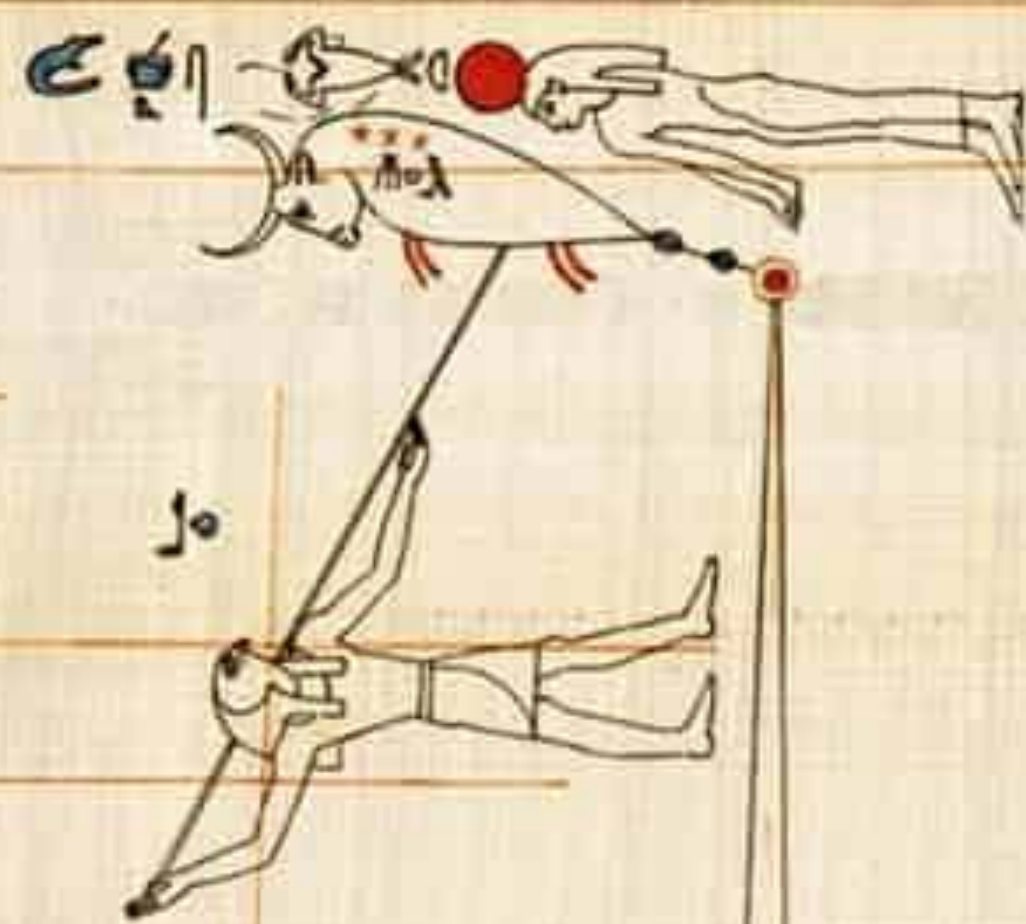
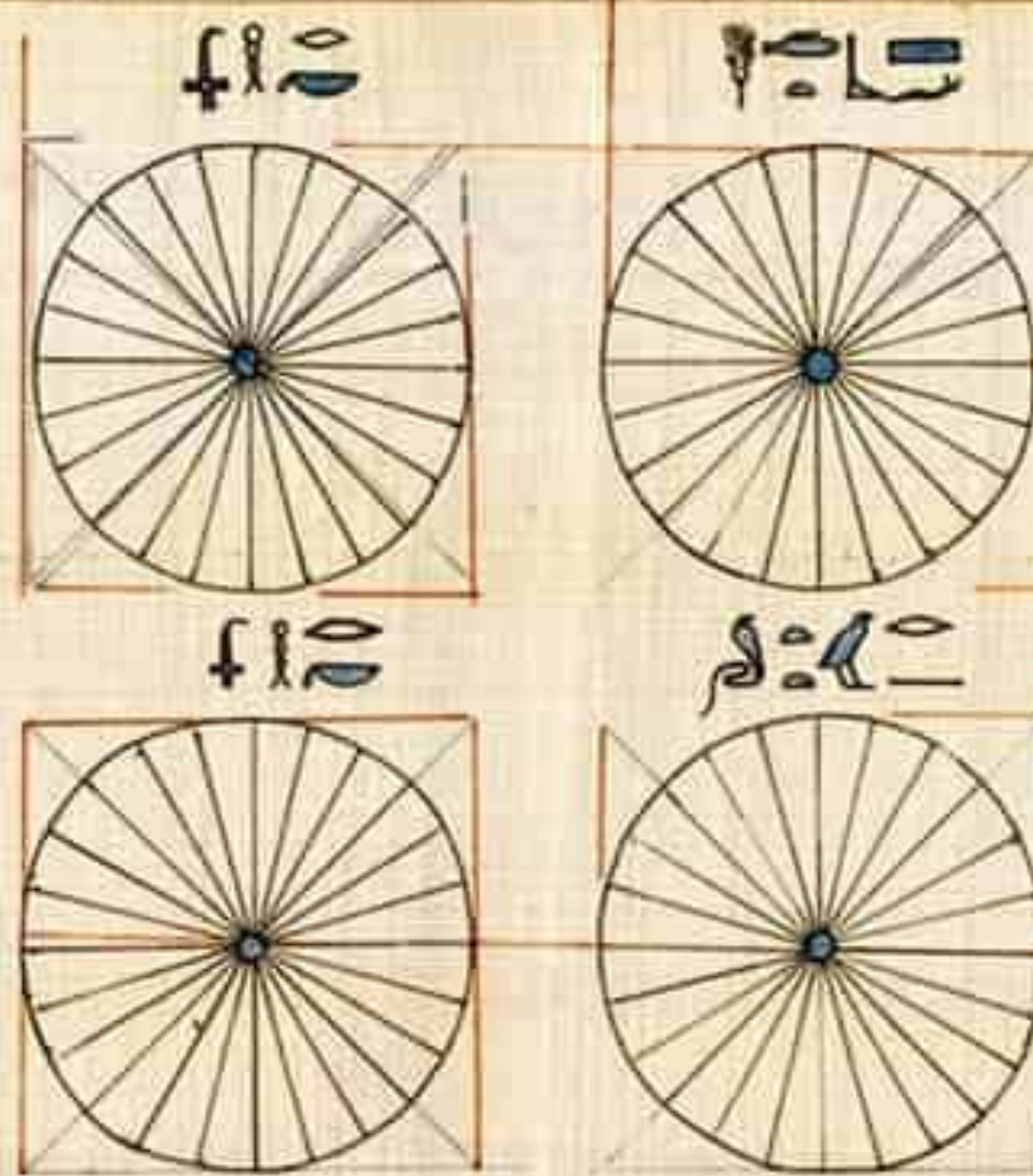
A PARIS,
Chez DURAND, Neveu, Libraire, rue Galande, à la Sageffe, N°. 74.

