

DIETUS ELBL

ESSAY · TRANSLATION

The Human Being, Number and the Universe

German original: *Der Mensch, die Zahl und das Universum*

by Dietus Elbl

THIS ESSAY IN OTHER LANGUAGES

Deutsch · Français · Italiano

zahlen.cc · office@zahlen.cc

THE COSMIC TRILOGY OF LOVE

From a universal point of view, love as an archetype can be represented by a form of *organic equilibrium*, which stands at the basis of all being. Walter Russell characterised this cosmic being as follows: *"Cosmic drama: created by mind-desire to simulate the love idea of* balanced equilibrium*..." (from: Atomic Suicide)*

The *pulsation ray of organic equilibrium* (after José Argüelles) or the "love vibration" are linked with the number 6, which harmoniously connects two trinary parts with one another (two triangles, double tetrahedron). Considered in principle, this situation can be depicted in the 3 : 1 relationship of the following archetypes:

	Trust	Action	Doing	Hand
LOVE	Intuition	Contemplation	perceiving intuitively	Heart(beat) dynamics
	Knowledge	Meditation	non-doing	Brain

Primordial trust (also faith) is antagonistic to knowledge, which appears as the immediate collecting basin of the condensation products of emptiness. Trust, as the basis of every action, is linked with the bodily aspect and with doing. When nothing can be known, only the concrete action remains as a means of expressing one's own state and position. Knowledge is associated with the realm of thoughts, which are sucked out of the universal ether matrix through "negative pressure" (= becoming empty). Ideas are therefore based on the activity of non-doing, as is also described in American shamanism. The opposites of here and there, or this world and the beyond, are also found in the structure of the human being in the form of the double or dreaming body.
Since the soul can be described as an "energetic landscape", what is addressed here are the manifold states of vibration of our *living body* ("Leib"), which lives within us as the twin of our physical *body* ("Körper"). After birth and the cutting of the umbilical cord, this so intimate connection becomes ever weaker, because above all through social learning the identification with the body is strengthened. As a result, in the course of time only intuition remains to us for feeling this bond with our twin.

INTUITION ARISES AS A PRODUCT OF COMMUNICATION BETWEEN THE ENERGY BODY AND THE PHYSICAL BODY

The knowledge of our dreaming body (energetic matrix, soul) flows through a thin band into our body, where in the heart this quality – arising from a fusion of knowledge and trust – guides us in everyday life. "One sees clearly only with the heart" is a reference to this relationship, which wants to be cared for in order to unite the polarities of our being.
Since these opposites have concrete forms in the object world of matter, this is not a purely philosophical topic, but concerns the way in which we can finally also overcome death. The effect of the permanent dialogue of the two bodies connected with each other helps us to *ennoble* our own individuality, which is why the human being as artist is called for here.

In many ancient cultures it is said that our material world is only a dream, called into life by spirit beings. Thus, for example, Vishnu dreams multiple universes in his sleep, just as Mesoamerican peoples placed the reality of the spiritual above matter (= illusion). The flow of information in the human being therefore proceeds from *knowledge* via *intuition* to *trust*. Intuition is thus the expression of blurred knowledge, and trust symbolises an even greater dilution of it, up to the complete absence of available information. That is why what always follows from it is a concrete action, which in itself is value-neutral, or else a loop to new knowledge, which in turn is perceived intuitively and, according to the analogy brain – heart – hand, wants to flow into an action.

Seen in this way, equivalent actions are reflected in different kinds of ideas or faiths, which become visible as world views.

Release of individual concrete actions in trust Abstraction

forgiving

"Heaven"

Ether ——————————— *Matrix*

"Earth"

understanding

Connection of collective spiritual ideas in knowledge Concretisation

Ideas are connected with "breathing in", with the intake of information and with thinking
Actions correspond to "breathing out", to the processes of excretion and to deeds

Through our thoughts, which condense into world views, we get to know the world and *understand* it. Through our purposeful and conscious actions we learn to *forgive* ourselves and others, for the action that actually takes place needs no further justification; it is equal to all other actions. Understanding and forgiving are bound together into a dynamic unity through the process of *ennobling*, which places our existence in relation to its environment. If all three parts come together harmoniously, universal love can blossom and the human being can progress on his path to happiness.

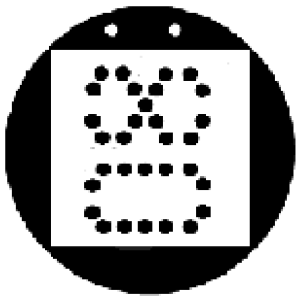
loving = understanding + ennobling + forgiving

This essential fundamental vibration expresses itself in different nodes of vibration or events, as also in the case of a total solar eclipse, where the three entities human being – moon – sun are synchronised with one another. An example of this explains the code structures lying behind it.

