

# Historical Origin of the Fine Structure Constant<sup>1</sup>

## Part IV: Coronatio: Explicandi et Applicandi Subtilita(tis) Structurae Constantis Sephano Rege<sup>2</sup>

Péter Várlaki<sup>1,2</sup>, Imre J. Rudas<sup>3</sup>

<sup>1</sup>Széchenyi István University  
Egyetem tér 1, H-9026 Győr, Hungary, varlaki@sze.hu

<sup>2</sup>Budapest University of Technology and Economics

<sup>3</sup>Óbuda University  
Bécsi út 96/B, H-1034 Budapest, Hungary, rudas@uni-obuda.hu

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*Abstract: Part IV of our paper on the historical (archetypal) background of the “fine structure constant” deals with the general physical and psychic world views, concealing the dynamic isomorphic meaning systems, related to Saint Stephen (Sephanus Rex) found in works of 1000 years old. Following the comparison of the representations (pre-figurations of the dynamic models) of the demonstrated background languages, we present that the author devoted himself to create a common background language of different religious courses. We intend to show that the background language (considered in general as a mapping of primordial images for “system and control” problems), was centred on his assumed proto-Cabbala, the Book of Bahir and its concealed meaning system, in close relation with the numeric archetype of 137 and the 137-type of “fine structures” within the decimal sephirotic world “controlling system” of the pleroma (the hypothesised “transcendent cyber space”).*

*Keywords: Number archetype137; Fine structure constant; King Stephanus*

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<sup>1</sup> The paper is dedicated to the memory of C. G. Jung (1875-1961) on the occasion of his 137<sup>th</sup> birthday.

<sup>2</sup> Some possible ‘interpretations’ of the Latin subtitle “*Summary (Crowning): The interpretation and the application stable built by King Sephanus*”, “*Interpretations and applications of the fine structure constant by King Sephanus*,” “*Interpretations and applications of the stable built ‘exactness’ by King Sephanus*.” Sephanus (SEPHANVS) Rex (REX) (King Sephan or Sephen) is a “mystical” name (meaning ‘The Hidden’ or ‘The Concealing’) given by himself St Stephen of Hungary on his Royal Robe.

## 1 Introduction

In the closing part of our paper, first of all we deal with the methodical questions of the revealing poetic hermeneutic systems of works containing the central role of the number 137, and particularly with the creative deformational “techniques”, which generate new semiotic systems and hidden meanings. We evince the common similitude of the structures of the pictorial depiction forms and the letter or language mystic patterns of meaning of the works of fine arts and mystic literature alike. Then we show angel Yophiel representing and impersonating the number 137 and the two (merging) cherub systems’ “structure” of likewise 137 on the Pala d’Oro and the Coronation Mantle, together with the exploration and analysis of the concealed (and concealing) name of the author, the great king, and its representative and significant meaning content. Thereafter, we deal in detail with the identification of the concealed naming of the great king, his peoples and his kingdom in the Bahir and in the Royal Mirror, tightly related to the number 137, as a number archetype of directing-controlling mediating-medium. We pay attention even to the exploration of the decimal sephirotic system’s language mystic invariant, as well, to the basis of their isomorphic renderings. Furthermore, we attempt to identify the meaning systems of the patterns related to the origin, foundation and genealogic myth of the author’s kingdom hidden in the Bahir’s Hebrew-Aramaic text. We touch upon the close correlations of the cosmic language mystic and the astronomical and astrological “background theories”. We also deal with the particular rendering forms of the decimal sephirotic system through the representation of the 3-4 transformations, demonstrating the way these patterns “form” the pre-figuration of the representations of the straight and inverse dynamic input and output systems. We intend to display some particularly fascinating examples of the 3-4 transformations’ tight correlation with the number 137, or its directing and controlling force, judged as important and “viewed as objective” by Jung and Pauli. We discuss briefly at the end the questions of the representations of the proto-Cabbalistic “Eucharist” in the Bahir. We plan to deal with their detailed explication in our subsequent studies [32].

## 2 About the Methodological Foundation of the Structural and Hermeneutical Approach

As well as on the superscription of the Coronation Mantle (the Casula), in the Latin and Greek lettering system of the Pala d’Oro (the back panel of the altar) and the Holy Crown, we find a trilingual reference system that is based on the quotations of the Old Testament. In this, behind the Greek and Latin text, a complex system of Hebrew names and meanings can often be detected [14, 30].

In this section, in addition to the interpretation of the special and unlikely visual representations, we intend to discuss the system of superscriptions, based on their seemingly rule-violating patterns, especially the productive deformation and anomalies of the quotes and lettering types.

Assuming that the creator of such an extremely expensive and significant work of art faced not only the traditional artistic (poetic and hermeneutic) criteria, but also such inherited religious traditions and theological ideas, along with artistic forms and aesthetic principles as well that had reached an elevated level of optimization between reality and abstraction in an earlier artistic and liturgical culture. (This complexity can be observed in the well-known works of the 10th century Byzantine artists.)

In such a situation, the creative author (originator), the creator of something new, who perhaps, wishing to conceal a radical new world view, attempts to terminate the highly optimized unity (based on the given religious traditions and theological ideas, and specific to the artistic reality) of concrete and abstract. But it is not done merely for annihilation. As Anthony Storr writes *“Works of art similarly (to the religious rituals) concerned order. Although the great creators are often distinguished by their propensity to break rules, there are always rules for them to break. A work of art without any order or arrangement is inconceivable”*<sup>3</sup>. Based on form, the Pala d’Oro, the Casula and the Holy Crown can be seen as the artistic bearers of “holiness” (as in traditional religious opus) if we avoid recognising some unrealistic forms of depiction. How can one still comprehend that a system is “annulled” yet it is still there unharmed? This means on the one hand that the earlier religious tradition, the theological routine and the representations used before are not the highest level of organising forces ruling the material, but rather themselves become material (“prima materia”), a material for other, new ordering principles and theories. On the other hand, this means that these higher level theories in the end follow the same idea: these too are in accordance with the given era’s religious and artistic world of ideas, and try to build a bridge between the abstract and the concrete, the ideal and the sensual.

It is safe to assume that the Casula, the Pala d’Oro and the Holy Crown should all be viewed as this type of novelty artistic creations. Notably, ones with concrete theurgic, mystic theosophic, political-theological and historical interpretational aims, in which, in accordance with the traditions of the era, these aims appear hidden in those forms of the representational systems that deviate from tradition: E.g. in the transposition of the typical traditional depiction of faces that carry a

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<sup>3</sup> Storr, A.: Dynamics of Creation (1972). See also Bonyhai, G.: Collected Works, Budapest, 2000, pp. 201-205. Although a smaller legend states but Stephen was permeated with *ars grammatica* from an early childhood (J. Szűts, 1988) “... *If we accept ... and based on the bigger legend we have to accept that this work was written by St Stephen himself*” (Guoth 1943) (Regalis eductus – “Big Legend” (Vita) 5, and *Scientia grammaticae artis Ingotus* – Little Legend (Vita) 2. Hartwick 4)

meaning; and also in the productively deformed depictions of the superscriptions and the quotations. In this case, the material of the motif pattern of the code breaking is not the portrayed figures' well-known depiction or the formation of the traditional transcription of letters but the system of improbable deformations, or transformations, which provides such new material bearing intentional attributes with which the outlines of the meanings of quasi-conclusions could appear. So, in theory the "transformed depiction of face types" and the patterns of letters create such a world of meanings, the rules of which concur with the traditional forms of portrayal and of the rules and laws of the world of writing. However, their improbable pattern of formation generates a text and code system, therefore types of pictures with signifying attributes can emerge, the symbols. This applies to the striking and form breaking systems of depiction of the apostles, prophets, etc. (see Bonyhai 2000)

How is it possible to fulfil the requirement of the improbable order; what could the unusual distribution of the elements be applied to?<sup>4</sup> The regulation of reference is not other than our experience (as undetached observer's) with the given era's writing and forms of portrayal, the system of knowledge harvested from the statistical distinctness (averages, dispersion). In this way, because of the improbabilities, the re-interpretable order can become symbolic material, and thus the work not only contains simple elements, but it becomes a whole – variant piece of work. Based on the creative interpretation of time and space, causality, the usual traditional forms, the improbabilities and the probabilities, the possibilities and impossibilities (because of the traditional familiarity of space and the productive deformity of causality) the new symbols and values can apply. All of this, in our case, bears a political-theological and concrete historical message that rests on a concrete, new, mystic-theosophical and theurgic base, in which the mythical genealogic legitimisation of the new (St Stephen's) "Roman Kingdom's" royal house plays a great role [14, 30].

Observe now some important examples, patterns that will play a role in our later analysis in order to illustrate the ideas mentioned above. On the left side of the circular inscription of the Crowning Mantle (Fig. 1) we can see the special joint letters **TA** and the abbreviation of the word "est", where the wave of both letters, both joining and abbreviation and their double point can surely be interpreted as

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<sup>4</sup> "...We can refer to the unforgotten history of hermeneutics. Before it was self-evident that the task of hermeneutics is the alignment of the meaning of the text to the concrete situation in which the text is interpreted. The original model of this the interpretation of the divine will, who can understand the language of the oracle ... The philological hermeneutics along with the juristic and theological hermeneutics were originally connected by application, that is a basis of all understanding." "...The religious holy text should not be regarded as a mere historical document but it should be understood that it could practice its impact of salvation ... then it has to be understood again and differently in every moment, every concrete situation. Understanding here is always application." (Gadamer, H-G.: Truth and Method, 2004) Thus, we can summarize roughly the credo of the art of St Stephen.

the sign for the twin-motif. This is also reinforced by the round and square letter pairing **CE** in the word **ECCLESIAE** (Fig. 2), with which we can get the reference to **ECCE ELIAS** (above the name of “Iohannes”!). This, based on the book of Malachias, refers to the rising sun, the rebirth of the Messiah, and according to the Strabo interpretation [7, 14], Phares and Zara’s rebirth. This motif is continued in the expression **SANCTA(E) MARIAE**, where the author leaves the letter **E** from the end of the genitive of the Latin word in order to make the strings of letters over the name of Thomas (meaning twin in Hebrew) appear for the reader as **TAMAR** (Fig. 1). The consolidation after the productive deformation in the ambivalent form of depiction is brought by the author by the double stroke of the right side of the letter **A**. He thus indirectly refers to the missing letter **E** and at the same time notes that in the ambivalent “order of semiotics” after all there is no spelling mistake. Tamar here, according to the traditions of the Middle Ages, is not only the impersonator of the Jews but of the one and whole, Ecclesia “consisting of twins” and of the “*Ecclesia de gentibus et judaeorum*” (see Green 1979 [7]).



Figure 1

Particular lettering on the Crowning Mantle’s circular inscription

The Tamar (Thamar) motif, as we have already mentioned and as will also be shown later several times, has a great presence on the Mantle. It is possible that the signifying of God’s two hands with the sun symbol and the words “opening” and “gap” (in Hebrew it’s Peretz –or Phares) refer to the meaning of the names of the Messiah twins (Phares – opening and Zara – rising sun) and of the proto-Kabbalistic interpretation of right and left hand. In Fig. 1 we can observe the creative deformation in the superscription *Sancta(e - missing) Mariae* that reminded us of the name Tamar. As has already been mentioned, the symbolic

presence of Tamar is also reinforced by the double (!) lines of letters above the name of the prophet Thomas, whose name means “twin” in Hebrew, and also, the finely scribed symbolic form of the letter *M* that reminds us of a tree of a date palm. As we have mentioned on several occasions in the *Hortus Deliciarum*, Tamar is the embodiment of the Church, the Ecclesia and the Holy Virgin. This provides a firm basis to be able to signify symbolically as the Holy Virgin the Church and the God-Mother both, and as an antitype. All these can be interpreted as the allusion of the rebirth of Christ as the “Divine twin”, as in God and Human, where the not so hidden appearance of the possible reading of “*ECCE ELIAS*” from Ecclesia can also point to the advent of the Messiah. “Elias” (as St John the Baptist), Tamar with the Christ-figure of “Principium et Finis” constitute a Deesis<sup>5</sup>.



Figure 2

The meaning identification of “Ecce Elias” from the “Ecclesiae”

<sup>5</sup> “Trinity formulas” are usually “representations” of the dynamics of the Ten Sefiroth in the Book Bahir. This kind of “Deesis” (Prayer) is manifested in addition to the three Tetragrammaton and the Trishagion by the three Crowns of Israel as well (§152). In this picture the “female” crown is the crown of Kingdom and the “male” crown is related to the Priestly crown, while the crown of Torah is related to the “God-image” according to the symbolic structure of the Holy Crown. In this passage the threefold crown of Israel is equalled a parabola of the threefold interpretation of Tefillin (תפילין, תפילין), which can be interpreted as “Prayer”, i.e. Deesis (Δεσις) in Greek. On the Royal Robe, thus the Messiah (Father and Son) represents the potential world structure and archetypes, while the Heavenly Mother figure represents the 3<sup>rd</sup> along with the 10<sup>th</sup> Sefirah. They can be considered as an input-output of a hypothetical dynamic (control) system. Between the double Sophia, or Shekina (as input-output), the six unified Sefirot in one “person” represents the straight and inverse transformation of the Sephirothic system dynamics. The classical Deesis on the Robe, the heavenly God mother, Christ (in the center) and the Summus Rex “also” represents Saint John the Baptist, and can be identified (as a hidden manifestation of this potential Trinity) in the real time (reappearing regularly in the history) in the inscription around the Christ figure of Principium et Finis by the above discussed creative deformation (see Figs. 1 and 2). Here the Lord manifested in the time is naturally the Principium et Finis as a Messiah for a given period of time “between” “the Beginning and the End”. On the right side of the Lord, in the inscription, we can decode the fragment “Ecce Elias” from the “Ecclesiae”. Similarly, on the left side of the Lord’s figure in the inscription, the name of Tamar can be decoded. Naturally, prophet Elijah from the Christian view can be concerned in the real time as Saint John the Baptist. Consequently, this “concealed Deesis” is entirely isomorphic with the potential “great” Deesis of the Robe and through the Mother Tamar, it is a symbol of the rebirth of Christ in the (“actual”) historical time, here and now in the “Ecclesia Sanctae Mariae” and in the name “Sephanvs Rex” as (anagram) Phares Xenvs (see in verse Math 25:35 Christ as ξενος).

### 3 The Union of the Crowning (Incarnation) and the Two-Cherub System on the Pala d'Oro

The two cherubs and the Yophiel motif most probably can be identified most clearly in the portrayal system of the Pala d'Oro. Descriptions of Yophiel (יֹפִיאל=137) in the Antiquity and in the Middle Ages are connected to three works. The oldest is in the *Sar ha Torah* book, which is part of the Hekhaloth literature, where Yophiel, the angel of the Torah, interpreter of the secrets of the Torah, who brought down (or drew down) Gods presence into this world, the Shekina (in the Christian sense the Celestial Queen Sophia or Mary) into Gods ever building Sanctuary, amongst the two Cherubs (drawing down theurgy [9]). In the Medieval Hebrew writing of Gedulath Moshe, who also follows the antique traditions, the angel Yophiel appears as the seventh celestial angel, whose other name is Dina [5]. The latter can be interpreted as the word that in Hebrew and Aramaic means law, or following the law. Here, in addition to his being the law and the angel of the Tora, he is also the teacher of souls, a speaker of 70 languages, who is God's linguist and interpreter in one.<sup>6</sup> In this way, the numerical value of the expressions

<sup>6</sup> The text referring to it in Gaster's translation is the following: "*And after that Moses saw an angel in the heaven called Araboth, i.e. the seventh heaven, and this angel was teaching the souls which were created by God at the time of the Creation and have been placed in paradise. The name of the angel was X. He teaches them in seventy languages in the college on high, and they answer: "Thus is the law of Moses given by tradition from Mount Sinai [as it is said Dina was set and the books were opened and Dina is none other than this angel, who is the guardian angel of the Law and of wisdom." He has also another name, they call him Jefeiyah, for the name of the guardian angel of the Law is Iofiel*"[5]. In the Christian tradition (where neither the tradition's origin nor its time can be established) they correspond to the cherubs or cherub guarding the tree of Eden. Another tradition views him as the teacher of Noah's sons. "*In Christian tradition, it is Yophiel who drove Adam and Eve from the Garden of Eden, which would make him the first Angel to appear in the Bible. In this case he would also be the Angel guarding the Tree of Life with a flaming sword*" [15]. The third literature that has been mentioned is the so called Hai Gaon text, which is part of the Eleazar fragments, as we have mentioned in the first part, possibly comes, as we reckon, from the court of St Stephen. This is where we can see the emphasis on the numerical value of 137 of the name Yophiel, which coincides with the number 137 of the wheel of the Ezekiel vision, the ophanim. This, as we could observe, is the archetype of the Crown, which is why the author identifies Yophiel with the two words of the Crown: the expressions Atarah and Keter, the Hebrew words of crown [3, 4]. Here he appears as the leader of the 7 heavens' 7 angels, which is in symmetry with the contents of the other two literatures. His task is the crowning of God and the ten, and the tenth kingdom, furthermore, the drawing of the Sekhina into the tenth kingdom. The crown, by the way, is depicted at the end of the writing as a dual masculine and feminine unity. The Crown is a god-name consisting of 42 letters. Yophiel, as a result of a transformational sequence, creates a unity with subsequent three angels [4]. The crown of the god-name, which consists of 42 letters, belongs to them. Since Scholem connects the text to the Bahir authorial circles [20], it is most natural that the top-most three archangels Michael, Gabriel and Uriel can be identified with the Bahir's 72 charactered (and joint) name of God. Thus, the lower 7 sephirot or attributes represent a 72+42=114 lettered God-name. In sections 141-143 of the Bahir, the first sephira is the Aleph

