

# Historical Origin of the Fine Structure Constant

## Part III: Pauli with Jung Retro-Cognizes St. Stephen's Crowning Achievement

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*Abstract: In Part II of the paper we discussed the central role of the number-archetype 137 in some great medieval works related to St Stephen's court. On the basis of the hermeneutical interpretation of certain of Pauli's famous dream series, we intend to show his hypothetical "synchronistic (unconscious) recognition" of the dominant representations and meanings of the medieval works discussed in the earlier parts of this paper, which can be related to his isomorphic mythological and "physical" dream patterns. We can also conclude that Pauli, collaborating with Jung, himself confirms in his consistent "dream-messages" the symbolic meaningful relationship and structural isomorphy between the basic quantum-physical model's features (e.g. the fine structure constant) and their hypothetical primordial images appearing even in the actual medieval works.*

*Keywords: number-archetype 137; background languages; identification of symbolic systems; hermeneutics*

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## 1 Introduction

In the second part of the paper we attempted to show in some great medieval works related to St Stephen's court the central role of the number-archetype 137 organizing "fine structures" together with quaternary and denary proto-Kabbalistic "systems" as a possible primordial image and "model" of the quantum-physical fine structure associated with the four quantum-numbers and the fine structure constant (FSC) concept. On the basis of the hermeneutical interpretation of certain of Pauli's dream series, in this part of the paper, we intend to show his

unconscious recognition of the dominant representations of these medieval works, which can be related to his isomorphic mythological and so called “background physical” dream patterns. Thus, we can conclude that Pauli himself confirms in his consistent “dream-message” the symbolic relationship and isomorphy between the basic quantum-physical model’s features and their hypothetical primordial images with specific synchronicities related to the *Hortus* Incarnation picture, the Hungarian Royal Robe (Casula) and the Holy Crown of Hungary. Finally, in the last dream of his dream-series he “informs” us of his symbolic personal encounter with the possible “author” of the above-mentioned great works. On the basis of his other dominant dream-message, on the disappearing Anima (as Jung’s concept), we may identify the almost complete synchronicity between the disappeared Anima Mundi from the contemporary “physics” (natural philosophy) and the also “disappeared” God’s Mother enamel picture from the Holy Crown of Hungary as an actual “spiritual meaning” of our era as well. But, first we summarize shortly the essential features of the primordial images of the creation and incarnation, as well as the creational “model” of the inverse cosmic tree characterized by the number-archetype of 137.

## 2 The Short Summary of the “Primordial Images of the Creation and Incarnation with the Number 137

The main “Creation-image” of the Holy Crown and the *Book Bahir*, as we have seen in part two of the paper, originates from the so-called Slavonic Book of Enoch (see footnote 3) in which God, sitting on his throne, is emanating in the primordial light the Aeon of the space-time structure of eternity. Here, as we could observe, the radix of the lights features, in addition to the light of the ancient Sun and the ancient Moon, God’s name with 32, the number of the Creation. God’s name is of course at the same time the symbol of the 10 Sephiroth similarly to the 10 fingers of God. The primordial “fine structure” of the two ancient trees can be given in the composition of 18+6 (the ornamentation of the canopy and the trunk) on both the left and right side too. Thus, using a slightly different numeral interpretation, we get to a 36+12 composition, which is one of the primeval symbols of the space-time structure with the 12 zodiacs (patriarchs, apostles) and the 36 deans [1, 2]. The latter refers also to the space-time structure through  $6 \times 6 = 36$ , according to the *Bahir* (94 §.) and the Sefer Yetzirah. The  $3 \times 12 = 36$  ornaments in the throne, including the 12 tassels, are as if to symbolize the 36 righteous (just men, or 36 pairs of minor apostles). So in this way, with the  $2 \times 10$  fingers of God, the “fine structure” of the 137 number archetype consists of the 32-type creation of the primordial light, the pleromatic cosmos as well as the space-time world’s order of the 12+36, which is complemented with the psychological symbol of the human world’s 36 righteous men

$(32+(36+12)+36+20+1=137)$ <sup>1</sup>. Even the spectrum (of the “fine structure”) itself can be taken as the schematic drawing of a tree laid on the ground. These allegorical images of the Creation are made complete by the ten each digits of God’s hands and feet. As we have seen, his active 10 fingers symbolize the Creation’s active and fruitful aspect, while his toes refer to the accepting, earthly accommodation of the ten Sephiroth (see Kaplan’s commentary [2]) The unity of these two is embodied in the ancient Aeon between them, in the *Aleph*, in God’s name that also symbolizes the 10 Sephiroth, and the slanted cross that also gives the initial of Christ’s name, which in the Latin interpretation could also mean the number ten. This omphalic symbol originating from the stomach or God’s bosom (lap) is a primordial Aeon, Adoil, (the hypothetical עדיאל) the eternity of God in Hebrew, the numerical value of which is *III*, which in the Hebrew name equals with the numerical value of the Hebrew word *Aleph*. All of these are made current by the Greek interpretation of the slanted cross into the number thousand, which clearly refers to the time of the *resurrectio prima*, the Holy Year of 1032-33. The Holy Crown thus was made for this Holy Year with the images of the Creation, and the number 137 together with the primordial light of the Creation and the

<sup>1</sup> The garment of Christ, on the Pantocrator picture, contains a partly specific and partly symbolic representation of a *tzitzit* (tassel) according to Matthew 9, 20. (“Just then a woman who had been suffering from chronic bleeding for twelve years (!) came up behind him and touched the tassel of his garment.”) The 32 structure of the Lord’s tassel (*tzitzit*) can be identified by the  $4 \times 3 = 12$  (!) triangles, where each of these four “triangle-groups” indicates five geometrical points. (Fig. 6 of Part II) This can be considered the symbolic representation of the  $4 \times 8$  ( $8 = 3 + 5$ ) = 32 threads of the *tzitzit*. This “symbolic model” of the 32 structure for the Lord’s *tzitzit* corresponds completely to the *Bahir’s* interpretation of the 32 threads of the *tzitzit*, where the 32 threads correspond to the 32 paths of the Lord’s garden, where the cherubs are watching the Tree of Life (see §.92 and 98). Consequently, above and below the throne the 32 “star-entities” (together with the sun and moon), may represent the “New Testament”, while the above identified 32 entities of the Lord’s *tzitzit* the “Old Testament” 32 “compositions”. Similarly, the two trees of the garden contain 24-24 ornamental entities, together with the 12-12 ornamental elements of the throne on the right and left side, respectively. This ornamental composition can be considered as the 36-36 structures of the “New and Old Testament”, respectively. Thus, it is equivalent to the  $2 \times 36 + 2 \times 32$  composition of the frequently discussed white pearls and red gems structure. The other  $72 + 1 + 64$  composition of the white pearls and red gems on the Latin crown’s hoops corresponds to the left- and right-hand ornamental  $72 + 1 + 64$  compositions of the throne image. The  $12 + 12 = 24$  ornamental structure of the throne (Fig. 6 of Part II) corresponds to the 12 white pearls and 12 red gems found on the quadratic frame of the Pantocrator’s picture. In this case the singular entity corresponds to the slanted cross. Thus, we may obtain an equivalent  $24 + 1 + 112 = 137$  composition. If we count the above  $24 + 1$  entities together with the central singular element of the five star entities under the throne, we can obtain a  $111 + 26$  composition as well, similar also to the representational forms found in the Emperor’s enamels picture and the *Hortus* incarnation composition. If we consider the 26 entities of Lord’s name (see Fig. 5 of Part II) together with the five star entities under the throne, we can also get a natural  $106 + 31$  composition. Both of these last two compositions can represent, as we have shown, the name of the angel Yophiel. Furthermore, if we consider the  $3 \times 24 = 72$  ornamental entities of the two trees and the throne, together with the four symmetric structures of the five star entities under the throne, and considering the upper 27 elements of the sun, moon and star representations and the 32 entities of the Lord’s *tzitzit* (including the two remained singular elements too), we can identify a  $76 + 61 = 137$  “incarnational compositions”. This is also similar to the discussed (equivalent) 137 structures of the Emperor and *Hortus* incarnation pictures, showing a fascinating richness of the meaningful “hermeneutical represent-ability” of the number-archetype 137 on the Pantocrator’s enamel picture of the Holy Crown of Hungary.

unfolding of the “fine structure” (based on the symbol of the inverse tree), the inverse of the 137 or the number  $1/137$  determine the nature of the original as well as the continuous creation or incarnation of the Messiah.

Based on all of these we can observe that the creation of the world is started with the creation of the ancient Aeon from the ancient chaos, the abyss, which in this interpretation is the number archetype of the 137 or its inverse (since it is about an inverse tree), so it is no other than the primordial image of the “fine structure”. This is that which includes everything, from which everything arises and originates, that which is at the same time, its own first creation. And as it also creates, so it is a Creator, and of course not only in the physical cosmos but, as we have seen, in the human soul too. Since “He” is the incarnational numerical archetype of Christ, the number with which Christ upholds and manages the Church, that is, the world of the souls of all the people believing in him. The creation from the stomach and the abyss can be interpreted as a second creational symbol, since the hand emerging from the abyss of the primordial chaos can symbolize the Torah, the 10 Sephiroth and the Ten Commandments as well. This image, as a primordial model can be found in two forms in the allegorical symbolism of the *Bahir*, the *Holy Crown*, the *Royal Robe (Casula)* and the *Hortus* too. On the one hand, as the verses 3.10, and 11 of Habakkuk, on the other hand as the emergence of the hand of Zara (of Tamar) from the maternal womb’s ancient abyss. The idea of the 137-composite inverse tree (that has 10 Sephiroth - see Fig. 1), as the primordial image of the fine structure in quantum theory carries the organization of the spectrum lines (tree structure) through the inverted number of 137, of course in the decimal system (the Sephirah means “number” in Hebrew).

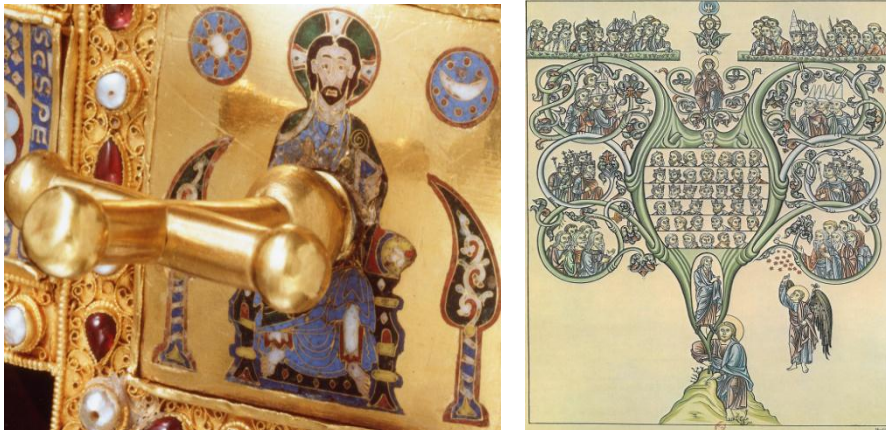


Figure 1

Inverse tree representations of the Creation and Incarnation (HolyCrown and Hortus)

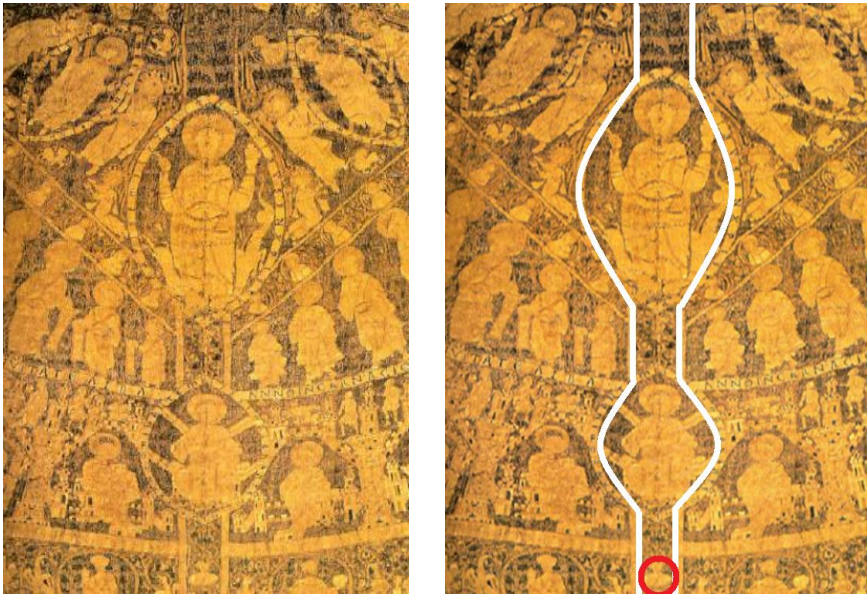


Figure 2

The Casula (Robe) of St. Stephen (1031). The “trunk” of the inverse tree with the “branches”. St. Emeric can be seen in the red circle.

