The image of the Veil of Isis has persisted through the centuries from ancient Egyptian Saïs—where Athena and Isis were identified as one—to the present day. Originally, a symbol of wisdom, initiation, and the Mysteries, it has successively become an image of protection, of the secrets of nature, of hidden history and truths to be revealed. In each historical context the Veil is an invitation to delve further into the truths which have been hidden in plain sight from the eyes of those who will not see.

The origins of the Veil of Isis are lost in the mists of time, however, we can pick up the trail of the story in the important late dynastic Egyptian city of Saïs, where the Divine Feminine was very much revered and active.

Saïs, the provincial capital of the fifth Nome of ancient Egypt in the western Nile Delta near the Mediterranean, was dedicated to the Goddess Neith. Saïs rose to prominence in the Twenty-fourth Dynasty (eighth century BCE) and during the Twenty-sixth Dynasty (seventh-sixth centuries BCE), to which it gives its name: The Saite Dynasty.

Saïs’s patroness, Neith, was known as a goddess of The Goddess Neith, Lady of Saïs, Saite Period (664-525 BCE). Although missing her arms, which were made separately, this is one of the finest representations of the Goddess. The shape of her body and the smile on her face betray her date as during the Saite Period, when she was venerated as the Goddess of the Egyptian Capital. From the Collection of the Rosicrucian Egyptian Museum.


war, but more importantly, since her name can mean “water,” she was identified with the primordial waters out of which all manifestation arose—the Mother of all things. Because of this, she was also patroness of the household arts, especially weaving, of nursing mothers, as she is the “nurser of crocodiles,” and of wisdom. As “The Weaver” she weaves all of the manifested cosmos into being on her loom. In her role as the primordial source of all things, she transcended gender to encompass all.1

Assimilation of the Goddesses into One

Another claim to fame of Saïs was the nearby “grave of Osiris,” and Osirian Mysteries were carried out on an adjacent island in the delta. It was natural therefore for Isis and Neith, both very ancient goddesses, to be assimilated to one another. Further, Greek visitors to Saïs such as Herodotus, Plato, and Diodorus Siculus also identified this Neith-Isis with Athena, holding that Athena built the city before she founded Athens, and that when Athens and Atlantis were destroyed by the great flood, Saïs survived. Thus the triple
Goddess Neith-Isis-Athena was worshiped at the goddess’s shrine at Saïs, a combination of very ancient feminine divinities.²

Plutarch, in commenting on the truths hidden in Egyptian religion, recounts that this shrine contains a most striking inscription:

“And the shrine of Athena at Saï(whom they consider the same as Isis) bears this inscription, ‘I am all that hath been, and is, and shall be; and my veil no mortal has hitherto raised.’”³

This ties together the universality of the divinity of Isis—consonant with her identity with Neith, the Primordial Source of all that is, with the evocative symbol of the Veil of Isis, concealing unglimped mysteries. It is that symbol, the Veil covering the Source of All from our gaze, that has inspired philosophers, mystics, and artists for two millennia.

**The Veil in Religious Symbolism**

In religious imagery, the Veil of Isis was translated into Christian terms, easily understandable given the substantial parallels between both the Egyptian and the Universal Isis, and the Virgin Mary. A particular example of this veil imagery occurred in the capital of the Roman Empire, Constantinople. On several occasions, in the ninth, tenth and fourteenth centuries, the Virgin was seen in the Church of Blachernae spreading her veil over The City in protection from invasion and epidemics.⁴

A feast-day was established for this “Protection of the Theotokos (God-Bearer)” on October 1, and has become one of the most popular feasts among Slavic Byzantine (Orthodox and Catholic) Christians, still celebrated today, called Pokrov, or Holy Protection. Modern-day Greeks have also moved and adapted the feast to commemorate the protective Veil of the Virgin over Greece on “Ochi Day,” October 28, when, in 1940, Greek Prime Minister Ioannis Metaxas rejected Mussolini’s ultimatum to allow Axis soldiers to enter Greece, marking Greece’s entrance into World War II on the side of the Allies.⁵