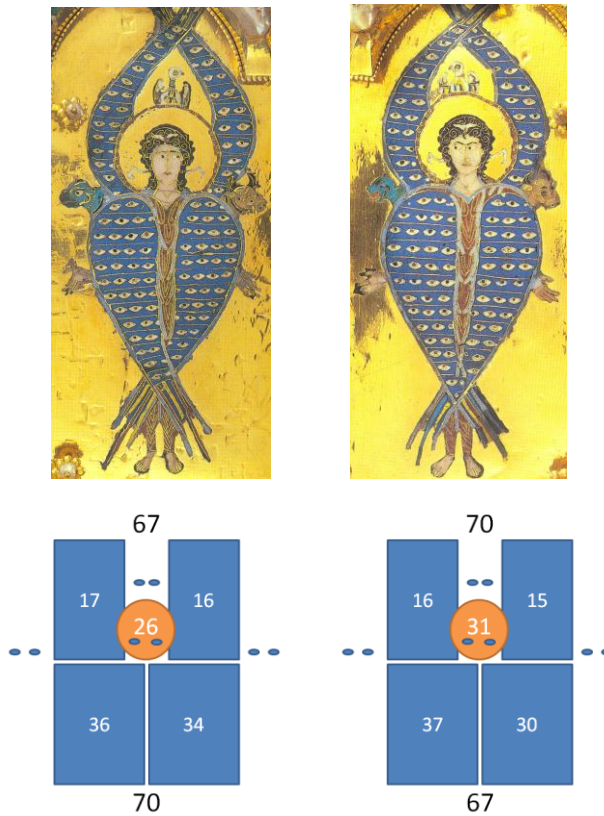


Figure 3

The “Double Cherub” system and the representation of the 137 “fines structure”

“*Chessed Dina*” or “Law and Mercy” or “Dina’s (Yophiel’s) mercy is 137. The mythologem of the Pala d’Oro’s Yophiel and the two cherubs uses the well-known ancient and Medieval writings concerned with the two cherubs and their Hieros Gamos. Of these there is a very important text, connected to the earliest Philo, Origenes and Tadshe Midrash, in which the two cherubs represent the two names of God (YHVH and ELOHIM, 112=אלהים יהוה)<sup>7</sup>. These, along with the masculine

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and Kether Elion is the top Crown, while the second and the third sephira is identified ‘partly’ with the 22 letters of the Hebrew alphabet and their interpretations. These originate from the ancient Aleph and represent the Tora and its interpretations (see section 70). Thus most probably, intentionally, in the joint interpretation of the Bahir and the Eleazar fragment, the  $1+22+72+42=137$ , the divine letters and the appearance of the God-name in the 10 sephiroth, is a conscious construction.

<sup>7</sup> The kind reader can follow the semiotic interpretations of the discussed “symbolic mathematics” of the meaning transformations and symbolic meaning-systems, without any knowledge of the Hebrew letters and words, by the next not usual simple transliterations of the Hebrew letters



and feminine interpretation of the cherubs, highlight God's androgynous aspect. With the uniting of the cherubs, the two God-names unite as well, "*their sexual relationship is projected onto a higher metapsychical level: that of a pair of angels*"[9]. Considering the tradition of the Tadshe, the union of two God-names and the cherubs symbolizes the balancing of the two attributes, Mercy and Judgement. The very same ideas appear in the writings of Eleazar of Worms [3,4], which we can view as the peculiar summary of the preceding traditions in the same form, and these were most probably formulated in the court of the great king. The Eleazar summary and the separate Yophiel mythologem together make the poetic-hermeneutic implementation of the 'plot' of the Pala d'Oro possible. In other words, the 'plot' of the Pala d'Oro more or less uses all the traditions mentioned so far, and from these it composes a unique crowning ceremony in God's eternal church's (Sophia's) Sanctuary, along with the creation of a dynamic 'background system' belonging to the 137 numeral archetype.

Let us have a look at the possible number-based interpretations of the portrayal system of the two cherubs. On the gloria of the right cherub (on the left side of the picture) there are 26 ornaments that correspond to the iris of the eye. This clearly refers to a Tetragrammaton. The cherub, as we have mentioned several times, as a unique depiction, has 4 heads and 4 faces in accordance with Ezekiel's beings with a soul, despite the fact that these cherubs are the ones facing each other on the left and right hand side of the Ark of the Covenant and the Sanctuary of the Temple of Solomon. The 4 faces obviously mean 8 more eyes (of which 6 are visible). We can count 33 eyes on the upper part of the wing. In Fig. 3 we can observe that the gloriolate, the eyes of the 4 cherub faces and the upper part of the wing create a unity similar to the bottom two wings. The number and sum of the ornaments is thus  $33+26+8=67$ . The number of eyes on the bottom two wings is 36 and 34, which is altogether 70. Pay attention to the fact that the portrayal of the cherub's four wings corresponds to the vision portrayal of Ezekiel. The two cherubs of the Ark of Covenant and the sanctuary are almost always depicted with 6 (less frequently with 2) wings according to the number of wings of the seraphs. Thus, altogether we get the number 137. Here the interpretation is 67, the number of the Hebrew word Binah (בִּינָה), while the 70 can also mean the Tamar motif of 70 (Ex 15:27), the 70 languages and the 70 nations. Thus, the composition refers to the understanding of all the world's languages, and within it the number 137, which is solely the attribute of Yophiel, the universal interpreter. If the two hidden eyes are counted with the bottom part, we get the usual  $65+72=137$  composition. The other natural composition of the depiction could be when we take the ornaments of the eyes and the gloriolate separately. The number of the eyes is obviously  $36+34+33+8=111$  while the gloriolate, the ornament of the

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(along with their numbers) into Latin (based upon the Kaplan's renderings [2]): א-A=1, ב-B=2, ג-G=3, ד-D=4, ה-H=5, ו-V or W=6, ז-Z=7, ח-Ch=8, ט-T=9, י-I or Y=10, כ-K=20, ל-L=30, מ-M=40, נ-N=50, ס-S=60, ע-E=70, פ-P or F=80, צ-Tz=90, ק-Q=100, ר-R=200, ש-S or Sh=300, ת-T or Th=400.

Tetragammaton, is 26. We can observe that the 111 corresponds to the word Aleph, while the 26 to the YHVH (יהוה) or the YVY (יוי), the frequently discussed names of God. From these letters we directly get the name Yophiel. The 137 is of course the number of the Hebrew word for wheel (137=אוֹפֵן); thus this number supplements the missing wheel of the cherubs of the Ezekiel vision in the ‘outer’ portrayal. In the case of the left cherub (the one on the right viewing the picture) we can count 31 ornaments on the gloriole. This corresponds to the Hebrew word AL (אל) God-word which is the basis of the word Elohim. In this way, it is true that the two cherubs represent the two names of God, the Tetragammaton and the Elohim with the AL God-word, in accordance with the tradition in which the right hand side represent God’s masculine aspect and the left hand side represents the feminine one. The number of the eyes of the upper two wings is 31; the number of entities of the upper part – similarly to the structure of the right hand side one – is  $31+31+8=70$ . The bottom two wings of the cherub show 37 and 30 eyes. Thus, the number of the entities in the bottom part is 67. So vertically, mirror-symmetrically, the cherub on the left hand side represents the same 137 composition as the right hand side cherub. On the two bottom wings of the cherub on the left there are two eyes, with one black and one burgundy-coloured iris (the other irises are similarly coloured) without the white of the eye, that is, only given with the iris. Here, counting these special eyes as part of the upper section, we also get the  $72+65 = 137$  composition. The mirror symmetry is the symbol of unity and the holy union. Thus, based on numerology, we can safely talk about, the Hieros Gamos of the two cherubs and the two God-names, the representative of which is the angel of the crown, Yophiel. This is confirmed by the composition of the ornaments of the eyes and the gloriole on the angel on the left hand side. Since the number of eyes altogether is  $37+30+31+8=106$ , we have the numerical value of the Hebrew word Yophi, or ‘nice’. In this way the  $106+31=137$  composition, although in a different form, still gives us the name Yophiel. In the interpretation of the right side, the name Yophiel comes from the letters of Aleph (אֵלֶף) and God YVY (יוי), while in the case of the left cherub, it was composed from the words interpreted from 106 and 31, the God-names of YVY (יוי) and AL (אֵל), respectively.

On the Pala d’Oro, under the two cherubs there is the picture of the prince and the princess waiting for their coronation and their Hieros Gamos. It proves that the picture is about the renewal of the kingdom by the royal heir’s coronation and symbolic wedding ceremony, where the Divine presence, the Shekina (or Sophia), has arrived – based on the unity of the two cherubs and the two God-names courtesy of Yophiel – which is in the Christian interpretation the Godmother, who would proceed with the coronation in the spirit of the Solomon royal crowning. On behalf of the Godmother, it is Yophiel who represents the crown and the crowning itself, too. At the side of the royal pair waiting to be crowned we can see King Solomon and King David, as they are speaking to them. King Solomon is the only one who looks at the prince sideways, and it seems that under the archangelic arch (amongst the prophets he is the only one portrayed with one) with his angelic

face as the seventh angel in the centre Yophiel represents him. The admonition written on his book suggests this too. The book is about the temple of Sophia, its seven pillars or the Shekina and the seven heavens and their seven archangels. On the Pala d'Oro, the arch of King Solomon, the gloriole and the decorating system also gives the number 137, indicating the possible identification of him with the Archangel Yophiel.<sup>8</sup> As is well-known, God gave Solomon wisdom in a way that in Solomon's Judgement and Justice God is himself manifested. Bahir here identifies just judgement with the word Din. The numerical value of Din Chokmah (דין חכמה=137) from the Bahir, or Solomon's wise judgement, is 137, which again refers to the name of the archangel Yophiel, since his other name is Dina, which can be written in Hebrew with the Letter He instead of the Aleph: DINH ChKM (דינה חכמ=137). So Chokam's Dina, with the retaining of the 137 numerical value, can be interpreted that the Wise, in our case Solomon, is Dina himself, or in other names the Archangel Yophiel. To summarize, King Solomon appears on the Pala d'Oro as the royal representation of the crowning archangel Yophiel. (We can see the very same in the depiction of Constantine on the Crown, where the joint portrayal of Great Constantine, the liberator, King Solomon permeated by Wisdom and Archangel Yophiel appear as a joint personality on the Crown.) In the sephirotic system of the Kabbalah, in the position of Tifereth as the reconciliator of the attributes of Mercy and Judgement (the archangels Michel and Gabriel), he is the son and Sophia or the Holy Ghost impersonated by Yophiel. Also, he is the king as well, to whom Peace belongs, and thus (just as Kaplan discusses this sample of the Bahir – section 65) he has his wedding with his bride, the kingdom named Peace (Malkuth) at the same time of the crowing by the Mother. Jung recognises this proto-Kabbalistic image when he talks about the Christian (pleromatic) idea of divine incarnation in the Kabbalah, as we explained in the conclusion of the second part (see also the 13 footnote in the II. part)

We find the other form that is connected to the number 137 of the incarnation of the royal pair in the lower centre of the Pala d'Oro. Above the royal couple we can see the evangelists Matthew and Luke, who signify the dual paternal and maternal incarnation genealogy of Christ. The latter proves that the number of the characters of the two Greek-named prophet images (creating a centre the on the right hand side of the royal pair) is 62, while on the other side we can count 75 characters (and the sum of all the letters is 137). As we have already explained, the number 62 (61) corresponds to the genealogy of the Gospel of Matthew from Adam to Christ [14]. The genealogy of 76 from Adam to Christ comes from the Gospel of Luke, according to the Vulgate; counting the shared Christ we get 137 here as well. Therefore, the other major motif of the crowning of the prince and the princess is the union of the feminine and masculine genealogy of Christ's incarnation, which is represent by the number 137. Thus, we can draw the

<sup>8</sup> The arch is 30, the gloriole is 33+8, the crown is 42+10+6=58 plus the 8 lock of hair attached to the crown, thus similarly 71+66 to the already discussed composition of 137=66+71 of the „Table- Temple” [8].

conclusion that that both the Divine wedding in the heavens and the royal crowning and wedding on Earth is represented in the given kingdom by the number 137, in the centre of which there is Yophiel, who gives the crown, and who also administers, personifies and represents the crowning. Apart from the eyes on the 4 wings, there are 4 on one of the half wings, two on three half wings, and there are 3 all white patchy pattern on four half wings. The number 22 can mean (probably) the 22 holy letters of the Hebrew alphabet, which, as is known, can be interpreted as seraphs. This momentum carries the symbol of the union of the two cherubs and signifies Yophiel, who in both the Judaist and the Christian traditions is interpreted as a cherub.<sup>9</sup>

In connection with this, we can also highlight the already discussed Hieros Gamos of the two cherubs that are approaching each other on the Pala d'Oro. Considering the emphasised role of the prophet Habakkuk both on the Pala d'Oro and on the Crowning Mantle it seems evident – as we have discussed several times – that the depicted image of two Chaioth-Cherubs is based on verse 3.2 of Habakkuk. One of the main passages in the Bahir is where Habakkuk appears as the main prophet of the Kabbalah and the cherub-chariot mysticism. The call for God that his work should be between the two Chaioth-Cherubs is given based on the translation of the LXX. It is visible on the Pala d'Oro that the year of 1105, probably in the structure of the centre following an older design the two Chaioth-Cherubs are situated almost exactly in the centre, more centrally from the two upper, static, original cherubs. Touching the two upper Evangelists, quasi linking the two original one faced Cherubs of the Sanctuary (Ark of Covenant, Temple of Solomon) with the 4 cherubs of the Ezekiel vision, who obviously correspond to the Ezekiel vision's 4 Chaioth-Cherubs. (Since the 4 cherubs are the symbol of the 4 Evangelists, the 4 Evangelists are personifications of the 4 Chaioth-Cherubs.) Because in the text of verse 3.2 of Habakkuk the word QRB (קרב) could mean approaching something, near or in the transferred sense it could also mean the Hieros Gamos, so the unique depicting system (and the above discussed union mysticism's number-symbol system) makes it unequivocal that here we talk about the Chaioth-Cherubs of Habakkuk, which joins the original two cherubs with the 4 Chaioth-Cherubs of the throne chariot. In this sense, the author describes an evolutionary motif in connection with the evolution of the cherubs, which stretches from the original two cherubs of the Ark of the Covenant and the Temple of Solomon through the two cherub system of Habakkuk, along the Ezekiel vision to the 36 true, 4 centred cherubs. However, this means that here on the Pala d'Oro, in the Sanctuary, on the throne of God, on the crown, in addition to the reigning Divinity and Mary (who is obviously the Shekina), there are 8 cherubs, since the 4 Evangelists symbolize 4 cherubs. With the union of Habakkuk's two Chaioth (which is proven by the 70<sup>th</sup> passage of the Bahir), which is also meant as the

<sup>9</sup> For accuracy's sake we have to mention that on the two lower wings of the cherub on the left hand side there are two eyes visible, a black and a burgundy (the other eyes are also like this) without the white, well separated from the above mentioned white patchy pattern.

union of the two God-names, the angel Yophiel emerges with his dual cherub aspect. Thus, in accordance with our previous discussion (in connection with the Bahir), in the transferred sense, the 7 cherub-angel led by Yophiel personifies the 7 sephirot, while the upper 3 sephirot are represented by the throne-crown, the Christ Pantocrator and the God-mother. Yophiel, with the paternal guidance of King Solomon, leads the young royal couple waiting to be crowned to this Sanctuary.

