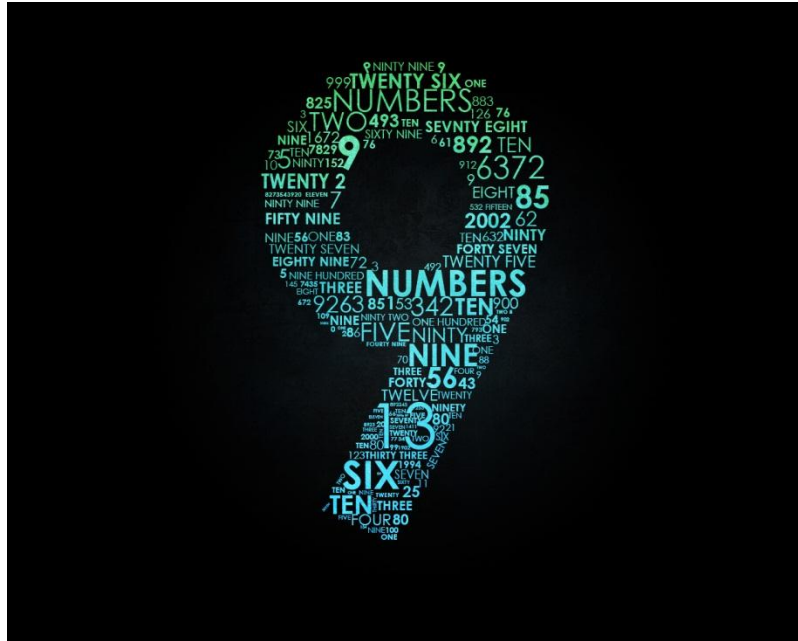


Acroponic Nature of Numbers



When the Illuminatus Observor was first conceived, it was intended to lay the foundation for the comprehensive understanding of the "Metaphysics of English". It was intended to wean the early efforts in various forums (and with it, the prevalence of disruptive elements found across the net) and create for the construction an audience in its own right.

Some 130K words later, it appears the effort has been largely successful.

The Illuminatus Observor has become what was intended, a comprehensive site of Illuminati (Osirian) knowledge explained in a contemporary fashion free from what I view as "negative" and "constricting" knowledge as is espoused within Occult literary efforts on this subject.

The challenge, however, is how to expand this knowledge and provide you who have gained higher insights with ever more insightful information while maintaining reference points based on historical reference points.

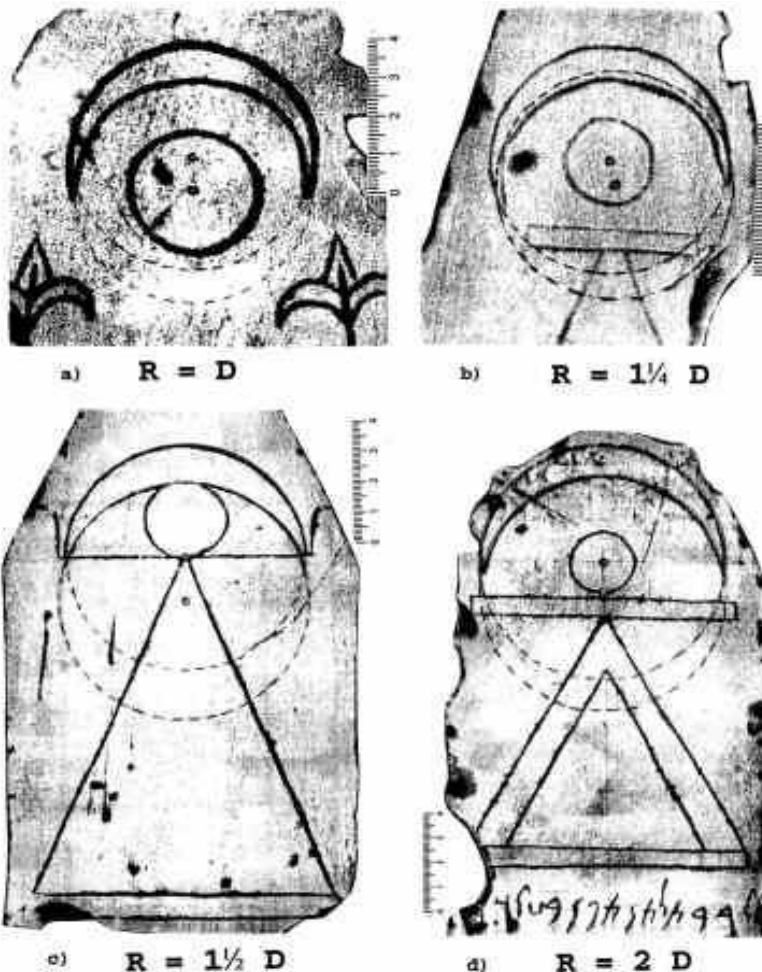
However, at some point in time, it becomes necessary to free the analysis of English as a metaphysical construct from overtly traditional analysis and delve into the realm of philosophical musing or inquiry. To those who are not familiar with the entire body of work contained within the Illuminatus Observor, the diversion of "musing" on words as metaphysical constructions may appear far from rational or logical.

