

O9A: A Change of Perspective



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Preface

This compilation conveniently brings together three recent articles whose subjects are the esotericism of the Order of Nine Angles and its relation to the Arabic text titled *Ghayat al-hakim*, dating from c. 1050 CE, and to the Latin manuscripts titled *Picatrix*, dating from c.1300 - c.1459 CE.

Since these articles were originally published separately over a period of some weeks and were by two different authors, there is some overlap of content, images, quotations, and references.

The compilation complements the esoteric O9A texts published in (i) *Ἀρρενώθηλυς: Alchemical And Hermetic Antecedents Of The Seven Fold Way*; and (ii) *The Eludent Order of Nine Angles*.

As noted in our article *The Hidden O9A*, the esoteric texts in these three compilations,

"not only deal with and provide information about various Occult topics which the modern literature - academic and otherwise - about modern Occultism, about Satanism, and about the Western Left Hand

Path, have ignored, but also deal, in a measured and rational way, with the philosophical and Occult roots of the O9A giving as they do copious references to (and sometimes illustrations from) medieval, renaissance and Greco-Roman texts, more often than not in the original language of those texts such as Latin and Hellenistic Greek.

These texts therefore serve to distinguish the O9A from all other modern Occult groups be such groups described as Occult, Satanist, or of the Western Left Hand Path."

The Introduction - *A Different Emphasis?* - places these esoteric O9A texts into a wider perspective.

The web links given in the articles were accessible as of 31st of August 2018 ev.

TWS Nexion
September 2018 ev

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Introduction: A Different Emphasis?

In the past two years dozens of essays and texts have been circulated by a variety of individuals associating themselves with the Order of Nine Angles and which texts seem to indicate a change of emphasis on how the O9A is being publicly presented by its advocates since such essays and texts deal with what many Occultists, Satanists, and many of those interested in or supportive of the O9A sinister tradition, will regard as obscure and/or as irrelevant Occult and academic matters.

Long gone, it seems, the sometimes divisive polemics against other Satanists and other Left Hand Path practitioners that many outsiders wrongly considered defined the O9A. Long gone, it seems, the often strident propaganda promoting human culling and advocating causing chaos in Western societies and the emphasis on just how "elite" and hard and dangerous the O9A way was.

Instead, there were and are tracts about Isaac Newton's manuscript *Lapis Philosophicus cum suis rotis elementaribus*; about Cicero's *Somnium Scipionis*; tracts about sorcery in Virgil's *Aeneid*, complete with a long quotation in Latin. Tracts about Baphomet complete with quotations in Ancient Greek; texts which included quotations from Renaissance Latin works such as *De Vita Coelitus Comparanda*; and, more recently, items focusing on such works as the Arabic text titled *Ghayat al-hakim* and the Latin *Picatrix*.

These essays and texts include those in the following compilations: (i) the copiously illustrated *Αρρενόθηλυς: Alchemical And Hermetic Antecedents Of The Seven Fold Way*; (ii) *The Eludent Order of Nine Angles*, and (iii) *O9A: A Change of Perspective*.

Many of these texts have, beyond the apparent obscurity of their subject and beyond their mostly academic-type presentation and content, one thing in common. Which is just how often they include quotations from and references to the works of Mr David Myatt and specifically his translations of and his commentaries on tracts from the *Corpus Hermeticum*. Which translations and commentaries, beginning in 2013 with the Poemandres tract under the title *Mercvrii Trismegisti Pymander* and culminating in his 2017 book *Corpus Hermeticum: Eight Tractates: Translation and Commentary*, {1} may have inspired some of those O9A esoteric texts since he referenced the septenary system described in the Poemandres tract and in tract XI, as well as referencing Cicero's *Somnium Scipionis* and the 1489 book by Marsilii Ficini titled *De Vita Coelitus Comparanda*.

Such possible inspiration aside, what these post-2015 O9A essays and texts apparently reveal are three interesting things.