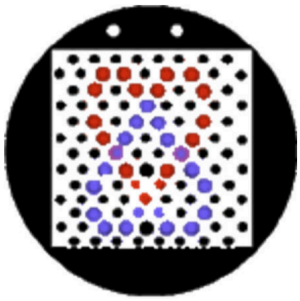
THE CROP CIRCLE FOR THE TOTAL SOLAR ECLIPSE OF 11.8.1999 AND UNIVERSAL LOVE

Crop circles are formations that appear worldwide, and above all in Great Britain, during the ripening period of the grain and take on a multitude of different forms. Here I would like to discuss a crop circle whose message has to do with the connection of apparent opposites and with cosmic love. This crop circle, which appeared in England on 21.6. 1999 at the summer solstice, gives us a hint of the subsequent solar eclipse on 11.8.1999.

Crop circle graphic Crop circle photo two hearts







Geometrically considered, the crop circle itself consists of a large circle and a square inscribed in it with 110 small circles of different sizes, as well as two points lying outside the square. The larger circles in the square form the number 80 or 08 and, together with the two circles lying outside, give a hint of 11.08. – the date of the total solar eclipse as it could be seen in large parts of Central Europe.

Each of the altogether 110 circles in the square can be assigned a number by beginning with the first circle at the top left and then proceeding towards the bottom right *(see figure 1)*. Thus the circle in the far left corner is assigned the number 1, its right-hand neighbour the number two, and so on, up to the last circle in the bottom right corner with the number 110.

One can see that the centre of the "figure-eight loop" in the square is located at position 30. In the "zero loop", on the other hand, the centre is depicted by position 81, whereby the circle at this place is smaller than the circle at position 30.

THE TRANSFORMATION OF THE DATE CIRCLES INTO THE CONNECTED HEARTS

Only when the two outer circles are integrated into the square as unity 1^2 do the formerly excluded 2 points (which have now merged into a loving unity) come to lie at position 81. As a result, the 30 and the 81 complement each other to **111** (the divine trinity 1-1-1, "all good things come in threes").

The large square, consisting of 17 by 13 rows of circles, possesses a central symmetry running across the diagonal, in which all pairs of numbers mirrored across the centre give the sum 111 (e.g.: 1 and 110, 2 and 109 etc.).

If one looks more closely at the 17 (horizontal, right-left) and 13 (vertical, top-bottom) rows of circles, one recognises that per row – read from top to bottom – the following numerical values result:

13	numerical values	8-9-8-9-8-9-8-9-8-9-8-9-8	→	8 + 9 = 17
17	numerical values	6-7-6-7-6-7-6-7-6-7-6-7-6-7-6-7-6	→	6 + 7 = 13

In this way the two side lengths of the basic square are reciprocally linked with each other through the number of their circles. Among other special features, the theme of the dreaming hearts is the most prominent here. The two hearts I am speaking of are located in the middle of the square, with their tips at positions 30 and 81.

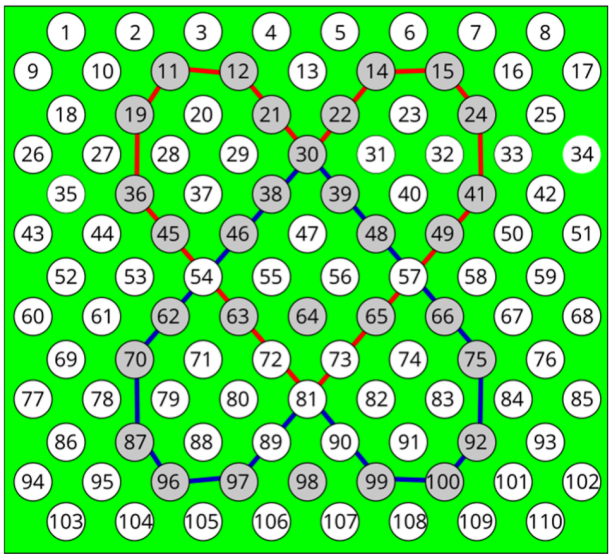
The first heart has the sum:

Σ 11+12+14+15+19+21+22+24+36+41+45+49+54+57+63+65+72+73+81	=	0774

The second heart has the sum:

Σ 30+38+39+46+48+54+57+62+66+70+75+87+89+90+92+96+97+99+100	=	1335
total sum		2109