## 4 The Two Cherubs and Habakkuk in the Bahir and on the Mantle

In our hermeneutic circles, the interpretation of Habakkuk's verse 3.2, which plays a central role in the Book of Bahir, is also important. The first part of verse 3.2 refers to the first three sephirot of the 10, based on the expression: "*LORD, I have heard the report about You and I fear.*" The first, the hearing, is identified with the sephira of understanding or comprehension. The news, the good news, the Torah, or in the Christian interpretation the Gospel, is the second sephira. Fear of God here refers to the third and the last sephira [22]. In the interpretation of the rest of the verse, the possible ambivalent interpretation of the original Hebrew text and the unique translation of the Septuagint play an important role. A usual contemporary translation would be thus: "*O LORD, revive Your work in the midst of the years*". The Hebrew original **BQRB SNIM** (בקרב שנים) makes the **BQR BSNIM** (בקר בשנים) interpretation possible: Lord, your work 'morning', the rebirth (by the twins) happen throughout the years. The 'Boqer' (morning) interpretation is clear in the 73. The passage of the Bahir and passages 62-72 as a whole deal with the mystical interpretation of verse 3.2. However, the question arises as to why the author in the Book of Bahir identifies the prophet Habakkuk with the vision of the throne-chariot of God, with the cherubs and also with the vision of the 10 sephirot. Furthermore, in the latter case, it is identified also with the 10 sephira, the kingdom, the daughter of the king and the imperative of her presence in this world. The answer comes, in addition to the self-evident verse 3.8, from the utterly unique, and in its own way surprising, Greek translation of Hab 3.2, in the *Septuagint*. Here we find the first instance of the expression **BQRB SNIM ChIIV**, literally, the Greek translation of 'inside the years', **EN MEΣΣΩ ΔΥΟ ΖΩΩΝ** or between the two soulful (living) creatures, or in other words, 'between the two cherubs' (Fig. 4). The writer of the Septuagint could have been influenced by the four cherubs of the Ezekiel vision, or the two cherubs of the Ark of Covenant or the Temple of Solomon. At any rate, for a mystic "proto-Kabbalist", the Greek translation offers a great opportunity for the joint interpretation of the Merkabah vision and the temple's two cherubs, which connects them while also treating them as separate places of symbols. It is so because the whole Greek partial text

from verse 3.2 expresses the following: (Habakkuk 3.2) “κυριε εισακηκοα την ακοην σου και εφοβηθην κατενοησα τα εργα σου και εξεστην **εν μεσω δυο ζωων** γνωσθηση εν τω εγγιζειν τα ετη επιγνωσθηση εν τω παρειναι τον καιρον αναδειχθηση εν τω ταραχθηναι την ψυχην μου εν οργη ελεους μνησθηση.” The English translation is the following: 3.2: “O Lord, I have heard thy report, and was afraid: I considered thy works, and was amazed: **thou shalt be known between the two living creatures**, thou shalt be acknowledged when the years draw nigh; thou shalt be manifested when the time is come.” From the original Greek text and the English translation one can sense the prioritized status of Habakkuk in connection with the Throne-chariot vision.

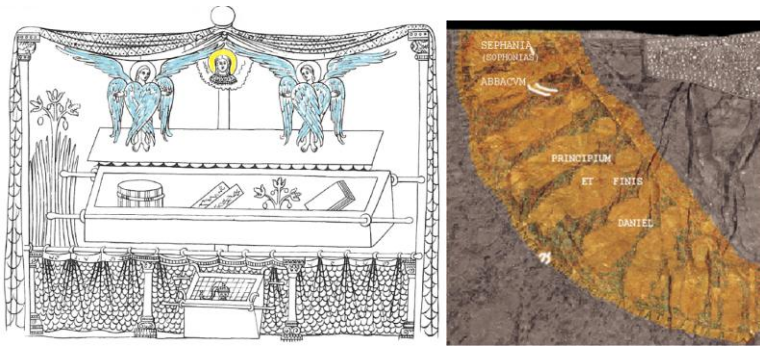


Figure 4

- (a) Christ appearing between the two cherubs, as God, symbol of the rising sun. (Hortus D. Fol. 46r)  
 (b) Habakkuk, Sephania and the prophet Daniel and Christ as principium et finis at the Royal Robe

All these mean that it is not only about the Merkabah vision, the incorporation of Kabbalah, and the two cherubs, but about the so called Drawing Down theurgy that was known in Antiquity. It most probably happened because of the Hellenic influence (Idel 1988 [9]). The essence of this theurgic activity, along with the prayer and the vision, is that the presence of God in this world, in Hebrew the Shekina, is drawn to our world, into our kingdom based on the traditions, in between the two cherubs of the Temple of Solomon. The early and well-discussed du-parcufim and the kabbalistic-theurgic theories in connection with this, the divine face, the ha-Panim and Angel Yophiel were discussed in detail by Idel in his book titled Kabbalah (Idel 1988 [9]) He reveals the connection between the early hermetic mysticism and the Drawing Down. The prayer is for the two angels from earlier, who arrive in the company of Shekina, or who accompany Sekhina to God's (King Solomon's) temple in between the two cherubs.

## 5 Archangel Yophiel and Saint Stephen on the Mantle

Let us have a look at the appearance of the motifs in connection with Yophiel in other important parts of the Coronation Mantle, bearing in mind the system found on the Pala d'Oro. We have discussed in detail before the allusions resulting from the whole structure [30]. We should note also that the 137 composition found on the four Mandorla can be given as the traditional  $72+65$  and, taking into account the 31 letters of the Mandorla of the uppermost king (Summus rex), it can also be given in the "Yophiel composition" of  $106+31=137$ . We can also observe the possible interpretations of  $112+25+1$ , which connects the symbolism of the Yophiel crown and the crown mysticism with the Triple Crown made up of the letters of the Hebrew word *man* (אִישׁ-אִישׁ) from the Book of Bahir [32]. This obviously corresponds to the uniformed Atara Echod (עֲטָרָה אֶחָד־אֶחָד ET'RH AChD) crown united from the three God-names [32]. Naturally, Yophiel is, as we have mentioned, the Atara himself, and the crown is the eternal crown of the number 137, where the Greek translation of the Atara is, of course, Stephanos.

The twin motif of the whole system of symbols can be applied here and is strengthened by the dual (twin) depiction of Christ (the "A ω" on the right and "Principium et Finis" on the left). Underneath, in the row of the Apostles, there are the twins of Judah and Thomas and Taddeus (separately), coming from creative deformation. Similarly as on the Pala d'Oro, it is realised in the pairing of the king and the queen, in the lowermost circle (from the 7 heaven of the Mantle). Between them there is the picture of Saint Emmerich (Emericus) under the Mandorla of Christ on the throne [32]. Additionally, we will see it also in the dual symbolism of Sephanus and Stephanus, which is unique in religions and in the history of arts (Fig. 5). This was anticipated by the hidden importance of prophet Sephania's (צִפְנִיָּה) never written but extremely important, highlighted name. "Sephanus" means hidden, or rather the hider. Since its Greek version is Sephanos (Σεφανος = 1026), with a numerical value of  $1000+26$ , it can be written as the Hebrew word Aleph (אֵלֶף ALF), meaning 1000, and the number 26; therefore, we get to the 137 composition based on the numerical value of 111 of the word Aleph as  $111+26=137$ , which can be interpreted as the name of Yophiel. Thus, the name of the great king whose name otherwise means crown, symbolically hides the priest angel Yophiel, the angel of the crown and crowning, which is not at all surprising seeing that he is one of the main characters of his son's coronation.



Figure 5

“SEPHANVS REX”: Stephanus Rex (“King Sephen”) with the Disk, Asterisk and Aetion as well as Stephanus (Protomartyr) with pointy beard on the Royal Robe

Next to him Stephanus, under Levi Matthew (!), as “Levita Stephanus”, also portrays the ecclesiastical equivalent of Yophiel, and does so in an astonishing way; as we have mentioned, a unique way in the history of arts: with a goatee or a pointy beard (Fig 5). (He is followed by Pope Clement with the inscription ‘Clemens’.) The expression *‘facie angeli’* is well known from the Acts of the Apostles, based on which, portrayal can only happen without a beard. The pointy beard, as a creative deformation in the given hermeneutic circle induces a strong surplus meaning if we carry out interpretations in all three languages of the Bible. One of the possible interpretations can originate in Greek and Hebrew, in which the triangular, vertex beard can be called Κορυφή, which has the connotation of Crown (as the Στεφανος), as well as ‘kodkod bazakan’ (BZKN KDKVD קדקוד בזקן). This word, like the korufe, literally means that there is a triangular peak in the beard. In this case we see the triangle upside down (since the ‘kodkod’ also means peak of the roof). Thus, with the ‘grammar-dikduk’ writing, we get the following anagram: *ZaKaN BaDiKDUK* (ZKN BDKDVK זקן בדקדוק). The latter means that the “Person” is prestigious and well-practiced in grammar or linguistics. The basis of the wordplay is that the word ‘zakan’ means ‘beard’ and ‘old prestigious man’ at the same time. While the word ‘kodkod’, without the letter Vav, is the mirror-symmetric equivalent of ‘dikduk’ (grammar). Thus, in this interpretation, the goatee beard of Stephanus primus diaconus (Levite), whose Hebrew name according to this expression לוי כליל א, gives the number 137, means the representation of the man prestigious in grammar, and in a medieval sense in maths and logic. The other interesting aspect of the wordplay is that with the joining of the two Dalet letters we get the Hebrew name (בדקדוק הבקוק) of the prophet Habakkuk. In this hermeneutic circle, the prophet, along with Saint Stephen, is the main cultivator of grammar, the letters, the numeric-archetypes and symbolic mathematics.

The other Hebrew interpretation originating from the depiction of the man with the goatee beard is none other than in Hebrew AIS TIS ZKN (איש תיש זקן), or the



‘is tis zakan’. The anagram of this is ‘is zain keset’ or AIS ZIN QST ( איש זין (קשת), which could mean the men of the seven colours of the rainbow. This draws our attention to the fact that Stephanus here represents the ten sephirot, since in the context of the Bahir, the AYS partly symbolises the crown, and partly the crown of the trinity, the symbol of the first three sephirot just as the Aleph (141 §), while the ‘Zain’ through the seven colours of the rainbow (QST) characterises the lower seven sephirot. This representation corresponds exactly to the crown-angel Yophiel who represents all the 7 heavens, whose name, as we have already pointed out, originated from the crown of the AYS. Similarly, it also corresponds to Stephanus, as the representation of the 7 *deacons*, since in the expression, through AYS (which is the ‘Atara Echod’, or Stephanos in the Bahir), the word crown lays indirectly – or rather the name of the Proto-martyr. Otherwise, the symbolism of the 7 colours of the rainbow means the personification of the 7 activities of the Holy Spirit, both in the case of Yophiel and of Stephen. To Yophiel, based on his name, Sophia is attached as the personification of the first three sephirot, and likewise, Mary, the Celestial Queen to Stephen. As we have shown in the representational system of the Pala d’Oro, Solomon with his own three “crowns” and the 7 columns of the temple of Sophia built by him are connected to both of them [14]. Thus, the king bearing Wisdom, referring to the house of Sophia and the 7 columns on the picture of the Pala d’Oro, appears as the angel Yophiel before us, as we have discussed. We also showed that Emperor Constantine, the builder of the Christian version of the Sophia temple by Solomon, the Liberator of the Church, appears both as King Solomon and as the angel Yophiel on the Holy Crown in the peculiarity of the representational system.<sup>10</sup>

The special grammatical abilities of Saint Stephen were noted even in his childhood, as we have mentioned before. As a scholar of grammar, his presence can be felt in the 6<sup>th</sup> chapter of his famous Royal Mirror. [28] In the 8<sup>th</sup> chapter he appears before us rather as an interpreter, a hermeneutic king. The two dreams, most probably coming from the personal traditional circles of the king, written in his canonization documents in the second half of the 11<sup>th</sup> century, were probably not a coincidence. The two dreams foretell his birth and his role in history and the history of salvation; one in his father’s dream, the other in his mother’s dream. In the former case, a handsome boy appears as a divine apparition, a messenger of God or an angel, and suggests that his son will receive the first worldly and eternal

<sup>10</sup> We showed this in the picture of St Stephen of the Pala d’Oro [14]. From the mystical interpretation of the name ‘Levi’ and the celebration of its 360th day, we can infer a connection to the 36-ers. It is an old tradition with King Solomon too, that the 36 deans (Στοιχία) appear before him; therefore he is the master of the 36 or the 72 temporal and linguistic systems because of Wisdom too [1]. We have proven of Yophiel as well that, based on the Antique writings and traditions, he is the teacher of the 70 or in the context of the Bahir, the 72 languages. That is, the sending of Sophia, the main Divine interpreter in the Christian interpretation, as the Holy Spirit to the apostles, is realised in the knowing of the 70 or 72 languages, which is portrayed in an exactly 2x36 structure in the picture of the Pala d’Oro concerned with this.

crown<sup>11</sup> of their people. The handsome boy (the beautiful angel sent by God) and the central role of the crown clearly refer to the crown-angel of Yophiel, whose name means Beauty of God. This is reinforced in his mother's dream where the Protomartyr Levite Stephanus appears in clerical robes (vestment Levitici and not Levitae), and in addition to telling about the birth of the boy and him being given a crown, he also tells her to give his name to the boy. On the Coronation Mantle, as we can observe, the pairing of Sephanus and Stephanus next to each other shows the exact sameness of the meaning of the Beauty of God crown-angel Yophiel and the saint angel-faced, crown-named Protomartyr in the spirit of a unique twin symbolism.

In connection with the pointy beard, we must also mention the Latin and Greek interpretations of the goatee. In Latin, goatee is 'aruncus', and the person wearing it is the 'aruncius' (ARVNCIVS). The latter is a well-known Roman family name. Amongst its ancient variations we can find the expression 'arungus', which corresponds perfectly to the Greek original. The anagram of 'aruncius' is ARCVS VNI, which means the arch of a unit or the rainbow of it; that is, in the given hermeneutic circle, it carries an equivalent meaning with the Hebrew word of goatee, since the word 'uni' (unus) can signify the unity of the upper three sephiroth, while the 7 colours of the 'arcus' or its number 7 signifies the lower 7 sephiroth together. Thus even the Latin expression can point to the angelic activity of the identification of Saint Stephen and the angel Yophiel, as well as the realisation of the crown in the living Church. The other anagram of 'Arungus' corresponds to the word anagram that comes from Greek. 'Arungus' in another form is VNGARVS, while the Greek 'Aruggos' (ο Αρυγγος) can also be replaced by the VNGAROS or Ουγγαρος anagram. The peculiarity of the Greek word for goatee is that its numerical value is  $777=7 \times 111$ . In both forms its symbolic potential can refer to the fact that it can show the 3+7 compositional sephirotic

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<sup>11</sup> This Divine revelation happens to Stephen's father rex Geysa, who is already infused by the new direction; this is aptly paralleled by David and Solomon's legend from the Old Testament: "*cumque nimium esset sollicitus — Geysa — de rebellibus domandis et ritibus sacrilegis destruendis ... mirabili visione noctu consolatus eum dominus, fecit astare sibi **iuvenem delectabilem aspectu**, qui dixit ei: pax tibi christi electe, iubeo te de sollicitudine tua fore securum, non tibi concessum est perficere quod meditaris, quia manus pollutas humano sanguine gestas, de te filius nasciturus egredietur, cui haec omnia disponenda divinae providentiae consilio dominus commendabit, hic unus erit de regibus electis a domino, coronam vitae secularis commutaturus aeterna*". (Hartvic. v. s. Steph. 3. and leg. maj. 3) It happens again before the birth of Stephen and the centre of the promise is the new symbol of power, the crown: "*uxorem eius (Sarolt) — Geysae — iam apropinguantem partui tali voluit visione divina gratia consolari, apparuit namque illi beatus **Levita** et prothomartyr **Stephanus levitici habitus ornatus insignibus**, qui eam alloqui taliter cepit: confide in domino mulier, et certa esto, quia filium paries, cui primo in hac gente corona debetur et regnum*". That is why Stephanus is a visio, as the legend says: "*Stephanus quippe graece, coronatus sonat latine*." Hartvic. 4-5; We may see, it is a remarkable allusion for the joint Greek-Latin crown in the background with the Kelil, the Hebrew-Aramaic known version of Stephanus' name and the number 137 together with the participation of "Levita" (priest) angel Yophiel for the mystical interpreter.

system. Thus, it carries an equal numerical meaning with the Latin (and the Hebrew) version, based on an obviously random or perhaps a synchronistic coincidence. So, besides the eternal angelic role interpreted archetypically or on a metaphysical plan, as the unity of the twins of Sephanus and Stephanus, the great king both on the planes of concrete temporality and personality appears as a prestigious linguist, a symbolic mathematician and as ‘ungarus Stephanus’ or ‘rex ungarorum’, personifying archangel Yophiel too, or at least in the Mantle’s interpretative system of the deep structure of portrayal.

*To summarise regarding the pointy beard:*<sup>12</sup> On the Coronation Mantle Saint Stephan’s portrayal with the pointy beard (Spitzbart) as we explained in the methodical section, is apparently a very powerful deformation being as it is a severe breaking of the order of portrayal. On the other hand the peculiarity of the depiction is that here the action of reconstruction also happens. Here it is also valid that for the sake of breaking the rules, there are rules to break. Here the construction is ensured by the fact that the peak of the pointy beard can be expressed with the Greek word of **Κορυφή** (korufe), as well. This, however, in the LXX may mean the word crown along the top of the head, in the same way as the Greek word of **Στεφανος** (Stephanos). Thus, the angel-faced Saint Stephan’s pointy beard breaks the usual order of portrayal; on the other hand it is reconstructed on the level of abstraction by the significant emphasising of the word and name for crown. The word korufe corresponds exactly to the already discussed word “kodkod” (קדקד), which equally means the top of the head and the peak of the triangle. As we can see, reading it in a reverse order exactly corresponds with the peculiar and unique Hebrew word of dikduk, which equally means grammar, accuracy and perfection. The scope of its meaning covers Philology, as well. In this way, along with the Greek and Latin words for goatee beard, it is about the ungarus philologist king, named Crown, who is fond of accuracy and order (the system in a general meaning), i.e. it is also in our case about Saint Stephen. Next to him the inscription of **Sephanus** rex corresponds well to the above expounded hidden meaning content, as it is about the hidden king concealing the essential meaning, which is expressed in a plasticized way by the Latin-Hebrew wordplay of Sephanus (Sephania). The “triangular beard” in the given context seems to be a suitable symbol for the cognitive “mediation” or “transformation” between the beardless, angelic face and the natural “amorphous” beard, i.e. between the celestial and earthly sphere. A mirror symmetric representation of St. Stephen (of angelic face) can be seen in the Hortus’ Incarnation picture (see Fig. 1 in part II) with an apex crown in a most distinguished and singular position directly behind the apostles on a joint axis with the angel (Yophiel). On the other side with the same apex crown (but entirely covered directly behind the other group of the apostles) St. Lawrance (Lavrentius)

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<sup>12</sup> It is worth to note that the dreamfigure „Pointy beard” plays a crucial „similar” role in Pauli’s famous dream-series interpreted in Jung’s Psychology and Alchemy.

can be found, whose name also has the connotation of wreath or crown. There are 137 days between their feast days. The two “Levites” with angelic faces could be an allusion to the incarnation (137) between the two cherubs and the “triad” crown or the unified three crowns, as well, connected to the Virgin Mother, also composing a 3-4 transformation (see later in detail).