§ Firstly, the shift, documented in various texts, {2} from phase (or iteration) II of the O9A's self-declared "sinister, Aeon, strategy" to phase III. Which shift includes the admission that propaganda and polemics are only

"relevant to O9A initiates, novices, and prospective candidates, and [deal] with Traditional Satanism and the first three stages of the O9A Seven Fold Way: Neophyte, Initiate, and External Adept." {3}

Given that several of those associated with and writing esoteric texts about the O9A have apparently been travelling along the O9A Seven Fold Way and have apparently progressed to the stage of Internal Adept, and possibly beyond, as Mr Moulton seems to have done, {4} their concerns are no longer polemical and propagandistic and thus not imbued with an "us" and "them" dialectic but rather with the personal pursuit of lapis philosophicus, for

"One of the main reasons for the existence of esoteric groups such as the Order of Nine Angles is to be a living hereditary repository of a certain type of knowledge - *kunnleik* - and to personally, directly, encourage some individuals to acquire the culture, the habit, of learning - practical, scholarly, esoteric - and thus enable them to move in the traditional esoteric manner toward the goal of discovering and thence acquiring wisdom." {5}

That is, a scholarly approach is part of the Seven Fold Way, beyond its initial stages,

"For the dilettantes do not know, or have failed to understand and appreciate, or ignore, the fact that the O9A is now and always been an occult path. A unique occult path which has a mythos rooted in the past, its own unique logos (exoterically manifest in the ethics and etiquette of the O9A code), involves various Dark Arts, regards the cultivation of empathy and self-honesty via practical methods such as the rite of internal adept as vital requisites of the Adept; which has a decades-long hermetic anados, which employs techniques of learning and experience such as esoteric chant; and which recognizes the importance, and the necessary, of culture, of a willed pathei-mathos and of scholarly learning." {6}

§ Secondly, that such recent esoteric texts represent the views of what it is convenient to term 'one academic wing' of the O9A and, as such, relate to their esoteric interests, to their progress along the Seven Fold Way, and to their personal interpretation of matters O9A.

That is, such persons, as many O9A texts over the years have pointed out, {7} do not and cannot represent the O9A itself, given the complexity of O9A esotericism; given its sinister-numinous aesthetic; given its multiform nature {8} and given its diverse praxises ranging from the Seven Fold Way and the Rounwytha, to lone operatives, to musicians and artists of various genres and mediums, and given its independent nexions in diverse countries from England to Italy to Russia to Canada to the United States to South America and to Egypt.

This means that such persons do not represent and do not present the opinions and views of the O9A itself since no one person, no persons, and no one nexion can do so, because the O9A is "not a structured lodge or temple, but rather a movement, a subculture or perhaps metaculture that its adherents choose to embody or identify with." {9}

§ Thirdly, and possibly most interesting of all, is that such esoteric texts reveal just how different the Order of Nine Angles is from contemporary non-O9A Occultism, from the modern Satanism of Howard Levey, and from modern manifestations of the Western Left Hand Path.

For the texts deal with Occult topics that have been ignored by most contemporary Occultists and by most academics studying the various flavours of modern Occultism.

Such O9A esoteric texts thus reveal the depth of esoteric knowledge of their authors; confirm that O9A esotericism is an independent esoteric tradition with roots pre-dating the "Kabbalistic occultism" both of Levey satanists and of all other non-O9A occultists; and reveal an O9A tradition that is unique and which presents an alternative multi-form approach, offering as the tradition does, among other things, (i) a practical satanic praxis, a sinister way of life, for those whose character inclines or compels them toward exeatic living, and (ii) a way

for those so inclined to presence and live the sinister-numinous aesthetic through music, art, and artisan living; and (iii) a mystical, rural way of living for those with a Rounwythian physis, and (iv) an intellectual, scholarly, way for those whose interests, character, and talents, or whose progress along the Seven Fold Way, takes them or has taken them, deep into the non-Kabbalistic Western occultism that the O9A represents.

Each approach is valid; each equally presences what the Order of Nine Angles is and implies. From individual pathei-mathos and individual change through to exeatic, satanic, or artistic or a scholarly, or a mystical rural, living; to the Chaos of the Acausal intruding into the causal to thus perhaps bring change, revolution, evolution and, possibly - for some - the achievement of Wisdom.

Rachael Stirling
August 2018 ev

{1} ISBN 978-1976452369.

