

1 Magic

2 260

3 Magic

4 to be effected. Mr. Frazer believes all *magic* to be based on the law of sympathy—that is the
5 assumption that things act on one another at a distance because of their being secretly linked
6 together by invisible bonds. He divides sympathetic *magic* into homeopathic *magic* and
7 contagious *magic*. The first is imitative or mimetic, and may be practised by itself; but the latter
8 usually necessitates the application of the imitative principle. Wellknown instances of mimetic
9 magic are the forming of wax figures in the likeness of an enemy, which are destroyed in the
10 hope that he will perish. Contagious magic may be instanced by the savage anointing the weapon
11 which caused a wound instead of the wound itself, in the belief that the blood on the weapon
12 continues to feel with the blood on the body. Mr. L. Marillier divides *magic* into three classes:
13 the *magic* of the word or act; the *magic* of the human being independent of rite or formula; and
14 the *magic* which demands a human being of special powers and the use of ritual. Mr. A.
15 Lehmann believes *magic* to be a practice of „superstition, and finds it in illusion. The fault of
16 all these theories is that they strive after too great an exactness, and that they do not allow
17 sufficiently for the feeling of wonder and awe which is native to the human mind. Indeed they
18 designate this "strained attention." We may grant that the attention of savages to a magical rite is
19 strained," so strained is it in some cases that it terrifies them into insanity; and it would seem
20 therefore as if the limits of "attention" were overpassed, and as if it shaded into something very
21 much deeper. Moreover it is just possible that in future it may be granted that so-called
22 sympathetic magic does not partake of the nature of magic at all, but has greater affinities (owing
23 to its strictly natural and non-supernatural character) with pseudoscience.

24 *Magic* is recognised by many savage peoples as a force rather than an art,—a thing which
25 impinges upon the thought of man from outside. It would appear that many barbarian tribes
believe in what would seem to be a great reservoir of magical power, the exact nature of which
they are not prepared to specify. Thus amongst certain American-Indian tribes we find a force
called *Orenda* or spiritforce. Amongst the ancient Peruvians, everything sacred was *huaca* and
possessed of magical power. In Melanesia, we find a force spoken of called *mana*, transmissible
and contagious, which may be seen in the form of flames or even heard. The Malays use the
word *hramat* to signify the same thing; and the Malagasy the term *hasma*. Some of the tribes
round Lake Tanganyika believe in such a force, which they call *ngai*. and Australian tribes have
many similar terms, such as *churinga* and *boolya*. To hark back * to America, we find in Mexico
the strange creed named *nagualism*, which partakes of the same conception—everything *nagual*
is magical or possesses an inherent spiritual force of its own.

26 *Theories of the Origin of Magic.*—Many theories have been advanced regarding the origin of
27 *magic*—some authorities believing that it commenced with the idea of personal superiority;
28 others through animistic beliefs (*See Animism*); and still others through such ideas as that
29 physical pains, for which the savage could not account, were supposed to be inflicted by
30 invisible weapons. This last theory is, of course, in itself, merely animistic. It does not seem,
however, that writers on the subject have given sufficient attention to the great influence exerted

1 on the mind of man by odd or peculiar occurrences. We do not for a moment desire to advance
2 the hypothesis that *magic* entirely originated from such a source, but we believe that it was a
3 powerful factor in the growth of magical belief. To which, too, *animism* and *taboo* contributed
their quota. The cult of the dead too and their worship would soon

4 become fused with magical practice, and?a complete demonology would thus speedily arise.