Whatever the occasion, the tropeario theme-prayer of the feast day is reminiscent of ancient prayers to the Universal Isis for aid and comfort, with a Christian adaptation:

*Today the faithful celebrate the feast with joy illumined by your coming, O Mother of God.
Beholding your pure image we fervently cry to you:
“Encompass us beneath the precious veil of your protection;
deliver us from every form of evil by entreating Christ,
your Son and our God that He may save our souls.”⁶*

This icon of the protective veil of the Virgin seems to have also spread to Western art, as exemplified by Duccio di Buoninsegna's 1280 painting of the Virgin of the Franciscans (Virgin of Mercy), now held in the National Gallery of Sienna. Photo: The Yorck Project/Wikimedia Commons.
Europe and Roman Catholicism in the “Virgin of Mercy” image, showing the Virgin Mary spreading open her cloak/veil which covers and protects those who are kneeling beside her. The first known instance of this image is from Italy in about 1280.7

The Veil of Nature

While we might expect the use of the Veil of Isis to continue in religious imagery, it has also become an image of the secrets of nature, philosophy, and history.

Even in ancient times, there was controversy over how to describe nature and nature’s secrets. Heraclitus reputedly taught “Nature loves to hide itself.”8 Although there are a number of options as to the exact translation of the original Greek text mentioned here,9 this is the way that Heraclitus’s axiom was understood throughout most of antiquity. Even so, throughout the classical period and into late antiquity, Aristotelians, Platonists, and Neoplatonists continued to debate whether the scientific study of nature should be allegorized in myth, as the Orphic Theogonies did, or in more direct and clear language, as in the scientific treatises of Aristotle, such as his Physics 10 and Lucretius’s On the Nature of Things,11 which, although it is written in verse, is a straightforward philosophical and scientific work.

Pierre Hadot, a modern philosopher and cultural historian, identifies two approaches prevalent throughout the Western European Medieval, Renaissance, and modern periods, for discovering the “secrets of nature.”12 The “Promethian” approach was seen as “stealing Nature’s secrets,” much as the mythic Titan stole the Fire of the Gods. Along this path is mechanistic technological work, which seeks to dominate nature. The “Orphic” approach, on the other hand is one of creative, artistic union with nature, in order to discover her secrets through an initiatic gnosis.

As Pierre de Ronsard wrote:

Filled with the divine fire that has heated my heart,
I wish, more than ever following in Orpheus’ steps,
To discover the secrets of Nature and the Heavens.13

Artemis of Ephesus

One further ancient Goddess was destined to be assimilated to Isis at the dawn of the modern world. From as early as the Bronze Age, the Goddess Artemis (Diana for the Romans) was worshiped at her magnificent temple in Ephesus (near modern-day Selçuk in Turkey). The Temple was one of the Seven Wonders of the World, and contained a statue of the goddess which undoubtedly pre-dated Hellenic culture, to which great cultic significance was attached.14

She is covered by dozens of milk-giving breasts—polymaston15—indicating that she is the source of all life.16 The Greco-Roman manifestation of this Goddess is probably an assimilation of the older Anatolian “Mistress of Nature and Life” who was worshiped in the same area.17 We can consider the parallel imagery with the ancient Egyptian Neith, the Primordial source of all Being, “nurser of crocodiles.” Today, all that is left of the Temple are a few foundations; however, the concept of the image was widespread...
throughout antiquity, and continued to captivate the imagination.

At the beginning of the sixteenth century, this representation of Artemis as an allegory for Nature resurfaces in the art of the Italian Renaissance. Raphael uses the polymastion Artemis of Ephesus figure in his 1508 “Philosophy,” as part of his Stanza della Segnatura in the Vatican. Niccolò Tribolo created his marble “Nature” with this design in 1529 at the Château de Fontainebleau in France.

Scholars, artists, and esotericists from the sixteenth century to the nineteenth century followed the identification of Artemis and Isis (already the Universal Goddess of the Isis Mysteries) made in the ancient world to represent Nature.18 This identification was well attested in the ancient world.

