

Historical Origin of the Fine Structure Constant

Part II

Subtilis Structurae Constans Inversae Arboris Dei

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Abstract: In this paper we intend to show in some great medieval works that are indeed or very likely linked to St Stephen's court the central role of the number-archetype 137 organizing "fine structures", together with quaternary and denary proto-Kabbalistic "systems", as a possible primordial image and "model" of the quantum-physical fine structure. This is associated with the four quantum-numbers and the fine structure constant (FSC) concept, in the sense that Jung and Pauli discussed similar problems upon the scientific and spiritual history of the Western Thought.

Keywords: fine structure constant; number archetype 137; background processes

1 Introduction

In the introduction of the first part of our article we presented the modern creational and incarnational allegories in connection with fine structure constant (FSC) through mainly Pauli and Mac Gregor's background-physical comments [13, 28]. During the analysis of the collaboration of Jung and Pauli we also showed that both great minds in their own worldview take the religious thesis of spiritual/godly incarnation as an idea of the second creation, in accordance with the Christian traditions (see *Creatio continua* and *Incarnatio continua*). Thus we can talk about a dualistic idea of creation in connection with the interpretation of FSC. We showed the fulfilment of the idea of the incarnation of Christ connected to the number 137 on a "real fine structure", such as the picture of the Emperor Constantine on the Holy Crown (in the role of King Solomon with the face of an

archangel, and he also appears as angel Jophiel too - יופיאל = 137) that we can, thus, hypostatically take as a forerunner of the above-mentioned ideas of background physics with close connection of the system of meanings of the number 137 on the Holy Crown of Saint Stephen that is the constant primordial image of the fine structure. We put the “fine structure” of enamel pictures and the picture of Constantine (which contains the word *constant*) in the focal point of the allegorical interpretation of the number 137 structure. We exhibited the close connection of the $111+26=137$ number composition with the interpretation of Jophiel, the crown angel and heavenly priest, who was regarded as the angel prince of the Torah, the interpreter of 70(72) languages in antiquity; and in the quoted excerpt from medieval times it is the representative of the number 137 and the bearer of the dual feminine-masculine crown, along with personifying the crown consisting 42 letters, that shows the incarnation’s basic number [28].

As could be seen, we started using Mac Gregor’s double interpretation of the fine structure constant. The first bestows FSC with a creative and incarnate ability. The other interpretation presumes a wider, unknown ability belonging to the constant and the number 137, since he regards it as a governing principle behind the micro-phenomena of the material world [13]. In the first part of our article, we showed the incarnational idea of the number 137 in the assumed primordial model. Now we are going to use other primordial models that come from a similar source to show creation myths, and interpret and illustrate the managing and ordering abilities beside the incarnation abilities. The basis of our analysis is going to be a 137 structured picture of Christ’s incarnation tree from *Hortus deliciarum* [7], which can be closely connected to the Holy Crown’s enamel picture, which has been already analysed in detail (and which illustrates synchronicity through the “fine structure” of Constantine).

We would like to present the discussion of the Creation together with the idea of the incarnation in the form of depictions in the structure of 137, presupposing the same authorial circle of those “pictures” found in and on the *Book of Bahir*, *Hortus deliciarum*, the *Pala d’Oro in Venice*, the *Coronation robe (Casula) of St. Stephen and the Holy Crown of Hungary*, all of which have similar meanings and are isomorphic with each other. In the above-mentioned pictures we can talk about 137-structure compositions, and the inverse world tree conception that is related to the creation myth; or rather, the creative and governing primordial models that in a depiction of isomorphic structures appear in almost identical meaning patterns [17]. Next to the 137 structure of the inverted tree, the mythologemes of the creation, the representations of the incarnations’ other partially apparent and partially hidden trait is the central role of the angel Jophiel, whose name carries the number 137 [3, 4]. Although he is the angel prince of the Torah in the Judaist tradition [6, 9], he is also the personification of the Sephirothic (inverse) tree, the divine coronation and the crowning of the King Messiah. Thus he meets the requirements of those Christian traditions in which Jophiel is an archangel, the cherub who escorts out Adam and Eve as God has commanded and he who guards

the Tree of Life with his fiery sword [12]. Firstly, while the Tree of Life could become the symbol of the inverted Sephirothic tree, its guardian, Jophiel, could become the embodiment and personification of the compositions of 137. Secondly, as the personifier of the crown consisting of 42 letters or names, he is the managing (regulating) archangel of the divine incarnation. Lastly, he is the prince of interpretation in the widest sense [6], the hermeneutic explanation and of course the Kabbalah. Thus, who has him living and working inside that is the hermeneutist on the uppermost level or using Pauli's expression, the honoured and chosen "un-detached observer"¹.

In *The Book of Bahir* the Tree of Life and cherub (archangel) coupling appears as Tamar, the date palm tree and probably, in a hidden manner, Jophiel the angel. And does it so in a way that the Tree of Tamar impersonates the decimal Sephirothic tree of the just or true men, while from the twin motif of Tamar's frond, the Lulav, as we could see leads us to the number 137. In the case of Jophiel, this appears inversely, since he represents the number 137 directly, from the "meaning" of his name, which in Bahir and other previous works was stated as 111+26, or more specifically the decomposition of $ALF+IVI$ (אלף יי) or $ALF+IHVH$, which is actually the deconstruction letter by letter of the name Jophiel, again leading us to the decimal Sephirothic system or tree. Because, it is Aleph, the first Sephirah, the origin of everything, which is the same as IVI , the

¹ Exactly in this hidden and indirect way it is represented in *Bahir*. We find in section 98 the only tree, which encapsulates the holy forms, the date palm tree or Tamar; a closed frond of it is Lulav or the 36 people on the 32 ways of Wisdom. This leads to the number 137 in the dichotomy of Tamar. In the previous, 95th section, it is God's, this only tree, which was planted by God as an inverse Sephirothic tree according to the 22nd section; the author describes it as a 2x36 and 2x32, in other words along with the unity basically a 137 system, a derivation of the Lord's 12 branched Zodiac world tree. (Kaplan here refers to the 12 edges of a cube, thus the number of the geometrical places is 26 and the unit of the cube is 1 [2]). This is why one can construe it with the formula of $IHVH$ and $A(LF)$ or 111+26). Coming back to the resulting Tree of Tamar in section 98, the author equates it with the Tree of Life through the numbers 32 and 36, next to which a cherub is placed by God as a guardian. The other appearance of the number 137 in *Bahir* (in section 70) is the identification of the name of God and the Alef (Aleph). Numerically, this means the conjunction of the numbers 111 and 26, which equal 137 as a crown on the head of the kings who follow God, according to the verse of Micah 2,13. Thus in section 70, as we showed in part one, the primordial formula of $ALF IVI$ creates an anagram of the series of the letters of 137 and gives us the name Jophiel. Since the Tree of Life, as a Sephirothic tree, is characterised by the number 137, it can be presupposed that in *Bahir* a conscious editing took place, (keeping the Christian traditions in mind) in order to identify the angel Jophiel, the personifier of the cherub guarding the tree and the number 137 - in the form of 111+26. (Taking into mind the context of Bahir's complex imagery and meaning system, we support the hypothesis of Neumark as opposed to Schoelem's, since Neumark already presumed the *Bahir* as a very thoughtfully, carefully edited work with a hidden meaning system, without the collective and individual prejudices before the start of academic discussions [17, 28].)

name of God, the “modified” Tetragram, which is already and naturally the representation of the 10 Sephiroth in *Bahir* [2, 14]. It is in a way that the first letter is the letter Yod, the second is a Sephirah, the first He letter is the third Sephirah, the upper Shekhinah, while the second He letter is the 10th Sephirah and the lower Shekhinah. (Heavenly and Earthly Queens). The letter Vav, with a numerical value of six, represents the 6 Sephiroth between the upper and the lower Shekhinahs. Thus comes from the name of Jophiel not only the number 137 but the already structured, well-known denary Sephirotic system as well, so in this interpretation he himself is the prince of the Kabbalah (137!). In addition to this, in the dynamic course of emanation in the first phase of the Creation, the lower 9 Sephiroth unfolds from the Aleph of the uppermost crown in accordance with the system given by the name of the angel. Therefore, the binary and unitary personification of the number 137 resulting from the decimal Sephirotic tree of the Creation and the unfolding of the 10 Sephiroth is the Tree of Life of Tamar and Jophiel, the cherub-archangel. The other decompositional version of Jophiel’s name, i.e. *FLA IVI* (פלא יוי), means the “Hidden secret of the Lord” which may explain its usual presence in the background (see *ALF* and *FLA* in [2]).

We are going to show these pictures while analysing the creation of the inverse tree in the pictures of the previously listed great works. As we will see, in both cases the dynamic flow and the structure of the creation and the incarnation appear in a uniform representation before us. In the case of the process of the second creation and incarnation, as we observed in the first part, it connects to the dual interpretation of Christ’s maternal and paternal origination of the number 137. The paternal origin (the Gospel of Matthew) represents the spiritual and legal incarnation of the Holy Spirit; meanwhile, the maternal origin represents the bodily aspects of the incarnation (The Gospel of Luke). In the pictures of these works, the idea of the inverse cosmic tree with the ‘137’ composition (which includes the 10 Sephiroth), as the primordial image of the fine structure in quantum theory, symbolically carries the arrangement of the spectral lines (in a tree structure-type way) through the “inverse number” of 137, i.e. through the primordial concept of the fine structure constant².

² In the *Hortus* this archetypal image is completed with the so called embedded “four worlds” of the Kabbalah, where each of them contains the denary (“1-3-7”) Sephiroth system. Here, this, together with the 137 structure of the “image”, can be interpreted as the primordial model of fine structure related to the “world-building” four quantum numbers.

2 The Theory of the Divine Incarnation in the Portrayal of the Tree of Life in Hortus Deliciarum

2.1 General Abstract

We can see the colourful, beautiful and amazingly interesting illustration of the incarnation of Jesus Christ in *Hortus deliciarum* (Fig. 1) in the picture marked Fol.80v (*Bastard Facs. 8(16)*) [7]. If we perceive the picture in the customary way, i.e. that God plants the tree of incarnation, then, of course we talk about an inverse tree reaching down from heaven, from the world of angels and stars, which absolutely fits the inverse tree described in the 21 and 22 sections of *Bahir* [2, 14]. Here, in *Bahir*, this inverse tree in an ambivalent way, even taking the incarnation into account (see §.22 and §.191), and especially matches the Tree of Abraham, which he planted in Beersheba, which was named as Tamarisk (Tamarix) tree (translated from the Hebrew original) at the end of the Classical Antiquity and in the Middle Ages. Here, in the *Hortus* picture we can count the Divine Tree's outer, paired 3-3 branches, which are in accordance with the Sephirotic system, and the central trunk consists of 4 people too, which means the 4 central Sephiroth. Thus the Divine inverse tree that reaches from the stars and the archangels to the Earth is the Living Church, and next to the 10 Sephiroth it shows exactly 137 "persons" (entities). So the image of the Creation, coinciding with the picture of the incarnation of Christ, represents both the 10 Sephiroth and the "137 fine structure" coming from them (as we will see later) in perfect concordance with the Holy Crown's image system symbolising the incarnation and the creation.³ It is axiomatic that the angel who points at the stars in the

³ In the first part of our article, our starting point was that by taking the paternal lineage of Luke from Adam to Abraham we get a $61(62)+76=137$ "system" in the Vulgate. We need to assume the otherwise stated order of 3×14 in connection with the number 42 that prevails if and only if, according to one branch of the tradition, we take into account the name of Mary in the number 42, in the 3×14 name structure from Abraham to Jesus, which includes the name of only 41 patriarchs. Structuring of the text from David to Christ and from Abraham and David into the system of 14 notoriously leads to ambivalent interpretations. The most simple case for interpreting the number 137 composition according to the Vulgate in the case of $62+76$ would obviously be the giving of the 137 composition by adding the interpretation of the unity of the two Christs. Concentrating on the name of 41 (+20) from the Gospel of Matthew of course the $61+76$ dual incarnational structure would, rather simply, lead to the number 137. On the Holy Crown, both can be observed in the numeral systems of the pictures of the two archangels and the Emperor Constantine with Solomon. This is how, for example, we can count 61 white pearls at the edge of the ephod of the two archangels, and these refer directly to Christ's 61 intellectual and legal patriarchs. These archangels, as spiritual-heavenly creatures connected to Mary (one announces while the other protects her) can be viewed as the perfect personifications of the paternal incarnation relayed by the Holy Spirit. The 76 white pearls on the Emperor's robe would of course represent directly the 76 patriarchs of the bodily incarnation. We

picture is no other than the archangel Jophiel. Since, as we saw in the first part, in the already mentioned Kabbalistic traditions he is the “ophen” (אופן), the 137 and the Atara (Stephanos!) or the Prince of the Crown. From the 137 people, exactly 26 have a crown. Thus the 111+26, or the decomposition of *ALF IVI* self-evidently bears a crown in the godly name of *IHVH* or *IVI* in a letter and number correspondence. This is how the 111+26 or the decomposition of *ALF IVI* leads us naturally to the name of Jophiel, identifying thus the archangel Jophiel who explains, interprets and presents the whole picture.