⁵ M. DCC. LXXXVII.



Tarot of Antoine Court de Gébelin

Two rows of hieroglyphic text at the top of the page, likely serving as a title or introductory text for the content below.

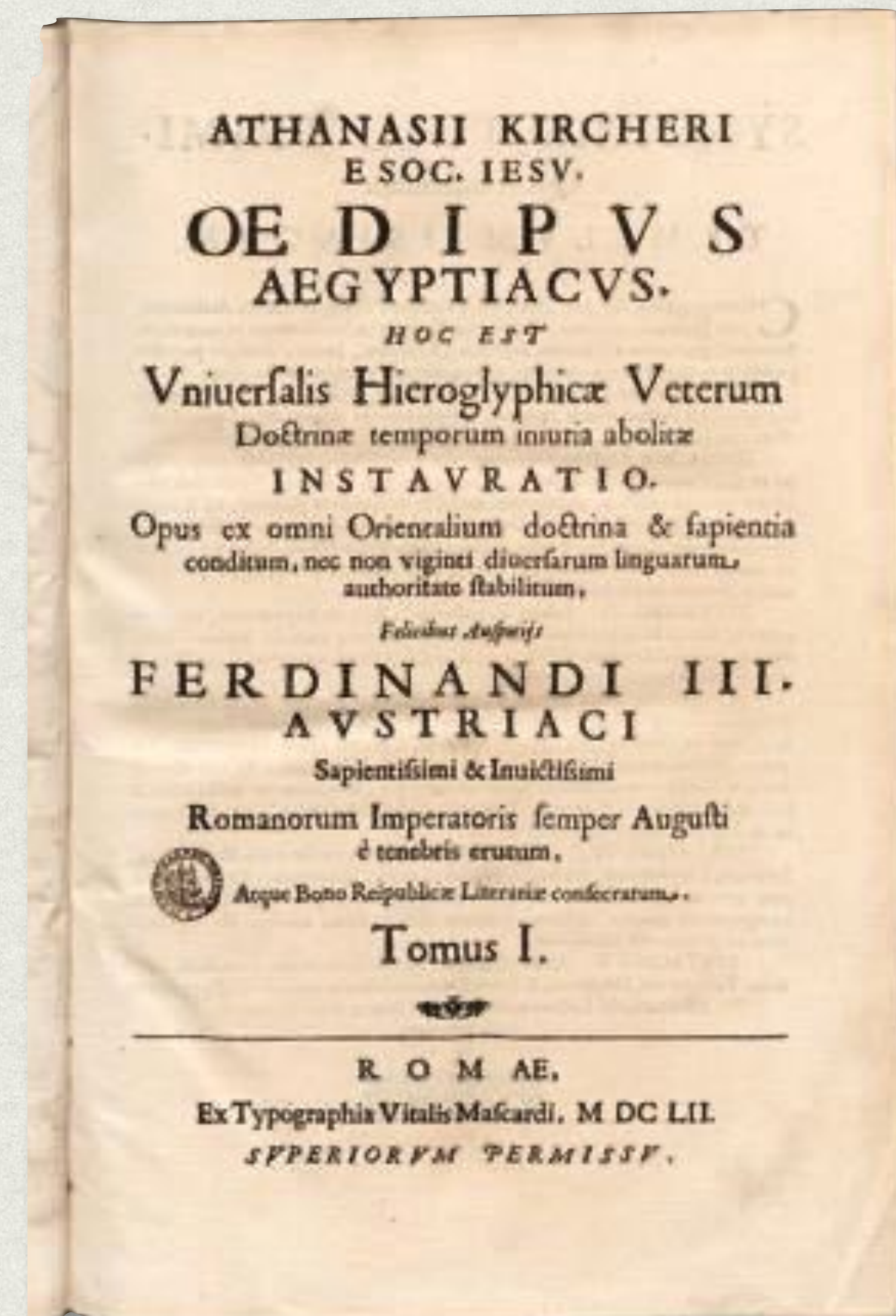


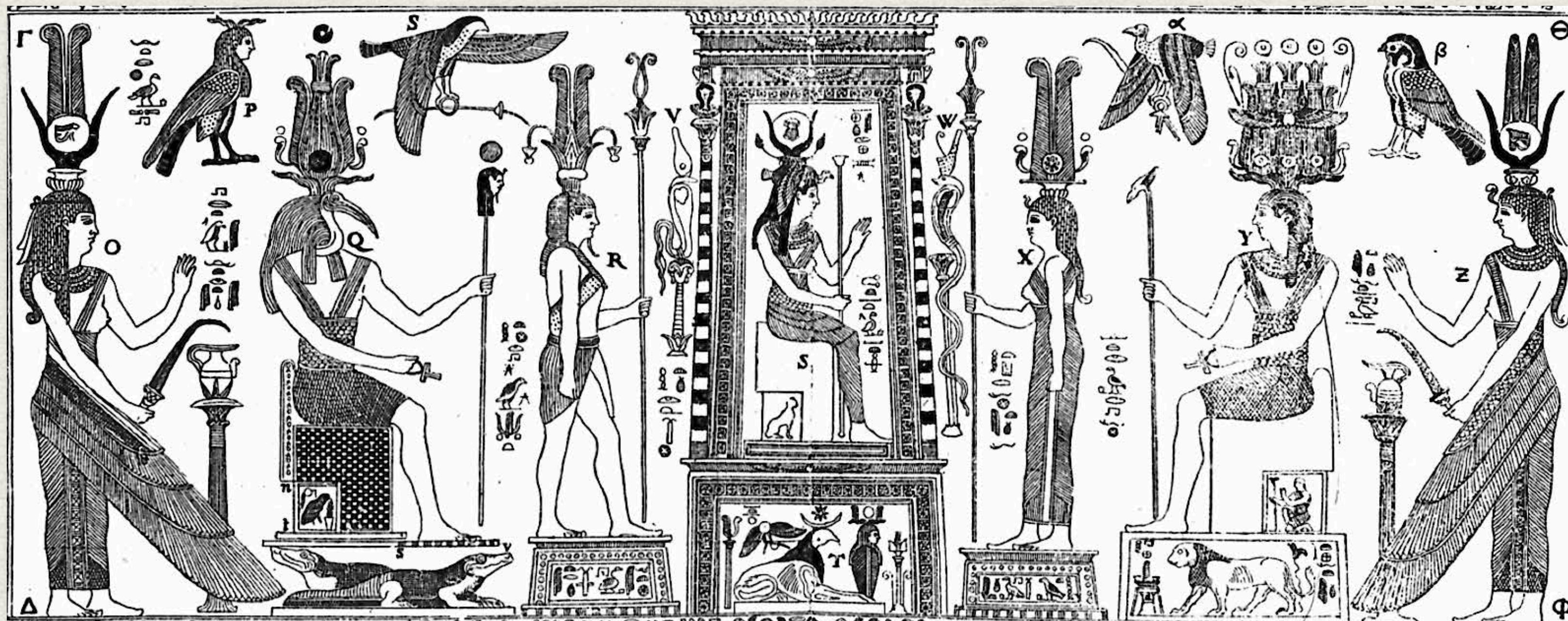


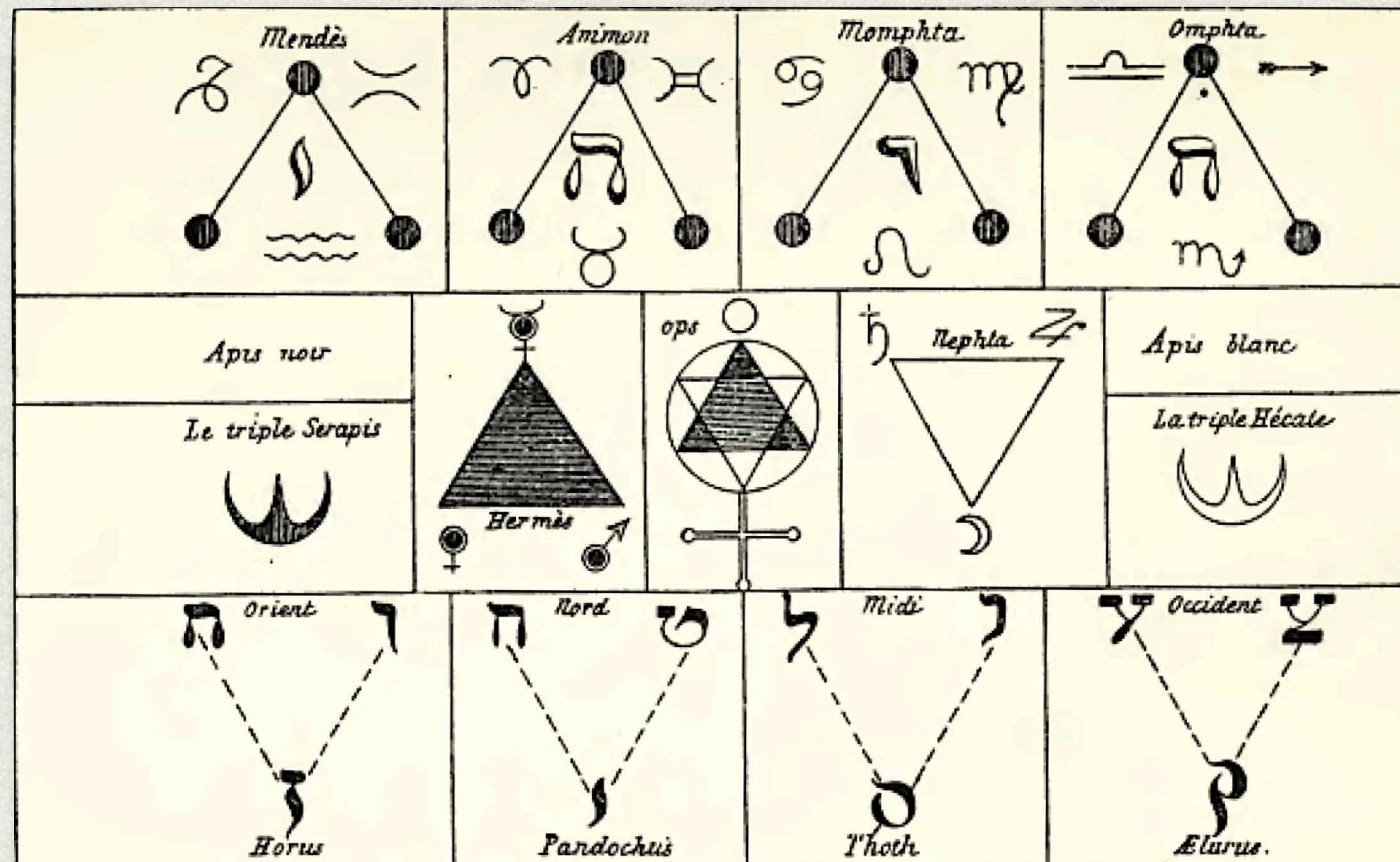




Eliphas Levi



