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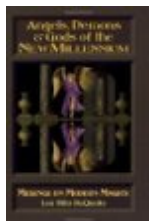


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Shem haMephorash: The Ineffable Name for God in Kabbalistic Traditions

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Lon Milo DuQuette

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Last month after I finished Lon Milo DuQuette's My Life With Spirits<<http://www.deliriumsrealm.com/my-life-with-spirits/>>, I started another of his books, Angels, Demons and Gods of the New Millennium<<http://www.amazon.com/exec/obidos/ASIN/157863010X/ref=nosim/delusionsofgr-20/>>. It's a pretty good collection of magical essays, but the one that caught my attention was based on Gematria<<http://www.deliriumsrealm.com/shem-hamephorash/>>.

If you're not familiar with Gematria, according to tradition, God created everything through the 22 letters of the Hebrew alphabet, each of which also have a numerical value. God then gave the Hebrew alphabet to the angels, who in turn gave it to Adam. Kabbalists use this system to find hidden meaning in Torah passages. They take the Hebrew word or bible verse and calculate its numerical value. Then they find other words and passages with the same numerical value and look for connections.

One of the most significant words in Kabbalah<<http://www.deliriumsrealm.com/jewish-mysticism-kabbalah/>> is

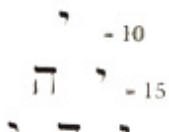
יהוה

the ineffable name for god, (Yod, He, Vav, He) , known as the Tetragrammaton (can be written YHVH or JHVH). By tradition, the actual pronunciation of this name – called the Shem haMephorash, or the name by which God identified himself to Moses<<http://www.deliriumsrealm.com/moses/>> at the burning bush – was lost when the 2nd Temple was destroyed in 70 CE. According to tradition, only the High Priest could utter this sacred name in the Holy of Holies in the Jerusalem Temple and only on Yom Kippur. If anyone else spoke the name, they would die, as he would if he mispronounced it.

In modern times, Jews don't pronounce this name, but substitute HaShem or Adonai in its place. Other pronunciations include Yahweh and Jehovah (using the vowels of Adonai with JHVH).

So, Kabbalists of the 13th century and beyond used Gematria in attempt to re-discover this true name of God. One of the most famous methods they used was to create a triangle/pyramid shape with the letters and calculate the numerical value, which just so happened to be 72.

Having this number, 72, Kabbalists turned to the Torah, scanning the 5 books for anything that might add up to 72. They found 3 verses, which happened to be consecutive – Exodus 14 verses 19, 20, and 21. They then put the 3 verses on top of one another (in Hebrew) and each of the 72 columns of 3 letters



$$\begin{array}{r}
 \text{I} \quad \text{I} \\
 \text{I} \quad \text{I} \\
 10 + 15 + 21 + 26 = 72.
 \end{array}$$

became one of the 72 names of God. They added an angelic suffix to each – either IH meaning an angel of mercy or AL meaning an angel of judgment – and thus ended up with the 72 angels.

Of course, the associations go on and on, so DuQuette provided readers this nifty chart<<http://www.deliriumsrealm.com/images/articles/goetia.gif>> that incorporates everything together.

As you can see, the chart also includes the 72 Goetic spirits – which weren't initially associated with the 72 names of God or the angels. They came to be associated because each is associated with a zodiac sign, as is each of the angels... put the two together and you have the nifty chart listed above.

On a side note, I'd also recommend Darren Aronofsky's excellent movie Pi<<http://www.amazon.com/exec/obidos/ASIN/078401213X/ref=nosim/delusionsofgr-20/>> to anyone interested in the subject!

Reference

- View DuQuette's chart (in case you missed the link above)
- Greco-Roman Curses: Voces Magicae (Words of Power) and Alphabets (this is somewhat related – it talks about the use of magical squares and triangles to manipulate letters)

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Three early modern magic rituals to spoil witches¹

Frank Klaassen
University of Saskatchewan

Pre-modern learned magic practitioners and the less educated cunning-folk who began to take up the learned tradition in the sixteenth century regarded their practices as fundamentally opposed to witchcraft, a fact beautifully illustrated by these three charms to identify witches. They derive from a collection written in England around 1600 composed mainly of works of ritual magic in Latin and English. Like the rest of the works in this collection, they call upon the power of the divine through ritual gestures, names of God, and liturgical formulae. Magicians of this kind may not have conceived of themselves as holy, but they certainly never conceived of their operations as involving any form of pact with spirits. Instead, their power derived from God and was made possible by their status as Christians.²

This opposition of “good” Christian magic and witchcraft was not new in the sixteenth century, but if their collections are any indication, earlier learned practitioners were more concerned with protection from, and cures for, malefic magic, and it was only in rituals for theft that they concerned themselves with determining identity. The defence against magical assault appears in a variety of forms as does the alleviation of magically induced maladies, but these rituals do not include discovering the source of such attacks.³ Late

¹ I wish to thank the students in my 2008 undergraduate course on the history of magic, Erin Armstrong, Jessie Bach, Gayle Cluett, Caitlin Cottrell, Sheila Gibbons, Shauna Klassen, Kristi St. Laurent, Joel Stevenson, and Becky Stovall, and in particular Mark Geldof, Tamar-Chantal de Medeiros, and Whitney Turple, with whom I first transcribed the collection from which these texts are drawn.

² For a general discussion of necromancy see Richard Kieckhefer, *Forbidden Rites: A Necromancer's Manual of the Fifteenth Century* (Stroud, Engl.: Sutton, 1997).