On the picture we can see the angel with the 16 stars and above them we can identify 15 persons as a consistent pictorial structure. The angel is pointing up to the stars while the other accent is on his mouth, because he “says” *“Look now toward the heavens and count the stars, if you are able to count them. And He said to him, So shall your seed be”* (Gen 15,5).

drew your attention to another fine structure, in which on the edge of the ephod of the aforementioned persons, the number of the identical white pearls was 111 while the number of the white pearls outside the robe of the emperor was 26. The former, as we saw, is the aleph, the other is the number of the name of God, which in the form of *IVI* with the letters of *ALF*, leads us to the name Jophiel, *IVFIAL*. In this way, here in the Holy Crown’s picture of Constantine, the constant of the fine structure, or its Constantine, is the 137 or the 1/137 that is personified by Jophiel. Thus Emperor Constantine in the role of King Solomon with a face of an archangel appears as Jophiel too, who impersonates creation along with incarnation in addition to Archangels Michael and Gabriel. We could observe the same in the almost identical picture of the Pala d’Oro’s Prophet Solomon, where among the 12 prophets, only Solomon’s arch’s and halo’s pattern is the same as the pattern of arches and halos of the 12 archangels in the uppermost line. This significant breaking down of the symmetry (the arches and halos of all the prophets showing a different type but congruent with each other) draws attention to the fact that, taking into account the central letter of 137 as archangel Solomon and the different ornamental patterns (that we will elaborate on later), he appears as archangel Jophiel before us, again. In a bit more complicated way (but these interpretations are possible in that case as well) if we take into account that in the Greek version of the list of names in the genealogy of Luke from Abraham to David, as opposed to the Vulgate and the 14-part original Hebrew list it contains 15 names, because between Esrom and Aram another name is registered. In this case we face of course several variants in the case of the interpretation of the number 137, since the translator could use the Greek list of names, i.e. the predecessor of the Latin version and seen as the original, to complete the list of names given by Matthew, to secure the order of the 3x14. (In this case the second list of names of 14 begins with David so the third list of 14 would come out too.). Without this, however, the 61 Matthew-type and the now 77 Luke-type Greek names can only be interpreted as a 137 structure if we take the Unity of Christ into account. If the combination of the 62+77, in other words considering the name additionally given by Luke in both Greek lists, then the 137 composition can be interpreted either without taking Christ into account or with the uniting of Adam and Christ (taking both as one unit).

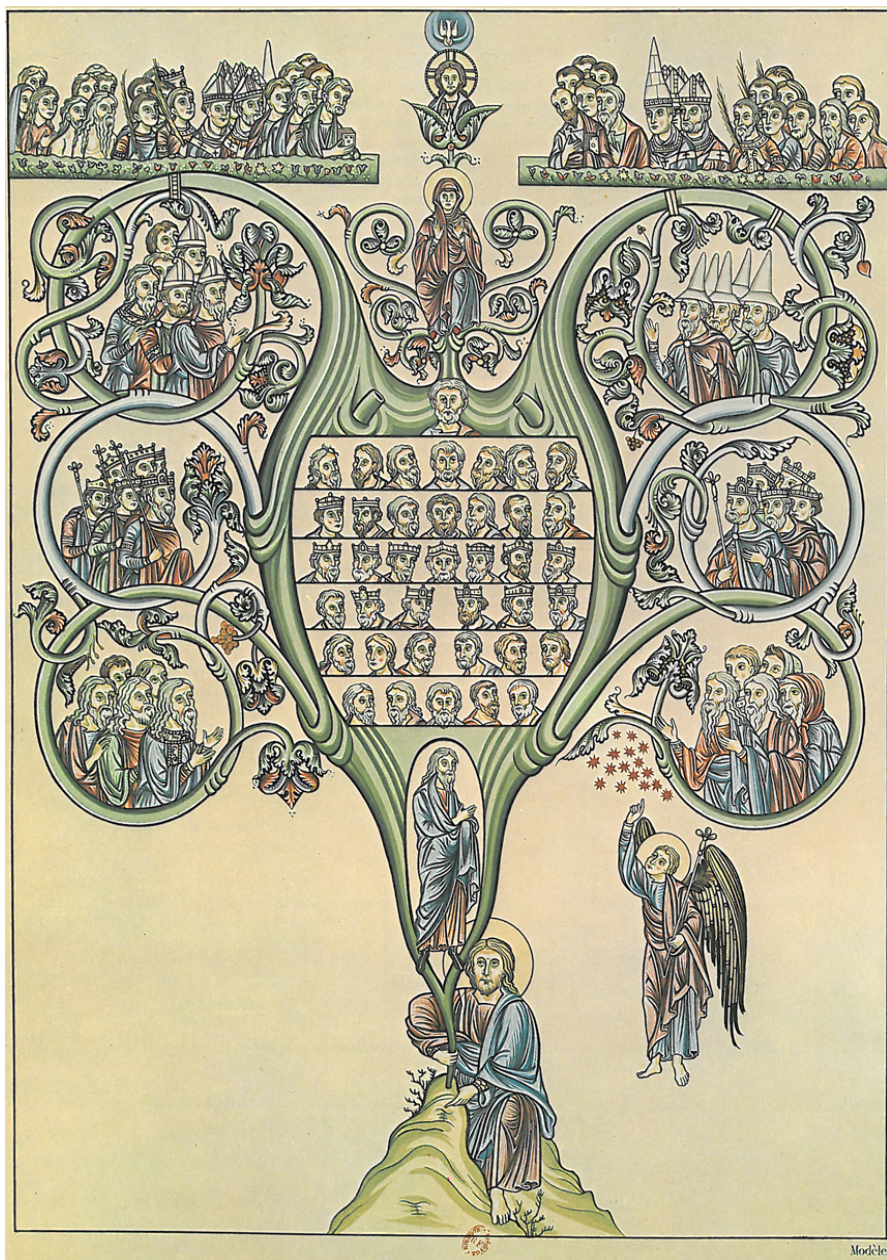


Figure 1

The image of the incarnation of God with the inverse tree of incarnation (Hortus deliciarum, Fol. 80v, Bastard Facs.)

The quotation in this context can be interpreted as an allusion to the significance of counting. The original Hebrew text can be interpreted in such a way that it relates to the number of the seed of the Messiah of Abraham, i.e. if you can count it, i.e. the number 137 on the basis of the picture. With this reference to the number and counting twice in this single sentence can mean to the mystical interpreter that the angel is the prince of numbers, counting and grammar as well. It can be confirmed in the context of *Bahir* (section 124, 125) by the Hebrew anagram of the 10 Sephiroth of God: סתר יופיאל = י ספירות אל. The meaning of the above expression is that the God's 10 Sephiroth hide Jophiel, or Jophiel represents the 10 Sephiroth of God, which is in full agreement with the interpretation of Jophiel's Hebrew name. Thus, in the Hebrew transliteration it is the number 16, which is IV(י״ו). This, taken together with the related 15 persons, is 31, which is AL (אֵל). If the mouth symbolically represents the angel, whose Hebrew word is FI (פִּי), then we may obtain the name of angel as *IVFIAL* (י״ו פִּי אֵל), i.e. Jophiel (thus its mouth represent the two names of God). Probably it is a result of conscious planning. The other possibility of quotation Gen. 15,5 or 26,4 deals with the multiplication of the stars. It brings up the allusion to the sum $1 + \dots + 16 = 136$ which, together with the angel, gives the number 137. The 16 stars, which contain 8 rays, lead to the number 128. It is completed by the 9 decorative elements of the angel's ripidion (The ripidion's Cherub or Seraph has 6 wings and 3 other entities, e.g. hair, head and neck). It would also mean number 137.

As we shall later discuss in detail, the idea of the Hortus incarnation picture is based on the inverse tree of creation from the Slavonic Book of Enoch [17]. The “creational meaning” of the picture is based upon the identification of the four embedded “(1)3+7” Sephiroth structures (where the number 1 is the unity of the Trinity - see e.g. Bahir's §.139 and 140.) in the Incarnation Tree illustrated by Fig. 2. It is a clear isomorphic representation of four embedded worlds of the later Kabbalah (inside of Adam Kadmon), where each world contains its “(1)3+7” own Sephiroth tree.

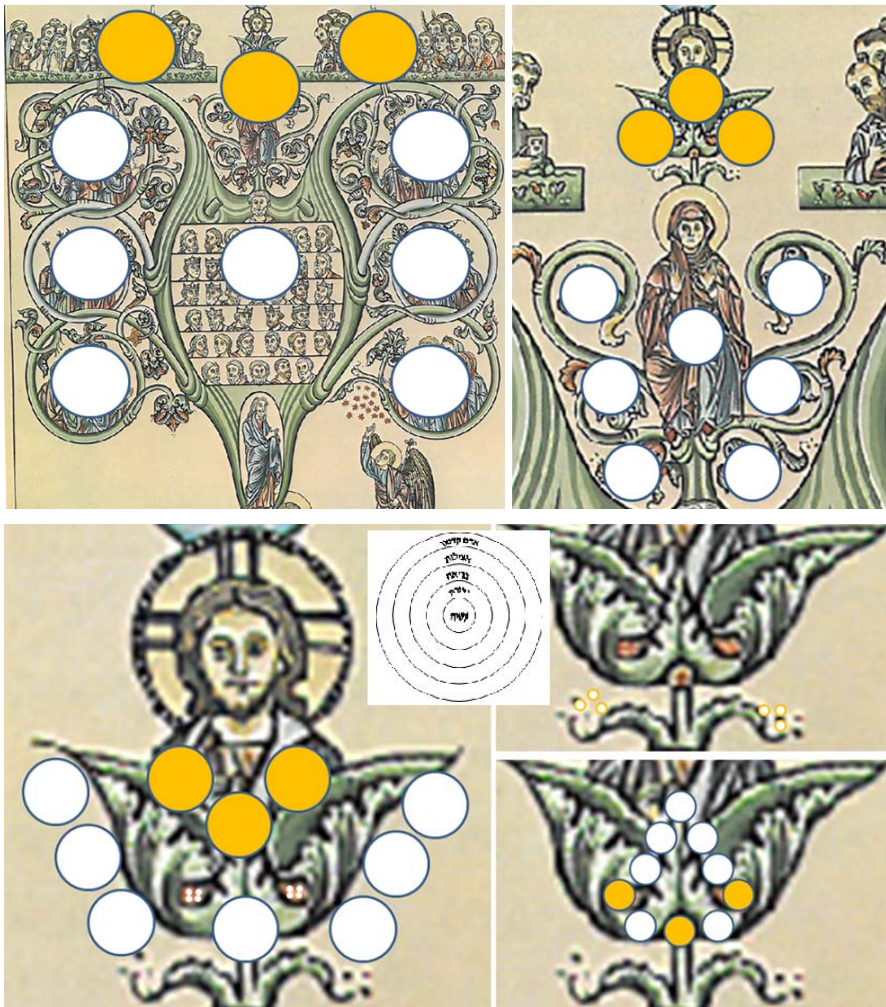


Figure 2

The illustration of the four embedded worlds (with the $10=3+7$ Sephiroth systems) on the Hortus Incarnation picture. In the middle of the picture the four embedded worlds of the Kabbala can be seen inside Adam Kadmon (Emanative, Creative, Formative, Active entities respectively – in Hebrew).

