

Introductory summary
of:

**Peculiarities in regard to
THE EXPRESSIVENESS
OF NUMBERS
also in antiquity**

(An im-possible story)

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Note:

The creation of all this – *not of the real subject* – but the way in which originally our attention was focused in the last 40 years, was in a curious way connected with Holland and the Dutch language. A translation into English however would undoubtedly attract more readers for this specific and fundamental subject. But mind you, for above-mentioned reason this translation could have here and there only the character of a description.

For the time being we limit ourselves to an English translation of only this
introductory summary.

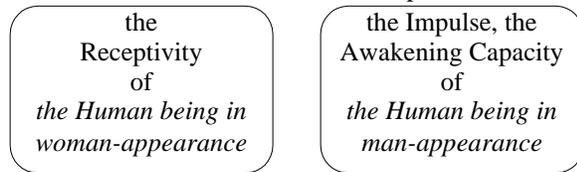
Finally - initially perhaps considered as very strange -:

THE ESSENCE OF THE SUBJECT CONCERNS THE WHOLE OF HUMANITY, IN ITS BEING-HUMAN.

A common ground

All people are born out of a woman and the impulse, the onset to their embodiment originated from a man. That's really no news at all, but we express it now in a somewhat unusual way:

our embodiment is based upon:



So all of us are, or if you want were,

'CHILD'

All this concerns something in common in our physical being, in the material sense area.

Let us now have a 'look' at our reasoning power. There we find a totally different point in common. An explanatory example, applying for everybody with common sense and some basic arithmetic:

Suppose we take a piece of paper and a pencil and calculate 15×28 . The result is 420; perhaps we make a mistake in the beginning but finally we know with an *absolute certainty*: $15 \times 28 = 420$. Now we ask all kinds of people how they think about this. Beside the fact that they may consider us to be crazy, the '420' will be confirmed all over the world. We may need an interpreter, it may be that some cultures have their own calculating system, but the correctness of $15 \times 28 = 420$ will be *seen* everywhere.

But *what is a number?* Nobody has ever been able to seize one, or to see it in its own quality. In quantities, oh yes, but than we have to deal with dollars, pounds, euros or pages and so on. Nevertheless, as human beings we move - generally speaking - within this intangible world of numbers (integers) with a rock solid certainty, although we may use the most different languages. Friend and enemy, regardless of color or sex, regardless of their worldview or religious differences, for all of them it is obviously $15 \times 28 = 420$.

Apparently these number-relations are very universal. Even in stories concerning *the Creation*, for instance in Genesis, we learn about the Creation as a phased process: 'the seven days'. But in none of these 'days' is spoken about the creation of a number itself. A number has something to do with *arrangement*, but obviously it has neither a beginning nor an end. Thales - about 624-545 BC - was the earliest of the Greek philosophers. Some of his utterances are still preserved:

*'What is named divine?
That what has neither a beginning nor an end.'*

In other words, at the base of our physical existence we notice that we have something in common. It regards the way in which we appear in the chain of heredity. And the access we have to a totally intangible area, the number, shows up as well as having something in common, although we still have in this field a connection through our mind.

But 'speaking' about the divine world is totally different. We have no words for it. If we nevertheless want to express something, we take refuge in images, pictures, metaphors and so on, derived from our earthly live. There is no other way of naming the divine.

If one has never seen a cow, we can show him an example. If someone never learned to calculate 15×28 , we can give him an instruction. But when a critical person asks who is God or what is God, we are tongue-tied. There are no words for an answer, unless in a metaphorical sense, as a model, a comparison.

This is in our time a clear barrier. For countless scientists is the divine world, in spite of all stories about it, in fact an overruled point of view, underdeveloped thoughts, sometimes with even unpleasant consequences.

But Plato - in the 5th century BC - described the genesis of the world, i.e. the Creation, according to still two models:

- *the model of the Craftsman*, shaping an already existing idea;
- *the Father-Mother-Child-model*. Space is 'the Womb of all Becoming', i.e. the Mother. The Cosmos is the Child. The Father remains hidden.

In India other images came into existence. Here people speak of Brahma, Visjnoe and Shiva, in regard to *Creation*, *Preserving* and *Destroying*. They are male Gods. But Creation has been described as well as a female affair with the terms of *Giving Birth*, *Fostering* and *Devouring*.

So we see in the time of Plato, as well as much earlier in India, the presence of *the Female and the Male Principle in Creation* in connection with the highest spiritual utterances, regarding the basis of our whole existence.

In the Chinese philosophy we find for these two principles the indications of Yin and Yang.

Receptivity and *Awakening Capacity* exist in other fields as well. Think about all kinds of art, generally about all kinds of creating activity, of creativity. Being all the same if we meet it in the field of architecture, art, technology, trade or in getting and realizing ideas in everyday life. Restricting *Receptivity* to females only and the *Awakening Capacity* to males is far too limited. It would be very simple to show examples of women, being very initiative and creative and of men being very receptive. In the first half of the last

century Jung pointed out the female aspects in the inner life of males and the male aspects in that of females. In regard to males the so-called *Anima* is the representative of their female aspects. It is the indispensable link for growth to Higher Consciousness, finally leading to the realization of 'the Self'. Correspondingly in females, the *Animus* is the name of their male aspect. Read the original publications for further details if you find these indications too brief.

The special position of 17, 19 en 71 in various cultures

On the previous page we saw *the Female and the Male Principle in the Creation* on many levels of experience. Not only in a pure physical sense, the reproduction, but as well in all the creativity we meet in a society and furthermore in the highest spiritual experiences we have. This latter not only in images with regard to the birth of the world, but also to what may arise inwardly in the HUMAN BEING.

In a similar context or against a similar background, we may meet numbers in a very special quality.

But as people of today we are almost exclusively brought up with the quantitative meaning of numbers. That belongs to their relation with all what can be measured or counted. It is hardly possible to find something so representative for today society as NUMBERS. Almost everything has been made digital or will be digital within a short time. But strange enough - UNDER PARTICULAR CIRCUMSTANCES - numbers can have a relation with any one quality or with values of our inner life. But our present-day consciousness will initially reject this. Nevertheless, it is exactly through this qualitative aspect that we enter the area of this curious study.

It was in 1950, in Amsterdam. I followed a half-year course in efficiency and rationalization, very prosaic. But exactly in that period I got acquainted with a retired pediatrician, who had already been busy with *the qualitative aspect of numbers* since 1920. The instigation, beyond words, came as in a flash and gave him an impression of the inner aspect of the first 12 Indivisibles (11 prime numbers + the Unity (1) itself). In this introductory summary we will initially restrict ourselves to two of them:

17

Receptivity, the
Female Principle in the
Creation;
Yin;

19

Impulse, Initiative, Awakening
Capacity, the Male Principle
in the Creation;
Yang.

Wijnmalen – that was his name –
had not one single argument to make clear
why *these* special concepts
were connected with *these* numbers.

He said something like: try it out and see what happens. If you find something better change it, and when you think it is all nonsense you put it in the wastebasket.

For years others had urged him to write about it, but the character of the subject did not yet allow that. Only much later, after his death in 1962, several examples did gradually come to light. Examples that showed how the qualitative aspect, as indicated by Wijnmalen, came to expression in a suitable ambience. – For explanation:

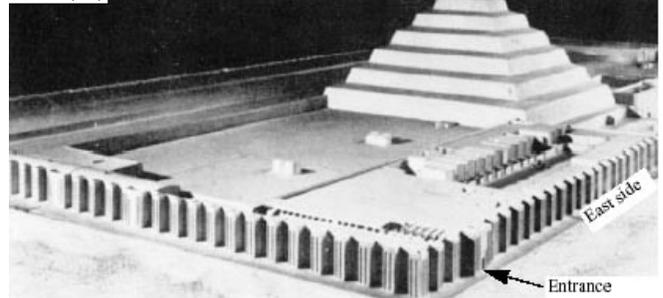
Pict. 1 gives an impression of what can still be seen in Egypt of the temple complex in Saqqara, 27th century BC.¹ In the background is the well-known pyramid, to the fore the restored entrance of the whole site. The name Saqqara is attributed to the at that time local earth god Sokar, who in this connection later became a god of the Death. (Still later he was identified with



Pict.1(66)

Osiris and Ptah.) It is the city of the deceased, belonging to the old Memphis, the capital since approx. 3200 BC, the time that under Narmer (= Menes) the unification of Upper- and Lower- Egypt was realized and it remained so until the founding of Alexandria in 331 BC. The yearly celebration of Sokar took place in 'the Town of the White Wall' (Memphis) at the beginning of the plow-season. In a ritual related to the awakening of the earth, hordes of draft animals were driven around the walls of the old town, as if circling around a thresh-floor. During this 10-day celebration the 'Djed-pillar' - which is the symbol of the spine of Osiris - was raised as a token of new life.