³ A fifteenth-century medical collection that includes magic texts also includes a cure for witchcraft (Wien, Österreichische Nationalbibliothek 5315, ff. 76v-78r). A fifteenth-century collection of naturalia and magic includes two operations to cure magically induced illness (Città del Vaticano, Biblioteca Apostolica, Pal. Lat. 1188, ff. 76v-78r and 116v). A sixteenth-century collection of astrological image magic includes an image which will protect one from witchcraft (London, British Library, Sloane 3846, f. 45r). A seventeenth-century medical collection contains a cure for magically induced ailments (Oxford, Bodleian Library, Ashmole 1442, VI, p. 26). For protection from fairies, defence against witchcraft, and for a horse that is forespoken see Oxford, Bodleian Library,

medieval collections of magical works very commonly contain works for the detection of thieves; this was also a service offered by cunning-folk well into the modern period.⁴ A text known as the “Eye of Abraham” is perhaps the most common medieval ritual to identify a thief, existing in numerous Latin and English versions.⁵ Like many other operations for theft, it seeks to cause the guilty party grievous pain until they identify themselves and confess to the crime. The texts presented here thus follow the usual pattern of the operations for thieves rather than those for magical assaults or maladies, suggesting that they may originally have been charms for theft which were adapted for use against witchcraft. That the first is a multi-purpose charm for identifying witches, thieves, or other enemies supports this theory.⁶

Records of cunning-folk performing rituals similar to those presented here occur in other sixteenth-century sources, and we find similar practices in the manuscripts of practicing magicians after 1600,⁷ but I am aware of no examples of such practices prior to

Additional B. 1., ff. 20v, 24v, and 25v respectively. The collection from which the texts presented here are drawn also includes examples of these more traditional forms (Oxford, Bodleian Library, e Mus. 173, ff. 63r-64v and 69r). In an early seventeenth-century record, a woman identifies a potential magical assailant to her physician, who appears more concerned with determining whether her maladies were magically induced than with confirming the identity of the assailant (Oxford, Bodleian Library, Ashmole 1447, art. IX, p. 14). Even in the early modern period, such cures are more numerous than operations to detect the source; see Owen Davies, *Cunning-Folk: Popular Magic in English History* (London: Hambledon and London, 2003), 106-10. P. G. Maxwell-Stuart refers to such activities by cunning-folk as “unwitching”: see *Witch Hunters: Professional Prickers, Unwitchers and Witch Finders of the Renaissance* (Stroud, Engl.: Tempus, 2003), 37, 74, 84, and 129.

⁴ On professional magical practitioners see Keith Thomas, *Religion and the Decline of Magic: Studies in Popular Beliefs in Sixteenth and Seventeenth Century England* (London: Weidenfeld and Nicholson, 1971), 212-52. See also Davies, *Cunning-Folk*, 96-101. Many examples of magical operations for theft are discussed in George Lyman Kittredge, *Witchcraft in Old and New England* (Cambridge, MA: Harvard University Press, 1929), 185-213. For examples of thief detection see Oxford, Bodleian Library, Additional B. 1., ff. 11v-12r and 14r. For necromantic rituals to detect thieves or to force them to come to the operator, see Oxford, Bodleian Library, Rawlinson D. 252, ff. 67, 110r-110v, 114v-118v, and 126v-131v. For an operation to see a thief in a dream vision see London, British Library, Sloane 3850, f. 160r. The ritual magic operation *De arte crucifixi* includes discernment of the identity of thieves as one of its possible uses: see London, British Library, Harley 181, f. 80v.

⁵ The charm appears in Reginald Scot, *The Discoverie of Witchcraft* (London, 1584), XII, 17. For other English versions see London, British Library, Sloane 2721, ff. 137r-v; London, British Library, Sloane 3846, ff. 83v-84r; London, British Library, Additional 34111, f. 75r. For Latin versions of this text see Oxford, Bodleian Library, e Mus 219 f. 186; London, British Library, Sloane 3850, f. 33v; London, British Library, Sloane 3381, f. 54; and Oxford, Bodleian Library, Ashmole 1460, f. 125r. The collection from which the texts presented here are drawn also includes numerous examples of these more traditional forms: see Oxford, Bodleian Library, e Mus. 173, ff. 23v-24r, 28r-28v, 32r, and 73r.

⁶ See for example the “Eye of Abraham” cited above. In this operation, a nail is driven into the picture of an eye drawn on a wall, causing the guilty party to cry out in pain. Davies makes the same suggestion with regards to the “witch bottle” operation, also designed to torment a magical assailant (108-09).

⁷ These include the more common rituals to confirm suspicion of witchcraft but also those to force witches to identify themselves or even to cause them pain: see Robin Briggs, *Witches and Neighbors: The Social and Cultural Context of European Witchcraft* (New York: Viking, 1996), 174-87. Similar operations appear in Scot’s *Discoverie of Witchcraft*, XII, 18. See also Brian Hoggard, “The

1500. Their appearance in the sixteenth century might be attributable to anxieties resulting from the loss of the apotropaic rituals (both official and unofficial) of Catholic piety, but similar patterns occur in Catholic France as well.⁸ A new interest in this sort of magic may thus be a product of the heightened popular concern over witchcraft in the later sixteenth century. It may also reflect a desire on the part of the author to distance his good learned magic from bad witchcraft by allying himself with the forces that sought to stamp it out. Anti-magical works had been rhetorically collapsing the two from the fifteenth century, a strategy intensified in the sixteenth century by Reginald Scot amongst others.⁹ Defenders of learned magic, on the other hand, commonly adopted a rhetorical strategy in which they presented their own putatively good practices in opposition to bad magic.¹⁰