Here Adam Kadmon's all-embracing role corresponds perfectly to the unity of the Holy Trinity. Thus, this representation of the pictorial system (in the form of a flower and "plant-symbolic") beside the 137 composition, for the four worlds (emanative, creative, formative, active), contains its "signum sacrum" which is the "(1)3+7" structure hinting at the number 137 as well. In the plant symbolism of the four worlds the first two are mainly tree representations while the other two are represented by the clover archetype with seven parted leaves showing the form of **A**(lpha) and **ω**(mega). The first and last Sephira of the third world is **A** and **ω**,

respectively, while the fourth vertically reversed (i.e. “Active”) one, with the “3+7” leaf-motives, constructs the letter-pattern of **A** and **ω**. (Fig. 2) The interesting novelty of this primordial model is that, beside the creation-incarnation motive, it contains (also in plant-symbolism) the “(1)3+7” “Sephiorotic” structure of the permanent generation of the Church by Christ using the obviously seven sacraments for the participation in the unifying mystery of the Holy Trinity [7]: *“Ihesus Christus flos florum gignit ecclesiam per baptismum et ceterorum sacramentorum cultum”* (see the same motives in Pala d’Oro on Figs. of Solomon and the “Last Supper” in [28]).⁴

In the picture Abraham is also looking at those $4 \times 4 = 16$ stars that are pointed at by the angel who relays the words of God; what is more, according to the Biblical placement he represents God directly. In this case, however, with the 38 patriarchs in the trunk, and Joseph in the middle below Mary, we can count only 40 forefathers instead of 41. In this case of course, just as the interpreters before did, God or rather Christ or Adam (since God in the Byzantine theology cannot be portrayed) is the planter of the tree. In accordance with this theory, Schmidt (see in [7]) gives a list of names assigned to the heads, the 14 crowned heads kings of Israel from David to Josias. Thus, the lineage from Adam (from the Lord) is symbolically given, and with the exception of specifically one ancestor (who can be replaced by Mary) the 42 forefathers according to Matthew, too. In this particular case, however, the potential of the creative deformation can still be in effect, since we do not get the lineage of ancestry in the form of the 3×14 ancestors specifically stated by Matthew. On the other hand, if we imagine Abraham as the sitting and planting father symbolically representing the Eternal Father and Christ too, then the figure watching the stars must be Isaac, and then in the middle comes Jacob. (It is also “well established” hermeneutical interpretation according to Gen. 26, 4, where Isaac is also watching the numbers of the stars). In this very case Matthew’s whole order of 42 is valid, and in the structure of 3×14 . Indeed, since from Abraham to David (see Fig. 1), we can count 14 patriarchs without a crown. In this case however, unlike in the previous case, the crowned person is not David but Solomon, whose crown alone bears the sign of the name of God, the 5 dots that is the symbol of the Hebrew letter He (HaShem), since in the Talmud and in the *Book of Bahir* God gave him his own name. This confirms that the first crowned person can really be David or Solomon and the symmetry is

⁴ It is known that the origin of the four worlds of the later Cabbala (based on the verse of Isaiah 43,7.) can be found in the Bahir’s §, 77, 78. Here, this idea is also related to the Messiah’s genealogy concerned from Abraham, where the God’s manifestation is between the two living creatures (cherubs) based on the LXX version of Hab 3,2. In this case Abraham is blessed with “All” (in Hebrew Bakol) where the “All” is partly the Sephiroth tree from §.22, partly the “Daughter or Mother” (!) of Abraham. The “All” is related to the God’s Glory (emanation) and to the creation, formation and making (action), i.e. the four worlds of the God with the denary Sephiroth trees [2]. Repeatedly, we may conclude that the authors of the Bahir and the original “Incarnation picture” we should search in the same spiritual and intellectual circle.

full with the 14 crowned figures who are followed by another 14 patriarch ending with Christ. Symmetry can be viewed as “complete” in this interpretation too. Here the upper figure interpreted as Joseph can be linked to Mary. The controversy comes from the fact that Isaac is watching the stars as opposed to Abraham, and the row of the kings does not start with David. With the patriarchal equation of Adam-Abraham we can interpret the secretly-present 20 patriarchs from Adam to Abraham (according to Luke).

Naturally, the Biblical basis for the flower and plant allegory of the “Incarnation Tree” (and the sevenfold form of the Holy Spirit), can be found in the verses of Isaiah 11,1-3 (*“et egredietur virga de radice Jesse et flos de radice eius ascendet et requiescet super eum Spiritus Domini”*). Precisely this inverse Sephiroth tree in the reversed form of 7+3 is introduced in the Bahir in §.186, according to Isaiah 11,1-3. This tree of Jesse is the Incarnation Tree’s written explanation in the Hortus as well: *“Radicem namque de qua arbour genealogie hujus processit, Dominus manu sua plantavit in terra sua et usque ad perfectionem arbores custodivit, in cujus summitate virga erupit, cujus flori septiformis spiritus insedit. Et quam pulcher ordo! In manu Domini (1) terra (2), in terra radix (3), in radix arbor (4), in arbore virga (5), in virga flos (6), in flore Spiritus sanctus (7)”* (301 in [7]). Here, we may see the embedded 7 or “3+7” structures, openly because of the “septiformis” of the seventh, i.e. the Holy Ghost. We may find an isomorphic seven inverse tree’s layers on the Royal Robe as (1) God’s hands, (2) cherubs-seraphs, (3) angels, (4) prophets, (5) apostles, (6) just men, (7) saints. (see Fig.7 and 8.) Furthermore, on the Hortus picture, God with his left hand points the root of the incarnational tree, “quoting” *“ego Jesus misi angelum meum testificari vobis haec in ecclesiis ego sum **radix et genus David** ...”*. (Rev 22,16)

On the other hand, as other authors have noted, the folding of the tree and the fact that God or the lowest patriarch is pointing at the root with his left hand represents mostly from the Bible (Isaiah 11.1) the root and the folding of Jesse. Jesse is *“pater filius et mater”* according to the Medieval depicting methods (Fig. 232 in [10]) so the lower figure, in the unity of the Father and the Son, is Jesse and David. The Figure standing on two folds, previously interpreted as Abraham or Isaac, would be in this case David’s son, Nathan. With him till Christ, there are 42 persons in the genealogy of Luke, including Mary, which is exactly the same number, given by – reflecting old traditions – the number of patriarchs from Nathan to Christ. Then we can interpret in the lowest central figure the 34 forefathers according to the gospel of Luke from Adam to David through Jesse, who represents God as a Father. In this case we take into account the tradition that the list of names from Luke shows the lineage of Mary (who is substituted by her husband, Joseph). Then the head under the central figure of Mary shows not Joseph but her father, Heli, according to this tradition. Here the productive controversy comes from the fact that we cannot interpret personally the 38 patriarchs in the middle according to the characteristics of their representation (e.g. their crowns).

The lineage system is enforced by the fact that on Christ's halo, which is inseparably linked with the Holy Spirit appearing in the form of a dove, we can see 42 ornamental entities (Bastard Facs.) 20 on the right hand side and 20 on the left and two at the top (Fig. 1). The hand of Christ, the *gloriole* and the Holy Spirit creates a trinity. The base is Christ's right hand that, as if at the same time holding the *gloriole*, is pointing at the dove. The Hebrew word for hand or palm is at the same time the name of the letter *Kaf* (כּ = כַּ) which, through the letter-number, also means the number 20. Thus, the probable allusion of $20+42=62$ with which the Holy Spirit crowns Christ, strengthens the hypothesis of the 137 structure of the incarnation. Through this interpretation Mary and the bole underneath her represents the maternal lineage from Nathan to Mary with 41 names while below patriarch Jesse *pater-filius* represents in one person the shared system of lineage from Adam to David. The role of the archangel Jophiel is self-evident, since he ensures and arranges that the Jophiel crown (*offen, atara*), which consists of 42 letters (names), rises onto the Creator's (Christ's) head.

Note: If we want to interpret the 42 Greek names in the incarnational tree of the *Hortus* without counting Mary in the $3 \times 14 = 42$ structure, then obviously because of the ambivalent supposition God, as the identity of the Father, can be personified only by Abraham, according to the well-known tradition of the restriction of the depiction of God too. In this case there is the 42 paternal forbearers from Abraham to Christ and thus the interpretation of the 137 incarnational structures can be given by using the above-mentioned version. It is also obvious that this case is not the base situation or the primal occurrence since in the trunk the 14 regal fathers from the gospel of Matthew create a unity with the 14 crowns, in which the first crowned person is David and the last one is the king is Josias. Here the conscious edition is so strong that the act of giving the 7, 5, and 2 crowned personages line by line refers to the 10 Sephiroth, the golden crown and the Hebrew word of Gold, *ZaHaB* (זָהָב) that represents the regal bride. This plays an important role on the Holy Crown as well as on other pictures of the *Hortus* too, in accordance with the conception written in the 52-56 sections of the *Book of Bahir*. In not the main interpretation, based on the correction of Greek names by Luke, King David doesn't belong to the crowned heads; he in a way precedes them. The number 14 not only the word *Zahab* but as is widely known they are the numbers of the name of David, so King David can be interpreted as part of the 14 than the first item of it but he can also precedes the 14. In this very case the following 14 kings generates the name of David.

The planting of the inverse tree in the *Hortus* picture can be interpreted, based on the particular depiction of God's (or the patriarch Abraham's) leg and mountain ridge, that the inverse tree of creation and incarnation sprouts from the navel of God or the loins of Abraham. The inverse tree as the inverted cross tree (Tree of Life) can be viewed in a very similar depiction of the Holy Crown's picture called the Pantocrator, where the cross tree coming from the navel of God [5] is pointing at our world in an inverted fashion. It is self-evident that, as we are going to

present in details in the followings parts, both depictions can be traced back to the picture of creation of the book of Slavonic Enoch where the ancient Aion sprouts from the stomach (navel) of the God named Adoil (Adoel). Scholem writes about it: *“This aeon bears the inexplicable name Adoil; (עדיאל=111=אלף=Aleph!) the proposed etymology ‘aeon of God’ would, in any case, be very poor Hebrew.”* However this great Aeon or the inverse tree growing out of the abdomen or the groin of God was precisely match-able with name **Adoil** in the given hermeneutical circle, completely independently from its former real Hebrew form, which is unknown even nowadays. We are going to analyse this important idea in detail in the following sections, and in part three of the paper as well.