5 *The Dynamics of Magic.*—Magical practice is governed by well-marked laws limited in number.
6 It possesses many classes of practitioner; as, for example, the diviner or augur, whose duties are
7 entirely different from those of the witch-doctor. Chief among these laws, as has been already
8 hinted, is that of sympathy, which, as has been said, must inevitably be sub-divided into the laws
9 of similarity, contiguity and antipathy. The law of similarity and homeopathy is again divisible
10 into two sections: (1)—the assumption that like produces like—an illustration of which is the
11 destruction of a model in the form of an enemy; and (2)—the idea that like cures like—for
12 instance, that the stone called the bloodstone can staunch the flow of. bleeding. The law dealing
13 with antipathy rests on the assumption that the application of a certain object or drug expels its
14 contrary. There remains contiguity, which is based on the concept that whatever has once formed
15 part of an object continues to form part of it. Thus if a magician can obtain a portion of a person's
16 hair, he can work woe upon him through the invisible bonds which are supposed to extend
17 between him and the hair in the sorcerer's possession. It is well-known that if the animal familiar
18 of a witch be wounded, that the wound will react in a sympathetic manner on the witch herself.
19 This is called "repercussion."

20 Another widespread belief is that if the magician procures the name of a person that he can gain
21 magical dominion over him. This, of course, arose from the idea that the name of an individual
22 was identical with himself. The doctrine of the Incommunicable Name, the hidden name of the
23 god or magician, is well instanced by many legends in Egyptian history,—the deity usually
24 taking extraordinary care to keep his name secret, in order that no one might gain power over
25 him. The spell or incantation is connected with this .concept, and with these, in a lesser degree,
may be associated magical gesture, which is usually introduced for the purpose of accentuating
the spoken word. Gesture is often symbolic or sympathetic; it is sometimes the reversal of a
religious rite, such as marching against the sun, which is known as walking "widdershins." The
method of pronouncing rites is, too, one of great importance. Archaic or foreign expressions are
usually found in spells ancient and modern; and the tone in which the incantation is spoken, no
less than its exactness, is also important. To secure exactness rhythm was often employed, which
had the effect of aiding memory.

21 *The Magician.*—In early society, the magician, which term includes the shaman, medicine-
22 man, piagc, witchdoctor, *et cetera*, may hold his position by hereditary right; by an accident of
23 birth, as being the seventh son of a seventh son; to revelation from the gods; or through mere
24 mastery of ritual. In savage life we find the shaman a good deal of a medium, for instead of
25 summoning the powers of the air at his bidding as did the magicians of mediaeval days, he seems
to find it necessary to throw himself into a state of trance and seek them in their own sphere. The
magician is also often regarded as possessed by an animal or supernatural being. The duties of
the priest and magician are often combined in primitive society, but it cannot be too strongly
asserted that where a religion has been superseded, the priests of the old cult are, for those who

1 have taken their places, nothing but magicians. We do not hear much of beneficent *magic* among
2 savage peoples, and it is only in Europe that White Magic may be said to have gained any hold.

3 *Mediaeval Definition of Magic.*—The definitions of *magic* vouchsafed by the great magicians
4 of mediaeval and modern times naturally differ greatly from those of anthropologists.

5 For example Eliphas Levi says in his *History of Magic*: "Magic combines in a single science that
6 which is most certain in philosophy with that which is eternal and infallible in religion. It
7 reconciles perfectly and uncontestedly those two terms so opposed on the first view—faith and
8 reason, science and belief, authority and liberty. It furnishes the human mind with an instrument
9 of philosophical and religious certainty, as exact as mathematics, and even accounting for the
10 infallibility of mathematics themselves There is an uncontested truth,

11 and there is an infallible method of knowing that truth; while those who attain this knowledge
12 and adopt it as a rule of life, can endow their life with a sovereign power, which can make them
13 masters of all inferior things, of wandering spirits, or in other words, arbiters and kings of the
14 world." Paracelsus says regarding *magic*: "The magical is a great hidden wisdom, and reason is a
15 great open folly. No armour shields against *magic* for it strikes at the inward spirit of life. Of this
16 we may rest assured, that through full and powerful imagination only can we bring the spirit of
17 any man into an image. No conjuration, no rites are needful; circle-making and the scattering of
incense are mere humbug and jugglery. The human spirit is so great a thing that no man can
express it; eternal and unchangeable as God Himself is the mind of man; and could we rightly
comprehend the mind of man, nothing would be impossible to us upon the earth. Through faith
the imagination is invigorated and completed, for it really happens that every doubt mars its
perfection. Faith must strengthen imagination, for faith establishes the will. Because man did not
perfectly believe and imagine, the result is that arts are uncertain when they might be wholly
certain." Agrippa also regarded *magic* as the true road to communion with God—thus linking it
with mysticism.

