

## THE SISTINE CHAPEL: A STUDY IN CELESTIAL CARTOGRAPHY

William John Meegan

### Abstract

The unanimity of all the fresco and symbolic imagery on the floor, walls, and ceiling in the Sistine Chapel give off recognized patterns that exude the story of celestial cartography from a spiritual, symbolic and esoteric point of view. The circles of angels from the *Primum Mobile*, *Shemhamphorae* (72-angelic names of God), and the pattern of the Zodiac/Calendar year are several symbolic designs definitively illustrating the art of celestial cartography emanating from the ceiling of the chapel.

The story of God in the Divine creative mode is narrated by the fresco imagery that radiates out from the Empyrean (central nine panels) blanketing the entire ceiling to flow down the walls to concretize in the floor's mosaics. The ancestors of Christ, the frescoed popes as mediators between the earthly and heavenly frescos positioned between the windows that brings natural light to the chapel, the arrangement of frescos outlining the life of Christ and Moses from birth to death, and even the laity that visit the Sistine Chapel to partake of the Divine Word (Eucharist) are several sequenced prototypes from the top of the walls to the mosaics in the floor used by Michelangelo Buonarroti to array the fresco of the Last Judgment on the altar wall. The Last Judgment fresco is a commentary on the several patterns exhibited collectively on the other three walls. Essentially the imagery in the Sistine Chapel is a frescoed treatise on the first letter (BETH), first word (BERESHITH), first verse, and first chapter of Genesis from a mathematical and Kabbalistic interpretation.

In a very real sense the analysis of the Sistine Chapel explains how to read and write the sacred scriptures esoterically. This mathematical science introduced in this paper is fully explained in the endnotes and illustrations. There are four enigmatic and hermetically sealed proofs presented in this paper to illustrate the versatility and plasticity of this esoteric science to be sculpted into any mythology or storyline future artists and authors put their minds to. These four enigmatic and hermetically sealed proofs that are inexplicably bound to each other by the esoteric science, though each is separate, distinct, and independent of the others, are: 1) The Universal Mathematical Matrix, 2) the analysis of the first chapter of Genesis, 3) the analysis of Dante Alighieri's *La Divina Commedia's* compositional structure, and 4) the analysis of the fresco and symbolic imagery in the Sistine Chapel.

---

## LA CAPILLA SEXTINA: UN ESTUDIO SOBRE CARTOGRAFÍA CELESTIAL

William John Meegan

### Extracto

La unanimidad de todos los frescos, el conjunto de imágenes simbólicas en el piso, las paredes y el cielo raso en la Capilla Sixtina revelan reconocidos ejemplos que exudan la historia de la cartografía celestial desde un punto de vista espiritual, simbólico y esotérico. El círculo de ángeles del *Primum Mobile*, *Shemhamphorae* (72 nombres angélicos de Dios), y el modelo del

año Zodiaco/Calendario son diversos diseños simbólicos definitivamente ilustrando el arte de la cartografía celestial emanando del techo de la capilla.

La historia de Dios en el modo creativo Divino está narrada por las imágenes de los frescos que irradian del Empíreo (los nueve paneles centrales) que cubren todo el techo para continuar bajando por las paredes y concretizarse en los mosaicos del piso. Los antepasados de Cristo, los papas en los frescos como mediadores entre los frescos terrenales y celestiales posicionados entre las ventanas que traen la luz natural a la capilla, el arreglo de frescos ilustrando la vida de Cristo y de Moisés desde el nacimiento hasta la muerte, y hasta las visitas laicas a la Capilla Sixtina para participar de la Palabra Divina (Eucaristía) son varios prototipos secuenciados desde el tope de las paredes hasta los mosaicos en el piso, usados por Miguel Ángel Buonarroti para resaltar el fresco de La Última Cena en la pared del altar. El fresco del Juicio Final es un comentario sobre los diversos modelos exhibidos colectivamente en las otras tres paredes. Esencialmente el conjunto de imágenes en la Capilla Sixtina es un tratado sobre la primera letra (BETH), la primera palabra (BERESHITH), el primer verso, y el primer capítulo del Génesis interpretado desde un punto de vista matemático y Kabalístico.

En un sentido verdaderamente real el análisis de la Capilla Sixtina explica cómo leer y escribir esotéricamente las sagradas escrituras. Esta ciencia matemática presentada en este artículo está plenamente explicada en las notas finales y en las ilustraciones. En este papel se presentan cuatro enigmáticas y herméticamente selladas pruebas para ilustrar la versatilidad y la plasticidad de esta ciencia esotérica para ser esculpida en cualquier mitología o cuento sobre los que futuros artistas o autores posen sus mentes. Estas cuatro enigmáticas y herméticamente selladas pruebas que están inexplicablemente unidas unas a las otras por la ciencia esotérica, aun cuando cada una es separada, distinta e independiente de las otras, son: 1) La Matriz Matemática Universal, 2) El análisis del primer capítulo de Génesis, 3) el análisis de la estructura composicional de La Divina Comedia de Dante Alighieri, y 4) el análisis de los frescos y las imágenes simbólicas en la Capilla Sixtina.

---

## **LA CHAPELLE SISTINE: UNE ÉTUDE DE LA CARTOGRAPHIE CELESTE**

William John Meegan

### **Résumé**

La majorité de toutes les fresques et imageries symboliques du plancher, murs et plafond de la Chapelle Sixtine révèlent des motifs reconnus qui exsude l'histoire de la cartographie céleste d'un point de vue spirituel et ésotérique. Le cercle des anges du Primum Mobile, Shemhamphorae (72 noms angéliques de Dieu), et les motifs du zodiaque et de l'année du calendrier, sont d'autant de motifs symboliques qui illustrent vraiment l'art de la cartographie céleste émanant du plafond de la chapelle.

L'histoire de Dieu dans le mode de la création Divine est racontée par l'imagerie des fresques qui irradie de l'Empyrée (neuf panneaux centrales) couvrant le plafond au complet descendant sur les murs pour concrétiser les mosaïques du plancher. Les ancêtres du Christ, les papes en fresques comme médiateurs entre les fresques terrestres et célestes situées entre les

vitres qui apportent la lumière naturelle dans la chapelle, les arrangements des fresques exposant les grandes lignes de la vie du Christ et de Moïse de la naissance à la mort, et même le laïque qui visite la Chapelle Sixtine pour participer au Verbe Divin (Eucharistie) sont plusieurs prototypes en séquence du haut des murs jusqu'aux mosaïques du plancher, utilisés par Michelangelo Buonarroti pour étaler la fresque du Jugement Dernier sur le mur de l'autel. La fresque du Jugement Dernier est un commentaire sur les divers motifs présentés collectivement sur les trois autres murs. Dans l'essentiel, l'imagerie de la Chapelle Sixtine est un traité en fresque sur la première lettre (BETH), le premier mot (BERESHITH), premier verset, et premier chapitre de la Genèse vue d'une interprétation mathématiques et Kabbalistique

Dans un sens très réel, l'analyse de la Chapelle Sixtine explique comment lire et écrire les écritures sacrées de façon ésotérique. Cette science mathématique présentée dans cet exposé est complètement expliquée dans les notes de citations et les illustrations. Il y a quatre preuves énigmatiques et hermétiquement scellées présentées dans cet exposé pour illustrer la versatilité et la plasticité de cette science ésotérique qui peut être sculptée en n'importe laquelle mythologie ou histoire que les futures artistes et auteurs pourront développer. Ces quatre preuves énigmatiques et hermétiquement scellées qui sont inexplicablement liées l'une à l'autre par la science ésotérique, même si séparées, distinctes et indépendantes l'une de l'autre sont: 1) La Matrice Mathématique Universelle, 2) l'analyse du premier chapitre de la Genèse, 3) l'analyse de la structure compositionnelle de la Divine Comédie de Dante Alighieri, 4) l'analyse de l'imagerie fresque et symbolique de la Chapelle Sixtine.

---

## **DIE SIXTINISCHE KAPELLE: EINE STUDIE HIMMLISCHER KARTOGRAPHIE**

William John Meegan

### **Zusammenfassung**

Die Einstimmigkeit aller Fresken und der Bildersymbolik auf dem Boden, an den Wänden und an der Decke der Sixtinischen Kapelle bringt erkennbare Schemen hervor, welche die Geschichte der himmlischen Kartographie ausdrücken; und zwar vom spirituellen, symbolische und esoterischen Gesichtspunkt. Der Kreis der Engel vom Primum Mobile, von der Shemamphorae (72-Engelsnamen Gottes), und das Schema des Tierkreis/Kalender Jahres sind einige der symbolische Muster die entschieden die Kunst der himmlischen Kartographie darstellen die von der Decke der Sixtinischen Kapelle ausstrahlen.

Die Geschichte Gottes im göttlich-schöpferischen Augenblick ist durch das Fresko erzählt das vom Emyrean ( die neun Zentraltafeln) ausstrahlt, und dass die ganze Decke überzieht um dann die Wände herab fließend, sich auf den Mosaiken des Bodens bestaetigt. Die Nachfahren Christi, die im Fresko festgehaltenen Päpste, als Vermittler zwischen den weltlichen und himmlischen Fresken welche sich zwischen den Fenstern befinden die natürliches Licht in die Kapelle bringen, die Anordnung der Fresken die das Leben von Christus und Moses von der Geburt bis zum Tode beschreiben, und sogar die Laien welche die Sixtinische Kapelle besuchen um Teil zu nehmen am Wort Gottes (die Eucharistie), sind einige Prototypen die von Michelangelo Buonarroti in bestimmter Reihenfolge benutzt wurden um auf das Fresko des jüngsten Gerichts an der Altarwand vorzubereiten. Das Fresko des jüngsten Gerichts ist ein

Kommentar zu den verschiedenen Themen die auf den anderen drei Waenden zusammengenommen zur Schau stehen. Im Grunde ist die Bildersymbolik der Sixtinischen Kapelle eine freskoierte Abhandlung des ersten Buchstaben (BETH), des ersten Wortes (BERESHITH), des ersten Verses des ersten Kapitels der Schoepfungsgeschichte in einer mathematischen und kabbalistischen Auslegung.

Die Analyse der Sixtinischen Kapelle beschreibt, im wahrsten Sinne, wie die heilige Schrift esoterisch geschrieben und gelesen werden soll. Die mathematische Wissenschaft die in dieser Schrift angesprochen wird, ist in den Fussnoten und Abbildungen gruendlich beschrieben. Es gibt vier geheimnisvolle und hermetisch versiegelte Beweise die in dieser Schrift praesentiert werden und welche die Vielseitigkeit und Formbarkeit dieser esoterischen Wissenschaft illustrieren. Sie kann in jedwede Mythologie oder Handlung einmodeliert werden, in die sich zukuenftige Kuenstler oder Autoren vertiefen moegen. Diese vier geheimnisvollen und hermetisch versiegelten Beweise sind durch die esoterische Wissenschaft untrennbar miteinander verbunden, obwohl jede auch getrennt, verschieden und unabhaengig von der anderen ist. Es sind: 1) Der universelle mathematische Matrix, 2) die Analyse des ersten Kapitels der Schoepfungsgeschichte, 3) die Analyse der kompositionellen Struktur der Divina Commedia des Dante Alighieri, und 4) die Analyse der Fresken und der Bildersymbolik der Sixtinischen Kapelle.

---

## A CAPELA SISTINA: UM ESTUDO NO CARTOGRAFIA CELESTIAL

William John Meegan

### Resumo

A unanimidade de todos as pinturas e imagens simbólicas no piso, nas paredes e nos tetos da Capela Sistina revelam modelos reconhecidos que transmitem a história da cartografia de um ponto, de vista esotérico, simbólico e espiritual. Os círculos de anjos do Primeiro MóBILE, Shemhamphorae (72 nomes angelicais de Deus) e o padrão do Calendário/Zodíaco são projetos simbólicos ilustrando a arte da cartografia celestial emitidos do teto da capela.

A história de Deus na forma Criativa Divina é narrada na imagem da pintura que se irradia do Expyrean (nove painéis centrais) abrangendo o teto interior para fluir pelas paredes culminando nos mosaicos do piso. Os ancestrais de Cristo, os afrescos dos papas como mediadores entre as pinturas do céu e da terra posicionadas entre as janelas que trazem luz natural à capela, a disposição dos afrescos definindo a vida de Cristo e de Moisés, do nascimento à morte, e mesmo a lassidez daqueles que visitam a Capela Cistina para se integrar no Mundo Divino (Eucaustico) são geralmente protótipos seqüenciados do topo das paredes aos mosaicos do piso usados por Michelangelo Buonarroti para a disposição dos quadros do último julgamento na parede-altar. O afresco do último julgamento é um comentário sobre os diferentes modelos exibidos coletivamente nas outras três paredes. Essencialmente, as imagens na Capela Sistina constituem um tratado de afrescos sobre a primeira carta (Beth), a primeira palavra (Bereshit), o primeiro verso e o primeiro capítulo dos Gênesis sob uma interpretação matemática e Kabalística.

Num sentido bastante real a análise da Capela Sistina explica como ler e escrever as sagradas escrituras esotéricamente. Esta ciência matemática introduzida neste texto é amplamente explicada nas notas e ilustrações finais. Existem quatro provas seladas enigmática e hermeticamente para ilustrar no texto a versatilidade e plasticidade desta ciência esotérica a ser esculpida em qualquer mitologia ou na história de futuros artistas e autores que as colocarem em suas mentes. Estas quatro provas seladas são inexplicavelmente interligadas umas às outras pela ciência esotérica, através de cada uma individual, distinta e independentemente das outras são: a) a Matrix Matemática Universal; 2) a análise do primeiro capítulo dos Gênesis; 3) a análise da composição estrutural da Divina Comédia de Dante Alighieri, e 4) a análise do afresco e imagens simbólicas da Capela Sistina.

---

**THE SISTINE CHAPEL: A STUDY IN CELESTIAL CARTOGRAPHY**  
William John Meegan

**AN OVERVIEW OF ALL SYMBOLS, IMAGES, AND FRESCOS**

Celestial cartography in the Sistine Chapel<sup>1</sup> (see: Diagrams #1, #2a, #2c, and #2d) can be envisaged in the mind's eye only after all its symbols, images, and frescos are recognized as one unified religious system of thought. Working from that perspective they can be analyzed collectively. Celestial cartography cannot be visualized by viewing any one isolated symbol, image and/or fresco, though each has its own theological and artistic importance when considering its limited subject matter. Each fresco has significance from the collective perspective. In the Sistine Chapel there are many patterns in a collection of symbols, images, and/or frescos that come together to elucidate the story of celestial cartography as portrayed by the Roman Catholic Church in the Renaissance period. The patterns worked into the mosaics of the floor, walls, and ceiling have to become familiar to the reader endeavoring to appreciate the spiritual nature of the chapel's artwork.

It is with some regret that this paper was completed without a personal visit to the Sistine Chapel. The Vatican's web site, on the Sistine Chapel's artwork, is provided.<sup>2</sup> This web site is structured to allow the viewer to acquire a close and detailed view of each and every fresco in the chapel, as if he were actually present. This will enable readers to formulate their own conclusions concerning the comments made below.

The main focus of this paper is the study of celestial cartography, as frescoed on the ceiling of the Sistine Chapel. Unlike previous studies concerning the placement of Zodiacal and mythological imagery on star maps,<sup>3</sup> Michelangelo's vision is of God creating in the Divine Empyrean, with God's angels in the Primum Mobile, and other heavenly cycles. This latter is something new that Michelangelo introduces into the art of celestial cartography, which has no apparent equal or precedent.<sup>4</sup> Celestial cartography does not normally venture into displaying imagery of the Empyrean, Primum Mobile and the circles of angels, for in the concrete world of the material senses these spiritual realms cannot be seen, nor realistically expressed artistically onto a celestial map.<sup>5</sup> The ceiling's fresco further emphasizes the manifestation of the known material universe by using the mythology of astrology to augment that concept. The corporeal world is imaged<sup>6</sup> emanating from the several concentric circles of angels that radiate outward

from the presence of God,<sup>7</sup> who is envisioned in the Divine creative mode, in the central hub of the ceiling. The soul becomes more physical/materialistic the further it is from God.

Before beginning, one thing should be fully comprehended. There was no attempt on antiquity's part to conceal these teachings from public examination. The fact that the frescos and images are clearly visible to all entering the chapel, demonstrates that point. Nothing prevents anybody standing in the chapel from honing his cognitive and analytical abilities to what his eyes clearly tell him is there. Secrecy/censorship is only in the eye of the beholder. One esoteric writer clarifies this point insightfully:

“...Simple reasoning shows us that, for example, if the Gospels were written to teach the way of Truth and to show us what the Truth consists of, then the form of parables and enigmatic phrases chosen for this revelation would be nonsensical if its purpose were to **conceal** this Truth. The purpose of these parables and enigmatical phrases is not to hide anything from ‘the one who has eyes to see and ears to hear,’ according to the evangelical formula. The purpose is to select those who developed the necessary understanding and who are for this reason worthy of these ‘secrets’ (that is to say, they will not misuse them for selfish motives). There was never any intent to conceal, from those thus prepared, any of the wisdom transmitted by texts, traditions, or monuments. The enigma does not lie in the thing itself but is of the result of our understanding, our faculties, and our intelligence, which are not attuned to the mentality according to which the idea was expressed, and it is just this that our present education prevents us from admitting.”<sup>8</sup>

## **THE SIX CYCLES OF CONCENTRIC CIRCLES IN THE FLOOR'S MOSAICS**

Six grand cycles (see: Diagram #1), each with its own group of concentric circles,<sup>9</sup> greet congregants as they enter the chapel. These cycles span half the length of the floor. This is an inspiring salutation to the individual crossing the chapel's threshold, because it is as if the soul had entered into the process of reading the sacred scriptures. The first word of Genesis is BERESHITH<sup>10</sup>, which has several interpretations, one is, “separated six.”<sup>11</sup> Thus, the soul has, for all intent and purpose, entered into the process of the spiritual quest, ‘work out your own salvation.’<sup>12</sup> We have entered a chapel that symbolically explains the creation process.<sup>13</sup> The soul has literally entered onto the path of spirituality, “In the beginning.”<sup>14</sup> Prior to Michelangelo's arrival on the scene to do his part, there were six groups of concentric circles of stars that adorned the ceiling (see: Diagrams #2a and #2b).<sup>15</sup> Here is an immediate confirmation of scriptural interpretation, by the Roman Catholic Church, radiating outward from the artwork of the Sistine Chapel.<sup>16</sup> Though these concentric circles of stars no longer grace the ceiling their absence is no problem for this study because what is now there is a commentary on them. The chapel's fresco arrangement literally demonstrates that previous patterns had given place to current designs in order to illuminate the art of scriptural interpretation. Substituting the star-studded ceiling with the existing fresco is just one example of that process.

## **THE FRESCOS ON THE FOUR WALLS AND THE MILLSTONE OF TIME**

Upon entering the chapel the congregant is immediately apprised of two sets of six frescos each reinforcing the initial interpretation of the six cycles in the mosaics of the floor. On the south wall of the chapel are six fresco scenes in the life of Moses and on the north wall there

are six frescos depicting scenes in the life of Christ.<sup>17</sup> Several artists (see: Diagram #2c) painted these panels in the few decades prior to Michelangelo's work on the ceiling. A major theme imbued into the numerous frescos in the Sistine Chapel is a study in opposites. This is a given even from the most cursory examination of the chapel's collection of symbols, images and frescos that adorn its floor, walls, and ceiling. All this had to be predetermined and fixed in the minds of its designers as its underlying principle long before the Sistine Chapel was refurbished and prior to Michelangelo frescoing the ceiling and The Last Judgment frescos. This is a good line of reasoning to consider because of the numerous patterns constellating a unified system of thought.<sup>18</sup> On the entrance (east) wall there are two other fresco scenes, Moses and Christ ascending into heaven. On the south side of the entrance wall is *The Defense of the Body of Moses*<sup>19</sup>, whereas, on the north side of the entrance door, *The Resurrection of Christ*<sup>20</sup>. It is very interesting to see on the opposite wall behind the altar the fresco of *The Last Judgment*,<sup>21</sup> where Christ is portrayed as returning from heaven to judge the living and the dead. However, in contrast, on the north and south walls are scenes depicting stationary events in time.

Observers, by just looking at the imagery in the 360° that surrounds them, are assaulted by such a barrage of symbols, images, and frescos there is no way they could possibly absorb it all and understand it at a glance.<sup>22</sup> They are also immediately introduced to the concept of the six directions, which the concepts of the sphere and cube reinforce. Such ideas are brought out by the ambience of the chapel insofar as viewers are standing in a three-dimensional space enclosed in a rectangular shaped box thrice squared. The individual is always in a three-dimensional reality, yet, it seems to be brought out more so in this atmosphere of religious frescos that encloses the psyche within its assembly of images. A three-dimensional space state has six directions that have major theological implications in relationship to the overall theme of the chapel's frescos.<sup>23</sup>

What is more important to envisage is that the walls' frescos symbolically act as the stationary supports for the millstone that is the cycle of time. This millstone<sup>24</sup> of time grinds the wheat (individual congregants) into the fine flour by which God images<sup>25</sup> Adam (all humanity) into God's likeness. A similar symbolic circular device is used in the ceiling as will be seen below.

## THE FRESCOED POPES

What is also revealing is the more than two-dozen popes<sup>26</sup> that adorn the areas between the fourteen windows. They are essentially separating the earthly and heavenly frescos. In ancient times the ceiling of a church was called heaven. The popes (see: Diagram #2a)<sup>27</sup> are recessed in alcove-like frescoes that are fashioned into cockleshells images as if being reborn in the tradition of the Birth of Venus as interpreted by Sandro Botticelli.<sup>28</sup> Since Christianity's earliest periods and up to the present time, the pope was and is believed to represent the Vicar of Christ on earth. He is believed to be the illuminator of sacred scripture, tradition, and Church doctrine analogous to the light that shines through the chapel's windows illuminating its frescos. He is considered, symbolically, the mediator between heaven and earth.<sup>29</sup> These popes in the areas between the windows are depicted as the foundational supports of the building,<sup>30</sup> holding up the roof/heaven, which are similar to the 24-columns Michelangelo painted into his ceiling-wide fresco. Many look at the ceiling as if it is numerous frescos; it is after all just one. What is

important for any seeker for truth to realize is that the outer world is only a shadow of what is within the individual. Thus, the symbolism of the pope is representative of the individual's soul, the mediator between heaven and earth. The fact that the array of popes aligns the midpoint between the earthly and heavenly frescos cannot be denied. They are literally separating the earth and the heavens, as does "Elohim separates (bara) the heavens and earth" in the first verse of Genesis. The word, "bara" in Hebrew means, **"to choose, select, separate, create."**<sup>31</sup> Translating the Hebrew word "bara," as "separated," rendered as an alternative to the English word, "created," gives a completely different and highly mystical understanding to the Genesis creation account.<sup>32</sup>

## **THE BASIC DESIGN OF THE CEILING**

Before getting into the theological view of individual panels separately and collectively a moment should be taken to look at the basic design of the ceiling (see: Diagram #2e).<sup>33</sup> Here is a greatly overlooked mathematical masterpiece. Michelangelo had to have the measurements of every inch of that curved ceiling prior to the commencement of his work. Furthermore, each and every panel and image had to be planned 'first' and frescoed 'second' into a limited space on that ceiling in order for the entire schema and theological thrust of the Sistine Chapel's celestial cartography to be realized. He did not just build a scaffold, climb it, and set out to fresco whatever came out of his mind. Yes, he had a free hand in the working up of the frescos but only insofar as that hand conformed to the basic plan and theological thrust of what the designers ordained. The sheer magnitude of the work achieved on the chapel's floor, walls and ceiling is beyond the capacity and scope of any individual to bring about on his own.

The fact that Michelangelo used an architectural design in the painting of the overall frescoed ceiling demonstrates the entire design of the ceiling had to be planned down to the last minute detail prior to the scaffolding being built. This is what architects do in the planning and designing stages of a building. "By the seat of one's pants" does not do it and the spur of the moment is not the order of the day. Seeing that the Sistine Chapel was refurbished for these frescos the measurements of the ceiling would have been obtained from the architect's building's blueprints. The ceiling is curved and its measurements would not be the same as those of the floor plan, which is said to conform to the exact measurements of Solomon's Temple in Jerusalem.<sup>34</sup> Nonetheless, the building's blueprints would have had the exact measurements of the ceiling, in relationship to the walls in order for Michelangelo to work with the 4-pendentive spandrels and lunettes in the corners on the altar and entrance walls and the 8-triangular spandrels and their lunettes that flank the north and south walls.

## **A PRELIMINARY VIEW OF SOME OF THE CEILING'S FRESCO SCENES**

In the ceiling's study of opposites it is found that the pair of nude figures that are positioned on the front side of each of the 24-columns (see: Diagram #4)<sup>35</sup> and the 24-nude bronze figures seen flanking the apex of the 8-triangular and 4-pendentive spandrels (see: Diagram #6)<sup>36</sup> give off a study of mirror imaging that is second to none. That is a total of 36-pairs of nude figures mirror imaging each other and no two sets are duplicated, which is an extraordinary amount of work. One must ask oneself, why these elaborate studies of mirror imaging on the ceiling of a religious chapel? The answer to that question is present on the



ceiling and will be elaborated on below. These  $48 + 24 = 72$  nude figures give off their own unique pattern besides their obvious display of mirror imaging (see: Diagrams #7a and #7b).<sup>37</sup>

Another extremely important feature in the design of the ceiling is that the overall design's pattern is in the shape of several 3 x 3 squares, Kameas of Saturn (see: Diagram #11b). These should be seen as 3 x 3 squares because the spine of the ceiling with its nine central panels is broken up into three biblical categories, Creation, Adam and Eve, and Noah. Each of these categories has three panels. When each set of three panels is viewed individually with its adjoining panels to its right and left the 3 x 3 square is depicted again and again. In looking at the mosaics in the floor of the chapel it can be seen that there is one large 3 x 3 square formed by circles in front of the altar and two smaller ones flanking the altar (see: Diagram #1). This brings up the image of 'what is bound on earth is bound in heaven.' It can easily be envisaged that there are three 3 x 3 squares relating to the spine of the ceiling. A 3 x 3 square cubed would have a total of 27 sections as does the spine's overall layout of the ceiling. The central most important fresco in the ceiling is *The Creation of Eve*,<sup>38</sup> the New Testament coming forth from the Old Testament. Symbolically Eve is emerging from the dead carcass of Adam; thus if it was a Rubik's Cube<sup>39</sup> this central panel would be hidden in its core as the future butterfly is gestated in the cocoon. The idea that this is the dead carcass of Adam comes directly from the reading of the Hebrew. The old Adam is dead and what rose from that altar was 'a man' who did not receive the name of Adam until a few verses later.<sup>40</sup> That is what the Sistine Chapel is all about; the correct reading of the creation account from the original Hebrew.

Now, view the sixth panel from the altar, *The Temptation and Expulsion of Adam and Eve from the Garden of Eden*.<sup>41</sup> Look at the serpent wrapped around the tree and follow its thigh down to the ground. What the reader will realize is that there is enough 'serpent body mass' for another serpent to wrap itself around that tree. That is something that anyone can quickly visualize for oneself. It is obvious that the other 'serpent's body mass' belongs to the wrathful angel. Everybody assumes that this angel is in free flight. Even the New Testament says that, "Satan himself is transformed into an angel of light."<sup>42</sup> Was it not Christ that told his disciples to be, "wise as serpents and harmless as doves?"<sup>43</sup> It does not appear as if that angel is harmless. Michelangelo's seems to take a different view to popular and cherished beliefs. These two serpents (serpent/angel) represent the medical caduceus. This of course is the symbolism that is being frescoed here seeing that in antiquity Mercury's staff had two serpents intertwined around it. One is said to be positive and the other negative, as the '*Temptation and Expulsion*' scenes would suggest. Remember that there are two scenes in this one fresco. As one scene is played out the second scene takes over.<sup>44</sup> This would mean that only one serpent could occupy the tree at any given time. These two serpent images also more than imply that the Tree of the Knowledge of Good and Evil and the Tree of Life are one and the same tree.<sup>45</sup> The Genesis text explicitly states that the Tree of Life is in the 'midst' of the garden.

One can assume that these two serpents represent the same monotheistic deity. This of course is not debasing the Christian idea of God. On the contrary it brings understanding to the concept of the Christian deity. Take a look at the Lord's Prayer. It has a line that reads, "and lead us not into temptation, but deliver us from evil."<sup>46</sup> Why should people pray to God not to tempt him but rather deliver him from evil? Why would God be conceived as having this dual nature? One author writes, "Nothing we can say or believe regarding matter is immortal, for

matter is temporal and is therefore a mortal phenomenon, a human concept, sometimes beautiful, always erroneous.”<sup>47</sup> When studying spirituality, the soul in reaching higher sees the world looking brighter and is tempted by it. Thus, the soul is eternally given the choice of growing spiritually or stopping off at the different way stations in the material world. It is not that spirituality tempts the individual; rather, it is the very nature of spirituality to make the world look much more pleasing and desirous to the psyche.

Also, in looking at the images in the first six central panels from the altar it will be seen that the image of God is of a dual nature. In about half the panels God is without angels and in the other half God is with angels. Without angels, God is taking on the attributes of YHVH; with angels, God takes on the attributes of Elohim (angels).<sup>48</sup> It is nuances like this that can aid the congregate in understanding the text of the sacred scriptures.

View the panel concerning *The Creation of Adam*.<sup>49</sup> Here is an incredible scene of Adam appearing lackadaisical, and it appears as if he sees God reaching out to him, and Adam in his arrogance refuses to even lift his index finger to connect with God’s finger. It is here that the reader can envisage the sole purpose in the building and the frescoing of the Sistine Chapel. Christ appeared to have been speaking only to Peter the apostle, rather than to what his character represented when he said, “and upon this rock I will build my Church; and the gates of Hell shall not prevail against it.”<sup>50</sup> The Church of Christ is the laity not a stone building. Therefore, the rock that Christ was referring to is the physical reality (materialism). In this, *The Creation of Adam* fresco, Adam is depicted as lounging upon a rock, on a hill. Some think this represents the curvature of the earth. The curvature of the earth may have meaning in the full cosmic perspective, but here for our purposes it represents a hill. In this panel, *The Creation of Adam*, God is in heaven with the angels accompanying God. Yes, Adam is lying on a hill and it seems to be representative of the one that Peter was buried under. Beneath the floor of Saint Peter’s basilica that hill still exists, and Peter’s body is buried beneath it. There is no problem in equating Peter the man with the symbolism that also represents materialism.

When Christ made that statement to Peter concerning building his church upon the rock, five verses later he is calling Peter by the name Satan.<sup>51</sup> In other words, Peter is still at that time the materialist. That is why he was called the rock because he was always hardheaded and confrontational with Christ. Christ is saying, ‘The gate to hell will not prevail against it (God’s Church).’ Death’s portal will not triumph over God’s teachings. The gate to hell is spiritual death, not physical death. Peter’s body is buried next door, beneath the basilica, under a hill. Christ saying to Peter, who was ever confrontational, that he was going to build his Church upon him is not realized until the end of Peter’s life that Adam represents in that frescoed scene. Peter dies crucified upside down<sup>52</sup>, why? Peter with his tenacious and confrontational attitude had finally been made into the image and likeness of Christ. He was mirror-imaged by being crucified upside down. Michelangelo depicted Adam being mirror imaged into the likeness of God is the same as Saint Peter being crucified upside down. If the reader places the cross of Peter (in his mind’s eye) against the cross of Christ he will see the mirror imaging effect. What Christ was saying to Peter He was saying to all souls that are basically materialists.

Look at Adam’s body, in relationship to the body of God, depicted in that fresco scene. Adam is being mirror-imaged into the likeness of God. The space between the two fingers is

infinite, as infinite as the object and its image in a mirror's reflection. All anyone has to do is go to a mirror and they will see this point brought out quite clearly. Now, there are those that will point out that every aspect of God and Adam's bodies, in that fresco scene, are not exactly mirror imaged. The argument to that is that God is making Adam into the Divine image and likeness and God had not completed the task at that particular instant illustrated by the fresco scene. But note the right hand, and right and left legs of God in relationship to Adam's left hand, and left and right legs.

Another point concerning Peter's mythos, in relationship to the ceiling, has to do with the 3 x 3 square in the mosaics in the floor of the chapel.<sup>53</sup> It is this design that is the diagram, which was used to create the schematic that brought Saint Peter's basilica to fruition. Note that the dome of Saint Peter's is directly above the hill under which Peter's body is buried in the center of a gigantic 3 x 3 square (see: Diagram #3 and #13).<sup>54</sup>

When the first nine numbers, 1-9, are put into this Kamea of Saturn, the #5 is placed right in the center (see: Diagram #9d). The panel scene, *The Creation of Eve*<sup>55</sup> is the fifth panel from the entrance door and the fifth from the altar wall, which locates it in the exact center of the ceiling. The center of the kamea demonstrates symbolically what the Church is destined to bring about for all souls. So it can be seen that the ceiling is saying at one focus, Eve is the center, and yet in another panel is saying no, Adam is the center, and yet it will be demonstrated below yet another panel is in the center. What the Church is saying is that no one person is the one and only center, rather, everybody is in the center being made into the image and likeness of God. This is the quintessential theological message and pattern frescoed into the floor, walls, and ceiling in the Sistine Chapel. There are many more nuances in the numerous symbols and images in the Sistine Chapel and there is no way they can all be dealt with in this short paper, to answer all questions that will arise from such statements.

## 72-NUDE FIGURES

As one raises one's eyes to the ceiling the effect is blinding with its beauty and its myriad of images and bright colored hues. It takes time to calm the mind down from that initial experience in order to study the ceiling from an artistic and religious point of view. What is its overall message? It is literally a homily in fresco imagery. What immediately catches the imagination, after the initial calm comes, is the building-like structure painted as part of the fresco. On the front sides of each of the 24-columns are two nude figures. Each set of these nude figures is complimented by mirror imaging nude figures on the adjoining column.<sup>56</sup> Between these sets of nude cherubim like figures is a depiction of one of the 7 prophets or one of the 5 sibylline oracles.<sup>57</sup> This collective grouping of two columns, with two nude figures on each column, is called a 'giornata (see: Diagram #5).'<sup>58</sup> Between two 'giornatas' are two bronze-like nude figures (see: Diagram #6), also mirror-imaging each other, which totals to three pairs of nude figures, mirror imaging each other, per cluster. Beneath each pair of bronze-like nude figures is a triangular spandrel (see: Diagram #6) with its lunette, which for the most part, in the overall twelve spandrels and their lunettes, give the short list of Christ's ancestry.<sup>59</sup> Multiply these twelve sets of six cherubim like figures and the total is 72-nude figures end to end around the perimeter of the chapel. That is an interesting calculation and pattern that these 48 + 24 nude figures are identified with. There is only one other pattern like it and it represents the 72 names

of God (SCHEMAHAMPHORASCH, see: Diagrams #7a and #7b). If each of these 72 nude figures represented 5° of a circle it would generate 360°, which is the circle and the first real evidence that one can establish for the argument of celestial cartography in the Sistine Chapel.

## THE PROPHETS AND THE SIBYLLINE ORACLES

Here, as outline above, Michelangelo has immobilized his perimeter by the use of the 24-columns, and 8-triangular and 4 pendentive spandrels. Through the use of six of the nude figures Michelangelo equally portioned out 30° per sign/month of the Zodiac/Calendar year.<sup>60</sup> Within the midst of each of these clusters of six nude figures is stationed a prophet from the Old Testament or a pagan sibylline oracle.<sup>61</sup> Circumambulating the perimeter of the chapel there are found 7 prophets and 5 sibyls within the midst of these 12 clusters of nude figures. The designers of the Sistine Chapel's blueprints have set up a well-known pattern that coincides with the Zodiac/Calendar year (see: Diagram #8a and #8b).<sup>62</sup> There is only one way that this pattern can reveal itself.<sup>63</sup> When placed around the ceiling in sequential order, as if placing them in slots of the Zodiac/Calendar year, the 5 sibylline oracles are placed in the 1-month with 28/29-days and the 4 months with 30 days and the 7 prophets are placed in the 7 months with 31 days. If any one of the 7 prophets found their way into just one sign/month allocated for the 5 sibylline oracles, the pattern would have been skewed. However, there is a perfect match of the prophets and sibyls filling in the Zodiac/Calendar year. That is one of the most astounding pieces of evidence discovered concerning the subject of symbolic imagery in the Sistine Chapel.

