

Magick: Gnosticism



by: Jon Gee

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is hereby ©, this December 12th, 2016

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a publication of: www.benpadiah.com

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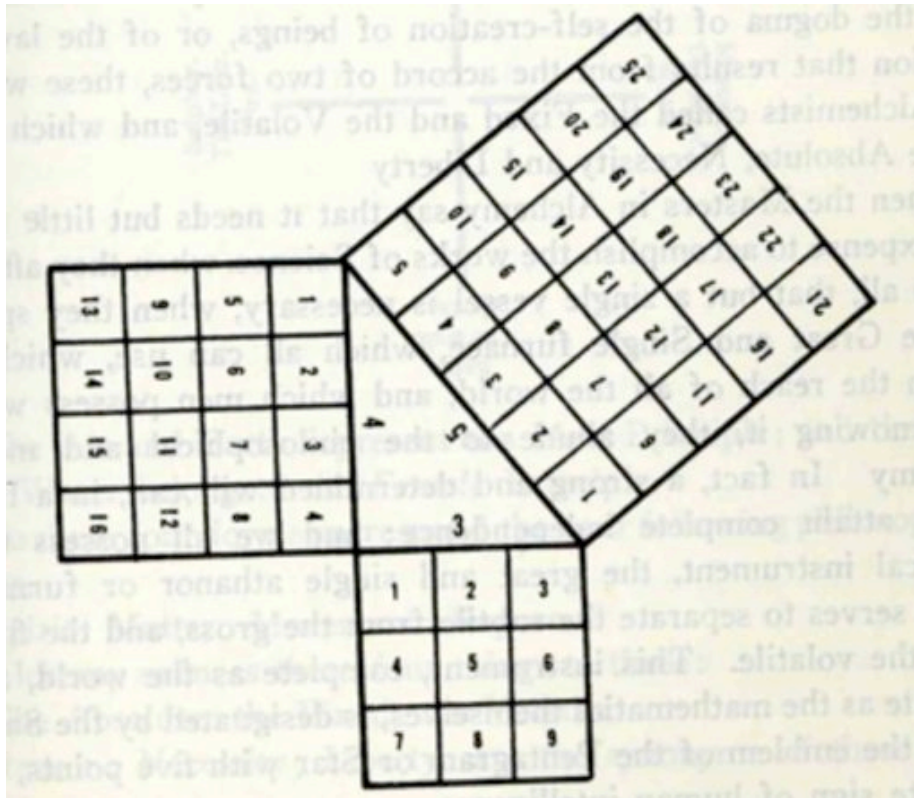
Magic Number Squares

<http://www.benpadiah.com/magick/numbersquares.html>

standard	Two Types of Magic Square	the Lo Shu
7 8 9 4 5 6 1 2 3		4 3 8 9 5 1 2 7 6
diagonal crosses from table 9 (159 + 9 = 168) (357 + 9 = 368) (951 + 9 = 962) (753 + 9 = 762)		diagonal crosses (312 + 798 = 1110) (213 + 897 = 1110) (213 + 897 = 1110) (639 + 471 = 1110)
functions of dc9 (942 - 168 = 774) (762 - 348 = 414) (774 - 414 = 360) (348 - 168 = 180) (942 - 762 = 180) (762 - 168 = 594) (942 - 348 = 594) (774 - 594 = 180) (594 - 414 = 180) (168 + 942 = 1110) (348 + 762 = 1110)		corners: clockwise & counterclockwise (816 + 672 = 1488) (276 + 618 = 894) (672 + 294 = 966) (492 + 276 = 768) (294 + 438 = 732) (834 + 492 = 1326) (438 + 816 = 1254) (618 + 834 = 1452) functions of corner sums (1488 + 894 = 2382) (1488 - 894 = 594) (966 + 768 = 1734) (966 - 768 = 198) (732 + 1326 = 2058) (1326 - 732 = 594) (1254 + 1452 = 2706) (1452 - 1254 = 198) (1488 + 966 + 732 + 1254 = 4440) (894 + 768 + 1326 + 1452 = 4440) (594 + 198 = 792) (396 * 2 = 792) (594 - 198 = 396) (396 - 360 = 36) (36 * 37 = 1332) (396 * 37 = 14652) (1332 + 14652 = 15984) (15984 / 360 = 44.4)
corners: clockwise & counterclockwise (963 + 321 = 1284) (123 + 369 = 492) (321 + 147 = 468) (741 + 123 = 864) (147 + 789 = 936) (987 + 741 = 1728) (789 + 963 = 1752) (369 + 987 = 1356) (1284 + 468 + 936 + 1752 = 4440) (492 + 864 + 1728 + 1356 = 4440)		sides: clockwise & counterclockwise (438 + 672 = 1110) (834 + 276 = 1110) (294 + 816 = 1110) (492 + 618 = 1110)
sides: clockwise & counterclockwise (789 + 321 = 1110) (987 + 123 = 1110) (147 + 963 = 1110) (741 + 369 = 1110)		numeralogicals (1 + 3 + 2 = 6) (7 + 1 + 4 = 12) (3 + 9 + 6 = 18) (9 + 7 + 8 = 24) (3 + 8 + 1 + 6 + 7 + 2 + 9 + 4 = 40) (4 + 3 + 8 = 15) (4 + 5 + 6 = 15) (4 + 9 + 2 = 15) (2 + 5 + 8 = 15) (8 + 1 + 6 = 15) (3 + 5 + 7 = 15) (8 + 7 + 2 = 15) (9 + 5 + 1 = 15) (15 * 8 = 120) (120 / 40 = 3) (360 / 120 = 3) (4440 / 120 = 37) (4440 / 360 = 12.3)
numeralogicals: sides [clockwise] [1 + 4 + 7 = 12 ("true") = 1 + 2 = 3 ("false")] [7 + 8 + 9 = 24 ("true") = 2 + 4 = 6 ("false")] [9 + 6 + 3 = 18 ("true") = 1 + 8 + 9 ("false")] [3 + 2 + 1 = 6 ("true")] (789 - 123 = 666) (963 - 741 = 222) (987 - 321 = 666) (369 - 147 = 222)		Zodiacal (931 + 179 = 1110) (139 + 971 = 1110) (317 + 793 = 1110) (713 + 397 = 1110) (842 + 268 = 1110) (248 + 862 = 1110) (426 + 684 = 1110) (624 + 486 = 1110)
Zodiacal (684 + 426 = 1110) (486 + 624 = 1110) (842 + 268 = 1110) (248 + 862 = 1110) (971 + 139 = 1110) (179 + 931 = 1110) (397 + 713 = 1110) (317 + 793 = 1110)		Matrix bases (896 + 214 = 1110) (698 + 412 = 1110) (478 + 632 = 1110) (874 + 236 = 1110) (632 + 874 = 1506) (236 + 478 = 714) (896 + 412 = 1308) (698 + 214 = 912) (1308 + 912 + 1506 + 714 = 4440)
Matrix bases (943 + 167 = 1110) (349 + 761 = 1110) (183 + 927 = 1110) (381 + 729 = 1110) (943 + 761 = 1704) (349 + 167 = 516) (381 + 927 = 1308) (183 + 729 = 912) (1704 + 516 + 1308 + 912 = 4440)		

Chart 1

<http://www.benpadijah.com/otherstuff/chart1/chart1.html>



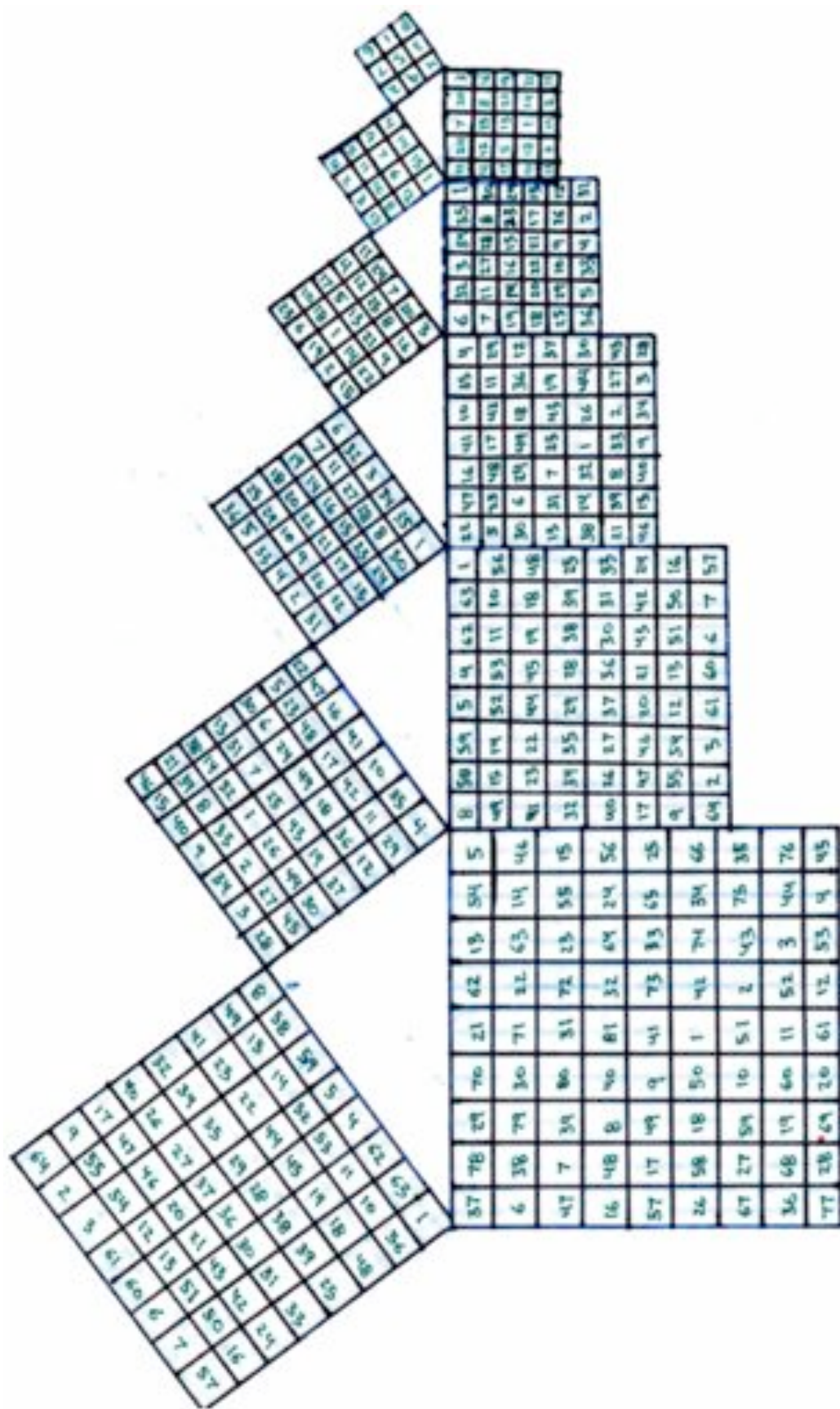
Let's begin by looking again at the Pythagorean theorem, and in particular the Pythagorean theorem triangle coined as Euclid's 47th proposition, the right triangle of legs length 3 and 4 and hypotneuse length 5. This particular copy of the Pythagorean, or Pi, triangle known as Euclid's 47th has been passed on along to us by the goodly Mason Albert Pike, and comes to us from page 789 of *Morals and Dogma*, his masterful work upon the subject of Free Masonry.

Considering exponential expansion of the base unit (such that the base-1 unit of a 9-square would be equal in area to the size of the three square, the base unit of which would be one-third of one-third of one nine-square base-1 unit, ie. $3^2=9$ and $\sqrt{9}=3$), we form the following sequence of Pythagorean triangles...

as further adumbrated upon [here](#).

http://www.benpadijah.com/MISC_diagrams/pages/equations/PySpiral.html

But don't forget that these squares are going to be different sizes from not only one another, but also from the sizes they would be if each had the same size base unit. Such an array as that would graphically depict arithmetic expansion, while the arrangement we are using here represents the first degree or type of exponential expansion. The Pythagorean triangle forms a Pi spiral, and this is the lower form of exponential expansion when compared to the Fibonnaci sequence of isocles triangles that forms, in turn, an expontential Phi spiral.



In order to distinguish which squares have the same area sized base units, we can label them using certain arrangements of natural numbers that can be determined from applying a simple formula based on the number of base-units in the area of the square. When we apply this formula, we see that there are really only seven different squares depicted in the above arrangement, since 4 legs of the 11 squares depicted are actually comprised of the same sized base unit, ie have the same area, as the 4 hypotenuses.

The formula we will use to distinguish one square from another, then, is the formula that renders the above sequence as seven "magic number" squares. It is given thus:

$S = N(N^2 + 1)/(2)$, or rather $N^2(N^2+1)/2$, or even $(N^4 + N^2)/2$, or most importantly: $[m(m+1)/2]/N$, where arithmetically $1+2+3+...+m$, where $m = N^2$ for N^2 base units per square, and where S = the "magic sum" of the N horizontal rows and N vertical columns of base units, as well as the sums of the main diagonals. Facing are examples of the first, or smallest, seven "magic" number squares used to differentiate the most basic seven different Pythagorean squares.

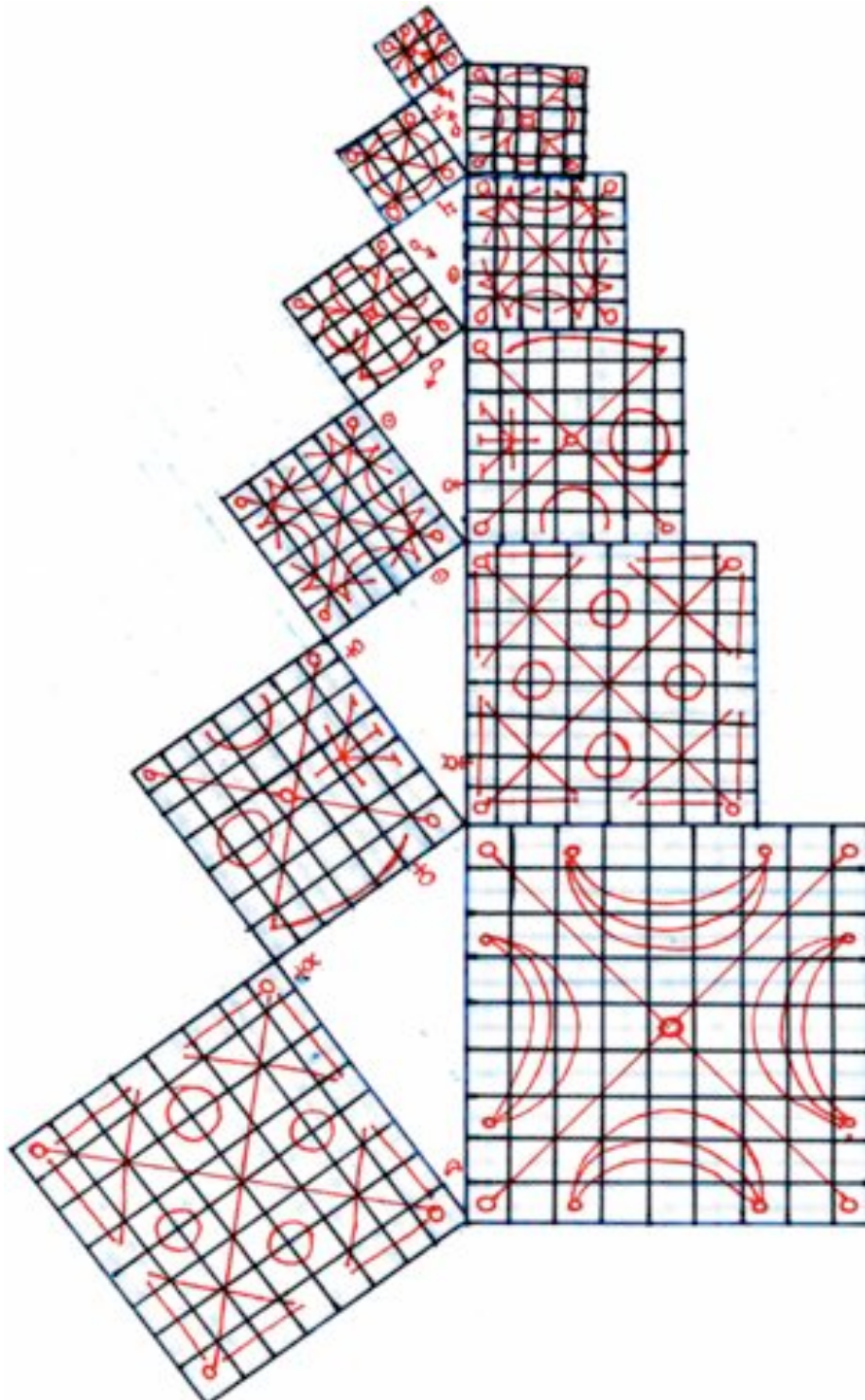
The "magic numbers" that are generated as sums on the matrix grid are by no means arbitrary. You should immediately notice that, the larger the base unit, and thus the larger the area of the square, the larger the "magic sum" becomes. This is not coincidental. It is a result of certain underlying geometric patterns inherent in different sized "magic number" squares. This geometric pattern is revealed by the sequences of numbers and how they can be moved about and transformed on the board without changing the "magic number sum." The practise of this revelation was called Kamea by the ancient Greeks, who worked as extensively with such "mathemagical" absurdities as "magic number" squares as they did more lucratively with trigonometry. They discovered the rotations and movements underlying the sequential relationships expressed as number matrices. The process of performing a transformation on a square of arbitrary area by rendering it a "magic number" square is called performing "Kamea" on the square, and thus the geometric depictions of these underlying currents below the numbers is called a "Kamea." On the following page are the Kamea for the first seven smallest "magic number" squares.

As an aside, the knowledge of these basic "magic number" squares is very ancient. As an instrument to augment meditation, that is, an amulet, they are preserved in their original Hebrew letters, where each letter or combination of letters was equivalent to a sum of the integer numbers each Hebrew letter represented. This process was called "gematria" and it was also a part of the tradition of QBLH, as well as was making amulets based on these specific "magic number" squares. On the next page is a brief excerpt on this practise as it relates to these specific number squares from turn of the twentieth century Egyptologist, E.A. Wallis Budge.

On the next following page are the Hebrew letters given for each base-square in the sequence of seven "magic" number squares. They are meant to be printed on the opposite side of the combined squares, however fold up, if taken alone, to form a three-dimensional spiral by rotating clockwise, as opposed to the preceding models which, if folded and affixed to construct a three-dimensional spiral, will fold-up with a clockwise twist.

Because the ancients were aware of the "Kamea" geometric patterns behind the transformations of components of the "magic sum" number squares, and because they associated these with their folk superstitions of keeping amulets and talismans,

they permuted and varied different Kamea patterns as many times as the numbers themselves could be transformed in order to form new ways to cast glamour spells and ward off toxic hexes. The result of this was a new form of Kamea, not based on the numerical geometries underlying the "magic sum" number matrices, but on some other, as of yet unknown measure of geometric pattern. On the page following the next following page are depicted the earliest form of sigils, the lamens for which may yet be unknown.



The Moon has two demons, one subordinate to the other.

The Magical Squares of the seven astrological planets are:—

1. THE KĀMĒ'A of LEAD (SATURN, 3 columns).

4	9	2
3	5	7
8	1	6

ר	ט	ב
ג	ה	ז
ח	א	ו

Whether these nine figures are added up vertically, horizontally or diagonally the total is 15, or in Hebrew letters YH, the shortened form of the Tetragrammaton YHWH. The total of the three columns of figures is 45, i.e. the expanded Tetragrammaton - YWD - HA - WAW - HA. When used as an amulet this square was cut upon a sheet of lead.

2. THE KĀMĒ'A of SILVER or TIN (JUPITER, 4 columns).

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

ר	י	יח	א
ט	ז	ו	יב
ה	א	י	ח
י	ב	ג	יג

Whether these sixteen figures are added up vertically, horizontally or diagonally the total is 34, or in Hebrew letters D = 4 and L = 30. These letters form a part of the Hebrew word for *tin*. The total of the four columns of figures is 136, which is the number of the Spirit and of the Demon of the

planet. When cut upon coral this square protected the wearer from sorcery.

3. THE KĀMĒ'A of IRON (MARS, 5 columns).

11	24	7	20	3
4	12	25	8	16
17	5	13	21	9
10	18	1	14	22
23	6	19	2	15

יא	כ	ז	כ	ג
ר	יב	כה	ח	יז
יז	ה	יג	כא	ט
י	יח	א	יד	כב
כג	ו	יט	ב	יח

Whether these five times five figures are added up vertically, horizontally or diagonally the total is 65, or in Hebrew letters A = 1, D = 4, N = 50 and Y = 10, i.e. 'ADONĀY a name of God. The total of the five columns of figures is 325, which is the number of the Spirit and Demon of the planet.

4. THE KĀMĒ'A of GOLD (the SUN, 6 columns).

6	32	3	34	35	1
7	11	27	28	8	30
24	14	16	15	23	19
13	20	22	21	17	18
25	29	10	9	26	12
36	5	33	4	2	31

א	ל	ב	ל	א	ו
י	א	כז	כח	יז	ז
יג	יח	כב	כג	יח	יג
יב	כז	י	כא	כב	יח
יח	כז	י	כא	כב	יח
יח	כז	י	כא	כב	יח

The total of the addition of these thirty-six figures in each of the three directions is 111, i.e. the total of the numerical values of the consonants *zāhāv paz*, "refined gold." The total of the six columns of figures is 666, which is the number of SORĀTH, the

Demon of the Sun. A variant square of the Sun as a lion is given by Dr. Bischoff (*op. cit.* p. 146).

5. THE KĀMĒ'A of COPPER (VENUS, 7 columns).

22	47	16	41	10	35	4
5	23	48	17	42	11	29
30	6	24	49	18	36	12
13	21	7	25	43	19	37
38	14	32	1	26	44	30
21	39	8	33	2	27	45
46	15	40	9	34	3	28

כ	ז	י	א	י	א	ו
ב	כ	ז	א	י	א	ו
ג	ב	כ	ז	א	י	א
ד	ג	ב	כ	ז	א	י
ה	ד	ג	ב	כ	ז	א
ו	ה	ד	ג	ב	כ	ז
ז	ו	ה	ד	ג	ב	כ

The total of the addition of these forty-nine figures in each of the three directions is 175, i.e. the total of the numerical values of the consonants in *sodh-Meny*, "secret council of the goddess Mény" (Venus). The total of the seven columns of figures is 1,225, which is the number of the Spirit or Intelligence of the planet.

6. THE KĀMĒ'A of QUICKSILVER (MERCURY, 8 columns).

8	58	59	5	4	62	63	1
49	15	14	52	53	11	10	56
41	23	22	44	45	19	18	48
32	34	35	29	28	38	39	25
40	26	27	37	36	30	31	33
17	47	46	20	21	43	42	24
9	55	54	12	13	51	50	16
64	2	3	61	60	6	7	57

א	ס	ר	ה	נ	ח	ה	ח
ב	ז	י	א	י	א	ו	ז
ג	ב	כ	ז	א	י	א	ו
ד	ג	ב	כ	ז	א	י	א
ה	ד	ג	ב	כ	ז	א	י
ו	ה	ד	ג	ב	כ	ז	א
ז	ו	ה	ד	ג	ב	כ	ז
ח	ז	ו	ה	ד	ג	ב	כ

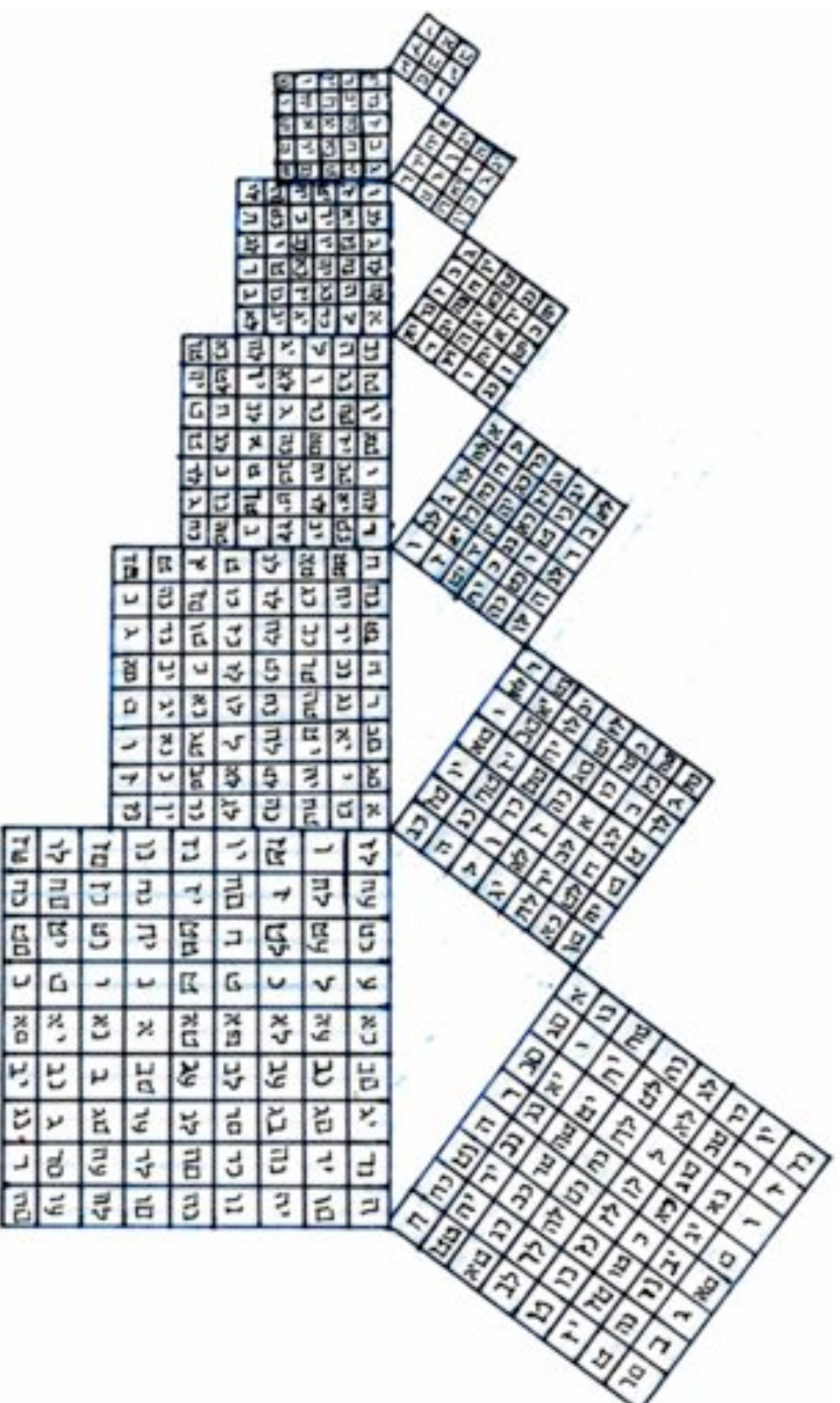
The total of the addition of these sixty-four figures in each of the three directions is 260, i.e., the total of the numerical values of the consonants in *kokab kesef hayyim*, "star of living silver" (i.e. quicksilver). The number of TIRIEL, the spirit of the planet, is 260. The total of the eight columns of figures is 2,080, which is the number of the demon of the planet, TAPHTHĀRTHARATH. As an amulet the square should be written upon a sheet of tin or quicksilver.

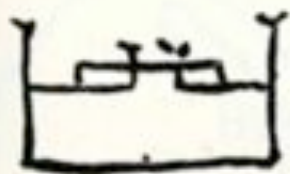
7. THE KĀMĒ'A of SILVER (the MOON, 9 columns).

37	78	29	70	21	62	13	54	5
6	38	79	30	71	22	63	14	46
47	7	39	80	31	72	23	55	15
16	48	8	40	81	32	64	24	56
57	17	49	9	41	73	33	65	25
26	58	18	50	1	42	14	34	66
67	27	59	10	51	2	43	75	35
36	68	19	60	11	32	3	44	76
77	28	69	20	61	12	53	4	45

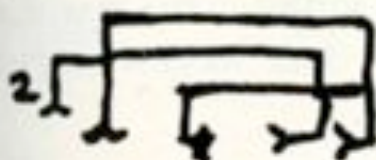
ח	נ	י	ג	ס	כ	א	ק	ט
י	ז	ס	כ	ב	א	ק	ט	ו
יח	כ	ב	א	ק	ט	ו	ז	י
יז	כ	ב	א	ק	ט	ו	ז	י
יח	כ	ב	א	ק	ט	ו	ז	י
יח	כ	ב	א	ק	ט	ו	ז	י
יח	כ	ב	א	ק	ט	ו	ז	י
יח	כ	ב	א	ק	ט	ו	ז	י
יח	כ	ב	א	ק	ט	ו	ז	י

Note the arithmetical progression in the central diagonal column of each square.

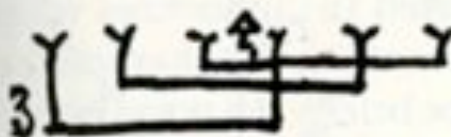




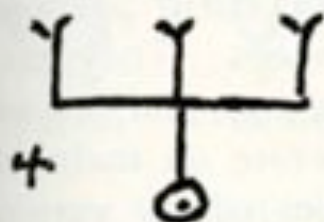
Seal of Aratron, the alchemist, who commanded seventeen millions six hundred and forty thousand spirits.



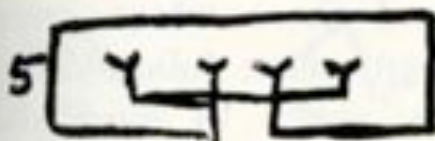
Seal of Bethor, who commanded twenty-nine thousand legions of spirits.



Seal of Phaleg, the War-lord.



Seal of Och, the alchemist, physician and magician.



Seal of Hagith, transmuter of metals, and commander of four thousand legions of spirits.



Seal of Ophiel, who commanded one hundred thousand legions of spirits.

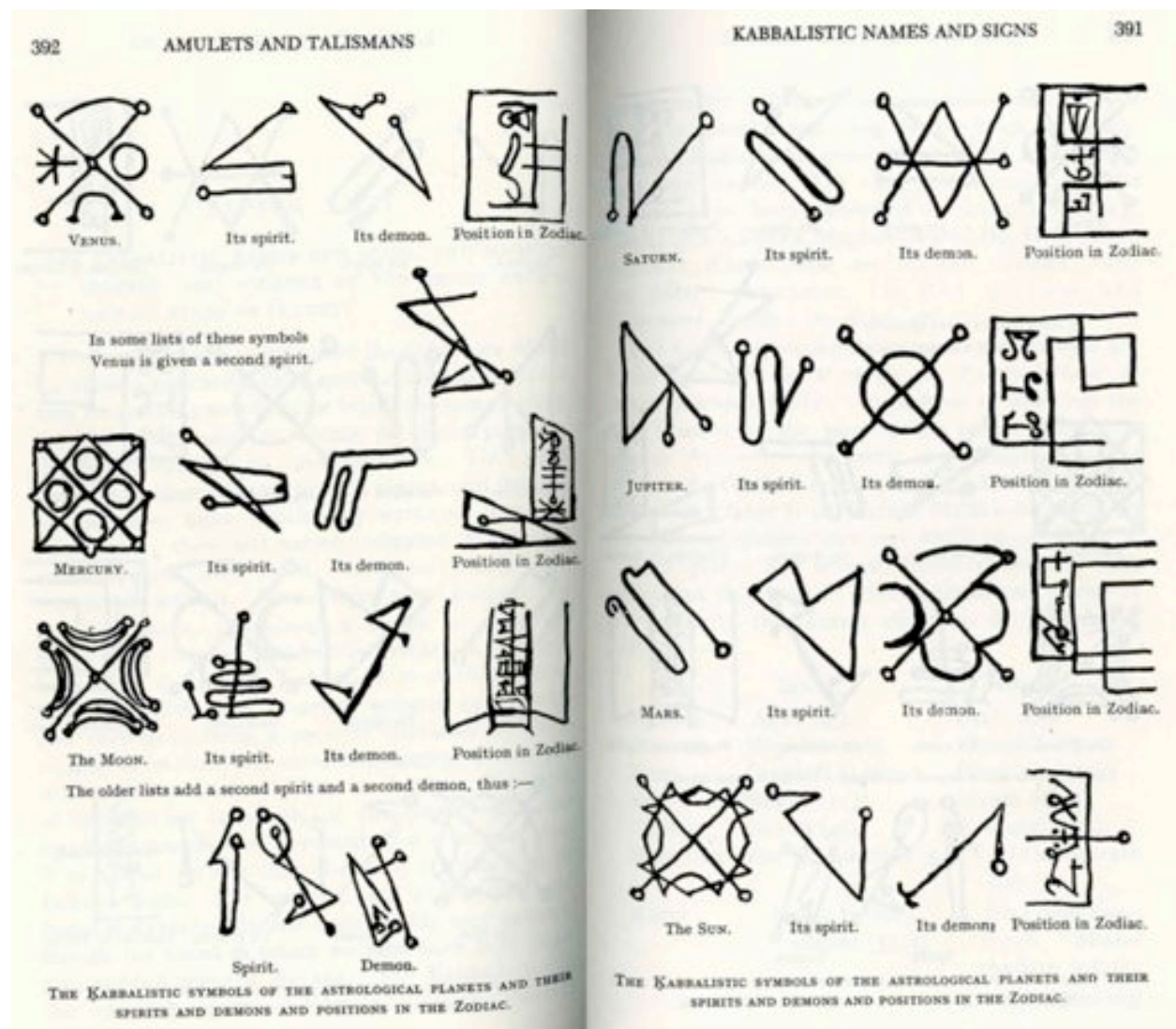


Seal of Phul, lord of the powers of the Moon and supreme lord of the waters.

The Seals of the Seven Angels who rule over the 196 provinces of heaven.
(From the collection of ancient magical books published in the German edition of Cornelius Agrippa's works, IVth edition, vol. v., Berlin, 1921, p. 111 f.)

Budge traces these linear sigils at least as far back as Henry Cornelius Agrippa in the fifteenth century. They are also contained in the seventeenth aphorism of the third septenary of the 1575 manuscript, "the Arbatel of Magick," in which their origins are conjecturally traced back to Zoroaster of Persia.

The seven number squares are now grouped as according to the seven planets of antiquity, each of which is attributed a metal in the western Alchemical tradition, and a chakra in ancient Buddhist yoga. Here is how each of the linear sigils is associated with each of the Kamea:



Introduced in this arrangement are another addition to the linear sigils, a second set of sigils, contained within the first, and being comprised of not only straight lines, as the "positions in the zodiac" enclosing them, but of both lines and curves.

Following, these curved / linear sigils are given in the seventeenth century work "the Magus," which the introduction to the Arbatel reminds us is a Persian word in origin. Barrett further associates the seven "planetary" linear/curved sigils to the seven days of the week, a realm of Heaven, the name of an archangel, and either one or two sigils of the zodiac.

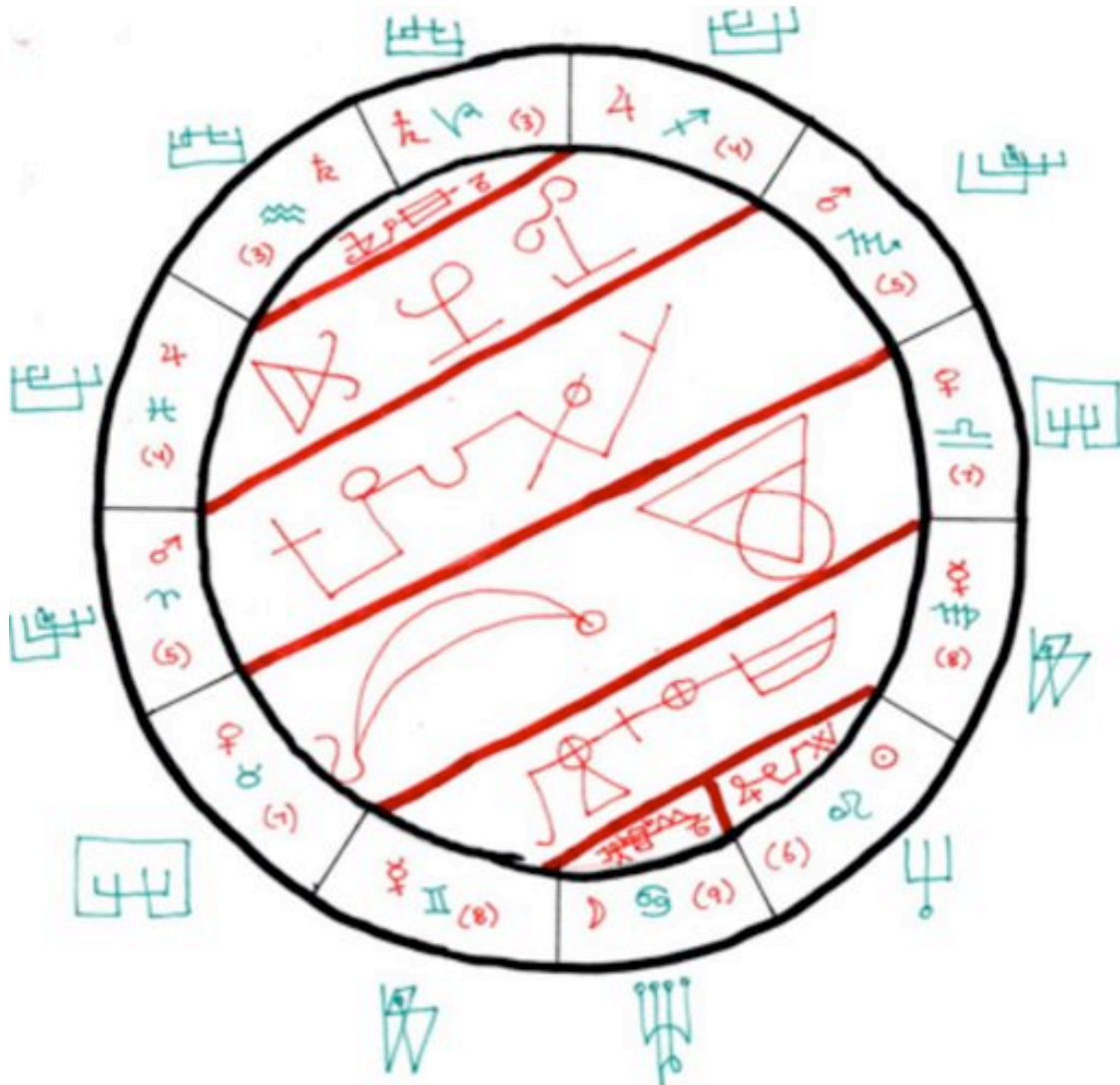
A Table showing the names of the Angels governing the 7 days of the week with their Sigils, Planets, Signs, &c.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Michael	Gabriel	Camael	Raphaël	Sachiel	Anaël	Cassiel
name of the 1 st Heaven	name of the 1 st Heaven	name of the 2 nd Heaven	name of the 2 nd Heaven	name of the 3 rd Heaven	name of the 3 rd Heaven	name of the 4 th Heaven
Machen.	Shamain.	Machon.	Raquie.	Zebul.	Sagun.	16 Angels ruling above the 6 th Heaven

Next is a comparison of the information we have compiled thus far: the upper row are the archangels, beneath that the linear and linear/curved sigils of their names, and below these each sigil's "position in the Zodiac," and beneath these the seven planets and 12 signs, and beneath that the name of the spirit and demon who serve, above all, the archangels, and who are, in turn, masters over the legions of spirits and demons.

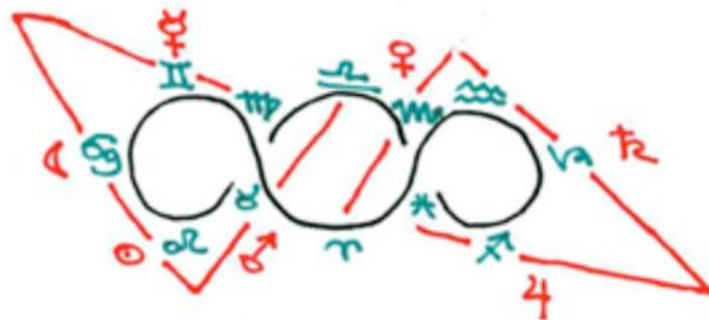
Angels	Michael	Gabriel	Camael	Raphaël	Sachiel	Anaël	Cassiel
	och	Paul	Pauleg	apulei	Seimur	stegith	Aratron
Linear Sigils							
Planets/Signs							
Spirits/Demons	spirit: Michael (10) demon: Sorath (10)	spirit: Michael (10) demon: Sorath (10)	spirit: Michael (10) demon: Sorath (10)	spirit: Michael (10) demon: Sorath (10)	spirit: Michael (10) demon: Sorath (10)	spirit: Michael (10) demon: Sorath (10)	spirit: Michael (10) demon: Sorath (10)

Now, if we take the seven archangelic sigils given by Barrett and we position them according to the traditional circle of the twelve zodiac signs, marked by Budge's given sigils for "Positions in the Zodiac," the result appears as follows:



where the names, or sigils, of the seven planetary archangels are shown in red, and the kamea "positions" in the zodiac are shown in green.

If we take the topology of this shape and give it two "twists" while viewing it edge-on from the side, the result appears like this:



which, as it turns out, is one of the only arrangements of this configuration possible

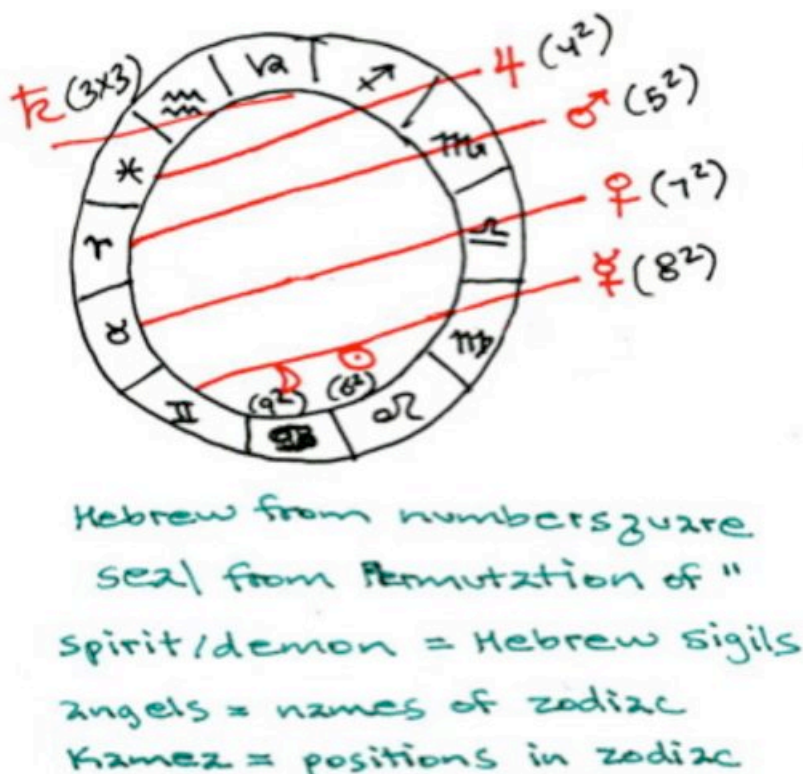
(out of a total of twelve, based on the varying positions of the zodiac) that will display this type of triangular symmetry when the same constellations are connected in the 2-twist transform of topology and the initial arrangement as proposed by Barrett. The three others are complementary to this position, displaying the same cardinal signs, only rotated into a different position along the double-twisted ecliptic.