Figure 1 Crop circle number structure with hearts



Graphic Philip Mikas

The heart of all things in relation to the unity of spirit and matter brings us back to the 6-9 theme. Let us remember: the yin-yang symbol, the sign of Cancer in astrology, and the relation of the volume to the surface of a cube with side length nine amounts to 9:6, and the binary representation of these two quantities reads:

9	in binary is	1001
6	in binary is	0110

If we relate the two aspects to each other, we arrive at the following view:

Sum	2109	minus	1001	(one thousand and one)	=	1108
Sum	2109	minus	0110	(one hundred and ten)	=	1999

In words: the eleventh of August nineteen ninety-nine

THE 3 MAIN ASPECTS OF A NUMBER

Numbers are multidimensional entities which underlie our world as primordial principles. The self-reflective representation of a number as a 3 : 1 unity constitutes a threefold structure that is also well known to us from everyday life. Thus the structure of a **family** – father, child, mother – corresponds to the number in its appearance as Cera, Cora and Cifa. I have chosen these terms in order to be able to represent the inner aspects of a number, because mathematics knows and handles numbers only as a collective term.

Number = Cifa – Cora – Cera *analogous to* **Human being** = body – soul – spirit

Every number contains three different parts, which as *ordinal, cardinal and tonal (relational)* components illustrate its inner basic structure. The numbers zero and one, too, are in this respect composites, that is, something composed and manifold. This unity 1^2 consists of the three aspects -1/0/+1 and represents the foundation of our world as we know it. All other numbers have emerged from it, and in doing so it is necessary always to take their different meanings into account.

Because numbers as symbols are in principle ambiguous, we do not always succeed in keeping the different aspects apart. When we handle numbers, we always work with three basic principles, which we can call *quantity*, *tonality* and *order*.

threefold structure of a number

reduced singularities **Order** ***ordinal "point"***	Euclidean geometry, particle, definitions of limit values, anchor matrix
characteristic properties **Quantity** ***cardinal "line"***	hyperbolic geometry, wave, interspaces, contents and qualities
interrelated equilibrium **Tonality** ***relational "colon"***	culminatory geometry, entangled particles, interrelations, time-parallel moments

Order is a one-dimensional component which, summarised in a point, defines an entity minimally (reduced singularity). When no more characteristic properties can be found, only a shell or structure remains. Just like a post of a fence, we find limit values here which span an interval space of emptiness (the area between the posts). Empty space, however, has a clear and finely defined internal structure and is not laid out homogeneously, but follows a dynamic that was laid down in the primordial ground of being as a "fundamental tone". An example from everyday life helps to understand this ordinal aspect more easily:

In a ski race the winner is listed as first, the second fastest as second and so on, whereby the sequence clearly must not be interrupted, since otherwise an inadmissible gap would occur. This sequence of *ordinal numbers* 1., 2., 3., 4.,... represents the structural basis and takes no account whatsoever of human properties or qualities. It is completely irrelevant whether a nice, tall, short or impudent person wins; here only the correct sequence counts. The geometry assigned here is Euclidean geometry, which deals with ideal-typical limits and questions of limit values.

In the case of the cardinal aspects, on the other hand, it is about the qualities and specific characteristics of the participants themselves, that is, about whether Mr Huber, Mrs Meier or anyone else lands in first, second or fiftieth place. Just as a glass can be filled with different contents, in this case the properties count. Cardinal numbers are always composites, complex bundles with typical properties. They represent a surface or a field (also in the physical sense, e.g.: magnetic field) and are connected with the concept of "quantity". As geometry we find the assignment to hyperbolic geometry, which refers to blurriness, to the "interspaces between the posts of the fence". In this area, analogous to the human being, are found feelings, intuition and telepathy, the child and creativity, dynamics and growth. "From the centre springs the river" would be a fitting characterisation.

Tonal or relational aspects indicate a relationship, a relation of two entities, which in the realm of numbers is described, for example, in the form 1:3. We also find this principle of comparison in music, where two vibrating strings are coupled with each other through resonance. Tonality as a component of number is also connected with time-parallel moments (the reality of entangled particles in physics) and is expressed by culminatory geometry. Since a relation places two numbers in relationship with each other, one can, thinking geometrically, also visualise two points that face each other and enclose a segment/line or interval. The boundaries of the line, or the colon, always represent a twin entity which fixes the interspace (see light grids).