Beginning with prophet Zachariah in Capricorn/January at the entrance door, to the Delphic oracle in Aquarius/February just above the south wall, the cycle of the Zodiac/Calendar year goes around to the prophet Joel in Pisces/December. The four other sibylline oracles, find their way into Aries/April, Gemini/June, Virgo/September, and Scorpio/November, which is a pattern that heralds the Star of David.<sup>64</sup> This pattern would not work from the calendar's perspective only from the Zodiac's insofar as the numbers of the signs are 1, 3, 6, and 8, which have many meanings in relationship to Jesus Christ. Bethlehem of Judea is said, to sit at 31.68<sup>65</sup> North Latitude from the equator. The name Lord Jesus Christ is said, to total to 3168 gematrially.<sup>66</sup> Nevertheless, what is most important about the 4-months with 30-days is that, they create a butterfly pattern. Draw a line from Aries, to Gemini, to Scorpio, to Virgo, back to Aries. There is only one way to produce another two like patterns using the other 8-signs/months, in the Zodiac/Calendar year, which images in the center of the Zodiac cycle an ethereal Star of David;<sup>67</sup> thus the star of the Magi is envisaged.<sup>68</sup>

## THE ANCESTRY OF CHRIST

Looking at the ancestors of Christ, it can be seen that there are 33 names listed on 14-inscribed placards, beneath the 12 spandrels and their-14-lunettes that remain from the chapel's original design of 12 spandrels and 16 lunettes. The altar wall had been restructured and plastered over to eliminate the two lunettes, two windows, four popes, and two frescos preparing the way for *The Last Judgment's* fresco. In the 4 corner pendentives, spandrels are different scenes from the Old Testament, and three have no ancestry of Christ portrayed in them whatsoever. Though Judith<sup>69</sup> and Esther<sup>70</sup> are not relatives of Christ, they are in these patterns depicting the pairing of the spandrels and lunettes. Since David had already been named with his

father and son, Jesse and Solomon, he cannot be considered again in this list concerning the ancestry of Christ.<sup>71</sup> The Brazen Serpent<sup>72</sup> is a spiritual symbol, which healed the people of Israel when they gazed upon it. The serpent's symbol is elongated spanning most of its symbolic imagery across the Zodiac's celestial landscape of 36 decans. Therefore, Judith, Esther, and the Brazen Serpent are added to the count of 33 names, which completes the allocation of 36 decans to the 12 signs of the Zodiac.<sup>73</sup> Jesus Christ said, "For whosoever shall do the will of my father, which is in heaven, the same is my brother, and sister, and mother."<sup>74</sup> Is this what Michelangelo is suggesting in these last three corner pendentive spandrels? The question is legitimate as to why there are only 33 names listed on the remaining 14 placards.<sup>75</sup> Nine out of the 12 spandrels have ancestry of Christ in them, and one is void, because that ancestor was already mentioned. It cannot be overlooked that one third of the patterns of spandrels had no additional members of Christ in them, whereas, all the other lunettes do have ancestors of Christ in them.

### **ASSEMBLING THE PATTERNS ON THE CEILING**

The 10 medallions, which have been placed in the innermost circle bordering the spine of the ceiling, are interpreted by some as the 10 commandments (spiritual law) and are accompanied by those that inhabit the Primum Mobile, the Sarim. The Sarim sit upon 20 of the 24 columns: foundations of the celestial creation: the princes or chief celestial angels that eternally sing the glory of God, who resides and creates on His throne in the Empyrean. The 10 medallions can also be representatives of the Sarim seeing that traditionally they have 30 celestial angels to their count.<sup>76</sup> The medallions in their own way sing eternally their song.

As can be seen the medallions are placed above the columns motionless. It is as if the 10 medallions are symbolical representations of the 10 sayings of God, in the first chapter of Genesis. This is not farfetched because of what the Primum Mobile is. The Primum Mobile is the 10<sup>th</sup> Heaven in antiquity.<sup>77</sup> There are 10 pairs of Ignudos sitting on top of 20 columns, why? Why are there not 24 Ignudos sitting on all 24 columns? The answer exists in the fact that 10 columns are opposite the other 10 columns. Note that the four columns flanking Zachariah and Jonah on the east and west walls do not have the perches on them, but the other 20 columns do have. Thus, these 20 columns are distinctly being distinguished from the other 4 columns. The north wall's 10 columns are opposite to those on the south wall of the chapel, and they are as infinitely apart from each other, as east is from west, or north is from south, or up from down. Take these 20 columns and place 10 columns horizontally and the other 10 columns vertically. What is produced is a 10 x 10 matrix, the Primum Mobile, which is an angelic realm.<sup>78</sup>

The 72 cherubim-like nude figures, beneath the Sarim, are also conceived as an angelic realm. Notice how their mirror-imaging heralds back to Adam being mirror imaged into God's image. The 7 prophets and the 5 sibylline oracles are patterning the Zodiac/Calendar year and are accompanied by their 36 decans expressed as the ancestry of Christ, which also represent the fixed stars that brings light and darkness to the manifested world. All these patterns are commentaries on the Primum Mobile, which radiate out from it. Of course the Primum Mobile is commentary on the Empyrean as will be seen. Thus the 9 central panels: the spine of the ceiling remains to be appreciated as the Empyrean,<sup>79</sup> the primordial ooze from which all-spiritual and material creation emanates. This Empyrean is God's abode in the Divine creative mode.

## THE NINE CENTRAL PANELS: THE SPINE OF THE CEILING A Preliminary Examination

Viewing the walls of the Sistine Chapel, as representations of events that take place in time, the twelve frescos that make up the scenes in the life of Moses and Jesus Christ can be positioned around a square. Place three panels on each side liken to a 3 x 3 square<sup>80</sup> or as seen in the four-squared city with three gates on each side outlined in the book of Revelations.<sup>81</sup> Note the diagrams that are positioned in the mosaics of the floor before and flanking the altar.<sup>82</sup> The frescos illustrated on the east (entrance) and west (altar) walls points to the repetitive events in time (the birth and death cycle and everything in between). The existence in the time/space continuum as envisaged by the mind's eye, from the theology outlined in the Sistine Chapel, seems to be saying that time is liken to a millstone that grinds the wheat (Adam = humanity) into fine flour to be shaped into whatever image God wants. The New Testament symbolizes each person as wheat or chaff being separated by the winnowing fan.<sup>83</sup> Thus these four walls seem to be suggesting a millstone turning between stationary events in time.

Because the ceiling is representing a Zodiac sphere, the chapel as a whole is suggesting the age-old problem of squaring the circle. The ceiling as a sphere (or cube) and the wall frescos as a cube (or sphere – millstone) are both representatives of three dimensional space states. When a square is placed within a circle, diagrammatically on a two dimensional device such as paper, it looks very much like the problem of squaring the circle. When that same diagram is envisaged from the perspective of a three-dimensional form, it takes on the shape of a cube within a sphere or vice versa. It is not breaching the envelope of credulity to view these walls and ceiling frescos in this light seeing that the first word of Genesis, BERESHITH<sup>84</sup> is said to represent the six directions.<sup>85</sup> All the theological nuances seen in the frescos beneath the ceiling have to be illustrated in commentary in some way, shape, or form in the ceiling's celestial cartography.<sup>86</sup> This is complying with the mandate of Christ, "whatsoever thou shalt bind on earth shall be bound in heaven: and whatsoever thou shalt loose on earth shall be loosed in heaven."<sup>87</sup>

As the central panels are viewed it can be seen that there is a count of nine in the spine of the ceiling. These nine panels are distinguished from each other by being broken up into three separate storylines, out of the antediluvian times outlined in the first nine chapters of Genesis. There is *the Creation Account, the Adam and Eve story, and Noah and the Flood story*; each has three panels devoted to their subject matters. Flanking these nine panels, on the left and right sides, are an additional eighteen panels. The ceiling in its building-like structure appears as if it has three 3 x 3 squares side by side. A 3 x 3 square cubed has 27 cells liken to a Rubik's Cube. The central panel in the ceiling is, '*The Creation of Eve.*' Cubing the 27-fresco scenes from the spine of the ceiling, is following the precedent laid out in the first word of Genesis, Bereshith, which represents the six directions. It is seen that the ceiling is mirroring the theology of what has been set up in the time/space continuum for the edification of all humanity.

What is equally important to grasp about the ceiling's spine of nine central panels, is that they are separate from the angelic spheres and Zodiac/Calendar year material that flank them,

which has already been discussed. Therefore, these nine central panels' collective purpose is other than that material and yet must in some way relate to it and that will be discussed next.

## **THE NINE CENTRAL PANELS: THE SPINE OF THE CEILING**

### **From a numerical perspective**

First it must be pointed out that the sequence of creation as outlined in these nine central panels is out of sequential order. The central nine sections in the spine of the ceiling have been discussed earlier. However, that was only to point out the symbolic rationale of the ceiling, not the first mystery that is imbued by the spine's nine central panels.

When the modern day viewer numbers the panels, according to the days of creation they represent as outlined in the first chapter of Genesis, it is instantly seen, in full view of all observers, that the creation account as depicted by Michelangelo is totally chaotic, the spine of the ceiling's nine panels that are out of sequential order.

From the three Creation account scenes, *the creation of light and darkness*,<sup>88</sup> depicting the first day of creation in relationship to the next panel, *creating the sun and the moon*<sup>89</sup>, on the fourth day, and in the third panel, *the gathering of the waters onto one place*<sup>90</sup>, on the third day, it is obvious that something is wrong with the entire schema as it is envisaged from the floor by the average viewer.

Michelangelo would have needed to research the scriptures before embarking upon such a project, and most importantly he would have had to consult various theologians in the Church, for technical advice on precise points in theology. One could speculate as to why these seemingly wrongly positioned panels remained on the ceiling, and why such objections to them, if there were any, were not recorded in the historical record. The answers to these awkward inquiries lie in the fact that the people of the era knew the answers to those questions, and hence the reason they never came to the fore.

*The Drunkenness of Noah*<sup>91</sup>, on the other hand is the very first scene frescoed out of the central nine panels on the ceiling and in the next panel, *The Deluge*<sup>92</sup> there seems to be nothing apparently out of place with these two panels theologically speaking, at this point. Everything is as it apparently should be.

However, the 3<sup>rd</sup> panel from the entrance door depicts *The Sacrifice of Noah*<sup>93</sup>. This is obviously out of sequential order and it may not have been recognized as such until after the *Temptation and Expulsion*<sup>94</sup> and *The Creation of Eve*<sup>95</sup> scenes, considering the scaffolding being visually in the way of what the viewer could see from the floor. With the painting of those two frescos and the subsequent panel depicting the *Creation of Adam*<sup>96</sup>, two thirds of the ceiling would have been completed. The one apparent error depicted back at *The Sacrifice of Noah*, by this time, would have seemed small in comparison to the monumental work that had already been frescoed on the ceiling.

A viewer noting the progress of the ceiling during the actual frescoing would not have known of the overall plan until it was finished. Michelangelo is said to have been quite angry

when Pope Julius showed half the ceiling to the citizens of Rome. Through the hindsight of the previous analysis it is known that Michelangelo was in fact setting up a number of circular patterns in the ceiling simultaneously as he advanced towards the altar wall. It would have been extremely difficult for anyone to understand what he was doing until he was done with the ceiling. From that perspective it is quite reasonable that Michelangelo would have been quite upset at the premature viewing of his work. Even when the chapel's work was completed the average spectator did not go beyond the choir screen, which was positioned either between the third and fourth panels from the door or in the center of the floor. Only the clergy were allowed beyond these designated points. It is very difficult to view ceiling details in the various scenes from any part of the floor. Yet, consider how much more difficult it would have been for the average spectator viewing the remaining frescos on the walls and scenes on the ceiling, from the choir screen's position.

Remember that flanking the nine central panels is a great deal more artistic work that makes the central spine of the frescoed ceiling pale almost to insignificance. Yet, it is the nine central panels that get the majority of the attention, and the outer parts of the ceiling's fresco are practically ignored by the art world and the public at large.

Realistically speaking, the viewer from the floor of the Sistine Chapel is flooded with a panoramic view of symbols and images that are so fresh and vivid with bright hues not to forget the assault of fleshly images (nudity) upon the intellect. It is doubtful if anyone would initially stop to consider at that stage of his experiencing the ceiling its theological implication from a scriptural perspective.

Viewing the three creation panels, from last to first, going towards the altar wall, *The Collection of Waters under the Heavens unto One Place*<sup>97</sup>, *The Creation of the Sun and Moon*<sup>98</sup>, and *The Creation of Light and Darkness*<sup>99</sup> the laity may not have noticed the sequential order of creation being skewed.

When the panels are numbered sequentially from the altar to the entrance door the following results are obtained. This sequence by the way is in reverse order from which they were frescoed on the ceiling; from the west wall (altar wall) they are numbered:

- 1<sup>st</sup> PANEL: *The Creation of Light and Darkness* is numbered one because it is found in the first day of creation.
- 2<sup>nd</sup> PANEL: *The Creation of the Sun and the Moon* is numbered four because it is found in the fourth day of creation.
- 3<sup>rd</sup> PANEL: *The Collection of the Waters under the Heavens unto One Place* is found in the third day of creation and is numbered three.
- 4<sup>th</sup> PANEL: *The Creation of Adam* is located in the sixth day of creation and is numbered six.

It is at this juncture a stumbling block appears, so to speak, as far as numbering the panels conventionally according to the days of creation they depict. However, what we have noticed is that the four previous panels have taken up 44.44...% of the ceiling's nine central panels and have a numerical sequence set into motion. For example, from the altar going towards the entrance door it is found that the first and third panels are in sequential order,



whereas, the second and fourth panels are out of sequential order by one displaced panel: 1, 4, 3, 6.

- 5<sup>th</sup> PANEL: *The Creation of Eve* is numbered five. Because of the pattern previously set by the first four panels, this positions Eve's birth before that of Adam's. This is not theologically unsound seeing that Adam was placed upon the sacrificial altar on the 7<sup>th</sup> day and Eve was formed from his rib. What rose from that altar was not Adam per se because the Hebrew wording says he was 'a man.' The word 'Adam' does not appear immediately in the text in reference to the individual that rose from that sacrificial altar, after God created Eve. Therefore, technically speaking Eve is born prior to Adam. She literally rose like a phoenix from his dead and discarded carcass/placenta as Michelangelo portrayed it.

Do not be confused here because of the reference to the 7<sup>th</sup>-day of creation. Eve was created in the 5<sup>th</sup> day when "the waters brought forth... every winged fowl after his kind... and let the fowl multiply in the earth."<sup>100</sup> The Hebrew word Elohim (angels, God) has the numerical value of  $86 = 5$ , reduced to its lowest common denominator. Also Elohim is the feminine aspect of God. The waters of creation is God in his YHVH and Elohim characteristics. Consider that YHVH numerical value is  $26 = 8$ . This 5 and 8 scenario is found throughout the first chapter of Genesis. This #5 and #8 scenario, is also a sequence in the Golden Ratio,<sup>101</sup> which is a key to understanding all organic life on earth. Even the galaxies, the pentagram, and a great deal of Christian art are said to be created by its mandate. Examples in the first chapter of Genesis:

1. The first word of Genesis, Bereshith, has six letters. The three odd letters total to #5 and the other three even letters total to #8 (after casting out nines).
  2. The first two verses of Genesis have 8 words in the first verse (this is because Bereshith can be split into "created six"), and 14 words = 5 in the second verse.
  3. The first four days of creation have  $17 = 8$  verses,<sup>102</sup> whereas, the 5<sup>th</sup> and 6<sup>th</sup> days of creation coupled with the first two verses total to 14 verses = 5. These two sections of the first chapter of Genesis create a circle of 32 Elohim: 16 representing light and 16 representing darkness; as in the Ying/Yang symbol. There are further examples too complicated to explain here but the point is made.
- 6<sup>th</sup> PANEL: If the sacrifice that caused Eve to be born was performed on the seventh day, then *The Temptation and Expulsion of Adam and Eve* panel illustrates what took place on the evening and the morning of the eighth day. Therefore the sixth panel from the altar is numbered eight.

It should be recognized here that Christian theology does not seem to appreciate that the creation account, in the third chapter of Genesis, actually does mention the eighth day of creation by pointing out that Adam and Eve "heard the voice of the Lord God walking in the garden in the cool of the day."<sup>103</sup> Throughout the first chapter of Genesis the days of creation are noted to end in saying, 'the evening and the morning' was a particular day. By pointing out that it was, 'the cool of the day' after the eating of the forbidden fruit, the scriptural text is declaring that the eighth day of creation had already commenced. The number eight is also the number for circumcision as in the cutting off or separating process. This goes perfectly well with the idea of Adam and Eve's expulsion, from the Garden of Eden, into the outer darkness (desert).

- 7<sup>th</sup> PANEL: In this frame of mind the very next panel begins to make sense. It has previously been seen that this panel was out of sequential order from the Noah story. *The Sacrifice of Noah* does not come until after the flood. Therefore, this sacrifice scene refers symbolically to something else. It has to refer to the sacrifice of Adam bringing forth Eve, and it will be numbered seven because of the position in the pattern of numbers: 1, 4, 3, 6, 5, 8, 7. Before the seventh panel two thirds of the panels are numbered sequentially only displaced by one panel. It is almost as if Michelangelo frescoed the order of nine panels correctly but somehow confused the painting of the second fresco, thus, creating this skip paneling sequence.
- 8<sup>th</sup> PANEL: Looking back over this array of frescoed panels, the second day of creation is still not accounted for. In the second day of creation, God divides the waters above the heavens from the waters beneath the heavens. When it rained for forty days and for forty nights it may well have seemed to Noah as if the rain and the sea were one and the same torrent of water. Nonetheless, *The Flood* scene, seen in this eighth panel from the altar, fits the description of the second day of creation perfectly (symbolically) and therefore is numbered two. Now the numbered sequence is 1, 4, 3, 6, 5, 8, 7, and 2.
- 9<sup>th</sup> PANEL: Finally, *The Drunkenness of Noah* is numbered nine, not only because of the numerical sequence, that was established by the previous panels, but because drunkenness is spiritual death. Jesus died on the ninth hour<sup>104</sup> and this kind of symbolism designates *The Drunkenness of Noah* as being in the ninth panel. Thus, all the odd numbered panels are seen to be in sequential order.

It was a brilliant strategy to section the spine of the frescoed ceiling with three subject themes, each with three panels. Each section of three panels takes up a major subject of creation. There are the three panels telling the creation tale as told in the first chapter of Genesis, then there are the three panels telling the Adam and Eve story, and finally, the three panels frescoing the story of Noah<sup>105</sup> and the flood.

This above is a brilliant example of the magician's sleight of hand. This is because it takes from the observer even the thought of a numerical creation account having anything to do with the ceiling.

What the Church has accomplished here, brilliantly, with the artistic skills of Michelangelo, is to demonstrate how a scriptural story can be saying one thing but referring symbolically to something totally unconnected to the pictorial account depicted in the fresco scene. This is saying inferentially the same thing about the text of the sacred scriptures as to how they were written and how they are to be interpreted.

Realistically speaking, *The Drunkenness of Noah* is ultimately the sole purpose of the ceiling because he represents the everyday man or woman that comes to the Church for spiritual solace. Humanity is drunk with materialism and this is what the symbolism, in *The Drunkenness of Noah* depicts. Each soul was initially on good terms with God. The individual goes astray and is now returning vis-à-vis the mythos of the Prodigal Son.<sup>106</sup> Every person entering the Sistine

Chapel is Adam/Eve/Noah/Peter spiritually impoverished needing to be made into the image and likeness of God.

Take that sequence of numbers that were enumerated above: 1, 4, 3, 6, 5, 8, 7, and 2 and place them into a circle and draw an unbroken line numbering them sequentially from 1-8 and then back to #1 (see: Diagram #11a). What appears is a 3 x 3 square in the circle (see: Diagram #11c), mimicking the mosaics worked into the floor.<sup>107</sup> The ninth panel would be placed into the center of this kamea (see: Diagram #11d); symbolically the misguided and inebriated soul is being made into the image and likeness of God.

## **THE EMPYREAN: CREATING THE KAMEA OF SATURN AND THE WANDERING PLANETS**

When the Kamea of Saturn (see: Diagram #11b)<sup>108</sup> image was created by the pattern produced through the analysis of the nine central panels of the Sistine Chapel the interpretation of the ceiling radiates outward from there. What is most important to envisage about these nine central panels is that they represents what God is doing in the Empyrean: meaning that God is eternally in the mode of creating. The Divine can do nothing else but to sustain and support creation. This is what the symbolism of the Kamea of Saturn is inferring.

Once the 9<sup>th</sup>-panel is depicted in the center of the Kamea of Saturn then the entire gambit of the nine basic kameas (see: Diagrams #11b and #11d)<sup>109</sup> is a valid interpretation of that diagrammatical schematic. There is only one way to place the nine numbers into the Kamea of Saturn,<sup>110</sup> which produces the Sigil (signature) of Saturn.<sup>111</sup> When each of the nine numbers is placed in the center of the Kamea of Saturn, then the sigil is always the same pattern, which ultimately produces a pattern of 9-separate kameas.<sup>112</sup> The final and ninth kamea with the #9 in the center, as inferred from the patterned outlined in the spine of the ceiling, creates its own unique pattern (see: Diagram #11d). When this pattern is studied, it can be seen that the numbers 1-8 are paired off: 1 and 8, 2 and 7, 3 and 6, 4 and 5, which represent the sun signs of Astrology. They also take on the symbols of the elements: fire, earth, air, and water in that sequence. This above demonstrates that this little 3 x 3 square, the Kamea of Saturn, is the harbinger of the 10 x 10 Universal Mathematical Matrix because its data is imbued into the larger matrix.

Notice that the numbers, 1 and 8, 2 and 7, 3 and 6, 4 and 5 (see: Diagram #16), all total in their pairing to #9.<sup>113</sup> Nine represents death, as had been pointed out, but it is this #9 that surrounds the multiplication tables in the creation of The Universal Mathematical Matrix: The Primum Mobile.<sup>114</sup> Notice the ease in which Michelangelo has worked this number schema, in the Kamea of Saturn, to radiate outward to the Primum Mobile even to emanate further outward to the Zodiac/Calendar year, ultimately to become the planetary wanderers in the Earth's solar system.

The idea that these numbers represent the pieces in the game of Chess and the Sun Signs in Astrology would appear to be misleading, because the Bishops and Knights seem to have switched places. Actually the pattern<sup>115</sup> these numbers, chess pieces, and sun signs emit are seen throughout ancient literature.<sup>116</sup>

Recognizing that the nine central panels, on the ceiling of the Sistine Chapel, represent the seven wandering planets fits right into the idea of time being the millstone that grinds the wheat into fine flour as witness from the frescos on the walls, beneath the array of popes. The seven wandering planets are the only means by which humans are capable of understanding the rotation of the earth in relationship to each other, and the stars. Note how the ceiling is showing a circular movement, within the positions of the fixed stars, as it was seen that a circular moment takes place in the 'birth and death cycle' as depicted in the frescos beneath the ceiling moving between fixed events in time. Thus, the earth has been mirrored into the image and likeness of what takes place in the Empyrean.

The Empyrean does not have to express everything in terms the human being can grasp. That is the responsibility of all the other spheres of emanation. The Empyrean gives the paradigm and the rest radiate outward from the center into larger and larger fields of understanding and spheres of emanation.

In the Sistine Chapel's celestial cartography the earth is in the center of the Zodiacal sphere, and both light and darkness are shining upon it as it is recorded in the fourth day of creation. This study of opposites is seen throughout the imagery depicted by the frescos. Thus, the image of the Ying/Yang throughout the frescos' symbolic imagery in the Sistine Chapel should not be surprising.

It should be mentioned that much of what has been discussed in this paper has already been written about in far greater detail concerning the first eleven chapters of Genesis, and Dante Alighieri's (1265-1321) *La Divina Commedia* (see: Diagram #9k),<sup>117</sup> excepting celestial cartography in the Sistine Chapel as outlined above.<sup>118</sup> It is obvious that the mathematical and grammatical sciences<sup>119</sup> used to pen the sacred scriptures, and Dante's works were also used to develop celestial cartography frescoed on the walls, floor, and ceiling of the Sistine Chapel.

## THE GENESIS FORMULA AND THE SECOND COMING OF CHRIST

The most difficult concept to come to terms with concerning symbolism in the Sistine Chapel is *The Genesis Formula* (see: Diagram #15). This idea is skillfully laid out in the Empyrean, and yet, it is derived directly from the first word of Genesis, Bereshith.<sup>120</sup> Bereshith has six letters but when this word is studied it postulates a pattern, which extrapolates an additional four letters. Placing these ten letters into a circle generates small diagrammatical sketches, which develop like-patterns similar to that of the Kabbalistic Tree of Life (see: Diagram #9j) and the Star of David (see: Diagram #9i) found in the Universal Mathematical Matrix (see: Diagram #9a). These very same sketches are developed much more skillfully in the larger body of text in the first chapter of Genesis (see: Diagrams 14a, 14b1 and 14b2, 14c1 and 14c2). The Empyrean is made to mimic this pattern of the Genesis Formula by using the sun signs of Astrology,<sup>121</sup> which God is occupying the Divine Self within God's creative mode.

The point in using the sun signs is to direct attention to the two sets of opposites, which are noted by the first eight signs of the Zodiac: 1 and 8 Mars, 2 and 7 Venus, 3 and 6 Mercury, and 4 and 5 represent the Sun and Moon. Here there is the suggestion of the multiplication tables 1 thru 4 obverse and reverses as developed in The Universal Mathematical Matrix. There

is already the recognition of the two different aspects of God's character in using angels and not using them in the different aspects of the creation process. Nonetheless, the Christian God is a monotheistic deity. These multiplication tables 1 thru 4 are the same patterns as that given in the Genesis Formula: 1 thru 4 going in opposite directions, obverse, and reverse. This illustrates congregants coming full circle from stepping over the threshold of the Sistine Chapel, when the six concentric circles greeted them, to this final revelation of God's creation.

The sun signs were fashioned initially when the Zodiac and its 36 decans were first radiated out from the Primum Mobile. Here the sun signs are being created again and again as if moment-by-moment ad infinitum. This suggests that God is eternally in the Divine creative mode and is the same yesterday, today, and forever. This is precisely what the first word of the Bible describes through the Genesis Formula. The letters of the Hebrew alphabet are depicted as eternally going in and out of creation.<sup>122</sup> The first four letters into creation are Tav, Shin, Resh, and Qoph, which spell out the word Christ in Greek<sup>123</sup> using Hebrew letters. That pattern tells us that the Christ is eternally returning. The Sistine Chapel ceiling is suggesting through the eternal creation of the sun signs that the Zodiac constellations are endlessly being created, which implies the Second Coming of Christ forevermore. This is envisaged through the Zodiac continuously radiating outwards the design of the Star of David. The Sistine Chapel further emphasizes the Christ forever returning through The Last Judgment fresco.

There is a sublime, yet, haunting beauty in seeing God in the Divine creative mode producing this numerical paradigm.<sup>124</sup> That beauty is further enhanced as this created archetypal pattern radiates outward into concentric circles of angels to be reconstituted into the Zodiac constellations and its 36-decans. Down the walls to the popes and *The Last Judgment*, this paradigm unfurls, spreading out in a 360° circumference. That movement away from the center causes the paradigm to become more terrestrial and substantial, morphing into stationary events in time as imaged on the walls' frescos. What was initially a spiritual contemplative creation became immobile and then concretized as its image was frozen into the mosaics of the floor (see: Diagram #1).<sup>125</sup> Here in the midst of a gigantic 3 x 3 square (symbolically the concretization of that which is being eternally created in the Empyrean) the pope in real time says his daily Eucharistic Mass. The pope stands directly within the pattern of the Kamea of Saturn. This is the ultimate homage to God's creativity.

From the Empyrean this archetypal pattern radiates outwards in its 360° circumference pulsating like waves<sup>126</sup> until they blanket the entire ceiling area and then work their way down the walls to close in at floor level. The fact that the Sistine Chapel's artwork can be envisaged as a succession of waves (plural) rather than wave (singular) gives weight to the realization that God is eternally in the Divine creative mode. What is being created essentially is a hermetical sealed sphere or cocoon around the soul.<sup>127</sup>

## **THE SISTINE CHAPEL AND GENESIS: A COMPARATIVE ANALYSIS**

### **In Reading and Writing the Holy Writ**

In the spine of the Sistine Chapel ceiling it has been demonstrated that there is a continuous ongoing creation process, which sets into motion a paradigm that is unchangeable from the dawn of time to the end of time. To acclimate the reader to this concept a

corresponding example from the text of the first chapters of Genesis should suffice in presenting this theme.

The first letter of the sacred scriptures is BETH - ב. There are twenty-two letters and five final letters to the Hebrew alphabet.<sup>128</sup> Each has a numerical and symbolic value. They are grouped into threes in relationship to their lowest common denominators:<sup>129</sup> example: Aleph - א (1), Yud - י (10), and Qoph - ק (100) or Beth - ב (2), Khaf - כ (20) or Resh - ר (200), etc., etc. In THE GENESIS FORMULA (see: Diagram #15) it is demonstrated that the three Hebrew letters that exude the number one are interchangeable, and this is so for all nine groups of Hebrew letters.

Having said this, the letter BETH can be seen as Khaf or Resh but also it can be likened to a flower with the seed of itself within itself. Thus, if BETH were to be pregnant it would expand to the point that it would accept RESH: Be-RESH-ith and become Bereshith, the first word of Genesis. BETH is spelt BETH - ב - YUD - י - TAV - ת.

In continuing to study the word BERESHITH it can be seen that the first two verses of Genesis are actually written into its construct. Therefore, the first two verses of Genesis were already written into existence before they were penned in ink. Actually this very idea can be said about the entire Old and New Testament, seeing they are but commentaries on the first letter of Genesis. For example, when the word BERESHITH is studied, it can be seen that Aleph sits between Resh and Shin separating the heavens and the earth (ב-ר-א-ש-י-ת). This is because RESH (200 - ר) is reduced to the #2, which is taken from the 2nd Day of Creation that demonstrates the “waters above the heavens were divided from the waters beneath the heavens.” And the SHIN (300 - ש) is reduced to the #3, which is taken from the 3rd Day of Creation that demonstrates that the “waters under the heavens came unto one place and the dry land appeared.” The YUD and TAV letters in the word Bereshith are seen as the “spirit of God hovering over the face of the waters.” The letter YUD represents God and the Tav represents the waters. TAV numerical value is 400 and is reduced to the #4 or #40: Daleth (#4 - door) or Mem (#40 - water). So yes, Tav can take on the attributes of Mem, which represents water. This now finishes the reading and the writing of the first two verses of Genesis concerning this particular nuance. But notice how the word BERESHITH had to give place back to BETH and the second verse of Genesis gave place to YUD and TAV.

Continuing with this line of thought, it can be seen that the first two verses of Genesis gives place to the letter BETH and the fifth and sixth days of creation give place to YUD and TAV in the spelling of the letter BETH. RESH is represented by the first four days of creation<sup>130</sup> being inserted into the letter BETH. So once again the word BERESHITH is spelt out in a larger sphere of emanation.

Take notice that in each instance that the letter BETH reclaims its dominant position, the storyline that it supplants is obliterated from conscious thought, just as one fresco pattern in the Sistine Chapel gives place to an entirely new pattern.

As this BERESHITH paradigm pulsates outward, the first chapter of Genesis as a whole must give place to the letter BETH as the fifth and sixth chapters of Genesis give place to YUD

and TAV. Thus the 2nd, 3rd, and 4th chapters<sup>131</sup> of Genesis represent RESH, which is once again inserted into the letter BETH to spell out BERESHITH. Here the concept of BERESHITH, BERESHITH, BERESHITH forevermore is illustrated in the book of Genesis as it is frescoed on the ceiling of the Sistine Chapel. Is it any wonder where the designers of the Sistine Chapel obtain their theology in fresco painting?

## CLASSICAL MYTHOLOGY

It was pointed out at the commencement of this analysis of the Sistine Chapel's symbols that the six entrance cycles, each with its own concentric circles in the mosaics of the floor, pointed to the first word of Genesis, BERESHITH, "in the beginning." When the observer looks directly overhead, upon entering the chapel, the first scene in the ceiling's fresco that he sees above him, above the popes, is Zachariah. It has been demonstrated that Zachariah represents Capricorn/January the 10<sup>th</sup>-sign/1<sup>st</sup>-month of the Zodiac/calendar year. The sun sign Saturn governs Capricorn/January and Aquarius/February in Astrology. It is the Capricorn symbol that literally overlays the first two verses of Genesis, especially the first chapter of Genesis as a whole. It is the Kamea of Saturn that writes the text of the first chapter of Genesis, and this same kamea that is dominant in the frescoing of the Sistine Chapel. Therefore, it is no coincidence that the six mosaic circles on the floor of the chapel, coincide with Capricorn/January, directly overhead in the Zachariah scene. The reason for this appears to be because Saturn in ancient mythology represents Kronos or Father Time and the chapel depicts the 'millstone of time.' Upon entering the material world humans, individually and collectively, are subjected to the time/space continuum.

Jupiter/Zeus represents the highest of the ancient Greek and Roman gods.<sup>132</sup> By defeating Saturn/Kronos, Jupiter/Zeus became king of the gods. He was conceived as inhabiting the region of the sky that is the original source of all light in the universe. When the signs of the Zodiac that he controls are considered, Sagittarius/December and Pisces/March, it is easily determined why Jupiter/Zeus (light of heaven), would be considered chief of the gods. The first point to consider here is that between Scorpio/November and Sagittarius/December is the center of the Milky-Way galaxy, from which all light emanates into the materialistic world, which humans call home. Apparently, the ancient Greeks and Romans knew where the galaxy's core/center<sup>133</sup> was. The second point to consider is that in reigning over the sun sign of Pisces/March, Jupiter/Zeus would be in the region of the heavens next to Aries/April, the beginning of the spiritual creation.<sup>134</sup> This demonstrates that Jupiter/Zeus derives his power indirectly from these several light sources of positive and negative qualities.

The orbit of Ouranos/Heaven (Uranus), which was known by the ancient scribes, encompasses the entire solar system (seven ancient planets) similar to a placenta. Everything within that orbit would be under its control. This archetypal motif is most likely why humanity is bound by some kind of cultural religious belief. The marriage of Ouranos/Heaven and Gaea/Earth was seen as a suffocating relationship. That is the very reason that Elohyim, in the first verse of Genesis, had to separate/divorce them (remember the story of Atlas).<sup>135</sup>

In a very real sense in marriage the male and the female are each other's heaven. At the time of divorce, it is said to be a smothering relationship, as is the body to the soul. Adam

represents the known universe.<sup>136</sup> That is why Michelangelo has Eve/soul emerging from the carcass of Adam/body. The universe as represented by what is contained within the orbit of Uranus, was known as a placenta by the Dogon tribe in Mali,<sup>137</sup> just as Adam was Eve's placenta, the Old Testament was the New Testament's placenta.<sup>138</sup>

God in the Divine Empyrean is creating the image of the Kamea of Saturn, which has been demonstrated to be the harbinger of the Primum Mobile (10 x 10 mathematical matrix). This matrix has been shown to coincide with the sun signs of Astrology. Since the graphic, traced out in the spine of the Sistine Chapel's ceiling, is known as the Kamea of Saturn then both Jupiter and Ouranos can be inferred from all the other sun signs already implied by the matrix's diagram.

This assembling of the chief gods (Kronos, Jupiter, Ouranos) was basically to discuss the core principles or trinity of archetypal belief systems in antiquity even to be envisaged in the 21<sup>st</sup> century using different masks and terminologies to obscure their primitive foundations. Ouranos/Heaven is humanity's belief that all should be spiritually governed (*whether that religion is knowingly true or not – a true Machiavellian idea – rule with an iron fist but with a sweet facade*). The best example is seen in the reign of the Caesars. Rome from its very foundations did not care what god a person worshipped, for the Romans respected all gods, in all cultures, and this may be because of their political foresight.

However, Father Time; Saturn/Kronos represents the atheistic attitude as seen in the belief that humanity should live life to the fullest, "eat, drink, and be merry for tomorrow we die." There are materialistic religions that advocate that there is no soul in the body, and that the body should be cast off as a discarded shell because the spark in the body has been absorbed back into the aeons.

Whereas, Jupiter/Zeus personifies mediation between these two extremes views, as seen in atheism and fanatical religious/spiritual views.<sup>139</sup> The problem with the Jupiter/Zeus solution is that in the real world as well as in the psyche's spiritual world it can disintegrate and revert back to Ouranos/Heaven and/or Saturn/Kronos mentality very quickly. Chaos seeks its own level. Even Zeus came to realize that his best-laid plans could go awry when he allowed his brother, Hades to snatch Persephone for his bride from the Nysian Plain.<sup>140</sup> Zeus eventually succumbed to the overbearing influence of Demeter's wrath when she withheld her bounty from her worshippers, which in a roundabout way brought suffering to the chief gods of Olympus.<sup>141</sup>

These three, Kronos, Jupiter, Ouranos, are the chief deities on Mount Olympus.<sup>142</sup> Take a circle of the Zodiac/Calendar year and draw a line beneath Pisces/March, which is above Aries/April, continue the line across beneath Sagittarius/December and above Scorpio/November. Everything above the line is Mount Olympus where the chief gods reign. The other five deities (Sun, Moon, Mercury, Venus, and Mars) are beneath the horizon. Is it any wonder that the scribes of Genesis used the same techniques as outlined in these deities' functions in writing the text?