### 3 The “Creation-Model” of the Inverse World Tree and the Number Archetype of 137. Comprehensive Comparative Analysis

As we discussed previously (in the part two) the whole depiction system of the Coronation Robe can be comprehended also as a so-called inverse tree coming from the sky. The single branches form the hierarchy of the heavenly church, with the apostles, prophets, etc. found there. The comprehension of the “pleromatic cosmic-tree”, characterized with circular branches has been well-known since antiquity. In the same way, this “world tree” on the Casula, with its circle divided into 12, reveals the zodiacal system, and with its 3-3 faces reveals the world-leading spatio-temporal system of the 36 deans (see similar Judaic later representations in [1]). We can find exactly the same world tree interpretation in *Bahir*, where the only inverse pleromatic tree is the Tamaric symbolic date palm tree, which has 12 branches, and the triple division of those branches leads to 36 clerks (officers) or just (true) people. The 95th section of the *Bahir* doubles the 36 officers to 72, and later completes it with the 64 entities of the 4-cherub throne chariot of Ezekiel’s vision, almost exactly in the same system as we see on the

Casula. So the world tree, as a unit, leads to the  $72+1+64=137$  system – which is the base scheme of the Holy Crown of Hungary – whose equal division variant was, as we saw, the  $68+1+68=137$  structure. We can see this structure exactly on the Robe, where the three faces of the 12 zodiac generates the system of the 36 righteous men or deans (see Fig. 7 in part two). The celestial origin is shown by the fact that the trunk of the tree rises from the cervical part where can be found the two hands of God, who planted the inverse tree. This is followed by the seraphim, the cherubim together with the angels. Then come the prophets, the just men, apostles and saints, who together construct a seven-level hierarchy of the tree. So the tree “continues“ or “develops” towards the earthly existence. Obviously the allegorical system of the tree is compatible with the spinal column in the anthropomorphic description found in the *Bahir*. In the centre of the Casula we can clearly see the upper large mandorla as an expansion of the trunk of the tree, which, based on the principle of the inverse, is followed by a smaller mandorla moving downwards; and at the end, as a closure, a small picture of St. Emeric is in the centre. The trunk of the tree gradually widens above (Fig. 2). The width of the trunk at the lower part is about one third smaller than the width at the upper part. The head of the prince to be crowned, in the anthropomorphic metaphor, represents Christ, while the other parts of the body are the apostles, prophets and the holy Fathers (see also the Admonitions [33]).

In Bahir’s Book, in addition to the interpretation of the inverse tree, the main trunk and the branches of the tree (or rather the spinal column in an anthropomorphic metaphor) are represented by the Casula, which is the symbol of the 6 lower Sephiroth (the six central Sephiroth, between the 3<sup>rd</sup> and 10<sup>th</sup>) in the 30<sup>th</sup> section, with the Hebrew word (שלמה) for King Solomon, which means Robe (see Bahir [2]). In the following three sections (31, 32, 33), the whole Sephirothic system is represented by the author with the crown and the cloak (robe) of the divine king. Thus, (for the careful observer and interpreter) the inverse tree, the body, the crown and the cloak of the king appear as a distinct, but in meaning complementing, representations of the decimal Sephirothic system of the pleroma.

We have also already discussed that we “can interpret” the same inverse tree in the pictures in *Hortus deliciarum* as well (Fol. 80v), where, as we saw, the inverse tree also has the structure 137 (Fig. 1 in part two). This is of course mainly about the incarnation of Christ, but on the branches and on the top flowers of the tree we can get a detailed view of the divided (probably Latin and Greek) Church, while “Israel” can be found in the trunk. The same depiction form can be found in the *Bahir* by interpreting the date palm tree (in Hebrew Tamar) as an inverse tree, where the heart, the trunk of the tree, symbolizes Israel, while its branches and flowers symbolize the people, or the righteous people (sections 98 and 101).

The Tamaric (twin) „metaphor” is here also made complete with the  $2 \times 68$  interpretation of the *Lulav* ( $68=לולב$ ), which also leads to the number 137. In this picture, because of the manner of depiction, which has multiple explanations, on one hand, God or Abraham plants the tree, whose centre part on top is closed by

Christ as the flower of the flowers (*flos florum*). St. Emeric's picture on the Casula also matches to the Christ picture. On the other hand, the special sitting posture of the Christ-faced divine person – in the context of *Hortus deliciarum* – on the mountain of Pharan hints as if the tree would grow out of the lap or the loins of God himself (or symbolically Abraham). So considering the inscription as well (*Ihesus Xpistus gignit Ecclesiam*) Jesus Christ as the Lord reproduces himself as the flower of the flowers, and also as the unified Church of the Jews and pagans (see the inscription<sup>2</sup> of the Fol. 199r in [7]). The two inverse trees with the 137 construction, one on the robe, the other from the incarnation picture in *Hortus deliciarum*, show remarkable similarity to each other.

It is particularly interesting that the depiction system of the Casula by itself, and the joint depiction interpretation of the Holy Crown and the Casula, both make possible the interpretation of the 137 inverse tree. We can correlate in the same way the inverse tree in the *Bahir* and the decimal “Sephirotic model” of the Holy Crown and the Casula. This ancient form of the Jewish-Christian interpretation of the inverse tree appears in the Book of Enoch, whose lost Greek version might have been known in the court of Saint Stephen.

Here the main and primary attribute or Aeon of the pleroma grows out of the abdomen or the naval of God, and, as Scholem discerns well, it equals to the inverse tree growing out of the naval or the groin of God<sup>3</sup> (Scholem 1990). Because of the original Greek word “Adoil” (obviously Ἀδοίλ) for Aeon's name, many people think of the Hebrew name עדיאל “as original”, since it can mean eternity or the rule in the time of God, so the Hebrew word of עדיאל equals well to the word Aeon. The hypothesis of the Hebrew composition, as a psychic fact of the age, might have been evident for a medieval interpreter knowing both Medieval Greek and Hebrew, in spite of the fact that it is grammatically debatable. So, completely independently from what might have been the original (lost) Hebrew equivalent for the word *Adoil*, in the age of St. Stephen this association might have/had been strengthened by the synchronistic emphasis on the fact that the numerical value of the above-mentioned Hebrew word is 111; in other words, it is identical with the numerical value of the name of the significant Hebrew letter

<sup>2</sup> “*Petrus et Paulus et ceteri apostoli ducunt utrumque populum, scilicet iudaicum et gentilem in unius ecclesie persona figuratum ad celestem regem Christum*” „*Post coronam regni impugnatur ecclesia* (i.e. the Holy Virgin!) ... *glorificatibur victoria*” [7]

<sup>3</sup> “*Using the image of the planting of the cosmic tree (in Book Bahir), this text describes the creation of a primordial aeon. This aeon, it seems to me, not only contains something of the pleroma of the Gnostics but also suggests some relationship to the strange cosmogonic passages in the Slavonic Book of Enoch (from the first century of the Christian era) where mention is made of precisely such a primordial ‘great aeon’. This aeon bears the inexplicable name Adoil; the proposed etymology ‘aeon of God’ would, in any case, be very poor Hebrew. What does the Slavonic Enoch know of this great and enigmatic aeon in the two places that manifestly treat the same motif but partially contradict each other? God, enthroned alone in the primordial light and passing through it, calls forth Adoil from the depths (of nonbeing?). From his stomach is then (chap. 11) ‘born’, as if it were different from Adoil, ‘the great aeon of him who bears all creation’, which should probably be read, ‘the great aeon that bears all creation.’*” (Scholem 1990.[25])

“*Alef*” (and the number thousand). The *Alef*, as we have seen, also means the name of God in the *Bahir*, where the numerical value of  $IHVH=IVI$  existing in *Alef* is 26, while the symbolically equivalent *Alef*'s is 111. Their joint interpretation is 137, which expresses the Sephirothic system as decimal, while its unity and its structure is 137 at the same time. So, the great Aeon or the inverse tree growing out of the abdomen or the groin of God was precisely matchable with the name *Adoil* in the given hermeneutical circle, completely independently from its former real Hebrew form, which is unknown even nowadays. As a third inverse tree (or considering *Bahir*) as the fourth inverse tree we can see exactly the same on the upper Pantocrator picture of the Holy Crown, where the inverse tree that equals to *Adoil* is growing out of the abdomen, or groin, of God as a slanting cross (see Fig.6 in part two.). As we have analyzed in detail in several of our studies (e.g. [35]), the slanting cross in its shape perfectly equals to the dual interpretation of *Alef* (111), and  $IHVH=IVI$  (26), together with the number 137 of course. Our hypothesis is strongly reinforced by the fact that the determining decorative frame of the slanting cross, which can be found in the centre of the crossbands, is made of 72 white pearls and the 64 red gems. The slanting cross appears in the centre of the pearls and gems as the 137th entity and also as the symbol of the crucifixion, the Hebrew word for which is *celibah* (צליבה), whose number is 137 too. So the main characteristic is that the all is carefully, astonishingly precisely and creatively-designed, and particularly carefully manufactured (see Ferencz 2002 [5]). The Holy Crown aims to emphasize (through the consciously planned completely unique asymmetrical structure<sup>4</sup>) the 137 structure of the inverse tree of the slanting cross growing out of the Lord. Although the slanting cross points upwards because of the evident structural conditions of the crown, in its natural hermeneutical meaning it grows inversely, downwards from God sitting enthroned, and so towards the earth and the very people for whom it mediates (or “interprets”), between themselves and God.