Pict.2(67)



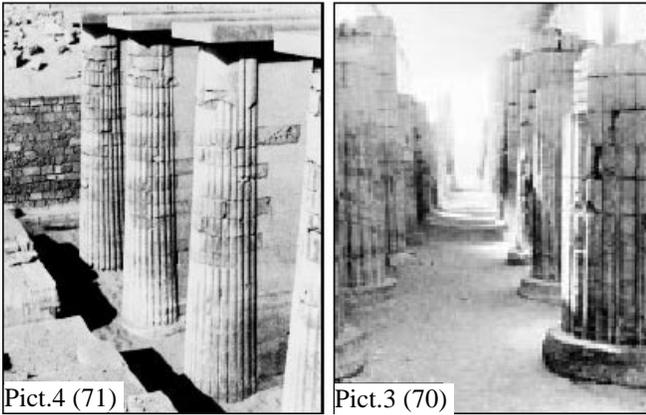
Less known than the step-pyramid itself is that in that time it was part of a walled in complex of more than 15 hectare. See the model in pict.2. In its genre it was the first building in cut stone. From an architectural point of view it shows several imitations of the usual reed and clay constructions of that time. The wall of white limestone with its (fake) doors, as well as a number of (fake) buildings on the site itself, made of the whole

¹ The numbering in parenthesis regards to the position of the picture in the original (Dutch) study:

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a kind of image of the residence town Memphis: *The House of Pharaoh was also the Realm of the Dead*. The complex is rectangular, with the long sides N-S. The position and quality of the real entrance is striking: it is near the S-E corner an inwards oriented, narrow and covered colonnade; pict.3. We see the columns as 'reed-bundles in stone'. Each column has its own wall as side support - (not visible in pict.3). Pict.4 shows the 4 pairs of columns at the end, each with a connecting wall. We can see the by grooves separated vertical 'ribs' on the columns, of which an unknown number is covered by the wall. Here is something peculiar, see also pict.5:

in the corridor, outside the walls 17 ribs are always visible, but on the 4 pairs of columns at the end we see 19.



In this way appeared in the 21st century BC a remarkable number-expression in stone, viz.:

The entrance to the Mystery of Resurrection to New Life shows a parallel in what comes to expression as the Way of Receptivity and Awakening or as the Female and the Male Principle in the Creation.

Celebrations took place here periodically, i.e.

- the Pharaohs celebrated after 30 years the jubilee of their accession to the throne, Heb-Sed. Thereafter it was repeated every 3 years. After the Old Dynasty this custom disappeared in Memphis, until Ramses II wanted to restore it. His predecessors on the throne of Horus mostly didn't reach Heb-Sed at all, as they ruled never thirty years on the throne. Some kings, for instance Amenhotep IV, moved therefore the festival, whose duration was more than two months, to an earlier date;
- it is one of the oldest rituals; possibly going back to the time where a chieftain as soon as he showed up signs of waning power, was put to death in a ritual way. In that case his spirit, before being polluted by a sick body, could take possession of a young successor. In many inscriptions at Abydos, dating

from the 1st and 2nd dynasty is alluded to this festivity. Without any doubt it was at that time already traditional to enable the leader or the king to prove his vitality as well as his fitness to rule over his people. It went together with a ritual walk (race) of the Pharaoh in the sight of the persons present. It was a kind of rejuvenation ritual, renewal of his powers combined with the intention to confirm his coronation once again.

Before going further with examples expressing the qualitative aspect of 17 and 19, we must first focus our attention onto 71. It is within the scope of this subject inevitable as well as precarious. Inevitable, because 71 in its qualitative aspect, makes reference to the highest in inner sense that in a human being can be realized. It is precarious because this is not possible to grasp with explanations from the lower consciousness. In Wijmhalen's denomination we find as reference:

71: the Divine Child ¹

Plato speaks of people who write about the highest subjects without any understanding and adds subsequently: 'By me at least nothing is written down about these subjects, nor could it be allowed that something appears about it.' (7th Letter, 341c) Our intention is therefore not without some drawback and our hesitation is grounded. Jung as well spoke with great cautiousness about 'the Self'.

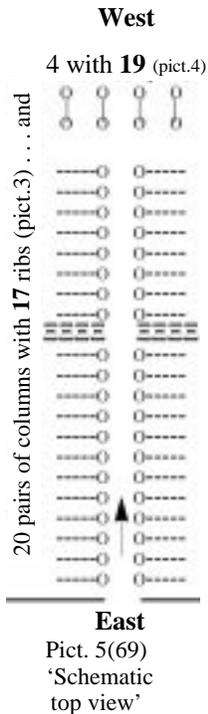
So we do have good reason to keep silent, but on the other hand applies as well: if there was no direct relation of a human being with the Divine, no matter how veiled, how could he get any idea of the Divine, . . . no matter how incomplete? So we will nevertheless try

We therefore point out a peculiar instruction regarding the embalming of corpses of members of leading families, as usual in early Egypt. Herodotus (approx. 484-424 BC) after mentioning some customs and techniques in the second book of his *Histories*, says about it:

'Subsequently they put the corpse in caustic soda (?) for 70 days, longer is not allowed. Then it is washed and enveloped from head to foot with cut off strips of 'byssos' fabric. These are rubbed in with a little gum, that the Egyptians usually used as glue. After that the family takes over: they have a wooden coffin with a human form made, in which the corpse is locked. *If then the coffin has been closed, he is brought into a crypt and placed against the wall in a vertical position.*' -

So far Herodotus.

With regard to the question mark behind 'caustic soda': the first step in mummification concerned the removal of the most perishable parts of the body, of which some - after conservation - were buried into 4 pots, the so called 'canopes'. After that followed the most important part of the whole process.



¹ Initially, just as much as by 17 and 19, it will be better to take an indication like this as a hypothesis; i.e. don't say no, just say Oh. They are not provable in a usual way. With some more examples perhaps, 'they will speak their own language'.

Herodotus indicates that they used therefore 'nitron'. The translation of this term in modern European languages, like 'caustic soda', created much confusion. In reality this chemical would affect the corpse negatively.

The Greek word 'nitron' originates from the old Egyptian 'netjery', which means 'divine (material)'. The producing areas of this material were some salt lakes in the desert, northwest of Cairo, near the 'Wadi Natrun'. These salts consist predominantly of a mixture of soda and sodiumbicarbonate. Both are strongly hygroscopical. Tests on (small) animals showed that the application of dry mixtures - no solutions! - with a high soda constituent, produced a good preserved mummy. The optimal duration was 40 days. That is fully in accordance with the mummification ritual as stated in Egyptian papyri. Herodotus' mention of 70 days rests on confusion with the duration of the whole process including the preliminary and following up treatment. After this dehydration only a quarter of the original bodyweight still remained. Then followed, as good as possible, a recovery of the physical appearance. In some eras they developed these techniques extensively. For instance with subcutaneous fillings, artificial eyes, hairpieces and a lifelike cosmetic touch up. Beside this pure cosmetic treatment methods were available to preserve the mummy still better.

Rising to one's feet meant for the Egyptians as well as for us an image of resurrection. The Romans called the dead body 'cadaver' because it had fallen to earth; for the Egyptians as well was the lying position a characteristic of Death. *The mummy of Osiris lies outstretched on earth when his death*

must be emphasized; as resurrected god he is standing up or he is sitting on the throne. 'The Great One who Stands' is one of his names. During the burial-ceremonies they called to the deceased 'Rise, for you are alive!' or 'Rise, for you are not dead'. One typifies the mummy of a deceased, in standing position together with the explanation:

'take on the form of a god'.

It means that this ceremony, related with *resurrection*, i.e. the identification with Osiris, is involved with an explicit indication of *the transition of 70 to 71, without mentioning the last one as such!* In the Bible as well we do not find 71 directly, but the number 70 about 35 times. Moses calls the 70 eldest together and later Christ sends the 70 disciples to areas where He would come.

We spoke already about 17 and 19 in Saqqara, 27th century BC. About 14 centuries later a breast pendant was made for the Pharaoh Ramses II. See pict.6. The real width is about 13 cm. Going around, the number of stones forming the two columns and the two beams is $17+18+17+19 = 71$. The number 18 may here - among others - be seen as 2×9 , indication of

*the Life (9),
in the Pairs of Antithesis (2).*

Around 1000 years later, in the beginning of the Ptolemaic period (323-30 BC), *the large temple of Isis on the isle of Philae in the Nile* was build. (Pict.7). One of the reliefs in the Holy of Holies shows Ptolemy, bringing offerings to Isis and Osiris. The worship of Isis was of great significance in the Greek-Roman age, in Greece itself and in Rome. Large numbers of pilgrims came to the sanctuary of this healing goddess. The Isis- and Osiris cult at Philae still existed for a long time after the introduction of Christianity in Egypt.