For example, in the Pythagorean discipline of Arithmology, which established the correspondences between numbers and metaphysical concepts and beings, Iamblichus (ca. 245-ca. 325 CE) the Assyrian Neoplantonist and Pythagorean, associates the Dyad with Isis, Artemis, and Nature, sealing their identities together.19

In the fifth century CE, Ambrosius Theodosius, a Roman African Neoplatonist (fl. 395–423), describes a statue of Isis in his Saturnalia:

"Isis is the earth or nature that is under the sun. This is why the goddess's entire body bristles with a multitude of breasts placed close to one another because all things are nourished by earth

Artemis of Ephesus, marble and bronze. Roman copy of an Hellenistic original of the second century BCE. Albani Collection. Photo by Marie-Lan Nguyen / Wikimedia Commons.

or by nature."20

The writers of the seventeenth and eighteenth centuries were quick to adopt this association. The Jesuit esotericist Athanasius Kircher refers to the Veil of Isis as a symbol of Nature's Mysteries in Oedipus Aegypticus (1650s),21 and uses the image of the polymastic Isis/Artemis in the frontispiece to his Mundus Subterraneus, Volume II (1664).22 This example is followed by many, including Anthony Ashley-Cooper, the Third Earl of Shaftesbury, whose Characteristics (1714) employs this iconography for Isis/Artemis/Nature,23 and Romeyn de Hooghe, who in 1735 describes Isis/Artemis as a Goddess with many breasts, a tower on her head, with a veil, in his Hieroglyphica.24

Hadot suggests that Kircher's reference to Isis's Veil as Nature's Secrets is at the very foundation of the Egyptomania of the Romantic and modern periods.25 By the middle of the eighteenth century, this identification was complete with all its parts: Nature, all nurturing, in the figure of an Egyptian Goddess covered by the Veil of Isis, hiding her secrets.26

The identification of the universal Goddess is now complete, with the Egyptian and Universal Isis, Neith, Athena, and Artemis (manifesting her even more ancient Anatolian Goddess predecessor) as the Source of all, Veiled in mystery as Nature itself.

The Unveiling of Isis

The next stage is the process of the Unveiling of Isis, which will take several forms.
As the seventeenth and eighteenth centuries progressed, and the exploration of science grew rapidly in Western consciousness, it was a natural step to conceive of this as “Removing the Veil.” One of the first instances of this image in art is in Gerardus Blasius’s *Anatomy of Animals* (1681).27 Hadot describes the frontispiece:

“Here we see Science, represented in the form of a young woman with a flame above her head, symbol of the desire for knowledge,28 a magnifying glass, and a scalpel in her hands, unveiling a woman who has four breasts on her chest. Nature also bears the symbols of the seven planets on her chest. On her right arm, which bears a scepter, perches a vulture, a reminder of the first types of images of Nature, discussed earlier. Other animals are gathered around her, and at her feet we see two putti, the symbols of scientific labor: one of them is dissecting an animal; the other examines entrails while looking at Nature with admiration.”29

This basic imagery would set the stage for the respectful unveiling of Isis, revealing the Secrets of Nature. This would be repeated in various designs by Anton van Leeuwenhoek (1687), Peter Paul Rubens (1620), as well as many others. The artistic tradition continued through the end of the nineteenth century, culminating in Louis-Ernest Barrias’s *Nature Unveiling Herself Before Science* (1899) for the Paris and Bordeaux Medical Schools, a work of sensuality and symbolism.30

Hidden in Plain Sight

For civic celebrations in 1814 and 1825, the philosopher and polymath Goethe used an emblem created by the Weimar drawing school, *Genius Unveiling a Bust of Nature*. The symbolism of Nature was clearly the same as the polymastic Isis. For Goethe, the key to understanding nature is intuition, grasping the all:

Nature gives all with generosity and benevolence.
She has no pit
Or shell
She is all at once31

And in another place:

If you succeed in making your intuition
First penetrate within,
Then return toward the outside,
Then you will be instructed in the best way.32