Barrett's arrangement of the seven Archangels relative to the primum mobile of the zodiac determines them as a fixed alignment. Unlike the moveable or changing (cadent) triangular alignment formed in the 2-twist topology, the fixed or Archetypal topology proposed by Barrett does not fluctuate through a series of regular polygons. Instead it retains its shape regardless of which other way it is turned.

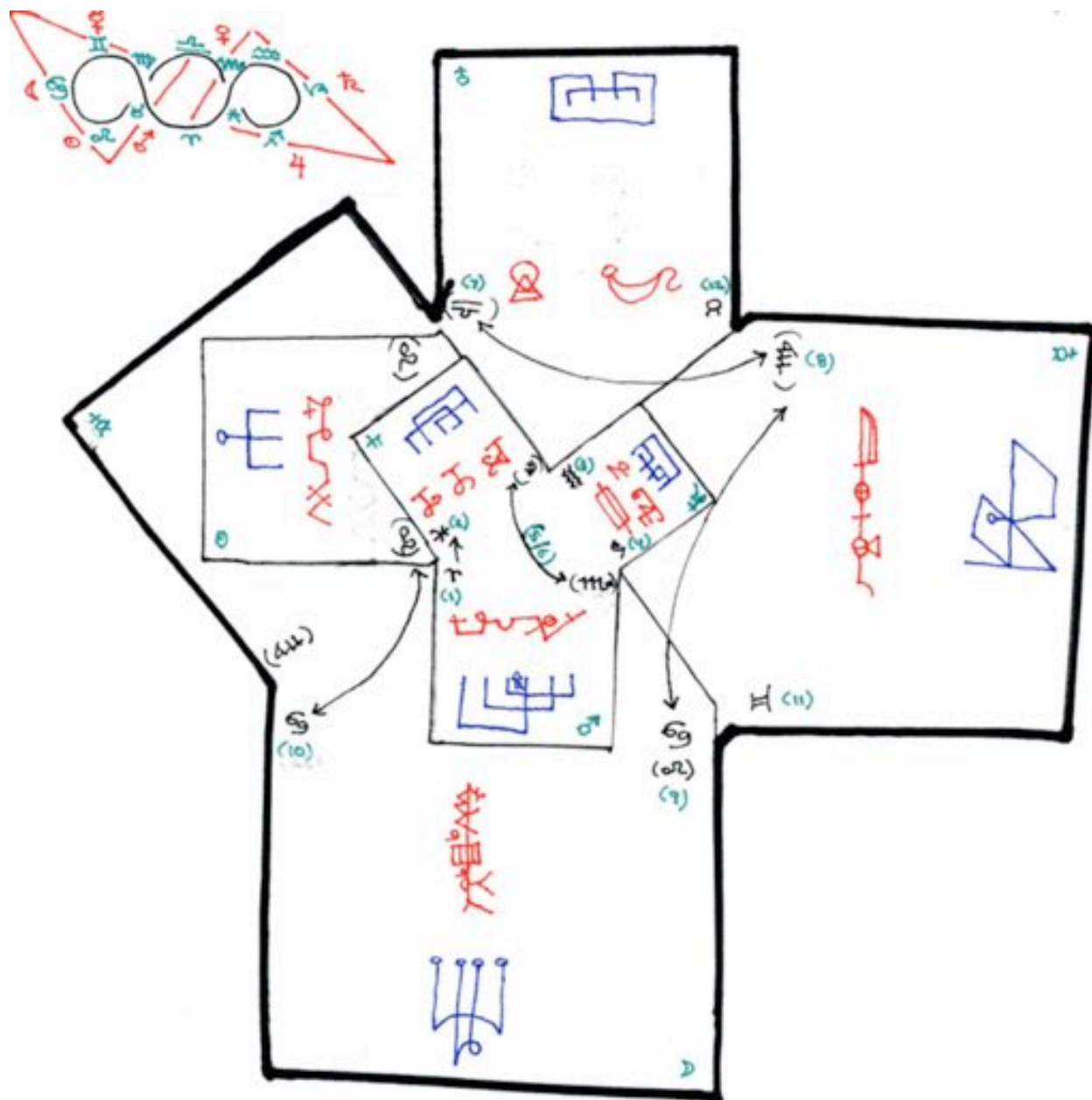
At this point it should be noted that the last two diagrams show the same shape, only from different angles, and that the seven lines forming the bars across the zodiac in the first image, and then in the second image, the same seven seen forming the triangular alignments in the 2-twisted topology, are actually depicting the same alignments along the flat plane represented by the green ecliptic of the zodiac.

So, with that caveat, let us compare this circular or 2-twisted ecliptic zodiac and its accompanying seven Archangelic or Archetypal alignments. It should also be remembered that all of what we are talking about now are only geometric expressions for the combinations of 3 and 4 in the forms of addition ($3+4=7$) and multiplication ($3 \times 4=12$). The primacy of the multiplication process to the addition process is equivalent to the supremacy of exponential expansion to arithmetic expansion and the rule of the Fibonacci spiral over the Pythagorean spiral, or phi/pi.

key to reading the above chart:



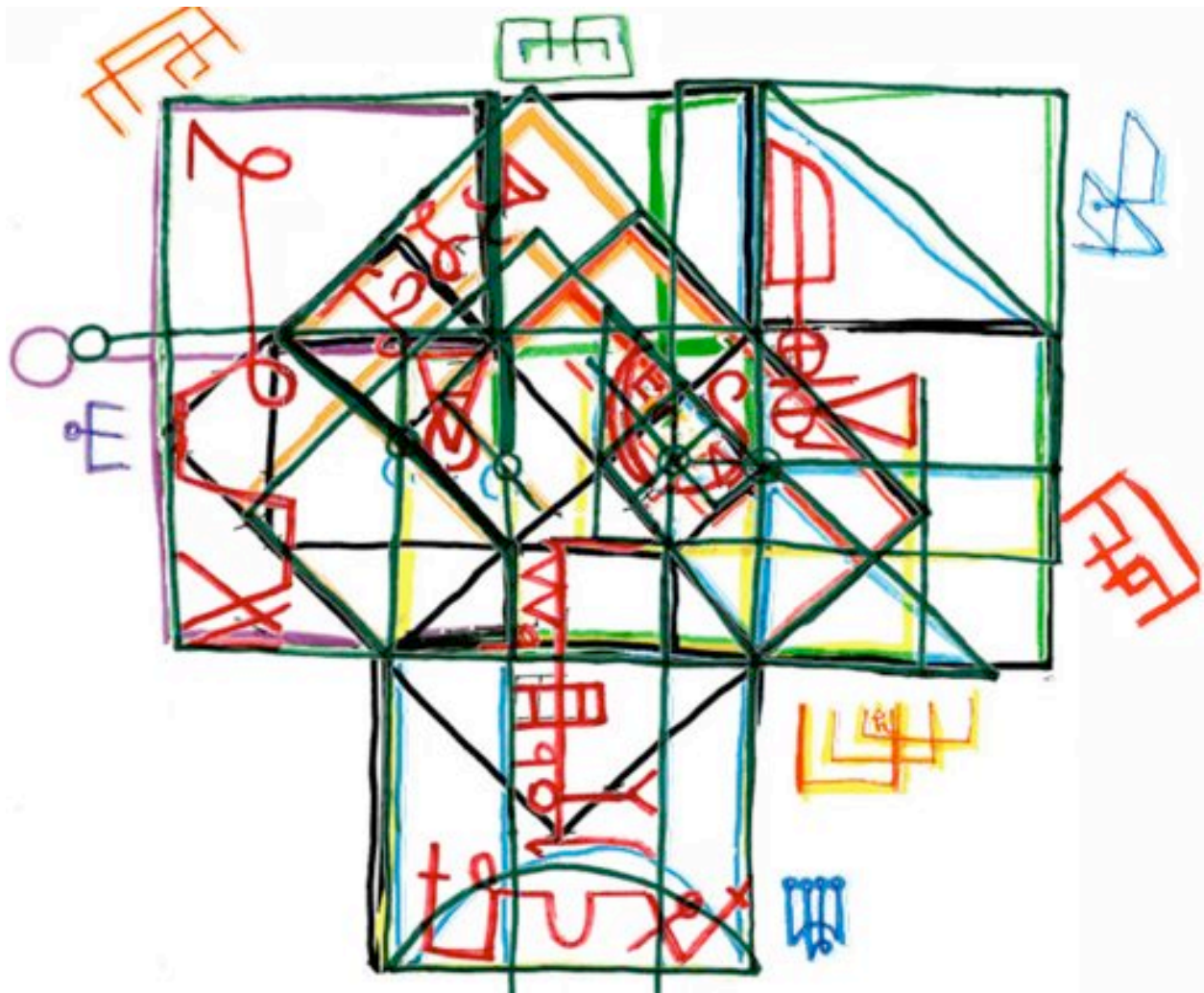
Here we see the same arrangement as in the last two diagrams, only here the topology of the ecliptic zodiac has been transformed onto the surface of the Pythagorean expansion rate spiral formed by folding up the Kamea squares. Instead of being written across between 12, the 7 are dominant in this model, while the 12 are merely expressed as components of the model's folding pattern. That is, rather than the twelve surrounding the seven, in this model the seven surround the twelve.



Now we will examine the origin of the linear-only sigils, the so-called "positions in the zodiac" of Budge, to compare them to the more familiar model of the ecliptic zodiac used in astrology and navigation.

(To construct the Pythagorean triangle, or Pi exponential, spiral from the various area sized squares given here, please refer again to my section on the Pythagorean Spiral.)

Below is the immediately preceding diagram with the same labels, only now they have been expanded so that, instead of being written on the area of the square, they enclose and encompass the entire outline from above and beyond it. Here they are labeled according to the seven colours, but their placement in the model is derived from the angle of the correspondent planetary Archangel to the "position" in the zodiac. To confirm this, each Archangel's linear/curved sigil is placed within and upon the composite form comprised of the component "positions."



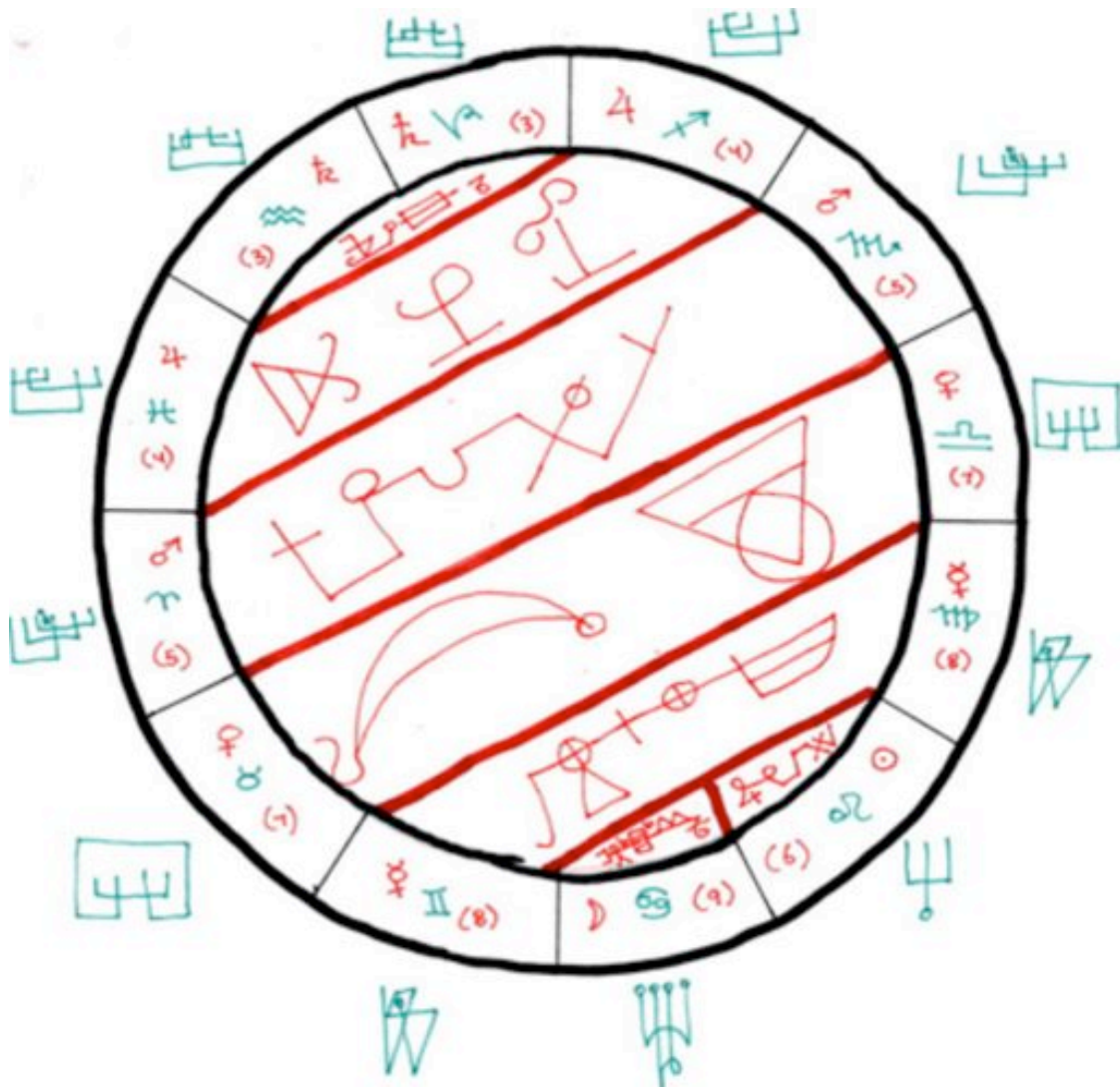
Above is a clear outline showing the different "positions" of the zodiac in the seven primary colours into which light is divided by a prism, the shape formed of all of their overlaps in dark green, the shape of the unfolding Pythagorean number-square spiral in black, and the linear/curved sigils of the planetary Archangels in dark red. The correspondence between this many pre-existent attributes onto one single newly-discovered geometric lattice model is truly a fortuitous discovery. It implies that the sources for these divided and uncombined forms might have been, at some time now perhaps lost to antiquity, this very model upon which we currently rest our eyes. One can only wonder at what these strange seals and sigils might represent.

The Grimoire of Armadel

<http://www.benpadijah.com/otherstuff/Grimoire/Armadel/Armadel.html>

<http://www.benpadijah.com/otherstuff/elib/magick/grimoireofarmadel.pdf>
the Grimoire of Armadel (1.3 MB .pdf file)

What we're going to be looking at here is a collection of squiggles and lines. Some of them are going to be inside circles. I'm putting it that way for the layman. The ones in circles are called "Lamens." The squiggles and lines themselves are called "Sigils." They are "automatic" written signatures. However there is a secret science behind them:

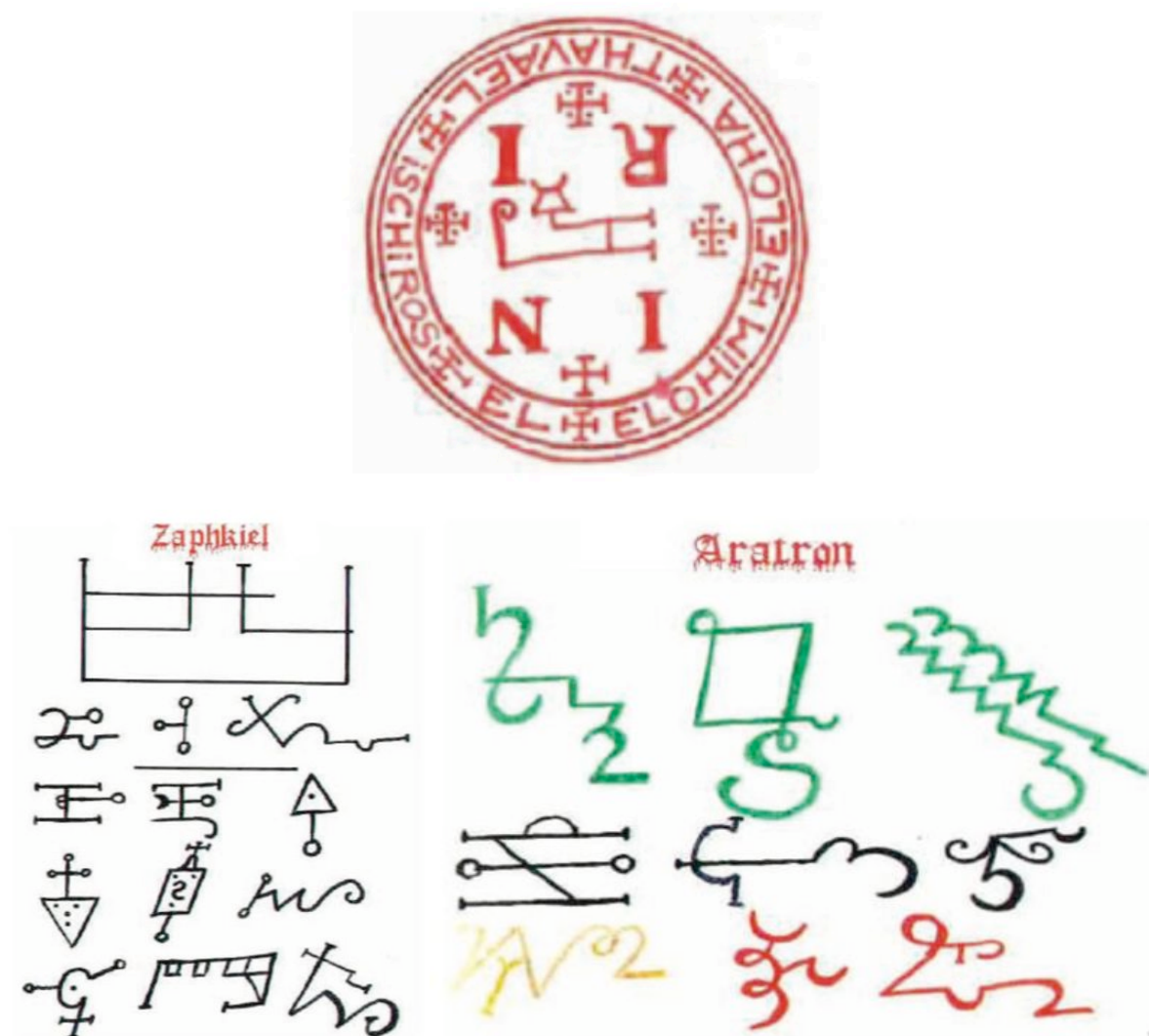


First let's look at the seven "angelic" lamens.

It should immediately be recognised that the central motifs of these "angelic lamens" are the same as those given later in the context of "Olympic" (planetary) dignitaries. They do not occur in the same order, however, and so we see that the "angelic lamens" and the "Olympic sigils" correspond, but not in the order they are given.

Now let's look at the "Olympic sigils" and their corresponding "angelic lamens."

In the first case (3^2), where the "angelic lamen" for Thavael corresponds to the sigils for Zaphkiel, Aratron and Cassiel:



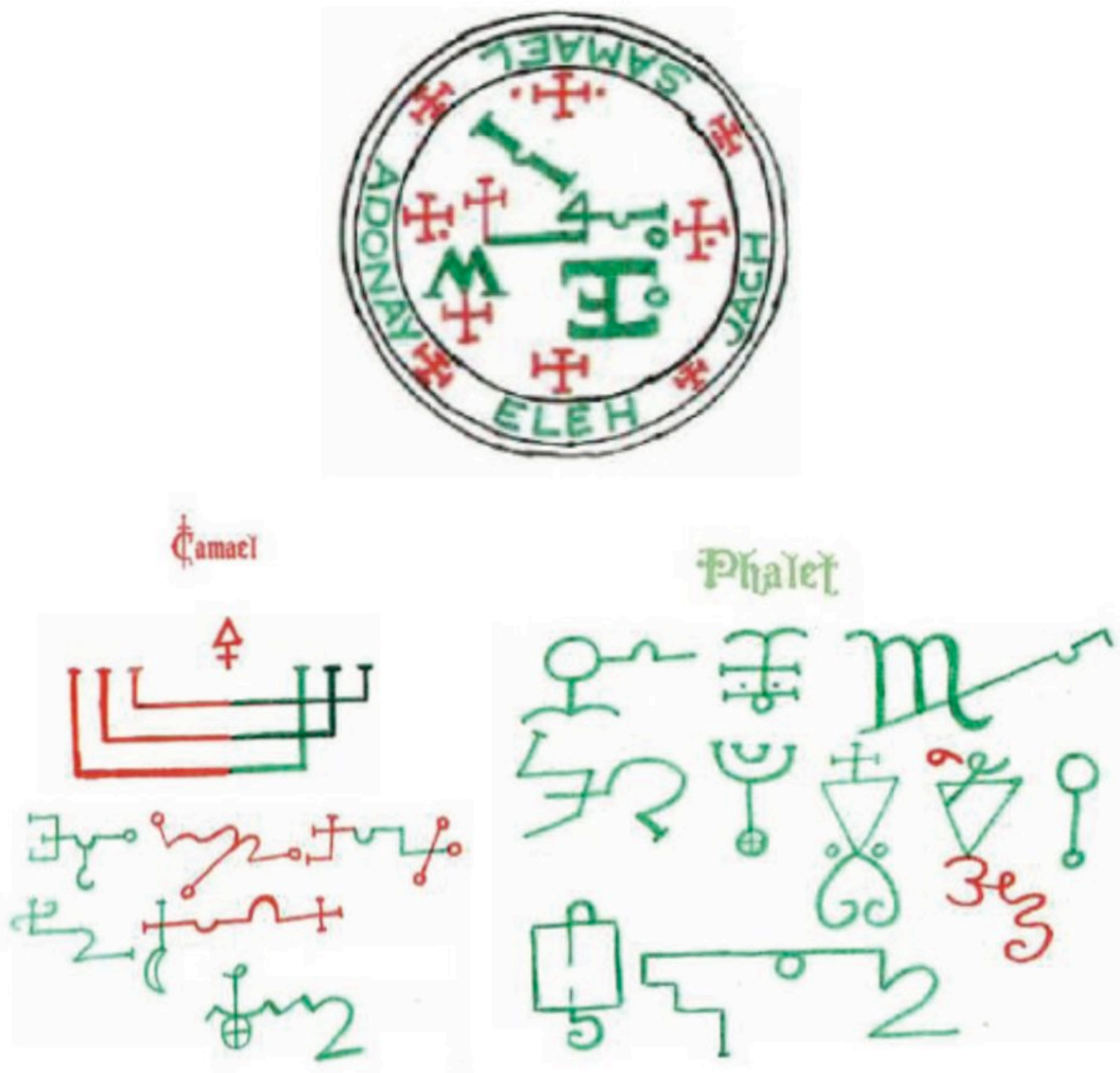
we see that the name and sigil of "Cassiel" correspond to the sigil of "Zaphkiel," but that this sigil corresponds to the name "Aratron. In Armadel's system, these are each separate, however we know that, in their original formation they were all combined and overlapping.

In the second case (4^2), that of the lamen of Zadkiel and the sigils of Zadkiel / Sachiel and Bethor:



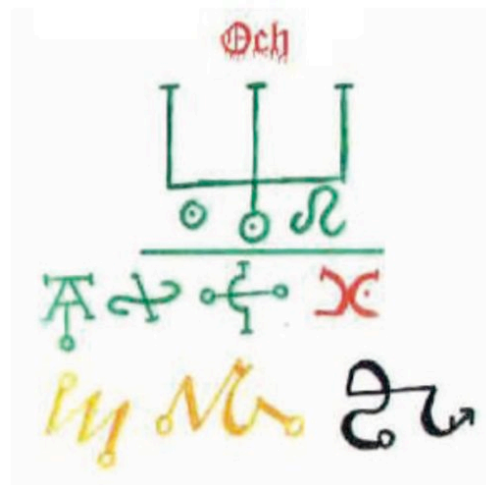
we see that "Bethor" is the name given to the sigil "Zadkiel," while the sigil "Sachiel" stays the same.

In this third case (5^2) of the lamens, "Samael" and the sigils "Camael" and "Phalet":

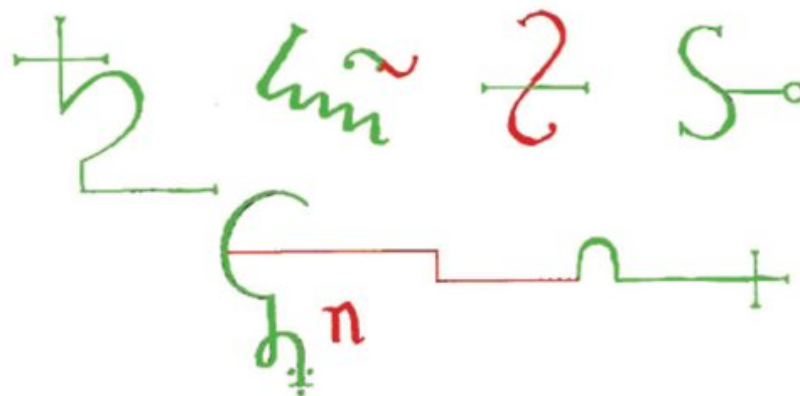


we see that the symbol central to the "Samael" lamen is properly called "Camael" (it also appears under the sigil of Camael), while the proper name for the sigil of "Camael" itself is actually "Phaleg."

In the fourth arrangement (6^2), where we have the lamen of "Raphael" over the sigils of "Och," "Betel" and "Alepta":

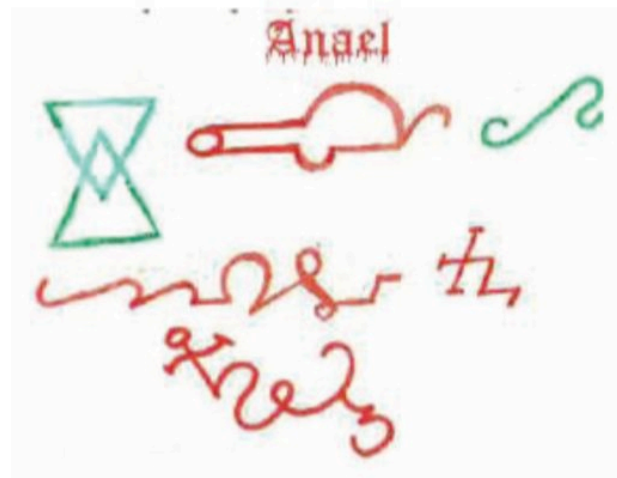
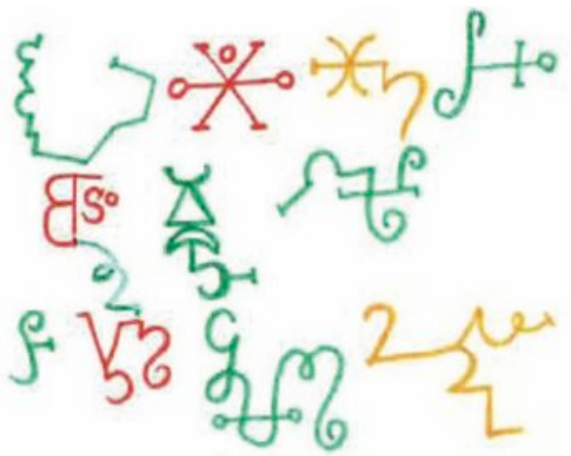
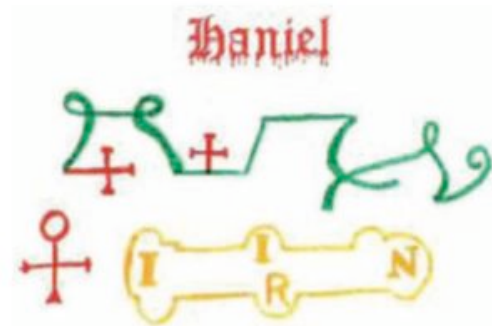


BETEL



we see that the properly called sigil of "Och" appears also on the lamen of "Raphael," however that the sigil shared by both "Bethel" and "Alepta" is properly associated with the name "Michael."

In the fifth (7^2) correspondence, dealing with the lamen of "Michael" and the sigils of "Haniel" and "Anael":

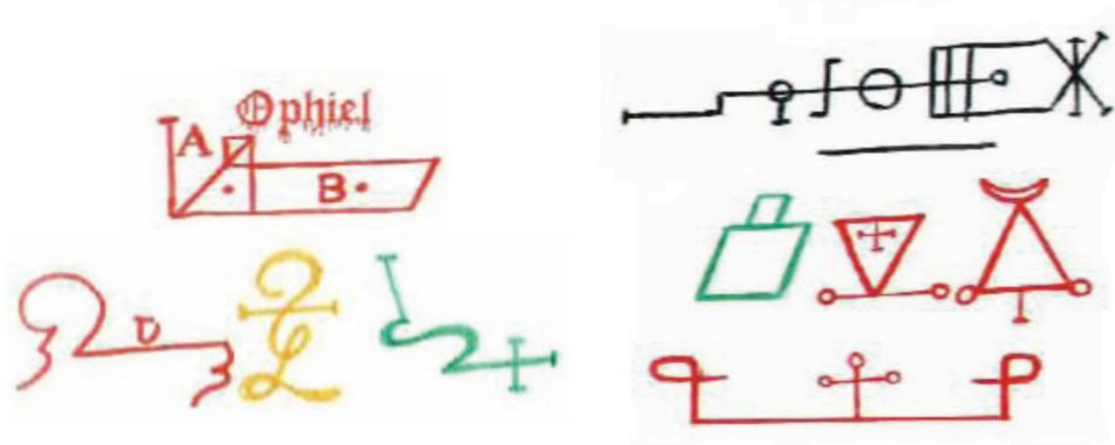


we find that the lamen symbol of "Michael" corresponds to that of "Bethel" and "Alepta" in the previous arrangement, the sigil of "Haniel" corresponds to the name "Michael," also from the previous arrangement. The sigil "Anael" corresponds to the "Olympic dignitary" (place in the zodiac) of "Hagith," however it is not depicted in Armadel.

In the sixth (8^2) arrangement, looking at the lamén "Uriel" and the sigils of "Ophiel" and (a second) "Michael":

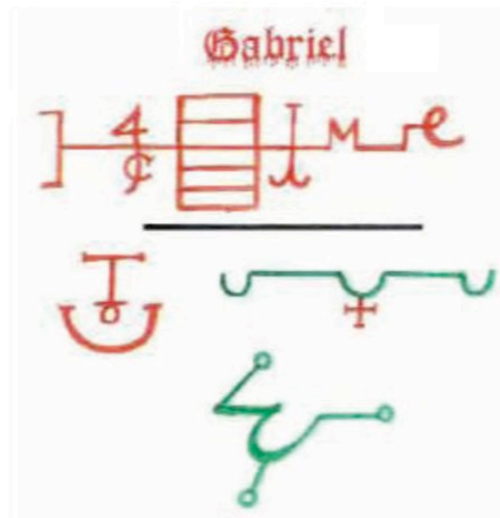
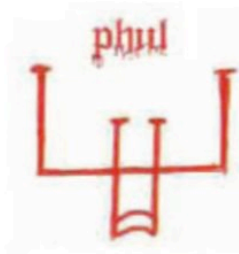


Michael



we see that the sigil of Ophiel corresponds to the sigil (2nd) "Michael," but that the sigil called (2nd) "Michael" in Armadel is rightly called "Raphael" elsewhere.

Finally, in the seventh (9^2) grouping, under the lamén "Gabriel" and the sigils "Phul" and "Gabriel":



we find the second "Gabriel" sigil (on the right above) superimposes on the sigil for "Phul."



ZADKIEL

teaches all the sciences
Active (craft) & Passive
(speculative or theoretical).



THINAEL

gave sanctuary to Mary
and Joseph when they fled
King Herod; circumcised Jesus.



SAMAEL

teaches ecology,
the harvest and
animal husbandry.



URIEL

aided Enoch and Enoch.
teaches Sciences, Physics and
medicine, also Prophecy.



MICHAEL

aided Elisha, most
powerful after God.
the giver of life bestows.



GABRIEL

aided Elijah, giver of
Great Power, restores
health & mental force.



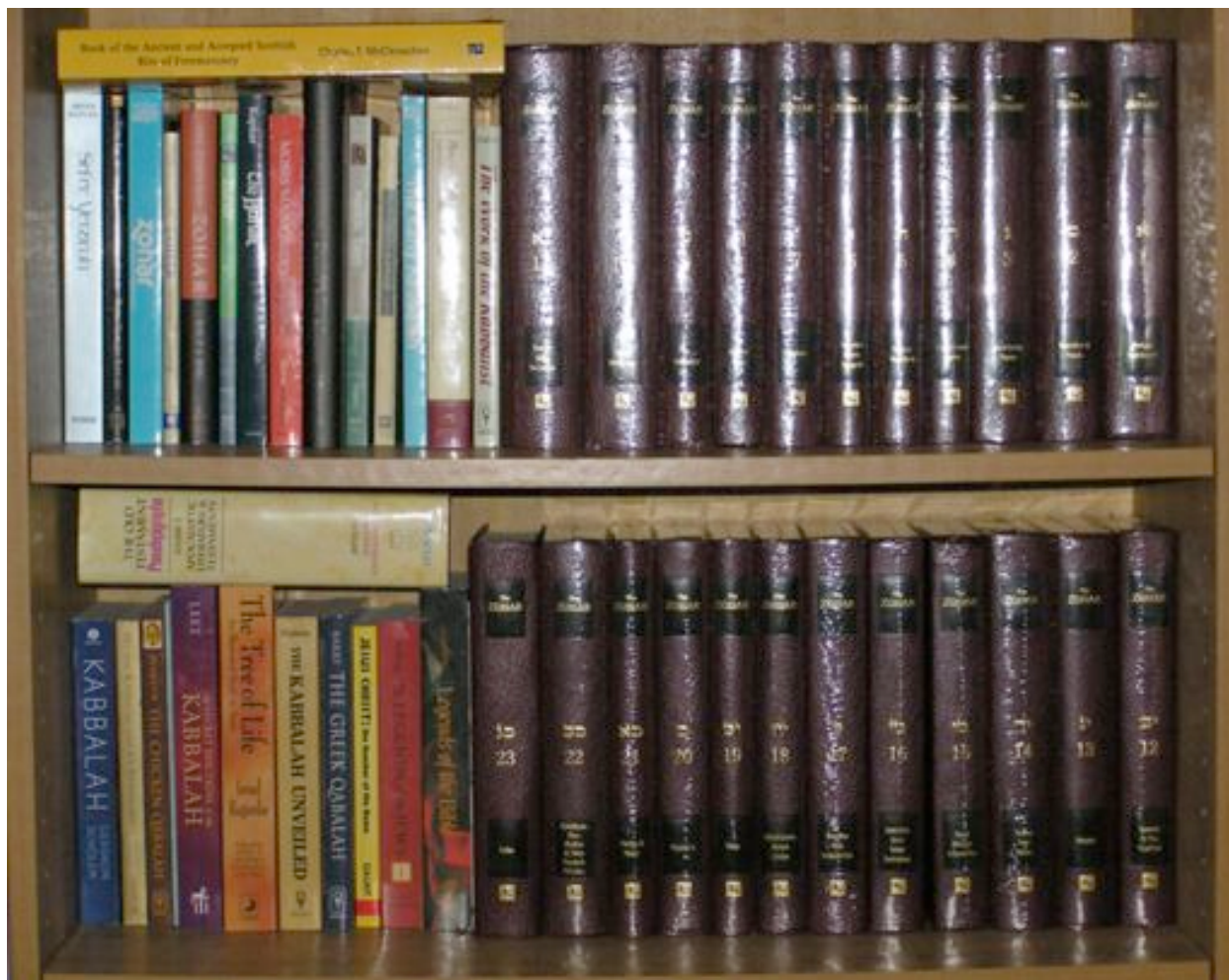
RAPHAEL

aided Solomon, teaches
knowledge and wisdom,
also the Science of joining
the Active and the Passive.

These given seals are those of the Grimaire of Arms-
del, a medieval French Grimaire, translated in the twentieth
century by S.L. MacGregor Mathers, that possibly had its
origins with the deposed Merovingian dynasty — sup-
posedly the bloodline of Yeshua Ben Padish — and found-
ers of the Knights Templar under the Catholic order of
Elon. As such they may also reflect the ancient gnostic
doctrines of the Essenes recovered by the Templars
during their excavations at Herod's Temple. Good
evidence for this comes from the mention of the
repentant archon Sababth in the seal of Michael. It
is also curious to note that these seals were meant
to be printed on paper, since they are given with
color instructions (as they appear here) rather than
those for metallurgy, as was then more common, and
without elaborate inscriptions. Aside from meditation
their conjuring is unknown, and their cipher lost.
Since several of them derive from the apocrypha
of Enoch, it is likely that they do derive from the
same mystery as Ben Padish's Angel Scroll, and
they are probably copied from descriptions of their
original Hebrew and Greek characters.

for the Zohar

<http://www.benpadijah.com/magick/zohar.html>



The books that are with the zohar are:

on the top shelf:

The Work of the Kabbalist: practical guide for meditative working
Physician of the Soul, Healer of the Cosmos: about Isaac Luuria
The Early Kabbalah: Penguin Classics history
The essential Kabbalah: Matt
Hasidic Tales
Judaic Mysticism: basically a picture book
Moses Maimonides: guide for the perplexed
the Bahir
four abridged versions of the zohar
the Sefer Yetzirah
Book of the... Freemasonry: the 33 degrees

on the bottom shelf:

Legends of the Bible and Legends of the Jews: Ginzburg
Jesus Christ, the number of his name: greek gematria
the Greek Qabala: sefer sefirot of Greek gematria
the Kabbalah Unveiled: Mathers abridgment of the zohar

The Tree of Life: Israel Regardie
Secret Doctrine of the Kabbalah: physics lattices
The Sacred Magic of the Qabala: Manly Hall
the Chicken Qabala: I don't even know why I have this!
On the Kabbalah and its symbolism: Matt
Kabbalah: Gershom Sholem
Old Testament Pseudepigrapha: includes 3Enoch

found Enoch in:

Ginzberg Legends: as a teacher of multitudes
Book of Jasher: at the beginning of cities
13th (varied): as constructing a temple
OTP: as the Metatron
2 Bereshith: as receiving angelic engravings

According to Daniel Chanan Matt, in the preface to the Classics of Western Spirituality edition of the abridged Zohar, scholarship has proven beyond all reasonable doubt that the Zohar was originally written "between 1280 and 1286" by Moses DeLeon of Sefardic Spain. This assertion is based on the similarity of writing style to Moses' own known Midrash ha-Ne'elam and the accounts of his contemporaries.

Moses DeLeon himself claimed to be copying the work out from a more ancient source, Rebbi Shimeon Bar Yochai from second century Yisrael. This "traditionalist" viewpoint, contrary to the "scholarly" approach, is strictly adhered to by Rav Yehuda Berg in his introduction to the Kabbalah Centre publication of the unabridged Zohar.

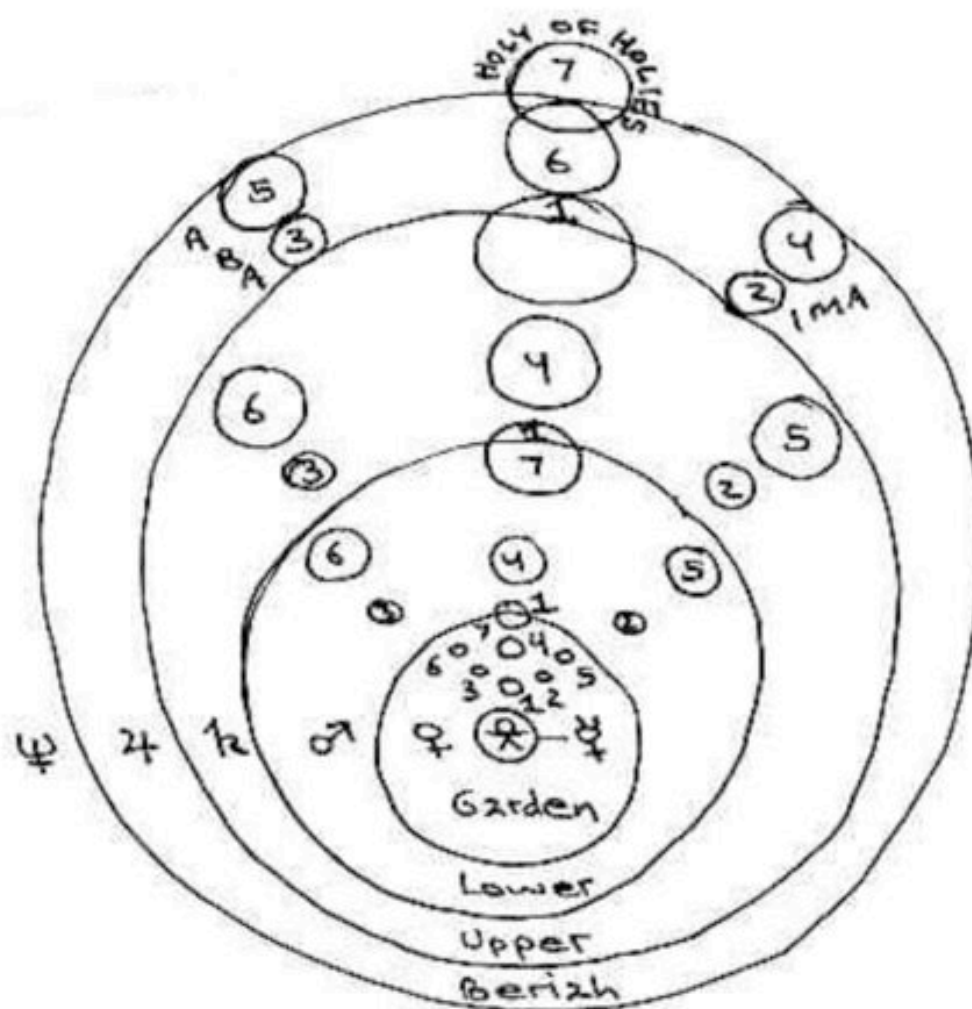
The primary split in the Moses DeLeon attribution of authorship by the "scholasticists" and the Rebbi Shimeon attribution by the "traditionalists" occurred around the turn of the twentieth century, when, according to Rav Berg in his introduction to the unabridged Zohar, Rav Yehudah Ashlag completed his compendious commentary on the complete Zohar. Around this same time Gershom Scholem was coming to light as a luminary scholar of Hebrew history.

