

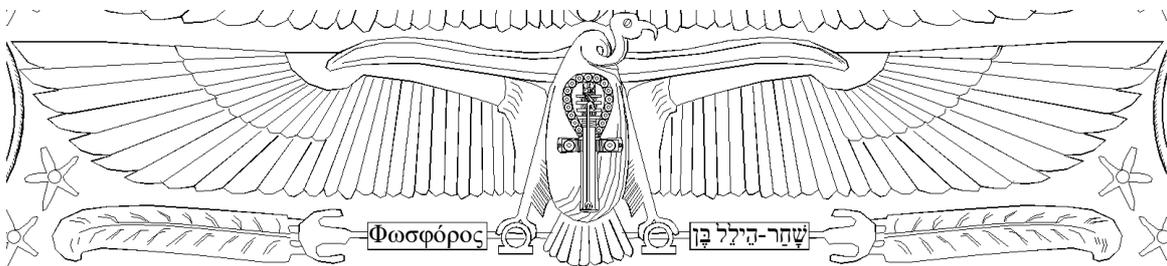
JOMA SIPE FRONTISPIECE FOR LUCIFER 2021

The main structure for the Frontispiece is based on the first cover that appeared on the first issue of *Lucifer* in London, September, 15th 1887. It had a dark blueish background, and a man descending (from heavens) holding a star on his right hand, the main drawing figure and text enlightened in gold leaf.

The Frontispiece I created has this image on the center of the entire frame, surrounded mainly by Egyptian symbolist motifs, as the Lotus Flowers, the five pointed stars, the Egyptian Vulture, Scarab and others.



On the main top of the Frontispiece we have the Egyptian symbol of divinity, but in a more complex form, “*The circle is retained, and on either side are asps, symbols of wisdom; while the outstretched wings indicate sovereignty, attributes of the Deity*”.¹ Also surrounded by Lotus Flowers we have the four words that form the Motto of The Theosophical Society “*Satyat Nasti Paro Darmah*” (There Is No Religion Higher Than Truth) and inside the circular Hexagram / Seal of David or Solomon, the AUM symbol, added later to the Symbol of The Theosophical Society.

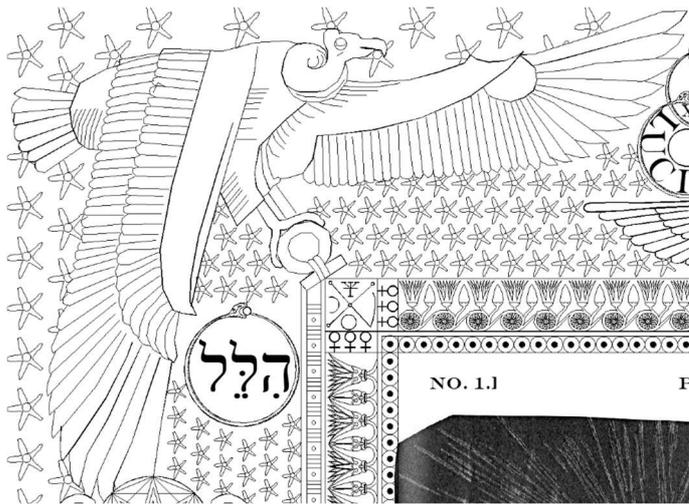


Also on the main structure we have two Egyptian Vultures in the form of a design used on Egyptian decorative motifs on many paintings and reliefs on the Egyptian Temples.² It is the representation of the Egyptian Goddess Neith. About Neith, H. P. Blavatsky tells us “*She is the vulture-headed Goddess found in the oldest period of Abydos (...) Neith or Nout is neither more nor less than the Great Mother, and yet the Immaculate Virgin, or female God from whom all things proceeded*” (...) *She is Naus, the celestial ship; hence we find her on the prow of the Egyptian vessels, like Dido on the prow of the ships of the Phoenician mariners, and forthwith we have the Virgin Mary, from Mar, the "Sea", called the "Virgin of the Sea .. , and the "Lady Patroness" of all Roman Catholic seamen..*³

¹ FRANK G. JACKSON, “THEORY AND PRACTICE OF DESIGN. AN ADVANCED TEXT-BOOK ON DECORATIVE ART”. LONDON: CHAPMAN AND HALL, Ld, 1894, Plate XX, Fig. 2.

² “Materials and Documents of Architecture and Sculpture Classified Alphabetically By A. RAGUENET, Architect”, Chicago : G. Broes Van Dort Co., Vol. V, 1915, “Aigles Egyptiennes”, Fig. A & B, page 3.