2.2 Analytical Description with Notes

The two leaders of the Church (St Peter and St Paul) situated on either side, in the middle and in an uppermost position in the *Hortus* picture represent the dual structural order in effect in the church in a way that their attention is supervising the other structural order taking effect. Similarly to the Royal Robe's and Pala d'Oro's pictorial systems it contains also symbolically the *two cherub systems*. Here, they are realized by two books showing the symbols of the four Evangelists (four cherubs) in the forms of the quincunx. They are held by the two Church Princes, Peter and Paul, mirror symmetrically in the right and left side of the picture, respectively. In this part of the picture we can see that Christ probably is born between two leaves of the cabbage. It is an unpaired pictorial-linguistic play because the Hebrew name of the cabbage is the same as the word of “cherub” (כרוב). Thus, this allegory means, according to the Judeo-Christian tradition, that God's presence will appear between the two cherubs (see e.g. its illustration in the *Hortus*) [9]. Furthermore, the two leaves of the cabbage (see on Fig. 3) is closely related to the two books with the symbols of the two cherub-systems (and we may still mention that the cabbage is the plant of the health and life in the Talmud). The 2x4 white points in the red circles of the two cabbage (“cherub” in Hebrew) leaves, on the right and left side of “Alpha and Omega”, strongly confirms the symbolic presence of the two (four-faced) cherubs. (Fig. 3)

The trifolium with centre of “**A,ω**” together with the six branches of the Holy Virgin's tree, as a denary system, is an isomorphic pictorial map of the Greek crown, while the blessing Christ with the distinguished four-four apostles on his right and left side (according to the whole view and the “direct” position to Christ) can be accepted as an isomorphic pictorial map of the Latin crown of the Holy Crown of Hungary, where the cross is symbolized by the dove-image of the Holy Ghost. Here the sun is signified by Christ's golden halo and the moon by the “circle” of the Holy Ghost.⁵

⁵ There is another decisive and entirely unique representational isomorphy between the Hortus incarnation picture and the Holy Crown of Hungary. Namely, on the Holy Crown's Pantocrator picture's quadratic frame we may find 12 white pearls and 12

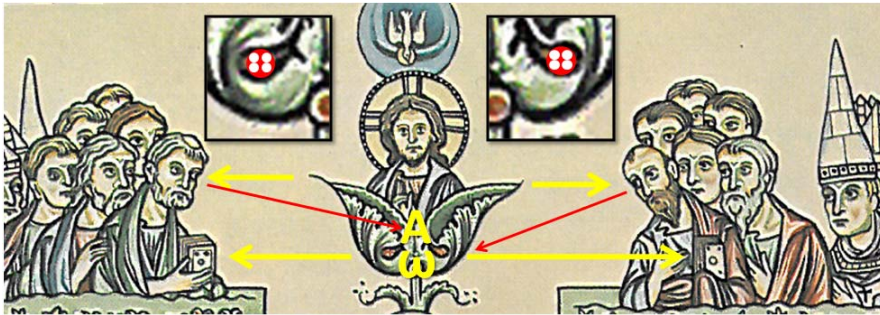


Figure 3

The illustration of the two cherub (twice four evangelists) systems on the Hortus Incarnation picture

This corresponds exactly to the textual description which ensues that the way the Lord procreated his church (*“Jhesus Christus flos florum gignit ecclesiam”*) is based on the very same incarnational order in which the Lord is personified in Christ, which is being represented and supervised by the two heads of church together in a twin-like complementing unity. This order of the 137 structure can be counted right there on both sides of the tree by listing the seven persons on the

red gems around Christ’s monogram X. On the four hoops of the crown we can identify a $5+8+10+5$ “pearl-gem structure” (15 white pearls, 5 horizontal and 8 vertical posed red gems) for each of them, which could be a map of the Hebrew word of the living creature ($5+8+15=חַיִּה$) or cherub. It is a unique (pictorial-linguistic) abstract representational form of the Lord’s throne picture, in the style of Ezekiel vision, from the Apocalypse (4,4-6 and 5,6-8.): *“Around the throne are ... twenty-four elders, dressed in white robes, with golden crowns on their heads... and on each side of the throne, are four living creatures.”* In this $112+24+1=137$ composition, where 137 is the linguistic-numeral symbol of the “throne-wheel” from the Ezekiel vision, the 112 is the number of the “Lord (is) God” in Hebrew ($112=יהוה אלהים$). The pair-less symbolical representation of the “picture” is that the 12 white pearls is the symbol of the 12 apostles and the “Mercy” and the 12 red gems is the symbol of the 12 patriarchs and the “Law” (Judgment), both 12 “elders” from the Apocalypse (e.g. 7,4 and 21,12). Namely, the full number of white pearls is 72 (the number – and colour – of “Mercy” - *Chesed*) and full number of the red gems is 64 (the number – and colour – of the “Judgment” - *Din*). In the Hortus incarnation picture no considering the hidden (“singular”) young king among the martyrs we may count beside king David (as the symbolic representation of the Lord) 24 kings with crowns, 12 on the right 12 on the left side of the picture. Here, the king Joatham (“God’s perfectness” in Hebrew!) in the proper centre of the picture, we count on the left side of the picture which in this case, paradoxically (see Bahir §.52 where the God’s right hand is the left one), contains (with him) 72 entities. On the right side (counted the other “central” forefathers to the left side) then, we may find 64 entities. In this case Christ is the 137th one. This $112+24+1=137$ composition with the above details, both in structure and meaning, is equivalent with the discussed representational system of the Holy Crown. Concerning in the central symmetric position 12 apostles and 12 prophets on the Royal Robe (Casula) with the Christ on the throne we may obtain another $112+24+1=137$ composition (counting two cherubs).

central axis in the larger group of the incarnational order by Luke. Then by adding the $4 \times 4 = 16$ stars on the left hand side of the tree structure, meaning the descendants of Abraham and Christ, together we can count $75 + 1 = 76$ people in the form of $34 + 41$ ($19 + 15 = 34$ and $16 + 17 + 8 = 41$). On the right hand side we find 61 people, again the structural form of 34 ($17 + 17$) + 27. Thus, minus the only Christ, we get the many-times-mentioned and analysed structure of $61 + 1 + 75 = 137$. Within this we differentiate between the $34 + 28$ and the $34 + 42$ pieced and branching two incarnational orders too, which is also the order of the Church procreated by Christ. The twin-shaped depiction as a flower on the incarnation of Tamar or the Tree of Life requires us to consider the twin-state together with unity. In this latter case we get the structure of 137 as the meaning of unity. The consistency is almost perfect and complete in relation to the pictorial and meaning structure of the Holy Crown. With the 7 figures on the right hand side on the central axis without Christ we can validate the $68 + 1 + 68$ (already analysed) composition of Tamar. Counting the four-four figures on the inside and the outside of the axis on the right and the left hand side, $64 + 1 + 72$ or $65 + 72 = 137$ respectively, we can interpret compositions of vital importance. From the richness of structural solutions we are going to highlight two, related structures. One of them considers the number of hands (palms). The number of these, including the angels', is 32. On the uppermost level together with Jesus Christ's visible right hand we can count 12, on the branch on the right hand side 7, on the left 6 and below, in the case of the three figures, 5 hands. Adding Mary's two palms to 7, we get the Hebrew form of the name Tobias [27]. On one hand he is the one who caught the great fish, on the other hand he is the maker of the dual pontifical and regal crown. In the *Admonitions* (as in § 134. of *Bahir*), the structure of 32 given in Hebrew letters is the *atarah*, connected to the word crown [27]. Similar 32 structures can be identified at several other places, like on the Pala d'Oro as well. Its interpretation is "the good of the Lord" or the good of the Lord's decimal order [27]. The 10 of course stands for the crown compiled for the 10 Sephiroth.

The other structure comes from the number of the crowns. In the trunk we can count 14 crowned figures among the kings of Israel. From David through Solomon and King Ezechias to Josias all can be identified based on the second, incarnational component of 14 from the gospel of Matthew. On the right hand side we find 6 crowned figures while on the left there are 5. From these on the left the first is probably Constantine the Great, based on the depiction of his crown as the *Basileus* (*Βασιλευς*) of Solomon or David, the creator of peace, builder of the church of Sophia, just like Solomon. As we have already analysed, his crown bears the sign of God just as Solomon or David did, which is his privilege only.

This sign of God can be found in the books held by St. Peter and St. Paul as the symbol of Christ, the four evangelists or the four cherubs. On the other side the leading crowned figure with the marked regal sign could perhaps symbolise the empire, personified most probably by Charlemagne.



Figure 4

The hypothesis: St Emerich among the virgin martyrs holding the palm branch of victory

As in the uppermost high priest branch, the Latin and Greek priests greet each other on either sides and the ruler of the two sides in the middle do the same. Thus we can identify 16 crowned people/kings, but we cannot identify 9, while we can see the 26th (or in reverse order the first) more or less hidden amongst the young virgin martyrs holding the palm branch of victory in the uppermost level of the right hand side. He too, is holding a palm branch, as the symbol of victory and perhaps martyrdom, while paying attention to the Holy Spirit descending onto the head of Lord in the form of a dove. (Fig. 4) His crown is as simple as possible; its shape is the same as the crown of one of the kings of Israel. There are no more crowns like this in this picture. (The difference is that on the crown from the Old Testament the ornamental system we can observe is 3+7 while on his it is 3+6. This could mean the non-fulfilment, and our hypothesis is that this regal figure is St Emerich (Emericus, Imre), son of St. Stephen, as the contributor to the creation of the name of God, maybe strengthening his position in martyrdom of life. The 26 crowns as a result of this and the 26 crowned figures refer to the 111+26 structure we analysed in our previous article, where the number of the name of God (YHVH) while the 111 is the number of the Hebrew word *Aleph* (ALF), the natural meaning of which is 1000; but it could also mean the letters of *Aleph*, so thus the number 1, and furthermore, it could mean Keter's uppermost crown in the Kabbalah [2]. In this way, the name of God forms a crown in multiple ways, since 26 is the name of God and according to Hagigah 13b makes a crown. This is supported by the interpretation of the quote of Micah in the 70th section of *Bahir* that the name of God is on the heads, or in the Aleph which, amongst the many possible interpretations, could be taken that true kings (or rather in general the true) wear God's name as a crown on their heads. The number 137, as we have mentioned several times, means God's crown consisting of the 42, feminine and masculine or the Atarah and Keter names (letters) together through the number 137 of Jophiel and Ofen, the wheels of the throne chariot in the Eleazar fragment [3, 4]. Since Christ's *gloriolo* or crown, the simplest symbol of the incarnation, consists of 42 names, the symbolism of the 137-crown with its 42 letters or names in the Eleazar fragment stands visibly very close to the symbolism of the *Hortus* and the Holy Crown of Hungary in their meaning systems (together with the 42 words of the Admonition's "*Capitulatio*" [27]).

In the Christian interpretation these symbolic contents together mean the resurrection of the Lord after a thousand year (*resurrectio prima*), re-incarnation (spiritual incarnation) on the occasion of the 137 number-archetypical, Sephirothic or teurgic, dominical and incarnational crowning of the new, temporal king. Here, in the worldview of the “author” in the “background” such a – methodically pioneering, mirroring the modern probability theory – idea that is composed by Jung 900 years later in his famous “*Answer to Job*”, with full identity of the medieval coronation idea of King:

“Although the birth of Christ is an event that occurred but once in history, it has always existed in eternity. For the layman in these matters, the identity of a nontemporal, eternal event with a unique historical occurrence is something that is extremely difficult to conceive. He must, however, accustom himself to the idea that “time” is a relative concept and needs to be complemented by that of the “simultaneous” existence, in the Bardo or pleroma, of all historical processes. What exists in the pleroma as an eternal process appears in time as an aperiodic sequence, that is to say, it repeated many times in an irregular pattern.”(See e.g. the time and frequency domain representations of stochastic processes.)