18 *Modern Magic:* With the death of Agrippa in 1535 the old school of magicians may be said to
19 have ended. But that is not to say that the traditions of magic were not handed on to others who
20 were equally capable of preserving them. We must carefully discriminate at this juncture
21 between those practitioners of magic whose minds were illuminated by a high mystical ideal, and
22 persons of doubtful occult position, like the Comte de Saint-Germain and others. At the
beginning of the seventeenth century we find many great alchemists in practice, who were also
devoted to the researches of transcendental magic, which they carefully and successfully
concealed under the veil of hermetic experiment. These were Michael Meyer, Campe, Robert
Flood, Cosmopolite, D'Espagnet, Samuel Norton, Baron de Beausoleil, and Van Helmont;
another illustrious name is also that of Philalethes. The eighteenth century was rich in occult
personalities, as for example the alchemist Lascaris (q.v.) Martines de Pasqually, and Louis de
SaintMartin (q.v.) who founded the Martinist school, which still exists under the
grandmastership of Papus. After this magic merges for the moment into mesmerism, and many
of the secret magical societies which abounded in Europe about this period practised animal
magnetism as well as astrology, Kabalism and ceremonial magic. Indeed mesmerism powerfully

1 influenced mystic life in the time of its chief protagonist, and the mesmerists of the first era are
2 in direct line with the Martinist and the mystical magicians of the late eighteenth century. Indeed
3 mysticism and magnetism are one and the same thing, in the persons of some of these occultists
(*See Secret Tradition*) the most celebrated of which were Cazotte, Ganneau, Comte, Wronski, Du
4 Potet, Hennequin, Comte d'Ourches, and Baron de Guldenstubb6, and last of the initiates known
to us, Eliphas Levi (all of which see).

5 That Black Magic and sorcery are still practised is a well-known fact, which requires no
amplification in this

6 place (*See Devil Worship*): but what of that higher magic which has, at least in modern times,
7 attracted so many gifted minds? We cannot say that the true line of magical adepts ended with
Levi, as at no time in the world's history are these known to the vulgar; but we may be certain
8 that the great art is practised in secret as sedulously as ever in the past, and that men of
temperament as exalted as in the case of the magicians of older days still privately pursue that
9 art, which, like its sister religion, is none the less celestial because it has been evolved from
lowly origins in the mind of man, whose spirit with the march of time reflects ever more strongly
10 the light of heaven, as the sea at first dimly reddened by the dawn, at length mirrors the whole
splendour of day. (*See also Abraham the Jew, Black Magic, Ceremonial Magic, Egypt, Magic*
11 *Darts, Magical Diagrams, Magical Instruments, Magical Numbers, Magical Union of Cologne,*
12 *Magical Vestments, Mediaeval Magic.*)

13 Magic Darts: The Laplanders, who passed at one time for great magicians, were said to launch
14 lead darts, about a finger-length, against their absent enemies, believing that with the *magic darts*
they were sending grievious pains and maladies. (*See Magic.*)

15 Magic Squares: (*See Abraham the Jew.*)

16 Magical Diagrams: These were geometrical designs, representing the mysteries of deity and
creation, therefore, supposed to be of special virtue in rites of evocation and conjuration.

18 The chief of these were the Triangle, the Double Triangle, forming a six-pointed star and known
19 as the Sign or Seal of Solomon; the Tetragram a four-pointed star formed by the interlacement of
two pillars; and the Pentagram, a five-pointed star.

20 These signs were traced on paper or parchment, or engraved on metals and glass and consecrated
21 to their various uses by special rites.

22 The Triangle was based on the idea of trinity as found in all things, in deity, time and creation.
The triangle was generally traced on the ground with the magic sword or rod, as in circles of
23 evocation where the triangle was drawn within it and according to the position of the magician at
its point or base so the spirits were conjured from heaven or hell.

