

Sigils, Ciphers and Scripts

History and Graphic Function
of Magick Symbols



M. B. Jackson

SIGILS, CIPHERS and SCRIPTS

THE HISTORY AND GRAPHIC FUNCTION OF MAGICK SYMBOLS

Written and Illustrated by

M. B. Jackson

GREEN MAGIC

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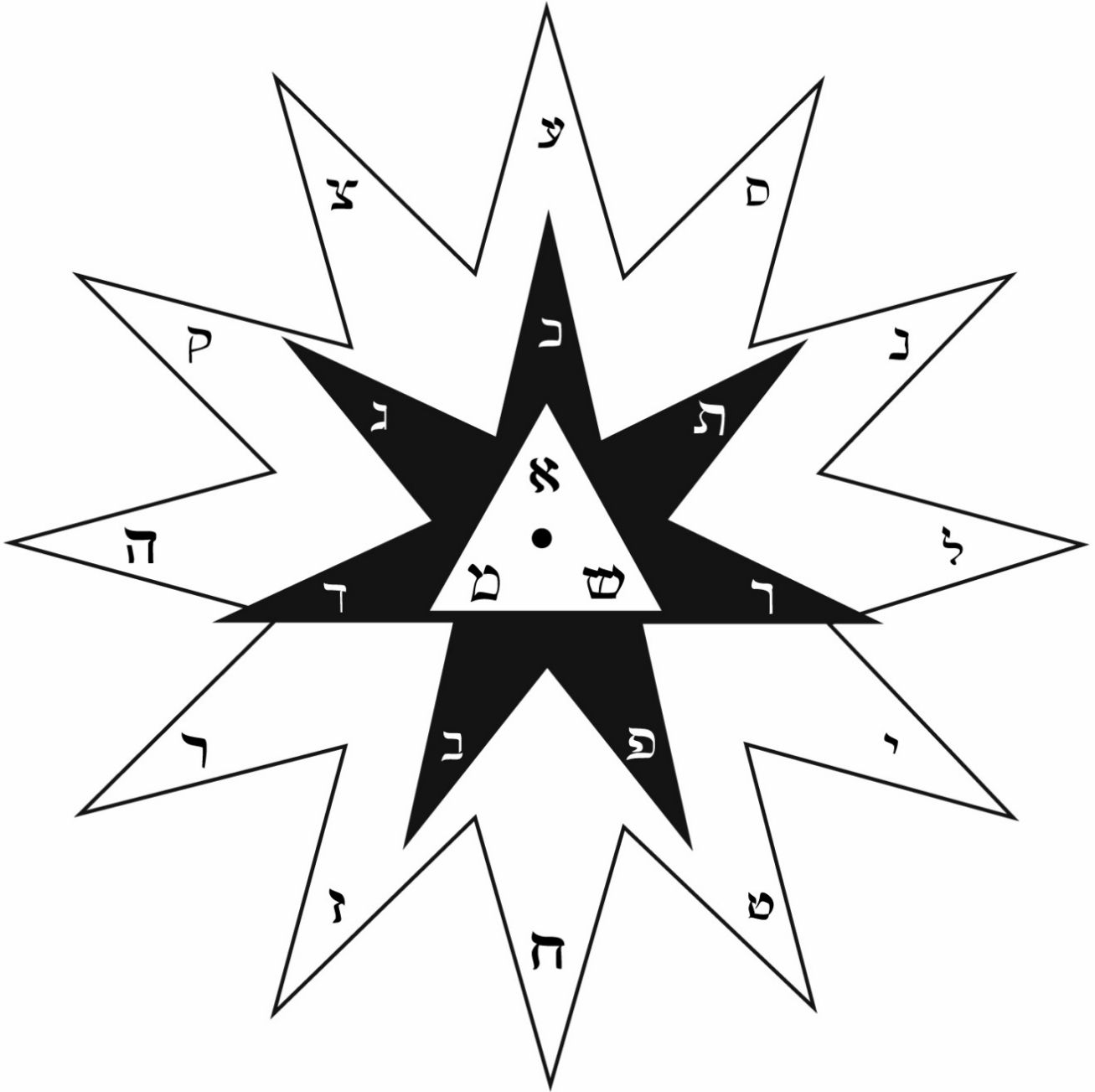
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GREEN MAGIC

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MAGIC WRITING

The Hermetic Science of the early Christian ages, cultivated by the Arabs, studied by the Chiefs of the Templars, and embodied in certain symbols of the higher degrees of Freemasonry, may be accurately defined as the Cabala in active realisation, or the Magic of Works. Albert Pike, Freemason



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Foreword

AT THE BEGINNING of the 21st century, the majority of westernised people live in material ignorance of the spiritual truths of our occult heritage. However, when asked about the magic origins of the alphabet, the uninitiated will reply that the letters are probably derived from drawings of the stars, as in the signs of the Zodiac, and ordered accordingly. This answer, although not technically correct, is a reminder of the archaic resonance of such signs. Having psychologically embedded themselves within mankind's prehistoric subconscious, they enable even the most illiterate human to retain such distant memories of their origins.

The creator of this divine alphabet according to Cabala is of course God. This edited version of The Celestial Alphabet is taken from the Serfira Ha Zohar, a Holy book of prime importance in Jewish mysticism and considered second only to the Talmud. It relates the story of how God ordered the letters of the alphabet at the moment of Creation.

For 2,000 years before the creation of the world, the letters were concealed and hidden, being objects of divine pleasure and delight. When the Divine Being willed to create the world, all the letters appeared before his presence in their reverse order.

First, the letter Tav (th) appeared before the Divine Presence and said: "Let it please thee to create the world by me, as I am the the final letter of the word Emeth (truth), which is graven on thy signet ring. Thou thyself are called Emeth and therefore it will become thee to begin and create the world by me." The Divine Presence replied: "Thou, oh Tav, are indeed worthy, but I cannot create the world by thee: for thou art destined to be the characteristic emblem borne by (death), of which you art the final letter. Therefore the creation of the world cannot, must not, be through thee."

One by one the letters made their case to the Divine Presence on why he should create the world by them. The Divine Presence listened to their pleas before giving his reasons why each letter would not be chosen, returning them to their previous position in the alphabet, until only B (Beth) and A (Aleph) remained. Beth moved forward to make his case and said: "Create the world by me, because I am the initial letter of Beracha (blessing) and through me all will bless thee, both in the world above as in the world below." "Truly Beth," said the holy one. "I will surely create the world by thee only." Hearing these words, Aleph remained in its place and went not to the divine presence, who therefore exclaimed "Aleph, Aleph! Why comest thou not before me as all the other letters?" Aleph replied: "Lord and sovereign of the universe, it is because I have observed that, except for Beth, they have returned as they went, without success. Why therefore, should I come before thee, since thou hast already given Beth the great and precious gift we all of us craved and desired. Moreover, it becometh not the monarch of the universe to withdraw and take back his presents from one subject and give them to another."

To these words the Holy One responded: "Aleph, Aleph! Thou shalt be the first of all letters and my unity shall be symbolised only by thee. In all conceptions and ideas human or divine, in every act and deed begun, carried and completed, in all of them shalt thou be the first, the beginning." Therefore did the Holy One make the letters of the celestial alphabet capitals, and those of the

earthly small, each corresponding to one another.

Therefore, the Book of Genesis begins with two words whose initials are B: Berashith Bara (in the beginning created) followed by two others, whose initials are A: Alhim ath (God, the substance of) to show that the letters of these alphabets celestial and earthly are one and the same by which every creature and thing in the universe has been formed and produced.'

In time, God taught the wisdom of the alphabet to the angels. He then commanded the Angels to teach it to Adam, so that he may rise up from the fall. While God still walked in the Garden of Eden, He commanded the Hebrew patriarch called Enoch to work as his scribe, recording the comings and goings of gods and men in the garden.

Enoch was deified as a reward for his work and is thought to be the archetype for the God Nabu in Babylonian mythology, Thoth in Egyptian mythology and Hermes and Mercury in Greco-Roman mythology. In his triform personality of Thoth, Hermes and Mercury, he was celebrated by Medieval and Renaissance alchemists as Hermes Trismegistus or Thrice Great Hermes, the founder of Hermetic science or Alchemy

Foreword 7

Magic Writing

THE PRACTICE OF magic writing dates back to at least 50,000 BC with the drawings, paintings and carvings of prehistoric people practicing hunting magic. Archaic religious practise indicates that writing and magic may have the same ancestors, as ancient Chinese pictograms show a similar graphic signature to their equivalent in the I-Ching.

The Romans held a fear and ambivalence towards magic before they banned it. Following the split in the Roman empire and the ascendancy of the Orthodox Church, books of magic were burnt and the centre of sacred learning moved to Arabia and Persia, where the last remaining tenets of Chaldean magic became incorporated into Sufic mysticism.

Magic Writing in the Ancient and Classical World

All civilisations of the ancient and classical worlds used their sacred scripts, given to them by their god of wisdom, as a system of magic symbols. The first great magicians of history were the priests of Babylon and Egypt, who were seen as the guardians of a secret knowledge given by the gods to humanity to ward off the blows of fate. Magic sigils inscribed on amulets and talismans made of wood, clay and metal were worn round the neck. Protective and healing spells were written on papyrus, folded and worn against the body.

The most respected magicians were priests who could read the ancient books kept in temple and palace libraries. Only the ruling elite were fully literate, so written magic was the most prestigious of all. Private collections of spells were treasured possessions, handed down within the family.

Babylonian, or Chaldean magic was the first system to attach godly, planetary, celestial and numerical correspondences to the letters of the alphabet and to divine fate and destiny using numerology and astrology. It was also the first system to develop true names. In Babylonian mythology, chaos existed because nothing had a name. To bring order, they conceived the idea of ascribing a numerical value to each sign in their syllabary so that every name was capable of numerical expression.

Ancient Egyptians used magic, or heka to empower hieroglyphs for amulets, talismans, magic figures and spells, created by priests, magicians, healers, scorpion charmers, midwives, nurses and protection makers. In pre-Roman Europe, Germanic and Celtic tribes used runic symbols as a system of divination and calendar making, as well as for empowering amulets and talismans.

Magic in the classical world was expressed using the Greek language – its alphabet and Pythagorean number system. The centre of learning was the library of Alexandria in Ptolomaic Egypt which resulted in the mixing of ancient knowledge from India, Persia, Babylon and Egypt with existing Hebrew and Greek mysticism, influencing the creation of new esoteric movements: Hermeticism, Gnosticism, Neoplatonism, early Christianity and Jewish Cabala.

Around the time of the birth of Jesus Christ, Greek, Coptic and Demotic scripts were frequently used to write some of the names of God – IAO, JAO, YAHWEH, JEHOVAH, SABOATH, ADONAI – on

magical papyri. These magical papyri contain early instances of the use of wands and other tools used in modern ritual magic. Curse tablets involved writing the victim's name on a thin sheet of lead with various magic symbols from Babylon, Egypt and Greece.

Medieval, Renaissance and Modern Magic Writing

In the Middle Ages, magic became synchronised with Christian dogma. From the 13th century, Jewish Cabala exerted an influence on Christian occultism, giving rise to the first grimoires and the scholarly occultism that would evolve into Renaissance magic. During the Renaissance, the rise of science split alchemy from chemistry and astrology from astronomy, leading to the Age of Reason. This led to the criminalization of witchcraft which, in due course, influenced the rise of 20th century neopaganism.

During the Middle Ages and Renaissance, it became fashionable to write anything connected with magic in one or more of the dead scripts from the ancient and classical worlds, particularly hieroglyphs and Hebrew and Greek characters which, due to their antiquity, were considered to hold great magical power and resonance. Because more people were becoming literate in Latin, they acted as ciphers, hiding the esoteric knowledge that was condemned by the Christian church, although the majority of magicians considered themselves essentially Christian.

Medieval alchemists used alchemical glyphs as syllables to encode their formulas. The Renaissance saw the rise of the esoteric Masonic tradition and their number ciphers, derived from magic grids. The revival of Hermeticism saw the creation of Celestial and Angelic scripts, communicated by angels, as well as the invention of new ciphers that were either revived variants of supposedly older magic scripts based on Hebrew and Greek, or novel scripts produced by individual adepts for their own needs.

In the Renaissance, the invocation of spirits using ritual magic was the focus of much occult practise, resulting in the publication of magical training books called grimoires. The most famous grimoire, The Lesser Keys of Solomon, contains lists of Goetic keys, magic sigils, seals and pentacles thought useful when invoking spirits. All such symbols were used in the construction of amulets and talismans, which influenced the design of magic sigils called Veves that are still used in the modern Voodoo or Vodun tradition.

The sum total of all the esoteric thought of the Medieval and Renaissance world was expressed in the cult of the Hermetic Order of the Golden Dawn and grand magician Aleister Crowley. The resonance of such 19th century cults and personalities of ritual magic was paralleled by the pagan revival of the 20th century. Neopaganism began in northern Europe when pagan and pseudo-pagan scripts were employed as oracles. These two schools of 19th and 20th century mysticism were brought together in the cult of Chaos magic and its philosophy of sigil creation based on gnosticism which is transmitted, across the globe, via the internet.

Prehistoric magic symbolism I-Ching, pictogram to trigram

Universal magic symbols

Magic symbols from the ancient world

Pythagorean values of the English alphabet

Magic writing from the Medieval and Renaissance periods



hunting



religion

Fig 1. prehistoric magic symbolism



water fire earth

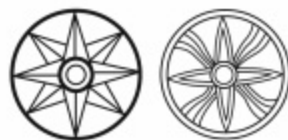
Fig 2. I-Ching, pictogram to trigram



Fig 3. universal magic symbols



Egyptian amulets



Babylonian seals



European runic talismans

Fig 4. magic symbols from the ancient world

alpha	beta	cappa	delta	epsilon	diagamma	gamma	eta	iota	jot	kappa	lambada	mu	nu	omicron	pi	qoppa	rho	sigma	tau	upsilon	vpsilon	biupsilon	chi	yot	zeta	ampersand
A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	&
1	2	3	4	5	6	7	8	9	10	20	30	40	50	60	70	80	90	100	200	300	400	500	600	700	800	900

Fig 5. Pythagorean values of the English alphabet



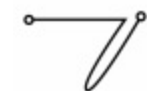
bind letters



geomantic characters



alchemical syllables



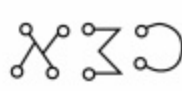
Planetary vigil



Planetary seal



Angelic signature



Celestial cipher

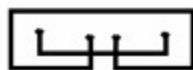


Masonic cipher

Fig 6. magic writing from the Medieval and Renaissance periods



Lucifer - sigil



Hagith/Venus - sigil/seal



Barbatos - seal



Solomon - seal



Mercury - pentacle

Fig 7. Goetic sigils, seals and pentacles

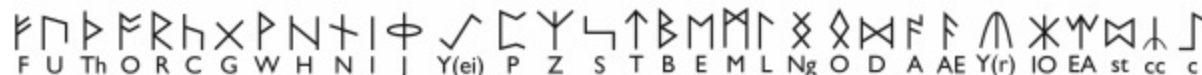


Fig 8. the revived neopagan Anglo/Saxon Futhorc

Goetic sigils, seals and

pentacles

The revived neopagan Anglo/Saxon Futhorc *Magic Writing 9*

Symbolism

THE MYSTERY LANGUAGE of magic is symbolism. It is a language we all recognise but few of us are fluent in. The majority of symbols that exist today were created long ago. They represent the movements of earth and heaven, the four seasons and representations of cosmic and earthly deities. Over time they have acquired layers of increasingly complex meaning.

By understanding the basic signs that make up the more complex symbols we find that they are based on a common symbolic alphabet, composites created from smaller symbols. These basic signs are categorised as open or closed, straight or curved, crossing and non-crossing. They cannot be open or closed signs at the same time.

Basic signs

All symbols are formed from seven basic shapes which are variations of the dot and line or egg and sperm. The dot, line and circle are the most elementary of these. They are the parents from which all others have evolved. The dot, or point, signifies unity, the origin, source or beginning.

The circle is the dot expanded to infinity, symbolising the universe, eternity, unity, eternal motion, the abyss and nothing. The line, drawn with a single stroke, can be straight, wavy or zigzag. The vertical line is the active, dynamic principle: the body erect. The horizontal line represents the passive, static principle: the body supine. The oblique line is halfway between the vertical and the horizontal. A wavy line and a zigzag are not the same. A wavy line is fluid and passive, the zigzag is sharp, jagged and abrupt. An arc is a bisected circle and forms the basis of all lunar symbols; it represents the feminine, passive, receptive principle, symbolic of the womb and the cup or chalice.

Open signs

There are a select few open signs that retain their original esoteric meaning across all human cultures from prehistory. The most revered of these is called the sign of signs-better known as the cross. In its upright form it represents protection, honour, balance, structure, sacredness, unification, choice and the points of the compass. In its diagonal form it represents protection and the four seasons. Both forms of the cross can be expanded to render the swastika. Superimposed over one another they form the 8-rayed star, the archaic symbol for God, heaven and king.

The arrow is an expression of movement and direction, pointing the way, and is used to symbolise life and death. When two forked signs are combined, they create symbols that attract and repel each other. The spiral is a single, curved, non-crossing open line that is radically symmetrical. Its primary function is to describe the origin of the Universe by following the path of the Sun. It symbolises expansion, contraction, creativity, the feminine, a journey.

Closed signs

Closed signs refer to the geometric shapes – circle, square, triangle, star – to distinguish them from open signs such as the cross, arrow and spiral. Hermetic magic employs geometric shapes as

functional magic paired with ritual magic and is used in the creation of pendants, amulets, talismans, pentacles, madalas, cosmograms and other schema.

As a closed sign the circle expands outwards to represent beginning, potential, motion, cosmos, eternity and protection. A circle within a circle indicates divinity, power, charisma, the emanation of spiritual power and the halo.

The triangle represents creation, manifestation and illumination. It takes two basic forms: the upright or active which equates to the element of fire, active and masculine, and the downward, feminine or passive, which equates to the element of water. The alignment of the active and passive triangle produces the closed sign called a lozenge.

The square is passive and represents the male order. It symbolises the earth, land, field, ground, foundation, security, structure, the four points of the compass and the four seasons. When rotated through 90 degrees it forms the active diamond shape. A square within a square means keep, retain or close in.

Stars shapes are also closed signs. The pentagram or fivefigured star has two forms. With the single point up, it is the symbol of the planet Venus, representing female sexuality. The inverted pentangle becomes a symbol of phallic power. It reveals an image of a goat's head which associates it with the Devil. The hexagram or six-pointed star is composed of two equilateral triangles, symbolising balance between man and God. The heptagram or sevenpointed star is called the elven or fairy star by pagans. It is also used to symbolise the seven days of creation and the days of the week. As a sign of protection, it is the inspiration for the sheriff's badge.

Compound and Complex signs

Compound signs are always composed of two or more basic signs. By welding together basic, open and closed signs, more complex symbols can be developed. When two signs are combined (i.e. the circle and the cross) a wide field of symbolic expression is opened up to the mind. This is how signs become a language, through juxtaposition and combination. The letters of the alphabet can be classified as compound signs: L is a single line, F has two lines, E has two lines. The letter B has a single straight line and two curved lines.

Complex signs are made up of a multitude of open and closed signs that produce such a complex and opaque expression that it is no longer a sign but schema, an underlying organisational pattern or structure, a conceptual framework with thousands of possibilities. The formation of new signs on a grid pattern consists of removing some elements so that only those remaining are made visible and recognisable. The letters of some alphabets are said to have been created on schema.

The seven elemental shapes Open signs

Closed signs

Combined signs

Fused signs



Fig 1. the seven elemental shapes

Fig 2. open signs

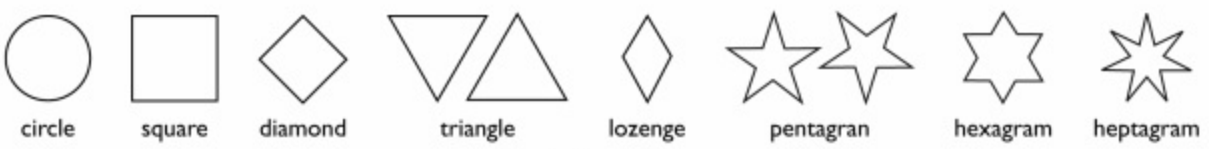


Fig 3. closed signs



Fig 4. combined signs

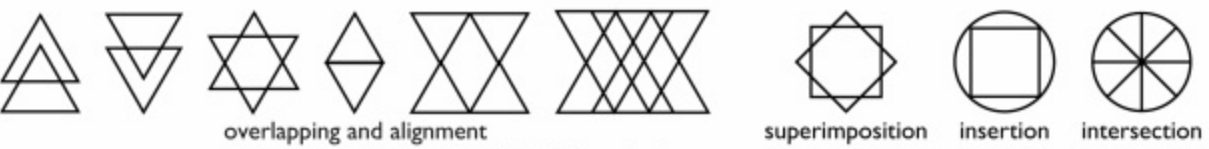


Fig 5. fused signs

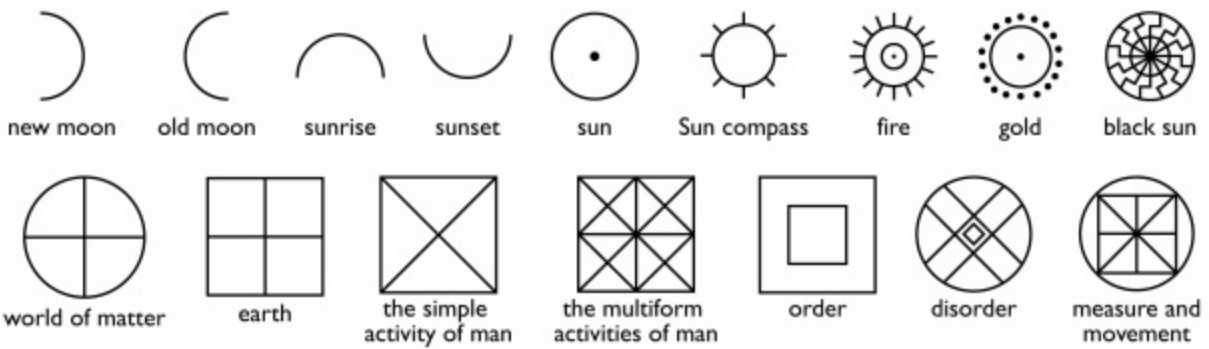


Fig 6. the language of symbolism

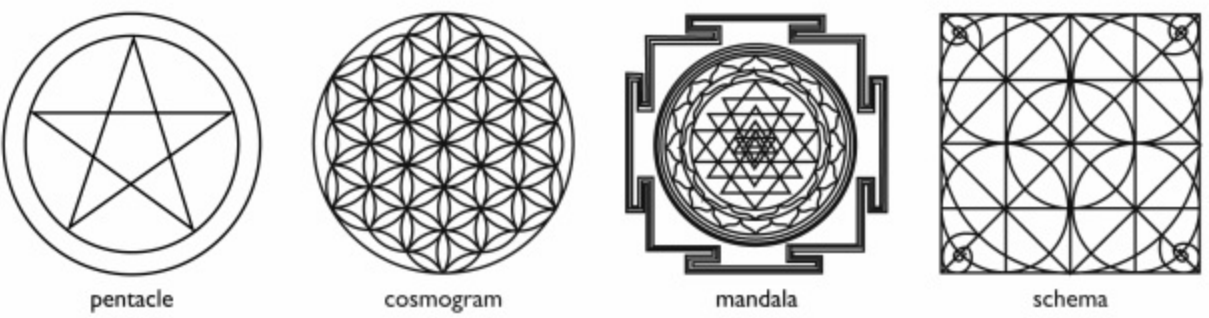


Fig 7. complex signs

The language of

symbolism

Complex signs *Symbolism 11*

Schema

IN MANY CASES it is difficult or impossible to discern the basis upon which occult signs are formed. Schema is a Greek term, meaning shape or plan. It is used to describe a diagrammatic representation or pattern imposed on complex reality or to experience to assist in explaining it, to mediate perception, or guide response. It is a simplified abstract view of the complex reality whose proposed scope is the known and the knowable.

Several magic alphabets are considered to be derived from symbolic forms found within the construct of particular schema that depict the cosmos. The letter forms found within them symbolise the individual cosmic forces of creation. Only the runes have a literary heritage of a schematic origin. They may stem from the Odinic mysteries, a Nordic cult of the Black sea carried as far as the North sea around 0 AD, or from the 17th century when Johannes Bureus, a Hermeticist and Rosicrucian, developed a runic system based on Cabala. The schematic origins of other alphabets have yet to be proved or disproved.

Runic futhark

In Norse mysticism, everything that exists is seen as being connected in a vast web called the Web of the Wyrd or the Matrix of Fate – the Runic Tree of Life. Originally, the web was represented as a beautiful symmetrical spider's web, centred on the north star. Later, it transpired that the Nornir, Norns or Three Fates had woven the Web.

The web as woven by the Nornir is a construct of nine staves symmetrically arranged on an angular grid. Norse mythology tells that whilst hanging upside down on Yggdrasil, the Cosmic Tree, Odin took the nine staves of the Cosmic Law of Creation, or Web of the Wyrd, and cast them to the ground. The cast-down staves appeared to form patterns which revealed the 24 runic sigils to Odin. As a result of this great sacrifice, Odin discovered, by meditation, the runes of the alphabet by which records of his people were preserved.

Hebrew alphabet

Whether it is coincidence or not, all the letters of the Hebrew alphabet can be formed on the Hexagram or Star of David. A symbol of upmost importance in Jewish mysticism is the hexagram encircling the Sephirotic Tree. Both of which are found in a symbol called the Egg of Life – the shape of multi-cellular embryo in its first hours of creation. The Egg of Life is formed from the 7 circles of the Seed of Life that form the centre of a cosmogram called the Flower of Life.

As a cabalistic concept, the Sephirotic Tree is used to understand the nature of God and the manner in which he created the world out of himself, using the letters of the alphabet. Cabalists developed the concept into a full model of reality, using the tree to depict a map of creation.

Asomtavruli

Asomtavruli is an ancient, almost forgotten script native to the country of Georgia, situated north of

Turkey in the Caucasus, a mountainous region that divides Europe from Asia. The Georgian people speak a Kartvillian or south Caucasian language widely spoken throughout the central Asian areas of the Russian Federation, Armenia, Turkey, Azerbaijan, Iran, Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan and Uzbekistan. The Georgians believe they are descended from the Sumerians who lived in southern Iraq. The Sumerians were the first people to build a civilisation, which they called Sumer. They were the inventors of astronomy, astrology, mathematics, geometry, the wheel, the plough, writing and the first linear alphabet.

The Georgian language first appeared in writing around 450 AD in an inscription found in Palestine. At that time the Georgian language was written in Asomtavruli, 'capital letters' in the Georgian language, which until recently was thought to be modelled on the Greek alphabet, although nobody knows for sure where it came from. The Armenians claim that the Armenian missionary Mersop Mashtots was its inventor. The Georgians claim it was king Farnavaz of Georgia. Asomtavruli, a rounded script, was replaced by the more angular Nushka-khucuri script in the 11th century. By the 13th century, Nushka-khucuri had developed into the Mkhedruli script which has been used ever since.

In 2002, two prominent Georgian scholars, Zurab Kapiandze and Teimuraz Mibchvani, claimed to have rediscovered the secrets of the magic alphabet in the long forgotten Georgian alphabet called Asomtavruli. They arrived at this conclusion through years of painstaking research, correlating the signs from Sumerian artefacts, clay tablets and pottery, and signs from an old Kartvillian language called Svenian that revealed over 200 lexical units of Sumerian-Georgian origin.

Asomtavruli contains 35 letters, the same number as is contained in the first alphabet given by God to Adam. The letter forms are derived from a geometric pattern, a cosmogram or schema (called a Bakila in Georgian) the pattern of which is used in a children's game and found on small folded cakes called Bokhuana. With the addition of circles, this pattern reveals all the Asomtavruli letter forms.

According to the Georgian scholars, Asomtavruli is an alphabet of deities that describe the Sumerian version of the creation of the universe. It begins when the Earth was still covered in water and there was no land. The alphabet also functions as a calendar with its 35 letters forming a numerical basis of 5×7 , which numerologically works out to be 360 days of the lunar calendar and reveals the date of the beginning of the first Sumerian civilisation in 6504 BC, the date of the flood of 5700 BC, and the date of the postdeluvian Sumeria beginning in 5604 BC. The scholars claim there is still much more to be discovered in Asomtavruli but whether or not the script is the long lost original Sumerian linear alphabet is yet to be resolved.