## 6 Yophiel, the Sephirotic Tree and Stephanus Concealed in Bahir

### 6.1 The Issue of Name Concealment (First Approach Interpretation)

If we, contrary to Scholem, agree with Neumark’s assumption about the Book Bahir being in its hidden way an indeed consciously planned and enciphered opus<sup>13</sup>, then we rightfully assume that the author hid his name in a part of pivotal importance of this late artificial Midrash in accordance with the customs of the era. Evidently, it is within the most important and surprising section in the book of Bahir, in a well-known Midrash passage (Beresith Rabbah 3:8) quoted in Bahir, dealing with the creation of the angels, where there unexpectedly appears the inverse tree of God in its well-known archetypal, dynamic and less likely matching to the Judaism picture, identifying it with the 10 attributes of the Gnostic pleroma, which would appear in the form of the 10 angels/cherubs or 10 kings in the later sections of the opus (as in the Admonitions [28]). It is even verified by the coincidence that the numeric values of the Hebrew words angel (Malak מַלְאָךְ) and tree (Ailen אֵילָן) are the same. Apparently, into such a text section it is worth incorporating a “message” containing a hidden meaning of quintessential importance, a message unexpected and essentially offensive to the tradition moulded with creative strain. Naturally the semblance of an insignificant completion of the tradition is maintained in the end. It might have been a particularly excellent opportunity for the author amidst the possible numerous passages of the Talmud or Midras, the one in which Rabbi Luliani bar Tabri (לוליאני בר טבראי) expounded his opinion on the relationship of creation and angels after Rabbi Chanina (his name corresponds to the Latin Clemens!)<sup>14</sup>. The Hebrew

<sup>13</sup> „Neumark’s thesis (is) that an author with a theoretical or speculative tendency clothed his ideas, very artificially and consciously, in the form of a midrash, which really did not suit these ideas at all.” (Scholem [20])

<sup>14</sup> It is characteristic of the thoughtful editing of the Bahir, with recognising the synchronistic attributes, that following the letter Gimel symbolising the sephirotic Eucharist, the quoted Midrash passage contains the name Chanina, which on one hand denotes clemency (Clementia), and on the other hand refers to the letter Chet (§34), while it is the abbreviation of the Hebrew

name, Luliani bar Tabri as Scholem and others denote it axiomatically, is equivalent with *the (Latin-Greek based!) Hebrew form of Julianus the son of Tiberius (Rabbi Julian, der sohn des Tiberius* [22]) from the Bereshith Rabba.<sup>15</sup> Evidently, the name from the point of view of hidden symbolic interpretation could indicate a probable Roman monarch, as well, belonging to Gens Iulia, who wished to express his ancient doctrines here in a concealed way. The other possibility of this Midrash part is to relate the name of R. Yochannan to the “angelhood”, which in our context could be a hint to the known angelic representation of St John the Baptist with its potential hermeneutic relationship through the proto-martyr St Stephen to King St Stephen, which is one of the main hidden meanings throughout the Book. This important but sophisticated issue will be discussed in another papers (see e.g. [32]).

Another splendid possibility comes from the Hebrew form of Luliani or Lulayni לוליאני. The significance of its value of 137 cannot be over-estimated. Its natural anagram is the LVI AILN אילן לוי, i.e. it is about a tree of a person of the Levite order within the Iulianus or Lulianus name, which might indicate a depiction of the “world tree” of a probable Levite author in Beresith Rabba. Namely, it came embedded in the text of Rabbi Luliani or Iulianus on the pretext of his name or preferably on the basis of taking into consideration “the synchronistic potential” of this name. As the result of this obviously conscious “planning” just the Levites appears in the text of Bahir superseding the Luliani, which on the basis of “Temurah (anagram) theorem” allows us to interpret the tree of Levi i.e. the tree of the ten sephiroth and the 36 just men (deans). In passage 95 of the Bahir, also considering passage 98, the inverse world tree appears as the (“cosmogonic”) Tamaric date palm tree, i.e. as the tree of the zodiac and 36 just (or deans) of the ten sephiroth, who walk the 32 ways of Wisdom. As we can see both the  $2 \times 36 + 2 \times 32$  interpretation of passage 95 and the  $2 \times (36 + 32)$  interpretation of passage 98, together with the oneness of the union, leads to the number 137. Considering the Latin and Greek “syncretistic” background, the last two letters of Lamed and Nun also “indicate” the  $50 + 30 = 80$  number, as the Latin numbering gives the 80 as the sum total of 50 and 30. The letter of the 80 in Hebrew is the Pe-Fe (פ=80), and so replacing Lamed-Nun with it, we can obtain the name Yophiel from the letters. It of course corresponds to the LVI AFI לפי לוי phrase as well, which refers to a person of Levite order. On the basis of their attributes present equally in the context and gematria, the words of tree and angel,

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expression of the introduced sephirotic Eucharist, the Gimel-Chet letter-pair. Together with the Inverse World Tree and its 12, 36 (32) structure ( $2 \times 36 + 2 \times 32 + 1 = 137$ ) - in §95 - “*this cosmogony and cosmology, based on language mysticism betray their relationship with astrological ideals. From them, direct paths lead to the magical conception of the creative and miraculous power of letters and words*” (Scholem [20]).

<sup>15</sup> The detail of the Midrash text in Hebrew : *כִּי הִשְׁחִית כָּל בֶּשֶׁר רַבִּי לִיּוּלְיָאֲנִי בֶּן מַנְרִיָּן בִּשְׁמֵ רַבִּי יִצְחָק אֲמַר : רַבִּי לִיּוּלְיָאֲנִי בֶּן מַנְרִיאִ בִּשְׁמֵ 'וּבְשֵׁתִים יְעוֹפָה' נִבְרָאוּ מַלְאָכִים שְׁנָאֲמַר וְעוֹף יְעוֹפָה עַל הָאָרֶץ וְכַתִּיב 'רַבִּי לִיּוּלְיָאֲנִי בֶּן מַנְרִיאִ בִּשְׁמֵ*

the LVI MLAK מלאך לוי composition of 137 could also prevail. Namely Yophiel, the archangel of grammar and philology is personified as a Levite or a “high priest” angel of the spatial-temporal world (as in the Eleazar fragments- MLAK KHN (מלך כהן-) in the given person belonging to Gens Iulia as “son of Tiberius”, symbolically in an Augustian monarch. In addition to Tabri, the feasibility of the interpretation of Taburia (טבוריה), which is of course the Hebrew equivalent of the word Tiberias, might verify the hidden meaning of the philologist Levite. ‘The son of Tiberias’ phrase may likewise refer to the ancient scholars, as to the great philologist, Aron ben Moshe ben Asher of Tiberias, who introduced vowel pointing and who died at the end of the 10<sup>th</sup> century. In general of course it may allude to a language scholar. Applying the letter “He” from Tiberia the Hebrew word LVIH (לוייה) could be interpreted, meaning Levite order and crown equally, which is always translated in the LXX as Στεφανος (Stephanos). Another version present in Midrash, the bar Tabrin בר טברין, may allude to the son of Tiberinus Alban king, i.e. a person belonging to Gens Iulia, who himself is symbolically an Alban king, who is a living Augustus and his name might mean the crown, i. e. Stephanus. Through the Scythian Dardanian king, the inherency link to the Roman Dardanian house, i.e. the Gens Iulia was a motif of central importance in king Saint Stephen’s (with Alba headquarters indeed) genealogical mythology, as is notable in several of our papers [14, 28, 29]. In this way a great philologist, a live Augustus, an Alban king belonging to Gens Iulia, whose name is crown or Stephanus, in whom Yophiel archangel’s spirit functions, clearly on the basis of the depiction method of the Casula and the Pala d’Oro, could be nobody else than the great saint king, namely St. Stephan of Hungary. Naturally, the primary name of Iulianus could not have been left in the crafting of the creative deformation, because in this way the genuine quotation, according to its role, would not have conveyed any additional meaning, i.e; such a peculiar information dispatch that might draw our attention to the uncommonly numerous meaning content of the name in the Judaic and syncretistic/multilingual (Greek-Latin) tradition. However, in addition to the world tree, the other concealed creative deformation, the alteration of the name, ensures a perfect possibility for the interpretation of the substituted primary name by the unexpected impact, as well. The Levitas ben Tabrus (לויטס בן טברוס) the *substitute name (with a strong creative deformation)* on the one hand signifies the name hidden in Luliani, i.e. the Levite hidden in Luliani or more exactly the tree of the Levite, which grounds the substitute name too; and on the other hand it might allude to the angelic Levite, that is, to the one below Emperor Tiberius, or in other words, to the protomartyr St. Stephen and also to the world tree or the cross growing out from the centre of the world or from the omphalos of God.<sup>16</sup> As we can see the LVI AILN phrase from the word

<sup>16</sup> The Hebrew anagram of the Levite tree from the name Luliani makes directly feasible such an anagram interpretation of the whole name, which corresponds to the saying gained by the powerful creative deformation of the genuine Midrash text about the tree planted by God. The (V)LVLIANI BR TBRAI (וליליאני בר טבראי) anagram of the primal name is (V)IRA LVI AILN BTB(V)R (וירא

Luliani alludes to the tree of the 36 just men of the 10 sephiroth. This tree is called Kol (KL כל) in Bahir, as the completeness of the 10 sephiroth. So considering additionally the Hebrew letter of Yud (I=10), this might lead to the phrase ANI LVI KLIL, which could be read as “I am the Levite Stephanus”. Evidently, given the name Luliani of the numeric value of 137, replacing the letter Nun of 50 with the word Kol we even “directly” come to the phrase KLIL LVI A’ (לוי כליל א=137), which exactly corresponds to the well-known Latin medieval phrase of “Stephanus primus diaconus”. According to the tradition deriving from Empress Helena, the *Kelil* (כליל) here was the Hebrew name of the Protomartyr<sup>17</sup>.

In this way from the primal and the creatively deformed name combination, considering also the context of Bahir which here can be read exactly about the inverse world tree and angels, we might draw an unequivocal conclusion regarding the hypothetic author of the opus. All this is verified by the clearly interpretable inverse world tree pictures of the analyzed 137 entities, seen on the Hungarian Holy Crown, on the Coronation Mantle, and also on the incarnation picture of the Hortus as “primordial models”, which represent a strong correlation to the sephirotic model of the inverse world tree of the Bahir. The numeric value of the name *Levitas ben Tabrus* yields the number 444, i.e. the value of the letter Daleth (דלית=444), indicating the number 4, also appearing in Bahir as the lingual and letter symbol of kingship and its equivalent female crown, the Atara in verse 27. Thus, the name of the Rabbi, which is likewise an allusion to the name Stephan, could be found in Daleth and in Atara, i.e. Stephanus<sup>18</sup>.

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(לוי אילן בטבר). The latter means that the Levite, i. e. the substitute Greek-Latinized Levitas saw or will see the tree growing from the omphalos of God. The Hebrew TBR or TBVR, likewise the Greek omphalos means naval or centre. In the same way the LVITS BN TBVR = כן טברוס לוויטס phrase could be rewritten in the form of the anagram of LVITS NS BTBVR לוויטס נס בטבור. It is well established that the above mentioned IRA LVI AILN BTBVR anagram is derived from the primal name. The two words following the Levitas in the anagram indicate the tree, symbolically the cross growing out from the omphalos or the centre of the world. Notably, it is about the inverse tree, where NS (נס) is the Hebrew word for the “tree” of Moses, the pre-figuration of the cross in the Bible, where the prophet lays the pre-figuration of Christ, the bronze snake that conquered death. In its Greek and Latin translation, the “sign” symbolizes jointly the cross that is based on the omphalos of the world (see for example the T maps) and its sign. Therefore, on the basis of Tibur, the Hebrew word for omphalos in both cases refers to the inverse tree growing out from the omphalos of God or from the centre of the world.

<sup>17</sup> In verse 23, the KL TLVI BV (כל תלוי בו) phrase (everything depends on him only) in addition to the anagram interpretation of LVIT KL, as „crown of wholeness”, (לוית כל) and TV KLIL (תלוי כליל) the sign of the crown, the sign of Stephanus) might also allude to the phrase of LVITN BV (לויתן בו). Thus, this celestial tree seems to outreach Leviathan in this symbolism. Here we considered the phrase. Thus, it is about the world’s central tree. The same could be interpreted at the phrase NS BTBVR, where the central Mosaic, the Messianic cross with the snake is the pre-figuration of Christ with the caught Leviathan snake. It is supported by the traditional interpretation, where the Hebrew word for snake has the same numeric value as the word messiah. In both cases, the world tree could be related to the sign of the cross and the catching of the “Leviathan snake”.

<sup>18</sup> As we have shown elsewhere the Daleth is the symbol of the Tamaric date palm, representing the tree of life, too and the group of David, Christ and Tamar [28]. Considering the presence of the

On the basis of the above “analysis” the possibly most simple ‘summary’ seems to be the following. The name LVLIANI (לוליאני=137) can be interpreted, in addition to its compounds of Levi and the Hebrew word tree, as ANI LVLI (אני לולי), i.e. ‘Ego Iulius’ in Latin, meaning ‘I am Julius’. The significance of this interpretation is that it divides the 137 into the composition of 61+71, which corresponds to the double genealogy number of Christ’s incarnation, with which we dealt in great detail in the first two parts of our paper. Thus, in this case we may assume that the person in question is a monarch (obviously a Messianic, i.e. Christian, monarch) belonging to Gens Iulia, in whom Christ incarnates mentally and spiritually. On the other hand, the Latin reading of the transformed name of Luliani into the Hebrew Levitas (לויטס), as Levitis in addition to the Levites, may mean not only the word Levita, but also the Levita order, as well. This is an axiomatic interpretation, since the name Luliani itself means a Hebrew variation of a Latin name of Greek mediation. In this way, the Hebraic LVITS (לויטס) coming from the Latin-Greek can be interpreted in a reverse direction in Latin. Completing the circle of interpretation, however, the Levita order in Hebrew is LVIH (לוייה), with the Greek translation of Στεφανος in the LXX, i.e. of Stephanus in Latin. Thus, the given lingual and religious “syncretistic” circle self-evidently conveys a message about a Julius, or Julianus Levita Stephanus Augustian monarch (i.e. Augustus), in whom the Messiah is being incarnated in the hidden meaning system of the text. This important “identification” will be discussed in section 8 as well.

## 6.2 On the Names of God Consisting of 72 (137=72+65) Letters

The mystical name of God of 72 (105+32=137) letters<sup>19</sup> of 12 words or “names” (tribes) constituting the High priest’s crown is derived from the triple–Tetragrammaton in the Priestly Blessing (Num 6.24-6.26 in Bahir: §107, 111 and 127) by permutation of the four letters<sup>20</sup>. From the Hebrew expression of “H’

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names Levi and Chanina in the text the LVI ET'RH ChNVN (לוי עשרה חנוך = 444), illetve LVITA STFNVS ChNINH (לויטא סטפנוס חנינה = 444) phrases, where both the chanun and chanina could correspond to Clemens, Clementia in Latin. In both cases they evince about the name Levita Stephanus Clemens in Latin and his kingship in exactly such pairs like Stephanus and Clemens could be seen next to each other on the Coronation Mantle. The Divina Clementia is the attribute of Augustus dignitary, so the name Chanina (Clementia) can be linked to the name Iulianus (“Augustus”) in a natural way from the point of view of the “meaning”.

<sup>19</sup> The crown of the so called manifested God’s name, i.e. the Explicit Name of God, especially of the Divine names consisting of 72 and 42 letters, can be traced back to the Antique mystic Judaist tradition, the formation and history of which G. Scholem elucidated in several of his works [19-21]. The Explicit Name of God in Bahir was discussed in detail in another of our papers [32].

<sup>20</sup> The Explicit God’s Name in the Bahir based on the 137 letters and signs (132+5 letters and/or signs) of the words of verses Num 6.23-6.27. These are the direct words of God to specify how Aaron or the actual high priest (“his son”) has to bless the people of Israel. These very five



FNIV ALIK” (ה פניו אליך) here (Num 6:25) we can clearly obtain (priest-angel) Yophiel Kohen (IVFIAL KHN= יופיאל-כהן=137). This derivation of the name of the priest-angel Yophiel (as the “personification” of the number 137) and his partly “hidden” identification with the crown of God’s Name is explicitly stated in the Eleazar’s fragment where Yophiel is still the Atarah too, i.e. Στεφανος in Greek, and Stephanus in Latin.