Although the scribe may well have been a private enthusiast of learned magic, various aspects of the text suggest the sensibilities of a practitioner and also shed light on his attitude towards witchcraft. Given recent critiques of the notion that early modern people gendered witches as feminine, it is notable that with one exception the instructions refer to the witches as male *or* female.¹¹ More importantly, as Robin Briggs notes, cunning-folk seem to have had no interest in participating in formal persecutions: being potential suspects themselves, they generally avoided the attention of the authorities.¹² The “pricking” in the text presented here is not the same as “witch pricking,” a common procedure carried out in witch hunts for determining numb areas on the body that were taken as a characteristic of witches.¹³ In addition to using quite a different technique, the author or scribe evidently did not seek to initiate legal proceedings against the witches, but rather to force them to confess or merely abjure their evil ways. This intent accords well with Briggs’ accounts, in which identification by cunning-folk commonly preceded witchcraft accusations by years or even decades.¹⁴

Archaeology of Counter-Witchcraft and Popular Magic,” in *Beyond the Witch Trials: Witchcraft and Magic in Enlightenment Europe*, eds. Owen Davies and Willem de Blécourt (Manchester: Manchester University Press, 2004), 167-86. For an eighteenth-century example see Willem de Blécourt, “Evil People’: A Late Eighteenth-Century Dutch Witch Doctor and his Clients,” in *ibid.*, 145-66. For an example of rituals similar to those presented here in a seventeenth-century manuscript, see London, British Library, Sloane 3851, ff. 45r-46v and 134r.

⁸ On apotropaic rituals and how they interwove with late medieval piety see Eamon Duffy, *The Stripping of the Altars: Traditional Religion in England, 1400-1580* (New Haven, CT: Yale University Press, 1992), 233-98. Briggs’ examples cited above derive from the Lorraine region in France, where Catholic practice was the norm.

⁹ See Scot, *The Discoverie of Witchcraft*.

¹⁰ In the fourteenth century, John of Morigny adopted this strategy to justify his revision of the *Arx notoria*: see John of Morigny, “Prologue to Liber Visionum [C. 1304 - 1318],” eds. Claire Fanger and Nicholas Watson, *Esoterica* 3 (2001): 108-217. The same strategy was adopted by numerous writers in subsequent centuries, perhaps most famously by the great renaissance proponent of learned magic, Henry Cornelius Agrippa: see his *De incertitudine et vanitate scientiarum* (Paris, 1531), ch. 48.

¹¹ Although the first text concludes by assuming that the witch will be female, it instructs one to make both male and female dolls, which are then to be pricked. On the question of male witches see Lara Apps and Andrew Colin Gow, *Male Witches in Early Modern Europe* (Manchester: Manchester University Press, 2003).

¹² Briggs, 174-87.

¹³ Maxwell-Stuart, esp. 123-49.

¹⁴ Briggs, 174-87.

The scribe, his interests, and habits

This manuscript is the work of a single scribe who mixes italic and secretary hands, the latter dating to approximately 1600 or 1610.¹⁵ The scribe may be the “J. A. B.” who appears in a love charm with his beloved, “A. D.,” but it is not impossible that these identifying initials were simply copied from a source text.¹⁶ Given the date, the frankly Roman Catholic nature of many of the conjurations raises some interesting questions about the scribe’s religious beliefs. Invocations of the saints and prayers to the Virgin Mary suggest at very least that the operator was not bothered by the “old religion.” Lapses in Latin grammar and spelling suggest mediocre attainment in the language, but these would not be out of keeping with many late medieval or early modern texts of magic, which were often written by scribes with a moderate level of learning. Significant sections of the manuscript are written in Latin, and at one point the scribe produces a reasonable translation of a Latin charm he has just recorded.¹⁷ That some of the passages are copied from a Latin edition of Cornelius Agrippa’s *De occulta philosophia* (see below) suggests the scribe moved on the fringes of learned circles.

While some magic collections were clearly assembled by individuals interested only in practicing the art in private or perhaps even merely in studying it, this volume contains an ambiguous mixture of elements suggesting the scribe may also have had in mind more public forms of practice. Treasure hunting, thief detection, witch detection, and magical cures, which together represent a significant portion of this manuscript, were the province of both cunning-folk and professional magicians.¹⁸ On the other hand, operations to see spirits without the aid of a skryer suggest that his interest in magic was as much motivated by a genuine personal fascination with the numinous as by the potential monetary gains of professional theft detection or treasure hunting.¹⁹ Whether or not the scribe was a professional practitioner remains unclear, but given that he devotes only a tiny fraction of the collection to witch detection, this would not appear to have been a speciality.

¹⁵ A watermark appearing several times through the text, possibly Edward Heawood, *Monumenta Chartae Papyraceae*, 3549 (ca. 1575), is consistent with this dating. The first operation below could conceivably have been derived from Scot’s *Discoverie of Witchcraft*, XII, 18, first published in in 1584. But divergences from the text are significant enough to suggest either that they have a common source or that the version presented here is at least a second-generation copy. Similarities between a list of demons elsewhere in the e Mus. 173 collection and a similar list in Scot’s *Discoverie of Witchcraft* are vague enough to suggest no more than a common source. The demons are listed in a small but complete conjuring manual, ff. 41r-47v; cf. Scot, XV, 2.

¹⁶ f. 38r.

¹⁷ f. 75r.

¹⁸ On professional magical practitioners see Thomas, 212-52. See also Davies.

¹⁹ An experiment “to see by thy selfe without a chyld or fellowe companion in a chrystall stone....” appears at ff. 26v-27r. “An experiment to see spirits what they doe” appears at f. 1r-v. For an operation “to see sprits of the Ayre” see ff. 69v-71v. Briggs discusses processes of witch identification involving the conjuring of demons, so the combination of such interests in this collection is not singular (181-82).

