

# THE MUSIC OF SPHERES [ GOD AS A GEOMETER ]

Cristian Ungureanu \*

**Abstract:** The rediscovery and enhancement of the standards, canons or constructive techniques of the pictorial space used by the masters of the traditional periods in art history, could be a viable alternative to the identity crisis that defines contemporary art. The Gothic miniature of the 13<sup>th</sup> century, known under the name of “God as a Geometer”, displays the undeniable artistic qualities specific to the miniature genre, qualities that enhance the symbolic meaning of the image. However, the aim of our essay is to reveal the internal geometric structure used by the French monk in the making and symbolic loading of his painting, a scheme that gravitates and develops around the two circles clearly marked as the halo of the character and of the universe created by him through the compass.

Precise numerical ratio obtained through the expansion of these two circles reveals the place and significance of all the elements of the miniature we analyzed.

**Keywords:** *miniature, Gothic art, geometry, scheme, composition, symbol, halo, Universe*

Thirsty and curious as any artist is, not falling asleep shortly after the light is *turned off*, I started to “drink water after others” – as a friend says. In this case (and not only) we don’t even know the name of the French monk who began to make illustrations of the Bible (Fig.1), *convinced* that God created the Universe and Its numerous laws on the basis of the numerical ratio between circles and spheres.

It is very possible that the medieval monk also heard the music of the spheres while he was trying to enclose circles into squares (which resemble the circles in length and size so much that you almost believe that they are equal to each other, if it hadn’t been for the irrationality of  $\pi$ ).

This reminded me of the character from Richard Linklater’s movie “Waking Life”, who was concerned with “...not just Eternity, but Infinity”, but also of the contemporary astrophysicist Stephen Hawking who said that we are going to discover the “thinking” of God when the unified theory of the six main laws that govern our jar with stars will be discovered...

Up to now ( because Gino de Dominicis stated in the ‘60s that he is older than the Egyptian artist and that he prefers the pre-diluvian art!), because if

---

\* PhD Lecturer, the Faculty of Visual Arts and Design, “George Enescu” University of Arts, Iași, Romania, [cn\\_ungureanu@yahoo.com](mailto:cn_ungureanu@yahoo.com)

we go 50 years forward, I might see that, in fact, there are about sixteen laws which make us so imperfect and beautiful in our growth caused by *longing*... We are longing to go back *home*! That's why we frantically stampede on this planet, which is certainly the calmest and most patient being that has ever been seen.

Just as his physicist friend, contemporary with us, the French monk, who is mystical and unknown to us, was interested in the nature of God and he marked it simply by using a circle<sup>1</sup> around the head of the Single Character (who more likely resembles Christ rather than the Old Man with beard and long white hair - but this is too strong a water, which I *miss* .. but I do not know if I can drink of it). In the lower circle (just one and a half times larger than the circle of "Thinking") is our Universe (as if the monk had looked at *Juan Miro* when he drew the Universe), and if we induce them a movement of expansion until each of them doubles (Fig.2), we find that they are perfectly tangent into an immovable point on the *axis mundi*, in which God is holding a compass, point which is also projected onto "us", in the *middle* of the Universe, a middle that makes us lose our minds, since we saw with our own eyes through the Hubble telescope that the middle is everywhere, in every point ... Not to mention that in the middle of God's "circle of thought" there is a point that is "even more immobile", if my friend allows it, even if he's not yet consenting to drink the water...

And if we double the circles once again (Fig.3), we will see that the big Universe (in pink – where life should *only* be this way) is tangent to the small blue circle of God's Thinking from the Beginning. It is as if the small circle would spin the large and pink Universe, into a vision that I wouldn't venture considering it only mechanistic.

This aspect of doubling does not "hold true", because, from a *conceptual* standpoint or from one that relates to the teachings of the *primordial Tradition* which came down to us in the form of myths and revealed religions, the circle of the expansion of the Universe cannot go beyond the point that is *immovable and without attributes*, from which all things came, including the Ideas and their manifestations.

Therefore, the large circle that belongs to the Universe can only expand until it reaches the centre of the aureole and the Thinking of God which is always the *centre* but also the *circumference*, will encompass everything that is below or above, in the expansion of His *embrace*. If we are *willing* to accept that the limit of the expansion of circle (or sphere) that represents our world is itself the point of origin of the concept (until it reaches a diameter of 5/10... 1/2 respectively), then neither the distension of the circle of God's Thinking will not go farther than the maximum extension of the Universe (diameter 1). His Thinking surely will not stop from expanding, but what comes next does not concern us directly... When the white circle of our

---

<sup>1</sup> aureole, *nimbus* (lat.).