## **CATHEDRA PETRI**

### **The Chair of Peter**



The best way to complete this paper is to give one last example of the overall theme in the frescos of the Sistine Chapel. In Saint Peter's basilica there sits in the apse a sculpture group by Bernini called the Cathedra Petri (see: Diagram #12a and #12b).<sup>143</sup> Those who have 'eyes to see' will perceive this sculpture group as a very tight (terse) interpretation on the theme that runs throughout the frescos of the Sistine Chapel. At the base of the sculpture group are four statues of the great theologians of the Church. These represent the teachings depicted on the four walls of the Sistine Chapel. Above the heads of theologians is the chair of Peter, which symbolically represents the array of popes that adorn the walls above the earthly frescos but stand beneath the heavenly frescos. These popes represent, collectively, those that sat in the chair of Peter (figuratively). Above the chair of Peter is a circle of angels surrounding an alabaster window, with the Dove representing symbolically the Holy Spirit (one of the three persons of the divine Trinity), which dominates the central theme of the sculpture group. Notice that there is exactly 72 rays, radiating outward from the center of the alabaster window, representing the 72 angels/names of God. This same motif of #72 is seen in one of the concentric circles, on the ceiling of the Sistine Chapel. This sculpture group is obviously representing God in the Divine Empyrean (alabaster window) with God's angels radiating/pulsating outward in concentric circles from the Deity's presence. Nothing epitomizes more the theme of the Sistine Chapel than this magnificent sculpture group.

## CONCLUSION

In conclusion, the Sistine Chapel has been shown to have a collection of frescos, with the unanimity of purpose: to glorify God in the Divine creative mode. There is a great deal more to be said about the fresco imagery in the chapel than what is in this brief exposition of its celestial cartography. It is enough to say that each and every fresco scene has its own theological story to tell in relationship to the overall plan of the chapel, but their stories individually and collectively were not the purpose of this paper. That is another set of patterns that must be written about in the future. It was essential that this concept be well represented throughout this paper. The authors of this planned banquet of frescos (not necessarily the artists that put paint to wet plaster) had to understand the art of scriptural writing, for it has been shown that the most seemingly insignificant fresco when studied is just as important as the renowned masterpiece. This is the way it should be, in reading and in studying the sacred scriptures in their indigenous languages, no matter what culture's religion is being studied esoterically. No letter, or word, or verse is too insignificant to analyze, for its presence is sorely needed in the overall understanding of the text. Each letter, word, and verse is so imbued with meaning that it would be extremely dangerous to isolate by omission, or for any reason, anything from the overall interpretation of the chapter in which it resides.

It was necessary, for the purpose and continuity of this paper, to segue into different avenues of thought to clarify different eccentricities that came up concerning the several patterns in the floor, walls, and ceiling. The omission of explaining these obscurities concerning the first chapter of Genesis, the Kabbalistic Tree of Life, Dante's *La Divina Commedia*, and the Universal Mathematical Matrix was not an option. It was not suitable for the scope of this paper to put that explanatory material into the main body of the paper but rather to be elaborated on

more extensively in the endnotes. This paper was best left unwritten without those clarifications accompanying it.

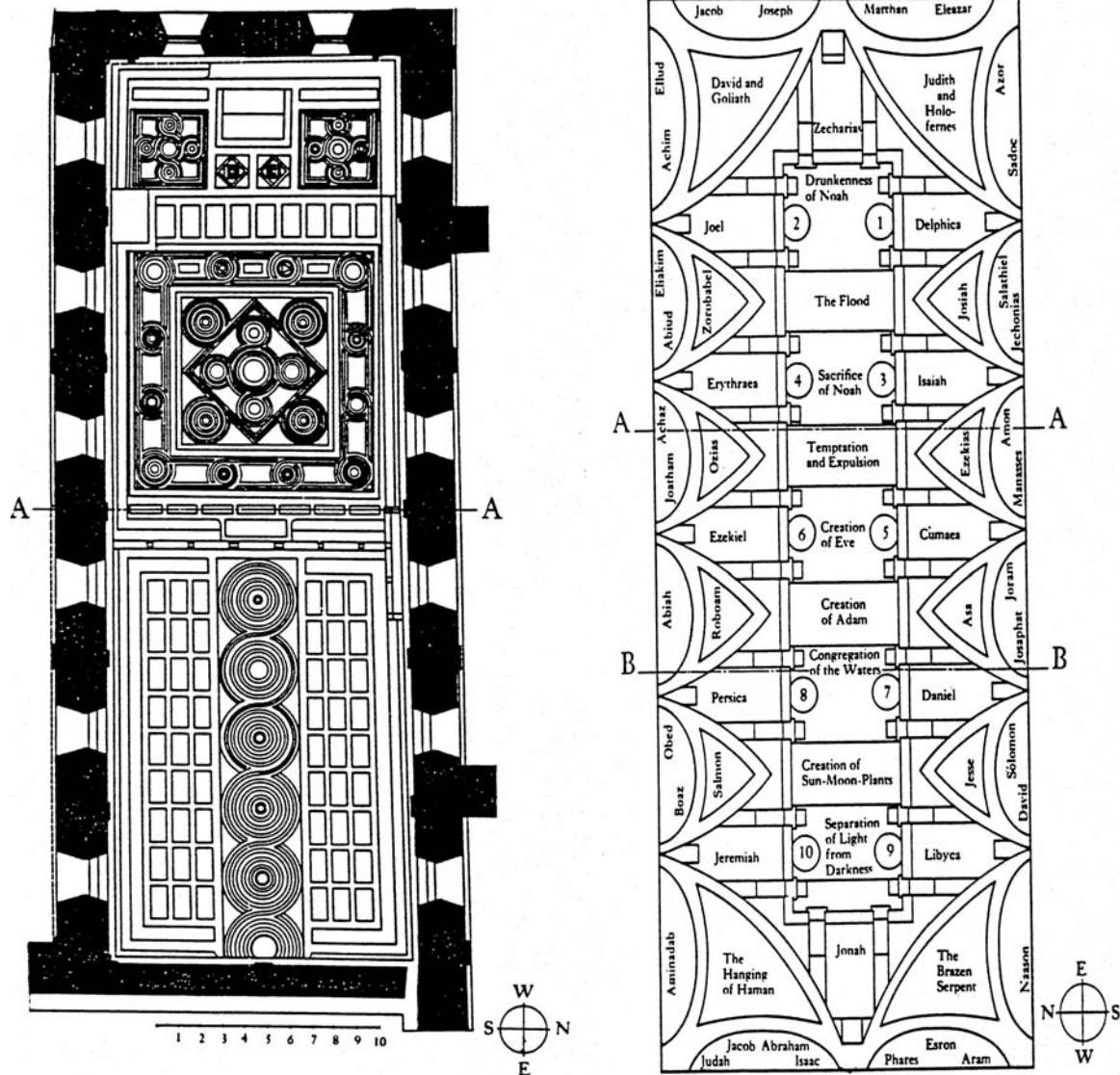
This paper was written with the certainty that those reading it would be immediately convinced through the rational arguments presented, and the demonstrable proofs provided, that there was more to the artwork in the Sistine Chapel than first realized. Yet, that alone will not inspire the reader to study the impasse that this paper brings to the fore. The author is not able to teach that which cannot be taught: the hermetically sealed esoteric science. That individuals must study within their own closet (temple). This paper has provided four enigmatic proofs that are inexplicably bound to each other; similar to the manner the major organs of the body are bound to each other.

1. The Universal Mathematic Matrix
2. Dante Alighieri's *La Divina Commedia*'s Mathematical Matrix, which is derived from The Universal Mathematical Matrix.
3. Some of the research, which comes from the first chapter of Genesis that is derived from The Universal Mathematical Matrix.
4. The analysis of the Sistine Chapel frescos, which is also collectively a product of The Universal Mathematical Matrix.

The dilemma that faces readers is that they must come to terms with the mystifying knowledge that these four are one though each is separate, distinct, and independent of the others. Each of these examples is hermetically sealed. Those that are uninitiated will be bored by this ancient science or completely disinterested in it. Yet, those that take up the quest to taste the content of the Holy Grail (the body and blood of the Christ) will be taking the first step in the everlasting journey of self-discovery.

Finally, in closing it must be mentioned that the Empyrean and the Primum Mobile and all God's emanations are not in some twinkling starry sky. Thoughts, words, and deeds, and a world of infinite symbols, and ideas are merely dim shadows of that which is already embedded in the soul on a far deeper and profound spiritual level. In contrast, what the outer husk of the mundane materialistic reality offers pales to insignificance. The illusion of the world (the images of the senses) allows the soul to get into contact with itself again while in quest of union with God. There is no other means under the face of the sun by which that process can be accomplished. All thoughts, words, deeds, symbols and ideas are archetypal images of the Primum Mobile, which emanated from the Empyrean (see Diagram #10)<sup>144</sup> from where God radiates the Divine spiritual creation.

## DIAGRAM 1 The Sistine Chapel's Floor and Ceiling Plan



The map of the ceiling shows the “Location of the principal subjects of Michelangelo’s ceiling and progress of work on the vault, 1508-1512. The first third of the vault (from the top to 'A') was completed by September, 1509, and the remaining two thirds (from A to B and from B to the bottom) by August 1511.” Note how persistent these maps of the Sistine Chapel ceiling hold fast to the false lunettes on the altar wall. Take particular care to go over the patterns in the floor especially in the second half of the chapel towards the altar. These patterns will become crucial to understanding the overall composition of chapel.

Reproduced from Charles Seymour, Jr., ed., *Michelangelo: The Sistine Chapel Ceiling*, A Norton Critical Study in Art History. (Norton, 1972), by permission of W.W. Norton and Company, Inc. Copyright © 1972 by W.W. Norton and Company, Inc. (Text Fig. 4 p. 74).

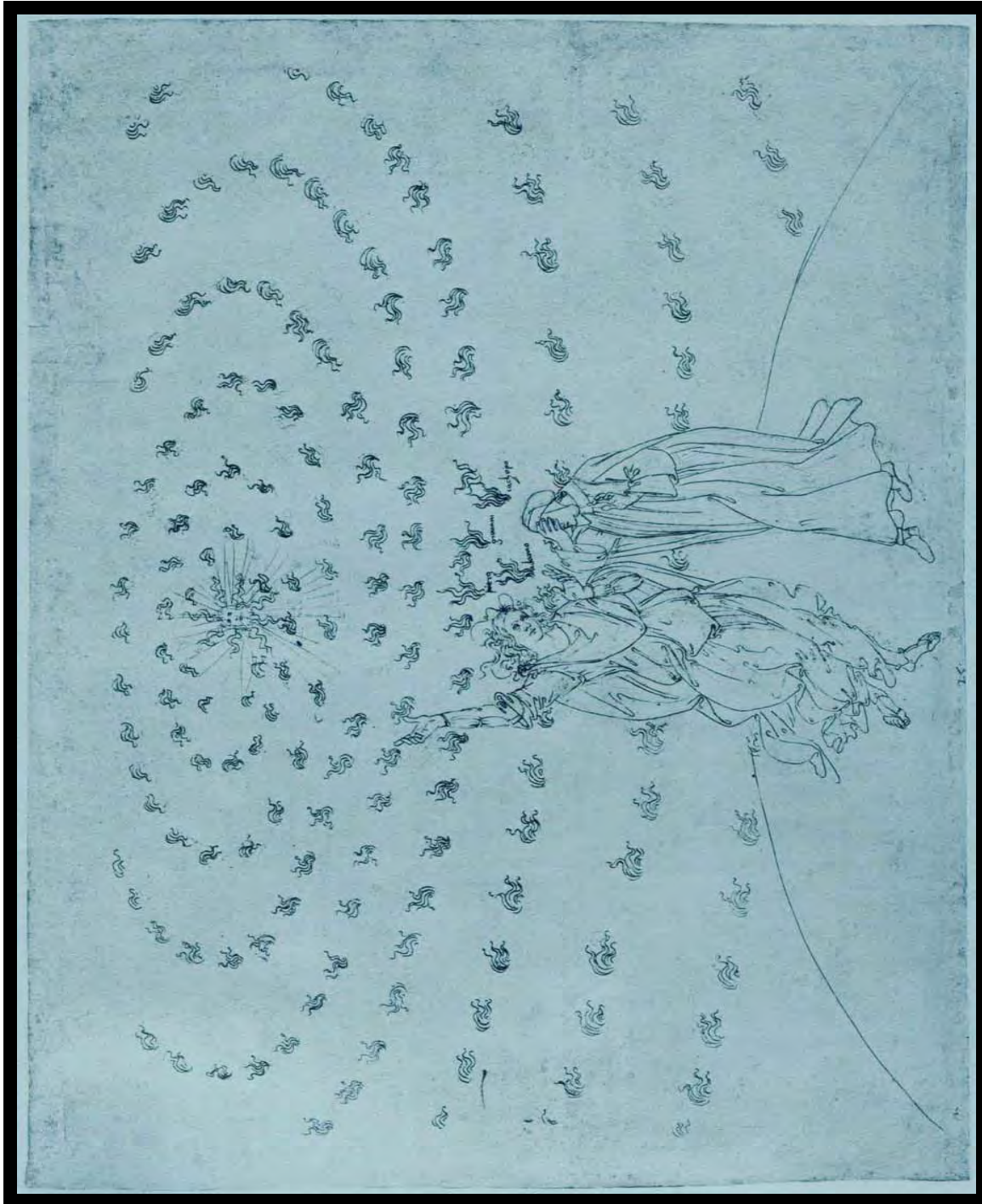
**DIAGRAM 2a**  
**Sistine Chapel's Conjectural Reconstruction**  
**Of the Interior Before Michelangelo**  
**Reconstruction of the Chapel's Decoration in the Fifteenth Century**



Looking at the altar wall an additional four popes can be seen flanking the two additional windows that gave place to The Last Judgment scene. These four popes would have initially totaled to 32. The ceiling's lunettes are blank in this drawing and to date nothing has come forth to demonstrate that Michelangelo actually frescoed in the altar wall's lunettes. Even if these two lunettes were frescoed in they gave place to the new pattern representing the 36 decans of the Zodiac. The frescos beneath the two windows also gave place to the new pattern that presently constellates the unanimity of the Sistine Chapel's frescos. Note the star-studded ceiling prior to Michelangelo's work. The patterns in the mosaics of the floor leading up to the choir screen is worth taking note of especially when considering the many scenes on the ceiling's fresco.

See Fabrizio Mancinelli, *The Sistine Chapel* (Vatican City: Vatican Museums, Edizioni Musei Vaticani 1993), 4.

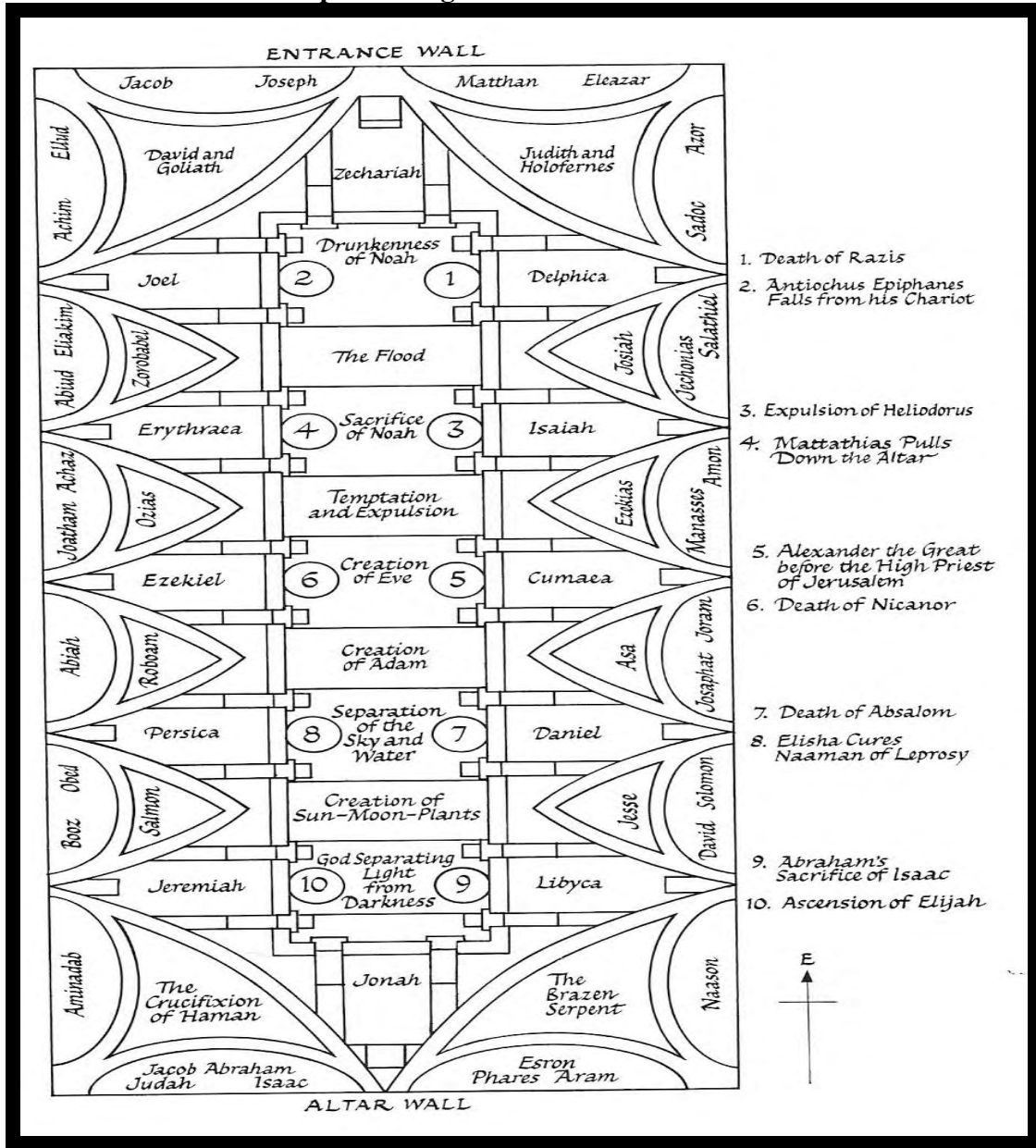
**DIAGRAM 2b**  
**Sandro Botticelli's - Ascent to Primum Mobile**



<http://danteworlds.laits.utexas.edu/para>, from the University of Texas at Austin. Here is another example of an artist's view of God's realm and his angels as existing in concentric circles.

<http://danteworlds.laits.utexas.edu/paradiso/gallery09.html>, by Sandro Botticelli, Accessed March 27<sup>th</sup> 2006, University of Texas at Austin, ©Liberal Arts Instructional Technology Services.

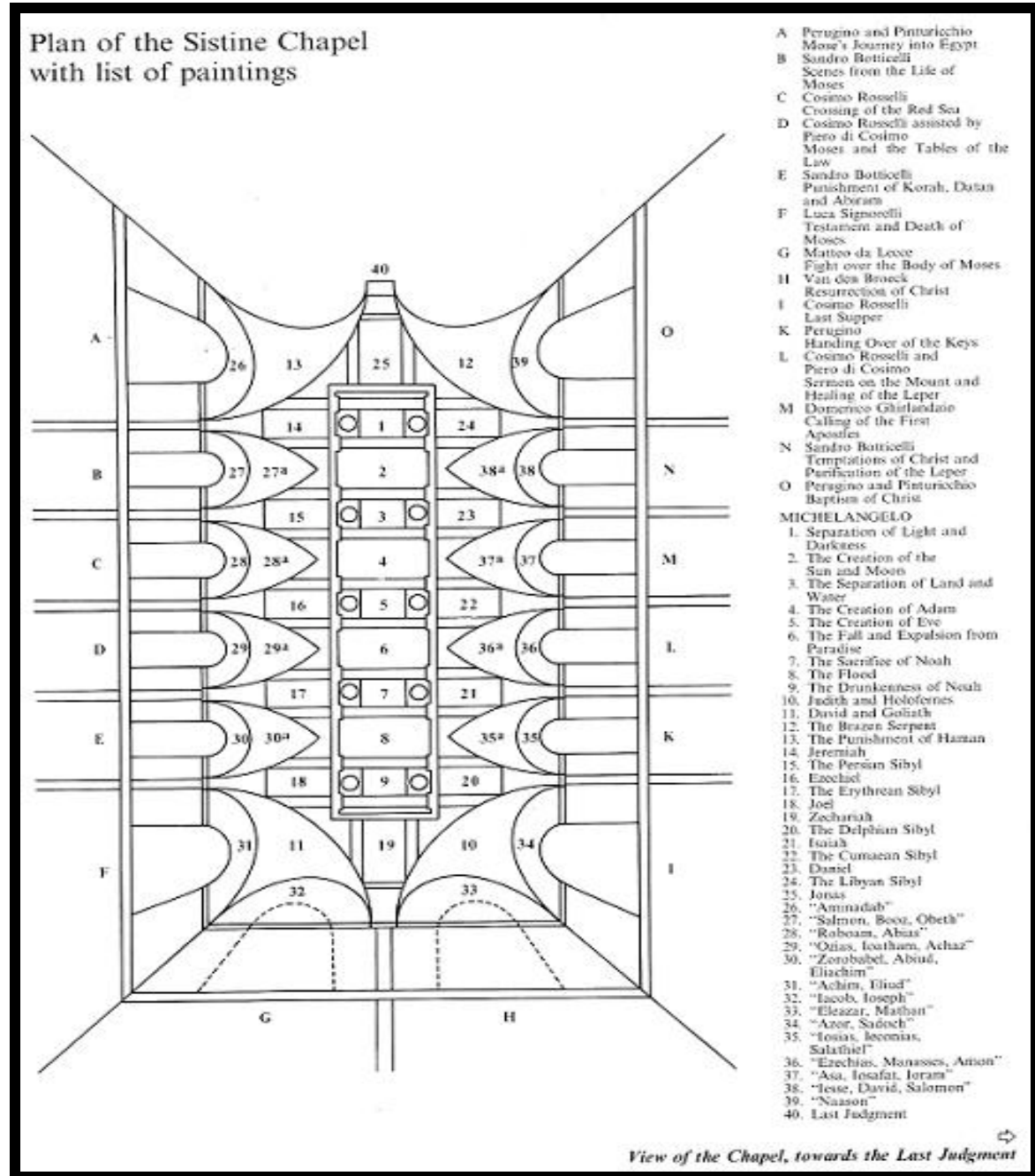
**DIAGRAM 2c**  
**False Plan of Sistine Chapel Ceiling**



This is called a false plan because of the inclusion of the two lunettes on the altar wall. Such a map without an explanation is misleading as to what is actually on the chapel walls. This ceiling map locates the many scenes in Michelangelo's fresco in the Sistine Chapel. Yet, these lunettes depicted on the map allegedly depicted on the altar wall are not presently displayed in the Sistine Chapel. At most these lunettes have to be considered theoretical because they have survived the centuries only in sketches.

The sketches can be viewed in, Pierluigi De Vecchi, ed., *The Sistine Chapel: A Glorious Restoration* (Abradale Press, 1992), 118-119. This ceiling plan (the legend to the right of the map outlining the scenes in the 10 medallions is a rare one) can be found in Ross King, *Michelangelo and The Pope's Ceiling*, (Penguin Books 2003), in the inserts between 182-183.

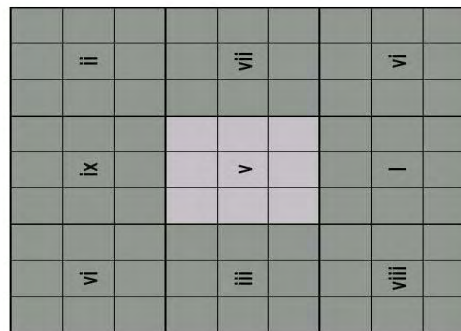
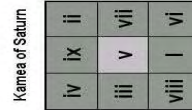
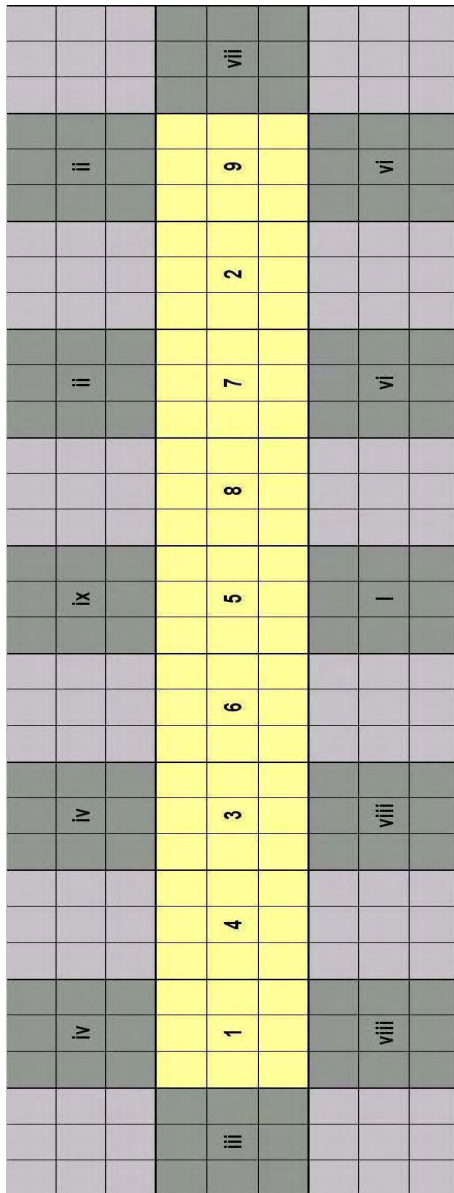
**DIAGRAM 2d**  
**VATICAN'S SISTINE CHAPEL CEILING PLAN**



This map's plan is interesting because of the list of paintings. The first section lists the painters before Michelangelo Buonarroti time. Take note of the full view of this map radiating downward past the popes to the wall frescos, and down to the floor. It is a mental view such as this map suggests that is one of the major goals of this paper to argue. This concept comes from what God is radiating outward from the nine central panels in the ceiling. The further from God the more concrete or materialistic the medium (God, angels, Zodiac constellations, the 36-decans, the popes, the time/space continuum, the earth/floor).

This above diagram was obtained from: Fabrizio Mancinelli, *The Sistine Chapel* (Vatican City: Vatican Museums, Edizioni Musei Vaticani 1993), 6. <http://www.christusrex.org/www1/sistine/0-Plan.jpg> Vatican's master plan of the Sistine Chapel., Christus Rex, Inc. and Michael Olteanu, MS, (Copyright holders), Accessed March 27<sup>th</sup> 2006.

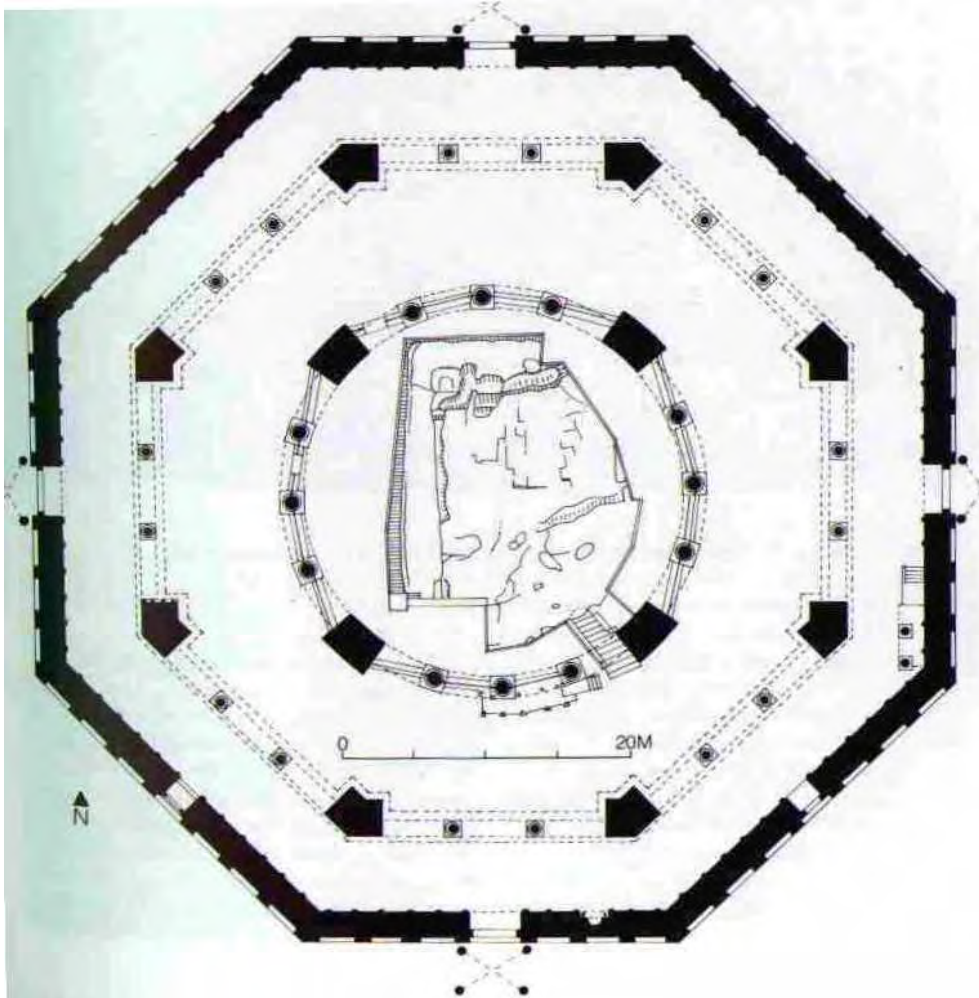
**DIAGRAM 2e**  
**THE SISTINE CHAPEL'S**  
**CONJECTURED TEMPLATE**



Working from the Kamea of Saturn and elongating its conceptual idea to the four square city with three gates on each side (as outlined in John's Revelations) it can be envisage how Michelangelo could very well have used a template of this basic design to plan his ceiling's frescos to mimic the biblical design. The use of Roman numerals was so not to confuse the numbering process in the spine of the ceiling. Note the actual structure of the painted frescos of odd number panels in the spine of the ceiling. The basic design in each odd numbered panel is that of the Kamea of Saturn. It is curious that the three rows in tile design flanking the six concentric circles (see Diagram #1) in the mosaics of the floor pattern of the chapel, is similar to this proposed design. It is as if the mosaics in the floor are mandating the design of the ceiling



**DIAGRAM 2f**  
**THE DOME OF THE ROCK'S**  
**FLOOR PLAN**



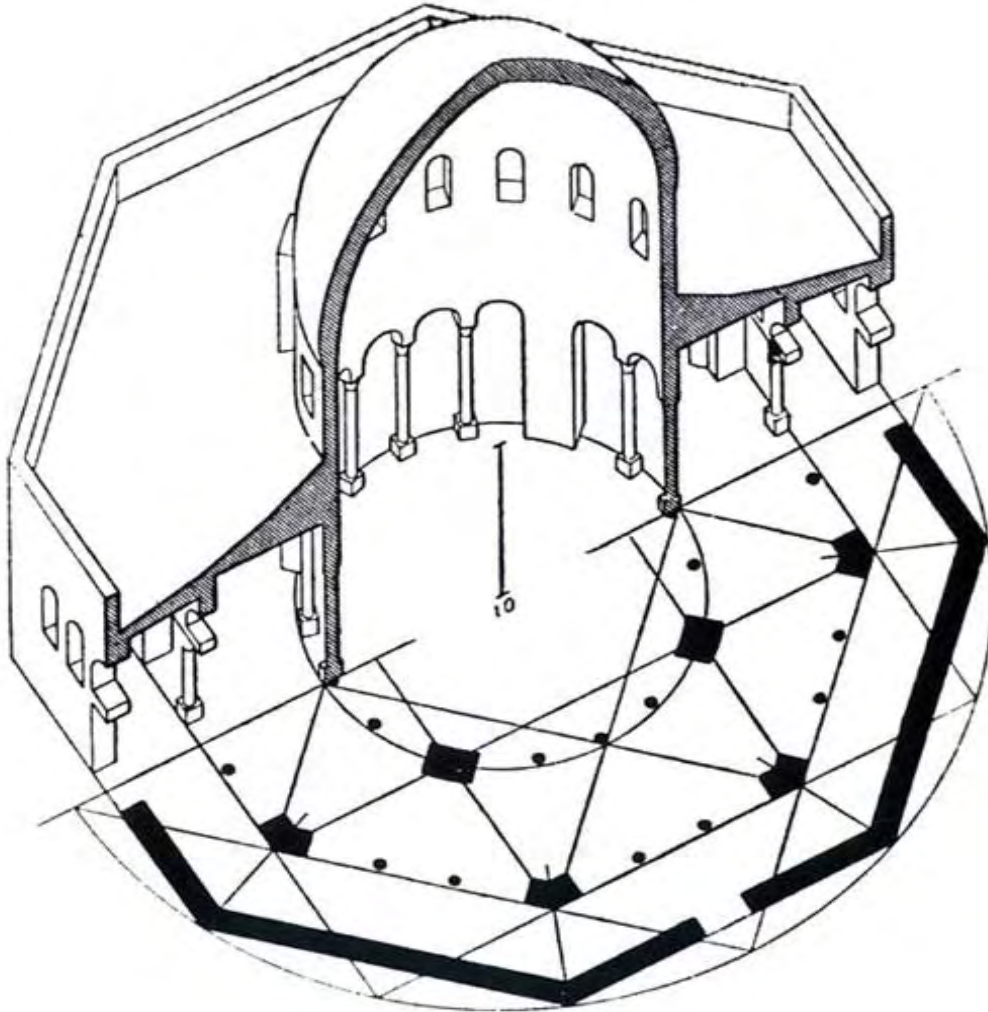
<http://www.thehope.org/plan.htm>, [http://www.thehope.org/dome\\_art.htm](http://www.thehope.org/dome_art.htm),  
The Dome Rock Gallery, diagram by K.A.C. Creswell, Accessed March 27<sup>th</sup> 2006.

The Dome of the Rock is obviously patterned after the Kamea of Saturn in an octagon shape, which is often associated with this magic square. Solomon's Temple, which the Sistine Chapel is patterned after was built on the same site that the Dome of the Rock rests on. Can it all be mere coincidence that the Sistine Chapel's frescos are patterns after the same prototype as the Dome of the Rock? (See Leen and Kathleen Ritmeyer, *Secrets Of Jerusalem's Temple Mount* (Washington, DC: Biblical Archaeology Society, 1998)

The Dome of the Rock's history involves the Knight's Templars. Nine of them descended beneath the Temple Mount to return with what is said to be the Temple's Treasury (Michael Baigent, Richard Leigh and Henry Lincoln, *Holy Blood, Holy Grail* (New York: Delacorte Press, 2005) 70-106, by). Is it not just too coincidental that there were only nine Templars in that initial excavation? The numbers 1-9 are placed within the Kamea of Saturn (equal to the symbolism of nine Templars descending into the Dome of the Rock) via its sigil and thus the treasury of the Temple Mount was re-discovered. The treasure was not gold, silver, and jewelry, but rather the treasury of the temple is knowledge of God.

Most of the cathedrals of Europe used this octagon shape in the patterns in the floor or in the architecture of the ceiling, Bernhard Shütz, *Great Cathedral* (New York: Harry N. Abrams, 2002).