Back to the hypothesis of St. Emerich (*Emericus*), we feel that the truth of this strengthens the fact that the Holy Crown was a Roman (Latin and Greek) regal crown made for St. Emerich which we can refer to with the names father and son together, rightly so. This is made probable by the highlighted appearance of St. Stephen as a Proto-martyr with the face of an angel and with an apex crown on his head. Because he indeed comes right after to the apostles on the Greek side, with 8 ornaments resting on 6 utterly special and unique basic decorations on his head. These together show probably the verse 6, 8 in the Acts of the Apostles, in which it is stated how great and wonderful deeds St. Stephen did. This crown of a main deacon as a headdress of a hidden figure appears on the other side in mirror-symmetry, most probably denoting St. Lawrence, as Rome’s other major main deacon. The number of the days between their feast days (the 10th of August and the 26th of December) is 137!

The symbolism of the name of God and the crown makes understandable the inseparable unity of Solomon and Constantine “*Basileus*” (through the representation of the crown angel-priest Jophiel), similarly to the inseparability of the Old and the New Testaments on the community of the number 137. They both wear God’s name; Solomon, according to the Bahir (65. §), is the king who peace is attached to and in his name the word ‘peace’ is connected to the letter *He*, meaning the abbreviation of the name of God, with the numeral value of 5. The Constant, the attribute of permanent-ness, unchanging-ness; the *UNI T* makes understandable the permanence and invariant state of the only sign of redemption in the name of Constantine.

As we have repeatedly mentioned, peace belongs to both of them, Israel’s peace of the Messiah and the Pax Romana of Christ; and St. Sophia personifies both their

churches and temples.⁶ So the significant number 5 on both their crowns refers to the name of God, $H=HSM=YHVH$, while the crown itself, as we saw, is ALF or the Aleph; thus the two together $ALF YHVH$ shows us the number 137 again, as the numeral archetype of the divine universal crown. (We should not forget that the name of Solomon in Hebrew also means robe). Another crucial element carrying importance is that his mother, in a transferred meaning by Sophia, crowned King Solomon with the crown of atarah. The 3,11 verse of the Song of Songs is treated by Great St Gregory as the incarnation or the symbol of the divine personification in which the Virgin Mary is crowning the Lord with her body (womb). Thus, in the Christian interpretation, the triple (!) crown of Solomon is the symbol of the incarnation as well (726 in [7]). Thus the crown of Constantine –identified with him – is the crown of Mother Sophia too, the symbol of the incarnation of God in the crowned ruler. While Solomon and the hypothetical Constantine look in the same direction with the same crown, the face of the hypothetical Charlemagne, which resembles strongly “David’s face” on the Hortus picture, looks in the other direction, as a mirror image of the other ruling pair. This is most natural, since while Constantine the Great identifies himself with Solomon in his antitype, Charlemagne does this with David on purpose, as he is, according to Melchizedek, the high priest king who also identifies himself as the king of peace based on his name (as *rex Salem*). As is commonly known, Alcuin and his academic circle called Charlemagne David.

3 The Cosmic Birth of 137 in the Book of Bahir and in the “Creation Image” of the Holy Crown

In the Pantocrator picture of the Holy Crown of Hungary as well as in the *Hortus* the incarnational drawing above and in the textual part of the *Bahir* (sections 21 to

⁶ The conscious intention of the identification of Solomon and Constantine can be observed in the shared meaning systems of the Pala d’Oro and the Holy Crown. In the Pala d’Oro, Solomon is standing in a chief position, citing the verse 9,1 of the book of Proverbs in which Sophia is building a temple with seven pillars. She gives wine and bread to those who approach her. In the picture of the Last Supper, the table shows the schematic picture of the temple of Sophia with seven pillars founded by Constantine. The picture is natural because the Last Supper symbolises the eternal service of wine and bread in the church. Thus, bearing in mind the identical apse decoration of Solomon and the archangels, Solomon, Michael and Gabriel archangels on the Pala d’Oro and Emperor Constantine with the (Jophiel’s) angel-faced King Solomon with the two archangels on the Holy Crown carry the same meaning system. In the Pala d’Oro all of this is intensified by placing peace and a princess called Irene (i.e. Peace in Greek - Ἥρην) in the same line with Solomon, while in both, the coronation robe and the Pala d’Oro, the unique system consisting of two cherubs can be observed - which of course is tied to the Ark of the Covenant and the Temple of Solomon [9, 23].

23) in an almost identical depiction, the image of the Creation appears, based on the Bible but interpreted mythologically.

This is most obvious in the script of *Bahir* where the Lord himself creates the world from the primordial chaos without archangels Michael and Gabriel and it is said that no one was with him in this primordial creational phase. According to the text he was the one who planted the inverted tree that is the core of everything and which he names wholeness in Hebrew; this is the ancient Aeon that is the origin of everything. The actual text is the following:

"It is thus written Isaiah 44:24), 'I am God, I make all, I stretch out the heavens alone, the earth is spread out before Me. [Even though we read the verse 'from Me' (May-iti), it can also be read] Mi iti – 'Who was with Me? I am the One who planted this tree in order that all the world should delight in it. And in it, I spread All. I called it All because all depend on it, all emanate from it, and all need it. To it they look, for it they wait, and from it, souls fly in joy. Alone was I when I made it. Let no angel rise above it and say, 'I was before you.' I was also alone when I spread out My earth, in which I planted and rooted this tree. I made them rejoice together, and I rejoiced in them.'"[2]

This is then in the *Bahir* the ancient Aion or the creation image of the emanation of the 10 Sephiroth. Since no one or nothing was with Him, according to the given allegorical image or primordial model, obviously the tree had to originate from Him. This type of creation image of the *Bahir* can be read in the next section. Here a king would like to plant a tree, to which he is looking for a source of water. We find exactly the same image in the 191st section of the *Bahir*, where substituting God and from his order, Abraham is the creator in the world, personifying mercy. *"All this Abraham did as it is written (Gen. 21,33), 'and he planted a Tamarisk in Beersheba, and he called them in the name of the Lord, God of the world'.* (**בשם יהוה אלהים עולם**) *He would share his bread and water with all the people in the world."*[2]

So in this image Abraham is named as the substitute of God, the personification of the divine Mercy, who symbolically plants the inverse world tree by the fountain of "7" (**שבע**), whose name in Latin (Tamarix) in the Medieval era might become associated with the name Tamar and the numbers 10 and 1 (**I,X**). He names the tree as the God of the World and, with this, proves that the tree in question is the tree of the 10 Sephiroth, which was made tangible by the Lord's Tetragram. Of the latter we know that in the context of the *Bahir* it can be seen as the symbol of the 10 Sephiroth, as we have already discussed.

In sections 117 and 119 the description of the (now) Tamar tree is continued (bearing in mind the already-examined allegorical pictures of sections 95 and 98). Here too, the inverse tree personifying the bottom seven Sephiroth originates from God, who has become a human, and from whom the inverse tree is growing! Since section 117 is based on verse 15,3 of Exodus, where God is the man of war. (**יהוה איש מלחמה** or using the gematria **דלת יהוה** [27]) This, in any case, is the symbol of

the God turning into a human. The Hebrew word AIS also means human as well as man. In the mystic interpretation the *Aleph* is the uppermost crown (or rock), the letter *Yod* refers to the source of the rock, while the letter *Shin* means the root of the inverse tree in the soil of God. This is where the inverse tree originates from, which symbolises the seven lower Sephiroth. Since the meaning of AIS is human, the human turned into God, in the anthropomorphic interpretation, the inverse tree grows from Him. (In another interpretation of an important *Bahir's fragment* [17] this means the three crowns united into one in an isomorphic way with the idea of the triple crowning of Solomon in the *Hortus* (725 in [7]). Here the crown means the man and the completeness of the world altogether too [17]. We learn in the 119th section that just and true people's spirits would stick to this tree, those who come through the tree's water source and stick to its trunk. In the space-time world the just and the good people mean the inverse tree's living flowers in the tenth Sephirah (or the Church). If there are some, the Shekhinah descends into the world (or unites with the people) while the just, based on their deeds, can be found in God's lap (bosom). In this exceptional allegorical image the good and just, or true people, do not lie in Abraham's lap but in God's⁷. Scholem, very rightly so, identifies this allegorical image with the inverse tree model and links it to the "picture" from Slavonic Enoch, in which the inverse World Tree grows out of God's body [17]. We can see the strong ties of this image with the Biblical picture shown in the 191st section and with the interpretation of the image when Abraham plants the tree (the inverse World Tree) by the fountain of "7" (שבוע), the tree of the world's God, which is identified with the name of God. (A similar allegory can be found in "St Paul's joint olive tree" of the Church and Israel).

⁷ Scholem writes about this part of the *Bahir*: "The totality of the (10) powers of God thus constitutes a cosmic tree that is not only the tree of souls from which the souls of the righteous fly out (flourish! פורח) and to which, apparently, they return, but a tree that also depends upon the deeds of Israel." "then the root (of the tree) is the third sefirah, the "mother" in the language of the *Bahir*." [17] (Compare this with the inscription of Incarnation picture of *Hortus*: "Ihesus Christus flos florum gignit Ecclesiam"). This part of the *Bahir* and the mentioned picture of the *Hortus* is deeply related to the Psalm 91, 13-14, where "The righteous flourish like the (date) palm tree...they are planted in the house of the Lord" and "Iustus sicut palma (Thamar i.e. date palm) florebit (צדיק כתמר יפרח) ...plantati in domo Domini... nostri florebut." Furthermore, "The trunk of the tree, which in section 85 grows out of the root, corresponds to the image of the spinal column in man, above all in sections 67 and 104. If Israel is good, God brings new souls out of the place of the seed, which corresponds to the great channel (of the tree) of section 85. The manner in which the myth of the tree is varied here (as well as in sections 104 and 121) corresponds to the interpretation given by section 15 to its oldest form, as we encounter it in section 14." (Scholem[17]) This conclusion of Scholem corresponds to the main conception of the structural and meaning system of the Royal Casula as well (see later).

In essence this is what we can see in the picture (Figure 6.) of the upper Pantocrator of the Holy Crown, where the slanted cross⁸ in a syncretistic way could be the symbol of *Aleph* and the number 10 (10 Sephiroth) too. Here grows from the stomach of God, who is pictured with a double beard, the primordial Aion, the slanted cross (or in the equivalent form of the letter *Taf* (*Tav*) in the Old Hebrew, which is the sign of the salvation – Ez. 9,4), which already has been identified with the letter Aleph, which as we saw contains the name of God. Then obviously it is also the cross of Christ that, according to the unbroken Christian tradition, can be perceived as the Tree of Life and the tree of the cosmic world too. It may be sufficient here just to refer to the interpretation of the quote from the *Hortus* in footnote number 9.

The cross, as the tree of Life⁹, and the symbol of salvation of course refers to the initials of Christ, and so to Christ himself as well, and as a Latin numeral, the 10 Sephiroth in the form of the *Aleph*. Thus the *Aleph*, and the name of God it contains, are a strong allusion to the number 137. The X, i.e. the Latin ten, as a slanted cross may signify Hungary too, as the kingdom of Ten Tribes (Hungary = Latin Ungaria = Turk Onnogur = Ten tribes, which is a generally accepted scientific opinion for the etymology of the word Onnogur, as 3 Kabars and 7 Magyars tribes.). This primordial creation appears in the incarnation picture of the *Hortus*. If we carefully observe the figure on the pictorial throne of the mountain peak (who can be interpreted as God, Abraham or, in other interpretations, the forefather Jesse) it seems as if the shape of the seat would show that the tree, the flower of which being the forefathers and the flower of flowers, would come from the lap of Christ himself, the divine figure as the number 137th.¹⁰ Thus it meets

⁸ On the basis of Ferencz's careful and entirely convincing proof of the originally homogeneous and uniform planning of the "triple" Holy Crown (Greek crown-1, Latin crown-2 and the Pantocrator picture with the "slanted cross"-3) originating probably in the court of St Stephen (according to his opinion as well) and consciously formed into a pair less asymmetric structure to ensure the specific shape of the slanted cross [5], we may recognize an "incarnation" of a grandiose "hermeneutical creative deformation" with its rich interpretational potentiality. (Still see Solomonic triple crown in *Hortus* later).