We can as well find a similar depiction method of the inverse tree in the Abraham picture of *Hortus deliciarum* (Fig. 9 in part two). In the picture Abraham is sitting on the throne of God between two palm trees, with a crown above his head. Two

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<sup>4</sup> This characteristic asymmetry of the Holy Crown (as a primordial model of “creation and incarnation”) “synchronistically” can be considered as an anticipation of the crucial quantum-physical phenomena to which Pauli referred, saying “*God is a weak left-hander after all.*” This allegorical image of Pauli was interpreted by Jung as a prevalence of the unconscious [20]). The asymmetric form of the Holy Crown really shows a “*light left-hander construction*” (“ensuring” the slanted cross with its rich interpretational potentiality) according to the view of a proto-Kabbalistic work (pseudo Hai Gaon text [4], “*ומגלגלים מדת הדין למדת הרחמים*”), where the attribute (“energy”) of Judgment (God’s left hand) is continuously transforming into the attribute (“energy”) of Mercy (God’s right hand). In the language of depth psychology, this means that the dominant unconscious contents are transforming into the conscious. In the language of Christian tradition it could mean the continuous incarnation of God into man through the work of the Holy Ghost. Consequently, a perfect symmetrical crown structure with a straight cross would “show only” a static, confirming image without any additional meaning, while the asymmetric crown construction with the slanted cross, in the discussed symbolical theurgical context, ensures a dynamic image with rich meaning capacity as a completely unique and fascinating “poetic-hermeneutic” solution.



similar crowns can be found above the two palm trees (or Tamar), i.e. the Solomonic triple crown (as the “archetypal model” for the Holy Crown), which has been explained in detail along with its meaning construction in our former article. In Abraham’s lap the just (true) men are represented by 14 little boys, among whom the six middle ones are creating the shield or the star of David (Fig. 9 in part two). Here, the “14 construction” consists of two fours and six in the middle, showing the Hebrew name of David in complete agreement with the identical, previously discussed pattern of the Holy Crown [35]. So with the Tamaric allusion, the Messiah grows out of the lap or the groin/loin of Abraham (as an incarnation tree), similarly to the depiction of the inverse tree, already analyzed in detail, emphasizing the Messiah's triple crown system, referring to Solomon, the son of David. So we have been able to show 5 inverse tree depictions, the unique individuality and similarity of which may refer, in our opinion, to the same circle of authors.<sup>5</sup>




#### 4 The Original “clover Archetype” and Its “Unconscious Recognition” by Pauli

As we have shown in other papers [32, 34], Pauli’s introductory dream series [10] is based upon the number archetype motives “1,3,7”, partly to express the Kabbalah’s “(1)3+7” Sephiroth structure and dynamics, and partly to hint at the central role of FSC. The (seven-colored) rainbow (the 8<sup>th</sup>) dream with the double Shekinah dream (Mother as 3. and his sister as 7. in the 15<sup>th</sup> dream – see still “the seventh!” in the 13<sup>th</sup> dream); furthermore the famous Ace club and seven card (the 16<sup>th</sup>) dream can be considered as the main examples [10, 18, 20]. In the succeeding 17<sup>th</sup> dream, a blue flower is found, which later, in the 23<sup>rd</sup> dream’s associations, appears as the central four-petalled blue flower [10]. Together with the four “qualities” of the French card it could also be an allusion to the “four worlds” of the Kabbalah. These dreams are associated with the allegorical picture

<sup>5</sup> It is well known that the inverse tree depictions and the mythologems are widespread among different peoples. Among them, there is one that we would like to call attention to, an archaeological find from Sarkel (a city of the Judaizing Khazaria) from the 9-10<sup>th</sup> century, where on the “bone-cloak” there is a cross growing out as an inverse tree from the groin of the celestial bird, symbolizing God. Around that celestial bird, both on the left and the right side, there is an inverse palm tree. On the bottom of the “cloak”, from the octal division, there is a straight tree growing out from the ground towards the sky.



Opposite the tree, on the other side of the “cloak”, there is a deer being mounted by a celestial bird perching on his back. We see on the side of the perching bird a phallus, while on the opposite side, on the deer’s side, a receptive (uterus) symbol. The entire picture, together with that written above, and with the Hungarian ancient legend makes such a astonishingly strong connection that we leave the associations and thoughts related to them to the kind reader. (see Flerova V.: Graffiti Khazarii, 1997.)

of Tamar, the Sun-woman and the Holy Virgin (the 6<sup>th</sup> and 7<sup>th</sup> dreams). Concerning the dream context, in the 5<sup>th</sup> dream Pauli is “transformed” into a date palm, whose Hebrew name is Tamar. The tree and flower (plant, see 6<sup>th</sup>, and 7<sup>th</sup> dreams) symbols and the clover archetype are dominant patterns, not only in these dreams but in the whole dream series, including the later dreams as well, and as a life-long motif in the central dream [18]<sup>6</sup>. On the Figs. 3, 4 and 5 a comparison is illustrated between Pauli’s clover archetype dreams and the characteristic motifs of the *Hortus* Incarnation picture. The above-mentioned dreams and the Figs. 3, 4 and 5 show a shocking structural and meaning correspondence between the dreams and the meaningful details of the pictorial system and hermeneutical representations of the *Hortus*. The Ace club and seven card dream and the succeeding clover archetype dreams contain the dominant structural system of the Holy Crown of Hungary as well. The interpretation of the elements Ace (As), Club (Treff) and the “7” of the dream is double according to Pauli and Jung: As the Highest, the Ace is Christ, the Club is the Trinity (“3”) with the “7”. From the lowest point of view the Ace is “1” with the (same) “7” and the Club could be the symbol of the cross. Thus we can obtain a “mini-max” interpretation with the structure (I) “3+7” and (II) “8” (“1+7”) as well as Christ with the (III) Cross. It is a perfect isomorphy with the threefold structure of the (“Solomonic”) Holy Crown. Concerning the later discussed “card with 7 diamonds” dream (see later [18, 20]), which is the symbol of Holy Mater and Mary, there is perfect correspondence with the *Hortus* Incarnation picture as well. Later in the dream series the clover archetype is transformed into an eightfold flower archetype with a “strong center” (see the 23<sup>rd</sup> and 35<sup>th</sup> dreams). “The final result” of this is the “10+8+1” double crown structure in dream 29: *A bunch of roses, then the sign*  *it should be* . Here, from the denary system only one distinguished pair is dominant with the four other homogenous pairs and the possible “3+7” composition. Furthermore, the 4x2 pairs in the “8” structure with the centre is in full equivalency with the Holy Crown’s structure. This structure  in dream 35

<sup>6</sup> The texts of the above initial dreams: “1. dream: The dreamer is at social gathering. On leaving, he puts on a stranger’s hat instead of his own. 2. dream: The dreamer going in a railway journey and by standing in front of the window he blocks the view for his fellow passengers. He must get out of their way. 5. dream: A snake describes a circle round the dreamer, who stands rooted to the ground like a tree. 6. dream: (Impression, directly following upon 5:) The veiled figure of a woman seated on a stair. 7. dream: (Visual impression). The veiled woman uncovers her face. It shines like the sun. 8. dream: (Visual impression). A rainbow is to be used as a bridge. But one must go under it and not over it. Whoever goes over it will fail and be killed. 13. dream: The father calls out anxiously, “That is the seventh!” 14. dream: The dreamer is in America looking for an employee with a pointed beard. They say that everybody has such an employee. 15. dream: The dreamer’s mother is pouring water from one basin into another. (In Pauli interpretation the basin belongs to his sister). This action is performed with great solemnity: it is of highest significance for the outside world. Then the dreamer rejected by his father. 16. dream: An ace of clubs lies before the dreamer. A seven appears beside it. 17. dream: The dreamer goes for a long walk, and finds a blue flower on the way”. 18. dream: A man offers some gold coins in his outstretched hand. The dreamer indignantly throws them to the ground...A variety performance then takes place in an enclosed space. 19. dream: A death-head. The dreamer wants to keep it away but cannot. The skull gradually changes into a red ball, then into a woman’s head which emits light. 20. dream: A globe. The unknown woman is standing on it and worshipping the sun.[10]

and 22 appears as a wheel (whose name number is 137 in Hebrew) or as wreath (Stephanus, Στεφανος in Greek!) or crown<sup>7</sup>. We may mention the hypothetical pre-cognition of the asymmetric (weak left-hander) crown's structure (see dream 29).

It is well known from Pauli's letters that he (together with Jung) thought his dreams could have some cognitive capacity and certain mediumistic abilities [18]. He assumed concerning certain of his dreams that they unconsciously recognized some unknown patterns of documents from antiquity and the middle ages. Both Jung and Pauli meant that in certain cases they can pre-cognize, in a mediumistic way, some important patterns of the preparing "trajectories" of the future too [14, 15, 20]. On the basis of the above comparisons, it seems to us that the Ace Club and Seven Card dream family perhaps may prove Pauli's unique cognitive and mediumistic ability (similarly to the so called "Pauli effect"). This abstract dream and the succeeding sevenfold diamond card dream recognize or retro-cognize the structural characteristic and basic meanings pattern of the *Hortus* Incarnation picture.

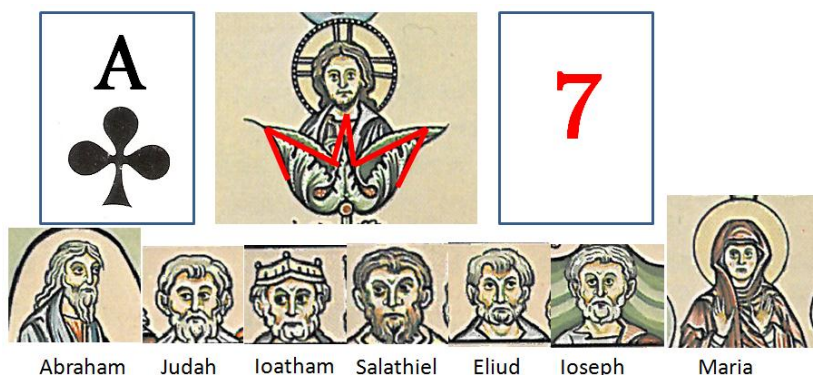


Figure 3

The illustration of the isomorphic pattern for the "Ace club and seven card" dream on the *Hortus* Incarnation picture. On the central vertical axis, under the "clover archetype" with Christ, are six forefathers and as the seventh (!) Virgin Mary

<sup>7</sup> Concerning the characteristics of the structure and dynamics in the "Ace club seven card" dream series (similarly to the "World Clock" dream family – see in [29,32]) we may use the "4+1" background languages proposed by Pauli. The psychological interpretation, related to the four orientation functions and their personifications, is known through Jung's analysis together with Pauli's important commentaries, while the religious interpretation is self-evidently related to the discussed joint Christian-Judaist proto-cabbalistic system. The physical background language may express the archetypal image of the fine structure associated with the four quantum numbers and the primordial concept of FSC, while the interpretation of the aesthetical (hermeneutical) category can be related to the representations of the Holy Crown and the *Hortus* Incarnation picture etc., which are symbolically isomorphic with the pattern of the dream series. The neutral, number-archetypal interpretation through the quaternary "system-symbolism" may express a rather abstract primordial "system representations".

Beside the psychological and hermeneutical aspects used in the Pauli's and Jung's commentaries, we may identify the mythological and religious background of the dreams as well. Later in 1948 and 1955 these dream patterns appear again in new similar dreams where a background physic language is dominant, related symbolically also to the FSC, fine structure and the quantum numbers. Thus, the Ace Cub or clover archetype dream family can connect the mediumistic recognition of the proto-Kabbalistic system of the *Hortus* picture and the Holy Crown's structure and symbolic with the "allegorical" dream's manifestation of the fine structure, FSC and the four quantum numbers. Consequently, Pauli himself can state and "prove" mainly unconsciously that the "fine structure model" of *Hortus* Incarnation picture<sup>8</sup> and the similar mentioned representations can be really concerned as the primordial image of the FSC concept, the fine structure with the associated four quantum numbers.



Figure 4

The illustration of the clover (trifolium) archetype with Christ and the sign of "A ω" on the Hortus Incarnation picture

The second significant achievement of Pauli's assumed "historical mediumship" is the identification of the structure and dynamics of the proto-Kabbalah with the great works related somehow to Saint Stephan's court. Probably, these meaningful works could give the spiritual basis, according to the hermeneutical principle of the "creative and productive misunderstanding", for the later purely "Jewish Kabbalah". Finally, Pauli in his two (clover archetype) dreams from 1948 (see [20]) anticipates the basic paradigm and "background model" of Kalman's system and control theory discussed in our earlier papers [30, 32]. These dreams connect the "Ace Cub dream family" with the "World Clock dream family" and their

<sup>8</sup> But this primordial model contains the all-embracing maternal concept of Anima Mundi through the personification of the Holy Virgin, similar to the much later alchemical interpretations. Thus, because of the hypothetical completeness of the primordial image, the analogous scientific idea –according to Pauli – also demands the revitalized form of Anima Mundi as a possible "answer" to the Einstein-Podolsky-Rosen paradox.

interpretation can be realized by the application of the 4+1 background languages (psychological, religious, hermeneutical, physical and system-control-like) with the consideration of the FSC, the fine structure and its isomorphic crown symbolic. A unique characteristic of the Ace Club dream family is the fading-away and final disappearing of Anima, who is the Mother and the Holy Virgin, partly related to personal and historical events. The “chased Lady” primordial image in Pauli’s dreams is still related to the Demeter-Persephone (Ceres-Libera!) and the double Tamar mythologem (Tamar is both the foremother and daughter of the King David in §.197 of the Bahir) similarly to the double Sophia (Holy Mother-“Ecclesia”) or Shekinah patterns. This image or “pattern” is deeply rooted in the personal unconscious psychology of Pauli. His (“chased”) mother (anima) committed suicide in 1927 due to her husband’s extramarital affairs. *“For the shadow with me was projected onto my father for a long time.”* This personal relation was interpreted “collectively” by Pauli as *“the bond between the light anima and the shadow or Devil”* [20]. It was the “basis” for the archetypal constellation of some important synchronicities.<sup>9</sup> In the second part of the paper primarily, we will discuss the possible hermeneutical and historical meaning of this important dream pattern.