Goethe uses the phrases *offenbares Geheimnis* and *öffentliches Geheimnis*, more or less a “secret in broad daylight,” reminiscent of “Hidden in Plain Sight”:

O mountain of unexplored bosom,
Mysterious in broad daylight,
Above the astonished world.33

And,

Nothing is within, Nothing is without,
What is inside is also outside.
Seize, then, with no delay,
The sacred mystery in broad daylight.34

The Universal Isis

Through the romantic period of the eighteenth and nineteenth centuries, the Veil of Isis and Unveiling Nature through intuition and Gnosis continue to be important themes with such writers as Rousseau, Kant, Schiller, and Schelling.35 Yet we are not finished

with surprises, as Isis becomes an important Masonic figure.

Karl Leonhard Reinhold, a Masonic writer, writing on the Hebrew Mysteries, follows a well-known Masonic theme: the Hebrew Mysteries are actually the Egyptian Mysteries in a new manifestation. In this process he identifies the Isis of Saïs (“I am all that hath been, and is, and shall be”) with YHVH in the Burning Bush who proclaims “I am Who Am.” In the English version of the passage in Exodus, the parallel is not as clear, however, in the Septuagint Greek version, created by the Jewish initiates in Alexandria in the second century BCE, the identification is more obvious, as the Voice from the Burning Bush says, “Ego eimi ho On,” “I am Being.”

Unusual as this may sound to conventional monotheists, it is well attested as far back as Ancient Egypt, as a modern scholar of Egyptian religion points out:

“That is the situation in Ramesside theology. The unity of God is realized as neither preexistence nor a (counter-religious) mono-theistic concept, but as latency, as a ‘hidden unity,’ in which all living plurality on earth has its origin and whose inscrutable nature can be experienced and stated only in its manifestations, the ‘colorful reflection’ of the polytheistic divine world.

“The predication ‘the One who makes himself into millions’ means that God, by creating the world, transformed himself into (or manifested himself as) the totality of divine forces which are operative in the creation and maintenance of the world and that all of the gods are comprised in the One.

“It is more than probable that the corresponding predication of Isis as ‘the one who is all’ translates and continues this form of predication….meaning that all the other goddesses are absorbed or united in her divine being. She is also called myrionyma, ‘with innumerable names,’ which means that all divine names are hers and that all other deities are merely aspects of her all-encompassing nature. This idea occurs also in the Corpus Hermeticum: all names are those of one god.”

It is not without awe that one encounters this Isis who is All. The experience of the numinous, of encountering the Divine, was well known in eighteenth and nineteenth century Romanticism. One might paraphrase the Hebrew Proverbs to encapsulate this experience “The Fear of the Divine is the Beginning of Wisdom” (Prov. 1:7). This is not abject or craven fear, but rather, the life-changing experience of the numinous, the encounter with the Source of Being itself.

It is interesting to note in connection with Reinhold’s and Assmann’s remarks, that the Eastern Orthodox Christian Icon type “The Unburnt Bush” (Neopalimaya Kupina), depicts a stylized mandala of the flames, within which, unconsumed, is the Virgin Mary holding the Christ child, much as an Isis-Horus image. The Icon’s Feast Day is September 4.In Byzantine Christian Tradition, the Burning Bush of Exodus is identified with the Theotokos who “contained God,” within her womb.
A Revolutionary Religion

The Universal Isis, Image of Nature and of all Existence, next became the focus of a revived religion of Isis during the French Revolution.

“The Isis religion, which had once been the last major opponent of early Christianity, enjoyed another heyday in the French Revolution, recast as the cult of the goddess of reason or of nature, intended to replace Christianity…There were also quite concrete speculations about a connection between Isis and the name Paris, and it was believed that the cathedral of Notre Dame was built on the ruins of an earlier Isis temple. [Charles-François] Dupuis interpreted the cathedral itself as an Iseum. Under Napoleon, Isis would become the tutelary goddess of Paris.”