**DIAGRAM 2g**  
**DOMES OF THE ROCK**  
**Sectional axonometric view through dome**

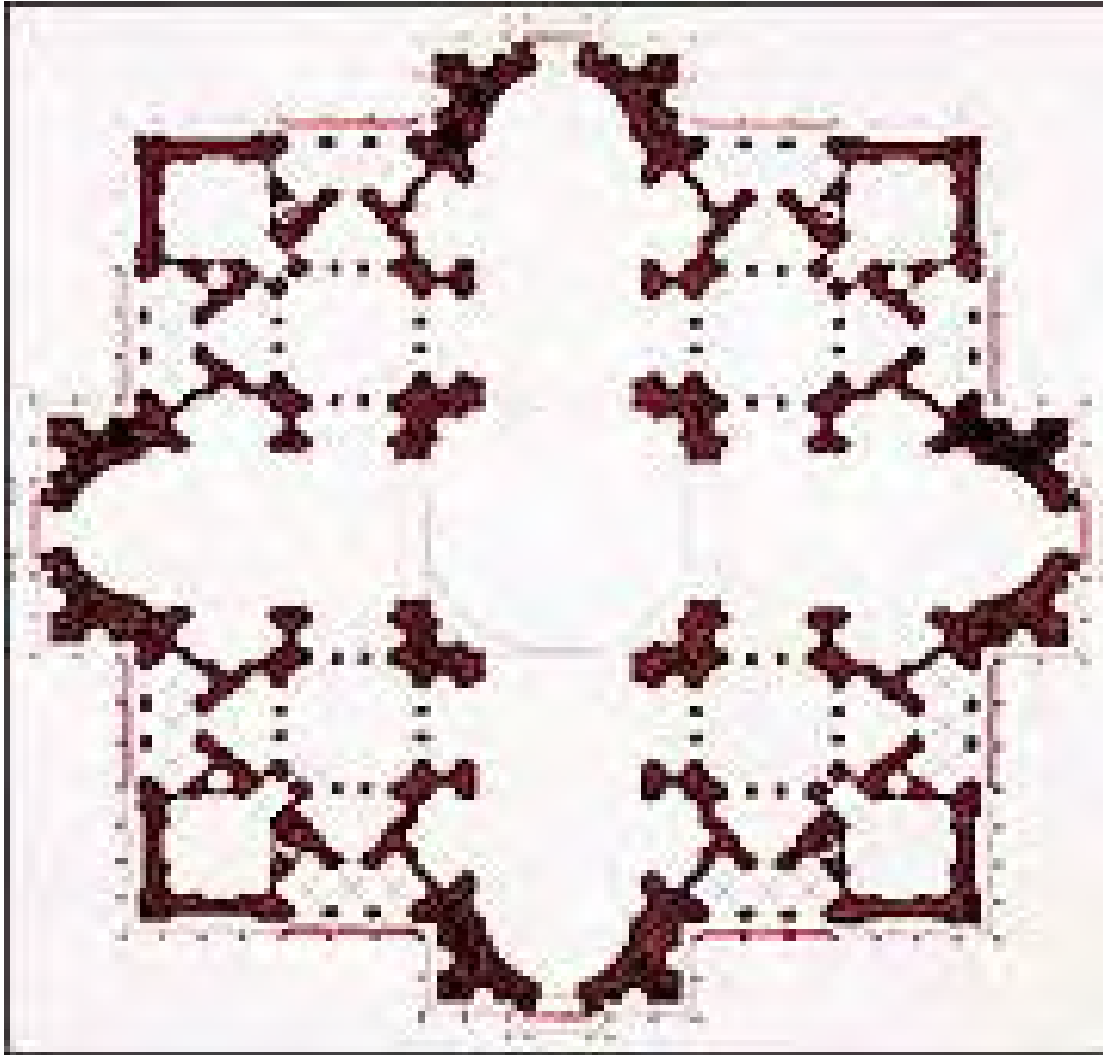


[http://archnet.org/library/images/one-image.tcl?location\\_id=1432andimage\\_id=103293](http://archnet.org/library/images/one-image.tcl?location_id=1432andimage_id=103293)

<http://archnet.org/library/images/sites.tcl?select=collectionandkey=963>

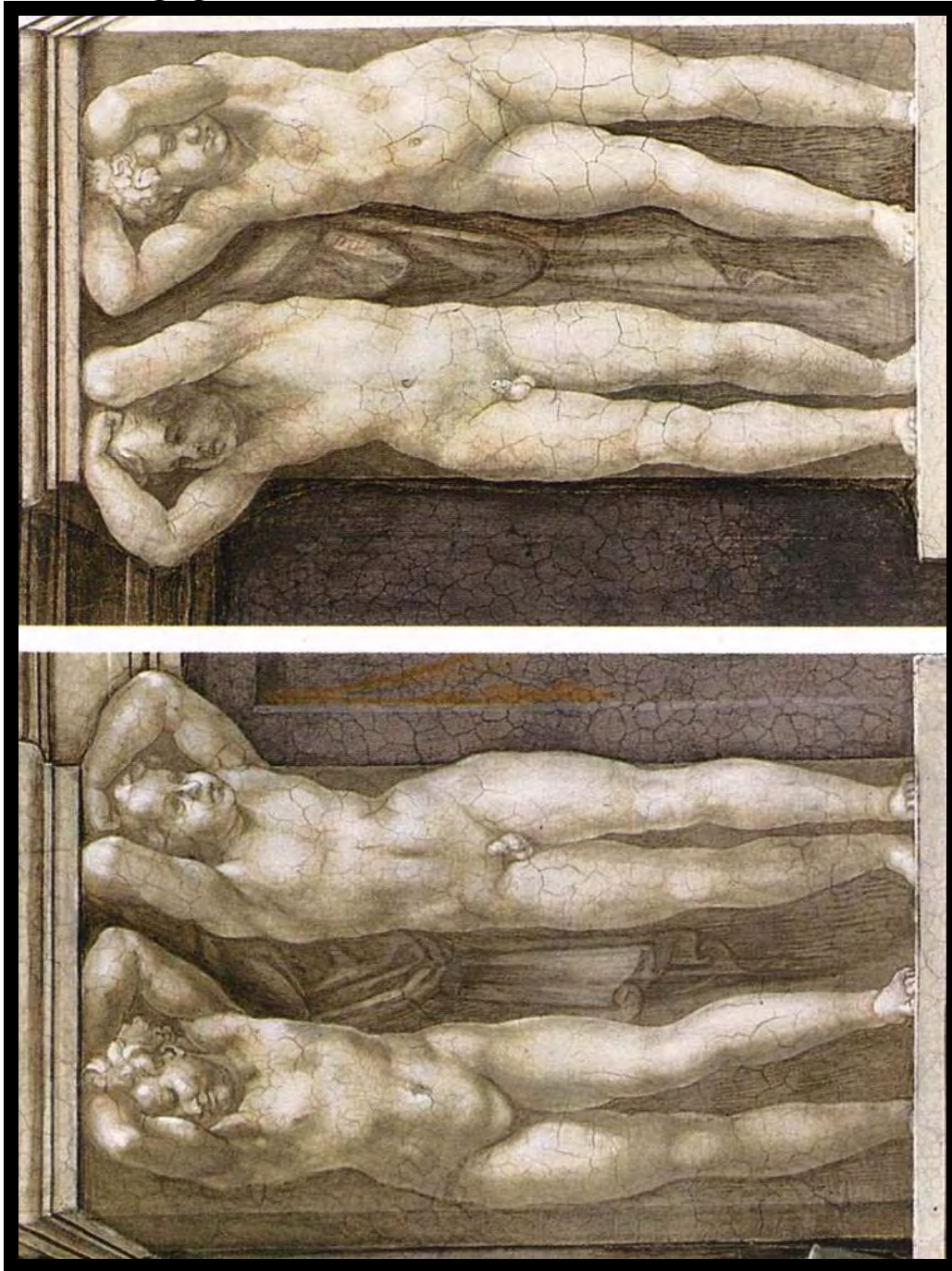
This diagram (by K.A.C. Creswell, © Creswell Archive, Ashmolean Museum, negative Image courtesy of Fine Arts Library, Harvard College Library, March 27<sup>th</sup> 2006) is offered as demonstrable evidence of the Dome of the Rock's being structured, through the use of at least two 3 x 3 squares (the Kameas of Saturn), which can be seen in this schematic. Through this schematic three shapes of the octagon can be seen. The second octagon shape is created by the use of the two 3 x 3 squares seen in the schematic. Yet, it cannot be denied that the other two octagon shapes could have been molded by four additional 3 x 3 squares. Though the first (center) octagon shape is made of two single cell squares. A square can produce any number of rows and columns in creating a magic square but only a 3 x 3 square can produce a perfect octagon no matter how the data is clothed. Notice how the two single cells making up the first octagon shape is completely within a circle, whereas, the third octagon shape has the circle with it. Apparently, the age-old problem of squaring the circle is being dealt with from several perspectives.

**DIAGRAM 3**  
**Saint Peter's Floor Plan**  
**by Donato Bramante**



[http://www.activitaly.it/inglese/monument/basilica\\_St\\_Peter\\_rome\\_3.htm](http://www.activitaly.it/inglese/monument/basilica_St_Peter_rome_3.htm), by Donato Bramante, ©1999-2006  
*Activitaly srl Roma*, March 27<sup>th</sup> 2006. Here is the earliest of Donato Bramante's plans for Saint Peter's basilica,  
which was modified slightly several times over the years to what presently stands on the site. The image of the 3 x  
3 square worked into the diagram is without question.

**DIAGRAM 4**  
**One of 12-sets of 4-Nude Cherubim Figures**  
**Mirror Imaging Each Other**



Here are two sets of nude figures on two columns flanking the prophet Joel's giornata imaging each other. It is this ceiling wide pattern that forces the concept of mirroring imaging on the ceiling. From the Prophet Joel giornata these nude figures were cut and pasted to demonstrate the mirror-imaging sequence Michelangelo was introducing to the ceiling.

<http://www.wga.hu/tours/sistina/index1.html>, [http://www.wga.hu/detail/m/michelan/3sistina/3prophet/01\\_1pr2.jpg](http://www.wga.hu/detail/m/michelan/3sistina/3prophet/01_1pr2.jpg),  
*Joel*, 1509 by Michelangelo Buonarroti (b. 1475, Caprese, d. 1564, Roma) Cappella Sistina, Vatican, © [Web Gallery of Art](#), created by [Emil Kren](#) and [Daniel Marx](#). Accessed March 27<sup>th</sup> 2006.

**DIAGRAM 5**  
**Zacharias as seen in his Giornata**



Notice the two nude figures on each of the column. Each of these two column's nude figures mirror images the other column. Here it is worth stressing the point, that there are 72-nude figures in a circle, which makes it 36-nude figures mirror imaging the other 36-images. It is in seeing this relationship of nude figures mirror imaging each other that does not strain the credulity of the reader when it comes to seeing how God is imaging Adam into his own image. Besides the obvious pattern of the 72-nude figures they also call attention to this mirror imaging process so that it would not be said that the fresco of "THE CREATION OF ADAM" was a fluke or chance coincidence. One would have to first explain away the 36-perfect nude examples of mirror imaging on the ceiling.

<http://www.wga.hu/tours/sistina/index1.html>,

[http://www.wga.hu/detail/m/michelan/3sistina/3prophet/00\\_3pr1.jpg](http://www.wga.hu/detail/m/michelan/3sistina/3prophet/00_3pr1.jpg), Zacharias, 1509 by Michelangelo Buonarroti (b. 1475, Caprese, d. 1564, Roma) Cappella Sistina, Vatican © Web Gallery of Art, created by Emil Kren and Daniel Marx. Accessed March 27<sup>th</sup> 2006.

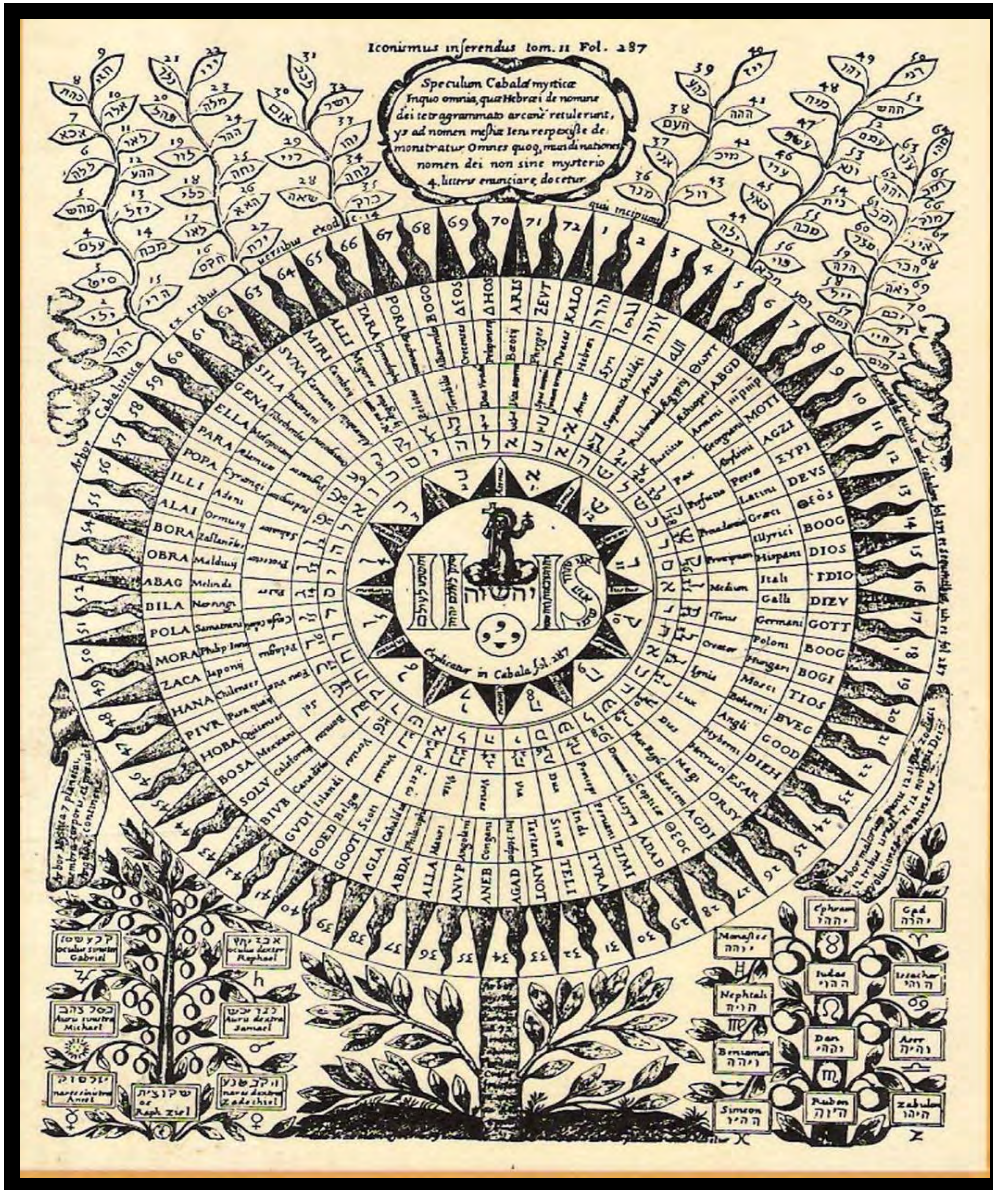
**DIAGRAM 6**  
**One set of Bronze Nudes**



One set of Bronze Nudes as seen between Two Giornatas placed above the Ancestry of Christ mirror imaging each other. “The figures are in the triangular spandrel in the fourth bay between the Erythraean Sibyl and Ezekiel. This spandrel is over the Uzziah-Jotham-Ahaz lunette.” <http://www.wga.hu/tours/sistina/index1.html>, [http://www.wga.hu/art/m/michelan/3sistina/7triangl/04\\_1sp3f.jpg](http://www.wga.hu/art/m/michelan/3sistina/7triangl/04_1sp3f.jpg), Ancestors of Christ figures, 1510 by Michelangelo Buonarroti (b. 1475, Caprese, d. 1564, Roma) Cappella Sistina, Vatican © Web Gallery of Art, created by Emil Kren and Daniel Marx. Accessed March 27<sup>th</sup> 2006.



**DIAGRAM 7b**  
**THE SCHEMAHAMPHORASCH**

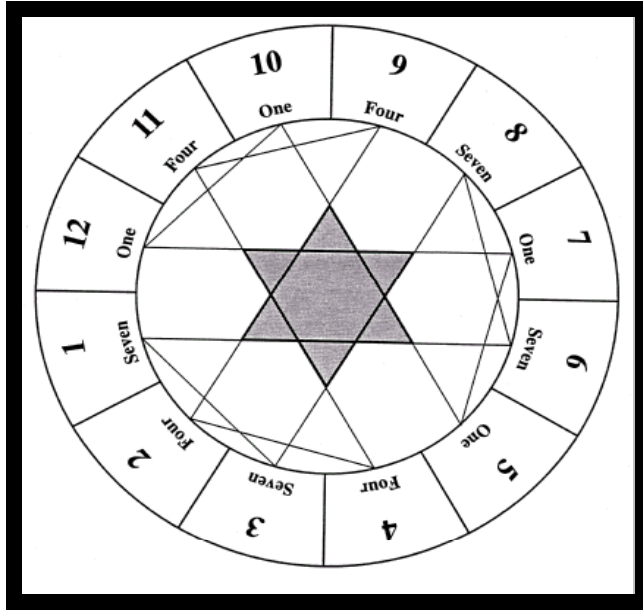


Taken from Exodus 14: 19-21; when each verse (72 letters each) is placed on top of each other the first from right to left, the second from left to right, and the third from right to left the 72-names of God are revealed in 72-columns. These 72-names or angels of God rule over the 72-quinaries of the degrees of the Zodiac. This is yet another example of Christian Kabbalism, which was not unknown in the Medieval and Renaissance periods. Here this chapel uses imagery from both the Old and New Testaments; therefore, both Jewish and Christian Kabbalism cannot be negated from the interpretive process especially when these kinds of motifs are flaunted before the eyes of the whole world. Even the measurements of the floor are patterned after Solomon's Temple thrice squared: the length is three times the width.

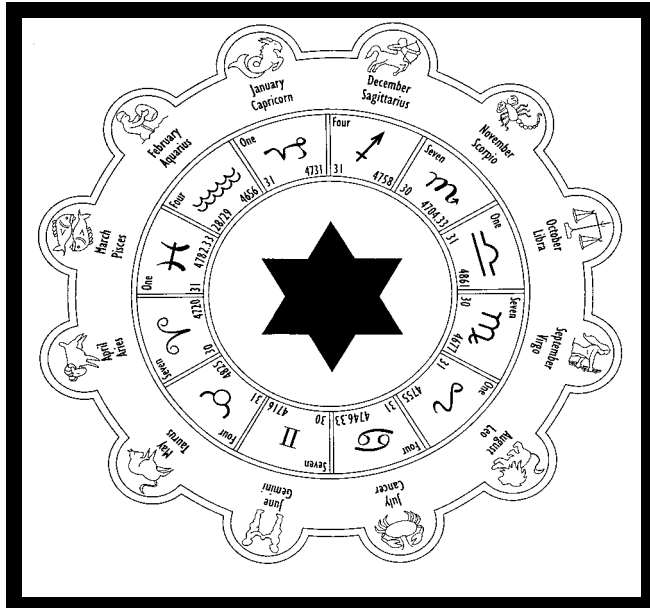
See S.L. MacGregor Mathers, *The Kabbalah Unveiled*, (from the Latin 'Kabbala Denudata') Reprint (York Beach, ME: Samuel Weiser, 1983).



**DIAGRAM 8a**  
**Creating the STAR OF DAVID**  
**From the Zodiac/Calendar Year Pattern**



**DIAGRAM 8b**  
**THE STAR OF DAVID**  
**In the Zodiac/Calendar Year**



This diagram as is the one above it is derived from the research conducted on Dante Alighieri's *La Divina Commedia*. But, these diagrams are applicable to all the examples in this paper concerning the first chapter of Genesis, the Sistine Chapel frescos, and The Universal Mathematical Matrix.

William John Meegan, *The Conquest Of Genesis: A Study in Universal Creation Mathematics* (Lewiston, NY: The Edwin Mellen Press, 1998), and *The Secrets and The Mysteries Of Genesis: Antiquity's Hall of Records* (Victoria, BC: Trafford Publications, 2003).

**DIAGRAM 9a**  
**THE PRIMUM MOBILE**

The Universal Mathematical Matrix									
9	9	9	9	9	9	9	9	9	9
9	1	2	3	4	5	6	7	8	9
9	2	4	6	8	1	3	5	7	9
9	3	6	9	3	6	9	3	6	9
9	4	8	3	7	2	6	1	5	9
9	5	1	6	2	7	3	8	4	9
9	6	3	9	6	3	9	6	3	9
9	7	5	3	1	8	6	4	2	9
9	8	7	6	5	4	3	2	1	9
9	9	9	9	9	9	9	9	9	9

This diagram should also be studied in conjunction with endnote 78.

William John Meegan, *The Conquest Of Genesis: A Study in Universal Creation Mathematics* (Lewiston, NY: The Edwin Mellen Press, 1998), and *The Secrets and The Mysteries Of Genesis: Antiquity's Hall of Records* (Victoria, BC: Trafford Publications, 2003).

**DIAGRAM 9b**

**THE MULTIPLICATION TABLES**

The Multiplication Tables								
1	2	3	4	5	6	7	8	9
2	4	6	8	10	12	14	16	18
3	6	9	12	15	18	21	24	27
4	8	12	16	20	24	28	32	36
5	10	15	20	25	30	35	40	45
6	12	18	24	30	36	42	48	54
7	14	21	28	35	42	49	56	63
8	16	24	32	40	48	56	64	72
9	18	27	36	45	54	63	72	81

This diagram should also be studied in conjunction with endnote 78. William John Meegan, *The Secrets and The Mysteries Of Genesis: Antiquity's Hall of Records* (Victoria, BC: Trafford Publications, 2003).

DIAGRAM 9c

<b>THE ORIGIN OF NUMBERS</b>			
<b>ONE</b>	<b>TWO</b>	<b>THREE</b>	<b>FOUR</b>
1	12	123	1234
2	34	456	5678
3	56	789	9123
4	78		4567
5	91		8912
6	23		3456
7	45		7891
8	67		2345
9	89		6789
<b>EIGHT</b>	<b>SEVEN</b>	<b>SIX</b>	<b>FIVE</b>
12345678	1234567	123456	12345
91234567	8912345	789123	67891
89123456	6789123	456789	23456
78912345	4567891		78912
67891234	2345678		34567
56789123	9123456		89123
45678912	7891234		45678
34567891	5678912		91234
23456789	3456789		56789

**Origin of Numbers Matrix - 1**

1	2	3	4	5	6	7	8	9
2	4	6	8	1	3	5	7	9
3	6	9	3	6	9	3	6	9
4	8	3	7	2	6	1	5	9
5	1	6	2	7	3	8	4	9
6	3	9	6	3	9	6	3	9
7	5	3	1	8	6	4	2	9
8	7	6	5	4	3	2	1	9
9	9	9	9	9	9	9	9	9

<b>One</b>	<b>Two</b>
1, 2, 3	4, 9, 2
4, 5, 6	3, 5, 7
7, 8, 9	8, 1, 6
<b>Three</b>	<b>Four</b>
1, 4, 7	4, 3, 8
2, 5, 8	9, 5, 1
3, 6, 9	2, 7, 6

**Kamea  
Of Saturn**

4	9	2
3	5	7
8	1	6

DIAGRAM 9c,d

These diagrams should also be studied in conjunction with endnote 78. William John Meegan, *The Secrets and The Mysteries Of Genesis: Antiquity's Hall of Records* (Victoria, BC: Trafford Publications, 2003).

DIAGRAM 9e

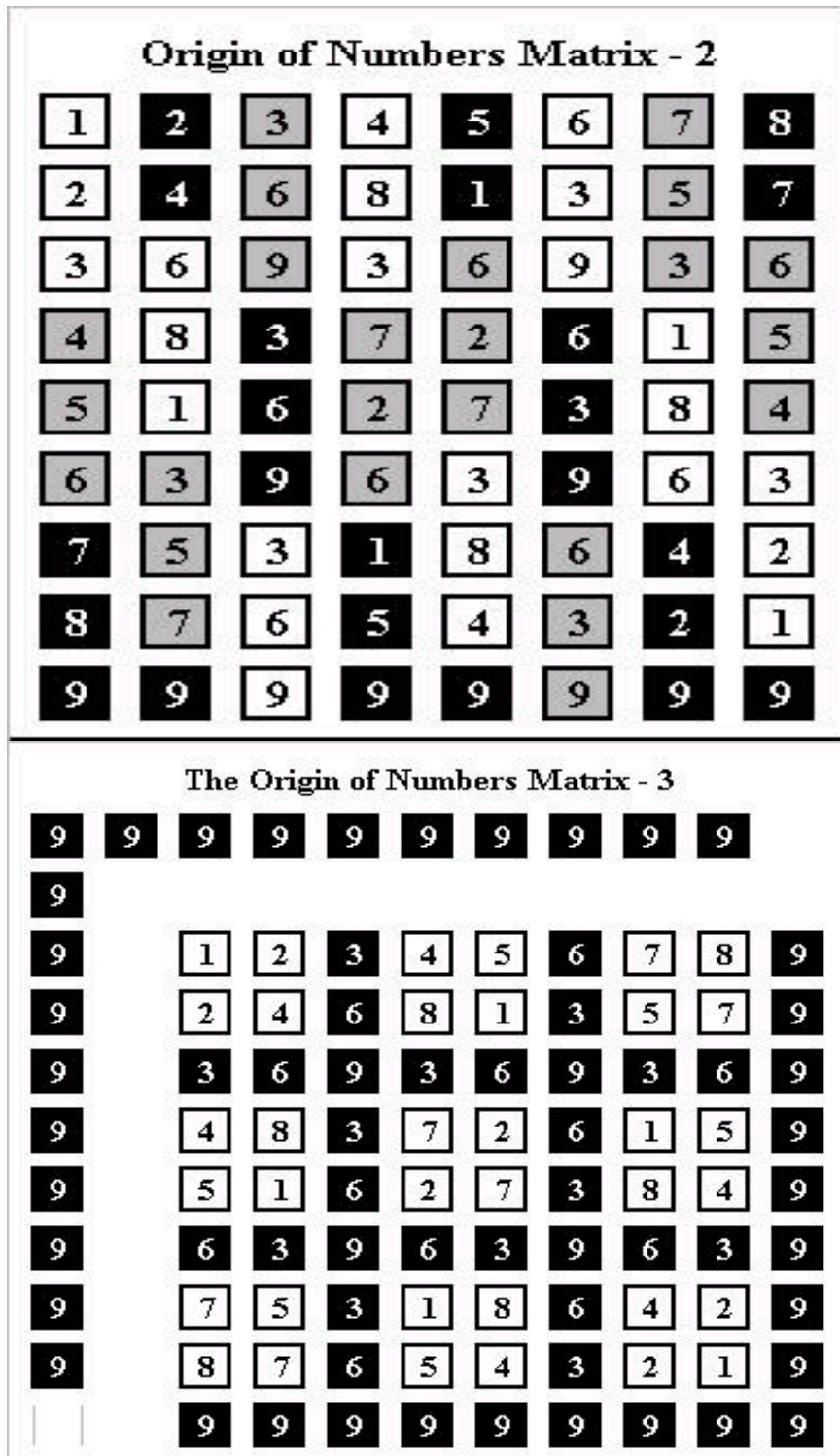


DIAGRAM 9e,f: These two diagrams should also be studied in conjunction with endnote 78. William John Meegan, *The Secrets and The Mysteries Of Genesis: Antiquity's Hall of Records* (Victoria, BC: Trafford Publications, 2003).

DIAGRAM 9g

The Universal Mathematical Matrix									
The #1 & #8 Pattern									
9	9	9	9	9	9	9	9	9	9
9	1	2	3	4	5	6	7	8	9
9	2	4	6	8	1	3	5	7	9
9	3	6	9	3	6	9	3	6	9
9	4	8	3	7	2	6	1	5	9
9	5	1	6	2	7	3	8	4	9
9	6	3	9	6	3	9	6	3	9
9	7	5	3	1	8	6	4	2	9
9	8	7	6	5	4	3	2	1	9
9	9	9	9	9	9	9	9	9	9

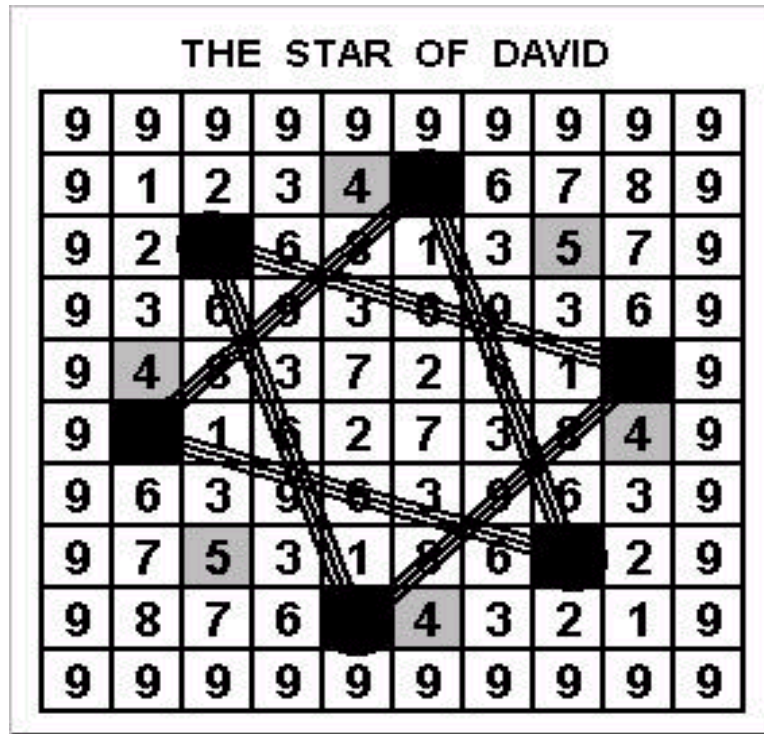
  

The Universal Mathematical Matrix									
The #2 & #7 Pattern									
9	9	9	9	9	9	9	9	9	9
9	1	2	3	4	5	6	7	8	9
9	2	4	6	8	1	3	5	7	9
9	3	6	9	3	6	9	3	6	9
9	4	8	3	7	2	6	1	5	9
9	5	1	6	2	7	3	8	4	9
9	6	3	9	6	3	9	6	3	9
9	7	5	3	1	8	6	4	2	9
9	8	7	6	5	4	3	2	1	9
9	9	9	9	9	9	9	9	9	9

DIAGRAM 9h

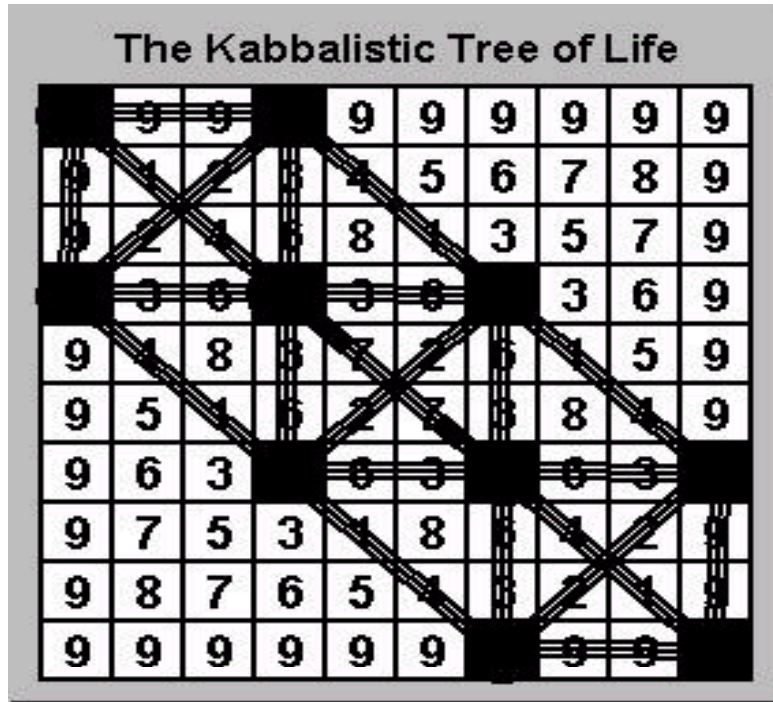
These two diagrams should also be studied in conjunction with endnote 78.  
 William John Meegan, *The Secrets and The Mysteries Of Genesis: Antiquity's Hall of Records*  
 (Victoria, BC: Trafford Publications, 2003).

DIAGRAM 9i



This diagram should also be studied in conjunction with endnote 78. William John Meegan, *The Conquest Of Genesis: A Study in Universal Creation Mathematics* (Lewiston, NY: The Edwin Mellen Press, 1998), and *The Secrets and The Mysteries Of Genesis: Antiquity's Hall of Records* (Victoria, BC: Trafford Publications, 2003).

DIAGRAM 9j



This diagram should also be studied in conjunction with endnote 78. William John Meegan, *The Secrets and The Mysteries Of Genesis: Antiquity's Hall of Records* (Victoria, BC: Trafford Publications, 2003).



DIAGRAM 9k

LA DIVINA COMMEDIA'S MATHEMATICAL MATRIX									
136 9	115 9	139 9	145 9	136 9	139 9	142 9	142 9	139 9	154 9
142 9	139 1	151 2	139 3	139 4	145 5	148 6	139 7	148 8	139 9
136 9	151 2	148 4	157 6	145 8	145 1	154 3	142 5	154 7	142 9
151 9	142 3	151 6	139 9	139 3	151 6	145 9	148 3	142 6	148 9
142 9	124 4	151 8	136 3	142 7	136 2	145 6	148 1	136 5	139 9
115 9	136 5	142 1	133 6	136 2	154 7	160 3	142 8	148 4	145 9
130 9	136 6	136 3	145 9	154 6	133 3	145 9	148 6	148 3	148 9
130 9	136 7	142 5	139 3	151 1	154 8	142 6	139 4	142 2	142 9
133 9	133 8	139 7	136 6	145 5	139 4	148 3	145 2	154 1	151 9
136 9	130 9	148 9	151 9	145 9	148 9	130 9	142 9	139 9	145 9

These diagrams should also be studied in conjunction with endnote 78.

[http://hometown.aol.com/genesisformulae/commedia\\_matrix1a.html](http://hometown.aol.com/genesisformulae/commedia_matrix1a.html)

[http://hometown.aol.com/genesisformulae/commedia\\_index.html](http://hometown.aol.com/genesisformulae/commedia_index.html)

Take the 100-Cantos (chapters), of *La Divina Commedia*, and sequentially placed them into the Universal Mathematical Matrix, Primum by Mobile, beginning with the 34-canto of *La Inferno*. Place them into the first 34-cells of the matrix, working downward, then to the top of the second column, and to the third, and fourth columns, until the 34-cantos are completely accounted for. Follow the same procedure, with *La Purgatorio*, placing its 33-cantos, into the next 33-cells, where the placement sequence left off in completing *La Inferno*. The same process is continued, and finished with, by placing the 33-cantos of *La Paradiso*, into the last 33-cells, of the Universal Mathematical Matrix. Now, total the verses in the white area designated as 1-4-7, and the total will sum up to 2580 verses. Total the black area designated as 2-5-8, and the total amount of verses will sum up to 2580. This is obviously not an accidental placement of data, into this Universal Mathematical Matrix. There was a reason for this mathematical schema, in Dante's work, but that is other research, already discussed in other writings. The point here is the mathematical precision in structuring work of this nature. From William John Meegan, *The Conquest Of Genesis: A Study in Universal Creation Mathematics* (Lewiston, NY: The Edwin Mellen Press, 1998), and *The Secrets and The Mysteries Of Genesis: Antiquity's Hall of Records* (Victoria, BC: Trafford Publications, 2003).

**DIAGRAM 10**  
**THE EMPYREAN, PRIMUM MOBILE**  
**AND OTHER CIRCLES OF ANGELS**

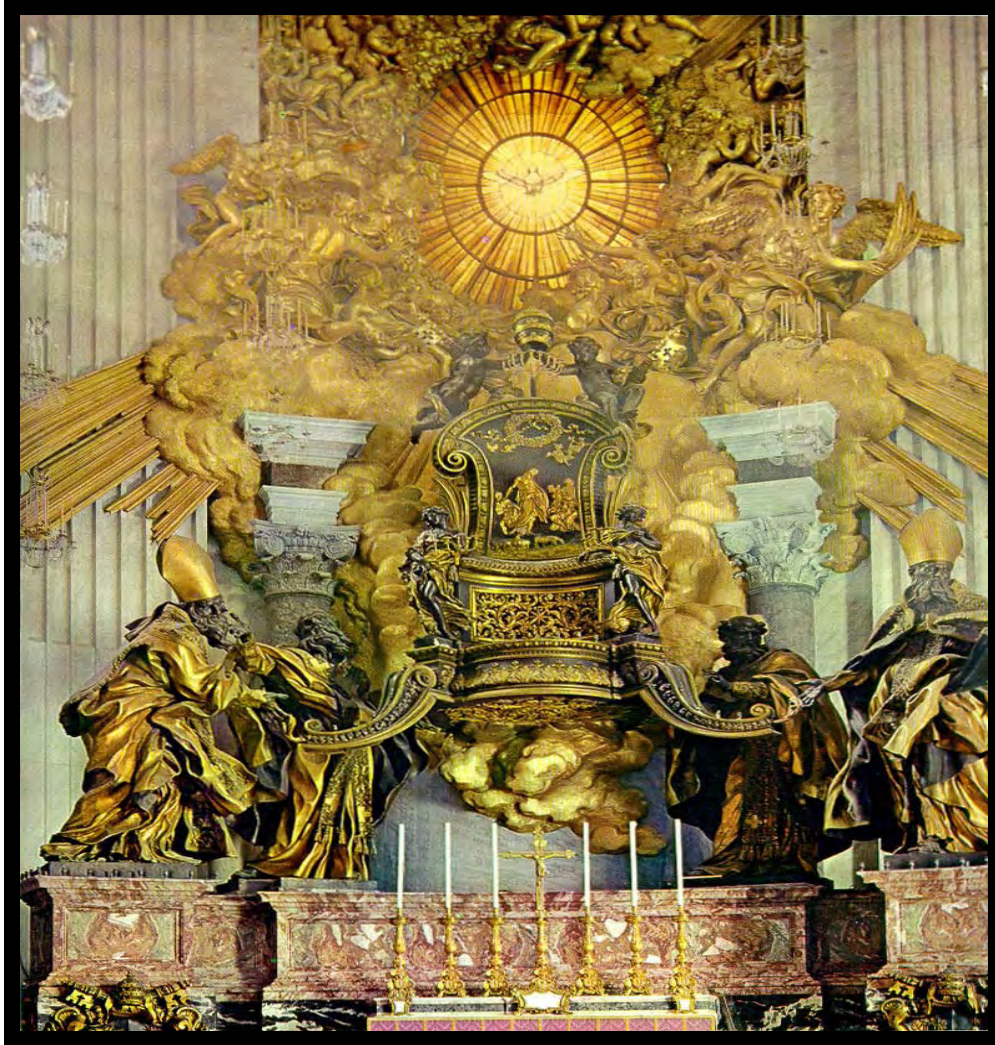


This image of Gustave Doré illustrating Dante's vision of the trinity: God in his Empyrean, the Primum Mobile, and the circles of angels clearly depict symbolically Michelangelo's own inspiration for the Sistine Chapel ceiling. Though Dante's, Doré's, and Michelangelo's symbolism is remarkable different from each other they each had the same theological concept to narrate in their work. Dante Alighieri, *The Divine Comedy*, Translated by The Rev. Francis Cary, with 136 illustrations by Gustave Doré. Reprint Edition (Chartwell Books, Inc. 1984), 454.