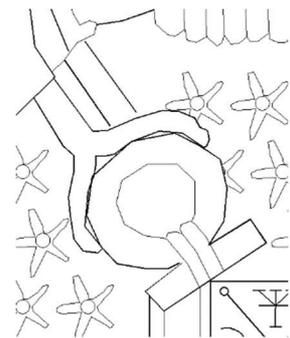
³ H. P. Blavatsky, “The Theosophical Glossary”, 1892, pages 77 & 78.



Regarding this symbolism of the Goddess Neith compared to the Virgin Mother Mary, H. P. Blavatsky also makes a similarity with the Planet Venus, represented on the Frontispiece, “The planet has become with the Latins, Venus, or Aphrodite-Anadyomene, the foam-born Goddess, the “Divine Mother,” and one with the Phoenician Astarte, or the Jewish Astaroth. They were all called “The Morning Star,” and the Virgins of the Sea, or Mar (whence Mary), the

great Deep, titles now given by the Roman Church to their Virgin Mary.”⁴

Also symbolized on the Frontispiece, this Vultures, can also be related with the Goddess Nekhbet, the patron of Upper Egypt and one of the two patron deities for all of Ancient Egypt, when it was unified. Nekhbet usually was depicted hovering, with her wings spread above the royal image, clutching a Shen Symbol (representing eternal encircling protection), frequently in her claws.⁵



Written under the Cartouches of these two Egyptian vultures we have the following:

Φωσφόρος

Phosphorus (Greek Φωσφόρος Phōsphoros) is the Morning Star, the planet Venus in its morning appearance.

And the passage from the Book of Isaiah, Chapter 14, 12:

יב איד נפלת משמים, הילל בן-שחר; נגדעתם לארץ, חולש על-גוים.

שַׁחַר-הַיֵּלֶל בֶּן

“How art thou fallen from heaven, O day-star, son of the morning! How art thou cut down to the ground, that didst cast lots over the nations!”

הילל בן-שחר (Helel ben Shachar, Hebrew for "day-star, son of the morning").



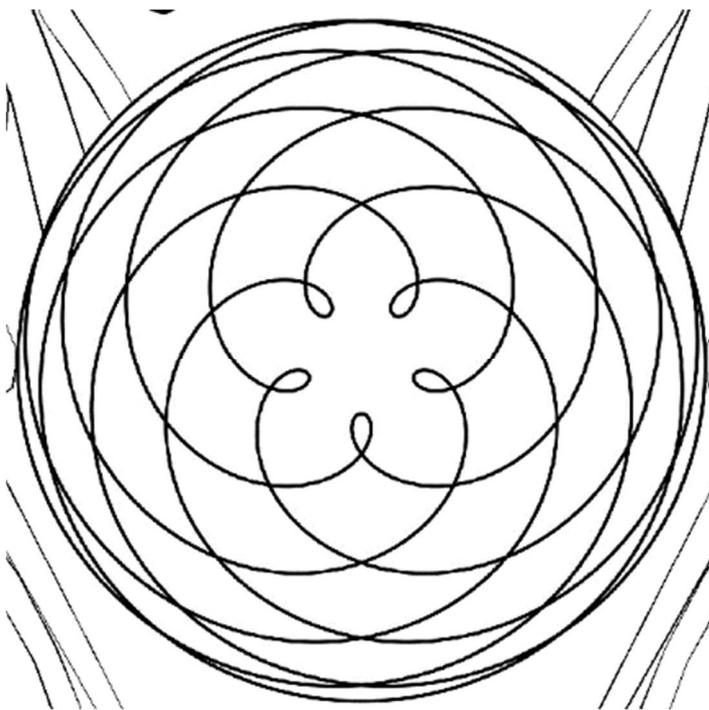
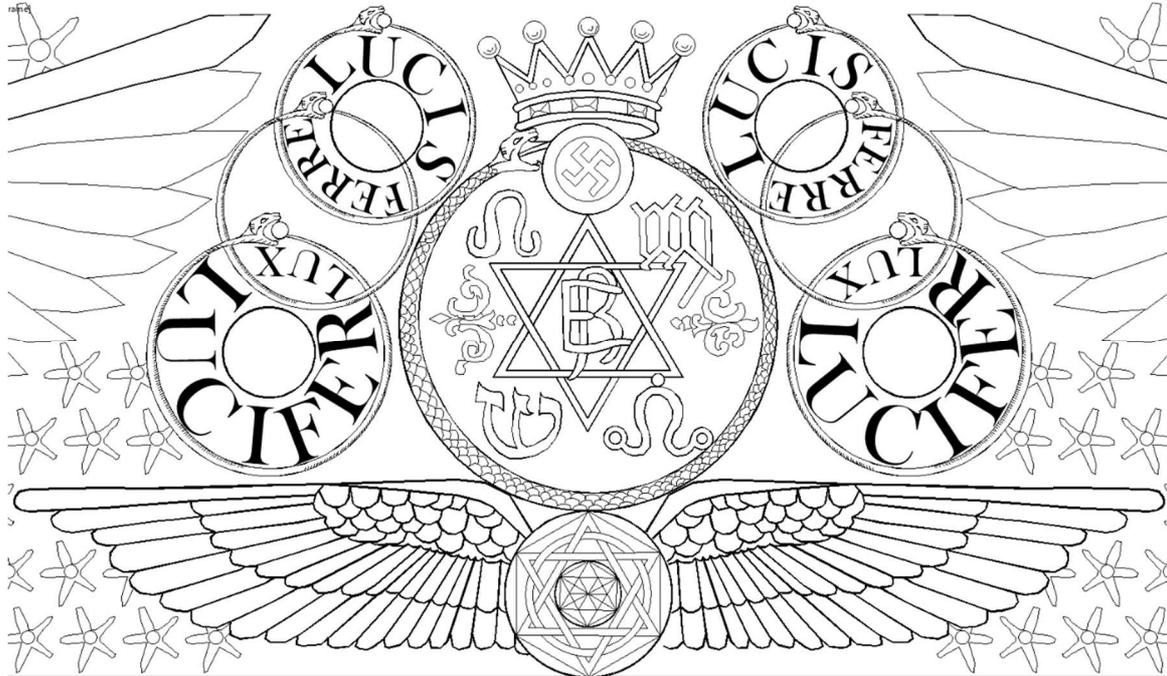
And the passage from Lucifer, when H. P. Blavatsky writes “When one reads, moreover, the Hebrew text of Isaiah, and finds that no Lucifer is mentioned at all in Chapter XIV., v. 12, but simply הַלֵּל, Hillel, “a bright star,” one can hardly refrain from wondering that educated people should be still ignorant enough at the close of our century to associate a radiant planet — or anything else in nature for the matter of that — with the DEVIL!”⁶