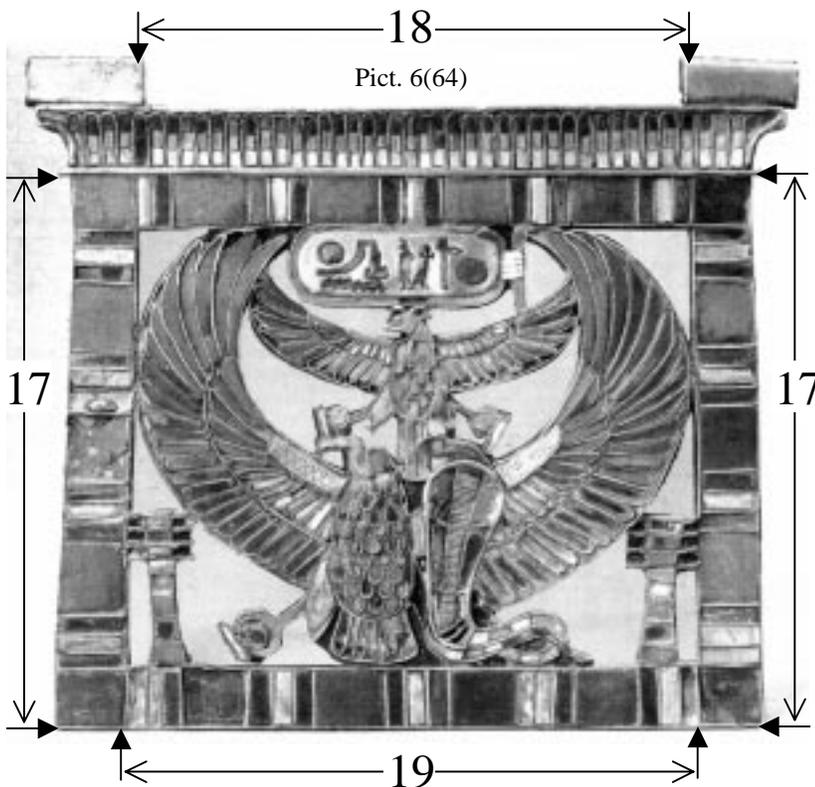
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In the Holy of Holies of this temple is a peculiar number expression as 'a hidden visible secret'. There are 2 circuiting rows of 'decorative elements': one of them as high as possible, the other as low as possible on the wall.

(Unfortunately we have no suitable photographs.)

- The upper row shows small discs, each of them changing over in 'something elongated' towards the ceiling. Opposite the entrance 2 'cartouches' interrupt this row in the middle, in regard to king Ptolemy III (Euergetes I).
- The lower row shows reliefs of a fertility god, *the androgyne Nile god Hapi* with the breasts of a wet nurse.

The yearly flood of the Nile was called 'the arrival of Hapi'. There are two images. One of them concerns the god of the northerly river, *Lower-Egypt*, with a headdress of lotus flowers





standing in front of a column with lotus flowers. The other regards the god of the southerly river, Upper Egypt, with a head-dress of papyrus standing in front of a bundle of papyrus. On the wall we see them alternately. They are delicate bas-reliefs that are accentuated with a sidelight. This row is interrupted opposite the entrance, by two pictures of Pharaoh, facing each other. Probably Pharaoh in his quality of King of Upper- and King of Lower-Egypt, in this way unifying 'the Two Countries' within him self. In both he is making sacrifices.

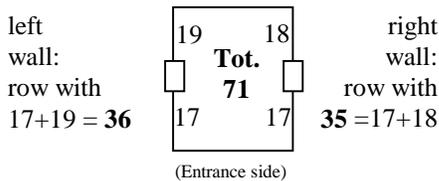
With regard to the total number of pictures, we find on both sides of this room 17 reliefs of Hapi and consequently 17 of the accompanying papyrus bundles or columns with lotus flowers. Going around we count in that way $2 + 2 \times 2 \times 17 = 70$ 'decorative elements' in the lower row. I.e. that THE ENTRANCE presents itself here as an indication for 71! The man in the street never came here, only the Pharaoh, the High Priest, perhaps another but anyhow only Initiates. In the opening one stood at an extraordinary place, a place that implied appointing to

the highest
that can be realized on earth in a human being:

$$1 + 17 + 17 + 1 + 17 + 17 + 1 = 71$$

the Divine Child.

And now we look at the number of decorative elements in the upper row, high in this Holy of Holies. See Pict.8. On both sides of a kind of air openings - indicated schematically - we find a meanwhile well-known division on the walls.



Pict. 8(63)
'Schematic top view'

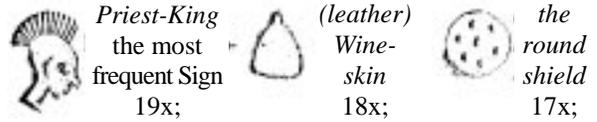
The disc of Phaistos

For a moment we go back to the 17th century BC in Crete. In those times a mutual relation existed with Egypt. Early in the 20th century the approximately 15 cm, ceramic *Disc of Phaistos* was found. On both sides there is a spiral. Partitions divide these into a number of 'houses'. Each house has 2-7 pictograms, picture signs. There are 242 in total and 46 different types. At that time they were pressed in the soft clay with a stamp, so to speak a kind of forerunner of our printing techniques.

The stylized Pict.10-a/b on page 7 gives an impression.

Some examples of the striking number structure:

- on both sides are 17 Houses without any contact with the brim;
- on both sides the 19th House is the first (complete) brim-house;
- on both sides the 18th House forms the connection. Moreover:



There are circa 15 different kinds of accents on 17 and 19.

The division in Houses means automatically a House sequence, through which all the 242 Signs receive a House-number. Moreover we discriminate between *Internal Signs* and Signs who are the first or the last Sign in a House, the so-called *Opening and Closing Signs*. Seen from the Center the Priest King - the most frequent Sign - is always a Closing Sign. The House-numbers of the 120 Internal Signs - spread out over the 55 Houses with more than 2 Signs - show a total of

1917, i.e. 27 x 71.

One side of the Disc has 30, the other 31 Houses. Therefore the House-numbers of the Opening Signs show a total of $961 = 31^2$; logically the Closing Signs show the same. The qualitative aspect of 31 indicates *Dissolving, Destruction, Ruin, and Death*.

(The square of a number indicates its Working.)

(The Houses are in this picture schematically placed behind each other)



Pict. 9 (112)

*'The Life of the Divine Child,
amidst the Working of Destruction'*

The total of the House-numbers is 3839, i.e.

11 x 349, the 71st Indivisible!

(This remarkable number will show up on more places)

The Disc brought linguists in big troubles. One of them, Chadwick, mentioned in '87 that earlier then 1950 the translations could hardly be taken seriously. In 1992 a translation appeared by the Norwegian Kjell Aartun, retired professor old-Semite languages. According to him the Disc concerns:

*the ritual unification of a man and a woman,
a cultic hymn on fertility,*

in which a man and a woman are speaking alternately. The translation by Aartun is with these indications unintentionally

in striking correspondence with the number structure of the Disc. The correspondence has even to do with an important detail of extraordinary quality: several linguists thought that one of the 242 pictograms has been damaged badly, even destroyed. Some of these people tried then to find out what originally has been there. *Based on the number structure*, this 'Place of Destruction' concerns probably a unique Sign, i.e. one that exists nowhere else on the Disc. Well then, Aartun confirms this; according to him is this Sign by his colleagues not recognized in its true quality, namely as the elsewhere well-known *Sign of the Chasm*. The correspondence with the number structure goes still further. In the translation by Aartun, mentioning the cultic unification of a man and a woman, this Sign has to do with the breaking of the hymen, the deflowering. When counting from the outside this Sign has position 31. The sum of the House numbers of these 31 Signs gives 2×71 . When counting from the Center the *Sign of the Chasm* has position $93 = 3 \times 31$. See p.6 for the qualitative aspect of 31.

So we see for the second time in the Disc of Phaistos that '71' appears in relation with 31.

An example from the Attic art

In 1984 we saw in 'Jonas' – a Dutch periodical – an article: *'The symbolism of hare and carnation'*.

Pict.11 is a piece of work of the potter Amasis (555-525), an Egyptian who settled in Athens. The meander is divided into a number of sections with spiral-motifs. The division is brought about by black spots, each with a small cross in the middle (not very visible in pict.11). The spirals appear alternatively as turning to the left or to the right. So they form pairs. We count:

17 sections with 1 pair of spirals, 18 sections in total in which 19 pairs of spirals. (Two pairs are in the upper section.)