⁹ We can read about the cross defying death (the holy cross drawing out the Leviathan) as the tree of life in *Hortus*: "*Postquam primus parens per lignum in pelagus hujus saeculi quasi in verticem naufragus corruit, atque avidus Leviathan seva morte totum genus humanum absorbit, placuit redemptori nostro vexillum sancte crucis erigere, et hamo carnis sue squamea hostis guttura constringere, ut cuspidem vitalis ligni perfossus evomeret quos per vetitum lignum improbus predo devorasset. Hec sancta crux est nobis lampas lucis eterne in hujus vite caligine, que suos sequaces ducit ad celestia, suis amatoribus confert gaudia angelica.*" [7]

¹⁰ In *Hortus'* Incarnation picture the embracing arms of God is remarkably specific. Most probably it symbolises the promise of his own Incarnation (the conception by the Holy Spirit) according to traditions in connection with Habakkuk. So bearing in mind the image of the tree embraced by God, the promise of the "embrace" also means that this tree originates from God himself. Thus Habakkuk and the inverse tree

with the depiction of the cross tree in the Holy Crown's Pantocrator picture, as well as with the image of coming of the lap of Abraham or Jesse's roots (seeds) (see the picture with Abraham's lap in Fig. 9). Thus these two types of allegorical systems of depiction or primordial models can be taken as isomorphic with each other. We can amplify this with the identification of the whole ornamental system of the picture Pantocrator. According to this, we can separate 32 entities with the Moon, the Sun and the red "sparkles" (scintilla) in which inside two circles (not counting the inner circle of the Sun), based on the numbers (see Fig. 5), there lies the name of God, the IHVH.



Figure 5

- (a) The $32=30+2$ system of sparks (scintillae) with the symbolic name of the Lord ($10+6, 5+5 = \text{יהוה}$) in the circles of the sun and moon, on the Pantocrator enamel picture of the Holy Crown. (b) The illustration of God's tree with the detail of the God's throne.

in this hermeneutic circle can be seen as belonging together. This meaning identification is further strengthened by the fact that in the picture of crucifixion, in addition to the two quotes from Habakkuk (3,4 and 3,8) there is the expression "*revertere Sunamitis*" [7]. This seems to be an obvious reference to the fact that the interpretation of the image is done by Habakkuk (according to the well-known tradition Habakkuk is the son of Sunamitis). Here even the "embrace" has semiotic meaning, the name of which in Hebrew also **חבק** ("Habakk"). In *Hortus*, in the picture of the prophet Habakkuk next to the famous verse (2,3) there is verse 3,3, according to which the Saint (Christ) "arrives" or "grows" from the mountain of Pharan. (In the *Hortus* the mountain of Pharan plays an important role in other places too related to the Ark of Covenant i.e. the two cherubs). Verse 3,8 combines the vision of the divine throne chariot (with a horse, see exactly the same motif in the picture of "Crucifixion" with the personified Church) with Salvation, the word of which in Hebrew can be translated as Jesus (See also in verse 3,13 the line „in salutem cum Christo tuo" and in 3,18 "exultabo in Deo Iesu meo"). Thus probably the Biblical basis of the picture is Habakkuk's 3th verse.

This system of 30 without the Sun and the Moon, according to the layout of the figure, gives the name of Judah. The slanted cross, as a Greek and Latin number together could mean the number 610, which with the numerical value of 30 of the name Judah together shows the number 640, which is the numerical value of the Hebrew name of Tamar (and the word for Sun, שמש). Here, based on the 197th section of the *Bahir* similarly to 306 section of the *Hortus* [7], Zara corresponds to the sun, and Phares to the Moon and as the twins of Judah and Tamar, who appear as Christ's primogenitor and progenitress.

This all is a natural and powerful (crowning) symbol of the marriage of Christ with his bride the Church because in the well known medieval allegory, Judah symbolizes God (Christ) and Tamar is the personification of the Church (563 in [7]). It is interesting that, according to one of the traditions of the Talmud, Tamar originates from Melchizedek, thus seeming to represent alone the humanity not coming from Noah. This tradition, by the way, points to her special angelic and messianic origin, so according to Melchizedek it bonds David and Christ's high priesthoods together strongly with her own progenitrix personality, or at least to the thorough, mystic observer experienced in traditions.

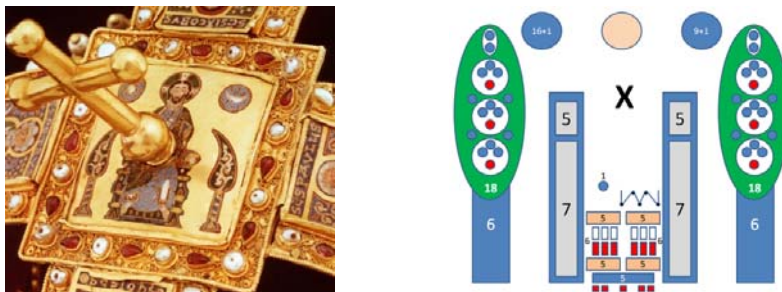


Figure 6

The interpretation of the slanted cross [5], as the inverse cosmic tree (tree of Life), on the Holy Crown with the possible 137 compositions

The resulting number 32 can be further expanded with the two “ornamental systems for the tree”, the systems of 2×24 or $12 + 36$. These together as the number 48 could point to the Hebrew word for star. On the right and the left hand side the 2×24 can be extended with the 24 items of the decoration of the throne (Fig. 6). This order of 3×24 corresponds to the primordial image of the archangelic order described in the 108th section of the *Bahir*, in close connection with section 22. (According to the *Bahir* the “holy forms” existed before the cherubs who were to personify them - 99.§.) The resulting $72 + 32 = 104$ items could refer to the Hebrew word *kokavon* (כוכבון), which corresponds to the Greek *asteriskos*, which could be not only the sign of Christ but also the image of the ancient Aeon. Even the form of the Holy Crown is an asterisk. The third ornamental group of 32 above the 104 is made of the partly “hidden” representation of the Lord's tassel (tzitzit). Before the shin, the $2 \times 3 + 2 \times 3$ equaling 12 ornamental entities indicate still 4×5 geometrical points as well on God's praying robe (they are meaningfully

isomorphic with the 10-10 fingers and toes of God). Thus, this 32 composition refers to a consciously edited $20+12=32$ structure (Fig. 6).¹¹

This latter, (as $10+22=32$) in a well-known way, Sefer Yetzirah (The Book of Creation) means the 32 ways of Wisdom, where the 22 means the Hebrew alphabet's 22 letters which build the world, while the number 10, the Ten Sephiroth (the 10 fingers of the Hands of God) again means a world-building ten numbers (decimal system) and the 10 Sephiroths (as "living numerical beings"), of the pleromatic world [17, 19]. (We can observe this on the coronation robe by the hands of God on the left and right side; one of them has the Sun, which most probably refers to Zara, while the gap or opening by the other hand refers to Phares). In the *Book of Bahir* the ten fingers of the hands of God at the same time means the Ten Commandments as well, as it is the primordial image of the 10 Sephiroth of the Pleroma (See section 124). The resulting number of 136 is made up to be 137 by a probably ornamental item of the eye of a "fish head" on the mantel of the Lord. This is, by the way, in the Judaist tradition, the eye of the great fish of Jonah, or the Leviathan, through which the secrets of the abyss of the sea or the unconscious are revealed. The eye of the fish can be seen in a similar interpretation in the St John picture of the Holy Crown. The 137 composition as a result, of course by taking into account the plenty of other 137 interpretations as well, strengthens the interpretation of the slanted cross as the *Aleph* along with as the interpretation of the name of God with the number 137. The horizontal structure with the composition of $72+1+64=137$ definitely proves the conscious planning. The Lord's left hand itself forms the Holy Scripture; more precisely his five fingers are the five books of Moses, the five ray of lights according to verse 3,4 of Habakkuk in the context of *Bahir*: "*There are five rays. This are the five fingers on man's right hand*" (section 188). In *Bahir* clearly, the Habakkuk-ian rays of light emerge from the fingers of God and they mean the Torah in an archetypal interpretation. The very same quote from Habakkuk can be read in the picture of the Crucifixion in the *Hortus* above the right hand of Christ. *Note*: The

¹¹ Consequently, the 32 structure of the Lord's tassel (tzitzit) can be identified by the $4 \times 3 = 12$ (!) triangles where each of these four "triangle-groups" indicates five geometrical points. This can be considered as the symbolic representation of the 4×8 ($8=3+5$) = 32 threads of the tzitzit. (Fig. 6) This "symbolic model" of the 32 structure for the Lord's tzitzit entirely corresponds to the *Bahir's* interpretation of the 32 threads of the tzitzit, where the 32 threads correspond to the 32 paths of the Lord's garden, where the cherubs are watching the Tree of Life (see §.92 and 98). Consequently, above and under of the throne, the 32 "star-entities" (together with the sun and moon) may represent another 32 "composition". Similarly, the two trees of the garden contain 24-24 ornamental entities together with the 12-12 ornamental elements of the throne on the right and left side, respectively. This ornamental composition can be considered as the 36-36 structure. Thus, it is equivalent to the $2 \times 36 + 2 \times 32$ composition of the frequently discussed white pearls and red gems structure. The other $72+1+64$ composition of the white pearls and red gems on the Latin crown's hoops, corresponds to the left- and right-hand ornamental $72+1+64$ compositions of the throne image. (See in detail in part three.)

validity of the interpretations of the 24-type is confirmed by the frame's $12+12=24$ pearl and gemstone structure too. The whole system mirrors the depictions of the creation-image of the Book of of Slavonic Enoch and of Sefer Yetzirah, as they can be "seen" through the lenses of *Bahir*. As we can observe in many symbolic depictions, because of the prohibition of the pictorial depiction, Abraham too, in addition to Christ, can symbolically personify God here. Thus, in a pictorial depiction, the unity of the white and the black beard can symbolise well the Father and the Son.

According to this, the representation can refer to God, Adam, Abraham, Isaac, Judah, Perez (Phares) and of course to Jesse and David too. In the Christian representative tradition we can see especially the duo of Abraham and Isaac, or the Jesse *Pater et filius*, Father-Son connection as the allegorical representation together of the divine "Father and Son". Even St Paul in his letters to the Galatians takes Abraham as the personifier of the Father; here the symbolic figure of Christ in the allegory is Isaac, while Sarah embodies the Libera, the new Heavenly Jerusalem, the Church of Christ and thus the bride of Christ too. We saw in the incarnation picture of the *Hortus* that the Divine father can be (besides the obvious Christ depiction) substituted by Abraham and Jesse too, since both of them can be perceived as the planters of the Divine tree. In another allegory of the *Hortus*, Judah secures the personification of the God as the father, while at this point the equivalent of the Church, the bride of Christ is Tamar (see 563 in [7]). In the Pantocrator picture, the significantly pointy triangular beard as the symbol of the son can be referring to Perez (Phares), who divides (in a sense 'breaks through') the white beard of the father (*ambivalently represented as beard or neck*), and whose name in Latin is *Divisio* [7], which can usually be translated with the words erupt or break through. The already discussed numeral systems of the light items also spell out the Hebrew word *Yehuda*, and with the interpretation of the *Bahir* and the *Hortus* of the Sun and the Moon, as the symbols of Perez and Zerach. The Moon as the symbol of the Church is the exact counterpart of the "divisio" with its black and white divided circular parts, just as the *Hortus* too discusses, where the white part could mean the Church converted to Christ while the black could be the symbol of the mass of the non-converted people (see 306 in [7]). The Sun is of course in the *Hortus* too the Zerach (Zara), just as in the *Bahir*. Naturally, in the former case it is as the symbol of Christ. It seems as if the author of the *Bahir* (§. 197) had known this 9th c. Latin interpretation of Perez (Phares), Zerach (Zara) and of course Tamar. Here the metaphor of Strabo is based on verse 4,1 of Malachias; Tamar impersonates Iudicium and Iustitia as the antitype of Mary. On the basis of the texts cited in the *Hortus deliciarum*, Tamar is a perfect Old Testament pre-figuration of the Sun woman. We may confirm it by the above-mentioned text of Strabo or the *Hortus* as well as by §.197 of the *Book of Bahir*. In both cases the Messiah twins, Phares (Perez) and Zara (Zerach), are symbolized by the Sun and Moon. The Sun woman is threatened by the red serpent while, according to a possible interpretation of the Hebrew text of the Bible, Tamar is threatened by a fiery serpent (שרף, תשרף) or the fiery dead.