General contents of the collection and the question of genre

The approximately ninety items contained in this collection cannot be described in detail here. Although largely devoted to conjuring, the work also contains operations for angelic assistance, astrological talismans, and charms. In content and structure it differs very little from most contemporary collections of necromantic magic. The most common explicit goal of these operations is treasure hunting, but many lack any explicit purpose. Other kinds of operations include angel magic,²⁰ the creation of a magical roll for use as an amulet,²¹ and a variety of “experiments” or charms. Usually appearing in clusters interspersed between the conjuring texts, the charms appear to have been drawn from various sources and written down as their source texts became available. Their goals include the return of stolen goods, identification of thieves, love, protection, and the staunching of blood. Such a combination of operations is quite typical of necromantic collections of the sixteenth century.²²

As is also typical of these sorts of manuals, it is difficult to identify the sources for many of the texts, but a few can be identified. A text usually known as the *Practica nigromancie* or *Thesaurus spirituum* in its medieval Latin versions appears here in English and, like its Latin progenitors, reflects significant textual divergences from other known versions.²³ Numerous passages and figures are drawn directly from the Latin edition of Agrippa’s *De occulta philosophia*, the most common printed source for magical information of that century.²⁴ Some of the passages suggest familiarity with the *Sworn Book of Honorius*, but no direct textual connection can be made to the work.²⁵

I have described these texts as “operations” or “rituals,” but I might also have described them as charms. The collector of the manuscript evidently regarded all of the magical operations, including these, as related sorts of activities, and thus they might justifiably be understood to belong under the broader umbrella of necromancy. But historically, magical works including simple spoken and/or written formulae, sometimes employing a physical substance such as a medicine or magical object, have been referred

²⁰ An operation for three good angels appears at ff. 31r-31v.

²¹ See ff. 33v-34v and 35v-36r. For more on textual amulets see Don C. Skemer, *Binding Words: Textual Amulets in the Middle Ages* (University Park, PA: Penn State University Press, 2006).

²² For another example see Oxford, Bodleian Library, Additional B. 1. This late sixteenth-century text combines a variety of charms and conjuring exercises, many drawn from Scot’s *Discoverie of Witchcraft*. For a discussion of this manuscript see Frank Klaassen and Chris Phillips, “The Return of Stolen Goods: Reginald Scot, Religious Controversy, and a Late Sixteenth-Century Manuscript of Magic,” *Magic, Ritual, and Witchcraft* 1, no. 2 (2006): 135-76.

²³ See ff. 69v-71v. For other versions of the *Practica nigromancie* see London, British Library, Sloane 3850, ff. 117v-129r; London, British Library, Sloane 3853, ff. 3-45; London, British Library, Sloane 3885, ff. 26-57; London, London Society of Antiquaries, MS 39, f. 15r-17v; London, Wellcome Institute, Wellcome 110, ff. 57r-98r; Oxford, Bodleian Library, e Mus. 173, ff. 69v-71v; and London, British Library, Additional 36674, f. 149.

²⁴ Text and figures on f. 21 and ff. 37v-38r are drawn from *De occulta philosophia* I, 33 and III, 11 respectively. On extracts from Agrippa see Frank Klaassen, *The Transformations of Magic* (University Park, PA: Penn State University Press, forthcoming), ch. 6.

²⁵ The rules given at the start of the conjuring ritual at ff. 41v-47v loosely echo some of the rules of the *Sworn Book of Honorius*. See Gösta Hedegård, ed. *Liber Iuratus Honorii -- a Critical Edition of the Latin Version of the Sworn Book of Honorius* (Stockholm: Almqvist and Wiksell International, 2002), 60-1.

to as charms.²⁶ Such texts constitute a separate genre in the sense that they were often brought together in dedicated collections and can also be found in the margins of manuscripts with no other connection to magic.²⁷ They were also recognized to be less theologically problematic than lengthy texts which invoked, or appeared to invoke, demons. A brief prayer calling upon Saint Apollonia to ease a toothache—her martyrdom involved having her teeth pulled out or broken—would be a good example of a simple, common, and theologically defensible charm. Kieckhefer breaks charms down into prayers, blessings, and adjurations. With their invocation of divine names and adjuration of witches, the charms in this manuscript fall into the latter category.²⁸

Editorial Conventions

The scribe occasionally employs an italic hand (as opposed to the usual secretary) to set off certain words. Text appearing in the manuscript in an italic hand is indicated in bold face below. All expansions of abbreviations are indicated in italics.

The combination of crosses (indicating when the speaker should make the gesture of a cross) and complex interweaving of verbal formulae into the instructions makes any attempt to impose modern punctuation clumsy and unworkable. Accordingly, punctuation and capitalization are represented as found in the manuscript. Where the scribe has employed a forward slash as a full stop, I have done so as well.

²⁶ Lea Olsan lists six elements usually present in charms: a) a heading indicating the purpose, b) a short introductory formula such as “In nomine patris...”, c) an incantation or “operative words,” d) directions for performance, e) “application to the patient” including prayers, rituals, or remedies, and f) an “affirmation of effectiveness” such as “*probatum est.*” Some of these elements are here, others not. See Lea Olsan, “Charms in Medieval Memory,” in *Charms and Charming in Europe*, ed. Jonathan Roper (New York: Palgrave, 2004), 59-87, esp. 61.

²⁷ See Lea Olsan, “The Language of Charms in a Middle English Recipe Collection,” *ANQ* 18.3 (Summer 2005): 29-35; “The Inscription of Charms in Anglo-Saxon Manuscripts,” *Oral Tradition* 14.2 (1999): 401-19; and “Charms and Prayers in Medieval Medical Theory and Practice,” *Social History of Medicine* 16.3 (Dec. 2003): 343-66.