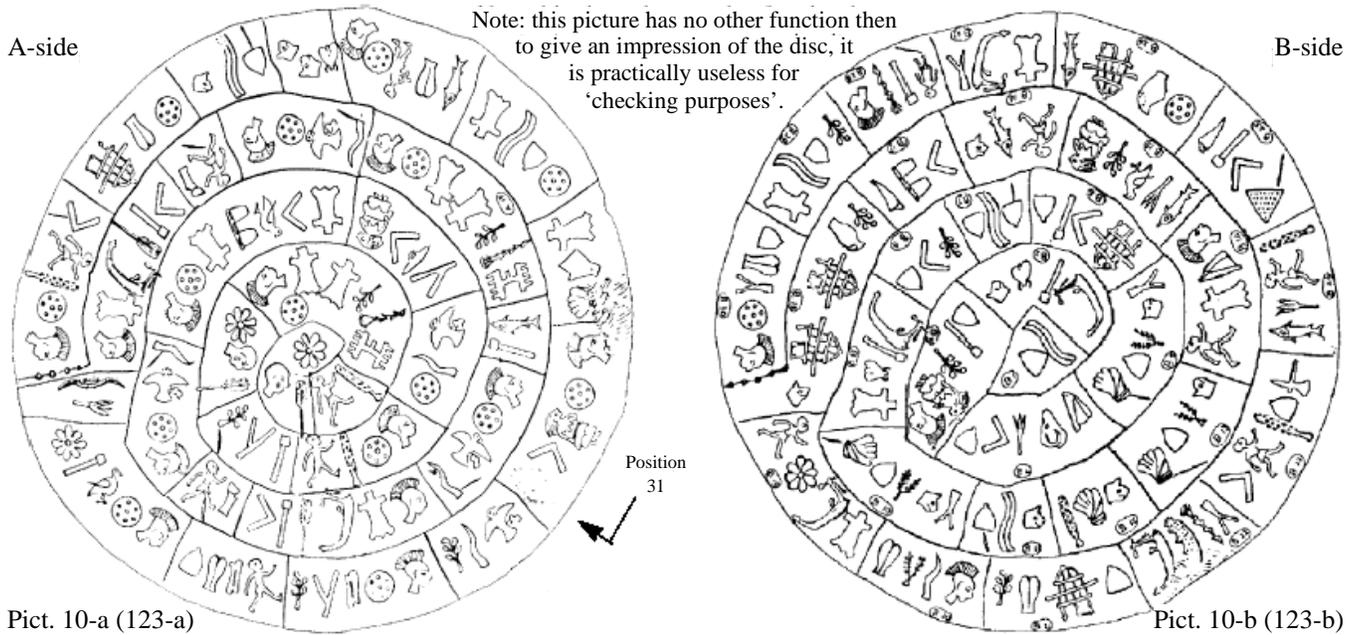


Pict.11 (11)

A man with a hare in his hand stands in front of a young man. (Attic dish from the 6th century BC.)

- "It is the meeting of an older man with a young one, the older man is wearing a well-groomed beard and is still holding back the hare. In Athens, at that time, pederasty was in vogue. One should not judge this custom one-sidedly, and certainly not condemn it. The Athenian pederast was also understood, as by Plato, as the love of a wise man for the budding soul of a young man who is thirsting for knowledge and insight and on the other hand as the worship of a young man for ripened wisdom."

- "The Hare-symbol, whose meaning hasn't much changed, has been alive for more then 30 centuries, in the most spread out



Pict. 10-a (123-a)

Pict. 10-b (123-b)

places - China, Japan, India, Mexico, Egypt, Greece, and Africa etc. – and still it has not disappeared.

‘Lepus’, the Hare, became the symbol for the activity of the higher Self of the human being, which is unselfish, harms no one, steps into the breach for his brother and has no home on earth. The hare has no hole. Just as the lower self is related with the perceptive world, is the Higher Self connected with the spiritual world. Among all the members of the human being it is the higher Ego that has the gnawing ability to awake self-knowledge in us."

• "The Hare as symbol-animal for Eros (in a higher sense the love for the spirit) was well-known to the Greeks. In Plato's Symposium is Eros the soul's desire to be connected or to have union with beauty. This is a twofold desire that comes to consciousness in the two Aphrodite's. The sensual or earthly attraction is inspired by Aphrodite Pandemos, who stays under the wenches; the other possibility for Eros is inspired by Aphrodite Oerania and is orientated towards heavenly beauty."

• "Activity of the Spirit, the symbol of the Hare, carries the stamp of eternal fertility. Female receptivity as well as male creativity; in the human being the spirit manifests itself in the sacrificing love and in the activity of the higher Self."

So, in the explanations of the Attic dish, which was pictured in 'Jonas', regarding the man, the young man and the hare we met in a way the qualitative aspect of the numbers we noticed in the meander, of 17, 18 and 19.

The labyrinth of Orléansville

The oldest known church labyrinth - 324 AD - was at that time in the floor of a small Christian basilica, *the Reparatus basilica*, in Orléansville (Algeria). As a Roman labyrinth-type, it has the form of a square. It is subdivided into 4 small squares around a 5th one in the center. This last one is in fact a letter field of 13x13=169 letters, with only these letters:

SANCTA ECLESIA.¹

The labyrinth is at the moment in the cathedral of Algiers, probably in a corrupted form, for we have two indications that the original shape must have been different from what we see in Algiers. We call them:

*the exoteric and the esoteric version.*²

General remarks: *labyrinths are inextricably connected with concepts as initiation, death, underworld and reincarnation.* Inside it is so to say fully filled with so-called detours. If the human being persists he will reach 'the Middle', meeting there himself, a Divine Principle or whatever may be the expression of this Middle.

¹ The spelling of eclesia is no mistake: bishop Paulinus of Nola, at that time a famous poet of hymns, wrote according to our information this word as well with one e!

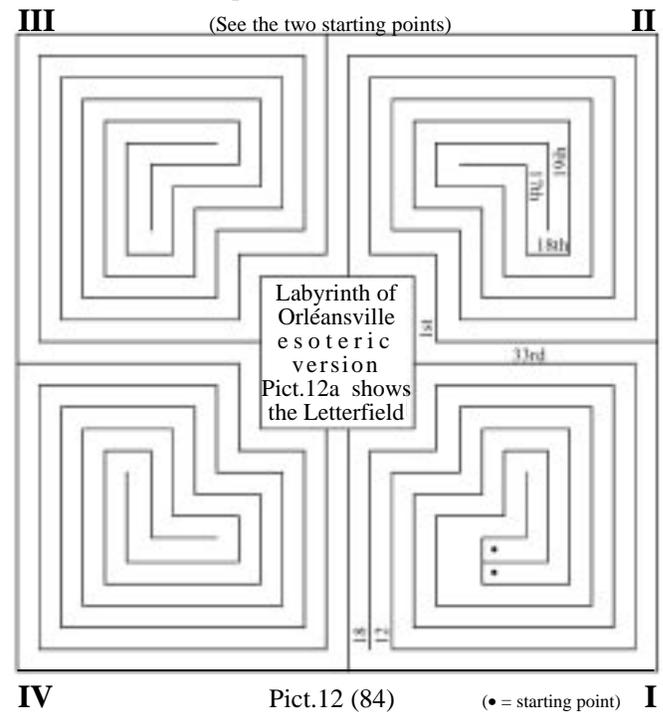
² So far we do not know the original publication. We found this esoteric and in our opinion original version without references.

It is a Turning point from Death to Rebirth. That is already indicated in the to and fro movements to this Center: counter sun-wise concerns Death, and sun-wise corresponds with Life.

Moreover it is not without significance that the oldest labyrinths are found in the neighborhood of a grave or in connection with former mines. For the person involved the dangerous way into the womb of the earth starts there. Daedalus, the great master builder of labyrinths, could have installed one above the entrance-hall of the large Apollo-temple in Cumae. The opening of a huge cave formed there the entrance to Hades, as a sexual characteristic of Mother Earth. –

An Etruscan jug - 620 BC - combines the picture of a labyrinth with two copulating couples. Likewise the consummation of the Holy Marriage, the *'Hieros Gamos'*, is assumed in the case of Theseus and Ariadne, as an indication of *the life-giving unification of (Father) Heaven and (Mother) Earth*

Pict.12 and 12a show details of the esoteric version. The first square has a route of 12 linear sections, next to it one of 18; both flow into a last part of 3 sections. The total is 33.



The partition in 12+18+3 indicates an unmistakable relation with the biography of Jesus. The *Path* continues in the second square, having as well 33 sections.

The first 17 of them bring us each time more to the inside, the 18th section concerns the Turning point and the 19th is again the first with an outside orientation. In other words: we meet **17**, **18** and **19** in relation with a Turning point. The 3rd and the 4th square give a similar picture. The last one brings us before the Letter field, . . . *the Middle* . . . Curiously enough we discover in the whole of 169 letters seemingly 2 mistakes. (Pict.12-a) We find one of them on position **71**, provided that we start counting

above left, in a horizontal direction. We find the second on position $142 = 2 \times 71$, provided that we start counting above right in a vertical direction. It has a peculiar result:

The number of possibilities to read the words SANCTA and ECLESIA separately would have been 380, i.e. $2 \times 10 \times 19$, but it became 340 i.e. $2 \times 10 \times 17$, due to the so-called 'mistakes' on the positions 1×71 and 2×71 of the Letter field.
(A check will ask some time!)

There is no doubt: the ambience of the SANCTA ECLESIA concerns the expressiveness of 71, 17 and 19. If you can see Mary as the Soul-quality of the ripened Human-being (compare St. Luke 1:38 'Behold the handmaid of the Lord; be it unto me according to thy word')

A	I	S	E	L	C	E	C	L	E	S	I	A
I	S	E	L	C	E	A	E	C	L	E	S	I
S	E	L	C	E	A	T	A	E	C	L	E	S
E	L	C	E	A	T	C	T	A	E	C	L	E
L	C	E	A	T	C	N	C	T	A	E	C	L
C	E	A	T	C	E	A	N	C	T	A	E	C
E	A	T	C	N	A	S	A	N	C	T	A	E
C	E	A	T	C	N	A	N	C	T	A	E	C
L	C	E	A	T	C	N	C	T	A	E	C	L
E	L	C	E	A	T	C	T	A	E	C	L	E
S	E	L	C	E	A	T	A	E	C	L	E	S
I	S	C	L	C	E	A	E	C	L	E	S	I
A	I	S	E	L	C	E	C	L	E	S	I	A

Pict.12a

than you will see 17 and 19 more and more in their true quality, whereas in the environment of the course of life, in fact the labyrinth, 17 and 19 are still connected to a Turning point. The whole of the labyrinth is *a geometric-arithmetic miracle*.