⁴ H. P. Blavatsky, “Lucifer”, Vol. I, No. 1, London, September 15th, 1887, page 17.

⁵ Wilkinson, Richard H. “The Complete Gods and Goddesses of Ancient Egypt.” 2003, pages 213 & 214.

⁶ H. P. Blavatsky, “Lucifer”, Vol. I, No. 1, London, September 15th, 1887, page 22.

On the top of the Frontispiece we have the H. P. Blavatsky personal signet seal, with the symbolism that have been already described, and also the words that compose the word LUCIFER, explained by her own words: “So deeply rooted, indeed, is this preconception and aversion to the name of Lucifer— meaning no worse than “light-bringer ” (from lux, lucis, “light” and ferre “to bring”)”.⁷



On both sides of the main frame we find some figures like this one representing “The Pentagram of Venus”.

“The Pentagram of Venus” is the apparent path of the planet Venus as observed from Earth.

“The apparent magnitudes of the Planets continually change as seen from the Earth, which demonstrates that they approach nearer to it, and recede farther from it by turns. From these Phenomena, and their apparent motions among the stars, they seem to describe looped curves wick never return into themselves, Venus’s path excepted.”⁸

⁷ H. P. Blavatsky, “Lucifer”, Vol. I, No. 1, London, September 15th, 1887, page 2.

⁸ James Ferguson’s, “Astronomy Explained Upon Sir Isaac Newton’s Principles”, 1799, text & plate III, p. 67.

And also this figure, representing *The Star of Ishtar or Star of Inanna*. This is a symbol of the ancient Sumerian goddess Inanna and her East Semitic counterpart Ishtar. Alongside the lion, it was one of Goddess Ishtar's primary symbols. Because Ishtar was associated with the Planet Venus, the star is also known as the *Star of Venus*. *The Star of Ishtar* was normally enclosed within a circular disc.⁹

In Arabic, the symbol is known as نجمة عشتار, (*najmat eshtar*).