²⁸ Richard Kieckhefer, *Magic in the Middle Ages*, (Cambridge: Cambridge University Press, 1989), 69.

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The manuscript

Shelfmark: Oxford, Bodleian Library, e Mus. 173.
Material: Paper, 76 folios. Watermarks, possibly Heawood, MCP, 3549 (ca 1575).
Size: 14 x 20 cm.
Language: English and Latin.
Script: A single scribe mixes secretary and italic hands.

The text

37r To spoyle a theefe or witch or any other enemye and to be deliuered from *the* evell.

☉ **Ante solis ortum**.²⁹ I gether *the* boughe of this sommers growth in *the* name of such a one **N**³⁰ when you haue gathered *the* wand then cover *the* table and say + In nomine patris + et filii + et spiritus sancti + Amen.³¹ thrice. And so strikinge vpon *the* carpet saye as followeth. **droche. myrocke. esenaroth. + betu + baroch + Ass + maaroht** +³² and then say holy trinitie punish him that hath wrought this mischeefe and tak yt away by thy great Iustice **Eson + Elyon + Emaris + Ales + Age +** and strike *the* carpitt with the wand³³ 5

To make a witch confesse her evell before you

Take a lambe skyn made in parchment and make therin 2 10
images, one of a man and another of a woman and make them
on *the* saturday morninge at *the* sonne rysinge and vse them
in this manner, Take a bodkyn or a nayle and look in what
place you would haue them hurt In *that* place prick them
and doe so twyce or thrice a day and *the* partye *that* you shall vse 15
so shall never take rest nor sleepe untill she hath seene
you and requered pardon at your hands /

In prickinge say as heerafter followeth

I compel and constryne thee thou wicked person or you wicked

²⁹ Before the rising of the sun. The Latin phrase is preceded by the conventional sigil for the sun.

³⁰ N is commonly used in English and Latin manuscripts to indicate where a name should be inserted. The first two sentences are evidently to be recited as the operator gathers the wand.

³¹ In the name of the Father and of the Son and of the Holy Spirit. Amen.

³² Such words of power separated by crosses are common in medieval charms and the more involved operations of ritual magic. The crosses serve as visual cues to set them off from the rest of the text and also to indicate that the operator should make the sign of the cross. On divine names in magical texts see articles by Julien Veronese and David Porreca in *Magic, Ritual and Witchcraft* 5.1 (forthcoming).

³³ For lines 1-9, cf. Scot, XII, 18.

persns which haue commytted and done this wicked and devilish 20
 act, by *the* true god, by *the* lyvinge god and by *the* holy god *that* thou
 nor you haue no power to withstand or resist any callinge
 but *with* all hast and speed possible *without* delay or tarrieng
thou come vnto me and *confesse* thy naughtye and wicked deeds
 which *thou* hast done in *the* name of god / And also I coniure 25
 and constraune thee to come by all *the* holy names of god
 and especiallye by thes **Semurhamephoras**³⁴ + **Agla** + **Adonay** +
Anabona + **panton** + **Craton** + **Agyos** + **Eskyros** + **Atha-**
natos + **messyas** + **Sother** + **Alpha** + **et Omega** + **Ema-**
nuel + **Sabaoth** + **vnigenitus** + **Via** + **Vita** + **homo** + **Vsy-**
on + **principia** + **Cormogenitus** + **Sapentia** + **Consolator**
+ Adiuuator + **primus et novissimus** + **El** + **Elemay**
+ on + **Tetragramaton** + and by *the* holy name Ihesus
 at *which* name all things both in heaven in earth and also in 35
 hell doe bowe³⁵ / And by *the* holy virgine marye mother
 of our lord Ihesus christ / And by St John Baptist
which was *the* foreronnere of our lord Ihesus Christ
 and by *the* golden girdle *which* St John sawe gyрте about
the loynes of our lord³⁶ and by *the* two edged sword that
 37v *proceeded* out of *the* mouth of god,³⁷ and by all *that* god is able to doe 40
 and by all *the* powers in heaven, in earth, and under *the* earth
 I adiure you by *the* 7. planets and 12. sygnes,³⁸ and by all *that* you
 be subiect vnto, and by all *the* names of Angels, and especially
 of thes **Michaell** + **Gabryell** + **Raphaell** + **Basquiel** + **Sama-**
el + **Anael** + **Capael** + **Carafax** + **Wiel** + and by all things *that*
 god hath made to *the* honour and glory of his name *that* *thou* or you 45
which haue done this wicked and develish deed haue no power
 to resist nor withstand my callinge but *without* all delaye or
 tarienge to come speedelye in all hast possible in payne or
 vnder payne of eternall damnation from worse payne to 50
 worse In *the* name of *the* father, *the* sonne, and *the* holy ghost Amen.

The experiment of W. Bacon to destroy witches

William Bacon³⁹ *the* freire made a bonde *that* all wicked persons
 should come before him and confesse the evell dedes, in

³⁴ I.e., Schemhamphoras, the seventy-two names of God derived from Exodus 14:19-21.

³⁵ Philippians 2:10.

³⁶ Revelation 1:13.

³⁷ Revelation 2:16.

³⁸ This section bears some resemblance to a conjuration for the dead in Scot's *Discoverie of Witchcraft*, XV, 7 where we find a conjuration citing the girdle and sword followed by the heavens.