However, in order to expand further, it really becomes necessary to vocalize and rationalize "outside of the box" based on the concepts contained within. As such, we may further expand on connections. Hopefully, the exercise will not prove to be "disjointed" to the versed.

The exercise is, equally, far more fluid and easier to put down to words.

Without further adeiu...

The Principal of "Acrophony"



Before we may embark on any metaphysical musing on words, we must first keep in mind the nature of Pi as philosophical construction. Far more words than is believed are crafted to encode this constant and, as a further expression, conceal and reveal core philosophical constructions in the language.

Consequently, when we study metaphysical constructions as "Letters", we must keep in mind the value of Letters as "letters", and equally, the value of names as they pertain to "letters". Only in this way may we begin to comprehend the nature of acrophones as a metaphysical construction.

What, then, is an "acrophone"?

Acrophones are, in short, the names that are provided to given letters. From "[Wiktionary](#)" we find the following definition:

"(linguistics, archaeology) The first sound of a word, or a glyph used to represent the first sound of the word it represents

"1999, G. Brian Thompson et al., "Learning correspondences between letters and phonemes without explicit instruction", Applied Psycholinguistics:

"There were three classes of predicted knowledge sources: (a) induced sublexical relations (i.e., induction of orthographic-phonological relations from the experience of print words), (b) acrophones from letter names, and (c) transfer from spelling experience."


That the Greek "A" is "alpha" and the Hebrew A is "alef" shows that A is provided with a name that begins with its Letter. "Alpha" and "alef" are each acrophones for the Letter A. English is unique in that the Letters retain pure values are not provided with "acrophones". In metaphysical analysis, we call this condition "purity" - the letters are not "corrupted" with any additional letters through the concept of assigning a name to the letter.

The "name" of the Letter is the "acrophone".

In Qaballa, our focus is primarily on the study of names and letters, and so we may then expand our analysis into the name itself.

Gimmel (Hebrew), which has an esoteric equivalency of "camel", makes sense when we realize that what is being encoded is the X:Y plot of the Sun over time to reveal a Winter and Summer Solstice, and thus the "humps" of the camel are as a representation of this X:Y axis plot.

Hebrew Letter "Gimmel" "Acro-PHONY" = CAMEL



Gimmel is derived from the relationship of C:G as both its design and its phonetic relationship, and mathematical relationships.


Replace the G of Gimmel to English C (3).
Replace the I (1) of Gimmel to English A (1).

The result is that you "reveal" that "esoteric name" of Gimmel is that it is a "CAMEL".

Hebrew should be seen as a guide or an aid to understand the more hidden Letter/Number System.

A = 1 = "Aleph"
B = 2 = "Beit"
C = 3 = Gimmel"
A = 1 = I
M = 4 = M
E = 5 = E
L = 3 = L