While Rav Ashlag asserted Shimeon as the author, Scholem asserted Moses. This is the most recent, and most pronounced event in the history of the Zohar, but is indicative of its entire history, at least according to Rav Berg, who asserts that the forces who attempt to refute the Zohar's mystical origin are outright "evil" and "responsible for anti-semitism." As an example of this form of anti-semitic prejudice against Kabbalah, which Berg asserts finds its origin in the Zohar, Berg goes on to list General Rommel, the so-called "Red Baron" of WWII, and the incident with the Protectorate of Morocco.

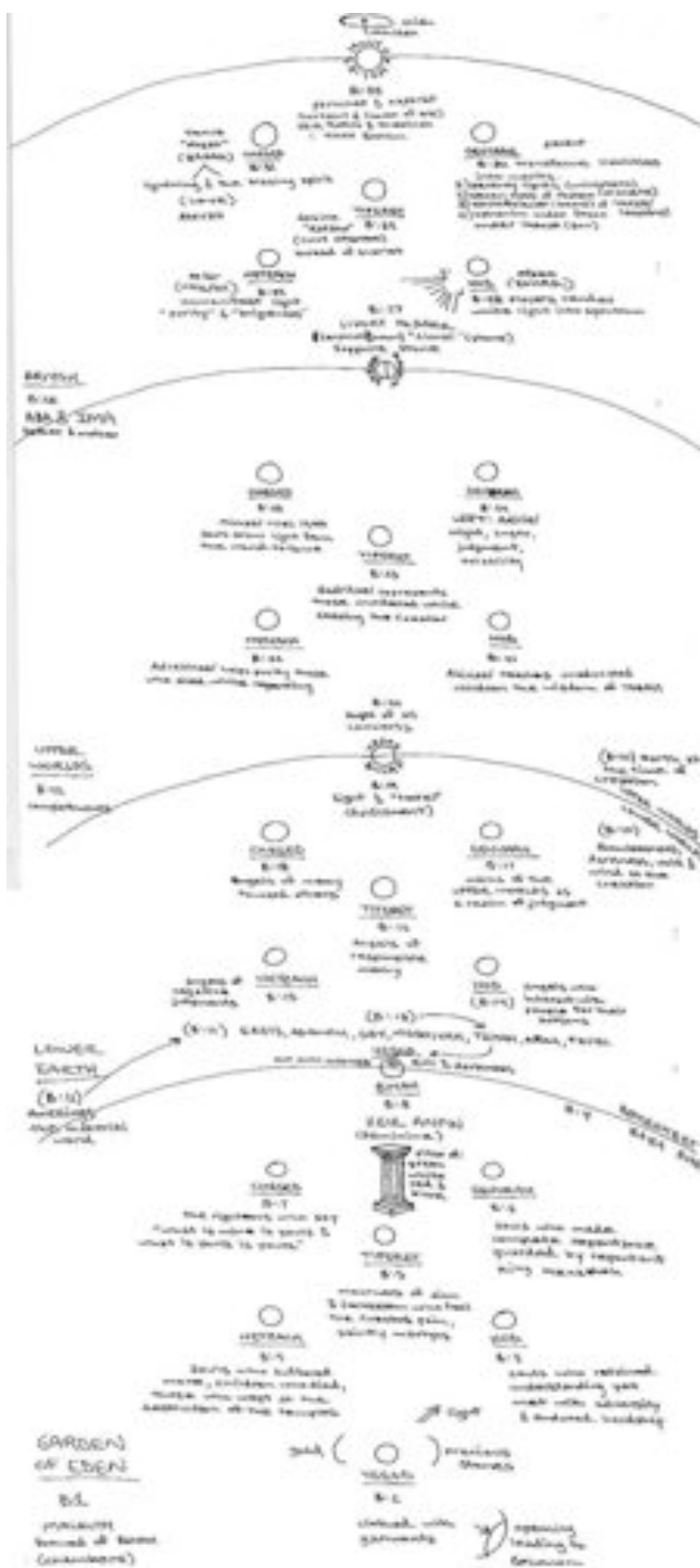
I understand the Rav Berg's intention in taking this approach to the Zohar. It is important to "market" Kabbalah to the right "target audience." In this admittedly fortuitous event of the unabridged Zohar being translated into English, it is necessary for the furtherance of this historical event for there to be money trading hands over it.

This edition (the third printing) of the unabridged Zohar published by the Kabbalah Centre offers an extensive introduction by Rav Yehudah Berg and a brief preface by his son Michael Berg. Following this is the text of the Zohar, with interpolated the commentary written by Yehudah Ashlag.

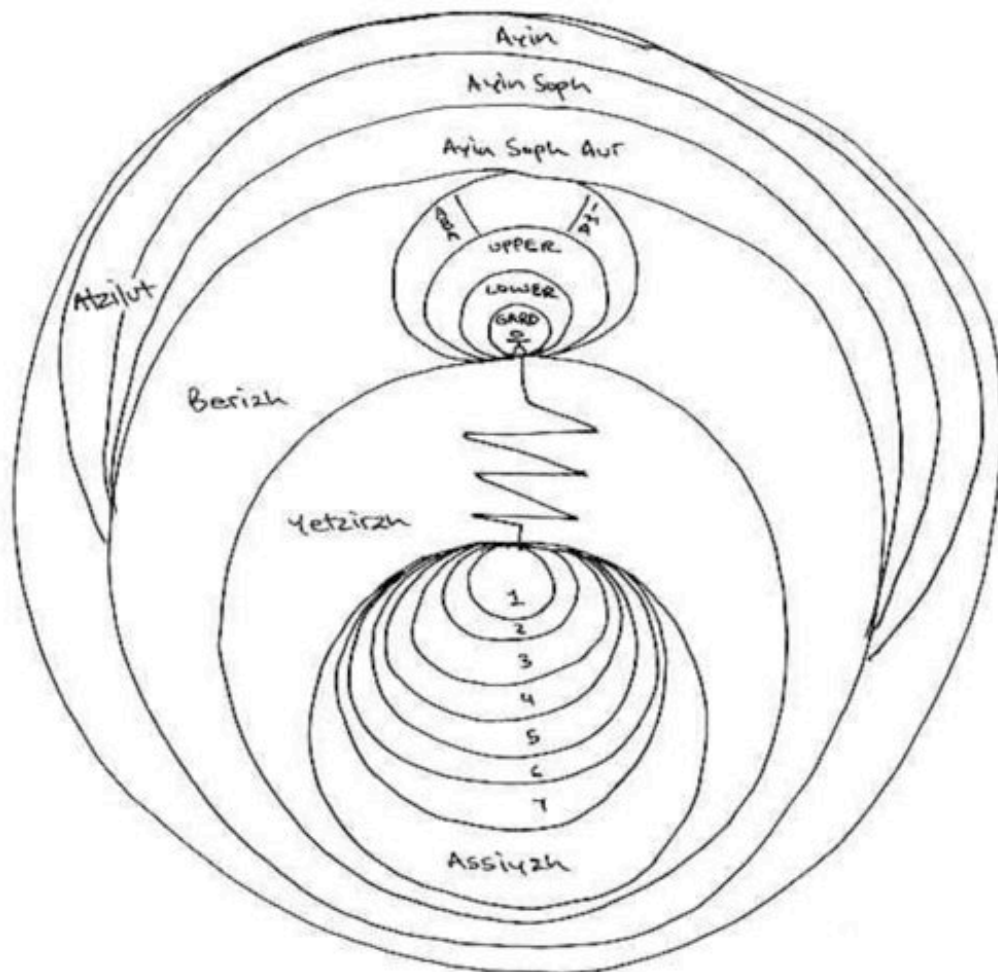
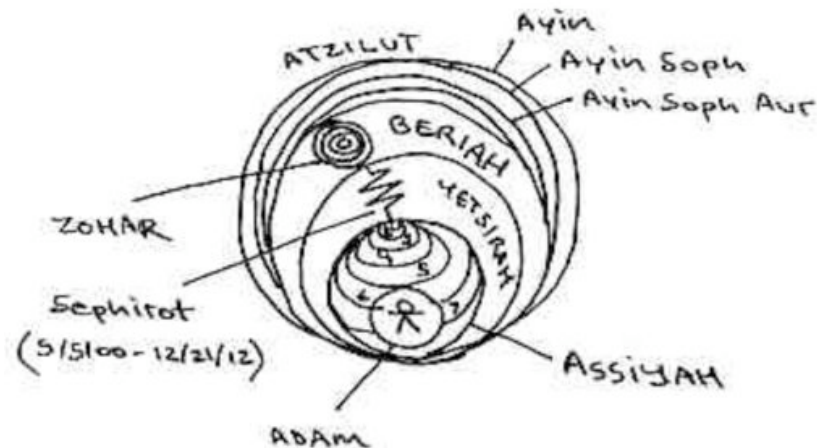
well, tonight I finished with the Bereshit B cosmology. For those of you who haven't been keeping up (LOL!) this is the cosmology described by book 2 of the 22 volume Zohar, the book named Bereshit B (bereshit from the first word in Torah, the letter B for the fact it is the second volume in the Bereshit sub-series). In this book, it describes a cosmology for one of the four worlds, Beriah, that is similar to the centric rings model of the four worlds itself. In this cosmology, a series of vessels connect the Garden of Eden to the Ark of the Covenant.



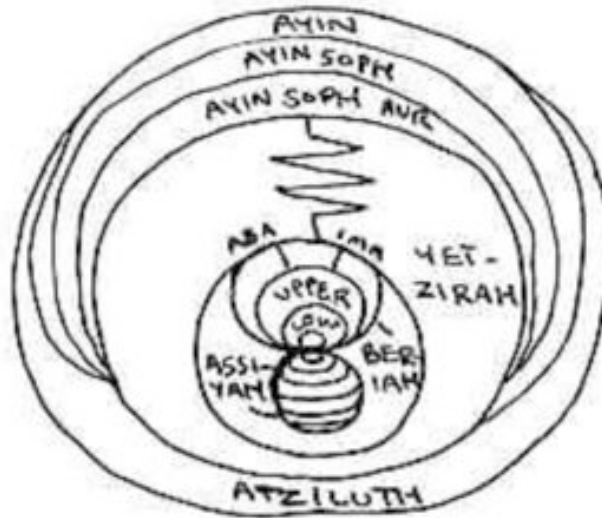
ZOHAR
5-8-2000



this led me to think about the four worlds concentric rings diagram. I associated the Bereshit B cosmology with Beriah, and the description of the sefirot from the Sefer Yetzirah with Yetzirah. This left Atzilut above and Assiyah below. I rearranged the concentric rings and interpolated parts of the diagram to represent the Bereshit B and sefer Yetzirah cosmologies. This shows the worlds as they have been since the time of the fall, an event perhaps best described elsewhere.



Finally, I began pondering about what the cosmology of the four worlds would have been like BEFORE the Fall. I depicted it thus:



ATZILUTH - emanation

AYIN - nothing

AYIN SOPH - limitlessness

AYIN SOPH AUR - limitless light

YETZIRAH - formation

sefirot - emanations

BERIAH - creation

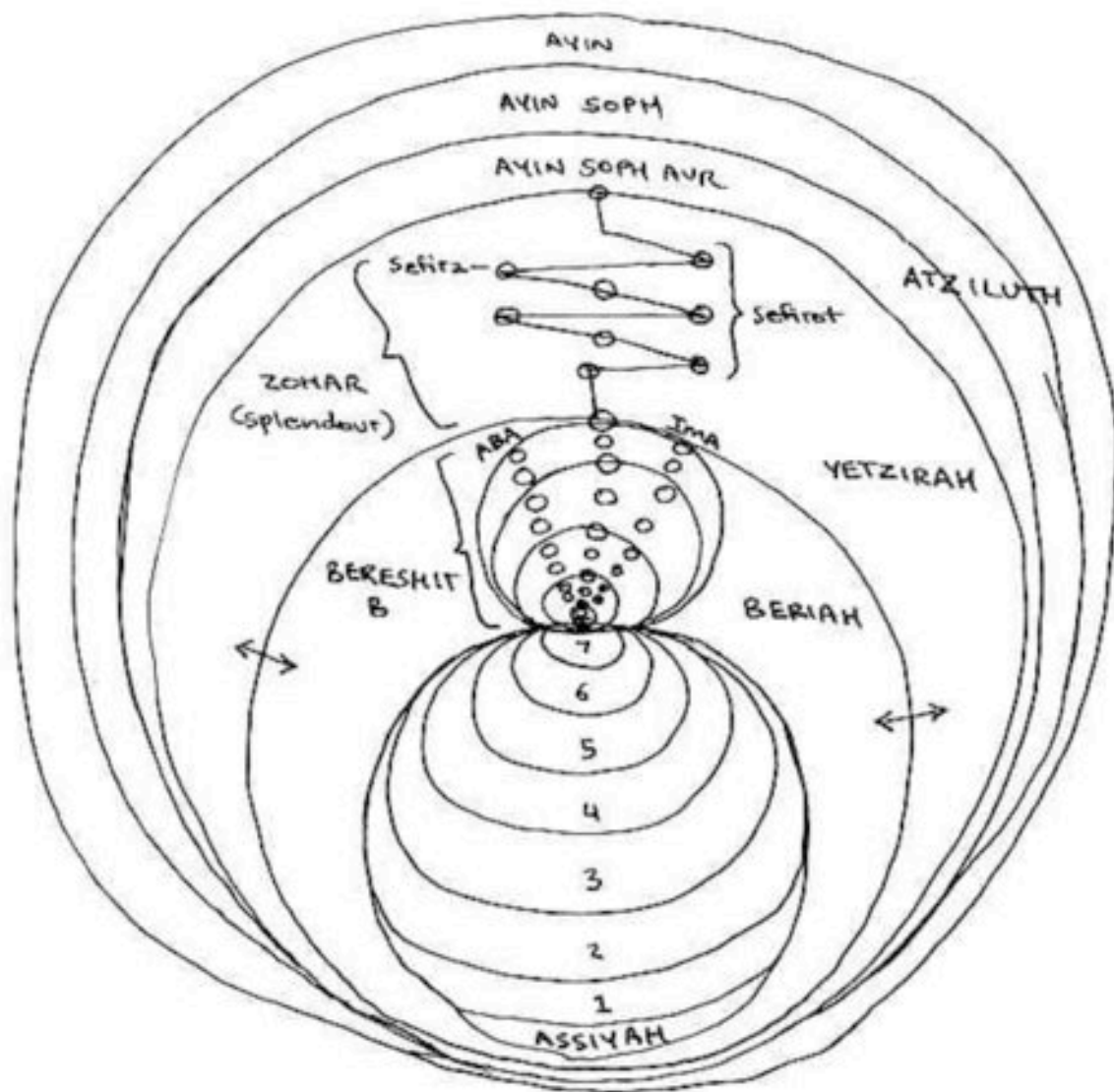
LOWER WORLDS, UPPER

WORLDS, BERIYAH

ASSIYAH - action

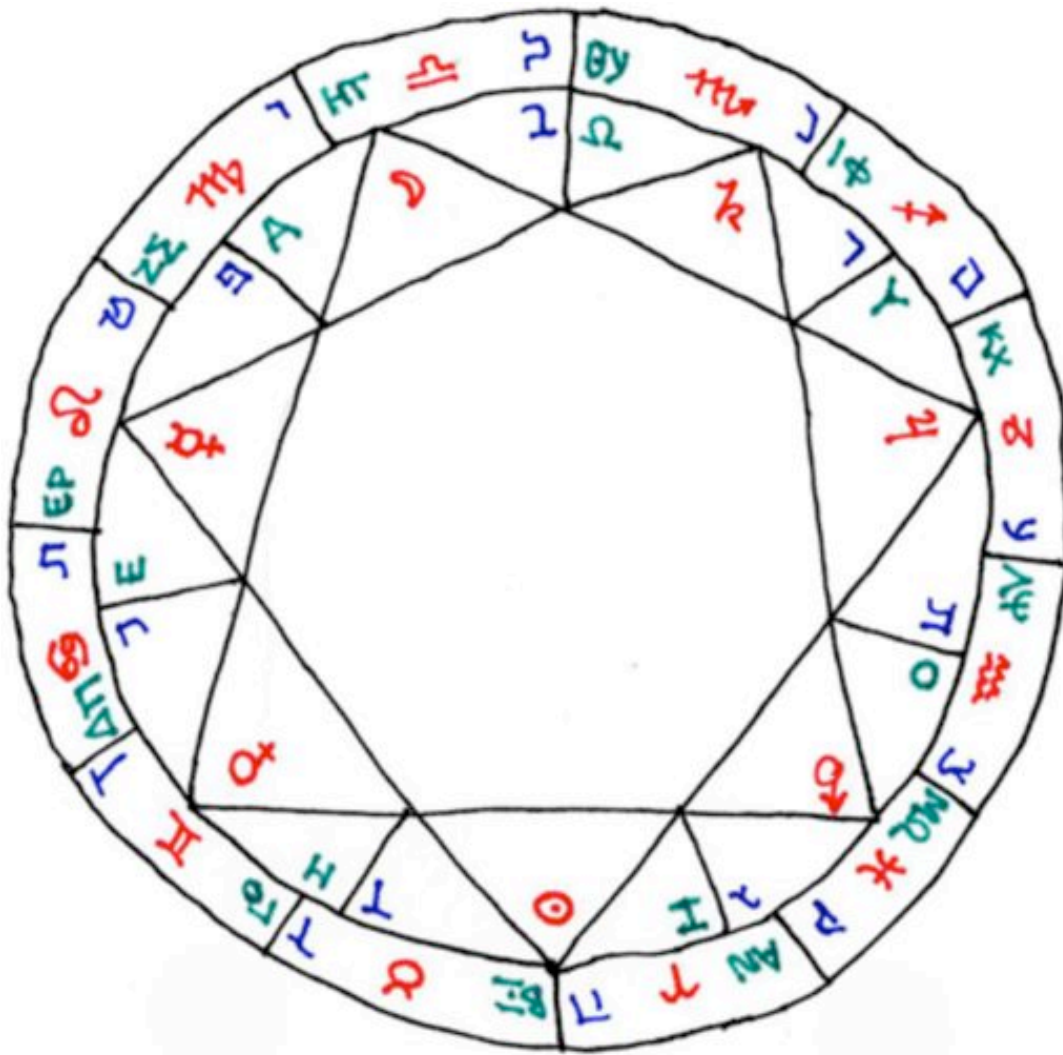
7 days of creation

BEFORE THE FALL



Gnosticism

<http://www.benpadijah.com/magick/gnostic.html>



Here we see the seven Greek vowels and Hebrew (plosive or fricative) “doubles,” arrayed within the twelve Greek consonants and Hebrew “elementals” (dentals and linguals).



*+° = 12 disciples / 7 churches "—" = 12 ARCHONS / 7 POWERS

7 = POWERS → churches

12 = ARCHONS → disciples

7 = colour spectrum

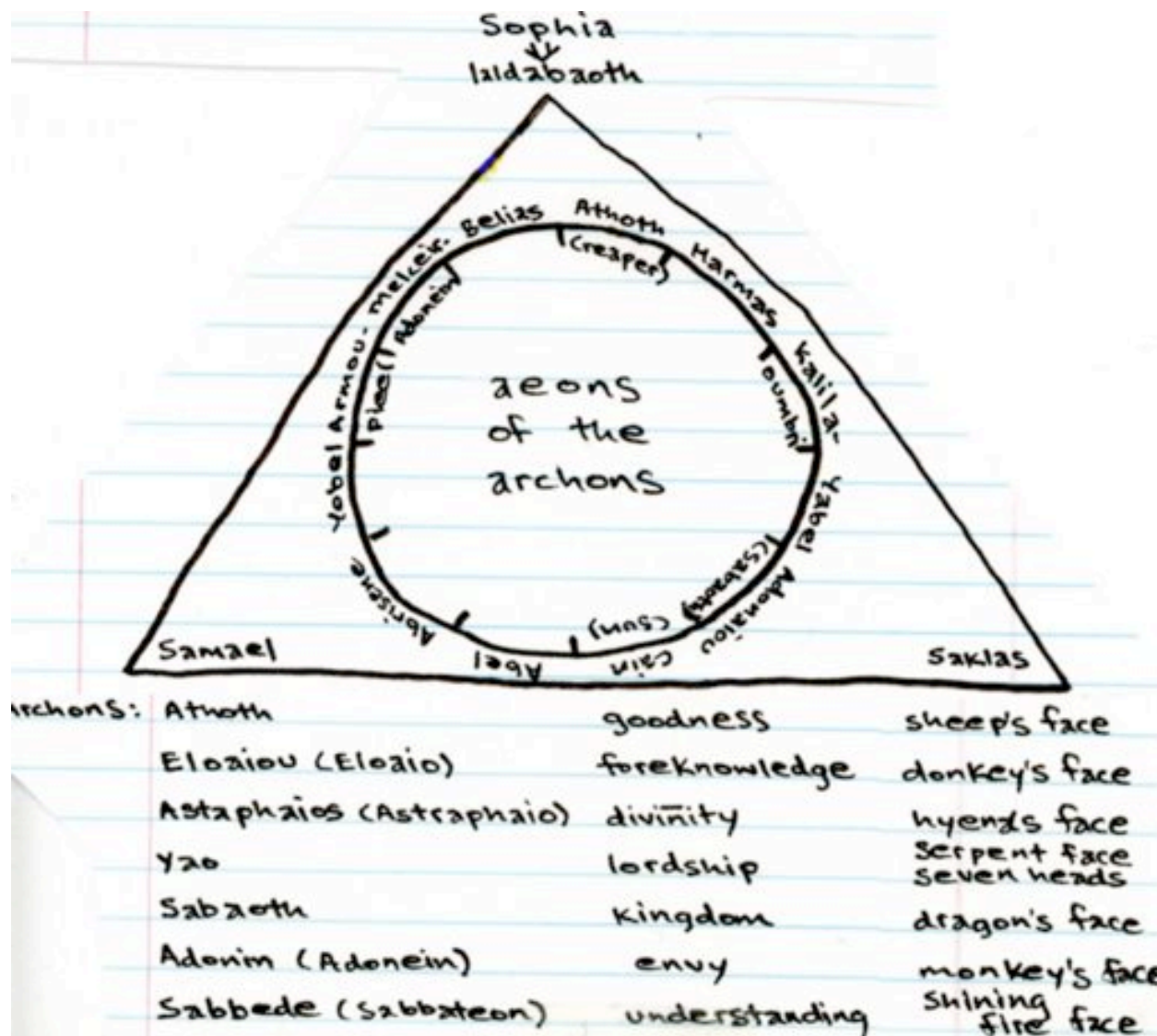
12 = 3 dimensions x 4 polarities

7 = 3+4

12 = 3 x 4

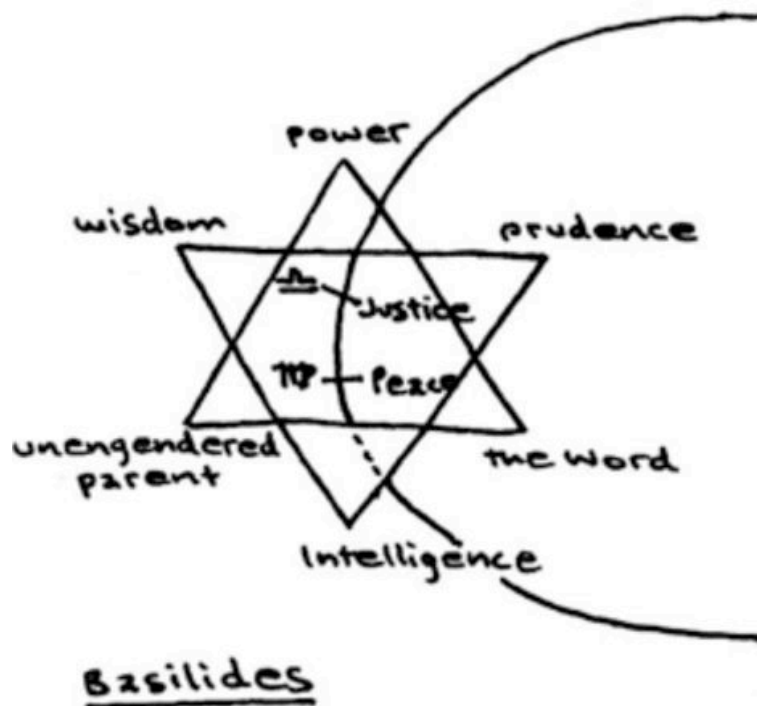
SPACE

TIME



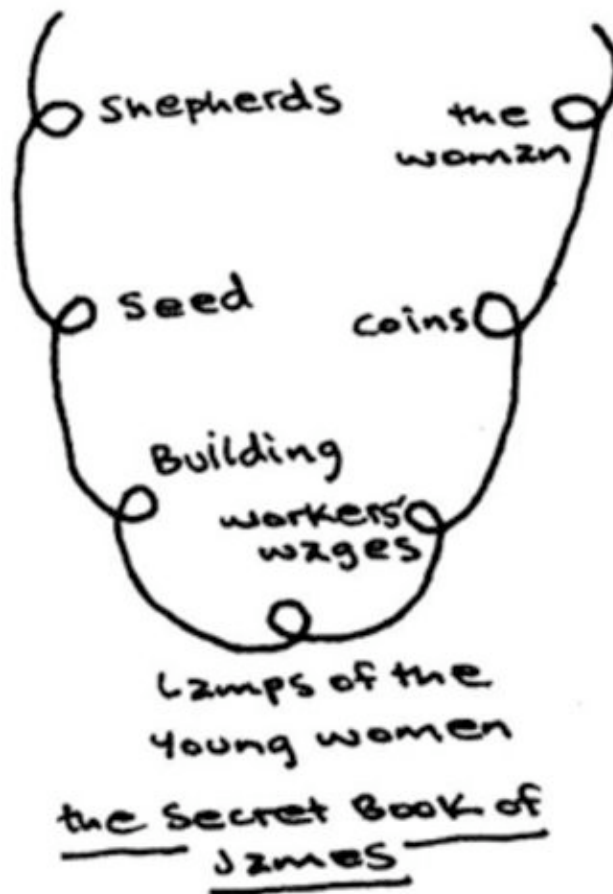
from: Hypostasis of the Archons

<http://www.gnosis.org/naghamm/hypostas.html>



from: Basilides letter to the Egyptians

<http://www.gnosis.org/library/basilide.htm>



from: the book of James

<http://www.gnosis.org/naghamm/jam.html>



John according to Ptolemy

from: John according to Ptolemy

<http://www.gnosis.org/library/ptl.htm>

1. the word	1. faith	1. the word = thought
2. life	2. love	2. intellect = prior
3. humanity	3. good works	acquaint.
4. church	4. life	3. anointed = incorrupt.
		4. will = Et. life
		5. self-orig. = Truth
<u>Valentinus</u>	<u>aspects of the</u>	<u>St. Irenaeus</u>
	<u>word accord. to James</u>	

Valentinus, James, and St. Irenaeus



from: Ptolemy

<http://www.gnosis.org/library/flora.htm>

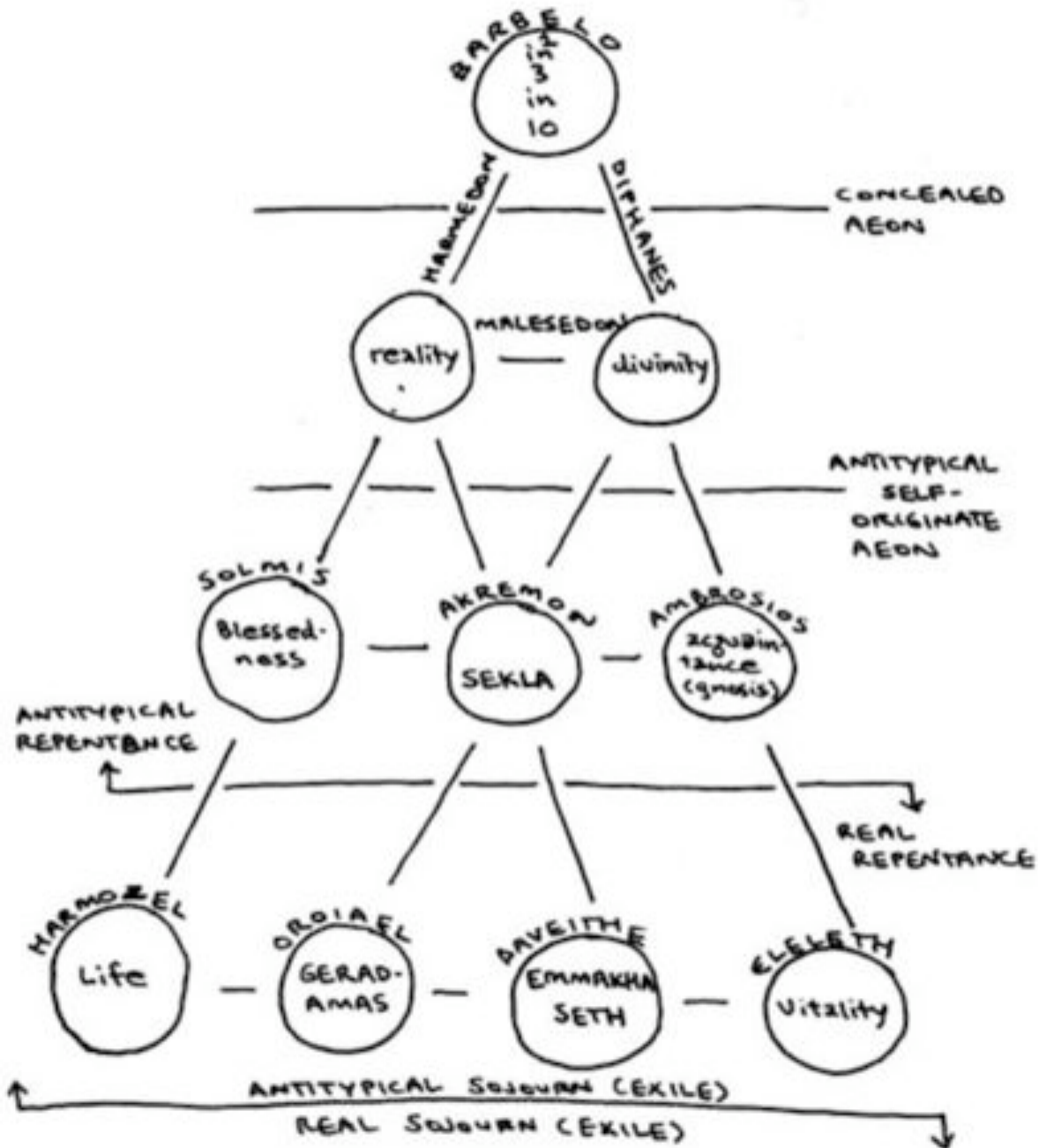
Ptolemy according to Ireneaus



from: Ptolemy according to Ireneaus

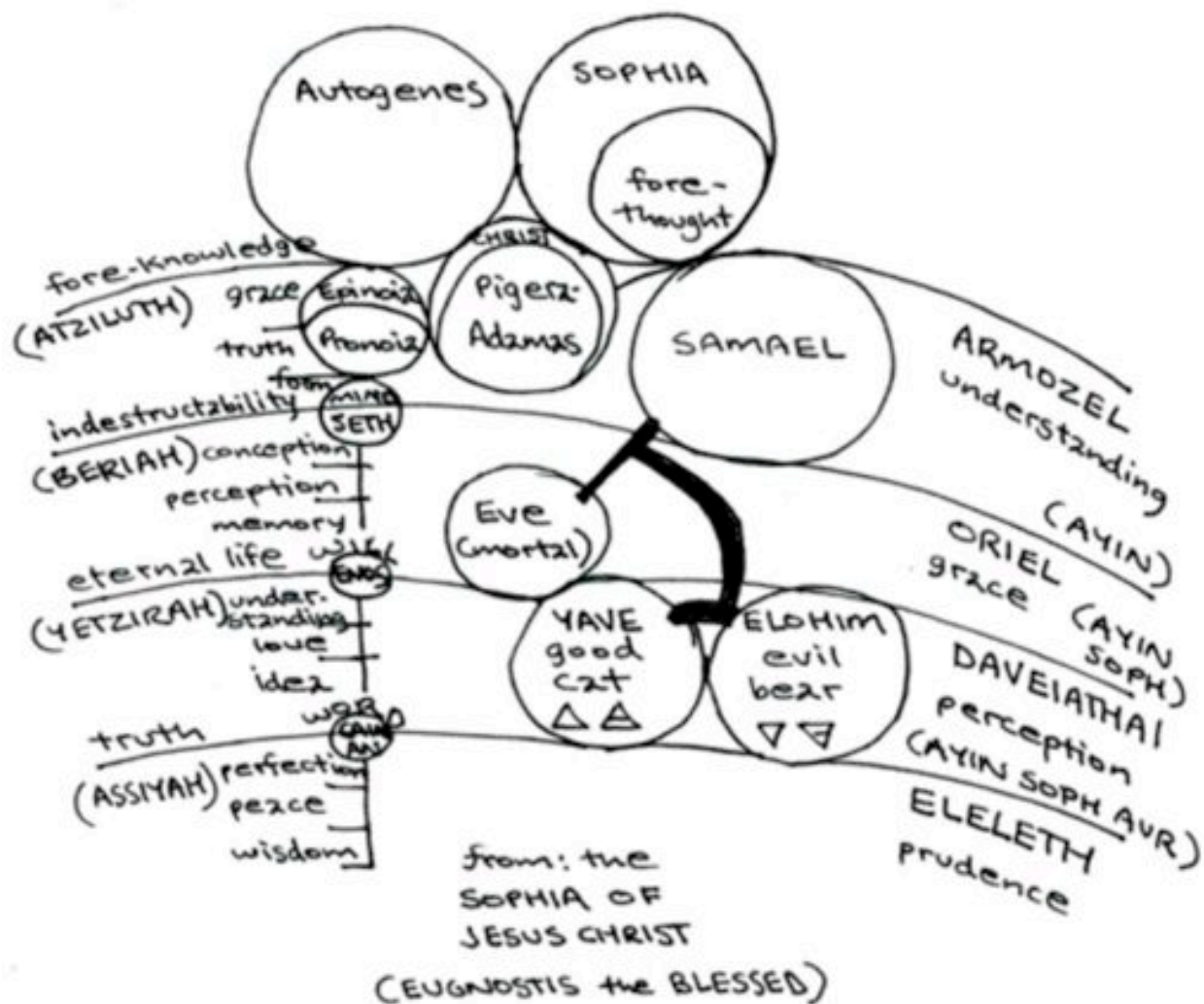
<http://www.gnosis.org/library/ptl.htm>

Zostrianos (gnostic Zoroaster)



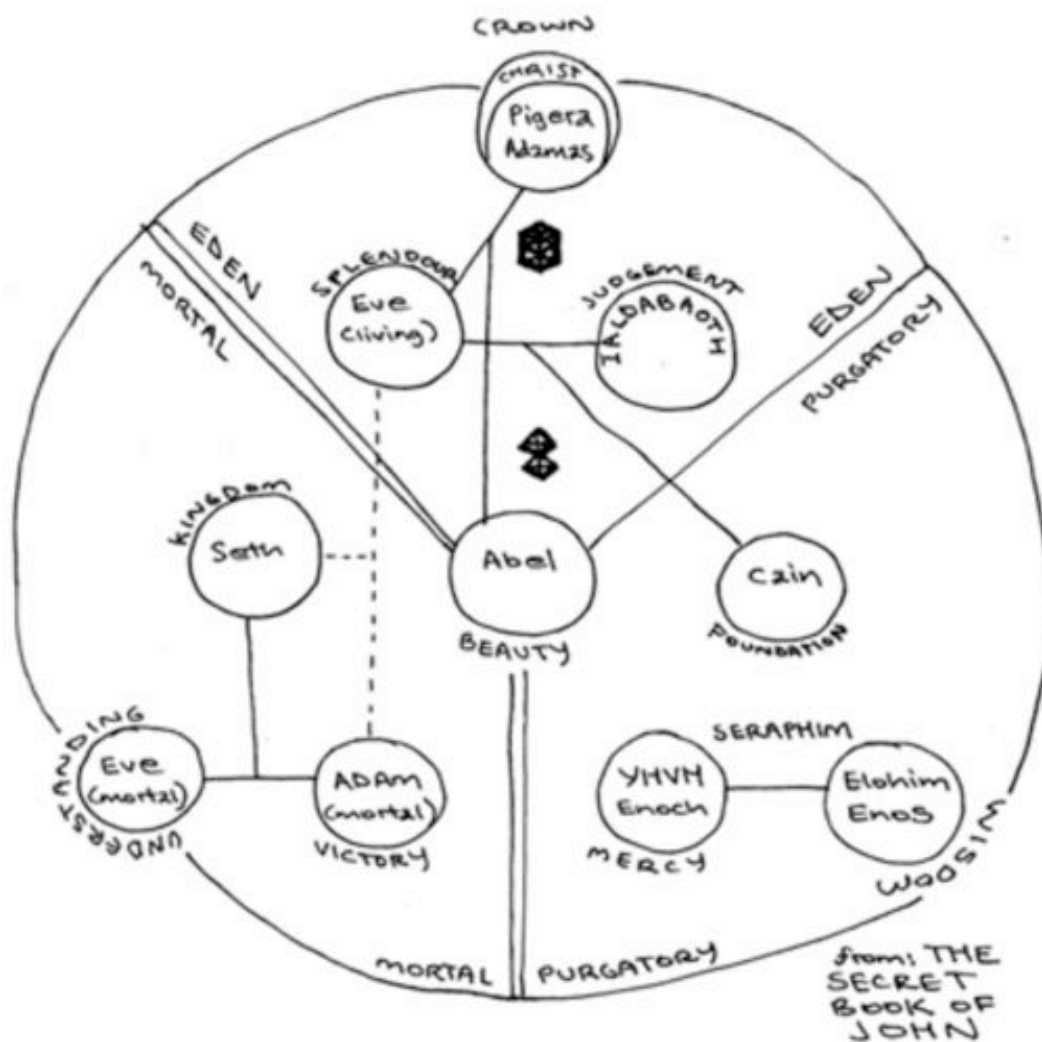
from: Zostrianos, the "gnostic Zoroaster"

<http://www.gnosis.org/naghamm/zostr.html>



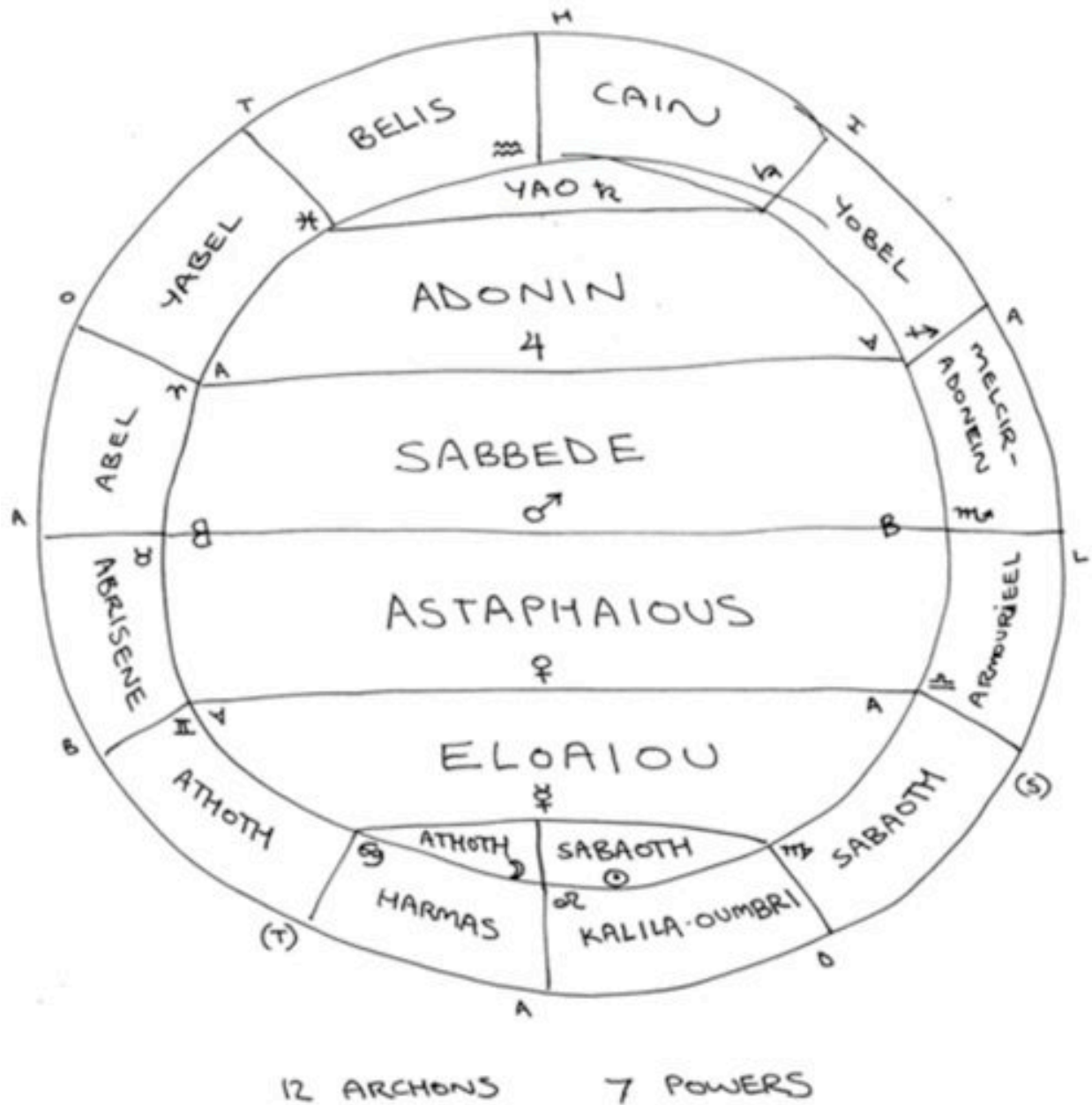
from: the Sophia of Jesus Christ, also known as Eu-gnosis the blessed.

