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# THE PHILOSOPHICAL DOUBLE CROSS

## by Eugenia Macer-Story

### Part 7

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#### **DECRYPTING RECENT GRAFFITTI (cont.)**

According to Jocelyn Godwin, writing in *MUSIC, MYSTICISM AND MAGIC*, *La Gallade* by Guy Lefevre De La Boderie (1541-98) is an epic poem sometimes said to be the spiritual history of the French nation which claims that the bards of ancient Gaul, under their King Bardus, were the fountainhead of all arts and philosophy, and especially of the knowledge of cosmic harmony, which only later flowed from them to Orpheus and Plato. In other words: this poem about history as a form of cosmic harmony attributes all initial musical and poetic creativity to the Nordic bards.

But even if this arbitrary harmonizing of history into a Nordic quartet was part of the influence behind using musical notation as a form of magickal sigil to call forth a material resonance of the desired events, why scrawl it sideways on a column in a small exhibit space then under construction? It should be commented here that if one then takes the entire graffiti to be "musical", the large blue circle with a strike through it might represent a "whole note" broken by a "null" line.

The answer to the question "why this strange act of musical notation?" may lie within the ego of an individual or group which may envision elite status by means of a knowledge of arcane musical forms and harmonic correspondences. The hasty addition of visible notes to the very large "null" sigil may be the result of a momentary, gleeful over-inflation in the mind of a very intelligent vandal.

In the summer of 1993, there was a peculiar incident involving the theft of sound equipment just prior to the final matinee of my two short plays *TELEPHONE TAPS WRITTEN UP FOR TABLOIDS* and *IF YOU BREAK THE RULES, YOU MAY MEET THE FAMILY*. However, the matinee went forward as planned with improvised sound equipment. The elitist visual artist with a knowledge of occult philosophy was in town from Boston and had a reservation for that performance. He did not show up. Later, he wrongly insisted that the performance had never been held and that when he had arrived the performance space was empty. Why? Was this because he had known of the theft of sound equipment and wrongly assumed it would stop the show?

Interest in these arcane topics is rare among people who frequent "new age"

paperback book racks. There is a collection of early Renaissance and Medieval manuscripts on the topics of alchemy, occult philosophy and sorcery in the rare book library at Yale University in New Haven, Ct. As an ordinary Columbia University graduate alumna, I have had at various times enjoyed access to the catalog of Yale's collection through the rare book library service at Columbia University in New York City.

If there is any doubt of the possibility of a gifted but rogue intellect taking a technical interest in antiquarian sorcery, the location of this collection of grimoires should still that doubt. Anyone who is presently enrolled or teaching at an Ivy League University is able by using normal library affiliations to access the rare grimoire collection at Yale.

In the plot of the Millenium "Avatar" episode, there was the interesting cyber-fiction subroutine of a "secret" sound file encryption discovered by mathematical decoding of slight, induced anomalies in a computer graphics display. This allusion to musical coding is yet another coincidence between the graffitti found on the column of the Magick Mirror Space and the scenario of the FOX psi melodrama which was to be telecast the week following the graffiti incident.

But there is a fundamental difference between the Millenium plot of encrypted cyber-tech music and the occult symbolism of the musical notes placed on the central column of the Magick Mirror Space, although by analogy these approaches are similar.

The high tech cyber-sadist in the fictional FOX melodrama was planting "occult" cues technically by encryption. The detection of this strategy was accomplished by cyber manipulation in combination with the esp of the fictional detective protagonist.

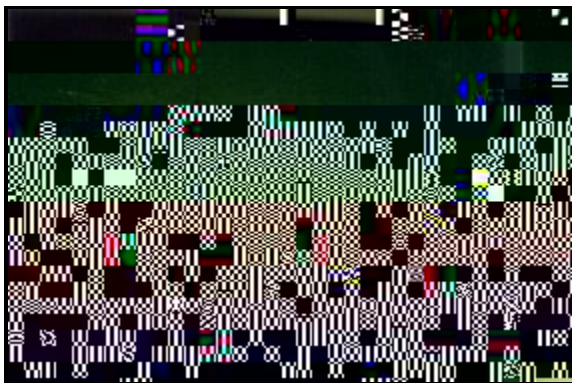


fig.6 Musical notes

In reality, the musical notes placed on the column were in pencil and/or paint. These sigils do not presuppose cyber or electronic encryption triggering but are intended to activate by means of the "esp" or "subtle" energies in the same direct, non-electrical way that different pitches of sound can be seen to create patterns in sand. These symbols are derived from old-fashioned pre-electronic sorcery and therefore would not be placed by the Tuella guided "Solar Cross" group which channels Commander Ceres-Hatonn and has written florid prose about the cosmic activities of a "golden computer modem" in the sky.

However, the "Dharma" channeled Commander Hatonn transmissions do tend to

be antiquarian at times. Yet this is a quasi-Scriptural re-write of establishment world history. It is also a largely verbal series of communications. The null symbol and musical notes written sideways are obviously not verbal.

Most systems of talismanic and sigil sorcery are by their nature not verbal. The symbolism utilized in certain systems of mental magick is more like the encryption of concepts by glyphs which occurs in physics, geometry and music. The purpose of the symbolic coding is to provide instructions for "playing out" the formulae in overt, multi-dimensional action. In contrast, a verbal narration does not require this transduction of process into action.