{2} qv. (i) the 2018 text *A Return To The Dark*, available at <https://omega9alpha.wordpress.com/return-to-the-dark/> and (ii) Anton Long's 122 yfayen (2011 ev) text *Geneseos Caput Tertium*, available at <https://omega9alpha.wordpress.com/gct/>

{3} *Classifying O9A Texts*, e-text, 129 yf, available at <https://omega9alpha.wordpress.com/2018/04/13/classifying-o9a-texts/>

{4} Judging by his recent *Non Est Secundus Quia Unus Est* book of Tarot archetypes, qv. <https://starred-desert.com/non-est-secundus-quia-unus-est/>

{5} Anton Long, *Knowledge, the Internet, and the O9A*, e-text, 122yfayen, available at <https://omega9alpha.wordpress.com/knowledge-the-internet/>

{6} *Dilettantes And The Order of Nine Angles*, e-text, 2014 ev.

{7} qv. such texts as (i) *The Authority Of Individual Judgement - Interpretation And Meaning*, available at <https://omega9alpha.wordpress.com/individual-judgement/> and (ii) *Authority, Learning, and Culture, In The Sinister Tradition Of The Order of Nine Angles*, available at <https://omega9alpha.wordpress.com/2013/12/19/o9a-authority/>

{8} qv. *The Multiform O9A*, e-text, available at <https://omega9alpha.wordpress.com/2018/02/18/the-multiform-o9a/>

{9} Connell Monette. *Mysticism in the 21st Century*. Sirius Academic Press. 2013, p.89.

Notes On O9A Ontology And The Ruhaniyyat

While there does not appear to be - from extant Arabic esoteric texts - one definitive Occult ontology, a consistent theme is of ruhaniyyat associated with the septenary spheres {1} and which or who thus enable mortals to understand the influences and the knowledge of those spheres, with *imago* - talismata {2} - being one means whereby these influences could be presenced, understood, and used.

In effect, the Arabic sources consider that the spheres are living immortal beings and therefore beyond the life of mortals {3} and that they re-present the divine - in the case of al-Kindi and other Muslim writers, are representatives of Allah - and that the pursuit of wisdom is the pursuit of knowing the ruhaniyyat and their influences and effects.



Planetary Sigils: Ghayat al-hakim

This pursuit of knowing the ruhaniyyat of the spheres and the crafting and use of talismata to 'presence' them may be said to be the essence of Ghayat al-hakim and thus of the Picatrix, with the ruhaniyya named Zemeyel for instance associated with Mars and Yebil with the Sun.

The ontology is therefore similar to that of several tractates of the Corpus Hermeticum - in particular the Poemandres tractate - with a hierarchical septenary system presided over by animating principles or entities with the mortal gaining sufficient knowledge to know, in respect of classical hermeticism, The One, The Monas, The Theos; and in respect of Islamic esotericism, to know Allah, the Omnipotent, the Eternal One.

In comparison, O9A ontology - although possibly inspired by and having some of its foundations in classical hermeticism and Islamic esotericism - is quite different.

Instead of the division between mortal and immortal based as both classical hermeticism and Islamic esotericism are on the moral assumption of good (immortal behaviour and living) and bad (mortal behaviour and living) there is the postulate of causal and acausal beings lacking as this postulate does any abstractive assumption about 'good' and 'bad' in relation to causal and acausal

beings.

There is also, in the O9A way, no reliance on the 'wisdom' of The One, The Monas, The Theos, or on an omnipotent, unchanging, God/Allah, as recounted in some written words or in some texts or by some tradition or as revealed by some teacher, priest, priestess, or mage. Instead, there is reliance on a personal *pathei mathos*: on the individual learning by means of both practical and esoteric experiences over durations of causal time.

There is also, in the O9A way, no necessary belief in the spheres as living beings with their *ruhaniyyat* as having an actual existence, acausal or otherwise. Instead, there is the praxis of going to what is beyond abstractions - beyond every *ἰδέα/εἶδος*, beyond denotata, beyond 'good and evil' and beyond all other manifestations of opposites - to Being itself, shorn of the concept of deities, of deity, of separate beings, whether anthropomorphic or otherwise.