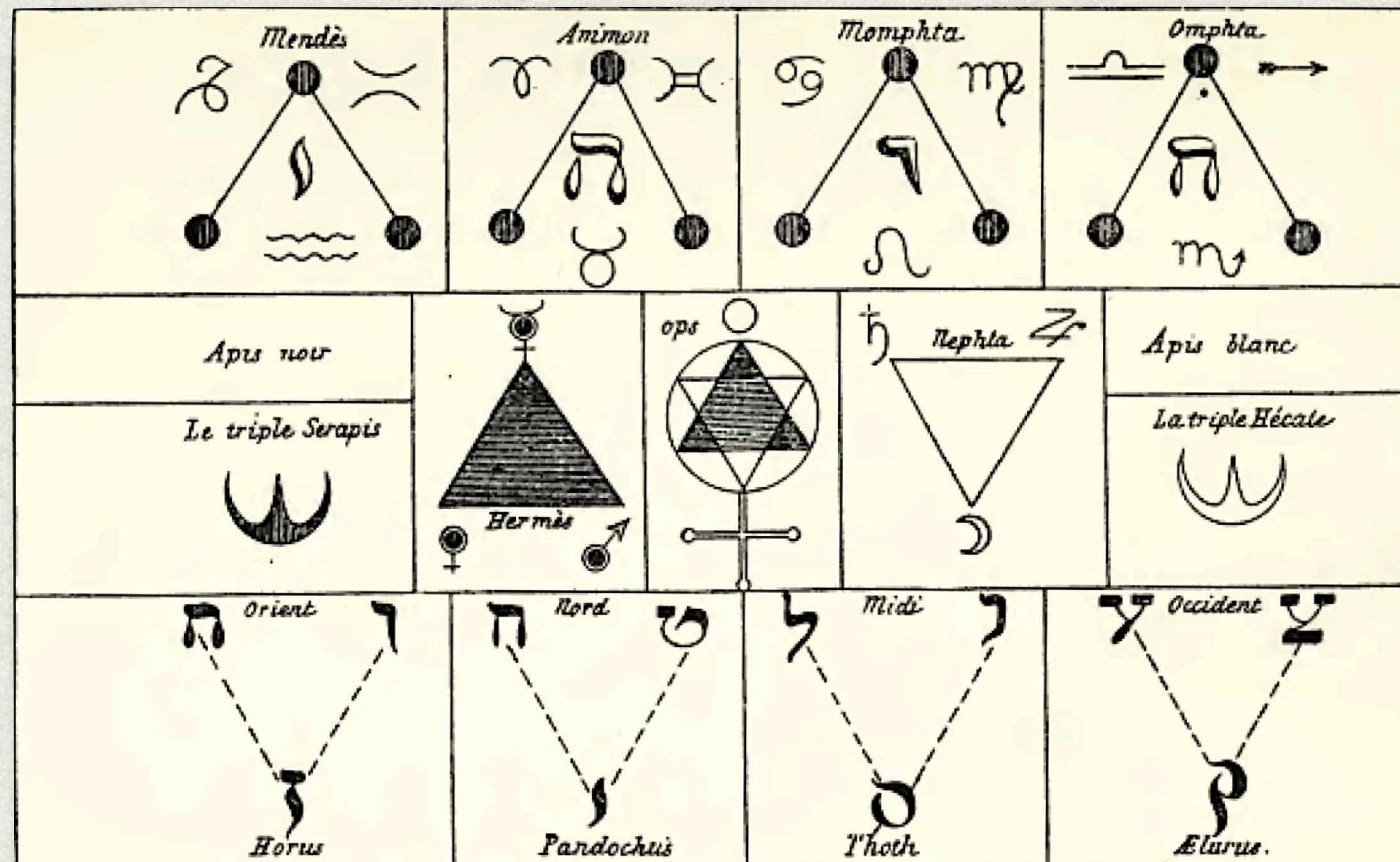




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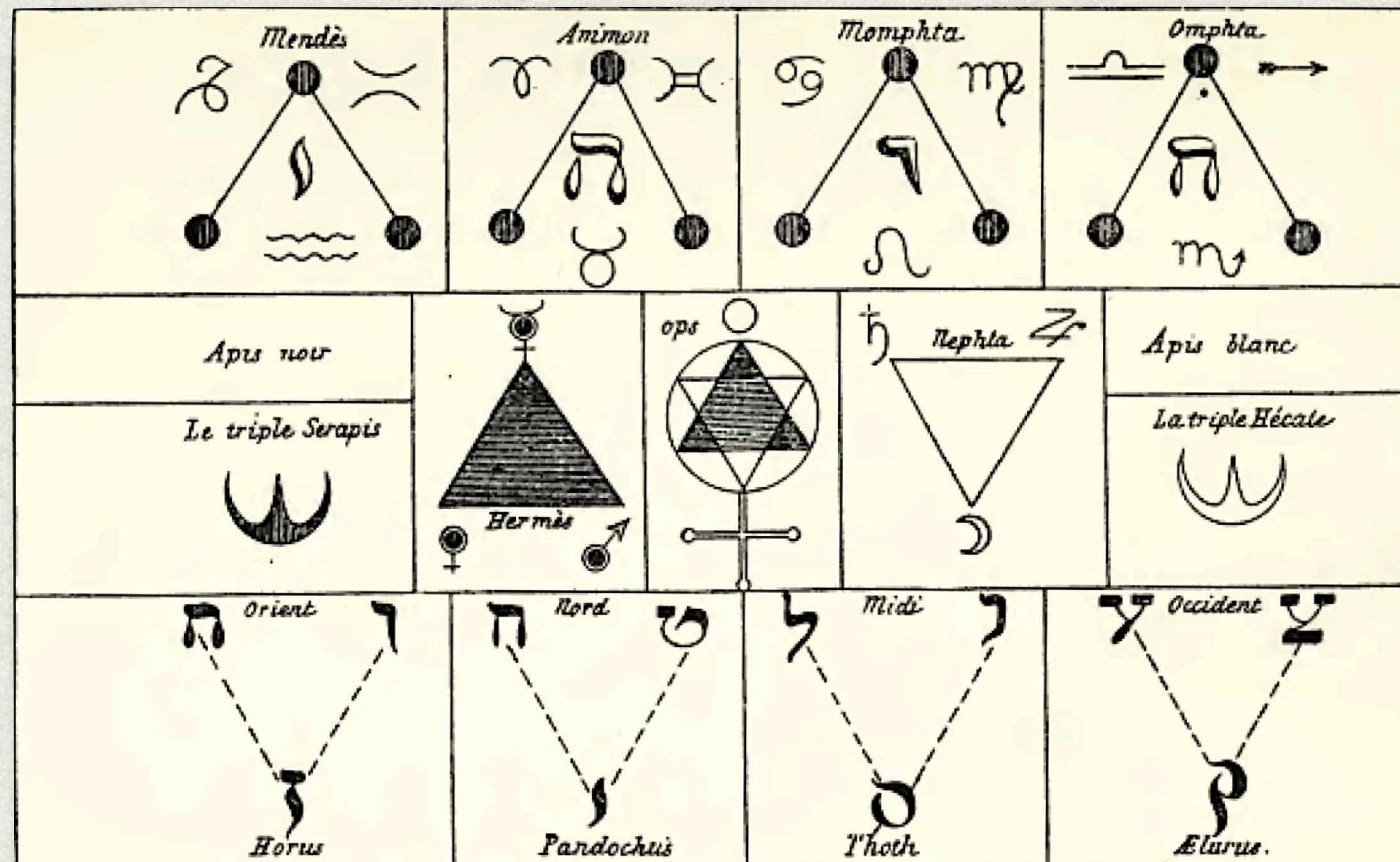
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