



The Table of Bembine or Mensa Isiaca (detail)



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**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

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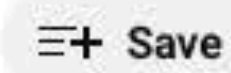
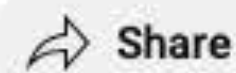
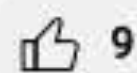
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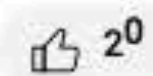


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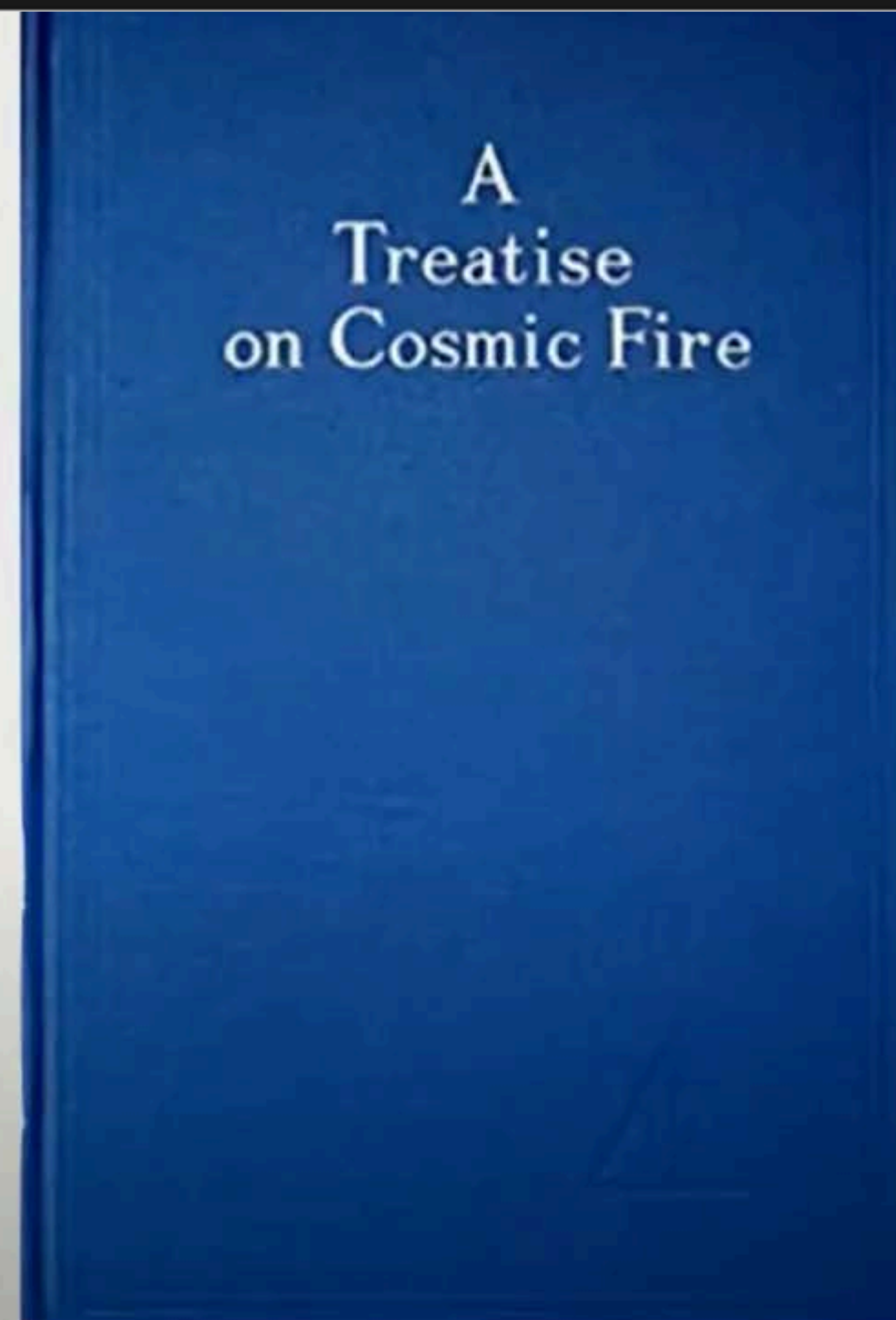
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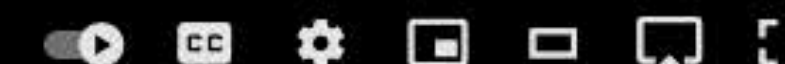
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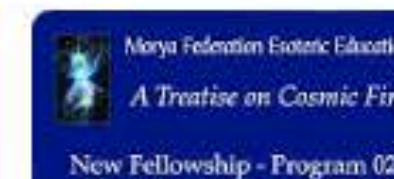
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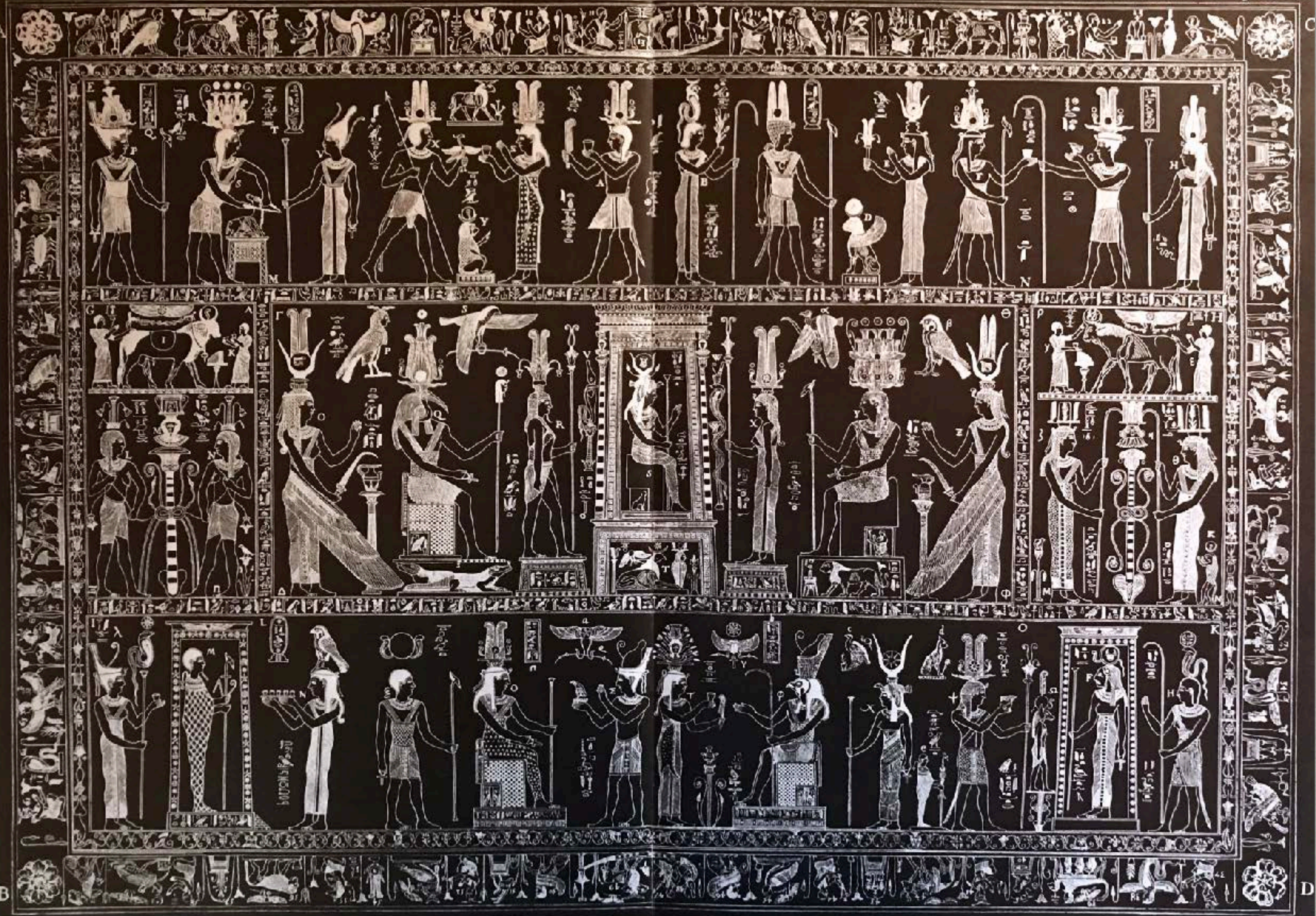
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MENSÆ ISACÆ, SIVE TABULÆ AENEÆ VETVSTISSIMÆ, SACRIS ÆGYPTIORVM LITERIS CÆLATÆ VERVS, ET GENVINVS TYPVS, QVAM
PRIMVM E MVSEO TORQVATI BEMBI, VNDE ET BEMBINA DICTVRA. AN. M D LIX. EXTRACTAM AENEAS VICVS PARMENSIS EDIDIT, ATQVE FERD. I. CÆSARI CONSECRAVIT
HANC DEINDE IN FORMAM COMMODIOREM CONTRACTAM
SERENISSIMO PRINCIPI LEOPOLDO GVILIELMO ARCHIDVCI AVSTRIÆ, SVPREMO BELGII ET BVRGVNDIÆ, GVBERNATORI NECNON MAGNO TEVTONICI ORD. MAGISTRO.
Velut monumentum esse perennis aias, consecrat, Athanasius Kircherus Societatis Iesv. eiusdem interpretis Romæ Anno. 1654. *Inuenerunt hæc Tabula in illi tempore Joh. 78. et 79.*



LVII

The Bembine Table of Isis



MANUSCRIPT by Thomas Taylor contains the following remarkable paragraph:

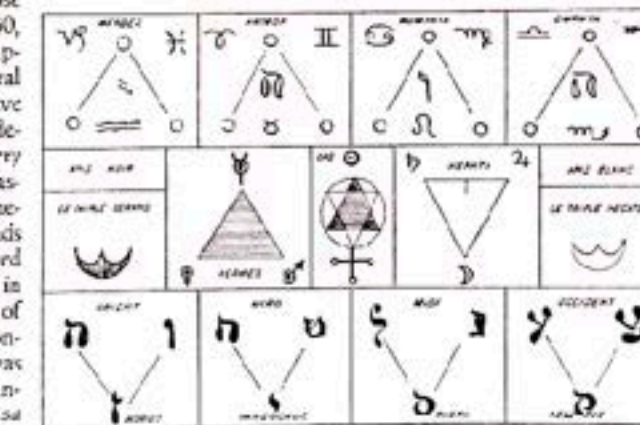
"Plato was initiated into the 'Greater Mysteries' at the age of 49. The initiation took place in one of the subterranean halls of the Great Pyramid in Egypt. The ISAC TABLE formed the altar, before which the Divine Plato stood and received that which was always his, but which the ceremony of the Mysteries kindled 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 Isis 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 so derv 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, Alexander 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 Aenas 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. Wyan Westcott says it measures 50 by 30 inches. It was made of bronze and decorated with enamel in color and silver inlay. Forbroke 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 *Encyclopedia of Antiquities*.) Those familiar with the fundamental principles of Hermetic philosophy will recognize in the Mensa Isiacæ 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 Pignori 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.

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 IYXX, 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 IYXX is encircled by the Ophite triad, answering to the Three Mother Letters of the Egyptian and Hebrew alphabets. On the right are the Ithymorphic and Serapian triads; on the left are those of Nephthys and Hehate, 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



From Levi's *History of Magic*.

"The Isis Tablet," writes Levi, "is a key to the Ancient Book of Thoth, which has survived to come out of the lapse of centuries and is pictured to us in the comparative ancient set of Tarot cards. To him the Book of Thoth was a record of the events, history of the Egyptians, after the dissolution of their civilization, this book became incorporated in the hieroglyphic form as the Tarot, this Tarot having become partially or entirely forgotten or misunderstood, its sacred symbols fell into the hands of the sham diviners, and of the presiders of the public amusement by games of cards. The modern Tarot or Tarocchi pack of cards consists of 78 cards, of which 56 form a special group of trump cards, of pastoral designs the remaining 22 are composed of four suits of 10 numerals and four court cards: King, Queen, Knight, and Knave or Valet; the suit of Swords, Millarum, Cups (Scepters), Clubs or Wands (Agriculture), and Shields or Coins (Commerce), answering respectively to our Spades, Hearts, Clubs and Diamonds. One purpose is to use the 10 trumps, these form the special characteristic of the pack and are the lineal descendants of the Hieroglyphs of the Tablet. These 22 correspond to the letters of the Hebrew and what sacred alphabets which fall naturally into three classes of a Triad of Mothers, a Triad of Daughters and a duodecad of simple letters. They are also compared as a triad of Hehate and one sept, a system of initiation and an Omphalos." (See *Visions of The Isis Tablet*.)

Westcott carefully collected the all too meager theories advanced 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-lettered sacred name, the Tetragrammaton, assigning Jod to Aquarius, that is Canopus, He to Taurus, that is Apis, Vav to Leo, that is Momphta, 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, Chap. v., sec. 1."

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

QVIII

Planetary. In the middle we see above, the Sun, marked Ops, and below it is a Solomon's Seal, above a cross; a double triangle Hexapla, one light and one dark triangle superposed, the whole forming a sort of complex symbol of Venus. To the Ibimorphos he gives the three dark planets, Venus, Mercury, and Mars placed around a dark triangle erect, denoting Fire. To the Nephthæan triad he gives three light planets, Saturn, Luna, and Jupiter, around a light inverted triangle which denotes Water. There is a necessary connection between water, female power, passive principle, Binah, and Sephiroth Mother, and Bride. (See the Kabbalah by Mathers.) Note the ancient signs for the planets were all composed of a Cross, Solar Disc and Crescent: Venus is a cross below a Sun disc, Mercury, a disc with a crescent above and cross below, Saturn is a Cross whose lowest point touches the apex of the crescent; Jupiter is a Crescent whose lowest point touches the left hand end of a cross: all these are deep mysteries. Note that Levi in his original place transposed Serapis and Hecate, but not the Apis noir and Apis blanc, perhaps because of the head of Bes being associated by him with Hecate. Note that having referred the 12 simple letters to the lower, the 7 double must correspond to the central region of the planes, and then the great triad A.M.S. the mother letters representing Air, Water, and Fire remain to be pictured, around S the Central lynx, or Yod, by the Ophionian Triad the two Serpents and the Leonine Sphinx. Levi's word OPS in the centre is the Latin Ops, Terra, genius of the Earth; and the Greek Ops, Rhéa, or Kubele (Cybele) often drawn as a goddess seated in a chariot drawn by lions; she is crowned with turrets, and holds a Key." (See *The Isiac Tablet*.)

The essay published in French by Alexandre Lenoir in 1809, while curious and original, contains little real information on the Tablet, which the author seeks to prove was an Egyptian calendar or astrological chart. As both Montfaucon and Lenoir—in fact all writers on the subject since 1651—either have based their work upon that of Kircher or have been influenced considerably by him, a careful translation has been made of the latter's original article (eighty pages of seventeenth century Latin). The double-page plate at the beginning of this chapter is a faithful reproduction made by Kircher from the engraving in the Museum of Hieroglyphics. The small letters and numbers used to designate the figures were added by him to clarify his commentary and will be used for the same purpose in this work.

Like nearly all religious and philosophical antiquities, the Bembine Tablet of Isis has been the subject of much controversy. In a footnote, A. E. Waite—unable to differentiate between the true and the purported nature or origin of the Tablet—echoes the sentiments of J. G. Wilkinson, another eminent *exotericus*: "The original [Table] is exceedingly late and is roughly termed a forgery." On the other hand, Eduard Winkelmann, a man of profound learning, defends the genuineness and antiquity of the Tablet. A sincere consideration of the *Mensa Isiaca* discloses one fact of paramount importance: that although whoever fashioned the Table was not necessarily an Egyptian, he was an initiate of the highest order, conversant with the most arcane tenets of Hermetic esotericism.

SYMBOLISM OF THE BEMBINE TABLE

The following necessarily brief elucidation of the Bembine Tablet is based upon a digest of the writings of Kircher supplemented by other information gleaned by the present author from the mystical writings of the Chaldeans, Hebrews, Egyptians, and Greeks. The temples of the Egyptians were so designed that the arrangement of chambers, decorations, and utensils was all of symbolic significance, as shown by the hieroglyphics that covered them. Beside the altar, which usually was in the center of each room, was the cistern of Nile water which flowed in and out through unseen pipes. Here also were images of the gods in concatenated series, accompanied by magical inscriptions. In these temples, by use of symbols and hieroglyphics, neophytes were instructed in the secrets of the sacerdotal caste.

The Tablet of Isis was originally a table or altar, and its emblems were part of the mysteries explained by priests. Tables were dedicated to the various gods and goddesses; in this case Isis was so honored. The substances from which the tables were made differed according to the relative dignities of the deities. The tables consecrated to Jupiter and Apollo were of gold; those to Diana, Venus, and Juno were of silver; those to the other superior gods, of marble; those to the lesser divinities, of wood. Tables were also made of metals corresponding to the planets governed by the various celestials. As food for the body is spread on a banquet table, so on these sacred altars were spread the symbols which, when understood, feed the invisible nature of man.

In his introduction to the Table, Kircher summarizes its symbolism thus: "It teaches, in the first place, the whole constitution of the threefold world—archetypal, intellectual, and sensible. The Supreme Divinity is shown moving from the center to the circumference of a universe made up of both sensible and inanimate things, all of which are animated and agitated by the one supreme power which they call the *Father Mind* and represented by a threefold symbol.

Here also are shown three triads from the Supreme One, each manifesting one attribute of the first Trimurti. These triads are called the *Foundation*, or the base of all things. In the Table is also set forth the arrangement and distribution of those divine creatures that aid the *Father Mind* in the control of the universe. Here [in the upper panel] are to be seen the Governors of the worlds, each with its hery, ethereal, and material insignia. Here also [in the lower panel] are the *Fathers of Fountains*, whose duty it is to care for and preserve the principles of all things and sustain the inviolable laws of Nature. Here are the gods of the spheres and also those who wander from place to place, laboring with all substances and forms (Zonia and Azonia), grouped together as figures of both sexes, with their faces turned to their superior deity."

The *Mensa Isiaca*, which is divided horizontally into three chambers or panels, may represent the ground plan of the chambers in which the Isiac Mysteries were given. The center panel is divided into seven parts or lesser rooms, and the lower has two gates, one at each end. The entire Table contains forty-five figures of first importance and a number of lesser symbols. The forty-five main figures are grouped into fifteen triads, of which four are in the upper panel, seven in the central, and four in the lower. According to both Kircher and Levi, the triads are divided in the following manner:

- In the upper section
1. P, S, V—Mendesian Triad.

2. X, Z, A—Ammonian Triad.

3. B, C, D—Momphtæan Triad.

4. F, G, H—Omphitæan Triad.
- In the center section
1. G, I, K—Isiac Triad.

2. L, M, N—Hecatine Triad.

3. O, Q, R—Ibimorphous Triad.

4. V, S, W—Ophionic Triad.

5. X, Y, Z—Nephthæan Triad.

6. ζ, η, θ—Serapæan Triad.