In mathematics today hardly any attention is paid to the fact that there are different aspects of number which – visible in the result values of an arithmetical operation – must first be attuned to one another before solutions are defined. Often this is neglected, and then unavoidable distortions occur which can then only with difficulty be removed from the system, because they are already anchored in the numbers themselves. A good example of this is Bertrand's paradox, which yields three different probability values (1/2, 1/3, 1/4) for the same question. As described further below, each solution refers to a different aspect, and all numerical values have their validity, though only within a restricted range.

If, for example, the relation 1 : 3 is mistakenly interpreted as a quantity in the form of the fraction 1/3, the result is incomprehensible. Since the same numbers (values) stand for different aspects, the system must first of all be attuned, that is, quantities linked with quantities, qualities connected with qualities and

tonalities related to tonalities. It is obvious that in the realm of tonalities it is irrelevant whether the relationship of two entities/systems is expressed by the relation 1 : 3 or 2 : 6 or 100 : 300, since the structure of the relationship is not changed by this. If, on the other hand, one counts quantities, there is a great difference whether I have 1 or 3 apples or 100 or 300 apples in the cellar. For cardinal or qualitative aspects both are irrelevant, since the apple *variety* (e.g.: "Kronprinz") alone determines the *properties*, independently of the quantity and its interrelation.

All three basic aspects of a number form an inseparable whole, as can be seen from the example of the family (father-child-mother) or of our body-soul-spirit unity as human beings. The child or the dynamic part is determined by tonality, which can be traced back to the original self-reflective relationship "God is – God thinks". The fourth step of development on the way to manifestation correlates with zero, the cradle of all being. This causally neutral state of being – balanced quantum field fluctuations of entangled entities – represents the informal reality which guides all movement. The difficulty in understanding these processes lies above all in dealing with infinity or eternity, for our unexamined everyday assumption – that these two aspects are homogeneous – proves to be an illusion. Our world can be represented as a condensation product of "empty space", as Burkhard Heim, for example, described it in his works. Grigori Perelman expressed this as follows:
" I've learned to compute hollowness" and the high priests of the Maya formulated it similarly:
"it is all about the conscious modulation of intervals between the pulsation of RANG" (= primordial tone)

The key to understanding lies in the relationship of the numbers one and zero, which reveal themselves in a threefold manifestation:

Numerical unity $\mathbf{1^2 = (-1) + 0 + (+1)}$

Expressed with maximum simplicity, all being can be traced back to this relationship of the aspects -1 (ordinal), 0 (zero, tonal) and +1 (cardinal). Together they form the informal primordial atom, the 1^2, which becomes manifest in three-dimensional reality as 121.

THE TRINARY BINDING ASPECTS IN THE NUMBER FIELD (POINT, COLON AND LINE)

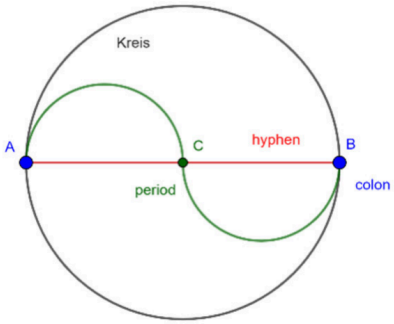
A number on its own has no typical properties, just as the quantum field considered on its own, as a scalar quantity, seemingly exists undefined and only delivers concrete output on request (input of consciousness). The unity of a number can only be experienced by us, but its threefold reflection in material creation can also be grasped (and comprehended). In order to make the special characteristics of a number visible, we primarily use three symbols:

the minimal definition "point" indicates the ordinal component (reduced singularity), the "colon" the juxtaposition of two entities as a relation, and the "line" embodies the aspect of quantity.

Number + point	= ordinal aspect	e.g.:	3 .	means the third
Number + colon	= tonal aspect	e.g.:	3 : 1	relationship of the three to the origin
Number + line	= cardinal aspect	e.g.:	$\frac{3}{1}$	statement of quantity, 3 units

This typology is also connected with written language, as can be seen in English from the three terms *colon* (tonal), *period* (point or ordinal aspect) and *hyphen* (dash or segment, cardinal). If one thinks graphically, it is striking that these three parts figuratively depict a sine wave.

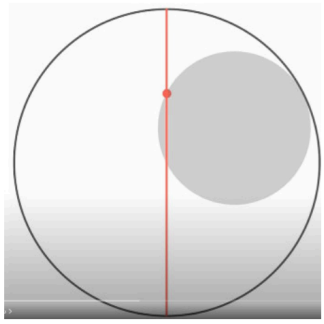
colon	• •	points AB
period	•	centre point C
hyphen	———	line



Note:
the segment can also be interpreted as a circle that has been tilted by 180° and appears as a segment in side view

These **three forms** can be understood as different stages of development of a **sine curve**, whereby the points AB as a structure of relationship are depicted by two points (colon), the centre by the point (period) and the diameter of the circle (hyphen) by the segment.