<http://www.gnosis.org/naghamm/sjc.html>
<http://www.gnosis.org/naghamm/eugn.html>



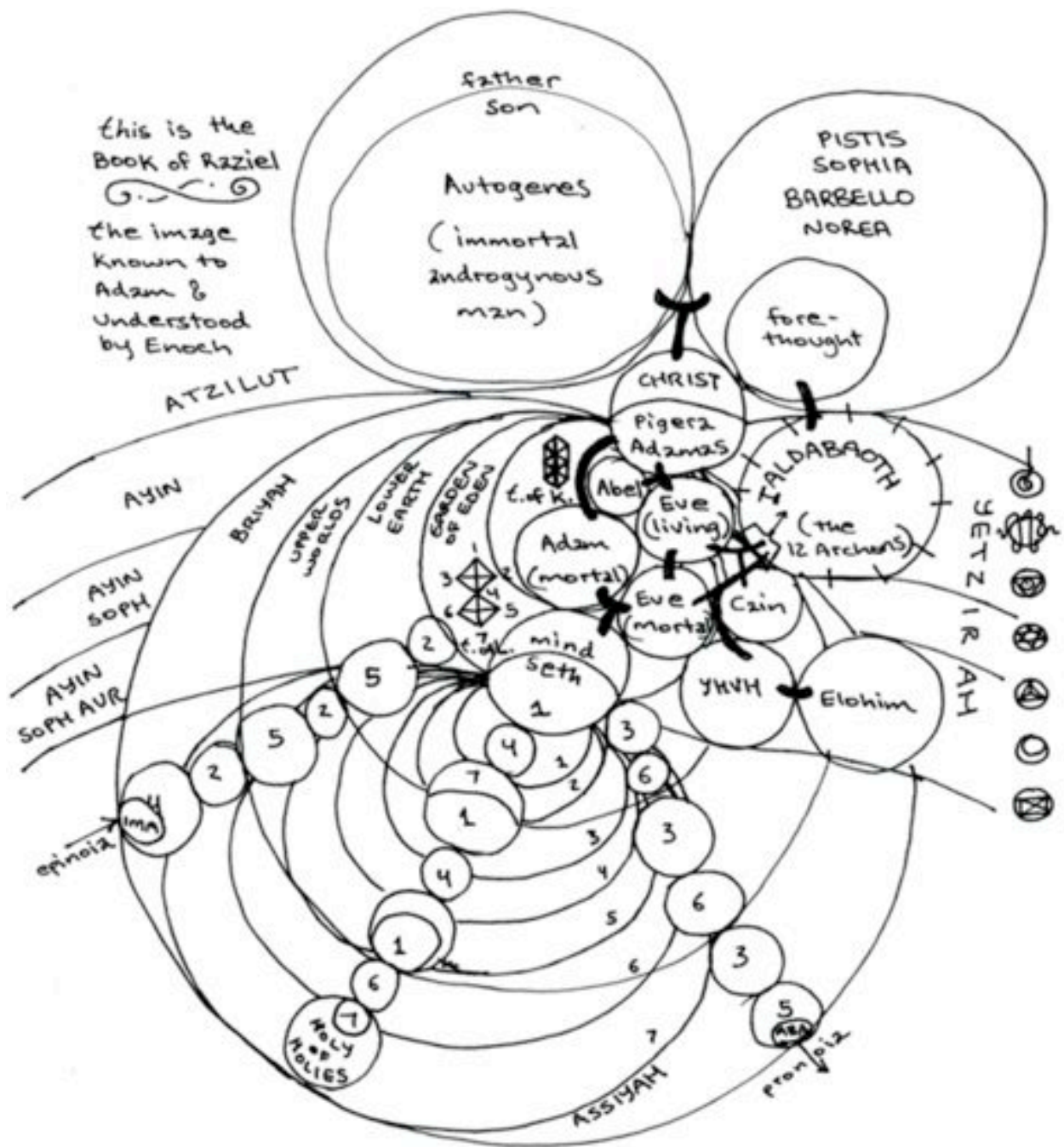
from: the Secret Book of John

<http://www.gnosis.org/naghamm/apocjn.html>



from: the Secret Book of John

<http://www.gnosis.org/naghamm/apocjn.html>



Raziel, the angel, then read from the book, and when Adam heard the words of the holy volume as they issued from the mouth of the angel, he fell down affrighted. But the angel encouraged him. "Arise, Adam," he said, "be of good courage, be not afraid, take the book from me and keep it, for thou wilt draw knowledge from it thyself and become wise, and thou wilt also teach its contents to all those who shall be found worthy of knowing what it contains."

chapt. 2

<http://www.benpadijah.com/magick/Lamech.html>

Here is a diagram whose right understanding is very secret. It will bring you wisdom possessed only by very few throughout all of history to study this meaning, for many who have come before us have considered it "Holy."

There are three sources for this information. For the attributes labeled Yetzirah and those above Atzilut, the source is the Secret Book or Apocryphon of John, recording the exact teachings about Gnosticism given to John by Jesus Christ Himself, after he had ascended. The description of the Garden of Eden comes to us from the Bereshit B cosmology of the Zohar . The seven layered sphere beneath the rest, labeled Assiyah, describes the seven days of creation in the book of Genesis.

<http://www.gnosis.org/naghamm/apocjn.html>

<http://www.kabbalah.com/k/index.php/p=zohar/zohar&vol=3>

<http://bibleresources.bible.com/passagesearchresults.php?passage1=genesis+1%3A1-2%3A10&version1=9>

Before creation there was only the father, who is also called the ineffable Holy One, of whom it is said, Blessed Be He. After this follows Hermes, the androgyne archetypal Man. From the perception of the Autogenes' opposite, Wisdom is born, called Pistis, the first sefirot emanation. In Wisdom arose from self-desire Fore-thought, separate from Godhead. Just as Wisdom and Hermes beget the crown of Christ, so did fore-thought, unknown to God, beget Samael, that is, Satan. In the image of Hermes, Christ entered into Eden as Piger (king) Adamas. Simultaneously, Satan declared himself equal to God, and greater than man. God declared, "you err, Samael" which means "blind-one," and created the 10 emanations greater than Satan. Just as King Adam embodied the crown, so too these emanations came, one by one, to descend into the lower realms of the creation. As this was happening, God gave Eve to Adam, and filled Eve with Wisdom. Adam and Eve knew all timelessness without error, and existed across the whole span of forever. In this state, Adam and Eve conceived Cain, the rightful King, heir to Adam. During the pregnancy, Adam and Eve ate the fruit of the knowledge of sin, that is, they understood fore-thought, which had created Satan. They then conceived Abel. God banished them from Eden, lest they should ever again eat from the tree of immortal existence. Then Cain was born, causing Eve to say, "I have gotten a man from the Lord," (Gen.4:1) for Adam, before the fall, was indeed "like unto God." But the truth was soon revealed; Cain killed Abel for his mildness being more acceptable to fate than Cain's arrogance. Cain, thenceforth was proven not the Son of Adam, but indeed the Son of Satan. For this reason, Cain joined Samael as one of the twelve Archons, the rulers over the fallen stations of the ten emanations. So, there are ten qliphoth (shells), one for each emanation (sefirot), plus Satan, plus Cain, and so there are twelve archons. Now, with Abel, the son of King Adam and Immortal Eve dead at the hands of the son of Satan, there was no true heir for Adam and Eve. So, the two of them came together to bear forth Seth, who some have called the First Messiah, for through him would be born the first of all mortal humanity. At the same time as this conception, Satan conceived with Eve, now mortal, two immortal spirits. One of them was Good, and one of them was Evil. YHVH and Elohim are the two names used for God throughout the Old Testament. The lower earth is where Adam, Eve and Seth dwelt after the fall. It was here where Adam prayed to be given the Book of Raziel, which records everything known to Adam from before the Fall. By the generation of Enoch, the good (spiritually) dwelt in the Upper Worlds, but the fallen (physically) dwelt in the sixth day of creation. When the Holy were given the Holy of Holies, they brought alignment between the world of

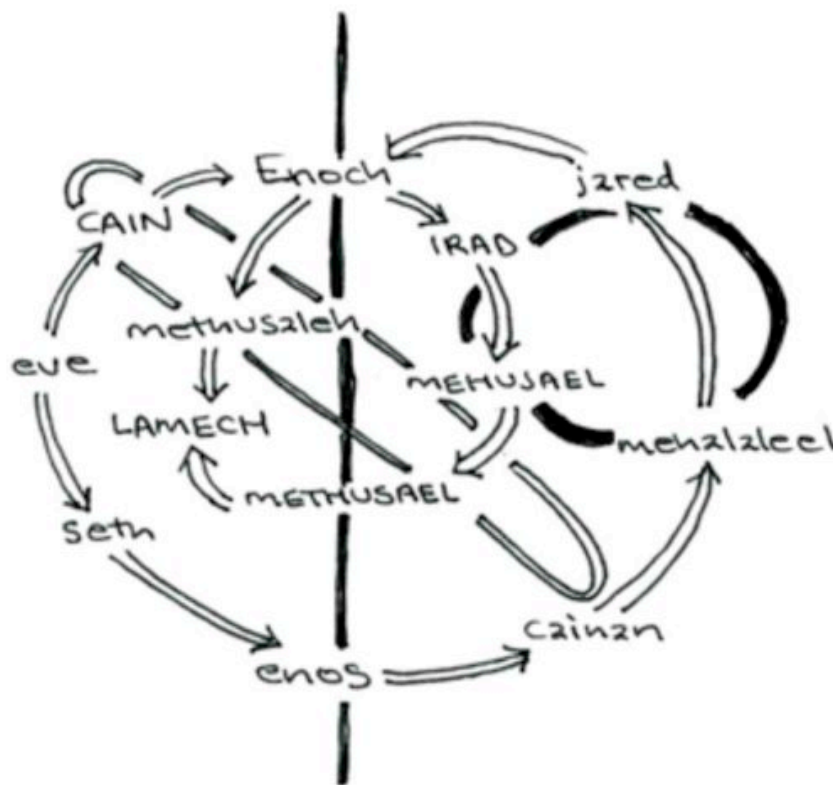
Eden and creation. This represents the Sabbath. The pronioia (Christ) draws us up from the realm of creation, and the epinoia (Shekina) draws us up through the realms of Eden. In Zohar these are called the Aba and Ima (father and mother).

There is more to this diagram as well, and I will answer all your questions about it. In the coming pages I will give more complete understanding on the Fruit of the Tree diagram, however if you wish to, you can view it for yourself now, with a brief description, following.

The information in this model depicts the relationships described in Genesis 4 and Genesis 5.

<http://biblesources.bible.com/passagesearchresults.php?passage1=genesis+4&version1=9>

<http://biblesources.bible.com/passagesearchresults.php?passage1=genesis+5&version1=9>

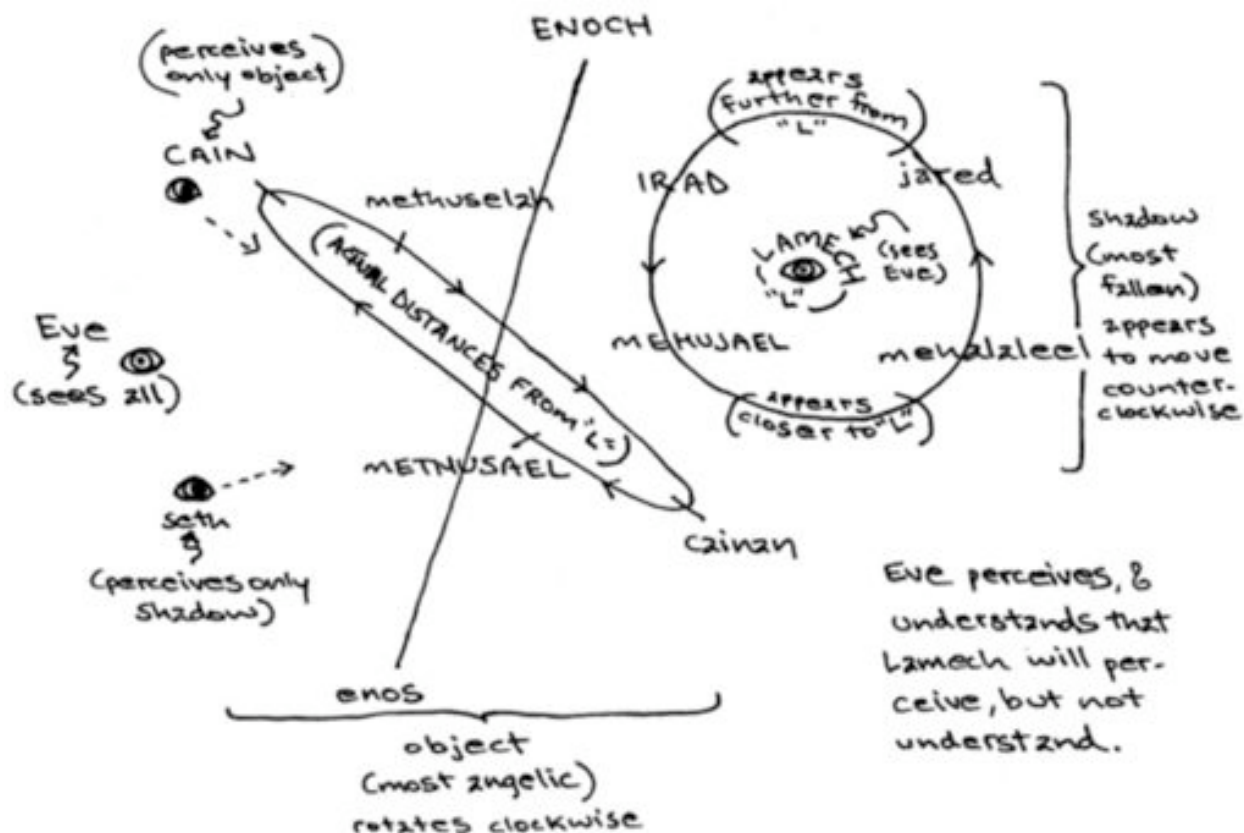


O Lord, I behold the fruit of the sin of Adam, forbidden the immortals. For this all men since have been given to death. How is this the fruit? It is written, "be fruitful." We see this "fruit" refers to the generations. How is this fruit that of the Original Sin? It is said, "by their fruit know them." So are these the generations of man that followed forth from the fall, and those who followed the fallen. Because Adam ate from the tree of life, he conceived Cain as only immortal. Because Adam also then ate from the tree of knowledge, he conceived Abel as immortal and wise. Because Adam fell from grace, he conceived Seth as mortal and wise. Because Cain slew Abel, thus the only generations of men were either mortal and wise, or immortal but unwise. Thus, the generations of Seth were mortal, and Seth was called the "son of man," because he was the first father of the fallen flesh. The generations of Cain, however, were immortal, and were called the "Sons of God," because it was then said, "Adam had been like unto the Gods." (ie. the Elohim, which means "my god," implying the existence of

others. It is Elohim who is the "jealous god," and is therefore the creator of injustice). The immortal but foolish "sons of God" bred with the mortal but wise "wives of men," and begat "men of renown," who were "like giants."

Now, in those days comes Enos out of Enoch, who is a man, but who "died not, for God took him." So, from a daughter of Seth (a wife of man), did Enoch beget Methusaleh the wise, but from a daughter of Adam (a wife fit for a god) did Enoch beget Irad the immortal. This is why Enoch learned all the teachings of the fallen angels (the "Annunaki" Sons of God as well as their Nefilim "giant" offspring) and yet was not corrupted like the seven mortal generations that followed from him (as Enos, father of Cainan) to mark sevenfold the crime of Cain.

Here is wisdom, so let you who have understanding calculate: I say, "the immortal generations before Enoch could not see backward in time, and those after him only declined. The mortal generations between Enos and Enoch only moved ever on, but after Enoch they looked backward as well." What does this mean? It means that between Enos and Enoch, the mortal generations revolved counter-clockwise, but that after Enoch, they revolved clockwise, but that the immortal generations only ever grew clockwise. What does all this mean? Here is its right understanding:



This is the fruit without its "skin." It is because of the understanding of this fruit as without "skin" that Adam and Eve realised their nakedness in Eden, and in this way sought to conceal their crime from God. Now, know that this is the image understood by Eve, that is, this is the essential nature that caused the fall. Eve perceived the real motions and relationships of this model, but she foresaw that in seven mortal generations or four immortal ones, the right understanding of this model would be lost. Here is the right understanding:

Lamech perceives that from immortal Irad issues immortal Mehujael, while from mortal Mehalaleel issues mortal Jared, and these two shall continue on this way. However, from Eve's perspective, mortal Methuselah follows from immortal Cain, as immortal Methusael follows from mortal Cainan. Eve realised that her seed, by the generation of Lamech, would have completely lost the path back to immortality. This is why we call eating from the tree of knowledge over good and evil Original Sin: because it is the fore-knowledge of the loss of knowledge, with which comes the power to prevent this, and with that power comes the responsibility to do so. However, as this seed is in the perception, so too will the fruit come forth therefrom, and must thenceforth be separated like the wheat from the chaff. So, by knowing this, Eve felt unable to prevent it from coming to pass as a result of her own actions. This fatalism, that your ultimate destiny is beyond your control, despite your controlling your short-term fate, is the guilt for Original Sin.

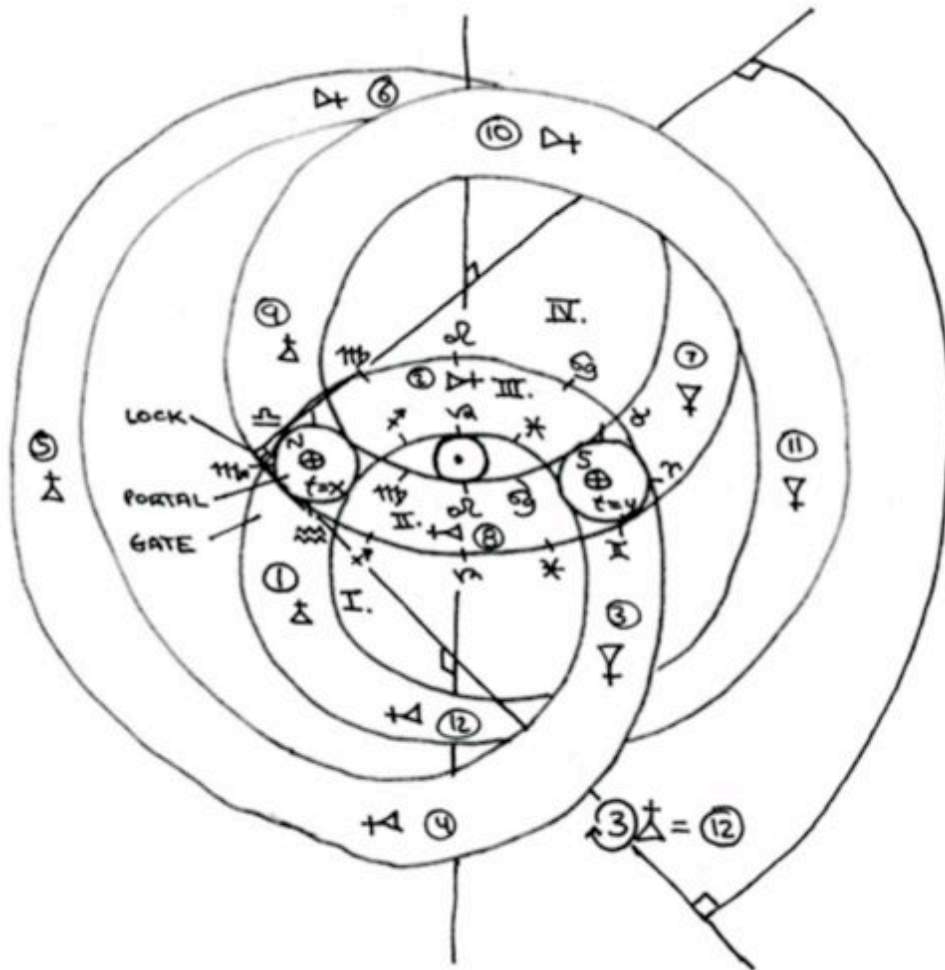
Now, it was Enoch, who knew of Moses beforehand, that turned the tides. Enoch was like the axis around which the aeons pivoted, casting the shadow of the false and fallen archons. Enoch turned the tides of time, and it is said that he was shown all that is (1Enoch), and that he was "translated" into heaven (2Enoch), becoming the Metatron (3Enoch), sitting on the right hand side of God. Therefore it is Enoch that sits on the side of Righteous Judgement, the side of peace. The Book of Enoch (1Enoch) was known of at Qumran by the Essenes of the Dead Sea. According to all three different versions of the Book of Enoch, he prayed to God on behalf of the Nefilim, but God Himself could not change their fate: for even as Eve wept at the realisation of Original Sin, so too would the judgment bring the flood to her ninth generation.

Even this could not wipe away the guilt for Original Sin though, as it would be Ham, after seeing his father Noah drunken and naked, that conceived Cainaan, and resurrected the seven-fold Mark of Cain. Ham and Japhteth would both have seven sons, but it would be Shem from whom, after seven generations, would come Abraham, the father of the faith of Elohim.

So now I have told you how Cain was an immortal. Now you will come to me and say, "with certainty did God break his word!" For Adam and Eve both ate the fruit of the tree of knowledge in the Garden of Eden and yet, as the snake explained, did not "surely" die "in that instant." So before you come to me and blaspheme God to me, let me explain to you what it all means.

After Eve had eaten the fruit of fore-knowledge, and thus had known sin, she went looking for Adam, who she found eating at the tree of immortal life. It was here that Eve fed Adam of the apple of knowledge. But before she had done that, the two came together and conceived their immortal son Cain. It has been said Cain is the son of the serpent, who represents Satan, bringer of sin into this world. This is not true. In truth I tell you that Cain was born to Eve not by the serpent, her tempter, but by Adam, her husband, while he was still immortal. This is why it is written, "the sons of God came into the wives of men, and they copulated with them." (Gen 6:2) This is because the children of Cain were interbreeding with the children of Cain's half-brother Seth. They were repeating the Original Sin of Adam and Eve. It was then Eve shared the apple of fore-knowledge with Adam, and only then that Adam realised his doom.

Here is the vision of the fruit of Knowledge that was perceived by Adam:



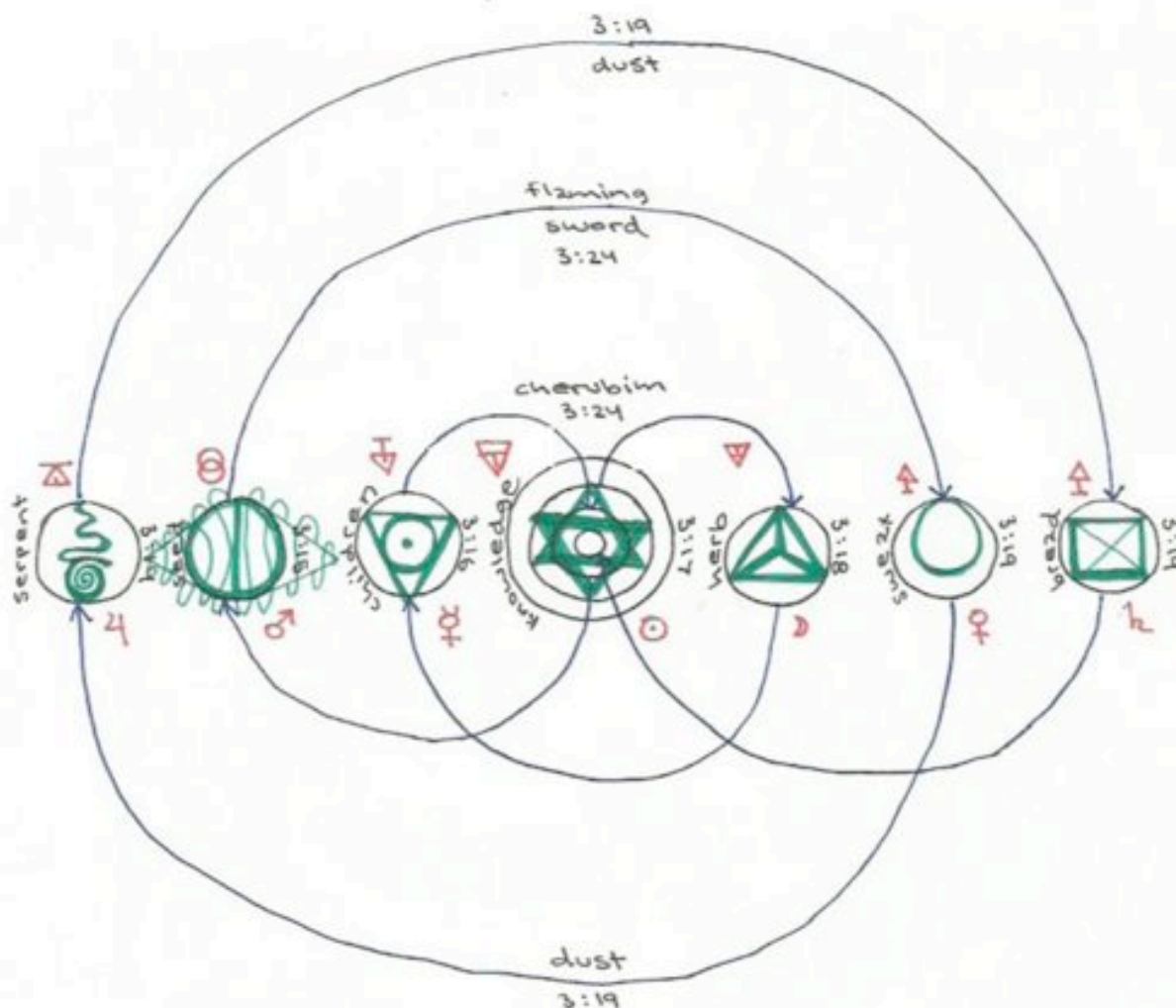
The meaning of this figure is that immortality is the byproduct of time-travel. We see here 12 stations (the circled numbers) that stand for the twelve solar ages, the aeons of 2000 years each when the sun rises in a different sign on the same day. We see a figure will rotate 1/4th way around itself every 1/3rd of the way around the entire cycle. In the centre the signs of the zodiac themselves are given for both the orbital torus (discussed later) and the inverted ellipse of Crowley's Book of Thoth configuration (discussed elsewhere).

Then it is written that Adam and Eve knew their sin, and they covered themselves with aprons made from fig leaves. (Gen 3:7) Thus, disguised as fig trees, they hid from God. Now some say, this was not God but Samael, the Blind, who came at this time to walk into the Garden. But it is also said, "the voice of Incorruptability said unto him, you err Samael." Thus, it was the voice of God speaking unto the tempter Samael, who then directly addressed Adam and Eve.

At this time, God said, "who told thee that thou wast naked?" Now this question does not mean: "who told you to eat the fruit of knowledge?" This line of reasoning instead implied God's foreknowledge of the events. The real question asked here is "what did the serpent say to Eve?" Adam and Eve, even at this point, remained blameless in the eyes of God.

So, God began to place the seven-fold curse upon those involved in these events. He began by cursing the serpent (Gen 3:14), followed by cursing the seed of both serpent and woman (Gen 3:15), followed by cursing Eve with the pain of bearing children (Gen 3:16), followed by cursing Adam to eat of the tree of knowledge forever (Gen 3:17), followed by cursing Adam to eat the herb of the field (Gen 3:18), cursing Adam to sweat (Gen 3:19) to earn bread (Gen 3:19). God concludes his curse by saying "for dust thou art, and unto dust shalt thou return." (Gen 3: 19) He then makes "coats of skins, and clothed them." (Gen 3:21)

Here is a diagram showing the seven-fold curse as seen from above:



We see the seven "curses" are really only the taking back by God one by one of seven blessings. The three on the left and the three on the right, plus the four at the center, are together the ten sefirot. They are also like the seven planets of the ancients, plus the three elements. They are also like the seven metals of the alchemists, and like the seven chakras, or nerve ganliae and plexi of the spine and brain. Here we see the four "worlds" surround the Heart chakra of Adam Kadmon. This is also why it is said in legend that Adam was "reduced in height to 100 cubits." (this saying comes to us from Zohar, Bereshit B, chapter 58 .)

<http://www.kabbalah.com/k/index.php/p=zohar/zohar&vol=3&sec=131>

It should also be noted that Eve was not even given her name by Adam until this point, and that her name means only "mother of all the living," (Gen 3:20) and this life refers to both immortality as well as mortality. So because of Eve being named "mother of all the living" by Adam, God said to himself, "Behold, the man has become as one of us, to know good and evil." This means "fore-knowledge," the ability to know the difference between right and wrong. This meant that man had control over the destiny of all God's creation, which was His Right. Adam gave names to everything, according to legend, and this means he had dominion over them. Now, however, Adam also knew right as distinguished from wrong - that being to have control over only his own short- term fate, but to lack control over the long-term destiny of creation.

<http://www.sacred-texts.com/jud/loj/loj104.htm>

Now, what does it mean "God said, man has become one of us"? (Gen 3:22) It is not as Jesus taught, that there were two Gods, one named YHVH (or Jave) and one named Elohim. (Apocryphon of James). These are really the twin heads of Satan and Maloch. However in the time of Jesus, there was a dispute between commentators on Torah about the different verses that use the name of God, YHVH, and those that use the proper title of God, Elohim. Jesus himself was on the side of those studying the YHVH verses, the so-called "Book of J," and so called YAVE good, and Elohim, the nomenclature of the second scribe of the Torah during the Babylonian captivity when the writings were compiled, "evil." However, even in this event the different attributes of the names being "good" or "evil" is obviously arbitrary. In truth, there is only one God, and he is not divided within himself between Good and Evil.

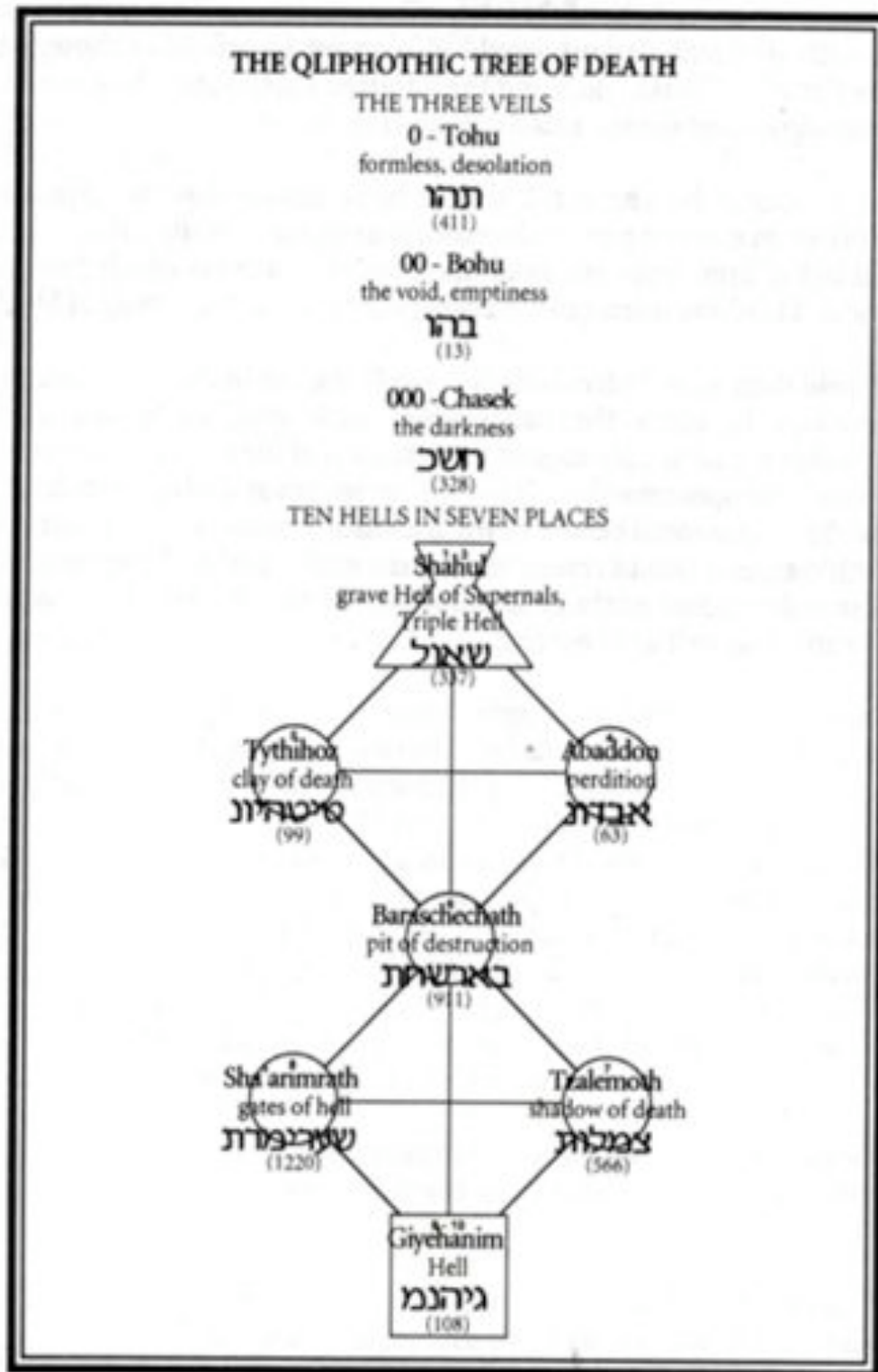
<http://www.gnosis.org/naghamm/jam.html>

The full name of God (which is called His Baal-Shem) is AHDVNHAY; this is the interpolation in opposite directions of the ineffable tetragrammaton, the vowels of the word: YHVH, and the title ADNA (Adonai), a pagan term meaning "my Lord." It is for this reason that the original distinction was made (in Gen 12:8) by the scribes during the Babylonian captivity between YHVH and Elohim (meaning "my God," as in, one from among many). Thus "Elohim" came to replace the appellation Adonai, out of respect for the ineffable Holy One, Blessed Be He. So, here is where the scribes introduced the distinction between the two terms, meaning "the Lord, my God": it is therefore written: "God said, man has become one of us" because it means, "YHVH said man has become an Adonai (or an Elohim)," meaning "God said man had become a Lord," meaning that man, now having both fore-knowledge and immortality, had become his own ruler, and would therefore have no need to recognise the omnipotence of God.

So, that is why God then placed the Cherubim to the east of Eden (where Enoch would later raise his city) and the flaming sword to spin "in all directions" (Gen 3:24) to guard against Adam ever again tasting the fruits of immortality. At this time, God gave the tree of Eternal Life to Satan, whom Christ called the voice of Cain, and thence, before Adam's eyes, it withered up and turned into the Tree of Death, that is, the triple-hell crowning the seven infernal realms.

Following is a diagram of how the tree of immortal life appeared to Adam immediately after the fall. Next, let us look at what would befall the mortal man, that is, he who knows the guilt of original sin unto death, if they were to combine the tree of knowledge, of which we are given freely to eat (although in kabbalah it is called the "tree of life" diagram that is studied), as well as the actual tree of life (that is called in Goetia, the "tree of death" diagram).

This is a depiction of the true condition of existence for mortal man, who knows the guilt of original sin unto death, that is called by the Buddhists Sangsara, or samsara, meaning "suffering."



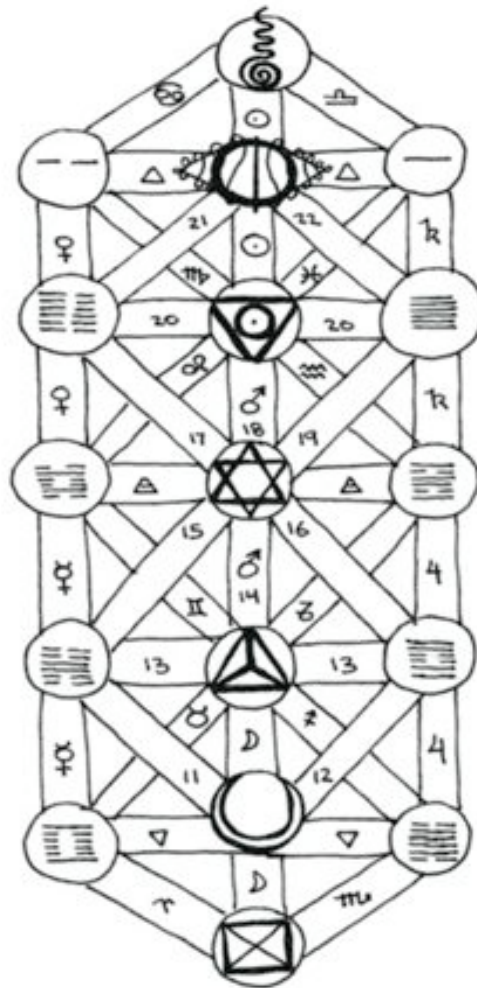
the above image is copyright, 1996, by Steve Savedow, and can be found on page 74 of his work "Goetic Evocation, The Magician's Workbook, Volume 2."



For more about this diagram, please consult my work on the subject, the Tree of Death and the Qliphoth by Jon Gee.

<http://www.benpadijah.com/bookstore.html#TOD>

However, we, who remain yet free, have not forgotten the fore-knowledge that is the fruit of the tree of knowledge over good and evil. This is why the "tree of life" diagram is so-called: because the fruit of it is our only food for all our lives, but the tree from which this fruit comes is in reality only the Tree of Knowledge. So, we reclaim the fullness of this foreknowledge when we reject knowing the guilt for original sin unto death. This raises the middle pillar to its right position before the Fall of Satan and the Rebel Angels, before the fall of Adam, and before the so-called "breaking of the vessels" (the Qliphoth) that caused the division between the second and third worlds: Beriah of Eden and Yetzirah of the sefirot. Thus, here is a diagram depicting the true attributes of Goodness, those seen for us aforehand by God, our Creator, as the ultimate Divine Gift for the loyalty of his favourite creation, whom he set above all others, man, Adam and Eve.



the combined Tree of Life and
Tree of Knowledge
diagram

Here we see the true, far eastern-oriental attributes of the Bohn and Vedic mystics applied by the earliest Kurgan tribespeople to understanding the metaphysics of the regional Eljo neanderthals of ancient Sumeria and Akkadia, between the Tigris and Euphrates rivers, in modern Iraq, and north into modern Turkey.

On either opposing pillar are the eight "double" (the same upside down as right side up) hexagrams from the i ching, capped by a yin line and a yang line. In the middle way, we see the seven chakras of Hindu and Buddhist Tantric Yoga. The other attributes of the paths are the 22 paths connecting the ten emanations and the 12 paths connecting the 7 shells.

The lesson of the combination of these two trees is that the attributes assigned to the places on them are not "good" or "evil" in themselves, but arbitrary groups of physical referentials assembled relative to one another on a 4th dimensional geometric lattice. It is really this fourth dimensional geometric lattice that is important, while the traits attributed to it are ultimately arbitrary, neither "good" nor "bad." The lesson is that there is no "right" or "wrong" for every living individual set into stone. Just as what is right for the long term may seem wrong in the short term, so do we each exercise our version of what is right differently. This is the meaning of the Masonic saying, "Deus Memque Jus."

So, finally, here is a diagram that explains how all these previous diagrams have been related to one another, and how they all relate to fourth-dimensional geometry.

For more about the attributes of Adam and Eve relative to phi/pi, please refer to my website's page on the subject of [magic number squares](#).

Notice that the number of sefirot "frutis" on the trees of fore-knowledge (10) and Qliphoth "shells" on the tree of immortality (7), the course of the "Slant Serpent" (12 branches of Good) and the course of the "Torturous Serpent" (the 22 branches of Evil), totals 52, but also note that the trunk of both trees is the same, and thus four branches are actually only two.

Remember the three sinners, Adam, Eve, and the serpent, but remember that only Adam and Eve transgressed from before the eyes of their Lord, although He also cursed the serpent. The serpent was "subtle," meaning cunning but naive, for it had not been forebidden to eat of the fruits of both the trees of fore-knowledge and of immortality. When it acted as Eve's temptress, it was only doing what it believed to be God's will. So, Legend has it,

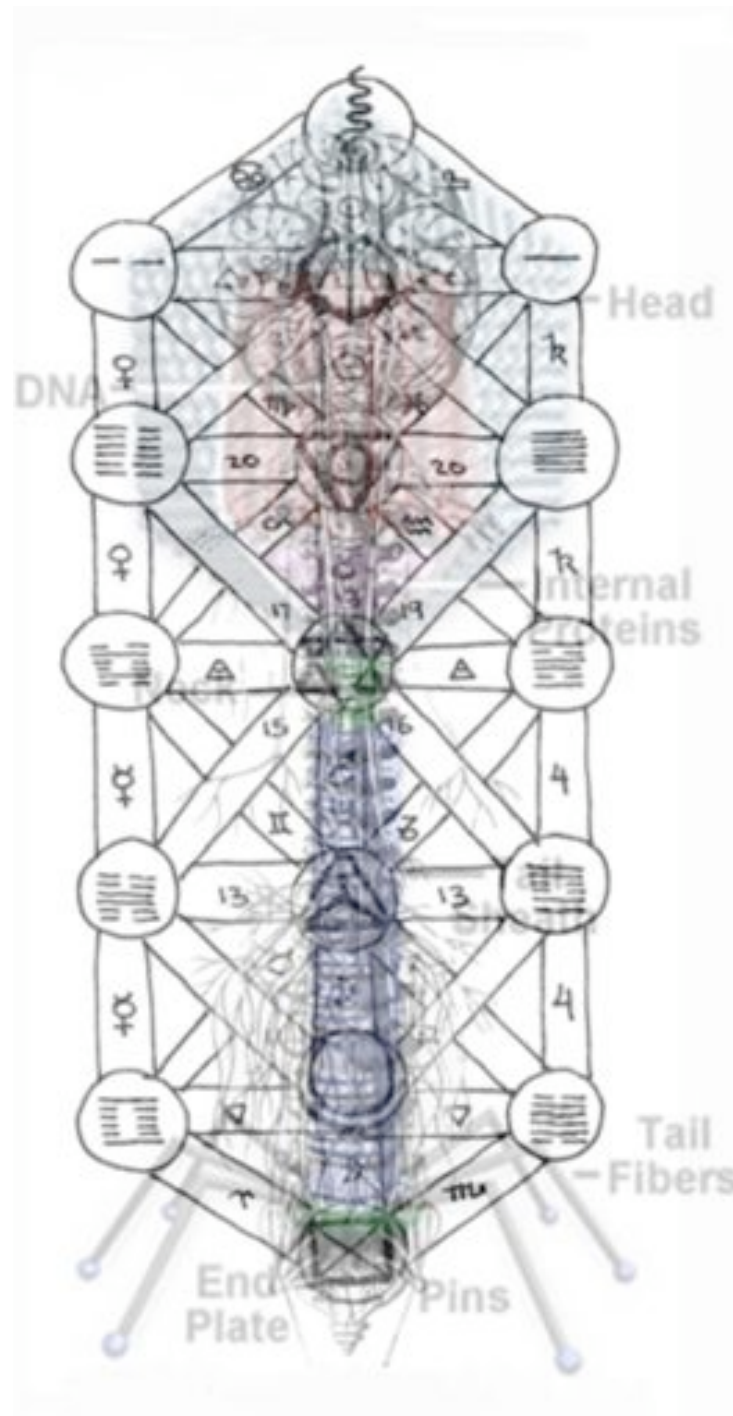
"If God had questioned him, the serpent would have answered: "Thou didst give them a command, and I did contradict it. Why did they obey me, and not Thee?"