³⁹ This may be a corrupted reference to Roger Bacon, the medieval natural philosopher who has had several magical texts pseudonymously attributed to him, notably the *Thesarus spirituum* or *Practica nigromantiae*. See for example the versions in London, British Library, Additional 36674, f. 149 and London, British Library, Sloane 3885, ff. 26-57.

the newe of the moone, the moone being in Ayrye signes
on the saturday in the hour of [Sigil for Saturn] take a peece of parchment 55
and wryte therein the picture and similitude of the man or of
the woman suspected In his forehead wryte the name of
the person, and on his brest these carecters. [characters] and then
with a sharpe bodkyn all to bepricke the picture in the head and
brest and reade this comiuration followinge / 60

I coniure thee or you N. witch or witches by *the* livinge god
the true god and *the* holy god, and by all *the* prophets and patriarks
 martires, confessors and virgins, and by all *the* holy people *which*
 followe *the* lawes of god, and by all Angels and Archangels
 Thrones, Dominations, Principals, powers, Cherubin and
 seraphin, and by *the* 4. Elements Fire, Water Ayre and
 Earth, and *the* 30. Thundrings and lightnings as **sem caph tan**
sade dalleth etc.⁴⁰ and by *the* 7. planyts . **Saturne Iubiter**
mars . Sol . Venus . mercurie and luna / and by all *the* powers
 pronounced before / I coniure you witch or witches wher
 soever or what soever you be *that* are within 7. myles of
 this place no rest to haue but prickinge paynes sleepinge
 and wakinge vntill you doe come *with* speed hither into this
 poole or water, and therein to *confesse* to me some parte of
 your wicked and develish deeds *which* you haue done to such
 a persone N. by *the* vertue of *the* holy trinity. fyat fyat fyat.
 Amen. 75

When he or she is come geve them counsell
 vtterlye to forsake such wickednes for ever.

⁴⁰ “And out of the throne proceeded lightnings and thunderings and voices: and there were seven lamps of fire burning before the throne, which are the seven Spirits of God” (Revelation 4: 5).
 “And all the people saw the thunderings, and the lightnings, and the noise of the trumpet, and the mountain smoking: and when the people saw it, they removed, and stood afar off” (Exodus 20:18).
 The source of the names that follow is unclear.

Shemhamphorasch

The **Shemhamphorasch** (alternatively "Shem ha-Mephorash" or "Schemhamphoras", originally *Shem HaMephorash* (שם המפורש)) is an originally Tannaitic term describing a hidden name of God in Kabbalah (including Christian and Hermetic variants), and in some more mainstream Jewish discourses. It is composed of either 4, 12, 22, 42, or 72 letters (or triads of letters), the last version being the most common.^{[1][2][3][4][5][6][7]}

12-, 22-, and 42-letter versions

Maimonides thought the Shem ha-Mephorash was used only for the four letter Tetragrammaton.

A 12-letter variant appears in the Talmud, though it was unknown in later Kabbalah and completely absent from Jewish magic.

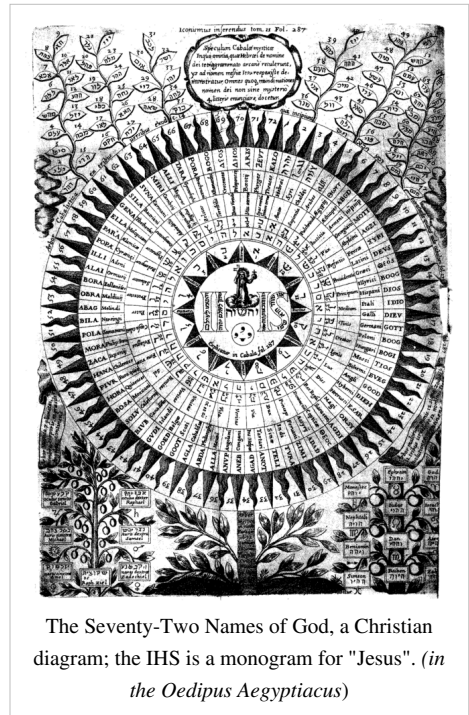
A 22-letter variant is first written down in *Sefer Raziel HaMalakh*, without interpretation, as אדגיהן קרעשטן נגדיכש במרצההג הקדמנע 'גלפזק שקוצייה' (likely transliterated as *Anaktam Pastam Paspasim Dionsim*). Its origins are unknown, with no connection to Hebrew or Aramaic being found, and no agreement on any particular Greek or Zoroastrian origin. There are Geonic precedents for the name, indicating that the name is older than *Sefer Raziel*.

A 42-letter variant was described by Hai Gaon. He wrote "Although the consonants of this name are well known, its proper vocalization is not rendered by tradition. Some pronounce its first part *Abgitzaz*, and others *Abigitzaz*, and the last part is sometimes read *Shakvazit*, and sometimes *Shekvuzit*, but there is no definite proof." This variation in pronunciation was understood by Joshua Trachtenberg to indicate that this version is quite ancient, the vowels in Hebrew being easily lost over time. It is, by some means, derived from the first 42 letters of the Hebrew Bible. Like the 22-letter name, it is found in *Sefer Raziel*.

The 72-fold name

The "72-fold name" is highly important to *Sefer Raziel*, and a key (but often missing) component to the magical practices in *The Lesser Key of Solomon*. It is derived from Exodus 14:19-21, read boustrophedonically to produce 72 names of three letters. This method was expounded with no difficulty by Rashi, apparently widely known throughout the Geonic period. Kabbalist and occultist legends state that the 72-fold name was used by Moses to cross the Red Sea, and that it can grant later holymen the power to control demons, heal the sick, prevent natural disasters, and even kill enemies.