24 The Double Triangle, the Sign of Solomon, symbolic of the Macrocosm, was formed by the
25 interlacement of two triangles, thus its points constituted the perfect number six. The magicians

1 wore it, bound on their brows and breasts during the ceremonies and it was engraved on the
2 silver reservoir of the magic lamp.

3 The Tetragram was symbolic of the four elements and used in the conjuration of the elementary
4 spirits—sylphs of the air, undines of the water, the fire salamanders and gnomes of the earth. In
5 alchemy it represented the magical elements, salt, sulphur, mercury and azoth; in mystic
6 philosophy the ideas Spirit, Matter, Motion and Rest; in hieroglyphs the man, eagle, lion and
7 bull.

8 The Pentagram, the sign of the Microcosm, was held to be the most powerful means of
9 conjuration in any rite. It may represent evil as well as good, for while with one point in the
ascendant it was the sign of Christ, with two points in the ascendant it was the sign of Satan. By
the use of the pentagram in these positions the powers of light or darkness were evoked. The
pentagram was said to be the star which led the Magi to the manger where the infant Christ was
laid.

10 The preparation and consecration of this sign for use in *magical* rites is prescribed with great
11 detail. It might be composed of seven metals, the ideal form for its expression; or traced in pure
gold upon white marble, never before used for any purpose. It might also be drawn with

14 vermillion upon lambskin without a blemish prepared under the auspices of the Sun. The sign
15 was next consecrated with the four elements; breathed on five times; dried by the smoke of five
perfumes, incense, myrrh, aloes, sulphur and camphor. The names of five genii were breathed
above it, and then the sign was placed successively at the north, south, east and west and centre
16 of the astronomical cross pronouncing the letters of the sacred tetragram and various Kabalistic
names.

17 It was believed to be of great efficacy in terrifying phantoms if engraved upon glass, and the
magicians traced it on their doorsteps to prevent evil spirits from entering and the good from
18 departing.

19 This symbol has been used by all secret and occult societies, by the Rosicrucians, the Illuminati,
20 down to the Freemasons of to-day. Modern Occultists translate the meaning of the pentagram as
symbolic of the human soul and its relation to God.

21 The symbol is placed with one point in the ascendant. That point represents the Great Spirit,
God. A line drawn from there to the left-hand angle at base is the descent of spirit into matter in
its lowest form, whence it ascends to right-hand angle typifying matter in its highest form, the
brain of man. From here a line is drawn across the figure to left angle representing man's
development in intellect, and progress in material civilization, the point of danger, from which
22 all nations have fallen into moral corruption, signified by the descent of the line to right angle at
base. But the soul of man being derived from God cannot remain at this point, but must struggle
23 upward, as is symbolised by the line reaching again to the apex, God, whence it issued. Magical
Instruments and Accessories : In *magical* rites these were considered of the utmost importance.

1 Indispensable to the efficacy of the ceremonies were the altar, the chalice, the tripod, the censer;
2 the lamp, rod, sword, and magic fork or trident; the sacred fire and consecrated oils; the incense
and the candles.

3 The altar might be of wood or stone, but if of the latter, then of stone that has never been worked
4 or hewn or even touched by the hammer.

5 The chalice might be of different metals, symbolic of the object of the rites. Where the
purpose was evil, a black chalice was used as in the profane masses of sorcerers and witches. In
6 some talismans the chalice is engraved as a symbol of the moon.

7 The tripod and its triangular stand was also made in symbolic metals.

8 The censer might be of bronze, but preferably of silver.

9 In the construction of the lamp, gold, silver, brass and iron must be used, iron for the pedestal,
10 brass for the mirror, silver for the reservoir and at the apex a golden triangle. Various symbols
11 were traced upon it, including an androgynous figure about the pedestal, a serpent devouring its
own tail, and the Sign of Solomon.

12 The rod must be specially fashioned of certain woods and then consecrated to its magical uses. A
13 perfectly straight branch of almond or hazel was to be chosen. This was cut before the tree
14 blossomed, and cut with a golden sickle in the early dawn. Throughout its length must be run a
15 long needle of magnetized iron; at one end there should be affixed a triangular prism, to the
other, one of black resin, and rings of copper and zinc bound about it. At the new moon it must
be consecrated by a magician who already possesses a consecrated rod.