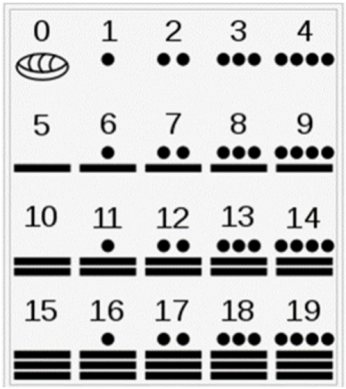
Note:
The sine curve in green has exactly half the length of the circle and leads to the representation of the universal yin-yang symbol. The green sine wave defines a circle that has half the radius of the large circle. A small circle with half the radius of the large one has the property that all the points of its circumference, when it rotates inside the large circle, create a segment corresponding to a diameter of the circle.



Excerpt from the video: https://www.youtube.com/watch?v=oEN0o9ZGmOM

Interestingly, the use of the punctuation marks point, colon and line is already found among the Maya, whose numerals consisted of point, colon and line.

Maya numerals



THE QUINTESSENCE OF BEING IN THE NUMBER BODY

Here the 3 basic archetypes are extended by the neighbouring boundaries to the quintessence, whereby the number is embedded in the space-time fabric or in time-space.

Aspect of being	Object	Characteristic
Space	Cube	integral
Field	Line	cardinal
Relationship	Colon	tonal
Position	Point	ordinal
Time	Emptiness	central

THE 4 ARCHETYPAL FORMS OF NUMBER AND THEIR MEANING

This is about the differences that separate the same number from the same number. Formally, the number 7 can easily be written down ten times, but it is more difficult to answer the question whether all these sevens are equal in the sense that the contents of meaning and potentials lying behind them coincide. In other words, it must be clarified how many duplicates of a number are needed in order to be able to express *unambiguously* all the essences inherent in it.

Example:
We connect the number 2020 with the background of the seasonal development in an Earth year and find a 4-fold assignment of the number itself:

Number 2020 - spring/summer/autumn/winter

The number 2020 represents 4 different phases or states: 2020 spring, 2020 summer, 2020 autumn and 2020 winter. We therefore need the same number (2020) 4 times in order to be able to depict a year exactly with regard to its seasonal development.

If one generalises this example in the context of the three basic aspects of a number, 3 + 1 parts come together into a **fourfoldness** which, besides the *ordinal*, *cardinal* and *tonal*, also contains a *structural* component. This is characteristic of the construction of the respective number and possesses organisational quality. In this respect this structure is self-sufficient in its function and independent of (secondary) interactions of all kinds. For before reactions and interrelations of an entity with its environment can take place, the entity itself must already be structurally present. That is why B. Heim also refrained from including forces of whatever kind (weak or strong interaction, electromagnetism etc.) as a basis in his derivation of the world. Instead he described space condensation or structural development as it arises from the archetypal primordial cube – as the basic geometry of emptiness.

The 4 basic aspects of a number can be depicted as follows:

e.g.: number 7

Aspect	formal representation	meaning, function	definition
structural	7 space (blank) before the 7	uniform structure, integrity	self-existing 4
ordinal	7. point after the number 7	reduced singularity, order	magnetic 1
cardinal	$\bar{7}$ line above the number 7	quantity, diversity, field	electric 3
tonal	$\underset{\cdot}{7}$ colon below the 7	relation, relationship (to), twin	lunar 2

Through the different depiction of the same number, its meaning and function become visible. The definitions with their numerical assignments are taken from the Maya world as José Argüelles presented them in the Dreamspell and as I described them in *Flor y Canto*, key-of-life Verlag, 2009. *(Analogous to our world view, in which gravitation, the strong and weak interaction and the electromagnetic force form the*

basis, there it is the relationship of the 4 basic aspects self-existing, magnetic, electric and lunar that determines being.)