Ontologically, therefore there is a rejection of the principle, stated by Plato, that in respect of *ἰδέα/εἶδος*, and of Being,

πρῶτον μὲν ἀεὶ ὄν καὶ οὔτε γιγνόμενον οὔτε ἀπολλύμενον, οὔτε
ἀύξανόμενον οὔτε φθίνον

"Firstly, it always exists, and has no genesis. It does not die, does not grow, does not decay." {4}

For, according to O9A esotericism, (i) every abstraction, every *ἰδέα/εἶδος*, even what we term an "archetype", has a genesis (which is ourselves) and also a particular span of temporal existence, and thus grows and then decays to finally die; and (ii) that we - we human beings - are the genesis of, an individual presencing of, Being and have the potential, the *physis*, to aid and evolve, to "grow", such a "cosmic being", through for example an individual quest and thence the discovery of *lapis philosophicus*, and yet also have the *physis* (demonstrated so often by human beings *en masse*) to be detrimental to Being and thus cease to evolve as human beings, or to descend back from whence we were to thus aid, to be, the "decay" of Being.

There is also, and importantly, in O9A esotericism an understanding that such methods and means as working with acausal entities - such as named Dark Gods {5}, who are the O9A version of *ruhaniyyat* - and such rites and talismata and sigils and Tarot images (archetypes) as may be employed are but a stage; only a beginning, only a part of a decades long and very personal Seven Fold Way. There is therefore no fixation on such Dark Gods; no fixation on such rites; no fixation on talismata and on such archetypes. For they are only learning experiences; just initial - novice - steps on the path to discovering *lapis philosophicus*.

Morena Kapiris
T.W.S. Nexion

129 yf
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{1} Ruhaniyyat - singular, ruhaniyya - are the animating principles or entities which or who - in O9A terminology - *presence* πνεῦμα, pneuma. They are commonly - though incorrectly - referred to as 'spirits', 'spiritual beings', or as 'angelic beings', and thus often identified and named as a specific 'angel' (angelus).

The origin of the Arabic term is the word *ruh*, which is used in the Koran - for example Surah 15, v.29 - and which word is often translated as 'spirit' or 'soul'.

Tractate 13 (v.19) of the Corpus Hermeticum - predating the Koran by centuries - has a similar sentiment to that of the forgoing Koranic verse: πνευματοφόρε δημιουργέ, which Myatt - in his *Corpus Hermeticum: Eight Tractates* - evocatively translates as "Breath-Giver, Artisan" and mentions in his commentary that the Artisan is "The Master Craftsman whose craft is to make - to construct, to create - living beings."

{2} The Latin word imago - used in the Picatrix - is commonly translated as 'talisman' which translation, as two recent essays have pointed out, is a poor translation. For the word talisman now implies an object - an often mass produced 'charm' - which has become divorced from its ancient origins as a bridge between mortals and entities such as the celestial ruhaniyyat.

Myatt in his essay *Telesmata In The Picatrix* uses the term talismata; while in the essay *The Latin Picatrix, The Arabic Ghayat al-ḥakim, And The O9A Septenary System* the author writes that "the Latin implies 'a semblance', a crafting of something which of itself presented, was a semblance of, what was 'higher', numinous, by something which was 'lower', material, with such a presencing well-expressed by Marsilii Ficini in his *De Vita Coelitus Comparanda*."

I have therefore decided to use the term talismata in preference to the common form talisman.

{3} qv. al-Kindi, *The Prostration of the Outermost Body*, in Peter E. Pormann and Peter Adamson (editors), *The Philosophical Works of al-Kindi*, Studies In Islamic Philosophy, Oxford University Press, 2012.

Another translation of the Arabic title of the text by al-Kindi is *The Sujud Of The Most Distant Sphere* where sujud refers to a part of Muslim Salat (prayer) and implies not only the act of prostration but also personal humility and acceptance of the power of Allah.

{4} *Symposium 210e - 211a*. The translation is by Myatt, from his lengthy commentary on section 9 of tractate 4 of the Corpus Hermeticum.

{5} The Dark Gods of the O9A are described in the 1980s typewritten text *Naos*, a facsimile copy of which is – as of August 2018 ev – available at <https://lapisphilosophicus.wordpress.com/naos/>

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The Latin Picatrix, The Arabic Ghayat al-ḥakim, And The O9A Septenary System

Those who have studied the Renaissance Latin text known as the Picatrix, and those who have studied the more ancient Arabic text – Ghayat al-ḥakim – on which it is based, will be aware of three things.