Nordic runes formed on the Web of the Wyrd or Cosmic Tree
Hebrew letters formed on the hexagram or Star of David

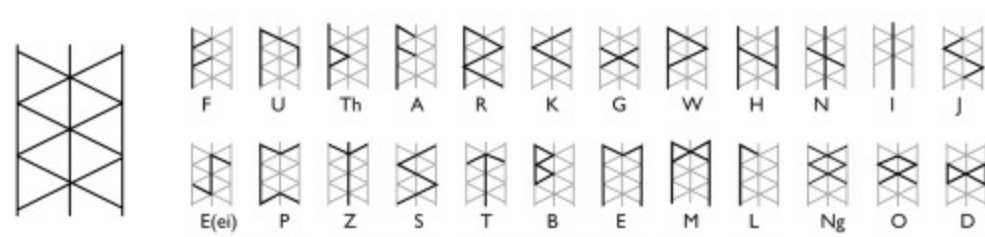


Fig 1. Nordic runes formed on the Web of the Wyrd or Cosmic Tree

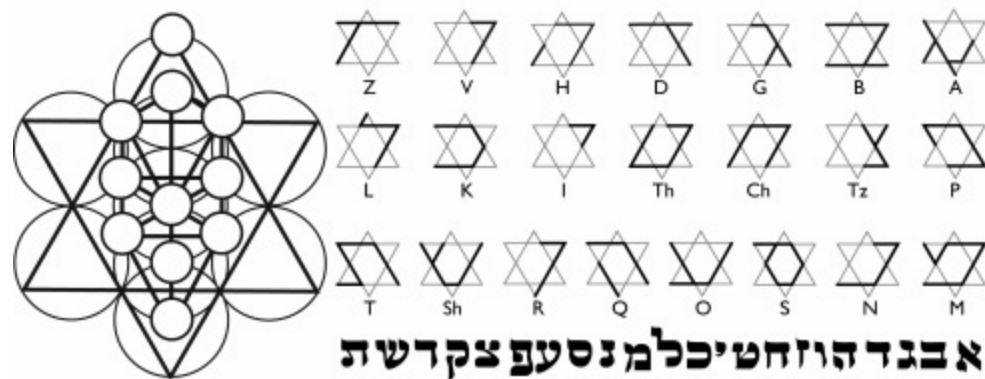


Fig 2. Hebrew letters formed on the hexagram or Star of David

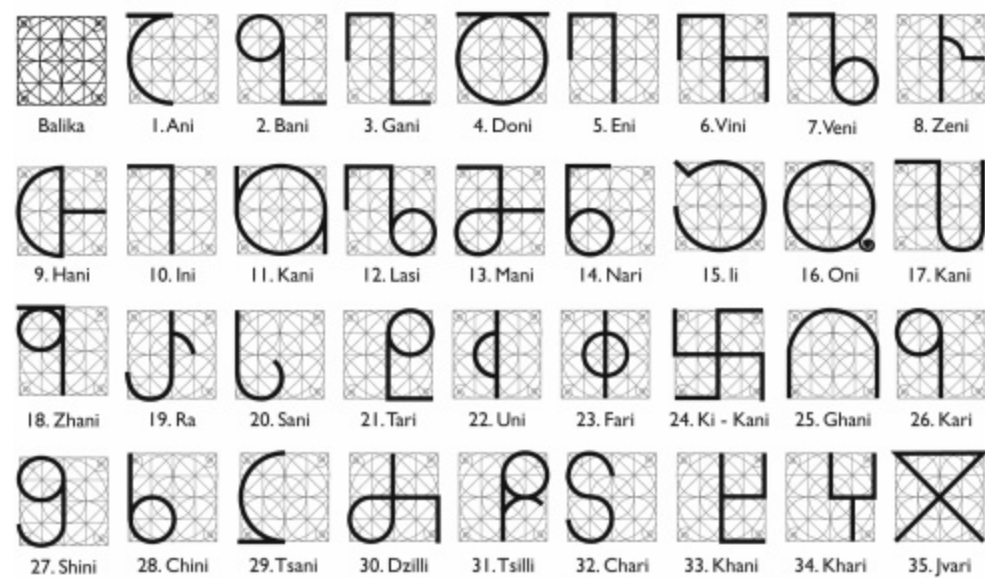


Fig 3. Asomtavruli - ancient Georgian alphabet formed on a Balika

Asomtavruli – ancient Georgian

alphabet formed on a Balika

Schema 13

Astrograms

ASTROGRAM IS A TERM used to describe a diagram of a star constellation. The constellations of the Zodiac are astrograms, but the signs of the Zodiac are glyphs. The most recent theories on the origins and development of writing lean towards astronomical notation as the force that gave us the alphabet. This occurred between 8500 and 4500 BC with the Old European Vinca culture. At this time, the Vinca lived in the Balkans, in Romania, Bulgaria and Macedonia. They mined precious metals, kept domesticated animals and used pictograms.

Vinca pictograms were found on certain artefacts called the Karanovo and Tartaria tablets. These artefacts, once thought to be amulets, are now thought to be planospheres or star maps. Around the turn of the 21st century, scholars including Peller and Kavlino claimed to have traced the earliest Egyptian hieroglyphs back to the proto-astroalphabet of the Karanovo and Tartaria tablets. This prehistoric writing system of the Vinca is referred to as Balkan script or Danube script, after the name of the river that flows through this region. It is thought that the script was not developed for phonetic, economic or administrative reasons but for religious ritual, which gradually became increasingly complex.

The script has a core of 30 abstract linear root signs expressing most of the fundamental geometric forms. The pictograms as a whole are predominantly abstract and arbitrary, rather than figurative or naturalistic motifs. Vinca signs bear a striking resemblance to the earliest Sumerian pictographs which are dated to 4000 BC, five hundred years after the Vinca culture disappeared from history.

The Sumerians lived in the area known as Mesopotamia, or modern Iraq. They are credited as the first people to create a civilisation, inventing irrigation, the wheel, the plough, astronomy, astrology, mathematics, geometry and writing.

The Sumerians believed the alphabet was a universal symbol system given to them by celestial beings who revealed its secrets to their priest-kings. Occultists believe this sacred alphabet was a mystical system of linear signs devised to symbolise the universal forces of creation. Academics are sceptical about the existence of such an alphabet as the Sumerians used a logographic syllabary of hundreds of signs.

The Phonetic alphabet

The accepted view of the origins of the phonetic alphabet is that in 1050 BC, the Phoenicians perfected a consonant linear script of 22 characters. These characters were either derived from earlier hieroglyphic and cuneiform scripts or from conglomerations of other ancient symbols of a more or less random nature, from which all modern alphabets (Hebrew, Syriac, Arabic, Greek, Latin, Runic, Ogham, Cyrillic and others) are derived. The unaccepted view is that there is a very close correlation of both visual and complex theo-astrological elements between the Phoenician alphabet, Hebrew alphabet, Ugaritic alphabet, Chinese lunar asterisms, Egyptian hieratic and hieroglyphs and the Vinca star maps.

Kapiandze and Mibchvani, two prominent Georgian scholars, claimed to have rediscovered the

secrets of the Sumerian astro-alphabet in the long forgotten Georgian alphabet called Asomtavruli. They further claim that around 2800 BC, after the kingdom of Sumer was conquered by the Semitic speaking Akkadians, the Akkadians asked to know the alphabet. The Sumerian priests gave them a reduced alphabet of 22 letters based on the astrograms of the lunar calendar, which they rotated through 90 degrees to disguise its secrets. This calendrical alphabet system travelled around the ancient world where it was written using the local pictographic script.

In the case of the Phoenicians, they employed the Semitic linear script, which was derived from the earlier pictographic Sinia or Egypto-Chaldean script. The use of this pictographic script could be due to the fact that nonliterate people could memorise and retain a sequence of letters correlated with common zodiacal signs.

Other scholars including Peller, Meir, Wei, Marshall, Moran and Kelly have written on the same subject and theorise an astronomical/zodiacal template for the alphabet. The astro-alphabet pattern has letter couplets formed from the constellations of the solar zodiac, which are also found in the Chinese lunar zodiac.

Steven E. Franklyn theorised that the earliest characters of the Phoenician alphabet were spelled out from the stars that continue to make up the lunar zodiacs of India and Arabia, in alphabetical order. The letters begin with Aleph in Hydes in Taurus and end with Tau in Aquarius. This totalled 19 signs and the Phoenicians needed 22 signs for their phonetic alphabet, so Heth, Zain and Teth are simple variations on other letters with similar sounds and were added later.

Celestial script

The letters of celestial script are found in the actual arrangement of the fixed stars, which for practical purposes never change. Each letter is a constellation of stars, similar to the constellations of the Zodiac. Names spelt out using the celestial letters hold the occult influences of the stars that define their shapes. In ancient times, each of the brighter fixed stars possessed its own mythology image and meaning. This occurred especially in Persian magic, renowned for its astrology and astronomy, which attached a host of esoteric associations to the stars.

Among Gnostic, Hermeticists and Neoplatonists of Egypt existed the belief that each star was the heavenly home of a spiritual intelligence – a higher being that might be prevailed upon to intercede with humanity, provided the correct prayers, offerings and devotions were made. When human souls were perfected, they ascended to their rightful place in the heavens and become stars themselves. The influence of these spiritual creatures made itself felt upon the earth by means of rays of light that shone down from the stars, transmitting an occult virtue to the places they illuminated. Based on this belief is the astrological concept of aspects or angles between heavenly bodies, each aspect with its own benign or malign influence. The Celestial alphabet was published by the 16th century occultist Cornelius Agrippa in his *Da Occulta Philosophie* and the star maps were published a century earlier by Graffarel.

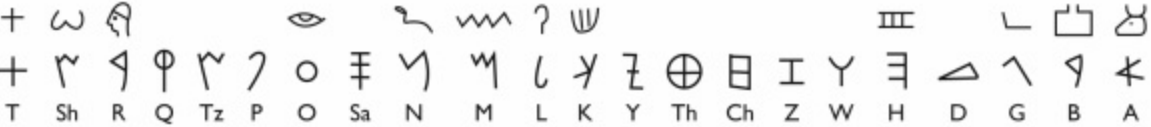
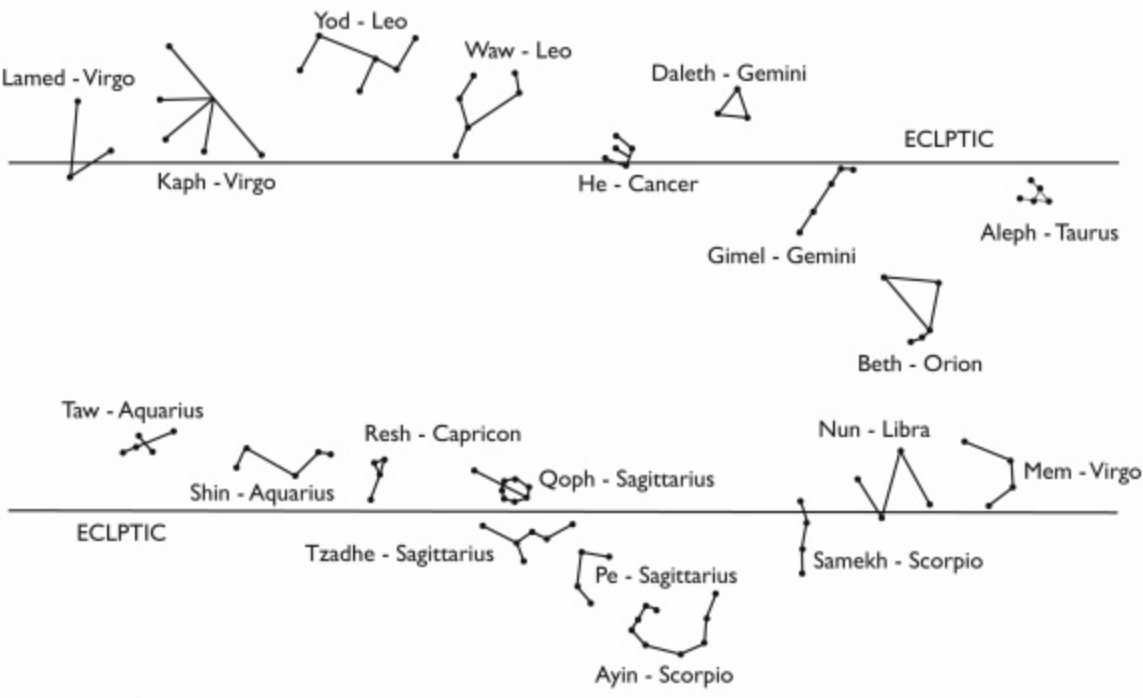
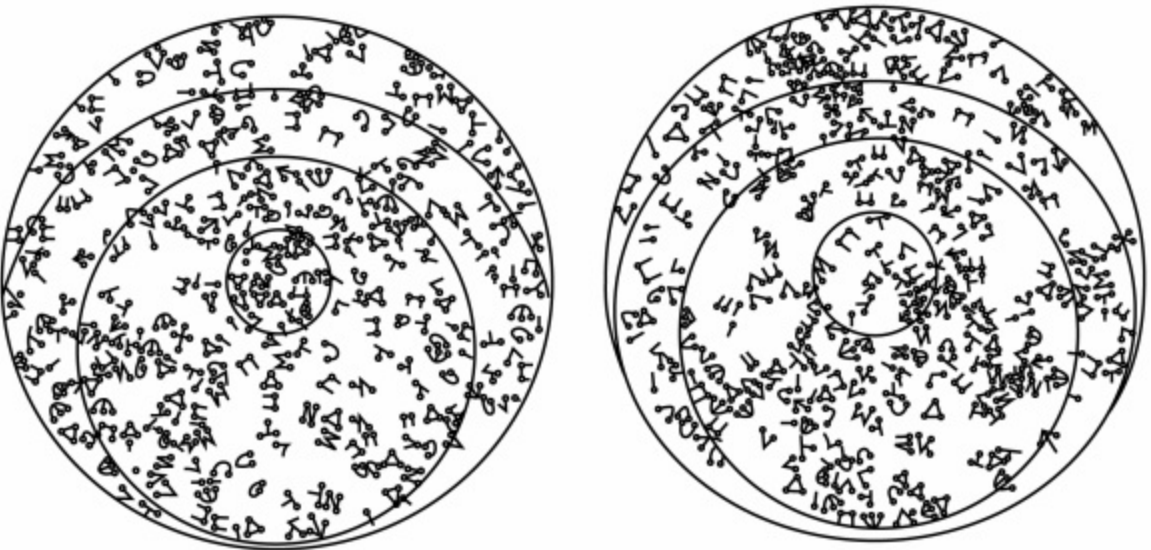
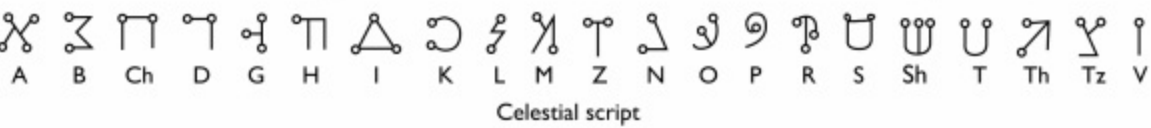


Fig 1. the astrograms of the lunar calender and the Phoenician 'phonetic' alphabeet



northern hemisphere

southern hemisphere



Celestial script

Fig 3. Celestial writing

The astrograms of the

lunar calender and the Phoenician 'phonetic' alphabeet Celestial writing *Astrograms 15*

Ideography

IDEOGRAPHY, (ideo – idea, graph – to write) is a Greek word meaning the representation of ideas with graphic symbols. Ideography as a system of science that has been passed down through the ages as what we call magic symbolism – signs that indicate a larger context or deeper meaning. In the case of the letters of the alphabets, the divine shape of the letter is its physical manifestation, a sort of portrait of its thematic character.

Magic is the oldest science in the world. The modern scientific point of view theorises that the ancients devised or were given an organised set of ideographs that functioned as a metaphysical system of universal symbols to represent the divine nature of the cosmos at every level of consciousness. The occult basis of this absolute ideographical science was an alphabet in which deities were represented by letters, letters represented ideas, ideas were converted into numbers and numbers were perfect signs.

The symbolism of letters varies according to each alphabet, but all of their letters are designed out of seven basic shapes – variations of the vertical line or sperm, and the circle or egg. These two symbols, with which all literate symbolism begins, translate as I and O. I is symbolic of spirit and the masculine. O represents matter and the feminine. All other signs, symbols and letters are the offspring of these two creative powers.

The vowels and consonants of a magic alphabet perform different functions with pictorial and geometric interpretations. The vowels are round and sacred – they represent the visible planets, belong to God and are not to be written. The consonants are square and common – they represent the constellations and elements and belong to man. Two or more magic letters can be amalgamated to form bind-letters, which amplifies their magic power for use as charms or amulets and talismans.

A simple example of ideography and its letter symbolism is revealed in the first letter of a word which tells us the nature of the word, sometimes by the shape alone. In Mountain, the M has peaks and a valley; the hills on both sides of the V form the Valley. The H is a ladder, a Hill is easier to climb than a mountain with its steep sides. Bumpy, the B is made of two bumps. Sudden, the S makes an abrupt change in direction. Tree, the T has a central trunk and outstretched branches. The Z makes a zigzag form.

Pictographic symbolism

Around 4000 BC, at the beginning of civilisation, ancient people began using pictographic script to record everything that warranted recording. It is from this archaic picture writing system that the symbolism of our present day alphabets originate.

In Mesopotamian sources the letter A was originally a pictogram of an ox head, the Phoenicians turned it on its side, which implied a plough, while the Greeks turned it upside down to express the notion of man with two feet firmly on the ground. The letter S was used by the Minoans to represent a snake, an image still suggested by the curve of the modern letter S. But the main pictographic source is essentially Egypto-Canaanite, D – Daleth/Delta, for tent flap or door; Y – Yod, meaning a prop; H – Cheth/Eta, meaning ploughed field; M – Mem/Mu, meaning water; P – Resh/Rho, meaning head; and

O – Ayin/Omicron, meaning eye. The pictorial heritage of ancient writing is easier to see in the geometric Greco-Roman letters than the Hebrew and Arabic scripts, which have become more cursive in shape over time.

Geometric symbolism

In addition to the pictorial symbolism inherited from the ancients, the Greek mathematician Pythagoras reinvigorated the alphabet's geometric and mathematical symbolism. A letter's geometric symbolism is considered from every aspect. Some letters are older than others. These include prehistoric shapes directly identical to the early forms of the alphabetic letters DEZHOPS and X, while G and J are recent. Most capital letters, ABEFHKLMNRSTVXYZ, are constructed in such a way as to portray the idea that they are reflections, a light and dark twin, a mirror image. C, D and U are the same upturned. O and I remain identical.

The upper half of the letter is the mind, thought, spiritual plane; the lower half, the material, physical, earthplane. A letter that is the same inverted – HNOSX – is active on both planes. This brings out the double strength of the letter. A letter that becomes a different letter when inverted is said to be dual. M has its feet firmly planted on the ground, so M is well organised and stable. But inverted it is W, reaching up for spiritual help in times of emotional upheaval. The letter N is open, above and below. It is considered versatile and encounters many changes in life. The letters B and D are examples of closed letters, while C, E, F and G are examples of open letters.

The letter S is made up of two Cs. The top is open to the spiritual plane and the bottom is open to the material plane. It can see into both worlds, revealing the fact that it has the wisdom of the Serpent. It will snake between the two worlds before having to choose one. Geometrically, the letter P is a circle on a line representing the head of the self. The letter Y represents the crossroads of decision or a forking of the ways. The letter Q has a circle representing the spiritual sun while the line is the rod of balance. The vertical line of the letter I depicts spirit descending into matter, and vice versa. The letter E is open to the future and doesn't look back. It is well balanced between the spiritual and physical worlds because the middle line is centred. The letter F is not as well balanced as the letter E and is therefore seen to 'carry the load'. The letters X and Y represent man in his extremities.

The seven elemental shapes Common elemental letter symbols



Fig 1. the seven elemental shapes



Fig 2. common elemental letter symbols



Air - first breath - diaphragm.
Ox/Plough - source of generation.
The diagonal lines give a balance of forces or energies. The central dividing line gives balance between the upper spiritual world and the lower material world. It is a picture of a man standing well balanced on two feet.



Flame. The centre of light.
The vertical line depicts the spirit descending into matter so that man became a living soul.



Head. The Pineal gland.
The vertical line is upright man with a forward facing head, and one leg moving forward. A seeker of higher understanding.



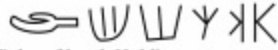
Fish hook. New level of consciousness.
Facing the past it retains memory in its cup of the hook.



Tooth, of fire, Flame. The "I AM" of Christ. Choice of paths. Made of two C's, one open to the spiritual, one to the material. Serpentine.



House, birth place, womb.
The nourishing Breast. Balls, Bollocks. A division between spirit and matter. A straight line down from the spirit becoming manifest in the physical - to 'be'.



Palm of hand. Holding.
Feet firmly on the ground, it holds its arm up and gives light, scattering its energies.



Cross. Self-sacrifice. Load on shoulders. Cross bar symbolises a roof, meaning protection, listening to ones inner self.



Camel, laden with riches. Eloquent. An open mouth. A half moon giving light to the Earth.



Ox goad. The outstretch arm of God in the act of accomplishment. A firm baseline balanced on the Earth.



C scatters, L gathers U is receptive. Normal way up, a cup or receptacle. Upside down protection.



Triangle. Door. Womb.
To go in or out. Life or Death. An upright line attached to a half moon. A letter of balance with self-made boundaries.



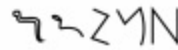
Water. WoMb. WoMan. Mother. Mere. Strength of character, standing on its own two feet. Open to higher ideals.



Peg. Nail. Eye. Thought.
Open above implies intelligence with no dividing line between the spiritual and the material.



Open hand. Progression
Well balanced. Open to the future.



Fish. Spiritual growth.
Well balanced on the Earth plane, it has a dividing line between two worlds. It is open above and below.



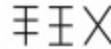
The valleys and peaks denote change
Separation between being and non-being.



Unbalanced. Carries the load. Two out stretched arms to those near them.



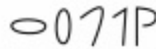
Eye, inner eye, all seeing eye of God.
The Cosmos. Zero. All or nothing.



Bow used to shoot an arrow.
Stands strong on the Earth plane, open to materialism. Its up stretched arms inviting spiritual guidance.



Camel, laden with riches. Eloquent.
Turns in on itself. Open mouth but not as talkative as C.



Mouth. Power of speech.
A circle on a line, the head on the self. Looking to the future.



Flame. A path with forked roads.
Adolescence. Decisions.
Right path - Divine Wisdom.
Left path - Earthly Wisdom.



Cultivated field. Consciousness.
Window. Eye.



Back of the head. Balance. Mirth.
The circle is the spiritual sun, the line is the rod of balance. The head with a tongue protruding.



Weapon. Sword. Electricity. Energy.
The diagonal line goes directly from spiritual to material, a direct line of current.

Fig 3. some of the pictographic and geometric symbolism of letter forms

Some of the pictographic and

geometric symbolism of letter forms

Ideography 17

The Flower of Life

THE FLOWER OF Life, also called the Language of Silence and the Language of Light, is an ancient symbol of Sacred Geometry. It is constructed from a combination of basic signs: female circle signs that have male straight lines imposed upon them to reveal the hidden structures of the universal consciousness.

The discipline known as Sacred Geometry revolves around the idea that all consciousness, including human, is solely based on Sacred Geometry. According to Thoth, all levels of consciousness in the universe are integrated by a single image in Sacred Geometry. It is the key to time, space, dimension, consciousness, emotion and thought.

The symbol is found all over the world in China, Tibet, Japan, Egypt, Israel, Turkey, Greece, Britain and Ireland. It is the primal language of the universe – pure shape and proportion. It is called a flower, not just because it looks like a flower, but because it represents the cycle of a fruit tree. The fruit tree makes a little flower, which metamorphoses into a fruit. This fruit contains within in it the seed, which falls to the ground and then grows into another tree. Reflecting the cycle composed of tree to flower to fruit to seed and back to tree.

Flower of Life

The Flower of Life is the modern name of an ancient geometrical figure composed of evenly spaced, overlapping circles that are arranged so that they form a flower-like pattern with a sixfold symmetry like a hexagram. The centre of each circle is on the circumference of six surrounding circles of the same diameter. As more circles are added, the pattern emerges to depict the fundamental forms of Time and Space.

As a symbol of Sacred Geometry, it contains ancient religious values. In this sense, it is a visual expression of the connections that life weaves through all sentient beings – an Akasmic record of basic information of all living things. Within the Flower of Life, several other geometric figures can be defined; the circle, the six-pointed star or hexagram, the Vesica Pesci, the Tripod of Life, the Egg of Life, the Seed of Life, the Tree of Life, the Fruit of Life and the Tube Torus. The Fruit of Life also contains Metatron's Cube, which contains all the Platonic Solids.

Seed of Life

(Vesica Pesci, Tripod of Life, Egg of Life, Tree of Life)

The Seed of Life is a construct of seven interconnected circles placed within a sixfold symmetry, which acts as the base component of the middle of the Flower of Life. In the Judeo-Christian tradition, the stages which construct the Seed of Life are said to represent the seven days of Creation. The first step in creating the Seed was the creation of a two dimensional circle, although in some religions it is a octahedron. The next step was to spin the circle on its axis to form a three dimensional sphere which contains the creative conscious.

The second step which represents the first day of Creation forms a figure called the Vesica Pesci.

This figure is formed by two overlapping circles of the same diameter. The Vesica Pesci is said to be a female sign representing the vagina, its geometric formula representing the electromagnetic spectrum of light and the geometry of the eye.

It is also known as the basis for the 'Ichthys' fish, a Christian symbol representing the 'Son', Jesus Christ. Adding a third circle to the Vesica Pesci creates the Tripod of Life, or the Borromean Rings, representing the Holy Trinity of mind, body, spirit, or Father, Son, Holy Ghost. When the seventh circle is added it creates the Egg of Life completing the seven days of Creation.

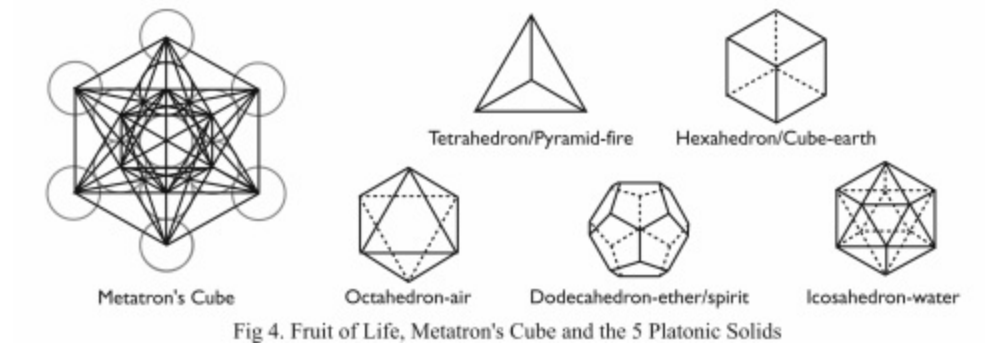
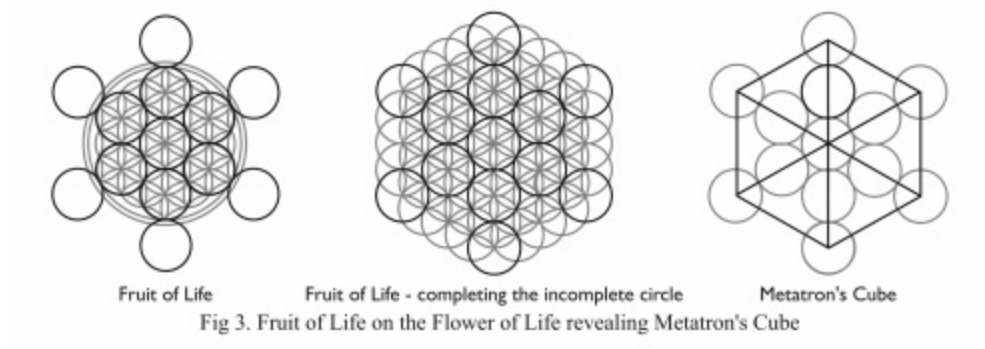
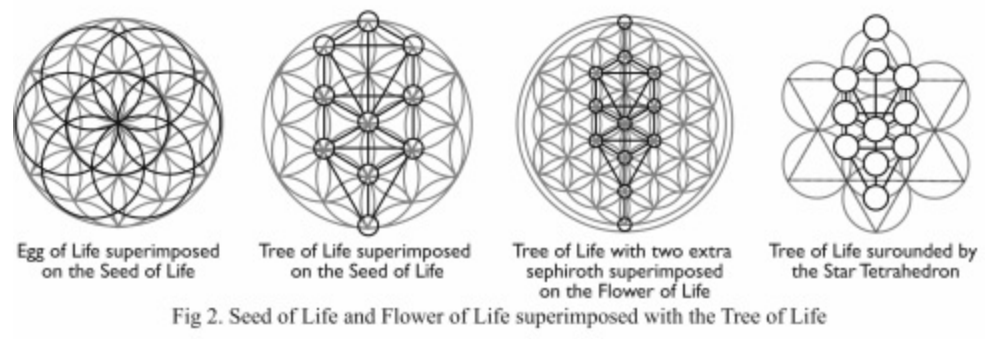
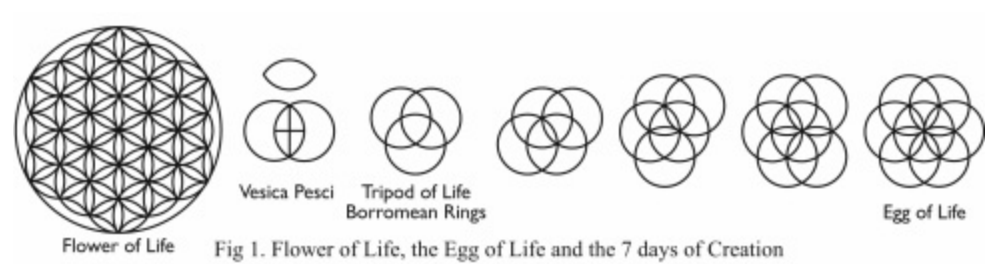
The Egg of Life is formed from the seven circles of the Seed of Life that form the centre of the Flower of Life. It is the shape of a multi-cellular embryo in its first hours of creation. Within its form can be found two Platonic Solids, the cube and the star tetrahedron, both of which surround another pattern called the Tree of Life, or the Sepherotic Tree of Jewish Cabala.