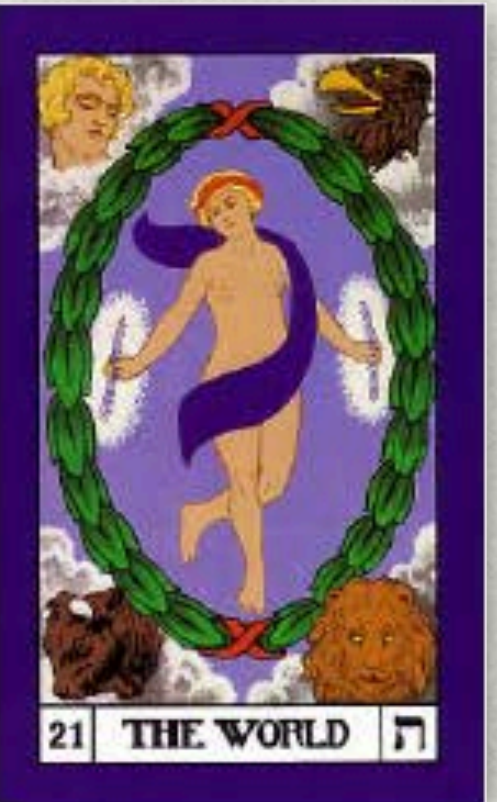
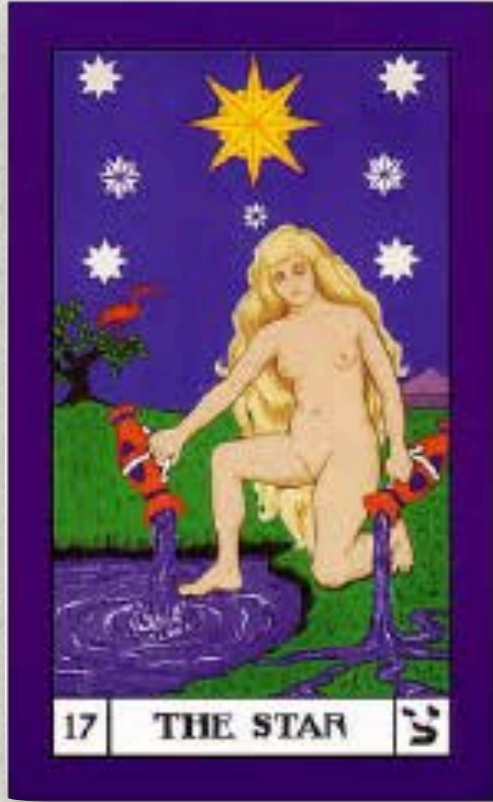
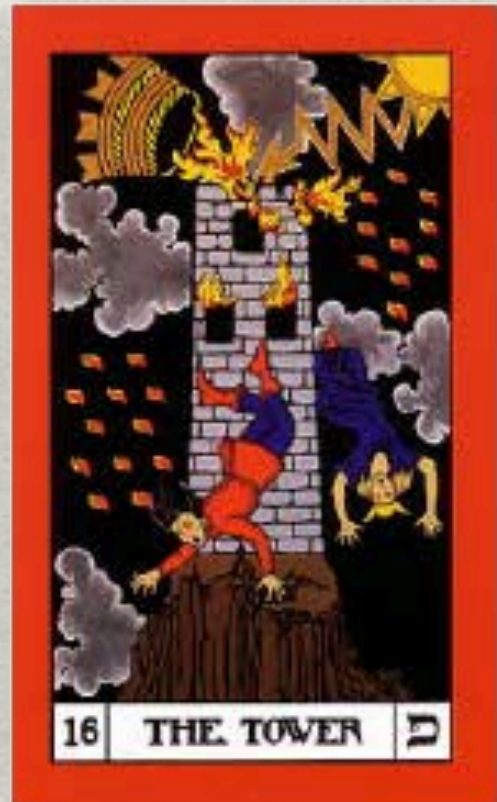