## 5 The Synchronistic Constellation and the Dream Series

In the following we would like to show primarily the recognition marked in Pauli’s 14 coherent dream series. 13 dreams of the dream series (which has been analysed by many [18, 21]) were sent to Jung in his letter dated the 23<sup>rd</sup> of October, 1956. The first dream of the described dream series is dated back to the 15<sup>th</sup> of July 1954. The dream takes place in Sweden, in the secret laboratory of Gustafson, where a special isotope is being produced.<sup>10</sup> The dream feeds upon the previous visit of Pauli to Lund in Sweden, where he had held a lecture at a spectroscopy conference on the centennial of Rydberg’s birth. (As we have demonstrated in detail in another paper, Rydberg already meant to Pauli the double of 36-32 pair, that is, one of the fundamentally important compositions of the number 137 [20].) Before the conference, as Pauli writes in his commentary on his dreams, he was able to observe a rare solar eclipse in Sweden, which he specifically refers to as the crown of the Sun. As we have already mentioned, in his great dream series, analysed by Jung, the initial dream is connected (symbolically) to a crown (the strange hat) and to the Sun: *“Encircling the head,*

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<sup>9</sup> Pauli was 27 years old when his mother committed suicide and he was “2x27”, in 1954, at the beginning of his discussed dream series!

<sup>10</sup> (15.07.1954.) *“I am in Sweden, where Gustafson (professor of theoretical physics in Lund) is present. He says to me: “This is a secret laboratory in which a radioactive isotope has been isolated. Did you know anything about it?” I reply that I knew nothing about it”.*

*the hat is round like the sun disc of a crown...and contains allusion to the mandala” (Jung [10]). In addition to the above, he refers to an important mythological background motif, namely the duplication of the spectrum lines, and he connects the isotope formation with the twin pair, Castor and Pollux [20]:*

*“Isotope separation is familiar to me as a symbol of the individuation process (doubling motif, cf. the two brothers Castor and Pollux, Christ is God and Man, and so on), which always appears when progress is being made in the development of consciousness and is connected with the “incarnation” of an archetype. The word “radioactive” is used in my dream language to mean the same as C. G. Jung’s term “synchronistic.” The characteristic of radioactivity is always temporary, provisional, an intermediate state, and not a stable final state”.*

Here we can see with the coronation, the retro-cognition, the incarnation of Christ as God and Man into “*rex et dux*” according to the “notion of King” (through the twin myth) of St. Stephen [31, 33]. As we have mentioned before in papers, the last dream of the dream series is also related indirectly to a king and the crown, since the king visits him on the day of St. Stephen Protomartyr, on the 26<sup>th</sup> of December, 1955 [18, 20].

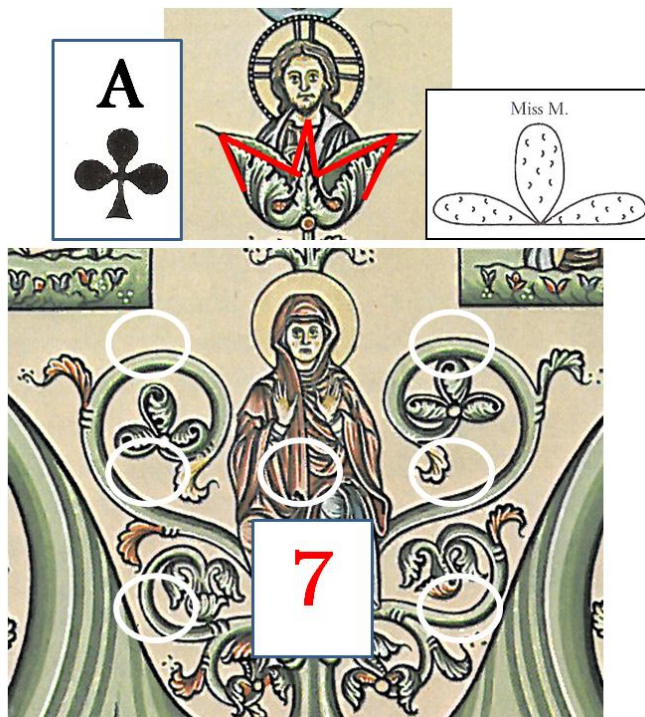


Figure 5

The illustration of the patterns for the “Ace club 7 card”, “Diamond card” and “Einstein” dreams

So indirectly, this is about a king, called St. Stephen, or “Holy Crown” in English, who congratulates Pauli that he can “see” in Danish and in English simultaneously.<sup>11</sup> Here Denmark, as Danai (“Dania”), in an archaic, playful composition, could well equal to the Greek language (it is the common name for the Greeks in Homer and other poets. Pauli of course knows very well the common phrase “*timeo danaos et dona ferentes*”). Whilst the world’s new Latin (lingua franca) is the “imperial” English, which, as a Germanic language, having absorbed the Latin into itself, might symbolize the Latin language. (Pauli in his dream comments identified the letter w and the English language with the Latin: “*English words of Latin origin...are written with w at the beginning.*”... “*The English language, incidentally, is itself a synthesis of Latin and German.*” [20]). So we are at the symbolic Latin-Greek crown of St. Stephen, the linguistic crown of which can be found in the Admonitions [33], where it is also the Latin-Greek crown of the Latin and Greek language and traditions. The Hebrew word obedience **גישות** (the main virtue of the 8<sup>th</sup> chapter) would mean the understanding of languages as well. Thus, obedience, as “translation and interpretation”, binds the flowers of the crown of the kingly interpreter:

“*Spiritus quidem inobedientiae dispergit flores coronae*”<sup>12</sup>. “*Mores quidem meos, queos regali vides convenire dignitati, sine vinculo totius ambiguitatis sequere*”. “*Quis Grecus regeret Latinos Grecis moribus aut quis Latinus regeret Grecos Latinis moribus? Nullus.*”

Naturally, at the same time, it is an allusion as well to the Latin-Greek unified crown, i.e. the “Holy Crown” (which means naturally, in English the name of “Sanctus Stephanus”). Thus Pauli’s congratulations are similar to the closing sentence that Stephen addressed to his son: “*Ideirco constitudines sequere meas ut*

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<sup>11</sup> (26.12.1955) “*There is an official announcement about the visit of a “king.” He actually appears and talks to me with great authority, saying “Professor Pauli, you have an apparatus that enables you to see both Danish and English!”*” (Jung’s spontaneous commentary: *Seeing double: Seeing into one another externally and internally. v = 5. A natural person, who, with perceptive consciousness gets caught in the extension w = 1 the One whole person, sees “double”-namely, the external form and also the inner “meaning” or breadth of meaning.*) Let us see the related dream too: (1.10.1954.) “*Bohr appears and explains to me that the difference between v and w corresponds to the difference between Danish and English. He says I should not just stick with Danish but should move on to English*”. [20] (From Jung’s dream interpretations) “*With regard to the next dream – that of 1 October 1954 – I would like to add that V is the Roman 5 and that is German the double V = W 2 x 5 = 10, and 10 = 1, so that here the W (double V) is probably the One and the Whole. –Incidentally, I was most impressed by your forays into linguistics”. ... “The important thing about the dream of 26 December 1955 is the double vision. This is a distinctive characteristic of the human being who is at one with himself. He sees the inner and outer oppositeness, not just V = 5, which is a symbol of the natural person who, with his consciousness based on perception, becomes ensnared in the world of sense perception and its vividness. W (double V), by way of contrast, is the One, the whole person who, although himself not split, nevertheless perceives both the external sensory aspect of the world and also its hidden depths of meaning*”. [20]

<sup>12</sup> Probably planned consciously in order to ensure the anagram (with a mirror-symmetry of the “original” meaning): “*Sed quis regit per Spiritum de obedientia (Is est) Coronans lofiel*”, i.e. (here) the Crown-maker and Crowning Yophiel. (see Yophiel in [3,4])

*inter tuos habearis precipius et inter alienos laudabilis.*"<sup>13</sup>

We can see that the opening and closing dream of both the great dream series that contains 76 units and the dream series that contains 13 (14) units are related to the Holy Crown conception. Now we will briefly touch on the identity of the crown and the window as mandala symbols in Pauli's and Jung's dreams. In order that we examine the closing momentum of the "Danish and English" = "V and W" dream, quoted in footnote 10 along with Pauli's comments: "*I wake up excited and the word vindue immediately comes into my mind, so that I count it as part of the dream*".... "*One example is the word for the German (das) 'Fenster': (from the Latin fenestra): vindue (Danish) – window (English).*" We can see that Pauli identifies the "V/W" letter pair with the idea of the window; furthermore, with the idea of a bilingual window. After the first symbolic crown (a mandala according to Jung) dream in the great dream series, the substitution of the crown (hat) in the second dream is the window. Here the window appears in the same way as in Jung's famous dream of 1927 [35], where the name of the 137 mandala (i.e. as an eternal crown), introduced in part one of the paper, is the "window to eternity". So in the context of the Pauli dream, considering as well Jung's contribution, we can rightfully regard the letter pair as symbolizing the two languages, characterized by the window as a Greek-Latin (137) unified crown or mandala. Considering the dream's imperative to prefer the "w" and on the basis of Pauli's commentary on "das Fenster" and fenestra we may get the anagrams "der S. Stefan I" (if  $w=10=1=I$ , according to Jung's interpretation), or "Wer? Stefan!" It means both the king's name (in Latin) and the word "crown" (in Greek). It is the case that with the Hebrew interpretation of the name "W. Pauli" (if  $w=10=י=I$ ), we can obtain the Hebrew letters "I P(F)AV L I" (י פאולִי) from which we can easily find the name *IVFIAL* (יִפְיֵאל) i.e. Jophiel, the crown angel. It seems that, according to the Eleasar's fragments, Jofiel would be the representation of the union of the two cherubs. It seems to be the hidden meaning of the Pauli's meeting with "King Stephen" in the role of Jofiel, who is representing both cherubs unifying in itself the two Names of God through the union of the two cherubs [16].<sup>14</sup>

<sup>13</sup> We have shown in our earlier paper [31,33] that the ten chapters of the Royal Mirror of St Stephen correspond to the sephiroth tree of Cabbala. In the centre of the Sephiroth tree we can find the king as interpreter and hermeneutist in Caput VIII. Thus, on the basis of the Hebrew background, in equilibrium between of Latin and Greek, the obedience of the son of king can be understood as the King as Interpreter. In this hermeneutic circle, the "Latin" can as well be interpreted as a symbol of the Roman law, i.e. judgment and the military force. Similarly, the "Greek" can be interpreted as the symbol of vice counsel in "things of life". Consequently, taking into consideration of our analysis in the above paper, the "Latin" and "Greek" are appropriate symbols of the "Judgment" and "Kindness" of the Sephiroth structure, while "Hebrew" could be in this case the harmonizing center personified by the kingly interpreter through the obedience (מִשְׁמָע) which means in Hebrew the "understanding of the language" as well:

<sup>14</sup> The v-w transformation symbol in the dream (Pauli "*should move onto English*" – w, from the Danish - v) would mean symbolically the doubling spectral lines. At the same time it can also be an allusion to the two cherubs systems. Namely, using Jung's interpretation  $v=5$  where 5 can be concern as a quincunx which may represents the four cherubs (evangelists) with the God's presence in the



From another point of view, if the window – the mandala – is a Selbst identification according to Jung, the window in the Christian meaning is Jesus Christ himself, and so with the medieval Latin acronym IS XS. Thus, together with the Latin word “FENESTRA” mentioned by Pauli, we get as an anagram, the expression “IS STEFANVS REX”, taking into consideration the letter “V” as well. Therefore - in this circle of interpretation - this mystical window seems as if hiding the name of the king within itself, which obviously means crown, in a strong connection with the second dream of the dream series, where the window is the protagonist. Otherwise here it is about a train window. The train, as a symbol, occurs at one other place in the “great dream series”, namely in the Rubicon dream. In this (14<sup>th</sup>) dream the train, (“iron foot” – or Rome, in the Christian version of the famous dream interpretation of Daniel) with the window traversing the Rubicon, is the symbol of the Roman (obviously Latin and Greek) crown. On the train, Pauli is with his father, symbolically identified with gens Iulia (Dardania), or considering the whole dream, with the eastern and western gens Dardania [33]. We demonstrated exactly the same genealogical myth in the “king-notion” of St. Stephen.