As a cabalistic concept, the Sepherotic Tree is used to understand the nature of God and the manner in which He created the world out of himself, using the letters of the alphabet. Cabalists developed the concept into a full model of reality, using the tree to depict a map of creation. Within the Flower pattern, the Tree is surrounded by the Star tetrahedron, or Star of David, and whether it is coincidence or not, all the of letters of the Hebrew alphabet can be formed on the hexagram.

Fruit of Life (Metatron's Cube, Platonic Solids)

As a geometric figure found in the Flower of Life design, the Fruit of Life is composed of 13 circles forming a six-rayed star of five circles in all directions. This star shape is said to be a blueprint of the universe containing the basis for the design of every atom, molecular structure, life form and everything in existence. It is the foundation of Metatron's Cube, which generates the five Platonic Solids. The Platonic Solids correspond to the five elements, hexahedron/cube – earth, tetrahedron/pyramid – fire, octahedron – air, icosahedron – water, dodecahedron – ether/spirit.

Flower of Life, the Egg of Life and the 7 days of Creation Seed of Life and Flower of Life superimposed with the Tree of Life Fruit of Life on the Flower of Life revealing Metatron's Cube



Fruit of Life, Metatron's Cube and

the 5 Platonic Solids

The Flower of Life 19

The Celestial Alphabet

ACCORDING TO CABALA, God conceived the letters of the alphabet to create the Cosmos according to His will. In his Earthly realm, man uses the alphabet to create reality according to his will, as a tool used to exercise control over events that humans do not have authority over. This requires detailed knowledge of the esoteric, of the self and of cosmology.

According to Blavatsky's Theosophical Glossary, Cabala is a system of Jewish mysticism and magic and it is the foundation element in modern occultism. The term is derived from the Hebrew word QBLH, meaning an unwritten or oral tradition. In its present form it is the hidden wisdom of the Jewish Rabbis of the Middle Ages, derived from the older secret doctrines concerning divine things and cosmology, which were combined into a theology after the time of the Babylonian captivity. All works that fall under this esoteric category are termed cabalistic. The cabalist is a student of 'secret science', one who interprets the hidden meaning of the Scriptures with the help of symbolic Cabala.

The Sefer Yetzirah

In the cabalistic work the Sepher Yetzirah or the Book of Foundation, God is said to facilitate the creation by using elements of Himself. From His Holy Spirit, He created A and from A sprang Air, and in Air He formed the remaining 21 letters of the Hebrew alphabet. This magic process is expressed in full by the Sefer Yetzirah, or 'double star of creation'.

In the Sefer Yetzirah, the central triangle contains a dot indicating God, the creative principle, surrounded by the three 'mother' letters, representing the elements of air, fire and water. The spirit of God dwells within the centre triangle, the Holy Temple that sustains all. From the centre He created all there is by the three sepharim – numbers, letters and sounds – which are one and the same. The Voice, Spirit and Word of the Holy Spirit formed these three. They were called the mother letters because everything came from those basic elements.

The Inner star holds the seven double-letters or vowels that symbolise all the good and bad that humans encounter in each life. Each letter is like a balance board, with its good quality one side and its opposite extreme on the other, i.e. B – wisdom/foolishness, G – riches/poverty, D – fertility/sterility, Ch – life/death, P – power/servitude, R – peace/war, Th – beauty/deformity. Of these seven letters He formed the seven planets, seven days of the week, the seven notes on the musical scale, the seven colours of the rainbow and the seven openings for the senses: two eyes, two ears, two nostril and one mouth.

The seven double letters and the three mother letters combine to make the ten sephiroth, which are His qualities and attributes. They are the ten emanations of number. Over all is the One who rules them and His Word is always in them. The remaining 12 simple letters, or consonants, of the outer star represent the signs of the zodiac, the months of the year, the hours of the night and day and the major organs of the body.

By designating the weights, amounts and groupings of the 22 letters, God made all things. He placed the letters around a spherical wall with 231 doorways or gates. He turned the globe forward and

backward to create good and evil, as all things must have a front and back. The Sefer Yetzirah is also symbolic of the Sephorotic Tree. The triangle is symbolic of the three horizontal branches. The seven-pointed star symbolises the seven vertical paths, and the twelve-pointed star indicates the twelve diagonal paths.

The Sephirotic Tree

The letters of the Hebrew alphabet are illustrated on the Sephirotic Tree or Tree of Life, a construct of the universe expressed by 10 spheres and their 22 connecting paths. The 10 sephiroth each have a name and are numbered 1 to 10. The 22 paths are represented by the 22 letters of the Hebrew alphabet and are numbered 11 to 33. Together they total the 32 Paths of Wisdom, the equivalent of the 32 degrees of Freemasonry. The 10 spheres, or sephiroth, represent distinct attributes of the Creator. Together with the paths, they symbolise the entire universe or the body of God.

The Cabala calls the Hebrew alphabet the ‘letters of the angels’. It was invented with mystical intent, each letter representing more than the sum total of its parts. Its sacred provenance is explained in the legend that Moses received the alphabet on top of Mount Sinai in an instance of direct communication with God. In common with other alphabets, Hebrew letters have specific concepts embedded into them, both mundane and esoteric. Each letter also relates to a number, giving rise to another mystical tradition called gematria. The alphabetised lettering system is an inseparable part of the cohesive philosophical system of Cabala and contributes to the encoding of this profound mystery tradition.

Because of the dual meanings of the letters, they can be useful everyday tools of communication for reading and writing – the least magical aspect of the alphabet. Their hidden secrets are used by the initiate. These secrets are related not only to the allegorical aspects of Cabala and the Major Arcana of the Tarot, which are related to the letters of the alphabet, but also to the planets, seasons, elements, days of the week, etc. Additionally, the letters are the means by which the spelling and pronunciation of the names of God are made.

The Hebrew alphabet and its English equivalent on the Double Star of the Sephir Yetzirah

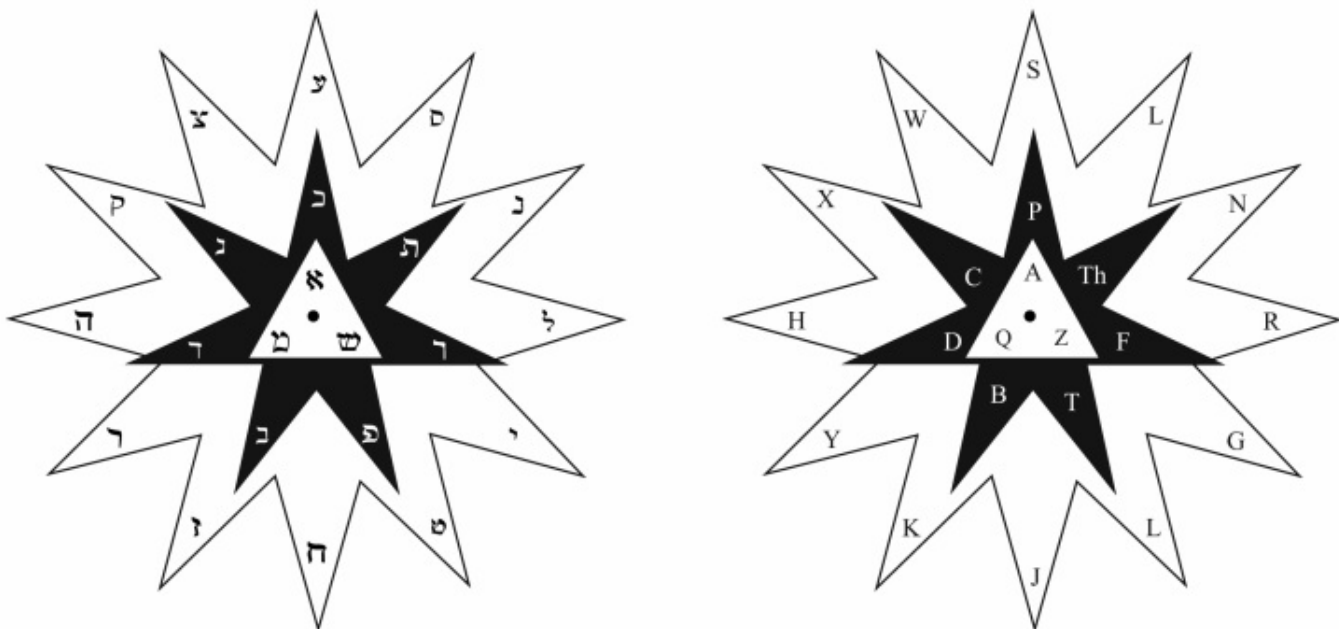


Fig 1. the Hebrew alphabet and its English equivalent on the Double Star of the Sephir Yetzirah

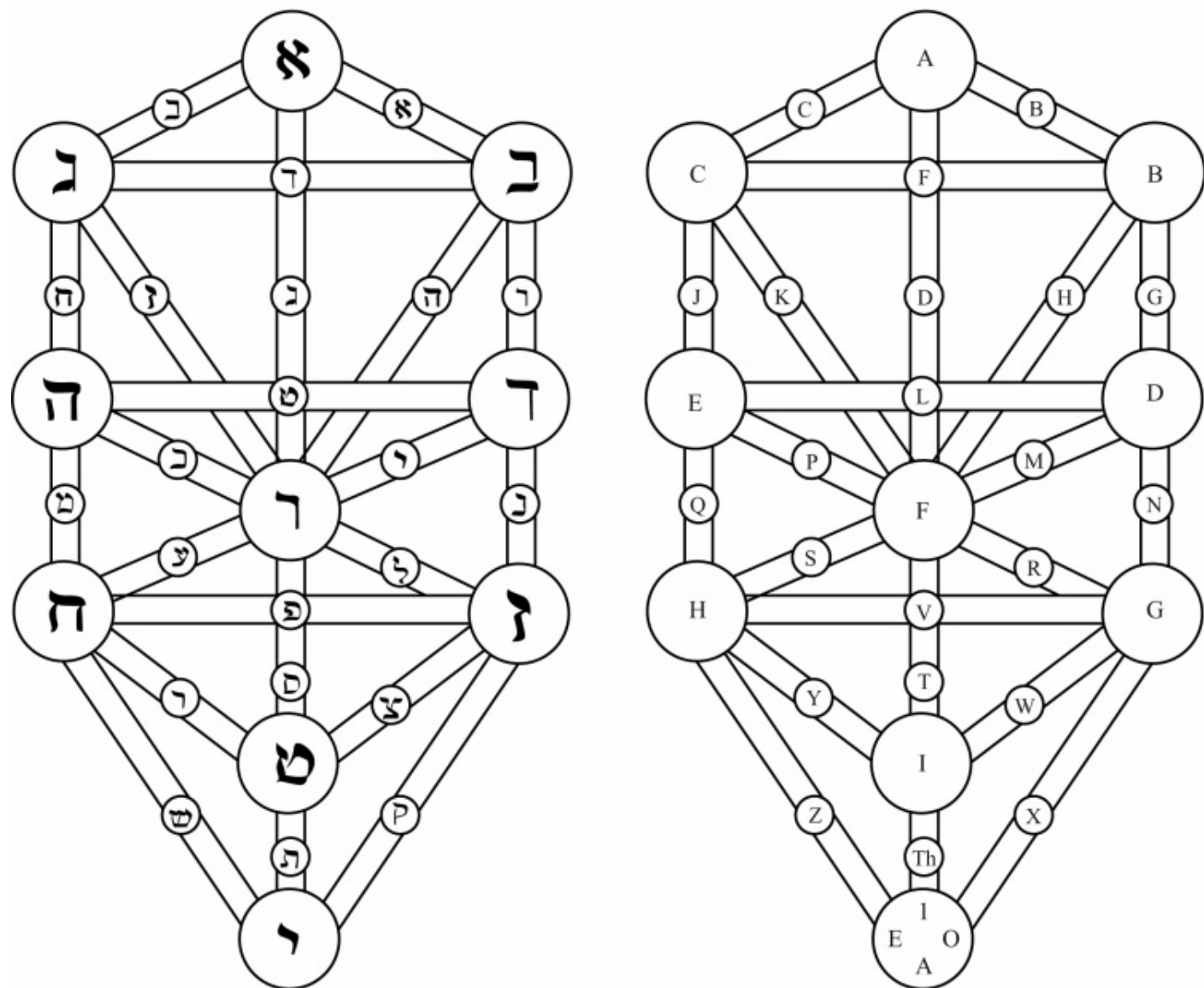


Fig 2. the Hebrew and English alphabets on the Sephirothic Tree

The Hebrew and English alphabets on the Sephirotic Tree

The Celestial Alphabet 21

Chaldean and Hebrew Cabala

CHALDEA IS THE ancient Greek name for the southern kingdom of Babylon. Chaldean magic expertise was in astrology and numerology, which they combined to divine the numerical values of a person's name and birth date. The belief in the magic power of the letters of the names of the deity also seems to have originated in Chaldea.

The creative powers of numbers and letters is an old cabalistic concept on which the Sepher Yetzirah is founded. The fact that the Biblical patriarch Abraham or Avram, a High Priest from the Chaldean capital city of Ur, is credited at the end of the Sepher Yetzirah as the possessor of the wisdom of the alphabet indicates an old tradition. There are different systems of cabalistic numerology – Chaldean, Greek, Arabic, Jewish – the difference between them is that they calculate numbers differently, which gives different interpretations of life.

As the descendents of Abraham, the Hebrews are of Chaldean stock. Abraham carried Chaldean mysticism with him to Egypt, where it became mixed with Egyptian mysticism. Moses brought this mixed esoteric system back to Israel. During the Babylonian captivity, the Jews learned Babylonian mysticism and after their return to Jerusalem this mixed system of esoteric knowledge established itself as Hebrew mysticism.

Chaldean Cabala

Chaldean is the name used to describe a system of ancient Middle Eastern magic that infuses imported Indic Brahmi religious beliefs and elements of Persian Zoroastrianism with native Babylonian astrology and numerology. It is considered the more ancient system, possibly the root of all cabalistic wisdom. Chaldean Cabala is said to be lost to mankind. Although Arab scholars claim that some Chaldean works have been translated and preserved by some Sufic initiates, 'the Chaldean/Babylonian primacy in the Middle East was destroyed by King Cyrus of Persia.

The Chaldeans used an earth-centred system – Earth, Moon, Mercury, Venus, Sun, Mars, Jupiter, Saturn – as they assumed that the planets that moved the fastest were closest to the earth. The fundamental difference between Chaldean and Hebrew and other cabalistic systems is the way in which Chaldean number values are designated. All other cabalistic systems designate number values according to the letter sequence of the alphabet, whereas Chaldean Cabala designates the number values by sound vibration.

The Chaldean system does not assign the number 9 with a letter value because it is the most sacred of the numbers. Its vibratory force includes the attributes of all other numbers and therefore could not be represented by any individual letter. Furthermore, Chaldean numerology always uses compound numbers. Because the number value system only goes up to 8, some consider it to be a more accurate system. This notion has its dissenters, who claim the Chaldean system is a modern invention more suited to a cabalistic expression of the English alphabet.

Hebrew Cabala

After the Assyrian captivity of the northern tribes, Israel was divided. The people of the southern kingdom of Judea adopted the ‘pagan’ traditions of Babylon. Around 600 BC, the Jews were enslaved and held captive in Babylon, where they became enamoured by Babylonian culture and its displays of wealth. During this period, the Jews acquired knowledge of the Chaldean’s doctrine of Eastern mysticism. These were later developed into a written compendium of esoteric literature known as the Jewish Cabala, and in the Middle Ages as Latin Cabala.

Unlike the Scriptures, the chief characteristic of Cabala is that it was entrusted to only a few elect ones. Because of the heretical nature of Cabala, it was not generally promulgated amongst the Jews, but remained the ‘secret doctrine’ of the elect Jew, or certain Jews who were deemed worthy. These few could comprehend hidden teachings in the Torah and, through mystical techniques, make direct contact with God.

Among these practices are the rapid recitation of the Holy Name of God, YHVH or Tetrameter, meditations on the 10 sephiroth of the Tree of Life (which is said to be emanations of God), learning to use the 22 letters of the Hebrew alphabet as a force that carries energy patterns which serve as the building blocks of the cosmos, and finally, transcending the space/time limitations of the physical world to realise one’s inner divinity. This secret doctrine has been preserved by a spiritual brotherhood, who progress individually to various stages of enlightenment and proficiency in the hidden wisdom – from elect to adept, to wise men, to adepts in grace.

The Chaldean religious tradition that was embraced by apostate Jews during their Babylonian captivity was delivered to subsequent generations by word of mouth. The disseminators of the Chaldean tradition in the few centuries before Christ were known as Taniam, the first cabalists among the Jews. They appeared in Jerusalem around 300 BC with a secret doctrine identical to the Persian wisdom of Magic. The first important Jewish cabalist was Jeshoshub ben Pandira, known to us as Jesus the Christ.

Chaldean scripts

Chaldean is the name given to various magic and religious scripts of Assyrian or Persian origin. Most commonly, it is used to identify a variant of the Assyrian style – Estrangala script – first used by Syrian Christians. Later, two different scripts with different pronunciations developed from Estrangala: Western, or Serto, used by Syrian orthodox Christians and Eastern, or Chaldean, script used in Persia by the Assyrian orthodox, or Chaldean church. Today the term Chaldean is used to refer to a branch of the Nestorian orthodox church. In the Middle Ages and the Renaissance, Chaldean was applied to any magic cipher that imitated the Assyrian script style to encode various alphabets, particularly Hebrew and Greek.

Cabalistic number systems

Chadean scripts - Hebrew (Classic), Hebrew (Aramaic)

Chaldean and Hebrew Cabala 23

Greek Cabala

GREEK ALPHABETIC NUMERALS are thought to have been invented in the eastern Greek colony of Miletus, maybe as early as the 8th century BC. This alphabet contained three archaic letters, digamma = 6, qoppa = 90 and sampi = 900, which continued to be used with the 24 letters of the classical Greek alphabet, giving 27 letters in all. Enough symbols to represent the nine integers, nine multiples of 10 and nine multiples of 100.

The innovative idea of using sound symbols to denote numbers was later carried across the Mediterranean during the period that followed the Alexandrian era, known as the Hellenistic age (338-30 BC). It is thought that the Greek Milesian system replaced all other systems during the centuries that followed the Macedonian conquests. Egyptians, Jews, Persians and Arabs all eventually adopted the Greek system of using letters as numbers. The system continued in use through the Roman period and into the Byzantine age.

The number mysticism of Isephy, developed by the Greek philosopher Pythagoras, is thought by some to be the origin of Cabala. He is the first recorded figure in history to elevate numbers into the sphere of philosophy. He studied the connection between music and numbers and developed the idea that numbers were the key to the nature of the Universe. Pythagorean doctrines formed the basis of Platonism in the first century AD; together they flourished as Neoplatonism in the 3rd century.

Isephy

The term 'Isephos' comes from the Greek meaning (isoequal, psephes-pebble), since it was common practice for the Greeks to use patterns of pebbles or stones to learn arithmetic. Such pebbles were also called 'kalkuli', the origin of the word 'calculate'. Isephy generally consists of determining the numerical value of a word or group of letters and relating it to other words by means of this value. The Greeks also composed poetry in the form of Distichs and epigrams in which Isephy was used to calculate the number of each line, with the same value for each line.

Pythagoras

The Greek genius Pythagoras was born in 582 BC. The son of a stone-cutter, he studied at the temple of the Melchizedek, where Jesus is said to have studied 600 years later. Learned in Greek philosophy, he was tutored by the Egyptian priests of Isis in Thebes and studied the mysteries of Adonis in Phoenicia and Syria. Jewish Rabbis taught him the secret traditions of Moses, and he was initiated into the Babylonian and Chaldean mysteries, where it is said he studied with Zoroaster. Further east, he studied in Hindustan with Brahmin priests. He invented the word 'philosopher' (Gk. philo – love, sopho – wisdom) meaning 'lover of wisdom.'

In 536 BC, Pythagoras established the first 'Academy' in history. The students received what Pythagoras considered the triangular foundation of all arts: occult mathematics, music and astronomy. Since number was the underlying principle of all three sciences, the science of numbers was considered to be the origin of all things. Here, among esoteric lessons, the secrets of number vibration were given to a select few.

The Pythagoreans considered the triangle to be the originator of all things because it corresponds with the three attributes of the Deity _ the Creative Trinity. This led Pythagoras to his famous theorem, “the square of the hypotenuse of a right-angle is equal to the sum of the square of the other two sides.” Pythagoras also studied music; he invented the seven-tone scale we use today. In doing this he was able to add an eighth string to the seven-stringed lyre of Apollo, allowing musicians more variety to play various modes of eight.

Pythagoras also noticed that the further from earth the other planets were, the faster they moved. The friction caused by their movement produced various tones which he related to the mathematical principles of the musical scale. He concluded that the planets sing, creating the ‘music of the spheres’, which is inaudible to the ear. This system was based on the secret doctrines of Orpheus, the patron of music and son of Apollo, God of Music. Pythagoras also invented a wheel of letters with numbers and astrological signs on it that encircled a globe. By using the number of the inquirer’s name or birth date, it was possible to foretell future events. He died aged 75 in 507 BC.

Neoplatonism

Later in history, Pythagorean doctrines were reintroduced by Plato, 427-347 BC, who placed great importance on geometry. His teacher was Socrates and Plato himself taught Aristotle. In the 3rd century AD, both Pythagorean and Platonic schools of thought were amalgamated into one philosophy called Neoplatonism. Among the Neoplatonists philosophical writings was the ‘Hermetica’, a book composed between the 2nd and 3rd centuries AD, and attributed to Hermes Trismegistus or Thrice-Greatest Hermes.

Neoplatonism used Pythagorean Iosephy and the Platonic geometry of letter shapes to illustrate their philosophical concepts, stressing shape among the various qualities or attributes of letters. They believed that when God created order ‘all things were without proportion or measure’, i.e. in chaos. God’s first step was to ‘set about reducing the elements of chaos to order by giving them a definite pattern of shape and number’.

Number	Sound	Name	Ancient Letter	Capital	Minuscule	Meaning
1	A	Alpha		A	α	cattle
2	B,	Beta		B	β	demon
3	G,J,Y	Gamma		Γ	γ	divinity
4	D	Delta		Δ	δ	fourfold
5	E	Epsilon		E	ε	ether
6	F	Diagamma	Ϝ ϝ			
7	Z	Zeta		Z	ζ	sacrifice
8	H	Eta		H	η	joy
9	Th	Theta		Θ	θ	crystal sphere
10	I	Iota		I	ι	destiny
20	K	Kappa		K	κ	illness
30	L	Lambda		Λ	λ	growth
40	M	Mu		M	μ	trees
50	N	Nu		N	ν	hag
60	Ks	Ksi		Ξ	ξ	fifteen stars
70	O	Omicron		O	ο	sun
80	P	Pi		Π	π	solar halo
90	W	Qoppa	Ϟ ϟ			
100	R	Rho		Ρ	ρ	fruitfulness
200	S	Sigma		Σ	σ	psycopomp
300	T	Tau		T	τ	human being
400	U,Y	Upsilon		Υ	υ	flow
500	Ph, F	Phi		Φ	φ	phallus
600	Kh, X	Chi		Χ	χ	property
700	Ps	Psi		Ψ	ψ	heavenly light
800	OO	Omega		Ω	ω	abundance
900	SS	San/Sampi	Ϡ ϡ Ϣ			

Fig 1. letter values

1	2	3	4	5	6	7	8	9
A	B	Γ	Δ	E	Ϝ	Z	H	Θ
I	K	Λ	M	N	Ξ	O	Π	Ϟ
P	Σ	T	Υ	Φ	X	Ψ	Ω	Ϡ

Fig 2. Pythagorean number system

Letter values

Pythagorean number system

Greek Cabala 25

Isosephy

THE HISTORY OF numerology goes back some 10,000 years. No one is certain of its origins but it was practiced in ancient Egypt, Babylon, India, China and Japan long before it came to prominence in Greece. The first use of written gematria or Isosephy occurred in Assyria sometime between 727 and 702 BC in an inscription written on a wall of 16, 283 cubits in length, which corresponds to the numerical value of Sargon, the great Assyrian king.

Over the millennia, Greeks, Jews, Gnostics, Christians and Muslims have used Isosephy (number-mysticism) and its various techniques to divine the secret name of God. Examples of the name of God can be revealed in many number values. For example, The Egyptian God Sarapis revealed his name to Alexander the Great using the numerical formula, 200 1 100 1 80 10 200, which corresponds to the Greek word SARAPIS. Another example asserts the numerical equivalence between QEOS (Theos-God), HAGIOS (Hagios-Holy) and AGAQOS (Agathos-Good), as they all total 284.

In Hebrew, the two terms, Ekhad = One and, Ahavah = Love, correspond to the central concept that 'God is Love'. Individually, both words total 13 and added together their sum is 26, the number of the name of God.

26 – The Divine Tetragram

The Isosephic tradition of gematria is most commonly associated with the workings of the mystical Jewish alphabet, mainly due to the belief that the Torah, the Jewish Holy Book, is a cabalistic work. In such Rabbinic literature it is said that God revealed his name to the Israelites to be YHWH or Yahweh (Jehovah), which translates as "I am who I am". In Hebrew mysticism, this Divine Tetragram is the only true name of God. It is supposed to incorporate the eternal nature of God since it embraces the three Hebrew tenses of the verb 'to be', which are HaYaH – He was, HoWeH – He is, and YiHYeh – He shall be. This name may neither be spoken or written casually, however in common use it must be read and written as Adonai (My Lord).

The method of meditation called letter permutation has a technique using the letters Yod, Heh, Vau and Heh, which equate to YHWH, the only true name of God, as its starting point. When these letters are written in a column on the page they can give an image of a person. This image goes by the name of Adom Cadmon.

365 – God of the Days of the Year

Gnosticism is the name given to a religious doctrine which appeared in the early centuries AD. It is based on the hope that salvation may be attained through an esoteric knowledge of the divine, as transmitted through initiation, which was preoccupied with the quest to know the name of God. To know the name of God was the spiritual aim of the Gnostics, who did not pretend to know it but believed it was possible to learn its formula, this formula. The Gnostic God united in himself the 365 minor gods of the days of the year and, as such, his number was 365. So the Gnostics made up the name 'Abraxas', whose letter values add up to 365. Though the name of God remained unknown, it was known that it had the character to be the ideal holy name. Therefore, 'Hagion Onoma' (Holy

Name) became a name of God, not only for metaphysical or religious reasons but because it had the same number as Abrasax (365). Through the use of Isosephy, the Gnostics divined other such discoveries. In ancient Egypt, the God Osiris was the God of the Year and their name for the river Nile. Nile spelt in Greek, Neilos, has the number 365. Again, the Greek spelling of Mithras (Miethras), the Persian Sun God, has the value 365. The letters of the magic word Abracadabra add up to 365, so it encompasses an entire year.

7 – God of the Days of the Week

Not only did the Gnostics seek to find the true name of God in the number 365, they also sought it in the number seven. From God proceeded the magical powers of the seven vowels, 7 planets, 7 notes of the musical scale, seven metals and the seven days of the week. The seven vowels were a reflection of the solar God's secret name hidden in the days of the week – WAOU EIY or JIEVOAW.

666 – Number of the Beast

Just as the Gnostics drew miraculous conclusions from the practice of Isosephy and were preoccupied with the quest to know the name of God, which adds up to 365, Christian mystics speculated on the number 666. 666 is the number given by the Apostle John to the 'Beast of the Apocalypse', a monster identified as the Anti-Christ.

The isosephic value of 666 is an obvious one but the system to be used was not stated which led to many attempts using different systems. Taking 666 to be 'the number of a man', the names of historical figures have been calculated for answers. Nero, the first Roman Emperor to persecute the Christians, has been identified as the Beast of the Apocalypse since the number of his name accompanied by the title Caesar totals 666 using the Hebraic system.

