

Introduction to ABJAD

‘Incognitum’

ABJAD (**أبجد**) is an acronym derived from the first four consonants of the Hebrew/Arabic/Persian alphabets; *Alif, Ba, Jeem, Dal*. It is a simply-constructed but functionally-complex alphanumeric system condensing different belief-dynamics from Near- and Middle-Eastern cultures, which became particularly prominent after the rise of the *Shi’a* religion in Iran. Arabic ABJAD originates from the Semitic family of scripts.

In working with Arabic ABJAD usually three numeric values (the ABJAD value of the letter, the order of the letter in the ABJAD table and the alphabetic order of the letter in the Arabic alphabet) are used as numerating values; the most interesting and complex products of ABJAD are those operating with more than one numeric

COLLAPSE I

value (i.e. ABJAD value, ABJAD order and Alphabetic order simultaneously) but later works by ABJAD scholars from Iran, India, Afghanistan and Arabic countries show an inclination towards a unified ABJAD value called ABJAD-e Kabir (Major ABJAD).

Toin ط	Ha ح	Za ز	Waw و	Haa هـ	Dal د	Jeen ج	Ba ب	Alif ا
9	8	7	6	5	4	3	2	1
Saad ص	Fa ف	Ayn ع	Seen س	Neen ن	Meem م	Lamn ل	Kaaf ك	Ya ي
90	80	70	60	50	40	30	20	10
Zoin ظ	Zaad ض	Zai ذ	Kha خ	Sa ث	Ta ت	Sheem ش	Ba ر	Ghaaf ق
900	800	700	600	500	400	300	200	100
								Ghain غ
								1000

Fig. 1. ABJAD Table (*ABJAD-e kabir*: major abjad)

The arabic ABJAD table (ABJAD-e Kabir) is arranged in powers of 9:

Level 1. *Alif* (= 1) to *Toin* (= 9)

Level 2. *Ya* (=10) to *Saad* (= 90)

Level 3. *Ghaf* (= 100) to *Zoin* (= 900)

Level 4. *Ghain* (= 1000)

The ABJAD values of all levels are based on the connections between the ABJAD order and the ABJAD value of each letter at the first level (1-9), where the

ABJAD value of each letter is equal to its ABJAD order.

LEVEL 1: from 1 to 9. Take the letter *Haa* as an example: its ABJAD value is based purely on its ABJAD order *i.e.* $5=5$.

LEVEL 2: from 10 to 18 (ABJAD order). Since the level changes, there is a phase transition from one- to two-numeral values (using one '0' as a place holder). The ABJAD order of the letter *Noon* (under the letter *Haa*) is 14, which can then be numerically simplified as $1+4 = 5$. The single numeral x is converted to xx to indicate the letter *Noon*'s location on the second level. Consequently we have 50 instead of 5: 50 is the ABJAD alpha-numeric value for the letter *Noon*.

LEVEL 3: from 19 to 27 (ABJAD order); on the third level xx changes to xxx ; the letter *Sa* is under the letter *Noon*; its ABJAD order is 23: $2+3=5=500$ (xxx)

LEVEL 4: at this level ABJAD diverges from the power of nine. This might be considered the apogee of the ABJAD alpha-numeric progression.

The numerical arrangement of ABJAD into four alpha-numeric layers, three of which are built upon the power of 9 (9-based) is strongly in accordance with the unique politics of Islamic apocalypticism, whose allegiance is not to sectarian ideologies but to the explicit text of the Quran, immutable according to Islamic scholars. We have three levels (1-9, 10-90, 100-900) whose structures are numerically never concluded (they never reduce to One, remaining imperfectible and

COLLAPSE I

inconclusive). Only the letter *Ghayn* numerically stands on its own plane as 1000 (Kabalistically reducible to 1); however, the One here is external to the 9-based arrangement of ABJAD: In Islam, the divine constantly remains on the outside; it is characterized by its radical externality to its multiplicative creation, and conceived not as conclusion or *telos* but as externality. This only serves to highlight the overall imperfectability and inconclusiveness of ABJAD/Creation. The Divine loiters on the exterior (beyond the threshold of ontological possibility) even on the Day of Apocalypse (as in Islamic Apocalypse, *Qiyamah*). God never reveals itself (*Apocalyptic*), shifting the radicality of its exteriority and the inconclusiveness of its creation to another plane.