16 The secret of the construction and consecration of *magical* rods was jealously guarded by all
magicians and the rod itself was displayed as little as possible, being usually concealed in the
17 flowing sleeve of the magician's robe.

18 The sword must be wrought of unalloyed steel, with copper handle in the form of a crucifix.
19 Mystical signs were engraved on guard and blade and its consecration took place on a Sunday in
full rays of the sun, when the sword was thrust into a sacred fire of cypress and laurel, then
20 moistened with the blood of a snake, polished, and next, together with branches of vervain,
swathed in silk. The sword was generally used in the service of Black Magic.

21 The magic fork or trident used in necromancy was also fashioned of hazel or almond, cut from
22 the tree at one blow with an unused knife, from whose blade must* be fashioned the three
prongs. Witches and sorceresses are usually depicted using the trident in their infernal rites.

23 The fire was lit with charcoal on which were cast branches of trees, symbolic of the end desired.
24 In Black Magic these generally consisted of cypress, alderwood, broken crucifixes and
desecrated hosts.

1 The oil for anointing was compounded of myrrh, cinnamon, galingale and purest oil of Olive.
2 Unguents were used by sorcerers and witches, who smeared their brows, breasts and wrists with
3 a mixture composed of human fat and blood of corpses, combined with aconite, belladonna and
poisonous fungi, thinking thereby to make themselves invisible.

4 Incense might be of any odoriferous woods and herbs, such as cedar, rose, citron, aloes,
cinnamon, sandal, reduced to a fine powder, together with incense and storax. In Black Magic,
5 alum, sulphur and assafoetida were used as incense.

6 The candles, belonging solely to practices of Black Magic were moulded from human fat and set
in candlesticks of ebony carved in the form of a crescent.

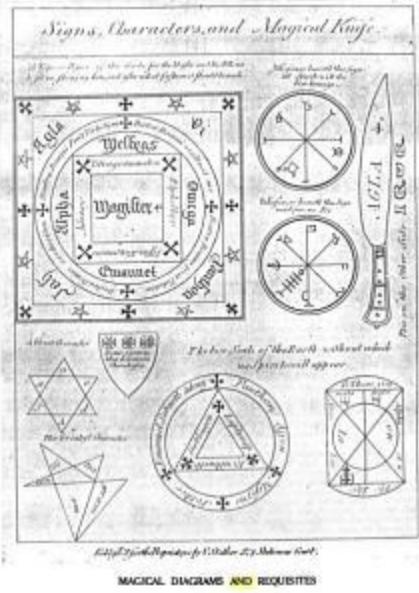
7 Bowls also were used in these ceremonies, fashioned of different metals, their shape symbolic
8 of the heavens. In necromantic rites skulls of criminals were used, generally to hold the blood of
9 some victim or sacrifice. Magical Numbers: Certain *numbers* and their combinations were held
to be of *magical* power, by virtue of their representation of divine and creative mysteries.

10 The doctrines of Pythagoras furnished the basis for much of this belief. According to his theory
11 ,*numbers* contained the elements of all things, of the natural and spiritual worlds and of the
12 sciences. The real numerals of the universe are the primaries one to ten and in their combination
the reason of all else may be found. To the Pythagoreans One represented unity, therefore God ;
13 Two was duality, the Devil; Four was sacred and holy, the number on which they swore their
most solemn oaths; Five was their symbol of marriage. They also attributed certain *numbers* to
14 the gods, planets and elements; one represented the Sun, two the Moon; while five was fire, six
the earth, eight the air, and twelve water.

15 Cornelius Agrippa in his work *Occult Philosophy* published in 1533, discourses upon *numbers* as
16 those characters by whose proportion all things were formed. He enumerates the virtues of
numerals as displayed in nature, instancing the herb cinquefoil, which by the power of the
17 number five exorcises devils, allays fever and forms an antidote to poisons. Also the virtue of
seven as in the power of the seventh son to cure king's evil.