Ishtar and Venus are related, as Blavatsky says “*Anatu (Chald.). The female aspect of Anu (q.v.). She represents the Earth and Depth, while her consort represents the Heaven and Height. She is the mother of the god Hea, and produces heaven and earth. Astronomically she is Ishtar, Venus, the Ashtoreth of the Jews.*”¹⁰



The left figure was inspired on "*The Portico of Hathor, The Egyptian Venus*".

“*Transcription on the photo of the Portico: The Portico is supported by 24 Hathor headed columns. It is 139 feet in breadth; The images of the divinities on banner poles. Lastly came the chambers sacred to Osiris. Isis. Hathor into which only the king could enter. There is nothing to indicate that any one save the King and the priests could enter any part of this temple. The people seemed to have been absolutely shut out of it. It was a sacred depository for the riches of the Gods. One chamber was a laboratory for making and keeping the oils and.; Isis. Ahtor or Hathor. Het Heru. the house of Horus is identified with Nut the sky, or place where she brought forth and suckled Horus. She is often represented in the form of a cow coming out of the Theban Hills- Budge. Hathor. Isis. Muth. Three goddesses are really different modifications of the same fundamental idea. They represent the female element in the creation of Gods. Lepsius*”.¹¹

⁹ Black, Jeremy; Green, Anthony, “*Gods, Demons and Symbols of Ancient Mesopotamia: An Illustrated Dictionary*”, 1992

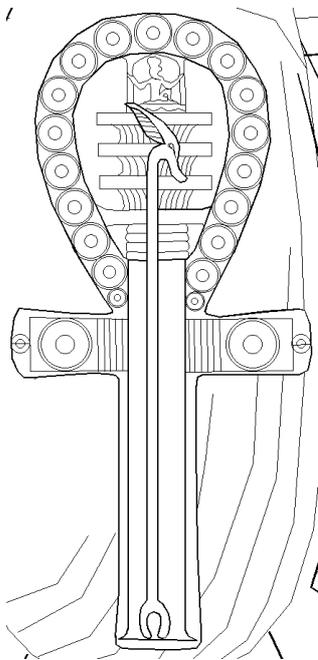
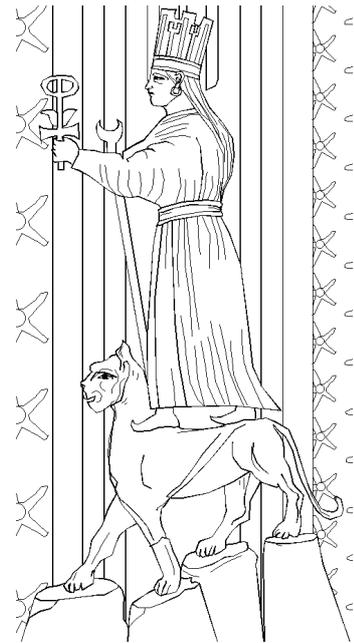
¹⁰ H. P. Blavatsky, “*The Theosophical Glossary*”, 1892, page 21.

¹¹ “*The Portico of Hathor. The Egyptian Venus*”. William Vaughn Tupper Scrapbook Collection, Photographer: Beato, Antonio, ca. 1825-ca. 1903. Boston Public Library.

And the right figure representing Hera, or the Assyrian Venus (from a rock tablet, near the ancient Pterium)¹²

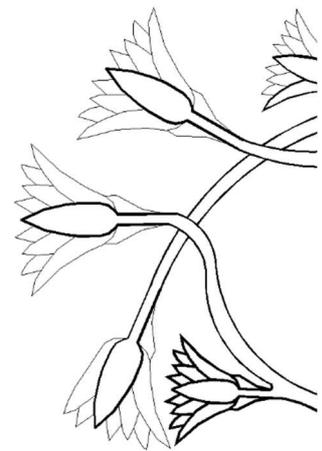
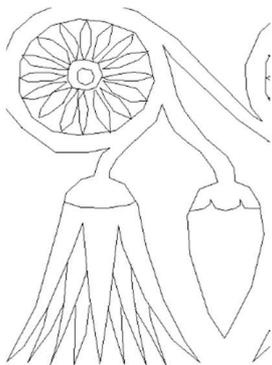
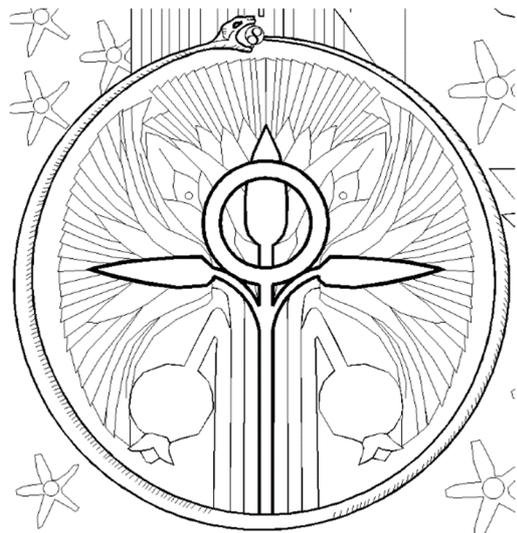
H. P. Blavatsky writes "When referred to as the Syrian goddess Astarte, the Astaroth of Hieropolis, the radiant planet was personified as a majestic woman, holding in one outstretched hand a torch, in the other, a crooked staff in the form of a cross. (Vide Lucian's *De Dea Syriê*, and Cicero's *De Nat: Deorum*, 3 c.23). Finally, the planet is represented astronomically, as a globe poised above the cross— a symbol no devil would like to associate with— while the planet Earth is a globe with a cross over it.