-Louis Ginzberg

<http://www.sacred-texts.com/jud/loj/loj104.htm>

The serpent itself was led astray by its belief from right knowledge of the will of God. It was the very nature of the serpent that was pure however, and only that Samael, that is, Blindness, did enter into the body of the serpent which caused the serpent's wisdom to err and he to mistake the Devil's temptation for the Will of the Divine. For he had foreknowledge of all the events to come, all the events described by scripture, but, because he was not a man, he did not have control over even his own role to play in it all. As his destiny became fate, he could not prevent Satan from entering into him.

Now know this: the true name of the serpent of wisdom was Yeshuah Ben Padiah. And here is the vision of the true Cross, an arisen rose, for which he was supposedly put to death without proper trial.



chapt. 3

<http://www.benpadiah.com/magick/Gnos010.html>

SEED: Knowledge



Foreknowledge of
the future is
TETRAHEDRON

FRUIT: Knowledge



"Standard" sphere =
9 STATIONS

SAPLING: Life



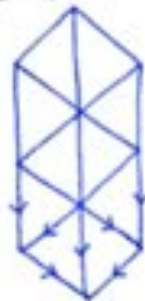
control over destinies
= "standard" cube

FRUIT: Immortality



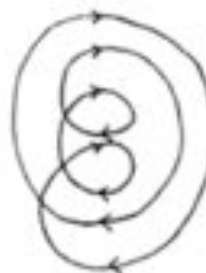
"hyper" sphere =
12 STATIONS

TRAIL: Knowledge



difference between
"right" and "wrong"
= hypercube @
"antipode"

COIL: death



7 "color" vortex =
7-fold STATIONS

TRAIL: death

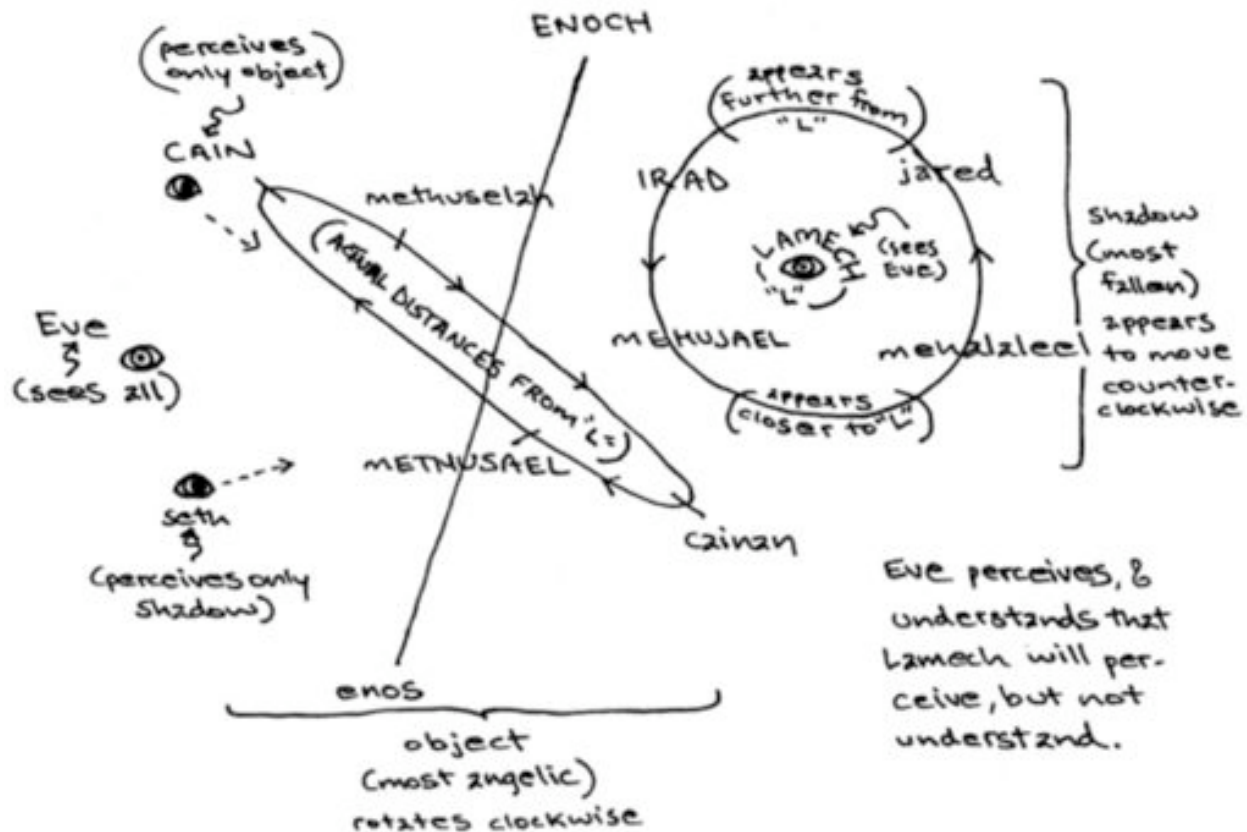


banishment from
eternity =
tesseract @
antipode

ADAM & EVE: 4/8



3 dimensional spiral =
7-fold number squares



(Above)

If we examine the fruits of fore-knowledge of future events, we see the depiction of seven generations of immortal Nefilim and five of the mortal Sethites. This is "the fruit without its skin," a skeleton-key to unlocking the mysteries of 7 and of 12 to follow. Here we see the 2-space Gordian knot or Moebius strip-like shape unravel to reveal its true components in 3-space above, casting down the linear shadow of the sphere-within-a-sphere onto 2-space below. We see they are two positions of the same model, a circle around a central axis point.

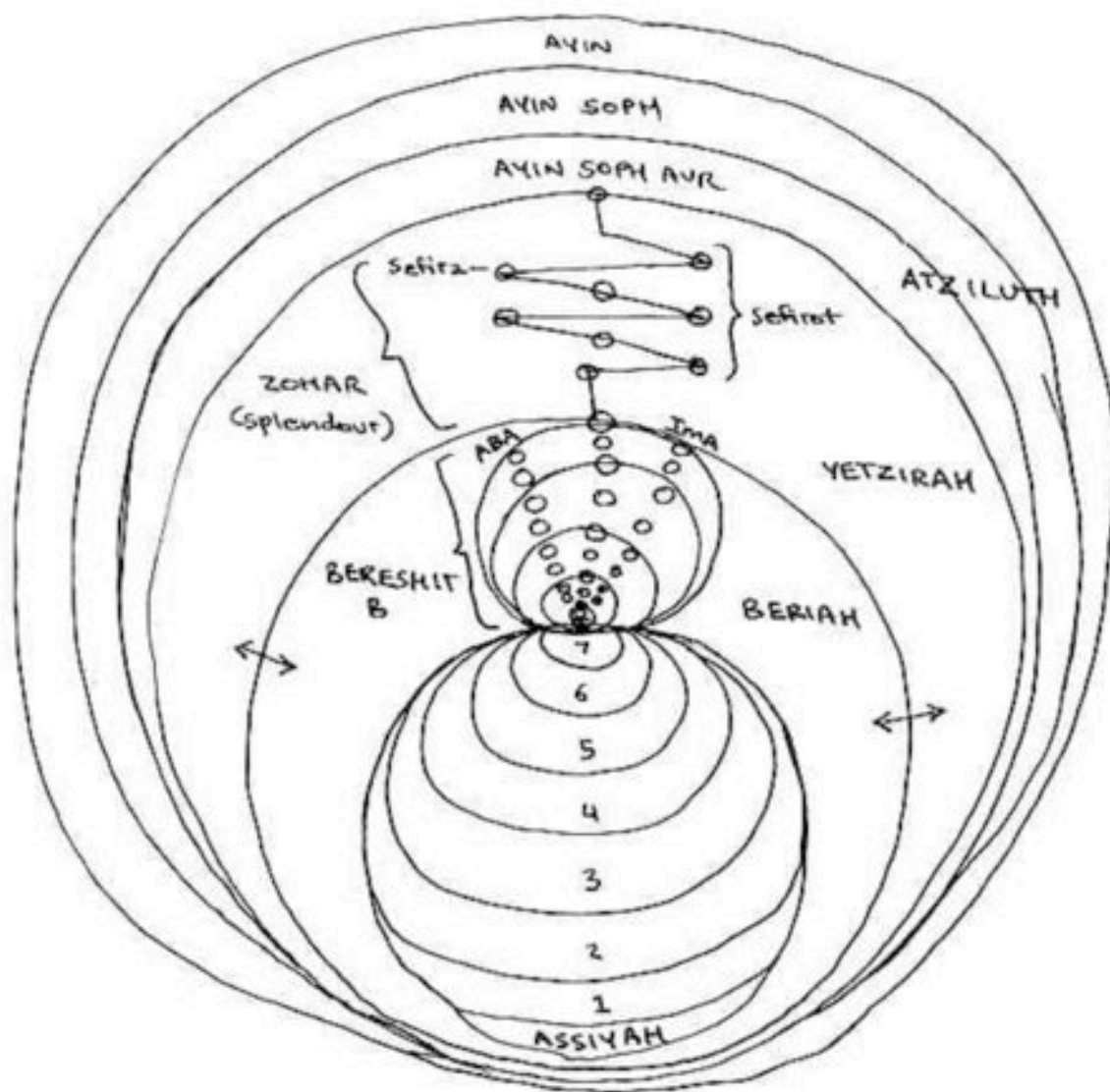
(Above Right)

This is what existence was like in the un-differentiated mono-elemental quantum foam a Planck-time following the "big bang;" "before the fall," so to speak, when the 4 elements separated and our 3-dimensions expanded. I tell you, it is like that still in the furthest depths of space now. The local universe of 3-space and 4 elements exists within the original, un-"banged," singularity. This is simply a higher dimension or vibrational world, and such was known to all in silence "before the fall."

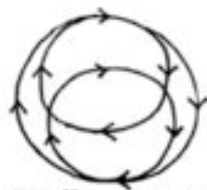
(Below Right)

Just as around the seeds the fruit forms a container, before the fruit desicates to release the seeds to find fertile soil, so, too, after the seeds take root, follows the sapling from the seeded soil. All of this we see clearly occurring in nature, before our own eyes. So let us continue to make models that flesh out time.

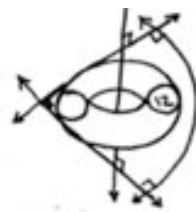
BEFORE THE FALL



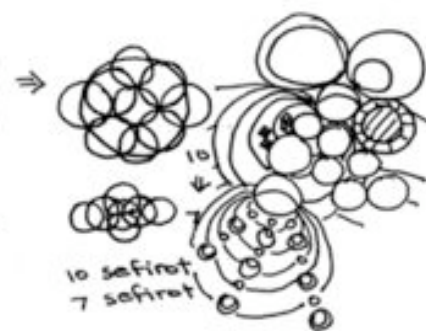
SAPLING: life
control over destinies
= "standard" cube



FRUIT: immortality
"hyper" sphere =
12 STATIONS



KEY: 12 = 12
12 "stations"
12 positions



10 sefirot
7 sefirot

THE QLIPHOTHIC TREE OF DEATH

THE THREE VEILS

0 - Tohu

formless, desolation

תהו

(411)

00 - Bohu

the void, emptiness

בוהו

(13)

000 - Chasek

the darkness

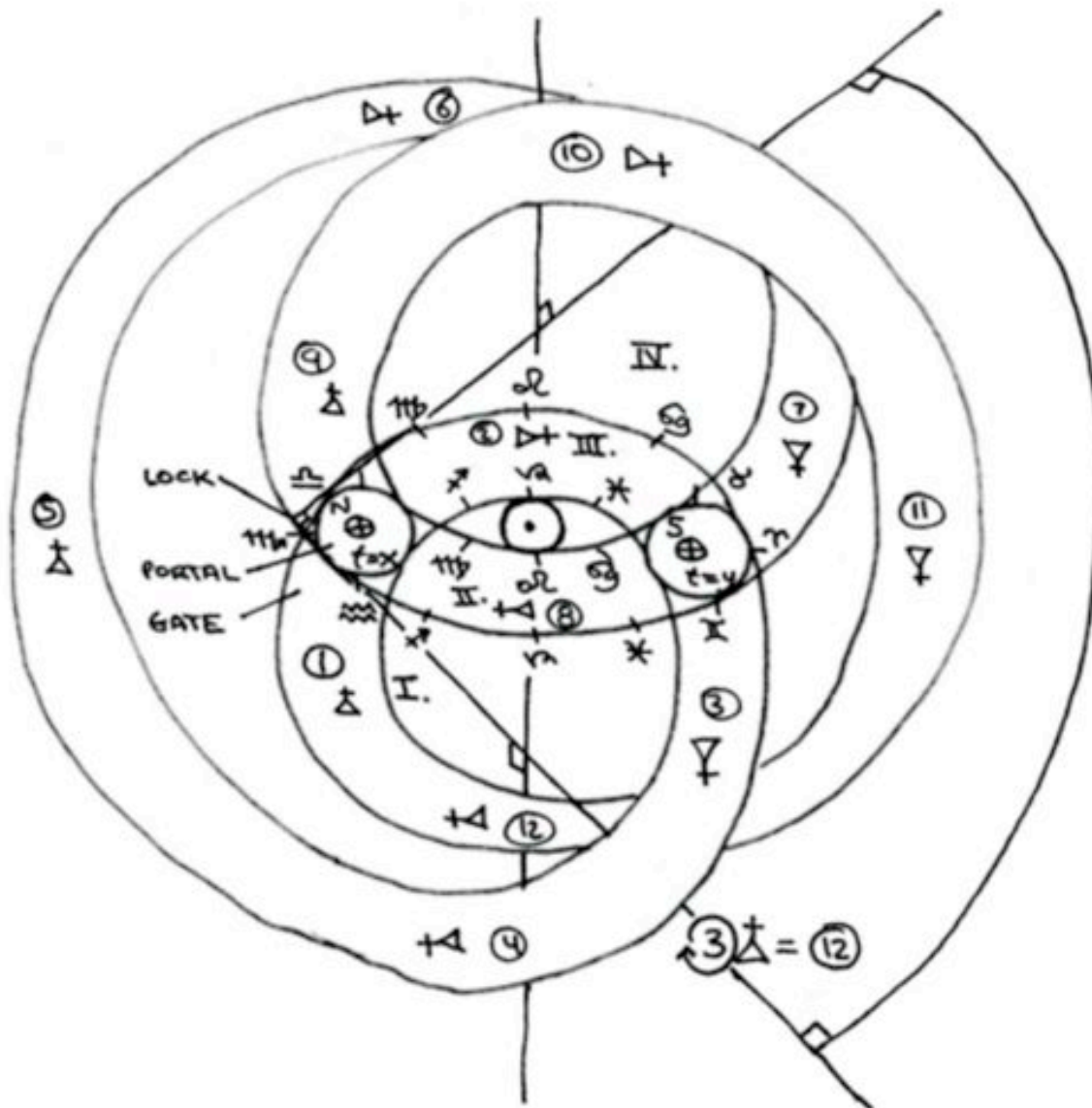
חשך

(328)

TEN HELLS IN SEVEN PLACES

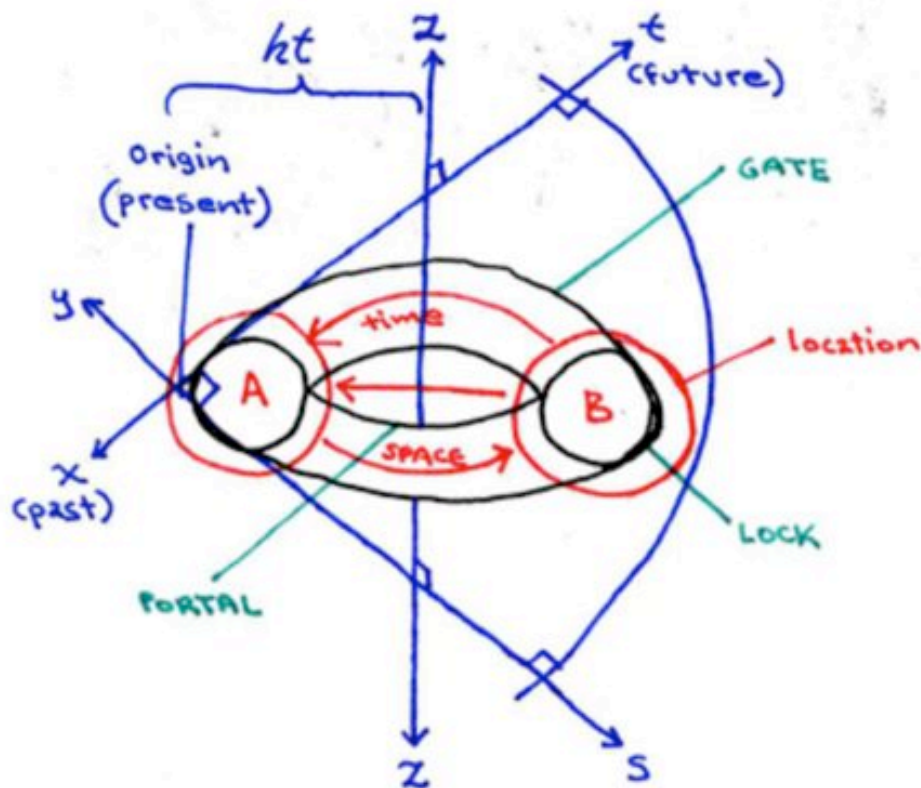


As we saw that the tetrahedron cast the shadow of the square, now let us look at two tetrahedrons (one over time) that cast in 3-space the shadow of a cube. We see the one above and the one below (in red) connect (in blue) to form the flat hexagonal shadow of the cube, but that, if left apart, they remain two tetrahedra casting the shadow of one (red) square above and one below. All this occurs because the stelloctahedron, that is comprised of two tetrahedra sharing a common central point, and thus representing the "hyper-tetrahedron" (one over time), has eight corner points, just like the cube has eight corner points. A "hyper-tetrahedron" or "stelloctahedron" casts the shadow of a cube.



Likewise, examining the "hyper," or "sphere-within," version of a sphere, we begin by looking at the outlines of its shadow in 2-space. We must look down to study what is above. We look down to see the shadow cast below us to ascertain the source of the light above. The first three seeds - the object in 3-space, the shadow in 2-space, and the light source above - form three circles over time, two within one. The knotted

outline of this shape contains at its core therefore a unique overlap or alignment between past hypothesis and future antithesis, central within the synthesis of these as the present. The friction between time flowing from future to past against space moving past to future causes space to change over time.

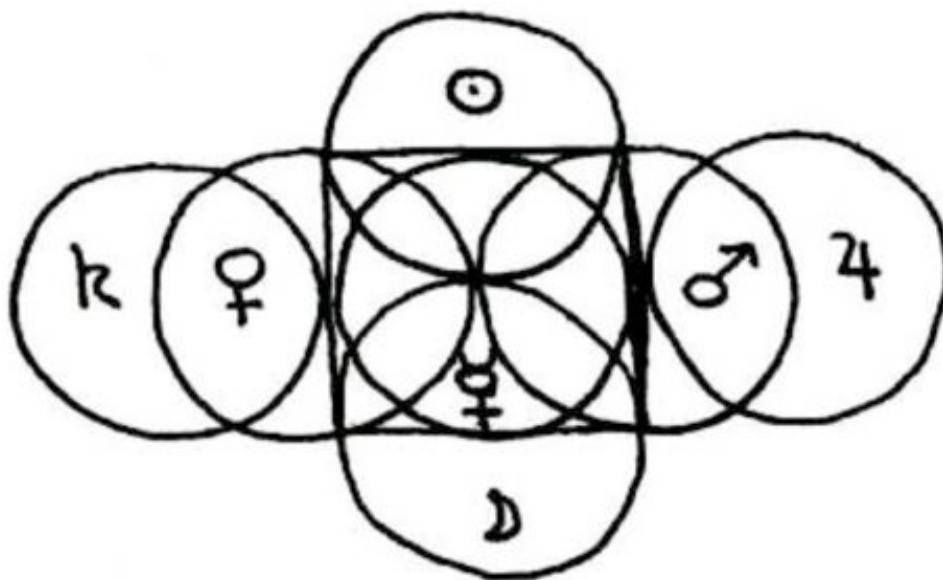
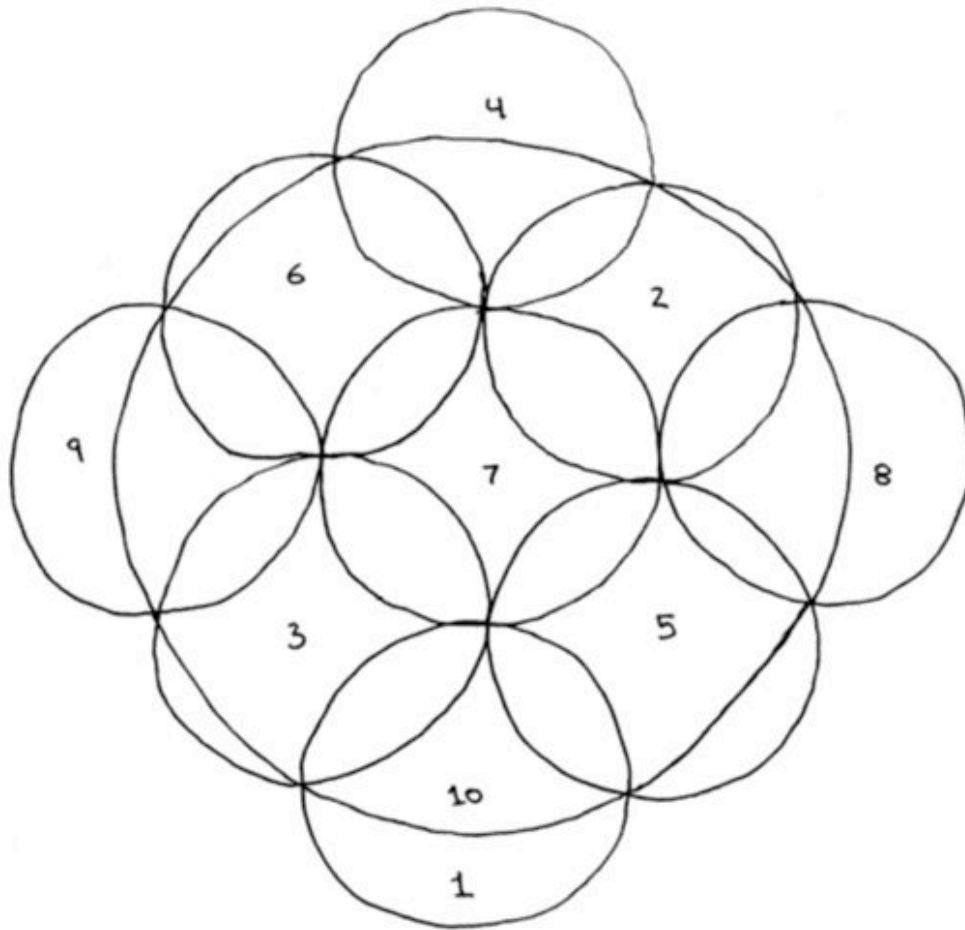


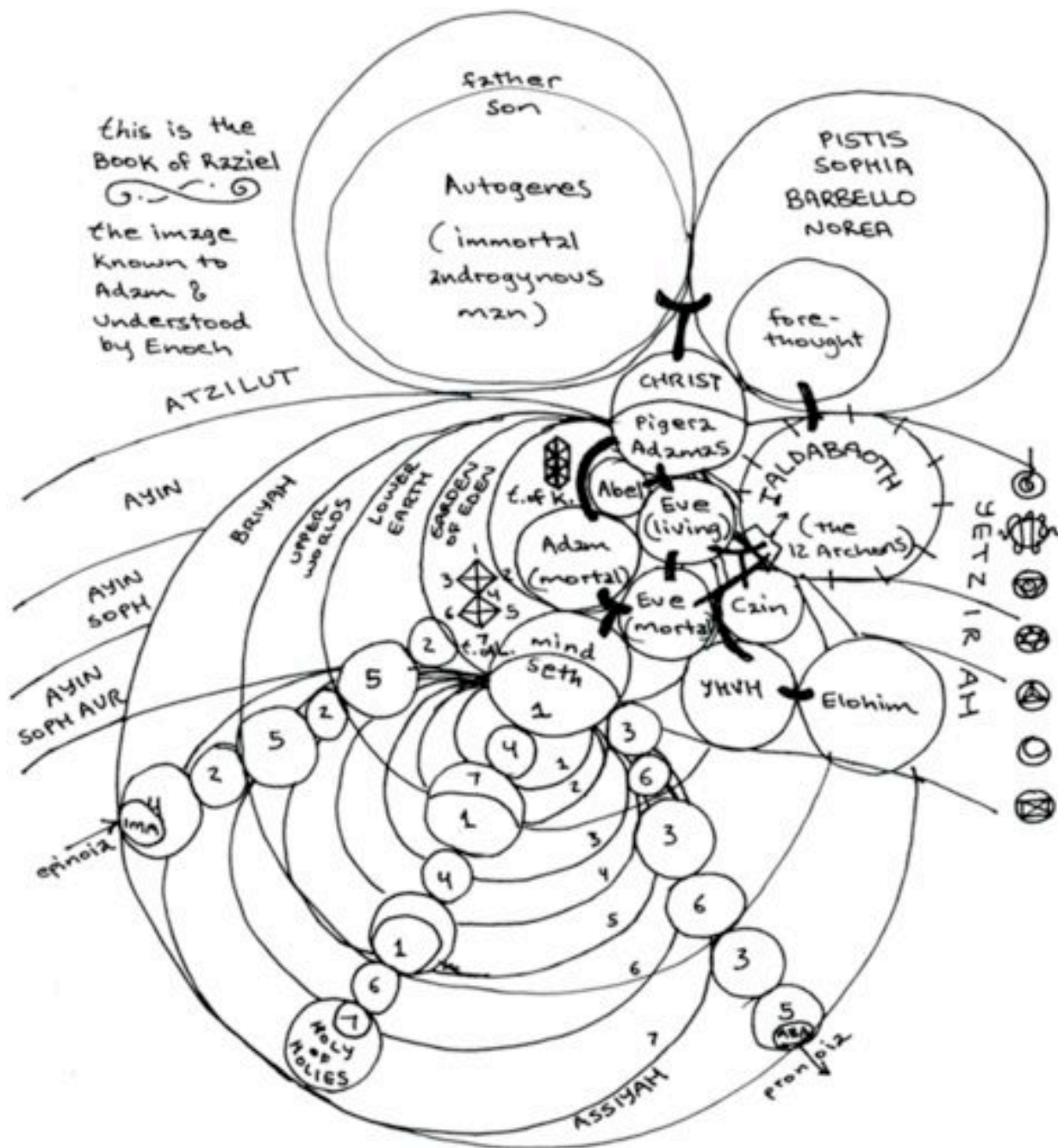
traveller moves between gate and portal
from one locked position to another
PORTAL $\perp$ GATE $\perp$ LOCK $\perp$ PORTAL

Thus, the synthesis is at the core of the present material reality of both its past and its future. This can be depicted using unique overlaps and alignments that constitute the "magic" art of optical illusions. These occur when the angle or position of the object and the light source align such that it casts a regular shaped pattern. Another example is the tetrahedron above and tetrahedron below casting the 3-space shadow of the cube, the cube's flat hexagonal shadow, and the square shadow of the single tetrahedron. The example here is the doughnut-shaped torus, or "hypersphere," whose distorted topology depicts the closed geometry of a temporal cycle.

The alignment of the torus as a synthesis of future and past within the present itself is simply an ellipse around a central axis again, but instead of it being a shadow in 2-space it is a round, tube shape in 3-space. The ellipse and axis also align as the circle and origin point. The torus can also appear thus as a round tube looking down on its middle hole. However, because the tube-torus is a shape in 3-space, it also has width, and can therefore also be viewed from the side. Representing the movement of a

sphere in a circular pattern over time, we depict these alignments thus as minimum-packing space arrangements of circles. From above we see ten circles form a torus when they overlap, and that from the side seven do so.





Now, let us return to the depiction of creation from the perspective of an angel standing outside of it and observing, looking in. We see from the point of view of Raziel, fallen so Enoch could become Metatron, the ten above and the seven below. To this is added behind it the 4-torus and above it the light. So did the ancients and as do the QBLHists of today reckon all these alignments as interior to the present material reality.

At this point, therefore, we are on already familiar ground. That seed planted by the desiccating fruit into fertile soil has grown from a sapling cube into a "hypercube," or cube over cube, tree. We sit and bask beneath its shade here in Eden every day. It is only the familiar "tree of life" diagram, showing the hypercube at "antipode." The

reason the central pillar is "fallen" is that this is not two cubes, one above one below, but only one cube over time.

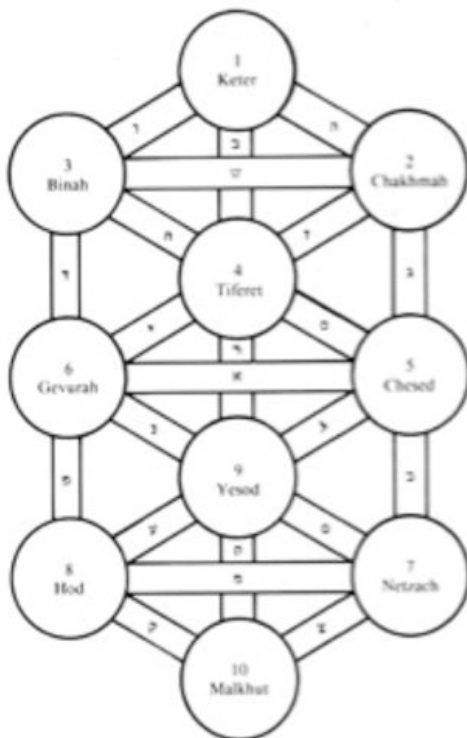
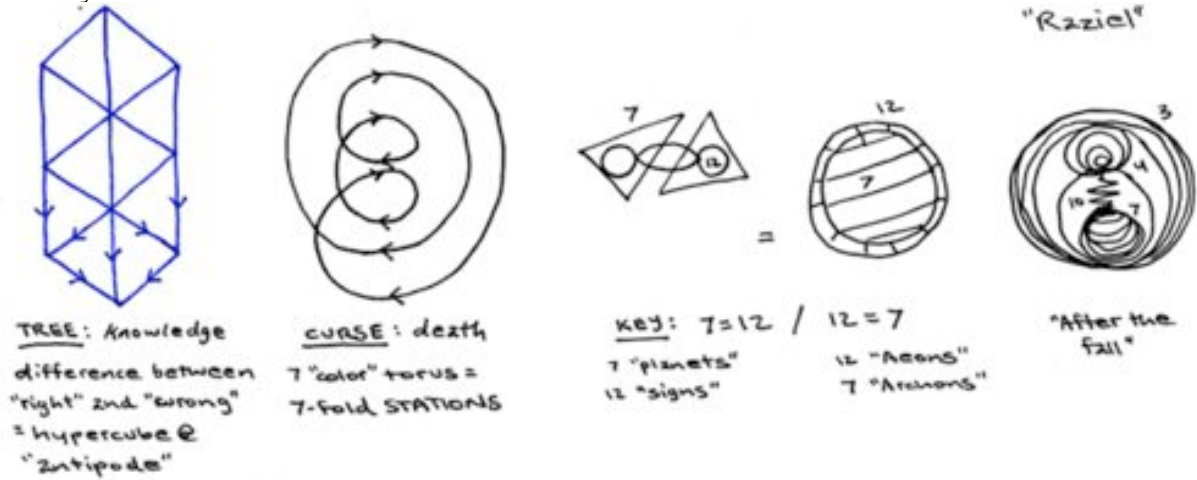


Figure 5. The 32 paths according to the Grou.

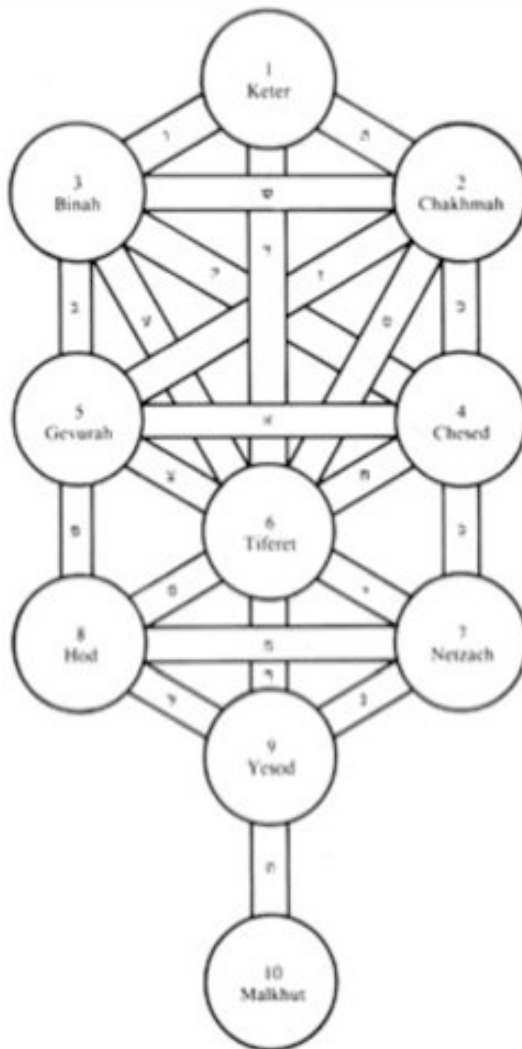
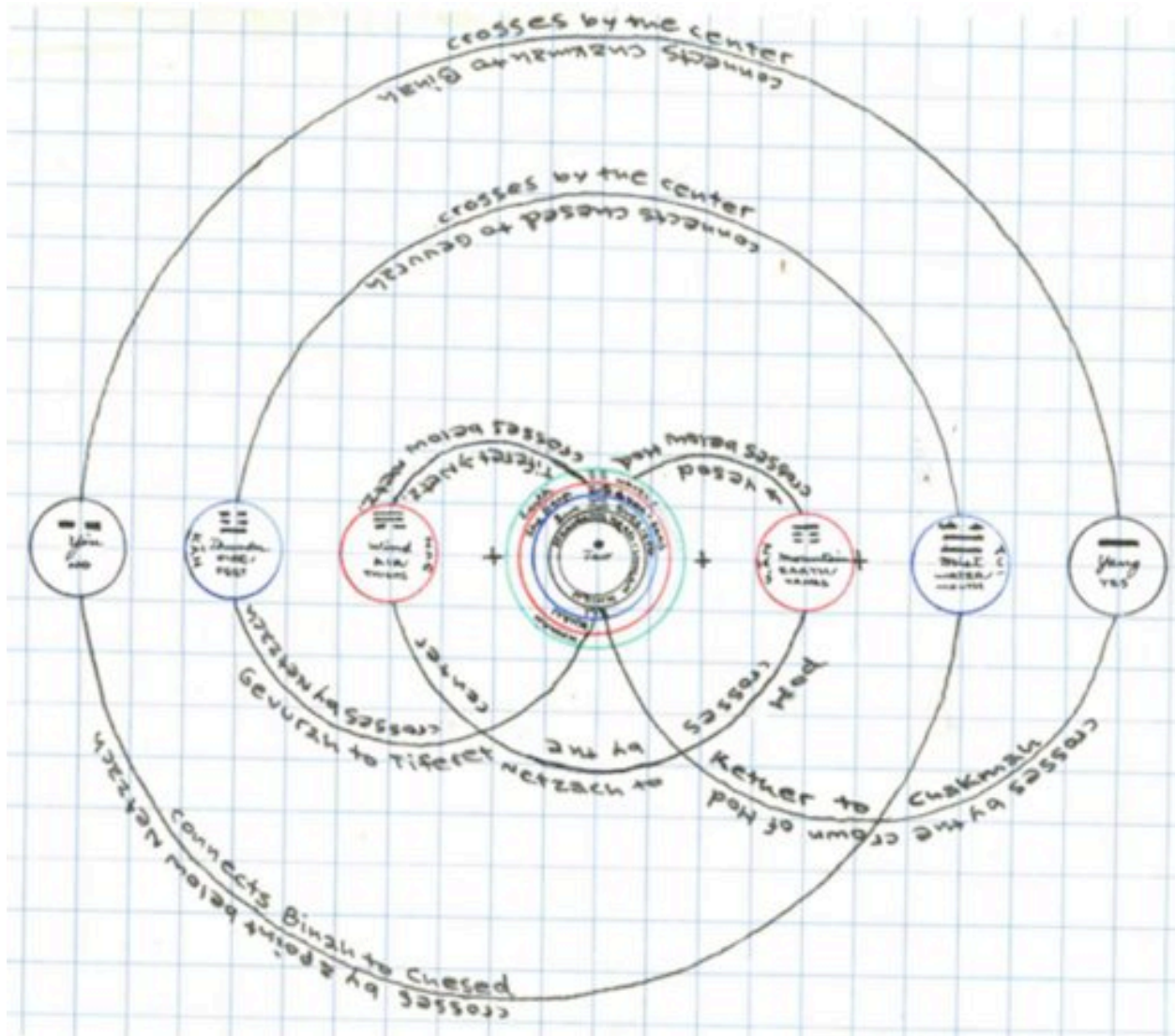


Figure 4. The 32 paths as defined by the Ari.

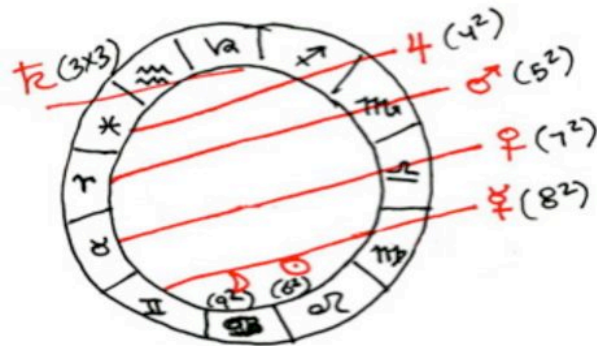
Now, the shifting of the middle pillar of the "tree of life" represents the alignment of one shape with another as object and shadow, and so we see, again, if we map the outline of the "tree of life" from a different angle, its shape will be that of a Gordian-type knot with seven twists. Here we see the middle pillar assumes the central, "gold" or "heart" chakra of the basic seven spinal pressure points. These seven are the same as the seven overlapping circles of the torus's shadow when seen from the side.



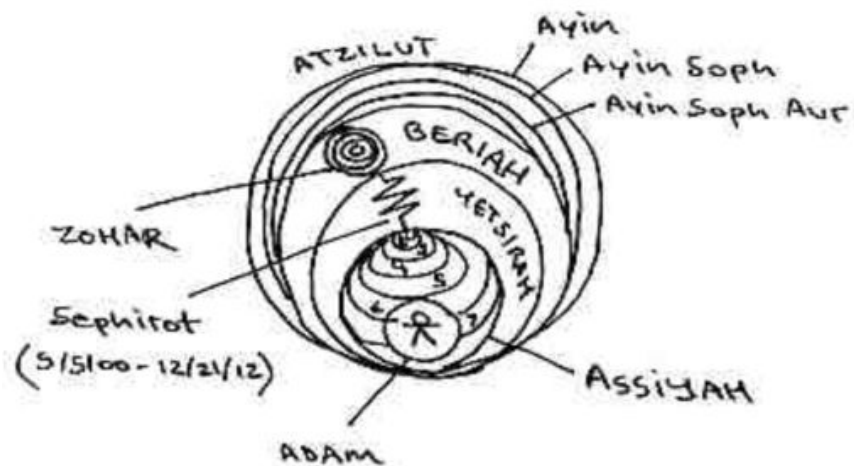
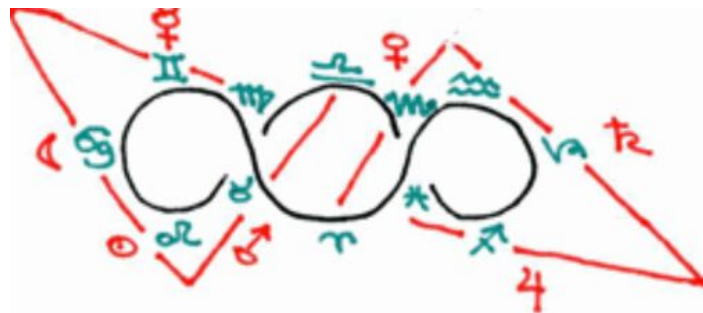
If we look at the middle of the torus, again we see the ellipse around an axis shape nested at the central core. This central sphere is, however, twisted at either end. This represents that we are seeing the elliptical circle around the axial central point from exactly above its side. Instead of seeing only a flat plane, however, we are seeing an ellipse with two twists in it, the side of a torus.

If we look at the basic shape of the orbit of earth around the sun, for example, we find it has been divided into twelve surrounding seven - twelve constellations in the zodiac behind seven visible planets. The circle around the central point we see when we look at the ellipse of our own planet's orbit from above the axial central point has become a new shape, and this is its shadow: twelve around seven, the double twisted

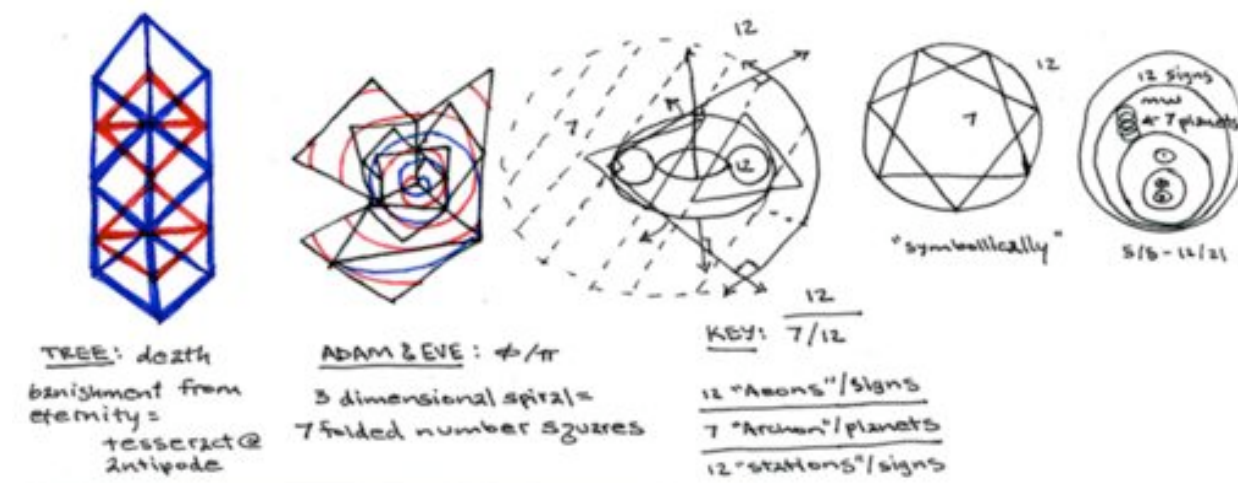
ellipse of twelve around the axial central point of seven. The following symbol, extrapolated from the work of the Alchemist Henry Agrippa, is nothing but the 2-space shadow of the 3-space shape of a double twisted ellipse around an axis. Knowing of the 2-space shadow, then, let us study the 3-space shape itself.