18 One was the origin and common measure of all things. It is indivisible; not to be multiplied. In
19 the universe there is one God; one supreme intelligence in the intellectual world, man; in the
sidereal world, one Sun; one potent instrument and agency in the elementary world, the
20 philosopher's stone; one chief member in the human world, the heart; and one sovereign prince
in the nether world, Lucifer.

22 Two was the number of marriage, charity and social communion. It was also regarded sometimes
as an unclean



MAGICAL DIAGRAMS AND REQUISITES

The Hebrew Letters - FIRST HAND™

Chart (below) and hand drawings ©1994, 1996 Stan Tenen — Upper body postures courtesy Karen Ann Carty

From Mr. Tenen's description of the first published version of this chart, from TORUS, the Journal of the Meru Foundation, Vol. 2, #4, page 20:

The model and letter-shapes in the chart below are carefully hand-drawn tracings of shadowgrams of one physical model right hand. The hands shown holding the model hand are an attempt to show what a right hand looks like – from the point-of-view of a person wearing the model on their own hand. In a few cases there are minor distortions in the drawings to enhance their clarity. In other cases there are distortions and inconsistencies due to my lack of artistic ability. Since it is our objective to show enough of the gesture for each letter for it to be identified by the reader and to define a pointing direction and orientation for each letter, these inaccuracies should not be a problem. Likewise, some letters are truncated (or otherwise simplified) views of the whole model. These partial views are fully usable as long as they are sufficient to specify the particular pointing direction for each gesture.

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THE HEBREW LETTERS - FIRST HAND

by Stan Tenen

MERU MODELS

Chart is in AT-BaSh א-ת order: A נ is paired with T ת; B ב is paired with S ש; etc. - Showing Front-Back Symmetry

c. 6

MERU MODELS

									
Hand horizontal, pointing to solar plexus, thumb right, fingers left.					Hand vert-up, thumb under chin, back of hand against chest (upside down view)				
									
Hand extended horizontal, in opening or "birthing" gesture in front of midbody.					Hand horizontal, flared backwards over head, palm up.				
									
Hand in front of right eye, horizontal, pointing left.					Base of outside of thumb against forehead, hand horizontal, left-fwd pointing				
									
Hand in front of right eye, vertical, pointing down, thumb right, fingers left.					Hand vertical-down, high over head - like a monkey dangling from a tree limb.				
									
Thumb over right shoulder, back of fingers near right ear, hand pointing down.					Hands raised vertical-upright, over head, back of hand towards forward-left.				
									
Hand vertical, above and behind head with thumb over spine, pointing down.					Elbows flared, hands nr. horiz. with thumb canted into mouth, fingers below chin.				
									
Hand horizontal & outstretched slightly above level of forehead, pointing fwd.					Hand vertical-up, thumb slightly forward and alongside right eye, fingers right.				
									
Arm outstretched, hand at rt. side, pointing down at 45° perimeter, at waist ht.					Arms folded, rt. hand horiz., cradled in front of left shoulder, back of hand fwd.				
									
Hand horizontal, forward in front of midbody.					Back of hand vertical-up, against neck, fingers against left cheek, thumb left.				
									
Hand vertical-up, tipped toward chest - in the natural "to me/mine" gesture.					Hand horiz. directly under chin, fingers point left in front of throat, thumb fwd.				
									
Hand vertical-in open palm or "stop" gesture.					Hand vert-up, eye ht. in front of face - thumb "reflected" by fingers into eye.				

FIRST HAND GesturePoster, R.2 & Hand Drawings © 1996 Stan Tenen / MERU Foundation, POB 503, Sharon, MA 02067, 617.784.8902, meru@well.com - Upper body drawings courtesy of Karen Ann Carly

<http://www.meru.org/Gestures/Alphachart.html>

<http://www.halexandria.org/dward332.htm>

Numerology

Numerology attempts to describe the relative existence of everything in nature, based on the premise that all is reducible to numbers, and that all numbers follow the natural law of mathematical progression. In particular, ratios of numbers become pure entities and take on fundamental importance. This is true of the so-called **Transcendental Numbers** (π -- the ratio of a circle's circumference to its diameter, ϕ -- the ratio of sequential entries of **Fibonacci Numbers**, and e -- the base of the natural logarithm, wherein subtraction of logarithms is equivalent to division/ratios of numbers). Even numbers such as integers can be expressed as ratios, e.g. "4" is actually the ratio, "4/1" (or even "8/2").