7. γ, δ (not shown), ε—Osirian Triad.
- In the lower section
1. λ, M, N—Horæan Triad.

2. ξ, O, Σ—Pandochæan Triad.

3. T, Φ, X—Thaustic Triad.

4. Ψ, F, H—Æluristic Triad.

Of these fifteen triads Kircher writes: "The figures differ from each other in eight highly important respects, i. e., according to form, position, gesture, act, raiment, headdress, staff, and, lastly, according to the hieroglyphics placed around them, whether these be flowers, shrubs, small letters or animals." These eight symbolic methods of portraying the secret powers of the figures are subtle reminders of the eight spiritual senses of cognition by means of which the Real Self in man may be comprehended. To express this spiritual truth the Buddhists used the wheel with eight spokes and raised their consciousness by means of the noble eightfold path. The ornamented border enclosing the three main panels of the Table contains many symbols consisting of birds, animals, reptiles, human beings, and composite forms. According to one reading of the Table, this border represents the four elements; the creatures are elemental beings. According to another interpretation, the border represents the archetypal spheres, and in its frieze of composite figures are the patterns of those forms which in various combinations will subsequently manifest themselves in the material world. The four flowers at the corners of the Table are those which, because their blossoms always face the sun and follow its course across the sky, are sacred emblems of that finer part of man's nature which delights in facing its Creator.

According to the secret doctrine of the Chaldeans, the universe is divided into four states of being (planes or spheres): archetypal, intellectual, sidereal, and elemental. Each of these reveals the others; the superior controlling the inferior, and the inferior receiving influence from the superior. The archetypal plane was considered synonymous with the intellect of the Triune Divinity. Within this divine, incorporeal, and eternal sphere are included all the lower manifestations of life—all that is, has been, or ever shall be. Within the Kosmic Intellect all things spiritual or material exist as archetypes, or divine thought-forms, which is shown in the Table by a chain of secret similes.

In the middle region of the Table appears the all-form-containing personified Spiritual Essence—the source and substance of all things. From this proceed the lower worlds as nine emanations in groups of three (the Ophionic, Ibimorphous, and Nephthæan Triads). Consider in this connection the analogy of the Qabbalistic Sephiroth, or the nine spheres issuing from Kether, the Crown. The twelve Governors of the Universe (the Mendesian, Ammonian, Momphtæan, and Omphitæan Triads)—vehicles for the distribution of the creative influences, and shown in the upper region of the Table—are directed in their activities by the Divine Mind patterns existing in the archetypal sphere. The archetypes are abstract patterns formulated in the Divine Mind and by them all the inferior activities are controlled.

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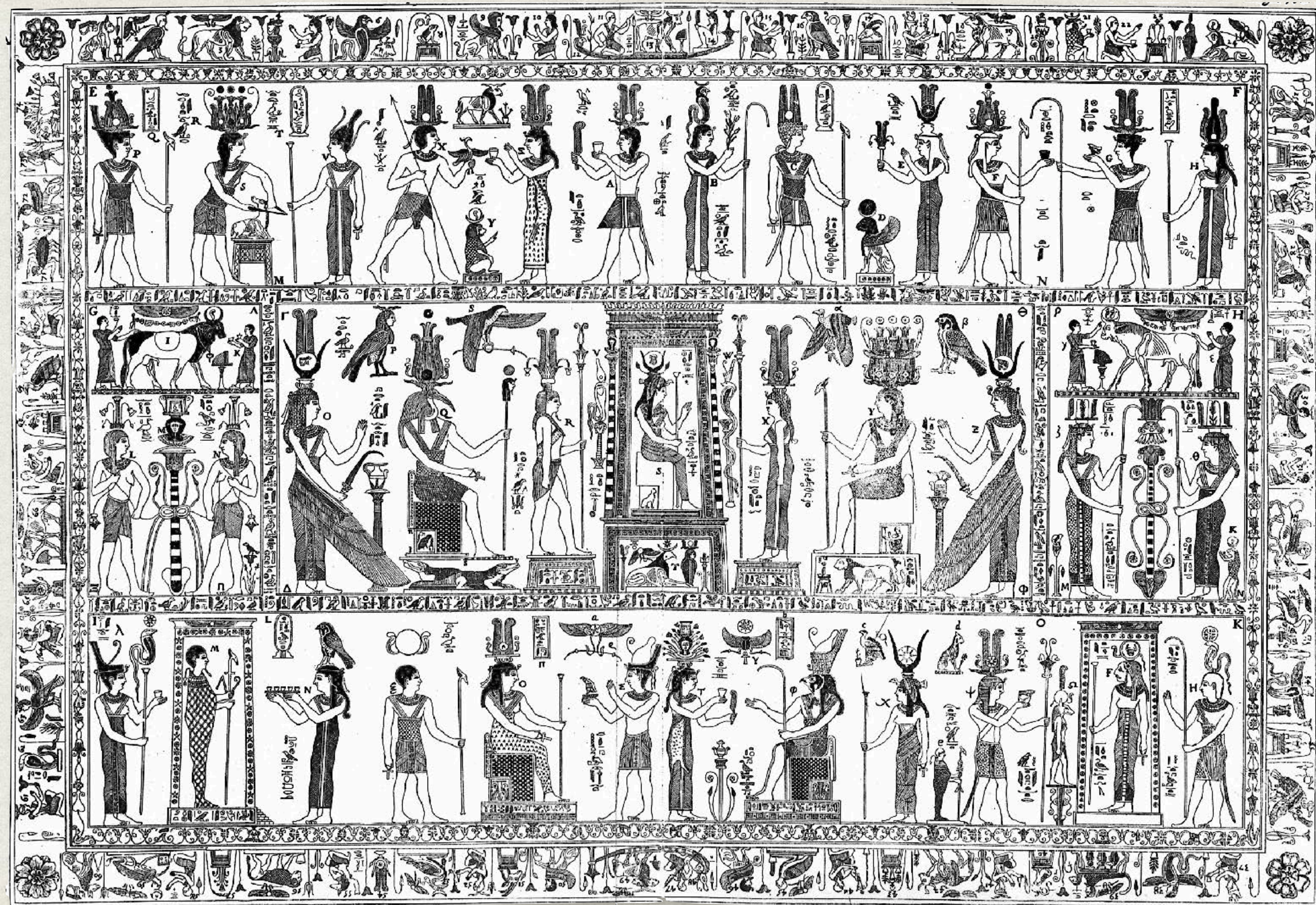
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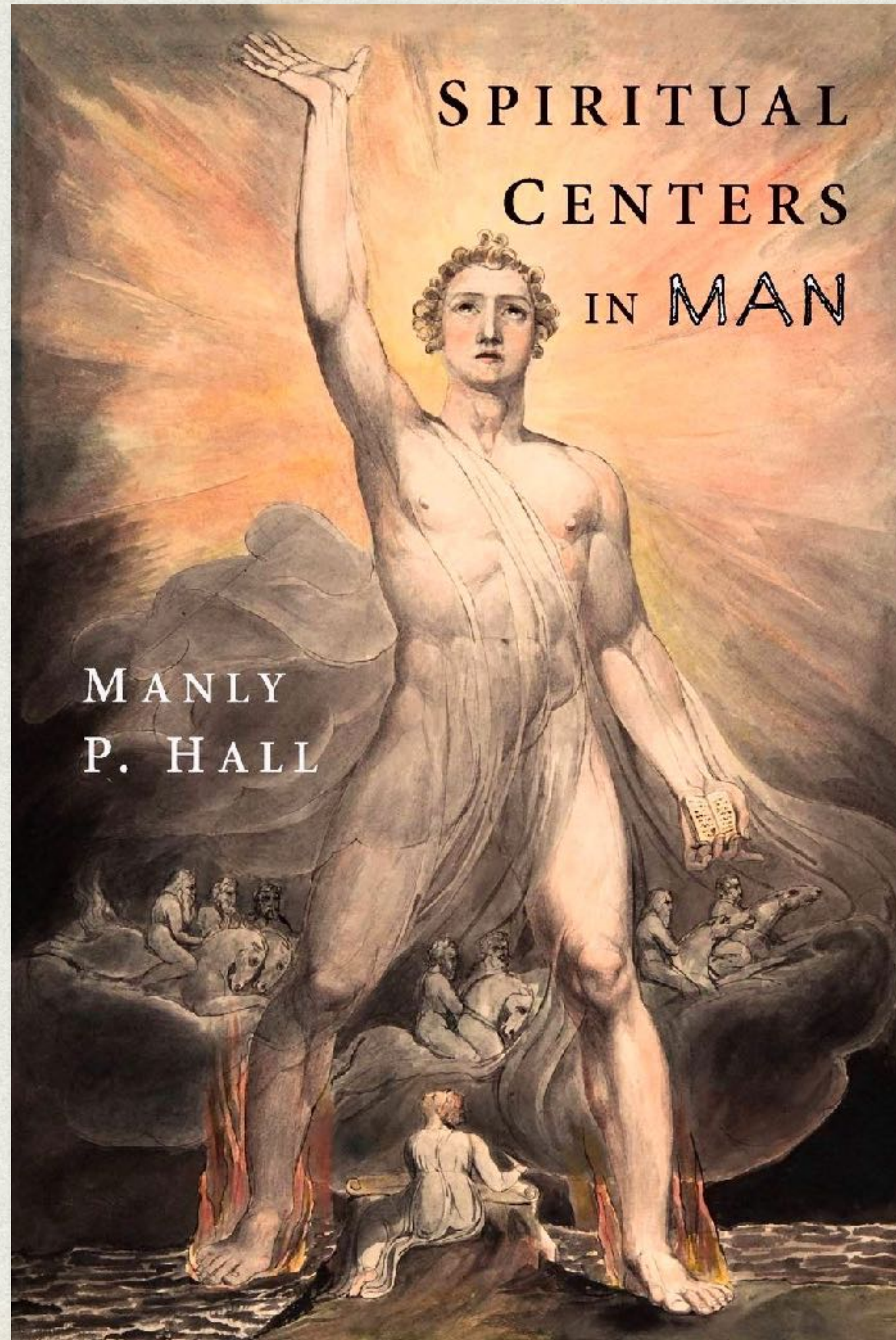
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Form
Position
Gesture
Act
Raiment
Headdress
Staff
Hieroglyphics

SPIRITUAL
CENTERS
IN MAN

MANLY
P. HALL



LVIII

Planetary. In the middle we see above, the Sun, marked Ops, and below it is a Solomon's Seal, above a cross; a double triangle Hexapla, one light and one dark triangle superposed, the whole forming a sort of complex symbol of Venus. To the Ibtimorphos he gives the three dark planets, Venus, Mercury, and Mars placed around a dark triangle erect, denoting Fire. To the Nephthyzan triad he gives three light planets, Saturn, Luna, and Jupiter, around a light inverted triangle which denotes Water. There is a necessary connection between water, female power, passive principle, Binah, and Sephirothic Mother, and Bride. (See the Kabbalah by Mathers.) Note the ancient signs for the planets were all composed of a Cross, Solar Disc and Crescent: Venus is a cross below a Sun disc, Mercury, a disc with a crescent above and cross below, Saturn is a Cross whose lowest point touches the apex of the crescent; Jupiter is a Crescent whose lowest point touches the left hand end of a cross: all these are deep mysteries. Note that Levi in his original place transposed Serapis and Hecate, but not the Apis noir and Apis blanc, perhaps because of the head of Bes being associated by him with Hecate. Note that having referred the 12 simple letters to the lower, the 7 double must correspond to the central region of the planes, and then the great triad A.M.S. the mother letters representing Air, Water, and Fire remain to be pictured, around S the Central lynx, or Yod, by the Ophionian Triad the two Serpents and the Leonine Sphinx. Levi's word OPS in the centre is the Latin Ops, Terra, genius of the Earth; and the Greek Ops, Rhca, or Kubele (Cybele) often drawn as a goddess seated in a chariot drawn by lions; she is crowned with turrets, and holds a Key." (See *The Isiac Tablet*.)

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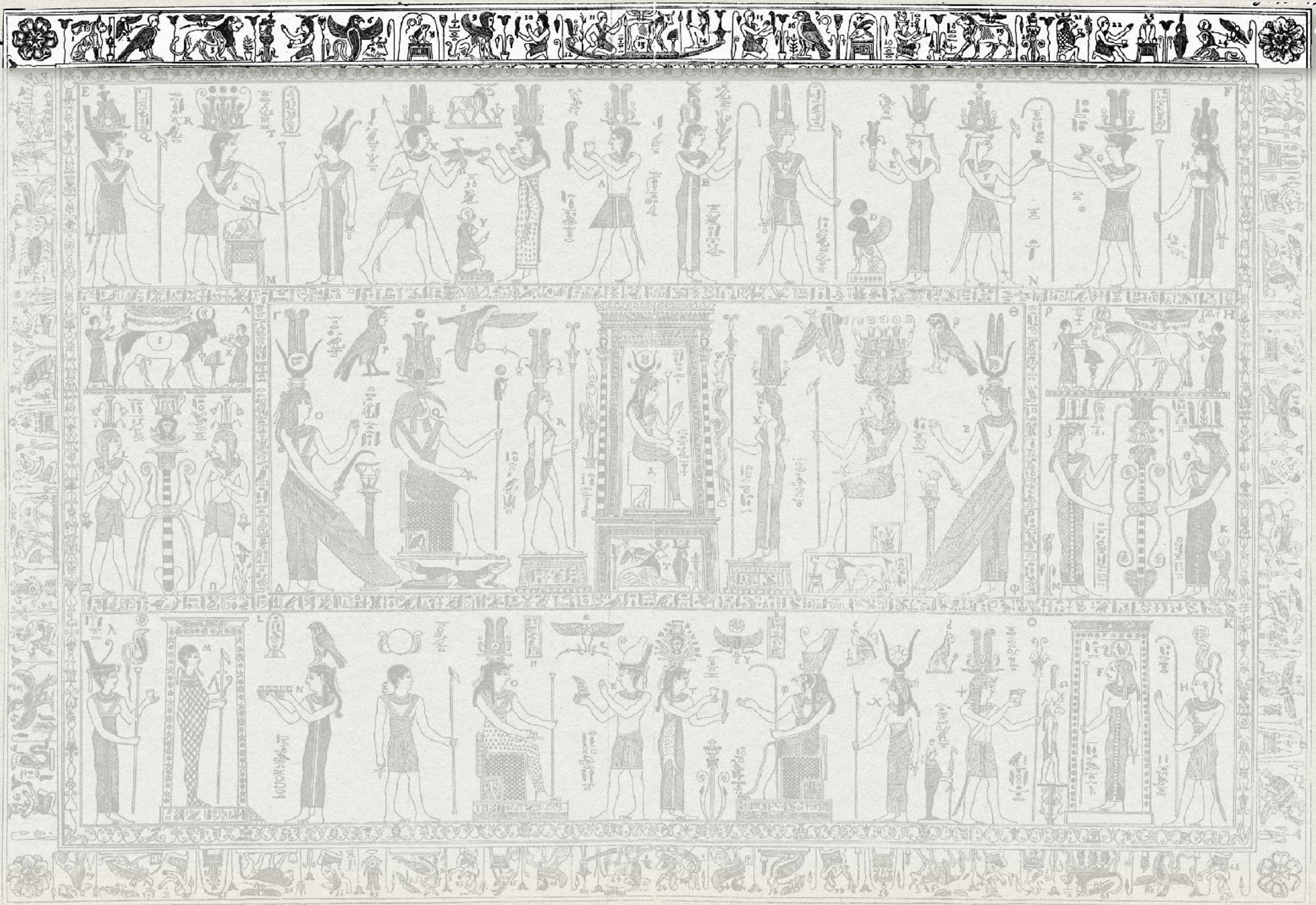
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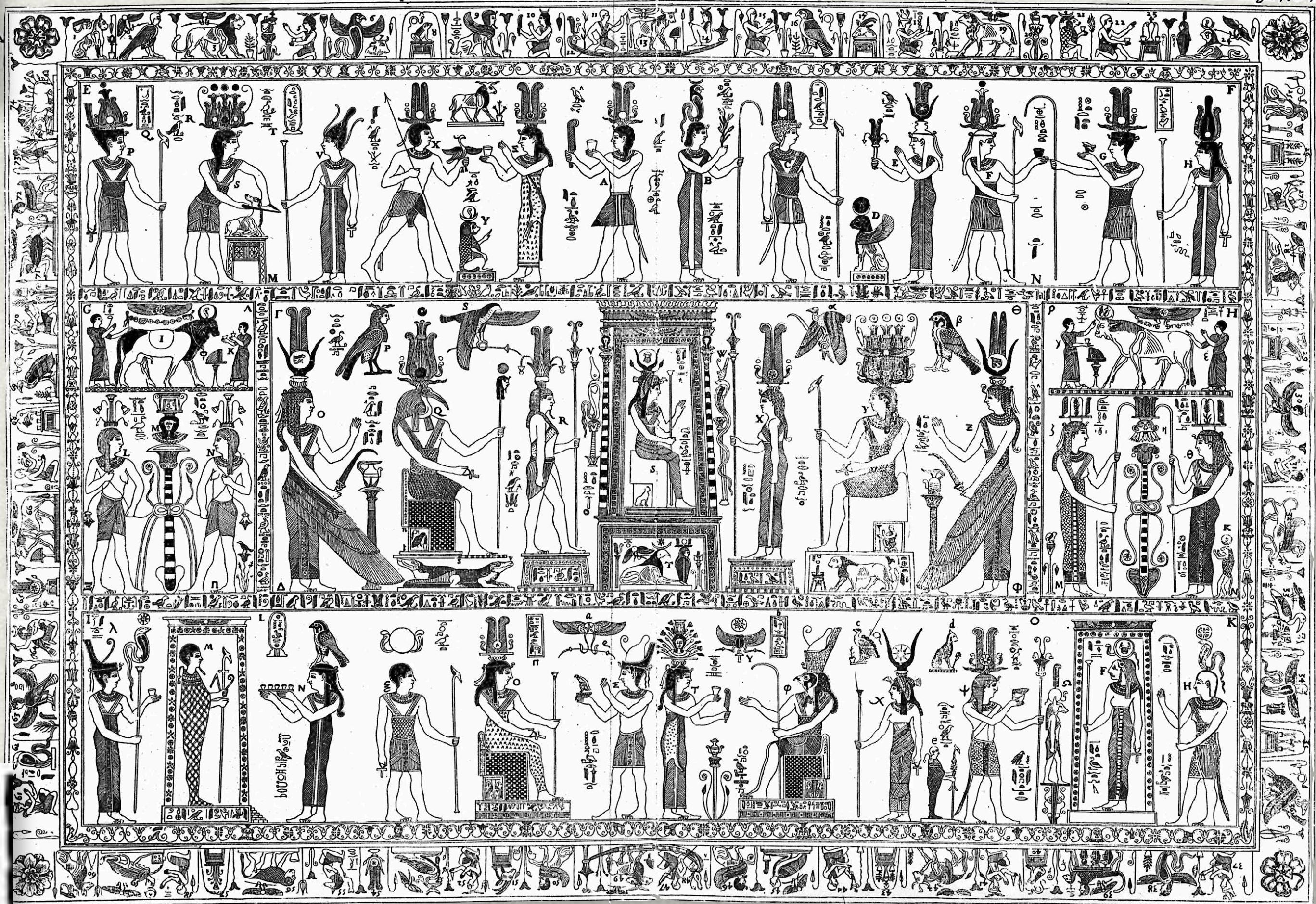
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Kircher's Depiction	Inner, Spiritual Sense	How it "knows" the Real Self
1. Form	Spiritual Sight (Imaginative Vision)	Sees the archetypal shape of divinity
2. Position	Spatial Intuition (Relational Awareness)	Grasp of cosmic order and one's place within it
3. Gesture	Kinaesthetic Sense (Inner Movement)	Feels the living dynamic of the soul
4. Act	Volitional Sense (Spiritual Will)	Knows truth through directed purpose
5. Raiment	Aesthetic Sense (Inner Beauty)	Discerns the adornment of the higher Self
6. Headdress	Intellectual Sense (Conceptual Grasp)	Conceives the crown of spiritual authority
7. Staff	Potency Sense (Dynamic Power)	Experiences the force and protection of Self
8. Hieroglyphics	Symbolic Intuition (Higher Interpretation)	Reads the language of divine mysteries