We restrict ourselves in this connection to the following: the 31st and 32nd section of de 4 labyrinths form together a big square around the whole; the 33rd marks a cross in it with in the Middle the Letter field of SANCTA ECLESIA. The unmistakable number structure of this peculiar labyrinth of Orléansville creates in this square and cross certain pairs of numbers. (In this summary we only mention this as a fact!) Each pair forms a total of 349, the 71st 'indivisible'. We met this number 20 centuries earlier in the Disc of Phaistos, likewise in a remarkable ambience. In its qualitative aspect it indicates *an inner process of realization*. Each of the 4 small labyrinths creates 23 of these pairs of numbers. At the end of the Path is still one extra pair formed, made possible by the peculiar quality of the Christ square. That makes a total of $4 \times 23 + 1 = 93 = 3 \times 31$. It indicates the Destruction, and brings us before the

SANCTA ECLESIA.

Apparently also here the indication in the qualitative aspect of 31 precedes that of 71.

We saw the numbers 17, 19 and 71 on extraordinary places, long before our era. In this labyrinth of Orléansville we see them again, seamlessly connected to indications in the Christian sphere. This can only mean that in the esoteric sense in the pre-Christian and the Christian sphere there is no interruption at all in what belongs to the essence of the Human being. It is 'only' a matter of continual further development in BEING A HUMAN.

The Temple square of Jerusalem, with 'the Dome of the Rock'

A place filled with many great tensions. It is the place where Abraham showed his willingness to sacrifice Isaac. In that time of the 2nd millennium BC, the sacrifice of the first child (son?) was a usual ceremony by the Kaanitic neighbors of Abraham. Genesis however, i.e. the written record, dates from the 8th-5th century BC. 'The intervention by Higher Regions' - the Angel that stopped Abraham's hand - would later on result in a protest against the sacrificing of human beings. But this story has still another aspect, namely:

the willingness to bring the Highest Offering,
i.e. of your 'I' (this is your son, the only child that you love so much, the bearer of all which the future will bring - not to identify with 'the Self'.) And just this aspect *prepares the Path for what is 'totally different'.*

Pict.13 (106)



The Muslims have another opinion. It would not have been Isaac, but Ismael, Abraham's eldest son from the Egyptian slave Hagar, and it happened not in Jerusalem but somewhere in the neighborhood of Mecca. For the Islamic world is 'the Dome of the Rock' connected with what is mentioned in the 1st verse of the 17th Sûra of the Koran, 'the Night-journey'.

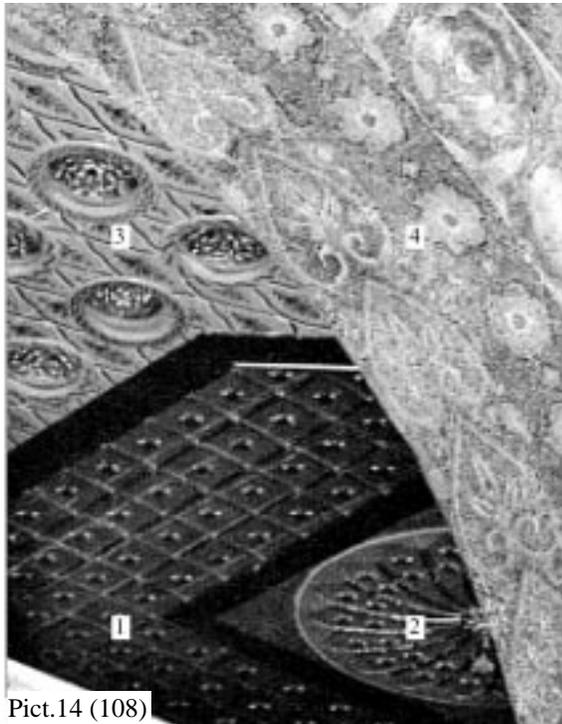
- "The tradition tells that for this journey - from Mecca to Jerusalem - 'Boraq' was brought to Mohammed. Boraq, a fabulous creature that had also carried Prophets in the past, could reach with every step of his hoof as far as he could see. That night Mohammed's body was not missing: God let only his Spirit make the Night-journey. In other words, the journey has to do with *extrasensory experiences*. The Archangel Gabriel accompanied him; on the way he saw 'the miracles between Heaven and earth'. In Jerusalem, amidst the other Prophets, he met Abraham, Moses and Jesus. *They prayed where now the Dome of the Rock is located*. A ladder of Light was brought to him, the same on which those who are dying point their eyes when the end is drawing near. In Paradise he received the Assignment for the 5 daily prayers in the Islam. The Dome of the Rock on the Temple Square was finished in 691; the beginning of the present Al Aksa mosque was there already in 636.

Further details of the Dome of the Rock
(See pict.13, 14 and 15, on page 9, 10 and 11)

The Dome has a diameter of a good 20 meters. In the townscape of Jerusalem it already attracts attention from a large distance as it looks like a golden dome. (Anodized aluminum, in 1952 the previously used lead appeared to be too heavy.) Around the rock the Dome rests on 4 pillars and 12 columns, see pict.15. This forms the center of an 8-sided building, of which each has outside 7 arches (see pict.13). A second ring of pillars and columns divides the room around the rock in 2 annular parts. Processions like those around the Ka'aba in Mecca took place there. It is the oldest of the Islamic edifices that has been preserved; it is built under the government of Caliph 'Abd al- Malik Ibn Marawan (685-705).

At that time Mecca came under the (rival) caliphate of Abdallah Ibn Zubayr. 'Abd al-Malik decided to build a new place of pilgrimage in Jerusalem in order to reduce the stream of pilgrims in the direction of Abdallah. He built therefore the Dome of the Rock. He was authorized to do this by a decree of the Prophet (origin?) that Mecca, Medina and Jerusalem all had the same rights regarding the pilgrimages of the believers.

The building underwent in the course of time various restorations and alterations. The wooden ceiling of the inner colonnade asks our special attention, due to the presence of a number structure. It was restored towards the end of the 15th century, i.e. during the Turkish dominance (1517-1917). The ceiling is divided into 8 segments, in accordance with the octagonal form of the building.



Pict.14 (108)

- 1: Rosette field
- 2: Rosette (rotating type)
- 3: 'small domes'
- 4: One of the arches between the inner and the outer circuit.

In each segment we see a number of 'small domes'; these are ornamented deepening, with a diameter of about 25 cm. Pict. 14 shows a fivesome.

The 'small domes' are arranged in rows - 3 to 14 a row - like tangents on imaginary circles around the rock. They enclose in each segment a central field with a kind of large rosette. Each of the 4 pillars interrupts 1 or 2 of these rows. Pict.15 shows the ordering of the 'small domes' in a scheme, it is an imaginary top view of the whole ceiling.¹

The cross of the 4 entrances is that of the 4 wind directions. The southern entrance lies in the prayer direction: *Bab Al Qibla*. The northern is named *Bab Al Jannah*, 'Door of the Paradise'. Further the 'Door of the West' and the 'Door of David'. (East)

Restricted to the cross of the 4 wind directions, we find **323 = 17x19**, as an indication of *the Divine Love, the Sense of Security*.

These are the only 4 segments with an *18-rays rosette: Point of Balance of 17 and 19*. As 2x9 it is as well indication of *Life (9) in the Pairs of Antithesis (2)* with which all this is related as well.

In total there are **568 = 8x71** 'small domes', it indicates *the Divine Child (71)*.