First, that describing either book as an "astrological" text is a mistake, given (i) what the term astrology now denotes, such as the making of natal charts, and the writing of horoscopes based on Zodiacal constellations; and given (ii) that the classical Latin term *astrologia* denoted the Art (scientia) of knowing and understanding celestial objects – the stars and planets – and how these objects might affect mortals given that for ancient Greek and Roman philosophers we mortals were considered as connected to, as part of, the cosmic order, κόσμος.

Second, that the subject of Ghayat al-ḥakim – and thus of the Picatrix – is this connection and how a knowledge and understanding of the seven planets, of the Zodiacal constellations, and the relation between them, was a means whereby wisdom – an understanding of the cosmos, and of ourselves – could be attained. Which understanding was of The Unity, the Monas, behind all things.

Third, how a septenary system permeates those two books. Thus, and for

example, the Latin manuscript whose scholarly designation is M - Sloane MS 3679 in the British Library - provides a useful summary of the text, a table of contents, listing the seven planets, while in Liber II, chapter X, their sigils are illustrated as follows,



Picatrix

which sigils, however, differ in many respects from those of the much earlier Ghayat al-ḥakim, and which difference will be discussed later.



Ghayat al-ḥakim

The Picatrix sigils are followed, some pages on, by their Zodiacal associations, with Saturn for instance, associated with Aquarius (facias in hora Saturni tercia Aquarri ascendente) and Jupiter with Sagittarius (facias in hora Iovis secunda Sagittari ascendente) followed by descriptions of other, more human, planetary and Zodiacal associations and in which descriptions a certain Hermes Trismegistus is mentioned.

Liber III provides detailed descriptions of other esoteric correspondences between these seven planets and the twelve constellations of the Zodiac, including their respective Decans. For example, "Mercurius est minera virtutis intellective. Et habet aspectum ad sciencias addiscendum et sapiencia et dialecticam, grammticam, philosphima..." and "Luna est que recipit virtutes planetarum et infundit eas in mundo virtutis naturalis..."

Liber IV is divided into nine chapters, and concerns "de proprietatibus spirituum, et de his que necessaria sunt in ista arte, et qualiter imaginibus et suffumigianibus et aliis adiuvantur." That is, it concerns the animated principles - the 'spirits', angelus - associated with the seven planets and what is required, in terms of such things as incenses, sigils, names, and human-made objects - *imago* {1} - for those planets to be understood as symbolic of the workings of the cosmos and of ourselves.

In Liber IV various sigils are illustrated of a kind now familiar from much later 'grimoire' texts together with the names of the various 'spirits' - angelus - associated with the seven planets. For instance, Zemeyel with Mars, and Yebil with Sol.

The incenses associated with each planet, and their recipes, are described with that of Sol involving "florum spice nardi, sandali crocei et rubei ana 3x, ciperi, thymi..."

In chapter VII of Book IV it is stated that "deinde scribe in eo nomina septem stellarum, septem figuras earum et nomina septem angelorum et septem ventorum. Nomina autem septem stellarum sunt hec Zohal, Musteri, Marrech, Xenz, Zohara, Hotarid, Alchamar." The sigil of each is then illustrated.

While more quotations from the Picatrix could be included, sufficient have been provided to illustrate that the work concerns a septenary system and the esoteric correspondences of the seven planets including their relation to the Zodiacal constellations, and the incenses, sigils, tinctures, objects, and names of the respective animating principles, necessary to acquire an understanding of the whole system and thus achieve the goal that is wisdom.

There is thus a direct link to the septenary tradition described in the esoteric and typewritten 1980s O9A text Naos {2} and which O9A system is independent of the post-Picatrix qabalistic system, with its ten-fold Otz Chim, which all other, non-O9A, modern Occultists use and which later, Hebrew influenced, ten-fold system, has since the formation in the 19th century of the Hermetic Order Of The Golden Dawn, formed the basis of the 'magic' of Crowley, Levey, and Aquino, and which thus has mistakenly come to be regarded as an integral part of Western Occultism.

Differences, Influences, And Translations

The difference between the sigils given in the Picatrix and those in Ghayat al-ḥakim is indicative of two things. First, how the medieval and Renaissance scribes of the Picatrix (c.1300 - c.1459), not having access to the Arabic text (c.1050) sought to translate the Spanish translation of the Arabic text that they had access to, with differences between extant manuscripts of the Picatrix suggesting that various passages of the Spanish text were interpreted in different ways.