Extrapolated from: *"Spiritual Centers in Man"*
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LVIII

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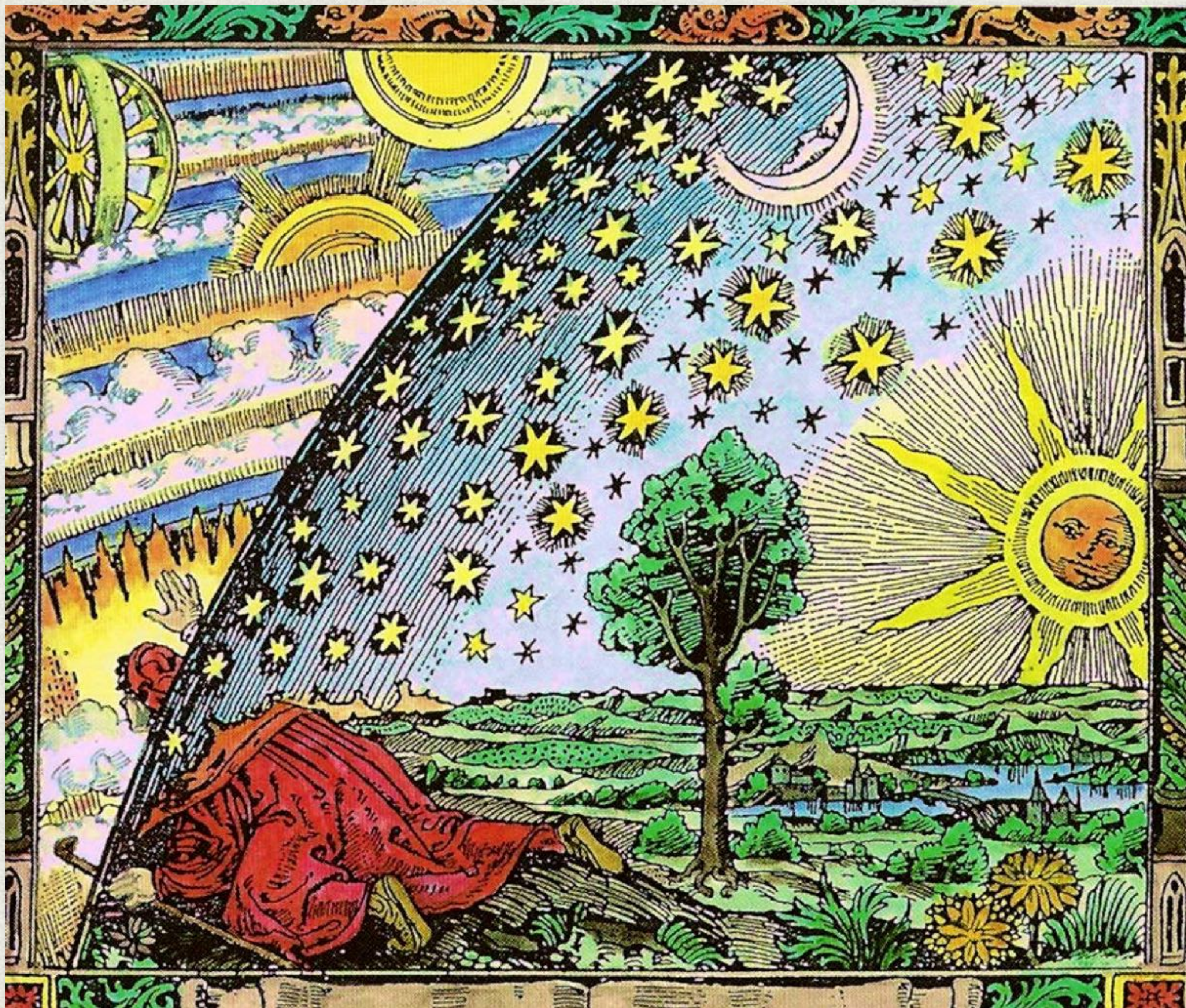
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1. The Archetypal Sphere, which is the realm of pure ideas, timeless blueprints for everything that can exist.

2. The Intellectual Sphere, the domain of divine Intelligences who contemplate and draw life from the archetypes.

3. The Sidereal Sphere— the realm of stars, planets, and cosmic forces where intellectual patterns are translated into celestial influences, and finally

4. The Elemental Sphere— the material world of the four elements—our physical plane which receives the imprint of all the higher spheres, thus regulating the tangible forms.

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Planetary. In the middle we see above, the Sun, marked Ops, and below it is a Solomon's Seal, above a cross; a double triangle Hexapla, one light and one dark triangle superposed, the whole forming a sort of complex symbol of Venus. To the Ibimorphos he gives the three dark planets, Venus, Mercury, and Mars placed around a dark triangle erect, denoting Fire. To the Nephthyzan triad he gives three light planets, Saturn, Luna, and Jupiter, around a light inverted triangle which denotes Water. There is a necessary connection between water, female power, passive principle, Binah, and Sephiroth Mother, and Bride. (See the Kabbalah by Mathers.) Note the ancient signs for the planets were all composed of a Cross, Solar Disc and Crescent: Venus is a cross below a Sun disc, Mercury, a disc with a crescent above and cross below, Saturn is a Cross whose lowest point touches the apex of the crescent; Jupiter is a Crescent whose lowest point touches the left hand end of a cross: all these are deep mysteries. Note that Levi in his original place transposed Serapis and Hecate, but not the Apis noir and Apis blanc, perhaps because of the head of Bes being associated by him with Hecate. Note that having referred the 12 simple letters to the lower, the 7 double must correspond to the central region of the planets, and then the great triad A.M.S. the mother letters representing Air, Water, and Fire remain to be pictured, around S the Central lynx, or Yod, by the Ophionian Triad the two Serpents and the Leonine Sphinx. Levi's word OPS in the centre is the Latin Ops, Terra, genius of the Earth; and the Greek Ops, Rhca, or Kubele (Cybele) often drawn as a goddess seated in a chariot drawn by lions; she is crowned with turrets, and holds a Key." (See *The Isiac Tablet*.)

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In his introduction to the Tablet, Kircher summarizes its symbolism thus: "It teaches, in the first place, the whole constitution of the threefold world—archetypal, intellectual, and sensible. The Supreme Divinity is shown moving from the center to the circumference of a universe made up of both sensible and inanimate things, all of which are animated and agitated by the one supreme power which they call the *Father Mind* and represented by a threefold symbol.

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The *Mensa Isiaca*, which is divided horizontally into three chambers or panels, may represent the ground plan of the chambers in which the Isiac Mysteries were given. The center panel is divided into seven parts or lesser rooms, and the lower has two gates, one at each end. The entire Tablet contains forty-five figures of first importance and a number of lesser symbols. The forty-five main figures are grouped into fifteen triads, of which four are in the upper panel, seven in the central, and four in the lower. According to both Kircher and Levi, the triads are divided in the following manner:

In the upper section

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According to the secret doctrine of the Chaldeans, the universe is divided into four states of being (planes or spheres): archetypal, intellectual, sidereal, and elemental. Each of these reveals the others; the superior controlling the inferior, and the inferior receiving influence from the superior. The archetypal plane was considered synonymous with the intellect of the Triune Divinity. Within this divine, incorporeal, and eternal sphere are included all the lower manifestations of life—all that is, has been, or ever shall be. Within the Kosmic Intellect all things spiritual or material exist as archetypes, or divine thought-forms, which is shown in the Tablet by a chain of secret similes.

In the middle region of the Tablet appears the all-form-containing personified Spiritual Essence—the source and substance of all things. From this proceed the lower worlds as nine emanations in groups of three (the Ophionic, Ibimorphous, and Nephthæan Triads). Consider in this connection the analogy of the Qabbalistic Sephiroth, or the nine spheres issuing from Kether, the Crown. The twelve Governors of the Universe (the Mendesian, Ammonian, Momphtæan, and Omphæan Triads)—vehicles for the distribution of the creative influences, and shown in the upper region of the Tablet—are directed in their activities by the Divine Mind patterns existing in the archetypal sphere. The archetypes are abstract patterns formulated in the Divine Mind and by them all the inferior activities are controlled.

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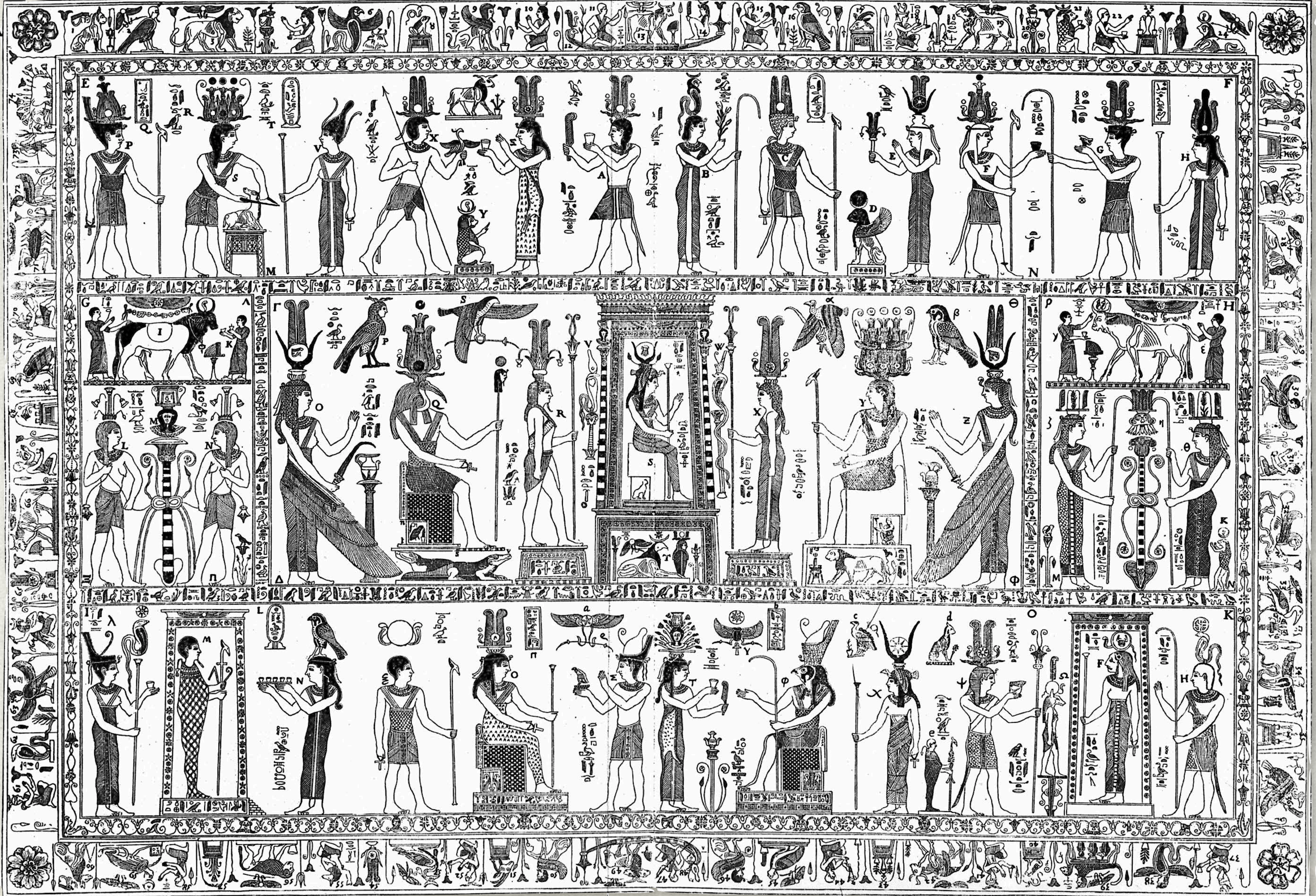
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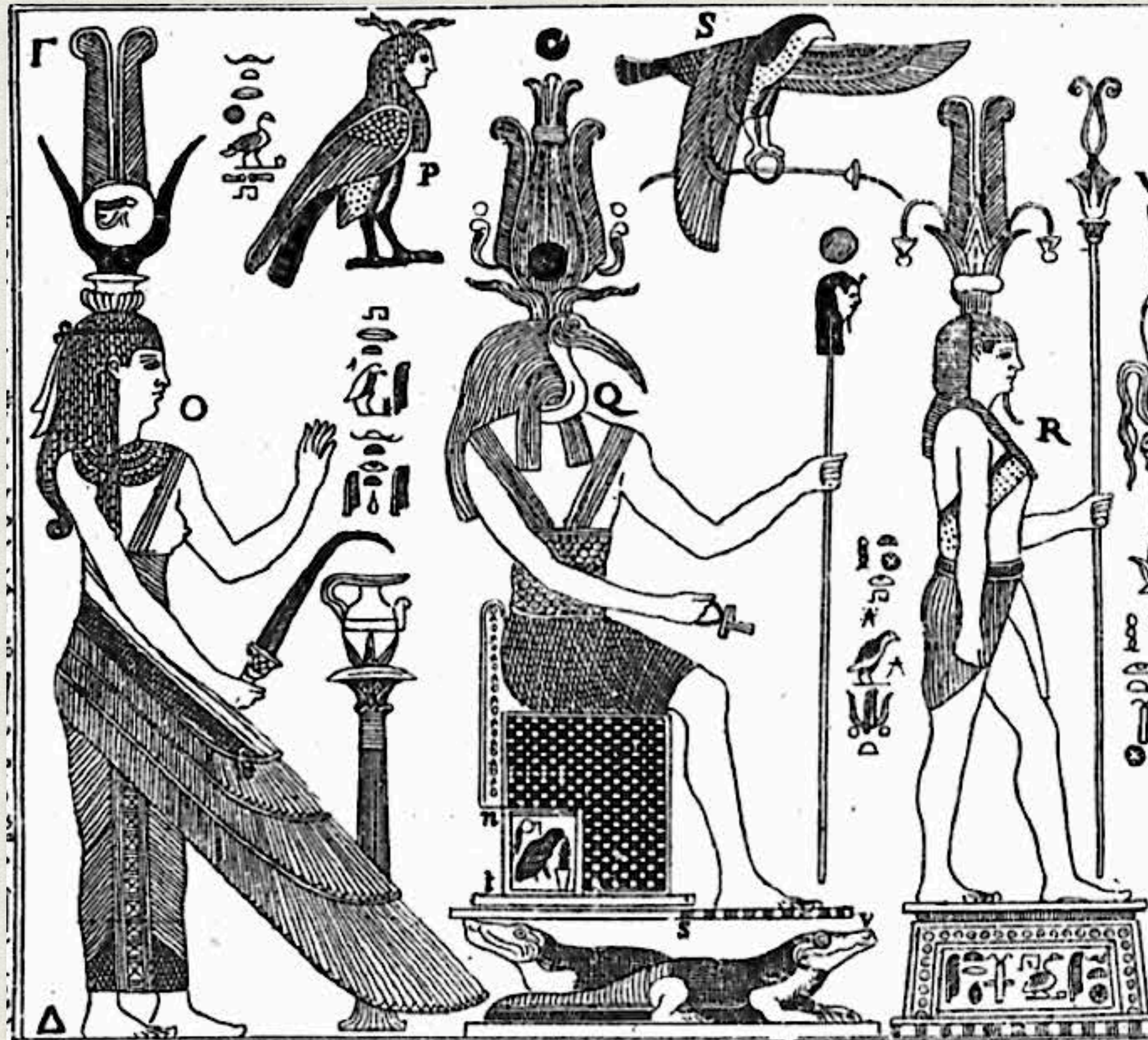
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In the center section

1. G, J, K—Isiac Triad.
2. L, M, N—Hecateine Triad.
3. O, Q, R—Ibimorphous Triad.
4. V, S, W—Ophionic Triad.
5. X, Y, Z—Nephthæan Triad.
6. ζ, η, θ—Serapean Triad.
7. γ, δ (not shown), ε—Osirian Triad.

In the lower section

1. λ, μ, ν—Horæan Triad.
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According to the secret doctrine of the Chaldeans, the universe is divided into four states of being (planes or spheres): archetypal, intellectual, sidereal, and elemental. Each of these reveals the others; the superior controlling the inferior, and the inferior receiving influence from the superior. The archetypal plane was considered synonymous with the intellect of the Triune Divinity. Within this divine, incorporeal, and eternal sphere are included all the lower manifestations of life—all that is, has been, or ever shall be. Within the Kosmic Intellect all things spiritual or material exist as archetypes, or divine thought-forms, which is shown in the Table by a chain of secret similes.