Remark: Similarly to Pauli’s “vindua” dream the window-symbol plays central role in the hermeneutics of the Hebrew word and letter-symbolic of ZaHaB (zahav=gold) in the Bahir. Here the letter He (ה=5) is the symbol of the higher (3<sup>th</sup>) and lower (10<sup>th</sup>) feminine Shekinah in the Sephirothic system. Considering the “inverted” form of the “V and W” we may obtain letter shapes **Λ** and **Μ**, which can be recognized as the Latin-Greek A and M (in the apostolic names of the Holy Crown five letters of the A have the shape **Λ** – see e.g. Fig. 11 in Part I.). As we have seen above these two letters may correspond to the letter A (sign of the **Crown!**) and the number 7 from the “Ace club and seven card dream”, because the letter M consist of 7 points ∷:∷ in another similar (“diamond card”) dream of Pauli (sign of the **Mother** and **Mary!**) discussed later (see page 19 and 20 from the letter of Pauli to Jung–28/2/1936). However the V and W (as 2) letters are interpreted by Jung and Pauli as number 5 and 10(1), respectively. This could lead to the interpretation of the 10 Sephiroth and its unity (1) through the well-known representation of the Sephirothic system realized by the Hebrew word ZaHaB (7+5+2) as well (see the footnote 18 of this Part and page 11 of Part II.). As we discussed earlier, in the Hortus’ Incarnation picture (Fig.1 in Part II.) the 14 Davidian kings, with the golden crowns, constituted the symbol of ZaHaB (7+5+2). Consequently, the above double interpretation of the V and W letters, in the hermeneutical circle of Pauli’s dreams, may represent also the Sephirothic system in the form of a double golden *crown of the kingship*, belonging (in the meaning system of the Bahir) to the

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centre. Thus w as a “mirror symmetry” can be considered in this hermeneutical circle as a natural symbol of the two cherubs systems with the masculine and feminine representations of God’s presence in the centers (e. g. in the form of the two names of the God). If we consider Pauli’s hidden hypothetical relationship to the linguist angel-priest Jofiel who is the Atarah, Crown (i. e. in Greek Stephanus) we may conclude that in his final dream his Ego and in the role of his Master (Self, Selbst) King Stephen are together representing the double faced crown-angel (symbol of the union of the two cherubs), the personification of the number archetype 137 and the Acausal Background Creative Intelligence, that concept was assumed by Pauli himself.

queenly bride (the Shekinah) of the Lord as King. At the same time, it is the Crown (A) of Mother or Mary (M) as well (corresponding to the thousand years old Hungarian tradition)! It hints at a symbolic unconscious reconstruction of the original Holy Crown containing the (later disappearing) Holy Mother enamel picture.

From another point of view, the Pauli imagination in the dream is also related to the number 6 and the equation  $12=2\times 6$ . The latter is the symbol of the seal of the World, the letter of ‘vav’ (which corresponds to the Latin “V” and whose number is 6) in the *Book of Bahir*. Consequently, the letters of V and W in the context of Hebrew can be considered as the letter V (ו) and its word VV (וו) or, in *Bahir*, VAV (וואו), i.e. as double V (ו). If we are spelling, according to its *Bahir* “definition” (using the Aleph), it has the number 137 ( $137 = \text{וואו אלה וואו}$ ). It can be regarded as יי, יופיאל אלה יי, i.e. “Prince Jophiel” as the “Interpreter Archangel,” who is at the same time (as we have seen) the “Atarah” (in Greek, *Stephanos*). Thus, King Stephen also congratulates Pauli on being in the interpreter role of Jophiel as well.<sup>15</sup> So in exactly the same way as we saw in the king concept of St. Stephen [37], in the complete semantic system of the dream series there appears the “House of Joseph” mythical genealogy of the ten lost tribes from the “House of Joseph”, staying in a far-away land (see the Rubicon dream) by means of their father (whose other “Jewish” name is Joseph) [30].

So the dream series written of in the letter starts indirectly with the number 137, with the solar eclipse and the crown of the Sun, and according to our interpretation above, it finishes with the Latin-Greek interpreting crown, with multiple 137 compositions.

## 6 The “Constellation” of the “Historical” Meaning

The 14<sup>th</sup> dream, but actually the “opening” dream of Pauli’s dream series, is known from a letter written to Fierz. He dreamed this mysterious dream on the 18<sup>th</sup> of April, 1954, after returning from the United States, where he met Einstein for the last time. Einstein died exactly one year later on the 18<sup>th</sup> of April, 1955. This year is certainly the crown of time<sup>16</sup> in the creations of St. Stephen (whose name means crown), and St. Stephen himself is the personification of the year.

<sup>15</sup> In very interesting study, written in a letter to von Franz (about his dreams and active imaginings), Pauli identified himself and the essence of his life symbolically with King David, using in his explanation the double stars (shields) of David. The number of geometrical elements in the star of David is 36 (18 lines, 12 points and 6 triangles with a hexagonal center of unity). This imagination of Pauli is related to the number 6 and number  $12=2\times 6$ . [18]

<sup>16</sup> The “year” in the *Bahir* (§.72) is as the last Sephira, the Kingdom or the Crown (Atarah). The World clock dream is compared by Jung with the Church year calendar vision of Guillaume de Digulleville [10]. This one (year) in the *Bahir*’s Biblical interpretation is also the thousand (Aleph in Hebrew) years, so the one year and the thousand years can be naturally interpreted for the “identification” of the hidden meaning of the World clock vision’s symbolism as well.

Because of its significance, we have to emphasize again that the Levite (in Hebrew Levi; LVI (לוי) can be interpreted as a  $36 \times 10$  composition), St. Stephen Protomartyr (Levita Stephanus [31]) represents the 360<sup>th</sup> day of the archaic calculated year, so in addition to the “day” of Christ, he can be considered as the representative of the World clock, the circle, the 36 deans and generally the lord of time. This role of his can be established in detail in the analysis of his picture on the Pala d’oro.

A further curiosity of the circumstances of the dream is that Pauli considered himself the crown prince to Einstein’s “kingdom”; he was unconsciously preparing himself to the “succession” of the throne and the crown, anticipating his death one year later.

*“Einsteins Tod hat mich auch persönlich erreicht. Ein mir so wohlgesinnter, väterlicher Freund ist nicht mehr. Nie werde ich die Rede vergessen, die er 1945 in Princeton über mich und für mich gehalten, nachdem ich den Nobel-Preis bekommen hatte. Es war wie ein König, der abdankt und mich als seine Art “Wahl-Sohn” zum Nachfolger einsetzt. Leider existieren keine Aufzeichnungen über diese Rede Einsteins (sie war improvisiert und ein Manuskript existiert auch nicht). Letter from Pauli to Max Born, April 24, 1955.”*[23]

The “crown prince” is the same in German as well (Kroneprinz). At the same time, in the United States (in Fort Knox), which probably got its name indirectly from St. Stephen’s son Emericus, through the name Americus, there was at that time the real crown, i.e. the Holy Crown of Hungary, namely the crown indicated for Emeric by the king St. Stephen (Corona ‘E(A)merica’). So the “succession” of Einstein’s intellectual crown, indirectly and synchronistically touches upon Emeric (“Americ”!) and the Holy Crown of St Stephen.

The antecedents of the dream are related to the Kepler–Fludd conflict, the famous study Pauli had written about years before [16]. But the dream itself (after the  $2 \times 6 = 12$  “number interpretation” which can be related to the important “v/w” dream image discussed above) is directly based on his meditation about Fludd and his radiant Sun child:

*“In the 17<sup>th</sup> century Fludd was archaic, unoriginal, a fossil, and everything seemed to be against him. The situation was dissociative which is also evident in Boehme’s pictures ... (and) ... in More’s dream the split of 12 into  $2 \times 6$  (!). This split makes the quaternary impossible. The natural division of 12 would have been into  $3 \times 4$ , this also corresponding to the old division of the zodiac (about which Fludd also never ceases to speak). But the time was not ripe for a quaternary view of the world, and the dark half receded back into the unconscious. We are the first ones to again begin reading under the opaque blue coloring of the covering the features of a writing which again brings us closer to Fludd’s manner of thinking, according to which the “child of the sun” can only arise in the middle sphere”.*  
[16]

This Sun boy, in this context, is practically identical with the child of the Sun woman from the Revelations, which is the central topic of Jung's famous book, the *Antwort auf Hiob* (1952). The book was greeted with pleasure by Pauli. This radiance of the Sun and the appearance of the Sun woman as the Virgin Mary and Tamar can be connected to his dreams in the 1930s, namely to the Ace of Clubs and the 7-card dream series, among others. Because the dream is hardly understandable by itself, we have to briefly review the text of these dreams and Pauli's and Jung's commentaries on them:

As we have mentioned, Pauli, to the end of his life, was fascinated with the Ace of Clubs and the seven-card dream and in general with the **clover archetype**, which was, in his opinion, the background of his dream, which was followed by other similar dreams. It is also perhaps an interesting synchronicity that the **36**-year-old Pauli reflected in detail on his Ace of Clubs and Seven-card dream motif dreamt at the age of **32**. From the letter of Pauli to Jung (Princeton 28-02-36):

*"I was personally amazed to learn how many parallels to the later development are already to be found in these early dreams. And yet I read it as if it mentioned, I would like to mention just one point where I had the feeling that your dream interpretation was not entirely accurate. (As you can see, I still won't be "fobbed off" with just anything.) I am referring to the interpretation of the seven and the ace of clubs in lines 13 and 16. These two dreams have both a retrospective and a futural meaning. In my seventh year, my sister was born. So the 7 is an indication of the birth of the anima. (This appeared again in later dreams.) I can also offer further evidence of the connection for me between the anima and number 7."* [20]

It is the "Seven of Diamonds Card" dream: *"In a much later dream, the card with the 7 of diamonds came up, and it looked like this:*

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*And then the "wise man" in the dream explained to me that this also meant **M** and referred to Mother and Mary. And he said that the step from the personified Mary to the 7 of diamonds went much further than Catholicism (which fits in beautifully with your interpretation of "expelling" as excommunication). N.B. The diamond card is also a reference to **the color of the sun.**"*[20] Pauli continued his interpretation with the next summary: *"As for the ace of clubs, I am sure you are correct in relating it to the shape of the cross, but for me there does not seem to be such a direct connection to the Christian concept of God as there is for you. In my view, this Ace of Clubs, which comes before the seven, is thus the "Origin of the birth of the anima," an indication of a **Keplerian archetype of power**, which appears much later as "Diocletian," "Dalton" or "the duke who chases the*

*maid*". (By the way: this interpretation also fits in with the retrospective meaning of the dream – and with the dark color of the club.)<sup>17</sup> [20]

As we have seen, "The Diamond card dream" (1932-1936), to be more exact the 7 card, which contains the 7 diamonds, emphasizes the letter **M**, and refers to the Latin Mater and Maria (Mother and Mary) words. Considering that in Latin M=1000, which in Hebrew is Aleph (elef), in the context of the *Bahir* (where Aleph means 3 letters), this dream's structure is perfectly isomorphic with the "Ace and seven card" dream. It is interesting also that symbolically the number 7 represents Arcus (pluvius) as the Latin name of rainbow (see his rainbow dream) with its seven colors. Thus, the **M** from 7 diamonds is a connotation for the name "M-arcus", on whose day (25<sup>th</sup> April, St. Mark's day) Pauli was born! Since the shape of the M here is equivalent with the capital H and the card 7 at the same time, it is an allusion to A (as the sign of As), and we can get the Latin anagram "*Thamar Mariae*". The tree is a reference to the meaning of the name *Tamar* (the *date palm*), to the Tree of Life. Therefore, in the given context it is easy to think of Tamar and David together. It is "*verhüllte Frau*" (the veiled woman) in Pauli's "Sun woman" dreams; "*Thamar verhüllte sich*" in the German Bible. In the first of Pauli's dreams, the figure of Tamar (without the veil) perfectly illustrates the vision of the Sun Woman who is about to give birth in the Book of Revelations. The word diamond in Latin is *ADAMAS* and contains within itself the words Adam and As (Ace both in Latin and German). Thus the Ace of Clubs, and the cross and the Ace together, could refer to the ancestry of Adam, and the incarnation as well as the delineation process, together with the number 137, which is the number of the "Double Delineation" (from Adam to Christ) according to St. Matthew and St. Luke.