Here in the given context, the anagram of the first two and the fifth words are directly related to the name of the opus’s author. The anagram of the first word AHTzYTzHRVN (אהציצהרון) is evidently the VHTzYTz AHRN (והציץ אהרן), i.e. Aaron’s tzitz, the pontifical crown, that is –in our context- Levite Stephanus in the broader sense of the Latin translation. The letter sequence of the second word is AKLITHRVN (אכליתהרון); its anagram is KTR IVLANH (כתר יולאנה) i.e. the “corona (keter) Iuliana”, so it is about the crown of the Gens Iulia. In another version the anagram is LVI KTR NAH (לוי כתר נאה), so it is about the crown of the beautiful Levite, or about “the crown beautiful Levite”, which could again mean the phrase Levite Stephanus (beautiful, with an angelic face). Finally the fifth word, VTzFTzFS’YTRVN (ויצפצפסיתרון), might lead to the phrase TzFYRVT (or VTzFYRT) TzFNVS’ צפירות צפנוס the Crown of Sephanus or Crowns of Sephanus in absolute coherency to the allegoric picture of the Admonitions (see Iz 28.5 and the Admonitions). According to another version it is about S’FYRVT TzFNVTz (ספירות צפנוצ)<sup>21</sup>. Using the Latinized Grecian interpretations, it might mean the Sephiroth of *Sephanus*, i.e. Sephanus rex’s crown of decimal sephiroth, his kingship of the 10 (the central concept of the Eleazar fragments is the kingship of the 10 or the kingship of the 10s (מלכות עשיריות) [4], thus completing in this way the triad of the names of Sephanus rex (Levite), Stephanus and Clemens identified in the portrayal system of the Coronation Mantle as a ternary unity. Actually, the “kingship of the Tens” is a possible translation of “Regnum Ungarorum”. The 9<sup>th</sup> prophet, Sephania, is the symbol or the “personification” of the letter Teth, the concealed and revealed, or the concealer and declarer, similarly to the letter Teth, which is concealed, which is not revealed in the Ten Commandments, in the Law of the Torah, but in the Bahir’s context, it manifests Grace as the receiving womb [27, 32]. From the pair of Tzade (Tzadik) and Pe (Phe) the given Divine name in the 5<sup>th</sup> God’s name or word, which we identified with the crown of *Sephanus*, in the Bahir’s context (§61) is clearly the hidden, but

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passages are organised by 4 Setumot, סתומה (closed portion) and a Petuha, פתוחה (open portion – see these paragraph breaks in Leningrad Codex cca 1008) consisting of a unified system (these five signs can be comprehended as five letters, out of which the first four is the letter Samekh, and the last one is a Pe. Thus, this division of five consists of 137 letters).

<sup>21</sup> The first and the third name discussed here is essentially the same in all the known versions of the Bahir. (The letter Shin instead of the Samech does not change the interpretation). The letter Lamed in the second name is also definite here (as in Kaplan’s and Margalioth’s etc versions [2, 16]) because the crown’s name (except the letter Teth, similarly to the Decalogue) should contain all (Hebrew) letters and this name is the only possible place for the letter Lamed which does not occur in the other eleven names.

the dominant presence of the Hebrew name Sephania, links closely with the 36 just men<sup>22</sup>.

This motif of **Sephanus** and Sephania can be found in and on the Coronation Mantle and the Admonitions. On the Coronation Mantle, only the names Sephania (9<sup>th</sup>) and Hosea (1<sup>st</sup>) cannot be observed out of the 16 prophets. The restoration of this strong creative deformation occurs via representing Sephania of the feminine side of the Robe with **Sephanus rex**, visible on the masculine side (see e.g. Corona Sephania – Crown of **Sephanus**). The name of the prophet Hosea can be seen in the inscription of “A STEPHANO”, exactly in the blank spot of the inscription, under the figure of the anonymous prophet. The anagram of A Stephano is N(OMEN) HOSEA P(ROPHE)TA, i.e. in this way the king represents Sephania as Sephanus, and prophet Hosea as Stephanus. Thus, one of them is the personification of the revelation (with its “sum” of 1+9=10!), while the other can be viewed as the symbol of similar meaning as the release from captivity. This motif occurs in the Admonitions, as well, where the first caput (passage) is “*Inimicus et ultor*”, the Latin expression of Satan from the famous commentary of Sophonias, i.e. Sephania, and in the 10<sup>th</sup> Caput, where the famous quotation of Hosea, the “*miser cordia volo*” can be found. Thus, the two prophets, both on the Robe and in the Admonitions, equally personify mercy and judgement, respectively. Hoseas’ name, “God is the Liberation”, in hermeneutics alludes to the revelation, in other words, to the liberation of the eternal concealed (and hidden) meaning. Thus, the King also represents the revelation of the Divine mystical knowledge.

The exceptionally specific feature of the letters of the three words in the crown of God’s name consisting probably only of 105 (Kaplan) or 104 (Margalioth) letters altogether (considering only 72 letters out of them as “chosen” by the ancient interpretation) evidently suggests the anagrams above. According to the text, the heart (in Hebrew) with its number 32 relates to the 105 letters to ensure (probably) the number archetype of 137 of the God’s name crown [32]. This high-priestly

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<sup>22</sup> As a result of the identification of the letters Yud, Nun and He (this latter is its counterpart, as it is the 9<sup>th</sup> in reverse order, in the Hebrew Alphabet) with the letter Tzadik in passage 61. The linking word is the AF (אפ), i.e. the letter Pe (Fe) in reverse order. In addition, the letter, or the Tzadik is of high importance in the Kabbala. Its other name is Yesod with the numerical value of 80, which is the number of letter Pe-Fe. (This can be verified in the line next to the passage with the mention of the TzVFIM (צופים), that is the visionaries, alluding to the issue that in the multilingual cross-correspondence the name Sephanus can mean visionary, as well). Thus, the letter pair in the Divine Name, in addition to the name Sephanus, also signifies the name Sephania, and in this way manifests the letter Teth, or in other words here also the sign of grace. The Hebrew TzFNYH (צפניה) itself in this context can be interpreted in a way, that is the first letter is the Tzadik, while the meaning of the other letters are the Lord’s face or faces (FNY H’). Since in Greek the Lord’s faces, the Prosopa (Προσωπα), is the word for the 36 deans, as well, (see Ameisenova [1]). In this way, the name Sephania also means the redemption of the Lord’s 36 deans in the form of the 36 true men. (We can observe King Solomon’s close relationship with the 36 deans [31]).

crown of letters was given by the angel (מסמריה) Messamariah (almost surely another name for Yophiel) to the “prophet angel” Elijah (in Christian view St John the Baptist) to ascend into the heaven from the top of Mount Carmel according to the Bahir. Archangel Yophiel in its more or less hidden temura (anagram) interpretations could be detected at several significant spots in the text of the Bahir in addition to the ones already mentioned. Here, the Speaker of the crown’s name is Rabbi Ahilai. The vowel points of this mystical name is given by three names, and one of these is Yaphoel. Thus “Ahilai-Yaphoel” (אהילאי יפועל) allows for the anagram “Hailai-Yophiel” (העלאי יופיאל), i.e. the “Majestic Yophiel”. Due to the particular “probabilistic distribution” of the letters of the “names”, the above anagrams can derive only and exclusively from these “names”.

According to the Christian tradition Yophiel is the leader of the 36 deans as a cherub angel. It is the exact way in which we meet him in the Book of Bahir, where he is the leader of the cherubs guarding the 32 ways of the Garden of Eden. In this way he appears (in a hidden way) in passages 92 and 98. Tamar, the date palm tree, appears as the tree of Life, or the World tree, alluding to Gen.3:24, the guarding of the tree of Eden. The Lulav, the 36 just men are the offshoots of Tamar, who walk the path of wisdom, and in our case, in passage 99, the 32 ways of Eden guarded by the cherubs. Considering the Tamaric twins, the germination of the Tamaric offshoots, as we can see, leads to the number 137, alluding to the cherub angel Yophiel. In the next passage Salamon’s prayer to the heavens pertains to the lower 7 attributes of the sephirotic system, which are impersonated by the cherub angels here in the given context. It also proves the relationship, already discussed in detail, between Yophiel and King Solomon. The notion of the 36 deans or just men, according to which the 4 chief deans or chief just in the centre of the 32 are the 4 cherubim of Ezekiel’s vision, was a generally accepted schema of medieval Judaism demonstrated and analysed by Amaisenova in several medieval pictures [1]. Archangel Yophiel could also be considered as the embodied symbolic figure of the acausal background intelligence discussed in the described scriptures. It seems the authors viewed him in this way quite consciously in the hermeneutic conceptual circle of the given era. Thus, this symbolic depiction is likely to precede the notion of Maimonides, being already considered as “modern”, with the angel being interpreted as the Active Intelligence.

### **6.3 Context, Symbolism and the Meaning System (a Detailed Analysis)**

In and on the Bahir, Hortus, the Pala d’oro and the Royal Mirror, King Solomon appears in a quite similar archetypal image before us. On one hand, he is the Lord, the allegoric embodiment of Christ of the Christian perception; on the other hand, he embodies the current eternal Roman monarch, too. On the Pala d’Oro he appears with an angelic face and an angelic arch of triumph as the conciliatory of

archangels Michael and Gabriel, speaking with the quotation of the Proverbs to the “Roman royal son” as the builder of Sophia’s house. Here the Roman royal’s bride is Irene i.e. the “Peace”. It is in this way that the interpretation of him as the king to whom the peace belongs, the “symbol” of the Church, is fulfilled symbolically. Otherwise he advances before us as the monarch of Rome in Byzantine Caesarean attire [14]. Thus, each and every detail of the mythologem of the Book of Bahir is fulfilled. He is partly the Lord, and at the same time the temporal king, whose bride is Peace (or the Church; see in the next section the notion of Kneset Israel-§66). And yet, Sophia, in the sense of the double Sekhinah principle as the text reads, is his mother, his daughter and his sister at the same time, representing the whole Sephirot system. King Solomon on the Holy Crown, as we discussed in detail, appears in Emperor Constantine’s image between the archangels Michael and Gabriel, while the Godmother picture related to the two archangels also impersonates Sophia.

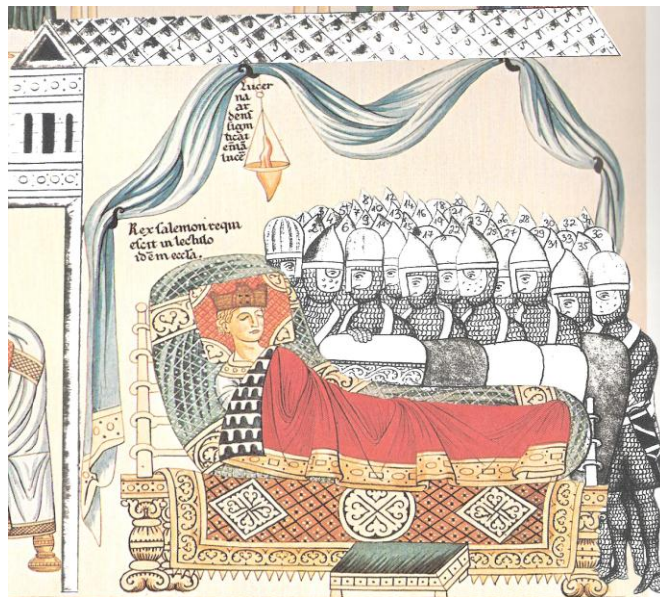


Figure 6

King Solomon’s rebirth as Christ in his bed, i.e. in Ecclesia, watched by the 12 zodiacs (representing 12 heads of tribes or the 12 apostles) and the 36 deans (just men) - “60 mighty men” [7]

In the Royal Mirror King Solomon is the eternal father and the eternal son, impersonating the Lord, at the same time he is the eternal temporal Roman monarch, as well. As in Caput 6, he steps out before us as the member of Gens Iulia, who liberates Rome [26, 28]. The expression “Libera” alludes to the double mother image of the Eleusinian Mysteries in full agreement with the famous Saint Paul allegory [28]. Naturally the awarded first liberator is Emperor Constantine. He again appears anew as King Solomon in Caput 9, who catches a glimpse of

Cora, i.e. Libera and prays to God to send him Sophia. At the end of the Caput he, the king Solomon, is to perfect his career with Peace, i.e. Irene. (According to the fatherly imperative) The joint interpretation of the temporal Roman monarch as King Solomon and Emperor Constantine is completed [26, 28].

In the pictures of the Hortus, King Solomon is portrayed on the one hand as Christ, and on the other hand as a Roman monarch, receiving the high priests of the church. Sleeping in his bed, cum pace somniae (requies pacifica veri Salemonis), which is the symbol of the Church, he was reborn, as in Fig. 6. In all four cases, the presence of the 12 chieftains or apostles, or the 36 just men or deans, is dominant in the depiction meanings system of these great works [7]. Returning to the two passages of the Bahir (21-22 and 65), highlighted from the language mystic point of view, the royal Roman name, and the allusion to a hypothetic Roman king called Levite Stephanus concealed in it, alludes to the hidden mystical “identification” of the Roman monarch and the Lord. In passage 65, the expression of intention of Sophia and the Peace (Shalom) to marry King Solomon, with its expressively Latinate semantic modification [20] hypostatizes the identity of the Roman monarch and King Solomon, representing the Lord, found in the hidden meaning system, in an almost complete consonance with the identical or allegoric pictures briefly outlined above. The mentioning of Solomon in passages 64 and 65 in Song of Songs, in the given context, gives an unequivocal allusion to verse 3:11, in which his mother (Sophia) crowns King Solomon on the day of his wedding. The Bahir says: “*Solomon had married (carried) God’s name*” and furthermore “*God said to him, since your name is like the name of My Glory I will let you marry my daughter.*” ( וְשֹׁמֵךְ כְּשֵׁם כְּבוֹדֵי אֱשֵׁיָא ( שלמה נושא שמו-בתי והיא נשואה ). The Hebrew one is the Latin semiotic modification of the marry (nassa), and therefore it requires the Latin interpretation of the wedding of Solomon in the given hermeneutical circle.<sup>23</sup> Considering the incest feature of the wedding (the interpretation of mother, daughter and sister as bride) which can also be found in passage 3, naturally we will think of Pope St. Gregory the Great’s interpretation of verse 3:11, that it is the Mother of the God (who is also daughter of God and in this way also sister of Christ) who crowns the Son of the God with her womb, while the wedding of Christ and the Ecclesia takes place. Concerning the wedding, the continuation of the text of Bahir reveals that Shekina (as the “daughter of God”) is the Knesseth Israel, fitting precisely to the notion of the Church in the given proto-Kabbalistic interpretation. The comparison to passage 3 about King Solomon’s wedding of incest feature shows that it is given in the correct form (מֶלֶךְ שֶׁהָשִׂיא אֶת בָּתּוֹ לְבָנוֹ), fitting to the Hebrew grammar, and in this way it confirms the conscious application of the Latin semantic

<sup>23</sup> “This is a play on words. At first it is said that “Solomon bore (nassa’) the name of God”. The Hebrew word for marry is the hiph’il form of the same root. The pun is not, however, based upon an authentic usage of the expression “nassa’ath ha –shem”, which in reality means pronounced the name. The semantic modification suggests the influence of a Romance language (Scholem 1987, footnote 189 [20])”.

modification in passage 65. Thus, it proves the fact of concealing the meaning in the mystic pun and in the application of the applied lingual deformation. The Latin interpretation of Solomon in the hidden layer of the meaning system naturally alludes to the Roman monarch supervising the Church of the Holy Roman Empire, whose prototype is naturally Emperor Constantine the Great. As we have mentioned, the same double Solomon-Roman interpretation we can precisely see on the Holy Crown and the Pala d'Oro, as well as in the interpretation of the Hortus. In the case of the latter with the difference of King Solomon's rebirth in the womb of the Virgin as Christ of the Church, alluding to the interpretation of Pope St. Gregory the Great, as well.

## 6.4 Symbolism and the Meaning System of the 3-4 Transformation

### 6.4.1 General Description

In Bahir, the “Divine (sephirotic) inverse tree” passage and the hypostatized concealed name by conscious and unequivocal editing is to be found between the mystic sephirotic interpretation of the third and fourth Hebrew letters, the Gimel and Daleth. Beyond the importance of these two letters, the location of the idea of God's sephirotic World Tree and the name of the author between the numbers three and four show the well-known mystic (viewed as “objective”) ambivalence as a conscious composition of variation feature. The ambivalence symbolises the objective archetypal transformation, where, as we shall see, the “sephirotic transformation” is the theurgical task of the divine king (or Messianic king). To execute the analysis, we will need to quote the relevant passage of the Bahir, where the translation was made by modifying Kaplan's text [2] and taking into account Scholem's German translation [22]:

**19. Why is Gimel third? It has three parts, teaching us that it bestows (gomel) kindness. But did Rabbi Akiba not say that Gimel has three parts because it bestows, grows, and sustains. It is thus written (Genesis 21:8), “The lad grew and was bestowed.” He said: He says the same as I do. He grew (augmented) and bestowed kindness by his guest (or dweller) to his people and the faith was with him (guest)<sup>24</sup>. 20. And why is there a tail at the bottom of the Gimel? He said: The Gimel has a head on top, and is like a channel. Just like a channel, the Gimel draws from above through its head, and disperses through its tail. This is the Gimel. 21. Rabbi Yochanan said: The angels were created on the**

<sup>24</sup> We would translate the person living there as guest or newcomer in the given context, not at all as a neighbour. Scholem does the same, as well. “*Er antwortete : das ist auf meine Erklärung, denn er wurde gross und erwies (nun selbst) Liebe und man wohnte bei ihm... “*”) Scholem writes about it: “*Der nächste Satz ist höchst unklar*“, furthermore “*Das Kind war gross und ihm Gutes getan* “ (See the correlation between Clementia and bonum in the Royal Mirror).

second day. It is therefore written (Psalm 104:3), "He rafters His upper chambers with water [He makes the clouds His chariot, He walks on the wings of the wind]." It is then written (Psalm 104:4), "He makes the winds His angels, His ministers from flaming fire." [Rabbi Chaninah said: The angels were created on the fifth day, as it is written (Genesis 1:20), ... "With two wings did they fly."] Rabbi Levitas (Levatas) ben Taurus (instead of Luliani bar Tabri!) said: All agree, even Rabbi Yochanan, that the water already existed [on the first day]. But it was on the second day that "He raftered His upper chambers with water." [At that time He also created] the one who "makes the clouds his chariot," and the one who "walks on the wings of the wind." But His messengers were not created until the fifth day. 22. All agree that none were created on the first day. It should therefore not be said that Michael drew out the heaven at the south, and Gabriel drew it out at the north, while God arranged things in the middle. It is thus written (Is44,24) "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. "Who was with Me?" To whom have I revealed this mystery?