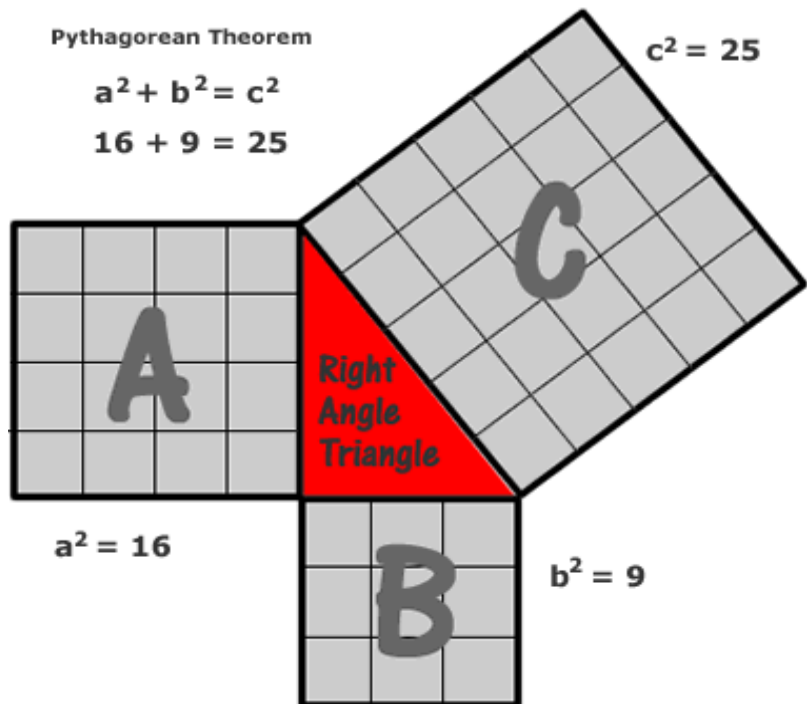
Gimmel:Camel Transposition



(c) The Fetch 1/2006

This analysis returns us back to a rational comprehension of "the Word", which is defined as "Pi". The letter BEIT reveals underlying numbers of 25920 (B=2, E=5, I=9, T=20). BEIT, given a code of "the House", reveals a "Goddess" number in that 25920 is the co-relational circumference in time of the Great Year of Plato, or 25,920 years, returning us to an idea that Earth itself is "the home" or "house".

PI reveals 16 and 9, or the first two numbers of the Golden Triangle of Pythagorus, or the 3:4:5 Triangle in that 3 squared is 9 and 4 squared is 16, and its sum becomes the Letter Y, which is as (but not technically) an "acrophone" of the question WHY. Since the Letter W is 23, H is the Greek Letter Pi, and Y is clear, we may use the number 23 co-relationally to reveal 3 to the power of 2 (squared) to reveal 9, H as Pi is P is 16, and Y is 25.



The Letter Y, comprised of glyphs for Male as I and Female "V" reveals this inherent construction. WHY is as an "acrophone", or name, for the same said formula.



In this way was the philosophic construction in the words crafted.

There is inherent value and benefit, then, in the analysis of the names given to various letters. However, this same said analysis can and should be extended to all glyphs, said glyphs to include astrological signs and of course, "Numbers".

After all, why should we not assume some inherent encoded knowledge set into the names that then comprise and enunciate the numbers?

Herein is an analysis into the "acrophonic nature of Numbers" as viewed within the Isisian Codes.

The Acrophonic Nature of Numbers



Since "numbers" do not have any alphabetic value as, say, the Letter A to form Alpha or the Letter B to form Beta, we then extend the principles of "acrophonic" analysis as set to Letters and apply the same to the numbers. Hence "the acrophonic nature of Numbers" is simply the analysis of the "names" that comprise the Numbers.

The Number "1"



"1", in English, is enunciated as WON (wun), but spelled as ONE. We can assume some mythical etymological construction, say, that the O in "one", enunciated with a W, is akin to French "oui", which is roughly pronounced as "we". Or, we can invoke a metaphysical rationale to the construction of the word and sound sets. This, in retrospect, actually makes far more rational sense. Nothing is as it appears.

To begin, "1" as "ONE", but pronounced as WON, implies a form of "victory" or pre-eminence. The letter W and N return us to W and D, to invoke WODEN, or the "one eye'd god", which then is the Letter A in design.

We set back the "ONE" to its reference point of T as Winter Solstice, and from here we see the WNTer manifest. This ONE, then, is Osiris and hence it is OSIRIS that is "the One True God", to steal from Judeo-Christian mythologies and return them to their source.

Since we see an epic battle between "the One" as Osiris and "the one" as Seth, we may reverse the ONE to reveal the Letter EN O, or the word NO, implying that the opposite "ONE" is not "the One" but is, indeed, the "imposter".

Since there are technically two "self evident "1"s, as in the Letter A as Osiris and the Letter I as Jehovah/Typhon/Seth, we then note that the word for NO in German is "nein", or "NINE", which is then the Letter I.

A is Aye is 1 is Yes
I is NEIN is 9 is NO

Seek after that which is beneficial (Osiris) and turn from that which is "detrimental", or Jehovah/Typhon/Seth.

The Number "2"



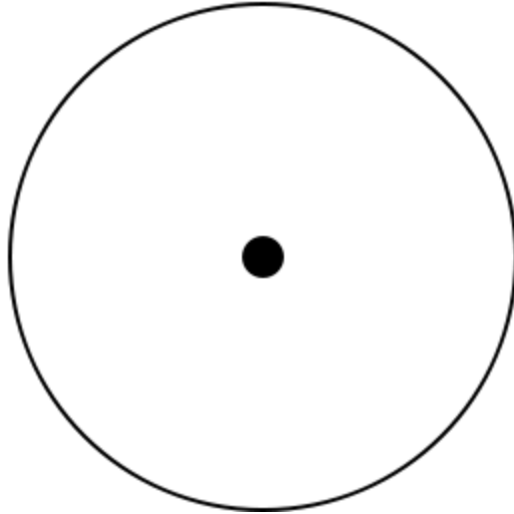
The Number 2 has as its name the word TWO.