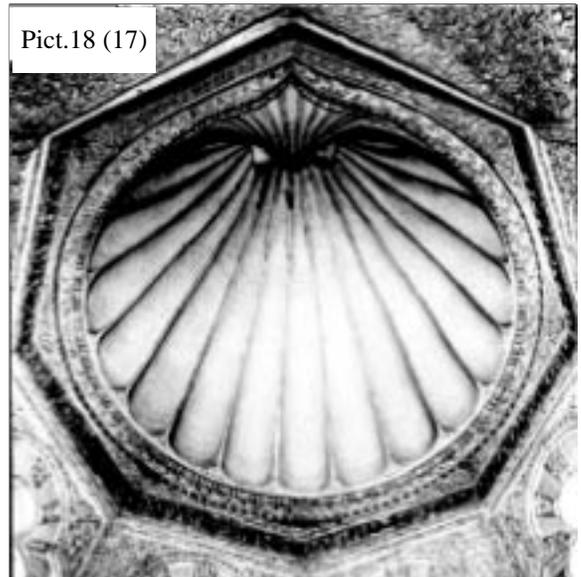
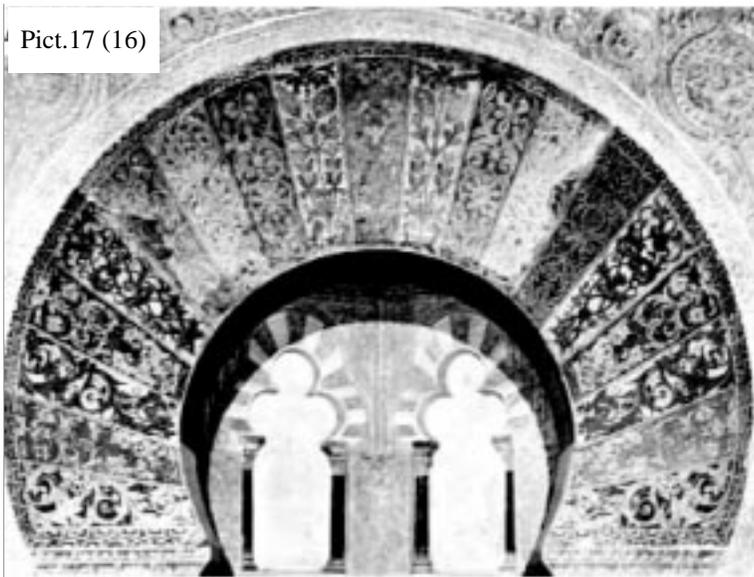
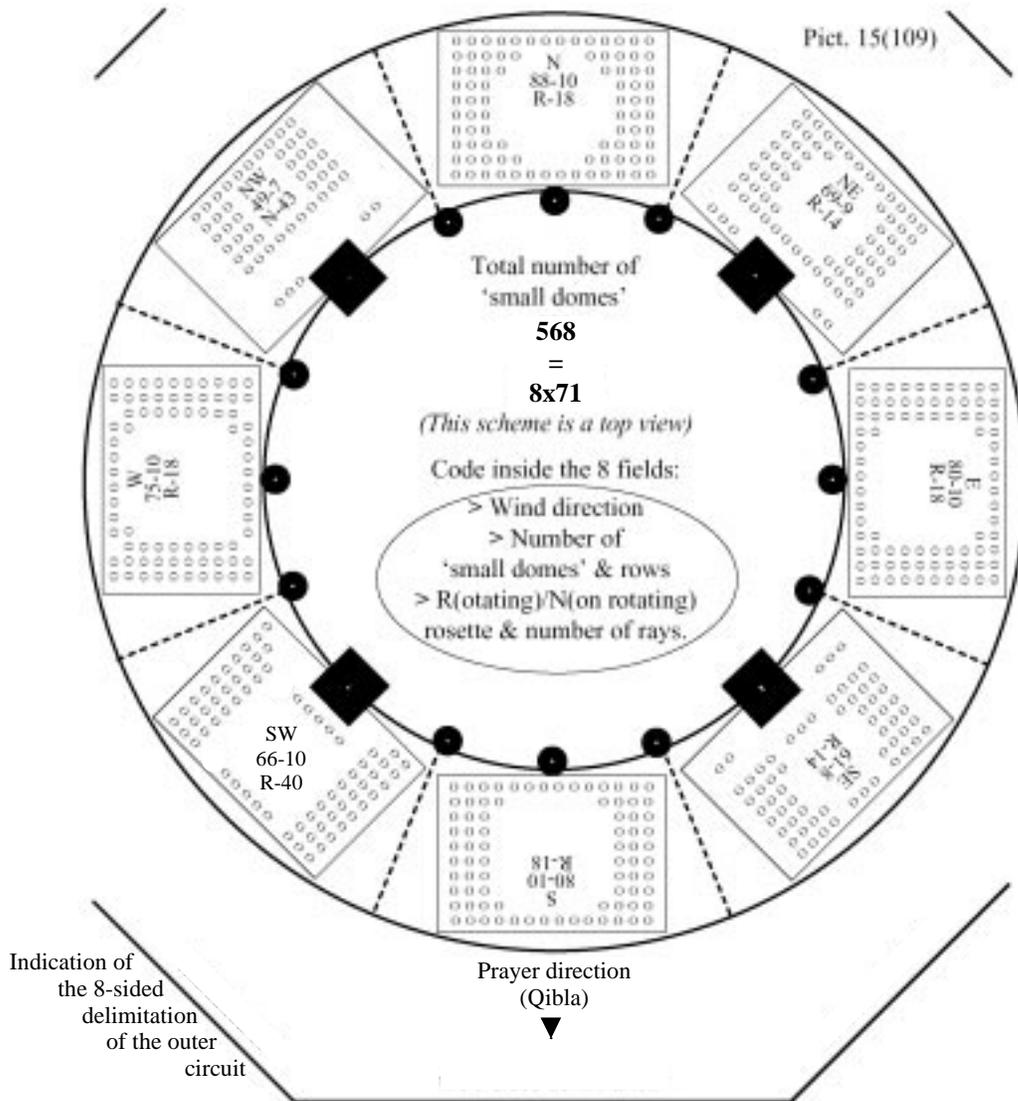
We noticed already that the 'small domes' are ordered in rows, like tangents on imaginary circles around the rock. A number of these tangents are cutting the rosette field. And exactly on these rows we find . . . **349** 'small domes'. We met this number, the **71st Indivisible** also on p.6, in *the Disc of Phaistos*, and on p. 9 in *the Labyrinth of Orleansville*. In its qualitative aspect it indicates

an inner proces of realization.

It is unmistakable, an esoteric movement in the Islam must have had a finger in the draft of this ceiling.

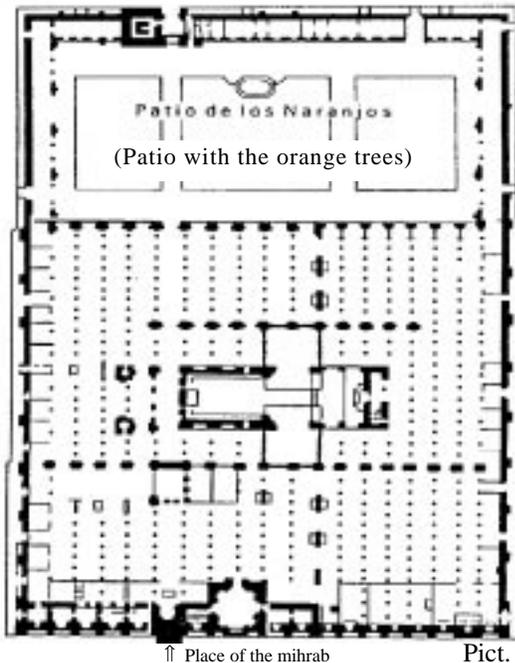
We go now - to the end of the 10th century - to Cordoba in Spain "where from the 7th to the 14th century a brilliant Islamic civilization existed. In this period Jews discovered that the 'Half Moon', in that time, had much more tolerance in regard to the Synagogue than the Cross had had." (Stewart)

¹ Inside the Rock of the Dome tourists are not allowed to take photos; these could have given us some more relevant information.



Mosque in Cordoba (Spain)

Two of the **19** pathways between the colonnades, the outside ones, go further and enclose the patio, so that only **17** of the **19** are inside the mosque, see pict.16. The final dimension of the mosque and so also the number of colonnades, was reached after some extensions at the end of the 10th century. (The cathedral in the middle was built in the 14th century). During their prayers the believers are oriented towards the *mihrab*, a



Pict. 16 (15)

kind of niche inside the mosque. In a sense it has the function of Mecca. The entrance of the mihrab in Cordoba has an arch with **19** segments, pict.17 on p.11. On the background, i.e. inside, are still 2 of the 6 bows visible with each **17** segments. These are not entrances. The ceiling, in the form of a shell is made from one piece of marble. Pict.18 shows the **17** 'segments' in this shell, the entrance is just below the 'hinge'. The mihrab dates from the 10th century. It is hardly visible in pict.18 but *the 7 of the 6+1 walls with bows go over in the 8 of the octagonal frame of the ceiling.*

(The transition of **7** to **8** in this situation is very remarkable. Remember the 7 arches in the walls of the 8-sided Dome of the Rock. And in the Egyptian Book of the Death there is a picture of Osiris on a throne— not in this summary – with 7 'Uraeus-snakes' below him and 8 above. The same resounds in the 8-sided baptismal fonts, but in another way. It is all related, as we suspect, with a process of consciousness-raising initially irrespective of the degree of realization in the human being involved. Finally it has to do with the same as in mysticism is indicated as *the Divine Child*. In a Jewish tradition the '7th day' has to do with the world which we know, but the '8th day' is 'totally different'.)

The 19th Sûra (Chapter) of the Koran has the title 'Marjam', i.e. 'Mary'. Immediately after the mentioning that Mary 'had withdrawn from her people to a chamber looking east, and had chosen seclusion from them', we read in the 17th verse: 'Then We sent unto her Our Spirit and it assumed to her the likeness of a perfect man.' And in the 19th verse this Being tells her not to be afraid for

*'I am only a messenger of thy Lord,
that I may bestow on thee a faultless son.'*
(A comparison with the Immaculate Conception as mentioned in the New Testament is obvious.)