We shall quote, skipping the following short two passages explaining the above mentioned point, the Kabbalist interpretation of the letter Daleth and the previous important passages of Bahir:

25. Rabbi Berachiah said: What is the meaning of the verse (Genesis 1:3), and God said, 'Let there be light,' and there was light"? Why does the verse not say, "And it was so"? What is this like? A king had a beautiful object. He put it away until he had a place for it, and then he put it there. It is therefore written, "Let there be light, and there was light." This indicates that it already (כבר) existed. 26. Rabbi Amorai said: What is the meaning of the verse (Exodus 15:3). "God is a man (Ish AIS איש) of war"? Mar Rachumai bar Kibi (מר רחומאי בר כיבי) said to him: Great master, do not ask about something that is so simple. Listen to me and I will advise you. He said to him: What is this like? A king had a number of beautiful dwellings, and he gave each one a name. One was better than the other. He said: "I will give my son this dwelling whose name is Alef. This one whose name is Yud is also good, as is this one whose name is Shin." What did he do then? He gathered all three together, and out of them a single name and a single house. He said: How long will you continue to conceal your meaning? The

<sup>25</sup> Perhaps it hides the following anagram: רבי אורחים כברים i.e. the master (tutor) of the guest Kabars..

other replied: My son, Alef is the head. Yud is second to it. Shin includes all the world. Why does Shin include all the world? Because with it one writes an answer. (T'shuvah). 27. The students asked him: What is the letter Daleth? He replied: What is this like? Ten kings were in a certain place. All of them were wealthy, but one was not quite as wealthy as the others. Even though he is still very wealthy, he is poor (Dal) in relation to the others. 28. They said to him: What is the letter Heh? He grew angry and said: Did I not teach you not to ask about a later thing and then about an earlier thing? They said: But Heh comes after [Daleth]. He replied: The order should be Gimel Heh. Why is it Gimel Daleth? Because it must be Dalet Heh. He said to them: Gimel is in the place of Daleth, on its head it is in the place of Heh. Daleth with its tail is in place of the Heh.

The 25 § deals with the famous creation of constriction (which appears here for the first time, counting out the allusion located in the first line of the book), with one of the most important ideas of the opus. According to Scholem, this first step of the creation is related to the mystical etymology of the Hebrew word of the light AVR (אור). In this case, the ancient light is contained in the primordial “ether” whose name in Hebrew is AVIR (אוויר). Thus, this ether contains the ancient light (אור) together with the letter Yud (י) as a sign of the denary sephiroth through a formless primordial point characterizing the state before the Creation (consequently the manifestation of the light means at the same time the manifestation of the Ten Sephiroth as well in the act of the Creation)<sup>26</sup>. The AVIR naturally means the “air” and plays a crucial role in the proto-Kaballistic bread-Eucharist too in §184 (see f32)).



Figure 7

The transformation of the letter Gimel (=3), into Dalet (=4) and He (=5=4+1 as a quincunx) according to Kaplan [2]

Concerning the 26 and 27 §, it is obvious from the context, that it is about the third and tenth Sephirah of the Sephiroth system, since the number four is the letter Daleth (in passage 27), and the tenth Sephirah is the kingdom, the crown

<sup>26</sup> "... durch eine Etymologie gewann man die sprachmystische Unterlage für diese Ansicht: אויר (Aether) enthält das Wort אור in dem sich also das mystische Jod (י), der gestaltlose Ursprung, aus dem Aether Gottes löste, entstand aktuell das Licht." (Scholem [22]) „A close look at §.25 in the Bahir will also reveal a clear allusion to the (self-constriction) Tzim-tzum (of the Creation myth). Rabbi Berachiah says that the Light was like a „beautiful object” for which the King had no place. It is explicitly stated that this light had existed earlier, but that there was no place in which to put it. Only after a „place” was provided could the light be revealed.” (Kaplan [2])



(Atara=Stefanos) or the queen (or the princess, as the bride) who “invites” all the Sephiroth. The letter Gimel, as is stated in the next passage, is the third sephira, which substitutes the letter He standing on the third place of the ten Sephiroth consisting of God’s name (YHVH). The second letter, He, is substituted by the letter Daleth in passage 28 (see Fig. 7). The sum of the HGIML HDLIT (the Gimel the Daleth  $\text{הגִּמֶל הַדָּלִית} = \text{ת}$  or  $X + 137$ ) gives the symbol of redemption (Tav, Thau) and the number 137, while Thau can allude to the value of 137 of the Hebrew word for crucifixion ( $\text{צְלִיבָה} = 137$ ). The third letter of the Tetragram (YHVH), the Vav, is the symbol of the inner 6 sephiroth as is well-known. Prior to the Gimel discussed in passages 18 and 20, it is said that the letter Beth derives from the Alef and unity. From a certain point of view, the rendering of the ten Sephiroth Alef-Beth, Gimel, Vav, Dalet represents the ten Sephiroth with four entities in the same way as it is done with God’s name (we have seen that the entire name conceals in itself the first Sephirah, the letter Alef, which is here the function of the letter Beth). So the placing between the numbers three and four, or the number-archetypal transformation of the letters 3-4, shows the union of the whole Sephiroth system in a quaternary Hieros Gamos, or if we want, in a Jungian marriage quaternio [11]. It is naturally in complete consonance with the Mary Prophetissa axiom of Jung frequently quoted and in each of his works, namely that from one there will be two, from two there will be three and from three there will be the fourth as a unit. It also corresponds to quincunx geometrically. In our case the marriage quaternio consists of the letter Beth, the letter Gimel, the letter Vav and the letter Daleth. From a different point of view, the trio of the first three letters together with the fourth concealing the inner 6 Sephiroth along with the inverse tree between the third and fourth, fits exactly to the Assumption of the Holy Virgin, or the symbolic picture of the crowning of the Trinity, in precisely the same way as interpreted by Jung [10, 11]. It is made unequivocal later in passages 29 and 30 by the interpretation of the letter Vav.

Jung recognises ingeniously the function of the Tifereth, as the Son and the Holy Spirit together, symbolising the inner 6 Sephiroth in the centre, which is identified with the Arikh Anpin in the marriage quaternio by the later Kabbalah [21]. The Tifereth here symbolises not only the union of Sophia and the Lord with the function of Christ and the Holy Spirit, or the wedding of the Lamb and the Heavenly Jerusalem, but within the latter Hierosgamos it verifies the temporal aspect in addition to the pleromatic one, in so far as the wedding of Christ and the Church, or the wedding of the kingdom by the Holy Spirit, incarnates the new king in its church, or kingdom. The given passages of Bahir are meant to express it precisely. The Daleth with the number of 444 and the special name of Levitas ben Taurus (as the creative deformation of Luliani of 137), with the provision of number 444, symbolises the new king to be born in its church and kingdom. All is ensured by the unity of the “trifold quaternio” (444 in the denary system): the Daleth, “in which” the “Roman king” is Christ incarnated (of course David and

Solomon, as well, as we can see in the contemporary crowning ordos<sup>27</sup>). Here it reads about the inverse tree of Levitas ben Taurus, its root is the letter Gimel, followed by the seventh attribute of the tree, as the 10<sup>th</sup> Sephirah). In Daleth as the incarnation of the six inner Sephirot the king himself gets crowned in his kingdom. (2x444!, the number of the name of Jesus in Greek.)

So in this way, passages 19 and 20, which deal with the letter Gimel and mystic interpretation of the number 3, introduce the theory of the inverse tree, together with the aforementioned hidden name of its author. The number archetypes and the number systems are very important here, as well, as the particularly honoured mediator-mediumship (see Scholem) of the letter Gimel in passage 19 is connected to the number pair of 3-8, which is here the symbol of Sephirotic “Eucharist”, as the abbreviation of Gomel or Gmiluth Chessed (גמילות חסד =561!). This expression is equivalent to the Thanksgiving, as it is reflected in the Latin action gratiarum, as well, which is the Latin translation for the Eucharist in the New Testament. The author binds this Gimel-Chet (ג=ח) letter pair, i.e. the Thanksgiving of Gomel-Chessed, to the Abrahamic supper organised on the occasion of Isaac’s separation. In passage 135 of Bahir it can be considered as the establishment of Abraham at the oak wood of Mamre, for the “Holy Trinity” of the Christian interpretation. A mutual basis and ancient image can be found for the Abrahamic and Dominical (Sephirotic) Eucharist, or for the Last Supper. Assuredly, it is not a coincidence that in “Sermon on Law and Grace” by Ilarion in Kiev (approximately 1040), which was definitely written on the inspiration of the Royal Mirror by Saint Stephanus, the renowned Abrahamic supper (on the occasion of Isaac’s separation) is the symbol of the Eucharist, the Last Supper. Thus, the 3-8 couple of letters introduces “forcibly” the (only probably) 3-8 verse of the Beresit Rabba, containing the name of Luliani bar Tabri of the value of 561 (לוליאני בר טבריא=561), which is substituted here by the name of Levitas ben Taurus of the value of 444. Additionally to the 3-8 couples’ (leastways synchronistic) isomorphism, as we have seen, the numeric value of the name of Luliani is 137, in close connection to the number 444. Seeing it from this point of view, the choosing of the name Levitas ben Taurus is not arbitrary, as the value of the Hebrew name of primordial Latin-Greek nature is 561, which has a Roman value of DLXI. If we have them correspond to the Hebrew letters, taking into consideration, that the X is the old Hebrew letter Tav, we obtain the Hebrew expressions DLTI or DLIT (דלית). Having the value of 444, this alludes to the denary Sephirotic system, and to the letter Daleth. We can perceive the formation of the number and letter isomorphism of quasi-poetic nature as a variation artefact being seemingly fairly modern. In passage 19, the poetic expression “GVDL VGVML ChS’D” (גודל וגומל חסד) exerted for the letter Gimel unfolds the enhancing and distributing of the grace, obviously for the people of the author of

<sup>27</sup> see e.g. Gerics J., and Ladányi E.: “The Idea of King-St Stephen of Hungary- Europe”, *Levéltári Szemle*, 54, No. 2, 2004, pp. 3-14, Budapest

the Bahir by the “guest dynasty”. On one hand, as we have seen, it is the ancient image of the Eucharist, since the Gimel, as the third Sephirah, is no other than Sophia and the “Intelligence” (Binah) as Mother. In this way this Eucharist takes place in his temple by the Abrahamic establishment, which is natural as well, as He (Abraham) is the next, i.e. the fourth, the impersonator of the Chesed’s sephira in Bahir. Consequently, the guests, i.e. the dynastic guests (the Gens Iulia), ensure the enhancement of the grace at the kingdom. It is expressed in exactly this way in the chapter about the “Guests” in the Royal Mirror. We can see, related to the letter Gimel, that the guests, the newcomers, mediate the Eucharist and the good given by God for their people. We noted that this is about the noteworthy/honoured role of the dynasties (Gens Iulia and the House of David) assumed in the hidden meaning system in the Messianic Rome [26, 28]. The noteworthy word in the Hebrew text, in addition to the producing of Gimel-Gomel, is the Gadol (Godal!), i.e. the *augmentation*. It appears accurately like this in relation to the dignity of the Church and the role of the king in the Royal Mirror, as well. “Ac per hoc fili mi florente studio debes invigilare in sancta ecclesia de die in diem ut potius *augmentum* capiat.” “Unde quidem in primis reges *augusti* dicebantur quia *augebant* ecclesiam.” The same can be read in the chapter about the guests (De detentione et nutrimento hospitem), where the guests adorn the kingdom. If he destroys what the father king established and dissipates what he collected (the collected guests), it will cause maximum damage to the kingdom, “*quod ne fiat tuum qottidie auge regnum ut tua corona ab hominibus habeatur augusta*”.

#### 6.4.2 An Application: On the King (3) and His People (4)

In the so-called text of the 3-4 transformation section of the Bahir, however, we may assume the “presence” of not only the name of the supposed royal author, but as well of the people of the king’s new Rome – hidden as a consequence of our hypothesis. It is made possible by the following particular coherencies and creative deformations. In passage 25 of decisive significance, depicting the creation, Rabbi Berekah (BRKIH - ברקיה) speaks. In the next passage hypothesising God’s becoming human, Rabbi Amorai (AMVRAI - אמוראי) talks. As we have seen, passage 25 is about the ancient light, which can be found in the ancient ether of Avir (AVIR - אויר) with the concealment of the letter Yud (י), i.e. the 10 Sephiroth, which emanates out of this amorphous ancient spot together with the manifestation of the light as the act of creation. It is said about the Hebrew word for light, the AVR (אור), that it has already been created, where the passage ends with the word “already” KBR (כבר). For the mystic interpreter, the former AVR can be pronounced as AVaR, while the KBR can also be pronounced as KaBaR or KaVaR. If we have a look at the two adjacent names, we can see that the first one can be written in the form of HKBRI (הכברי), and the second one as AVARIM (אוארים). The first name according to our hypothesis can be pronounced as HaKaBaRI, and the second name as Avarim. As we can see, it can be a mystic

etymological hypothesis, or word game (pun), that from the ancient light the genesis, which can mean the first and second genesis, can be analogous with the allegoric picture of a “third genesis”, or namely, with the foundation of the new Rome and new Christian Israel of the united peoples of the Avars and Kabars<sup>28</sup>. In this case, the act of creation obviously means that the “ancient existence”, quasi ancient substratum (ancient ether) of the given peoples is the “AVIR KBR” (אִוִּיר כַּבֵּר), i.e. “which has already been” in existence. Thus, these peoples had already been living together in an amorphous denary system, signified by the number of the letter Yud and its amorphous ancient point. Additionally, this “AVIR KBR” can be written by contracting the letters Alef (א) and Vav (ו) into Zain (ז) as BR I’ KZR (בֵּר י כּוֹזֵר); i.e. it is about the “Antique” Khazars’ son or sons, consisting of ten tribes (in fact). The “genesis” of constriction (“exile”) can be identified here with the emergence of the Avars and Kabars and the new decimal (“created”) kingship resulting from the constriction. To make the hypothesis “highly” possible, let us have a look how Rabbi Mar Rachumai bar Kibi (מֵר רַחֻמַּי בַּר כִּיבִי) explains the Ex.15:3 to Rabbi Amorai in passage 25. According to Scholem the “expression” of the name yielded by a powerful creative deformation, is unsurpassed and unprecedented<sup>29</sup>. But the anagram it may yield is meaningful. The Hebrew name may yield this anagram: ChBR I’ AVRIM KBRIM (חֵבֵר י אִוִּרִים כַּבֵּרִים). Thus, the previous Hebrew expression means the decimal alliance of the Avars and Kabars for the mystic interpreter. In the line following Mar Rachumai bar Kibi, we likewise meet a very special Aramaic sentence that all we have to understand is a “simple thing” hiding within itself the name “MLK LVLIANI “(מֶלֶךְ לוּלִיאַנִי)<sup>31</sup>; in other words returning to the hidden name of Luliani in passage 21, the solution is none other than a Rex Iulianus, whose new Rome seems to consist of the decimal league or alliance of the Avars and Kabars. Like Iulianus, the Roman king of passage 21 draws the Latin and the Greek into unity with the (“Western”) Dardanian dynasty, so here the Kabars correspond to the Greek and the Avars to the Latin, while the Scythian (“Eastern”) Dardanian dynasty mediates between them, or ensures their unity [14, 26, 28]. As we have presented earlier in detail, the monarch of Gens Iulia (Dardania) evolves symbiosis with Solomon, i.e. with the kingdom of David’s House. In this way on the basis of the imperatives of John’s Apocalypse only the representation of the

<sup>28</sup> It entirely corresponds to the X. century “name-representations” of the 7 Magyar and 3 Kabar tribes of the “Denary Hungarians” as *Avari* (“Magyars”) in Latin (see e.g. in Fulda Almanac: (894): »Avari, qui dicuntur ungari«) and Kabars in Greek (see Const. Porphyr. : *Καβαροι*).

<sup>29</sup> “The book is identified as it were as a Merkabah text, yet its two principal speakers (Rabbi Amorai and Rachumai) are teachers whose names are obviously fictitious”(Scholem [20]).