On the location of the ruins of the hated Bastille Prison, Jacques-Louis David erected his Fountain of Regeneration in 1793, an Egyptian style Isis from whose breasts flowed cleansing waters. She wore the insignia of a Pharaoh, and was the embodiment of Nature sustaining her children. The Primordial waters of Neith flowed through her once again.

To the north east, plans began to convert the Cathedral of Strasbourg into a Temple of Reason, and a polymastic Isis-Artemis statue was erected as the first step in the conversion of the Sacred Space. At the same time, the Revolutionary Calendar was being devised, strikingly similar to the ancient Egyptian calendar of twelve months, each made up of three ten-day weeks and an intercalated five-day week to adjust to the solar year. In the ancient Egyptian Calendar these were the Epagomenal days, while during the French Revolution, they were called sans-culottes, named for the poorest members of the Third Estate.

While the Revolutionary Religion of Isis ended with the Concordat between Napoleon and Pope Pius VII in July 1801, the elements of Isis as Universal Mother and keeper of the Mysteries did not disappear.

In the version of the inscription at Saïs reported by the fifth century Neoplatonist Proclus (412 – 485 CE) continued to exert great influence on philosophers, artists and mystics.

*I am what is, and what will be, and what has been, No one has lifted my veil. The fruit I bore was the Sun.*

Erik Hornung, a leading modern scholar of Egyptian religion and its continuing influence, comments on the importance of these lines:

“Schiller again used this text, which was found ‘on a pyramid at Saïs,’ in his essays ‘The Mission of Moses’ (1790) and ‘On the Sublime.’ And in his ‘Critique of Judgment’ (1790), Kant states, ‘Perhaps there has never been a more sublime utterance, or a thought more sublimely expressed, than the well-known inscription upon the Temple of Isis (Mother Nature): “I am all that is, and that was, and that shall be, and no mortal hath raised the veil from before my face.”’ For Beethoven, who had it standing framed on his desk, and for many other contemporaries, this quotation was the embodiment of Egyptian wisdom.”

Next, this veiled Isis would once again be a metaphor for hidden wisdom; however this time, the secrets would be historical, linguistic, and esoteric.
The Hidden History of the World

Beginning in the nineteenth century, certain writers and researchers began to amass large amounts of historical, linguistic, religious, and cultural information, available more readily in their times due to very well provisioned libraries and the more rapid spread of information.

Characteristic of these works is their massive size, detailed erudition, and alternative view of history. They also shared a common imagery of “Lifting the Veil of Isis” to discover the truth that had been lying in plain sight, but ignored by standard historians and researchers who were blinded by their sectarian biases.

Drawing Aside the Veil

The first of these authors was Godfrey Higgins, “an archaeologist, Freemason and Fellow of the Society of Antiquaries, humanist, social reformer,” and reputedly a Druid.47 His massive work was a two-volume treatise, published posthumously in 1833. Commensurate with the size of the writing was the title itself: Anacalypsis: An Attempt to Draw Aside the Veil of the Saitic Isis or an Inquiry into the Origin of Languages, Nations and Religions.

Higgins’ quest was to show the unities of all religions, under the name he coined, Pandeism, “a most ancient and universal religion from which all later creeds and doctrines sprang:”

“All this seems to confirm the very close connection which there must have been in some former time, between Siam, Afghanistan, Western Syria, and Ireland. Indeed I cannot doubt that there has been really one grand empire, or one Universal, one Pandæan, or one Catholic religion, with one language, which has extended over the whole of the world; uniting or governing at the same time....”48

The work inspired many to similar feats, but Anacalypsis remains, in many opinions, the most detailed and well-researched of this genre. Sadly, Higgins died before he was able to finish his final chapter on Christianity.

The Universal Religion

William Winwood Reade (1838-1875) was a Scots philosopher, historian, and explorer. His entry in the quest to find the original human spirituality was The Veil of Isis; or, Mysteries of the Druids (1861). He too found religious syncretism throughout...
history, and yearned for the return of the
unified, simplified, direct *prisca theologia*:

“There is no study so saddening, and
none so sublime as that of the early religions
of mankind. To trace back the worship
of God to its simple origin, and to mark
the gradual process of those degrading
superstitions, and unhallowed rites which
darkened, and finally extinguished His
presence in the ancient world.