Along the same lines, the name of another Roman Emperor, Diocletian Augustus, who violently persecuted Christians, totals 666 when using Roman numerals. Others who interpreted 666 to mean the number of a 'type of man' calculated the Greek word Lateinos, meaning Latins or Romans, to 666.

Much later, a Catholic mystic claimed to demonstrate that the German reformer Luther was the Antichrist, as his name gives the number 666. Lutherites, who considered the Church of Rome to be the direct heir of the Empire of the Caesars, responded by taking the Roman numerals contained in the phrase VICARUS FILII DEI (Vicar of the Son of God) inscribed on the Papal Tiara to total 666.

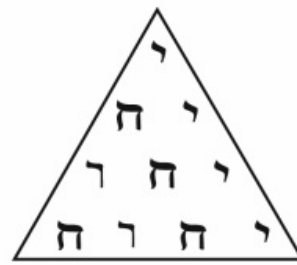
The Divine Tetragram and the Sacred names of God

365 = The sacred names of the God of the Year



 H 5 V 6 H 5 Y 10 = 26

YaHWaH
the Divine Tetragram = 26




26 = YHWH - the Divine Tetragram



 I 10 A 1 Omega 800 = 811

Alpha and Omega - the name of Jesus Christ



 H 5 L 30 L 30 A 1 = 66

ALLH - the divine name = 66

Fig 1. the Divine Tetragram and the Sacred names of God



 1 2 100 1 200 1 60 = 365
 Abrasax



 1 3 10 70 50 70 50 70 40 1 = 365
 Hagion Onona - Holy Name




 50 5 10 30 70 200 = 365
 Neillos-Nile (Osiris)



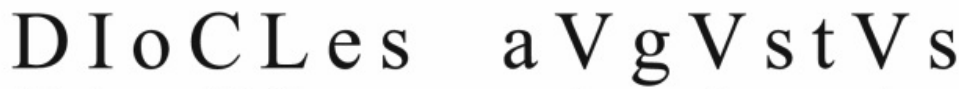
 40 5 10 9 100 1 200 = 365
 Mithras - Persian Sun God

Fig 2. 365 = the sacred names of the God of the Year



 N 50 V 6 R 200 N 50 R 200 S 60 Q 100 = 666

QSAR NERO - Hebrew - Ceaser Nero as the Devil - 666




 500 1 100 50 5 5 5 = 666

Roman Numerals - Diocletian Augustus as the number of the beast



 30 1 300 5 10 50 70 200 = 666
 Lateinos-Latins



 30 200 100 8 5 80 40 200 3 = 666
 (Martin) Luther



 5 1 100 1 5 1 50 1 1 500 1 = 666

Vicar of the Son of God (papal tiara)

Fig 3. 666 - the Number of the Beast

666 – The Number of the Beast

Isosephy 27

Tables of Correspondence

THE CONNECTION BETWEEN the stars and the letters of the alphabet is very old. Early observers of the heavens noted that there were two distinct groups of stars; the ‘fixed’ stars or constellations and the ‘wandering’ stars or planets (Gk. planetes – wanderer). The five planets that are visible to the naked eye are Mercury, Venus, Mars, Jupiter and Saturn. Together with the Sun and the Moon, the planets total seven. Of the 24 letters of the Greek alphabet, the seven vowels were allocated to the planets, five consonants to the elements and the remaining twelve consonants to the 12 constellations of the zodiac. This set of Greek alphabetical attributes are somewhat similar to the Hebrew alphabet in the Sefer Yetzirah.

Planetary vowels

In Greek mysticism, Aristotle refers to the fact that the vowels and consonants of the Greek alphabet had various sets of symbolic correspondences attached to them. The Greeks received their knowledge of the planets from the older civilisations of Egypt and Babylon. This knowledge included the association of the planets with individual Gods – a practice that is still preserved in the names of GrecoRoman deities given to the planets, and the names of Germanic deities for the days of the week.

By employing number mysticism, the seven planets were quickly associated with the seven vowels of the Greek alphabet and the vowels came to represent the powers of the planetary Gods. In later Christian mysticism the planets were replaced by the Archangels.

The numerical association of seven planets to seven vowels revealed the order of the vowels to be representative of the Greek model of the planetary order of the solar system, with Earth at the centre. From Earth the order of the planets was thought to proceed as follows: Moon, Sun, Mercury, Venus, Mars, Jupiter and Saturn. This gave a magical sequence or formula to the Greek vowel order A E H I O ΨΩ or A E EE I O U OU in English.

According to the Pythagorean Mysteries, the distances and speeds of the planets’ orbits created a harmony known as ‘the music of the spheres’, inaudible to the human ear. Because the planets created the music of the spheres, both the planets and the notes of the musical scale were associated with the seven vowels. This led to invocations stating, “In your seven-letter name is established the harmony of the seven sounds”. The sequence A E H I ΨΩ became known as the elements, or ‘stoichea’ (to move in a row), since they represented the seven planets of elements of the cosmos and their musical notes.

The symbolic correspondence of the number seven was extended to include not only number, sound, symbol, note, planet, god and day, but other correspondences including the Pleiades and Ursa Major star groups, spiritual heavens, angels, body parts, gems, metals, flowers, herbs, colours, emotions, virtues, vice and incense. As the mystic signs of the planets, the seven vowels are repeated in many spells and charms. They were called ‘the seven deathless Gods’ or ‘the seven letters of the magician’. As the ‘heptagram’, they were represented in the form of a square, diamond or triangle.

Consonants, the Elements and Constellations

The mystical connection between letters and the heavens was extended to the remaining 17 consonants of the Greek alphabet. Five of the consonants were allocated to the five elements and the remaining twelve to the constellations of the zodiac. Like the planets, they formed the basis for a wide range of correspondences.

The consonants became part of these when it was noted that the Greek words for the elements used only five consonants between them, ΓΠΔΘΡ, with the rest of the letters vowels. The elements were denoted acrophonically, being represented by the initial letter of their name. ΓΗ (Ge – earth), ΠΨΡ (pyr – fire), ΥΔΩΡ (hydor – water), ΑΙΘΗΡ (aither – ether) and ΑΗΡ (aer – air). These consonants would logically equate to their Aristotelian attributes.

The original triad of elements – air, fire and water – became four with the addition of earth, followed by Aristotle's inclusion of a fifth element, ether, the highest and most exalted form of air and fire. Plato later ascribed the four elements to the Platonic or perfect solids. He attributed the four sided cube to earth, the three-sided pyramid or tetrahedron to fire, the eight-sided octahedron to air and the 20-sided icosahedron to water. The dodecahedron with its 12 five-sided pentagons was used to 'embroider' the constellations on the whole of heaven.

The remaining 12 consonants were allocated to the 12 constellations of the zodiac. The numerous correspondences attached to the signs of the zodiac meant they could be divided into different groups. With each individual sign of the zodiac ruled by either air, fire, water or earth, they could be grouped according to element. In another zodiacal system, the 24 Greek letters were allocated to the 12 signs of the zodiac in pairs. This formed the basis for a system known as Onomastic astrology, in which the zodiacal attribute of each letter of the name of the party concerned could be converted into a pseudo-astrological chart.

Table of vowel correspondences

Table of Correspondences for the letters of the elements

Letter	Sound	Planets	Greek Gods	Days	Note	Scale	Metal	Archangel	Colour	Direction
A	A	Moon	Hecate	Monday	A	si	silver	Michael	violet	East
E	E	Mercury	Hermes	Wednesday	E	mi	mercury	Gabriel	yellow	North
H	EE	Venus	Aphrodite	Friday	B	la	copper	Raphael	indigo	West
I	I	Sun	Apollo	Sunday	D	re	gold	Suriel	orange	South
O	O	Mars	Ares	Tuesday	C	do	iron	Raguel	red	Down
Y	U	Jupiter	Zeus	Thursday	G	sol	tin	Anael	blue	Up
Ω	OU	Saturn	Kronos	Saturday	F	fa	lead	Saraphael	green	Centre

Fig 1. Table of vowel correspondences

Letter	Element	Qualities	Greek God	Platonic solid
Γ	Earth	cold and dry	Hades	cube
Δ	Water	cold and wet	Chronos	icosahedron
Θ	Ether	all	Zeus	dodecahedron
Π	Fire	hot and dry	Ares	tetrahedon
Ρ	Air	hot and wet	Dionysus	octahedron

Fig 2. Table of Correspondences for the letters of the elements

Letter	Zodiac sign	Month	Hebrew letter	Element	Hebrew letter	Zodiac sign
B	Aries	March-April	ש	air	ז	Libra
Z	Taurus	April-May	ש	SATURN	ב	water
K	Gemini	May-June	י	JUPITER	ו	Scorpio
Λ	Cancer	June-July	י	MARS	ו	Sagittarius
M	Leo	July-August	י	Aquarius	ו	Capricorn
N	Virgo	August-September	י	Taurus	ו	VENUS
Ξ	Libra	September-October	י	Gemini	ו	Aries
Σ	Scorpio	October-November	י	Cancer	ו	Pisces
T	Sagittarius	November-December	י	Leo	ו	MERCURY
Φ	Capricorn	December-January	י	Virgo	ו	fire
X	Aquarius	January-February	י	SUN	ו	MOON
Ψ	Pisces	February-March				

Fig 3. Table of Correspondences for the 12 signs of the zodiac and the months of the year

Fig 4. Table of Correspondences for the 22 letters of the Hebrew alphabet

Table of Correspondences for the Table of Correspondences for the 12 signs of the zodiac and the months of the year 22 letters of the Hebrew alphabet *Tables of Correspondence 29*

Arabic Cabala

IN 489 AD, EMPEROR NERO closed the Academy of Eddessa in Syria, meaning the arts and sciences of Hellenistic Greece were finally closed to the west. The centre of ancient wisdom transferred to the Persian Academy of Jundi Sabur. Henceforth, the advancement of the arts, sciences and medicines became the domain of Arab culture.

Arab science has influenced many greats of the Western magical tradition including the Knights Templar, Catholic theologians, the Troubadours, the Chivalric Round Table, the Rosicrucians, Aleister Crowley and the Carboini of Italy. In fact, Cabala itself is said to have been started by an 8th century Sufic group known as The Faithful Brothers of Basra or Ichwan El Safa, the Sacred Brethren. Over the millennia, Arab mystics managed to preserve the classic works of the ancient world and the algebra of ancient India. After the crusades, previous works thought to be lost to western civilisation suddenly became available.

In Arabic theology, the prophet Mohammed was the maker of Islamic law, which comes in two forms – Sharia and Tasawuf, also called Sufism. According to Islamic tradition, Sufism was formed by Mohammed and seven other supreme adepts who together formulated the blessings or ‘Baraka’. This was the first wave of Sufism and it was followed by two other waves of masters.

The metaphysical tradition states that Sufism is a continuation of the guidance of the ancient mystic science that goes back to Babylon and Hermes the Thrice Great, who many believe was the first supreme adept who founded Western metaphysics, and that all schools from Sufism to the Neoplatonic system, Cabala and Gnosticism are the heirs of. Hermes is said to be the Islamic prophet Idries and the Enoch of the Hebrews.

Sufism began in 7th century Persia as esoteric Islam. The word Sufi is probably a nickname given to the devotees of the Tasawuf – either it refers to the wool garment that they wore, or it means ‘pure’. The early Sufis were mystics who practised under the guidance of Mohammed and the major disciples. They studied the Tasawuf and set aside the literal meaning of Mohammed’s words for a mystical interpretation. They later became influenced by Arabic Neoplatonism and Vendanta Hinduism. During the 8th century, Sufism spread across the Islamic empire due to a revival of Jewish mysticism. It then spread across the mediaeval world to Spain and Italy, Turkey, Central Asia, Northern India and Southern China. Traditional and fundamental Muslims do not accept Sufism as legitimate; to them it is a sin.

The Faithful Brothers of Basra

The Faithful Brothers were a small group of Ismaili (Shiah) Muslims founded in Basra, Iraq, in 950 AD. Strongly influenced by Aristotalism and Neoplatonism, they published their works between 975 and 1000. In 1160, their works were burnt in Baghdad by the orthodox Islamic church.

Their most influential work was the Rasa’il (letters), an encyclopaedia containing all the alchemical, esoteric and metaphysical knowledge of the time. They, as did the Sufis, considered themselves to be the true heirs to the most ancient wisdom of Pythagoras and Hermes. Their writings are important as

they summarise Arabian philosophy in the period prior to the mingling of Arab and Western ideas which occurred during the 11th and 12th centuries. The Brethren had knowledge of the Tree of Life which featured only eight sefiroth, a formula still used by Rosicrucians. The number of Sefiroth was increased to ten by Jewish mystics during the 11th century.

By the 13th century, Sufic esoteric lore had begun to influence the west with their interpretations of Plato and Aristotle, giving the West access to these ideas just as it was emerging from the so called Dark Ages. The Renaissance and the Age of Enlightenment were brought about by the spread of Arab wisdom through Moorish Spain into Europe. The Crusades against the Saracens in the Middle East and against the Cathars/Albigensians had been launched to combat the expansion of the intellectual arena of the Islamic world that made the printing and publication of the Sefer Zohar in the 13th century possible.

Huruf Al Jamal

The Arabs call their alphabetic-numeral system Huruf Al Jamal, meaning ‘totals by means of letters’. The system is modelled on the Hebrew but also incorporates elements of the Greek system. The Hebrew order of the 22 letters represents the numbers under 400. The remaining letters accommodate the numbers from 400 to 1,000. The people who had devised this writing system had therefore taken the 22 letters of the alphabet as they found them and added 6 further conventional signs in order to complete a correspondence to achieve a system of numerals which was complete from 1 to 1,000. There are two different systems used by Arabic speaking peoples, in which the value of six letters differ. The first is used by middle eastern Arabs and the second, a later adaptation is used by north African Arabs.

Since each Arabic letter is the first letter of one of the attributes of Allah – Alif is the first letter of Allah; Ba is the first letter of Baqi (‘He who remains’), etc. – the use of Arabic letters led to the ‘Most Secret’ system. In this system each letter is assigned not its usual value, but instead the number of the Divine attribute of which it is the first letter. For instance, Alif, the first letter of Allah, whose usual value is 1, is given the number 66, which is the number of the name of Allah calculated according to the Abjad system. This is the system used in the symbolic theology called da’wah (invocation), which allows the forecasting and speculation of the past, present and the future, allowing magicians to contrive talismans and magic squares.

Number	Letter	Sound	Name	Name	Meaning	Number
1	ا	A	Alif	Allah	Allah	66
2	ب	B	Ba	Baqi	He who remains	113
3	ج	J	Jim	Jami	He who collects	114
4	د	D	Dal	Dayan	Judge	65
5	هـ	H	Ha	Hadi	Guide	20
6	و	W	Wa	Wali	Master	46
7	ز	Z	Zay	Zaki	Purifier	37
8	ح	H	Ha	Haq	Truth	108
9	ط	T	Ta	Tahir	Saint	215
10	ي	Y	Ya	Yassin	Chief	130
20	ك	K	Kaf	Kafi	Sufficient	111
30	ل	L	Lam	Latif	Benevolent	129
40	م	M	Mim	Malik	King	90
50	ن	N	Nin	Nur	Light	256
60	س	S	Sin	Sami	Listener	180
70	ع	O	Ayin	Ali	Raised up	110
80	ف	F	Fa	Fatah	Who opens	489
90	ص	Sa	Sad	Samad	Eternal	134
100	ق	Q	Qaf	Qadir	Powerful	305
200	ر	R	Ra	Rab	Lord	202
300	ش	Sh	Shin	Shafi	Who accepts	460
400	ت	T	Ta	Tawab	Who restore to good	408
500	ث	Th	Tha	Thabit	Stable	903
600	خ	Kh	Kha	Khaliq	Creator	731
700	ذ	Dh	Dhal	Dhakhir	Who remember	921
800	ض	D	Dad	Dar	Chastiser	1001
900	ظ	Dha	Dha	Dhahir	Apparent	1106
1000	غ	Gh	Gha	Ghafur	Indulgent	1285

Fig 1. Da'wa letter values

1	2	3	4	5	6	7	8	9	10
ا	ب	ج	د	هـ	و	ز	ح	ط	
ي	ك	ل	م	ن	س	ع	ف	ص	
ق	ر	ش	ت	ث	خ	ذ	ض	ظ	غ

Fig 2. Arabic number system

Da'wah letter values

ل

Fig 1. Da'wa letter values

1	2	3	4	5	6	7	8	9	10
ا	ب	ج	د	هـ	و	ز	ح	ط	
ي	ك	ل	م	ن	س	ع	ف	ص	
ر	ش	ت	ث	خ	ذ	ض	ظ	غ	

Fig 2. Arabic number system

Arabic number system

Arabic Cabala 31

Jewish Cabala

EARLY INITIATES OF the cabalistic mysteries believed its principles were first taught by God to a school of angels before the Fall of man. The angels later communicated the secrets to Adam, so that humanity might regain its lost estate. Different angels were employed to initiate the succeeding Patriarchs in the cabalistic mysteries. In the context of the Old Testament narrative, we see Ha Qabala being passed on from Adam through to Enoch, down to Noah and on to Abraham, from Abraham to his son Issac, thence to Jacob and so on. Moses was initiated into the cabalistic mysteries by God on Mount Sinai, where he was given a sacred rendering of the laws that the Israelites should observe. Moses then concealed the secret instructions of God in the first four books of the Pentateuch.

In 332 BC, Alexander the Great conquered Judea. The lingua franca of his empire was 'koine', or common Greek, and the Jews were forced to administrate their country using the Greek alphabetic-number system. During the Macedonian conquests of Alexander in the 3rd century BC, a great mingling of esoteric knowledge took place in the Ptolomaic Egyptian capital of Alexandria. It was in Alexandria that the most important books of Jewish mysticism were translated into Greek, known as the 'Septuagint'. At the time of Macedonian rule there were more Jews living in Alexandria than there were in Jerusalem, and the translation of Jewish Holy Books into Greek was the watershed in the wider development of Cabala.

Over the next 600 years various secret doctrines diverged into numerous sects and schools, mixing Babylonian, Egyptian, Hebrew, Greek, Gnostic, Christian and Sufic mysteries. It is amongst these teachings that the origins of Jewish Cabala can be traced – a mixture of Hebrew mysticism and Neoplatonism.

Jewish Cabala really has its beginnings over a millennium later, emerging suddenly in 13th century France and Spain. Its doctrines can be found in a collection of books called the Sefer Ha Zohar, claiming inheritance from the Sefer Yetzirah and other literature of Hebrew mysticism and linking them to earlier tradition by references to those texts. This had a huge influence on western magical tradition, which relied heavily on Jewish esoteric lore as a source for the inner gnosis of orthodox Christian thought.

In Hebrew Cabala there are three main techniques of Isosephy for calculating letters: gematria, a method of figuring hidden meanings from the geometric shape of letters and from the numerical values of both words and phrases; Temurah, the art of finding words within words and from anagrams; and Notariqon, which derives words from abbreviations and the initials of words.

Gematria

Gematria is one of the most widely known cabalistic techniques. Each letter has a number value. For instance 'aleph', the first letter of the alphabet is number 1. By adding up the value of each letter in a word, a numerical value is obtained for the whole word. For example, the word ALPh (aleph), the spelling of the first letter of the Hebrew alphabet, totals 111 (A=1+L=30+Ph=80). The Hebrew phrase AChD HVA ALHYM (Achad ho Elohim) translates as 'He is one God' and also totals 111 (A=1+Ch=8+D=4+H=5+V=6+A=1+A=1+L=30+H=5+Y=10+M=40). In this manner, gematria

establishes a link between seemingly unrelated ideas.

Temurah

The term Temurah means ‘exchange a place’. New combinations of letters are formed by changing letters, making it possible to form new words.

In this complex system, tables of combinations are established and new words are formed by replacing each letter with its ‘mate letter’. There are three simple forms of Temurah. Atbash is a term used for replacing the first letter with the last letter of the alphabet, the second with the next to last, and so on: A=Z, B=Y, C=X, etc. Avgad is a technique in which each letter is replaced with the preceding letter: A=B, B=C, C=D, etc. Albam is the technique used for replacing the first letter of the alphabet with the twelfth letter of the alphabet, the second with the thirteenth, and so on: A=L, B=M, C=N, etc.

Notariquon

The term Notariquon is derived from the Latin word ‘notarius’, meaning ‘we can write or interpret words according to their first or last letter’. It uses the ‘root’ meaning of words to form links within words from the root. Notariquon technique shows how one Hebrew word can serve as a set of initials for a phrase where each letter of a word is regarded as the first initial of a completely separate word. BRAShYTh (in the beginning) is the first word of the Torah, the Jewish holy book. Assuming each of those letters represents the beginning of a separate word, the word BRAShYTh can be expanded into the following:

BRAShYTh RAH ALHYM ShYQBLV YShRAL TVRH, which translates as “In the beginning, God saw that Israel would accept the Torah”. The Aiq Bkr cipher is an example of Temurah.

Number Value	Hebrew Letter	Letter Sound	Hebrew Name	Name Meaning	Tarot card Equivalent
1/100	א	A	Aleph	ox	Fool
2	ב	B	Beth	house	Magian
3	ג	G	Gimmel	camel	Empress
4	ד	D	Daleth	door	Emporer
5	ה	H	He	window	Heirophant
6	ו	V/W	Vau/Waw	hook	Lovers
7	ז	Z	Zayin	sword	
8	ח	Ch	Cheth	fence	Chariot
9	ט	Th	Teth	serpents	Strength
10	י	Y/I/J	Yod	hand	Hermit
20/500	כ	K	Kaph	palm of hand	Wheel of Fortune
30	ל	L	Lamed	ox goad	Justice
40/600	מ	M	Mem	water	Hanged Man
50/700	נ	N	Nun	fish	Death
60	ס	X/SS	Samekh	support	Temperence
70	ע	O	Ayin	eye	Devil
80/800	פ	P	Pe	mouth	Tower
90/900	צ	Tz	Tzaddi	fish hook	Star
100	ק	Q	Qoph	back of head	moon
200	ר	R	Resh	head	Sun
300	ש	Sh	Shin	tooth-flame	Judgement
400	ת	T	Tau	sign	World

Fig 1. letter values

1	2	3	4	5	6	7	8	9
א	ב	ג	ד	ה	ו	ז	ח	ט
י	כ	ל	מ	נ	ס	ע	פ	צ
ק	ר	ש	ת	י	כ	ל	מ	נ

Fig 2. Jewish number system

Letter values

Jewish number system

Jewish Cabala 33

Geomantic Characters

THE WORD 'GEOMANTIC' is an amalgamation of the Latin words 'geo', meaning 'earth', and 'mantia', meaning 'divination'. Geomancy is a system of divination that uses the random generation of points in a dot system to divine the hidden meanings from the earth. It is often associated with the oriental art of Feng Shui and is also referred to as the western I-Ching. It is a very archaic divination practice, heavily influenced by astrology, which makes it possible for geomantic figures to be assigned to a letter of the alphabet, particularly the letters of the Enochian alphabet.

The system came to Europe from the Middle East, where it was called Khatt al-rami, 'cutting the sand'. It uses the random generation of marks or dots to create a four line figure, one line for each of the elements, with the divinatory meaning of the figure depending upon the number and arrangement of the dots.

Geomantic figures

The 16 Geomantic figures are an abstract binary system of four lines of dots, with either one or two dots in each line. A line containing a single dot is considered negative while a line with two dots signifies positive. The four lines are called the head, neck, body and feet, and they are each assigned an element; head – fire, neck – air, body – water and feet – earth.

The most common technique used to produce a geomantic figure lets a diviner create a series of holes or dots or points in the earth, or more properly a box containing sacred or blessed earth, in a line from left to right, until there are four individual lines of randomly created dots. The dots in each line are counted. If they total an even number they are represented by two dots and if the total is an odd or uneven number it is represented by a single dot, thereby creating a geometric figure.

The 16 figures represent the 16 possible elemental states of anything. The elemental structure is the framework of meaning for a figure, but plenty of other symbols and ideas have been added to them by geomancers of the millennia.

The first four figures in the series are called the mother, or matres. The next four are called the daughters, or fillae. From the mothers and daughters come the four nephews. These 12 figures are each assigned to a constellation of the Zodiac. Since there are only 12 signs of the zodiac and 16 geomantic figures, four signs have two figures assigned to them. From the nephews come the two witnesses or testes and from these comes a single judge, or judex.

They all have a Latin name and a keyword, which help to cast light on the wider meaning of the symbol. Each figure has an inner or ruling element that the figure expresses most intensely. They also have an outer element, usually different from the inner element, which shows the figure's expression in the world around it. For instance, Fortuna Major has fire as its inner element which represents the power to reshape the world in a favourable way. Its outer element is earth, which means that its power comes not from rushing around, but from establishing itself solidly and letting everything else move around it.

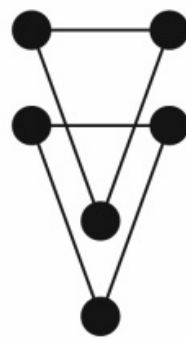
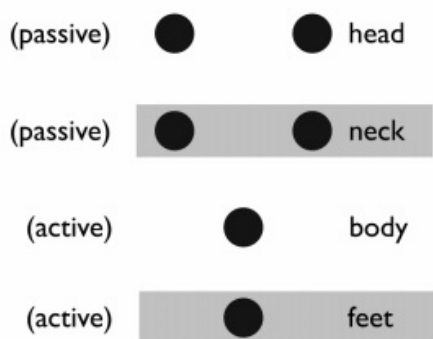
The figures are also divided by quality, either mobile or stable. For example, if something is lost or stolen, a stable figure means the item will be recovered, while a mobile figure means it is gone for good.

Geomantic characters

A geomantic character is a picture, image, symbol or ideogram created by connecting the dots of an individual figure using lines. These characters are used in the creation of amulets and talismans for their power in association with their planetary ruler. 14 of the figures are assigned to the seven visible planets of our solar system. The two others are assigned to the lunar nodes – the two points in space where the eclipses happen.

Letters	Matrix	Symbol	Name and Meaning	Ruling Planet/Element	Planetary Characters
A	•••	△	Amissio - loss	Venus	☽☽⋈⋈⋈⋈⋈⋈
B	•••	◊	Puer - boy	Mars	♂♂♂♂♂♂
D	•••	∩	-	air	
E	•••	⊗	Conjunctio - assembly	Mercury	☿☿☿☿☿☿☿☿
F	•••	▲	Cauda Draconis - dragons tail	Lunar node	♁♁♁♁♁♁
G	•••	☐	Populus - people	Moon	☾☾☾
H	•••	○	-	air	
I, J, Y	•••	⊗	Aquisto - gain	Jupiter	♃♃♃♃♃♃♃♃
C, K	•••	△	-	fire	
L	•••	⊗	Via - way	Moon	☾☾☾
M	•••	☐	Tristitia - sorrow	Saturn	♄♄♄♄♄♄
N	•••	◊	Rebeus - red	Mars	♂♂♂♂♂♂
O	•••	◊	Puella - girl	Venus	♀♀♀♀♀♀
P	•••	▽	Fortuna Major - great fortune	Sun	♁♁♁♁♁♁
Q	•••	▽	-	water	
R	•••	◊	Laetitia - joy	Jupiter	♃♃♃♃♃♃
S	•••	☐	Albus - white	Mercury	☿☿☿☿☿☿
T	•••	▽	Caput Draconis - dragons head	Lunar node	♁♁♁♁♁♁
U, V, W	•••	◊	Carcer - prison	Saturn	♄♄♄♄♄♄
X	•••	☐	-	earth	
Z	•••	▲	Fortuna Minor - lesser fortune	Sun	♁♁♁♁♁♁

Fig 1. Geomantic/Enochian correspondences



Geomantic figure Geomantic character

Fig 2. Fortuna Major

Geomantic/Enochian correspondences

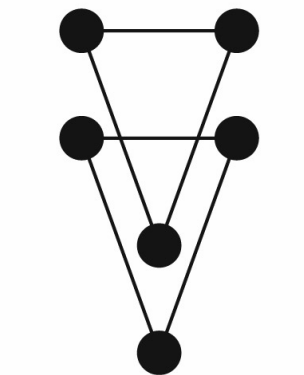
(passive) ● ● head

(passive) ● neck

(active) ● body

(active) ● feet

Geomantic figure



Geomantic character

Fig 2. Fortuna Major

Fortuna Major

Geomantic Characters 35

Alchemical Glyphs

ALCHEMY, AND ASTROLOGY are two of the oldest sciences in the world, their origins lost in the mists of prehistory. According to the earliest records, alchemy and astrology were considered divine revelations. The Angel at the Gate of Eden instructed Adam in the mysteries of alchemy and astrology so that man might rise from his fall. Both sciences were studied in ancient Babylon, Egypt, Persia, India and China, in classical Greece and Rome, in Islamic society, and in Europe until the 19th century.

Alchemy refers to both early forms of investigation into nature and early philosophical and spiritual discipline. They both combine elements of chemistry, metallurgy, physics, medicine, astrology, mysticism, spiritualism and art. In the Middle Ages, Alchemy was not only a philosophy and a science but also a religion. Those who rebelled against the religions of the day hide their philosophical teachings under the allegory of gold making. Those that dabbled in alchemy include Dr John Dee, Paracelsus, Albertus Magus, Christian Rosenkreuz, Nicolas Flamel and Issac Newton.