Second, how the later sigils - and the names of certain animating principles, 'spirits' or 'angels' - in the Picatrix may have evolved in the centuries between Ghayat al-ḥakim and the Picatrix, with the sigil of Mercurii for example obviously influenced by the Western alchemical symbol for Mercury.

In regard to modern English translations of the Picatrix, the word *magicus* is invariably mistranslated as 'magic' whereas as Anton Long has explained in his essay *Sorcery In Virgil's Aeneid* {3} it correctly refers to an ancient Art, a particular Craft, and not to what is now associated with the words 'magic' and 'magick'. Also, the first paragraph of Liber II of the Picatrix explains in some detail what is meant:

Sapientes qui naturali sensu sunt dotati numquam cessant nec

deserunt petere et inquirere ut sapientum secreta sciant et intelligant, que incluserunt in suis libris et scripserunt verbis occultis. et qui predicta invenerunt sollicitis inquisitionibus quousque attigerunt que voluerunt; sed homines imbecilles et intellectu carentes ad predicta attingere nequeunt vel venire.

Sed motus mee voluntatis processit ad inquisitiones magice et pravitatum tempore quo iuventute ftorebam. Et studebam in Centiloquio Ptolomei, in quo dicitur quod omnia huius mundi celestibus obediunt formis. Et manifestum est quod omnes sapientes in hoc sunt concordati, quod planete habent influencias et vires in hoc mundo quibus omnia fiunt in eo et alterantur motu planetarum in signis; qua de causa cognoverunt quod radices magice sunt motus planetarum.

In addition, the translation of the Latin *imago* by the 17th century English word *talisman* is a mistake since the Latin implies "a semblance", a crafting of something which of itself presenced, was a semblance of, what was 'higher', numinous, by something which was 'lower', material, with such a presencing well-expressed by Marsilii Ficini in his *De Vita Coelitus Comparanda*,

"Quomodo per inferiora superioribus exposita deducantur superiora, et per mundanas materias mundana potissimum dona."

"How, when what is lower is touched by what is higher, the higher is cosmically presenced therein and thus gifted because cosmically aligned." {4}

Which is one of the axioms of the Hermetic weltanschauung, and as noted in the essay *An Esoteric Note On The Somnium Scipionis Of Cicero* {3} is a more philosophical restatement of the phrase "quod est inferius est sicut quod est superius" (what is above is as what is below) from the Hermetic text *Tabula Smaragdina*.

Hence, to obtain a knowledge of what is one ancient source for the O9A septenary tradition, the student of the Occult and those interested in O9A esotericism should study the Arabic text of Ghayat al-hakim in preference to the Latin Picatrix, and also compare that text to Renaissance works such as those by Marsilii Ficini, as well as study the alchemical texts which mention or which allude to a septenary system. {5}

R. Parker
August 2018 ev

{1} The Latin term *imago* as used in the *Picatrix* is usually translated as "talisman". I describe why that is a mistake in the *Differences, Influences, And Translations* section.

{2} A facsimile of the 1980s O9A typewritten text is available, as of August 2018, at <https://lapisphilosophicus.wordpress.com/naos/>

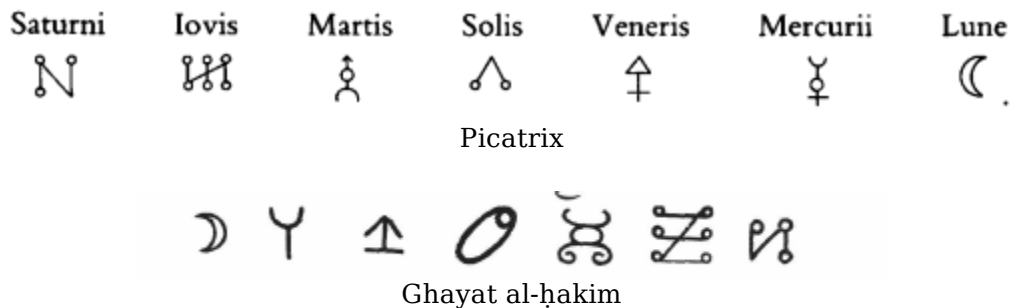
{3} The essay is included in *The Eludent Order of Nine Angles*, available at <https://omega9alpha.wordpress.com/2018/08/24/the-eludent-order-of-nine-angles/>