“… They silently adored this Great Soul
in the beginning, and spoke of Him with
reverence, and sometimes raised their eyes
timidly to His glittering dwelling-place on
high. … As yet they worshipped only the
sun, the moon, and the stars—and not as Gods
but as visions of that Divine Essence, which
alone ruled and pervaded the earth, the sky,
and the sea.” 49

He too saw Isis as the Universal Goddess,
known throughout the world:

“Isis also received the names of Islene,
Ceres, Rhea, Venus, Vesta, Cybele, Niobe,
Melissa—Nehalennia in the North; Isi with
the Indians; Puzza among the Chinese; and
Ceridwen among the ancient Britons.” 50

**Isis Unveiled**

Certainly, the best known of these
historians of the hidden history of the
world was Helena P. Blavatsky, esotericist
and mystic. Her two volume *Isis Unveiled: A Master-Key to the Mysteries of Ancient and
Modern Science and Theology* (1877) sought
to trace the shortcomings of both science and
religion as they attempt to solve the mysteries
of existence. In their place, she champions a
more exoteric approach, which, she works to
demonstrate, would be more consistent with
true science and true spirituality.

Her criticism of modern science and
philosophy harkens back to Goethe’s call for
intuition in order to truly understand the
Mystery of existence:

“… our present-day philosophers ‘lift
the Veil of Isis’—for Isis is but the symbol of
nature. But, they see only her physical forms.
The soul within escapes their view; and the
Divine Mother has no answer for them.
There are anatomists, who, uncovering to
sight no indwelling spirit under the layers
of muscles, the network of nerves, or the
cineritious matter, which they lift with the
point of the scalpel, assert that man has no
soul. Such are as purblind in sophistry as
the student, who, confining his research to
the cold letter of the Kabala, dares say it has
no vivifying spirit. To see the true man who
once inhabited the subject which lies before
him, on the dissecting table, the surgeon
must use other eyes than those of his body.
So, the glorious truth covered up in the
hieratic writings of the ancient papyri can
be revealed only to him who possesses the
faculty of intuition—which, if we call reason
the eye of the mind, may be defined as the
eye of the soul.” 51

She sought to find the ancient balance
between the material and the spiritual, and
to struggle against the increasing materialism
of her society. In the second volume on
theology, she equally rails against dogmatism
in modern religion, and seeks to demonstrate
the ancient origins of true spirituality.

**Ancient Egypt: Light of the World**

Gerald Massey, (1828-1907) was a
British poet and self-taught student of
Almost completely ignored today by academic Egyptology, his three major treatises continue to inspire esotericists and alternate historians. He first published *The Book of the Beginnings* in 1881, followed by *The Natural Genesis* (1883). His last and most significant work is *Ancient Egypt: The Light of the World* (1907).

As a socialist and freethinker, Massey sought to find the parallels between ancient Egyptian religion and modern religion, particularly Christianity. His goal was to free modern peoples from the biases of dogmatism of all kinds. He particularly noted the similarities between Horus and the Christ in the two mythic cycles. As his motto was “They must find it hard to take Truth for Authority who have so long mistaken Authority for Truth,” he often disturbed the more dogmatic parts of society with his findings.

Isis is present throughout his work, and in particular *Ancient Egypt*, where he meticulously discusses her role in Egyptian religion, including the sacramental virtues of the blood of Isis. Here the universal Goddess has returned to her roots in the oldest Egyptian myths.

**Isis Today**

Throughout the journey of millennia, Isis has taken on many forms, and incorporated all of the Divine within her, ultimately becoming the manifestation of the Source of All. Today, she is present practically everywhere one would look. A simple Google internet search on her name yields 21,900,000 sites or pages dealing with myriad aspects of Isis, from neo-Egyptian religious groups, to clothing lines. This is a respectable total for a divinity whose last ancient temple at Philae was closed almost 1500 years ago. Wikipedia lists sixty-one possible references for Isis (in English alone), from the Goddess herself, several Rock Bands, Science Fiction characters, to an academic journal and many other uses.