Over the centuries, astrology has crystallised into astronomy while alchemy became the precursor of modern science, as many of the substances and processes of alchemy are used by modern chemical and metallurgy industries. At the beginning of the 21st century, both disciplines are still active, especially astrology, but interest in alchemy is limited mainly to historians, mystics and artists.

Hermes Trismegistus, the Emerald Tablet and the Philosophers Stone

Alchemy is the secret art of the Land of Khem, the ancient Egyptian name for Egypt. The 'Al' preceding 'Chem' is Arabic. Alchemy is the great magical work created by Hermes Trismegistus, Hermes the Thrice Great, the founder of the arts and sciences. The Thrice Great refers to Thoth, Hermes and Mercury, the composite Hermes; hence the term, Hermetica.

The key tenets of alchemy are found in something called the Emerald Tablet, also called the Smaragdina tablet, which is the cornerstone of the Great Work of alchemy. The Emerald tablet is a text purporting to reveal the secret of the primordial substance and its transmutations. The text contains 13 lines including the well known Hermetic axiom 'As above, so below'. Many pictorial and symbolic images have been created to translate its message. The text is shrouded in antiquity and languished in relative obscurity until the Middle Ages, when it began to circulate through the alchemical community after contact with Muslim mystics. The oldest surviving copies are Arabic translations and it is the only piece of non-Greek Hermetica in the Western occult tradition.

The Alchemist quest is to create a mysterious substance called the Philosophers Stone, a legendary and highly desirable object that is said to transform base metals, most famous among which is the transformation of lead into gold. The two metals symbolise the spiritual transformation of man from unenlightened to enlightened, as alchemy is as concerned with spiritual and personal development as it is with the transformation of valuable metals. The Chinese differentiate these kinds of alchemy as nei-tan, the alchemy of spiritual transformation and wai-tan, the transformation of materials.

The image of the Philosophers Stone is a 17th century ideogram representing the art of alchemy,

showing the influence of Pythagorean geometric mysticism. It is also a symbol of the four elements combined, water being the smaller, inner circle, earth as the small square, the triangle as fire and the large, outer circle representing air.

Alchemical symbols

Amongst the great variety of signs that were used in alchemy and astrology, the meaning of many are almost forgotten. Those that are familiar to us in the present day were created by medieval and renaissance magicians. The most common are the four elements, air, water, fire and earth, which play an important part in all mysticism. In medieval times they were drawn as triangles while modern versions are drawn as circles. The four seasons – spring, summer, autumn/fall and winter – represent the waxing and waning of life.

The signs of the planets and the constellations of the Zodiac have their origins in astrology. They date from very remote times and are common to all cultures. The symbols of the planets are also used to represent metals. Both sets of signs are for the most part composite characters made up of elemental signs – circle, square, triangle, cross, the symbols of the elements, and the symbols of the sun and moon which denote activeness and passiveness respectively.

The most pertinent symbols for the alchemical spirits include the three philosophical signs – sulphur, salt and mercury. Related to these signs are the seven metalloids – vitriol, saltpetre, gal ammonia, alum, sulphur salt and antimony. Although some of the alchemical symbols occasionally varied a little between practitioners, the meanings of the simpler symbols are so universal that they extend well beyond the reaches of this one system.

Alchemical letters are a form of syllabic script which employ alchemical symbols for their syllabic value i.e. the syllabic value of iron is Fe – to write words and sentences. Alchemists often combined two or more signs to create syllables that are virtually unreadable to anyone but their creator.

Several alchemical alphabets appeared in the 16th century. They were simple substitution ciphers based on the Latin alphabet. In his book *Comentatio Catholico*, Johannes de Monte-Snyder cites the alchemical symbols incised on the Pall om bona Porta, a door or gate, as ‘Syllabae Chymica’, or alchemical letters.

Snyder’s common symbols for the alchemical elements as the Abercederium or the ‘Alphabet of Chymica’ are the astrological metals, along with nitre, salt, sulphur, antimony and esteem, or Azoth. The symbols used on the doorway are actually combinations of these. In a section of the book called ‘Syllabae Chymica’ Snyder writes “this alphabet consists of simple characters, syllables and their combinations. Where certain characters are contracted into one, these syllables go on into words and words give sense or meaning.”

Hermes Trismegistus The Emerald Tablet The Philosopher’s Stone

Alchemical signs for the Elements

Astrological signs of the Zodiac

Astronomical glyphs for the Planets



Fig 1. Hermes Trismegistus



Fig 2. the Emerald Tablet

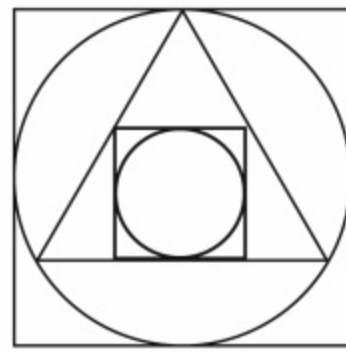


Fig 3. the Philosophers Stone



Fig 4. Alchemical signs for the Elements



Fig 5. Astrological signs of the Zodiac

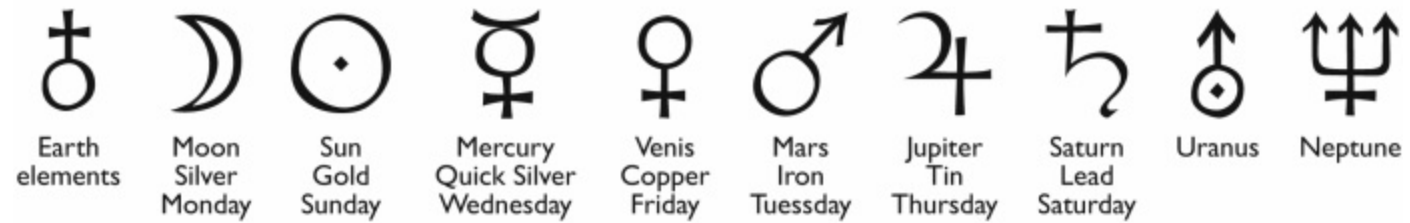


Fig 6. Astronomical glyphs for the Planets

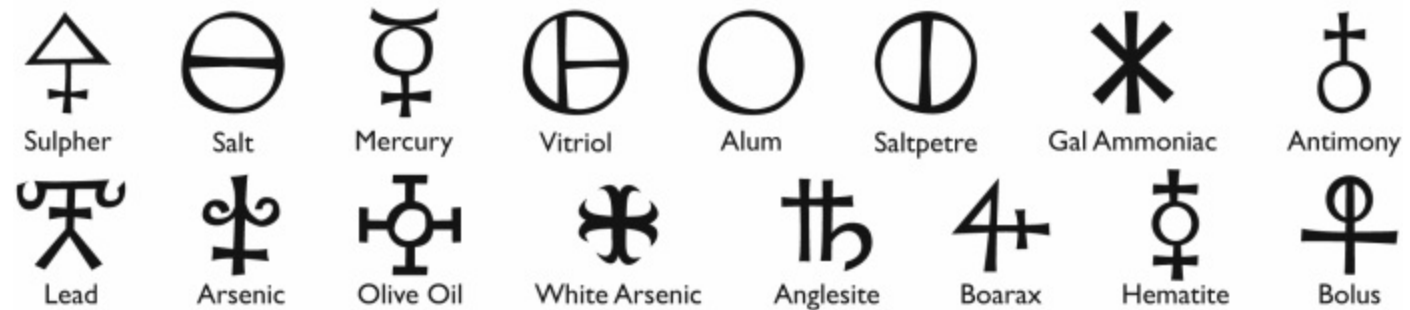


Fig 7. Alchemical glyphs



Fig 8. Syllabae Chymica - alchemical syllabic characters

glyphs

Syllabae Chymica – alchemical syllabic characters *Alchemical Glyphs 37*

Hermetic Ciphers

THE DESIRE FOR Secrecy has prompted Hermetics, magicians and alchemists to develop their own magic scripts to act as ciphers. The majority of these scripts were documented by Cornelius Agrippa in his *Book of Occult Philosophy*, published in 1531. They were more often than not based on Judeo-Greek cabalistic principles, acting as codes and ciphers for hiding the esoteric knowledge from the uninitiated, or for communicating with the angels. A number of these scripts are called Angelic because they are often revealed to man by angelic beings. Some are just straight forward replacement codes for the Latin alphabet, unlike the Enochian alphabet of Dr. John Dee which they considered to be a true ‘angelic’ language.

Celestial ciphers

Celestial scripts are ciphers for the Hebrew alphabet which have letters whose shapes are to be found in the constellations of the fixed stars of the northern and southern hemispheres. They were created and employed by various adepts to express their mystical knowledge. Bartolozzi’s *Biblioteca Magna Rabbinica* lists seven celestial scripts.

The script known as Celestial script was also documented by Cornelius Agrippa. It was used to communicate with angelic beings and its letters are used in making charms and amulets. The similar looking Angelical script is a substitution cipher for the Hebrew alphabet created by Agrippa himself.

Malachim script is first mentioned by Bartolozzi in his book before it appeared in Agrippa’s *Book of Occult Philosophy*. Malachim is a Hebrew word meaning Angel or Regal. As its name suggests, Malachim was believed to be used in angelic writings and all communication between heavenly beings and man. Its origins are considered a mystery.

Passing the River script, or *Transitus Fluvii* in Latin, is based on the Hebrew alphabet and is amongst those scripts mentioned by Agrippa. The name may refer to the passage of the Jewish people across the river Euphrates when they returned from Babylon to rebuild the temple at Jerusalem. It is commonly used in talismanic inscriptions. Through the centuries it has been popular with secret societies and is still used by today’s high-degree freemasons, albeit in a limited way.

Talismanic ciphers

The Theban alphabet is first mentioned by Johannes Trithemius in his *Polygraphia* and by Cornelius Agrippa, a student of Trithemius, in his *Book of Occult Philosophy*, both published in the 16th century. The Theban alphabet has a one-to-one correspondence with the letters of the Latin alphabet, except for J and V. It is possible that it began life as a Latin cipher used by early 10th century alchemists to disguise the meaning of a text and to give it a mystical quality. The script is also called the ‘Runes of Honorius’ after its reputed inventor, Honorius of Thebes, and the ‘witches alphabet’, after it was used in the *Book of Shadows* to write witches spells. It was also used in inscriptions on knives and swords and in other texts. The *Writing of the Magi* is said to have been invented by a 16th century alchemist called Paracelsus. It was used by its inventor to engrave the names of Angelic beings on amulets.

Illuminati cipher

Founded by Adam Weishaupt in Bavaria in 1776 from an existing Masonic order, the Illuminati is a secret society within a secret society. All its members had secret names and used a calendar based on the ancient Persian system. Their alphabet contains three ciphers which were published in *A History of Secret Societies* by Akron Daraud. There are two symbol ciphers and a unique number cipher.

The number cipher begins with A=12, B=11, and so on until M=1. Then N=13, O=15 and so on until Z=24. The letters I and J, and U and V are represented by the same number. This unique number cipher plays an important role in Illuminati numerology, which stresses the numbers 3, 7, 9, 11, 13, 33, 39 in their formulae. In the English alphabet, the letter M is the 13th letter and denotes the middle of the letter sequence. The letter derives from the Semitic word 'mem', meaning water. The Illuminati translate the word water as 'Elixir of Life'.

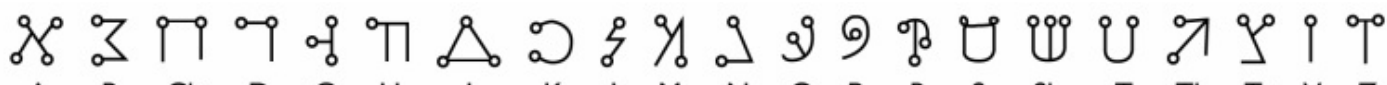
Crowleyian ciphers

Arch Magus Aleister Crowley published ciphers in his book *The Vision and the Voice*, a visionary journey through the realms or "aethyrs" inhabited by the Enochian angels. The Alphabet of Arrows is a cipher for the Enochian alphabet. It is related to the Dagger script, a cipher using the Roman alphabet as a base. Their inner forms are the same but their outer forms differ, one using a bow and arrow, the other a dagger.

Celestial scripts

Talismanic cipher

Illuminati cipher




 A B Ch D G H I K L M N O P R S Sh T Th Tz V Z

Celestial



 A B Ch D E G I K L M N O P Q r Sh S SS T Th Tz V Z

Malachim



 A B Ch D G H I K L M N O P Q R S Sh T Th Tz V Z

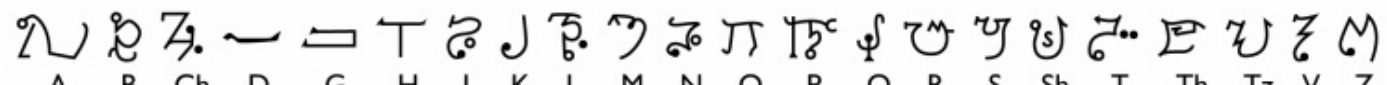
"Passing the River" script

Fig 1. Celestial scripts



 A B C D E F G H I K L M N O P Q R S T V W X Z

Theban - Runes of Honourius



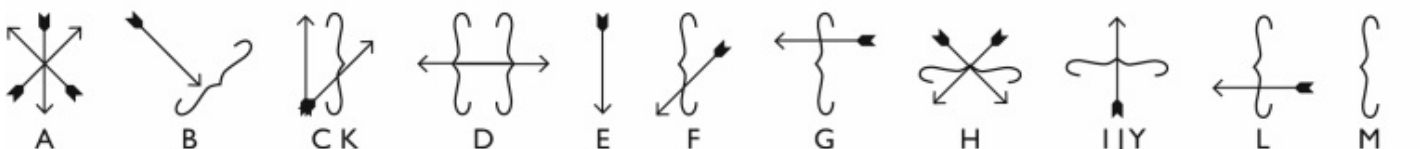
 A B Ch D G H I K L M N O P Q R S Sh T Th Tz V Z

Writing of the Magi

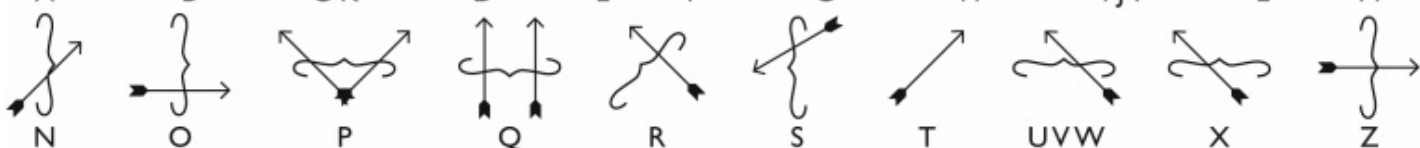
Fig 2. Talismanic cipher

12	11	10	9	8	7	6	5	4	3	2	1	13	14	15	16	17	18	19	20	21	22	23	24
A	B	C	D	E	F	G	H	IJ	K	L	M	N	O	P	Q	R	S	T	UV	W	X	Y	Z

Fig 3. Illuminati cipher



 A B CK D E F G H IJY L M



 N O P Q R S T UVW X Z

Alphabet of Arrows - Enochian



 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Alphabet of Daggers - Latin

Fig 4. the ciphers of Aleister Crowley

The ciphers of Aleister Crowley

Hermetic Ciphers 39

Enochian Alphabet

THE ENOCHIAN ALPHABET, its script and its language, were all allegedly transmitted by Angels in March 1583 to the Renaissance occultists Edward Kelly, a psychic medium, and Dr. John Dee, court astrologer to Elizabeth I. Together they formulated Enochian magic. The letters of the Enochian alphabet which are used to call on the angels, are referred to as calls or keys in Enochian magic practice. Both the spoken and written language were extensively used by the Golden Dawn and Aleister Crowley, who deemed it too dangerous and stopped using it, but not before he'd created the Alphabet of Arrows.

Dee preferred the title 'Angelical' – Celestial speech, the language of the Angels, the first language of the GodChrist, the Holy language, or Adamical. The term Enochian comes from Dee's assertion that the Biblical patriarch Enoch had been the last human, before Dee and Kelly, to know the language. Dee's journals assert that Angelical was the language God used to create the world, and was later used in Paradise by Adam to speak with God and the Angels, and to name all things in existence.

After the Fall from Paradise, Adam lost the language and constructed a form of proto-Hebrew based upon his vague memory of Angelical. This proto-Hebrew was the universal human language until the confusion of tongues at the Tower of Babel. After this, the various tongues of man were developed, including Biblical or Old Hebrew. From the time of Adam to the time of Dee and Kelly, Angelical was hidden from humans with the exception of the Biblical patriarch Enoch, who wrote the Book of Loageath, 'Speech from God' for humanity but it was lost in the deluge of Noah.

Kelly, as the receiver of the language, wrote his texts in Enochian. The resulting book is called Liber Loageath, 'Book of the Speech from God'. The book consisted of 49 great letter tables or squares made up of 49×49 letters. Each table has a front and a backside making 98 tables with 49×49 tables in all.

A year later, Kelly received a second set of texts. These have English translations and provide the basis for Enochian vocabulary. The texts comprise 48 poetic verses, which Dee's texts call 'Claves Angelicea', or Angelic keys. The keys are assigned certain functions within the Enochian magic system. Dee had intended to use the keys to open the 49 gates of wisdom or understanding, represented by the 49 magic squares in the Liber Loageath.

When Kelly could not aptly imitate the character or letter as they were showed, they appeared on his paper in a light yellow colour which he drew in black and the yellow disappeared, leaving the black letter. Dee's conversation with the Angels says, 'These letters represent the creation of man, and therefore must be in proportion. They represent the workmanship wherewithal the soul of man was made like until his creator.'

Enochian language

Sceptics point out that Enochian is not a consistent language. The texts in the Liber Loegaeth show phonetic features that do not generally appear in natural language. It is observed that the syntax of Enochian calls is almost identical to English and the lack of vowel conjugation is reminiscent of

English, more so than with Semitic languages like Hebrew and Arabic. The features shown are commonly found in instances of Glossolalia, which suggest that Kelly actually produced at least this set of writings via ‘speaking in tongues’.

Enochian pronunciation is similar to Hebrew as taught by the Golden Dawn and Aliester Crowley. Most consonants have an e or eh added to them, i.e. B – Beh, K – Keh, etc. Most vowels have an added h as in A – ah, E – eh, O – oh, U – uh. The vowel I is pronounced as EE. G can be hard, as in Gimel, or soft, as in Jimel. Y and I are interchangeable, as are V and U. J and W are seldom used. X can be like S in Samekh or like Tz in Tzaddi. R can be pronounced as Rah, Reh or Ar. Z is pronounced as Zedor or Zeh and is interchangeable with the letter S. The Enochian word SOBHA is pronounced in 3 syllables as SoBeh-HaH – this is the general rule for words.

The Great Table

The Enochian calls, keys or letters are used to create magic squares, also referred to as tablets or tables. These tables consist of four Elemental tablets – earth, wind, fire, water, and the Table of Union. These Elemental tables of the Enochian system are based on the Tabula Recensa given by the Great Archangel Raphael in 1587. These are the final versions of the tablets. When the tables are aligned properly, they form the Great Table, which is the key to everything.

The Great Table is central to the Enochian magic of Dee and Kelly. Since their time, the structure has evolved into a form rendered understandable by more recent Hermetic orders, becoming the crowning jewel of the traditional Golden Dawn system of magic. The table is made up of 156 individual squares arranged as a 12 wide × 13 high rectangle. The squares are filled with letters that follow the order of the Governors. The capital letters reveal the names of the archangels while the lowercase letters reveal the names of the lesser angels.

The table is divided into quarters, called the four Watchtowers, each representing one of the elements – earth, wind, fire and water. These quadrants are further divided into quarters called ‘lesser angles’ and attributed to a subelement of its quadrant. The table is bound together by the central column and middle row that form the Black Cross, whose letters form another square called the Table of Union. Each of the quadrants contains a smaller cross called the Great Cross of one row and two columns that contain the three-, four- and five-letter names of God, the name of the Elemental King formed by a spiral around the centre of the cross, and names of the six seniors. Each row or column within the lesser angle contains the names of five angels, one of them cherubic and four of them servants.

The structure of the table enables the delineation of the 91 names that govern parts of the earth correlated with the Angelic king that rules over them, the part of the earth that they are assigned to, the Air in which they dwell and the number of ministers that serve them.

Alphabet	Script	Name
A		Un
B		Pa
D		Gal
E		Graph
F		Or
GJ		Ged
H		Na
IY		Gon
CK		Veh
L		Ur
M		Tal
N		Drux
O		Med
P		Mals
R		Don
Q		Ger
S		Fam
T		Gisg
UVW		Van
X		Pal
Z		Ceph

r	Z	l	a	f	A	y	t	l	p	a	o	b	O	a	Z	a	R	o	h	a	R	a	
a	r	d	Z	a	l	d	P	a	L	a	m	u	N	n	a	z	o	P	S	o	n	d	n
o	z	o	n	z	a	r	o	Y	a	u	b	x	a	i	g	r	a	n	o	v	m	g	g
T	o	l	t	l	z	o	r	P	a	o	o	C	s	o	r	p	m	n	i	n	l	e	a
S	l	g	a	a	o	m	r	b	z	n	h	r	f	s	O	n	i	Z	i	r	l	e	m
l	m	o	n	d	o	T	d	i	a	r	l	p	l	z	l	n	r	C	z	i	i	M	h
o	r	o	l	o	A	h	a	o	z	p	i												
i	N	a	o	r	V	i	x	o	a	s	d	h	O	C	a	n	c	h	l	e	z	o	m
O	i	l	i	i	T	p	a	l	O	n	i												
A	b	u	m	o	o	o	a	o	u	c	a	C	O	P	a	n	n	L	a	m	S	m	a
N	a	o	c	O	T	t	n	p	p	n	T	C	d	O	l	o	p	i	n	i	a	h	b
o	c	a	n	m	a	g	o	t	t	o	l	m	r	x	p	a	o	e	s	l	z	i	x
S	h	i	a	l	r	a	p	m	m	o	x	e	z	y	f	i	r	V	g	e	t	r	i
m	o	t	i	b	o	t	n	a	n			n	a	n	T	n	b	l	t	o	m		
T	a	O	A	d	u	p	t	O	n	n	m	a	d	o	o	p	a	T	d	a	n	V	a
a	a	b	c	o	o	r	o	m	o	b	b		o	l	o	n	G	o	o	o	b	a	u
T	a	g	e	o	n	x	m	a	l	G	m	m	O	p	a	m	n	o	V	O	m	d	n
n	h	o	d	D	l	a	l	e	a	o	n	m	a	p	l	o	T	e	d	e	c	e	a
P	a	t	a	x	i	o	V	s	p	i	N	O	s	c	m	i	c	o	n	A	m	l	o
S	a	a	l	x	a	a	r	y	r	o	l	h	V	s	r	s	G	d	L	b	r	i	a
m	p	h	a	f	g	l	g	a	i	o	l		o	o	P	t	e	a	g	p	D	c	e
M	a	m	g	l	o	i	n	L	l	i	X	o	p	a	u	s	c	n	r	Z	l	r	Z
c	i	a	a	Q	n	g	a	t	a	p	a		S	l	o	d	a	o	i	n	r	z	l
p	a	l	c	o	i	d	x	P	a	c	n	r	d	a	l	r	l	d	n	a	d	l	l
a	d	e	z	N	z	i	V	a	o	e	a	a	d	i	x	o	m	u	n	g	i	o	s
l	d	d	p	o	h	o	d	A	s	p	i	x	O	o	D	p	z	l	A	p	a	n	l
a	i	i	n	h	t	a	s	p	d	i	L	o	r	g	o	a	n	n	P	A	C	r	a

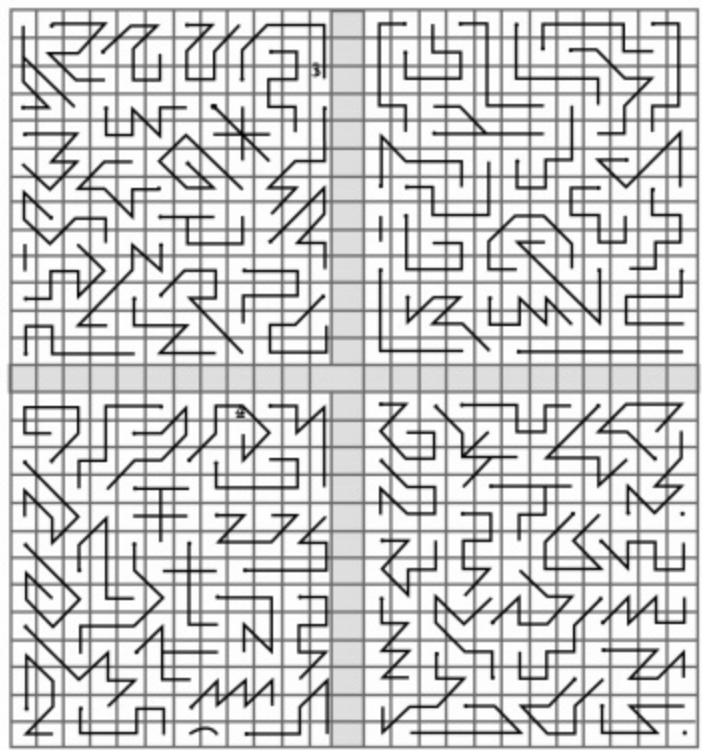


Fig 1. Enochian alphabet with Aleister Crowley's letter designs

Fig 2. the Great Table and the 91 symmetrical characters

Enochian alphabet with The

Great Table and the 91 symmetrical characters Aleister Crowley's letter designs

Enochian Alphabet 41

Masonic Ciphers

ON THE ORDERS of Emperor Theodorus in 339 AD, early Christians burnt libraries and smashed the relics of the Gods, bringing an end to the mystery cults of the ancient world – Isis and Osiris, Mithras, Serapis, Demeter, Apollo, Dionysus and Mani. At this time, cult members disappeared and did not resurface again until the 17th century and the publication of the Rosicrucian manifesto and the 18th century Masonic rituals.

Those magic alphabets, better called magic ciphers, are in the main invented by closed societies such as the Freemasons. They use them to keep their knowledge a secret, being a substitute system in which the signs change but they retain the underlying grammatical construction of an alphabet. Our normal alphabet is a cipher replete with secrets that go way beyond. They are far more than visual symbols of sound.

There are various devices used to create magic ciphers derived from the idea of the Jewish Aiq Bkr magic square system. The Rosicrucians adapted the English alphabet to the Aiq Bkr square. The Masonic pigpen cipher is an adaptation of the Aiq Bkr square and includes a cross shape. The Templars adapted the system to their Maltese cross emblem.

Aiq Bkr cipher

In Jewish mysticism, the Aiq Bkr is a substitution or Temurah cipher for the 22 letters of the Hebrew alphabet. Aiq Bkr, or ‘the Cabala of nine chambers’, is a magic square with a grid of nine cells. The letters of the Hebrew alphabet are written left to right across the grid, and down and across the 3x3 grid, with each of the nine chambers containing three letters. In Hebrew this includes the final forms of K, M, N, P, Q, to bring the number of letters equal to the number of squares in the grid.

When the cipher is written, the script looks like a simple graphic design. The letters are formed from angled lines and dots that indicate the position of the letter in the magic square, enabling the script to be deciphered. For example, the first letter of the cell is denoted by an angled line only. The second letter uses the same angled sign as the first but includes a single dot. The third letter in the cell has two dots placed above the same angled sign.

Rosicrucian ciphers

There are two Rosicrucian ciphers, the first of which is the Rosy Cross, or Masonic cipher. The letters of the English alphabet are written in the same manner as Hebrew, but from left to right. These symbols were used as a system of markers in the construction of the Rosy Cross Church in Scotland. The Alphabet of Angels is an Enochian variant on the Aiq Bkr cipher designed by the 17th century Rosicrucian, Dr. Thomas Rudd.

Masonic ciphers

From the 17th century onwards, the Freemasons have employed their own system called the pigpen cipher. In the pigpen system, the letters of the alphabet are placed in twos in a 3×3 grid and an X

shape, or pigpen. When written, the letters are ciphered in the same manner as Aiq Bkr. The Masons used this script in their architecture, enabling secret meanings and messages to be publicly displayed in their churches, lodges and temples.

The Royal Arch is possibly the best known of the Masonic ciphers. Its name refers to one of the degrees within Freemasonry. It is based on the pigpen grid systems of two letters in each cell of a 3×3 grid. The remaining letters are placed in twos in the four segments of an Xshaped figure. A variant of the Royal Arch cipher is the Nug Soth cipher. The Blue lodge cipher is another Masonic cipher. It uses the same pigpen cipher technique, except that the letters spelling the word mason occupy the first five positions on the grid with the remaining 22 letters following in alphabetic sequence.