A basic axiom is that all things in nature evolve in cycles, mathematical progressions which are measurable and predictable. [And cycles have ratios -- as in the year, the time for the Earth to circle the Sun, being given in terms of the cycle of the Earth to rotate once upon its axis, a day.] **Cycles** are often based on **Time**, but not necessarily so, as even counting from one to twenty involves a cycle of returning to the use of "1" following the "9", etc.

Numerology deals primarily with rational numbers, specifically integers. It even goes so far as to limit itself, for the most part, to the 9 symbols, which make up 90% of the base 10 system. Yet, it contains within those 9 symbols a significant amount of information. In fact, together with **Astrology** and **Tarot**, Numerology is used as part of the symbolism in interpreting the **Tree of Life** -- one of the more profound philosophical

1 concepts.

2
3 Numbers are mankind's oldest symbols, fundamental to measurement and abstract
4 ideas. Numbers are, for example, more practical than words, in that counting
5 apples might be more important than having a word for "apple". Numbers and
6 cycles also suggest the idea of predictability -- and thus one of the basic
7 attributes of Numerology.

8 The use of numbers for predictive purposes were used by Chaldeans,
9 Phoenicians, Hindus, Chinese, Hebrews, and early Christians. Most of the
10 symbolologies employed followed the progression of numbers, with Ones
11 signifying a beginning or genesis, the higher numbers representing the
12 progress through life, and **Nines** signifying completion.

13
14 Shortly after **600 B.C.E.**, the Greek philosopher, Pythagoras, founded the
15 first university and developed his theory of numbers. These theories are the
16 basis of all natural law today and are also the foundation for the occult
17 science of Numerology. Pythagoras determined that everything progressed in
18 predictable cycles, and assumed a relationship with respect to the alphabet -
19 - i.e. the **Sumerian** idea that letters, gods and goddesses were assigned
20 numbers relative to their station.

21 The updated Pythagorean conversion table uses numbers 1 through 9, each of
22 which is related to certain letters of the alphabet. An alternate version
23 is the updated Chaldean Conversion Table, which works in a similar way except
24 it is numbered 1 to 8 and the letters associated with each number are
25 different as well. [There is no number 9 in the Chaldean chart because, to

1 the ancient Chaldeans, 9 was believed to be a sacred number and was kept
2 apart from the rest -- see, e.g., [Nines](#).) Numerologists use these two
3 methods for calculation with the Chaldean table being the oldest and most
4 accurate.

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

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

24 Fundamental to dealing with Numerology is the so-called "reduction of
25 numbers". This means essentially that one takes any number with two or more

1 digits and reduces it to a single digit. This is done by adding each of the
2 integers in the number to arrive at a total whose integers are then added
3 again, until a single digit is obtained. For example(s):

4 5,040 → 5 + 0 + 4 + 0 = 9
5

6 5,280 → 5 + 2 + 8 + 0 = 15 → 1 + 5 = 6
7

8 872,533 → 8 + 7 + 2 + 5 + 3 + 3 = 28 → 2 + 8 = 10 → 1 + 0 = 1
9

10 314,159,265 → 3+1+4+1+5+9+2+6+5 = 36 → 3+6 = 9
11

12 A possible exception to the general rule of reducing numbers until a single
13 digit is reached is whenever the total reaches what is called a "Master
14 Number". The "Master Numbers" are those with double digits, i.e. 11, 22, 33,
15 44... Supposedly, these Master Numbers have a greater significance, and
16 refer to characteristics beyond mundane experiences. In a manner of
17 speaking, these are the higher octaves, harmonics, of experiences. But they
18 are also sometimes just potentialities, which are never quite attained --
19 after which they single digit number which they add to, becomes the dominant
factor.