But then, these crosses are not the symbols of Christianity, but the Egyptian *crux ansata*, the attribute of Isis (who is Venus, and Aphrodite, Nature, also) ♀ or ♀ the planet; the fact ♂ that the Earth has the *crux ansata* reversed, having a great occult significance upon which there is no necessity of entering at present."¹³



This Egyptian Crux Ansata, is represented also many times along the entire Frontispiece, as long as The Lotus Flower, that had a very strong symbolic meaning as H. P. Blavatsky writes, "Lotus A most occult plant, sacred in Egypt, India and elsewhere; called "the child of the Universe bearing the likeness of its mother in its bosom".

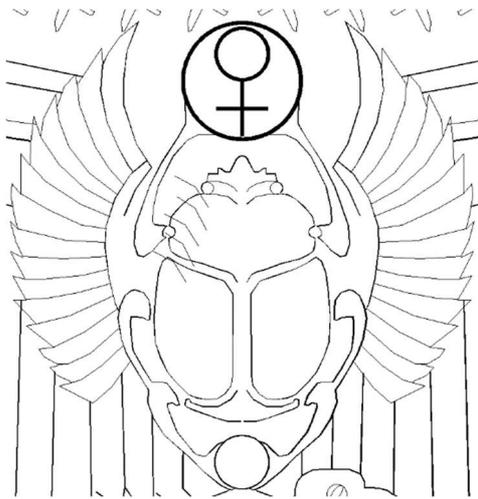
There was a time "when the world was a golden lotus "(padma) says the allegory. A great variety of these plants, from the majestic Indian lotus, down to the marsh-lotus (bird's foot trefoil) and the Grecian "Dioscoridis", is eaten at Crete and other islands. It is a species of *nymphaea*, first introduced from India to Egypt to which it was not indigenous".¹⁴



¹² Richardson, James H., fl. 1848-1880 (Wood engraver), "The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Picture Collection", 1849, The New York Public Library.

¹³ H. P. Blavatsky, "Lucifer", Vol. I, No. 1, London, September 15th, 1887, page 18.

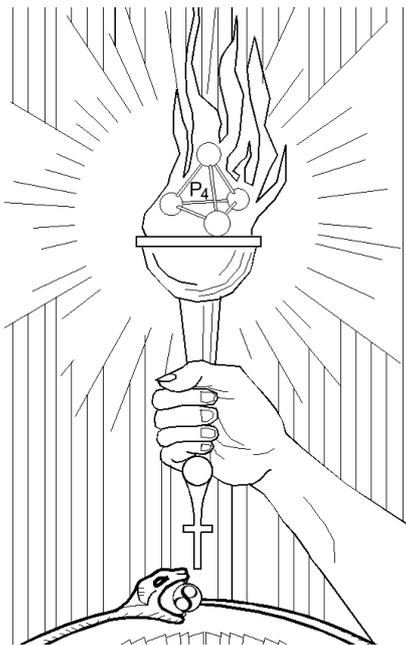
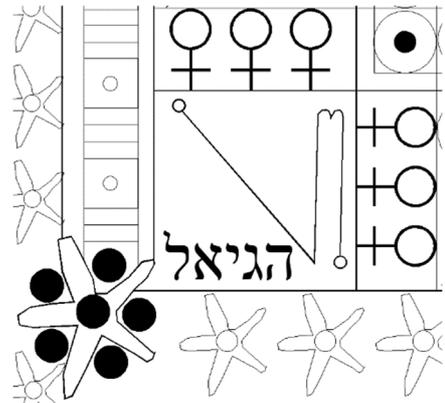
¹⁴ H. P. Blavatsky, "The Theosophical Glossary", 1892, page 191.