<b>DIAGRAM #11a</b>			<b>DIAGRAM #11b</b>		
<b>SISTINE CEILING</b>			<b>KAMEA OF SATURN</b>		
<b>2</b>	<b>1</b>	<b>4</b>	<b>4</b>	<b>9</b>	<b>2</b>
<b>7</b>	<b>9</b>	<b>3</b>	<b>3</b>	<b>5</b>	<b>7</b>
<b>8</b>	<b>5</b>	<b>6</b>	<b>8</b>	<b>1</b>	<b>6</b>
<b>DIAGRAM #11c</b>			<b>DIAGRAM #11d</b>		
<b>SISTINE'S KAMEA</b>			<b>UNIVERSAL MATRIX</b>		
<del>2</del>	<del>1</del>	<del>4</del>	<b>8</b>	<b>4</b>	<b>6</b>
<del>7</del>	<b>9</b>	<del>3</del>	<b>7</b>	<b>9</b>	<b>2</b>
<del>8</del>	<del>5</del>	<del>6</del>	<b>3</b>	<b>5</b>	<b>1</b>

1. #11a is the design that is found in the spine of the ceiling in the Sistine Chapel
2. #11c is the actual tracing out the Kamea of Saturn from the design displayed in Diagram #11a.
3. #11b is the actual placement of numbers 1-9 in the Kamea of Saturn. Total each of the eight directions, horizontal, vertical, and diagonal and they all sum to #15.
4. #11d is the implied Kamea of Saturn with the #9 as the central number. Thus, combined #11b and #11c infers the entire gambit of the nine basic numbers in the central position of the kames. This of course would lead to an entirely new avenue of research, which has already been dealt with in other writings. Here it is being stressed that Michelangelo was aware of all of that kind of esoteric material.

**DIAGRAM 12a**  
**Cathedra Petri: The Chair of Peter**



This grandiose sculpture was created to enclose the wooden throne of the Apostle. The four gigantic statues of Doctors of the Church are: St. Ambrose, St. Anthonisius (left); and St. John Chrysostom, St. Augustine (right). The fine alabaster window shows the Holy Spirit as a dove. The apse is at the end of the central nave. In the center is the Altar of the Chair of Peter, a masterpiece, which is unmistakably the work of Gian Lorenzo Bernini (1598-1659). From: *'St. Peter's - Guide to the Basilica and Square'* <http://www.stpetersbasilica.org/Altars/Cathedra/Cathedra.htm>, Accessed March 27<sup>th</sup> 2006.

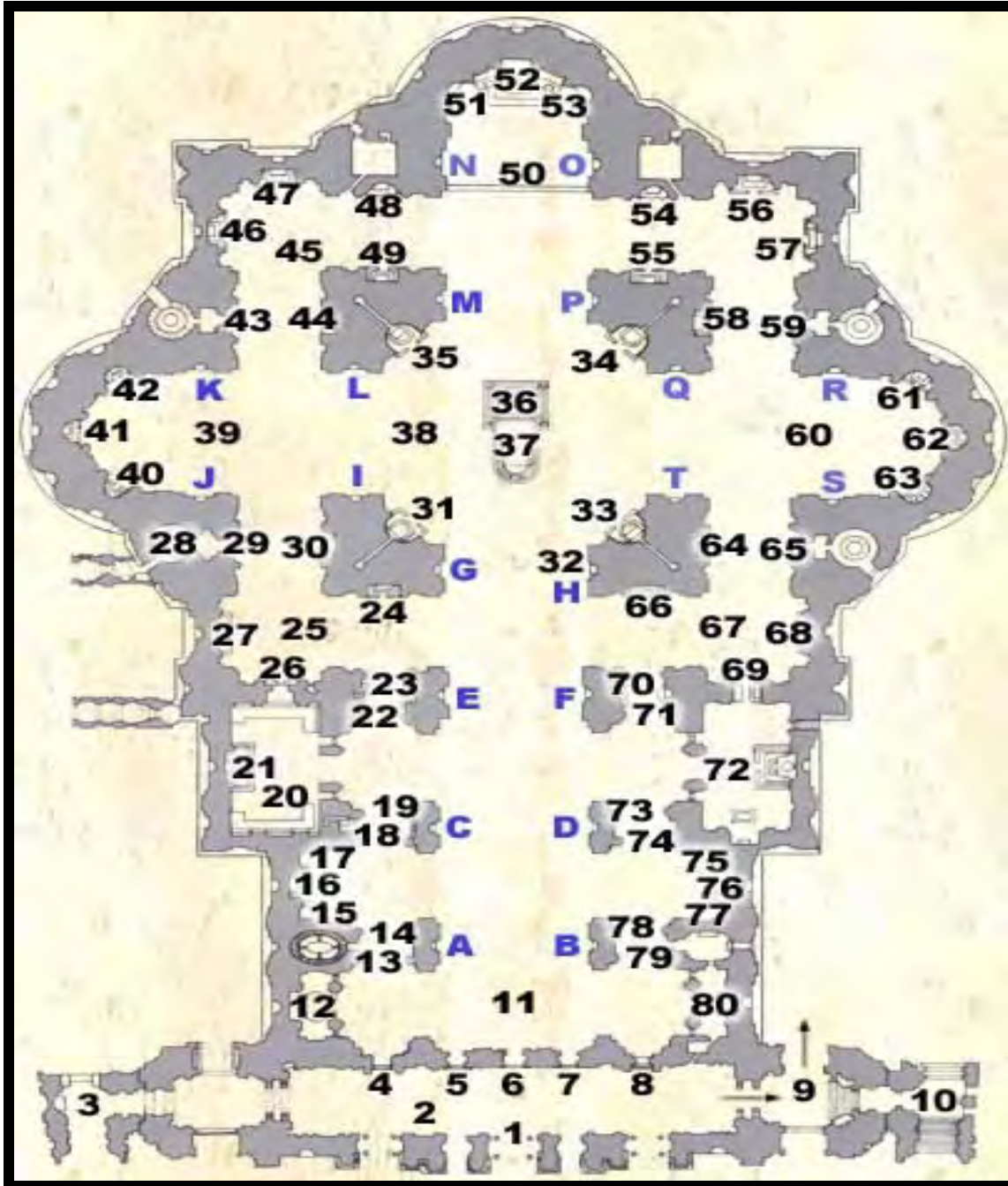
Every year on February 22, the Roman Catholic Church celebrates the feast of the Chair of St. Peter, to commemorate St. Peter's teaching in Rome. Already in the second half of the 18th century an ancient wooden chair inlaid with ivory was venerated and traditionally held to be the Episcopal chair on which St. Peter sat as he instructed the faithful of Rome. In fact, it is a throne in which fragments of acacia wood are visible, which could be part of the chair of St. Peter, encased in oak and reinforced with iron bands. Several rings facilitated its transportation during processions. Pope Alexander VII commissioned Bernini to build a sumptuous monument, which would give prominence to this ancient wooden chair. Bernini built a throne in gilded bronze, richly ornamented with bas-reliefs in which the chair was enclosed: two pieces of furniture, one within the other. On January 17, 1666 it was solemnly set above the altar. "The ancient chair believed to have been used by Saint Peter... is enshrined within the cattedra," from James Lees-Milne, *Saint Peter's: The Story of Saint Peter's Basilica in Rome* (Boston: Little, Brown, 1967), 278.

**DIAGRAM 12b**  
**Cathedra Petri's Alabaster Window**



Here it is easily seen that from the Empyrean, where God is in the Divine creative mode, the 72-rays radiate outward in the second, third, and fourth circles. In the third circle, it can be seen that the window is sectioned off into twelve parts, similar to the Zodiac/Calendar year in the Sistine Chapel. <http://www.stpetersbasilica.org/Altars/Cathedra/Cathedra-HolySpirit-s.jpg>, Accessed March 27<sup>th</sup> 2006.

**DIAGRAM 13**  
**SAINT PETER BASILICA'S Interactive Floor Plan**



Here is the interactive floor plan of Saint Peter's basilica. Each of the numbers and letters refers to a different chapel, altar, or artwork. It is introduced here to point to the location of #52, which sits at the very peak of the apse. It is indeed if not the first then the second most important position of the basilica. This is where the Cathedra Petri is located. This online website link will link to each location. <http://www.stpetersbasilica.org/floorplan.htm>, Accessed March 27<sup>th</sup> 2006.

DIAGRAM 14a

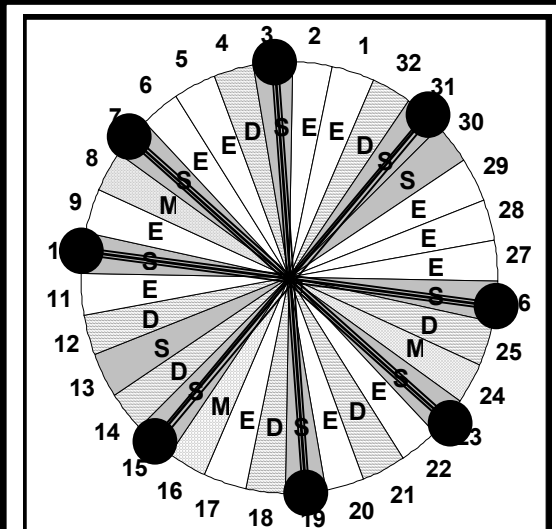
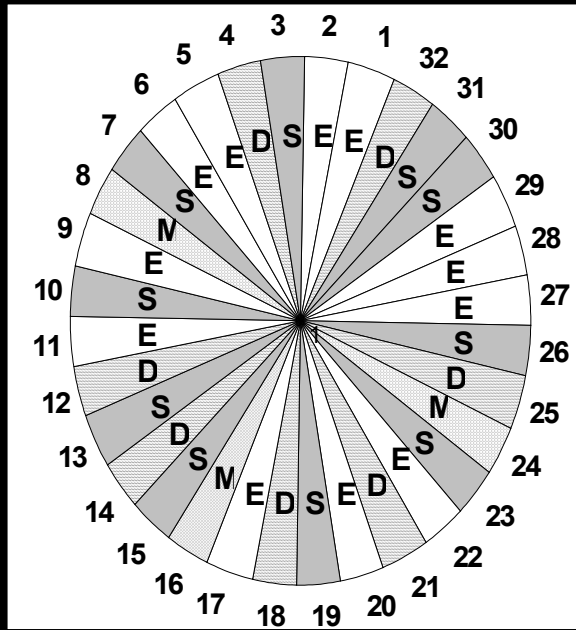
<b>32-Paths of the Kabbalistic Tree of Life</b>	
<b>1) Elohyim Created (v1)</b>	<b>= Elemental – 1</b>
<b>2) Elohyim Hovered (v2)</b>	<b>= Elemental – 2</b>
<b>3) Elohyim Desired (v3)</b>	<b>= Sefirah – 1</b>
<b>4) Elohyim Saw (v4)</b>	<b>= Double – 1</b>
<b>5) Elohyim Divided (v4)</b>	<b>= Elemental – 3</b>
<b>6) Elohyim Named (v5)</b>	<b>= Elemental – 4</b>
<b>7) Elohyim Desired (v6)</b>	<b>= Sefirah – 2</b>
<b>8) Elohyim Made (v7)</b>	<b>= Mother – 1</b>
<b>9) Elohyim Named (v8)</b>	<b>= Elemental – 5</b>
<b>10) Elohyim Desired (v9)</b>	<b>= Sefirah – 3</b>
<b>11) Elohyim Named (v10)</b>	<b>= Elemental – 6</b>
<b>12) Elohyim Saw (v10)</b>	<b>= Double – 2</b>
<b>13) Elohyim Desired (v11)</b>	<b>= Sefirah – 4</b>
<b>14) Elohyim Saw (v12)</b>	<b>= Double – 3</b>
<b>15) Elohyim Desired (v14)</b>	<b>= Sefirah – 5</b>
<b>16) Elohyim Made (v16)</b>	<b>= Mother – 2</b>
<b>17) Elohyim Placed (v17)</b>	<b>= Elemental – 7</b>
<b>18) Elohyim Saw (v18)</b>	<b>= Double – 4</b>
<b>19) Elohyim Desired (v20)</b>	<b>= Sefirah – 6</b>
<b>20) Elohyim Created (v21)</b>	<b>= Elemental – 8</b>
<b>21) Elohyim Saw (v21)</b>	<b>= Double – 5</b>
<b>22) Elohyim Blessed (v22)</b>	<b>= Elemental – 9</b>
<b>23) Elohyim Desired (v24)</b>	<b>= Sefirah – 7</b>
<b>24) Elohyim Made (v25)</b>	<b>= Mother – 3</b>
<b>25) Elohyim Saw (v25)</b>	<b>= Double – 6</b>
<b>26) Elohyim Desired (v26)</b>	<b>= Sefirah – 8</b>
<b>27) Elohyim Created (v27)</b>	<b>= Elemental – 10</b>
<b>28) Elohyim Created (v27)</b>	<b>= Elemental – 11</b>
<b>29) Elohyim Blessed (v28)</b>	<b>= Elemental – 12</b>
<b>30) Elohyim Desired (v28)</b>	<b>= Sefirah – 9</b>
<b>31) Elohyim Desired (v29)</b>	<b>= Sefirah – 10</b>
<b>32) Elohyim Saw (v31)</b>	<b>= Double – 7</b>

Here it can be seen that two of the 32 Elohyms has been shaded: #1 and #31. These are the two positions of the Elohyms in the first chapter of Genesis that Rabbi Aryeh Kaplan classified wrong. It was only in correcting the error that the Kabbalistic Tree of Life was envisaged as an actual graphic image in the text. It should be made perfectly clear that without Rabbi Kaplan work to point the way this insight on the first chapter of Genesis would not have been realized.

The phrase ‘Elohyim desired,’ is a correct interpretation of the Hebrew words for ‘Elohyim said.’ The word, ‘desire’ is actually more appropriate to this mystical text of Genesis. It goes to the mystery as to why Virgo has to move first in Zodiac lore. Without desire nothing moves. The first decan of Virgo is COMA translated DESIRED.

William John Meegan, *The Secrets and The Mysteries Of Genesis: Antiquity’s Hall of Records* (Victoria, BC: Trafford Publications, 2003).

**DIAGRAM 14b-1  
THE ARRAY OF 32-ELOHYM**



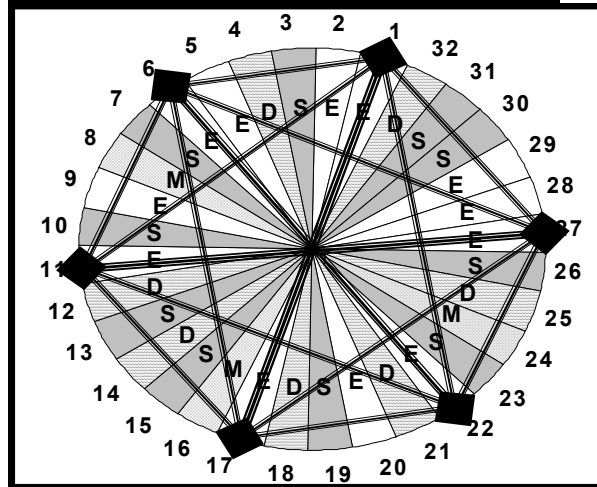
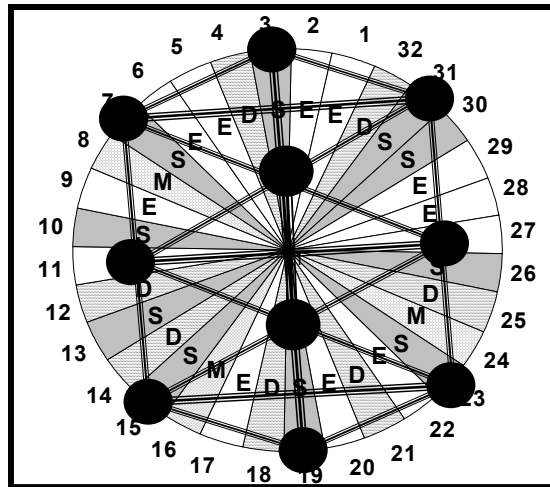
Pairing off the Sefirahs

**DIAGRAM 14b-2**

Each set of Sefirahs is 180° from each other. It is from this structure that THE KABBALISTIC TREE OF LIFE was envisaged. Take note that #3 is the apex of the design. Note also that the two Sefirahs not paired are paired by virtue of just that peculiarity. These last two will be seen as floaters and are placed centrally in the design of the graphic.



**DIAGRAM 14c-1**  
**THE KABBALISTIC TREE OF LIFE**



**DIAGRAM 14c-2**  
**THE STAR OF DAVID and THE CUBE OF SPACE**

Here again the pairing of Elohyms' (Elementals) positions 180° from each other forces a graphic to the surface of the text. Yes, it is true that a random placement would see this 180° positioning placed in any text with unequal groups separately categorized but the argument here is that such precision as found in the first chapter of Genesis stretches that envelope of credulity a bit too much. The point being made here is that such design is obviously deliberate.

William John Meegan, *The Secrets and The Mysteries Of Genesis: Antiquity's Hall of Records* (Victoria, BC: Trafford Publications, 2003).

## DIAGRAM #15

### THE GENESIS FORMULA

BERESHITH

Written from right to left

בראשית

Directly from the first word of Genesis: BERE SHITH, the Hebrew alphabet can be seen going in and out of creation as narrated in the Zohar.



Extrapolating the Genesis Formula from the Hebrew word Bereshith, produces a total of 10-letters. By continuing the logic of the numerical sequence it can be seen that QUOP sits next to BETH following RESH westward into the material creation, and that Ghimmel precedes BETH eastward out of materialism.



The numerical values in the Genesis Formula are reduced to their lowest common denominators.

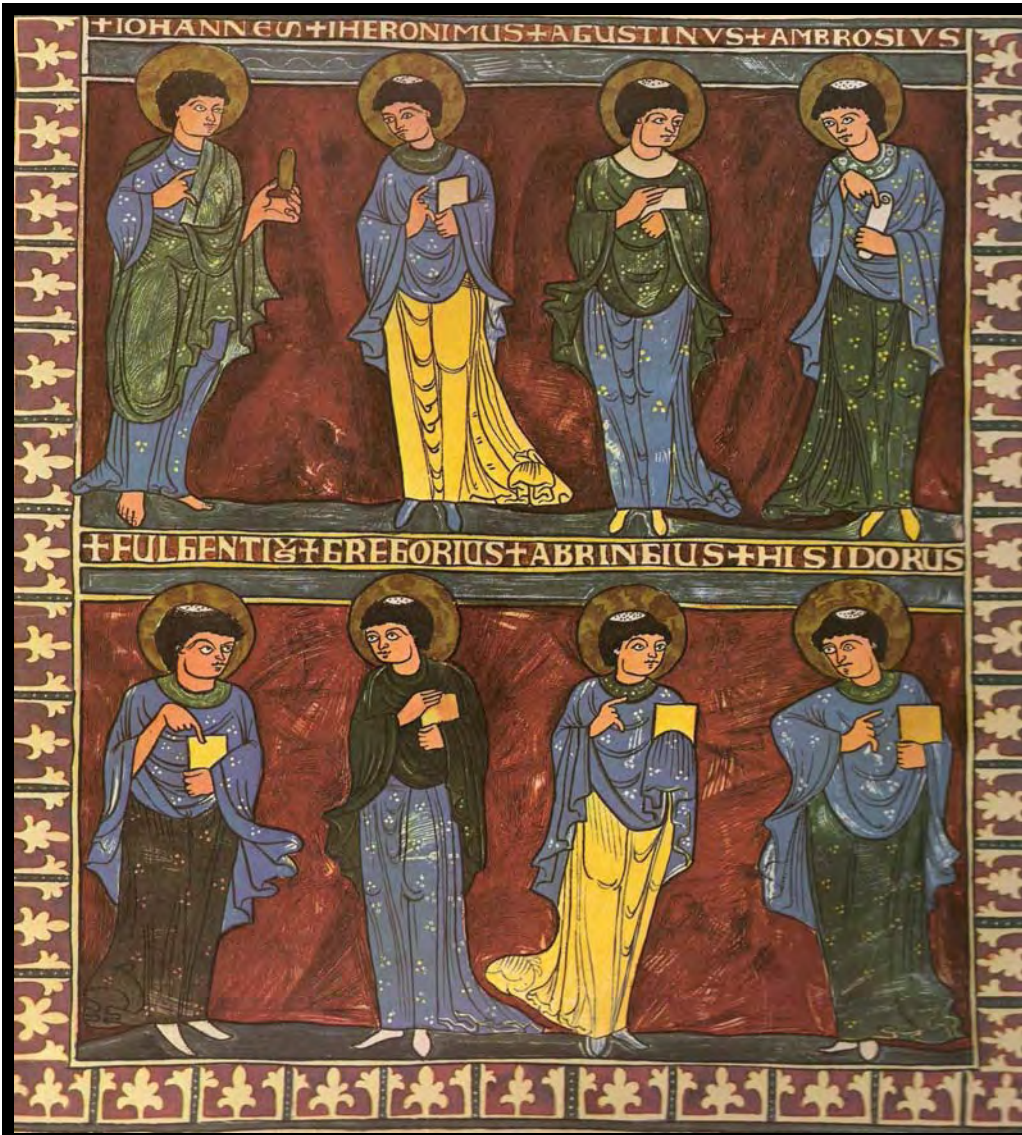


Thus, the GENESIS FORMULA reads:

4-1-3-1-2-2-1-3-1-4

The #1s represent GOD in his triune characters: Aleph, Yud, and Qoph.

**DIAGRAM 16**  
**Saint John and Seven of his Commentators**



“John and seven of his commentators. Miniature of Beatus’s commentary on Apocalypse (about 785), in which the Fathers represented in the pictures see frequently quoted. Paris, BN lat. 8878, F. 13v. The manuscript was illuminated about 1076, after a Spanish model, at St-Sever, on the Adour (Landes). (6).” Analysis of this codex painting mimics the patterns set by the Universal Mathematical Matrix. Numbered from left to right on the top row and left to right on the bottom row the sequence is numbered from 1-8. What makes this painting unique is when the numerical sets #1 and #8, #2 and #7, #3 and #6, and #4 and #5 are compared it can be seen that the hand jesters and clothing match each of their counterparts excepting the clothing of #1 and #8. Note that the even numbers from the reader’s perspective is facing left and the odd numbers face right. This allows the numbers from #1-#8 to further mimic their counterparts. For just as the multiplication tables #1 thru #8 demonstrate they are opposite to their counterpart so do Saint John and his seven commentators illustrate that point quite clearly.

See Frederick van der Meer, ed., *Apocalypse: Visions from the Book of Revelation in Western Art* (New York: Alpine Fine Arts Collection, 1978).

## BIBLIOGRAPHY

*American Heritage Dictionary of the English Language*: Fourth Edition. Houghton Mifflin 2000.  
<http://www.bartleby.com/61/7/P0560700.html>.

Baigent, Michael, Richard Leigh, and Henry Lincoln. *Holy Blood, Holy Grail*. New York: Delacorte Press, 1982.

Bernini, Gian Lorenzo (1598-1659). *Cathedra Petri, Altar of the Chair of St. Peter* 1666

1. <http://www.stpetersbasilica.org/Altars/Cathedra/Cathedra.htm>,
2. <http://www.stpetersbasilica.org/Altars/Cathedra/Cathedra-HolySpirit-s.jpg>, April 8<sup>th</sup> 2006  
(As prolific in its materials and as well presented as this web site is there is no information on the copyright holder except for an email contact: [stpetersbasilica@gmail.com](mailto:stpetersbasilica@gmail.com). I have twice emailed this date 04/08/06 and have received two email responses from the editor Alan Howard. His recommendations for copyright is © <http://www.stpetersbasilica.org/>. There is a disclaimer on this Welcome page that states: © *Copyright notice: The contents of this site are for personal-educational use only. Neither text nor images may be reproduced in any form without the permission of the respective copyright holders. This independent website is not endorsed by or associated with the Vatican, the Fabbrica of St. Peter's, or any business organization*).

Blavatsky, H.P. *The Secret Doctrine: The Synthesis of Science, Religion, and Philosophy* 2 Vols. 1888. Reprint Edition. Pasadena: Theosophical University Press, 1977.

Botticelli, Sandro *Ascent to Primum Mobile*

<http://danteworlds.laits.utexas.edu/paradiso/gallery09.html> University of Texas at Austin, ©Liberal Arts Instructional Technology Services, *Birth of Venus*  
<http://www.ibiblio.org/wm/paint/auth/botticelli/venus/> Accessed March 27<sup>th</sup> 2006 © 24 Oct 2005, [Nicolas Pioch](#) and WebMuseum, Paris.

Bramante, *Pianta di San Pietro*.

[http://www.activitaly.it/monument/imago/pianta\\_san\\_pietro\\_bramante.jpg](http://www.activitaly.it/monument/imago/pianta_san_pietro_bramante.jpg)  
[http://www.activitaly.it/inglese/monument/basilica\\_St\\_Peter\\_rome\\_3.htm](http://www.activitaly.it/inglese/monument/basilica_St_Peter_rome_3.htm), ©1999-2006 *Activitaly srl Roma*. Accessed March 27<sup>th</sup> 2006

Budge, E.A.Wallis. *Amulets and Superstitions*. 1930 Reprint Edition. New York: Dover Publications, 1978.

Bulfinch, Thomas. *Bulfinch's Mythology*, New York: Modern Library published by Random House).

Bullinger, E.W. *The Witness Of The Stars*. 1893. Reprint Edition. Grand Rapids: Kregel Publications, 1967.

Buonarroti, Michelangelo (b. 1475, Caprese, d. 1564, Roma) Cappella Sistina, Vatican [online]

1. *Joel*, [http://www.wga.hu/detail/m/michelan/3sistina/3prophet/01\\_1pr2.jpg](http://www.wga.hu/detail/m/michelan/3sistina/3prophet/01_1pr2.jpg), 1509

2. *Zacharias*, [http://www.wga.hu/detail/m/michelan/3sistina/3prophet/00\\_3pr1.jpg](http://www.wga.hu/detail/m/michelan/3sistina/3prophet/00_3pr1.jpg), 1509
3. *Ancestors of Christ* [http://www.wga.hu/detail/m/michelan/3sistina/7triangl/04\\_1sp3f.jpg](http://www.wga.hu/detail/m/michelan/3sistina/7triangl/04_1sp3f.jpg) , 1510
4. *Creation of Eve* [http://www.wga.hu/frames-e.html?/html/m/michelan/3sistina/1genesis/5eve/05\\_3ce5.html](http://www.wga.hu/frames-e.html?/html/m/michelan/3sistina/1genesis/5eve/05_3ce5.html) 1510
5. *The Temptation and Expulsion of Adam and Eve from the Garden of Eden* [http://www.wga.hu/frames-e.html?/html/m/michelan/3sistina/1genesis/4sin/04\\_3ce4.html](http://www.wga.hu/frames-e.html?/html/m/michelan/3sistina/1genesis/4sin/04_3ce4.html) 1509-10
6. *The Creation of Adam* [http://www.wga.hu/frames-e.html?/html/m/michelan/3sistina/1genesis/6adam/06\\_3ce6.html](http://www.wga.hu/frames-e.html?/html/m/michelan/3sistina/1genesis/6adam/06_3ce6.html) 1510
7. *Judith and Holofernes* [http://www.wga.hu/detail/m/michelan/3sistina/5spandre/00\\_1pe1.jpg](http://www.wga.hu/detail/m/michelan/3sistina/5spandre/00_1pe1.jpg) 1509
8. *Punishment of Haman* [http://www.wga.hu/detail/m/michelan/3sistina/5spandre/10\\_1pe3.jpg](http://www.wga.hu/detail/m/michelan/3sistina/5spandre/10_1pe3.jpg) 1509
9. *The Brazen Serpent* [http://www.wga.hu/detail/m/michelan/3sistina/5spandre/10\\_4pe4.jpg](http://www.wga.hu/detail/m/michelan/3sistina/5spandre/10_4pe4.jpg) 1511
10. *Separation of light and darkness*, [http://www.wga.hu/detail/m/michelan/3sistina/1genesis/9light/09\\_3ce9.jpg](http://www.wga.hu/detail/m/michelan/3sistina/1genesis/9light/09_3ce9.jpg) 1511
11. *Creation of the Sun, Moon, and Stars* [http://www.wga.hu/detail/m/michelan/3sistina/1genesis/8plants/08\\_3ce8.jpg](http://www.wga.hu/detail/m/michelan/3sistina/1genesis/8plants/08_3ce8.jpg), 1511
12. *Separation of the Earth from the Waters*, [http://www.wga.hu/detail/m/michelan/3sistina/1genesis/7earth/07\\_3ce7.jpg](http://www.wga.hu/detail/m/michelan/3sistina/1genesis/7earth/07_3ce7.jpg) 1511
13. *The Drunkenness of Noah* [http://www.wga.hu/detail/m/michelan/3sistina/1genesis/1drunken/01\\_3ce1.jpg](http://www.wga.hu/detail/m/michelan/3sistina/1genesis/1drunken/01_3ce1.jpg) 1509
14. *The Deluge* [http://www.wga.hu/detail/m/michelan/3sistina/1genesis/2flood/02\\_3ce2.jpg](http://www.wga.hu/detail/m/michelan/3sistina/1genesis/2flood/02_3ce2.jpg) 1508-09
15. *Sacrifice of Noah* [http://www.wga.hu/detail/m/michelan/3sistina/1genesis/3sacrifi/03\\_3ce3.jpg](http://www.wga.hu/detail/m/michelan/3sistina/1genesis/3sacrifi/03_3ce3.jpg) 1509  
<http://www.wga.hu/tours/sistina/index1.html>,  
© [Web Gallery of Art](#), created by [Emil Kren](#) and [Daniel Marx](#). March 27<sup>th</sup> 2006

---

. Cappella Sistina, Vatican [online] *The Last Judgement* <http://www.christusrex.org/www1/sistine/40-Judge.html> (1523-1534)  
<http://www.wga.hu/detail/m/michelan/3sistina/lastjudg/0lastjud.jpg>  
[Christus Rex, Inc.](#) and [Michael Olteanu, MS.](#) (Copyright holders), Online March 27<sup>th</sup> 2006

Campbell, Joseph. *Historical Atlas of World Mythology*, 5 Vols. Harper and Row, 1988.

Caravaggio (b. 1571, Caravaggio, d. 1610, Porto Ercole) *Saint Peter's Crucifixion* 1600  
<http://www.wga.hu/frames-e.html?/html/c/caravagg/05/28ceras.html> March 27<sup>th</sup> 2006  
© [Web Gallery of Art](#), created by [Emil Kren](#) and [Daniel Marx](#).

Charles, R.H.D., ed. *Pseudepigrapha of the Old Testament*, Oxford: Oxford at the Clarendon Press, 1979.

Christus Rex, Inc. and Michael Olteanu, MS,

1. *Vatican's master plan of the Sistine Chapel* <http://www.christusrex.org/www1/sistine/0-Plan.jpg>.
  2. *CAPPELLA SISTINA (web site)* <http://www.christusrex.org/www1/sistine/0-Tour.html> 1994
  1. *The Defense of the Body of Moses* <http://www.christusrex.org/www1/sistine/G-m.jpg> Matteo da Lecce (1547-1600)
  2. *The Resurrection of Christ* <http://www.christusrex.org/www1/sistine/H-m.jpg> Hendrick van den Broeck (1519-1597)
  3. *Popes on the Life of Moses Wall (A-F)* <http://www.christusrex.org/www1/sistine/PA-Popes.html>
  4. *Popes on the Life of Christ Wall (O-I)* <http://www.christusrex.org/www1/sistine/PO-Popes.html>
  5. *Sistine Chapel: entrance wall view* <http://www.christusrex.org/www1/sistine/0s-Sistine.jpg>
- Christus Rex, Inc. and Michael Olteanu, MS, (Copyright holders), Accessed March 27<sup>th</sup> 2006

Cicero, Marcus Tullius. *On the Good Life*. Translated by Michael Grant. New York: Penguin Books, 1971.

Creswell, K.A.C. *The Dome Of The Rock's Floor Plan* <http://www.thehope.org/plan.htm>,  
1. [http://www.thehope.org/dome\\_art.htm](http://www.thehope.org/dome_art.htm), The Dome Rock Gallery, Museum, neg. Images courtesy of Fine Arts Library, Harvard College Library, Online March 27<sup>th</sup> 2006  
2. Dome Of The Rock: Sectional axonometric view through dome:  
[http://archnet.org/library/images/one-image.tcl?location\\_id=1432andimage\\_id=103293](http://archnet.org/library/images/one-image.tcl?location_id=1432andimage_id=103293),  
March 27<sup>th</sup> 2006 <http://archnet.org/library/images/sites.tcl?select=collectionandkey=963>  
© Creswell Archive, Ashmolean Museum, negative Images courtesy of Fine Arts Library, Harvard College Library.

Dante Alighieri. *The Divine Comedy*. Translated by Francis Cary, with 136 illustrations by Gustave Doré. Chartwell Books, 1984.

\_\_\_\_\_. *The Divine Comedy*. A New Verse Translation with Introduction and Commentary by Allen Mandelbaum. Drawings by Barry Moser. Quality Paperback Book Club, 1980-1984.

\_\_\_\_\_. Translated by Dorothy L. Sayers, assisted by Barbara Reynolds (*Paradiso*). Penguin Books, 1967-1988.

\_\_\_\_\_. *The Divine Comedy*. Translated with introduction and commentary by Mark Musa. Penguin Classics 1981-1986

Davidson, Gustav. *A Dictionary of Angels, Including the Fallen Angels*. New York: The Free Press, A Division of Macmillan Publishing Co., 1967.

De Laurence, L.W., ed. *Raphael's Ancient Manuscript Of Talismanic Magic*. de Laurence, Scott and Co., 1916.

De Vecchi, Pierluigi, ed. *The Sistine Chapel: A Glorious Restoration*, Abradale Press, Harry N. Abrams, 1992.

Eddy, Mary Baker G. *Science and Health With Key to the Scriptures*. Boston: The First Church of Christ, Scientist, 1910.

Eriugena, John Scotus. *Voice of the Eagle: The Heart of Celtic Christianity, Homily on the Prologue to the Gospel of John*. Translated with an introduction and reflections by Christopher Bamford. Great Barrington, MA: Lindisfarne Press, 1990.

Foley, Helene P., ed. *The Homeric Hymn to Demeter: Translation, Commentary, and Interpretive Essays*. Princeton: Princeton University Press, 1994.

Gal Einai Institute. *Numerology - Gematria: The Mathematics of the Torah* ©5760-5765 (2000-2005).

Ginsburgh, Rabbi Yitzchaz, Rabbi Avraham Arie Trugman and Rabbi Moshe Yaakov Wisnefsky. *The Alef-Beit: Jewish Thought Revealed through the Hebrew Letters*. Northvale, NJ: Jason Aronson, 1995.