<sup>30</sup> The “Chabar” (חֵבֵר) can be translated as the “federation” of the House of Judah and Joseph in Ezekiel 37,16/17 which is cited in Bahir’s 109§!!

<sup>31</sup> After the Aram “simple thing” (מִילֵתָא דְפִשְׁטָא) the anagram of “LK SME LI VAMLKINK” ( לֶךְ ) (כְּשֶׁמֶלֶךְ עֵבֶד לוּלִיאַנִי) is “KSMLK EMK LVLIANI” (כְּשֶׁמֶלֶךְ עֵבֶד לוּלִיאַנִי), i.e. “it is simple one: when the king of your people is Julianus”). An anagram (דְּלִיתָא אִם פִּשְׁטָא) of the „simple thing” hints at the Dalet (27. §) and means:”It is obviously the Kingdom of the Mother”. (“Daleth, ...usually said to represent Malkuth-Kingship” – Kaplan [2])

lost ten tribes is needed for the completeness of the united new Messianic Rome-Israel (where the unity of the House of David, Joseph and Levi is isomorphic to the above two “trinities”). It can be found at the end of passage 26, where AYS signifies the three sons, the three houses or the three crowns [32], of which the first is the Alef (Avar), the second is the Yud (Iulianus), and the third is the letter Sin (Kabar), which according to the text includes the world in itself. In Hebrew SIN KLV L KL HEVLM (שין כלול כל העולם). The anagram of the text is KLV L HKLIL SMEVN (כלול הכליל שמעון), i.e. it includes in itself Symeon’s crown, as well, about which it is said that they are to convert or to gain absolution. This latter one here, the (other Messianic) house of Joseph<sup>32</sup> symbolized by Symeon, may mean the conversion of the ten lost tribes into the Christian faith<sup>33</sup>. The hypothesis of this previous anagram is also definitely reinforced by the quite special, inappropriate text of a creatively deformed nature of passage 195. To the question about the guiltiness of the just men and their punishment (which is related to the reincarnation) even Rabbi Symeon gives the answer that nobody is to be punished for their sin committed below the age of 20. That is not the point is the answer in return. The Hebrew text of this statement occurring in Talmud and in other old scriptures of Judaism, as well, can be interpreted in the Bahir that Rabbi Symeon claims he is not amongst the convicted at the celestial court (in the Tribunal on high, but amongst the tens’ sons (MBN ESIRIM – מבן עשירים), the praiseworthy is **Symeon** himself (by anagram formation). Here we utilised that the word 20 (twenty, i.e. the mystical letter Kaph כ=20) can be translated for the mystic interpreter as the plural of ten. This has likewise happened in passage 164, where we can read about the houses, the “ten weak ones” [2]. Its Hebrew spelling is identical to the previous word also meaning 20, i.e. ESIRIM (עשירים). This peculiar Hebrew text continued as ESIRIM (עשירים), and from here we obtain the HLL HSMEVN (הלל השמעון) expression, i.e. the praised up, who is **Symeon** (from the sons of the tens).

In this way the coherency with passage 26 is very tight, since once more Rabbi Symeon claims that obviously Symeon is not amongst the convicted at the celestial court, but on account of his return and conversion to Christian faith, from

<sup>32</sup> In the Schechter text of 10<sup>th</sup> century according to the prevailing “myth” the Judaized Khazaria might have originated from Symeon’s tribe. So he is the representative of the 10 lost tribes (see in the Schechter text, Golb, N., Pritsak, O.: Khazarian Hebrew Documents of the Tenth Century. Ithaca and London 1983). See a similar symbolic interpretation for the distinguished representation of Apostle Sym(e)on in Pala d’oro [14].

<sup>33</sup> This tradition among the old Hungarians (or Kabars) is strongly confirmed by the chronicles from the second half of the 10<sup>th</sup> century: “*Ungaros dentique notum est huie famae assentari velle, qui et iactant, se a ludeis originem ducere.*” (Hariger: Gesta episcoporum Tungrensium et Leodensium). On the basis of the discussed hermeneutical context and the similar parts of the Royal Mirror the Gnostic or proto-Kabbalistic cult of the denary divine attributes in the court of St Stephen’s father is supported by the chronicles “*Hic Deo omnipotenti variisque deorum inlusionibus impolans, cum ab antistite suo ob hoc accusaretur, divitem se et ad haec facienda satis potentem affirmavit*” (Thietmar:Chronicon. VIII. 3)

the sons of the tens, Symeon is the one who is praised (by the heavens). The whole presented train of thought displays an extraordinary match with the appropriate text sections of the Royal Mirror (mostly the 6<sup>th</sup> and 8<sup>th</sup> Caput), and with the peculiar depiction system of the Pala d'Oro. Levita Stephanus Iulian king builds his new Rome on the alliance of the Greek and Latin, on the new decimal alliance of Kabars and Avars. His dynasty, in turn, along with the western and eastern Dardanian dynasties of divine origin, unites the Messianic houses of David's son, Joseph's son and Levi's son, thus ensuring the especially rich and seemingly whole genealogical myth for his royal house reigning in the new Rome and the new Messianic Israel [14, 26, 28].

On the basis of footnote 31, we may summarize the “true meaning” of the dialogue: “Rabbi of the Avars” said: What is the meaning of the verse (Exodus 15:3). “The Lord is a man (AIS איש) of war”? “Rabbi of the league of the Avars and Kabars” (or “Rabbi of the Kabars, the guests” – רבני אורחים כברים) said to him: Great master, do not ask about something that is so simple when the king of your people is Julianus (gens Dardania). The answer is in the one Son, the unified Royal houses and the unified crowns according to the “meaning” of the above three letters. The term of “unified crown”, in Hebrew Atarah Echod (עטרה אחד), can be translated into Greek and Latin as Stephanus primus (rex Ungarorum) closing the hidden meaning-system of the section for the 3-4 transformation with the union of the “Ten Kings” (as “regnum Ungarorum” i.e. the Latin form for the “Ten tribes” in old Turkish) in the 27.§. (see [14, 30, 32])

## 7 The 3-4 Transformation in the Royal Mirror and in the Bahir (Comparative Analyses)

We have shown so far the central importance of the 3-4 transformation along with the number 137 in close correlation with the Sephirotic inverse World tree. We have presented that the letter-or word-mystic Sephirotic representations are isomorphic to the representations of the inverse World tree “model”. A particular dynamic theurgic system was identified behind them. The number 137, as we could see in Bahir, is related to the name LVLIANI (ליליאני=137), i.e. to Julianus, keeping in the background, but having a cardinal importance. The name can be interpreted, in addition to its compounds of Levi and the Hebrew word tree, as ANI LVLI (אני לילי), i.e. “Ego Iulius” in Latin, meaning I am Julius. The significance of this interpretation is that it divides the 137 into the composition of 61+71, which corresponds to the double genealogy number of Christ's incarnation, with which we dealt in great detail in the first two parts of our paper. Thus, in this case we may assume that the person in question is a monarch belonging to Gens Iula and obviously a Messianic, i.e. Christian, monarch, in whom Christ incarnates mentally and spiritually. As we could see, the number

three, the letter Gimel represents the Holy Trinity, the Eucharist, while the number of the Hebrew phrase of the Eucharist is the same as the numerical value of the rabbi's name, called Iulianus; in other words he represents the letter Gimel, or the trinity in the given context. His name's transformation leads to the number 4, the letter Dalet, while the LVLIANI, i.e. the name Julianus, becomes Levi, or Levitas, the "name" Levites. This, in the given context, bears that hidden meaning that it is about a rex Sacerdos. In addition to the number 137, which is the symbolic number through the Hebrew word of wheel, Ophen (137=אופן), and of the word Atara, crown; translating the Atara into Greek leads us to the name Stephanos. On the other hand, as we have discussed, the Latin reading of the Hebrew Levitas, and taking Levitis in addition to the Levites, can mean not only the word Levita, but the Levita order, as well. This (as we have discussed earlier) is an axiomatic interpretation, since the name Luliani itself means a Hebrew variation of a Latin name of Greek mediation. In this way the Hebraic LVITS (לויטס) coming from the Latin-Greek can be interpreted in a reverse direction in Latin. Completing the circle of interpretation, meanwhile, the Levita order in Hebrew is LVIH (לוייה), with the Greek translation of Στεφανος in the LXX, i.e. of Stephanus in Latin. Thus, the given lingual and religious "syncretistic" circle self-evidently conveys a message, about a Julius, or about a Julianus Levita Stephanus Augustian monarch, in whom the Messiah is incarnated in the hidden meaning system of the text. The 3-4 transformation is naturally the symbol of the incarnation of the 10 Sephirot, which is in accordance with the crowning of Maria, i.e. with the renowned 3+1, or the 3-4 transformation symbolism, signifying the divine incarnation.

The same can be observed in the Constantine picture (on the Holy Crown), analysed in the first part of this paper. He (as king Solomon and archangel Yophiel), as we could see – according to their particular way of portrayal – forms a trinity with the Archangels Michael and Gabriel, since the two archangels belong to the God Mother according to the traditional depiction; thus mirror-symmetrically the 3+1, or the 1+3 structure, suggests a 3-4 transformation, as well. The number of 61 ornamental elements of the two archangels Efad-rim, together with the emperor's similar number of 76 decorating entities, can be in this way interpreted as the name LVLIANI (ANI IVLI), i.e. as the eternal Julianus, who frees the church and maintains and supervises the free church, the Libera, and who is at the same time a Davidic and Salamonian reigning high priest, symbolically an eternal king belonging to the Levita order (filius regis et semper rex). Our previous hypothesis is assured by the symbolism of 137 and, in addition to the heart, the fact that in the much analysed order of the white pearl depiction, the 137<sup>th</sup>, the only wholly singular element on the elbow of the emperor, can be seen constructed into a spiral pattern (see Fig. 7 in part I). The word for helix or spiral in Hebrew is LVLINI (לוליני), with the numerical value of 136, and it differs only in the Hebrew letter of Alef (A=א), with the numerical value of 1, from the name LVLIANI (לוליאיני). In this way, in this unique portrayal system the white pearl of the tangential spiral signifies the number 137, twice as much, and thus

signifies twice the 76+71 composition, and does so with the name LVLIANI, i.e. with the name Julianus, in almost complete accordance with the meaning system in Bahir, summarized above<sup>34</sup>.

Since in the Royal Mirror David and King Solomon are rex Augustus, who is attributed to the Corona Augusta and are symbolically members of Aeneades, i.e. the Gens Iulia, the question arises, are we able to catch the 3-4 transformation with the number 137 in the text of the Royal Mirror? We can see that the interpretability of Caput 6 makes it possible to interpret<sup>35</sup> the Hebrew IVLH HLVI LVIH (יולה הלוי לוייה) temura, i.e. an anagram consisting of identical letters, which may equally mean the Gens Iulia, being a Levita and the name Stephanus, ensuring in this way the presence of the name of Iulius Levita Stephanus in the meaning background of the text, which is reinforced by the Corona Augusta, i.e. in Grecian-Latin the Augustus Stephanus<sup>36</sup>.

In our other paper [26, 28], we analysed in detail in the Royal Mirror the numeric system of the Capitulatio, its system of 36 and 32, and its allusion of 137; or from the number 284 of the 10 chapter titles, through the word of Atara (עטרה=284), we came to a conclusion of the name Stephanus and the crown, in a close correlation

<sup>34</sup> On the Holy Crown, if we have a look at the pictures of Emperor Constantine and king Geobitzas, considering them to belong together, we could see the powerful similarity of the pair of Kings Solomon and David of the Pala d'Oro. Thus, on the Holy Crown, and on the Pala d'Oro King David fits to the king's picture; i.e. on the Holy Crown, the king's picture signifies the Davidic fatherhood, as Constantine signifies the Solomonian "princedom" as the son of King. It is reinforced by our observation that the 14 letters of the inscription at the right of the Geobitzas enamel can be divided into a group of 6 (2x3) and two groups of 4, representing in this way the Hebrew name of David (4+6+4 = דוד). We have already discussed in detail the "representations" of the emperor's picture by Salamon and Yophiel. Interestingly, the pattern of the heart of 36 and the Labarum of 10 makes it possible to interpret the Hebrew word LVIT by transcribing the tau into tav, with the translation of Stephanos in the LXX. Thus, the theoretic generator of the Crown represents the relationship between the father of Saint Stephen and his son with the pair of David and Solomon. It exactly corresponds to the allegories of the legend about Saint Stephan (and of his Royal Mirror [28]), where his father appears as David and in his dream the angelic messenger of the birth of his son (as we have already demonstrated) is most probably Yophiel. In this way, Saint Stephan corresponds to the church builder King Solomon, while in his mother's dream the messenger of his birth is Levita Stephanus.

<sup>35</sup> The name of St Stephen's maternal grandfather was Rex Iulus and his residence's name was Alba Iulia!

<sup>36</sup> In this chapter of the Royal Mirror (on guests and newcomers) the word of the newcomers ("*in adventitiis*") raises the hypothesis of the allusion to the Hebrew word "HGRIM" which can be read, as "the newcomers" ("advena" in Latin), who are mentioned in the Torah together with the Levites. As has been well-known for a long time, in the Middle Ages, one of the Hebrew names of Hungaria was Hagar, most probably on the basis of (the people from Bible) Hagarim's (הגריים) Aramaic translation of Hungri (הונדראי), i.e. Hungaria (הונגריא) if we want (Samuel Kohn: Hebrew sources to history of Hungary-1881). In this way the Levite order, the Levite woman, as on the basis of the interpretative of Maria and the Hebrew name of the country together with the allusion to the Gens Iulia, seems that the author coded Levita Iulianus Stephanus with concise language mystic resources as "rex Hungariae" (or "rex Ungarorum"), Augustus of the kingdom of Maria (regnum Mariae).



with the 10 Sephiroth. The **42** words themselves are a symbol of the lineage, i.e. of the incarnation from Abraham to Christ by Saint Matthew. The distinctive system of the letters D and C in the Royal Mirror, however, proposes the presence of **3-4** transformation interpretation of Latin letters of the 3-4 transformation, since the initials of the first three words of the Royal Mirror ("*Cvm Cvncta Dei*") compose the CCD letter-triad (C[3 is 1=A], C[3 is 2=B], D[3=C is D=4] i.e. ABC[3]-D[4] - see footnote 37). All these may mean that the third letter of the Latin alphabet, the C, as the substitute of the Gamma, or the Gimel, contains the first and second letters A and B corresponding to the Alfa and Beta (Alef and Bet, respectively). It shows the significance of the letter D starting the titles, that the first title, the first line, (in Hebrew the first line of the Psalm is the Dalet) is given in two ways, with the words 'observantia' and 'observanda', which also shows the priority of the letter D. In a similar way, the word 'nutrimento', we believe, is consciously given (in the text), with productive deformation in the incorrect form of 'nutrimendo' deviating from the "Content"(Caputilatio).

Thus, focused on the letter D, we obtain a 10+8+1 composition, to which the letter D may also contribute (additionally), highlighting the letter T (i.e. the cross) in the word 'nutrimendo'. The numeric value of 72 or 76 "generated by the letter D" may allude to "mercy" or "clemency" (72=חסד), or to the incarnation lineage of Maria (76) using the "additional D (=4)". The Graeco-Latin number interpretation of the "D" leads to the number 504, which is the number of the Greek word Discus (δισκος=504) and the Hebrew LVIT ChN (לויית חן=504), from the cited Proverbs. 1:9 and 4:9 below, which could mean "the grace of Stephen". Thus we get the structure of the Holy Crown, which is reinforced by the 10+8+1 arranging of the 10 chapters with a particular code system, which we discussed in detail in our aforementioned paper [28]. In the equivalency of 'observantia' and 'observanda', in the "TID", ordering the capital Latin T can be equally interpreted as the letters 'Teth' and 'Thav'. The letter Yod (=10) corresponds to the I, so here for the third time, it renders the 10+9+X structure. This structure, as we will discuss later, may carry the hidden meaning of '*alive is the Lord, the Christ*', since the numerical value of the word 'alive' from the expression of "*the Lord, the Christ*" appearing in the Bible over and over again, is 18 (חי); meanwhile, assigning the number 1 to the Hebrew Alef, we can partly draw conclusions that "the Lord is One", and we are also drawn to the Tetragrammaton on the basis of the interpretation of the Bahir. Now let us consider the structure and letters of „Caputilatio”:

*De observand(ti)a catholica(e) fide(i).*

*De continendo ecclesiastico statu.*

*De impendendo honore pontificum.*

*De honore principum et militum.*

*De observatione iudicii et patientiae.*

*De detentione et nutrimento hospitem.*

*De magnitudine consilii*

*De executione filiorum.*

*De observatione orationis.*

*De pietate et misericordia, ceterisque virtutibus.*

(where  $a[1]-14$ ,  $b[2]-4$ ,  $c[3]-13$ ,  $d[4]-19$  and  $(1 \times 14 + 2 \times 4 + 3 \times 13) + 4 \times 19 = 61 + 76 = 137$ )

After all, it seems right to determine the number of the alphabetical letters consisting of the “first part” of the 3-4 transformation, and of the letter D in the Capitulatio, evidently bearing in mind the *observanda* variation. Then it yields 50 letters, where the sum of the ABC letters is altogether 31 (A-14, B-4, C-13), i.e. the value of the shorter Hebrew name of God, the AL (אל). Thus taking this together with the aforementioned  $18+1 (=19)$  composition of the D, we can make out the “*Alive God is One*” expression. If on the basis of their given order in the Latin alphabet, we assign to the letter A the number 1, to the B the number 2, to the C the number 3, and to the D the number 4, then the sum total of the ABC is 61 ( $14 \times 1 + 4 \times 2 + 13 \times 3 = 61$ ). Meanwhile, the 19 letter D shows the number 76 ( $19 \times 4 = 76$ ), or in other words, we we also get to the  $76+61$  composition of the incarnation number of 137, in the framework of the 3-4 transformation, and furthermore to the name LVLIANI (LVLI לולי=76+ANI אני =61), that is to the name Iulianus or Julius with the Stephanus of the Atara of the 284 letters. In this way, it is about king Julianus Levita Stephanus, i.e. about the symbolism of the Messiah incarnated by the crown<sup>37</sup>. As we also consider the Dominican allusion signified by the ‘nutrimento’, through the number 137, then we may interpret the meaning as the acceptance of the Christ in the given hermeneutic circle.