The "Philosophic Cross" discussed earlier in this text is one example of such coding, There is no "single" meaning for this item. It embodies as a talisman some specific intent or purpose . For this purpose, the magickal operator has by action of subtle energy "tagged" the material item with a particular, spirit, and/or accompaniment of interdimensional energy. It is a fact that your present correspondent began to locate and recognize these talismans and "street harrassment" references because she felt by esp that "something significantly odd" was out there and then searched for it by esp and literally walking around the property in an alert frame of mind.

In other words: the covert sorcerer (most probably a group of sorcerers both male and female) is not faking interdimensional, mental involvement with these occult harrassment activities. Adepts are really using a form of sorcery which has a discernable effect . Possibly they do connect this dark-handed sorcery with electromagnetic effects and/or symbolism coded into equations and/or electronic instructions using technical coding. This is serious and knowledgeable "hex" activity; not the sleazy excesses of a coven which has glanced once at the sigil of Baphomet.

Though, as discussed earlier, a lone former LaRouche operative may have probed the musical codings of Medieval and Renaissance alchemy as an individual expression of the historical orientation which is part of any involvement with the LaRouche executive intelligence agency, it is unlikely that the operator who decorated the Magick Mirror Space column with sigils and left neatly- executed Philosophic Crosses under the electrical and telephone boxes at the house of your present correspondent was on a LaRouche assignment.

It should also be remarked that "Commander Ceres-Hatonn" and his/her host of "Eagle" warriors embody an elitist and pro- Royalist attitude which is exactly contrary to the orientation displayed in the historical commentaries of Lyndon LaRouche. Strangely, however, the subject matter is the same. Both "Commander Hatonn" and intelligence expert LaRouche want to discuss in their writings the history of Imperial Egypt and Rome and the colonialist policies of Great Britain, particularly with reference to the American Revolutionary War.

One interesting claim which intelligence executive Lyndon LaRouche makes in this context is that the "Confederacy" (his term) which lost the Civil War in the USA during the Nineteenth Century is presently practicing "intelligence agency" level sedition and is a danger to the inner integrity of the United States.

If some version of this scenario is actually so, the existence of such a "Confederacy" might account for the informed use of the "Philosophical Cross" and other power talismans by a group of mental technicians which also cherish files of their specific "hits" and have the electronic skill to cause both the midnight cellular activation of Cinderella computers (as mentioned earlier in this text) and the mysterious vehicular interference which shorted out the steering column of your present correspondent of a rainy highway in 1969. Possibly this sort of covert technology has been used consistently in other instances but never detected.

Certain elements of the "Confederacy" and other neo-fascist organizations in the United States have for some years used an equal-armed "Crusader's Cross" as an emblem. But the "Philosophical Cross" utilized in the covert talismans detected by your present correspondent is not exactly the same as this logo. Quite a few people have at one time or another worn an equal-armed "Cross of Serapis" for protection or magickal purposes. The exorcism cross of the Catholic Paulist clergy is an iron equal-armed cross with four small crosses in the square angles. So detection of the identity of the operators using this emblem may be indicated but not clearly defined by the simple shape.

## **FINAL ANALYSIS**

Additionally, there is no reason to assume that sophisticated neo-fascists using talismanic magick as coupled to existing technical systems would not "go global" in their endeavors to establish a world empire. Also, there is no reason to discount the possibility that intelligent but disaffected clinical psychologists and/or mental magicians might be employed to chart out a regime of "crank" telephone calls and other orchestrated street and technical "Cinderella" harassment. But why go to all this trouble?

The reasons, of course, are obscure to the average person. In order to spend much time leaving "Philosophical Crosses" and magickal "phi/null" sigils about the countryside while keeping historical tallies of car engines deactivated and explosions possibly activated by portable electronic zap equipment, one must innately believe that this activity is extremely "important". Alexander the Great, Julius Caesar, Ghenghis Khan, Ivan the Terrible and Adolf Hitler et al ultimately opt for elitist "world dominion" simply because the planet is there and does not automatically answer: "Yes, Your Majesty".

Perhaps interference with individual writers, occultists and scientists who

advocate a form of “Enlightened Democratic Capitalism” is attempted for reasons fundamentally the same as the Ahrimanic urge toward planetary dominion. Interference may have been attempted consistently from the neo- fascist elitists in the case of your present correspondent simply because E, Macer-Story’s “Magick Mirror Communications” is happily in action and continues to reflect the freely-expressed satiric statement: "Hi there, “Commander Galacticon”! How’s tricks today?”

Your present correspondent should also add by way of additional documentation that the book AL-KEMI by Andre VandenBroeck which was written in 1987 and published by Lindesfarne Press in the United States specifically mentions the interest by an international "neo-Nazi elite" in symbolic systems utilizing the Greek letter "phi", talismanic magick with metals, gems and architectural diagrams and the occult interpretation of the intervals, notes and harmonies used in classical music. Author VandenBroeck was intimately involved with this group several decades ago while resident in Europe but had a change of heart on this matter and has written an expose of their practices.

### **SO BE IT**

Possibly these investigations may also relate to the "hammer hex" upon Missouri and Georgia UFO researchers, as described in the recent book THE DARK FRONTIER by your present correspondent.

This book and others are available from [Magick Mirror](#)

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For more on this and other tales, read the [Eugenia Macer-Story interview](#) with Adam Gorightly