Knights Templar cipher

The Knights Templar adapted the Aiq Bkr system to their emblem, the Crusader or Maltese cross. They divided the cross into six star forms of four cells and placed two letters in alphabetic sequence in each cell. The letters were represented by angled lines and dots as a cipher for the English alphabet. They used it as a secret code in their letters of credit.

The Aiq Bkr cipher

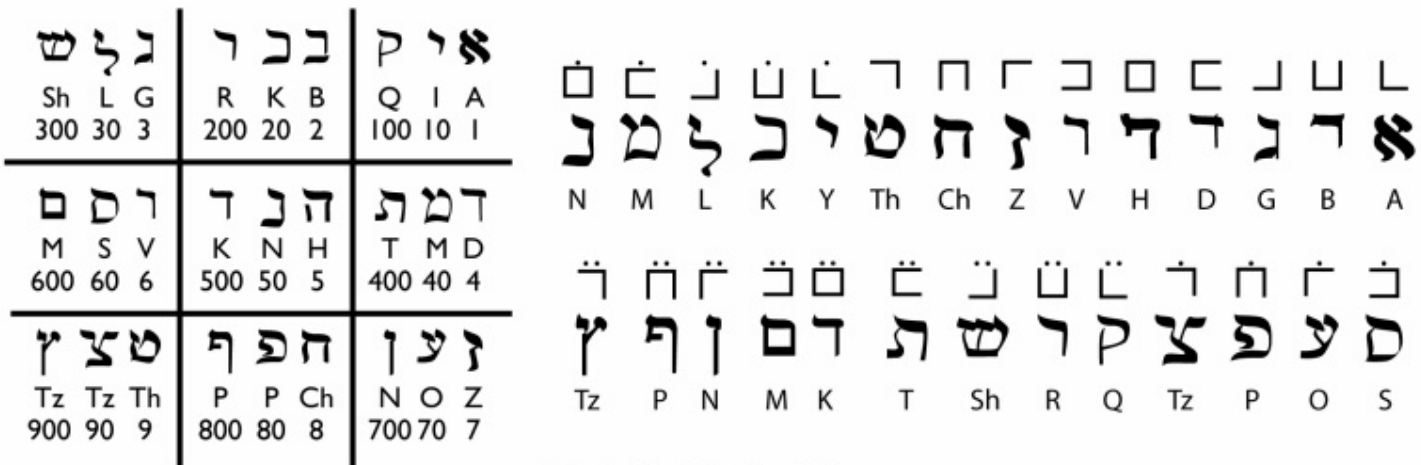
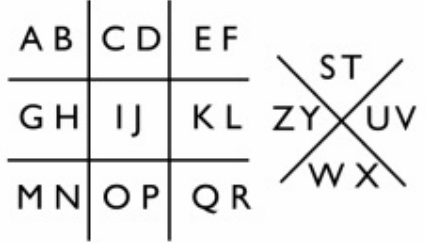


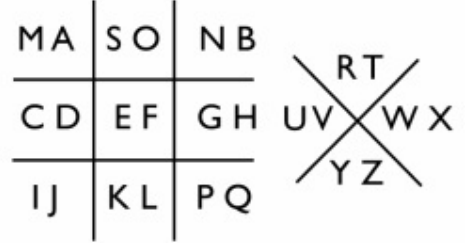
Fig 1. the Aiq Bkr cipher



Rosicrucian cipher



Pigpen cipher



Blue Lodge cipher

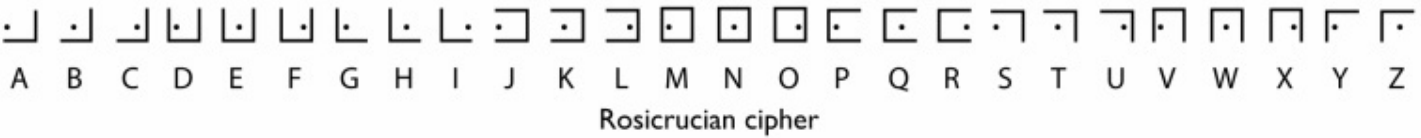


Fig 2. Masonic variants of the Aiq Bkr cipher

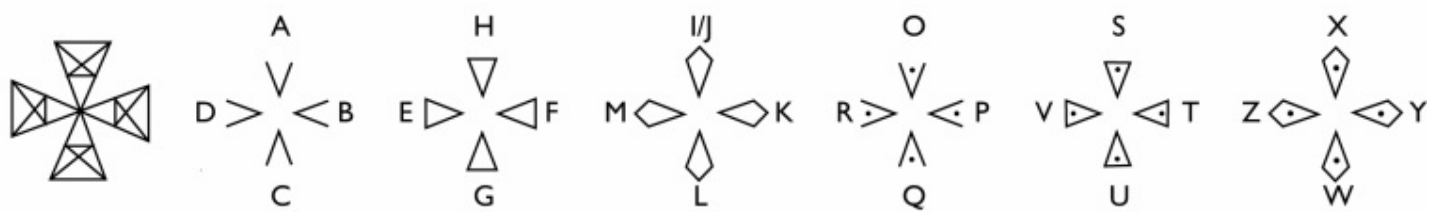


Fig 3. Knights Templar cipher

Masonic variants of the Aiq Bkr cipher

Knights Templar cipher

Masonic Cipher 43

Magic Squares

BEFORE 1300 AD, only three cultures were known to have used magic squares, China, India and Arabia. Each culture viewed them as having supernatural powers. It is from Arabia that the West receives its idea of the magic square. They can be made with either numbers or letters or both, and the square format enhances the vibrational potency of the symbols within it making them practical for use as charms and talismans, and in the casting of spells. The magic square is created according to the intention of the ritual and is afterwards burned, crushed, torn up or otherwise destroyed, thereby 'releasing' the magic into the world.

The most famous are a series called the Kameas, created by the 16th century occultist Cornelius Agrippa. His particular series of number squares describe the magic constant of the seven visible planets, which are designed for sigils to be drawn over them or incorporated into them. Significant or magical names can be used as well as numbers. These rely on palindromes for their success. Magic squares called Power squares that use either numbers, letters or a mixture of both are found written in 18th century grimoires.

Word squares

Word squares are a type of puzzle. Other puzzle types are the conundrum, acrostic, palindrome and crossword, all of which can be found in daily newspapers and magazines. The conundrum is probably the oldest form of puzzle and it was the Sphinx who asked the oldest form of riddle. The word square is a two-dimensional display of letters, though the display doesn't have to be a square – one of the earliest, Abracadabra, is displayed in both triangular and diamond forms. In ancient times these particular word squares were thought to have magic properties. The Persian for the Sun god Mithras was Abracadabra and the ancients may have believed it beyond the power of mortal man to work out how many times Abracadabra can be read in such displays. The diamond has 252 ways, while the triangle has 1,024 ways.

A palindrome is a word or sentence that is the same when read backward or forward. One of the oldest is the Sat or square, also called the Templar magic square. It was discovered in the ruins of Pompeii and over the centuries it has featured in The Keys of Solomon, as well as various Templar sites. The square is a 5×5 matrix which arranges the words in a Latin sentence 'Sator Arepo Tenet Opera Rotas', or 'Sator, the sower, holds the wheels by his work', being analogous to sowing and reaping, life and rebirth. The letters of the Sator square can be rearranged to form the word Paternoster twice, which are then laid out in a cross formation. The remaining A and O are taken to symbolise Alpha and Omega. The Sator square is also found on the front cover of The Book of the Sacred Magic of Abra Merlin the Sage, considered to be the ultimate guide to Cabala. The book is over 500 years old and is reputedly the first book of Holy Magic, which God gave Moses, Arron, David, Solomon and other saints, prophets and patriarchs.

Number squares

With number squares, the numerals are set in a square or grid pattern in which each column, row or diagonal adds up to the same number. This number is called the 'magic constant' and has significance

itself. Number squares are believed to have great potency, depending upon their magic constant. The magic square of Christ has 33 as its magic constant. 33 is believed to be the age of Christ when he died on the cross. Some magic squares halve the magic constant and place that number in the centre square of the grid.

The simplest square is a grid with 3×3 rows and columns which all add up 15, the sum of the numbers 1–9, to make a square of 45 (3×15). There are eight variations of the 3×3 square using the numbers 1–9.

The 3×3 square is referred to as either the Kameas of Saturn or the Masonic square, as they both share the same numerical array. They differ only in that the Masonic square sometimes substitutes its magic constant of five with the Pentagram or five-pointed star and also with the letter G or Gamma. The Pentagram is an obvious substitution but the use of Gamma hints towards a magic alphabet cipher peculiar to the Masons.

The most complex magic squares are those created by the 16th century occultist Cornelius Agrippa. His series of magic squares, which he called Kameas, describe the magic constant of the seven visible planets in seven individual magic squares, each row and column of the square adding up to the magic number of the deity in question. Using more numerology, heavenly names can be discerned and transmitted by magic sigils and seals divined within the construct of Agrippa's kameas. The Planetary Kameas are an important part of the science of Talismanic magic.

For squares larger than 3×3 , the rules of construction are divided into two groups – odd and even numbered squares. The even numbered squares are further subdivided into doubly-even squares, divisible by four and singly-even squares, divisible by two but not by four.

For odd numbered squares, halve the magic constant and place the number in the centre square. Place the number one directly underneath it, place the number two to the square below right of number one, place the number three in the top right hand corner and move across and down until the squares are filled.

Doubly-even numbered squares are quartered and quartered again, with the four corners joined in an X. Starting from the top right-hand corner of the square, count across the squares sequentially, entering the relevant number in any square that is divided by the X. Then enter the remaining numbers in sequence backwards, from the bottom left to the top right, to fill in the remaining squares. Singly-even squares, such as the square of six, employ rules similar to those for doubly-even squares and are the most difficult to construct.

The SATOR or Power square to charge Templar Word Square and the Paternoster cross base metals into gold or silver

Magic number squares and their magic constants

S	A	T	O	R
A	R	E	P	O
T	E	N	E	T
O	P	E	R	A
R	O	T	A	S

P
A
T
E
R
N
O
S
T
E
R
A, O,

PATER
NOSTER

Fig 1. The SATOR or Templar Word Square and the Paternoster cross

1	5	8	A	O
7	9	1	O	A
1	8	5	O	O
8	5	1	O	A

Fig 2. Power square to charge base metals into gold or silver.

1	14	14	4	=33
11	7	6	9	=33
8	10	10	5	=33
13	2	3	15	=33
33	33	33	33	33

33 - The Square of Christ

21	26	19	=66
20	22	24	=66
25	18	23	=66
66	66	66	66

66 - The Square of Allah



Fig 3. Magic number squares and their magic constants

	1			1			1	6		1	6	8	1	6	8	1	6
												3	5	7	3	5	7
												4		2	4		2

the construction of an odd number square (3x3, 5x5, 7x7, 9x9,)

11	24	7	20	3
4	12	25	8	16
17	5	13	21	9
10	18	1	14	22
28	6	19	2	15

the construction of Agrippa's 5x5 Kameas

1			4
	6	7	
	10	11	
13			16

1	15	14	4
12	6	7	9
8	10	11	5
13	3	2	16

1	0	0	1
0	1	1	0
0	1	1	0
1	0	0	1

the construction of an even numbered, 4x4 square

Fig 4. the ordered construction of odd and even number squares

4	9	2
3	5	7
8	1	6

4	9	2
3	☆	7
8	1	6

4	9	2
3	G	7
8	1	6

Fig 5. Variants of the Masonic square

The ordered construction of odd and even numbered squares
Variants of the Masonic square *Magic Squares 45*

Angelic and Demonic Sigils

SIGILS ARE OCCULT symbols used in Goetic magic practice to invoke angelic and demonic spirits. The word Goetia is derived from the Greek word Goeteia, meaning magic or witchcraft. Interest in Goetia reached a peak of popularity during the Renaissance, 1400 – 1700 AD. This interest began in the 13th century when Jewish Cabala started to exert an influence on Christian occultism, giving rise to the first grimoires or magic training books containing the sigils used by the magician to invoke angels, demons and other divine spirits.

Each of these entities has its own sigil or signature that represents its ‘essence’, a sort of spiritual autograph or signature. The magician used the name and the sigil of the spirit to command the entity, making the spirit’s signature a powerful tool of the magician for a wide variety of good and bad intentions. Commonly, sigils are associated with the lower spirits or demons but all spirits may possess their own sigil or seal.

Sigils are often confused with seals, as both words are derived from the Latin word Sigillum, meaning signature, and both are used indiscriminately. This goes back to the times when X was considered a personal mark, making it a graphic sign and a signature at the same time. The simple difference between them is that sigils are usually monoline figures – simple two-dimensional abstract designs drawn or written in black, white or colour – and do not include the surface they are written on as sigils are more appropriately drawn in the air or held in the mind and used as a focus for meditation.

Seals are sigils placed in a circle and inscribed on a physical object such as paper, clay, wood, wax, stone, crystal or metal. Both sigils and seals were often thought to be concealed and the secret symbol of a spirit could be discovered using numerology and magic squares.

There are many grimoires from the Medieval and Renaissance eras that contain a wide variety of sigil styles for the luminaries or planets, their deities, intelligences and spirits, archangels and angels and the infernal demons, most notably in the Lesser Keys of Solomon which was compiled in the early seventeenth century from much earlier sources. The difference between them depends upon which magic practice – Solomonic, Enochian, Aurum Solis, Golden Dawn, etc – created them.

Spirit signatures

The signature of a spirit is the actual name of a spirit written by a spirit. This often occurs through the process of automatic writing or skrying and Angelic scripts are usually derived this way. Spirits often use obscure alphabets or letter forms, and mirror their names or sign them upside down to further disguise them. Often it is not possible to read the signatures of the spirits, although they are usually a series of separate or connected forms written out in a line in a way that resembles writing. By contrast, the sigils of spirits are usually more compact and resemble little drawings.

Luminary sigils

The seven luminaries, or planets of Western Occultism are equated with the seven days of the week

and both are associated with certain deities, archangels and spirits. The grimoire called The Black Venus by Dr. John Dee illustrates three sets of sigils – Black Venus, Olympian and Ameth – that correspond to the spirits ruling the planets, not the planetary gods themselves. The Black Venus sigils were collected by Dee on his travels through Europe. They are similar in construction to Olympian sigils and are thought to be derived from the same archaic source.

The term ‘Olympic’ sigils refer to the seven spirits mentioned in the Renaissance grimoire called The Arbatel of Magic. They are referred to as the Olympic spirits because they inhabit the ferment and disclose destinies and administer fatal charms, and go forth as God pleases to permit them. In this magic system, the universe is divided into 196 provinces with each of the seven Olympic spirits ruling a set number of provinces.

Each Olympic spirit has a sigil that the ancient magicians inscribed on to amulets and used in working their magic. Unlike the planetary seals which are based on magic squares, no one is quite sure of their origin. They are thought to date from before 3000 BC, derived from central European neolithic petroglyphs representing the planetary deities. It seems that their use was continued by Bronze age blacksmiths as alchemical symbols. The equivalent Ameth sigils are Enochian devices divined from the Seal of Ameth linked to the arrangements of the planets.

Archangelic sigils

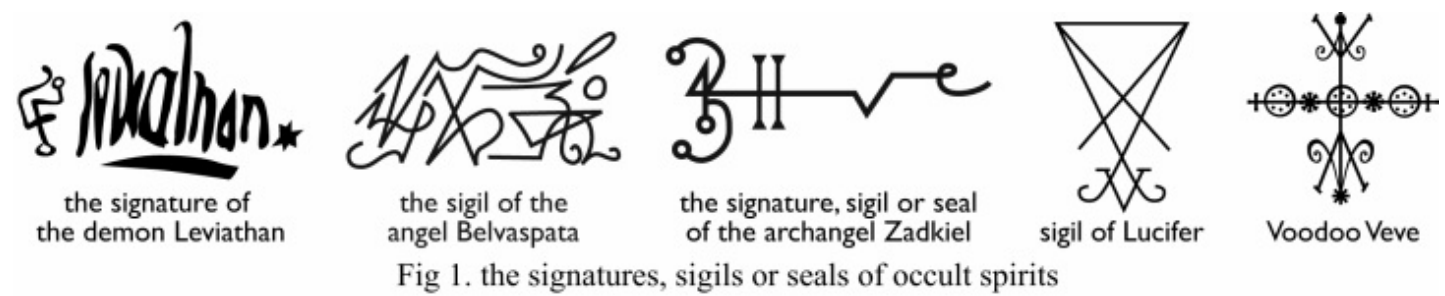
The earliest reference to a system of seven Archangels is in the Book of Enoch, their names being Gabriel, Michael, Raphael, Uriel, Raqael, Remiel and Saraqael. In more modern angelology, different sources disagree on the names and identities of the seven archangels. Various occult systems associate each archangel with one of the seven planets and as such they also correspond to the days of the week. Their sigils were published by Francis Barrett in The Magus in 1801. Their origins are unknown.

The angelic magic of the Aurum Solis uses a system involving presigillums associated with the ten sephirotic angels, the zodiac and the elements. The sigils for the Sephirothic archangels are quite rare. The appropriate presigillum is drawn before the commencement of the sigil proper. This method can be found in the book *Mysteria Magica*.

Demonic sigils

Demonic sigils are created using the same methods to create the sigils of deities and angels. This means ciphering their names by means of number ciphers and other such systems. Some sigils are so old their origins cannot be traced.

The signatures, sigils or seals of occult spirits



Planet	Black Venus sigil	Olympic sigil	Amet seal	
Sun	Mephgazub	Och	Aaoth	Michael - Sunday
Moon	Mogarip	Phull	Galas	Gabriel - Monday
Mars	Amabosar	Phaleg	Innon	Samuel - Tuesday
Mercury	Falkaroth	Ophiel	Thaoth	Raphael - Wednesday
Jupiter	Alkyzub	Bethor	Horlwn	Sachiel - Thursday
Venus	Anael	Hagith	Galethog	Anniel - Friday
Saturn	Belzazel	Aratron	Gethog	Cathiel - Saturday

Fig 2. the sigils or seals of the seven planetary angels

Fig 3. Angels of the days of the week



Fig 4. Aurum Solis presigiliums for the Angels of the Sephirothic Tree

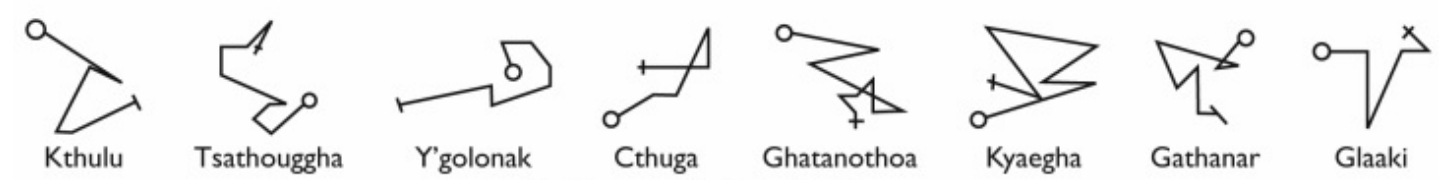


Fig 5 very old sigils for demons

The sigils or seals of the seven planetary angels Angels of the days of the week Aurum Solis presigiliums for the Angels of the Sephirothic Tree

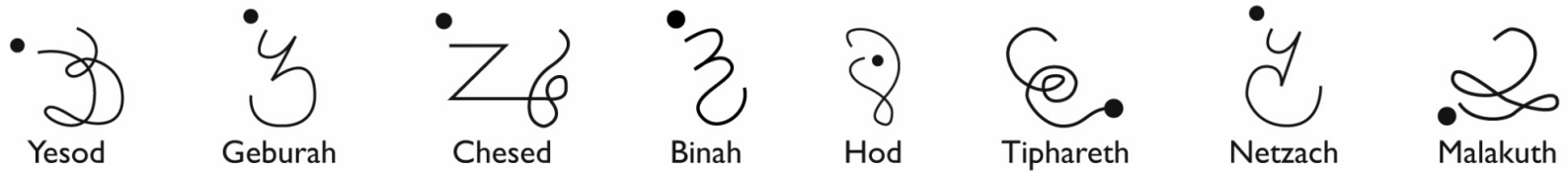


Fig 4. Aurum Solis presigiliums for the Angels of the Sephirothic Tree

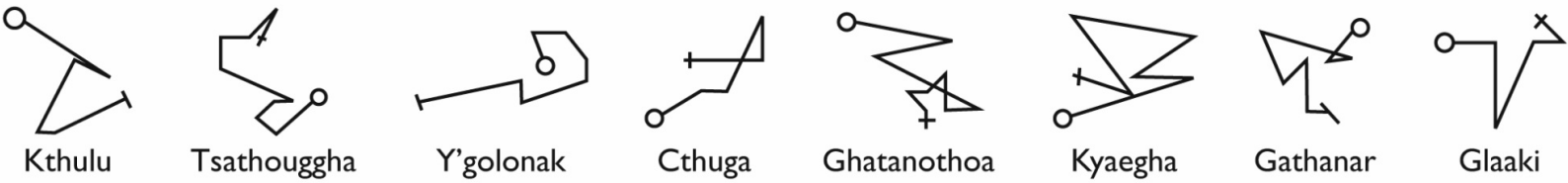


Fig 5 very old sigils for demons

Very old sigils for demons

Angelic and Demonic Sigils 47

Sigil Ciphers

IN MAGICAL TERMS a sigil is a glyph derived from a name, word or magic formula by means of direct analogical process, such as numerical conversion using a magic square. There are two types of sigil: traditional and derived. Traditional sigils are ones that have been in use for hundreds of years, if not longer. They are found in grimoires and it is not clear how they were created or discovered. Such sigils can be copied and used without change for spirits that have a traditional sigil.

Those spirits that do not possess a traditional sigil can be represented by a derived sigil created on a sigil cipher, generally using numerology to do so. A good example of these are the sephirotic angels found on the Tree of Life. These number ciphers are for either Hebrew or Latin names which produce a different sigil depending on which name is translated. The general rule is that Hebrew names are translated on Hebrew ciphers, and Latin names are translated on Latin ciphers, or else the wrong sigil is used and the conjuration will not work.

If the appropriate process is reversed then the name or the word may be retrieved from the pattern of the sigil, unless the sigil is condensed, compressed, mirrored or rotated.

Golden Dawn Rosy Cross cipher

The Rosy Cross diagram was created by the Golden Dawn to provide a simpler and more beautiful method of constructing sigils. Based on the Sepher Yetzirah, its letter arrangement represents the three mother letters, the seven planets and the twelve constellations of the zodiac. It is frequently used for drawing sigils in the air with a magical weapon during ritual, but it may be used in the construction of any generalised sigil.

Two versions are used by the Golden Dawn to create sigils for spirits with Hebrew or Latin names. Some of the petals on the Roman cipher have more than one letter inside them, because the Hebrew alphabet has fewer letters than the Latin alphabet. To create a sigil on the Rosy Cross, lay a piece of thin paper over the cipher and draw a circle around the first letter of the entities name. Then draw a connecting line from letter to letter in spelling order until the last letter, when a short terminal stroke is added. The circle and terminal stroke mark the beginning and end of the sigil. If two letters appear on the same line, a loop is added to indicate the letters. A double hump is used if a name has a double letter or two of its letters are represented on the same petal. Once the sigil has been devised it may be mirrored or rotated.

Olympic style sigils

The Aiq Bkr cipher can be used to create Olympian style sigils based on the method provided by William Barrett in *The Magus*. The system is similar to that of the children's game Tick Tack Toe. First, encode the name or word using the Aiq Bkr cipher and condense its form. Replace the dots with vertical lines topped by triangles to further encode the sigil. To encode it further, draw a connecting line joining those letters that stand on the same line in the Aiq Bkr cipher.

Lamen

Lamen is a term used to describe a personal seal expressing a higher or magical identity. Sigil 741 is a very specific individual application concerning spiritual families – in this case, those who consider 741 to be a dominant number in their lives. The number 741 contains three digits, so the sigil is constructed from three archetypical design elements. The number 1 relates to the Infinite One represented by the infinity sign, also expressing unity, oneness and the creative energy called God. The number 4 relates to the four directions or, hermetically speaking: as above, so below. The X created in the centre of the two signs represents Amen. Lastly, 7 refers to the first seven of the 32 paths of wisdom on the Tree of Life. From 1 or Kether, the Final Understanding or the Great Spiritual work of Magic, to 7 or Netzagh, victory or success of endeavour.

Zos Kia Cultus sigils

Zos Kia Cultus is a school of magic developed in the early 20th century by Austin Osman Spare. It has very few adherents but is widely considered as an important influence on the rise of the neopagan cult of Chaos magic. Sigil creation is a major part of Spare's highly individual magical system. His thought was that sigils are 'monograms of thought' which can be used to control the energy and kameae they symbolise. He elaborated his sigils by condensing letters of the alphabet into diagrammatic glyphs of desire to rediscover the evangelical concept of the 'word' or 'logos' as a magical complex image, as in Spare's sigil for Moon.

Most basic sigil work includes the construction of a phrase or formula detailing the magical intent, the elimination of duplicate letters and the artistic recombination of the remaining letters to form a sigil. Once the sigil has been devised it may be mirrored or rotated. To create a sigil from a statement of intent, an intent has to be devised. In this example, the statement of intent is: THIS IS MY WISH TO SEE A TALL WOMAN IN PINK SHOES. It could also begin with THIS IS MY INTENT or THIS IS MY WILL. The statement must be expressed positively, I WILL PASS MY EXAM WITH FLYING COLOURS, not negatively, i.e. I WILL NOT FAIL MY EXAM.

Next, take the statement and remove all the repeating letters. THIS IS MY WISH TO SEE A TALL WOMAN IN PINK SHOES. THIS xx MY Wxx xO xEx A xxLx xxxxN xx PxxK xxxxx, leaving the remaining letters THISMWYWOEALNPK. The next stage is to sketch the remaining letters into a design on paper linking and combining the various letter forms together, i.e. M and W, I and T, F and E, P and B, etc. The last stage is to simplify and refine until the sigil can easily visualised.

Sigil creation using letter and number ciphers on 3 × 3 squares

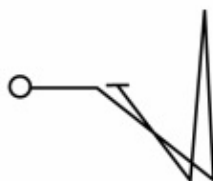
The sigil of Raphael on the Golden Dawn Rosy Cross cipher

Olympic style sigil of Micheal from the Rosicrucian cipher

Lamen – Sigil 741

AJS	BKT	CLU
DMV	ENW	FOX
GPY	HQZ	IR

letter cipher



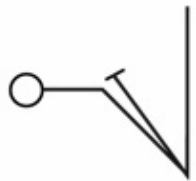
sigil for Merlin

1 2 3 4 5 6 7 8 9
 A B C D E F G H I
 J K L M N O P Q R
 S T U V W X Y Z &
 M E R L I N
 4 5 9 3 9 5

letter-number values

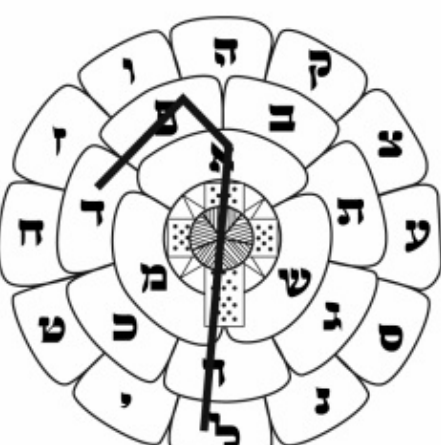
1	2	3
4	5	6
7	8	9

3 x 3 magic square




sigil of Merlin

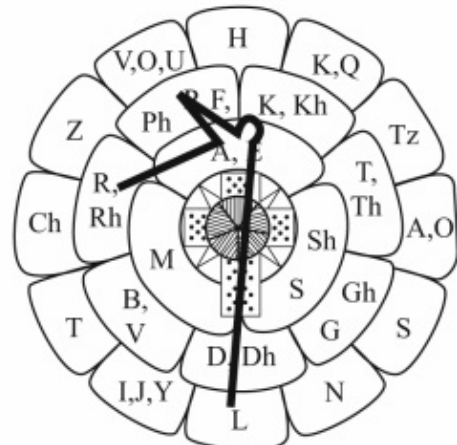
Fig 1. sigil creation using letter and number ciphers on 3x3 squares




Hebrew



Raphael - correct




Roman



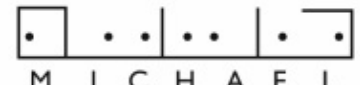
Raphael - incorrect

Fig 2. the sigil of Raphael on the Golden Dawn Rosy Cross cipher


ABC	DEF	GHI
JKL	MNO	PQR
STU	VWX	YZ



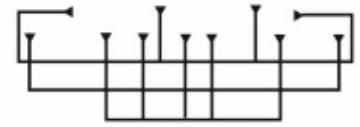
M I C H A E L



M I C H A E L



M I C H A E L



M I C H A E L

Fig 3. Olympic style sigil of Micheal from the Rosicrucian cipher

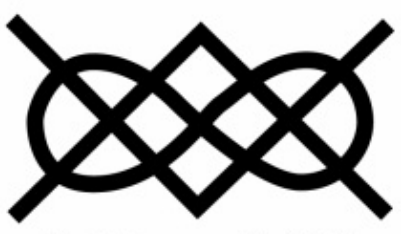


Fig 5. Lamen - Sigil 741



Fig 6. Osman Spare's Moon sigil

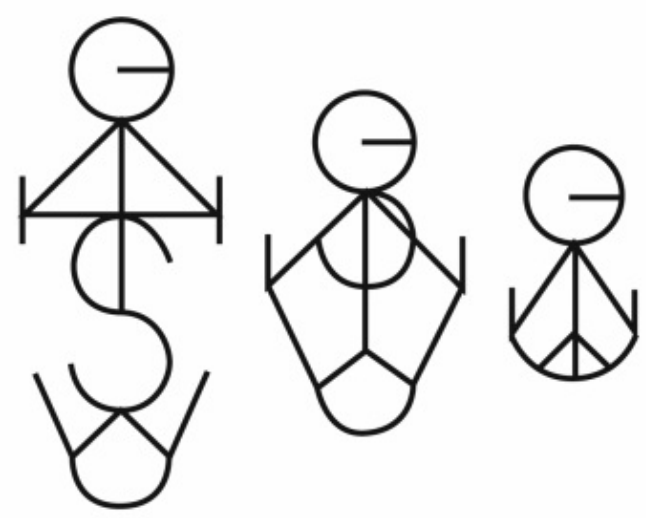


Fig 7. sigil construction from a statement of intent

Planetary Kamea

IN WESTERN OCCULTISM, each planet has traditionally been associated with a series of numbers and a particular organisation of those numbers. One such method of arrangement is the Planetary Kameas, or magic squares, upon which the seal and the sigils of the planetary deities, intelligences and spirits can be numerically conjured. The planetary kamea were published in the 16th century by Cornelius Agrippa in his Three Books of Occultism and are a lot older.