Gleason, Daniel. *Jesus 8880: The Gospels seen as Sacred Geometry Plays. A Gematria Based Commentary on Mark and John*. Website copyright © 1998-2006 Daniel Gleason. Accessed June 13, 2006. <http://jesus8880.com/>.

Godolphin, F.R.B., ed. *Great Classical Myths*. (New York: Modern Library published by Random House, 1964).

Gonzalez-Wippler, Migene. *The Complete Book of Amulets and Talismans*. Llewellyn Publications, 1991.

Griaule, Marcel and Dieterlen Germaine. *The Pale Fox*. Afrikan World Books, 1986.

Guant, Bonnie. *Jesus Christ: The Number of His Name – The Amazing Number Code Found in the Bible*. Adventures Unlimited Press, 1998.

Hall, James. *Michelangelo and the Reinvention of the Human Body*. New York: Farrar, Straus and Giroux, 2005.

*I Ching: Book of Changes*. Translated by James Legge. Secaucus, NJ: The Citadel Press, 1964.

*I Ching: The Classic Chinese Oracle of Changes* Translated by Rudolf Ritsema and Stephen Karcher. Element Books, 1994

- Irwin, Keith Gordon. *365 Days*. New York: Thomas Y. Crowell, 1963.
- Jenkins, John Major. *Galactic Alignment: The Transformation of Consciousness According to Mayan, Egyptian, and Vedic Traditions*. Rochester, VT: Bear and Company, 2002.
- \_\_\_\_\_. *Maya Cosmogenesis 2012*. Rochester, VT: Bear and Company, 1998.
- Kaplan, Aryeh *Sefer Yetzirah: The Book of Creation In Theory and Practice*. York Beach, ME: Samuel Weiser, 1990.
- Kay, Richard. *Dante's Christian Astrology*. University of Pennsylvania Press, 1994.
- King, Ross. *Michelangelo and the Pope's Ceiling*. Penguin Books, 2003.
- La Violette, Paul A. *Earth Under Fire: Understanding Mythology as the Science of the Past* (video based on the book), 1998.
- \_\_\_\_\_. *Genesis of the Cosmos: The Ancient Science of Continuous Creation*. Rochester, VT: Bear and Company, 2004.
- Lees-Milne, James. *Saint Peter's: The Story of Saint Peter's Basilica in Rome*, Boston: Little, Brown and Company, 1967.
- Livio, Mario. *The Golden Ratio: The Story of Phi, The World's Most Astonishing Number*. Broadway Books, 2002.
- Mancinelli, Fabrizio. *The Sistine Chapel*. Musei Vaticani. Edizioni (Vatican Museums), 1993.
- Manzo, Lena and Ernestine (Fairview, New Jersey) *Interviews in Genoa*, New York, August 2005. (Concerning their visits to the Sistine Chapel)
- Mathers, MacGregor S.L. *The Kabbalah Unveiled*. York Beach, ME: Samuel Weiser, 1983.
- Meegan, William John. *The Conquest of Genesis: A Study in Universal Creation Mathematics*, New York: The Edwin Mellen Press, Lewiston, 1998.
- \_\_\_\_\_. *Dante's La Divina Commedia's Mathematical Matrix*, 1997  
[http://hometown.aol.com/genesisformulae/commedia\\_matrix1.html](http://hometown.aol.com/genesisformulae/commedia_matrix1.html) . Accessed March 27th 2006.
- \_\_\_\_\_. *Index of Dante Alighieri's La Divina Commedia's Mathematical Web-Pages*, 2000. [http://hometown.aol.com/genesisformulae/commedia\\_index.html](http://hometown.aol.com/genesisformulae/commedia_index.html) . Accessed March 27th 2006.
- \_\_\_\_\_. *The Secrets and The Mysteries of Genesis: Antiquity's Hall of Records*. Victoria, BC: Trafford Publishers, 2003. <http://www.trafford.com/robots/03-1381.html>. Accessed March 27th 2006.



- Nova: PBS Programming. *Einstein's Great Idea: Understand the equation that changed the world*, (Video Based upon David Bodanis's bestseller,  $E=MC^2$ ). Boston: WGBH Educational Foundation, 2005.
- Pasles, Paul C. *Benjamin Franklin's Mathematics*, <http://pasles.org/Franklin/index.html> , 2002-2005. Accessed March 27<sup>th</sup> 2006.
- Paulos, John Allen. *Innumeracy: Mathematical Illiteracy and its Consequences*. New York: Hill and Wang, A Division of Farrar, Straus and Giroux, 1988.
- \_\_\_\_\_. *Beyond Numeracy: Ruminations of a Numbers Man*. New York: Vintage Books, a Division of Random House, 1992.
- Plaut, W.G., ed. *The Torah: A Modern Commentary.*, New York: Union of American Hebrew Congregations, 1981.
- Regardie, Israel. *The Complete Golden Dawn System of Magic*. Phoenix: Falcon Press, 1984.
- Ritmeyer, Leen and Kathleen. *Secrets of Jerusalem's Temple Mount*. Biblical Archaeology Society, 1996.
- Schwaller de Lubicz, R.A. *The Temple In Man: Sacred Architecture And The Perfect Man*. Translated by Robert and Deborah Lawlor and illustrated by Lucie Lamy. Rochester, VT: Inner Traditions International, 1981.
- Seiss, Joseph R. *The Gospel In The Stars*. 1882. Reprint. Grand Rapids: Kregel Publications, 1972.
- Seven Towns, Ltd. *Rubik's Cube* <http://www.rubiks.com/> . 1998-2006, Accessed. March 27<sup>th</sup> 2006.
- Seymour, Charles Jr., ed. *Michelangelo: The Sistine Chapel Ceiling*, A Norton Critical Study in Art History. W.W. Norton and Company, 1972.
- Sherrill, W.A. and W.K.Chu. *An Anthology of I Ching*. 1977. Arkana Publishers: 1989.
- Shultz, Bernhard. *Great Cathedrals*. Harry N. Abrams, 2002.
- Snyder, George Sergeant. *Maps of The Heavens*. New York: Abbeville Press, 1984.
- Stephenson, David, Victoria Hammond and Keith F. Davis. *Visions of Heaven: The Dome in European Architecture*. New York: Princeton Architectural Press, 2005.
- Saint Peter Basilica's Interactive Floor Plan*. [stpetersbasilica.org](http://stpetersbasilica.org),

<http://www.stpetersbasilica.org/floorplan.htm>, March 27<sup>th</sup> 2006 (As prolific in its materials and as well presented as this web site is, there is no information on the copyright holder except for an email contact: [stpetersbasilica@gmail.com](mailto:stpetersbasilica@gmail.com). I have twice emailed this date 04/08/06 and have received two email responses from the editor Alan Howard. His recommendations for copyright is <http://www.stpetersbasilica.org/>. There is a disclaimer on this Welcome page that states: *Copyright notice: The contents of this site are for personal-educational use only. Neither text nor images may be reproduced in any form without the permission of the respective copyright holders. This independent website is not endorsed by or associated with the Vatican, the Fabbrica of St. Peter's, or any business organization*).

Strong, James. *The New Strong's Exhaustive Concordance Of The Bible* (with Hebrew and Greek dictionaries). Thomas Nelson, 1990.

Tognetti, G. *Conjectural Reconstruction of the Sistine Chapel before Michelangelo looking towards the altar* <http://gallery.euroweb.hu/art/m/michelan/3sistina/1chapel3.jpg>, <http://gallery.euroweb.hu/html/m/michelan/3sistina/> © [Web Gallery of Art](#), created by [Emil Kren](#) and [Daniel Marx](#). March 27<sup>th</sup> 2006

Iamblichus. *The Theology of Arithmetic: On the Mystical, Mathematical, and Cosmological Symbolism of the First Ten Numbers*. Translated by Robin Waterfield. Phanes Press, 1988.

van der Meer, Frederick. *Apocalypse: Visions from the Book of Revelation in Western Art*. New York: Alpine Fine Arts Collection, 1976.

Von Franz, Marie-Louise. *Number and Time: Reflections Leading toward a Unification of Depth Psychology and Physics*. Translated by Andrea Dykes. Evanston: Northwestern University Press, 1974.

Yochai, Rabbi Shimon Bar. *The Zohar: with The Sulam commentary of Rabbi Yehud Ashlag*. 22 vols. Edited and Compiled by Rabbi Michael Berg.

Yoshikawa, Takashi. *The Ki: An Ancient Oracle for Modern Times*. A Thomas Dunne Book, St. Martin's Press, 1986.

Zerubavel, Eviatar *The Seven Day Circle: The History and Meaning of the Week*. University of Chicago Press, 1985.

## ENDNOTES

---

<sup>1</sup> The Vatican's Internet site is devoted to the Sistine Chapel's frescos. All references made to images, and frescos in the Sistine Chapel will be found on this web site unless otherwise directed. DIAGRAM #2d, Vatican's Sistine Chapel - Master Plan (See DIAGRAMS #1 and #2) coincides with the different links this Vatican site provides giving the viewer the best possible vantage point in viewing each fresco. Cappella Sistina: <http://www.christusrex.org/www1/sistine/0-Tour.html>, Pierluigi De Vecchi, ed, *The Sistine Chapel: A Glorious Restoration*, (Abradale Press, Harry N. Abrams, 1992).

<sup>2</sup> This paper was written using a number of reference works besides visiting the Vatican web site on the Sistine Chapel. Though, it would have been desirable to have made a personal visit to the Sistine Chapel and without a doubt an extremely pleasurable one it is difficult to envisage what more could have been gleaned from such a visit other than a personal view of the artwork.

---

There was also the added benefit of several conversations with two elderly ladies (sisters): Lena and Ernestine Manzo, from Fairview, New Jersey, who had visited the Sistine Chapel several times. Their personal impressions were obtained of what they experienced. The overriding sense received from them concerning their visits was the awe of just being there in the chapel amongst the splendor of it all. The height of the ceiling (69-feet) made it extremely difficult for them to make out details of the individual fresco scenes.

There was neither time nor inclination on their part to put religious or analytical thought to what they were looking at. So, for all intent and purpose, they had a museum experience of viewing religious artwork. This has to be the common experience of millions of people that queue up to visit the Sistine Chapel. One must ask oneself what more anyone could come away with even if he had unlimited time on his hands to view the frescos of the Sistine Chapel. There would have to be a direction by which one studies the artwork and without that guidance to direct the would-be researcher, it boils down to being nothing more than a guided tour of a beautifully frescoed chapel.

One brief interview with a person who had visited the Sistine Chapel in the summer of 2005 was quite revealing. Though the chapel was crowded, this witness insisted that she could have stayed as long as she wanted, though a tour guide had to schedule her group's visit and the group had only three hours to visit all the museums in the Vatican: they were on a seven city tour: as she put it "it was a whirlwind tour". Enough said, that quote says it all.

<sup>3</sup> George Sergeant Snyder, *Maps of The Heavens* (New York: Abbeville Press, 1984).

<sup>4</sup> This should be qualified as to there being no apparent tradition that can be ascertained by this researcher though Celestial Cartography was commonly frescoed on the ceilings of religious, as well as secular buildings in the Renaissance period. Yet, it cannot be denied that such a possibility exists that the Empyrean, Primum Mobile, and circles of angels were coded into other artworks in that period seeing the esoteric nature of the Sistine Chapel. In fact this last argument is most likely because of the Sistine Chapel's accomplishments. The Sistine Chapel's achievement in Celestial Cartography could very well be the inspiration of other artwork the art world knows nothing of.

<sup>5</sup> George Sergeant Snyder, *Maps of The Heavens* (New York: Abbeville Press, 1984).

<sup>6</sup> The nature of what the material world is has everything to do with this commentary on the Sistine Chapel. Metaphysics has everything to do with explaining how the world was created.

<sup>7</sup> The frescos in the Sistine Chapel seem to collectively express the same idea that Albert Einstein came up with,  $E=MC^2$  (See: *Einstein's Great Idea: Understanding the equation that changed the world*, NOVA video series, based upon David Bodanis's bestseller,  $E=MC^2$ )

<sup>8</sup> R.A. Schwaller de Lubicz, *The Temple In Man: Sacred Architecture and the Perfect Man*, 16.

<sup>9</sup> It is realized that many obscure symbols and/or patterns may be unknown to the average reader. Many such symbols and patterns that will be discussed in this paper concerning Celestial Cartography will be easily referenced.

<sup>10</sup> In my view this is the single most important reference work developed, in five centuries, for the edification of the independent Christian or researcher wanting to know the original meaning of the sacred scriptures. This magnificent reference work allows the independent researcher to correct the errors of past translators. James Strong, *The New Strong's Exhaustive Concordance Of The Bible* (with Hebrew and Greek dictionaries), (Thomas Nelson Publishers, 1990)

<sup>11</sup> "Bara Sheet (created six) is alluded to in the word Beresheet is certainly so... 'In the beginning' is considered a saying from among the ten sayings and so it is. Six days emerge from Beresheet, and are included within it and these six are hinted at in Bara Sheet (lit. 'Created six'), which emerged from Beresheet..." Rabbi Shimon Bar Yochai, *The Zohar: with The Sulam commentary of Rabbi Yehud Ashlag*, 22 vols. Edited and Compiled by Rabbi Michael Berg, Prologue, 41 and Beresheet A, 341.

<sup>12</sup> Philippians 2:12.

<sup>13</sup> Upon entering the chapel the congregant is facing west not east as in many churches and shrines. The reason for this seems to be because Hebrew is written from right to left or symbolically from East to West. All thought is from God, which symbolically comes from the East. BERESHITH: Separated Six comes from that idea. Thus, the congregant upon leaving the chapel will go back out into the realm of God. Studying the first word of Genesis the researcher will realize that the Sistine Chapel floor six concentric circles perfectly illustrate Bereshith's theology.

<sup>14</sup> See John 1:1; "In the beginning was the word, and the word was with God, and the word was God." This is a direct commentary on the first word of Genesis: Bereshith.

<sup>15</sup> See DIAGRAM #2a and DIAGRAM #2b "This is a reconstruction of the interior of the Sistine Chapel in the days of Sixtus IV, before Michelangelo's alterations to the ceiling, showing its former decoration of star-spangled frescoes by Pier Matteo d'Amelia. The chamber is better lit and affords a more coherently enclosed volume, the walls having a concerted rhythm of division via cornices and pilasters. The 'cancellata' can be seen in its earlier place, before being moved closer to the entrance to leave more room for the 'papal chapel'." [There is a great deal of information in this etching of the Reconstruction of the Sistine Chapel, which will be return to again in this paper]. DIAGRAM #2b: Sandro Botticelli, "Ascent to Primum Mobile." This picture is important because of what is to come in the analysis below. The Empyrean, and Primum Mobile will be seen in the ceiling. What Michelangelo accomplished was re-frescoing the ceiling symbolically with that idea in mind. MICHELANGELO and The Reinvention of the Human Body, by James Hall, Pg. 104 "Fig. 11: G. Tognetti, Conjectural Reconstruction of the Sistine Chapel before Michelangelo looking towards the altar." <http://gallery.euroweb.hu/art/m/michelan/3sistina/1chapel3.jpg>, <http://gallery.euroweb.hu/html/m/michelan/3sistina/>

<sup>16</sup> Matthew 16: 19; and Matthew 18: 18; "Whatsoever thou shalt bind on earth shall be bound in heaven: and whatsoever thou shalt loose on earth should be loosed in heaven." This repetitive statement in the gospel of Matthew indicates that Peter was not alone in having this ability. Here it is seen that the initial six circles seen upon entering the chapel takes on layers of

---

interpretation. These cycles of stars in the ceiling also indicate that each day of creation emanates out from the center of God's spiritual creation. This will be seen more clearly as the analysis continues.

<sup>17</sup> Initially the plan was to have 16-frescos surrounding the four walls: 8-frescos in the life of Moses on the left or south side of the chapel and 8-frescos in the life of Christ on the right or north side of the chapel; a perfect light and darkness (Ying/Yang) symbol. With the two frescos on the altar wall gone, that destroys that pattern from the outward perspective. This gave place to a new pattern that includes the other 14-frescos and The Last Judgment scene. Yet, the initial 16-frescos live on and retain their importance in the memory of the Roman Catholic Church.

<sup>18</sup> It would be wise to consider that all previous frescoing and designs in the Sistine Chapel are part and parcel of the finished product that is presently enjoy. In the reconstruction process of the Sistine Chapel that took place shortly before the frescoing process commenced, why were not the windows on the altar wall removed at that time? This creates a conundrum seeing all the frescos that would be painted on the altar wall after the reconstruction process commenced would be removed later in favor of The Last Judgment scene. That is a bit too extravagant unless there was a suppressed reason for it. It cannot be said that these frescos on the altar wall were too deteriorated to salvage seeing that the frescoes on the other three walls survived to this very date some five centuries later.

When Michelangelo completes the ceiling ostensibly he frescos the two lunettes on the altar wall, which there seems to be no evidence he ever did, yet, there are sketches of them. See: Pierluigi De Vecchi, ed, *The Sistine Chapel: A Glorious Restoration* (Abradale Press, Harry N. Abrams, Inc. Publishers, 1992), 118-119.

It is to be believed that shortly after completing the masterpiece that is the ceiling's fresco he is to destroy part of it in order to start another grand work. It would be ludicrous for such a state of affairs to have existed in the frescoing of the Sistine Chapel. It does not make artistic or theological sense unless of course the overall theme of the Sistine Chapel itself did not make sense without their removal. To the unperceptive, the altar walls frescos removal in favor of The Last Judgment may well have appeared to be the eccentric whim of an aging pope. It is only with visualizing the disintegrating of one motif's pattern for the frescoing of another through the use of those already existing that sense begins to be brought to the problem:

Consider also the fact that preparation, during the reconstruction process of the Sistine Chapel were being made for the destruction of the Old Saint Peter's basilica in favor of a new one. Remember planning for buildings takes years and the materials for such a building takes time to acquire. All this has a bearing on what modern man calls the end product. This amazing constellation of frescos by many artists over years of planning by the designers is likening to erecting an edifice.

<sup>19</sup> The Defense of the Body of Moses <http://www.christusrex.org/www1/sistine/G-m.jpg>

<sup>20</sup> The Resurrection of Christ <http://www.christusrex.org/www1/sistine/H-m.jpg>

<sup>21</sup> The Last Judgement <http://www.christusrex.org/www1/sistine/40-Judge.html>

<sup>22</sup> The average museum patron views each artistic work on its own merit, which of course is how it should be viewed. In the Sistine Chapel everything should be seen as having a unified purpose. This kind of religious thought process the common spectator will not entertain on his own as being a viable possibility. This is because both the religious and secular educational systems in the 21<sup>st</sup> century do not entertain such concepts for consideration. Without a doubt the average viewer of the artwork in the Sistine Chapel is at a great disadvantage because of this latter argument.

<sup>23</sup> Rabbi Shimon Bar Yochai, *The Zohar: with The Sulam commentary of Rabbi Yehud Ashlag*, 22 vols. Edited and Compiled by Rabbi Michael Berg, Vol. 1, Prologue 40. This section of the Zohar explains that the first word of Genesis represents the six directions. The calculations on such a sphere (radius of #2 because the first letter of Genesis is BETH), and/or cube bring to the fore some very interesting results.

<sup>24</sup> Revelation 18:22.

<sup>25</sup> 2 Corinthians 3:18.

<sup>26</sup> Popes on the Life of Moses Wall (A-F) <http://www.christusrex.org/www1/sistine/PA-Popes.html>

Popes on the Life of Christ Wall (O-I) <http://www.christusrex.org/www1/sistine/PO-Popes.html>

<sup>27</sup> See DIAGRAM #2a: here it can be seen that initially there were four frescos between two additional windows that are no longer visible depicting an additional four popes, which gave the chapel a total of 32-popes mediating between heaven and earth. This number #32 is indicative of commentary on the first chapter of Genesis where the word God (Elohyim) is mentioned 32 times. These 32-Elohyms constellate into the Kabbalistic Tree of Life diagrammatically. Since the Sistine Chapel deals with the creation account as outlined in the first chapter of Genesis, this pattern cannot be dismissed. This is especially so after being confronted by a Kabbalistic interpretation of the first word of Genesis when entering the chapel. Again it should be pointed out that just because there are not now 32-popes flanking 16-windows, it does not mean that the Kabbalistic Tree of Life is not implied. In fact the reduction of 4-popes, from the count of 32, reinterpret them in light of the first verse of Genesis, which has 28-letters ("In the beginning Elohyim separated [bara] the beginning and ends of the heavens and the beginning and ends of the earth"). Why else would 28-popes be portrayed as separating the floor and wall frescos from the ceiling frescos? The first chapter of Genesis is a commentary on the first word of Genesis or even said to be an interpretation of the first letter of Genesis. See William John Meegan, *The Secrets and The Mysteries Of Genesis: Antiquity's Hall of Records* (Victoria, BC: Trafford Publications, 2003). <http://www.trafford.com/robots/03-1381.html>.

<sup>28</sup> The Birth of Venus <http://www.ibiblio.org/wm/paint/auth/botticelli/venus/>

<sup>29</sup> It is the absences of the four popes on the altar wall that dictate they are not God's sole means of communicating with man. The rest of the chapel has popes recessed in columns between the existing 14-windows separating the heavens and the earth like Elohyim in the first verse of Genesis. This is just another reason for only 28-popes being frescoed in the chapel. There are 28-Hebrew letters in the first verse of Genesis. However, the altar wall has Christ descending to the judge the living and the dead.

---

There are no windows or partitions on the altar wall; no mediator between God and humanity. This would translate into meaning that though we have Christ's representatives on Earth, God does not have to use that venue solely to talk to God's children. The Divine can come as a bolt of lightning or by whatever other means God designates. This is the most profound statement that the Roman Catholic Church has ever made because it more than implies that the Church (its hierarchy or laity) is not the last and final word on spiritual matters.

1. Removing from the altar wall two lunettes with the ancestry of Christ on them denotes:
  - God does not need ancestral kings to communicate the Divine message. Here it could be envisaged that ancestral kings would eventually be worshipped as God if they were considered blood relatives to Jesus Christ.
2. Removal of 4-frescoed popes from the altar wall put forward the idea:
  - God does not need High Priests or the priesthood to intervene for God. Any reading on the history of the popes and the clergy in the Catholic Church demonstrates the negative connotations to that possible scenario. This in no way disparages the Church; rather it is a realistic approach to the conundrum in place. The hierarchic elements of the Church are needed for curatorship of the Church's sacred scriptures, interpretations, dogmas, traditions, and histories.
3. Removal of two windows from the altar wall denotes:
  - God does not need nature or natural sunlight to illuminate his Word for God. The study of the psyche and the nature of primitive religions is an introduction to the Animal Envoy, which basically creates primitive (not Hermetic) religions around the world. All one has to do is pick up the daily newspaper and read about the Animal Envoy that governs modern people. It is chaos at its best. It is the belief in the supremacy and total commitment to the dictates of the five corporeal senses.
4. Removal of two frescos from the altar wall reveals:
  - God does not need stationary events in time (historical record) to do the Divine bidding. The unilateralist always writes the historical text. That is the nature of the human mind. It is how the individual historian sees it or how the victors of wars want posterity to remember them.
  - This last should tell the reader a great deal concerning the so-called historical nature of the sacred scriptures; apparently it is of no intrinsic value. Historical events and the different books of the Bible have some grammatical and mathematical uses. For the most part the different books of the Bible are used to classify, diversify, and individualize all thought into neat little compartments, which distinguishes and separates them from all other ideas and thoughts outside their historical era and cultural biases.

With one cleansing stroke of the paintbrush, God had removed these obstacles from the pathway of the individual that seeks to know the Divine. God has cleansed the altar wall of the different genres of disciplines that humans are prone to believe we must use to communicate with God. This wall is an expression of the final decree of God; it is after all, The Last Judgement. God has judged, and decreed that the individual cannot use the myriad forms of pagan idolatry to communicate to God. God is saying to all humanity, "come unto me, all ye that labour and are heavy laden, and I will give you rest (Matthew 11:28)."

Notice what has not been negated in this removal list above. The Hermetically sealed text of the sacred scriptures (this has nothing to do with the historical aspects of the text) and the spiritual immutable laws (they are after all one and the same) have not been removed from the individual's consideration in his quest to know God. The reader should note clearly that no other parts of the Sistine Chapel are legend to have had frescoes and/or other features removed from their locations and something else replaced in their stead excepting the ceiling itself. Those frescos removed on the entrance wall due to water damage in times past were replaced even to duplicate their conceptual ideas. What is on the ceiling is commentary of what was previously there. Why then only the altar wall having major artworks destroyed and the building restructured to accommodate The Last Judgment fresco? It has to be because of the inexplicable message outlined on the altar wall heralded by the fresco of The Last Judgment. That message is that The Last Judgment is not an event in time that is to in due course take place but rather it is a final decree as to how God and humanity will communicate with each other one on one. The fresco of The Last Judgment on the altar wall is demonstrating the hell humanity finds itself in when the bridegroom comes. Humanity cannot fathom a relationship with God outside of those other genres of communication, which God had decreed as the myriad forms of idolatry.

THE LAST JUDGMENT fresco <http://www.christusrex.org/www1/sistine/40-Last.jpg> presently observed on the altar wall should be viewed in relationship to the plan seen on the other three walls of the chapel.

1. The two large scenes above, to the left and right of Christ's head, fit within the lunettes of the ceiling fresco. "Those that do the will of my father, are my brother, and sister, and mother."
2. Christ and Mary and all those to the left and right of them are seen along side the frescos of the popes. These represent the Communion of Saints: intermediaries or intercessors.
3. The resurrection of the dead ascending into heaven is on the level of the frescos depicting Moses and Christ.
4. Those that are damned in hell are on the level of the congregant coming into church to attend Eucharistic Mass. Those at the bottom of the fresco, which are symbolized by the concretization of the floor they stand on, are likening to those resurrecting out of their cocoons or being ferried further into the realm of darkness. Thus, in considering the symbolism of the Sistine Chapel, this altar wall has the eerie feel of symbolizing what the Wheel of Fortune represents. The Wheel of Fortune depicts the individual in one of four places on the rim of the wheel: 1) at the top, 2) descending, 3) ascending, or 4) at the bottom. This is precisely what THE LAST JUDGMENT fresco is depicting.

With all that is known about the altar wall, it must now be considered what is actually taking place in the life of the individual (Adam = humanity as a whole) according to this frescoed chapel's theological conception of reality. Having just

---

entered into the Sistine Chapel, the congregant is advancing towards the altar wall, which has the Last Judgment, frescoed on it: the so-called end of time. This end of time date is a day that is destined to arrive in the life of the individual on a spiritual not on a materialistic level. As the congregant advances towards the altar wall, we are destined never to actually reach it as long as we perceive it from the perspective of the time/space continuum. As the chapel points out symbolically through the use of the Zodiac/Calendar year, the soul is caught up into the cycle of time. There is no other way for the congregant to envisage the altar wall other than to see it as something that will eventually take place at some infinite point in time.

The choir screen poses a particularly interesting mathematical dilemma that agrees with this analysis. Originally the choir screen was stationed midway between the entrance door and the altar wall. This is why the six grand circles reach the midway point in the mosaics of the floor. The public was never allowed beyond that point. The mathematical problem posed is interesting when that scenario is advanced to the congregant going another half distance to the altar wall then continuously and endlessly another half distance such that he will never be allowed to reach his goal in all of time and eternity with that sequence pattern locked into his psyche. It is, therefore, stated categorically by the symbolism of the Sistine Chapel that the end of time will never come. This is especially recognized when considering all the other symbolic patterns in the chapel enforcing their mandates. Those other patterns such as Zodiac/Calendar year cannot be divorced from this mathematical quandary.

Those things that have been removed from the altar wall (1-lunettes - ancestral kings, 2-windows - nature or animal envoy, 3-popes - high priest, 4-frescos - historical events) were not removed from the other three walls. Therefore, it is being plainly stated that these things will not be taken from the individual in everyday mundane materialistic life as long as the person is in the time/space continuum. God will not force the Divine love upon the individual. It is up to the individual to give these pagan idols up, for God has decreed that there is no progress until we do.

Yet, in viewing this huge fresco of *The Last Judgment*, one cannot help but see Jacob's ladder (Genesis 28:12;) in its structure. The Wheel of Fortune or The Millstone of Time is abstract imagery symbolically representing the archetypal concept expressed by time.

- It is worth mentioning that The Wheel of Fortune is the 10<sup>th</sup>-Major Arcana Tarot Card. Remember that Saturn/Kronos; the Father of Time rules the 10<sup>th</sup>-sign of the Zodiac.

Even Christ tells us that, "Hereafter ye shall see heaven open, and the angels of God ascending and descending upon the Son of man (John 1:51;)." In other words this is an ongoing process. This abstract symbolic device frescoed on the altar wall takes on different levels of interpretation according to one's ability to conceptualize it.

1. Notice how the resurrection scenes in midair in The Last Judgment fresco are on the same level of height as the Moses and Christ frescos in the chapel.
  - a. Moses' body is being fought over on the right side of the entrance door standing in the chapel facing east.
  - b. Christ's body is not being fought over on the other side of the entrance door.
  - c. In the resurrection of the dead scene, taking place in midair on the altar wall, this same scenario is played out on the left and right sides of each of the East and West walls respectively. This certainly is not synchronistically placed; rather it is a perfect pattern deliberately put into place.
  - d. The average individual is the one being symbolized as rising from the dead.
  - e. Those resurrecting on the left side of The Last Judgment fresco are not being fought over.
  - f. And those on the right, their bodies are being fought over.
2. Whereas, the congregant is standing in the chapel and is on the level of those in hell in The Last Judgment fresco:
  - a. On the left side facing The Last Judgment fresco, souls are rising from their graves because they have embarked upon a spiritual quest.
  - b. And on the right side they are ferrying into a deeper darkness in hell because of the implausibility of their ascent.
  - c. The individual of course has been turned to stone (this is why Peter was called stone) by the person's own erroneous belief system. This stone is symbolically a gravestone, as solid as the floor. The individual died to spiritual life.
  - d. Christ called the Pharisees white sepulchers full of all uncleanness (Matthew 23:27;).
  - e. The individual would be hard pressed to admit being a stone crypt full of all uncleanness. Nonetheless, this is what the symbolism of the altar wall is suggesting – the congregant's situation is resurrecting from the crypt.
  - f. Only when the congregant bursts forth from the cocoon (grave – crypt) that we ourselves have spun will we rise to higher understandings of God's creation.
  - g. As the congregant rises higher, we in every sense are climbing the Ladder of Jacob, for we are then considered one of the enumerable angels that are ascending upon the "son of man."
3. Notice that Christ and Mary and all the saints are on the level of the popes seen on the other three walls. Jesus, Mary, and the Communion of Saints are the foundations of the Church.
4. The two lunettes now harbor scenes that have the cross and the pillar bringing to mind the New Testament saying of Christ, "... the person that is least in the kingdom of heaven is greater than he (John the Baptist)" [Matthew 11:11;]. The lunettes on the ceiling harbor the ancestry of Christ or 36-decans of the Zodiac. In fact they have made it to the top of the Wheel of Fortune.
5. <http://www.christusrex.org/www1/sistine/0s-Sistine.jpg> This web site is perfect for evaluating the relationship of the different sections of The Last Judgment fresco and the different areas of the north, south, and entrance walls. What this

---

conceptually does for the individual is allow us to grasp the harmonious nature, spherically, in which God sends forth the Divine light into the world.

6. This Last Judgment concept is seen by most as something other than what the rest of the chapel is depicting.
  - a. On the contrary, it is not saying anything different than what the other three walls are saying. It is just saying it with different symbolic images.

Notice what Jacob does when he rises from his spiritually dead sleep. He takes the stone he was sleeping on and erects it upon the spot he slept and calls it BETH EL: The House of God – Gate to Heaven (Genesis 28: 12-19;). Is this not saying as Christ said, “Upon this rock I shall build my Church”? What is Saint Peter’s basilica other than a crypt for dead saints that have resurrected to heaven? From that perspective it is clearly understood that the end of time comes only in the spiritual life of the individual per se and not to humanity amassed, which have individuals still bogged down in their addictive habits (stony worlds) and the cycles of time. The chapel is conveying the message to the individual, not to the congregations or fellowships organized by the peoples of the world. This is why the individual is told to pray in secret in his own sacred space. That is a sacred abode that no other human being can intrude upon.

Again the individual congregant has to be considered in this contemplative analysis of the Sistine Chapel. As we enter the chapel we are heading towards The Last Judgment fresco, the end of time.

1. Yet, when Christ died did he not descend into hell?
  1. And rise again after three days?
2. When one looks directly over the altar at the ceiling fresco the Prophet Jonah is depicted as Cancer/July. It is extraordinary that Jonah’s would be seen in sync with the descent of Christ into hell and the resurrection of the dead. ‘What is bound on earth will be bound in heaven.’
  1. Did not Jonah go into the belly of the fish for three days? And then come out again?
  2. Has not Jonah’s story been used as an analogy to Christ’s descent into hell?
    - i. It should be mentioned that Michelangelo had properly placed Zachariah and Jonah symbolically at opposite ends of the Sistine Chapel to cover two important biblical concepts. Is it not logical that he would have also placed the other five prophets and sibyls, nude figures, ancestors of Christ, etc., etc. appropriately to illuminate some other biblical and theological themes? This paper is merely scratching the surface of what the Sistine Chapel has to say about Roman Catholic theology.
3. But most important is the recognition of that individual congregant walking towards that Last Judgment fresco. For he to will make a u-turn in hell symbolically by getting to the altar wall, turning around, and walking back out that entrance door. Symbolically what is on the other side of that entrance door is the realm of God. Transcendentally what symbolically produced the content of the Sistine Chapel came from that realm. Symbolically, what is inside the chapel is a miniature version of the known universe and how God created it and placed humanity in the center of it.
  1. In the beginning of this paper it was pointed out that each of the 22-letters of the Hebrew Alphabet, through the first word of Genesis: Bereshith, comes into the world and then goes back out of it.
  2. Everything is pointing to repetitive redundancy as if all of this were meant to be seen in the final analysis as one unified system of thought.
  3. Everybody simultaneously in time and eternity has a personal audience with God 24-hours a day, seven days a week, whereby God is making the individual into God’s image and likeness.
  4. Each person is at a different stage of that development of being made into the image of God.
  5. No person has any better access to God than anyone else.

Finally, on this point The Last Judgment fresco depicts conceptually the forever now: “Now is the accepted time; behold now is the day of salvation (2Cor. 6: 2;).” It is the individual that has to work out his or her own salvation. We must break the bonds of our own earth-bound prison. Though the Sistine Chapel is often crowded shoulder-to-shoulder with a vast multitude of exotic strangers, the individual is after all alone stranded searching for God. Can anyone out of all those people twisting their necks to look at the ceiling hear their prayer/cry?

<sup>30</sup> One must grasp that there were initially 32 popes before the four popes on the altar wall were eliminated for Michelangelo to paint the Last Judgment. This number 32 points to the 32 Elohyms in the first chapter of Genesis, which forms a graphical depiction of the Kabbalistic Tree of Life. It is most likely that the actual displaying of 32 popes, flanking 16 windows, was too much of a give-away (nature is not that overt) as far as the esoteric science is concerned. The #32 in the Renaissance period would have brought up visions of Jewish and Christian Kabbalism. In fact such a display of popes, especially with their images flanking the 16 windows, matches the very pattern of 32 Elohyms found in the first chapter of Genesis. Such a theme would have survived in the conversation and literature of the people for centuries. The actual theme of the Sistine Chapel mirror imaging would have aided the average individual congregant a bit too much along the way of biblical interpretation, leaving the person little to struggle with. Feeding the birds only make them dependent upon the feeder. Why should the birds search for food if the feeder is going to feed them daily according to controlled time periods? Remember Christ’s edict of being, “wise as serpent and harmless as doves.” The fact that history has preserved the memory of those deleted windows and frescos that had adorned the altar wall demonstrates that they still have significance and are witnesses to the previous patterns that the chapel held.

It is, therefore necessary to produce the evidence for this Kabbalistic segue from our intended purpose of this paper. By producing this evidence, it is hoped that such a revealed composition from out of the original Hebrew structure of the Judeo-Christian Scripture can become a tool in further analysis of art, literature, and the Bible itself. What is extremely positive about

---

this particular example about to be given is that each of the 32 uses of the word Elohyim/God is in sequential order and can be envisaged even from a foreign translation. This is unlike the Hebrew language, which morphs into the translated language to lose its mystical importance. The reader can take this sequence of 32-Elohyms to do his own analysis and verification without initially having to authenticate such a claim from the original Hebrew text.