Universe is at the parameters set by the French monk in his gothic miniature (3/20 out of 1), the white circle of God's Thinking (7/20 out of 1), tangent to the circle belonging to our world, it would be the ideal prototype of *that which generates us* by 'reflecting' itself and, because it is larger in this intermediate phase of becoming our world and the "affirmation" of God (manifested but also hidden to us), it becomes a representation of the dictum found in *Tabula Smaragdina*: "Therefore the small world is created in the likeness of the great universe"<sup>2</sup>. The same thing is also stated by Robert Fludd<sup>3</sup> in his *Dies Microcosmicus Nox Microcosmica* diagram, (Fig.4), drawing in which the *surface of the waters* is itself the horizontal plane of the diameter of the universal sphere (respecting the proportions and measurements of *the Human*), spread out between *Ortus et Occasus*, Sunrise and Sunset- realm with favourable conditions of the emergence of life.

It is worth mentioning that the series of concentric circles that correspond to the expansion of our world is positioned slightly on the left of the vertical axis on which the sole centre of God's Thinking can be found, and, therefore, He pushes our world with His left hand, on a spiralled trajectory (just as the prehistoric cave drawings and the current "crop circles" tell us) which starts from the centre of the aureole and *always* ends on the orbit from the centre of the maximum expansion of the Thinking, so that we can get "centred" too, and *axis mundi* to become one with *axis Deus*. In this case, what the anonymous monk shows us could be just an intermediary phase, from the middle of the actual circle of the Universe (as the old oriental doctrines say), respectively even the chapter in our own cultural era, whose way of being located in time is itself - according to all the Christian cosmogonical teachings (starting with the Gospels and the texts of the holy Priests from the first centuries and ending with Rudolf Steiner's<sup>4</sup> cyclical cosmogony)- *year zero* of our era, without many of the inhabitants of our planet even realizing the fact that this moment represents the descent, real or imaginary ("as you like it"... ) of Jesus onto Earth and that since then we measure the illusory nature of the passing of time in an ascending direction. It is rather *funny*, but also very *serious*, the fact that God rolled up his left sleeve until He reached the *surface of the waters* (the blue horizontal line placed on the top of our

---

<sup>2</sup> after Titus Burckhardt, *L'Alchimie, Science et Sagesse*, Paris, Planète, 1967.

<sup>3</sup> Robert Fludd- (1574-1637), astrologist, mathematician, cosmologist and English kabbalist.

<sup>4</sup> Let's not forget that phenomena like *Theosophy* and *Anthroposophy*, movements which have homogenized the Orthodox elements of the Christian school of thought with those of the oriental traditions, have branded the thinking of great scientific and artistic personalities of the 20<sup>th</sup> century: among which Wassily Kandinsky, the famous creator of abstract art, whose book "Concerning the Spiritual in Art" was connected to the beginning theories of physics and modern mathematics but also with the birth of some great works of restoration of *primordial Tradition* values (René Guénon. Mircea Eliade, Julius Evola...) spread throughout the great religious and metaphysical traditions but also in the homogenous network of mythological structures preserved similarly or even identically in the folklore of peoples from all the continents.

world) so that He wouldn't wet his superior clothing with our water, in this ineffable and wonderful action, of which the anonymous monk speaks of, but also the astrophysicist Stephen Hawking.