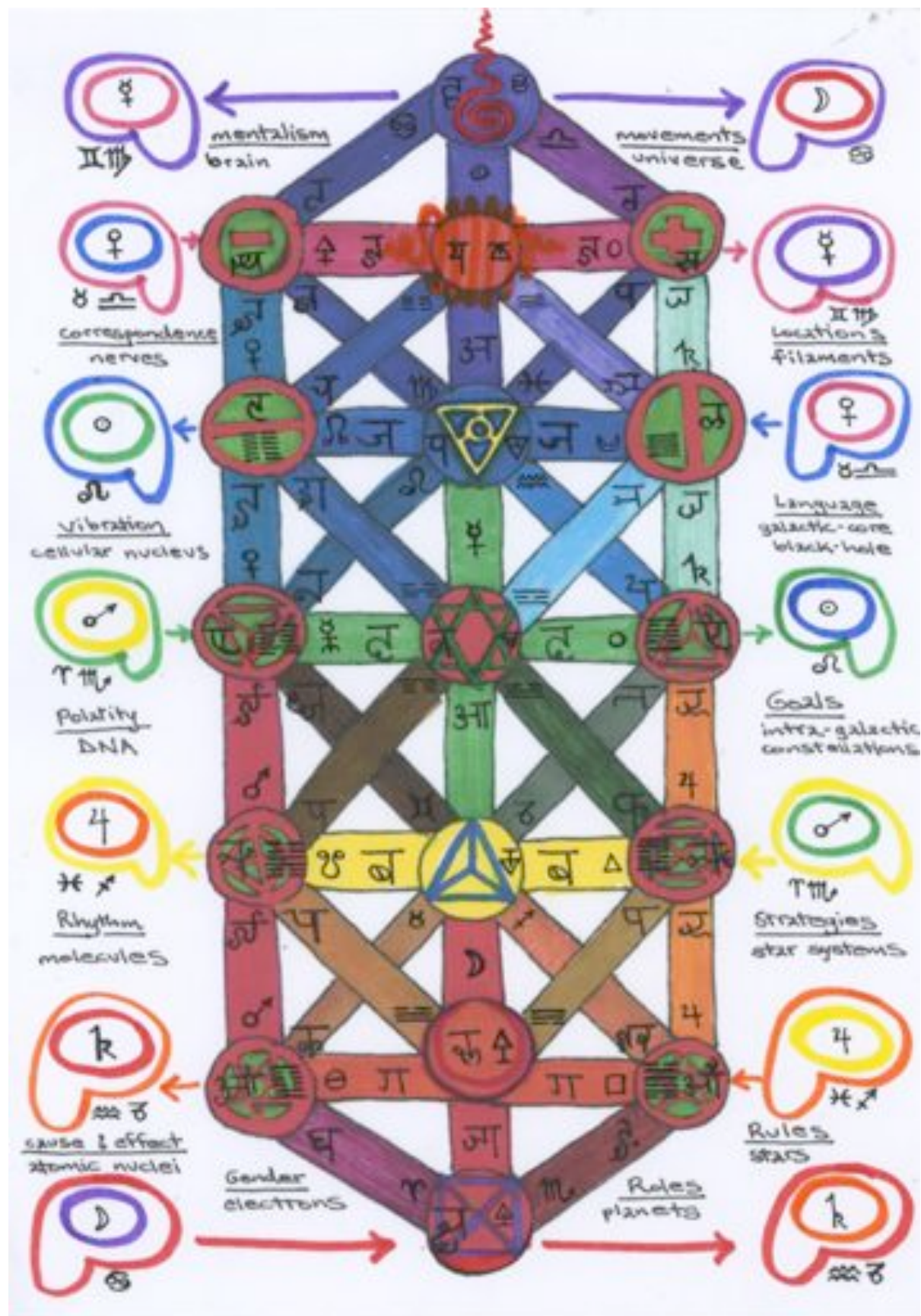
Hebrew from numbers square
 seal from Remutation of "
 Spirit/demon = Hebrew sigils
 Angels = names of zodiac
 Kamez = positions in zodiac



But first, we should return to our basic cosmology of the universe and take note, from outside the speed of light, how the 4-worlds model appears "before the fall," when the middle pillar had not yet descended, and how, from beneath the speed of light, our local universe of twelve and seven traits appears "after the fall," the so-called "shattering of the shells" - the quantum data comprising all our universe's karma. The result of this is that the QBLHistic worlds of Yetzirah, realm of the Sefirot, and Beriah, realm of Eden, appear to switch places. Let us also remember the rebellion of Lucifer and the fall of man correspond to the Kherubim with the "flaming sword" and the expulsion from paradise, and that these in turn refer to the "tree of life" and to the realm of Eden. Likewise all these refer to various vibrational frequencies in and around our universe, and us as well, right now.



Now we can return from physical cosmologies to pure geometry. The combined "tree of life" (antipode hypercube) and "tree of death" (antipode hypertetrahedron) is the tesseract at antipode. A tesseract is another form of depiction of the hypercube, just as is the torus of the hypersphere. When the tesseract is seen from above one of its faces, it forms the shape of the cube within-within-a-cube, or hypercube, of a cube over time. When the tesseract is seen from above one of its edges, it appears at "antipode" as the combined trees of life and death, whose fruits are longevity and fore-knowledge. When the tesseract is seen from above one of its corners, it appears as a 3-dimensional form of a Moebius strip or Gordian knot, where, by the Pythagorean theorem, a flat, 2-d pattern can be twisted into a 3-dimensional shape. The shadow itself becomes an object.





Therefore, just like the alignment between two tetrahedrons casting a cube shaped shadow, that between the cube and its hexagonal shadow, or the square shadow of the single tetrahedron, or even between the corner of the tesseract and the Pythagorean, "phi" spiral in 3-d, so is the alignment we see here between two tori (doughnuts). The center of a torus' interior, however, is not the central axis point for the elliptical orbit around it. It rotates around one edge because an ellipse has two foci points.

Essentially, however, we are still only looking at a twelve over or around seven based system. Symbolically, if we wanted to depict this great, mysterious shape that casts off all these alignments, that is the highest source of light, and that is the pattern causing all patterns and cycles in our whole universe, we could simply enough depict it in flat-space like a seven-pointed star inside a circle of twelve parts. This type of pattern can be found dating very late back into antiquity and is used in "magick" today. Here, again, we see the seven attributes of Greek vowels arrayed within the twelve Greek consonants.

Next I will describe the minimum-packing space shape represented by this "symbollic" array, and describe in greater detail the cosmology it describes, but before we delve into that let us think back over how all of this "twelve around seven" pattern fits into where our species is in the history of our evolution in this present material reality.

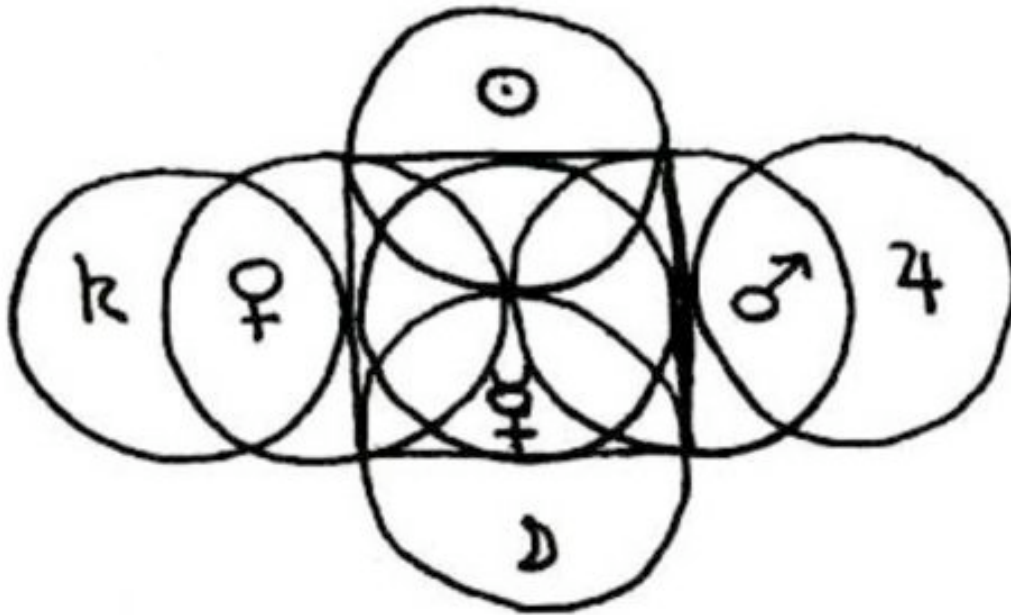
We have a unique opportunity to observe the seven planets and twelve constellations at this moment in time. On May fifth, 2000 AD, the seven planets of classical study all aligned in the constellation of Taurus, representing the predatory Apis bull. On December twenty-first, 2012 AD, the sun, earth and galactic core will all align in Saggitarius, the satyr-goat / archer sign.

chapt. 4

<http://www.benpadiah.com/magick/Gnos010A.html>

To understand the complex cosmology of our actual universe, we have to use the tools given to us with which to measure: we have to make study of numbers, and not in a traditional sense, as facts and figures for weights and measures, or of distance and duration. Instead, we must look at certain groupings that combine certain quantities of objects or ideas. For example, we must make use of the ten sefirot emanations upon the "tree of life." So far, we have studied mainly the systems of seven and twelve, but now I mean to talk about the base ten as well.

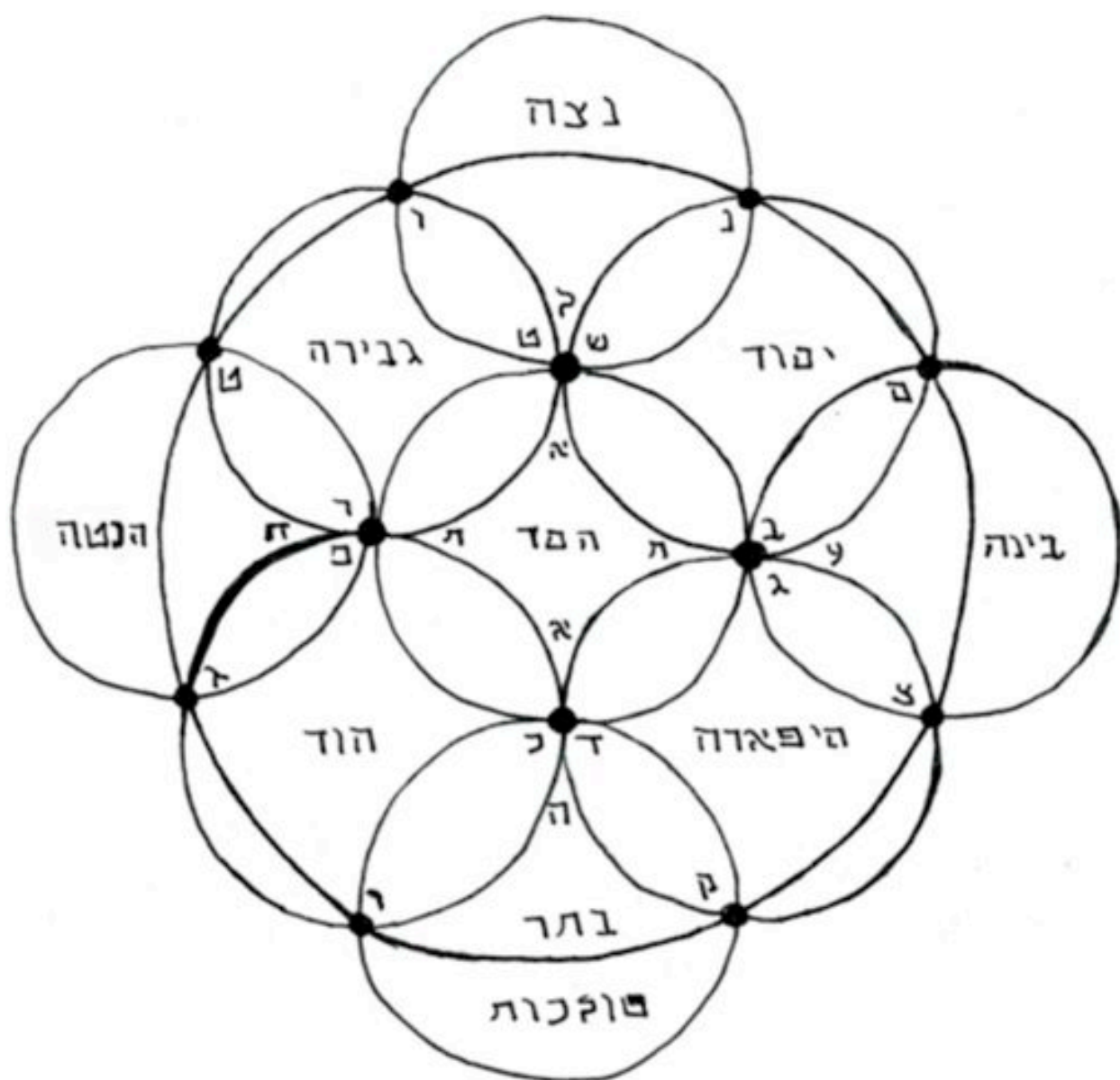
But first let me re-adumbrate over the base seven system. Here is how it evolved: it begins with a torus viewed from above at a forty-five degree angle. The torus is a round, tube-shaped object, and the number seven applies to it naturally in the form of its being the minimum number of surfaces that can be mapped onto the round, tube form of the torus. This is known as the "seven colour" mapping problem. The result of mapping seven such contiguous areas onto the tube torus is a peculiar kind of spiral. We can use this spiral to measure the surface of the torus. I call this spiral "phi/pi."



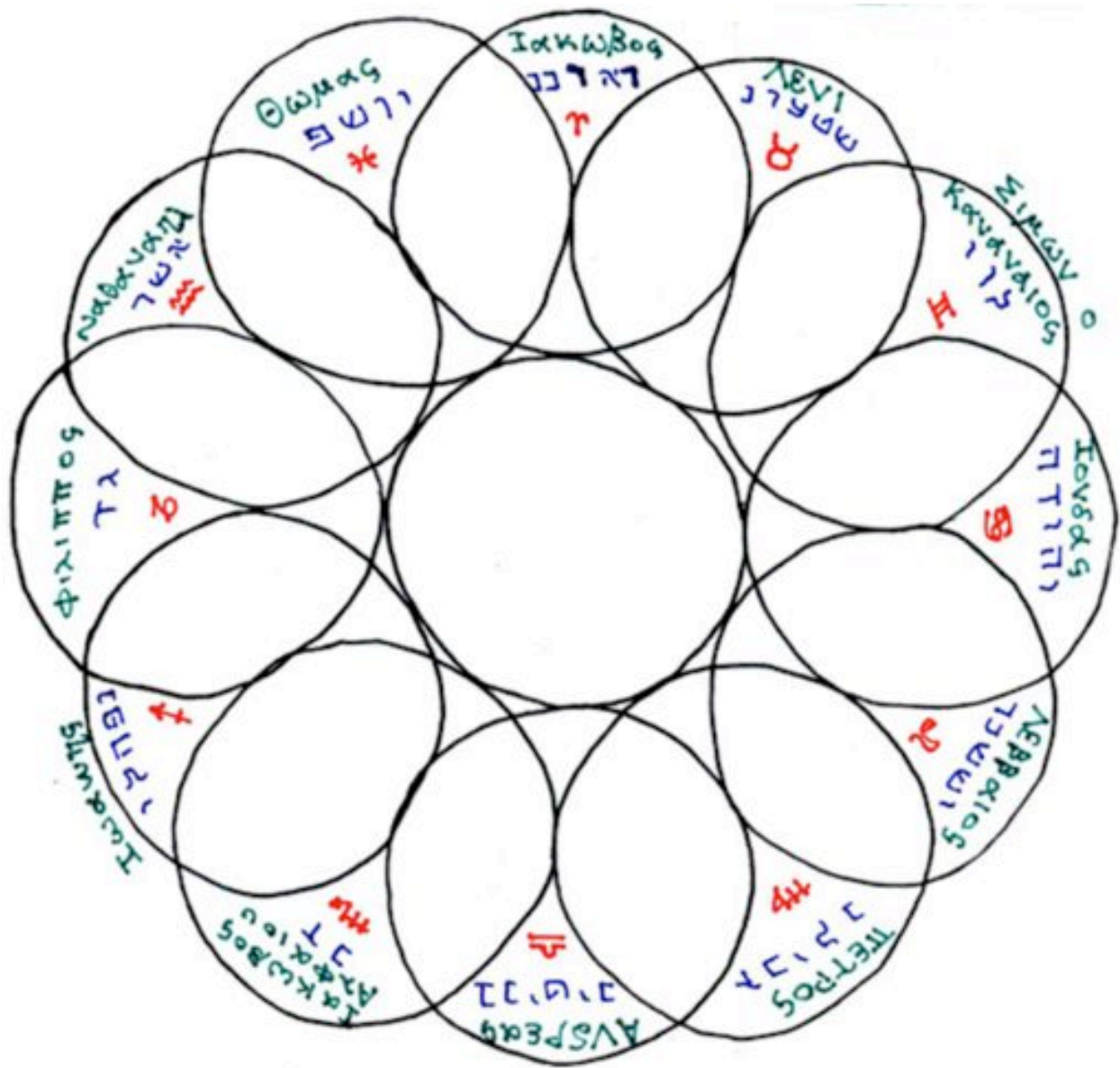
Here, however, we see seven applied to the torus at 45° as a means of solving a "minimum packing-space" arrangement using circles to depict spheres. Generally, these 7 "spheres" were associated with the seven visible planets, including the sun and moon, however, as I have already demonstrated, creating a phi spiral using the Pythagorean theorem to "square the circle" and constructing a model in 3-space from the flat, 2-D pattern, are both well documented methods of rendering that make use of the base seven system. Here it has been applied in the form of the minimum number of equal sized objects that can be packed into a torus at a 45° angle.

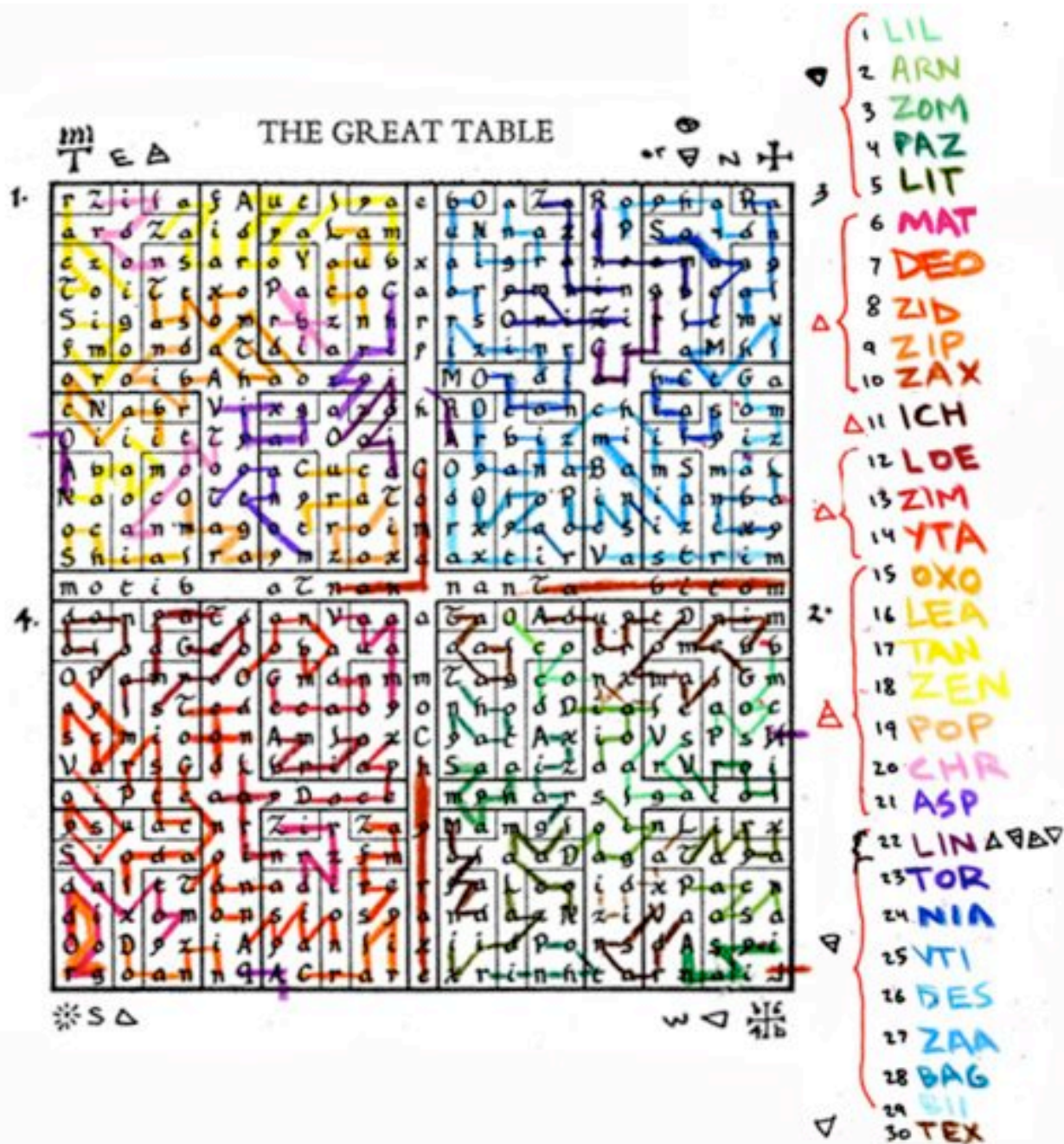
Now, let us introduce the idea of the ten sefirot emanations of the "tree of life" (the hypercube at antipode). If we take the torus at 45° and we turn it such that we are looking down the pole of its central hole, then the minimum number of spheres drawn as circles that can be packed into the shape of the torus would be ten. These are the ten sefirot emanations. In the Sefer Yetzirah, the Book of Formation, it describes these ten as like two clasped hands, each of four "fingers" and a central, "thumb," ring for each.

In the same way the ten sefirot emanations are next arranged in their minimum equal-sized packing array, so too is their ordering there devised as a string wrapped over, under, around and through the centre of the torus. From the tenth it connects back to the first. This sequence is meant, for the base ten array, to plot the same form of phi/pi spiral as can be demonstrated with the torus for the base seven set. In the same way the phi/pi spiral defines the base seven torus, so does this sequence display the same measurement for the base ten torus.

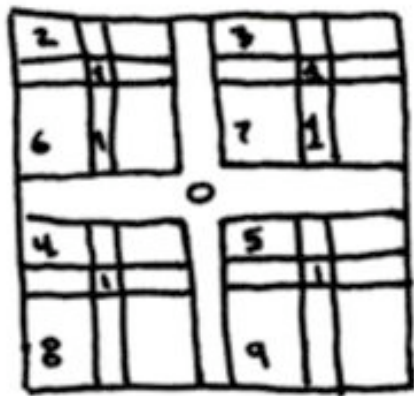


Here is the "tree of life" diagram of ha QBLH expressed as the minimum number of spheres that can be packed together to form a torus at 90°. What is special about this arrangement is that the number of points of intersection are equal to the number of "paths" (edges) on the "tree of life" (hypercube at antipode): 22. 22 is special because it is the number of letters in the Hebrew alphabet. In the Hebrew alphabet, each letter also represents an element, a planet or a constellation. There are twelve constellation letters, equivalent to the twelve consonants in Greek. There are seven planetary letters equivalent to Greek vowels. The three remaining letters, aleph (A), mem (M), and shin (S), are equivalent to Alchemical salt, sulphur and mercury, that is, combinations between the four elements. Each of the sefirot is given its name in Hebrew. Below is Malkuth. The greater circle that connects and contains all the others, depicting a torus, is Kether.





This is the great table from which derive the names of the 91 intelligences assigned a place on earth. These 91 are divided, three each, into the thirty ayres (the lowest one, TEX, having an extra fourth name to it). The 91 names are derived from sigils drawn upon the tyled trestle-board. The thirty ayres are the colour-coded names to the right.



0. 24 seniors
 1. God names
 2. natural substance
 3. transportation
 4. mechanical arts
 5. secret discovery
 6. medicine
 7. precious stones
 8. transformation descending
 9. four elements (▲▼▽△)
- subordinate supernal

This chart shows the powers of the earth governed over by the 91 intelligences.

This chart, from the appendices of my MPDR, shows the names of the 91 intelligences for each of the thirty ayres.

the THIRTY AYRES: each 91 Parts of the Earth Imposed by God has its (ANGELIC KING)

- 1 LIL: Occodon (ZARZILG), Pascomb (ZINGGEN), Valgars (ALPUDUS)
- 2 ARN: Doagnis (ZARNAAH), Pacasna (ZIRACAH), Dialioai (ZIRACAH)
- 3 ZOM: Samapha (ZARZILG), Virooli (ALPUDUS), Andispi (LAVAVOTH)
- 4 PAZ: Thotamp (LAVAVOTH), Axziarg (LAVAVOTH), Pothnir (ARFAOLG)
- 5 LIT: Lazdixi (OLPAGED), Nocamal (ALPUDUS), Tierpax (ZINGGEN)
- 6 MAZ: Saxtomp (GEBABAL), Vavaamp (ARFAOLG), Zirzird (GEBABAL)
- 7 DEO: Opmacas (ZARNAAH), Genadol (HONONOL), Aspiaon (ZINGGEN)
- 8 ZID: Zamfres (GEBABAL), Todnaon (OLPAGED), Pristac (ZARZILG)
- 9 ZIP: Oddiorg (HONONOL), Craipir (LAVAVOTH), Doanzin (ZARZILG)
- 10 ZAX: Lexerph (ZINGGEN), Comanan (ALPUDUS), Tabitom (ZARZILG)
- 11 ICH: Molpend (LAVAVOTH), Usnarda (ZURCHOL), Ponodol (HONONOL)
- 12 LOE: Tapamal (ZURCHOL), Gedoons (CADAAMP), Ambriol (ZIRACAH)
- 13 ZIM: Geceand (LAVAVOTH), Leparin (OLPAGED), Docepax (ALPUDUS)
- 14 UTA: Tedoond (GEBABAL), Vivipos (ALPUDUS), Ooanamb (ARFAOLG)
- 15 OXO: Tahemdo (ZARZILG), Nociabi (LAVAVOTH), Testoxo (ARFAOLG)
- 16 LEA: Cucarpt (ZIRACAH), Lauacon (HONONOL), Sochial (ARFAOLG)
- 17 TAN: Sigmorf (ZIRACAH), Avdropt (OLPAGED), Tocarzi (ZARZILG)
- 18 ZEN: Nabaomi (GEBABAL), Zafasai (ALPUDUS), Yalpamb (ARFAOLG)
- 19 POP: Torzoxi (ARFAOLG), Abriond (CADAAMP), Omegrap (ZINGGEN)
- 20 CHR: Zildron (GEBABAL), Parziba (HONONOL), Totocan (ALPUDUS)
- 21 ASP: Cirzpa (ARFAOLG), Toentom (CADAAMP), Vixpalg (ZURCHOL)
- 22 LIN: Ozidaia (ARFAOLG), Paraoan (OLPAGED), Calzarg (ARFAOLG)
- 23 TOR: Ronoomb (ZARNAAH), Onizimp (LAVAVOTH), Zaxanin (ZINGGEN)
- 24 NIA: Orcanir (ZARNAAH), Chialps (LAVAVOTH), Soageel (ZINGGEN)
- 25 UTI: Mirzind (ZARNAAH), Obvaors (ZIRACAH), Ranglam (ARFAOLG)
- 26 DES: Pophand (ARFAOLG), Nigrena (CADAAMP), Bazchim (ARFAOLG)
- 27 ZAA: Seziemi (ZIRACAH), Mathula (ZARNAAH), Orpanib (GEBABAL)
- 28 BAG: Labnixp (LAVAVOTH), Pocisni (ZARZILG), Oxlopar (ZURCHOL)
- 29 RII: Vastrim (HONONOL), Odraxti (ZARNAAH), Gomziam (ARFAOLG)
- 30 TEX: Taoegla (ARFAOLG), Gemnimb (ZARNAAH), Advorpt (HONONOL), Doxinel (ZURCHOL)

LAVAVOTH (10), ARFAOLG (15), ZARNAAH (8), ALPUDUS (8), HONONOL (7), ZARZILG (8), GEBABAL (7), OLPAGED (5), CADAAMP (4), ZINGGEN (7), ZIRACAH (7), ZURCHOL (5)

Here are the parts of the heavenly zodiac that govern each of the 91 names.

	Don = Lune die Luna (Mars) 71 spirits (signs) } watchtower	N/A/M/E/S of God Great Kings S/E/H/I/O/R/S
Ain Soph	1. LIL (★) (○) (U): IOLLOBOM (M) PASCOMB (VA) VALARS (G)	M/H/ARSL/GAOL RAGIDEL LSRAMPH/SALINON/ LAUAPF/SLGAIL/ SOHAENT/LGDISA
	2. AEN (V) (E) (T): DORGHIS (II) PACASHA (M) DIAUGRI (M)	
	3. ZOM (Δ) (O) (T): SAMAPHA (M) VIRBOLI (G) ANDISPI (T)	
	4. PAZ (Δ) (Δ) (T): THIRAP (T) AKTIARE (T) POTHIR (E)	
	5. LIT (Δ) (O) (T): LAZDIXI (M) NEOLAMAL (G) TIAPAX (VA)	
Ain Soph Avf	6. MAZ (AA) (OO) (T): SAKTAMP (M) VAVAMP (E) ZIRZIRD (M)	OIF/TEAR/POOLE EDLPNAR AAETPIO/ADREDET/ ALCND/APPDOCE/ ANODDIN/ARUNAS
	7. DEO (AA) (OO) (T): OPMACAS (II) GENADOL (OL) ASPAGU (VA)	
	8. ZIB (V) (O) (U): ZAMPRES (M) TUDNACON (M) PRISTAC (M)	
	9. ZIP (V) (O) (T): ODDIOBS (OL) CALPIR (T) DEANEIN (M)	
	10. ZAX (AA) (OO) (T): LEXARPH (VA) COMANAN (G) TRBITOM (M)	
Ain Soph	11. ICH (★) (OO) (E): MOLFAND (QT) USHARDA (V) PONDOL (OL)	ORA/IBAH/ADZPI BATAIVAH HABIOBO/AAKXIF/ HTHARDA/AAKXIF/ AUTOTAR/HIPOTCA
	12. LOE (AA) (OO) (E): TAFAMAL (E) GEDONIS (E) AMBRIOL (M)	
	13. ZIM (V) (O) (A): GERCONO (T) LAPALIN (M) DOCEPAX (G)	
	14. UTA (V) (O) (E): TEDRONO (M) VIVIPOS (G) OONANMB (E)	
	15. OYO (AA) (OO) (P): TAHAMBO (M) NOCIABI (T) TASTOXO (E)	
Berish	16. LEA (V) (O) (H): LUCARPT (M) LAVALON (OL) SOCHIAL (E)	ORA/IBAH/ADZPI BATAIVAH HABIOBO/AAKXIF/ HTHARDA/AAKXIF/ AUTOTAR/HIPOTCA
	17. TAN (V) (O) (C): SIGMORF (M) AVORPT (M) TOLAREI (M)	
	18. ZEN (V) (O) (O): NABAOMI (M) ZAFASBI (G) YALPAME (E)	
	19. POP (V) (O) (M): TOLAZOXI (E) ABLOND (E) OMAGRAP (VA)	
	20. CHA (V) (O) (A): ZILDRON (M) FARLEBA (OL) TOTOCAN (G)	
Yezirah	21. ASP (V) (O) (N): CIRZPA (E) TANTOM (E) VIXPALG (E)	MOR/DAL/HCTGA ICZHIAL LAIDROM/ACINOR/ LEINPO/ALHCTGA/ AMMILON/LIANSA
	22. LIN (V) (O) (A): OZIDAIN (AA) PARACON (AA) CALZIRG (V)	
	23. TOR (V) (O) (N): RONDOMB (II) ONIZIMP (T) ZAXANIN (VA)	
	24. HIR (V) (O) (T): ORCAME (II) CHIALPS (T) SCAGEEL (V)	
	25. UTI (V) (O) (A): MIRZIND (II) OEVACOS (M) RANGLAM (E)	
Assiah	26. DES (AA) (OO) (B): POPHAND (E) NIGRANA (E) BAZCHIM (E)	LAIDROM/ACINOR/ LEINPO/ALHCTGA/ AMMILON/LIANSA
	27. IAA (AA) (OO) (I): SAZIAMI (M) MATHULA (II) ORFANIS (V)	
	28. BAC (V) (O) (T): LABNIXP (T) FOLISHI (M) OKLOPAR (E)	
	29. RII (V) (O) (A): VASTRUM (OL) ODRAXTI (II) GOMZIAM (E)	
	30. TEX (AA) (OO) (M): TROGLA (E) GEMNIMB (II) ADVORPT (OL) DOXINAL (M)	

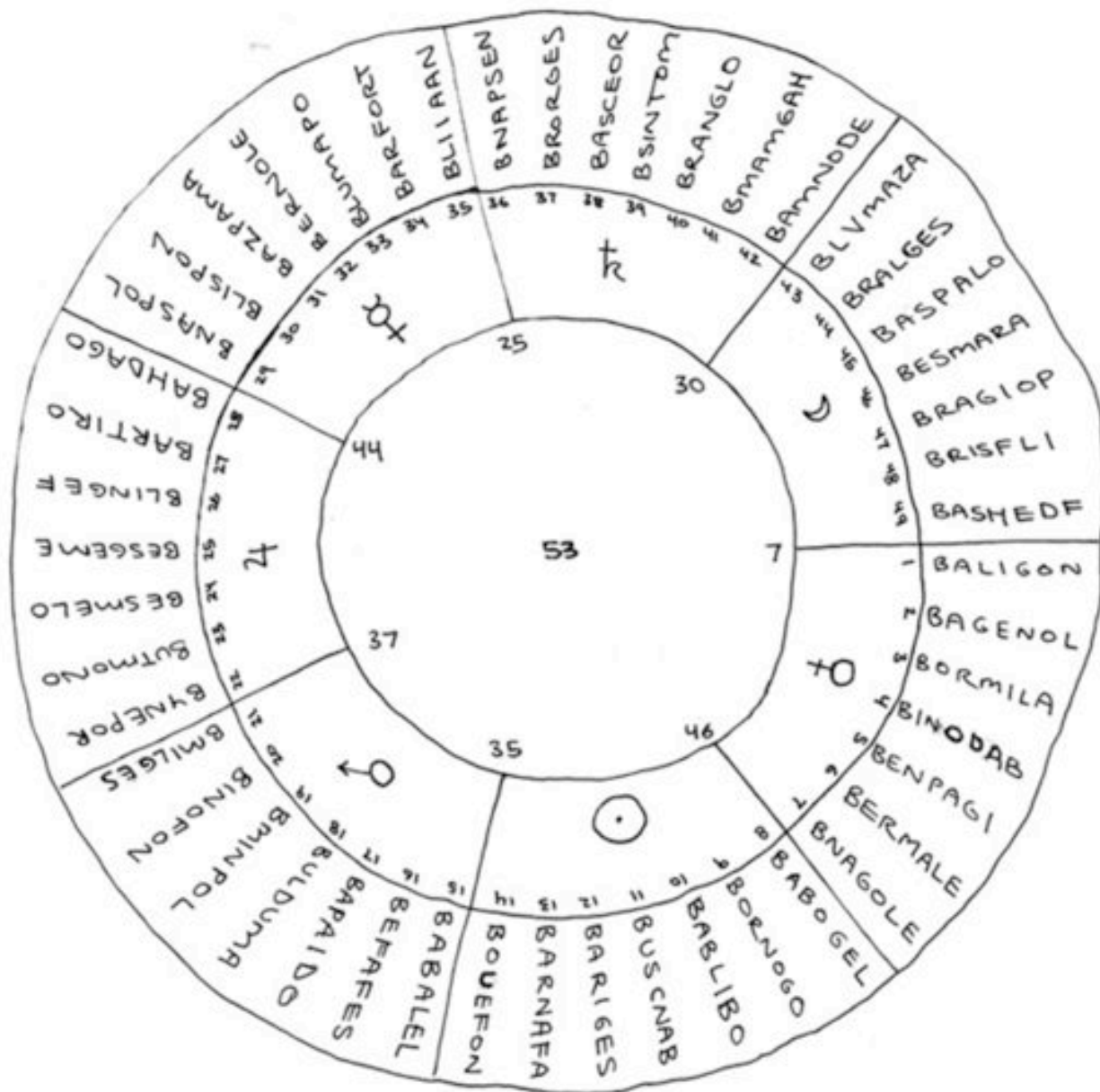
Western Eastern
 (★) Assiah = Etheric (□)
 (V) Yezirah = Astral (M)
 (Δ) Berish = Mental (O)
 (AA) Atziluth = Spiritual (Δ)
 (Ain Soph Avf) = Divine (O)
 (Ain Soph) = Godly (Shiva)

Here are the powers of each of the 91 intelligences.

[illegible]

Element:	Great Secret	Great Kings	Six Seniors
	<u>Holy Names of God</u>		
Water:	MPH ARSL GAIOL	RAAGIDEL	LSRAHPM/SAIINOUL/AUAXRP SLGAIOL/SONAZNT/LIGDISA
Air:	ORO IBAH AOZPI	BATAIVAH	HABIORO/AAOXAIF/HTMORDA AHAOZPI/AVTOTAR/HIPOTGA
Fire:	OIP TEAA PDOCE	EDLPRNAA	AAETPIO/ADREOET/ALNCVOD AAPDOCE/ANODIN/ARINNAO
Earth:	MOR DIAL HCTGA	ICZHIHAL	LAIDROM/ACZINOR/LZINOPO ALHCTGA/AHMILCV/LIANSAN

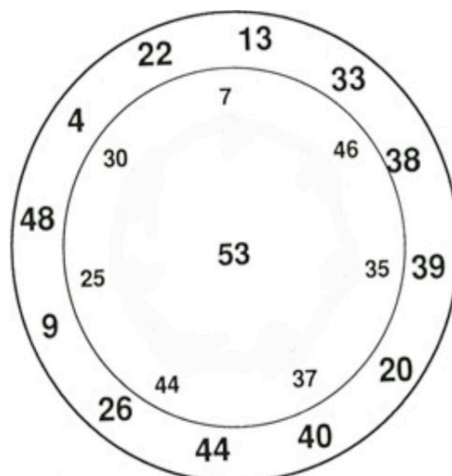
Here are the names of the Great Kings and the Seniors over each of the four elements.



Here is the corrected "Heptarchical" system.



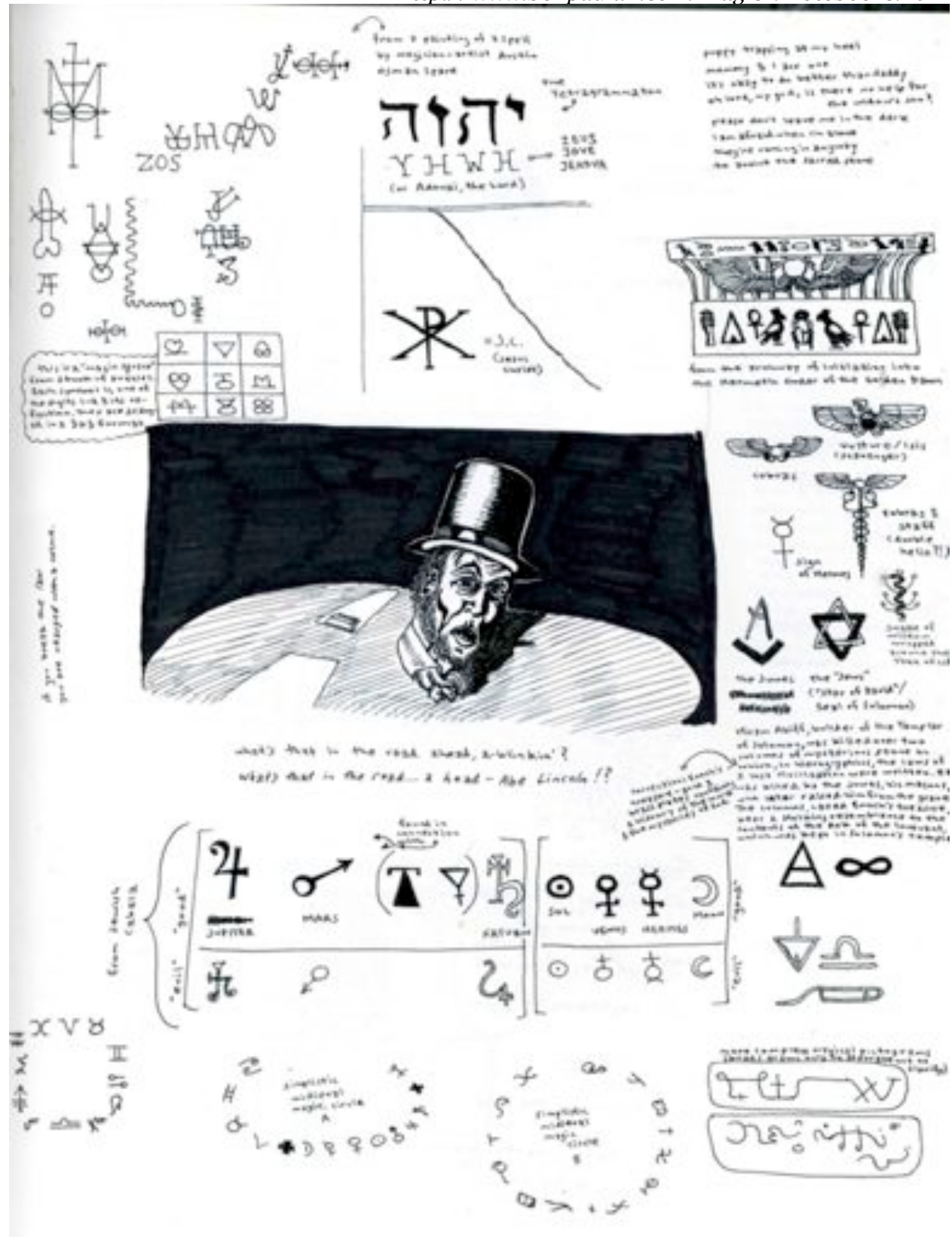
Here are the banners of the Powers over the 91 intelligences.