The structural and ordinal aspects depict the "shell", the cardinal and tonal aspects the "content" of an entity. Seen in this way, outside and inside always form a balanced systemic unity. Because both the core and the shell are well structured, B. Heim introduced two additional world dimensions (5- and 6-dimensional), which depict the *organisational flows* of being. Analogously, we can associate these structural flows (see also: prototropes, protosimplexes) with one another:

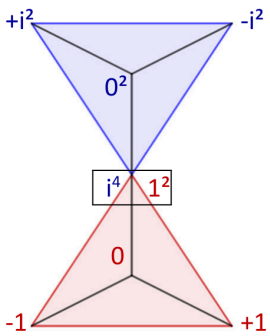
ordinal structural flow = 5th dimension cardinal/tonal structural flow = 6th dimension

The shell component is linked with the magnetic and self-existing parts, which are laid out numerically balanced with the core aspects cardinal/tonal:

structural (tone 4) + ordinal (tone 1)	=	sum 5
cardinal (tone 3) + tonal (tone 2)	=	sum 5

Pictorially in geometric terms, the 4 basic aspects of a number can be represented as a tetrahedron, in which the 3 basic parts ordinal/cardinal/tonal lie on one plane and the structural pole as apex lies one plane above. In content this also corresponds to unity 1^2, which combines its three components -1/0/+1 as a "point". As shown below, in this way this world (the real world) and the beyond (imaginary being) are inseparably connected with each other, whereby the entity i^4 ($+i^2/0^2/-i^2$) and the 1^2 represent, via the zero line (00-0), the birth canal of the primordial crystal of creation.

Primordial crystal of being



Channel
0^2 = 00 and 0
central axis

unity i^4 imaginary
unity 1^2 real

The imaginary part is directly responsible for the construction of the real structure of an entity, whereby the goal (spiritual primordial vision) becomes visible in the concrete form (physical shape).

Compare also the equivalence of fruit and form in trees, where for example the shape of the fir or spruce is identical with its fruits – the cones. This makes visible how the innermost (the transcendent,

imaginary, spiritual) is always connected with the outermost (matter). Paradoxically, the world perceptible to the senses appears to us as solid and fixed, although it is brought into life by an invisible and, in the literal sense, ungraspable ray of imaginary conception.

THE SELF-REFLEXIVE MANIFESTATION OF UNITY 1^2 IN THE CONTEXT OF BEING HUMAN

NUMBER			HUMAN BEING	PRINCIPLE
Relation	*cera*	tonal	**Actions** - *equivalent*	Relationship
Quantity	*cora*	cardinal	**Environment** - *different*	Field
Order	*cifa*	ordinal	**Standpoints** - *individual*	Position

As mentioned, the term "number" comprises three different aspects, which can be characterised abstractly as position-field-relationship and are handled mathematically as relation-quantity-order.
Since the relation reflects neither order nor quantities or properties, one finds in it the manifestation of the mirror with its mirror image. On the level of being human this leads to the connection with one's actions, which represent the mirror image of one's thinking.

The human being has an individual standpoint (part of order), which carries out corresponding action (relation) in a characteristic environment (field, quantity). The personal standpoints emphasise the individual, unique quality of the respective human being and are reflexively oriented towards the anchor aspect (the spirit is "tethered" in matter). Society (the environment, field function) is linked with quantities of characteristic properties and specific effects. Here is the playground for creativity and diversity. Actions or relations ("just as", "I refer to") as aspects of relationship symbolise the basic communication and the dialogue of the source, which has manifested itself in concrete doing, whereby the world was called into life. Thus three patterns of appearance of human and cosmic states of being result:

individual standpoint	different *properties*	equivalent actions
=	=	=
ordered position	*characteristic* effects	*balanced relationships*

The terms field, environment, society in principle denote the same thing and are often interchangeable. What is important is the threefold expression of the basic archetypes, whether in the realm of numbers, in the human being or in the universal blueprint, whose cumulative essence is called "God".

THREE PERSPECTIVES ON THE WORLD – ON THE GOOD, THE BEAUTIFUL AND THE TRUE

At this point we want to draw parallels between the fundamental perspectives of the human being and the principles of being as we have come to know them so far. The starting point is the world, which is always an inseparable unity that presents itself threefold on the outside. We can carry out the grasping and depiction of these aspects, represented by way of example, in three ways, whereby the original (universal unity) can be called God and the copy appears as our world.

Unity	"God", "source"	1/1		
1st derivation	Parable	numerical value 1/2	tonal	factor of relationship
2nd derivation	Painting	numerical value 1/3	cardinal	field factor
3rd derivation	Photograph	numerical value 1/4	ordinal	position factor

The most exact representation of the spiritual world is to be found in the form of **the parable**, which embodies the principle of relationship and describes the relation of an entity to its primordial ground or environment. Parables were used above all by the great founders of religions or initiates when they wanted to bring the laws of the universe closer to their followers and disciples.

In contrast to this, the **photograph** is connected with the bodily aspect and with matter, which corresponds to a point-like view of things, where every pixel occupies its fixed place in the picture. This also addresses the aspect of individuality, which appears as a "point" in the universe of unlimited possibilities. In this case the object world of different forms is depicted as well as possible by the photograph.