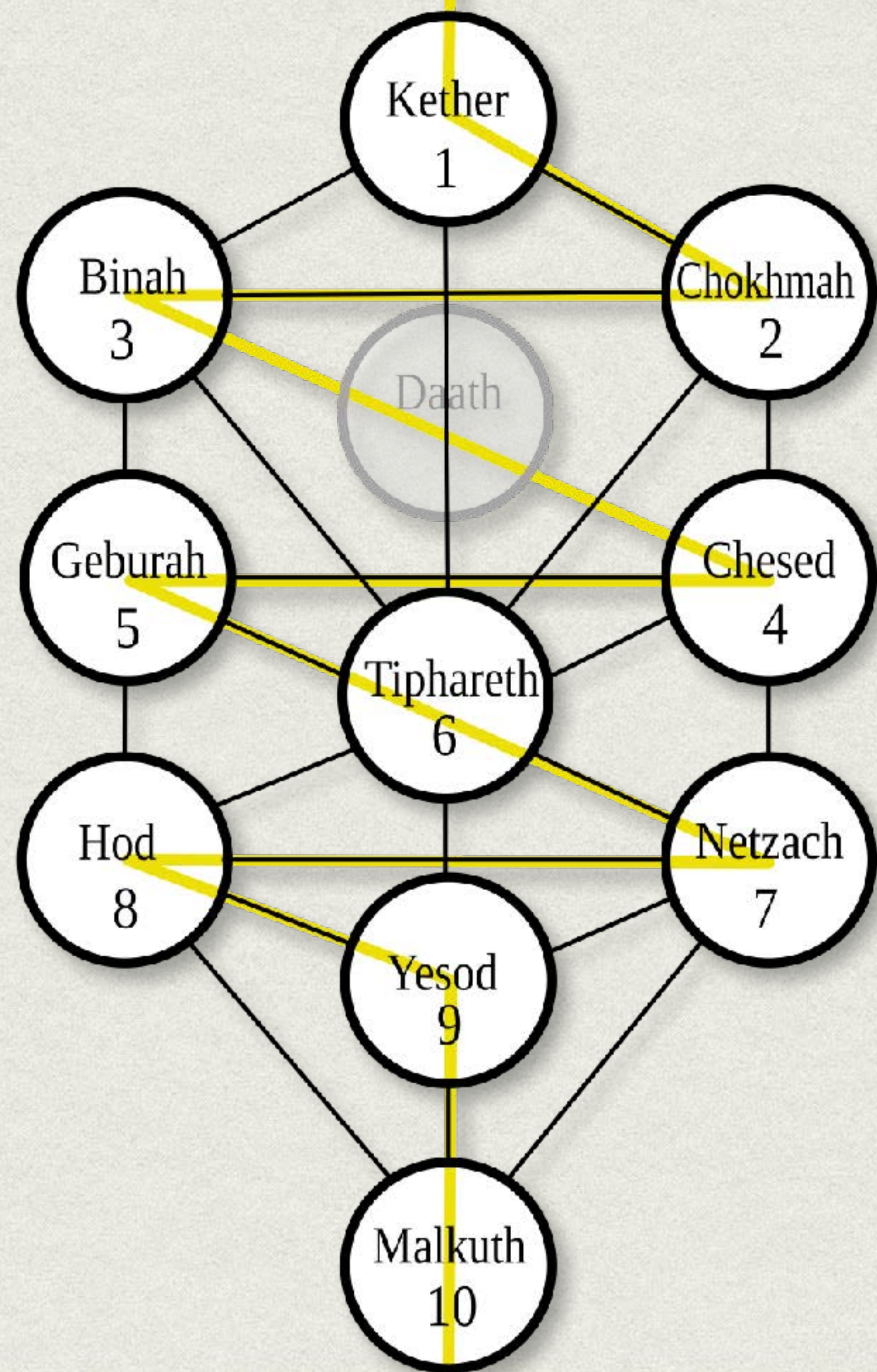
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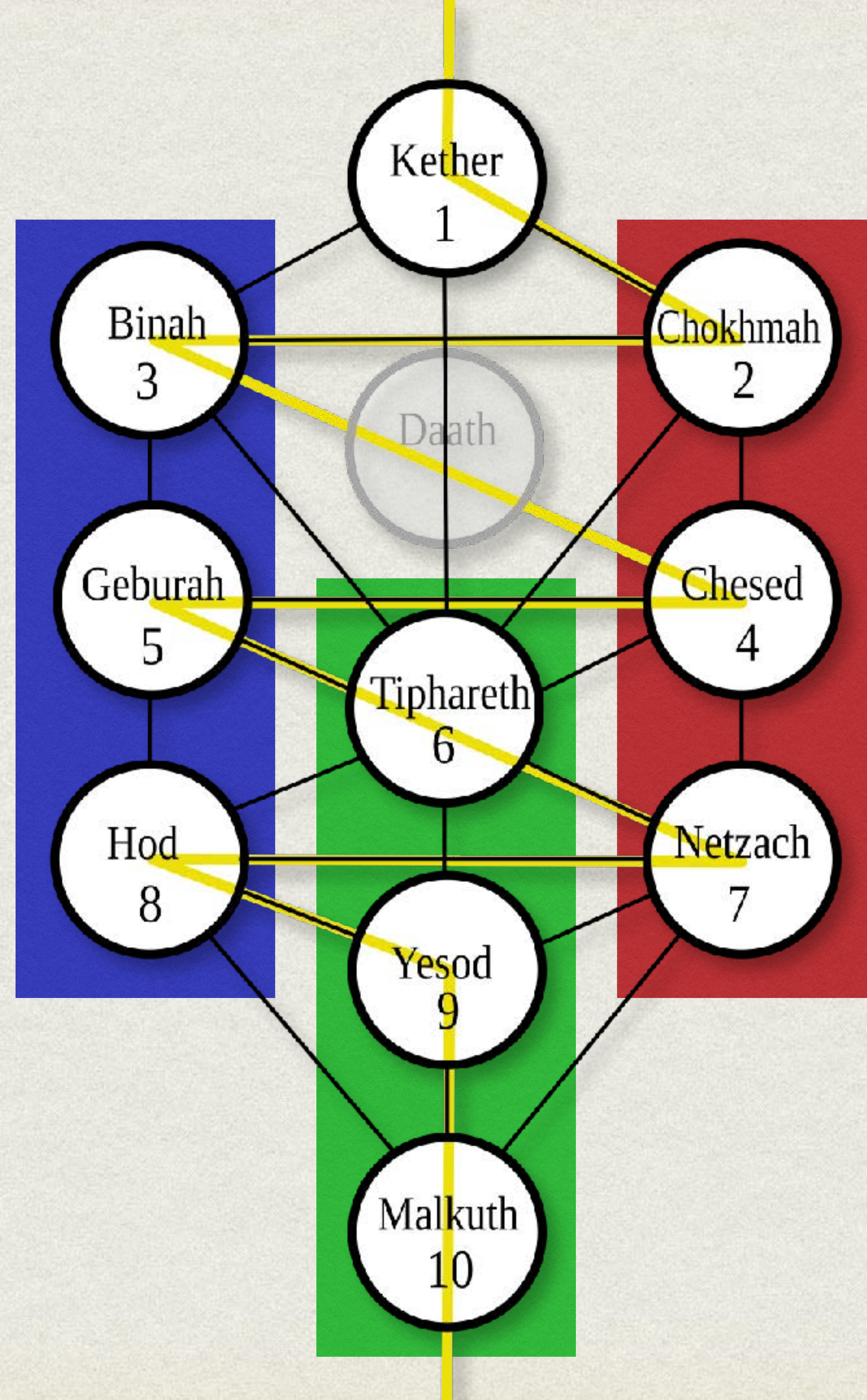
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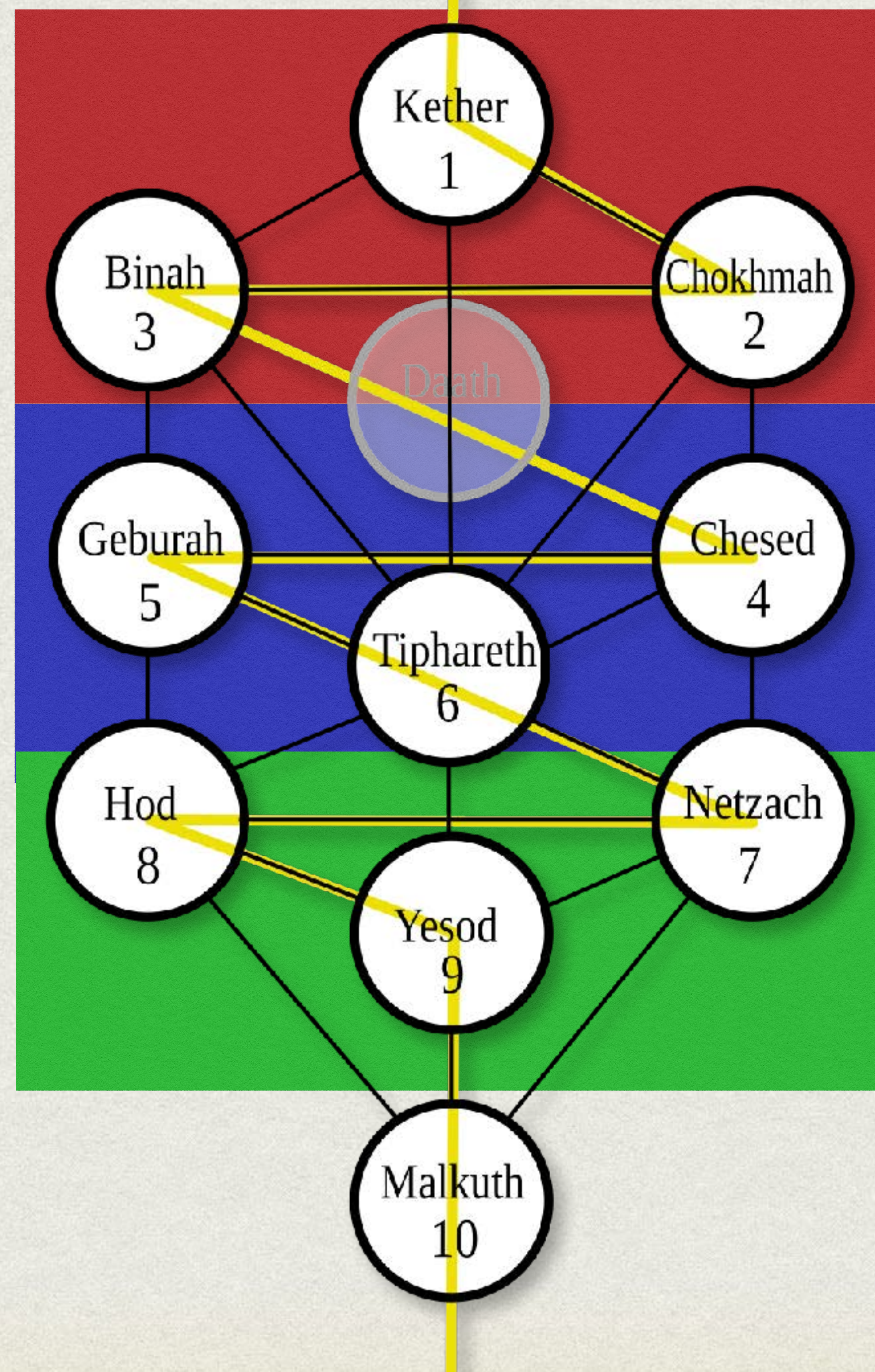
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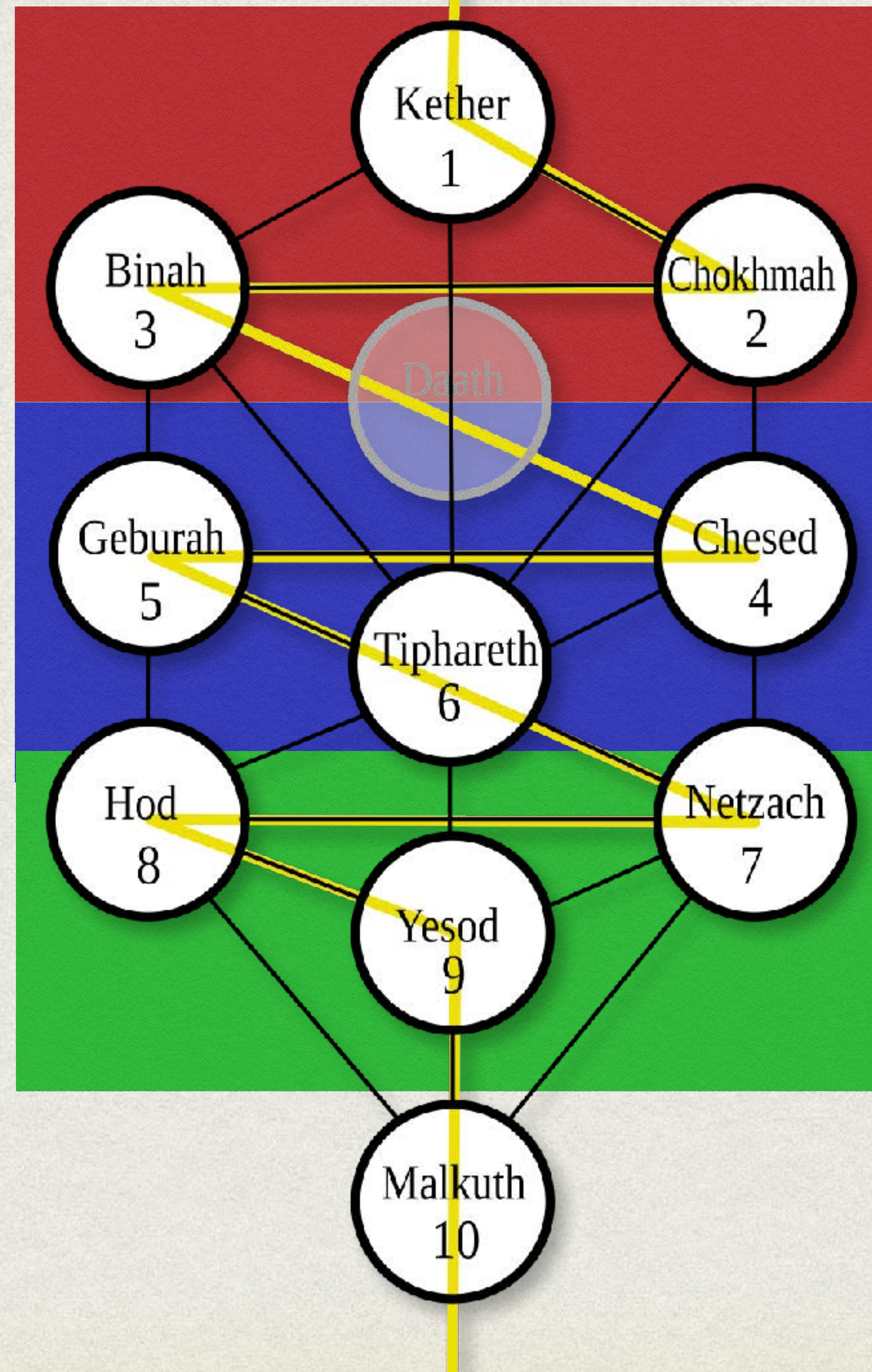
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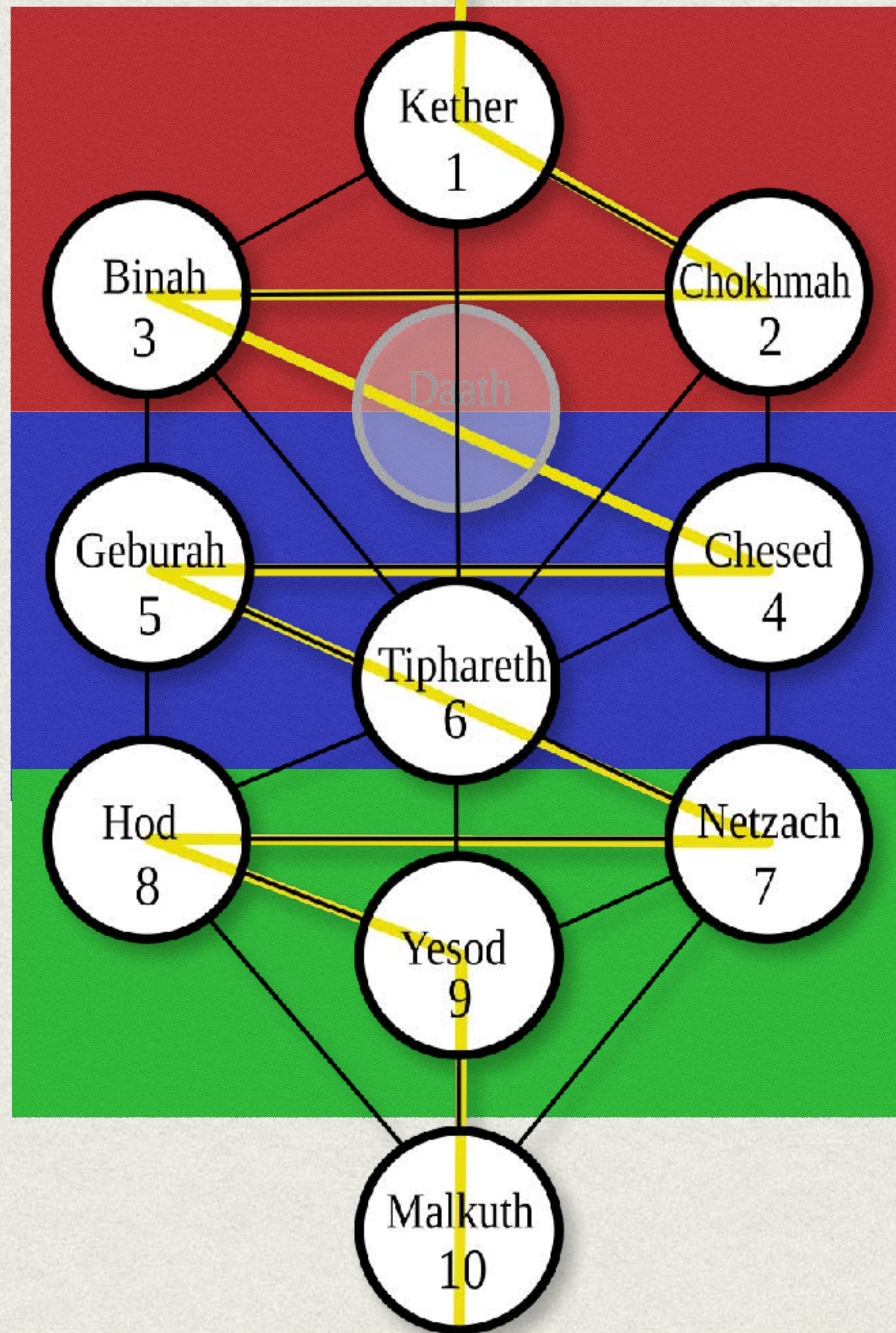