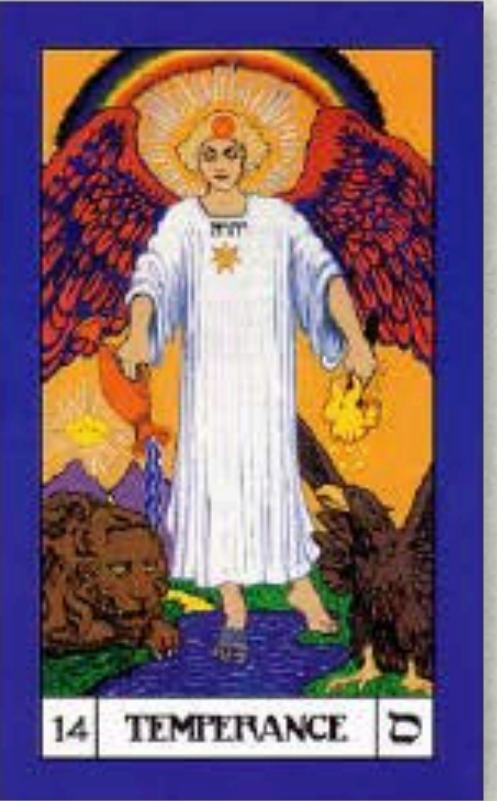
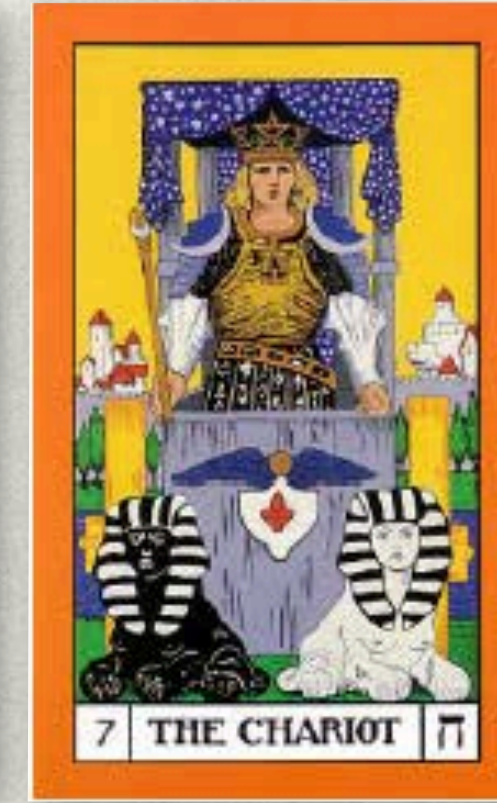
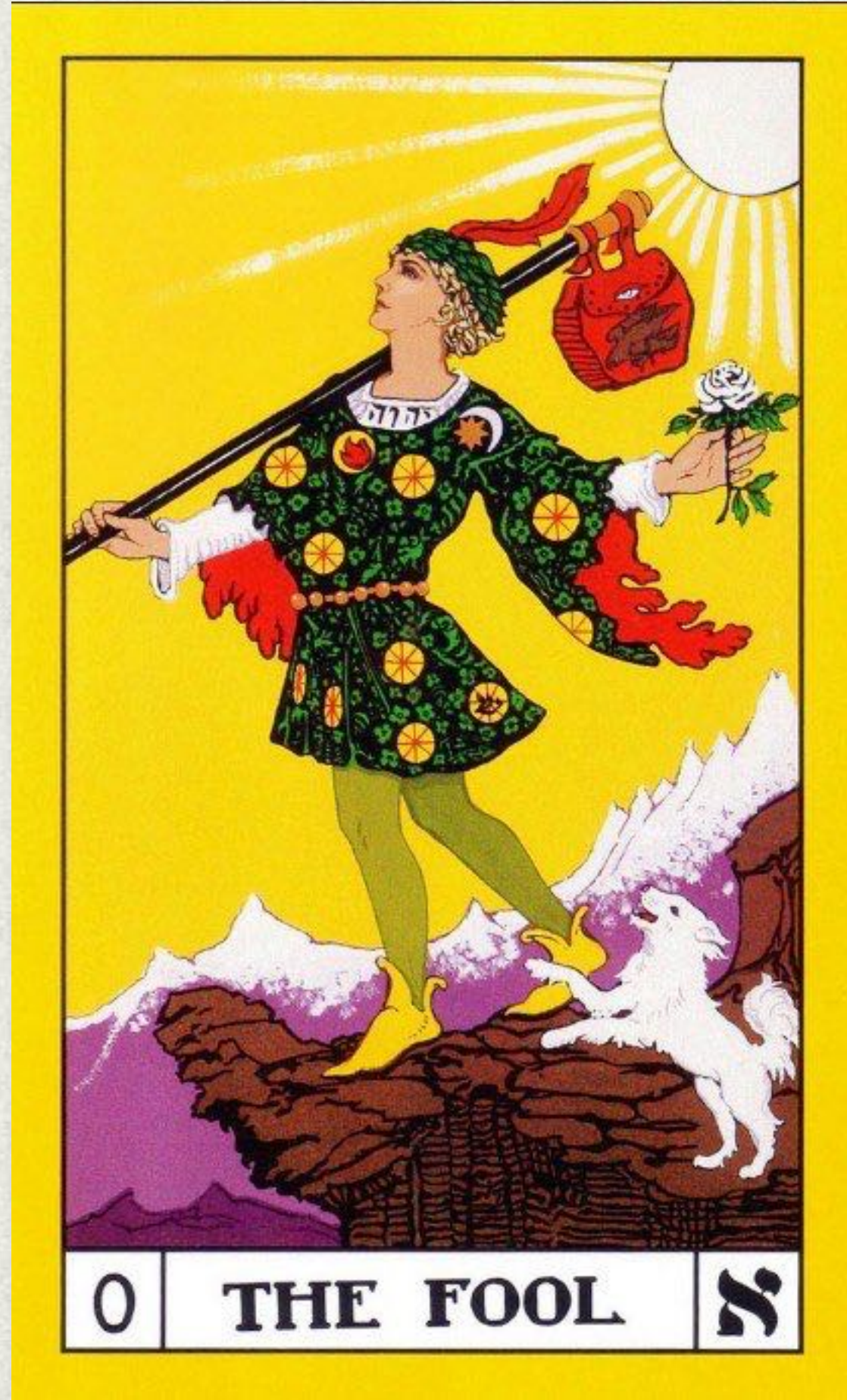
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