The 72-fold name is mentioned in Roger Bacon, who complained about a book titled *Liber semamphoras*, more specifically the linguistic corruption that occurred in translating Hebrew to Latin.^[8] The angels of the Shemhamphorash factored heavily into the cosmology of Johann Reuchlin^[9], influencing Heinrich Cornelius Agrippa and Athanasius Kircher. Thomas Rudd featured the 72 angels in his magic, as a balancing force against the evil spirits of the *Ars Goetia* or in isolation.^[10] Rudd's material on the Shemhamphorash was later copied and expanded by Blaise de Vigenère, whose manuscripts were in turn used by Samuel Liddell MacGregor Mathers in his works for the Hermetic Order of the Golden Dawn.



The Seventy-Two Names of God, a Christian diagram; the IHS is a monogram for "Jesus". (*in the Oedipus Aegyptiacus*)

Angels of the Shemhamphorash

Angel ^{[11][12][13]}	Ruling angel (per Ambelain)	Order (per Ambelain)	Invocatory verse	Demon ruled (per Rudd)
1. Vehuiah	Metatron	Seraphim	Psalms 3:3 ^[14]	Bael
2. Jelial	Metatron	Seraphim	Psalms 22:19 ^[15]	Agares
3. Sitael	Metatron	Seraphim	Psalms 91:2 ^[16]	Vassago
4. Elemiah	Metatron	Seraphim	Psalms 6:4 ^[17]	Gamigin
5. Mahasiah	Metatron	Seraphim	Psalms 34:4 ^[18]	Marbas
6. Lehahel	Metatron	Seraphim	Psalms 9:11 ^[19]	Valefar
7. Achaiah	Metatron	Seraphim	Psalms 103:8 ^[20]	Aamon
8. Cahetel	Metatron	Seraphim	Psalms 95:6 ^[21]	Barbatos
9. Haziel	Jophiel	Cherubim	Psalms 25:6 ^[22]	Paimon
10. Aladiah	Jophiel	Cherubim	Psalms 33:22 ^[23]	Buer
11. Lauviah	Jophiel	Cherubim	Psalms 18:46 ^[24]	Gusion
12. Hahaiah	Jophiel	Cherubim	Psalms 10:1 ^[25]	Sitri
13. Iezael	Jophiel	Cherubim	Psalms 98:4 ^[26]	Beleth
14. Mehahel	Jophiel	Cherubim	Psalms 9:9 ^[27]	Leraje
15. Hariel	Jophiel	Cherubim	Psalms 94:22 ^[28]	Eligor
16. Hakamiah	Jophiel	Cherubim	Psalms 88:1 ^[29]	Zepar
17. Lauviah	Zaphkiel	Thrones	Psalms 8:9 ^[30]	Botis
18. Caliel	Zaphkiel	Thrones	Psalms 35:24 ^[31]	Bathin
19. Leuviah	Zaphkiel	Thrones	Psalms 40:1 ^[32]	Saleos
20. Pahaliah	Zaphkiel	Thrones	Psalms 120:1-2 ^[33]	Purson
21. Nelchael	Zaphkiel	Thrones	Psalms 31:14 ^[34]	Morax
22. Ieiaiel	Zaphkiel	Thrones	Psalms 121:5 ^[35]	Ipos
23. Melahel	Zaphkiel	Thrones	Psalms 121:8 ^[36]	Aim
24. Haniniah	Zaphkiel	Thrones	Psalms 33:18 ^[37]	Naberus
25. Nilaihah	Zadkiel	Dominations <i>[sic]</i>	Psalms 9:1 ^[38]	Glasya-Labolas
26. Haaiah	Zadkiel	Dominations	Psalms 119:145 ^[39]	Bune
27. Ierathel	Zadkiel	Dominations	Psalms 140:1 ^[40]	Ronove
28. Seehiah	Zadkiel	Dominations	Psalms 71:12 ^[41]	Berith
29. Reiiel	Zadkiel	Dominations	Psalms 54:4 ^[42]	Astaroth

30. Omael	Zadkiel	Dominations	Psalms 71:5 [43]	Forneus
31. Lecahel	Zadkiel	Dominations	Psalms 71:16 [44]	Foras
32. Yasariah	Zadkiel	Dominations	Psalms 33:4 [45]	Asmodeus
33. Ieuiah	Kamael	Powers	Psalms 94:11 [46]	Gaap
34. Lehahaiah	Kamael	Powers	Psalms 131:3 [47]	Furfur
35. Chavakiah	Kamael	Powers	Psalms 116:1 [48]	Marchosias
36. Menadel	Kamael	Powers	Psalms 26:8 [49]	Stolas
37. Aniel	Kamael	Powers	Psalms 80:3 [50]	Phenex
38. Haamiah	Kamael	Powers	Psalms 91:9 [51]	Halphas
39. Rehael	Kamael	Powers	Psalms 30:10 [52]	Malphas
40. Ieiazal	Kamael	Powers	Psalms 88:14 [53]	Raum
41. Hahael	Raphael	Virtues	Psalms 120:2 [54]	Focalor
42. Mikael	Raphael	Virtues	Psalms 121:7 [55]	Vepar
43. Veualiah	Raphael	Virtues	Psalms 88:13 [56]	Sabnock
44. Ielahiah	Raphael	Virtues	Psalms 119:108 [57]	Shax
45. Sealiah	Raphael	Virtues	Psalms 94:18 [58]	Vine
46. Ariel	Raphael	Virtues	Psalms 145:9 [59]	Bifrons
47. Asaliah	Raphael	Virtues	Psalms 92:5 [60]	Vual
48. Mihael	Raphael	Virtues	Psalms 98:2 [61]	Haagenti
49. Vehuel	Haniel	Principalities	Psalms 145:3 [62]	Crocell
50. Daniel	Haniel	Principalities	Psalms 145:8 [63]	Furcas
51. Hahasiah	Haniel	Principalities	Psalms 104:31 [64]	Balam
52. Imamiah	Haniel	Principalities	Psalms 7:17 [65]	Allocer
53. Nanael	Haniel	Principalities	Psalms 119:75 [66]	Caim
54. Nilhael	Haniel	Principalities	Psalms 103:19 [67]	Murmur
55. Mehaiah	Haniel	Principalities	Psalms 102:12 [68]	Orobas
56. Poiel	Haniel	Principalities	Psalms 145:14 [69]	Gremory
57. Nemamiah	Michael	Archangels	Psalms 115:11 [70]	Ose
58. Ieialel	Michael	Archangels	Psalms 6:3 [71]	Auns
59. Harael	Michael	Archangels	Psalms 113:3 [72]	Orias
60. Mitzrael	Michael	Archangels	Psalms 145:17 [73]	Vapula
61. Umahel	Michael	Archangels	Psalms 113:2 [74]	Zagan