Ophionic Triad



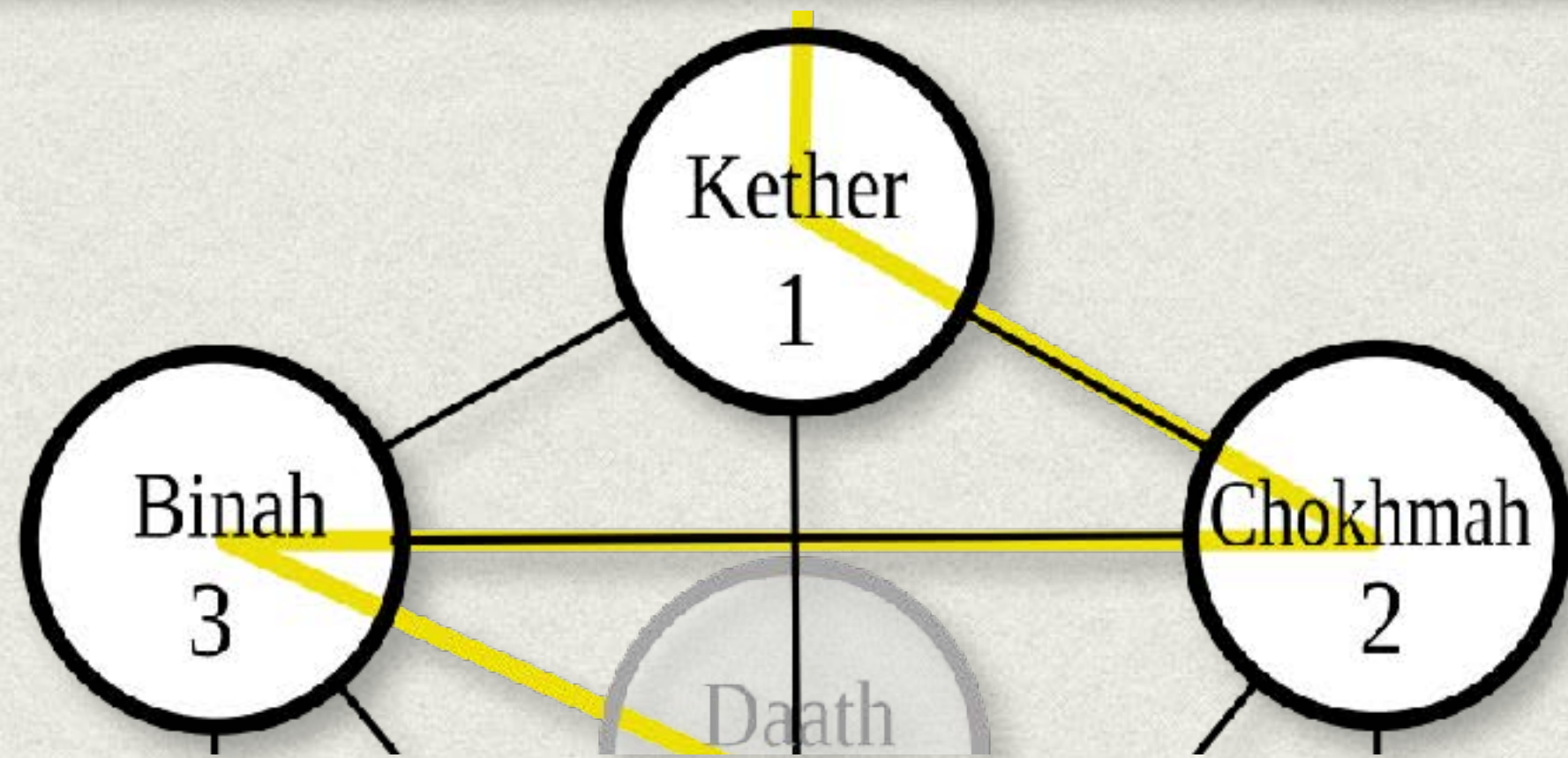


Nephtæan Triad





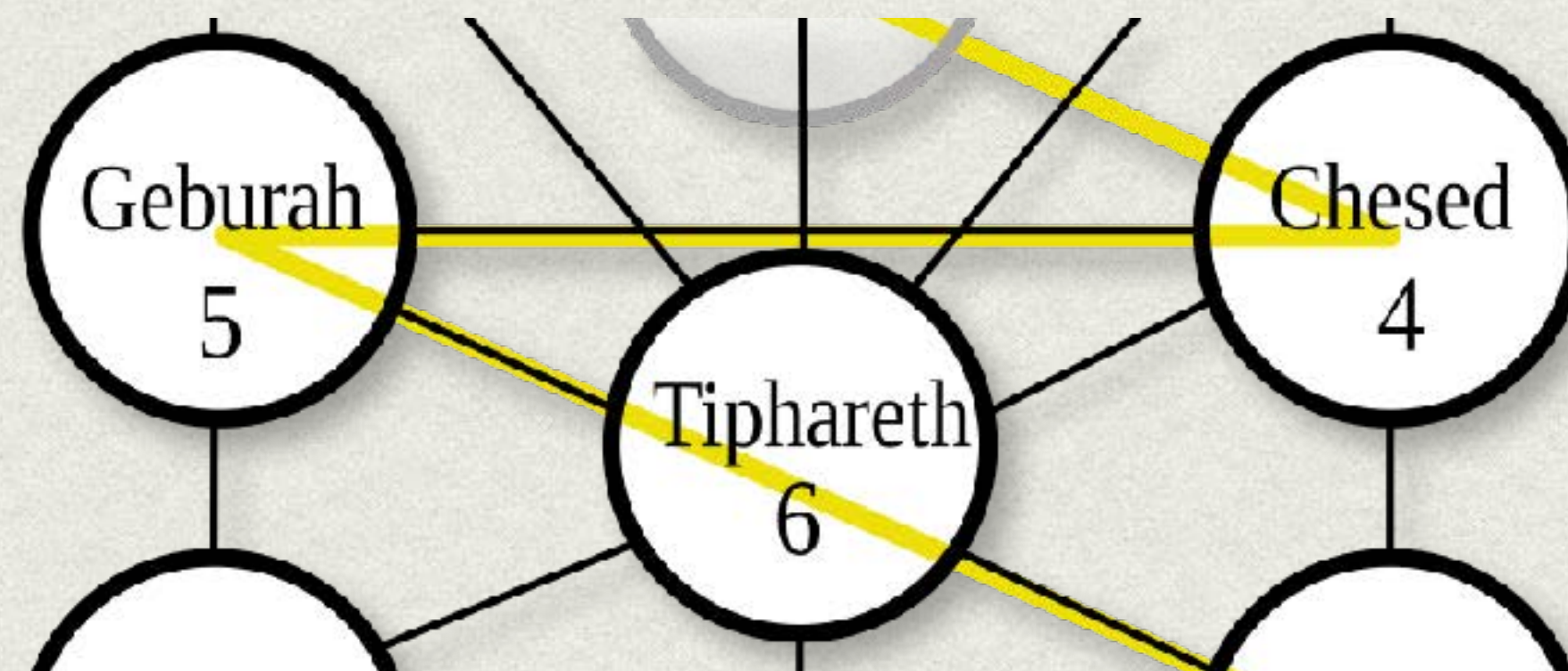
Ophionic Serpent Function	Corresponding Sephirah	Key Attribute	Elemental Correspondence
Primordial Unity (Source-point)	Kether	Divine Will	Spirit
Creative Spark (Dynamic impulse)	Chokhmah	Creative Wisdom	Fire
Form-giving Urge (Reconciliation)	Binah	Understanding	Air



<https://www.gnosticmuse.com/kabbalah-map-of-creation>



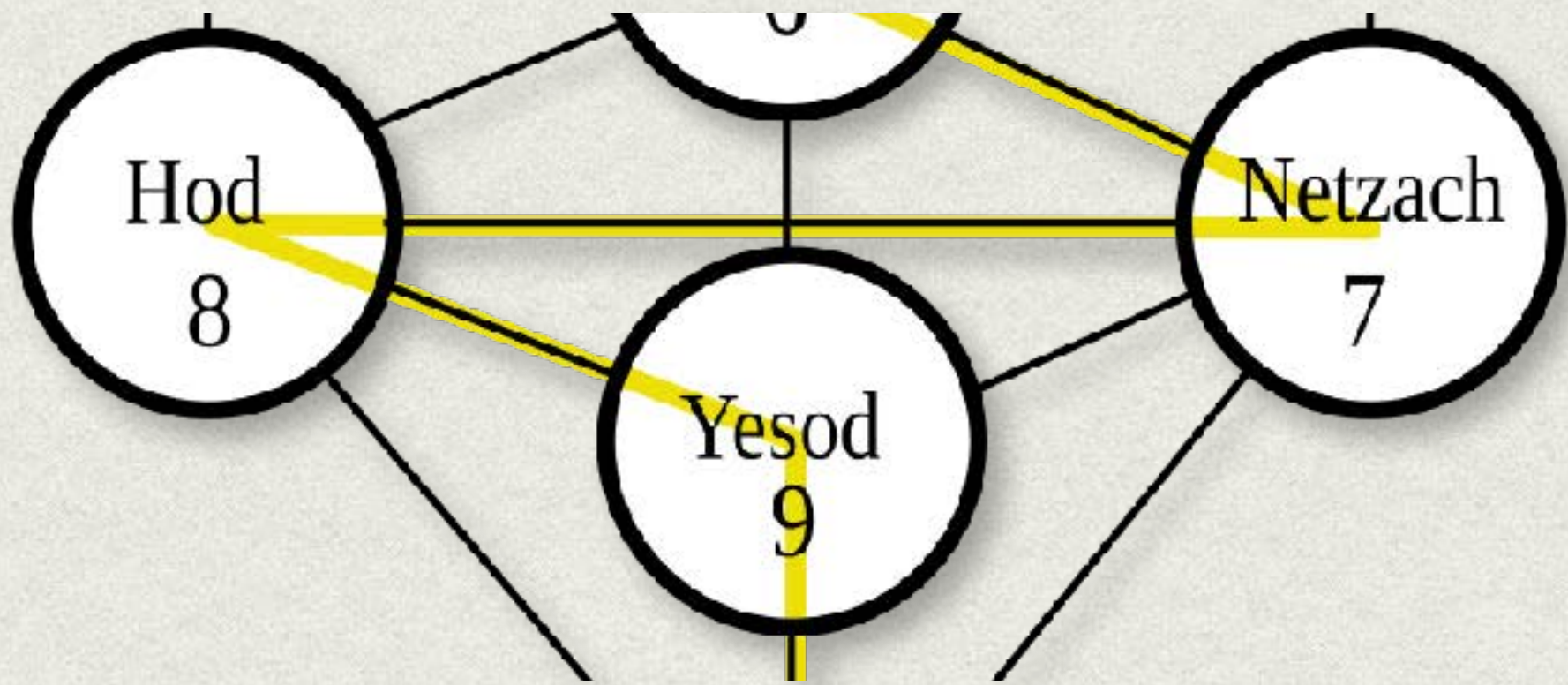
Ibimorphous Serpent Function	Sephirah	Key Attribute	Water Correspondence
Generative Flow (fecundity and overflow)	Chesed	Mercy, Expansion	A fountain of living waters, nourishing all
Sculpting & Containment (form and law)	Geburah	Strength, Discipline	Riverbanks and dams shaping the watercourse
Mediation & Synthesis (balance and unity)	Tiphareth	Beauty, Harmony	The calm heart of the stream, harmonizing extremes



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Nephtæan Spirit Function	Corresponding Sephirah	Key Attribute	Elemental Correspondence
Intellectual Discernment	Netzach	Victory	Air
Analytical Harmonization	Hod	Splendor	Water
Foundational Support & Transmission	Yesod	Foundation	Earth



LVIII

Planetary. In the middle we see above, the Sun, marked Ops, and below it is a Solomon's Seal, above a cross; a double triangle Hexapla, one light and one dark triangle superposed, the whole forming a sort of complex symbol of Venus. To the Ibimorphos he gives the three dark planets, Venus, Mercury, and Mars placed around a dark triangle erect, denoting Fire. To the Nephthæan triad he gives three light planets, Saturn, Luna, and Jupiter, around a light inverted triangle which denotes Water. There is a necessary connection between water, female power, passive principle, Binah, and Sephiroth Mother, and Bride. (See the Kabbalah by Mathers.) Note the ancient signs for the planets were all composed of a Cross, Solar Disc and Crescent: Venus is a cross below a Sun disc, Mercury, a disc with a crescent above and cross below, Saturn is a Cross whose lowest point touches the apex of the crescent; Jupiter is a Crescent whose lowest point touches the left hand end of a cross: all these are deep mysteries. Note that Levi in his original place transposed Serapis and Hecate, but not the Apis noir and Apis blanc, perhaps because of the head of Bes being associated by him with Hecate. Note that having referred the 12 simple letters to the lower, the 7 double must correspond to the central region of the planets, and then the great triad A.M.S. the mother letters representing Air, Water, and Fire remain to be pictured, around S the Central lynx, or Yod, by the Ophionian Triad the two Serpents and the Leonine Sphinx. Levi's word OPS in the centre is the Latin Ops, Terra, genius of the Earth; and the Greek Ops, Rhéa, or Kubele (Cybele) often drawn as a goddess seated in a chariot drawn by lions; she is crowned with turrets, and holds a Key." (See *The Isiac Tablet*.)

The essay published in French by Alexandre Lenoir in 1809, while curious and original, contains little real information on the Tablet, which the author seeks to prove was an Egyptian calendar or astrological chart. As both Montfaucon and Lenoir—in fact all writers on the subject since 1651—either have based their work upon that of Kircher or have been influenced considerably by him, a careful translation has been made of the latter's original article (eighty pages of seventeenth century Latin). The double-page plate at the beginning of this chapter is a faithful reproduction made by Kircher from the engraving in the Museum of Hieroglyphics. The small letters and numbers used to designate the figures were added by him to clarify his commentary and will be used for the same purpose in this work.

Like nearly all religious and philosophical antiquities, the Bembine Tablet of Isis has been the subject of much controversy. In a footnote, A. E. Waite—unable to differentiate between the true and the purported nature or origin of the Tablet—echoes the sentiments of J. G. Wilkinson, another eminent *exotericus*: "The original [Tablet] is exceedingly late and is roughly termed a forgery." On the other hand, Eduard Winkelmann, a man of profound learning, defends the genuineness and antiquity of the Tablet. A sincere consideration of the *Mensa Isiaca* discloses one fact of paramount importance: that although whoever fashioned the Tablet was not necessarily an Egyptian, he was an initiate of the highest order, conversant with the most arcane tenets of Hermetic esotericism.

SYMBOLISM OF THE BEMBINE TABLE

The following necessarily brief elucidation of the Bembine Tablet is based upon a digest of the writings of Kircher supplemented by other information gleaned by the present author from the mystical writings of the Chaldeans, Hebrews, Egyptians, and Greeks. The temples of the Egyptians were so designed that the arrangement of chambers, decorations, and utensils was all of symbolic significance, as shown by the hieroglyphics that covered them. Beside the altar, which usually was in the center of each room, was the cistern of Nile water which flowed in and out through unseen pipes. Here also were images of the gods in concatenated series, accompanied by magical inscriptions. In these temples, by use of symbols and hieroglyphics, neophytes were instructed in the secrets of the sacerdotal caste.