*Anyhow it is striking that in a certain context in the Islam
17 has to do likewise with something inside,
something in regard to receiving,
on the other hand 19 with
something that enters from the outside.*

17 and 19 in the Jain-cosmography

In Hinduism we learn about Brahma, Visjnoe and Shiva, in regard to Creating, Preserving and Destroying; their female aspect is present as well, under different names. On the other hand Creation has been described likewise as a female affair and then in terms of Giving Birth, Fostering and Devouring by the Mother goddess. (Shakti, Kali)

In the Tantric philosophy the whole universe is build and preserved by dualistic forces, Shakti and Shiva, the female and the male principle. But the final representation of Reality is without form or quality :

*'At the time of the final solution I am
neither male nor female nor neutral.'*

Jainism, just as Buddhism, originated from Hinduism about the 6th century BC. Around Jain temples one may find sculptures with an unmistakable erotic character, but not as such in the temple sanctuary itself. Inside the 'Vimal Vasahi temple' on the Mnt. Abu in Rajasthan - about 11th century – we see a colonnade inside the walls of a rectangular room. In the walls are alcoves – pict.19 - each with the statue of a Tirtangkar, i.e. a kind of Precursor, a Prophet. Jains are of the opinion that in each 'Kalpa', i.e. in each cosmic era, 24 Tirtangkars exist. In one of the long sides of this rectangular are **19** statues. The opposite side has **17**.

*The sanctuary
in the middle of this Jain temple
is so to say surrounded by 17 and 19, indication towards
the Female and the Male Principle
in the Creation.*



Pict.19 (19)

Except for the long sides we find another $2 \times 5 = 10$ alcoves on the entrance-side and 11 facing them. In total $17 + 19 + 10 + 11 = 57 = 3 \times 19$ alcoves. Outside this room, just before the entrance, the ceiling shows a big rosette. A rim, on which **151** small elephants stand, forms the connection of this rosette with the supporting columns. The elephant is in these regions a symbol of happiness, wisdom and insight. Compare *Ganesha*, the elephant-headed god, who is the eliminator of obstacles. In this ambience the qualitative aspect of 151 shows up:

151: the Redemption . . . of the dramatic aspect of redemption, because Redemption implies the Ending of Ups and Downs.

It is as an indication to what exceeds the Pairs of Antithesis. We didn't have the opportunity to gather any more details, as for instance, the question how many elephants have two legs on the rim, and how many only one. The expectancy that this temple could have many more number expressions, is not only based on the few we found, but on *the fact that numbers have an essential position and meaning in the Jain-cosmography.*

There are extensive data – length, width, and height - in regard to the regions of hell, earth, and heaven. The unit of length is the transcendental 'rajju', 'the distance covered by a god in

half a year'. Then a simple calculation shows that:

the Volume of the Creation is
343 cubic 'rajju', that is
 $153 = \text{all numbers to } 17 + 190 = \text{all numbers to } 19.$
 In Wijnmalen's denomination - see p.3 -:
 'Radial 17' + 'Radial 19'.

In his qualitative aspect 343 – and with that the Volume – indicates here all what starts, radiates from Receptivity and the Awakening Capacity, i.e. from the Female and the Male Principle in the Creation (Moreover 343 gives as 7^3 an indication towards Wisdom (7), in particular to all which is realized in the time as Wisdom)

We have to thank 'Kirfel' - a German expert in Sanskrit - for the finding of this **343**. He collected an impressive amount of data regarding the Jain-cosmography. Strikingly he felt himself obliged to mention repeatedly that the Jains had fantasized all this. Probably he tried to safeguard his scientific status, unhindered (?) by the idea that an integer could concern still another facet of Reality.

We leave this India of the 6th century BC and the 11th century AD and are about 200 years later in the cathedral of Chartres. The number structure, which we found here, has to be seen against the background of a late and miraculous revival of esoteric Christianity.

With respect to that we find background information in the Anthroposophy, i.e. in a range of statements and images as given by Rudolf Steiner (1861-1925) in the first part of the last century. In this atmosphere the work of two writers in particular has given us the context in which we could place the number structure we found in Chartres:

Richter, Gottfried

Chartres. Die herrlichkeit der Kathedrale.-
 Publ.: Urachhaus, Stuttgart; 1982.

Veltman, W.F.

Chartres.-
 Publ.: Vrij Geestesleven, Zeist; 1980.

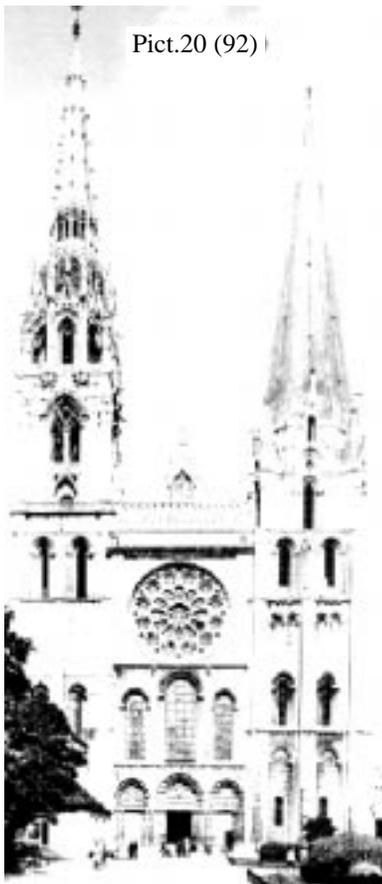
Note:

Passages between " " and preceded by a • concern notes from some source. The book itself has an elaborate quotation of sources. In general we refrained from this quotation in this 'short' introductory summary.

The Cathedral of Chartres (13th century)

• "The Gothic was not born in Chartres - there is in that respect no sharp transition – but it reached its first complete expression in Chartres, in the first gothic cathedral. Thanks to the activities of Emile Mâle, in the 19th century, it is now possible to interpret the uncountable figures in the churches of the Middle Ages, especially in the portals. By means of this it can be demonstrated that in Chartres in each of the three portals (West, North and South) a different aspect is expressed of one and the same important idea. *This overlapping idea concerns an element of wisdom, connected with an esoteric Christianity and on the other hand with the fact that Chartres arose out of a pre-Christian mystery place. It is as old as the hills.* Further it is known that Augustus was of the opinion that spirits like Plato – who are rooted in the old mystery traditions – were already Christians.

The inner pursuit of all Mystery Wisdom however has been to understand the human being as a creating spiritual being.



Pict.20 (92)

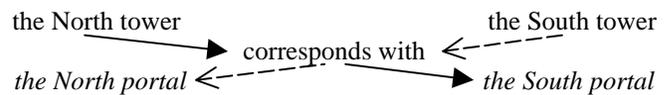
The unknown creators of this cathedral drew from a source of knowledge concerning the Divine origin and the Divine destination of the world. Building a house of God had therefore to follow the laws in the world ordering as put there by the Creator Himself. Here the portals are more than only entrances.

Their quality gives the impression that entering has the character of following a Mystery Path. The West portal, or 'Kings-portal', gives in the middle tympanum a depiction of the Christ. The left tympanum concerns the Ascension and the right one the Birth. That is in the reading-direction the reverse of what one could expect. It means staying

outside but with the impression of reading inside. In other words: one has the inner impression of meeting oneself. Various sculptures give with their ordering the same effect if they, staying outside, are read from the inside. Then appears how much they are standing at the right place. This is a parallel with fundamental elements in the Path of all Mysteries. On the west side entrance are two towers: in the Middle Ages these were considered as the spiritual beings of the Sun and the Moon. The

towers were even seen as their dwelling. These and similar relations correspond with a characteristic feature of all old cultures, particularly the Celtic-druid: a sanctuary on earth was not only a human affair, but it was build and experienced as a focus of cosmic energies and constellations.

Here again a remarkable 'reversal':



The North portal is dominated by images from the past. The corresponding image is the Moon, who is working as a spiritual force in procreation and heredity.

It is the portal of the Old Testament, presenting as such the past as preparation of the Advent of Christ. It is a representation of life that manifests itself as history out of 'the womb of the past', from Eve to Mary. In this sense it comes under the Mystery aspect of the Feminine, the Big Mother and concerns the birth, the beginning of the World.

The central figure is Anna, the Mother of Mary.

The South portal is dominated by images of the future. The corresponding image is the Sun, who is connected with the Christ Being, but also with something of the individual I. It is the portal of the New Testament.

In this sense it comes under the Mystery aspect of the Masculine, the Spiritual Being which is born out of the womb of the soul. Not under the Mystery aspect of Death, as one possibly could expect. It concerns 'Judgment Day', the future of the World.

The central figure is the Christ.

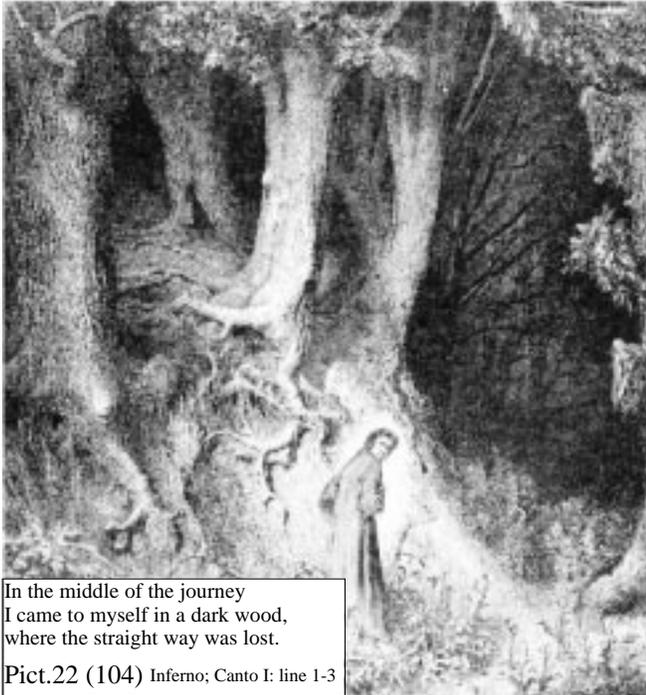
Going from the North- to the South-portal, is like traveling to another world. The one characterizes the route of mankind as the route of incarnation. It is the route of the Christ from the very beginning, through thousands of years until the Birth of the Divine Child. The later route passes through the cross - formed by the cathedral itself - to the South portal. This gives expression to what then will be realized.