Aryeh Kaplan, *Sefer Yetzirah: The Book of Creation In Theory and Practice*, (Samuel Weiser, 1990): This work is singularly the only text that has inspired this author concerning the Kabbalistic interpretation of 32-Elohyms patterned in the first chapter of Genesis. Yet, this statement has to be qualified by saying that Rabbi Kaplan, though he believed the 32 mentions of the word God represented the Kabbalistic Tree of Life in the first chapter of Genesis, he made one crucial error that prevented him from seeing the actual graphical image of them embossed into the text of the Torah. See DIAGRAM #14a, #14b1, #14b2, #14c1, and #14c2 with the revised chart and accompanied diagrams correcting Rabbi Kaplan's error. This error is not introduced to disparage Rabbi Kaplan but rather to elucidate why he did not complete the research or see the graphical image he knew was theologically present in the Torah text. Rabbi Aryeh Kaplan would never have conceived of an actual diagrammatic image embossed upon the text of the Torah. With one of the Ten Commandments saying, "Thou shalt not have any graven images before me," such an idea would have been appalling. It would not have entered his mind that such a thing was possible.

Tradition forced Rabbi Kaplan into a different avenue of thought where he opted for tradition over the logic of the Torah's text. Each time the phrase 'God created' is used in the Torah text, it is designated as a Single Letter/Elemental, and this phrase is used four times. Each time that the phrase 'God said/desired' is used it is designated as a Sefirah. This phrase is used 10-times. Yet, inexplicably Rabbi Kaplan designates the first 'God created' as a Sefirah, and the last time 'God said' is used he designates it as a Single Letter/Elemental. This variation from the logic of the Torah text skewed his interpretation. Below are explanations of the several diagrams available for consideration on this problem concerning the Kabbalistic Tree of Life:

1. DIAGRAM 14a; list the 32-Elohyms giving each of their verse locations and designated categories according to the Kabbalistic tradition. The two Elohyim positions; one error are corrected and shaded.
2. DIAGRAM 14b-1, shows the circle of 32-Elohyms, categorized, and sequenced numerically, 1-32.
3. DIAGRAM 14b-2, demonstrates that there are eight Sefirahs in four sets that are paired off 180° from one another. This pairing process creates the actual structure and framework of the Kabbalistic Tree of Life. Two of the 10 Sefirahs are not paired off 180° from each other but are paired because they are the only two Sefirahs not paired, almost as if they were meant to be floaters in the diagram of the Kabbalistic Tree of Life.
4. DIAGRAM 14c-1, shows the completed Kabbalistic Tree of Life in the circle of Elohyms.
5. DIAGRAM 14c-2, represents the Star of David, which is also structured diagrammatically into the first chapter of Genesis by 3-pairs of Elementals positioned 180° apart from each other, and this will be elaborated on later.

Rabbi Kaplan in his work delineates a chart of the 32 Elohyms as sequentially outlined in the first chapter of Genesis. He saw these 32 Elohyms representing the 32 paths of the Kabbalistic Tree of Life, but on close analysis of his chart, Rabbi Kaplan is seen to have erred on two of the positions. The logical order of the scriptural text corrects this error. When the 32 Elohyms and their accompanied words are placed in a circle sequentially, the Kabbalistic Tree of Life is seen to fit diagrammatically into its fold.

Though this appears to be pushing the envelope of credulity, it should be pointed out that the pattern of four classifications of what is considered the traditional teachings of the Kabbalistic Tree of Life,

1. 10 Sefirahs [10 time "God said"],
2. 3 Mother letters [3 times "God made"],
3. 7 Double letters [7 times "God saw"],
4. 12 Elementals/Single letters [12 times "God (various words used)"],

These four classifications mimic perfectly the four classifications of the 32 Elohyms in the first chapter of Genesis (see DIAGRAM #14a). It is a perfect match between the two systems in every respect. This can hardly be coincidental, seeing the Genesis text is thousands of years older than the traditional Kabbalistic tradition handed down by the Zohar. Therefore, the Kabbalistic Tree of Life has to have its roots in the first chapter of Genesis.

Compare the Kabbalistic Tree of Life diagram in the Universal Mathematical Matrix (See DIAGRAM #9j), with the Kabbalistic Tree of Life in the circle of 32 Elohyms (See DIAGRAM #14c1) in the first chapter of Genesis. Unlike the Kabbalah that obtained its source material from the Torah's text, the first chapter of Genesis obtained its source materials from the Universal Mathematical Matrix. The principles of mathematics are older than the written text of the Torah by billions of years; they are archetypal prototypes that existed from before the dawn of the time/space continuum. Humans do not conceive mathematical principles; they simply are what they are.

The Star of David is also placed diagrammatically into the text of the first chapter of Genesis using six of the 12 Elohyms representing the 12 Elementals/Singles letters, out of the array of 32 Elohyms (See DIAGRAM #14C2). This is extremely important to our analysis of the Sistine Chapel because it will be seen that the Star of David plays an important part in the Zodiac/Calendar year imaged on the ceiling. The Star of David was imaged on the ceiling because of foreknowledge of its existence in the Zodiac. The star appears simply because the Zodiac/Calendar year is patterned into the ceiling. There are just too many similarities between the patterns in the Sistine Chapel ceiling and the several systems discussed in this paper.

This diagram of the Star of David is further found in the Universal Mathematical Matrix (See DIAGRAM #9i). If it were not for the comparative analysis of the Star of David envisaged in the Universal Mathematical Matrix with the Star of David found in the 12-Elementals/Single letters in the first chapter of Genesis, there would be no evidence that Moses knew of its



---

existence or used it to structure the creation account. There of course would be no connection with the Star of David imaged on the ceiling of the Sistine Chapel.

1. Note the four or five spaces between the star points in the Star of David in the first chapter of Genesis' circle of 32 Elohyms (See DIAGRAM #14C2). The sequence of the number of spaces between the points of the star is 4-4-5-4-4-5, which is important in comparing the Star of David in the circle of Elohyms with the Star of David in the Universal Mathematical Matrix.
2. Compare the 6-cells that make up the #4s and #5s, which are used to form the Star of David found in the Universal Mathematical Matrix (See DIAGRAM #9I). The sequence of the number of #4s or #5s between the points of the star is 4-4-5-4-4-5, which is important in comparing the Star of David in the circle of Elohyms in the first chapter of Genesis with the Star of David in the Universal Mathematical Matrix.
3. The pattern of the Star of David in the Universal Mathematical Matrix matches perfectly the structural design of the Star of David in the circle of 32 Elohyms in the first chapter of Genesis.

There is nothing more to be said here on the pattern of 32 Elohyms other than the reader's own individual study of the research presented, though the reader should also consider these 32 Elohyms' relationship to the Sistine Chapel's frescoed popes. Yet, one must realize that if the initial 32 popes had survived as a pattern to the present time, it would have been difficult to envisage the popes as mediators between heaven and earth. Previously in the Old Testament stories, only angels (Elohyms – messengers from God) are seen visiting prophetic individuals. Christianity has taken that genre of communication out of the equation by saying that God visits individuals without using angels and/or high priests (popes). Therefore, the reason the pattern of the 28 popes re-constellated symbolically illustrating the first verse of Genesis. The 28 letters that make up the wording of the first verse of Genesis clearly is saying the same thing that these 28 frescoed popes are saying. This is a clear negation of Kabbalism, but one cannot negate something one knows nothing of. In fact a study of Kabbalism in relationship to Christian thought aids in understanding why Christianity rejected Kabbalistic thought.

<sup>31</sup> James Strong, *Strong's Exhaustive Concordance Of The Bible*, (Thomas Nelson, 1990).

<sup>32</sup> Here creation is no longer thought of as being fashioned out of nothing but rather it is conceived as being separated and categorized into different elements, kinds, and likenesses. Previously, in Elohyms separating the heavens and the earth, the distinction of what was heaven and what was earth was blurred in the minds of the beholder. Reading down the creation account it can be seen as a separating process basically into opposites.

<sup>33</sup> There is only one way that Michelangelo could have planned the ceiling of the Sistine Chapel. In looking at DIAGRAM #2e it can be seen that only a schematic as detailed as this could have allowed him to engineer such a ceiling-wide fresco. Though this DIAGRAM #2e is conjectural, there is no other way he could have placed such symmetry to the fresco, with its many compartmental images mandating precise placements. Knowing that Michelangelo used the pattern of the Kamea of Saturn (DIAGRAM #11b) in the general structuring of the ceiling's pattern, it was not difficult to grasp that it is this matrix that inspired the ceiling-wide schematic (DIAGRAM #11b). There are several points that bring clarity to this issue.

1. The four square city that comes down from heaven as outlined in the book of Revelations designates three gates to each side of the city. This is without doubt the image of the Kamea of Saturn.
2. The ceiling-wide schematic is this same Kamea of Saturn elongated. When each side of the matrix is viewed separately from the other three sides of the matrix, it appears as if each of these sides has three compartments with nine cells each.
3. When this idea is stretched to 4 sides with 3 compartments of 9 cells each, it is not difficult to envisage those 12 groups surrounding the central nexus of the matrix.
4. The central nexus is then unfolded and stretched out into nine separated cells, creating the spine of the ceiling.
5. To evenly space these 12 groups outlined in point #3 above around the central nexus of the ceiling, the outer perimeter of the Kamea of Saturn had to be elongated creating 12 additional compartment with 9 cells each.
6. Whereas, the first 12 compartments are allocated to the Zodiac/Calendar year, the second group of 12 compartments of 9 cells each is allocated to the 8 triangular spandrels and the 4 corner pendentive spandrels, which house the ancestry of Christ (a.k.a. the 36 decans of the Zodiac). Note from the frescoed ceiling that Michelangelo incorporated the 8 triangular and 4 pendentive spandrels into his ceiling-wide schematic as he also included the lunettes above the windows.
7. The important thing to realize here with these additional 12 compartments is that the thirty-six 9s that border the perimeter of the Universal Mathematical Matrix (DIAGRAM #9a) are analogous to the 36-decans of Astrology or the ancestry of Christ that borders the ceiling's fresco.
8. It is not a stretch of the imagination to see each of the 33 compartments in the ceiling as representing 9 cells each, especially when looking at the odd numbered positions in the nine central panels of the ceiling. From the five odd numbered compartments it is easy to extrapolate this pattern to the rest of the compartments in the ceiling. It is easily seen that the other two unpainted spaces in these odd numbered panels are appropriately left blank, probably to give perspective to the images in the compartment of 9 cells.
  - The 14 placards named 33 ancestors of Christ. This may be because of the 33 sections of the ceilings.
9. The length of the floor plan of the Sistine Chapel is said to be thrice the width following the pattern of Solomon's Temple in Jerusalem. Yet, when counting the compartments frescoed on the ceiling, they total to 9 cells in width x 33 cells in length or 3.66 ratio. This is the reason that the 33: 3 x 11-compartments are not squared, though each of them has 9 cells.
10. Now, look at the tile design flanking the six concentric circles in the floor's mosaics (DIAGRAMS #1 and #2a). Here the pattern has rectangular design 3 x 9 on both the right and left flanks of the six concentric circles. Look at the design in the ceiling flanking the spine of the ceiling (DIAGRAM #2e). They are somewhat equivalent.

---

11. Here it should be mentioned that this schematic DIAGRAM #2e brings out much more forcibly the idea that the 24 columns represent 24 legs to an altar containing the waters of creation. The spine of the ceiling would be the altar/table top. If each of the columns/legs dropped down like a tablecloth, the image is even more vivid, “he prepared for me a table in the wilderness.” Even to say that the 5 Sibyls and 7 Prophets represent the Zodiac/Calendar year, as do the images of the 12 Apostles.

- Could this be the table of the Last Supper, as illustrated on the sixth fresco in the life of Christ on the north wall, frescoed below the popes? Nothing that comes to mind in such research can be excluded from consideration, especially when there is so much to consider.

<sup>34</sup> See DIAGRAMS #2f and #2g concerning the DOME OF THE ROCK. Solomon’s Temple was built on the site of the Dome of the Rock, which is interesting to this study because it was built on the pattern of the Kamea of Saturn. The history of the Dome of the Rock in relationship to the Holy Grail is interesting to this study, not only because of the building structural pattern and its relationship to Solomon’s Temple but also because of the possibility that the treasure the original nine Knight Templars allegedly found there was this sacred science (Holy Grail?), which is outlined in this paper. James Hall, *Michelangelo And The Reinvention Of The Human Body*, 106.

The octagon shape that the Dome of the Rock is patterned after is a prolific design in religious art, especially in the dome structure of Christian cathedrals, see David Stephenson, *Visions Of Heaven: The Dome in European Architecture* (New York: Princeton Architectural Press, 2005), and also see, Bernhard Schutz, *Great Cathedrals* (Harry n. Abrams, 2002).

<sup>35</sup> See DIAGRAM #4. Here there are two pairs of nude figures on the columns that mirror image each other. There are eleven more sets of nude figures similar to this one, though each set is different. No two pairs are the same except in mirror imaging each other.

<sup>36</sup> See DIAGRAM #6. One set of bronze nudes as seen between two Giornatas placed above the ancestry of Christ mirror image each other. This pair lay between two columns, which completes the cycle of 72 nude figures circling the ceiling. There are eleven more set similar to this one

<sup>37</sup> See DIAGRAMS 7a and 7b [“In Exodus xiv are three verses (19, 20, and 21), which each consist of 72 letters. Now, if these three verses be written at length one above another, the first from right to left, the second from left to right, and the third from right to left (or as the Greeks would say, boustrophedon), they will give 72 columns of three letters each. Then each column will be a word of three letters, and as there are 72 columns, there will be 72 words of three letters, each of which will be the 72 names of Deity alluded to in the text. And these are called the Shemahamphorasch or the divided name. By writing the verses all from right to left, instead of boustrophedon, and c., there will be other sets of 72 names obtainable”], S.L. MacGregor Mathers, *The Kabbalah Unveiled*, from the Latin Kabbala Denudata (Samuel Weiser, Inc 1983), 170 fn and 171

<sup>38</sup> Creation of Eve [http://www.wga.hu/frames-e.html?html/m/michelan/3sistina/1genesis/5eve/05\\_3ce5.html](http://www.wga.hu/frames-e.html?html/m/michelan/3sistina/1genesis/5eve/05_3ce5.html)

<sup>39</sup> *The Rubik’s Cube* <http://www.rubiks.com/>

<sup>40</sup> Genesis 2:22

<sup>41</sup> *The Temptation and Expulsion of Adam and Eve from the Garden of Eden* [http://www.wga.hu/frames-e.html?html/m/michelan/3sistina/1genesis/4sin/04\\_3ce4.html](http://www.wga.hu/frames-e.html?html/m/michelan/3sistina/1genesis/4sin/04_3ce4.html)

<sup>42</sup> 2 Corinthians 11:14

<sup>43</sup> Matthew 10:16

<sup>44</sup> *The Caduceus of Mercury* <http://drblayney.com/Asclepius.html#hermes>

Realize that since Mercury is inferred from the use of the medical caduceus, this places him between the goddess of Love (serpent giving fruit) and the god of War (angel with a weapon). This same displacement of Mercury in relationship to Venus and Mars will be further discussed below, for that discussion supports the theme concerning the sun signs created in the Empyrean and the argument given on Classical Mythology. This demonstrates that Michelangelo recognized the order of the wandering planets with Mercury symbolically sitting between Venus and Mars.

Another interesting observation concerning this panel’s several parts relate to the faces of the six individuals in the two scenes of the fresco. Note that the Adam and Eve that are being expelled from the garden into the desert have the same facial features (harsh scaly face - ugly) as that of the serpent as if they were made into its image and likeness. The Adam and Eve that are receiving the fruit from the serpent have the same facial features (fair skin – pretty) as that of the angel as if made into its image and likeness. This is the basic theme of the ceiling to image Adam into the image and likeness of God. There is much to contemplate on this issue.

<sup>45</sup> See Gen. 2:9; and Gen. 3:3.

<sup>46</sup> Matthew 6:13.

<sup>47</sup> Mary Baker Eddy, *Science And Health With Key To The Scriptures* (Boston: The First Church of Christ, Scientist), 277: 29-32.

<sup>48</sup> W.G. Plaut, *The Torah: A Modern Commentary*, xxii. The names of Karl Graf and Julius Wellhausen are given as the founders of this school of thought known as the Documentary Hypothesis.

There are clear and unambiguous nuances in the ceiling that discount the modern day Documentary Hypothesis, where it is reasoned that at least eleven authors wrote the first eleven chapters of Genesis. The quagmire that confronts modern scholarship is the fact that Michelangelo painted God twice (with the same symbolic body) into one fresco (4<sup>th</sup> Day of Creation calling forth the Sun and Moon) where He is with His angels in one scene and in another scene without them. How does modern scholarship slice and dice the frescos on the ceiling into different artists when there was historically only one artist, which is unlike the Documentary Hypothesis for which there are alleged to be many authors? Actually the so-called Elohist, Yahwist,

---

Priestly and Redactor records, as delineated by the theorists of the Documentary Hypothesis, are merely different literary nuances, features, and techniques used to write the esoteric science into the sacred scriptures.

What modern theologians and academia do not know about scriptural writing is that the ancients did not just sit down and write something off the top of their heads even when gifted with divine revelation. Even the spirit cannot write the text directly from the hand of the scribe receiving the revelation. The sacred scriptures are written with the use of the Seven Liberal Arts: Arithmetic, Music/Harmony, Geometry, Astronomy/Astrology, Grammar, Rhetoric, and Logic/Dialectics in mind. The Seven Liberal Arts are integrated into one unified science similar to the unanimity of all the artwork in the Sistine Chapel. When the reader peruses the text of the sacred scriptures, he is merely reading the surface storyline. Behind that textual grammar are six other liberal arts that must be broken down into their constituent components in order to understand the laws and patterns of spirituality. God does not condescend to the present generation alone; God writes the Divine word via scribes for all future generations.

<sup>49</sup> [http://www.wga.hu/frames-e.html?/html/m/michelan/3sistina/1genesis/6adam/06\\_3ce6.html](http://www.wga.hu/frames-e.html?/html/m/michelan/3sistina/1genesis/6adam/06_3ce6.html) The Creation of Adam, Michelangelo Buonarroti (b. 1475, Caprese, d. 1564, Roma) 1510, Cappella Sistina, Vatican

<sup>50</sup> Matthew 16:18

<sup>51</sup> Matthew 16; 23 “But he turned, and said unto Peter, ‘Get thee behind me, Satan: thou art an offence unto me: for thou savourest not the things that be of God, but those that be of human beings.’”

<sup>52</sup> <http://www.wga.hu/frames-e.html?/html/c/caravagg/05/28ceras.html> Saint Peter’s crucifixion, CARAVAGGIO, (b. 1571, Caravaggio, d. 1610, Porto Ercole)

<sup>53</sup> See DIAGRAM #3 Donato Bramante’s Saint Peter’s Plan

<sup>54</sup> Another interesting fact about Saint Peter’s basilica is that it has exactly 100 separate locations for the artwork displayed. View the basilica’s schematic provided in DIAGRAM #13; Saint Peter Basilica’s Interactive Floor Plan. The numbers go up to #80 and the alphabet to the letter ‘T,’ which is the 20<sup>th</sup> letter of the alphabet. In this paper the Primum Mobile is a 10 x 10 square. It is understood that these 100 locations in the basilica have hundreds of pieces of artwork not just 100. It is singularly important to note that it is the Church that has designated these 100-locations. Notice that the alphabet uses only 20 letters in the isles of the nave and the transept, which is similar to the 20-columns in the Sistine Chapel with the 20 Ignudos sitting on them. All one has to do conceptually is stretch the cross isles in Saint Peters into one and the pattern is the same as that found in the Sistine Chapel.

<sup>55</sup> Creation of Eve [http://www.wga.hu/detail/m/michelan/3sistina/1genesis/5eve/05\\_3ce5.jpg](http://www.wga.hu/detail/m/michelan/3sistina/1genesis/5eve/05_3ce5.jpg) Michelangelo Buonarroti (b. 1475, Caprese, d. 1564, Roma) 1509-10, Cappella Sistina, Vatican

<sup>56</sup> See DIAGRAM #4: The reader should take the time to study these figures to appreciate the mirror imaging process that Michelangelo frescoed into the ceiling.

<sup>57</sup> R. H. Charles, ed, *Pseudepigrapha of the Old Testament* (Oxford at the Clarendon Press, 1979), “The Sibylline Oracles”, 368-406, translated by H. C. O. Lanchester, formerly Fellow of Pembroke College, Cambridge.

<sup>58</sup> See DIAGRAM #5, Pierluigi De Vecchi, *The Sistine Chapel: A Glorious Restoration*, 31.

<sup>59</sup> See DIAGRAMS #1, #2a, and #2c, There initially were enough lunettes beneath the 12 spandrels to accommodate the entire list of Christ’s ancestry.

<sup>60</sup> One should not misinterpret the actual artistic work performed with the theological implications of the fresco’s subject matter. In other words, if Michelangelo had done things by trial and error or had made different section millimeters longer or shorter than others, this would not matter as to the interpretive process.

<sup>61</sup> The emphasis here is on the word ‘pagan,’ from which one infers that the Sibyls were deliberately used to contrast the Old Testament or Jewish prophets. The importance of these 5 Sibyls is immediately realized as being the design’s pattern to the Star of David. The Christian religion is considered pagan to Judaism. It is also a Matriarchal religion as oppose to the Patriarchal religion that Judaism is.

<sup>62</sup> See: Keith Gordon Irwin *365 Days* (New York: Thomas Y. Crowell, 1963). See also DIAGRAM 8a and DIAGRAM 8b: Julius Caesar introduced the calendar year on January 1<sup>st</sup>, 46BCE and 38 years later (one complete moon cycle) the Roman Senate changed the days of six of the 12 months. It is on this date January 1<sup>st</sup>, 8BCE that each of the signs/months of the Zodiac/Calendar year received its fixed number of days, which remains to this very day. On this day the Star of the Magi appeared.

<sup>63</sup> To begin the placement of the 12 signs/months of the Zodiac/Calendar year anyplace other than their designated spaces, the pattern will not reveal itself. This is why the proper placement of the 5 Sibylline Oracles, and the 7 Prophets was crucial.

<sup>64</sup> See DIAGRAMS 8a: Creating the STAR OF DAVID From the Zodiac/Calendar Year Pattern and DIAGRAM 8b: THE STAR OF DAVID In the Zodiac/Calendar Year

<sup>65</sup> Bonnie Guant, *Jesus Christ: The Number of His Name – The Amazing Number Code Found in the Bible* (Adventures Unlimited Press, 1998), 22.

<sup>66</sup> Gematria is a system of interpreting the sacred scriptures numerically and symbolically through the study of their words via their individual letters: This first web page shows New Testament Gematria <http://www.jesus8880.com/>. And the second web page is about the Old Testament <http://www.inner.org/gematria/gematria.htm>

<sup>67</sup> See: DIAGRAM 8a and 8b - Here is an interesting observation when relating the life of Christ to Astrology, especially to the Star of David. God is in the Empyrean in the Divine creative mode. All aspects of God’s creation emanates outward from God. Astrology is a derivative of that process and it in and of itself generates an image of Christ via the Star of David. The Empyrean, Primum Mobile, and circles of angels are spiritual and unseen by the senses. Yet, the constellation of stars as seen in Astrology

---

is material matter, and Christ is envisaged as taking on flesh and blood via this diagrammatical image. The images of the crib and the tomb are patterned from the same Zodiac pattern.

This mathematical system that is seen hermetically coded into Genesis chapter one, Dante Alighieri *La Divina Commedia*, the Sistine Chapel, Astrology, Chess, and the multiplication tables demonstrates that it is not of humans but of God.

“Christ’s tomb is Holy Scripture, in which the mysteries of his divinity and humanity are secured by the weight of the letter, just as the tomb is secured by the stone”. This very idea that comes from a homily written in a 10<sup>th</sup> century manuscript solely interprets Christ as a spiritual idea and that his flesh and blood is the interpretation of the sacred scriptures. To get the true sense of Christ as a flesh and blood being, read John Scotus Eriugena, *Voice Of The Eagle: The Heart of Celtic Christianity, Homily on the Prologue to the Gospel of John*, Translated with an Introduction and reflections by Christopher Bamford.

<sup>68</sup> On this date, January 1<sup>st</sup>, 8BCE, the Magi see a star in the heavens (or so says the mythos) and two years from that date, Jesus Christ is circumcised on January 1<sup>st</sup>, 6BCE. All anyone has to do is backtrack on the mathematics that is available. It is known that Jesus is born on December 25<sup>th</sup>, 7BCE and is circumcised 8 days later, which is January 1<sup>st</sup>, 6BCE. Since Jesus is born on December 25<sup>th</sup>, John the Baptist had to be born on June 24<sup>th</sup> (A Masonic holiday in tribute to John the Baptist’s birth date) and circumcised on July 1<sup>st</sup>, 7BCE. This would put the conception day of Jesus Christ on April 1<sup>st</sup> that is traditionally the original date for the dawn of creation. John the Baptist would have been conceived on October 1<sup>st</sup>, 8BCE. These are the four cardinal signs of Astrology. For those that believe the Church does not teach Astrology, they should study and read esoterically the first chapter of Genesis, which is a textbook on teaching the fundamental of Astrology. The reader should not get the idea that the apocryphal story of Julius Caesar really had anything to do with the introduction of Zodiac/Calendar year. However, a mythology had to be formulated for posterity, or the clues to the origin of the Zodiac/Calendar would have been too simple. This same pattern of the Zodiac/Calendar year producing the Star of David can be found in the Genesis Formula, which is found in the first word of Genesis, Bereshith. See: William John Meegan, *The Secrets and The Mysteries Of Genesis: Antiquity’s Hall of Records* (Victoria, BC: Trafford Publications, 2003). <http://www.trafford.com/robots/03-1381.html>

<sup>69</sup> Judith and Holofernes [http://www.wga.hu/detail/m/michelan/3sistina/5spandre/00\\_1pe1.jpg](http://www.wga.hu/detail/m/michelan/3sistina/5spandre/00_1pe1.jpg)

Michelangelo Buonarroti (b. 1475, Caprese, d. 1564, Roma)

<sup>70</sup> *Punishment of Haman* [http://www.wga.hu/detail/m/michelan/3sistina/5spandre/10\\_1pe3.jpg](http://www.wga.hu/detail/m/michelan/3sistina/5spandre/10_1pe3.jpg) Michelangelo Buonarroti (b. 1475, Caprese, d. 1564, Roma)

<sup>71</sup> A study of the 12 spandrels and their lunettes demonstrates that the 8 smaller triangular spandrels and each of their lunettes depict only members of Christ’s ancestry. This is a basic pattern to the ceiling. In fact the deviation from this pattern comes only in the content of the four corner triangular pendentives spandrels. Three of the four corner spandrels do not have members of Christ’s ancestry. The one corner spandrel that does have a member of Christ’s ancestry is listed in another spandrel and had already been accounted for. The fact that Michelangelo painted the corner spandrels without additional members of Christ’s ancestry in them, and yet at the same time never painted the lunettes on the altar wall, indicates he never had any intention of doing so. Why else would all the other spandrels and their lunettes portray exclusively members of Christ’s ancestry? In addition, the actual frescoed ceiling has 14 placards listing the members of Christ’s ancestry.

<sup>72</sup> *The Brazen Serpent* [http://www.wga.hu/detail/m/michelan/3sistina/5spandre/10\\_4pe4.jpg](http://www.wga.hu/detail/m/michelan/3sistina/5spandre/10_4pe4.jpg)

Michelangelo Buonarroti (b. 1475, Caprese, d. 1564, Roma)

<sup>73</sup> Pierluigi De Vecchi, *The Sistine Chapel: A Glorious Restoration* (1992), 118-119. Here will be found copies of the Sistine Chapel’s missing lunettes. Of course these two lunettes, like the missing four popes, cannot be summarily dismissed simply because they are not presently on the altar wall. Whether Michelangelo actually placed these lunettes on the altar wall under the corner spandrels is of little matter for our study. Though it can be argued that since Michelangelo did not start frescoing the scene of The Last Judgment for many years after finishing the ceiling, the odds are that he did indeed paint those other lunettes onto the altar wall though it would be necessary to remove them later. After all, the Sistine Chapel is a study in the art of scriptural writing. For the fact that it is all done in fresco painting does not negate the spiritual art of writing the Word of God. What is believed to be at work here is that fresco painting is limited to a finite demonstration in the technique of scriptural writing, especially as outlined in the Genesis creation process. Hence to design and implement a number of frescos in one pattern only to eliminate some part of it to revamp the overall pattern is precisely what is done throughout the writing of the sacred scriptures imitating the process of ongoing creation. This technique can be clearly demonstrated just from the first eleven chapters of Genesis. Let us look at another example of ongoing creation. Look how the seasons go harmoniously one into the other. Nothing is universally sudden unless it is an act of God. Thus, the harmonious interchange of the seasons is analogous to the ongoing creation process, which scripture writing imitates. The additional lunettes would total the ancestry of Christ to 40: 33 + 7. The number 40 has many symbolic significances, and some of the most obscure are what is quite interesting. One is that Christ is born in the 40<sup>th</sup> year of the calendar as he is introduced in sacred scriptures in the 40<sup>th</sup> volume: Matthew’s gospel. There is more to this of course but there is no need to belabor the point here.

<sup>74</sup> Matthew 12: 46-50

<sup>75</sup> Speculation can go rampant here. Does it reflect Christ’s age when he died? Does it represent 11/12 of the Zodiac cycle seeing one of his disciples betrayed him so three decans would be absent from the total of 36? This is fruitless speculation.

<sup>76</sup> Gustav Davidson, *A Dictionary Of Angels: Including the Fallen Angels*, 350-351.

<sup>77</sup> “The tenth and outermost concentric sphere of the universe thought in Ptolemaic astronomy to revolve around the earth from east to west in 24 hours and believed to cause the other nine spheres to revolve with it.” *The American Heritage Dictionary of the English Language: Fourth Edition*, 2000. <http://www.bartleby.com/61/7/P0560700.html> .

---

<sup>78</sup> See DIAGRAM #9a, The Universal Mathematical Matrix: The Primum Mobile: There is a great deal going on with this matrix, which is too much to be discussing in the body of this paper. It should be stressed that what looks like a simple grammar school mathematical device (DIAGRAM #9b Multiplication Tables) is in actuality the key to the human spiritual universe.

1. Take the 10 columns and give the first column and first row the multiplication table of #9 casting out nines, which gives the 1<sup>st</sup> column and 1<sup>st</sup> row a column of 10 nines and a row of 10-nines.
2. The next column absent the first column and first row is given the multiplication table of #1. This column would have the sequence of 1-9: until repetition sets in.
3. Continue giving the other 8 columns the next multiplication table in sequence, always casting out nines until repetition sets in. What is obtained is exactly 100 cells of 40 nines, 12 threes, and 12 sixes, and the other 6 numbers are found 6 times each.
4. The 10 medallion, on the ceiling, fits perfectly into this matrix producing the Kabbalistic Tree of Life outer framework (DIAGRAM #9j).
5. This same Kabbalistic Tree of Life pattern was wiped away from the Sistine Chapel patterning when four of the 32 popes were eliminated from the altar wall. As the preparation for the removal of one motif is put into process, another pattern of the same motif is already being adjusted for.

Now this matrix introduced at this point may appear to be pushing the envelope of credulity. However, an analysis of the Emphyrean will demonstrate that is not quite the case. This 10 x 10 matrix called the Primum Mobile will be seen as a mandate from the Emphyrean itself. In fact, everything mandated in the Emphyrean radiates outward into larger cycles of understanding (emanations).

6. It actually can be demonstrated that this 10 x 10 matrix was used to write Dante Alighieri's *La Divina Commedia* (DIAGRAM #9k) and Moses used it to write the first chapter of Genesis (DIAGRAMS #14c1 and #14c2).
7. It even implies the pattern of the Big Bang (DIAGRAM #9g) and the breathing in (DIAGRAM #9h) and out process that the universe goes through. This breathing in and breathing out process is seen in the first word of Genesis Bereshith when the 22-letters of the Hebrew alphabet come and go in and out of creation liken to a 'daisy wheel' on a typewriter. This breathing in and out process is nothing more than the galaxies in motion. Speeding outward from the center of the universe both individual stars and galaxies in their orbit around their centers have a red shift, whereas, when those same stars or galaxies are returning they have a blue shift.

Therefore, what better place to find patterns of the Primum Mobile but inside the center of the Roman Catholic Church (the pope's chapel) that frescos celestial cartography depicting the dawn of creation? This implies that every second is the Dawn of Creation since God is eternally in the Divine Emphyrean in a creative mode.

8. This 3 x 3, Kamea of Saturn pattern given off by the 10 x 10 matrix is seen all over the art world relating to the Roman Catholic Church. In fact this 10 x 10 matrix is inundated throughout with Astrological data.

The Universal Mathematical Matrix may appear somewhat disconcerting when it is first approached because there is no apparent prior precedent for its existence, or its use. Yet, this very matrix was used by Dante Alighieri (1265-1321) to structure his *La Divina Commedia*'s compositional structure (See DIAGRAM #9k), and Moses used it to write the first chapter of Genesis (See DIAGRAM #14c1 and #14c2). See William John Meegan, *The Secrets and The Mysteries Of Genesis: Antiquity's Hall of Records* (Victoria, BC: Trafford Publications, 2003).

Having said the above, these statements can be qualified by demonstrating how the matrix was created and how it was used. First the matrix is a simple mathematical device illustrating the multiplication tables up to number nine (and the use of the casting-out-nines principle), which all grammar school students (See DIAGRAM #9b) carried around in their notebooks, in the primary school years. Here, 1 Corinthians 1:27; comes to mind, "God hath chosen the foolish things of the world to confound the wise; and God hath chosen the weak things of the world to confound the things which are mighty." Here is a mathematical device carried around from classroom to classroom by grammar school students, which happens to be the key to interpreting Christianity's religious artworks, literature, in fact its very spiritual core. This is almost incomprehensible to contemplate or entertain but nevertheless is true.

When first conceiving this Universal Mathematical Matrix there was never any thought to it being of any religious worth. Its creation was just an exercise in math doodling and the multiplication tables were not even a consideration in its construct, as difficult as that may seem at this late date. The first work that brought the idea that there were traditions around the world in many nations and cultures of more or less than seven day weeks, even to have each day in the week celebrating a different saint, was: Eviatar Zerubavel, *The Seven Day Circle: The History and Meaning of the Week* (University of Chicago Press), 1985.

It was in this mode of thought that in passing a hanging calendar one day the pattern of the Kamea of Saturn (3 x 3 square) illustrated itself from the seven-day week when the columns (vertical - week days) were seen separately from the rows of all seven days (horizontal). Each column of the seven-day week would emit a variation of the Kamea of Saturn (#2 and #7) pattern from a vertical point of view. This was basically a shock after having studied the Kamea of Saturn over many years while researching Dante Alighieri's *La Divina Commedia*. An experiment was conducted on the other eight basic numbers as if each generated its own calendar week even to have a one day week, a two day week, a three day week, etc. The test was to go out to the value of the number, simultaneously casting out nines in all numbers over nine and then continuing down the columns until repetition set in (See DIAGRAM #9c). When all nine numbers were evaluated in this manner, it was decided to take the last column in each group of numbers 1-9 and put them sided by side (See DIAGRAMS #9d, and #9e). A study of the matrix revealed that it needed a column and a row of nines to complete its creation (See DIAGRAM #9f). All of this was done without

---

realizing that this mathematical matrix was the reinvention of the multiplication tables. It was only later after studying the matrix of the Kamea of Saturn and the Universal Mathematical Matrix did these additional nuances come to the fore.

<sup>79</sup> DIAGRAM #10: The Empyrean: Gustave Doré's depiction of the Empyrean as narrated by Dante Alighieri's (1265-1321) *La Divine Commedia*.

<sup>80</sup> See DIAGRAM #11b: The Kamea of Saturn

<sup>81</sup> Revelations 21:12-16;

<sup>82</sup> See DIAGRAM #1: Sistine Chapel Floor Plan

<sup>83</sup> Matthew 3:12; and Luke 3:12;

<sup>84</sup> Rabbi Shimon Bar Yochai, *The Zohar: with The Sulam commentary of Rabbi Yehud Ashlag*, 22 vols. Edited and Compiled by Rabbi Michael Berg (Vol. 1, Prologue 40).

<sup>85</sup> The first letter of Genesis is BETH, which has the numerical value of two.

1. If each of the six letters that make up the word Bereshith is to take on the role of the radius of a circle then BETH (as the #2) would be the governing factor.
2. The reason for this is because the Zohar interprets the letter BETH as the conduit of all material creation. Anything coming through it would be made into its image and likeness.
3. The diameter of said circle would be four.
4. When a sphere is calculated from such figures it generates a surface area of 50.26... and a volume of 33.51...
5. There are 50-chapters in the book of Genesis, which contains 1533-verses (note the 33.51 figure for the volume of the sphere. Drop the decimal and reverse the number 3351). There are really no fixed directions in a sphere other than the subjective ones humans designate.
6. However, when the cube is calculated from the same figures, a volume of 64 (4<sup>3</sup>) is generated. This leads to the verse: Leviticus 8:10; thus the circumcision point is made at the end of the book of Genesis.
7. There is a cutting off process where the chaff is separated from the wheat as seen in the people of Israel leaving the land of Egypt.