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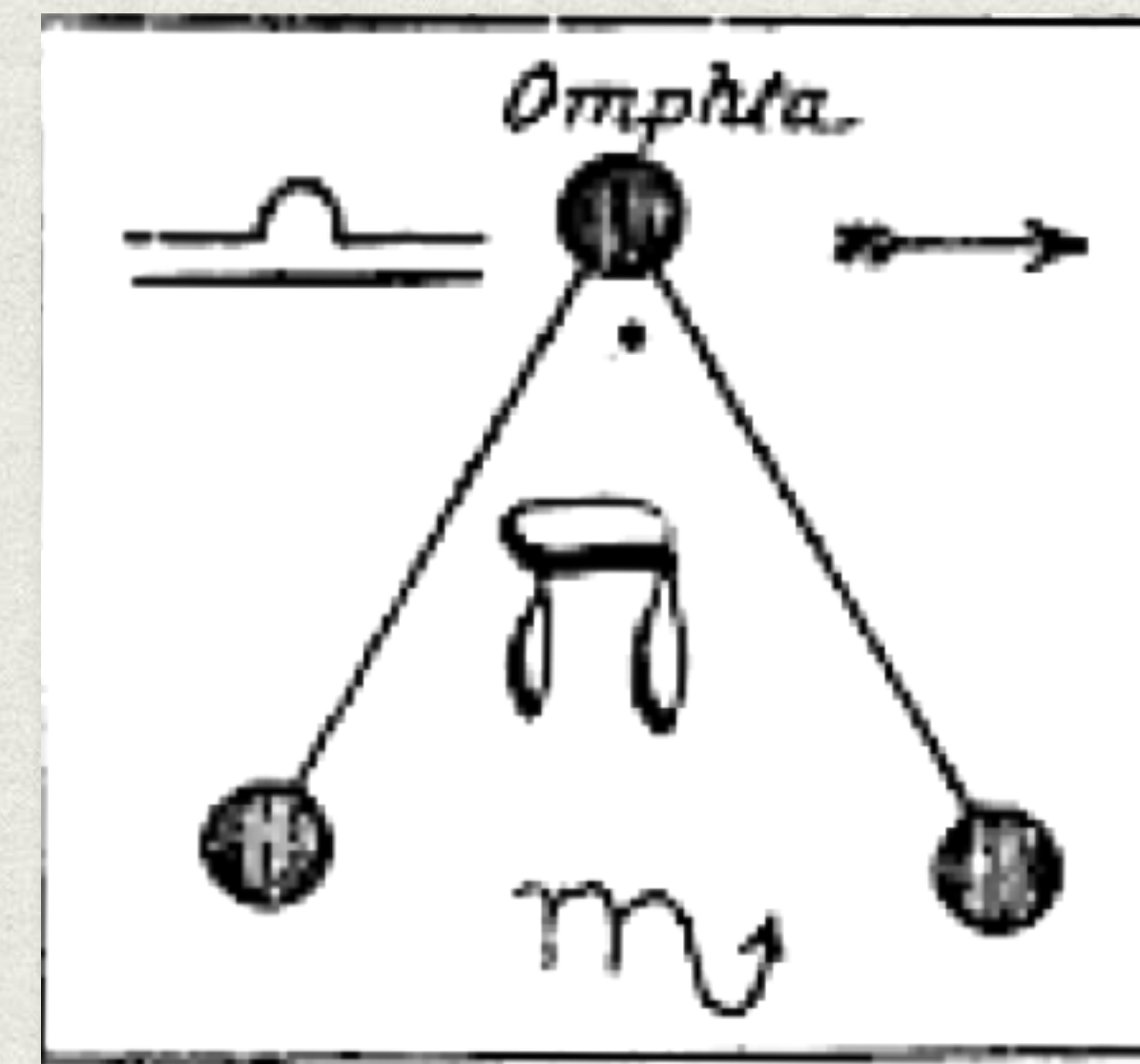
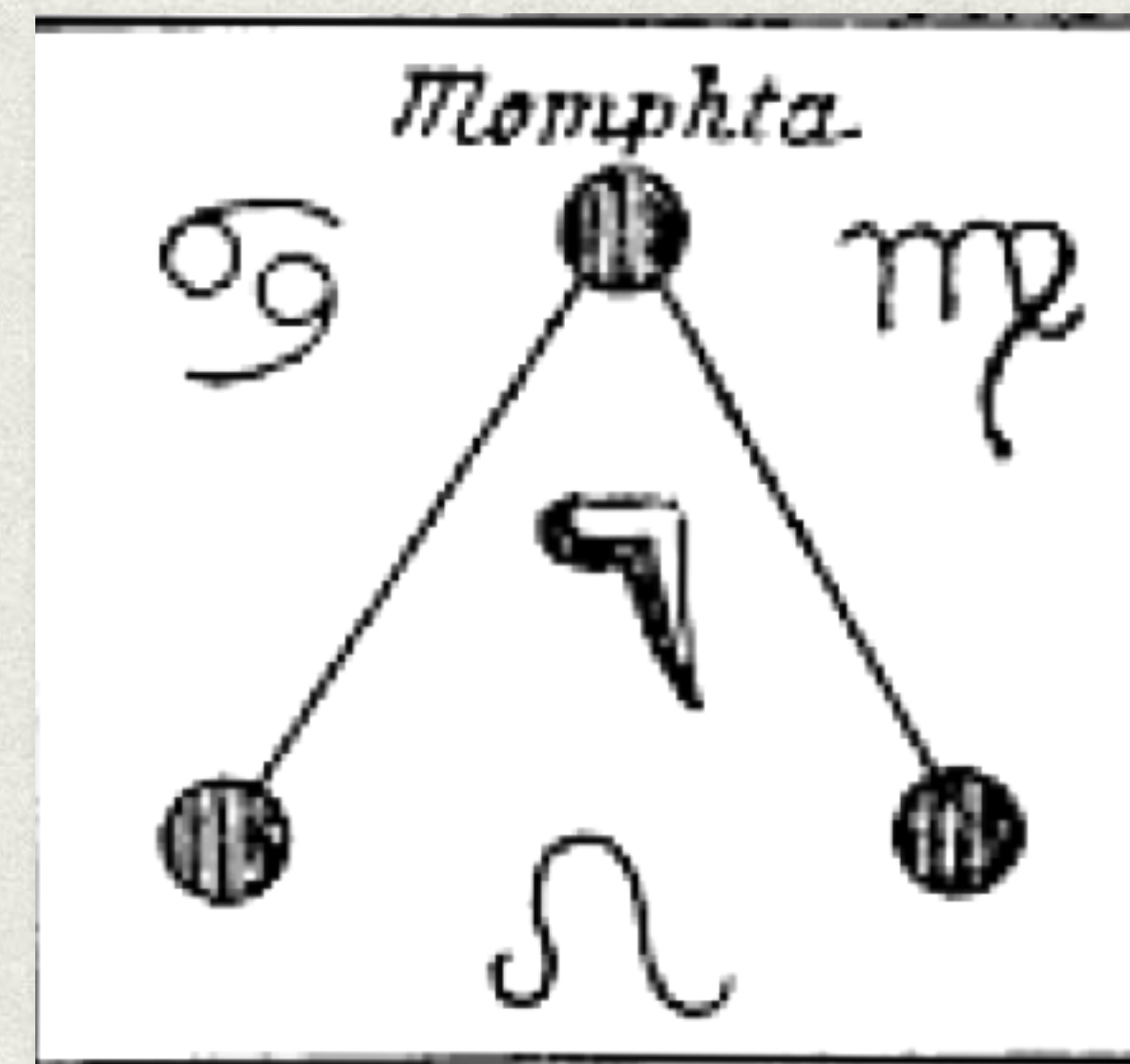
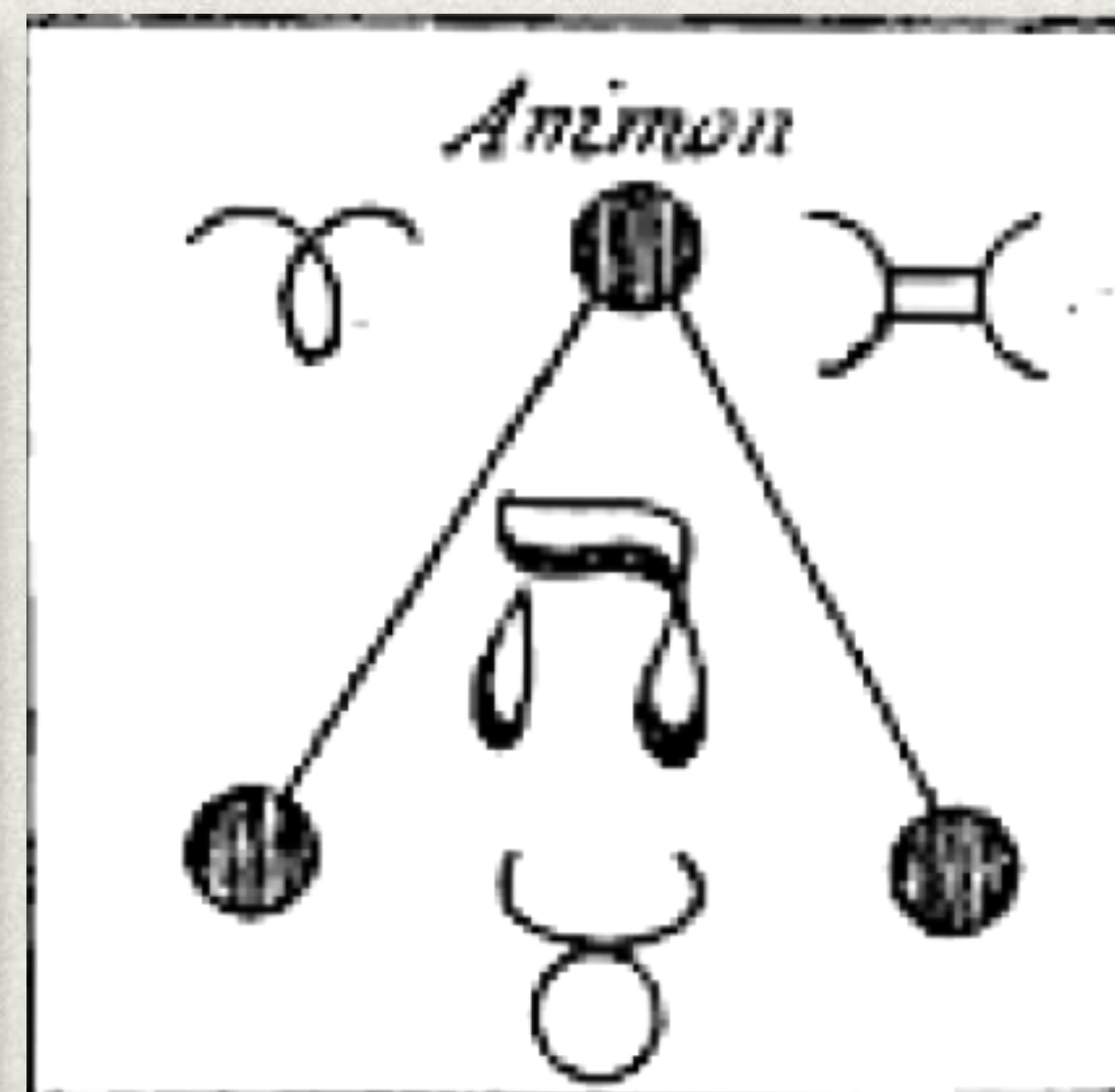
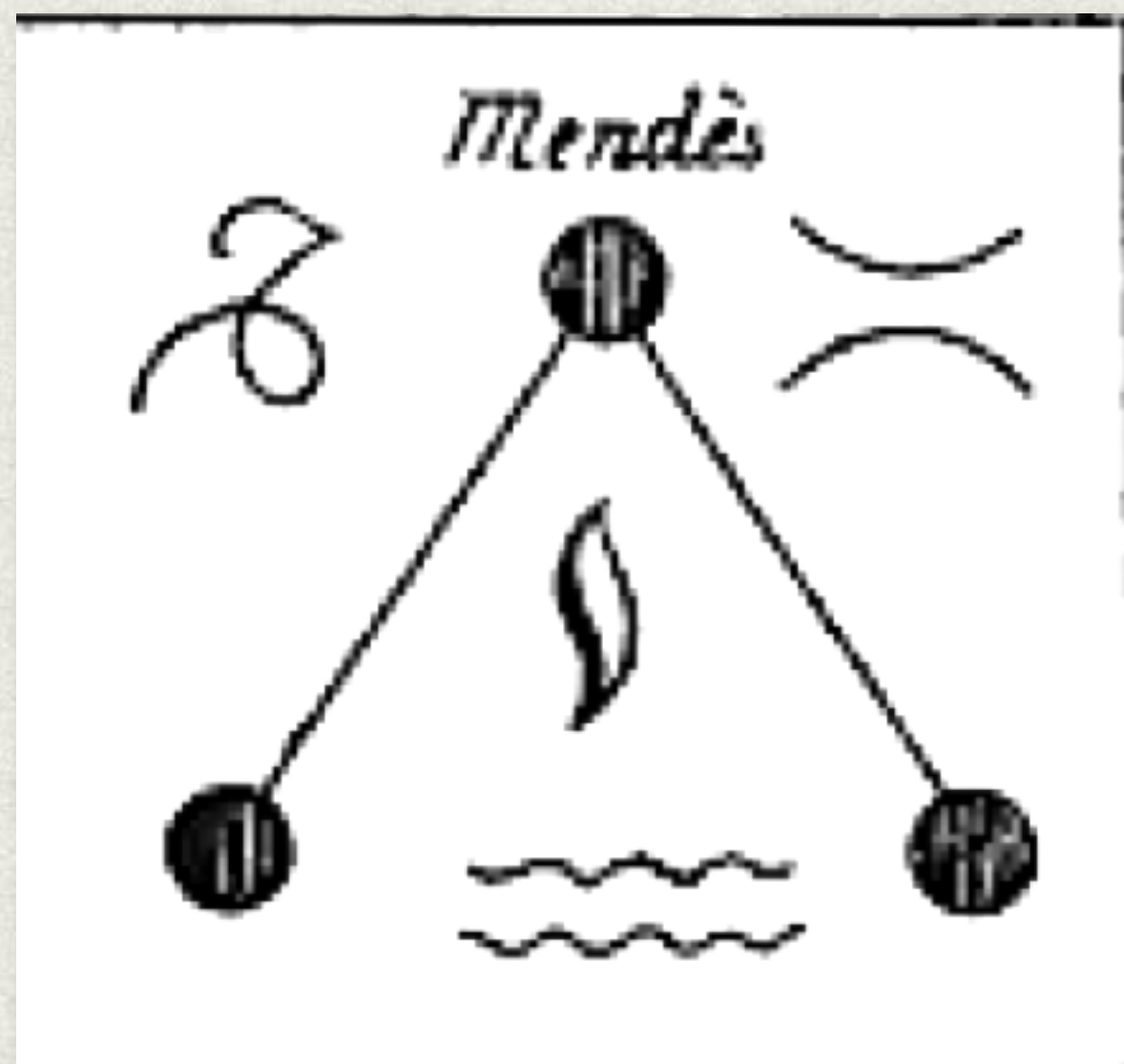
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LIX

In the lower region of the Table are the Father Fountains (the Horæan, Pandochæan, Thaustic, and Æluristic Triads), keepers of the great gates of the universe. These distribute to the lower worlds the influences descending from the Governors shown above.

In the theology of the Egyptians, goodness takes precedence and all things partake of its nature to a higher or lower degree. Goodness is sought by all. It is the Prime Cause of causes. Goodness is self-diffused and hence exists in all things, for nothing can produce that which it does not have in itself. The Table demonstrates that all is in God and God is in all; that all is in all and each is in each. In the intellectual world are invisible spiritual counterparts of the creatures which inhabit the elemental world. Therefore, the lowest exhibits the highest, the corporeal declares the intellectual, and the invisible is made manifest by its works. For this reason the Egyptians made images of substances existing in the inferior sensible world to serve as visible exemplars of superior and invisible powers. To the corruptible images they assigned the virtues of the incorruptible divinities, thus demonstrating arcanelly that this world is but the shadow of God, the outward picture of the paradise within. All that is in the invisible archetypal sphere is revealed in the sensible corporeal world by the light of Nature.

The Archetypal and Creative Mind—first through its Paternal Foundation and afterwards through secondary Gods called Intelligences—poured out the whole infinity of its powers by continuous exchange from highest to lowest. In their phallic symbolism the Egyptians used the sperm to represent the spiritual spheres, because each contains all that comes forth from it. The Chaldeans and Egyptians also held that everything which is a result dwells in the cause of itself and turns to that cause as

the lotus to the sun. Accordingly, the Supreme Intellect, through its Paternal Foundation, first created light—the angelic world. Out of that light were then created the invisible hierarchies of beings which some call the stars; and out of the stars the four elements and the sensible world were formed. Thus all are in all, after their respective kinds. All visible bodies or elements are in the invisible stars or spiritual elements, and the stars are likewise in those bodies; the stars are in the angels and the angels in the stars; the angels are in God and God is in all. Therefore, all are divinely in the Divine, angelically in the angels, and corporally in the corporeal world, and vice versa. Just as the seed is the tree folded up, so the world is God unfolded.

Proclus says: "Every property of divinity permeates all creation and gives itself to all inferior creatures." One of the manifestations of the Supreme Mind is the power of reproduction according to species which it confers upon every creature of which it is the divine part. Thus souls, heavens, elements, animals, plants, and stones generate themselves each according to its pattern, but all are dependent upon the one fertilizing principle existing in the Supreme Mind. The fecundative power, though of itself a unit, manifests differently through the various substances, for in the mineral it contributes to material existence, in the plant it manifests as vitality, and in the animal as sensibility. It imparts motion to the heavenly bodies, thought to the souls of men, intellectuality to the angels, and supersensuality to God. Thus it is seen that all forms are of one substance and all life of one force, and these are co-existent in the nature of the Supreme One.

This doctrine was first expounded by Plato. His disciple, Aristotle, set it forth in these words: "We say that this Sensible World is an image of another; therefore since this world is vivid or alive, how much more, then, that other must live. *** Yonder, therefore, above the stellar virtues, stand other heavens to be attained, like the heavens of this world; beyond them, because they are of a higher kind, brighter and vaster; nor are they distant from each other like this one, for they are incorporeal. Yonder, too, exists an earth, not of inanimate matter, but vivid with animal life and all natural terrestrial phenomena like this one, but of other kinds and perfections. There are planets, also, and gardens, and flowing water; there are aquatic animals but of nobler species. Yonder is air and life appropriate to it, all immortal. And although the life there is analogous to ours, yet it is nobler, seeing that it is intellectual, perpetual and unalterable. For if anyone should object and ask, How in the world above do the planets, etc. above mentioned find footing, we should answer that they do not

have objective existence, for they were produced by the primal Author in an absolute condition and without exteriorization. They are, therefore, in the same case as intellect and soul; they suffer no defect such as waste and corruption, since the beings yonder are full of energy, strength and joy, as living in a life sublime and being the issue of one fount and of one quality, compounded of all like sweet savors, delicate perfumes, harmonious color and sound, and other perfections. Nor do they move violently about nor intermix nor corrupt each other, but each perfectly preserves its own essential character; and they are simple and do not multiply as corporeal beings do."

In the midst of the Table is a great covered throne with a seated female figure representing Isis, but here called the Pantomorphic IYNNX. G. R. S. Mead defines the IYNNX as "a transmitting intelligence." Others have declared it to be a symbol of Universal Being. Over the head of the goddess the throne is surmounted by a triple crown, and beneath her feet is the house of material substance. The threefold crown is here symbolic of the Triune Divinity, called by the Egyptians the Supreme Mind, and described in the *Sepher ha Zohar* as being "hidden and unrevealed." According to the Hebrew system of Qabbalism, the Tree of the Sephiroth was divided into two parts, the upper invisible and the lower visible. The upper consisted of three parts and the lower of seven. The three unrecognizable Sephiroth were called *Kether*, the *Crown*; *Chochmah*, *Wisdom*; and *Binah*, *Understanding*. These are too abstract to permit of comprehension, whereas the lower seven spheres that came forth from them were within the grasp of human consciousness. The central panel contains seven triads of figures. These represent the lower Sephiroth, all emanating from the concealed threefold crown over the throne.

Kircher writes: "The throne denotes the diffusion of the triform Supreme Mind along the universal paths of the three worlds. Out of these three intangible spheres emerges the sensible universe, which Plutarch calls the 'House of Herus' and the Egyptians, the 'Great Gate of the Gods.' The top of the throne is in the midst of diffused serpent-shaped flames, indicating that the Supreme Mind is filled with light and life, eternal and incorruptible, removed from all material contact. How the Supreme Mind communicated His fire to all creatures is clearly set forth in the symbolism of the Table. The Divine Fire is communicated to lower spheres through the universal power of Nature personified by the World Virgin, Isis, here denominated the IYNNX, or the polymorphous all-containing Universal Idea." The word *Idea* is here used in its Platonic sense. "Plato believed that there are eternal forms of all possible things which exist without matter; and to these eternal and immaterial forms he gave the name of *ideas*. In the Platonic sense, *ideas* were the patterns according to which the Deity fashioned the phenomenal or ectypal world." (Sir W. Hamilton.)

Kircher describes the 21 figures in the central panel thus: "Seven principal triads, corresponding to seven superior worlds, are shown in the central section of the Table. They all originate from the fiery, invisible archetype [the triple crown of the throne]. The first, the Ophionic or IYNNX Triad, V S W, corresponds to the vital and fiery world and is the first intellectual world, called by the ancients the *Aetherium*. Zoroaster says of it: 'Oh, what rigorous rulers this world has!' The second, or Ibisimorphous Triad, O Q R, corresponds to the second intellectual, or ethereal, world, and is concerned with the principle of humidity. The third, or Neptæan Triad, X Y Z, corresponds to the third intellectual and ethereal [world] and is concerned with fecundity. These are the three triads of the ethereal worlds, which correspond to the Father Foundation. Then follow the four triads of the sensible, or material, worlds, of which the first two correspond to the sidereal worlds, G I K and γ δ ε, namely, Osiris and Isis, Sun and Moon, indicated by two bulls. They are followed by two triads—the Hecatine, L M N, and the Serapean, ζ η θ, corresponding to the sublunary and subterranean worlds. These complete the seven worlds of primary Genii ruling the natural universe. Paelius quotes Zoroaster: 'The Egyptians and the Chaldeans taught that there were seven corporeal worlds (i.e., worlds ruled by the intellectual powers); the first is of pure fire; the second, third, and fourth, ethereal; the fifth, sixth, and seventh, material; the seventh being the one called terrestrial and hater of light, and is located under the Moon, com-