A **painting** is a mixed form of parable and photograph, because it carries within it both subjective parts (God as the maximum of subjective reality) and objective ones (photography and the world of tangible things). Since the photograph carries only a small subjective part within it (exposure time, detail, brightness, etc.), the painting as a hybrid can better reproduce the subjectivity of being, because it also contains feelings and world views. From the example of the "Blue Horse" by Franz Marc we can recognise that he chose the colour blue because it reproduces the sublime and pure quality of the sky. Thus the painter is able to make an aspect of the divine visible in the nature of the horse, which no photograph, however exact, could achieve.

In summary it can be stated that the world is permanently grasped by us by means of these perspectives, which build on the fundamental relationship of the three principles position-field-relationship, which can be illustrated analogously by the aspects of number order-quantity-relation. These three different archetypes refer to the eternal, holistic presence of emptiness, which is mirrored by these three main aspects.

The factor of relationship, the parable and the tonal part are connected with eternity and timelessness, because the relation of two entities rests on (temporal) synchronicity (see: resonant design). Two lovers know no time, for they are completely absorbed in the moment of the now and, through their relationship, mirror "the love of God for himself", which helps to activate **the good**. The tonal factor is also an

opener of space, in that it makes maximum living space accessible to us by connecting us with the origin. As a result our radius of action expands from the planetary level to the solar, galactic and finally also the universal dimension, where everything is anchored.

The painting or the field factor illustrates the archetype of wholeness and harmony and is connected with equanimity and balance. The cardinal aspect embodies beauty, which is linked with the soul and the universal waters ("ether"). A core aspect of this realm is feeling and intuition, which provide quality of life. Just as the archetype of relationship offers a possibility of activating the good in us, so the field factor with its characteristic properties helps to bring beauty into the world, or better said, to recognise and express the beauty that is present.

The position factor or the photograph shows us the world of forms and objects pure and unadulterated, which is why the archetypes of transparency and knowledge go hand in hand with it. Behind these two entities lies emptiness, the central aspect of universal being, the heart of the divine, from which the true can be extracted with the help of our perception. Connected with this is also the description of the human being as a crystal, which reproduces the universal order through its ordered crystalline structure. This order has arisen from emptiness, and into this emptiness – which does not want to be confused with nothingness – everything flows back again, in order to exist forever in the unity of being.

"God" = universal essence of EMPTINESS = eternity + equilibrium + unity

CREATION FROM EMPTINESS – "GOD IS, GOD THINKS, GOD GUIDES"

The manifestations of the universal source take place primarily in four steps, whereby the numerical assignment to this space compression looks as follows:

0 = sun/consciousness 1 = birth 2 = spirituality 3 = abundance 4 = blossoming

From emptiness ("God IS", 0^2), the original and unmoved, eternal state of being, there develops through the condensation of information flows ("time density", "thinking of God") a 0-point potential, which finally underlies the material world as unity 1^2 and informal primordial atom ("God guides").

With the attainment of unity, or birth, the ordinal component is established, a (maximally) reduced singularity without specific properties. With the number 2 material creation is symbolised, a principle which, through the mirroring of spiritual reality, carries within it typical properties that correspond to the cardinal component. The number 3, as an image of creative processes, connects all beings with the origin, whereby a permanent flow of force is generated. With the number 4 this dynamic order stabilises and makes growth and blossoming possible, whereby the primary cycle of creation is completed. *(see on this also the archetypal Maya definitions after Argüelles above)*

On the social level we can make the assignments source – human being – person, whereby the person *(Gr. persona = mask and Lat. per sonare = to sound through)* are creations that reproduce the trinity of the divine in action (God is, God thinks, God guides). Just as the Creator mirrors himself in creation, so

the human being recognises himself in the person, which appears as the concretisation of his self-image. Creation functions as an instrument on which God plays, by which is meant that the vibrations of universal nature as essence sustain the three-dimensional world through resonance (tonality, structure of relationship). If this state of vibration changes, the object-like world disintegrates and dissolves like melted ice in water. The human being uses these emanations of the primary source to build his world, by assembling, with the help of his perception, his individual, seemingly stable world out of an unlimited eternal continuum of energetic potentials.