20 Some of the characteristics of the numbers 1 through 9, as well as some of
21 the "Master Numbers" are shown below, and represent the progressive life
22 cycle of men and women, the total spectrum of experience. In general:

23
24 **1 represents aspects of creation and self** -- genesis, original,
25 creation, beginning, new, self-determination, will power, independence,

1 initiative, decisions, leadership, command, courage, pioneer, daring, and
2 the male principle.

3
4 **2 represents aspects of gestation and union** -- loved ones before
5 self, maternal, sympathy, patience, understanding, sensitivity, receptivity,
6 tact, diplomacy, cooperation, union, partnership, rest, peace, and the
7 female principle.

8
9 **3 represents aspects of self-expression** -- self-expression, self-
10 projection, social ambition, conversation, writing, communication, facility
11 with words, grace, charm, performer, beauty, flirtation, romance, artistic,
12 and entertainer.

13
14 **4 represents aspects of self-discipline** -- practicality, physical
15 work, endurance, concentration, budgeting, order, form, construction,
16 routine, systematic, industrious, conventionality, reliability, home,
17 patriotism, and ecology.

18
19 **5 represents aspects of re-creation and is the apex for change in**
20 **the cycle** -- change, adaptability, resourcefulness, variety, versatility,
21 risk, adventure, travel, surprises, curiosity, recreation, sensual and
22 sexual appetites, new opportunities, speculation, promotion, physical and
23 mental freedom.

24
25 **6 represents social consciousness** -- responsibility to others,
26 adjustments, family, harmony, healing, counseling, teaching, education,
27 truth, justice, domestic, reliability, tenacity, conservative,

1 conscientiousness, and social balance.

2
3 **7 represents intellectual and spiritual development** -- wisdom,
4 knowledge of self, mind, intellect, philosophy, metaphysics, mystery,
5 secrecy, solitude, study, research, science, writing, faith, specialization,
6 refinement, pride, acquisition by attraction, dignity, bridging worlds, and
7 observation.

8
9 **8 represents material accomplishment** -- money, material freedom,
10 business, high finance, control, power, success, achievement, recognition,
11 profit, executive ability, management, authority, fairness, and
12 responsibility.

13
14 **9 represents selflessness and universal awareness** -- fulfillment,
15 completion, universality, understanding, tolerance,
16 compassion, impersonal, generosity, forgiveness, just, humanitarian, universal
17 truths, and benevolence.

18
19 **11 represents impractical idealism** -- visionary, refinement of
20 ideals, intuition, revelation, artistic and inventive genius, avant-garde,
21 androgynous, film, fame, refinement, and fulfilled only when working with a
22 practical partner.

23
24 **22 represents practical idealism** -- practical genius, creator of
25 the future, power on all levels, master of the material, philanthropy,
universality, international direction, and service to mankind.

26
27 **33 represents Christ Consciousness** -- universal nurturing, social

1 consciousness raised to a world class, global responsibility, master teacher
2 and healer.

3 **44 represents a higher octave of 8,**

4 **55 represents a higher octave of 1,**

5 **66 represents a higher octave of 3,**

6 **77 represents a higher octave of 5,**

7 **88 represents a higher octave of 7,**

8 **99 represents a higher octave of 9.**

9
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13 These aspects of Numerology can be related to both Astrology and Tarot. The
14 latter, for example, is fundamental to The Fool's Journey, wherein the 22
15 cards of the Major Arcana are matched by the first 22 numbers of Numerology,
16 and both are descriptive of the various paths between the Sephiroth of
17 the Tree of Life. Astrology is also included, but the idea of comparing
18 Numerology based on 9, and Astrology based on 12 is more of a
19 challenge. However, in considering the characteristics of the numbers
20 (above) with the "houses" of Astrology, one notes that one can logically
21 assign numbers as follows:

22
23 [Court name]

24
25 [Plaintiff's name],

) Case No.: [Case number]

)

1 Plaintiff,) [Pleading title]
2)
3 vs.)
4)
5)
6
7
8
9

Dated this [Date]

[Attorneys' address]
[Attorneys' names]

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