Planetary kamea

Planetary kamea are magic squares used to draw in the influence of their corresponding planet. Each kamea represents a matrix of planetary energy. Kamea are based on the original work done by ancient mathematicians in their description of numbers. Magic practitioners expanded on this to carry over correlations between a number and its corresponding planet, therefore representing planetary energy in a mathematical format.

A kamea is made up of three key numbers. The first is the planetary number. The second is the square of the planetary number, or the planetary number multiplied by itself. The third is the sum of the square, or all the incremental numbers starting at one that it takes to fill the boxes in the square added together and divided by the planetary number.

Since there is only one possible square of three, the sigil of Saturn is made by connecting the numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, with lines. For numbers larger than three, the rules of construction are divided into two groups, odd and even numbered squares. The even numbered squares are further subdivided into doubly-even squares, divisible by four, and singly-even squares, divisible by two but not by 4. From then on, the process becomes even more complicated.

The Seven Wonders of the Ancient World are thought to be constructed from the geometry taken from the seven planetary kamea. The Colossus of Rhodes from the kamea of the Sun; the Temple of Diana at Ephesus from the Moon; the Tomb of Mausolas from Venus; the Great Pyramid from Mercury; the Hanging Gardens of Babylon from Mars; the Statue of Zeus from Jupiter; and the Lighthouse of Alexandria from Saturn.

Planetary seals

The planets were ascribed many different symbols by the ancients. One was its astrological symbol and another was its seal, which was used only for magical purposes, especially in the preparations of amulets and talismans.

Each kamea has a seal which is a geometric diagram designed so as to touch upon all the numbers of the square. The seal is used in talismanic magic to represent the entire pattern of the kamea and to act as a witness or governor for them. Unfortunately, not all the seals follow the convention of overlapping every number in a kamea. Twelve numbers are missed in the seal of Venus, three are missed from Mars and some poor interpretations of the seal of the Moon don't include all of the numbers.

The seal is the epitome or synthesis of the kamea and is used to block a planet's energy. By placing the seal of the planet over its kamea, it eliminates the retrograde or negative influences of the planet.

Planetary sigils

Apart from the planetary seal, there are two planetary sigils connected to each kamea. They are called the intelligence and the spirit, which are derived from key numbers of the square using techniques of gematria. The intelligence of a planet is viewed as an evolutionary, guiding, inspiring or informing entity. The spirit is traditionally considered more of a blind or neutral force. Each intelligence and spirit has a sigil, which is considered an analogical glyph of the associated name, number, force, etc. These sigils are obtained by converting the name to a numerical form using the Aiq Bkr cipher.

If the numerical equivalent of a letter does not exist on a given kamea, the number is reduced to the next lowest value in the same division of the Aiq Bkr until it fits on to the kamea. The resulting numerical sequence is then traced on the appropriate kamea to produce the sigil of that name. Some traditional sigils do not follow the entire numerical sequence of each name. Some longer sigils seem to have been shortened or compressed for easier use.

The style of the sigil is created by drawing a circle around the first number, then drawing a line to pass through each number in sequence and finishing with a terminal stroke on the last number. The circle and the terminal line denote the beginning and ending of a name or word. A loop is used to denote double letters – EE, and a double bump denotes the use of two letters in the same square – AB. Once the sigil has been devised, it may be mirrored or rotated.

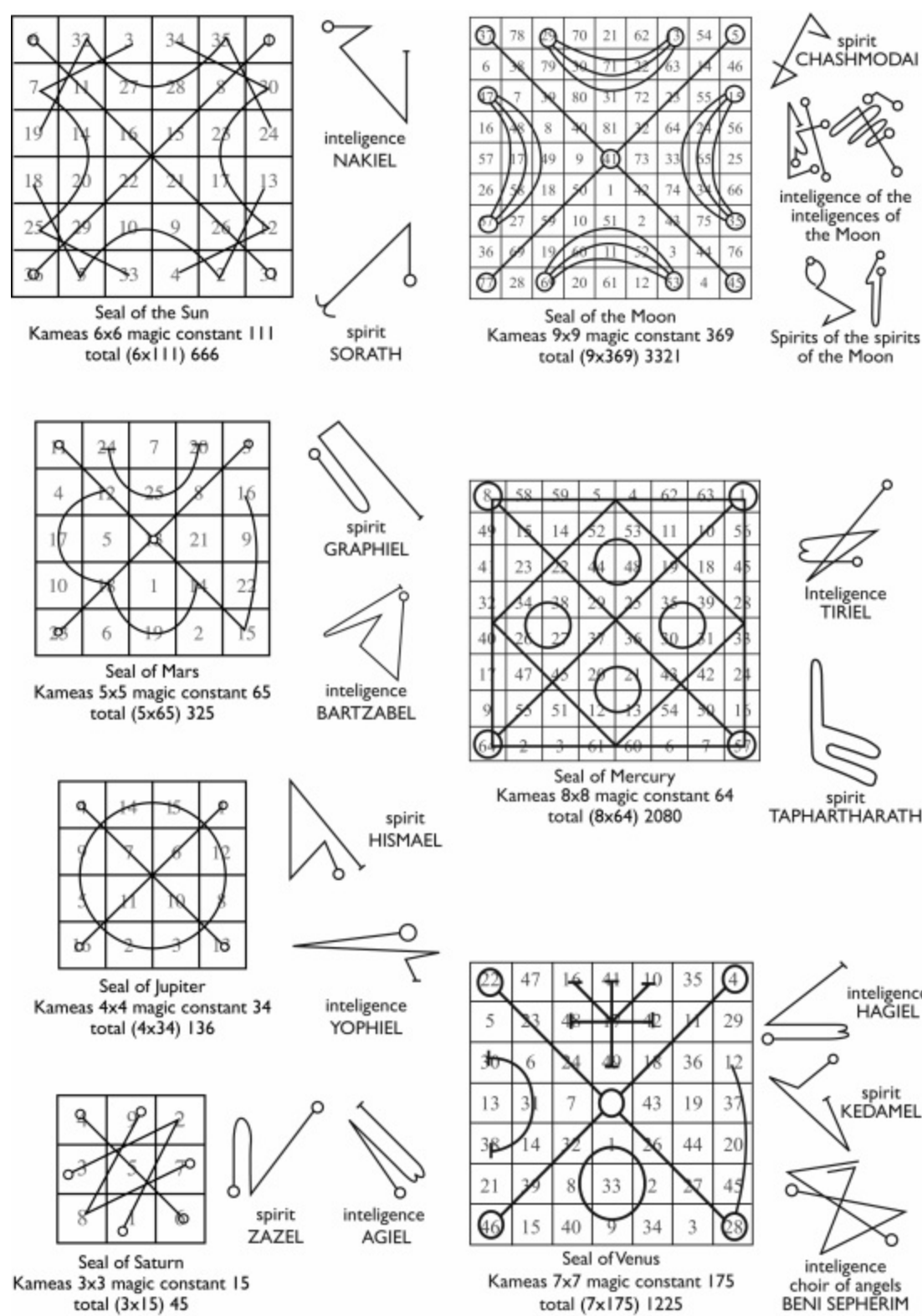


Fig 3. the Planetary sigils and seals constructed on their respective Kameas

The Planetary sigils and seals

constructed on their respective Kameas

Planetary Kamea 51

Spirit Seals and Holy Pentacles

SPIRIT SEALS AND planetary pentacles are used in Goetic magic systems to invoke and command the spirits in a similar manner to that of spirit sigils. Magic training books or grimoires contain a multitude of sigils, seals and pentacles produced by individual adepts and esoteric cults for the purpose of summoning the spirits. The words sigil and seal both mean signature and the two terms are used indiscriminately, leading to much confusion.

There are differences between the two. A sigil is a twodimensional graphic figure depicting the essence of a spirit, a kind of signature. A sigil placed within a circle and impressed or inscribed onto a solid three-dimensional object such as clay, wax, wood or metal is called a seal.

Some seals can be very simple, containing a sigil, shape, picture or emblem and a motto. Others are more complex, containing detailed amounts of esoteric knowledge. A spirit seal is a more polished graphic representation of the spirit. It is often circular or oval in shape and usually contains the sigil of the spirit inscribed at its centre. It may also bear the name of the spirit in Hebrew, Greek, Latin or English, or a Hermetic script like Passing the River script, along with other occult symbols, such as the glyphs of the planets, zodiac signs and the elements.

The word Pentacle has its origins in the Latin word 'pentaculum' meaning 'little painting'. It usually refers to the complex diagrams that were inscribed on the ground by magicians as protective circles, but has become a catchall term to denote any magic drawing. The word pentacle is often used to denote a pentagram or five-pointed star because pentagrams were often used in the preparation of pentacles. In old magic texts, pentacles often had no connection of five, but were rather magical talismans inscribed with any symbol or character, more often than not featuring hexagrams rather than pentagrams. In extended use, the pentagram and pentacle are treated as distinct. In Renaissance France, pentacle was used to refer to any talisman.

The Seals of Solomon

Solomonic magic employs occult symbols called Keys, magic sigils or seals for conjuring up spirits. The keys or seals of Solomon feature in a Renaissance grimoire called The Lesser Keys of Solomon, also called the Lemegeton, attributed to the priest-king Solomon.

The Lesser Keys is a compilation of five books which includes the Ars Goetia and the Ars Theurgia Goetia. The Ars Goetia assigns a rank and title of nobility to each member of the 72 demons of the infernal hierarchy, invoked by Solomon and controlled by means of a spirit seal they are bound to obey. Solomon bound them in a brass vessel sealed with a Secret Seal. In 1904, Aleister Crowley edited The Lesser Keys of Solomon and retitled it The Book of Goetia of Solomon the King. The edited Ars Goetia section includes the White Magic Seals of the Spirits and their descriptions. The Ars Theurgia Goetia contains the seals of the 31 spirits of the cardinal points and their inferiors.

The Lesser Keys also contains various seals and pentacles including the Seal of Solomon, a magic ring featuring an interlocking hexagram used by Solomon to command the spirits. The Key of Solomon, or Great Pentacle contains all the knowledge needed to perform Solomonic ceremonial

magic. The Secret Seal of Solomon is used to seal the infernal spirits inside a brass vessel. The Hexagram of Solomon is written on calf-skin parchment and worn at the skirt of the white vestment which is then covered with white linen. This is shown to the spirit when it appears so that it is compelled to take human form. The Pentagram of Solomon is to be made of gold or silver and worn on the chest with the Seal of the Spirit inscribed on the other side to protect and command the spirits. The Magic Disc of Solomon is made from gold or silver and held before the face of the exorcist to preserve him from the sulphurous smell and fiery breath of evil spirits. The Magic Circle and Triangle of Evocation features a pentagram inside the circle that the Magician stands in for protection from the spirit, who is summoned into the Triangle and held there.

Enochian seals

Enochian seals are powerful pentacles used to bind demons, protect an area from angelic interference and conceal humans from every angel in creation. The four watchmen of Enochian magic are termed angels or princes. They are chief overseers or watchmen of the points of the compass on the Great Table. Their sigils, like many of the Enochian seals are derived from the Sigil of Ameth, also known as the Seal of God. In Hebrew, the word Ameth means Truth. The wax seal is a large, complex, circular symbol with six-pointed figures inscribed with the names of God and various angels. The seal is best known in relation to the Enochian magic of Dee and Kelly, as they were instructed to recreate it by angels. It was first published in a 13th century grimoire but is thought to be much older.

The Holy Pentacles

The grimoire the Greater Keys of Solomon includes sets of astrological and planetary talismans. The planetary talismans are better known as the Planetary Medals, or Holy Pentacles. The Holy Pentacles are talismans dedicated to one of the planetary forces and consecrated to the angels which rule the planets. The pentacles are used for invoking the spirits of the planets. They offer supreme protection and are made for the purpose of striking terror into the spirit, reducing them to obedience. In Solomonian magic, each of the seven planets has seven pentacles attributed to it. Since each planet rules in certain specific matters, an appropriate seal can be found to influence one's special situation or objective. The pentacles are made from the appropriate planetary metal and the majority of the holy names used on the Pentacles can be found in the grimoire called the Tablets of Moses.

The seals of the four Enochian watchmen The Sigil of Ameth – the Seal of God White Magic Seals of the Spirits



Fig 1. the seals of the four Enochian watchmen



Fig 2. the Sigil of Ameth - the Seal of God

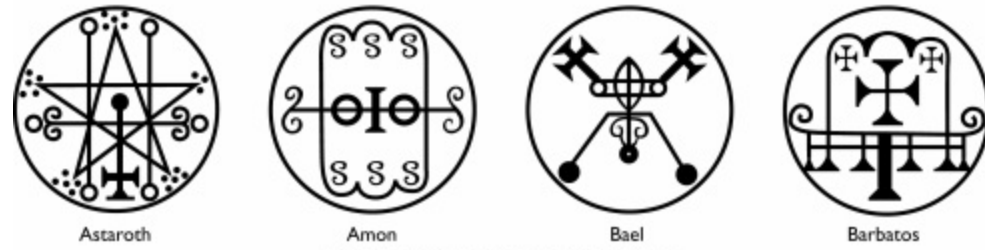


Fig 3. White Magic Seals of the Spirits

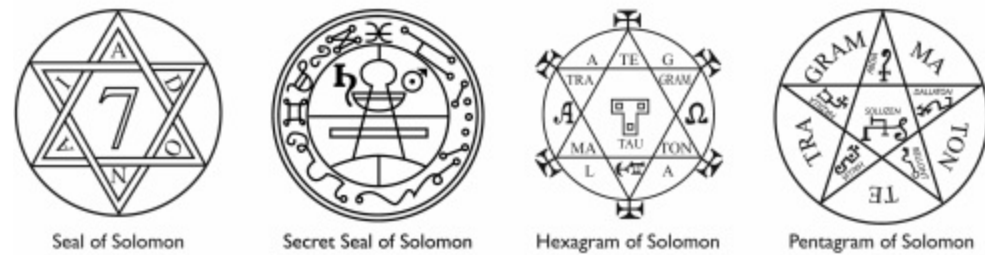


Fig 4. some of the Keys of Solomons

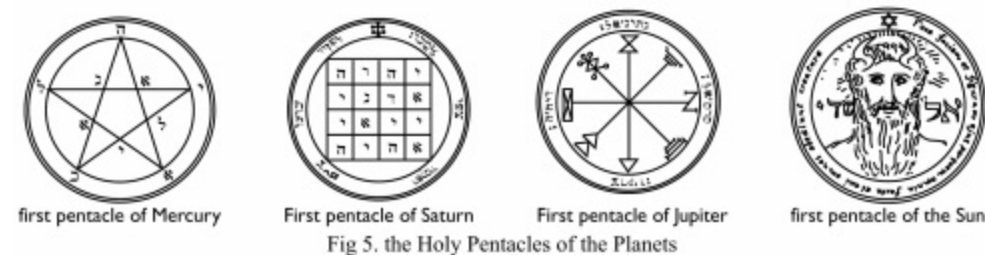


Fig 5. the Holy Pentacles of the Planets

Some of the Keys of Solomons

The Holy Pentacles of the Planets *Spirit Seals and Holy Pentacles 53*

Amulets and Talismans

THE KAMEAS, SIGILS and seals used in ritual magic are of great importance in the preparation of amulets and talismans. Both words have their common origins in the Latin word 'sigillum', meaning 'seal', used to denote a personalised glyph or emblem that carries a specific meaning or intent. The Hebrew word 'segulah', which may or may not be related to sigil, accurately describes what a sigil or seal is. Segulah means a word, action, or item of spiritual effect. This has a similar meaning to that of 'talisman' and sigils and seals have a similar relationship to that of amulets and talismans.

Amulets and talismans (including trinkets) are also referred to as charms. A charm (Latin. carmen, a song. Syn. to bewitch) is a magic spell or anything supposed to possess magic power, indicating a magic link between sound and intention. They are some of the most common objects unearthed by archeologists from all periods of time. They differ from each other by the fact that amulets, whether natural or man-made are naturally endowed with supernatural powers while talismans have to be charged with magic powers by the person preparing it. A trinket is a small ornament worn by a person such as a ring or a brooch that may or not be engraved with a magic charm. Such magic charms are usually an amalgam of magic symbols called sigils or seals, representing gods, angels and spirits, to attract good luck or repel evil.

Amulet

The word amulet is derived from the Latin term amuletum meaning 'an object', natural or man-made. Worn on the body as a piece of jewellery, the amulet differs from normal jewellery as it carries a magical significance that is peculiar to the owner or wearer. Generally, the powers of the amulet fall into two specific categories: to bring luck or to avert evil. Either of these qualities arguably reflect a positive or negative attitude on the part of the owner.

Natural amulets are usually coloured stones, sea shells, metals, plants and animal parts such as rabbit's foot and stag horn. Man-made amulets include horseshoes, swords, diamond rings, etc. Natural and man-made objects can be combined to increase an amulets magical powers. The most powerful of these amulets is the 'fetish'. In Africa these are called Ju-Ju and are made by the shaman or witchdoctor. In the modern world, the signs of the Zodiac remain popular amulets worn on bracelets, necklaces, rings and key holders.

Significant symbols for amulets are birthstones or gems according to their magic powers, astrological signs, specific symbols such as the Hand of Fatima or the Cornus, and symbols specific to the religious and spiritual beliefs of the wearer, such as cross, star, heart, letters, words, names and numbers.

Talisman

A talisman is a magical figure cut or engraved under certain superstitious observances of the configurations of the heavens, to which wonderful effects are ascribed; the seal, figure, character or image of a heavenly sign, constellation or planet is engraved on a sympathetic stone or on a metal corresponding to the star in order to receive its influences and is worn as an amulet or charm.

The word talisman is a Franco-Spanish term dating from 1630–40, derived from the Greek root *Teleo* meaning to consecrate. It is the act of consecration which gives the talisman its magical powers, although its name is derived from an Arabic word meaning ‘magic picture’. Therefore a charm or amulet made specifically to observances and inscribed with the names of the spirits and other mystical symbols is more likely to be referred to as a talisman.

A talisman is more likely to be made specifically as a part of a magic ritual designed with a particular intention in mind. The aim of a talisman is to load the odds in favour of the desired result by adhering to a strict set of rules when making the object. The complexities of these rules include making sure that the intention of the talisman is coordinated to the day of the week, its ruling angel, its ruling planet, and the hours that the planet’s influence is at its strongest.

The languages used in most of the talismans are Hebrew, Greek and Latin. The scripts that are used range from Hebrew, Greek and Latin to Geomantic characters, celestial scripts and witches alphabets such as Theban runes or Writing of the Magi, which was specifically developed for talismanic inscription.

There are two grimoires, or magic treatises, in which the talismanic science can be learned. They are The Lesser Keys of Solomon and the more popular The Greater Keys of Solomon. In these books are recorded all the Seals of Solomon. The term Seal is generally used magically to denote the signature of concentration of a particular spiritual force.

Magical designs

Various religious amulets

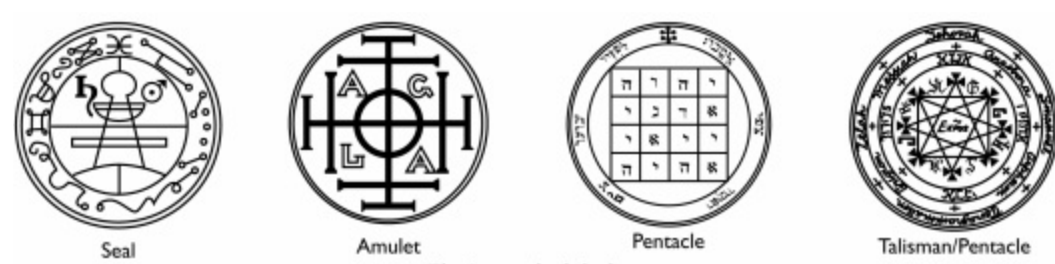


Fig 1. magical designs



Fig 2. various religious amulets

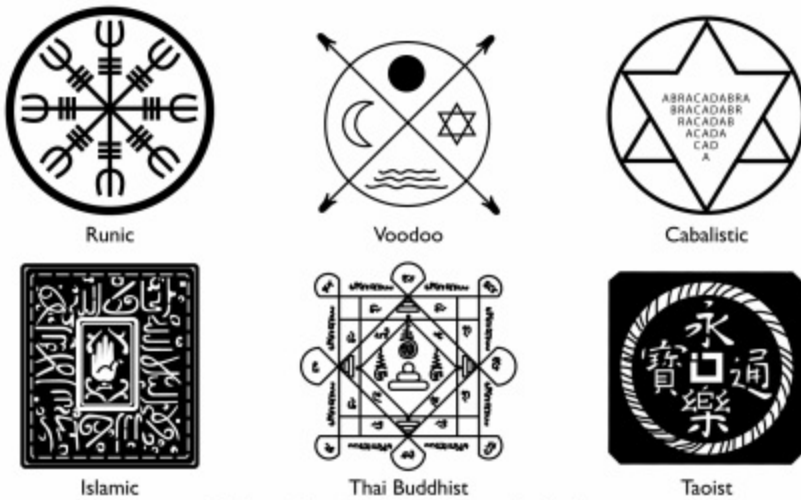


Fig 3. various forms of Talismanic designs

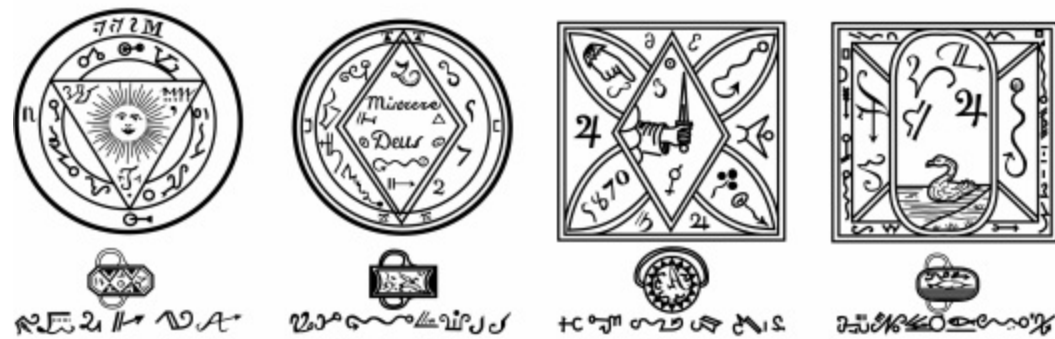


Fig 4. Talismans, rings and charms from the Black Proof grimoire

Various forms of Talismanic

designs

Talismans, rings and charms from the Black Proof grimoire *Amulets and Talismans 55*

Neopagan Symbols and Scripts

NEOPAGANISM IS AN umbrella term used to identify a wide variety of modern religious movements that are particularly influenced by the pre-Christian, pagan beliefs of Europe. These groups are either entirely modern in origin or seek to accurately reconstruct or revive indigenous, ethnic religions as found in historical or folklore sources. The largest of these movements are the Germanic pagan revival, Celtic reconstructionism and Wicca, or white witchcraft, which flourished in the industrial countries of Europe and north America.

The roots of neopaganism begin in the Renaissance and the resurgence of Classicism. The Romantic movement of the 18th century led to the rediscovery of old Norse and Celtic literature and poetry, which occurred with the beginnings of modernism as early as 1717. This led to the revival of Germanic and Celtic paganism across northern Europe in the 19th century. The early 20th century saw the establishment of Satanism in Britain and America. In England, the repeal of the Witchcraft Act in 1951 allowed the practice of Wicca. The 1960s and 70s saw a resurgence of neopaganism with neo-druidism leading to new Earth religions, Goddess worship and Chaos magic. The 1980s saw the influence of New Age movements and the 1990s saw the development and growth of paganism on the world wide web.

The revived symbols have a pre-Christian, Indo-Aryan heritage but when it comes to numerology, divination, fortune telling, writing spells, charms and curses, neopaganists have either chosen to revive an ancient script that is considered pagan in origin – Germanic runes, Ogham script – or to create new scripts based on pagan symbolism with no occult or literary history.

German neopaganism

Also called Heathenism, Odinism, Asatru and Theodism, its modern revival begins in the early 20th century with a later revival in the 1960s and 70s. Generally speaking, any symbol or script deriving from pre-Christian Germanic culture may be used and most are Odinic in origin. The Valknut is a symbol of Viking origin, meaning Knot of Death or Knot of the Slain. The Horns of Odin are the triple horns from which Odin drank a magic mead brewed from the blood of the wise God Kvasir, to become wiser. The Thunder Cross and The Black Sun symbol are solar symbols derived from the swastika. The swastika is used in Odinic rites as a sun symbol. The Viking Helm of Awe is worn between the eyes as a symbol of invincibility. The Armanen runes were revealed to the Austrian occultist Guido Von List in 1902 and are derived from the Younger Futhark, indicating influences deriving from German mysticism. They were chosen by Hitler to replace the Roman alphabet as the national script of Nazi Germany.

Celtic neopaganism

The revival of Celtic paganism begins in the 17th century with a renewed interest in Celtic literature and art. This continued through the 19th and 20th centuries until 1945 and the publication of *The White Goddess* by Robert Graves, in which Celtic mythology and its magic alphabets are reconstructed. This renewed interest in Celtic pagan culture led to the revival of many forgotten Indo-Aryan symbols such as the sun cross, spirals and knots, which are still used in other world religions,

particularly Hinduism and Buddhism, along with Ogham runes and the Biobel Loth alphabet and script.

British neopaganism

British neopaganism begins with the Age of Reason in the 17th century which saw the fading of belief in witchcraft, leading to the publication of the 1760 Witchcraft Act in England. Their subsequent persecution in the same century sowed the seeds for the witchcraft revival of Wicca following its repeal in 1951. The repeal of the Act allowed Gerald Gardner to publish *Witchcraft Today* in 1954, laying the foundation stone of Wicca which blossomed with the hippy counterculture of the 1960s and 70s. This situation gave rise not only to Wicca but to Satanism, neodruidism, Earth and Goddess cults and Chaos magic, all predominantly British in origin.

Wiccans adopted the pentagram or five-pointed star, which led to Wicca being seen as Satanic. The Wiccan pentagram points upwards, symbolising the triumph of spirit over matter. The Satanic pentagram points downwards and represents earthly gratification. These negative connotations began when the 19th century occultist Eliphas Levi proposed that the inverted pentagram was a sign of evil, without any occult or historical evidence. This confusion over the pentagram is similar to that of the swastika.

Neo-druidism looks to Welsh sources to revive preSaxon, British paganism. Their logo is called 'Anwen', meaning 'inspiration' or 'essence' in Welsh, and can be intoned in the same way as Aum of Hindu tradition and used as a meditative focus. The Order of Bards, Ovates and Druids placed the three lines and dots within three concentric rings, further amplifying the meaning and placing it in a protective circle. The three dots are similar to the Hindu bindhu.

The Chaos star was conceived by the science-fantasy author Michael Moorcock in the 1960s and became assimilated into the modern occult tradition associated with Chaos magic, formulated in England in the 1970s by neoshamanists.