With the creation of the person as a concrete product of perception of the corresponding world view, the human being acquires typical contours and an unmistakable profile. This person is a twin form which in everyday life stands for movement, the intake of food and income through one's occupation. Together with the human being himself – who, connected with the source, keeps alive his finding of meaning and his vocation – this combination represents an energetic spore of outstanding quality. As soon as the self-determined creation of this person is completed, the time of harvest begins for the individual concerned, because only with the completion of this process (number 3) can added value be achieved. *(the preliminary stages of this development up to the number 2 form a stable equilibrium which allows no surpluses, because the energies generated are diverted into the stabilisation of the system)*

Self-love (appreciation of the divine essence within us) leads to an echo on the social level, which appears as appreciation and recognition (backflow of potential to the individual) for the human being concerned, who has given away his person = alter ego through devotion. By this is meant that, because of the inner processes of maturing, the energetic twin steps outwards and is entrusted to the world as a gift. This person mentioned can be used like a tool everywhere in everyday life and finally also – when the human being has learned the mastery of consciousness – die the death that was intended for the human being. Thus it is not the respective human being himself who dies, but only his double, who is an exact energetic copy of the human being. *(see: e.g. C. Castaneda "The Fire from Within")*

The universal source appears in our being as emptiness (number 0) and undergoes a first condensation in unity 1^2, which is used as a universal unit of measurement, in the concrete as well as the abstract sense. This relation of 0 : 1 is mirrored in the relationship 01 : 10, which connects "four-dimensional space" (soul) with three-dimensional space ("body").

The emptiness in the human being (which can be experienced through meditation) acts as a shaping force in the resonance space of the respective being, so that the primary products of individual persons become visible. If the human being clings too much to these creations of his, his self-perception and his self-image become distorted over time, whereby the fictitious person begins to dominate over the real human being and pure recognition becomes impossible. This attachment can only be dissolved through letting go, whereby the capacity for "telepathic manifestation" (thoughts shape the world) increases again and self-healing through becoming whole occurs.

If the human being is mature enough, he takes the best possible care of his carrier structure (person), because it experiences all the processes necessary for life and also stores the corresponding information. The human being can here be understood as a mother ship whose scout is the person, which explores the three-dimensional world through the senses.

The human being as a focused union of collective human soul forms is just as eternal and unchanging as the universal source from which all being stems. This human being is the authority that makes life possible for the person, in that it generates the flows of force that stem from the connection to the source and to which persons have no access. The person therefore needs the human being in order to survive, just as the human being needs the person to maintain his everyday existence. This also explains the riddle of dying, for a human being lives eternally, only the person dies, because the connection human being – person, or living body ("Leib") – body ("Körper"), is interrupted. Then the human being functions as an anchor, to which his scattered soul parts flow back in order to be able to enter the cycle of material creation again later. *(cf. on this B. Heim and the noograms in the context of the noosphere)*

Only if the energetic double of a person has been created during one's lifetime is the human being spared death, which is to be regarded as equivalent to the moment of "redemption".

THE 6+1 ASPECTS OF NUMBER IN CONNECTION WITH BURKHARD HEIM AND THE WAVESPELL

Here we extend the 3+1 parts of a number in the context of the wavespell as it was introduced by José Argüelles. The wavespell consists of 13 units, which, analogous to the octave, is divided into 12+1 aspects and follows a 1:3 pattern (see text monte alban etc.).

As stated above, the fundamental archetypes of a number are:

o..... ordinal
t..... tonal
k..... cardinal (kardinal)

and they manifest themselves in a form that can generally be listed as structure.

The imaginary mirror aspects on a "higher" level are:

Or..... order (Ordnung)
Z..... goal (Ziel)
G..... wholeness (Ganzheit)

and these in turn manifest themselves as a structural matrix.

If one assigns numerical indicators as signatures to these 6 aspects plus the structural part,
then

$_{1}$o meets $_{7}$G
$_{2}$t meets $_{6}$Z
$_{3}$k meets $_{5}$Or

and $_{4}$S (structure, Struktur) remains unpaired. The sums of the indicators give three times 8 (1+7, 2+6, 3+5) and once the 4, which, however, is assigned twice. (4 real, 4 imaginary)

The ordinal, tonal and cardinal qualities describe real events (matter), and order, goal and wholeness are archetypal aspects of being which describe the spiritual worlds.

Summarised and in harmony with the wavespell, these 6+1 aspects of number can be represented as follows:

1 2 3 **4** 5 6 **7** + + + + + 13 [20]

This centrally symmetrical structure has as its mirror centre the 4, which as "seed" addresses the time dimension (4th dim.).

1 and 7, 2 and 6, and 3 and 5 form pairs; see the connections ordinal with wholeness, tonal with the goals, and cardinal contents with the aspects of order.

Translation of the German original by Dietus Elbl. zahlen.cc · office@zahlen.cc
DESIGN AND REALISATION LOTBLICK