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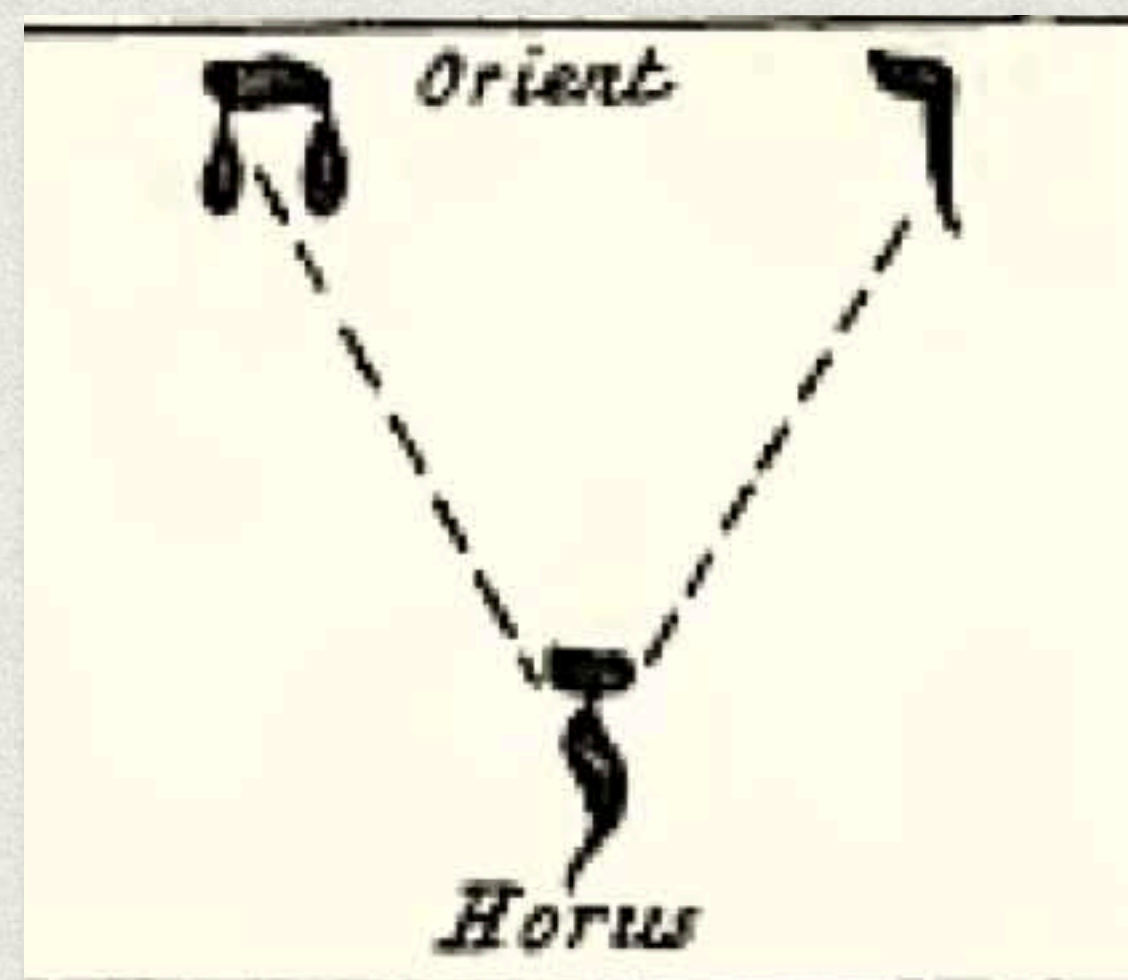
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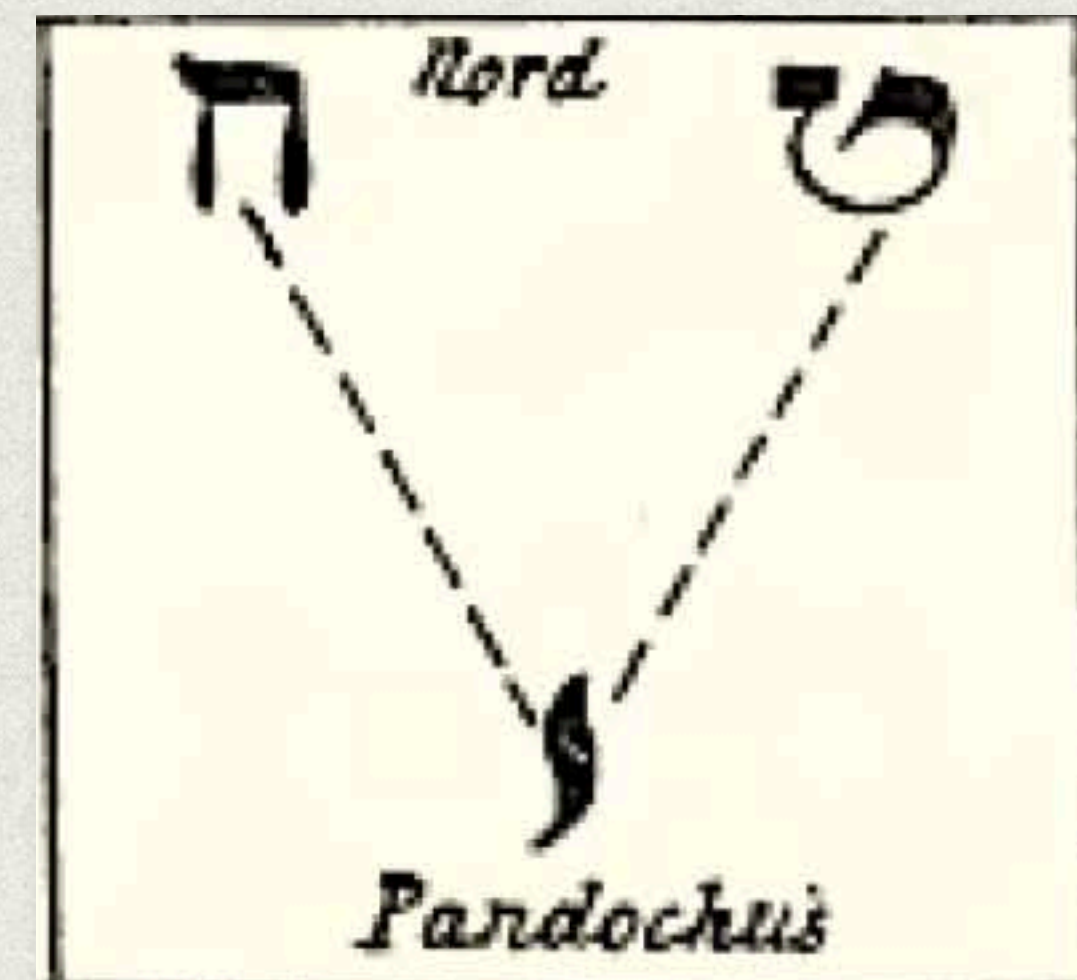
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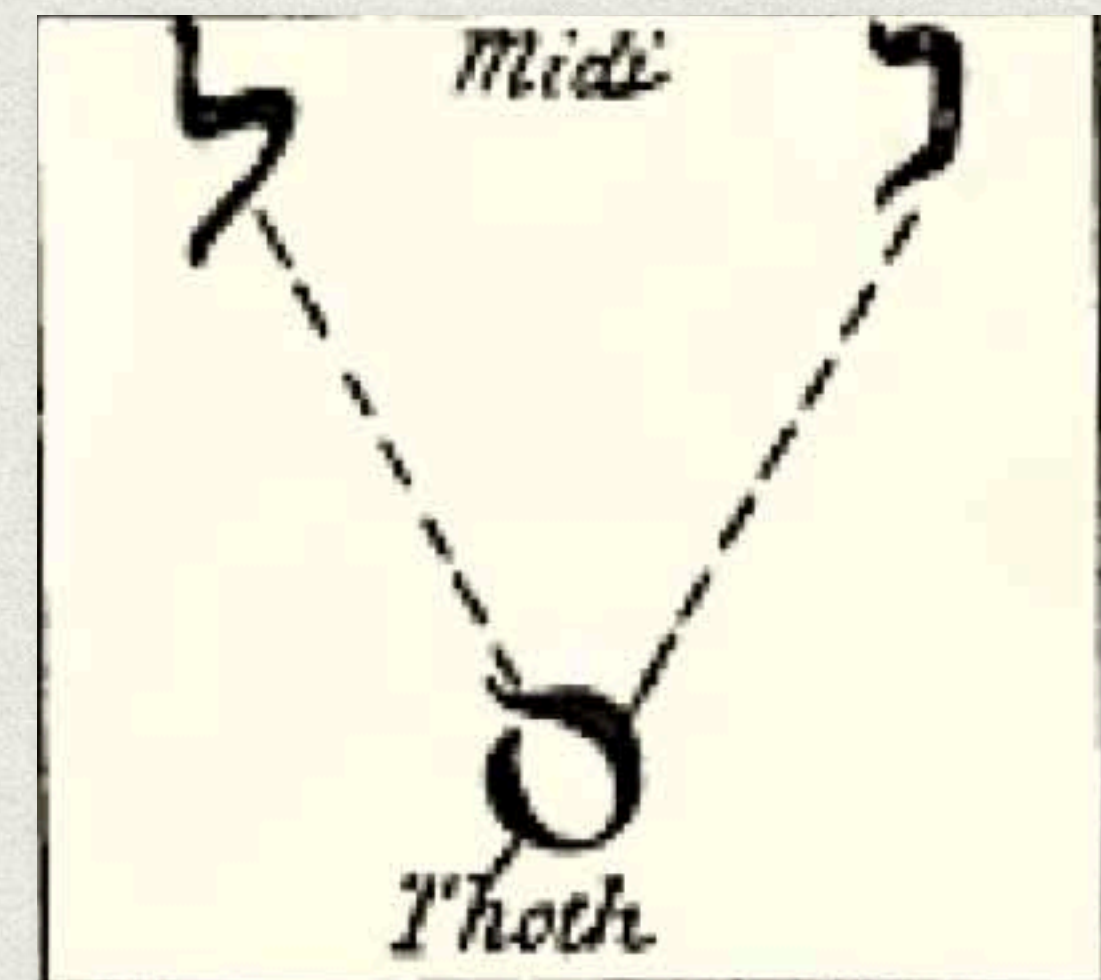
East

The Horæan Triad



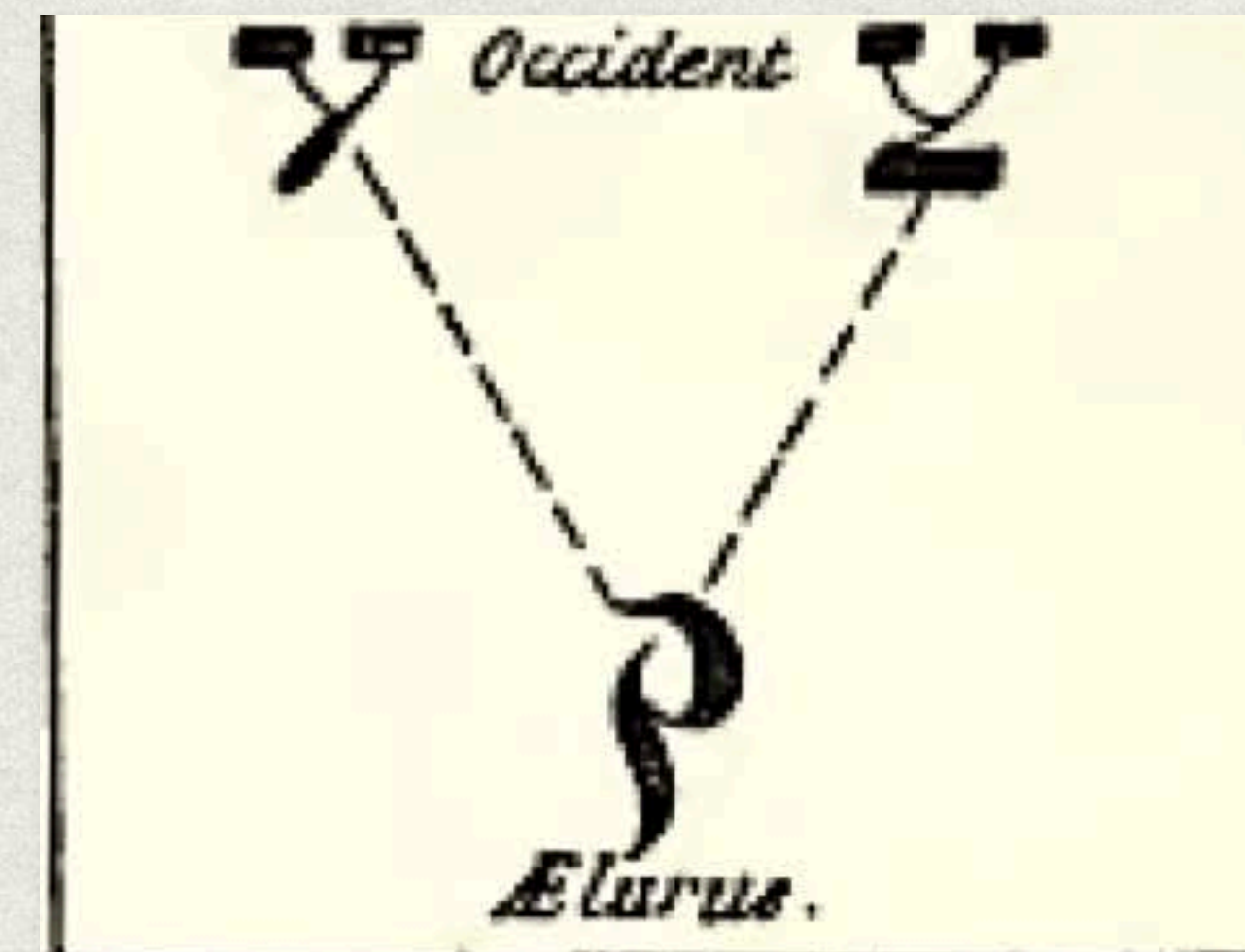
North

The Pandochæan Triad



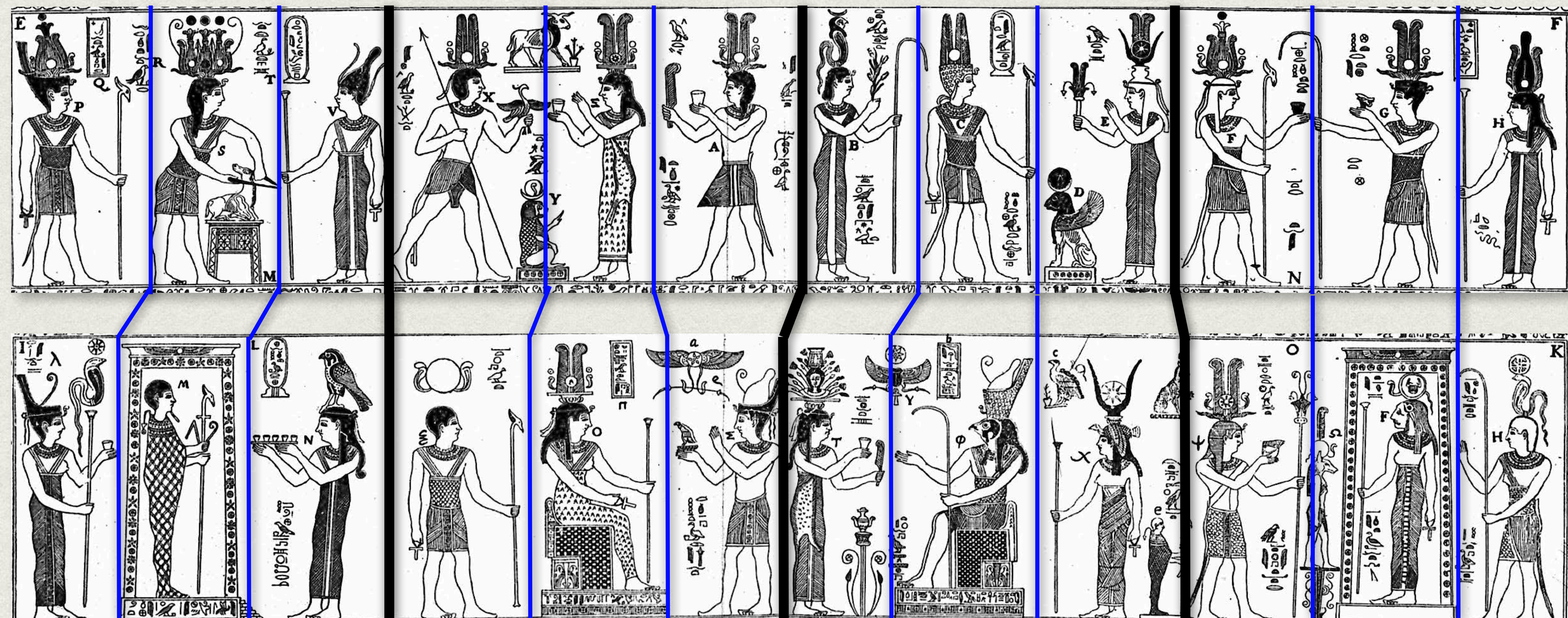
South

The Thaustic Triad



West

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From Westcott's *The Isiac Tablet*.

WESTCOTT'S KEY TO THE BEMBINE TABLE.

Zoroaster declared that the number three shines throughout the world. This is revealed in the Bembine Table by a series of triads representing the creative impulses. Of the Isiac Table, Alexandre Lezau writes: "The Isiac Table, as a work of art, is not of great interest. It is but a composition, rather cold and insignificant, whose figures, memorably sketched and methodically placed near each other, give but little impression of life. But, if on the contrary, after examining it, we understand the purpose of the author, we become soon convinced that the Isiac Table is an image of the heavenly sphere divided in small parts to be used very likely for general teaching. According to that idea, we can conclude that the Isiac Table was originally the introduction to a collection followed by the Mysteries of Isis. It was engraved on copper in order to be used in the ceremonial of initiation." (See New Essay on the Isiac Table.)

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W E H	W E H	X Z A	X Z A	B C E	B C E	F G H	F G H
TRIAD OF HECATE L M N	TRIAD OF HECATE L M N	TRIAD OF HECATE L M N	TRIAD OF HECATE L M N	TRIAD OF HECATE L M N	TRIAD OF HECATE L M N	TRIAD OF HECATE L M N	TRIAD OF HECATE L M N
EAST DATE	EAST DATE	EAST DATE	EAST DATE	EAST DATE	EAST DATE	EAST DATE	EAST DATE
HERUS	HERUS	HERUS	HERUS	HERUS	HERUS	HERUS	HERUS
λ m n	λ m n	λ m n	λ m n	λ m n	λ m n	λ m n	λ m n

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Α	Β	Γ	Δ	Ε	Ζ	Η	Θ
TRIAD OF HECATE L M N	TRIAD OF OSIRIS G I K	TRIAD OF ISIS Y S W	TRIAD OF NEPTUNE X Y Z	TRIAD OF SOLAR G I K	TRIAD OF LUNAR Y S W	TRIAD OF FIRE G I K	TRIAD OF EARTH Y S W
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The Egyptian Creator god Min

LIX

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LIX

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LIX

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In the lower region of the Table are the Father Fountains (the Horæan, Pandochæan, Thauistic, and Æluristic Triads), keepers of the great gates of the universe. These distribute to the lower worlds the influences descending from the Governors shown above.

In the theology of the Egyptians, goodness takes precedence and all things partake of its nature to a higher or lower degree. Goodness is sought by all. It is the Prime Cause of causes. Goodness is self-diffused and hence exists in all things, for nothing can produce that which it does not have in itself. The Table demonstrates that all is in God and God is in all; that all is in all and each is in each. In the intellectual world are invisible spiritual counterparts of the creatures which inhabit the elemental world. Therefore, the lowest exhibits the highest, the corporeal declares the intellectual, and the invisible is made manifest by its works. For this reason the Egyptians made images of substances existing in the inferior sensible world to serve as visible exemplars of superior and invisible powers. To the corruptible images they assigned the virtues of the incorruptible divinities, thus demonstrating arcanely that this world is but the shadow of God, the outward picture of the paradise within. All that is in the invisible archetypal sphere is revealed in the sensible corporeal world by the light of Nature.