This word is so rich in symbolic transpositions that it has been provided its own article in "[The OWL as a Symbol of the Occult](#)", one of the most popular of all articles at the Illuminatus Observer.

It is not possible to search Google for "OWL" and "Occult" in same search criteria and not be directed to the Owl as a Symbol of the Occult. Such is the articles popularity.

There is just too much in the word OWL for an article of this nature, so one should read the article "[Owl as a Symbol of the Occult](#)" for a comprehensive insight into this Construction.

In brief, we can show the following:



The Occult symbol for the Sun is of a circle with a dot in the center. We may view the dot as the Sun and the circle as the orbit of the Earth around same. If we draw a line through the center to create a diameter, our start point is "0", the center point would be "1", and the end point would be "2".

TWO shows, then, in reverse, 0 as "zero", W as "won" or "one", and T as "two".

Since we are dealing with a Pi Proportion concept, we note that W is 23, which sums to 276, and T is 20, which sums to 210. The O is Pi (the circle), thus the code is, again in reverse, that PI, the Circle (O), is equal to W/T (276/210), or 1.31428571.

Pi as (O)=W/T

Since "L's" are "fallen "T's", we cipher the T of TWO to an L to reveal LWO, or its reverse, the OWL.

Since the 1 and the O as the OWL (Feminine) are inherently interconnected, meaning that the diameter as 1 cannot exist without its circumference, and since the T is an N and a D equally, the TWO ciphers as NWO, which then is an anagram of WON (ONE).

This provides a small sampling of the OWL as a symbol of the TWO and as such, the Goddess as being the primary fount for the Occult.

The Number "3"



In the word THREE, we may derive a couple insightful relations.

When reversed, the number THREE reveals EER(TH), which, of course, is the position of EARTH from the SUN (Mercury and Venus preceding). From this sequence, we find such anagrammic plays as "HEART", HEAR and HERE, and when PI (H) is removed, the vertical concept known as a TREE.

A TREE, of course, gives us a TRIANGLE in that the Earth is as the horizontal, the TREE the vertical, and the shadow the "hypotenuse".

The Number "4"

The number "4" is deceptive in that it may be drawn two ways. One is to make the connection between the horizontal and vertical connected via a diagonal, while the other is to simply draw a vertical line from the top of the glyph point to the base of the horizontal as shown in the below example.

Indeed, as we were taught, fours were made first with a perpendicular line emanating from the left end of the horizontal line, with the diagonal being a "more sophisticated" way of showing the number.



The word FOUR, however, supports the perpendicular line from the left end point of the horizontal as being the more accurate form of the design set against the word.

The reason is, Qaballistically, simple.

From the [Popul Vuh](#),

"It is not well what our creatures, our works say; they know all, the large and the small," they said. And so the Forefathers held counsel again. "What shall we do with them now? Let their sight reach only to that which is near; let them see only a little of the face of the earth!"

To put this more simply: the works as symbols are but two dimensional representations of 3 or more dimensional objects or concepts. Letters and words contain partial formulas and then there is a logic and reasoning required to complete the encoded formula.

Example: VENUS shows that VE is 225 and NUS is SUN in reverse.

If we are to add the words as VENUS as $22+5+14+21+19 = 81$, we fail to see far enough into the design of the Construct. The word is clearly telling us that VE is 225 and since 225 is the

number of days for the synodic orbit of Venus, to adopt simple gematria to the design is akin to us "seeing near" and "not far". The same hold true to symbols. Symbols may show a partial area of the whole design.

In the case of the number "4" when made with an "open top", we note that the design is partial to this:



Now the word FOUR makes sense. It is clearly saying that FOUR is OUR F.

Our F is 4, meaning that $F * F * F * F * 4$ totals 12,960 years, which is the LIFE, which is the co-relational diameter in time of the Precession of the Sun through the Equinoxes.