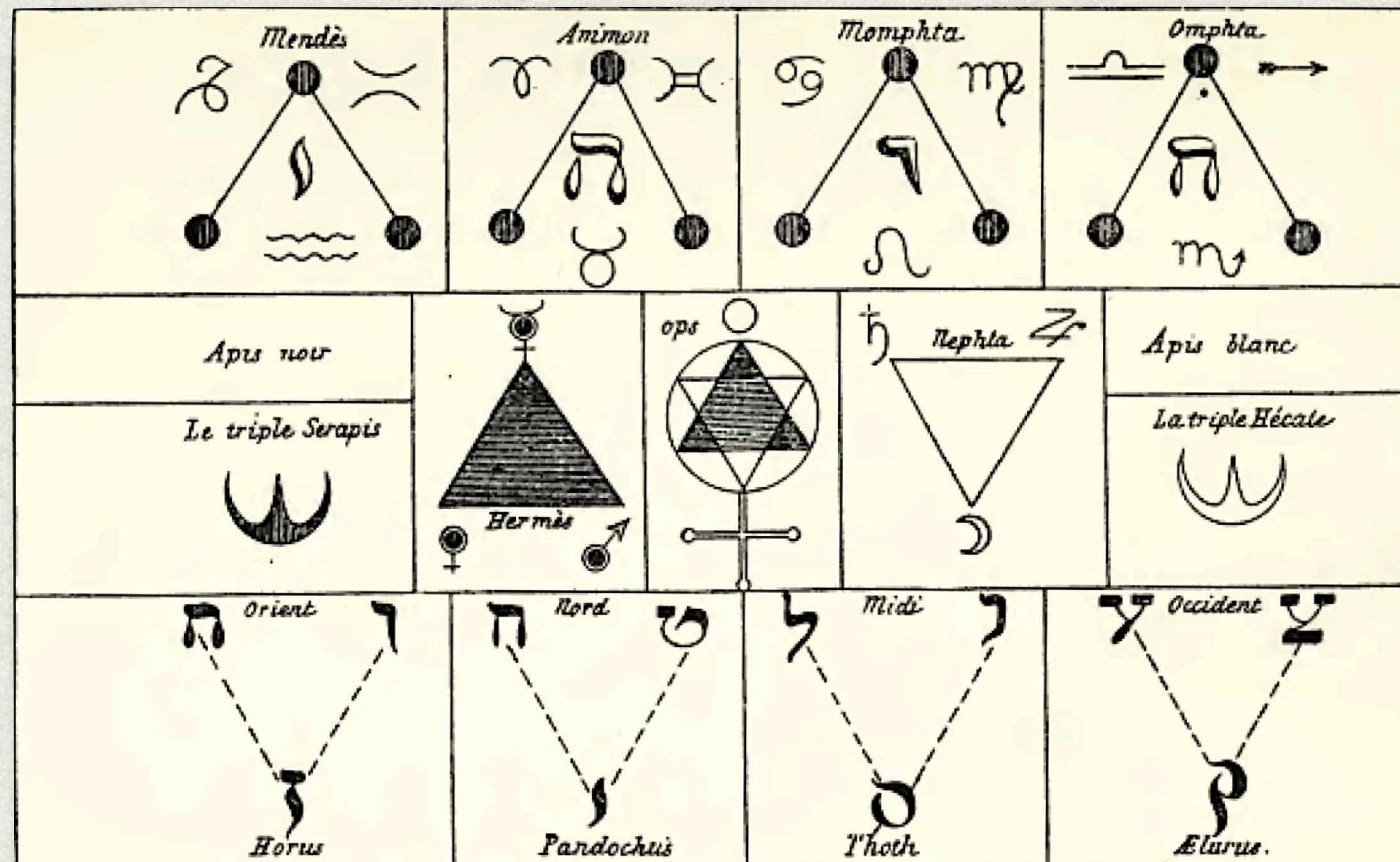
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The Fool (Aleph): Represents the beginning, potential, and the element of air.