In addition to the Abraham-type allegory, the Pantocrator picture refers to another important allegorical picture of the Sefer Yetzirah. According to this, God makes an alliance with Abraham between the ten fingers of God's hand and the ten toes of his feet (see §.58 in the Bahir [2]). In this case, the symbol of the alliance is an "omphalic" cross that points to both the Old and the New Testament. Underneath there is a shape that can be supposed as a prayer tassel or *tzitzit*, its 6+6 tassels being the symbol of the 12 tribes and 12 Apostles of Israel. The *tzitzit* is a Hebrew word, the numerical value of which is 600, and its Greek letter is X. The number of the threads of the God's tassel (*tzitzit*) is 32 (in the Bahir), of which, as we mentioned above, we can see 12 here, containing 4x5 "geometrical points". This emphasises in the given allegorical system is the recognition of the 2x10 digits together in the 32-type. The Hebrew word of "*keret*" (כרת), as in alliance, can be rewritten as *Keter* (כתר), which is the uppermost crown in the *Bahir*, plus the other name and symbol of the *Aleph* and which corresponds to, in the meaning context of the given hermeneutic circle, the slanted cross.

4 The Creation-Incarnation Symbolism with the 137 Compositions Found on the Coronation Robe

4.1 About the Casula Representational System

It seems that the most important features of the theoretical and representational system of the original Coronation Robe (Casula) are the particular theological concepts of androgyny and twin-ness and special pictorial realization of these. The fact itself that the coronation mantle can be divided into two parts, as left and right side, carries rather particular and mystic theosophical notions, and this representational solution along with the Pala d'Oro in Venice is unmatched in the history of culture [29, 30]. The same applies to the division of the Robe from a front view and a back view. As a result we get a quaternal (mirror-symmetric) system in which the idea of androgyny dominates. On the coronation robe the first sign of this is the depiction of God's right and left hands. By the neck part under the collar, which was subsequently (probably when it was cut apart) placed onto the Robe, the depiction of the right hand is completed with a round sun disk and the depiction of the left hand (which is specifically limned as a left hand) with a diamond shape. The diamond shape clearly refers to the female principium as opposed to the circle's masculine symbolism. The wide usage of the Du-Parcufim (דוּפּרְצוּפִים) principle (as appearing in the mystical theosophy and being described with the notion of androgyny) in documents written in Hebrew [9] regards the sun and the moon as the masculine and the feminine principium in a way that it is represented in the picture of God's left and right hand side on top of the crown. Other such depictions of God's hand referring to the feminine (diamond shape)

and masculine (sun) on the left and right side at the same time are not known in the history of the canonical Christian fine arts. It is almost certain that there was not and could not be an example for this in the first half of the Middle Ages. (We do not know about such an analogy in the early Gnostic depictions of fine art either, though there the anthropomorphic theosophical theory seems to be natural.) The two hands can be in close connection with the prophet Habakkuk and his book, which play a major role in the Robe's spiritual and hermeneutical system; in this, God's hand emerges from the abyss (Hab 3.10, 11) together with the rising sun and the "remaining" moon, and from his fingers light with great shining breaks through for the world (Hab 3, 4). Based on the picture this is self-evident, since the hands point clearly to the mandorlas of the Heavenly King on the right shoulder and the Heavenly Queen's on the left shoulder. In this way the rays of the left hand are mirrored on the *imago* of the Heavenly Queen, who – according to the description- shines in the sky (*emicat in celo*). So the original light from the primordial light casts its rays upon the Heavenly Queen via the God-hands; it is not She who shines but her notion, her picture, her *imago* based on a particular, neoplatonic and mystic viewpoint (*Sanctae Genitricis Imago* [22, 30]). The solution reminds us most of the 147th section of the *Book of Bahir* with Habakkuk in the main role. (Margalioth [14]). The light symbolism thus is intertwined with the depiction idea of the Du-Parcufim principle (the two-facedness idea) since on the left shoulder of the robe of the high priest king, who represents cosmic anthropos, the picture of the Heavenly Queen follows the cherubs' and seraphs' quaternary system's Du-Parcufim principle. It is worth noting that the cherubs and the seraphs appear in a dynamic aspect; we can see them holding up the mandorlas of the Heavenly King and the Heavenly Queen, praying next to them or kneeling by them. The resulting image of the 4 cherubs and 4 seraphs on the two sides cannot be compared to the usual representation of the four evangelists, but rather it reminds us of the doubled depiction of the original Ezekiel version's four living creatures, the cherubim. We note again that it is an unparalleled mode of representation in the Christian intellectual and cultural history, since the Heavenly Queen bears the attribute of divine dignity with the 4 cherubs (4 evangelists) independently from the Heavenly Father. So this is connected with God's masculine right and feminine left hands, according to the geometrical ordering too. The cherubs and the seraphs such androgynous, or Du-Parcufim, way of representation, apart from the Pala d'Oro of Venice and the *Hortus*, again is an unmatched example in the history of Christian culture. The androgyny of the cherubs, their masculine and feminine being appears early in the Talmud referring to those cherubs which can be found on either sides of the Arch of the Covenant and the Temple of Solomon. The Hebrew tradition really talks about masculine and feminine cherubs as personifications of the two names of God, i.e. **יהוה אלהים** (Idel, 1988 [9]). The royal maker when creating the robe could have learned about this idea from Origen or Philo as well, who wrote more about the cherubs as masculine and feminine creatures and the symbolic idea of their *hieros gamos* (hierogamy) as comes in effect in Judaism [9].

4.2 137 Composition on the Coronation Robe

In the representational and hermeneutic system of the Robe, similarly to the Holy Crown (and Saint Stephen's other known and supposed creations) the numeric (number) archetypes play an important basic role, particularly the different compositions of the numerical structures of 137. The Casula's (the mantle's) essential structural and hermeneutical rendering feature is shown by the two decisively important rubric systems in the 137-structure.

The rubrics of the coronation robe consisting of 137 entities are summarized below together with the rubric of the four mandorlas forming the letter Tau in the $65+72=137$ composition in footnote 12.



Figure 7

The 36 deans or just men (including separately the 4 arch-deans) on the Casula

The 72 characters of the right side of the caption going round with the 64 characters on the left hand side together with the shared (“doubled”) letter R creates again a 137 composition. (see in Appendix 2 of the first part of this paper¹²)

The third basic 137-structure on the robe is shown by the 136 (68+68) figures found on the conical shaped robe in the “du-parcufim” symmetrical system with the interpretation of the centre as a unity. Here we can supplement the closely analyzed 72 (36+36) system above with the 24 holy, pious and large sized birds found in between the 12 saints.

¹² EMICAT IN CELO SANCTAE GENITRICIS IMAGO / DAT SUMMO REGI
FAMVLATVM CONCIO CELI (65) HOSTIBVS EN XPISTVS PROSTRATIS
EMICAT ALT X / SESSIO REGNANTEM NOTAS ET XPM DOMINANTEM (72).
(R)EGINA HEC CASVLA OPERATA ~ ET DATA ECCLESIAE SANCTAE
MARIAE SITAE IN CIVITATE ALBA : • (72 letters and characters) ANNO
INCARNACIONIS XPI : M : XXXI : INDICIONE XIII : A STEPHANO REGE
ET GISLA R (65 letters and characters)



Figure 8

The reconstructed Casula (Royal Robe) of St Stephen of Hungary (1031)

If we identify them with swans it could be an allusion to the Dioscuri through Leda in complete concurrence with the twins of Thamar. In the case of the interpretation as storks for the birds similarly to the Latin name (in their Hebrew name they are too hassids, or in the Latin translation in the Vulgate: saints), just like the other 12 crowned saints with whom naturally they create a 36, “chassidic” order according to the Judaic interpretation, which here coincides with the stork’s image as a bird of the ancient Romans. Of course with the identification of the holy birds with different types of birds can be part of the complex representational and hermeneutic system. The additional supplementation of the 72 basic elements can be meant by the counting of the 8 (4+4) representations of the cherubs (evangelist symbols) as separate entities. Thus, taking into account the theriomorphic symbolism, we can count another 32 (24+8) entities in addition to the 72. The resulting 104 figures are completed to a total of 136 by the 32 “just (true) men” standing above the apostles on the bastions of the heavenly Jerusalem. Regarding as a unity the four central mandorlas of the salvation history of Christ we obviously get to the number 137. The 32 just (true) men as the 3 faces of the 12 apostles’ zodiac order together with the four highlighted prophets in a circular (the 12 or zodiac pattern not being part of the division (as seen in Fig.7), as 4 main deans or main just men, give altogether 36 deans, thus making up the system of 36 righteous (true men) that governs and upholds the world (Ameisenowa 1948 [1], Bahir [2]). Saint Emerich (Imre) in this structure is crowned by “137” and thus he takes part in the “reconciliation” of the number 72, the attribute of mercy, and the number 64, the attribute of judgment. The resulting $2 \times 32 = 64$ system on the Robe with the theriomorphic symbolism can be clearly interpreted as the symbol of the Divine throne chariot represented in a numeric (number) archetype. Thus to a very great extent, in its structure too it is identical to the structure connected with the 72 (36+36) true men and the entity of the Divine throne chariot as 64 (32+32), from the 95th paragraph of Bahir, which are obviously connected by the identity of the Messiah. The identification of the 64 with the Holy Virgin, the “Judgment”

(*Iudicium*) that personifies the Church, can be found in an identical form in *Hortus deliciarum* [7]. Here the “house” of the Church (and the Holy Virgin), in one of the most important pictures, appears as a throne chariot with the cherubs, in which we can count exactly 64 people (Fol. 225v). Just like in the picture of the crucifixion, the Church, personified by the crowned Holy Virgin, according to the 3.8 verse of Habakkuk, is sitting on a horse that is depicted with 4 cherubs’ heads and cherubs’ legs. (Fol.150r). Since 72 is the number of Mercy and God’s name, $72+64$ means the nuptials of Christ and the Church, while an additional entity as the 137^{th} is the natural symbol of the reception or re-incarnation of God in the given hermeneutic circle.

4.3 Further 137-Type Interpretations

The number of the main figures or persons found on the Robe can be interpreted, in addition to the above-mentioned identification, in another two ways. In the first case the holy, pious birds supplementing the 12 saints to a 36 group will be still counted in but the so far separately counted 4 cherubs each that is similar to the structural order of the Pala d’Oro, we take as two united cherubs (a cherub system). In this case on the right and the left hand side the 65-65 figure depiction can be supplemented with the already closely analysed 6 persons from the centre’s 4 mandorlas’ (the four main figures and the two archangels [29, 30]). Here the seventh can mean Saint Emerich (Imre) himself as number 137^{th} . In the previous case when we treated as a unit of the four mandorlas depicting the salvation history of Christ when adding it to the 68 figures each, the resulting number, the 137, was the number archetype of the crown of Atara of Solomon (עטרה). Since according to the Eleazar fragment, the wheel of Ezekiel’s chariot or in Hebrew the *Ophen* (אופן), whose value is 137, the archetype of the crown itself or the numeric archetype of it (Dan 1968, 1982 [3, 4]). So the number 137 in the interpretation of the given representational system seems to be crowning, probably by Jophiel, Saint Emerich himself, who, in this type of interpretation, means the only “singular” entity besides the number 137.