The Loving Mother of Horus, the Savior Goddess, the Queen of Heaven: Isis still holds her Veil protectively over her children after thousands of years. No one has lifted the Veil because there is no need to. The Mysteries the Veil conceals are Hidden in Plain Sight, open to all those who have eyes to see and ears to hear her message through the ages, as true today as in ancient Saïs:

_I am what is, and what will be, and what has been,
No one has lifted my veil.
The fruit I bore was the Sun._

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*Inside the Temple of Philae, from Description De L’Égypte, 1809-1829.*

*Egypt. Michel Erhart or Friedrich Schramm, Virgin of Mercy from the Church of Our Lady in Ravensburg, ca. 1480, limewood, original colors with some over-painting. Photo by Andreas Praefcke/Wikimedia Commons.*
ENDNOTES


2 For more information, see “Saiis” and “Neith” at http://en.wikipedia.org/wiki/Sais and http://en.wikipedia.org/wiki/Neith, to which these introductory paragraphs are indebted.

3 Plutarch, On Isis and Osiris, 9, 354C (From the Montala). Available at The Internet Sacred Texts Archives http://www.sacred-texts.com/cla/plu/pte/pte04.htm.

4 See “Protection of the Mother of God” at Orthodox Wiki http://orthodoxwiki.org/Protection_of_the_Mother_of_God.


6 Troparion of the Feast of the Protection at Orthodox Wiki http://orthodoxwiki.org/Protection_of_the_Mother_of_God.


8 Heraclitus Fragment 123; see also Fragment 208: “Nature loves to hide.” See also William Harris, “Heraclitus, the Complete Fragments,” available at http://community.middlebury.edu/~harris/Philosophy/heraclitus.pdf.

9 See the discussion in Pierre Hadot, The Veil of Isis (Cambridge; London: Harvard University Press, 2006), 7-14.


12 Hadot, Veil of Isis, 91-98.


15 “many breasted”


18 Hadot, Veil of Isis, 236-237.


22 Hadot, Veil of Isis, 237.

24 Romeyn de Hooghe, Hieroglyphica (Amsterdam: 1735); German translation (Amsterdam: 1744), 159, plate 75, 3. See Hadot, Veil of Isis, 236-237.
27 Gerardus Blasius, Anatomie Animalium (Amsterdam, 1681), Frontispiece Engraving.
29 Hadot, Veil of Isis, 239.
30 Ibid., figures 10-11; p 239-243.
34 J.W. von Goethe, Epirrhema in Goethes Werke, 1, 3, pg. 88. and translated in Hadot, Veil of Isis, 256.
35 Hadot, Veil of Isis, 263.
36 K. L. Reinhold, Die hebräischen Mysterien oder die älteste religiöse Freymaurerey (Leipzig, 1787), 202; See Assmann, Moses the Egyptian (Cambridge: Harvard University Press, 1997), -199; See also Ernst, Language and Myth, . S.K. Langer (New York: Harper, 1953), 96-97. In Hadot, Veil of Isis, 267-268. It is interesting to note that the Eastern Orthodox Icon type “The Unburnt Bush” (Neopalimaya Kupina), a stylized mandala of the flames, within which, unconsumed, is the Virgin Theotokos (Mary) holding the Christ child, much as an Isis-Horus image. The Icon’s Feast is September 4.
37 Corpus Hermeticum 4:10; Asclepius, 20.
38 Hadot, Veil of Isis, 269-283.
41 Ibid., 133
44 Hornung, Secret Lore, 134.
45 Proclus, Commentary on the Timaeus 1, 30, translated in Hornung, Secret Lore, 134.
46 Hornung, Secret Lore, 134.
50 Ibid.
52 “Gerald Massey” at www.gerald-massey.org.uk.