While God was the exclusive source of the revelation to Muhammad, God himself is not the content of the revelation. Revelation in Islamic theology does not mean God disclosing himself. It is revelation from God, not revelation of God. God is remote. He is inscrutable and utterly inaccessible to human knowledge [...] Even though we are his creatures whose every breath is dependent upon him, it is not in interpersonal relationship with him that we receive guidance from him.¹

The ambiguous monotheistic structure of ABJAD (enshrouding obscure religio-political inclinations), and its empathy for imperfectability, multiplicity and

1. Edmund Perry, *The Gospel in Dispute: The Relation of the Christian Faith to other Missionary Religions* (New York: Doubleday, 1958), p155.

inconclusiveness, unilluminated by a rabid exteriority ungraspable for Man, has made ABJAD the alphanumeric system most favorably-disposed to heresies and obscure apostasies. It is no exaggeration to say that the history of Islam has been perpetually accompanied by ABJAD exploration and alphanumeric distortion of all forms of official and established religious institutions and texts (the latter being untransgressable, and consequently prone to the generation of profound heresies). “Everywhere that ABJAD can be found, a heresy has already emerged,” remarks Abidulah ibn-Maymun, the founder of the *Ba'teni* – later to become *Ismailie* – cult.

Given the fact that the syncretic configuration of ABJAD scriptures as well as ABJAD diagrams has always been complemented by the sheer syncretism of its redactors and exegetes, their usage in mass culture and belief systems of Muslim populations has sprawled over a vast array of everyday affairs, surpassing mere occult instrumentality and elitism. In the timeframe between the rise of *Horoufi* sect (from which the most prominent ABJAD theorists rose – 9th Century) to the *Qajar* dynasty (1781-1925) ABJAD diagrams were composed for purposes including education in elementary schools to depict the interactions between alphabet, numbers and religious matters in an efficient way (commonly being used for memorizing religious stories, names or even basic mathematical or linguistic lessons), interpreting the Quran and other Islamic or sectarian scriptures, healing diseases, invoking love or hostility, conjuring deities,

COLLAPSE I

operating as catalyzer-spells in alchemical experiments, *etc.*

The multi-functioning (heretical) nature of ABJAD also allowed it to be extensively employed as a language of communication between minorities (or within minorities)², and as an instrument for supporting the political belief-systems of Islam's non-Apocalypse through mathematics, astronomy and geometry and through the cross-fertilization of these fields with linguistics, cipherology and occultism, producing a vast field of cryptosciences or heretical knowledges. **ABJAD has become an example of a numerical system which, far from being a nomadic numerical machine, intrinsically operates within the State in order to initiate anomalous reciprocations** (in the case of ABJAD, the state and numbers go hand in hand).

ABJAD Diagrams are perhaps among the more well-known productions of the heretical knowledge and absolute syncretism one finds in ABJAD systems, yet they remain unexplored. They critically condense and compile wide varieties of monotheistic and non-monotheistic elements, although they constitute elements specifying their connection with the minority belief-dynamics of either *Sunni* or *Shi'a*. At the top they usually include the number 786 which alphanumerically equates to *Besmellah-e Rahman-e Rahim* (*In the name of Allah, the passionate, the merciful*), the opening verse of each chapter (Sura) in the

2. In fact, all sectarian ciphers in Islam and Islam-inspired religions are constructed and can be only deciphered by ABJAD.

Quran. The diagrams are mostly constituted of humanoid figures with bodies in positions evidently inspired by the Zurvanite, Sumero-Babelian and Zoroastrian cartographies of blasphemy, or demographic configurations. Archaeological explorations of Near and Middle Eastern cults (especially from the time of the Mesopotamian civilizations to the end of antiquity) reveal that forms of demonism ('demons' being understood as avatars of the outside) are mainly characterized by their anomalous cartographies – diagrams which present the bodies and positions of the demons, and the arrangement of their appendages (faciality is the least significant aspect of Eastern demonolatry. Islam also forbids the 'facialization' of religious figures and martyrs):

- The right hand upward and the left hand downward is a cartography of demonism of the greatest archaeological provenance, originally emerging in the Assyrian period, where demons of pestilence and contagious epidemics are presented as seen in the bronze *Tablet of Disease* (in the collection of M. De Clercq). A significant number of ABJAD humanoid diagrams maintain this cartography in the most explicit way (see page 202) while presenting the ABJAD numbers connected to the legion of the damned and blasphemous people mixed with holy names and numbers on their bodies.