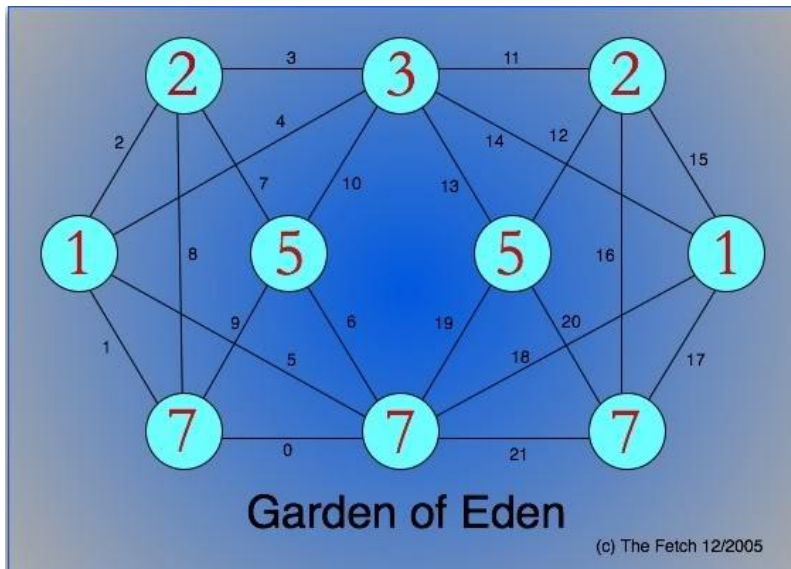
When set back against the Construct, 4 represents the spinning top which is then ciphered as a "dreidle" or a "spinning cube".



The "swastika", of FOUR (OUR F) is as the top of the dreidle. As it spins, it wobbles. This wobble is then set against an observation of the firmament as it appears to spin around the sky from the eye of the observer while standing on the seemingly stationary "flat earth".

For a more in depth analysis of the Letter F as FOUR, see the article "[F and V, the Swastika and the Dreidle](#)" here at the Illuminatus Observer.

The Number "5"



Nowhere is the seeming confusion on Occult coding more pronounced than in the numbers/letters 5/6, or E/F. Each glyph, be it 5/6 or EF, shows design parallels. If we were to enclose the round loop at the base of the 5, it would surely appear as course 6, and if were to retrace the 6 and leave the base of the circle open as a 5, then the 6 would appear as a crude and rapid drawn 5.

The 5 contained elements of the T in the design, so we may assume that the design of the 5 is a composite glyph of two different ideas.

No. I do not have any direct insights as to how this might be so.

The WORD FIVE is deceptive.

The root is purely derived from the labials F and V, each showing models of hardness and softness. Within the Isisian Codes, the labials of F and V are located at column number 6.



If we were to assume that FiVe is "5", we may then sum the value of 1:5 to arrive at 15, or the O letter, which too is 6.

That 5=6 lies at the very core, or center, of the Luciferian way of encoding. Each of these Letters/Numbers are interchangeable, and often the "5's" are really crypted "6's".

Thus the design of "5 fingers" and "5 toes" creates two pair of 5's. Yet as cryptic "6's", "5" x "5" fingers for each pair of hands really is viewed as "6" x "6". So, with 4 limbs, we have 6*6*6*6, or the number 1296, a fractal of the 12960, or the word LIFE.

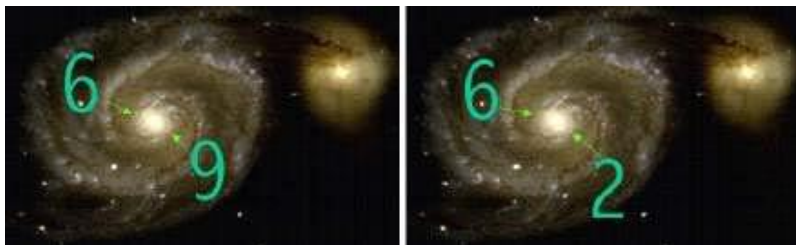
Geometrically, the relationship of 5:6 reminds us to insert the Pentacle into the Hexagon, as shown above. In this way we are able to properly create "the Garden of Eden" as a Qaballistic path construct.

It also should be considered that "FV" as "6" is really the "FaVorite" number of the Luciferian system, for ultimately it is all based on the 6, 66, 666, and 6666.

If you pay careful attention to the Construct, Jehovian systems will also include the "66666".

This construction hints clearly at the deception and the error, creating a form of "colel shift" (adding of 1 additional 6) in the string of 6's.

The Number "6"



The word SIX is a relatively easy code to see, for it is comprised of the the Roman number IX, which is 9. If we spin the "6" on its axis 180 degrees, the 6 becomes a 9. You cannot have a SIX without a 9, and conversely, you cannot have a 6 without a 9. When you view the 6, you are seeing but 1/2 of the total archetype.

If you fail to see the totality of the archetype, we then would say that you are as in the Popul

Vuh: you see near and cannot see far. If you could see further, you would see that 6 is but 1/2 of what is visible. You clearly cannot have a SIX without a 9.

If you think so, then try to spell the word SIX without the 9. How do you remove the "IX", or "9", from SIX? Such is the genius of the Luciferian Code as it has been woven into the language. There are hidden truths at every turn.

If we spin the word SIX, we get the code of X is, or X's.

The Letter X is located at position 11 of the second half of the Alphabet. Each "1" is a "6", and so the SUM of 1:11 is 66.