If we take a look at the joint system of “personalities” of the Holy Crown and the Robe (the Casula) in way that we do not take into account the 24 saintly, pious birds, only the human figures, then we get to the $137+1$ system as well. Since the 112 (136-24) people remaining in this case (when the $4+4=8$ cherubs are taken into account as evangelists) are supplemented with the “persons” seen on the 19 pictures of the Holy Crown and the repeatedly mentioned 6 persons of the 4 central mandorlas’. Thus we get $112+19+6=137$ number which again as a unity crowns Saint Emerich as seen on the Robe. Here another important possible interpretation emerges. Since the Crown’s pictures and the figures of the 4 central mandorlas that are equivalent make up a separate 26-order with the prince. Apart from this there are 112 people in a $56+56$ -structured division on the robes left and right sides. But we have already seen the number 137’s sum of $111+26$

composition, which the letter *Aleph* that means the Hebrew number 1000 and the number of God's name as well (Bahir §.70). This can be interpreted here too, if we count the prophet Habakkuk, given as the only "angelic prophet" in a special position, probably in the role of Jophiel (see *Bahir* §'s 68-70), as a narrator, an interpreter, and we get the $111+26=137$ structure. (see the picture below Fig. 9). We can see exactly this solution in the inverse Divine tree that describes the incarnation in *Hortus deliciarum* as can be seen in Fig. 1 (Fol.80v in [7]). Here the 16 descendants of Abraham, or saints, shown as stars by an angel next to Christ we can count 121 persons altogether (since the descendants of Abraham would be as many as the stars, so the stars signify people too) we can interpret 137 entities or people in addition to the angel. What is surprising is that this too is in the $111+26$ composition, since exactly 26 crowned figure, or 26 kings, can be seen in the picture. The sum here, as we mentioned above, also shows the $25+1$ structure, since the only beardless prince takes his place among the young, beardless, virgin martyrs holding a palm tree branch within the depiction of the saints of the church. So he can be identified precisely as Saint Emerich, just as he is a singular entity on the Robe, while the 19 pictures of the Crown with the 6 persons attached to it are a matched to the gathering of the crowned personages in the *Hortus* picture. So in the *Hortus* as well as on the Robe in this case an angelic figure points to the 137 incarnation and (following Habakkuk) the spacious-temporal personification of the angel Jophiel (יֹפְיָאֵל) the heavenly priest, where the $111+26$ structure of the number 137 is found in the especially important אֵלֶּף יִי or אֵלֶּף יְהוָה = 137 composition.

It is worth mentioning that on the uniformed "Cloak-picture" of the Holy Crown's two archangels and emperor, the white pearls form exactly the same $111+26$ composition, in the way that there are 111 white pearls on the periphery, while 26 white pearls are in the centre. The right side/left side divisions of the 26 white pearls are exactly equal to the $14+6+5+1$ division system of the crowned heads of *Hortus deliciarum*. The division of the other 14 ornamental items found here represent with their number the Hebrew name of David, and with their shape his star (his shield); and so symbolically it shows the Messiah-king successor (see Fig. 7 in the part one) the same in the picture of "On the lap of Abraham" in *Hortus deliciarum* (Fol.263v, see Fig. 9). All the above strongly establish through the central archetype role of the number 137 that the three grand works of art originate from the same royal court and workshop. The specific numbering order confirms the reconstruction of the vision of "Woman dressed in the Sun" (with the two archangels) on the central, most important mandorla up in the front. Jophiel, as we have already discussed, is the prince or the archangel of the Torah, and the interpretation of the Torah (in expanded meaning, the God's Book), even according to ancient traditions. The $111+26$ composition together with the anagram-model (the temura) of the Hebrew-letter interpretation (אֵלֶּף יִי) indicates the Angel Jophiel (יֹפְיָאֵל אֵלֶּף יִי). Thus, next to the incarnation inverse tree of *Hortus deliciarum*, the angel from the composition of 26 number of the crowns could be identified as Archangel Jophiel.



Figure 9

On the bosom of Abraham with the name (4-6-4=דוד) and star (6) of David (Fol. 263v)

This 111+26 composition is explained by Prophet Habakkuk in the 70th paragraph of Bahir's Book. The above is completed later, in paragraph 95 of *Bahir* with the inverse tree introduced in paragraph 21-23, and to which he assigned the number



137.¹³ Because the name of the prophet Habakkuk, just like the name of the angel Jophiel, can be connected to the crown of *Atara* through the number of their names, thus **Habakkuk** in the angel-like depiction on Robe can be identified as the angel Jophiel, based on the number-composition of

the *Bahir* and on the 137 composition of the "Casula". Since both of their names (חבקוק הנביא = עטפה = 284) refer to the word "Atara" crown – the Greek translation of which is "Stephanos" – so they are the symbolic prototypes and the

¹³ It may be worth mentioning Jung's opinion of this question: "I'm rather certain that the sefiroth(ic) tree contains the whole symbolism of Jewish development parallel to the Christian idea (concerning the incarnation of God). The characteristic difference is that God's incarnation is understood to be a historical fact in the Christian belief, while in the Jewish Gnosis it is an entirely pleromatic process symbolized by the concentration of the Supreme triad of Kether, Hokhmah and Binah in the Figure of Tifereth. Being the equivalent of the son and the Holy Ghost, he is the Sponsus bringing about the great solution through his union with the Malkuth (*Atarah*). This union is equivalent to the Assumptio Beatae Virginis, but definitely more comprehensive than the latter as it seems to include even the extraneous world of the Kelipoth. X (probably Scholem) is certainly all wet when he thinks that the Jewish Gnosis contains nothing of the Christian Mystery. It contains practically the whole of it but in its unrevealed pleromatic state." (Jung Letters, Vol. II. Letter to E. Neumann)

helpers in the current, time- and age-related interpretation of St. Stephen, the linguist and hermeneut [27]. (The angel shape and the angel-face likeness is typical not only of Habakkuk and Jophiel, but obviously, through the angel-faced St. Stephen proto-martyr, it could symbolically be considered as the king).

In verse 3.1-3 of Isaiah the expression “Sar Homasim” (שר חומשים) appears, which is the prince or the archangel of the Five or the Fifty in the interpretation of Talmud. First, the Talmud interprets the Five as the Torah (as the Five Books of Moses); and thus it is obviously about the archangel or the prince of the Torah, who is archangel Jophiel in the mystic traditions [6, 9]. In the following Talmudic interpretation, the Fifty (50) instead of the Five (5) means the monarch or archangel interpreter. This part of the Talmud allows us to regard archangel Jophiel not just as the prince of the Torah, but as the archangel of the interpretation, in the most common meaning. Because the Holy King in the 8th Caput of the Admonitions defines himself as the prince (monarch) of translation and interpretation [27], the joint and (identifiable as each other) symbolic perception as the prince or the angel of interpretation in the broadest meaning of Jophiel archangel, Prophet Habakkuk, and his own name is understandable.

All of the above are confirmed by our hypothesis (see [25, 27]) that we put in writing years before the above thoughts arose. According to that hypothesis, the Old Testament bases of the Admonitions are the verses 3.1-3.3 of Isaiah (and its interpretation by Talmud) with the 18 threats addressed to the child kings. In the Admonitions the 8th Caput refers to the prince of the Five and the Fifty, which in this context means the interpretative prince of God’s Book (the Bible), or – in the broadest meaning (but primarily between the Latin and Greek languages and traditions) – the ruler of interpretation. These are the traditions of the great king, without which his son would stay a child king and would not be able to reign successfully in his kingdom. The Hebrew word for obedience (משמע) means both understanding and interpretation, so according to the king, the disobedient boy disperses the flowers of the crown. (*“Spiritus inobedientiae dispergit flores coronae”*). It is also worth mentioning that in after the Talmudic interpretation of the admonitions addressed to the child kings by Isaiah in the Hagigah 12.a, we read about the angel who is weaving – as if from flowers - the crown of the Creator from the prayers of good (obedient) Israel, and that that crown rises on the head of the Creator by saying God’s secret name. It seems that the 8th chapter of the Admonitions was edited by St. Stephen with an eye to the two concurrent parts of the Talmud, which is normal after all, since the great king called the whole of the Admonitions also as the royal crown (*“superius libata regalem componunt coronam”*). So the authentic interpreter king can symbolically be identified with the archangel Jophiel.¹⁴

¹⁴ In this article [25,27] at the centre of the hermeneutic circle, we place as an “interpreter” the scientific enthusiast of language (The legend of Hartwick, 6th caput of the Admonitions), Saint Stephen, who sees himself as such in the 8th caput. (See Gy. Kapitánffy: Hungaro-byzantina, Typotex, Budapest, 2002). At some time in the

Conclusions

In this part of our paper we discussed the primordial creation images together with the idea of the incarnation in the form of depictions in the structure of 137, presupposing the same authorial circle of those pictures and images found in the *Book of Bahir*, some important pictures of *Hortus deliciarum*, the *Pala d'Oro in Venice*, the *Coronation mantle (Casula)* and the *Holy Crown of St. Stephen*, all of which have similar meanings and are isomorphic with each other. In the above-mentioned pictures we can talk about 137-structure compositions, and the inverse world tree conception related to the creation myth; or rather, the creative and governing primordial models that in a depiction of isomorphic structures appear in very similar meaning patterns. In the pictures and the texts of these works, the idea of the inverse cosmic tree with the '137' composition with the 10 Sephiroth, as the primordial image of the fine structure in quantum theory, symbolically carries the arrangement of the spectral lines, in a tree-structure-type way, through the "inverse number" of 137, i.e. through the primordial concept of the fine structure constant. Finally, following Jung, we have intended to show in the discussed (proto-Kabbalistic) "primordial models" that the Sephiroth tree contains the entire symbolism of the Christian idea of the incarnation of God. In the space-temporal process, God's incarnation is understood to be a historical fact, while in the pleromatic process it is symbolized by the concentration of the Supreme triad of Kether (the supreme masculine Crown), Hokhmah (Father) and Binah (Mother) in the central Figure of Tifereth. Being the equivalent of the Son and the Holy Ghost, he is the Sponsus bringing about the great solution through his union with the sponsa who is Malkuth (Atarah, the feminine Crown) the last (10th) Sephira. According to Jung, this union is equivalent to the "*Assumptio Beatae Virginis*". The "archetypal (eternal) approach" contains practically the whole of the structure and meaning of the Christian Mystery, but in its unrevealed pleromatic state (see [14] in the Part three of the paper). As we have tried to prove, this double (temporal and archetypal) incarnation and creation "process" is carried out by the ordering principle and structure of the number-archetype 137 which is here the *sine qua non* of the realisation of "*creatio et incarnatio continua*" similarly to its role in the modern physics.

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past it became evident that the task of the hermeneutics was to address the particular conditions under which a text was interpreted. The original model for this was the interpreter of God's will, who was able to interpret the language of the oracle. But to this day, not a single of the interpreter's tasks has been achieved by merely giving back that which the speaker – whom the interpreter translates – in reality said, but rather, the interpreter must alone validate the speaker's thoughts according to the real situation of the conversation, because only the interpreter knows *both languages* of the discussion. (Gadamer, H. G.: *The truth and the method*, 1982)

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