- From stretched hands, one pointing to east and one pointing to west, we can identify solar demons (the Romans ironically borrowed this same diagrammatic position from the Babylonians in their crucifixions, the

COLLAPSE I

most prominent of which are the iconographic portraits of the crucified Jesus). (See page 200).

In ABJAD diagrams, when it comes to the divination of a religious figure, facialization is achieved through composing the face, head and body with the exclusively use of numbers and letters, with no depiction or explicit portrayal (see page 201). In consequence, ABJAD pushes Islam's holy ban on facialization into a blasphemous demonic complexity which with the same reprobate enthusiasm tears itself away from the expressionist hegemony of facialization.

In these diagrams each part of the body (including the head) has its own agenda of ciphers and exclusive numbers. Usually most of the body is enveloped and takes the form of a repetition of the letter *Haa* (ABJAD value = 5) representing the five individuals of Shia: Mohammad, Ali, Fatemeh, Hassan, Hussein (see page 201).

In western occultism, diagrams and magic squares are usually surrounded by magic circles and other geometric shapes which are always closed and symmetric. Their task is to converge the power of the spell upon a certain objective. In ABJAD diagrams these circles are replaced by open geometric shapes such as triangles and curves conducting open-ended and divergent experiments in syncretism. In ABJAD diagrams these curves and shapes are commonly known as ABJAD shields. Most ABJAD books, although published by *Shi'a* authors and containing the names of *Shi'a* Imams, correspond to the

cipherology of the traditional Arabic ABJAD in which diagrams or figures are guarded by ABJAD shields, covered by either the letter *Meem* or the letter *Dal* (the first and the last letters of the name Mohammad); the design of these traditional ABJAD shields is of two intersecting lines forming an acute or obtuse angle representing the letter *Dal* (ABJAD value=4). Unlike in *Sunni* ABJAD (see page 199), in *Shi'a* ABJAD these shields are not pointed and, rather than the letter *Dal* are in the form of the letter *Ha* – expressing the *Shi'a* politics of *Taqiyya versus* the *Sunni* politics of conflict in *Jihad* – but with curved lines diagramming the calligraphic elements of the letter *Haa*. These curved lines usually become overrun by the repetition of the letter *Haa* (ABJAD value = 5) on their outer surface, standing for ‘Panj Tan-e Aal-e Abba’ *i.e.* Mohammad, Ali, Fatemeh, Hassan, Hussein who are the pillars of Shia (See page 210).

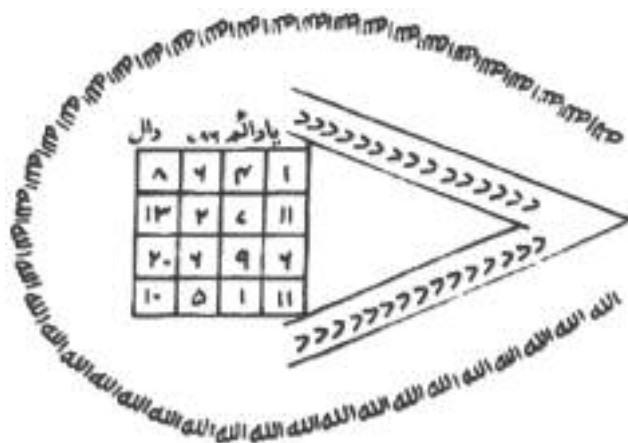
Page 199: A spiteful spell for calling upon a disease or replacing a fatal disease with a less dangerous illness. The word *Allah* constitutes the outer open circle, the targeting-arrow of the letter *Dal* (empowered by the outer circle and representing the power of the prophet Mohammad) can operate from the opening and directing the power of the ABJAD square (composed by the numerated name of a disease) in the guise of a sting towards a person.