As SIX, we find that S is located at number 3. Since we must return the system to its core construction, we simply sum from 1:3 to arrive at 6, which, when intoned, includes the IX, which is 9. In a system predicated on Pi, we view the WORD (Alphabet) as a form of ORDER out of chaos, and so we see that the creation of a "pre-FIX", which "that which preceded a word", is really an overt acroamatic code that says, "That which becomes before (pre) the Word" is the FIX.

In this representation, the message seems to be overtly clear - solve for the archetype of the 6. From where does it draw its primary inspiration? We put forward the idea that the inspiration is from the Spiral Galaxy, for before there can be any order out of chaos, we must first find order. It is in the spiral galaxy that we find order. It is from this order that LIFE is able to take root and grow.

If you are clever and intuitive, you will come to understand that the spell (code or formula) is incredibly binding and solid, and the rationalism so acute and clear as to become philosophically genius.

The Number 7



Somewhere I was informed that "7" is the number of "Z's", wherein Z's is inferred to be sleep. It is often said that "mankind is asleep", and in many respects, from politics to general awareness of Occult force that stirs around them, this statement is really not far from the truth.

The design relationship of "7" to "Z" is clear, with the 7 sharing a form of "spinning on its axis" as 6 is to 9.

But the word SEVEN is really a genius display of Qaballistic acumen.

Here is how.

The Luciferian (Osirian/Isis) uses a system based on the 26, and not the 22. This is clearly described in Higgins work, "[The Beginnings of Freemasonry](#)", on page 32 of the text, where he says,

"This system was really based on a 26-letter alphabet..."

For a system to be based on Pi, the need for a 26 digit alphabet is simple. That Earth has a 52 week cycle (orbit), combined with a 26 digit alphabet, it is possible to encode Pi in myriads of representations. When further fused to a philosophical Construction, the transmission of core truths over space and time become quite literal and possible, and none more ingenious than the encoding of these truths into the ultimate "Universal Language", which is now known as "English".

If we divide the Alphabet in half, we arrive at the digits 13 on the left and 14 (M/N) on the right. This is the first representation of Pi.

The Letter M we now divide into its constituent components.

M = I V I

We then reorder the sequence.

$M = I V I = V II$

$VII = S-EVE-N$

We then read this in reverse.

II is PI is ADM is 1413, while V reversed is EVE, or 666.

Pi and 666.

In the word SEVEN, we can clearly see that the center is EVE, and so we keep this and then reorder the SN to for 3.14.

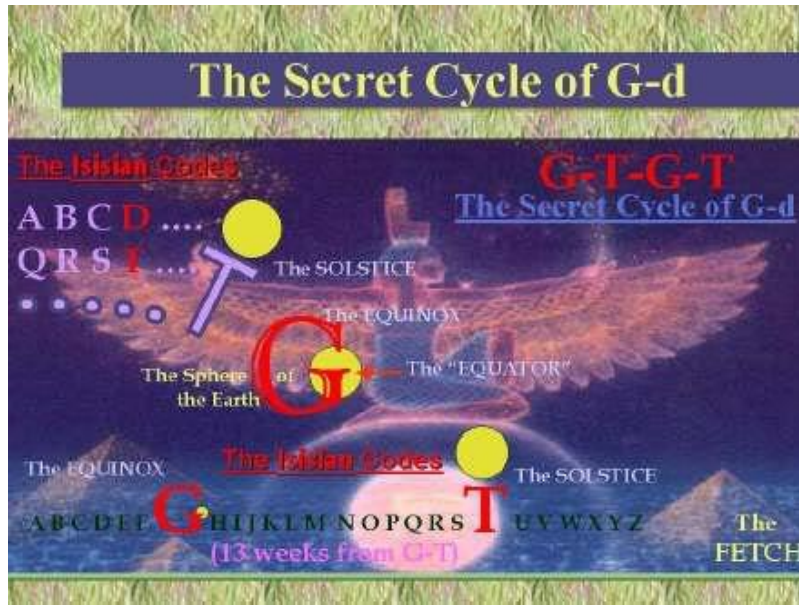
S-EVE-N is a literary cipher for the larger archetype within the Letter M.

S-EVE-N is critical because if we divide the alphabet again (the first division being at 13/14), we arrive at the Letter G and T. The play on words pun is "If you GOT it, do you "have" it?", wherein HAVE is but a phonetic play equally on HALVE it.

If you "GOT IT" do you HALVE IT?

The answer is of course, YES. If you G-T it, you must "halve it", twice: first at MN, and then divide each half respectively to arrive at G and T.