Considering the hypothetical D and “T” letters of ‘nutrimend(t)o, it is about 51 letters in the 3-4 transformation. This is the numerical value of the Hebrew word LVIH (51=לוייה), which means Levita-order, Levita woman and Crown/ Thus, with Grecian Latin it can lead to the deduction of the name of Levita Stephanus. This Hebrew word for the crown appears twice in the Bible, in verses 1:9 or 4:9 of the Proverbs (לויית קן). Meanwhile in the Preamble of the Royal Mirror, the author quotes verses 1:8 and 4:10 jointly, which are in correlation with each other by

<sup>37</sup> Consequently, the “letter-triad of “CCD” and the first three words “*Cvm Cvncta Dei*” in the Royal Mirror, adequately symbolize the 3-4 transformation because of the alternative reading (using the sing. fem. abbl. of “*cvncta*” instead of the “neut. plur. acc.”) “with (or in) the wholness of God” can mean, here, that the Trinity (through the Holy Ghost –“C”) is in the “Fourth” (“D”), i.e. in the Mother of God, symbolizing the “*incarnatio continua*”. It is “manifested” through the  $61+76 = 137$  structure of the incarnation (as “Julianus Stephanus”) in the above discussed letter-symbolism of the “Capitulatio”.

analogy, along with the related next (1:9) and previous verses (4:9), as a result most likely of a conscious “planning” (in that era the verses were not numbered!):

**1.8: Hear, my son, the instruction of thy father, and reject not the rules of thy mother.** 9 For thou shalt receive for thine vertex (“*crown*”) a **crown** of graces, and a chain of gold round thy neck. **4,9:** that it may give unto thy head a **crown** of graces, and may cover thee with a **crown** of delight. **10** Hear, my son, and receive my words; **and the years of thy life shall be increased, that the resources of thy life may be many.**

<sup>1,8</sup> ακουε υιε παιδειαν πατροσ σου και μη απωση θεσμουσ μητροσ σου <sup>9</sup> **στεφανον** γαρ χαριτων δεξη ση **κορυφη** και κλοιον χρυσειον περι σω τραχηλω <sup>4 9</sup> ινα δω τη ση κεφαλη **στεφανον** χαριτων **στεφανω** δε τρυφησ υπερασπιση σου <sup>10</sup> ακουε υιε και δεξαι εμουσ λογουσ και πληθυνθησεται ετη ζωησ σου **υ ινα σοι γενωνται πολλαι οδοι βιου.**

As we can see above in the quite short text resulting in this way, in which we marked bold the frame-like quoted lines, the word crown appears three- or four times, **Στεφανος** corresponding to Stephanus three times and the Greek word **Κορυφη** one time, and the crown can be found likewise amongst its meanings. (In the English translations of the LXX the word korufe is sometimes translated as crown). Here we can consider the translation of korufe evidently as crown, since in verse 4:9 the same crown of clemency is given for the head, where the head, i.e. the word **Κεφαλη**, can be read. Though in both cases in the original Hebrew the word rash (**ראש**) is used, it can be significant to distinguish the korufe from kefale. The language formula obtained in this way can also signify the 3+1 transformation on the basis of the word of 3, Stephanos, and of the 1, Korufe. Considering the meaning, we can distinguish three crowns, since the crown of the clemency or grace occurs two times; so in this way the crown of korufe, or the crown of clemency, and the crown of joy or beauty can make up a triple unity. This is established by the fact that in the Greek text the crown of the clemency is given to the “crown of the head’s crown”, i.e. to the lower crown. Then, later, the crown of the clemency is covered by the crown of joy (**τρυφησ**) and beauty (Tifereth - **עֲטֻרַת הַתְּפָאֵרֶת**). It corresponds exactly to the triple structure of the Holy Crown, with the feminine crown of the head’s crown, since the word korufe is “female”, while the crown of clemency on the Holy Crown is from the 72 letters (mercy, clemency) indeed, its masculine crown, since the word Stephanos is male. The consolidation of the “*misericordia*” (**דסכ** =72) and the “*iudicium*” (**דיי** =64) in the 5<sup>th</sup> caput of the Royal Mirror is the “*corona decora*”, which corresponds to the crown of the Tifereth (beauty), where in the Kabbalah they exactly consolidate the Chessed (misericordia) and the Din (iudicium). In the Holy Crown, X (the slanted cross) may correspond to the Tifereth between the 72 (Chessed) and the 64 (Din). The X, as Christogram signifies the Lord, and in this way, on the basis of the “*Christus ...decor angelorum et hominum*” [7], may allude to its being and function of

“*Decor*”<sup>38</sup>. Thus, the Lord covering the crown with the slanted cross may correspond to the crown of the joy and beauty. There may also arise another “natural” interpretation of the trinity of the crown. According to this, if we again concentrate on the meanings of the words, then the crown of Stephanus of the original Hebrew Atara would be the lower queenly crown in accordance to the spirit of the proto-Kabbalah in Bahir, while the crown of the high priest (the apostolic one) would be evidently the crown corresponding to the word LVIH (לויית לוייה). The korufe in this case could be the crown of the upper most uniting enamel picture (Pantocrator), meaning the crown of the head (with the slanted cross), interpretation of which is reinforced by the fact that the Lord is portrayed with a black pointed beard, alluding in this way to the word korufe, as well. Because the “mystical equation” “H Κοροθη”=1106=“Αστερισκος” the higher crown can be concerned as an “Asterisk-crown” which is really valid for the Holy Crown too. All of these are amplified by the hidden symbolism of the several-times-mentioned triad crown-setup (10+8+1, 10=Deka) “AChD” (אחד) in the Royal Mirror, similarly to the triad crown of the Bahir (kingship, priesthood, Torah) in the 152 §.<sup>39</sup> Just as in the text of the Royal Mirror it reads that all which is sanctified in the text constitutes the eternal and temporal crown, so the above interpretation is also justified here. Interestingly, the appearance of the words zoe (ζωη) and bio (βιο) in the Greek text, which do not occur in the Hebrew and Latin texts normally, anticipates the interpretation of the eternal (undestructible) and the everyday, i.e. the finite living crown and the kingdom (regnum).

<sup>38</sup> This unified crown could be in Araboth (§153) obviously Yophiel (see Araboth and Yophiel above). The consolidation or reconciliation of “*iudicium vs misericordia*” by the “*corona decora*” is a pattern which corresponds to the “idea of Yophiel-Dina” as well. Namely, as we have seen, the number of the name Yophiel (in Latin, e.g. Decor Dei) is 137, where the number of Dina (65) is completed to 137 by the number of 72, which is the number of Chessed, i.e. in Latin misericordia, while the Dina means iudicium.

<sup>39</sup> As we have seen, the interpretation of number 137 with the participation of “72+1+64” (“Mercy”-“One”- “Justice” or “Strength”) “naturally” represents the 3-4 transformations, where the “complete unity” of 137 is the “Crown” as the fourth. Similarly, the participation of the angelic name of Yophiel as “IV-FI-AL” (י פי אל) with the unification of the two names of God through Yophiel’s pronunciation (Hebrew FI--פי means mouth), who is the transformer, the transformation and the transformed as well, into the Atara, i.e. the Crown as the fourth. This symbolic formulation can be recognized by the representation of the “three popes” between the two deacons, Stephanus and Lavrencius, on the Royal Robe. Thus, the three Popes are between the two “Crowns” (see Laurea as wreath or crown), where obviously one is “Greek” (“Stephanos”) and the other (Lavrencius) is “Latin”. The name of Clemens harmonizes with “Mercy” (חסד=72) and Cornelius (from the Cornua) to “Strength” or “Justice” (דין=64), while Sixtus (with the anagram X(P)ISTVS, corresponds to the reconciliation of the above two in the centre as one (א=1). The 137 days between the two “Crowns”, i.e. the feast days of Stephanus and Lavrencius (Lavrentius), symbolically show their unity in the unified “Latin-Greek Holy Crown” with the slanted cross as the symbol of unity. It is worth nothing that, in our hermeneutical context, the 3-4 transformation plays a crucial role in Pauli’s dreams on the Pointy beard along with the “three Popes with their united House for Pauli” (see [17, 31]).

Returning to the ABC D 3-4 transformation, the above-mentioned examples reinforce the LVIH (לוייה=51) interpretation of the number 51 and its allusion to Levita Stephanus. Whereas the LVIH can mean the Levita woman along with the words Levita order and the crown, who is par excellence the Virgin Mary (Aaron's sister through the denominator Mary, as well), we can talk about the Levita Stephanus, or the crown of the Virgin Mary. Since the number 76+61 of the 50 letters makes possible the interpretation of the Luliani-Iulianus the number 51 therefore can also allude to the several-times-mentioned triple temura of HLVI IVLH LVIH (הלוי יולה לוייה), which through the Greek may mean the Levita Iulius Stephanus. Further, through the interpretation of the Levite woman (לוייה), we might also find allusion to the Virgin Mary, as well, in the frame of the given crown-symbolism, such is the interpretative potential of the 3-4 transformation<sup>40</sup>.

## 8 Model of Hermeneutics: “Name-Numbers” and Meaning Transformations

Based on our preparations, explanations, assumptions (using a circular but not linear way of the “explicatio continua” according to Jung’s “hermeneutical circumambulatio”) and the “principle of the un-detached observer” we are attempting to enter that world of hermeneutics and imagination in which the authors “could see” and “form” the hidden meaning system of the analysed text.

First of all, we attempt to summarise the numeric structure:

GIML (3) – GMILVT ChS'D – 561 - גימל - גמילות חסד

(DLT) (4) – DLIT - 444 - דלית - דלת

The above number formation, that is the 561-444 number-pair, expresses symbolically the Gimel and Dalet, i.e. the transformation between 3 and 4, as the author identifies the letter Gimel with the expression of the “Abrahamic Eucharist” (see Ilarion Zakon i blagodat'). On one hand, it is about the Abrahamic banquet (a large impressive meal) in the quotation of passage 19 of Bahir; on the other hand, in passage 135, the “Gmilut Chessed”, is about the “thanksgiving” (גומל חסד למלאכים) for the “three angels” (ג מלאכים), i.e. about the foundation of “Cabbalistic Eucharist” [2].

However, the name Luliani bar Tabri has the numeric value of 561, while the Levitas ben Tabrus (or Levatas ben Taurus) is 444. So the name transformation

<sup>40</sup> The interpretation of Luliani can reinforce the possible anagram interpretation of the heading of the first chapter, the name Dardanus, because the Gens Dardania is identical with the “Iulianusness”, or the Gens Iulia: “(Ego) Dardanus Beo E Catholica Fide” (I, Dardanus make others happy (flourish) via the Catholic faith).

expresses exactly the Thanksgiving (Eucharist) offered to the three angels (the Cabbalistic upper Triad or the Holy Trinity), i.e. to God, for what as a reciprocation; as we saw with the interpretation of the letter Gimel, God maintains, renders and flourishes the Church, the kingdom, which is symbolised, as we saw, by the letter Daleth. On the basis of transformation, the person with two names becomes “one”, who in the original name appeared as a monarch, while in the new name he appears in front of us as the high priest of his church and kingdom. Since “bar Tabri”, i.e. the “son of Tiberius”, corresponds to Augustus in the given hermeneutic circle, it is about a rex Augustus, belonging to Gens Iulia, who is a Levite as well. The Luliani-Levitas transformation, however, can be comprehended as one single person and name. This is so because of the numeric value of the Luliani is 137, which is the numeric value of the Hebrew Ophen (wheel, 137=אופן), which is the archetype of the Atara i.e. the crown (see [3]), so the person can be shortened as “Levi(tas) Atara”. However on the basis of the “Hebrew-Greek-Latin name ensemble” it can be translated into Greek as Λευιτας Στεφανος, and into Latin as Levita Stephanus (while the numeric archetype of Atara is naturally 137). Furthermore, when LVITS (לויטס) is transferred from Latin and from Greek into Hebrew, the transformation of Julianus transferred from Latin into Hebrew can also be the Hebrew transferred form of the Latin Levitis, corresponding to the Hebrew word LVIH (לוייה) (levita order), which is translated as Στεφανος in the LXX. On the basis of this train of thoughts, the authors could “interpret” the monarch Iulianus Levitas Stephanus Augustus (rex) in the name transformation of the given hermeneutic circle. Here we took into consideration the Roman numerals of the 561 and the word Daleth (דליית) of 444 formed by Hebrew transcription from its letters (DLXI), as the synchronistic “soundness” of the name transformation. The name Rabbi Chanina found in this section of the Midrash (but omitted in between the two quoted sections of Bahir), can be suited very well to the name Clemens, or the expression of Divina Clementia (the omission may be an indication to the hidden tracking of Clemens with the confirmation of the “original converting by Clement”). Completing the previous name with the latter one, we obtain the name: Iulianus Levita Stephanus Augustus, reigning by the grace of God (Divina Clementia). The name formed this way fits exactly to the name Iuliana (Aeneades) Corona-Crown (Στεφανος) Augusta hidden in Royal Mirror (Caput 6), or to the naming of the king, where the denominator, according to the Hartwick Legend, Levita Beatus Stephanus (“...ornatus Levitici...”) from the word Levites.

## Conclusion

We have shown the directing and controlling central role of the general physical and psychic world views, concealing the dynamic isomorphic meaning systems, related to Saint Stephen (Sephanus Rex, according to its own self-naming on the Coronation Mantle), found in works 1000 years old, the number archetype of 137, as well as, the 137-type “fine structures” within the decimal Sephirotic world “controlling system” of the pleroma (the hypothesised informational cosmos as a

“transcendent cyber space”). Following the comparison of the representations (pre-figurations of the dynamic models) of the demonstrated and analysed differing ontical layers and background languages, taking into view of other paper of ours dealing with cosmogonic language mystic representations [28], we can determine that the authors (considering the assumed Khazar sources) devoted the hypothesised proto-Kabbalah to the common background language of the four religious courses, with the hidden and concealing (Sephanus) saint king himself as the probable interpreter. Thus, the four religious courses could be equated to the “Lord’s four background languages” [25], placing however into its centre a background language (considered in general as a mapping of system and control problems), the proto-Cabbala, or its concealed meaning system, in tight relation with the numeric archetype of 137 and the 137-type of “fine structures” in order to express God’s glory, many times in a hidden way, in accordance with the customs of the era<sup>41</sup>.

Our European life nowadays is facing similar intellectual and ideological conflicts, and attempts to seek solutions. The most significant task of our near future seems to be the creative re-vitalisation and peaceful co-existence of the different religious courses (and world-views) in a broader sense with a (depth-psychological) background language, resting on traditions, but containing the modern “scientific approaches”, as well. Without it, a peaceful, flourishing European life, resembling to the one in Saint Stephen’s court with the peaceful co-existence of the four religious courses, as the continuation of the Khazar traditions, cannot be imagined. The prophetic anticipations of the mediator background languages, resting partly on religious, and partly on “scientific” layers, as we have seen, sprout from Jung and Pauli’s co-operation” on the number archetypes and especially on the number 137. This revolutionized (reinterpreting) path of the ancient mystic traditions opens for walking along in the hope of

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<sup>41</sup> In the Bahir and the Royal Mirror too, the main forms of the allegoric depiction of the Sephirothic system are the characteristic representations corresponding to the four ontic layers (See even Scholem [20]). The mental layer (the Logos) can be taken granted with the letter- and word-mystic representations (for example the words’ peculiar letter compositions or the Decalogue itself in 124 §, while the physical and the vegetal description is ensured by the parts of the human body and the live inverse world tree. In the sephirothic representation of the spiritual-human layer each of the Sephiroth are personified by the patriarchs. The transcendent ontic layer is usually represented by the 10 angels or the kings. In the centre we can hypothesize the Sephirothic crown-representation corresponding maybe to the symbolism of the mandala. The classification is of course relative and view-dependent. From the perspective of the 4+1 background language, the angels and the kings may correspond to the mythological and religious background language, i.e. the mental layer, while the letter- and the abstract language-mystic representation can rather be understood as the abstract hermeneutical background language corresponding to the transcendent layer. The anatomic and the vegetal representation may correspond to the “physical” background language, while the interpretation of the patriarchs corresponds well to the psychological background language. The crown representation is, par excellence, the pre-image of the system and control background language.

carrying on of mankind's individuation process,<sup>42</sup> notably the expanding, widening of the reflective human consciousness.

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<sup>42</sup> See A. Jaffé: Was C. G. Jung a mystic?, Daimon, 1989



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