Page 201: The Arabic and Abjad equivalents of the words ‘No’ or ‘Closure’ compose the face of this ABJAD figure, making her mute, blind and deaf or, symbolically, easy to be controlled. At the center of this ABJAD

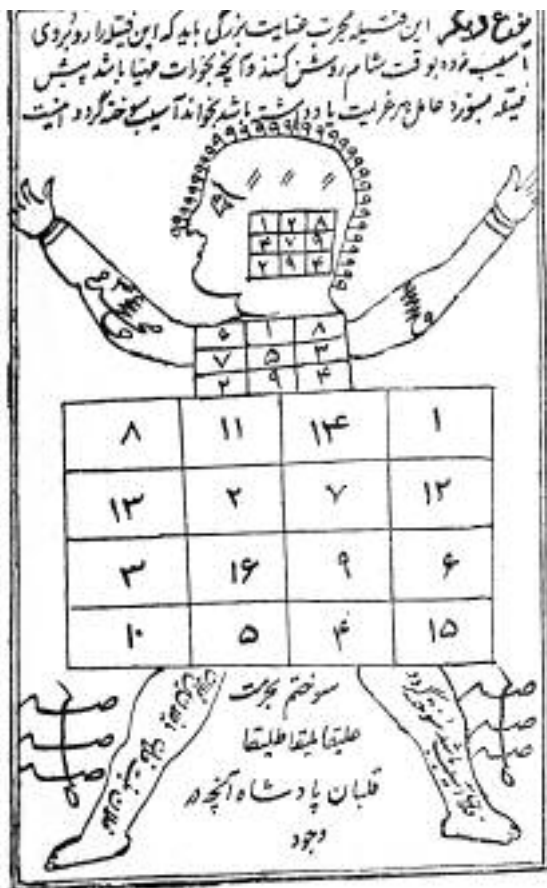
COLLAPSE I

diagram is an ABJAD square which has replaced the heart. The symmetry of numbers and certain words (the word speed and the name *Ali*) make this spell oscillate between negative and positive intentions. This spell should be engraved on four pieces of alloy (fusion of the senses), buried in soil, put in fire, exposed to wind and thrown in water to make a person possessed by an involuntary love.

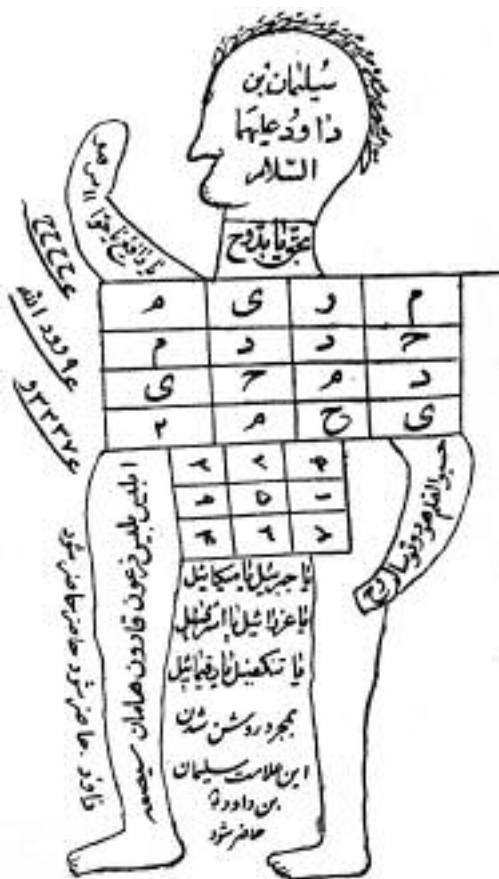
Pages 204-205: An Abjad diagram for memorizing the names (unique characteristics) of Allah in an interacting form.



COLLAPSE I







المربع انبساط

المر	المر	المر	المر	المر
بارط	الله	صنم	واحد	فدوس
معين	مبارك	كبير	رب	رب
مبارك	مبارك	الله	كله	زود
مبارك	مبارك	قاسم	مفيط	مبارك
مبارك	مبارك	مبارك	مبارك	مبارك

قدراكفاشدهوالع

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٩١	٢٥٩	٢٦٠	٨٧	٢٥٦
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١٠٠	٢٦٨	٢٦٩	٩٦	٢٦٥

COLLAPSE I

			غير
<p>م الراو بجق هذا الشكل</p>			
١٠٩	١١	١٤٣	١٠٩
١١١	علق	صلى	١١١
١١١	نكس	ف	٢٩٩
١٠٩	٢٩١	١١٢	١٤٣

بجق فالتة خير حافظا وهو ارحم