## 7 The Retro-Cognition of the "Historical" Meaning

It is apparent that it is about the symbolic vision of the Sun woman [33], which with the description of the attack of the red dragon, or the Leviathan (the Ace of clubs/ 7 card dream and its illustration in Jung's book "Psychology and Alchemy" [10]) represents the four aggravated cases of the persecution of the Church – personified by Tamar too – or the persecution of the Sun woman. The ancient picture is obviously the incarnation as redemption and the deliverance; the second is the persecution of the Church by Diocletian, which finishes with the deliverance

<sup>17</sup> As we can see, the interpretation of Pauli's dream can be strongly supported by the further dreams which are the continuation or transformation of the Ace of Clubs dream. We could surmise (and taking into consideration his letter from 1939) that the picking of the Leviathan picture and its pairing to the Ace club dream by Jung and Jolanda (Jolán) Jacobi in 1942, is the result of a long-run synchronicity process, in which the dream from 1932 clearly contains the obvious reference to a picture of Hortus deliciarum about the Leviathan. The number 32 and 36 also have a major role in the picture. Therefore, we can also identify a retro-, a pre- and a general cognitive background - like control process, in the exactly 10-year-old synchronistic phenomenon (see in detail [34]).

of the Church; and the third is related through Danton to the persecution of the Church by the 1789 French Revolution. This last one – the date as well – was accurately predicted by Nostradamus in his letter to the king of France. The archetypical and symbolic background of the prophecy was analyzed in detail by Jung in his book titled “Aion” (1950!) [13]. The remaining second one about the persecution of the Church or the virgin by the prince cannot be localized in time or space. We would like to show that this dream of Pauli from around 1934 is completed by the dream from the 18<sup>th</sup> of April, 1954 through localizing in time and in space this allusion of the persecution of the Catholic Church, in which truly it seemed like a prince was chasing the Virgin Mother, both concretely and symbolically. So let us look through the actual text of the dream:

*“(April 18.) Dream: I see an English text in front of me. (I could no longer recall its words when I awoke). Beneath this text there are, however, other words to which special arrows on the paper point. (These arrows were probably supposed to draw my attention away from the English text to that second text). These other words seem “secret” to me. They say: “Today the sun will demonstrate itself to be as effective as it was during Kepler’s time.” Now there is a man with a superior air standing next to me, an “old sage”, a “master”. I ask him if these secret words are those of Newton. But the master answers me with a clear, firm voice: “They are those of Chancellor (Kanzler) Regiomontanus!” Then I awaken. (NB. By “chancellor” I understood in any case a government official.) When I awaken Müller of Königsberg comes to my mind as Regiomontanus. He was surely close to being Newton’s contemporary. I certainly had to find out what he wrote. When dreaming I frequently have such ‘cryptomnesias’.” [16]*

There are two languages appearing in the dream, English and an unidentified language consisting of secret words, which we would like to connect with Danish, based on the two dreams of the dream series concerned (in the context of the “English”, the arrows maybe, could refer to the conquering Danish Vikings. This is personified by the “intellectual conquest” of the Danish Bohr in “England”). The dream itself – after the antecedents – refers to the Fludd–Kepler conflict, which in addition to the English obviously represents not the Danish but the German language. Here Latin and Greek, which were well known by both of the authors, appear as a similar language pair. The main issue of the dream is the efficacy of the radiance of the Sun. This might be the precognition of the experience of the solar eclipse in Sweden in June. Based on the solar eclipse, the dream from 1954 and the Sun dreams of the dream series before that, and considering the antecedents and the dreams of the actual dream series, the motif of the efficacy of the Sun’s radiance in the dream is connected to the Virgin Mary as the Sun woman, and to the crown in general<sup>18</sup>. Therefore, considering the previous

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<sup>18</sup> As we have discussed above in the *Bahir* the mystical linguistic symbol of ZaHab (“Gold” in Hebrew) refers to the Shekinah (the crowned daughter of the king), the ten (3+7) Sephiroth and also indirectly the sun-moon (masculine-feminine) crown symbolism. We have seen that this motif in the *Hortus* incarnation picture is related unambiguously to the Davidian kingship and the crown in the

aspects and also according to the Sun boy associations of Fludd, it is about the crown of St. Stephen and its lost Virgin Mary image (with the Virgin Mary representing the Sun woman - see diamond gold card, i.e. the letter M, Mary — Mother - sun radiance - enamel-card). The disappearance of the enamel picture could be set to the 1619-22 period, when the crown was really in the possession of a prince, who – being a protestant – persecuted the Catholic Church and evidently did not like the Virgin Mary cult. This period of time matches the time period of the highest pitch of the Kepler-Fludd in 1622.<sup>19</sup>

The “Regiomontanus dream”, one year before the death of Einstein (after Pauli’s arrival from the USA), synchronistically we may relate to the “Einstein dream” dreamt by Pauli on the 32<sup>nd</sup> day after the death of Einstein<sup>20</sup>. In this dream the appearing threefold picture is connected by Pauli to the Ace club seven card dream. As we saw earlier, it is isomorphic to the dream of the seven diamonds constructing a letter M, because in the “Einstein dream”, above the screen is the anima, as Miss M with an allusion to the number seven. This dream symbolizes the radiance of the Sun, while the letter M is referencing the Mother and Virgin Mary, who in the dream’s associations of Pauli is the subject of chasing. In the “Einstein dream” the “anima M” fades away and finally disappears, similarly to the weakening radiance of the sun in the “Regiomontanus dream”. Considering the symbolic play of “Einstein as king and Pauli as crown prince” (and at this time, the American presence of the Holy Crown (in Fort Knox) as well as the number 32’s allusion to the 10<sup>th</sup> Sefhira, i.e. the Atara-crown in the Bahir in §.134), the “Einstein dream” connects and confirms the powerful relationship between the above dreams on the basis of the central hidden meaning of the dreams upon the disappearing radiance of the Sun and the Sun woman, i.e. the Holy Virgin.

Petrus (Péter) Révay, the lord lieutenant of Turoc county, was one of the Hungarian keepers of the crown elected in 1608, who, despite being relatively old

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context of the 137 structure. Jung also deals with the symbol of ZaHaB (צהב) from the *Bahir* and relates it to the Sun-woman, the sun-moon child and the masculine-feminine Sephirotic double crown as well [11]. Thus, we can see that Pauli’s sun dream images are in full accordance with this symbolism of the *Bahir* (and the *Hortus* picture), whose significance was also recognised by Jung. Furthermore, this “Gold” (ZahaB), according to Jung’s interpretation on Pauli’s 18-20. initial dreams, is also related to the Demeter-Persephone (Ceres-Libera!) double Mother mythologem in the Eleusis mystery (together with the “images” of the Sun-lady and Tamar).

<sup>19</sup> Kepler’s “harmonic theory” was published in 1619, as “*Harmonices Mundi*” (“Harmony of the World”) Kepler was convinced “*that the geometrical things have provided the Creator with the model for decorating the whole world.*” In *Harmony*, he attempted to explain the proportions of the natural world; in fact, soon after publishing *Harmonices Mundi*, Kepler was “engaged” in a wild and deep dispute with Robert Fludd, who had recently published his own harmonic theory. (see in detail M. Caspar: *Johannes Kepler*, London, 1959 and [12])

<sup>20</sup> “*Once again I am in the laboratory and this time Einstein is conducting the experiments. All they consist of is intercepting rays on a screen (according to a clover archetype). Above the screen is the “unknown woman” (this time resembling a certain Miss M.) On the screen there now appears an optical diffraction pattern, consisting of one central and two subsidiary maxima...The picture resembles a leaf. Marks now appear on the “leaves,” then the woman fades away and finally disappears...*” [20] The clover drawn by Pauli, see in Fig. 5.

and very sick, held his office until 1622, till the peace of Nikolsburg, and then died next to the crown when he was 54. He published the first book about the Hungarian Holy Crown in 1613. His invaluable work makes him a “crown witness” from multiple perspectives. We know from him that in 1613, instead of the picture of Emperor Michael Doukas, there was a picture of the Holy Mother.

*“On the band on the front there is the picture of our Savior holding an apple, and on the opposite side, the picture of the divine Holy Mother.”* (Révay, *Commentarius*, 77): *“In ipsa vero circumferentia fronte recta, imago Salvatoris nostri pomum tenentis; ex adverso Divae Mat-ris Virginis.”*<sup>21</sup> (see the reconstruction of the enamel picture in Fig. 6, in part one of the paper).

Révay’s description of the crown, despite the several minute inaccuracies about details (like about the apple held in the hand) can be considered correct (He had a rank of master in science). If we accept his observations, then after 1622, this brutal mutilation of the Holy Mother picture of the Crown could only have happened under the Habsburg kings. We can exclude among the perpetrators the zealous Catholic Habsburg kings, who carried the name Maria among their names and who deeply respected the Holy Mother. So accepting Révay’s almost certainly authentic observation, the mutilation of the Crown could only have happened between 1619 and 1622. So at the time of the Kepler–Fludd “duel”.

We would like to point out that in this specific hermeneutical circle we do not wish to claim any person responsible (causally) for the mutilation of the Crown and we do not infer any value judgment upon the catholic-protestant conflicts at that time in Hungary; we would only like to show that Pauli’s dream series and the “symbolically modified (distorted)” retro-cognitions of the *synchronicities* related to it unambiguously indicate this time period for the removal of the Sun woman, i.e. the picture of the Virgin Mother from the Crown, or to use Pauli’s expression, to diminish the efficacy of the Sun’s radiance.

In this dream context, the sun’s radiance, the sun-child (with the sun woman), is a natural allusion to the Anima Mundi in natural philosophy, alchemy and “early physics” as well. According to Pauli, the concept of the Anima Mundi disappeared during this time, symbolically even at the peak of the Fludd–Kepler debate, i.e. around 1620–1622:

*“The physically unique individual (in the quantum physics) is no longer separable from the observer – and for this reason it goes through the meshes of the net of physics. The individual case is occasio and not causa. I am inclined to see in this occasion which includes within itself the observer and the selection of the experimental procedure which he has hit upon – a revenue of the anima mundi which was pushed aside in the seventeenth century (naturally “in an altered*

<sup>21</sup> Révay P.: *De Sacrae Coronae regni Hungariae ortu, virtute, victoria, fortuna, annos ultra DC clarissimae brevis commentarius*, Augsburg, 1613. *Commentarius Petri de Rewa Comitis Comitatus de Turóc, de Sacra Regni Hungariae Corona ad nostra usque tempora continuatus*, Kolozsvár, 1735. (as Révay, *Commentarius*.)



form"). *La donna e mobile – so are the anima mundi and the occasion. Here something has remained open which previously appeared to be closed, and it is my hope that new concepts, which are uniformly simultaneously physical and "psychological" (concerning the undetached observer), can force themselves through this gap in place of "parallelism."* (Letter to Fierz 1951 [16])

Thus, we can see, on the basis of Pauli's unconscious "undetached observation" in the Regiomontanus dream and his related dream series, that there is a strong synchronicity between the disappearing all-embracing "maternal concept" of Anima Mundi from the contemporary "physics" and the disappearing enamel picture of God's Mother from the Holy Crown. The recognition of this coincidence can be 'explained' by his deep unconscious involvement in the Holy Crown's 137 structure and his permanent dream's motif with the chased and disappearing Anima. Similarly to the recognition of the primordial concept of the FSC related to the Holy Crown and the *Hortus* Incarnation's picture, in the discussed dream series, there is a joint presence of the religious, physical, psychological and hermeneutical aspect of the disappearing Anima as well<sup>22</sup>.