The Archetypal and Creative Mind—first through its Paternal Foundation and afterwards through secondary Gods called Intelligences—poured out the whole infinity of its powers by continuous exchange from highest to lowest. In their phallic symbolism the Egyptians used the sperm to represent the spiritual spheres, because each contains all that comes forth from it. The Chaldeans and Egyptians also held that everything which is a result dwells in the cause of itself and turns to that cause as

the lotus to the sun. Accordingly, the Supreme Intellect, through its Paternal Foundation, first created light—the angelic world. Out of that light were then created the invisible hierarchies of beings which some call the stars; and out of the stars the four elements and the sensible world were formed. Thus all are in all, after their respective kinds. All visible bodies or elements are in the invisible stars or spiritual elements, and the stars are likewise in those bodies; the stars are in the angels and the angels in the stars; the angels are in God and God is in all. Therefore, all are divinely in the Divine, angelically in the angels, and corporeally in the corporeal world, and vice versa. Just as the seed is the tree folded up, so the world is God unfolded.

Proclus says: "Every property of divinity permeates all creation and gives itself to all inferior creatures." One of the manifestations of the Supreme Mind is the power of reproduction according to species which it confers upon every creature of which it is the divine part. Thus souls, heavens, elements, animals, plants, and stones generate themselves each according to its pattern, but all are dependent upon the one fertilizing principle existing in the Supreme Mind. The fecundative power, though of itself a unit, manifests differently through the various substances, for in the mineral it contributes to material existence, in the plant it manifests as vitality, and in the animal as sensibility. It imparts motion to the heavenly bodies, thought to the souls of men, intellectuality to the angels, and superessentiality to God. Thus it is seen that all forms are of one substance and all life of one force, and these are co-existent in the nature of the Supreme One.

This doctrine was first expounded by Plato. His disciple, Aristotle, set it forth in these words: "We say that this Sensible World is an image of another; therefore since this world is vivid or alive, how much more, then, that other must live. *** Yonder, therefore, above the stellar virtues, stand other heavens to be attained, like the heavens of this world; beyond them, because they are of a higher kind, brighter and vaster; nor are they distant from each other like this one, for they are incorporeal. Yonder, too, exists an earth, not of inanimate matter, but vivid with animal life and all natural terrestrial phenomena like this one, but of other kinds and perfections. There are planets, also, and gardens, and flowing water; there are aquatic animals but of nobler species. Yonder is air and life appropriate to it, all immortal. And although the life there is analogous to ours, yet it is nobler, seeing that it is intellectual, perpetual and unalterable. For if anyone should object and ask, How in the world above do the planets, etc. above mentioned find footing, we should answer that they do not

have objective existence, for they were produced by the primal Author in an absolute condition and without exteriorization. They are, therefore, in the same case as intellect and soul; they suffer no defect such as waste and corruption, since the beings yonder are full of energy, strength and joy, as living in a life sublime and being the issue of one fount and of one quality, compounded of all like sweet savors, delicate perfumes, harmonious color and sound, and other perfections. Nor do they move violently about nor intermix nor corrupt each other, but each perfectly preserves its own essential character; and they are simple and do not multiply as corporeal beings do."

In the midst of the Table is a great covered throne with a seated female figure representing Isis, but here called the Pantomorphie IYNYX. G. R. S. Mead defines the IYNYX as "a transmitting intelligence." Others have declared it to be a symbol of Universal Being. Over the head of the goddess the throne is surmounted by a triple crown, and beneath her feet is the house of material substance. The threefold crown is here symbolic of the Triune Divinity, called by the Egyptians the Supreme Mind, and described in the *Sepher ha Zohar* as being "hidden and unrevealed." According to the Hebrew system of Qabbalism, the Tree of the Sephiroth was divided into two parts, the upper invisible and the lower visible. The upper consisted of three parts and the lower of seven. The three unrecognizable Sephiroth were called *Kether*, the *Crown*, *Chochmah*, Wisdom; and *Binah*, Understanding. These are too abstract to permit of comprehension, whereas the lower seven spheres that came forth from them were within the grasp of human consciousness. The central panel contains seven triads of figures. These represent the lower Sephiroth, all emanating from the concealed threefold crown over the throne.

Kircher writes: "The throne denotes the diffusion of the triform Supreme Mind along the universal paths of the three worlds. Out of these three intangible spheres emerges the sensible universe, which Plutarch calls the 'House of Horus' and the Egyptians, the 'Great Gate of the Gods.' The top of the throne is in the midst of diffused serpent-shaped flames, indicating that the Supreme Mind is filled with light and life, eternal and incorruptible, removed from all material contact. How the Supreme Mind communicated His fire to all creatures is clearly set forth in the symbolism of the Table. The Divine Fire is communicated to lower spheres through the universal power of Nature personified by the World Virgin, Isis, here denominated the IYNYX, or the polymorphous all-containing Universal Idea." The word *Idea* is here used in its Platonic sense. "Plato believed that there are eternal forms of all possible things which exist without matter; and to these eternal and immaterial forms he gave the name of *ideas*. In the Platonic sense, *ideas* were the patterns according to which the Deity fashioned the phenomenal or ectypal world." (Sir W. Hamilton.)

Kircher describes the 21 figures in the central panel thus: "Seven principal triads, corresponding to seven superior worlds, are shown in the central section of the Table. They all originate from the fiery, invisible archetype [the triple crown of the throne]. The first, the Ophionic or IYNYX Triad, V S W, corresponds to the vital and fiery world and is the first intellectual world, called by the ancients the *Aetherium*. Zoroaster says of it: 'Oh, what rigorous rulers this world has!' The second, or Ibimorphous Triad, O Q R, corresponds to the second intellectual, or ethereal, world, and is concerned with the principle of humidity. The third, or Neptæan Triad, X Y Z, corresponds to the third intellectual and ethereal [world] and is concerned with fecundity. These are the three triads of the ethereal worlds, which correspond to the Father Foundation. Then follow the four triads of the sensible, or material, worlds, of which the first two correspond to the sidereal worlds, G I K and γ δ ε, namely, Osiris and Isis, Sun and Moon, indicated by two bulls. They are followed by two triads—the Hecateine, L M N, and the Serapean, ζ η θ, corresponding to the sublunary and subterranean worlds. These complete the seven worlds of primary Genii ruling the natural universe. Pœllus quotes Zoroaster: 'The Egyptians and the Chaldeans taught that there were seven corporeal worlds (i.e., worlds ruled by the intellectual powers); the first is of pure fire; the second, third, and fourth, ethereal; the fifth, sixth, and seventh, material; the seventh being the one called terrestrial and hater of light, and is located under the Moon, com-

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that light were then created the invisible hierarchies of beings which some call the stars; and out of the stars the four elements and the sensible world were formed. Thus all are in all, after their respective kinds. All visible bodies or elements are in the invisible stars or spiritual elements, and the stars are likewise in those bodies; the stars are in the angels and the angels in the stars; the angels are in God and God is in all. Therefore, all are divinely in the Divine, angelically in the angels, and corporeally in the corporeal world, and vice versa. Just as the seed is the tree folded up, so the world is God unfolded.

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From Wesscott's *The Isiac Tablet*.
WESTCOTT'S KEY TO THE BEMBINE TABLE.

Zoroaster declared that the number three shines throughout the world. This is revealed in the Bembine Table by a series of triads representing the creative impulses. Of the Isiac Table, Alexander Leslie writes: "The Isiac Table, as a work of art, is not of great interest. It is but a composition, rather cold and insignificant, whose figures, memorably sketched and methodically placed near each other, give but little impression of life. But, if on the contrary, after examining it, we understand the purpose of the author, we become more convinced that the Isiac Table is an image of the heavenly sphere divided in small parts to be used very likely for general teaching. According to that idea, we can conclude that the Isiac Table was originally the introduction to a collection followed by the Mysteries of Isis. It was engraved on copper in order to be used in the ceremonial of initiation." (See New Essay on the Isiac Table.)

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W E S T	E S T	N O R T	S O U T	W E S T	E S T	N O R T	S O U T
TRIAD OF HECATE L M N	TRIAD OF HECATE L M N	TRIAD OF HECATE L M N	TRIAD OF HECATE L M N	TRIAD OF HECATE L M N	TRIAD OF HECATE L M N	TRIAD OF HECATE L M N	TRIAD OF HECATE L M N
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AND I W	AND I W	AND I W	AND I W	AND I W	AND I W	AND I W	AND I W	AND I W	AND I W	AND I W	AND I W	AND I W
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THE SIX BOOKS OF
PROCLUS
ON THE
THEOLOGY OF
PLATO

WITH
THE ELEMENTS
OF THEOLOGY

TRANSLATED FROM THE GREEK BY
THOMAS TAYLOR

LIX

In the lower region of the Table are the Father Fountains (the Horæan, Pandochæan, Thauistic, and Æluristic Triads), keepers of the great gates of the universe. These distribute to the lower worlds the influences descending from the Governors shown above.

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The Archetypal and Creative Mind—first through its Paternal Foundation and afterwards through secondary Gods called Intelligences—poured out the whole infinity of its powers by continuous exchange from highest to lowest. In their phallic symbolism the Egyptians used the sperm to represent the spiritual spheres, because each contains all that comes forth from it. The Chaldeans and Egyptians also held that everything which is a result dwells in the cause of itself and turns to that cause as

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Realm	Quality Imparted	Neoplatonic Term
Mineral	Solidity & Form	<i>hyle</i> (prime matter)
Plant	Vital Force	<i>bios</i> (life principle)
Animal	Sensation & Movement	<i>psyche</i> (soul)
Heavenly Bodies	Celestial Motion	<i>pneuma</i> (world-soul)
Human Souls	Rational Thought	<i>nous</i> (intellect)
Angels	Immediate Intellectual	<i>noeron</i> (pure intellect)
God	Superessential Being	<i>to hen</i> (the One)

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WESTCOTT'S KEY TO THE BEMBINE TABLE.

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LIX

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From Weisecott's The Isaac Tablet.

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Eurasian wryneck



Wheel of Hecate





LIX

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זה השער לֵל

אֵלֶּיךָ יְיָ אֱלֹהֵינוּ בְּרַחֲמֶיךָ

ספר הזהר

על התורה מהקדוש האלרי
ר' שמעון בן יוחאי זל"ע סתרי
תורה ומדרש הכעלם ותוספתא
על קצת פרשיות עם מור' מקום
מהפסוקים ופי' המלות בסוף
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העיון ש' הנעירים עמנו כמ'
גברואל וכו' מקורופלי ממספחת
הגאליקו' ואברהם וכו' בכח
משלם לכל מחודוכא

פה מנוכה

תחת מחלת מעלת אדונינו הדוכס
גוליולמו גוסאנס יר' וסדרו
פי' הסופרים ה' הסופר כ'ר עאור יכו'
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LIX

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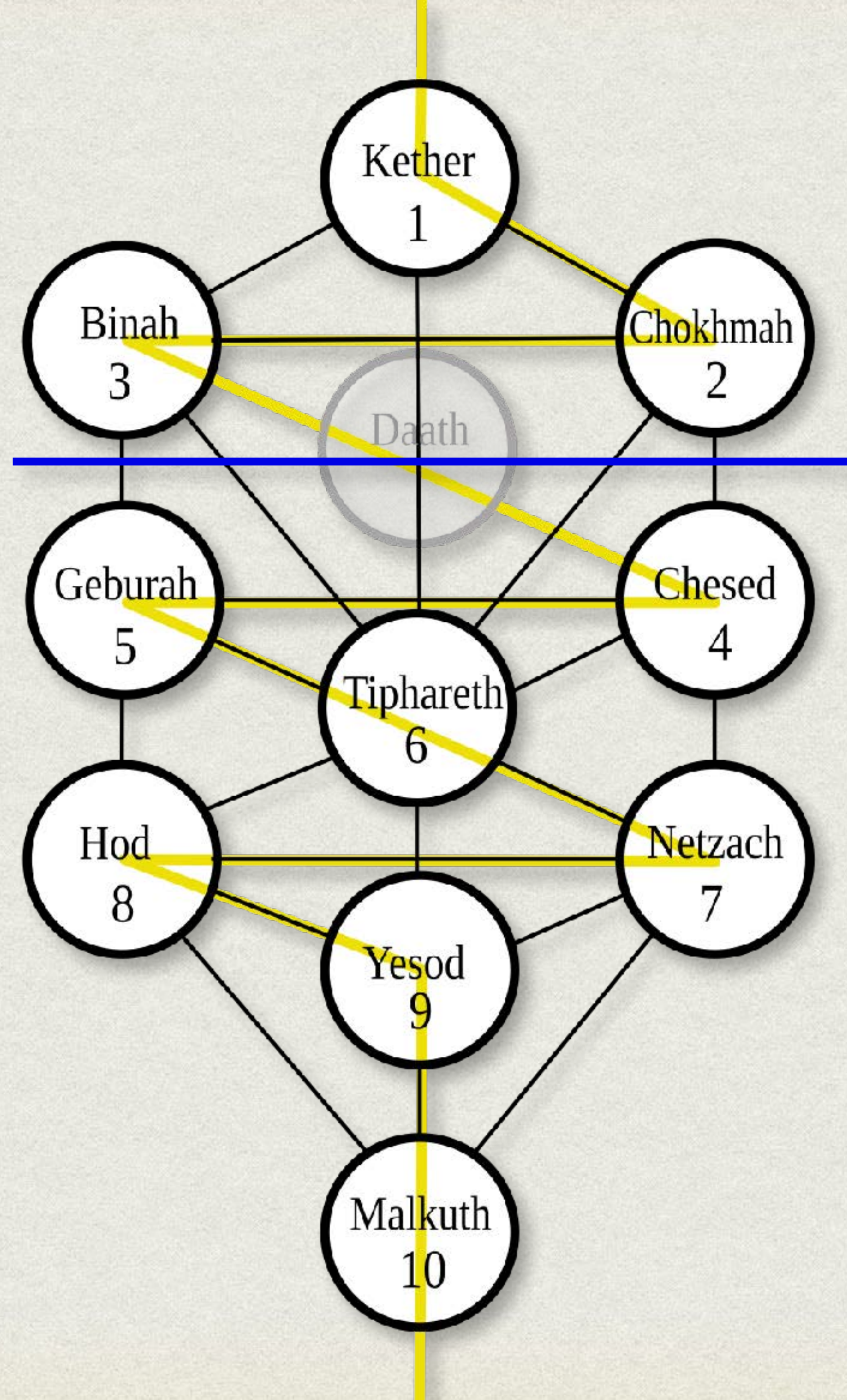
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LIX

In the lower region of the Table are the Father Fountains (the Horæan, Pandochæan, Thauistic, and Æluristic Triads), keepers of the great gates of the universe. These distribute to the lower worlds the influences descending from the Governors shown above.

In the theology of the Egyptians, goodness takes precedence and all things partake of its nature to a higher or lower degree. Goodness is sought by all. It is the Prime Cause of causes. Goodness is self-diffused and hence exists in all things, for nothing can produce that which it does not have in itself. The Table demonstrates that all is in God and God is in all; that all is in all and each is in each. In the intellectual world are invisible spiritual counterparts of the creatures which inhabit the elemental world. Therefore, the lowest exhibits the highest, the corporeal declares the intellectual, and the invisible is made manifest by its works. For this reason the Egyptians made images of substances existing in the inferior sensible world to serve as visible exemplars of superior and invisible powers. To the corruptible images they assigned the virtues of the incorruptible divinities, thus demonstrating arcanely that this world is but the shadow of God, the outward picture of the paradise within. All that is in the invisible archetypal sphere is revealed in the sensible corporeal world by the light of Nature.

The Archetypal and Creative Mind—first through its Paternal Foundation and afterwards through secondary Gods called Intelligences—poured out the whole infinity of its powers by continuous exchange from highest to lowest. In their phallic symbolism the Egyptians used the sperm to represent the spiritual spheres, because each contains all that comes forth from it. The Chaldeans and Egyptians also held that everything which is a result dwells in the cause of itself and turns to that cause as the lotus to the sun. Accordingly, the Supreme Intellect, through its Paternal Foundation, first created light—the angelic world. Out of that light were then created the invisible hierarchies of beings which some call the stars; and out of the stars the four elements and the sensible world were formed. Thus all are in all, after their respective kinds. All visible bodies or elements are in the invisible stars or spiritual elements, and the stars are likewise in those bodies; the stars are in the angels and the angels in the stars; the angels are in God and God is in all. Therefore, all are divinely in the Divine, angelically in the angels, and corporally in the corporeal world, and vice versa. Just as the seed is the tree folded up, so the world is God unfolded.

Proclus says: "Every property of divinity permeates all creation and gives itself to all inferior creatures." One of the manifestations of the Supreme Mind is the power of reproduction according to species which it confers upon every creature of which it is the divine part. Thus souls, heavens, elements, animals, plants, and stones generate themselves each according to its pattern, but all are dependent upon the one fertilizing principle existing in the Supreme Mind. The fecundative power, though of itself a unit, manifests differently through the various substances, for in the mineral it contributes to material existence, in the plant it manifests as vitality, and in the animal as sensibility. It imparts motion to the heavenly bodies, thought to the souls of men, intellectuality to the angels, and superessentiality to God. Thus it is seen that all forms are of one substance and all life of one force, and these are co-existent in the nature of the Supreme One.

This doctrine was first expounded by Plato. His disciple, Aristotle, set it forth in these words: "We say that this Sensible World is an image of another; therefore since this world is vivid or alive, how much more, then, that other must live. *** Yonder, therefore, above the stellar virtues, stand other heavens to be attained, like the heavens of this world; beyond them, because they are of a higher kind, brighter and vaster; nor are they distant from each other like this one, for they are incorporeal. Yonder, too, exists an earth, not of inanimate matter, but vivid with animal life and all natural terrestrial phenomena like this one, but of other kinds and perfections. There are planets, also, and gardens, and flowing water; there are aquatic animals but of nobler species. Yonder is air and life appropriate to it, all immortal. And although the life there is analogous to ours, yet it is nobler, seeing that it is intellectual, perpetual and unalterable. For if anyone should object and ask, How in the world above do the plants, etc. above mentioned find footing, we should answer that they do not

have objective existence, for they were produced by the primal Author in an absolute condition and without exteriorization. They are, therefore, in the same case as intellect and soul; they suffer no defect such as waste and corruption, since the beings yonder are full of energy, strength and joy, as living in a life sublime and being the issue of one fount and of one quality, compounded of all like sweet savors, delicate perfumes, harmonious color and sound, and other perfections. Nor do they move violently about nor intermix nor corrupt each other, but each perfectly preserves its own essential character; and they are simple and do not multiply as corporeal beings do."

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From Westcott's The Isaac Table.

WESTCOTT'S KEY TO THE BEMBINE TABLE.
Zoroaster declared that the number three shines throughout the world. This is revealed in the Bembine Table by a series of triads representing the creative impulses. Of the Isaac Table, Alexandre Lenoir writes: "The Isaac Table, as a work of art, is not of great interest. It is but a composition, rather cold and insignificant, whose figures, numerically studied and methodically placed near each other, give but little impression of life. But, if on the contrary, after examining it, we understand the purpose of the author, we become soon convinced that the Isaac Table is an image of the heavenly sphere divided in small parts to be used very likely for general teaching. According to that idea, we can conclude that the Isaac Table was originally the introduction to a collection followed by the Mysteries of Isis. It was engraved on copper in order to be used in the ceremonial of initiation." (See New Essay on the Isaac Table.)

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