62. Iahhel	Michael	Archangels	Psalms 119:159 ^[75]	Valac
63. Ananel	Michael	Archangels	Psalms 100:2 ^[76]	Andras
64. Mehriel	Michael	Archangels	Psalms 33:18 ^[37]	Flauros
65. Damabiah	Gabriel	Angels	Psalms 90:13 ^[77]	Andrealphus
66. Manakel	Gabriel	Angels	Psalms 38:21 ^[78]	Cimeries
67. Eidel	Gabriel	Angels	Psalms 37:4 ^[79]	Amduscias
68. Hahniah	Gabriel	Angels	Psalms 106:1 ^[80]	Belial
69. Rochel	Gabriel	Angels	Psalms 16:5 ^[81]	Decarabia
70. Jabamiah	Gabriel	Angels	Genesis 1:1 ^[82]	Seere
71. Haiaiel	Gabriel	Angels	Psalms 109:30 ^[83]	Dantalion
72. Mumiah	Gabriel	Angels	Psalms 116:7 ^[84]	Andromalius

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Further reading

- Heinrich Cornelius Agrippa's Three Books of Occult Philosophy, Book 3, part II, chapter 25 (<http://www.esotericarchives.com/agrippa/agripp3b.htm#chap25>) features the seventy two angels of the "*Schemhamphorae*." This was later copied by Francis Barrett (occultist) in his book *The Magus*, in Chapter 21 (<http://www.sacred-texts.com/grim/magus/ma224.htm>).
- The (pseudepigraphal) Sixth and Seventh Books of Moses feature an appendix titled "Semiphoras and Schemhamphoras" (<http://www.esotericarchives.com/moses/67moses2.htm#appendix3>)
- Eliphaz Levi's *Clefs Majeurs et Clavicules de Salomon* (<http://www.tarot.org.il/Library/Levi/Clavicules de Salomon.pdf>), where he attempt to connect the Shemhamphorash to the Tarot
- Aleister Crowley's Book T or *Liber 78: A description of the cards of the Tarot* (<http://www.tarot.org.il/Library/Crowley/Liber 078.pdf>), a commentary on the Tarot, Shemhamphorash, and Goetia.
- Lenain Lazare's *La Science Cabalistique* (http://books.google.com/books/about/La_science_cabalistique_ou_l_art_de_conn.html?id=ZqgpxTZ43HkC) refers to and expands upon Kircher's treatment of the 72-fold name (tying each angel to a different language's word for God), particularly in Chapter III (<http://books.google.com/books?id=ZqgpxTZ43HkC&pg=PA20#v=onepage&q&f=false>)
- Robert Ambelain's *La Kabbale Pratique* features a section detailing the angels, their attributes (including astrological connections), and rituals for calling upon them.

External Links

- William Meegan's *The Sistine Chapel: A Study in Celestial Cartography* (http://www.rosecroixjournal.org/issues/2006/New Folder/vol3_45_128_meegan.pdf) in *The Rose Croix Journal* discusses a possible relationship between Michelangelo's fresco in the Sistine Chapel and the Shemhamphorash.
- Jim Cornwell's *The Names of God*, from *The Alpha and the Omega*, "Introduction" (<http://www.mazzaroth.com/Introduction/TheNamesOfGod.htm>) discusses the material from an Esoteric Christian perspective.
- Peter Gilmore's "F.A.Q. Symbols and Symbolism" (<http://www.churchofsatan.com/faq-symbols-and-symbolism.php>) discusses the use of the word "Shemhamforash" in the rituals of the Church of Satan.
- Aaron Leitch's *Shem ha Mephoresh: The Divine Name of Extension* (<http://www.hermeticgoldendawn.org/leitch-shemhamephoresh.html>) discusses the role the Shemhamephoresh played in the Hermetic Order of the Golden Dawn.

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Pahaliah

Pahaliah is a guardian angel invoked to convert non-Christians to Christianity.^[1] He is a member of the Order of Thrones and an angel of Virtuosity.^[2] He rules theology and morals, granting wisdom, determination and knowledge,^[2] and is one of the angels bearing the mystical name of God, Shemhamphorae (Heb. שם המפורש *Shem ha-mephorash* — "the Ineffable Name", i.e. the Tetragrammaton).^[3] His corresponding angel is Sothis, who is an angel of an hour.

References

- [1] Davidson, Gustav (1967), *A Dictionary of Angels, Including The Fallen Angels*, p. 257, Library of Congress Catalog Card Number: 66-19757
 - [2] Guardian Angels (<http://www.novareinna.com/constellation/cancerangels.html>)
 - [3] The 72 Names (Angels) of God (<http://guideangel.com/20.html>)
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