H. P. Blavatsky also mentions on the first edition of *Lucifer* the strong connection between the names of Lucifer and Venus, on a long article entitled “*The History of a Planet*”, so I included many times the symbol for the Planet Venus.

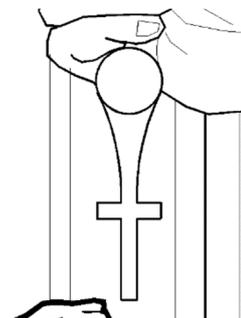
There she writes “*Venus, characterised by Pythagoras as the sol alter, a second Sun, on account of her magnificent radiance— equalled by none other— was the first to draw the attention of ancient*

Theogonists. Before it began to be called Venus, it was known in pre-Hesiodic theogony as Eosphoros (or Phosphoros) and Hesperos, the children of the dawn and twilight. In Hesiod, moreover, the planet is decomposed into two divine beings, two brothers— Eosphoros (the Lucifer of the Latins) the morning, and Hesperos, the evening star.”¹⁵



On the center of the column, the representation for The structure of gaseous Phosphorus as P₄ molecules, determined by gas electron diffraction.¹⁶

“*Elemental phosphorus was first isolated as white phosphorus in 1669. White phosphorus emits a faint glow when exposed to oxygen – hence the name, taken from Greek mythology, Φωσφόρος meaning “light-bearer” (Latin Lucifer), referring to the “Morning Star”, the planet Venus.*” (...) The name Phosphorus in Ancient Greece was the name for the planet Venus and is derived from the Greek words (φῶς = light, φέρω = carry), which roughly translates as light-bringer or light carrier.¹⁷ (In Greek mythology and tradition, Augerinus (Αυγερινός = morning star, still in use today), Hesperus or Hesperinus (Ἑσπερος or Ἑσπερινός or Αποσπερίτης = evening star, still in use today) and Eosphorus (Εωσφόρος = dawnbearer, not in use for the planet after



Christianity) are close homologues, and also associated with Phosphorus-the-morning-star).¹⁸

And again on the bottom of the Torch the symbol for the Planet Venus ♀ :

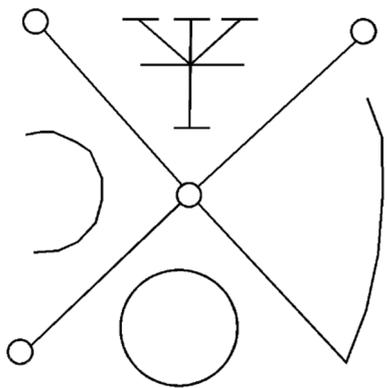
¹⁵ H.P.B. Blavatsky, “Lucifer”, Vol. I, No. 1, London, September 15th, 1887, page 16.

¹⁶ B. M. Cossairt, C. C. Cummins, A. R. Head, D. L. Lichtenberger, R. J. F. Berger, S. A. Hayes, N. W. Mitzel, G. Wu, J. Am. Chem. Soc. 2010, 132, 8459.

¹⁷ Parkes, G. D.; Mellor, J. W., “Mellor's Modern Inorganic Chemistry”. 1939.

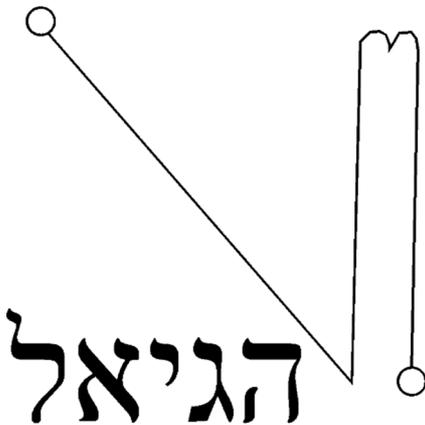
¹⁸ Wikipedia Webpage, Phosphorus entry, consulted 11/03/2021.

And from Henry Cornelius Agrippa's, "*De Occulta Philosophia, Liber II*", 1651, pages 247 & 248 we have the four sigils of the Planet Venus:



Left, The Planetary Seal of Venus.

Right, The Spirit of Venus (קדמאל Kedemel).



Left, The Intelligence Venus (הגיאאל Hagiæl).

Right, The Intelligences Venus (בני שרפים Bne Seraphim).



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