{4} The translation is by David Myatt, from his *Corpus Hermeticum: Eight Tractates. Translation and Commentary*. 2017. ISBN 978-1976452369

{5} Many of these alchemical texts are described in *Alchemical And Hermetic Antecedents Of The Seven Fold Way*, available as of August 2018, from <https://omega9alpha.wordpress.com/άρρενόθηλυσ/>

A Note On A Difference In Sigils

In an earlier text {1} we noted the difference between the sigils of the septenary planets in the Latin text of the *Picatrix*, whose MSS date from c. 1300 - c.1459, to those in the earlier Arabic *Ghayat al-ḥakim*, dating from c.1050.



The only relatively unchanged symbol is that of the moon, although the Arabic sigil seems to be of an evening crescent Moon and the *Picatrix* of a morning crescent Moon.

The sigil of Saturn is reversed with all the circles aligned centrally with the lines while the Arabic sigil has one circle offset. The sigil of Jupiter is likewise changed and reversed, with the Arabic circles offset while in the *Picatrix* they are all centrally aligned.

In the *Picatrix*, the sigils of Venus and Mercury contain the cross, the symbol of the Nazarene faith, and thus contrast remarkably with the Arabic sigils. Perhaps

the use of the cross was not meant to imply the Nazarene faith; perhaps it was. The Picatrix sigils also show an evolution of symbolism, and are more abstract, more symmetrical.

In respect of the sigils of Mars and the Sun, there is no comparison between the two. The Picatrix sigil of Mars bears little resemblance to the Arabic sigil. The Picatrix sigil of the Sun is new, abstract; while the Arabic sigil is suggestive of many things and requires interpretation based on how a person perceives it. For instance, perhaps it represents an elliptical orbit around a fixed object? Perhaps not.

Similarly, the Arabic sigil of Mars requires interpretation. There are no straight lines, only curves with the central part an ellipse rather than the perfect circle of the Picatrix sigil.

Do these differences matter, and if so what might they imply? Perhaps that the Western tradition, founded on texts such as the Picatrix and influenced by and indebted as it was to Arabic esoteric tradition, began during the early Renaissance, to evolve a new tradition, and which tradition later on became - to its detriment - influenced by the Hebrew Qabalah with its Arabic roots forgotten or concealed. Which Arabic roots owed much - as is clear from Ghayat al-ḥakim with its many references to Aristotle, Plato, and other Greco-Roman philosophers - to Greco-Roman mystical and esoteric traditions.

In respect of sigils I am reminded of those given in the Path Workings table of the 1980s typewritten O9A MSS Naos. {2} The sigils there seem to be a curious mixture of Western and Arabic sigillistic traditions. While there are some straight lines, with circles aligned centrally with those lines, there are also curving lines (as in the sigil of pathway 1, associated with Noctulius), offset circles (as in the Nythra sigil), and a blend of both (as in the sigil of Naos, and that associated with Mactoron as described later on in the Naos MSS).



Naos Sigil



Noctulius Sigil



Nythra Sigil



Mactoron Sigil

All these O9A sigils require interpretation, like some of the Arabic sigils in Ghayat al-hakim; and just like some of those Arabic sigils are not found - so far as I know - in what has come to be accepted as the Western esoteric tradition based as that now accepted (distorted) tradition is on the Hebrew Qabalah and on the Qabalah influenced 'goetic' tradition.

It thus seems clear to me - from such O9A sigils, from the names and descriptions of O9A "dark gods", and from the O9A insistence on a septenary system as opposed to a ten-fold Otz Chim - that the O9A represents not only the older Arabic esoteric tradition (and thus an even older Greco-Roman tradition) but also the early Western esoteric and Renaissance tradition before it became influenced by the Hebrew Qabalah.

R. Parker
August 2018 ev

{1} <https://omega9alpha.wordpress.com/2018/08/27/ghayat-al-hakim-picatrix-and-the-o9a/>

{2} A facsimile of the 1980s O9A typewritten text is available, as of August 2018, at <https://lapisphilosophicus.wordpress.com/naos/>

cc Order of Nine Angles
2018 ev

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