Incidentally, Gabriel Bethlen (1580-1629) was elected to the throne of Transylvania precisely on the 23<sup>rd</sup> of October (!) in 1613. He occupied Pressburg (Pozsony) and got hold of the Crown on the 15<sup>th</sup> of October in 1619; he returned it in the summer of 1622 to the emperor and Hungarian king Ferdinand II, in accordance with the Peace of Nikolsburg. At that time, Révay had been dead for more than a month. Bethlen was elected as a rival king on the 25<sup>th</sup> of August 1620, but the coronation never happened. Therefore the mysterious statement of Regiomontanus in the dream – "*Today the sun will demonstrate itself to be as effective as it was during Kepler's time*" – may refer to the Crown's Virgin Mary, or Sun woman, picture. The picture (with mirror-symmetrical time-projection) was at its rightful place at the time of Kepler (in our case before 1619-1622), and

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<sup>22</sup> Concerning the meaning of the "chased and disappearing Anima" in the "Ace club seven card" dream series (which can be identified in the "World Clock dream family" as well, with the promise of her return in solstice time!), we may use the "4+1" background languages proposed by Pauli (see [20,29,31]). The psychological interpretation, related symbolically to the Holy Virgin, is well-known through Jung's analysis together with Pauli's important commentaries, while the religious interpretation is self-evidently related to the chased Holy Virgin as the personification of the Catholic Church. The image of the chased Holy Mother fits to the chased Hungary motif as well, because (according to the thousand years old Hungarian tradition) Hungary is the eternal kingdom of the Holy Mother as "Regina" (After the liberation of Hungary from the Turks, at the end of 17<sup>th</sup> century, king of Hungary Leopold I reconfirmed the offer of the Holy Crown by St Stephen to the Holy Mother). The physical background language may express the "chased and slowly disappearing "maternal concept" of the Anima Mundi from contemporary physics or natural philosophy, while the interpretation of the aesthetical (hermeneutical) category is the chased and finally disappearing enamel picture of the Holy Virgin from the Holy Crown, which is symbolically isomorphic (beside the *Hortus* Incarnation picture) with the pattern of the dream series. The neutral, number-archetypal interpretation through the quaternary "system symbolism," as a final meaning, may express the unity of the four orientation functions of the consciousness in the central "unprejudiced, objective" transcendent function personified also symbolically by the Holy Virgin with the four cherubs (see e.g. pictures of Hortus' Fols. 150r, 225v and the Holy Mother mandorla on the Coronation Robe (Casula)).

Johannes “*Regiomontanus*”, together with Johannes “*Chancellor*” (*Vitéz*) of Hungary, could have seen it at the court of King Matthias, where he worked and wrote important works for four years. However, it was not there at the time of Newton, i.e. from the second part of the 17<sup>th</sup> century. Kepler could also have seen it in the treasury of Emperor Rudolph in Prague and at the coronation of the Hungarian king and future emperor, Matthias II (who died on the 21<sup>st</sup> of March 1619) at Pressburg (Pozsony, now Bratislava) on November 18, 1608.

Even the “improbable” character of “Chancellor (and) Regiomontanus” (as an unconscious “data-compression”) strengthens our hypothesis above, because between 1467 and 1471, in one of the most productive times of his life, he worked at (Pressburg) Pozsony (!), Esztergom and at the court of King Matthias at Buda.<sup>23</sup> He came there at the calling of Chancellor (“*Kanzler*”!) Johannes (János) Vitéz, 1408-1472, archbishop), who took - a couple years earlier in 1463 - the returned crown of St. Stephen from the Roman (German) emperor, after the negotiations handled by him. The crest of Matthias was a raven holding a golden ring in his beak. His dynastic name, Corvinus, means raven, or black bird as well. He governed for exactly 32 years, and in 1485 he conquered Vienna, where he died unexpectedly in 1490. (Obviously Pauli could have known this from his school books. Pauli also must have known that 900 years before his World clock vision dream, in 1031-32, St. Stephen conquered the city of Vienna.). Thus, based on the raven of King Matthias, its golden ring and the number 32, and through the character of Regiomontanus, the World clock dream appears from 1932. But we must also know that one of the leaders of the army conquering Vienna was the future Hungarian king, Samuel (Aba). According to later traditions, on Abas’s coat of arms there is a black eagle, sometimes with a crown on his shoulder or on his head, sometimes with a golden ring in his beak. In this way the World clock dream transforms to a real world clock, since the time period from the birth of St. Stephen till the Hungarian October Revolution in 1956 – the day on which Pauli wrote down his dream series – encompasses almost 1000 years. That can be justified by the fact that the centre of the hidden symbolism of the revolution in 1956 is the dream of the World clock. The base of the civil rebels was at the Corvin cinema, where the first color film was played in Budapest. This is a separate, almost round-shaped building. With the color film, it refers to the (three or) four primary colors, and with its shape to the disc. It was named after Matthias Corvinus, so it carries the black bird with the golden ring in his beak in its symbolism. Near the cinema, on Baross street, in a direct line from the cinema, there is the Square of the 32, which was named after the 32<sup>nd</sup> cavalry regiment of the Hungarian queen Maria Theresa. Between the Corvin Cinema and Square of the 32, exactly in the middle, from Joseph boulevard starts Paul Street, “*via*

<sup>23</sup> In 1467, Regiomontanus left Rome to work for Chancellor (Kanzler) of the King Matthias Johannes (János) Vitéz, archbishop of Esztergom, at Pozsony, and later at the court of Matthias Corvinus of Hungary. There he calculated extensive astronomical tables and built astronomical instruments. (*Tabulae directionum profectionumque in nativitatibus multum utiles*). *The zodiac decoration of his room is still visible at Esztergom.*

*Pauli*” in Latin (with the Street of Sun in front!). This short street connects Maria (Mary) Street with Joseph Boulevard, symbolizing by itself – in the specific hermeneutical circle – the complete 137 incarnation. (The military centre was about 50 meters away from Corvin cinema, on the corner of József Boulevard and Üllői Street in the Kilian Barracks.) Thus the black bird with the golden ring, along with the number 32, dates back to St. Stephen and his “sororius” (nephew?), the future king Samuel and the third person of his kingdom, and through the two Kings Matthias goes till the Hungarian revolution in 1956, as a real world calendar, which is fulfilled by Pauli’s letter about his dream series dated October 23, 1956. As we have seen, in the letter the spectral lines, the isotope dating – therefore indirectly the number 137, appears for Pauli in a mythological background language as Castor and Pollux. Nothing suits better to the contemporary and historical Hungary than the prophecy of Nostradamus about the country, where he describes the Hungarians with the special and unique archetypical picture of the conflicting Castor and Pollux (which is a pre-cognition and retro-cognition at the same time, of a primordial image):

*“Par vie et mort changé regne d’Ongrie, La loy fera plus aspre que feruice: En grand cité urlemens plains et crys, Castor et Polux ennemis dans la lyce.” (II.90.)<sup>24</sup>*

We have seen that Jung illustrates the World clock vision with a twin black eagle pair and a dual crown, and the number of the footnote (of the dream) in the English edition is 137. The *rex* and the *dux* sovereign pair was instituted in the kingdom by St. Stephen, where he intended his son to be the king and Samuel Aba to be the dux. Here we have the eternal and temporal sovereign pair matching exactly to the Jungian interpretation. But St. Emeric died unexpectedly in 1031, so the sovereign pair was inherited by St. Stephen’s other nephew, the Venetian Peter Orseolo, who originated from the Byzantine royal house on his father’s side. After the death of the Holy King, they (Samuel Aba and Orseolo) truly represented the formula of Nostradamus; they stood as mortal enemies against each other, like Castor and Pollux, which led to the violent death of both. The allegorical picture of the sovereign pair was depicted with the Tamaric messianic twin pair by St. Stephen both on the Casula and the Crown, which – as we wrote in our earlier articles – matches to the Castor and Pollux mythologem and, as the unity of the twin “Lulav” symbolism, carries the number 137 in itself. We can see that the World clock vision (in the context of Pauli’s later dreams, and especially of the dream series written down in 1956, with a review of the Hungarian history, and with special regard to the significance of the Holy Crown and the Coronation Robe) has made the number 137 into a “world number”. In the World clock dream series, first appear four boys with a ring, to whom an unknown woman – the

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<sup>24</sup> It is almost certain that Pauli did not know the above original version (or its translation) from Nostradamus concerning the “fate of Hungary”. It seems to be an astonishing example of the *conjunctio* (the most important purpose of Pauli’s intellectual and spiritual endeavour) of the pre-cognition and retro-cognition in the synchronistical phenomena.

anima – shows up as the governess of time, referring to the solstice. (According to tradition, the solstice (the turn of the Sun) is the birthday of Christ, the 25<sup>th</sup> of December, after which comes St. Stephen Protomartyr’s day). In the following dream, from the egg in the middle of the ring, a black eagle or a black bird comes up, then the ring turns to a golden ring and the black bird takes it in its beak. The next dream is the World clock dream itself, where the four “*kabirs*” match to four children, the black bird to the egg, the golden ring to the gray ring, the 32 division and the 36 spatial order to the calendar. This masculine–feminine duality exactly matches to the two cherub system that we can only find on the Coronation Robe, the *Hortus* incarnation picture and on the Venetian Pala d’Oro as the representation of the two cherubs of the Ark of the Covenant and the Temple of Solomon, by the hierogamy of whom the new Messiah king is born. Thus, as we have shown, not only are the Holy Crown’s structure and semantic system isomorphic with the World clock dream, but even more, the Coronation Robe, which bears the 32-structure in focus, is as well. From the perspective of the Coronation Robe, its wearer is the black eagle bird, and the golden ring obviously equals to the golden crown.

Returning to Regiomontanus, it is worth emphasizing again the contraction of his name with the word *Kanzler*, which refers, as a data compression, to his bishop partner, his inviter, (the Chancellor) Johannes Vitéz, according to us. From the onomastic point of view, we have three “Johns”, (Johannes), since in addition to the chancellor and Regiomontanus himself, Kepler is a “John” as well. Just as Regiomontanus knew the Hungarian king Matthias I, Kepler knew the Hungarian king Matthias II, since he almost surely attended his coronation in Pressburg (Pozsony). He was, almost surely, the last Hungarian king who was crowned with the crown that had had the Virgin Mary on it. His successor, Ferdinand II, got back the crown from Gabriel Bethlen in 1622, at the time of the height of the Kepler–Fludd conflict, when almost certainly the crown no longer had the Sun woman, the Virgin Mary, on it. Thus, the radiance of the Sun could not be as effective as it was at the time of Regiomontanus. The dream is the mirror–symmetrical equivalent of that situation. The onomastic potential hides another curiosity in itself. The third character named in the dream is Isaac Newton (as the “Messiah” of new natural philosophy). Isaac, as the son of Abraham, links to Christ, while Abraham matches to the Eternal Father in the famous allegory of St. Paul. His mother Sarah is Libera, the symbol of the Christian Church, which was persecuted until Constantine the Great. If Isaac is Christ, then the unifying name “John”, name of Regiomontanus and Kepler, refers to John the Baptist, reminding us of the couple of God as the Prophet Elias. In the other royal mythologem of St. Stephen, as we showed years ago, the Christ–Elias (John the Baptist) pair represented the dignity of the Holy Roman rex et dux [31, 33]. Returning to the 1930s, to the Sun woman-, Maria-, Tamar-dream, the virgin persecuted by the prince (in addition to the persecution by Diocletian and Danton) synchronistically refers to the successful persecution of the Sun woman picture on the Holy Crown, sharply marking in the dream of April 1954 the date of the “successful

persecution<sup>25</sup> (1619-1622). The other curiosity of the dream series is the Wallenstein dream<sup>26</sup>, which, in addition to the Regiomontanus dream dated to Kepler, refers to the same period of time in that dream series. (Next to Vienna, the armies of Wallenstein as the “general of the Hungarian king” and Gabriel Bethlen – the elected, never crowned Hungarian “rival king”, who was preparing for the coronation – met in 1620; but in the end, the battle did not happen.)