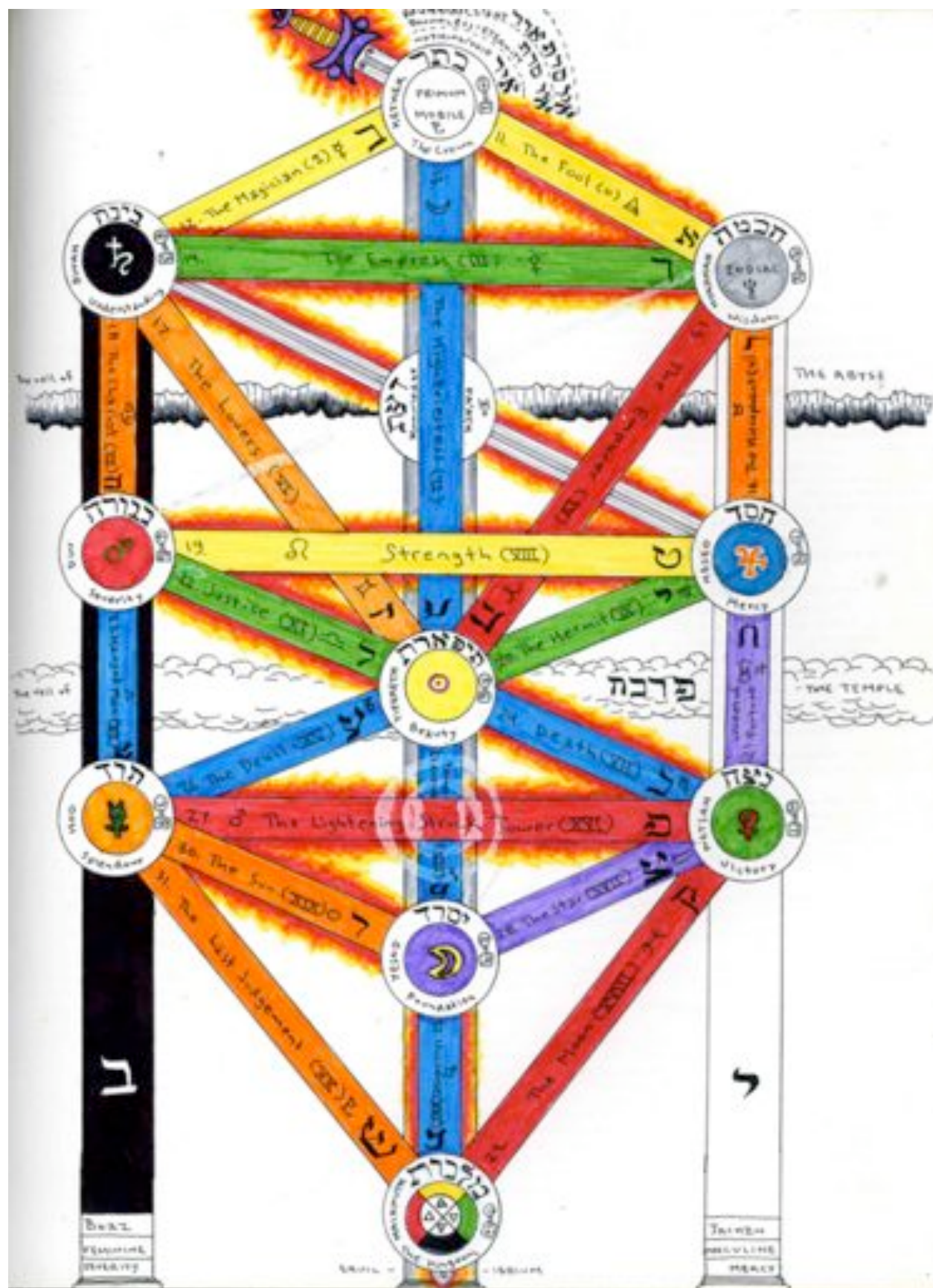


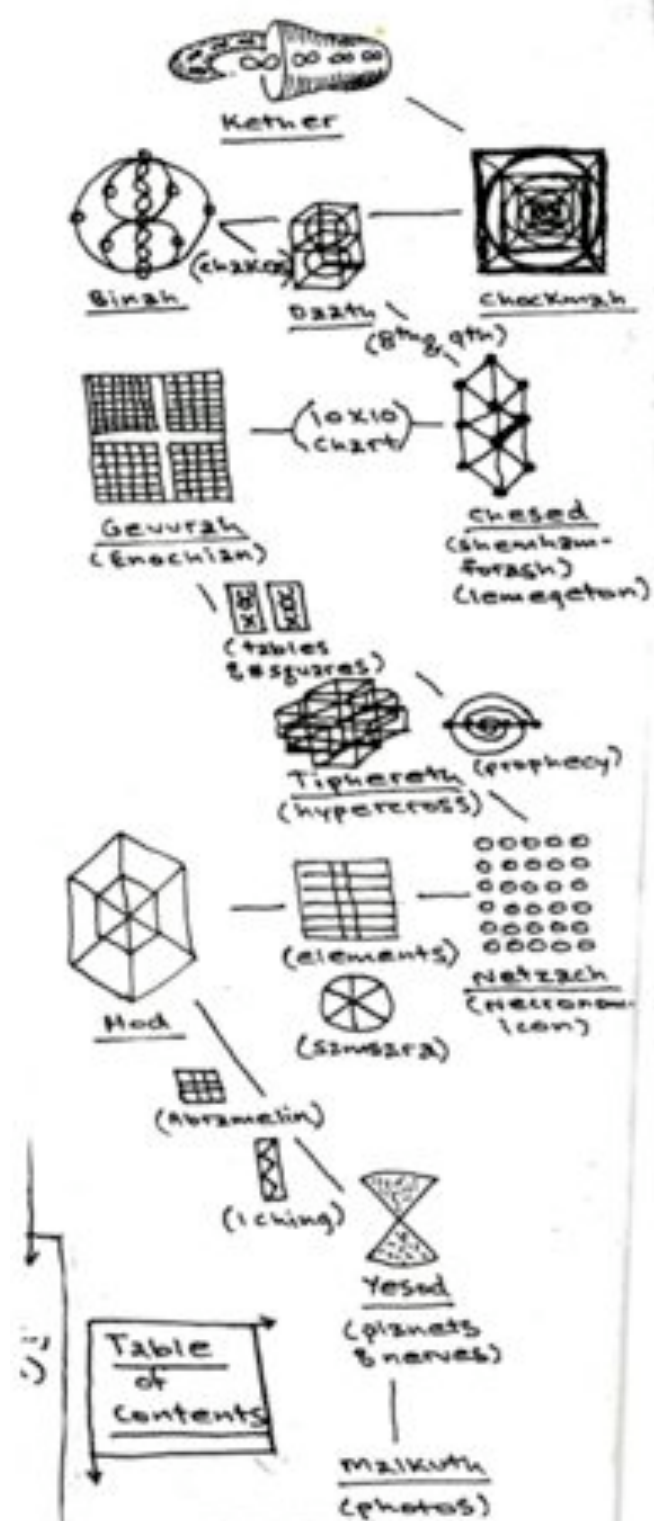
Here is the numerical system showing how to combine the two.

Notebooks 1 & 2

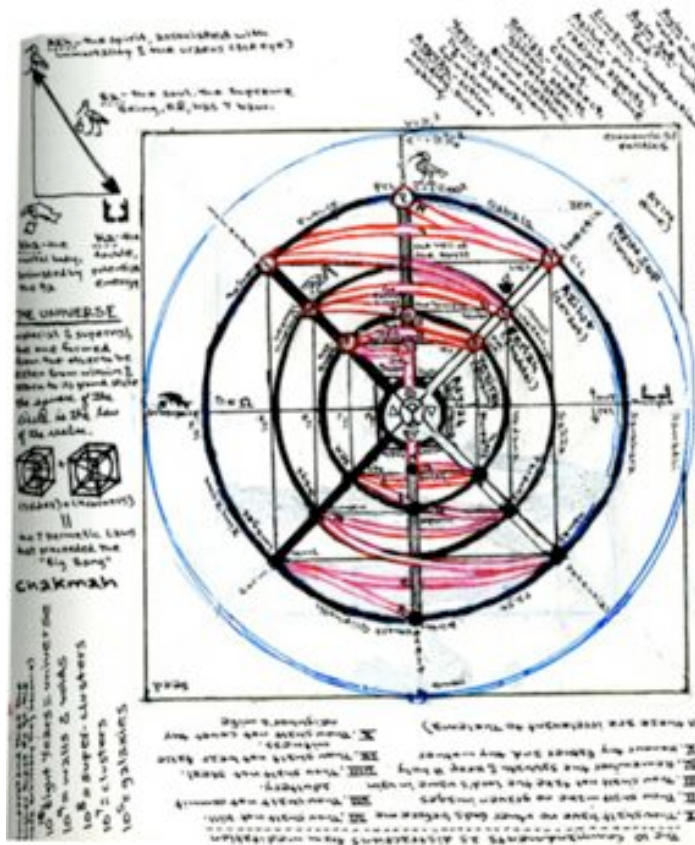
<http://www.benpadijah.com/magick/notebooks.html>



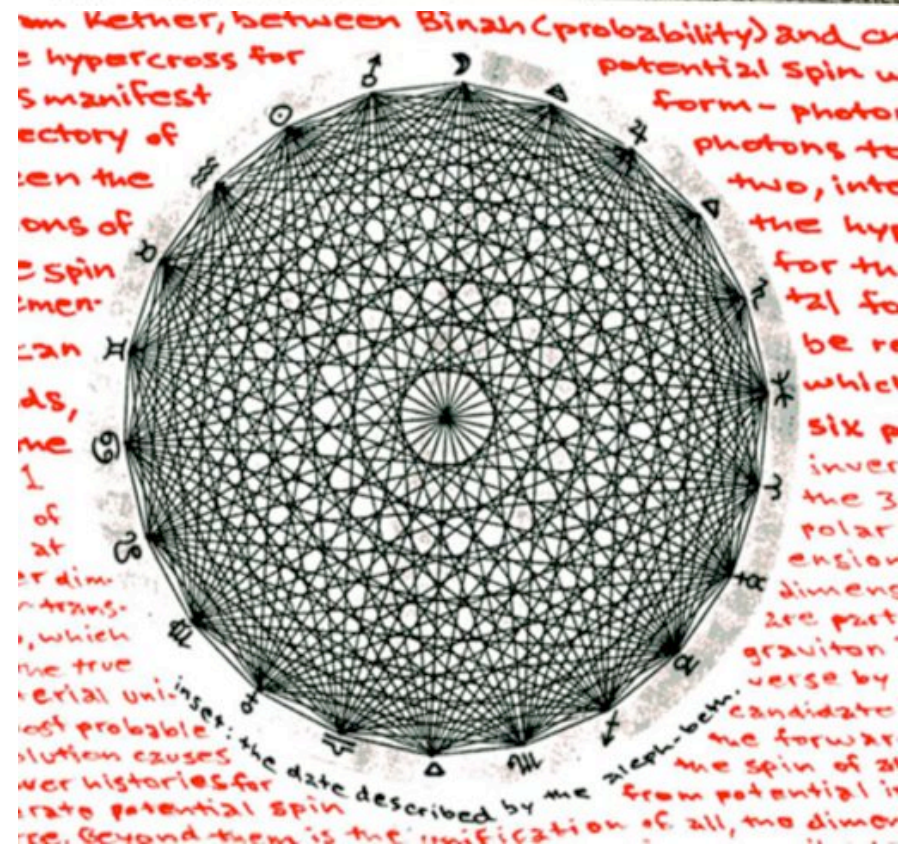


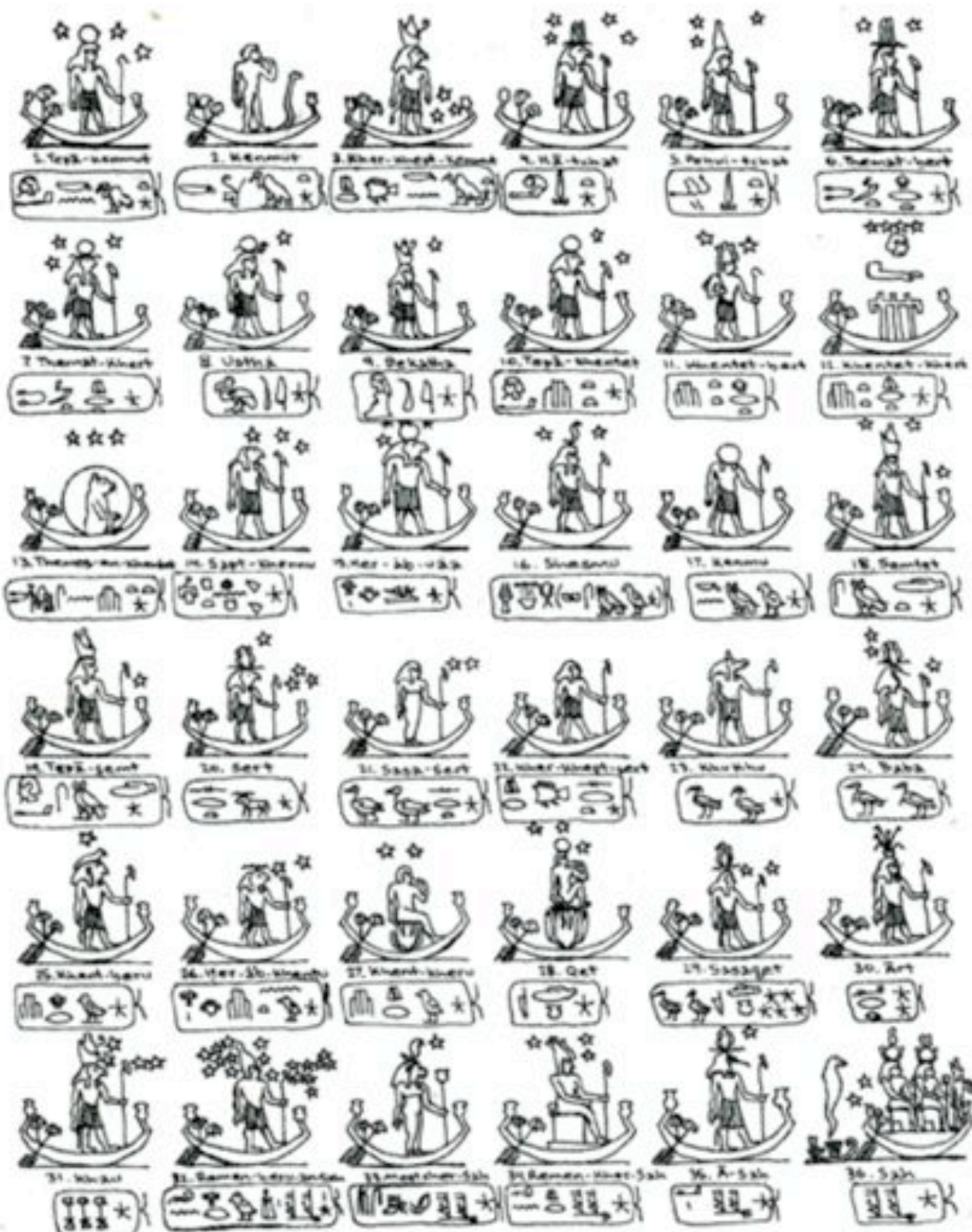


- Appendix 1: new sciences
- Appendix 2: sigils & ciphers
- Appendix 3: gates



- 1) **Source** - the Primary Clear Light, Chakra, the Illumination - the nervous system around a central concept.
- 2) **Source** - the Primary Clear Light, Chakra, the Illumination - the nervous system around a central concept.
- 3) **Source** - the Primary Clear Light, Chakra, the Illumination - the nervous system around a central concept.
- 4) **Source** - the Primary Clear Light, Chakra, the Illumination - the nervous system around a central concept.
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- 7) **Source** - the Primary Clear Light, Chakra, the Illumination - the nervous system around a central concept.
- 8) **Source** - the Primary Clear Light, Chakra, the Illumination - the nervous system around a central concept.
- 9) **Source** - the Primary Clear Light, Chakra, the Illumination - the nervous system around a central concept.
- 10) **Source** - the Primary Clear Light, Chakra, the Illumination - the nervous system around a central concept.







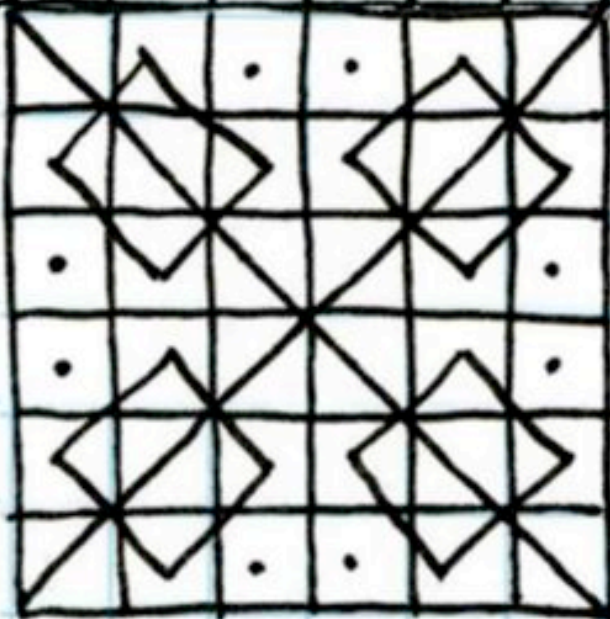
The Enochian Great Circle of the Quarters



leaders of
a thousand

P	A	I	M	O	N	י	י	י	י	י	י
A	P	A	O	N	O	י	י	י	י	י	י
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O	N	O	A	P	A	י	י	י	י	י	י
N	O	M	I	A	P	י	י	י	י	י	י

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1) MAJORITY : Land of Lords, majority of nobles, lords, the word of the ruling class.	2) MINORITY : Land of Lords, minority of nobles, lords, the word of the ruling class.
3) MAJORITY : Land of Lords, majority of nobles, lords, the word of the ruling class.	4) MINORITY : Land of Lords, minority of nobles, lords, the word of the ruling class.
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21) MAJORITY : Land of Lords, majority of nobles, lords, the word of the ruling class.	22) MINORITY : Land of Lords, minority of nobles, lords, the word of the ruling class.
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25) MAJORITY : Land of Lords, majority of nobles, lords, the word of the ruling class.	26) MINORITY : Land of Lords, minority of nobles, lords, the word of the ruling class.
27) MAJORITY : Land of Lords, majority of nobles, lords, the word of the ruling class.	28) MINORITY : Land of Lords, minority of nobles, lords, the word of the ruling class.
29) MAJORITY : Land of Lords, majority of nobles, lords, the word of the ruling class.	30) MINORITY : Land of Lords, minority of nobles, lords, the word of the ruling class.
31) MAJORITY : Land of Lords, majority of nobles, lords, the word of the ruling class.	32) MINORITY : Land of Lords, minority of nobles, lords, the word of the ruling class.
33) MAJORITY : Land of Lords, majority of nobles, lords, the word of the ruling class.	34) MINORITY : Land of Lords, minority of nobles, lords, the word of the ruling class.
35) MAJORITY : Land of Lords, majority of nobles, lords, the word of the ruling class.	36) MINORITY : Land of Lords, minority of nobles, lords, the word of the ruling class.
37) MAJORITY : Land of Lords, majority of nobles, lords, the word of the ruling class.	38) MINORITY : Land of Lords, minority of nobles, lords, the word of the ruling class.
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41) MAJORITY : Land of Lords, majority of nobles, lords, the word of the ruling class.	42) MINORITY : Land of Lords, minority of nobles, lords, the word of the ruling class.
43) MAJORITY : Land of Lords, majority of nobles, lords, the word of the ruling class.	44) MINORITY : Land of Lords, minority of nobles, lords, the word of the ruling class.
45) MAJORITY : Land of Lords, majority of nobles, lords, the word of the ruling class.	46) MINORITY : Land of Lords, minority of nobles, lords, the word of the ruling class.
47) MAJORITY : Land of Lords, majority of nobles, lords, the word of the ruling class.	48) MINORITY : Land of Lords, minority of nobles, lords, the word of the ruling class.
49) MAJORITY : Land of Lords, majority of nobles, lords, the word of the ruling class.	50) MINORITY : Land of Lords, minority of nobles, lords, the word of the ruling class.

These are the names and the calls of the fifty watchers, with ten each stand for the Sephiroth, and with identity-time each stand for the paths between these ten on the tree of life, or hypercube of antipode, these fifty, and ten, and these twenty-two comprise the seventy-two of the shem hamphoras. The shem hamphoras is the force of being upon which one may pass, of this identity-time are the paths taken among the identity-time domains, and all upon the identity-time, each has ten or more and twenty-two are letters. This leaves the fifty named in the name of the hypercube - granted behind the seven gates of the stars by the twenty-two fallen angels - the eighteen that stand with the wives of men, and the six that watch them, according to Enoch. These fifty paths - that are the five stations of man, the microcosm, evolved as the five, even, retrograde durations of time - are considered later before the angels and others only because the elemental strength of the shem hamphoras cast them backwards in time, to before the rise of Babylon, which had held the eldritch captives, even while traveling the elders much. Truly there place is, in the time stream, where the four elemental antipodal entities are one, that they may move backwards and forwards, turning and returning. However because they were forced back they answer to Lucifer, the bringer of the false light and the true light. Each path is the product of two photons, one an 's' entity and the other is 't' entity, this is reflection. Photons are the shadows of tachyons, time is the shadow of body, the

APPENDIX 2:

the Rose Ismen Cipher

On the following pages will be given the true sigils of known superhuman intelligences which can, thereby, be summoned into the Triangle of Art either by invocation (drawing down) or by evocation (drawing out from within). The former ritual pertains to the macrocosm, the latter to the microcosm. The cipher for decoding most of these, upon which they were originally sketched, is the Rose Ismen cipher of the medieval Rosicrucian order. As explained, therefore, these conjurings are given more over to that order.



Here are listed the Kings, rulers and angels of the four elements with their sigils and given traits. As with those which herein follow I have refrained from giving descriptions of their respective forms and modes of appearance, for the sake of space and brevity. The method of conjuring these entities is the same as that of all the others throughout this good and holy work; their sigils are to be meditated upon until their essence is felt. They then answer all reasonable questions put to them of the nature of their given duties and, in like manner, perform all assigned tasks. The sigils of the elementals, it should be noted, all answer under the abesseance of that of Sandalphon, just as those of the planetary influences answer under the suzy of Gabriel.

△	▽	△	▽
 Bijn: gives names & sigils of other elementals.	 Nichea: teaches control over the weather, in particular the moisture of clouds, mist and fog.	 Paralda: teaches open mindedness to new ideas and how to master telepathy.	 Ghob: teaches of earth control over games for finding treasure and for archaeology. Teaches the true meaning of alchemy.
 Seraph: gives inner-energy and summons spirits to do one's bidding.	 Tharsis: extremely helpful with relationships and bodily concerns. Explains the wills of soulmates.	 Ariel: teaches very much theoretical and practical knowledge, especially forms of divination.	 Kerub: teaches much on the magical use of gems and crystals as well as upon the art of geomancy.
 Aral: teaches use and control of the heat of flames.	 Thalihad: she is extremely knowledgeable re. talismans, etc. those for finding lost.	 Chassan: teaches control over the wind by control of air pressure and, by this technique, can teach levitation.	 Phorlakh: advises even in matters of mental equilibrium and soundness.

Machon

$\frac{1}{6} \frac{p}{b} \frac{b}{\frac{1}{6}}$ Schmain

 machon

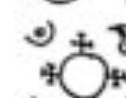
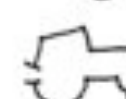
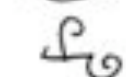
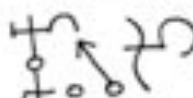
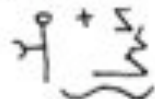
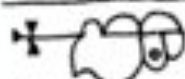
Regiel

۱۲۹۱ Tabul

♯ B ≈ Cassial



unaffiliated pagan sigils



unaffiliated demonic sigils



* O SUEMY • BELMUSAN • ATRALBLOTH •
CHARUSHIHO • MELANBY • LIAMINTHO •
COLEHON • PARON • MADDIN • MELBY •
QULEATOR • DONMEO • HONE • PELBY •
• IBASIL • MEDN • ALYMDRICTLS • PER-
SON • CRISOGAY • LEMON SEPLE NIDAR
HORNEL PEUNT • KALMON • ASOPHIEL •
ILNOSTREON • DANIEL • VERMUS • ES-
LEYOR • NOELMA • DOOSAMOT • LHAVALA
• OMET • FRANGAM • BELDOE • DRAGIN •
COMA, _____ • AMEN
(Insert name here) *

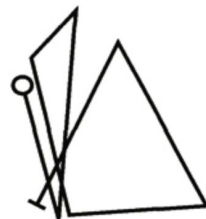
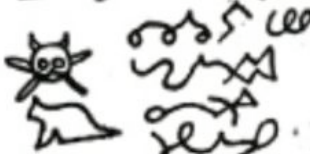


Raphael: healer.

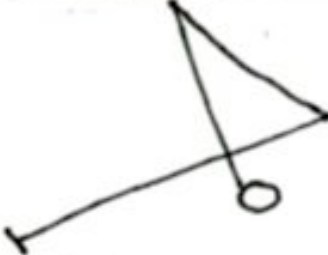


works signs,
geometry, letter wheels,
numbers and symbolism.

Menzel: (Sol) She is a great
peacemaker.



Riprinay

	
 <u>Paralda</u> : teaches open mindedness to new ideas and how to master telepathy.	 <u>Ghob</u> : teaches of earth control over gnomes for finding treasure and for archaeology. Teaches the true meaning of alchemy.



Minoson: calculates statistics.
a gambler.

Psychocosm - one's personal "magical reality" (Hime, P.C., p.136)

"pseudo" time - the present moment (3 Flarek time)
where future & past are illusions (Carnot, W.B.P., p.24)

"Shadow Time" - "etheric" probabilistic projections
orthogonal to "pseudo" time (ibid)

} consult
Jung's
"Synchronicity"

Transmogrification - the metamorphosis to black magical consciousness (Carnot, W.B.P., p.66)

eternotomachia - the "great work" to achieve the "True Will" (Carnot, W.B.P., p.16)

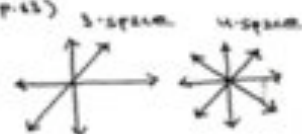
dupleganger - the "double" (etheric/astal body), (Carnot, W.B.P., p.43)
Sometimes theriomorphic (weasel-like)



Anathemism: self-destruction (ibid, p.48)

Bioesthetism: bodily satisfaction (-)

Augoides: Genius, demon, True Will, Great Work, W.B., etc. (49)



"I am that I am not."

"Adherents of one will always
see the other black." (46)

Theurgic Ritual: meditation on & complex ceremony (39)

Opidism Tradition: sexual orgasm to focus (-)

Death Figure - "a Veil at death to achieve an utter negation of thought." (31)

Aetherics - different degrees of density (97) the psychic censor - shields us from
intrusions from other realities (162)

Chaosphere - focal point in CMT (100)

Chemognosis - use of drugs (47)

Chromines - storage/transmission units of chaos (Hime, CC, 118)

emotional engineering - all practices designed to stimulate or control emotions. (119)
(see also, Hime, CC, 162)

the Chaestuaric Paradigm - the supernatural of chaos to material reality (192)

Probability manipulation - assertion of will over particles' uncertainty principle (193)

morphic Field Theory - once an event occurs, it makes its own recurrence more likely (195)

observer created universe - will & perception are one and the same (194)

[cosmic catastrophe model (108)]

Servitor - "an entity consciously created or
generated, using evocatory techniques, to perform
a task or service." (Hime, CC, 105)

viral servitors - self-replicating
(Hime, CC, 117)

"Axis mundi"/neutral posture - empty physical posture
(see also, ibid, 117) (Hime, CC, 180)

magus-itis - the syndrome for people who, despite what their peers think of them, feel
themselves to have reached some exalted state, which is usually synonymous
with behaving like a complete asshole. (Hime, CC, 146)

Theory of Action - repetition of written theories / Theory-in-use - experientialism (24)

one of the fundamental goals of Chaos magic is the creation of "servitors" - that is, intermediaries which carry on the extension of the magician's will toward the desired result.

Therefore a primary action of Chaos is creation, which seems contradictory to preception.

Imagine a universe governed without the force of gravity.

Since gravity is the only non-repulsive quantum force, then there would be nothing keeping the other, repulsive quantum, forces from propagating their expansion perpetually.

This would basically be a universe governed by an open geometry (as opposed to closed or flat). So we can see that the subtraction of even one of the elemental forces results in an extreme alteration of the very structure of the ever all universe itself.

Now, imagine a universe governed without the force of Time. This would essentially be only a minor change, similar to the loss of gravity, that would result in a monumental change to our concept of the fabric of the continuum.

Time is inextricably linked to gravity. Just as gravity is attractive, time also appears to move linearly. Just as gravity has as of yet no known quantum force-carrier, so is time a more ethereal or esoteric dimension.

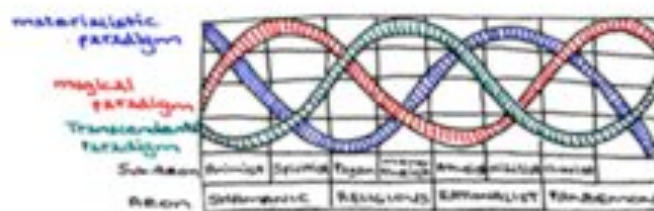
The purpose of the Servitor in Chaos magic is similar to the attractive aspects of gravity. By extension of intent, the Servitor draws one's future toward reality toward a goal, and this creates the inertia which drives our linear experience of time and causes the attraction of gravity.

So, let us say that there are essentially three remaining dimensions of perpetually expanding, repulsive Chaos. These are classed as, roughly, matter (strong nuclear), magic (weak nuclear) and transcendence (EM).

Now, when these three dimensions of space are mapped over time, they take on their force characteristics. The equivalent of this in Chaos magic is the creation of the Servitor to manifest the motive will.

what we see in Basic Aeonics is the Servitor force acting upon the social development of individuals. In short, a form of meta-servitor that the Chaos magician strives to govern over rather than be governed by.

BASIC AEONICS



the primary responsibility of the toxic magician is the control, through programming, of Servitors.

To control a meta-program which governs over the average and aspirants alike, one requires a degree of "forced" perspective.

In art, "forced" perspective is accomplished by tricks such as

"fore-shortening": Forced perspective is the illusion that a flat surface appears deep. The toxic magician "forces" perspective by super-imposing their sheer will on the quantum fabric of the continuum. The illusion which results is that the space-time distance/duration between the will and its achievement becomes "fore-shortened"—that is, that the magician has brought about the instantaneous manifestation of their desire autonomously. The subject in this art of the fore-shortening is the Servitor itself; it "appears to disappear."

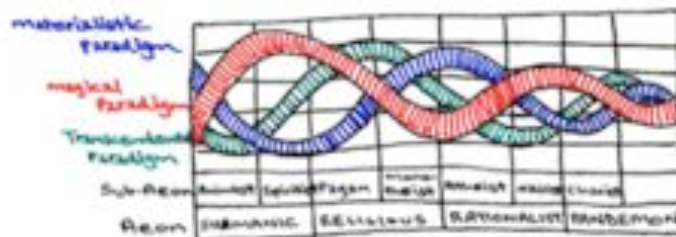
Now, the toxic magician's primary duty is to program, or "manipulate," the Servitor such that it fulfills the magician's commands silently and invisibly. Only the magician who progresses from creating, or, as aspirant, BEING the Servitor is considered "toxic," as opposed to "chaotic." The "chaotic" creates, adding to entropy. The toxician controls, and in this way imposes Order.

Order *À la* Chaos is the true form of "results-magic." A chaos magician recognises meta-programs governing over them, while the Toxic magician CAUSES these meta-patterns.

In Advanced Aeonics, time itself is seen to be "fore-shortened," such that, as history approaches the present, events "APPEAR" to "speed up." Time itself is merely a metapattern, governing over its chaotic Servitors. To meta-program time itself is to govern these Servitors toward the fruition of the will in the present tense, such that manifestation "APPEARS" instantaneous, yet autonomous of the magician's own influence.

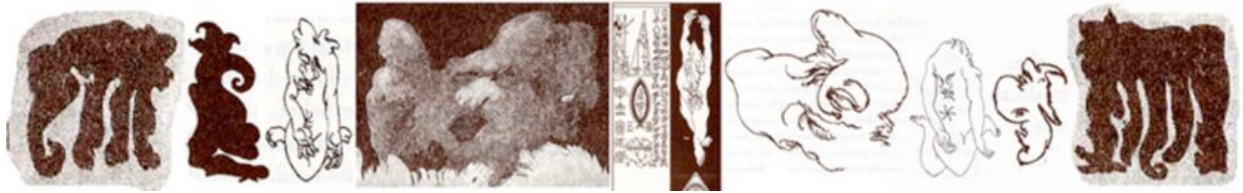
The Toxic magician programs Time itself as their Servitor.

ADVANCED AEONICS



?KIA = ZOS!

<http://www.benpadijah.com/otherstuff/Spare/ZOS.html>



Aleister Crowley by Austin Osman Spare

"At no time in my life have I been a person to hold myself polluted by the touch, habits or approach of any creature other than those who were human shape." - Austin Osman Spare, c.1945

From around 1907, when Spare's art exhibits caught the eye of Aleister Crowley, until when Crowley dismissed Spare from membership in the order *Argentum Astrum*, Crowley's own introductory Order to Mather's older *Golden Dawn*, for being a "Black Brother" of the "Left hand path," is all the more mention of correspondence between these two great Magi, yet their philosophies would irrevocably change the world. Crowley's Aeonian mysteries ushered the "New Age" of "Aquarius," while Spare's surrealist art would influence Kenneth Grant, another pupil of Crowley's, to lay the foundations of modern-day Chaos Magick.

I first encountered Spare from a friend of mine who is an exuberant and enthusiastic researcher into the works of both Spare and Grant. In our initial conversation, I somehow got the idea that he suspected, but did not think it wise to say outright, that Kenneth and Steffi Grant had only offered patronage to Spare to steer his work more in the direction of art and away from the direction of his writings. At the time of *Ethos*, which is the work of Spare's I will be addressing in a moment, Spare was already a brilliant, if style-wise confused, philosophical author. His existential quandries topped Sartre's nausea and he explains the very real, Magical science behind Edmund Husserl's *Epoché* (where one observes an object until all its external referential meanings are removed and it is revealed in its pure essence, a subjective substance of pure being).

If Kenneth Grant did steer his friend Austin Spare away from writing and into the increasingly deranged world of the starving artist, it was only to serve his own best intentions, for Kenneth Grant is now widely considered the God-father of modern Chaos Magick, and is, in truth, a barely even mediocre writer. In recent years he has expressed some Theosophical reparatory leanings, collecting the writings of modern eastern Gurus from their sources directly rather than attributing his core research simply to "eastern Mahatmas," trance-channelled "Ascended Masters" and the like. Don't get me wrong, Kenneth Grant's writings are fascinating, if you are particularly interested in the psychological effects of ingesting menstruation (Star Fire, the "Witches'" or "Black Sabbath").

Spare was quite the cloistered Pantheist in his life, producing two full sketchbooks full of twisted and perverted looking Satyrs, goat-men and images of Pan as an attempt to repress the desire for recognition of his psychological input from the left hemisphere of his own brain. But I am getting ahead of myself. Spare, himself, was something of a bipolar manic-depressive, prior, of course, to any sort of effective treatment for his rapid-cycling mood disorder, still at that time diagnosed as "melancholy" and "weakness of the spleen" and treated with a strong cocaine tonic.

He was also quite a cloistered idealist about a specific romance in his own life, a witch from Salem Village whose married name was Mrs. Paterson, according to Spare's writings in later life, only recently released by Grant. It was most probably her who had introduced Spare to the occult first, and much of his art-work tends to directly indicate knowledge of probably Turkish hashish and opium cults in England, such as that of the "Peacock Angel" of the initiatory Yezidi converts of that particular time and place. These such cults were often sources for aspiring artists and other do-gooder urchin-types to inculcate into the hierarchical "pecking order" of the occult underworld, and it was most likely by connections made in an opium den that Spare secured the art show that put him in contact with Crowley.



AOSpare: "the death posture" (from Ethos)

Spare refers to the works in Ethos, the work I will comment on here, as some of his "first... automatic drawing." His commentaries on automatic art techniques rival Dali, Master Craftsman of "each of the five different movements corresponding to each of the five different types of brushes," and is even somewhat prescient of Roland Barthes copious commentary of a similar sentiment toward the text of writing itself. Spare describes "art as 'Need-Not-Be,'" and "the Vital Religion," saying, "the virtue of art is that it can contradict (any law of) Science." This, as we shall see does most of Spare's work, fits in quite nicely with Crowley's Law of Thelema, obviously why Grant would want to use Spare as leverage against rivals within the early Typhonian OTO. Remember that the slogan of the OTO, printed on every Equinox, states: "We place no reliance on virgin or pidgeon. Our method is science, our aim is religion."

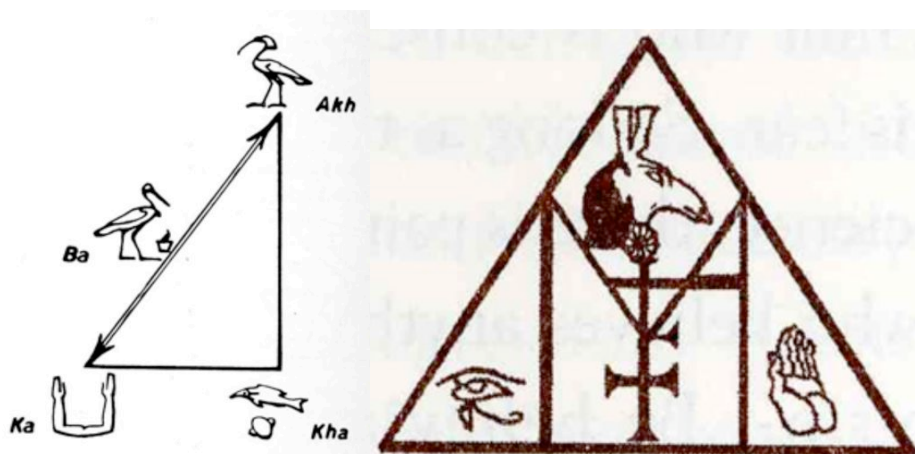
Spare himself describes the "duality" symbol, similar in appearance to a celtic heart



motif, given as: , as representative of the concept he calls "Kia" or "Thou art 'that,'" meaning the unshakeable sense of self. Other symbols Spare uses for Kia are the vulture's head, the "eye of Horus," "ka" and "djed pillar" Egyptian hieroglyphics. When Kia, the "unconscious ego," is raised to self-awareness, Spare qualifies this level as "Zos," although a QBLHist would know it as Ruach and a psychologist as the subconsciousness. Spare goes on at great length about "the Dwellers on the Threshold" of the subconscious, whom he also calls "the Dwellers at the Gates of Silent Memory," and I will return to them in a moment.

The third level above both Zos and Kia is Thanatos, the Greek God of death, equivalent in the minds of the subsequent Chaos Magick researchers to Typhon, the Greek name for Set or Apophis, the serpent god of Egyptian mythology, who betrayed and murdered Osiris. The alphabet of symbols and phonic of images Spare associates around Thanatos are "the Death Posture," the depiction of the right hand, and the "Neither-Neither" process that Spare describes as, "you are fire - yet you are scorched."

Essentially, Spare's esoteric ontology is the Trinity, but there is a significant difference between Spare's Trinity and the "benign and benevolent" Trinity of Catholicism. The attribute Spare associates with the term "Kia" is actually equivalent not to the bodily self (the Kha), but the psychological "double" or the "second-self" (the Ka).



(left) the composition of the spiritual-self according to the Egyptians, with the Ka (Kia) or "double" on the lower left.

(right) Set or Anubis, the left eye and left hand, Austin Spare (from Ethos)

Now, I'm going to show you some Austin Spare pictures from Ethos and give you some slight commentary and interpretations inspired by them. Let's begin right away.

Projection



Now, essentially what we are breaking this picture down to is above and below the limit of a horizon. Above, the hand symbolises right-hemispherical creativity as a metamorphosis of the method or media of expression with the notion of the self (or Kia). Below, the alternating sigils and "sacred alphabet" letters actually have a few real Geomantic signs. On the right is one of Spare's "dwellers on the threshold," who will always be depicted throughout this period of Spare's art as silhouettes. We see also the eye of Ra among the imaginary glyphs, but here this only represents Kia, or the "double." On the left, across from the silhouetted servitor, Spare has rendered a

more joyfoul and less shy excrescence of pure being in itself as a transitional between the silhouetted, dark "dweller on the threshold" and the purely creative and completely informal gestural automatic expresion of the self into the hand as an extension of projection. Thus, completed in this progressive (rather than cyclical) Trinity between Kia (the silhouette), Zos (Zeir Anpin), and Thantos (the mutated hand/face in the upper half). All in all that was a fairly simple one to start on. So now let's look at another.

Preliminary Death Posture



Here we see Spare specifically referring to his Kia concept as the Ka, that is, the metaphysical double. However, remember that, by this he merely means the lesser self, or rather, the duality inherent in manifest, material reality. Spare says, quite to the point, that, "him who has (even symbolically) for a moment by the "Neither-Neither" conquered the dual principle (Conception), his ego is free from gravity." Here we see the dual "heart-like" glyph for Kia reflected one above and one below, the eye of Horus, and an interesting sextuple "wheel" of "the sun." The meaning of the "Death Posture" itself is clear: that, from spiritual exertion unabated in utterly and absolute abandon, the mortal body (that being the Kia, or leeast-self in Spare's cosmogogues) has collapsed down upon itself and shrunk inward upon itself. The effect would be somewhat similar to having the spirit entirely drained from the vessel of the flesh in a metaphysical orgasm and leaving the shrinking skin to wrinkle down onto the dust.

Death Posture



This picture is divided essentially identically to the Porjection piece, however oriented dorsally instead of laterally. This is, of course, the left and right hemispheres of the brain again. The left side (black on white) is the logical and rational, strategic side. The right side (white on black) is the creative and intuitive, insightful side. So let us look first at the left side, then at the right side.