Inside the cathedral is the path from West to East and back again to the world in the West, the parallel of a Mystery Path.

The inward shining images of the leaden glass windows are in accordance with this. One enters through the 'Kings-portal' and going to the East one sees in the window above the altar the Virgin Mary with the Child, i.e. the Soul of Man in which the Divine Son has been born. Returning to the world one sees in the West the inward shining images concerning the earth life of Christ.

But the one who is setting out on this Mystery Path, the Path of birth of one's own higher being, meets in the cross-section the other stream, moving from North to South. In other words:

The adding of 12, or $12+1 = 13$, in *Purgatorio en Paradiso* regards numbers who in the pre-Christian Mysteries appear in relation with the Hierophant (= revealer of secrets) and his 12 helpers, as well as with Christ and the 12 disciples.



In the middle of the journey
I came to myself in a dark wood,
where the straight way was lost.

Pict.22 (104) *Inferno*; Canto I: line 1-3

*The main characters in
the Divina Commedia are:*

Dante himself, Virgil - Dante's Guide - and Beatrice.

DANTE WAS WELL AWARE OF A NUMBER STRUCTURE IN HIS WORK:

*Purgatory XXXIII 139-141: but forasmuch as all the pages ordained
for this canticle are filled, the curb of art no further lets me go.*

In short some striking examples:

- The first and the last time that Virgil expresses the word *Love*, mark a stretch of $213 = 3 \times 71$ tercets, indication towards *the Manifestation of the Divine Child*.
- The first of these 3×71 , in the whole poem the 33×71^{st} , concerns the announcement of a Turning point in the quality of *Love*. *Purg. XVII 85-87: And he to me: "The love of good, scant of its duty, just here restored itself; here is plied against the ill-slackened oar.*
- The last one in this remarkable group is the $(17+19) 71^{st}$.
Purg. XXII 10-12: When Virgil began: "Love kindled by virtue, hath ever kindled other love, if but its flame were shown forth:
- The last time that Dante sees Virgil is in tercet number $2907 = 9 \times 17 \times 19$. It indicates a relation between Life (9) and $17 \times 19 = 323$. Virgilius means for Dante so to say the trait d'union between *the earthly love and the heavenly love*.
- In all 3 parts regards the last word *the stars*. If we take the last Canto of each of these parts together, then we get a whole of $429 = 13 \times 33$ lines, in which 2×71 tercets.
- *Only at one spot - at the beginning of a line* - is Dante called by name (by Beatrice). *Purg. XXX 55: Dante, for that Virgil goes away*
DANTE EMPHASIZES: *Purg. XXX 63: which of necessity here is recorded, Only at one spot - at the end of a line* - says Beatrice her own name. *Purg. XXX 73: "Look at me well, verily am I, verily am I Beatrice."*

And look, the text has here,
from DANTE to BEATRICE, **19** lines,
and between the two names **17**.

In the ITALIAN text is the total number of words: **127**.

That gives an indication towards
*the inherent Capacity of Bringing forth,
the Chalice as dwelling for the Child
(The Womb of the Soul.)*

Note:

- See p.3, 1st paragraph: thanks to Beatrice - according to Jung Dante's Anima - he can take the Path to the Unio Mystica.
- We attend here to the fact that 127 is also hidden in the above mentioned ceiling of *the Dome of the Rock*, as well as in the Letter field of the *Labyrinth of Orléansville*. Likewise in the hardly mentioned *Labyrinth of Chartres* and in an Attic scale regarding the *Demeter Mysteries* (not in this summary). And do not forget - although it is deeply hidden - the *Disc of Phaistos*.

Some more about

349, the 71st Indivisible

On p. 9, 10 en 15 was mentioned
that it had something to do - in his qualitative aspect - with
*an inner process of realization, connected with
the Genesis of the Human Being.*

It can be seen as a composition of

$151 + 127 + 71$.

We saw the number **151** on p.13, in connection with a rosette in a Jain temple. Although not mentioned in this summary, it appears as well in the ceiling of *the Dome of the Rock*, in *the Divina Commedia* and in *the Disc of Phaistos*. Within the *Labyrinth of Orléansville* it appears in the Christ square, on a peculiar place in the number structure. For just through this it becomes possible - as mentioned on p.9 - that for the 93rd time (3×31) the number 349 appears and just that brings us before the

SANCTA ECLESIA.

Amsterdam, the Palace on the Dam

- "Early in the 17th century, i.e. after the Spanish-Catholic dominance in Holland, intensive contacts arise between Amsterdam and London (for instance *Hendrick de Keyser* and *Constantijn Huygens*). The continued effect of this in the architecture of that time clearly shows neo-platonic influences. For example, we see them in the city hall of Amsterdam, dating from the middle of the 17th century. Here is a stone engraving inside the building - see pict. 23 - on one of the walls in the big Citizens Hall. The artist is Arthus Quellien, who at that time came from Antwerp to Amsterdam. We see, seated on a (cubic?) stone, playing his harp and adorned with a laurel wreath,
Amphion, the son of Zeus.

He could build the walls of Thebe with his harmonic sounds."



Pict.23 (20)

The harp has $8+9 = 17$ tuning buttons. Against the scaffold of the facade that is under construction, we see a big and a small ladder. The small one has 6; the big one has 19 (visible) rungs.

So here the creative activity comes to expression in the qualitative aspect of 17 and 19, of Receptivity and Awakening Capacity.

The Foundation stone Meditation

In the first part of the 20th century, Rudolf Steiner brought the Anthroposophy. In the nineteen twenties arose in Dornach what since then is known as the second *Goetheanum*. During a special meeting on December 25th 1923, the *Foundation stone Meditation* was spoken for the first time. It is a threefold meditation regarding *the essence of the Human Being*, spoken in the form of 3 twofold strophes, followed by a 4th. This last one is about *the Turning point in Time*, and with that it touches what took place on *Golgotha*. The whole with its 91 lines of 1-7 words is connected with so much, that it is an astonishing compilation - as well as the *Goetheanum* itself. When one reads what people who studied the subject intensively write about this building, one gains the impression that with this subject he is standing on the threshold of another world. The beginning of a new, as well as the end of an old world; a peculiar relation to the past as well as to the future

a Turning point.

It is striking that the Goetheanum and all what is connected with it, has a relation with the dodecahedron as well as with

the position and the destination of the Human Being and especially in a true sense of Mankind as a part of the Cosmos.

The Foundation stone Meditation shows a number structure in which the numbers 23, 71 and – more hidden – 17 and 19 come to light in a remarkable way. But in this summary it is not possible to give a further explanation.

Quite another method of approach

The writer Erich Zehren gives a totally different approach. He demonstrates with many archeological and cultural-historical facts, that in various cultures certain numbers have an unmistakable relation with *what can be read from heaven*. It involves in particular the numbers 17 and 19. Zehren says: ‘according to all which has been found so far, astronomical discoveries formed the basis for religious views, cohering with the stars, irrespective whether these discoveries were correct or wrong, of definite or only of temporary nature’.

Regarding the numbers 17 and 19, we meet these two in a large number of remains of objects in different cultures and in remnants of vanished cultures. These are sometimes still in a clear relationship with *the synodical periods of Moon and Venus*.

17 days (approx.) elapse between the morning that the old crescent moon is no longer seen and the full moon.

19 months (whole) are implied in the synodical period of Venus (583,9214 days).

In antiquity Venus was (as evening star) a goddess of love and motherhood, as morning star a god of war and state-affairs. The relation of the Moon with fertility phenomena is even in our time still ‘observed’.

Something else is remarkable, something not seen by Zehren in his external considerations. That is the fact that numbers which according to him can be ‘*read from heaven*’, come to the fore in space in still another way i.e. in relation with the 5 regular solids, *the Platonic Solids*. See pict.24.

Regarding the dodecahedron and according to Plato: ‘God employed it for the whole’.

This solid appears to include in itself - ‘publicly hidden’ - an awesome *possibility of expression*, in any case for the numbers 23, 17 en 19, 42, 61, 31 en 71, 127, 323.

Most of them we saw already in other circumstances. In the spatial quality of the dodecahedron their presence can be strictly proved. It means that what has come to the fore about the qualitative aspect of numbers, finds a linking-up with the three-dimensional space, in the world of our earthly life.

G.Unger has called the 5 Platonic Solids so strikingly: the ‘*public Mystery of Space*’.

But Whose Fingerprint is on this Mystery?
Not those of a priest or another human!