<sup>86</sup> Here in the 21<sup>st</sup> century it is not recognized that scriptural writing is based upon repetitive redundancy. Yet, it is in every respect liken to the concept of the holograph. This 21<sup>st</sup> century generation does not have the wherewithal to grasp that concept as yet. The ultimate purpose for the author of the scriptures to write it this way is to demonstrate that all is one. Everything is connected to everything else.

<sup>87</sup> Matthew 16:19

<sup>88</sup> *Separation of light and darkness*, [http://www.wga.hu/detail/m/michelan/3sistina/1genesis/9light/09\\_3ce9.jpg](http://www.wga.hu/detail/m/michelan/3sistina/1genesis/9light/09_3ce9.jpg) Michelangelo Buonarroti (b. 1475, Caprese, d. 1564, Roma) 1511 Cappella Sistina, Vatican

<sup>89</sup> [http://www.wga.hu/detail/m/michelan/3sistina/1genesis/8plants/08\\_3ce8.jpg](http://www.wga.hu/detail/m/michelan/3sistina/1genesis/8plants/08_3ce8.jpg), Creation of the Sun, Moon, and Stars, Michelangelo Buonarroti (b. 1475, Caprese, d. 1564, Roma) 1511 Cappella Sistina, Vatican

<sup>90</sup> *Separation of the Earth from the Waters*, [http://www.wga.hu/detail/m/michelan/3sistina/1genesis/7earth/07\\_3ce7.jpg](http://www.wga.hu/detail/m/michelan/3sistina/1genesis/7earth/07_3ce7.jpg) Michelangelo Buonarroti (b. 1475, Caprese, d. 1564, Roma) 1511 Cappella Sistina, Vatican

<sup>91</sup> *The Drunkenness of Noah* [http://www.wga.hu/detail/m/michelan/3sistina/1genesis/1drunken/01\\_3ce1.jpg](http://www.wga.hu/detail/m/michelan/3sistina/1genesis/1drunken/01_3ce1.jpg), Michelangelo Buonarroti (b. 1475, Caprese, d. 1564, Roma) 1508-09 Cappella Sistina, Vatican

<sup>92</sup> *The Deluge* [http://www.wga.hu/detail/m/michelan/3sistina/1genesis/2flood/02\\_3ce2.jpg](http://www.wga.hu/detail/m/michelan/3sistina/1genesis/2flood/02_3ce2.jpg), Michelangelo Buonarroti (b. 1475, Caprese, d. 1564, Roma) 1509 Cappella Sistina, Vatican

<sup>93</sup> *Sacrifice of Noah* [http://www.wga.hu/detail/m/michelan/3sistina/1genesis/3sacrifi/03\\_3ce3.jpg](http://www.wga.hu/detail/m/michelan/3sistina/1genesis/3sacrifi/03_3ce3.jpg), Michelangelo Buonarroti (b. 1475, Caprese, d. 1564, Roma) 1509 Cappella Sistina, Vatican

<sup>94</sup> [http://www.wga.hu/detail/m/michelan/3sistina/1genesis/4sin/04\\_3ce4.jpg](http://www.wga.hu/detail/m/michelan/3sistina/1genesis/4sin/04_3ce4.jpg), *The Fall and Expulsion from Garden of Eden*, Michelangelo Buonarroti (b. 1475, Caprese, d. 1564, Roma) 1509-10 Cappella Sistina, Vatican

<sup>95</sup> *Creation of Eve* [http://www.wga.hu/detail/m/michelan/3sistina/1genesis/5eve/05\\_3ce5.jpg](http://www.wga.hu/detail/m/michelan/3sistina/1genesis/5eve/05_3ce5.jpg), Michelangelo Buonarroti (b. 1475, Caprese, d. 1564, Roma) 1509-10 Cappella Sistina, Vatican

<sup>96</sup> *Creation of Adam*, [http://www.wga.hu/detail/m/michelan/3sistina/1genesis/6adam/06\\_3ce6.jpg](http://www.wga.hu/detail/m/michelan/3sistina/1genesis/6adam/06_3ce6.jpg) Michelangelo Buonarroti (b. 1475, Caprese, d. 1564, Roma) 1510 Cappella Sistina, Vatican

<sup>97</sup> [http://www.wga.hu/detail/m/michelan/3sistina/1genesis/7earth/07\\_3ce7.jpg](http://www.wga.hu/detail/m/michelan/3sistina/1genesis/7earth/07_3ce7.jpg) *Separation of the Earth from the Waters*, Michelangelo Buonarroti (b. 1475, Caprese, d. 1564, Roma) 1511 Cappella Sistina, Vatican

<sup>98</sup> [http://www.wga.hu/detail/m/michelan/3sistina/1genesis/8plants/08\\_3ce8.jpg](http://www.wga.hu/detail/m/michelan/3sistina/1genesis/8plants/08_3ce8.jpg) *Creation of the Sun, Moon, and Stars*, Michelangelo Buonarroti (b. 1475, Caprese, d. 1564, Roma) 1511 Cappella Sistina, Vatican

<sup>99</sup> *Separation of light and darkness* [http://www.wga.hu/detail/m/michelan/3sistina/1genesis/9light/09\\_3ce9.jpg](http://www.wga.hu/detail/m/michelan/3sistina/1genesis/9light/09_3ce9.jpg), Michelangelo Buonarroti (b. 1475, Caprese, d. 1564, Roma) 1511 Cappella Sistina, Vatican

<sup>100</sup> Genesis 1: 20-21

<sup>101</sup> Mario Livio, *The Golden Ratio: The Story of Phi, The World's Most Astonishing Number* (Broadway Books, 2002)

<sup>102</sup> These 17-verses are uniquely structured in many ways, which offset them from the rest of the first chapter of Genesis.

<sup>103</sup> Genesis 3:8. The question as to why Adam and Eve did not see the Lord God, but only heard God's voice, is quite revealing as to the time of day being in the evening. Remember that both the "evening and the morning" combined are considered the complete day. Therefore, 'the cool of the day' is in the evening time.

<sup>104</sup> Matthew 27: 46-50 and Mark 15: 34-37.

---

<sup>105</sup> *I Ching Book of Changes*, Translated by James Legge, and *I Ching The Classic Chinese Oracle of Change*, Translated by Rudolf Ritsema and Stephen Karcher - Another point concerning Noah and his family is that there are four males and four females, which mirrors the I Ching Oracle setup. Another interesting fact is that the dimension of the ark fit the measurements of the Kamea of Saturn, casting-out-nines. This same pattern is found in the Chinese I Ching oracle, which is derived from the 3 x 3 square called the Lo Shu (Western Civilization calls it the Kamea of Saturn), which was found on the back of a turtle; the slow moving universe. From this same pattern comes the male, female, and neutral swastikas, which the male and female are images of galaxies.

<sup>106</sup> Luke 15: 11-32

<sup>107</sup> Here the diagram was drawn as 3 x 3 square. The results are the same. Readers can draw their own circles to see the results.

<sup>108</sup> The Kamea of Saturn is a 3 x 3 square with nine cells liken to a tic-tac-toe box. There are actually seven distinct and separate kameas ranging from 3 x 3 to 9 x 9 squares, which coincide to the seven sun signs (planets) in Astrology. See: Israel Regardie, *The Complete Golden Dawn System Of Magic*, Vol. 5, pgs 43-46; see also, E. A. Wallis Budge, *Amulets And Superstitions*, 1930 (Chapter 23), (originally published by the Oxford University Press, London) (New York: Dover Publications, 1978; see also, Migene Gonzalez-Wippler, *The Complete Book Of Amulets And Talismans* (Llewellyn Publications, 1991), 46-54; and finally, Raphael, *Raphael's Ancient Manuscript Of Talismanic Magic*, Prepared For Publication Under The Editorship Of L. W. de Laurence (de Laurence, Scott and Co, 1916).

What western civilization calls the Kamea of Saturn the Chinese call the Lo Shu, which actually developed the oracle, the I Ching. There are researches on the Kamea of Saturn (Lo Shu), which demonstrated how the I Ching is actually derived from it. The Chinese tell the story of finding the Lo Shu on the back of the turtle (slow moving universe), whose shell was sectioned off into nine parts. That is a fanciful mythological commentary on what actually took place in developing that ancient oracle. Another fanciful version of the I Ching's origin is with the Yarrow Sticks. This basic Lo Shu design is used to create the Ki a Japanese oracle system. See: William John Meegan, *The Secrets and The Mysteries Of Genesis: Antiquity's Hall of Records* (Victoria, BC: Trafford Publications, 2003), chapter 6; see also *I Ching The Classic Chinese Oracle of Change*, Translated by Rudolf Ritsema and Stephen Karcher; see also W. A. Sherrill, M.A. and W.K. Chu, *An Anthology Of I Ching*, (Arkana, 1977); and see Takashi Yoshikawa, *The Ki: An Ancient Oracle for Modern Times* (A Thomas Dunne Book, St. Martin's Press, 1986).

Where magic squares originated is impossible to ascertain from a historical perspective. This is because all cultures around the world in all times and climes appear to have known of its design. See Joseph Campbell, *Historical Atlas Of World Mythology*, 5 Vols, (Harper and Row, 1988).

If an archeologist were to find the swastika in any ancient culture and that is all he had, it can be deduced that culture knew at one time the science behind magic squares. This is because the swastika can only be developed from a 3 x 3 square. It even would be difficult to deny a culture's grasp of magic squares if octagon shapes were found in any archeological digs. This Kamea of Saturn is such a universal symbol it permeates human consciousness. See H. P. Blavatsky, *The Secret Doctrine: The Synthesis of Science, Religion, and Philosophy*. 2 Vols, (The Theosophical Publishing Company 1888); see also, Marie-Louise von Franz, *Number And Time: Reflections Leading toward a Unification of Depth Psychology and Physics*, Translated by Andrea Dykes (Evanston: Northwestern University Press, 1974).

Basically kameas are the squaring of the numbers from 3-9 though historically there have been larger ones constructed but these are merely a rehashing of the base kameas. Placing the appropriate numbers into a kamea properly exudes the same total horizontally, vertically, and diagonally. The idea of placing these numbers into individual cells, with 9-81 cells, is merely a numerical technique to make it easier for the researcher to study the concept at hand. It would be extremely difficult for the average person to work them out in his head without diagrammatical tools to aid him. Numbers in and of themselves by themselves are abstract ideas. They do not of themselves exist in the natural world of the senses other than what humans objectively give these abstract ideas. This is basically why most people have innumeracy problem and will not go out of their way to study mathematics. See: John Allen Paulos, *Innumeracy: Mathematical Illiteracy and its Consequences*, (New York: Hill and Wang, A Division of Farrar, Straus and Giroux, 1988); and see also John Allen Paulos, *Beyond Numeracy*, (New York: Vintage Books A Division of Random House, 1992).

Trying to research the concept of is the Kamea of Saturn or any magic square would be difficult seeing very little is written on them at all unless one studies Talismanic Magic, which is a very questionable occult practice. To carry talismans around one's neck to ward off evil or negative spirits is just beyond the pale of credulity but millions of people do it. Many of those talismans that adorn millions on different parts of their bodies are patterned after the seven basic magic squares. The baby (mathematics) cannot be thrown out with the bath water. Mathematics is the objective science, whereas, Talismanic Magic is the subjective science. Let us therefore separate the chaff from the wheat. This kind of objective reasoning should be conducted at all times no matter the genre being investigated. But one tends to close eyes, ears, and mouth when it comes to the appropriateness of many of the occult practices. The objective thought process must be at all times at the fore of the researcher's investigation into the secrets and the mysteries of the esoteric sciences.

Benjamin Franklin, it seems, dabbled a great deal in magic squares. He literally believed he created the most perfect magic square in a 16 x 16 design. He is said to have been a member of the Masonic Order. I point this out to show that there is a long tradition in looking at these magic squares. See, <http://pasles.org/Franklin/index.html> *Benjamin Franklin's Mathematics*, 2002-2005.

Studies into the design of the Kamea of Saturn and the subsequent building of the Universal Mathematical Matrix from it demonstrate that much more can be learned from the analysis of it then researching its scant history. Realistically speaking 99.99% of all research is thought on that which has been studied. The research conducted on the Kamea of Saturn over the years

---

demonstrates there is more philosophical and religious value in these magic squares than anyone ever took the time to write about.

Dante Alighieri's *La Divina Commedia* was demonstrated to have used the 3 x 3 (Saturn), the 5 x 5 (Mercury), and the 9 x 9 (Moon) kameas, whereby he patterned his compositional structure after them. It was only by recalling the tic-tac-toe box to arrange the several mathematical figures in *La Divina Commedia* into workable order that it was realized that Dante Alighieri had actually used it in structuring his work. It was a remarkable example of synchronicity.

The basic seven kameas from #3 to #9 have four odd numbers and three even numbers. The odd numbers #3, #5, #7, #9 all use a simple design, which is not difficult to learn by merely studying the numerical sequence in each of their designs, whereas, the #4, #6, and #8 kameas use a pattern that is more difficult to grasp. The overriding sense one gets in studying this problem with all the kameas is that the numbers are self-placed within their own kameas. This means that every cell is already esoterically occupied even when it is blank. It is only in positioning the numbers in their right slots that the divine patterns are observed. This finally is the true goal of the researchers.

<sup>109</sup> See DIAGRAM #11b and #11d. Here when the numbers 1-9 are followed with an unbroken line, the Sigil (signature) of Saturn is revealed. These are just two of the nine basic kameas associated with this 3 x 3 square.

<sup>110</sup> See DIAGRAM #11b, The Kamea of Saturn, Robin Skelton, *Talismanic Magic*.

The Kamea of Saturn is a magic square. All eight directions: vertical columns (3), horizontal rows (3) and diagonal lines (2) totals to #15. The numbers 1-9 in this kamea mandates the pattern of the sigil and from that model comes the following archetypal sequences:

1. Diagonally (right) obverse and reverse the pattern is: 1, 2, 3, 4, 5, 6, 7, 8, 9 or the 1<sup>st</sup> multiplication table obverse and 8<sup>th</sup> multiplication table reverse. In Chess these numbers represent the Castle and in Astrology the Sun sign Mars (See DIAGRAMS #9c, #9d, and #9e).
2. Horizontally obverse and reverse the pattern is: 2, 4, 6, 8, 1, 3, 5, 7, 9 or the 2<sup>nd</sup> multiplication table obverse and 7<sup>th</sup> multiplication tables reverse. In Chess these numbers represent the Bishops and in Astrology Venus (See DIAGRAMS #9c, #9d, and #9e).
3. Diagonally (left) obverse, and reverse the pattern is (in the Universal Mathematical Matrix): 3, 6, 9, 3, 6, 9, 3, 6, 9 or the 3<sup>rd</sup> multiplication table obverse and 6<sup>th</sup> multiplication table reverse. In Chess these numbers represent the Knights and in Astrology Mercury (See DIAGRAMS #9c, #9d, and #9e). The Kamea of Saturn uses the Astrology pattern of Cardinal 1, 4, 7, Fixed 2, 5, 8 and Mutable 3, 6, 9, whereas, the Universal Mathematical Matrix is set up slightly different but within the same principle. The Mercury numbers of 3 and 6 demonstrate a law unto themselves, which is too complex to explain here. Suffice to say there are major reasons for the oddities.
4. Vertically obverse and reverse the pattern is: 4, 8, 3, 7, 2, 6, 1, 5, 9 or the 4<sup>th</sup> multiplication table obverse and 5<sup>th</sup> multiplication table reverse. In Chess these numbers represent the Queen and the King and in Astrology the Sun and the Moon (See DIAGRAMS #9c, #9d, and #9e).

<sup>111</sup> Robin Skelton, *Talismanic Magic* (Samuel Weiser).

<sup>112</sup> W.A. Sherrill and W.K. Chu, *An Anthology of I Ching* (Arkana), 80-81.

<sup>113</sup> The theory of numbers as illustrated in this paper demonstrates there are only four numbers 1-4. The other four numbers 5-8 are mirror images or opposites of the first four. The #9 itself does not appear from a mystical point of view to be a number at all, but rather a regulator. An example of this is to take the #9 and slice one part from it and the remainder is eight. Continue this play on the #9 and separate out two parts and the remainder is seven. These same results would occur for three through eight parts separated out from #9. What seems to be inferred from this is that nothing in itself exists. Yet, when something does manifest into physical existence it brings forth its own opposite quite unknowingly. Michelangelo displaying God creating in the Divine Empyrean is taking Noah (#9) and placing him in the center and renewing his life (Born Again). This is the Pythagorean Tetractys. It is the last four letters of the Hebrew alphabet (first four into creation) coming into the first chapter of Genesis or God giving humanity God's only begotten Son, Jesus Christ. Michelangelo infers by this that only God can bring about rebirth in the individual. There is nothing the individual can do on his-own accord accept to have an honest desire to know God. That is enough for redemption. This deathbed reprieve has to do with the dark night of the soul. It has nothing to do with the regrets one has at the time of physical death.

<sup>114</sup> See DIAGRAM #9a thru #9f: The Universal Mathematical Matrix: The Primum Mobile and the Multiplication Tables up to the #9 steadily demonstrates how the matrix was developed. One of the most important and most beautiful proofs obtained to verify this mathematical matrix is from an eleventh century manuscript, which illustrates "John and seven of his commentators. Miniature of Beatus's commentary on the Apocalypse (about 785), in which the Fathers represented in the picture are frequently quoted. Paris, BN lat. 8878, f. 13v. The manuscript was illuminated about 1076, after a Spanish model, at St-Steuer, on the Adour (Landes)." This painting of Saint John and seven of his commentators are positioned in such a way that hand jesters and clothes coloring pattern the numerical sequences as outlined in the Universal Mathematical Matrix. Frederick van der Meer *Apocalypse: Visions from the Book of Revelation in Western Art*, by (New York: Alpine Fine Arts Collection, 1978), Introduction, 26.

<sup>115</sup> Iamblichus, *The Theology Of Arithmetic: On the Mystical, Mathematical and Cosmological Symbolism of the First Ten Numbers*, Translated from the Greek by Robin Waterfield. Thus, here there are three different patterns demonstrating Multiplication tables, Chess, and Astrology (sun signs) using the same pattern of numbers. Though it should be realize that these three are one and the same and can be used interchangeably as such. This is hardly a coincidence: especially in the theory of Pythagorean numbers:



- 
1. The #1 represents the dot
  2. The #2 the line
  3. The #3 the angle (for space)
  4. The #4 the circle (for the cosmos).
  5. On the Chess board the King and Queen move in all directions as does water where the King takes on the role of dot the queen the circle
  6. The Bishop takes on the role of the straight line as in earth
  7. The Knight the angle as in the air element
  8. The Castle represents fire

Thus the four ancient elements are formulated out of the Empyrean, and without a doubt many more things will be seen to come from there.

<sup>116</sup> The planetary pattern that emits from the actual planets produces a solar system wide Capricorn Symbol.

1. Robin Skelton, *Talismanic Magic* (Samuel Weiser, 1985). (Here the system of magic squares are studied from the 3 x 3: Kamea of Saturn to the 9 x 9: Kamea of the Moon. The pattern is Moon, Mercury, Venus, Sun, Mars, Jupiter, and Saturn or vice versa. Mercury is next to the sun, and the reason that literature has Venus and Mercury switching places is because in the Capricorn symbol there is a loop before it dips into a 'V' shape before making the large swirl in its design encompassing all the far reaching planets. Dante Alighieri in his *La Divina Commedia* has himself as the pilgrim descend into the Inferno after he makes the initial jester of climbing Mount Purgatory. This descent into the Inferno is this 'V' of Capricorn, and by ascending to the top of Mount Purgatory and then wafting out into the solar system, he is completing this symbolic image of Beatrice's birth month January.
2. Richard Kay, *Dante's Christian Astrology* (University of Pennsylvania Press, 1994). Here Professor Kay does a study of Dante Alighieri's *La Divina Commedia's La Paradiso* and demonstrates this same planetary pattern in this last volume of the poem.
3. *Cicero, On The Good Life*, Translated by Michael Grant (Penguin Books 1971), In this work is also "The Dream Of Scipio," which gives this same pattern of Saturn, Jupiter, Mars, Sun, Venus, Mercury, and Moon.
4. Then there is the Game of Chess and the science of Astrology that emit this same pattern along with the Multiplication Tables. It all cannot just work out coincidentally like this. See also endnote 42.

<sup>117</sup> See DIAGRAM #9k [http://hometown.aol.com/genesisformulae/commedia\\_index.html](http://hometown.aol.com/genesisformulae/commedia_index.html), *Inferno, Purgatorio, Paradiso*, by Allen Mandelbaum is recommended because it is a bilingual text Italian/English and translated in the tradition of the Terza rima (3-verse rhyme) in which Dante Alighieri wrote *La Divina Commedia*. Of course there are other translations of *The Divine Comedy*, by Mark Musa and another by Dorothy Sayers, both from Penguin Classics. These last two also follow the tradition of the Terza rima. There are prose translations that are not recommended because they distort without knowledge of the hermetic science coded to the compositional structure of the Terza rima. The Internet has many bilingual texts available for all to read.

The point here is that there is an over abundance of reference material accessible to all that want to avail themselves of it. This material recommended has the raw material that the reader can study to confirm for himself the validity of the science presented and suggested here.

Aside from the web site listed above, the following is produced to give a sense of the mathematical system embedded in Dante Alighieri's *La Divina Commedia*. Below is but a small fraction of the system discerned from *La Divina Commedia*. This is given here to expound on Dante's use of the Universal Mathematical Matrix. The first thing that catches the reader's attention is the nature of its compositional structure.

- 1 The first volume, *La Inferno* has 34 cantos.
- 2 The second volume, *La Purgatorio* has 33 cantos.
- 3 And the third volumes, *La Paradiso* has 33 cantos.

*La Divina Commedia* has 100 (chapters), which holds a range of verses from 115-160. Each canto is written in the tradition of the three-verse rhyme with the last verse ending singularly. This forces a pattern of each canto ending with a sum-digit of 1, 4, or 7 (take the first canto in *La Inferno*, which has 136 verses and reduce it to its lowest common denominator:  $136 = 10 = 1 + 0 = 1$ . The second chapter of the *La Inferno* has 142 verses:  $142 = 7$ , etc.).

- 4 There are 33 sum digit '1s'.
- 5 And there are 34 sum digit '4s'.
- 6 And there are 33 sum digit '7s'.

This is quite a remarkable feat to accomplish in a literary text.

Take the 100-Cantos of *La Divina Commedia* and sequentially placed them into the Universal Mathematical Matrix: Primum Mobile beginning with the 34 canto of *La Inferno* placing them into the first 34 cells of the matrix working downward then to the top of the second column and to the third and fourth column until the 34 cantos are completely accounted for. Follow the same procedures with *La Purgatorio*. Place its 33 cantos into the next 33 cells where the placement sequence left off in completing *La Inferno*. Placing the 33 cantos of *La Paradiso* into the last 33 cells of the Universal Mathematical Matrix finishes off the same process. Now total the verses in the white area designated as 1-4-7 (Cardinal signs of Astrology) and the total will sum up to 2580 verses. Total the black area designated as 2-5-8 (Fixed signs of Astrology) and the total amount of verses will sum up to 2580. This is obviously not an accidental placement of data into this Universal Mathematical Matrix. There was a reason for this mathematical nuance in Dante's work, but that is another tale already discussed in other writings. The point here is the mathematical precision in structuring work of this nature.

---

<sup>118</sup> William John Meegan, *The Secrets and The Mysteries Of Genesis: Antiquity's Hall of Records* (Victoria, BC: Trafford Publications, 2003).

<sup>119</sup> The Seven Liberal Arts have been discussed above. The Quadrivium's four mathematical sciences have been illustrated somewhat with the use of mathematics and diagrams presented in this paper.

<sup>120</sup> From this word BERESHITH one of the great secrets of the Torah can be grasped. There are 22 normal and 5 final Hebrew letters separated into nine groups: 1-9. Each of the first nine numbers combines with two other letters. Each group of three letters is interchangeable in all things. The letter Beth (2) is grouped with Kaph (20) and Resh (200). When Beth opens itself up as if pregnant and receives Resh it forms the word BERESHITH: the first word of the Torah. This creation of Bereshith is continuous throughout the Old Testament. It is the main motif in the Bible. So all things come through BETH.

<sup>121</sup> By taking the two signs that each of the Sun Signs – Mars, Venus, Mercury, and Moon and Sun – occupies and separating them into two groups that are already opposites, they can be interpreted as the first four multiplication tables in reverse, thus, creating to pairs of 4, 3, 2, 1 going in opposite directions. This is what is happening in the first word of Genesis: Bereshith.

<sup>122</sup> Rabbi Shimon Bar Yochai, *The Zohar: with The Sulam commentary of Rabbi Yehud Ashlag*, 22 vols. Edited and Compiled by Rabbi Michael Berg, Vol. 1, Prologue 22-39 [pgs. 94-103]. Here is the Zohar's account of the 22 Hebrew letters coming into creation and being rejected by the Lord of the World for one reason or another until Beth is chosen as the conduit to creation. This very self-same process can be discerned from the pattern found in the first word of Genesis: Bereshith. From this process the Genesis Formula can be deduced.

<sup>123</sup> John 1:1-3

<sup>124</sup> Nothing should be taken from this paradigm, which has been created via the collective effort of the triune God. It has been seen that the Kamea of Saturn is formulated on the ceiling by drawing an unbroken (straight) line 1-8. What is being witnessed here is the chaos of creation via the artwork in the Sistine Chapel (dot - 1), the unbroken line (straight - 2) forming the kamea, and the geometry of the matrix (angle - 3). The squaring of or the concretizing of this process (cosmology – 4) is what leaves records of these events in time. What is actually transpiring is God shining the Divine light into the world (1), and as it gets further and further away from its source, this light travels in a straight line (2). As this soul (ray of light) seeks to return home it begins to think for itself rather than letting others do it for him (3). Finally, the soul cannot find its way back to God when it becomes too concretized to think (4). Thus like Christ the individual can also see 'Satan fall from heaven (Luke 10:18);' Here is when the soul makes a u-turn to return to God, by reversing the process.

What is very forcibly demonstrated in that area classified as the Emyrean is that God is merely the Divine Self shining everywhere within the Divine's own presence. It is humans that classify, diversify, and individualize all thought in relationship to the time/space continuum. The matrix in the Emyrean is a product of God's love for God's offspring. It is not as if God went about deliberately forming the various aspects of the matrix. The matrix is merely the human interpretation of the process that will return its consciousness to the realization that it is already in the presence of God.

<sup>125</sup> What describes the crucifixion of Christ more than the idea of concretized thought? That is what the sacred scriptures are: frozen thought or the crucified Christ.

<sup>126</sup> William John Meegan, *The Secrets and The Mysteries Of Genesis: Antiquity's Hall of Records* (Victoria, BC: Trafford Publications, 2003). This is precisely the pattern that is discerned in the constant creation of the concept BERESHITH throughout the first eleven chapters of Genesis.

<sup>127</sup> Just as a caterpillar must work its way out of its cocoon so too must the individual, 'work out his own salvation.' This spherical enclosure could even be envisaged as a placenta. Many nuances come out of this suggestion. The foremost being that the soul would not have life without this succession of radiated waves coming from the presence of God.

<sup>128</sup> Rabbi Yitzchak Ginsburgh, Rabbi Avraham Arie Trugman and Rabbi Moshe Yaakov Wisnefsky, *The Alef-Beit: Jewish Thought Revealed through the Hebrew Letters*, (Northvale, NJ: Jason Aronson, 1995).

<sup>129</sup> Carlo Soares, *The Sepher Yetsira: including the Original Astrology According to the Qabala and Its Zodiac*, Translated from the French by Micheline and Vincent Stuart, (Boulder and London: Shambhala, 1976) and Carlo Soares, *The Cipher Of Genesis: The Original Code of the Qabala as Applied to the Scriptures* (York Beach, ME: Samuel Weiser, 1992).

<sup>130</sup> There are mathematical patterns associated with these three days of creation that are astounding. One example is that the first and second days of creation total to 69-Hebrew words, the 3<sup>rd</sup> day of creation has 69-Hebrew words, and the 4<sup>th</sup> day of creation has 69-Hebrew words. These 207-words express the numerical value of the Hebrew word "light," which totals to 207. But the fact that these four days of creation also have the 3 x 69 scenario is most interesting in relationship to other mathematical patterns in the Genesis text.

<sup>131</sup> There are a number of other mathematical patterns that emanate from just these three chapters of Genesis that segment them out of the Genesis story as if they were meant to be seen as being inserted into the book of Genesis. For example if the reader were to continue reading the text of the creation account after Genesis 1:31: and skip over the 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup> chapters and start immediately to read Genesis 5:1; there would be no break in the continuity of the storyline. Another example is found in the Hebrew word count in these three chapters. They come to a total of 1015, which when added to the 434 words in the first chapter of Genesis totals to 1449, when divided by 69 (as seen in the first four days of creation) the quotient of 21 + 1 is obtained as seen in the 22-letters of the Hebrew alphabet. The addition group of #69 is found in the first chapter of Genesis: there are 69-groups of words held together by 80-hyphens. This 22-motif is found throughout the first chapter of Genesis. Just a study in the names of God in the first 11-chapters of Genesis brings attention to these three chapters in the mathematical model presented. William John Meegan, *The Secrets and The Mysteries Of Genesis: Antiquity's Hall of Records* (Victoria, BC: Trafford Publications, 2003).

---

<sup>132</sup> Thomas Bulfinch, *Bulfinch's Mythology*, (Modern Library published by Random House) and F.R.B. Godolphin, ed, *Great Classical Myths*, (New York: Modern Library published by Random House, 1964). In these works is found the stories of the classical Greek and Roman gods mentioned in this paper.

<sup>133</sup> John Major Jenkins, *Maya Cosmogogenesis 2012* (Rochester, VT: Bear and Company, 1998), and *Galactic Alignment: The Transformation of Consciousness According to Mayan, Egyptian, and Vedic Traditions* (Rochester, VT: Bear and Company, 2002). Also Paul A. La Violette, *Genesis Of The Cosmos: The Ancient Science of Continuous Creation* (Rochester, VT: Bear and Company, 2004), and the video based upon the book, Paul A. La Violette's *Earth Under Fire: Understanding Mythology as the Science of the Past* (1998).

<sup>134</sup> Judaism has always looked upon April 1<sup>st</sup> as the first day of creation. E.W. Bullinger, *The Witness Of The Stars*, 1893, Reprint (Kregel Publications, 1967), and Joseph R. Seiss, *The Gospel In The Stars*, 1882, Reprint (Kregel Publications, 1972). It is in the 6<sup>th</sup> house of Virgo where the true Astrological mysteries lie because unless Virgo moves first creation cannot commence. These two works were referenced so the wrong impression would not arise from the April 1<sup>st</sup> data. In endnote 65 above it was pointed out that Christ was conceived on April 1<sup>st</sup>, which would be theologically correct seeing he is the Alpha and the Omega of all creation.

<sup>135</sup> F.R.B. Godolphin, ed, *Great Classical Myths*, (New York: Modern Library published by Random House, 1964), 83, 286.

<sup>136</sup> The reason that Adam is so conceived is because Genesis 5:5; says that Adam lived 930 years. A simple count of all of the chapters in the Old Testament will sum to 929. The 930<sup>th</sup> chapter of the Bible is the first chapter of Mathew, which outlines the genealogy of Jesus Christ. So it is easy to grasp where the idea of Adam being the placenta comes from. Eve emerging from Adam's dead carcass represents the New Testament coming out of the Old Testament.

<sup>137</sup> M. Griaule and G. Dieterlen, *The Pale Fox* (Afrikan World Books, 1986): here is an excellent scientific study of the Dogon tribe in Africa that knew of the workings of the Star Sirius and its orbit of fifty years. There is a great deal of other scientific data that is only coming to the fore in the scientific community concerning the Sirius star system. The Dogon tribe believed that the solar system was a placenta from which man had to gestate. There are many books that speak of these things, but they all derived their knowledge of that material from this seminal work.

<sup>138</sup> The dawn of Christianity was another example of "Elohim separating the heavens and the earth" (Christ separating Christianity from Judaism or the New Testament from the Old Testament). In Genesis 5:5; it is learned that Adam lived to be 930 years of age. The Old Testament has 929 chapters in its 39 books. The first chapter of Mathew, which is the 930<sup>th</sup> chapter of the Bible, talks of the genealogy of Jesus. Thus, the old Adam is dead and the new Adam is alive.

It is admitted that if this interpretation of the Old and New Testament is accepted, it seriously challenges Judaism's and Christianity's modern commentaries on how the sacred scriptures were written. It is a dilemma because the 21<sup>st</sup> century knows nothing of the hermetically sealed esoteric science.

<sup>139</sup> Ironically this mythological trio represents the inner archetypal pathway of the initiate, which is concretized into the myriad forms of political and religious spheres in the outer materialistic reality. First, the initiate is born (introduced) into the pleasures of the world without regard to religion. Second, as the initiate's life wanes down he mediates his activities between the two extremes of atheistic pleasures and religious piety. Third, as the pleasures of piety are seen to bring more solace than materialistic pleasures, the latter is eventually visited no more.

<sup>140</sup> Helene P. Foley, ed., *The Homeric Hymn To Demeter: Translation, Commentary, and Interpretive Essays* (Princeton University Press). This Homeric Hymn is based upon the Eleusinian mysteries.

<sup>141</sup> There is an extremely important theme that runs throughout the artwork of the Sistine Chapel. That concept involves the Eleusinian mysteries. This theme is stretched out across the text of the first four chapters of Genesis, which places Mercury in the same location that Michelangelo places him: the scene where the serpent is tempting Eve. William John Meegan, *The Secrets and The Mysteries Of Genesis: Antiquity's Hall of Records* (Victoria, BC: Trafford Publications, 2003).

It would seem that always one third of a given genre is consigned to the bowels of hell. This is seen in the Persephone and Demeter story where a bargain is struck with Zeus to allow Demeter to have her daughter for eight months and for her to return to Hades for the other four months out of the year: Cancer/July, Leo/August, Virgo/September, and Libra/October. These are the same months depicted in the first four chapters of Genesis that are explaining the Adam, Eve, Cain and Abel stories. Of course the reason that Mercury was dispatched to give Zeus' message to Hades is because Mercury rules Gemini/June and Virgo/September. Once the stories in Genesis are seen as Astrological tales, it is easy to see how the Greek mythology was developed. It would be an easy thing for Mercury to wing his way along the path from Gemini to Virgo to speak to Hades to release Persephone back to her mother's care.

In the Sistine Chapel this same two-thirds mathematical phenomena is witnessed on several occasions.

1. Only 8 out of the 12 spandrels have Christ's ancestry in them
2. There are only 8 numbers used to form the matrix in the Empyrean when clearly 12 are implied by the use of the Sun Signs.
3. There are 20 Ignudos sitting on the columns and 10 medallions, which also imply the one-third-sequence process from the whole in the Primum Mobile region of the ceiling.
4. The 24 columns have 48 Cherubim figures and the 24 bronze nudes rest on the triangular spandrels.
5. Finally, only two-thirds of the Trinity is displayed in the fresco scenes. The other Christ is there unseen via the Star of David images his presence.

This series of examples cannot be summarily dismissed as unimportant or coincidental to the overall schemas of what the Sistine Chapel is displaying. Redundancy is the hallmark of science and there is plenty of redundancy in the artwork of the

---

Sistine Chapel. Because this self-same theme can be seen in the first four chapters of Genesis, this two-third pattern must be a valid avenue of research. This should bring up visions of the beast with the number of 666 mentioned in Revelation.

<sup>142</sup> The presence as well as the absence of symbolism is important to grasp. For unseen symbolism can be just as dangerous to omit from consideration as omitting to contemplate the presence of it. It is a singular problem of the first magnitude. It is obvious that Ouranos does not reign on Mount Olympus as seen in the diagram of the Zodiac. This is analogous to there being no material or demonstrable proofs of religion being an alternative to human philosophy. Yet, note how the Greeks and the Romans made room for Ouranos in their hierarchy of deities. This is not a case of better safe than sorry, for who defends against something that one knows is not there? Rather this is recognition of a true religious presence whether it is a right or wrong spiritual system of thought. It is recognition of a dominant psychic need that dominates human existence.

<sup>143</sup> See DIAGRAMS #12a and 12b: Cathedra Petri: The Chair of Peter. See also DIAGRAM 13: Saint Peter Basilica Interactive Floor Plan to link with the Vatican web page. The Cathedra Petri is located in #52 on the map's site in the apse of the basilica. The prominent space this sculpture group is given in the basilica is noteworthy.

<sup>144</sup> The Empyrean: Gustave Doré's depiction of the Empyrean as narrated by Dante Alighieri's (1265-1321) *La Divine Commedia*. All mystics desire this ultimate vision of the Empyrean.