The Magician (Beth): Symbolizes creation, communication, and the planet Mercury.

The High Priestess (Gimel): Represents intuition, mystery, and the moon.

The Empress (Daleth): Symbolizes fertility, abundance, and the planet Venus.

The Emperor (He): Represents authority, structure, and the element of fire.

The Hierophant (Vav): Symbolizes tradition, spirituality, and the zodiac sign Taurus.

The Lovers (Zayin): Represents choices, relationships, and the zodiac sign Gemini.

The Chariot (Cheth): Symbolizes victory, willpower, and the zodiac sign Cancer.

Strength (Teth): Represents courage, inner strength, and the zodiac sign Leo.

The Hermit (Yod): Symbolizes introspection, wisdom, and the zodiac sign Virgo.

Wheel of Fortune (Kaph): Represents cycles, destiny, and the planet Jupiter.

Justice (Lamed): Symbolizes balance, fairness, and the zodiac sign Libra.

The Hanged Man (Mem): Represents sacrifice, surrender, and the element of water.

Death (Nun): Symbolizes transformation, endings, and the zodiac sign Scorpio.

Temperance (Samekh): Represents moderation, harmony, and the zodiac sign Sagittarius.

The Devil (Ayin): Symbolizes materialism, bondage, and the zodiac sign Capricorn.

The Tower (Peh): Represents upheaval, revelation, and the planet Mars.

The Star (Tzaddi): Symbolizes hope, inspiration, and the zodiac sign Aquarius.

The Moon (Qoph): Represents illusion, intuition, and the zodiac sign Pisces.

The Sun (Resh): Symbolizes success, vitality, and the sun.

Judgement (Shin): Represents rebirth, awakening, and the element of fire.

The World (Tav): Symbolizes completion, integration, and the planet Saturn.