### Conclusions

The obsession of Pauli with the fine structure constant and the number 137 has been well known for a long time. In our articles published in 2007 and 2008, we posed first the central significance of the archetype of the number 137 in the common (“conscious and mainly unconscious”) “thinking” and cooperation of Pauli and Jung [30]. This hypothesis of ours was confirmed by several authors in 2009 and 2010 (see e.g. [4, 21]). We could see that the archetype of the fine structure constant and the number archetype 137 – as a background cognitive process – “set off” from the court of St. Stephen primarily with the depiction and semantic system of the Holy Crown and the Royal Casula. The Holy Crown, the crown of the Virgin Mother (on the basis of King Stephen’s double offering to “Regina Caeli”) is the symbol of the Free Church (Libera), universal human rights, in a broadened meaning, and national freedom. This freedom concept, which is related tidily to the “founding events of liberation” and to the “free hermeneutics of the original sacral texts”, was formulated by Ricoeur with the freedom concept of the ancient historical Israel and with its Christian development [24], which in the Kabbalistic meaning obviously matches the concept of the feminine Shekhinah (the manifestation of the Ten Sephiroth at the Reed Sea) and the later very important concept of Anima Mundi in the Alchemy. In the “world-clock-like” retro-cognitions Pauli accompanies roughly the “symbolical war of independence of the crown” through the fight for the freedom of Europe and more concretely Hungary. This touches on the battles against the early German hegemony, and later the fights against the Turks for the protection of Europe, primarily from the perspective of Christianity and the Catholic Church. It is well known that, at the same time, the Sun woman was the symbol for defeating the Turks, in the way that she was trampling with her foot on the symbol of the Ottoman Empire, the half moon. (From the subjective perspective of the young Catholic Pauli from the Austro-Hungarian Monarchy, the vassal prince, called Gabriel the Turk by his contemporaries, could be seen as the symbol of the Ottoman conquest). The images of the Holy Virgin can be seen on the military

<sup>25</sup> A strong additional synchronicity can be identified according to the above-discussed dream pattern, “the duke (Herzog) who chases the maid” related to the “Ace club seven card” dream (which was interpreted by us as a dream image of the Holy Crown). It corresponds to the “fact” that the chased maid’s image – i.e. the *Holy Virgin*’s enamel picture – is substituted “aggressively” on the Holy Crown by the “duke”, i.e. (Michael) *Doukas*’s picture where the emperor’s name corresponds to the Latin dux and the English duke.

<sup>26</sup> (2.09.1954.) “A voice says: “At the place where Wallenstein atoned for his sins with his death, a new religion shall arise.””[23]

flags of the Hungarian Revolution and the war of independence in 1848/49 as well. These wars of independence and for the protection of Europe finished with the Hungarian Revolution in 1956, according to Pauli's "unconscious" recognition. In the symbolical background of the historical and cognitive process, the event considered the most tragic is the removal of the Eternal Virgin, who personifies freedom (as "Libera"), from the Holy Crown. (Pauli "recognizes" this in the opening dream of the discussed dream series, while for the "recognition" of the original "complete crown" the creator king himself congratulates Pauli in the closing dream.) The main message of dream series (which occurred a couple years after the proclamation of the dogma *Assumptio Beatae Virginis* of Pius XII, greeted enthusiastically by Jung) is the threat of the strengthening new spiritual and intellectual barbarity and the slowly building new spiritual slavery—felt by both of the geniuses – understood as an important call for the guard of the "Eternal Virgin Mother" (and her "crown of 137", together with Pauli's imperative on the "revitalization" of "physical concept" for the Anima Mundi). Where, according to Jung, the Holy Virgin symbolically is the unbiased, unprejudiced, objective, chaste human sense, where God and the "eternal meaning" (in our case through the mediumship of the number 137) can truly be reborn.

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## **Appendix: Comparison of the structures of Holy Crown with the Reliquary Crown of King St Ladislaus of Hungary**

As we have seen, on the Holy Crown’s Pantocrator picture’s quadratic frame we can find 12 white pearls and 12 red gems around Christ’s monogram **X**. On the four hoops of the crown we can identify a 5+8+10+5 “pearl-gem structure” (15 white pearls, 5 horizontal and 8 vertical posed red gems) for each of them, which could be a map of the Hebrew word of the living creature (5+8+15=החיה) or cherub. It is a unique (pictorial-linguistic) abstract representational form of the Lord’s throne picture, in the style of Ezekiel vision, from the Apocalypse (4,4-6 and 5,6-8): “*Around the throne are ... twenty-four elders, dressed in white robes,*



with golden crowns on their heads... and on each side of the throne are four living creatures.” Thus the four hoops symbolically represent the four cherubs; that is, the four evangelists. This hypothesis is confirmed by the fact that the on the hoops John, Peter, James and Paul may represent – according to the tradition – John, Mark, Matthew and Luke, respectively.



Figure A1

Top view of the St. Stephen's Holy Crown and the Reliquary Crown of St. Ladislaus. (Photo: A. Murdák with the kind permission of bishop Dr. L. Pápai, diocese of Győr)

Thus the twice four pictures may represent symbolically the two cherub-systems, as well probably ensuring the incarnation of the God through the ten Sephiroth between the two cherub-systems by the  $10+8(4+4)+1$  composition (see Jung's recognition of God's incarnation via the Sephiroth system in footnote 13 of Part II)<sup>27</sup>. This hypothesis may explain the “cosmic significance” of the King's coronation in the early 11<sup>th</sup> century<sup>28</sup>. The Reliquary Crown of Saint Ladislaus (probably from the XII century), king of Hungary (1077-1095), shows a complete isomorphic structure with the Holy Crown concerning the four cherub faces with the four names of the four evangelists, which also means a “ $10+8+1$ ” symbolic composition on the Reliquary Crown. It could mean an older tradition which also probably originated from the court of St Stephen of Hungary.

<sup>27</sup> It is in “complete” isomorphy with dream 29 and the already mentioned related dreams of Pauli.

<sup>28</sup> The two cherubim on the Ark of Testament correspond the two Holy Names. The relationship between the two divine names (Tetragrammaton and Elohim) and their corresponding attributes (Mercy and Judgment), as masculine and feminine, can be found in *Midrash Tadhse*. In the Talmud these cherubim as male and female are sometimes found in sexual embrace, at other times separated from each other. (Yoma, 54a. and Babba Batra, 99a – see the sexual union of the two cherubim in Eleasar's Commentary on Sefer Yetzirah [9]). Thus the manifestation of God between the two cherubim would mean, naturally, in the Christian tradition, the archetypal image of God's incarnation.



Figure A2

The four cherubs representing the four evangelists, together with the inscriptions. (Photo: A. Murdák). Above: S MARCV " S, S MATE " VS (!), below: S IOhAnn " ES, S LVCA " S x

The shape of the two crowns shows an old Hebrew Teth letter, which is the symbol of the womb in the *Bahir* (Section 84). The crown of Solomon according to Saint Great Gregory and the *Hortus*' triple Solomonic crown description is also a symbolic womb of the king Messiah (see [33]).

Let us consider the structural representation of the Reliquary Crown on the basis of the cherubs' names (S MARCV " S, S MATE " VS (!), S IOhAnn " ES, S

LVCA “ S X), fingers and frame decoration entities. The number of the fingers of the hands of Mark, Matthew, John and Luke is  $9+7+7+9=32$ . The number of the (sign-like) frame-sections is  $18+24+22+18=82$  (the 24 frame sections of the unique picture of Matthew could be the number-symbol of the “24 elders”). One of the main features of the number representation is the  $4 \times 4=16$  fingers which separate the letters of the names of evangelists into two groups (see Fig. A2). The number of the letters of the “first part” of the names is  $6+5+7+5=23$ . Thus, we find a composition of 137 i.e.  $32+82+23$  or  $104+1$  (T from the name of MATE “VS!)  $+32 = 137$ . In the “second part” of the names are 7 letters (6 separated letters with a sign or letter of X after the name of Luke), and so the total number of the entities is 144. Here the “sign” X could be an allusion to the verse Rev 7, 4 which is confirmed by the number 144 according to the “role of 144” in the Rev 7, 4 („I heard the number of those who were sealed (signed!), 144 thousands, having been sealed”). If we consider the total entities for each cherub (i.e. the number of the sign sections of the frame-decorations, number of the letters in the first parts of the names and fingers of the hands) we have 36-36 entities for Matthew and John and 32+33 entities for Luke and Mark. This could mean the usual  $72+65=137$  composition (which can be considered as a representation of the  $2 \times 36=72$  minor apostles (the just men) as well). The 7 entities of the “second part” of the names with the 9 fingers of the Lord’s hands and the 10 toes of his feet could give us 26 entities, i.e. the number of Tetragrammaton. With the allusion of the X after the name of Luke, the “26” can be interpreted as Aleph (111) and YHVH (26) according to our discussions related to the Holy Crown’s slanted cross and the interpretation of the Aleph in the *Bahir* (§.70).

In the actual hermeneutical circle of the Reliquary Crown, there is a self-evident meaning of the separated 6 (or 7) letters<sup>29</sup> (EV SSSS x) on the basis of the “anagram” ‘EV S S S XS’, i.e. “EV, SANCTVS SANCTVS SANCTVS XPISTVS (Splendid, Holy, holy, holy Christ) according to the Rev 4,8: “*et quattuor animalia ... requiem non habent die et nocte dicentia sanctus sanctus sanctus Dominus Deus...*”. („... the four living creatures ... had no rest day and night, saying, Holy, holy, holy, Lord God, the Almighty, who was and is and is to come”). The triple “Holy” in the *Bahir* is the symbol of the tree sections of the Ten Sephiroth (§.128) and so it is related to the number 137 as the number of the Hebrew word of (“Acceptation”) Kabbalah (which follows from the above discussed composition  $105+32=137$ , i.e.  $\text{קבלה} = \text{לב} \text{קה}$ ). Consequently and naturally the Reliquary Crown is a crown of the Throne-Chariot (Merkabah) and at the same time the crown of the “Acceptation” (i.e. the “Cabbala”) into the Heavenly Jerusalem.

The following part of the *Bahir* almost entirely corresponds to the above part of Rev 4.8. “... the Living Creatures, i.e. the Cherubs, (holy Chayoth), the Wheels (Ophanim) and all the groups of the Lord...bless, exalt, praise and sanctify the mighty King with the Trisagion (the great Kedushah), ... and they crown Him with

<sup>29</sup> It is confirmed by the special shape of the last „letter” „(X)S” in the name of Luke.

three “holies”, ...*God is King, God was King, God will be King forever and ever.*” (Bahir §. 126-7.) In the Bahir the heavenly troops consist of  $3 \times 24 = 72$  entities (see §. 94-112) according to the image of 24 thrones, 24 crowned elders and 24 wings of the cherubs from Rev 4.8. Furthermore, the Holy Trinity with the seven spirits of God can be recognized here, by a medieval interpreter, as a symbolic image of the denary Sephirothic system. Consequently, in the Bahir, the cherubs and the Heavenly troops are crowning the Lord with the Trishagion which is the symbol here of the (comprised) treefold (!) crown of the Ten Sephiroth (§. 126-131). We can see that the Holy and the Reliquary Crown have the same representational and meaning system with the number 10 (and 19) as well as with the “number” and shape of the old Hebrew letter of Teth as a symbol of the holy kingly rebirth in the womb of the “*Virgo, Mater Ecclesia*” according to the Hortus’ symbolical context. Therefore, the Bahir, at least partly, seems to be the “theoretical” basis for the “creation” of the representational and hidden meaning system for both crowns too.



Figure A2

The Pantocrator picture of the Reliquary Crown