S-EVE-N is simply showing the relationship of PI and 666 as the core numbers, and then showing again further how this division is set against "the 7", or placing the T's and G's at the marking points of the Solstices and Equinoxes and then numbering the first full day of these events as "the 22" day, which then creates the double cipher wheel (the first the Alphabet, the second the Calendar) of 22 day over the 7 letter, or $22/7=3.14285714$, which is a reciprocal 7 representation of Pi.



The Number "8"

Of course, I am familiar with the myriads of occult significances attached to the numbers. I would certainly not claim to be a pre-eminent expert, for I do not deal in "numerology", but rather, "gematria".

From a purely "gematria" perception, to date the Number 8 (EIGHT) eludes me.

We see the relationship of EIGHT to HEIGHT, wherein EIGHT removes PI (H).

Unfortunately, and in keeping with particular mandates imposed upon me, I cannot release any information for which I do not have some corroborating or substantiating insights. In spite of numerous efforts to penetrate this word, EIGHT still eludes.

Do we break EIGHT into a formula?

E is IG and HT?

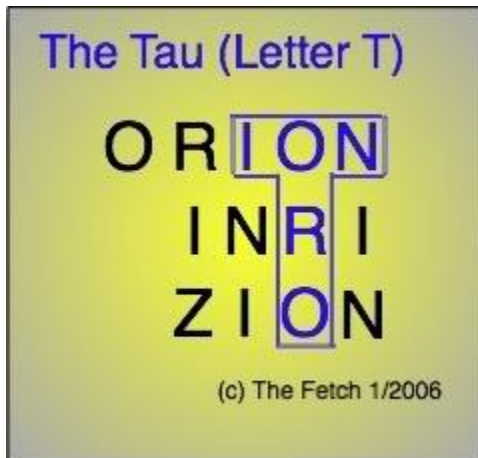
E, or Pi, would then be IG (13) and HT would be H=8=36 and T would be 4, to reveal 360 degrees.

I am just not so sure...

The Number "9"



"NINE" as a word presents us with an interesting dilemma. From the ORION/INRI/ZION matrix, we find NIN clearly present, and indeed we can find the ZIRO equally. We cannot assume that such is not part of the design and not merely coincidental. Indeed, we can form many of our numbers from this matrix.



NINE appears to be playing off the ONE.

$$NI = 14 + 1 = 15 = O$$

$$NE = NE$$

(NI)NE

(O)NE

As discussed in the small treatise on the ONE, the opposite of 1 in a system of 1-9 is 9, wherein 9 is I is 1, while A is 1 is 1. In this case, we know that A is assigned to Osiris, while I is assigned to Jehovah/Typhon/Seth. Nein is Nine is NO.

From another perspective, we can remove the NINE as being a construct of Jehovah/Typhon/Seth, and in its place work with the 1 and the 0. N as EN is 1 (first letter of the second half of the Alphabet). 9 as NINE, when reversed, would read EN IN, wherein IN is a descriptor for the relationship of 1 to 0.

The 1 (N) is inside the 0 (N+I).

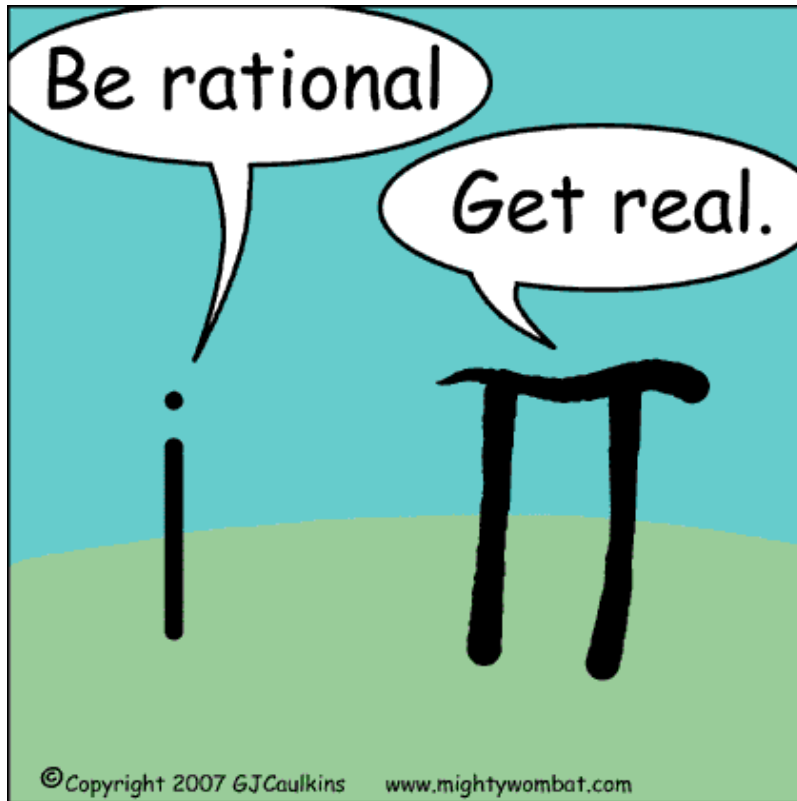
The Number 10



The word TEN is fairly simple. T's are D's. TEN = DEN = END. In a sequence of 0-9, 10 (TEN) represents the beginning of a new sequence and equally signifies that the previous sequence has "END'd", or "TEN'd".