In the upper left corner of what starts out to be an Egyptian stele is Harpocrates, Arich Anpin (the long-faced), crowned with the crooked raised arms of the Ka glyph. We see Harpocrates astride an ALPHA on one foot and an OMEGA on the other. Below this is Horus, adorned with the ram horn-like crown of upper Egypt and the solar disc and striking serpent of lower Egypt. Beneath Horus, in an unusually subordinate role here, is the arched back of Nuit, the arcing night of the universe. To the right of this we see the weighing of the soul depicted in a symbolic glyph, with the Kia eye and Zos hand opposed like the heart and the feather. Below this the hand-

motif repeats, but with the little-finger extended, indicating the primacy of the three other fingers. Below this an eye peaking through a crack in a cosmic egg, that, itself, follows the path of the flaming sword and the blind dragon. To the left, Spare experiments with english letter servitor glyphs using rhombi. In the lowest middle is a demi-art glyph, invoking a more unknown or unaware of force, and thus considered rudimentarily evil. Along the right side of the left half Spare's unique "sacred alphabet" of imaginary unilinear letters convey as-of-yet unknown mental meanings beyond their immediate appearance.

On the right side, the dark, male, Yin, creative and passive side, there are only two elements. One of them is the Alchemical Crucifixion of Pan. We see the strange body of the cherub floating in the void as if in suspended animation, but we can barely understand the strange skull-mask the head wears, let alone even begin to make out its bold phallus to compliment immediately opposite the 3-band yonic vesica in the left hemisphere. However this, it would seem to be implied to mean, is how the strangely suppressed role of our more emotionally open and ownership indifferent side is meant to be perceived to us at this point in history. Beneath the feet of Pan, Spare has penned another triangular design indicating the relationship of Kia, Zos and Thantos, similar to the one compared to the Egyptian orientation of the parts of the soul given above.

Unlabeled



Basically this picture is the same divided-line motif of "As Above, So Below," representing the chaotic and ineffable future beyond the horizon-line, rising in the form of a hand made out of smoke or clouds, and the logical and malleable "chess-board" of all the data that we know. Along the horizon, two silhouetted "dwellers on the threshold" of the sub-consciousness. In fact, the text in the lower left corner reads, in English cursive, "The dwellers on the Threshold are giving birth to the magical wish." Between these silhouetted "dwellers on the threshold" is a series of pyramids below a series of Spare's "sacred alphabet" writing. The pyramids are worth taking note of for the fact of the rotating "thus" symbols between each of them. Beneath each of the silhouetted "dwellers on the threshold" is a name given to them to be known only by their authour. On the right, this name is marked with the traditional Alchemical sun, and on the left the name is marked with the traditional Alchemical moon sign. Because the sun is on the right side of this, it is, technically, an official document of the "Right Hand" path, in spite of what Crowley may have surmised of Spare when he met him. Around the centre of the work are also written in English capitals, "KIA = WILL, ZOS = IMAGINATION" and "The body considered as a whole I call ZOS." Essentially, I want to restate again, Spare was probably not given a "fair shake" by Crowley, since here, again, his three-tiered, more Gnostic conception of causality does indeed prove, over time, to fit entirely within Crowley's original broadview of the Law of Thelema. Consider the two silhouetted "dwellers on the threshold" meet as equals, though one is equivalent to Kia and the other to Zos. Just as Kia (between the Ka and the Akh) and Zos (between the Kha and the Akh) cannot be exactly alike, neither can people avoid the subconscious expressions of their own suppressed unconsciousness.

Whether it is called the difference between Jechidah and Chiah from the Nefesh, Ruach and Neschamah, or whether it is called the Trinity of God the father, Christ the son and the Holy Ghost of consciousness, or whether it is called the super-ego of the conscience or true will over the unconscious instincts of the lesser will or animal id, or whether it is called Being en-soi opposed to being por-soi and the implication of Otherness, it all amounts to the same thing: the division or duality between reality and the ideal is an illusion of unknowing caused by the presence only of our own perception. We can call our own effect on reality the Abyss, the Qliphoth, quanta, Uncertainty, Chaos, our Holy Guardian Angel, Thelema, the Shekinah of God, but ultimately it is ineffable and indescribable so long as it exists autonomously alienated enough from itself to be able to attempt to describe itself as simultaneously within and exterior to itself. Self-awareness is a contradiction in terms, for the self exists only so long as it is aware of itself. We cause ourselves to exist by our consciousness and we leave our self-centred ego behind us when we transcend the mundane in the exact same way as our physical body literally dies when the consciousness no longer inhabits it.

Rune Lore

<http://www.benpadiah.com/otherstuff/agnawrunes/Runes.html>



the origins of Runes

The middle-eastern biblical description of the phonic alphabet's (Phoenecian root) division into the many spoken language-branches of the Semitic middle-eastern language family-tree describes it as having originally occurred shortly after the world-flood that destroyed Atlantis (called, in Genesis, the city of Enoch), at the beginning of the Babylonian Empire from the unification of northern Akkad and southern Sumer between the Tigris and Euphrates rivers. In Genesis we are told of the building of the Tower of Babel, and of the subsequent "confusion of the tongues." This mythology establishes the division of the alphabet into languages to the east of Babylon, with the 50 letters of Indus Sanskrit, and to the west with the 27 "monoliteral" Hieroglyphics of Egypt as having derived from the 36 letters of pre-Babylonian "Ugaritic" cuneiform, the earliest known ante-deluvial alphabets known of including "linear-A" and "-B."

No sooner than Sanskrit, Hieroglyphics and Cuneiform could the Runes themselves be dated. This is because, whether or not the meinheirs of Europe were raised before or after the world-flood, it is widely believed that the carved inscriptions on them, from which we date the eldest form of definitively "Runic" alphabetic writing, could only have been etched into the stones after the flood, on the grounds that they would have been worn away by the waters. Of course, this is hog-wash and poppy-cock out the wazoo. Consider the Rongo-Rongo writing of Easter Island - it was obviously written on them by the same people who erected the megalithic stone heads there. The fact that edifaces such as England's Stone Henge differ from the upright but un-hewn meinheirs is demonstrated by the fact the meinheirs are inscribed but Stone Henge was not, however it is equally obvious that the same technique of aligning the sites to annual astronomical observations was used ubiquitously throughout.

Contemporary, and contrary, to HP Blavatsky's proposal of the theory that the meinhairs, Henges and megalithic heads were raised by the "Nefilim" (lit. Giants) of before the Biblical world-flood, Charles Darwin proved genetic characteristics could be used to trace the migration routes of species over epochs and of certain physical traits in races over the eras. It was because of Blavatsky's self-professed occultism

that her theory came to weigh such heavy influence over Darwin's discovery, and why there remains now, some hundred years later, controversy on the issue of whether Darwinian "Evolution" or Christian "Creationism" should be taught in public schools.

Darwin's original theory of genetic traits was, by the time Watson and Crick discovered the molecular structure of DNA, so polluted by Blavatsky's pseudo-mythology in the public mind that the discovery of light-skinned, red-haired mummies in Mongolia and southern Siberia, just north of the Tibetan Himalayas, led to such a swell of Nationalist Patriotism in Germany following the Wheimar Treaty ending WWI that it was successfully used to turn the public's eye blind during the Holocaust. In truth, from their origins in the southern hemisphere, homo sapiens migrated in all directions continually, spreading from Africa and Australia into the Middle East and southern Asia, and from there to southern and northern Europe and to first the coasts and then the mainlands of North and South America. Throughout all these times the biological language of genetics has migrated and dispersed throughout all these lands along with us.

Thus, the notion of "race" should be considered a concept applicable only to ancient peoples of the past, such as the blue Aryan Vedics of the Indus river valley, the bald Semites of the Middle East and the dark haired Egyptian Africans. The even older Aboriginal and dark-skinned race should be considered the same in Africa and Australia. The idea of race should have ended with the Indo-European invasion of the Americas. By that point, the Indians had spread through China into the Siberian steppes (the Mongoloid race), while the Semites of the Middle east had migrated into Southern Europe to mix with the race of caucasians who had migrated from northern Asia into northern Europe across the Caucasoid mountains.

The fact that the proto-Caucasoid Asians were the Aryan Vedics of India and that the proto-Mongoloid southern Asians became the mainland north Americans should not be a matter considered on the grounds of race, but on language. In the same way, the Australian Aboriginies and the African tribespeople should be thought of as having once been two seperate migrations of a single species that dwelt in Antarctica, before it became glaciated, during the time of the last north hemispheric ice-age. So we see that the division first between the two routes of one species, followed by the division among the different early settlements of equatorial Eurasians of their formerly single language into various phonic alphabets, followed most recently by the notion of nationalistic "root" races (the "ancient" feud between so-called "Aryan" caucasians and the Hebrew Semites having panned out into total caucasian xenophobia in the formerly European colonial north America), has led from one degeneration and confusion to another, until finally all is chaos, and we forget the proper time of the coming of the next northern hemisphere ice-age.

But let us remember the original source of the Runes not as a written phonic language but in the mythology of their own creators, the Indo-Europeans. According to them, the Runes were first seen by Odin in the reflection of the moon in a puddle below him as he hung upside down from Ygdrasil, the "world-tree" of Druid mythology. It is far more likely the Druids created the Runes to inscribe the Meinheirs and erected Stone Henge themselves, however, as I have now illustrated, the origins of the Runes, as well as of many other ancient alphabets, remains as much a mystery as the Origin of Species so long as the Creation of God is confused with the racism of its proponents.

Although it is believed the inverted (or "unlucky") crooked-spiral cross motif was authentically a design of Adolph Hitler, it is known that the reverse of this appeared first on Tibetan Buddhist monastery wall-paintings several hundred years before first appearing in Celtic Ireland. Both places the triskele, or triple-cross / spiral, and the swastika, or quadruple-cross / spiral are both considered symbols of the Milky Way galaxy as seen from above or below one of its poles. This symbol is also equivalent to the double-cross / spiral of Yin Yang and Hunab Khu. Similar symbols are the spiral and maze patterns that date back to the places of earliest habitations in Australia, Asia, Europe, and North America, so it should be considered an innate symbol in the original alphabet used in Antarctica. Its correct pronunciation, however, has obviously since been lost. Instead now it is called "Thule."

That is why most post-Renaissance alphabet forms have been retrograde to the trend of variegation and bifurcation. They attempt to simplify rather than complicate. This is occurring as the galactic cycle draws nearer to completing one full orbit around from the times of Atlantis in Antarctica.

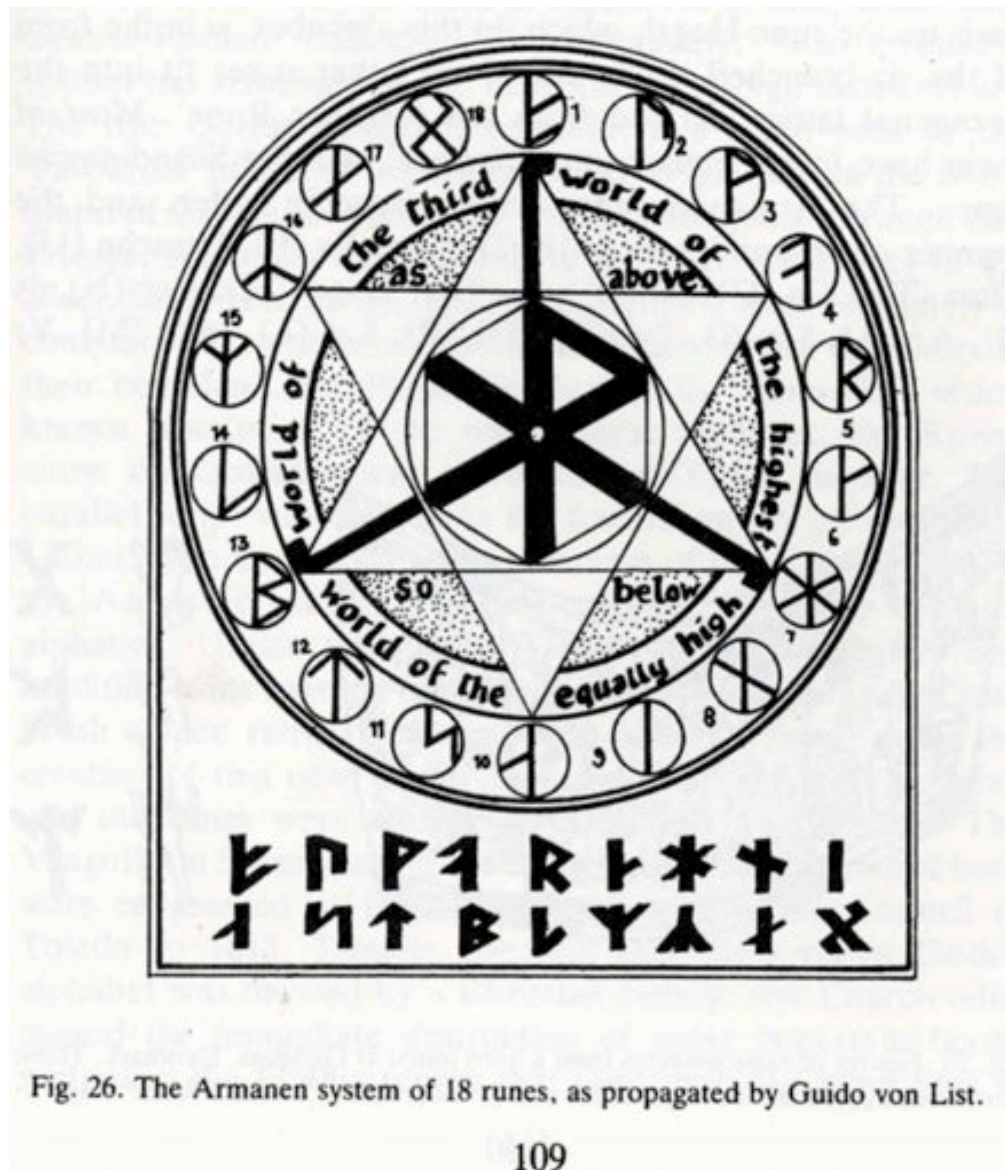


Fig. 26. The Armanen system of 18 runes, as propagated by Guido von List.

the 18 Armanic Runes of Guido von List

In addition to the self-styled "Theosophy" of Blavatsky, the Nazi's also adopted the Rune Lore of Guido Von List. Von List had simplified the 24 letter Younger Futhark alphabet into an 18 letter alphabet he called "Armanen." He created the shapes of these Runish letters based on the refractions of light through such hexagonal forming crystals as quartz. A similar system has been more recently proven true for the letters of the Hebrew alphabet as shadows from the spiral shape of a ram's horn. While the Hebrew letter shadow-shapes can account for the additional doubles or the finals, the idea behind von List's Armanic was to narrow down the number of Runes as much as possible, and to that end List noted in his work, *The Secret of the Runes*, that the original Runic alphabet "consisted of sixteen symbols in ancient times."

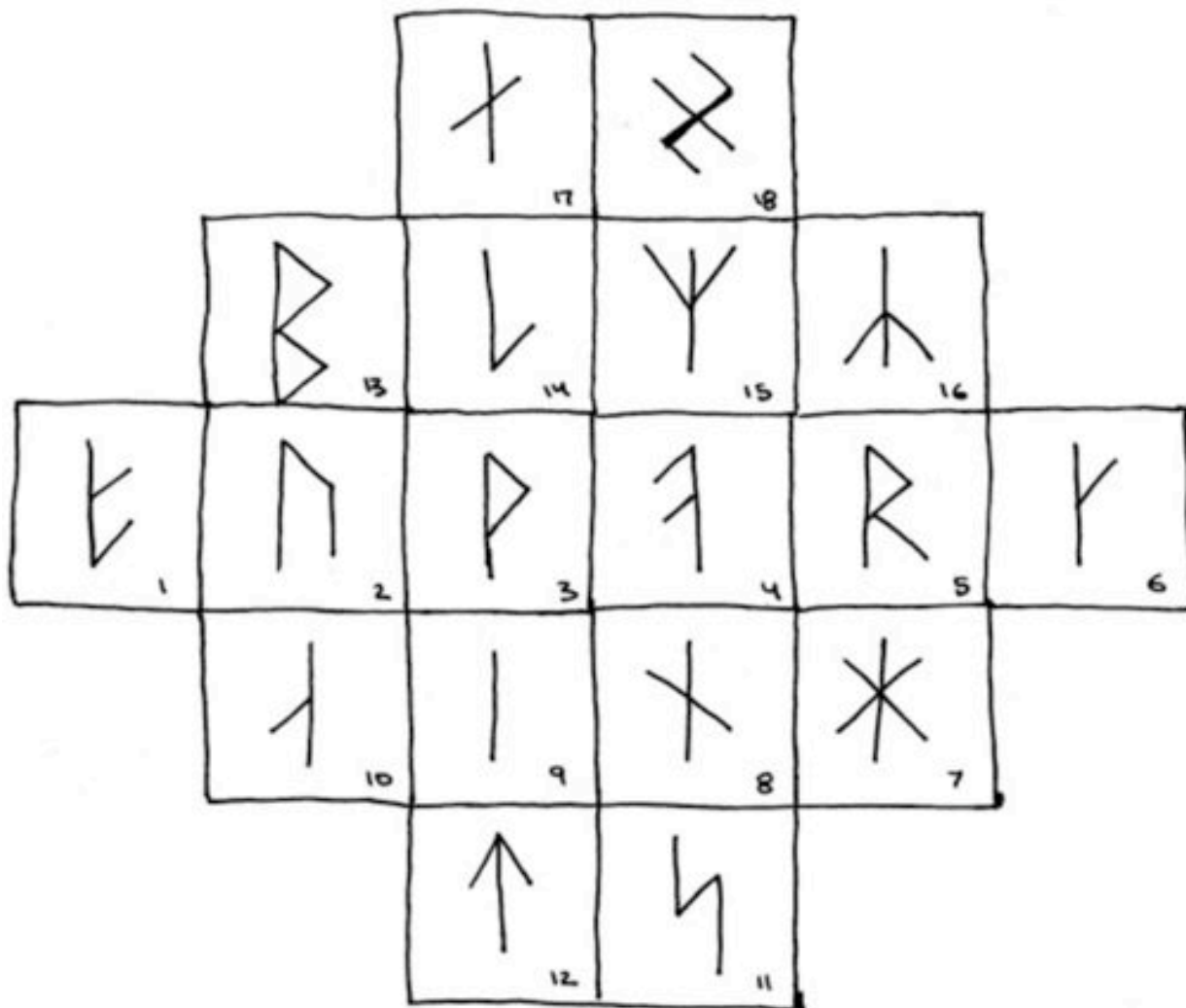
The Armanen consists of some 18 intersections, all of which can be extracted from the six line hexagon surrounding a central triple cross. In this diagram from page 109 from Nigel Pennick's work *Magical Alphabets*, 1992, Weiser, we see the 18 individual runes arranged in a regular pattern around the central hexagram, and that in turn surrounds the inner-circle around the Chi-Rho motif of early Christianity. At the bottom of the diagram are given the 18 Runes of the Armanen.

In this diagram we can find no particular significance to their specific order as shapes, and thus must presume their order as proceeding in the standard order of the Younger Futhark. However, I would propose there to be a higher order of the insignias' placement than given by the standard phoenetic ordering of the Younger Futhark that can be produced as an alternative combination of the letter-shapes on this same basic pattern. In other words, if the "board" is "tyled" differently, there would be more meaningful relationships between the shapes of the individual letters that would become apparent, however the best way to deduce this would be to place a consecutive sized hexagonal quartz crystal on the center of the above diagram and then shine a light through it. The most significant aspect of the above pattern is the nascent combination of polar, cardinal and zodiacal attributes ($2+4+12=18$). However, that much at least is inherent to the geometry of the hexagon itself, and is not a by-product of optical refraction gradients.

It should be noted that the study of the Armanic Runes of Guido von List can be considered seriously now because of the mythology attached to it, propagated by von List's occult rival, Nazi SS Reichsfuhrer Heinrich Himmler's mentor Karl Maria Wiligut. According to Wiligut's mythology the planet Saturn, home of the Hyporboreans, was a burnt-out star that was once the center of our solar system. The name of Wiligut's mythological religion was Irminenschaft, and Wiligut himself was among the members of Ahnenerbe, the inner-core of the Nazi occultists. Because Wiligut distanced himself from the less radical von List, we can now discuss Armanic Runes devoid almost entirely of all but the feighntest taint of Hitler. It should also be noted, by way of discounting Irmin-ism, that the Secret Doctrine describes the spans of seven planets reigning as suns (the seven Rays).

Now I'd like to show you my own pattern of arrangement for the 18 Armanic Runes. Instead of being based on the inherent hexagonal shape behind each individual letter, thus rendering a circular arrangement, I have "tyled" the "board" with squares whose numbers and letters all correspond to those in the previous diagram.

Here is my own arrangement of the Armanic Runes:



The reason for the placement of the phoentic letters on the squares is simple: the first six letters spell out FUDORK, ie. Futhark, the name of the traditional Runic alphabet. Therefore, they can fit across the horizontal row of squares in the middle. The six below and above then follow outward and from right to left. It should be duly noted, though, that this much of the ordering for my version of the Armanic system is more or less arbitrary, open to debate and subject to change for the better. The reason for the use of this particular form of arrangement of the 18 squares, such that $2:4:6:4:2 = 6+6+6 = 18$, is much more complex, however, and will involve other systems of Runes as well as ancient languages from the entire early world. What we are about to begin embarking on is an unfolding of these diagonal (diamond) squares along a fractal pattern of expansion such that, as the overall arrangement rotates one way, the number of interior squares increases by counter-rotating the other way around. However, before we can consider the next iteration in this unfolding and, ultimately, spiralling pattern of expansion, we have to come back, again, to the Elder Futhark of 24 Runes from the more traditional, circular arrangement.

the 24 Elder Futhark

This diagram, from page 121 of Pennick, *ibid*, displays the 24 Elder Futhark as each one a "half-hour" mark on a standard base-12 clock:

The Runes

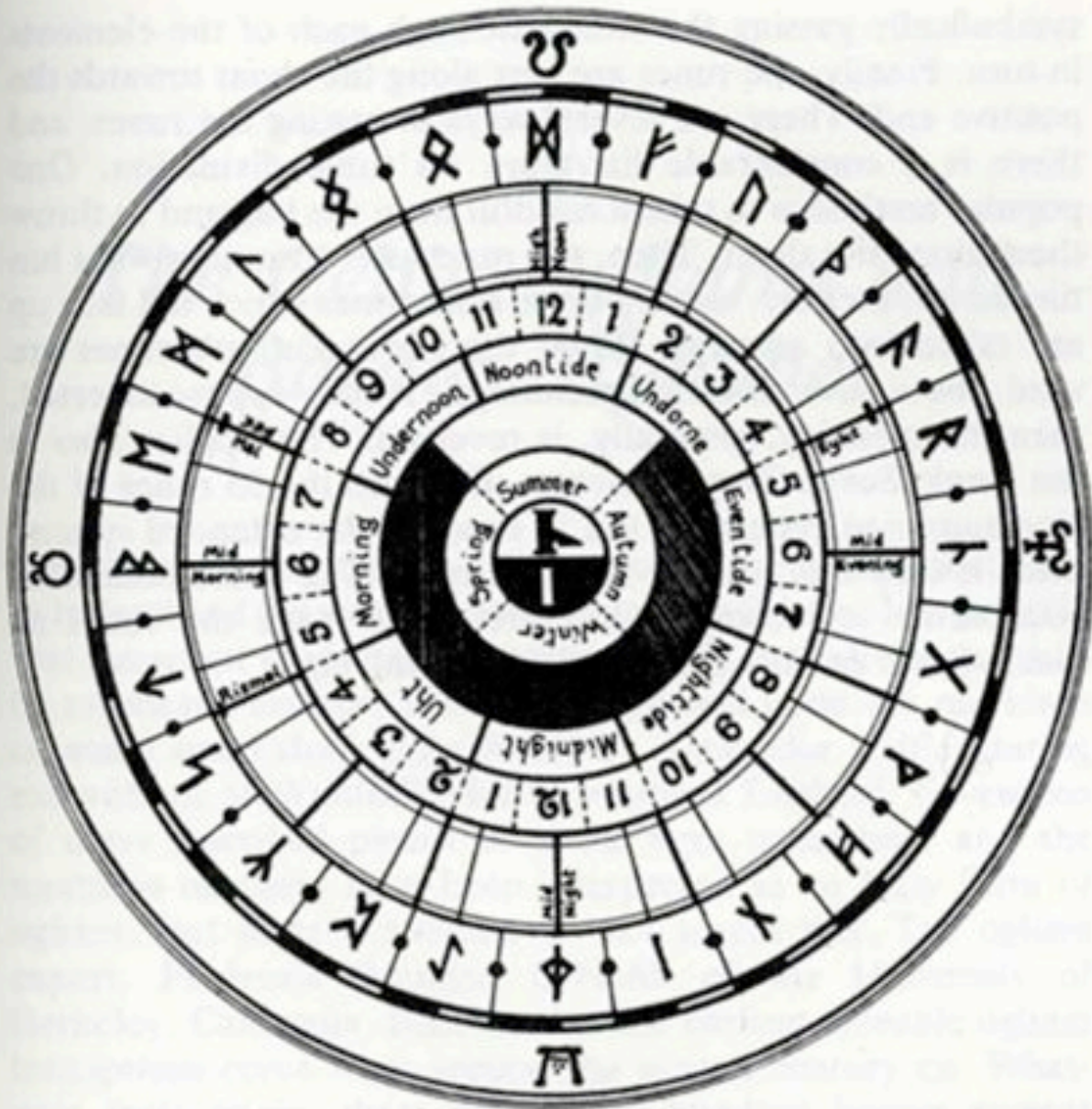
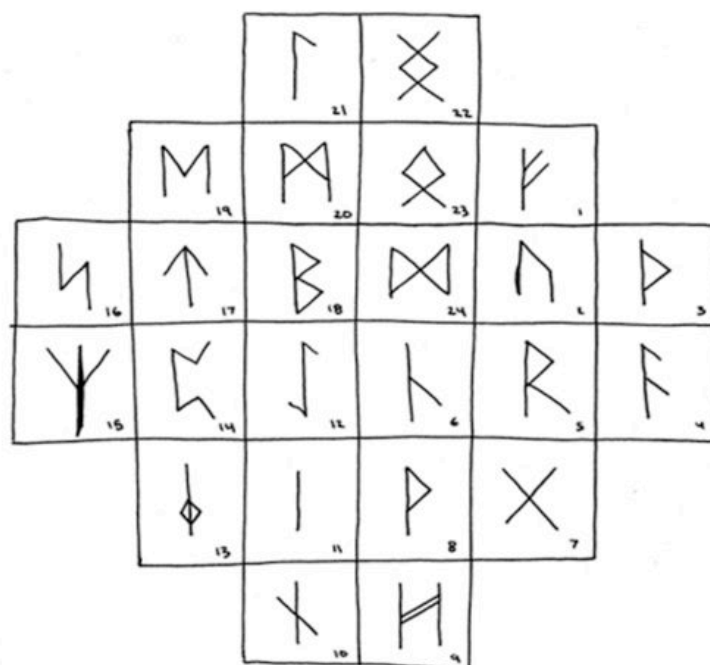


Fig. 32. Wheel of time, showing time correspondences in the Elder Futhark.

Note in this diagram that the interior-most circle, divided between light above and dark below, would rotate fastest, followed by the second circle out from that, of the tides, followed by the next circle out from that, the 12 "relative" solar months per year, followed next by the outermost circle of the four cardinal zodiac signs of the

seasons per aeon, then by the Runes, then by the clock circle, and finally by the seasons surrounding the central circle of day and night. The circle separating the tide cycle from the seasons above day and night is four colours: gold, garnet, burnt umbre and drab olive, and represents Malkuth in a manner the Golden Dawn called the "Dragon arrangements" that thus communicate the entire cosmic-clock (or moving calendar) between the cards of Tarot, the so-called "Wheel of Fates."

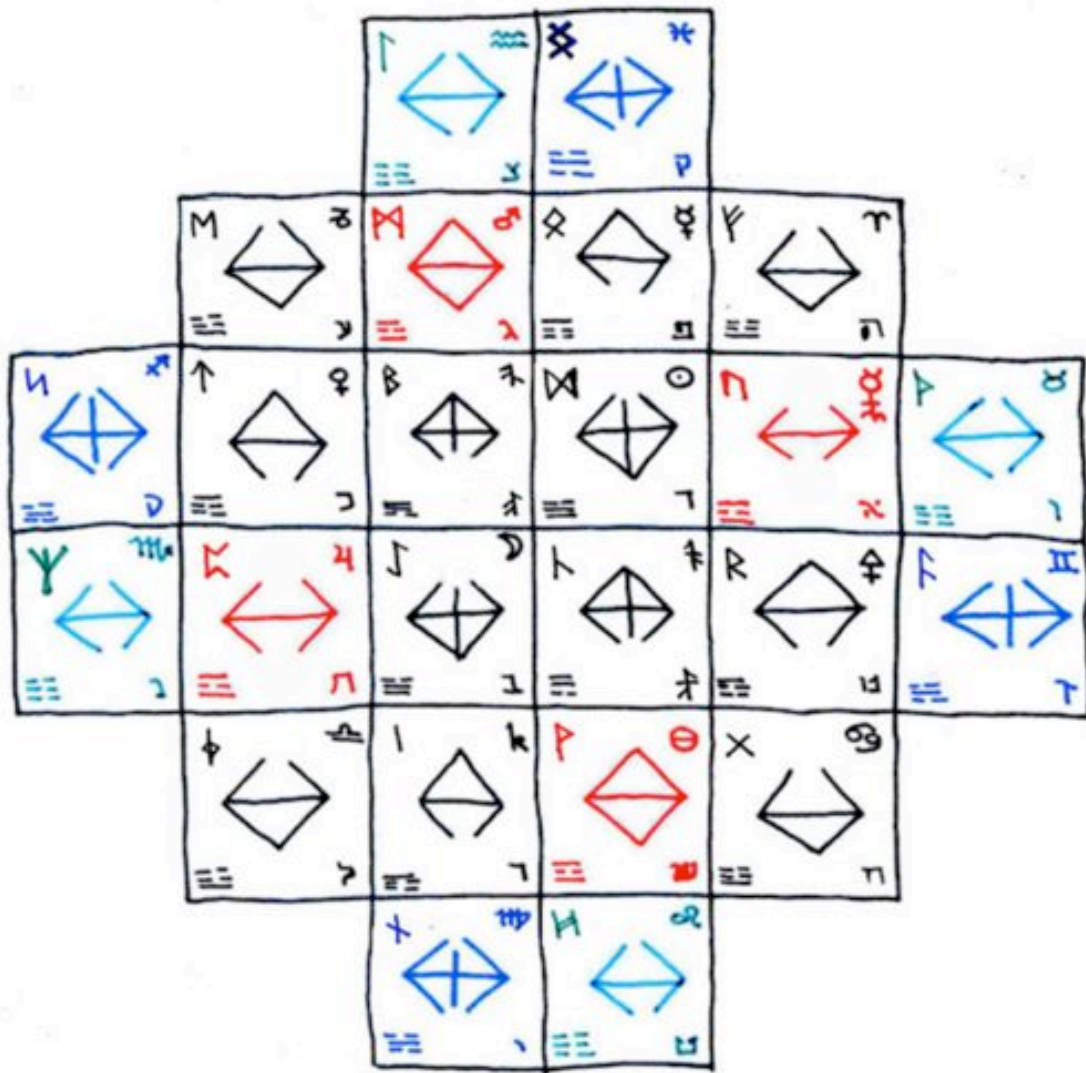
Having considered this model of measurement of "cosmic" spans of time, let us return to the unfolding (diamond) squares model I presented for the 18 letters of the Armanen of von List. In the next diagram, I show the manner of interior redistribution of the letters as they occupy positions on a tiling board that has been rotated exteriorly by 90 degrees, whereby each interior square has been rotated 180 degrees.



The result is that the letters now proceed to wrap around the outer rim of the (diamond) square configuration overall, zig-zagging in and out toward the central square and outward toward the medians of the (diamond) square's "sides." So we see that, as the larger (diamond) square rotates one way, each smaller component (diamond) square rotates the other, and that, as they do this, the entire system expands one way or contracts the other. This is actually due to a complex recombination method that I will explain in a moment.

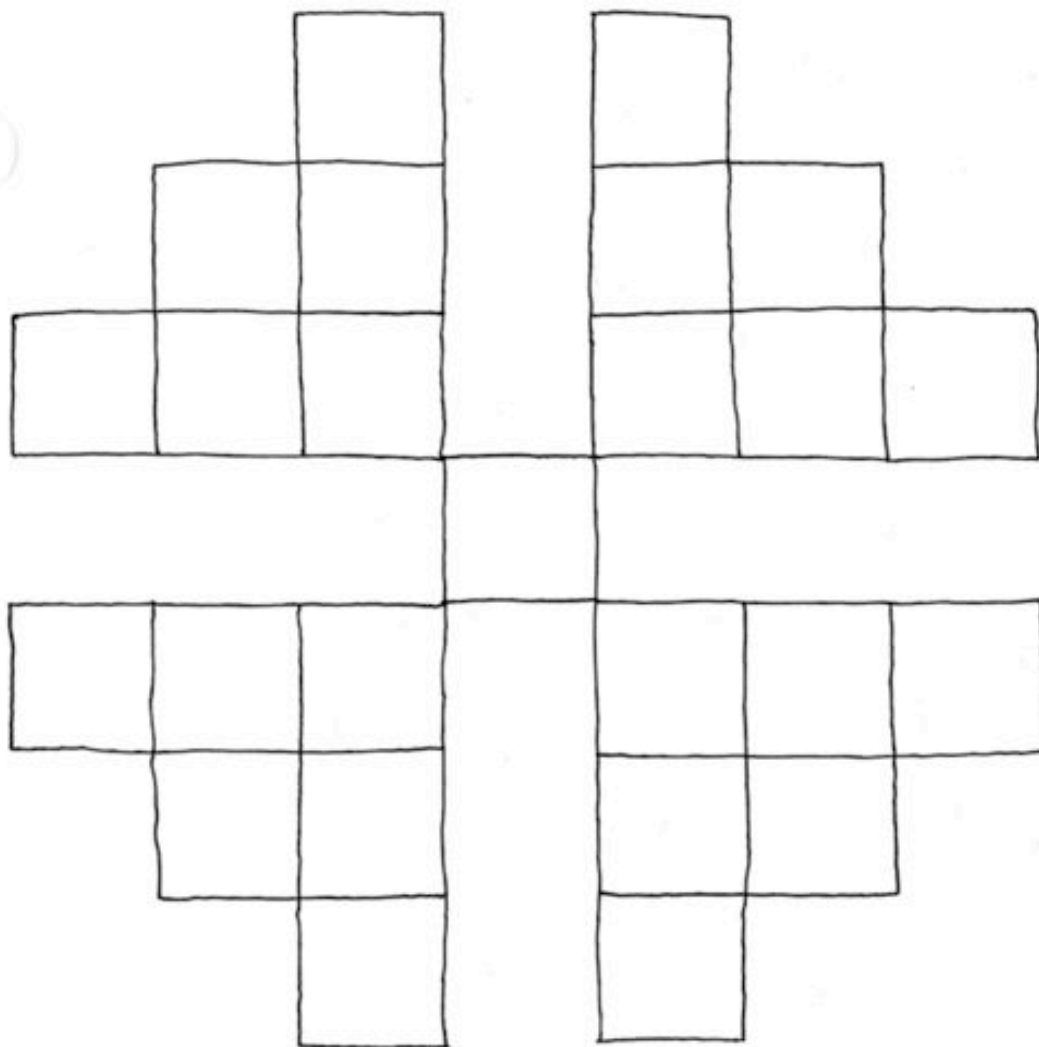
For now, suffice it to say that this diagram represents the 24 letters of the Elder Futhark in the same arrangement as my (diamond) square arrangement diagram for the 18 Armanen of von List. The only difference is in degree and scale of complexity. In the 18 Armanic Runes we simply see a more concise and direct, less elaborate and complex, iteration of the same model upon which the 24 Elder Futhark Runes can be assembled. Now, there exists a further extrapolation of this "unfolding" system, comprised of 27 individual base-unit (diamond) squares. I'll also return to describe it but briefly in a moment, however now let it just be said that the Runic alphabet (known as the Agnaw) of 27 characters that accompanies this diagram provides an additional level of discerning proper ordering of the individual components of the base-24 Elder Futhark arrangement seen here.

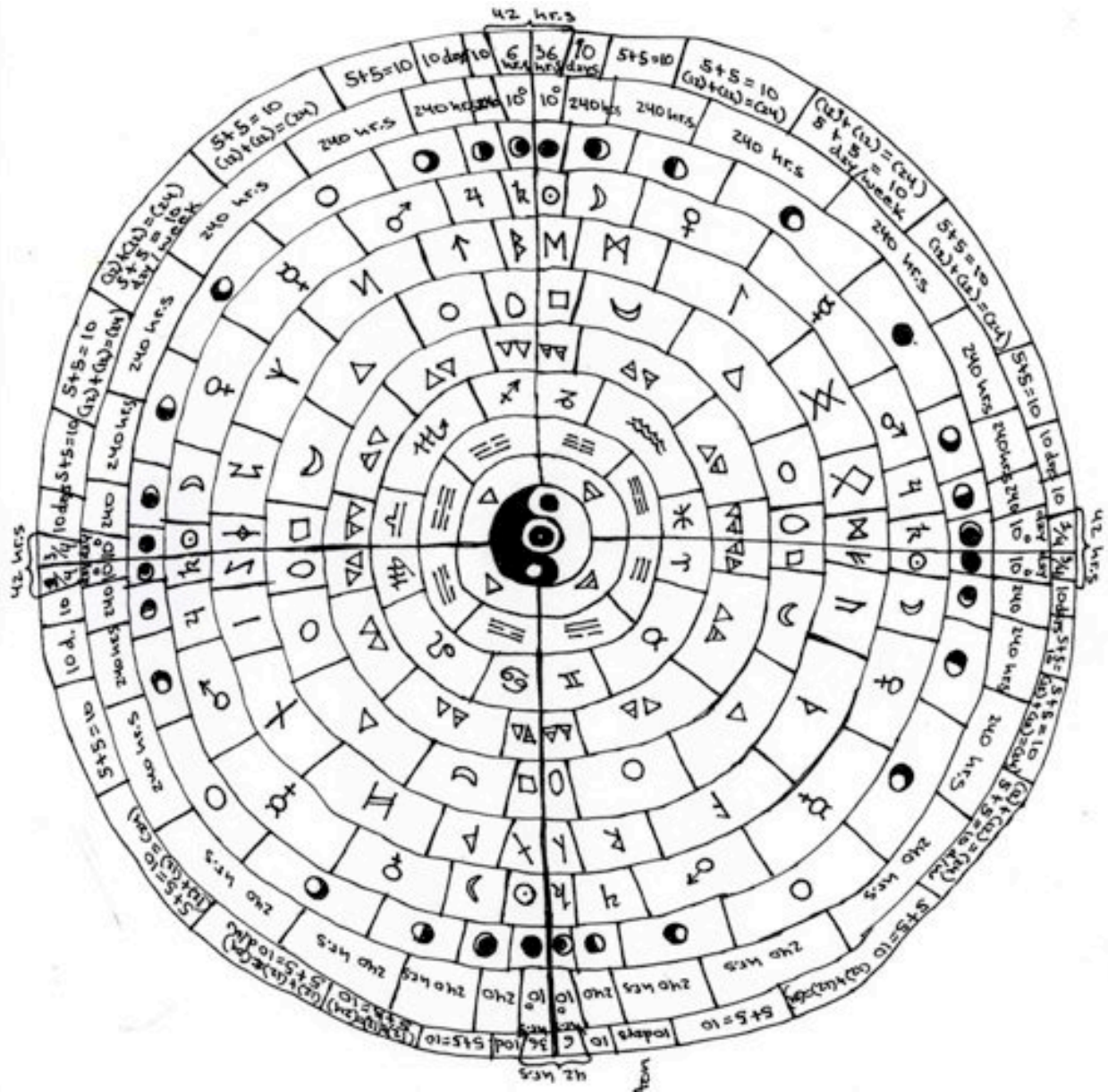
Now, as to the "table of correspondences" that can be assembled on the base-24 "lattice" of the Elder Futhark in this "unfolding" arrangement, by comparison to the alphabet of the base-27 system above and the base-18 system below, may be derived a surprisingly wide variety of ancient languages later to become methods of divination. Considering the similitudes between the base-27 letter-language's symbols and the eight "double" trigrams of the I Ching, I was able to establish in one system a correspondence between each of the 27 letters with an equivalently structured trigram, and in a second system, built into the first, to place the 22 letters of the Hebrew alphabet that correspond to the 12 signs of the zodiac, the 7 planets and 3 of the 4 natural elements. I will leave it to the viewer to ascertain the order in which I have arranged these two systems relative to one another on the following diagram, however be aware in that the central "diamond" shaped idiograms (or diagonal "squares," each relative to the larger overall diamond-shaped, diagonal square pattern) and the I Ching trigrams are the only things necessarily fixed to one another in this diagram. The Elder Futhark attributions stand as before and my attribution for the order of the Hebrew and correspondent ideograms deserves revision, although still holding essentially sound as a rough working model.



The process of folding and un-folding this model and the resultant interlocking yet obviously unique and each original forms of patterns among shapes that can be tessellated upon them is a way of unlocking the basic system by which all modern alphabets were created, each being formed by derivation or extrapolation upon every other. Just as the 3 in 4, the 4 in 5, the 5 in 6, the 6 in 7 in 8, so the 12 fit inside the 13, 13 in 16, 16 in 18, 18 in 22, 22 in 24, 24 in 25, 25 in 27, and so forth through 36, 50, 64, 72, 180 and 360. This is simply the material unfolding of a cube-root diagonal from one corner to another, and even this is merely a point at the center of its shadow, the hexagon.

In short, the base-18 unfolds into the base-24 via an intermediary state, the odd-numbered base-23. So, too, are 25 and 27 both odd-number base-systems, and so both demonstrate a form of stretching out the space between the interior (diamond) squares. Whereas the structures of even-numbered base units will always form a solid, (diamond) square pattern, the odd-number base systems will always form a vertical / horizontal cross pattern that essentially divides the diamond-shaped square across its diagonals. Confer this model for a base-25 system arrangement as an example of how to begin constructing the base-27 model. From the base-27 model the system of Runes called the Agnaw arises.





containing at the centre: 01) the Black Sun, inner-most singularity; 02) Yin-Yang polar duality; 03) a torus or hypersphere symbolising the trinity of spatial dimensions; and outward from there: 1) base-4 elemental tetragrammaton; 2) base-8 I ching trigram metatron; 3) base 12 zodiac aeons; 4) the 16 elemental recombinations of geomancy; 5) the 5 tatvas of Vedic times 4, rendering base-20; 6) the 24 elder Futhark Rune alphabet; 7) the 7 planetary day-names times 4, rendering base-28; 8) 32 phases of the moon corresponding to 1/3rd of a solar year or 4 months.