Of the British neopagan scripts, the most authentic are the Barddas or Bardic runes, used to write the Welsh druidic text called *The Barddas*. Pecta Wita is the modern revival name for Scottish or ancient Pictish paganism. The Pecti Wita rune script has no antiquity and is used mainly for fortune telling. The Pictish swirl script is said to be part of the ancient Pictish writing system, although it is thought that the ancient Picts employed no alphabetic writing system. As a cipher for the English alphabet, it is inspired by the spiral patterns found on ancient Pictish stonework and is used for spell casting.

Revived Germanic neopaganist symbols

Neopagan Armanen runes (Hitler runes)

Revived Celtic symbols

Revived Celtic Biobel Loath script

British neopagan symbols



Valkenknut



Horns of Odin



Thundercross



Black Sun



Aegishjalmur

Fig 1. revived Germanic neopaganist symbols



Fig 2. Neopagan Armanen runes (Hitler runes)



Trieskilon



Solomons knot



Shield knot



Endless knot



Triquetra

Fig 2. revived Celtic symbols



Fig 3. revived Celtic Biobel Loath script



Wiccan pentacle



Satanic pentacle



Gardeners pentagram



Awen - Neo Druidic



Chaos star

Fig 4. British neopagan symbols



Bardic or Barddas runes



Pecti-Wita Runes



Pictish Swirls

Fig 5. British neopagan scripts

British neopagan

scripts

The Runic Oracle

FOLLOWING HUNDREDS OF years of neglect, 20th century Germanic Neopaganists reintroduced the Runic Futhark as an oracle. In this oracle system, the runes represent the forces of nature and mind from which one seeks advice. Before the runes were systemised into a writing system, they were employed as mystic symbols.

Tacitus recorded in 98 AD that Germanic druids were taking auspices and casting lots using runes. He says that the runes were incised on to slivers or discs of nut wood or pebbles and coloured red. The marked sticks or stones were thrown at random into a white cloth whilst the Gods were invoked. The priest took three sticks or stones, one at a time from the cloth, interpreting the sigils accordingly.

Web of the Wyrd and Yggdrasil

The word Rune means ‘a mystery’ in Old Norse. In Northern European mysticism, everything that exists is seen as being connected in a vast web called the Web of the Wyrd or the Matrix of Fate – the Runic Tree of Life. Originally, the web was represented as a beautiful symmetrical spider’s web, centered on the north star. Later, it conspired that the Nornir, Norns or Three Fates had woven the web, a construct of nine staves symmetrically arranged on an angular grid. Norse mythology tells that whilst hanging upside down on Yggdrasil, the Cosmic Tree, Odin took the nine staves of the Cosmic Law of Creation or the Web of the Wyrd and cast them to the ground, where they formed the patterns that revealed the 24 runic sigils to Odin.

The Runic Futhark

As a writing system, runic script was developed around 600 BC – a mixture of Ur-runes or unsystemised runes and letters from the Greco-Etruscan alphabet – resulting in the creation of the 24 Germanic runes known to us as the ‘futhark’, from the letter values of the first six Runes. The reason for this fusion may have been to preserve the runes for times when magical symbols would be increasingly used for written communication and records. But it should be said that even after the systemisation, runes continued to be used primarily for magical purposes rather than for writing and they never developed a cursive form.

Many runic alphabets were employed throughout northern and central Europe, Scandinavia, the British Isles and Iceland from about 100 BC to 1600 AD. The most commonly used were the Common or Elder Futhark, the Anglo-Saxon Futhorc, and the Norse or Younger Futhark. They are multi-directional in writing, left to right, right to left, top to bottom, bottom to top.

In the Germanic mystical tradition, runes are used for divination, magic and writing. The original 24 magical runes of the Elder Futhark each had a rune name, a phonetic value of the initial letter of the rune name, a symbolic image, and an esoteric meaning as well as correspondences to trees for calendar making. For divination purposes the 24 runes were divided into three lots of eight called families or aetir, and each was assigned to a God, Freya’s eight, Hegel’s eight and Tiw’s eight. Reversed or inverted runes carry negative connotations. For calendrical purposes the runes were arranged in a circle beginning and ending with Freya.

Bind Runes and Branching Runes (Kvistrunir)

Bind runes are two or more runes combined to forge special symbols for making amulets and charms. They are concept runes – instead of writing the words out in full, the rune master uses bind runes to express what they wanted to say.

Kvistrunir or branching runes are somewhat similar to Ogham runes in form. They have lines that flow upwards and downwards from either side of a stave in meaningful arrangements, used for encoding secret texts. Traditionally, the lines on the right stand for the position of the individual letter and the left line represents the number of the row it appears in the futhark.

The Modern Runic Oracle

At the beginning of the 21st century, runes are rarely written as a script. They survive on the edges of European society, mainly used for fortune telling. In the modern rune oracle, the futhark converts into the equivalent of the Tarot or the I Ching. Sets of runes can be bought ready made, incised in wood, stone and crystals by enthusiasts or cast in resin and plastic by manufacturers.

The modern runic oracle begins in the 17th century when Johannes Bureus, a Hermeticist and Rosicrucian developed a runic system based on Cabala and the futhark called Adulruna. In the early 20th century, German mystics coined the phrase ‘rune magic’, some of which was developed by contemporary adherents of German mysticism. In 1902 German mystic Guido Von List employed Armanen runes, often referred to as Hitler runes, for magical purposes before the system was expanded and reformed by later rune masters.

From the 1980s onwards, several more modern systems of runic divination were published. The first of these books was written in 1980 by Ralph Blum. His system employs the runes of the Elder futhark plus a blank, making 25, arranged in five rows of five. The runes are either selected one by one from a closed bag or thrown down at random for a reading. As well as introducing the blank rune, Blum pioneered the direct correlation between the runes and the Tarot cards with the inclusion of rune cards and ‘spreads’. Werner Kosab’s system combines modern runes with older forms, along with symbols derived from the Hermetic tradition to create his 56 sigil runic oracle.

The Web of the Wyrð, Ygdrassil and the 3 aetirs of the Elder Runic Futhark

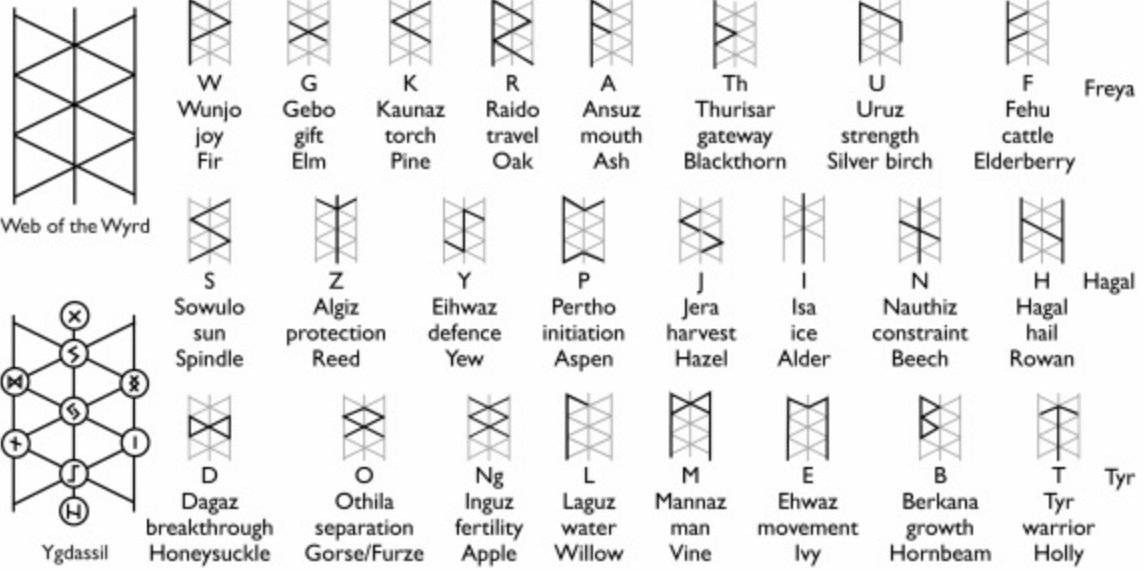


Fig 1. The Web of the Wyrd, Ygdassil and the 3 aetirs of the Elder Runic Futhark

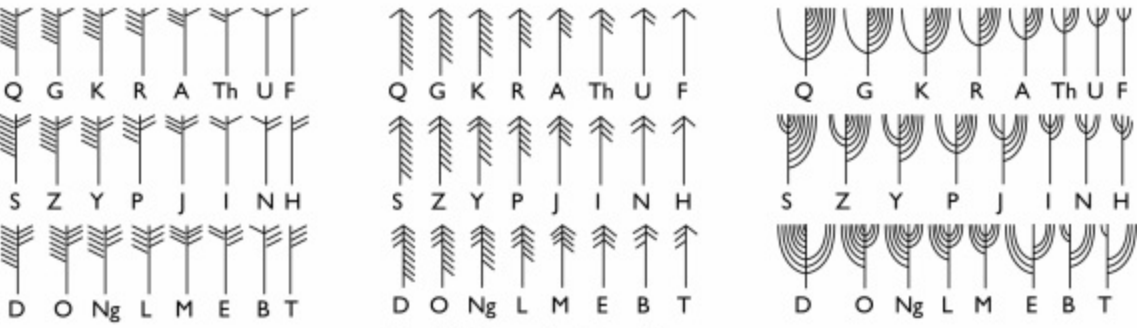


Fig 2. Kvistrumir - branching runes

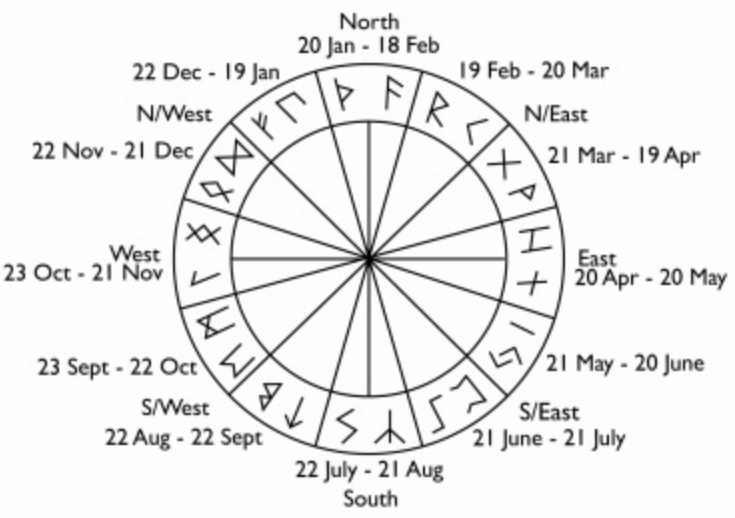


Fig 3. the Birth Rune Chart beginning with Ur - January 1st.

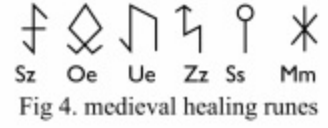


Fig 4. medieval healing runes



Fig 5. bind runes



Fig 6. 'Das Runene Orikal' Werner Kosab 1982

Kvistrumir – branching

runes

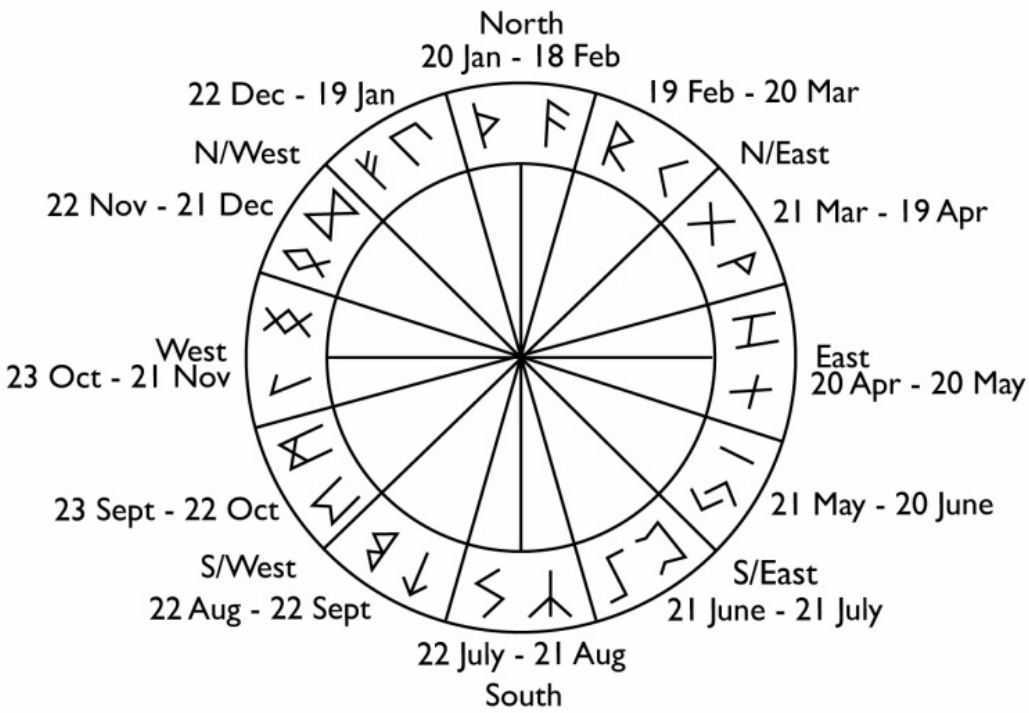


Fig 3. the Birth Rune Chart beginning with Ur - January 1st.

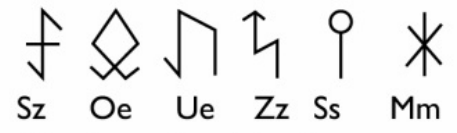


Fig 4. medieval healing runes

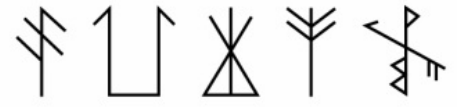


Fig 5. bind runes



Fig 6. 'Das Runene Orikal' Werner Kosab 1982

Medieval healing runes

Bind runes

The Birth Rune Chart beginning with Ur – January 1st. ‘Das Runene Orikal’ Werner Kosab *The Runic Oracle 59*

Tree Ogham

OGHAM, PRONOUNCED Oh-m or Oh-wam, is an ancient Celtic symbol system revived by the neopaganist movement of the 20th century. This revival is based mainly on the work of Robert Graves, published in his book *The White Goddess* in 1946. Much of what is written by Graves is disputed by scholars and divinationists alike. There is no proof that Ogham script acted as a zodiac in the way that Graves suggests, but as all alphabets have a single origin, it stands to reason that Ogham should contain all the esoteric wisdom of the original alphabet. The known magical use of Ogham is limited to that of a lunar and solar calendar, divination, fortune telling, writing, curses and charms.

The word Ogham is Celtic and means ‘language’ or ‘eloquence’ named after Oghma, the Celtic God of poetry and eloquence. He is said to have invented Ogham script as a way of recording poetry and to show how clever he was, although there is no evidence to suggest that Ogham was ever used to write poetry.

Celtic Druids were said to be able to manipulate the alphabet to create sounds that brought about creation or manifestation. The idea that words create was familiar in India and the Middle East, from where it may have travelled to Europe. These sounds were correlated by bards – druids who specialised in music, to correspond to musical notes which were said to insight inanimate objects at the druid’s will.

Ogham script

Ogham script was a runic writing system used by Celtic Druids of Europe that died out around 500 AD, when it was replaced by the Roman letters of the Latin alphabet. Originally an alphabet of 20 letters, it was increased to 25 with the addition of 5 extra letters to write Greek words in Irish.

Ogham script represents the sounds of Celtic language by using a series of ordered lines or branches that emanate from either side, or across a central line or trunk. This script style is thought to be graphically derived from Tree Ogham, one of many Ogham systems employed by Celtic Druids. Most Ogham systems were number ciphers, which may account for the scripts resemblance to tally marks, all of which could be communicated using Ogham sign language in which different finger signs are stroked along the ridge of the nose or shin to communicate.

Famously, Ogham script was used to write the King’s list as dictated by the God Lugh to King Conn. It contained the names of all the future Irish kings from Conn onwards. The list was written on four rods of Yew, each eight-sided and 24 feet long.

Tree Ogham

The Celts believed that humans were descended from trees; because of this, trees played an important role in their religious beliefs. Occultly, Tree Ogham differs from Cabala, in that Cabala has one tree, whereas Ogham has a ‘grove’ filled with many trees and woodland plants.

In Celtic mysticism, Tree Ogham employs the initial letter of the names of trees arranged in sequential order for calendar making. This practice was common in the bronze age, employed from Palestine to

Ireland and universally associated with the triple moon goddess of the 3 season lunar year, before it was adapted to act as the 4 season solar calendar of the Sun God. The origin of this botanical system has its roots in the seasonal plants, shrubs and trees found in the Rhine land, home of the ancestral Iron Age Celtic 'La Terne' culture.

The tally arrays of Ogham script form individual letters called fews. In the Tree Ogham alphabet there are 20 fews set out into four sets of five letters called 'groves' that represent the seasons. The fews represent the months, the equinoxes and the solstices of the lunar and solar calendars.

One of the most contested statements made by Graves is his assertion that in Celtic Britain, the Goidelic lunar calendar retained the original order of the alphabet. The Goidels then altered this to accommodate the new solar deity, before being conquered by the Gaelic Celts of continental Europe who instituted a new arrangement, placing their totem tree in pole position.

Magic practices

There are few examples in literature of Ogham being used for magical purposes. The best known of these is in the tale Tochmark Etaine, when the druid Dallan locates the missing Etaine through inscribing Ogham fews on four rods of Yew. Other than a zodiac and a calendar, Ogham was also used for divination and writing curses and charms.

As a divination system, Ogham fews are carved into slivers of wood or staves and thrown on to a cloth where the spread is interpreted. Historically, they were incised on four yew wands. The modern diviner cuts them into staves of wood, which are then stored in a bag or pouch. The questioner must take a minimum of 3 staves from the bag and cast them on the floor. The closest represent the past, the ones in the middle show the present and those furthest away reveal the future.

According to Denean, divination was practiced using an Ogham inscribed lamina or wooden tablet known as a 'fiodh-lann'. The Irish term for casting lots is 'crann-chur', meaning 'the casting of wood' and originating from the traditional use of sticks or pieces of wood to cast lots. Charms were written on Elm wands, which were used to strike the client to activate the charm. Curses were often written on 'fe', or rod of Aspen, as everything hateful was written upon it.

Number	Irish name	Letter	Ogham	English name	Date
5	Beth	B	┆	Birch	Dec 25
14	Luis	L	┆┆	Rowan	Jan 21
13	Nion	N	┆┆┆	Ash	Feb 18
8	Fearn	F(V)	┆┆┆┆	Alder	March 18
16	Saile	S	┆┆┆┆┆	Willow	April 15
7	Uath	H	┆┆┆┆┆┆	Whitethorn	May 12
12	Duir	D	┆┆┆┆┆┆┆	Oak	June 10
11	Tinne	T	┆┆┆┆┆┆┆┆	Holly	July 8
9	Coll	C	┆┆┆┆┆┆┆┆┆	Hazel	Aug 5
	Quert	Q	┆┆┆┆┆┆┆┆┆┆	Apple	Aug 5
6	Muin	M	┆┆┆┆┆┆┆┆┆┆┆	Vine	Sept 2
10	Gort	G	┆┆┆┆┆┆┆┆┆┆┆┆	Ivy	Sep 30
7	Ngetal/Peth	Ng/Gn/P	┆┆┆┆┆┆┆┆┆┆┆┆┆	Reed/Dwarf Elder	Oct 28
	Straif	Z/FF(F)	┆┆┆┆┆┆┆┆┆┆┆┆┆┆	Blackthorn	April 15
15	Ruis	R	┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆	Elder	Nov 25
	Palm	AA/Omega	┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆	Palm	New Years Day
1	Alim	A	┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆	Silver Fir	New Year
4	Onn	O	┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆	Gorse/Furze	Spring equinox
	Ura	U	┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆	Heather	Summer solstice
2	Eadha	E	┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆	White Poplar	Autumn equinox
3	Idhu	I	┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆	Yew	Winter solstice
		II,J,Y	┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆	Mistletoe	Dec 23

Fig 1. the runes of the Tree-Ogham alphabet

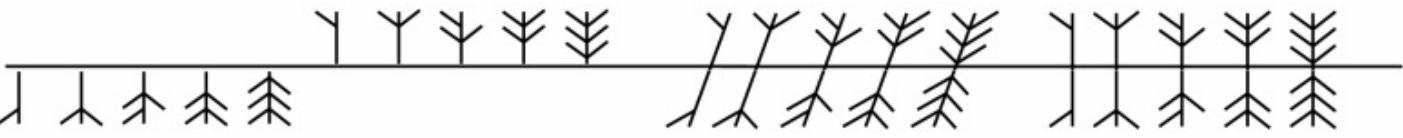
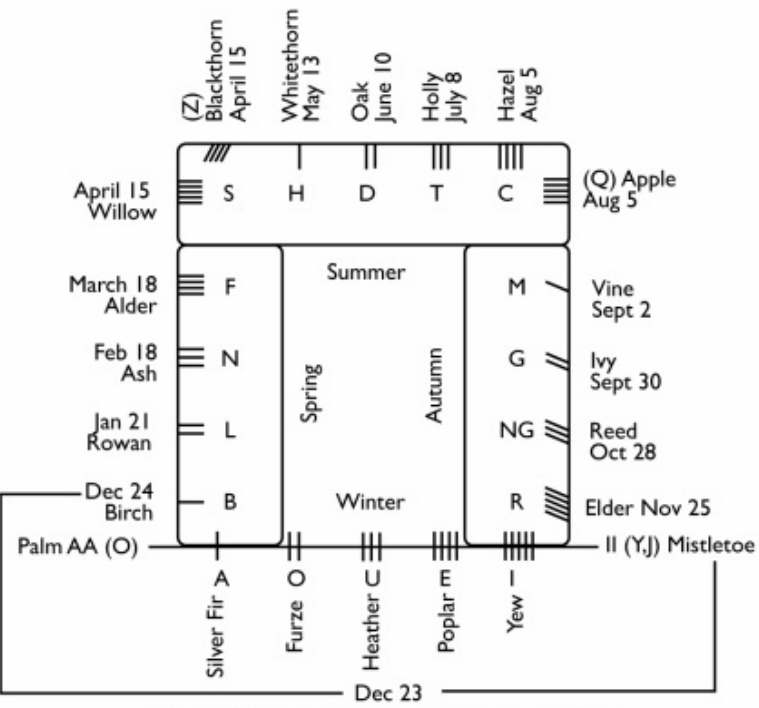
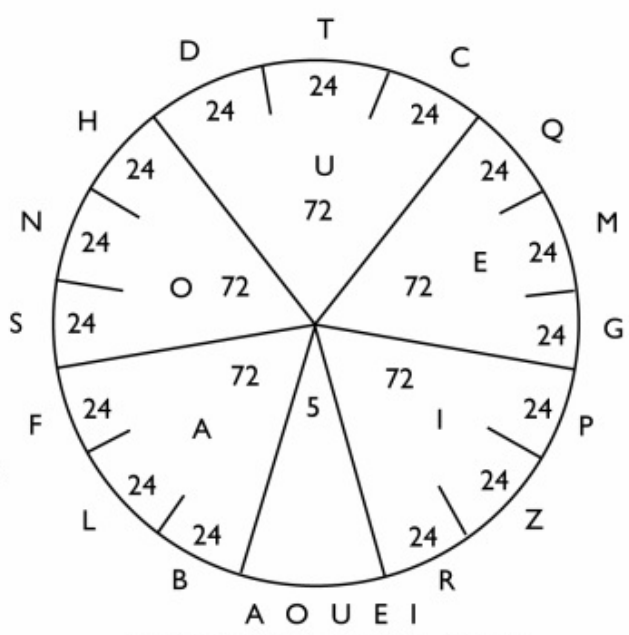


Fig 2. branching Ogham



BLNFS HDTQC MGNgR AOUEI

Fig 2. the BLN lunar calendar



BLFSN HDTQC MGPZR AOUEI

Fig 3. the BLF solar calendar

The runes of the Tree Ogham alphabet

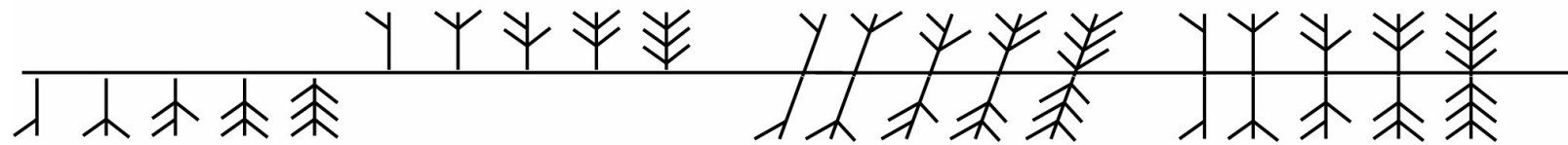
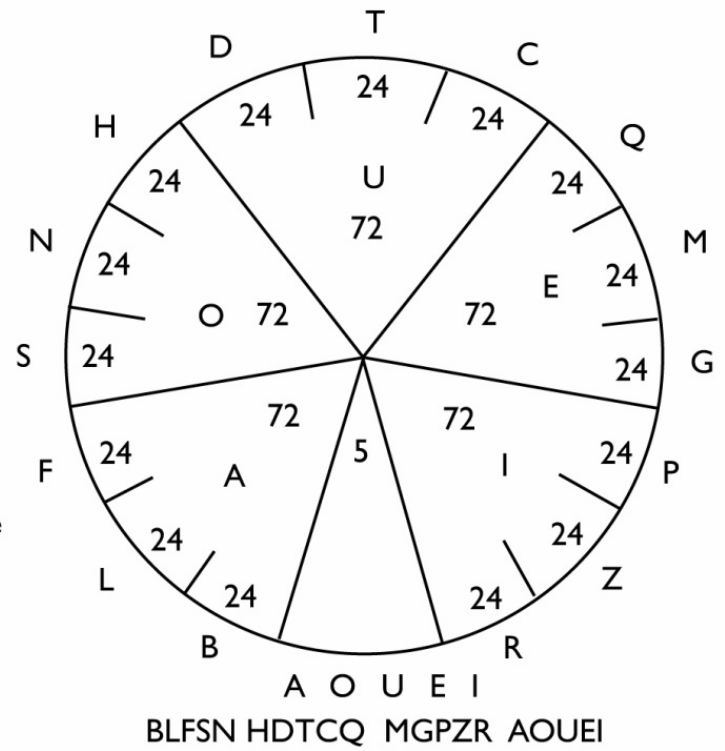
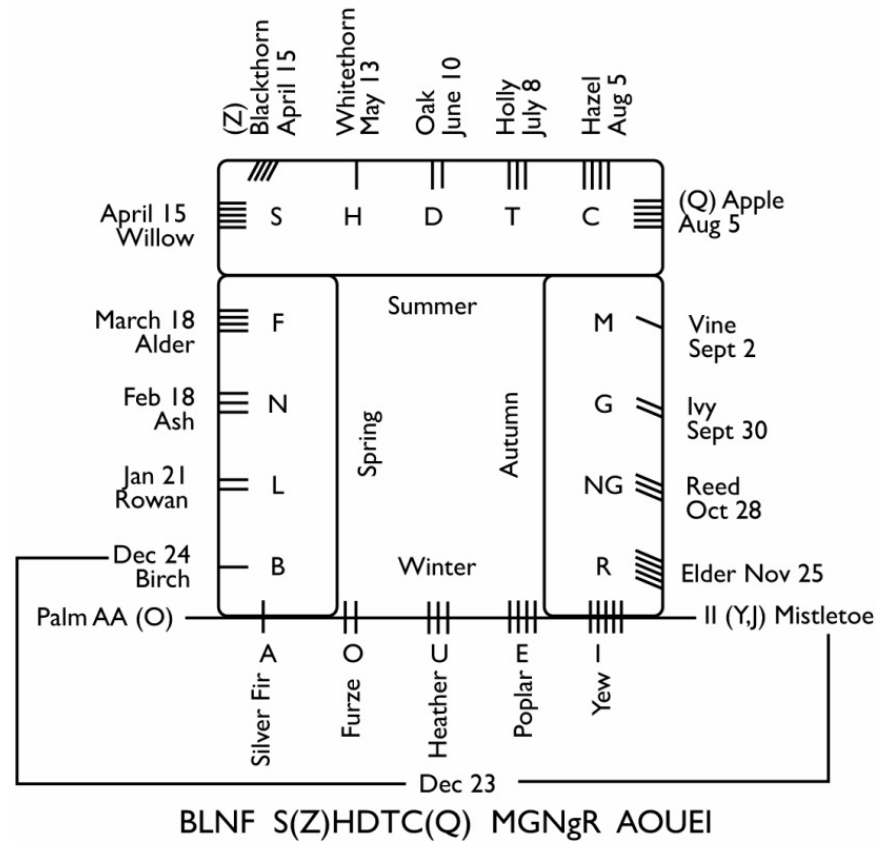


Fig 2. branching Ogham

Branching Ogham



The BLN lunar calendar The BLF solar calendar *Tree Ogham 61*

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