Obviously, this article has been an informal immersion into a Qaballistic analysis of numbers. It has sought to provide some informal musings on the very names (acrophones of a sort) for the numbers.

For a further inquiry into Occult significances of numbers, you may consult your local Internet Search Engine.



Posted by Dennis Fetcho at [3:47 AM](#) ↗

5 comments:



[Noel](#) said...

Dennis,

Hello. Since finding your blog, I have been trying to make sense of the information that you are presenting, but I feel like I am getting many pieces at once, and I can't make heads or tails of it. Can you recommend a starting point for me? Is there a way to just start with the letter A, of the Achromatic Cypher, and just go from there? I know there are probably many concepts that must be understood to go along with the info presented, and I would really like to understand, I just need a nudge in the right direction.

[June 4, 2010 3:28 AM](#)



[Psionicist](#) said...

Great stuff was always interested in the significance of numbers and our current numeric/language system. Been reading your other things covertly. Even though it seems comments are sparse around here, know that people read your stuff and learn from them. Keep it up.

[June 5, 2010 12:16 PM](#)



[Janson White](#) said...

The letter G and the number 5 have to be related to the square and compass right? Both are drawn with a right angle and a (half) circle.

[August 12, 2010 5:17 AM](#)

Anonymous said...

Hi from -sky-

Noel, I don't know if anyone has said anything to you about where to start, but I started from the first article on this blog. You just have to plow through it with a willingness to perceive differently. More importantly though, anyone with pen and paper can follow along with writing how he does, and trying to figure it out.

The BEST way for me to REALLY understand it was to use my name to decipher it. Doing the background check on each word of my name, so-to-speak, etymology, how it sounds and spells out in many other languages etc

I made it personal. I think it tends to keep it interesting when doing your own "genealogy" of your name.

Also, pen, paper, *and* the first article and keep trudging in the mud. Let your brain freely flow. As you can see in some of my earlier posts and throughout, you can see my brainstorming. It's not anything to "write a book" about by any means -- just let yourself go. Don't worry at all about it looking crazy. Because frankly - it does *S*

I posted it in the comments *L*

For the world to see my "crazy". I shared it because I felt people should see how -all over the place- it can get or rather, seemingly appear.

It is not all over however. Your brain appreciates it.

I hope that helps.

=====

In light of a good re-read of this article, I decided to open my notebook for any scribbles on the number "8".

I closed my notebook and decided to try anew. I starting working multiplication and addition into the formulas to achieve what? I did not have a clue. Then I realized the image of 8.

Yes, $1:8=36$, $6*6$, a "66" application as in the word "Hell" and so on and so forth. So, aside from all that - what is the image?

Two circles intertwined. The visual concept of a construct. Now how do I arrive at a formula using these two circles mathematically to represent this visual conceptualization?

How are two circles in Gematria represented numerically? What numbers do we *continually* use?

360 and 365

With this in mind, let us have a look-see:

EIGHT

E IG HT

(Only need two numbers – I needed to remember that)

Using Fetch's breakdown:

E.I.G --- H.T

5.9.7 --- 8.20

Now here I worked out an assortment of summative values and added, multiplied and even divided.

Division won't work here. Why? This is 8. It is interlocked and NOT separated. Right? Check. There isn't any division.

$E(1:I*1:G)=365$ --- $1:H*1:D$ ($T=4=D$)

$5(45+28)=365$ --- $36*10$

365 --- 360

If I remember correctly the bottom is a little bigger than the top? As "B" is as well as the number 3.

The bottom is bigger than the top. *amused smirk*

360

365

8

In addition to this I find that 735 ($360+365$) divided by 49 ($eight=49$) = $15 = O$

I know there is more but I thought it was interesting.

:)

-sky-

[July 12, 2011 7:31 PM](#)

Anonymous said...

Hi from -sky-

I should probably also add that

I forgot to put the X as 10 in the formula for 735 which is $360+365=725+X$ (as 10)=735

Why X though? I figured it was part of H in the Isisian Codes so why not add it? After all, I am only playing in the mud right?

$H=8=X$

|