In this final sequence of the cycle of expansions corresponding to the birth of our Universe, the circle of God's Thinking has increased its radius ten times compared to the *unity* circle (*One*, measurement of *All*) of the aureole (yellow, small), fact which sends us immediately towards the cosmogonical doctrine, but also towards Pythagorean metaphysics, whose roots are in ancient Egypt, according to the teachings pertaining to area along the Mediterranean Sea... And if we decide to take into consideration the Sumerian clay tablets, rigorously translated by a number of German scientists- not just by Zecharia Sitchin, we could presuppose that the extra-mundane civilization that visited our planet in search of gold, has pushed our biological evolution by some thousands of years and, even if it did it with "lucrative" purposes, some basic notions of the theory of knowing the world and the universe we live in slipped through the cracks and these notions, in a way or another, have reached us. But, if the things told on the clay tablets are real (and they can't be untrue, because they're too science-fiction for a time when all the biped humanoids on Earth just managed to tame goats, akin to Robinson Crusoe when he was *forced* to rewrite the history of civilization...) then there isn't anything left but to give credence to old Darwin but also to philosopher Berdiaev who was deliberating in a harsh and paradoxical way the question of our nature, saying that we have two kinds of people: those who *think* we have descended from monkeys, actually do come from monkeys and those who *think* that they are a creation of God, actually come from God. It is a certainty that, if the texts on the tens of thousands of Sumerian clay tablets from museums around the world reflect a historical truth, then we are not the only humanoids in our Universe which, just as all the sacred texts say, from the Upanishads to the Quran- after it was made and *calibrated* in the optimal way, it was clothed with *life*, which we know only emerges when there's water present, a planet with good soil (in Mendeleev's periodic table of elements there can't be any changes in this regard) and a star adequately sized and young enough to give light and warmth just like in an *athanor*, at a low temperature with negligible variations, for this relatively long process to *be put in motion, beginning with unicellular organisms from the craters of volcanoes and culminating with Homo Sapiens*. Paradoxically, a large part of the few cohabitants of our planet that are gifted with patience, intuition and know-how to scientifically theorize the favourable conditions for the emergence and evolution of life (laws and conditions which they gathered in a theory named *The Anthropic Principle*), refuse under all circumstances theorize about hypotheses like those talked about in the Sumerian tablets (even though they were the ones that authenticated them through radiocarbon dating) and not even the testimonials of the sacred texts

or the internal experiences of some “religious” or “dreamy” people, spread around all known history and from the farthest “corners” of the planet, data that is so similar with one another and with what was (re)discovered by themselves today, looking only *scientifically* at the stars or at the atomic micro particles from nuclei that are bombarded in particle accelerators... Not to mention the forms of energy that cannot be known or quantified yet. When speaking of the state of the work of art and the *evident* but *ineffable* energy that an extraordinary work of art can “generate” in sometimes impressive intervals of time, the conceptual artist Gino de Dominicis states at the end of the ‘70s that: “A work of art, once finished, must surprise and give me more energy than it was required to make it. The work of art, in this way, is antientropic and contradicts the second law of thermodynamics. Therefore we revisit the problem of death and the immortality of the body, without delegating it to the realm of science and to scientists, which would be quite dangerous”<sup>5</sup>.

The Sumerian texts also say that, by means of flying devices (or natural functions, Fig.6) with which our visitors were endowed, they located themselves in many places on all the continents of our planet, at large intervals of time and that not only the Sumerian civilization was a fruit of their presence and civilizing bioengineering intervention. Not to mention the fact that it is just as likely that they were not the only intelligent and ultra-technological humanoids coming from the sky.

But, we all know, Darwinians or Berdiaevians, how uncomfortable it is to be discredited by higher scientific and academic communities, fixed like a magnet on the refrigerator door on the absolute necessity of experimental evidence obtained *only* through the means of our external senses, which itself repeats the mistakes of the church<sup>6</sup> but only this time they are “mirrored”, systematically neglecting the evidence of some research in other fields of knowledge (traditional sciences, mysticism, poetry, music, arts, etc), older or more recent, data which comes from explorations into the unseen dimensions, which are not seen by the physical eye but are just as “real” in their presence (or effects of a reality yet hidden to our current senses and capacities) and which illustrate similar or identical results to the scientific ones, on the basis of research on the same *fundamental* questions and answers.

To further explain the image in question, I have positioned another two points on the diameter of the circle that constitutes the vertical axis of God’s Thinking, when this circle embraces the maximum of possibilities of expansions of the circle corresponding to our Universe. All the authorities in

---

<sup>5</sup> Quotes by Gino de Dominicis gathered by Cecilia Torrealta in the Catalogue of the La Biennale di Venezia – 55<sup>th</sup> International Art Exhibition. ‘Present, Past, Future’ section – Venice, 1997, pag.145.

<sup>6</sup> Further research on the modern history of scientific strategies and weapons of war is encouraged.

the field of history which managed to systematically put on display the fundamental data concerning the *primordial tradition* reflected in different religious and metaphysical traditions of the old world, talk about a *three-part structure* of the manifestation of God and His Creation. Just so we can stay in the spiritual realm of the anonymous author of the manuscript page which represents our subject matter of study and meditation, we are reminded that the *Christian Trinity* has pictorial characteristics which propel it in an exceptional position in the framework of all the other types of *sacred triads*<sup>7</sup>. The series of three coloured dots, placed at the same distance from one another on the vertical diameter of the big circle in the diagram, brings to mind the chromatic symbolism of the Christian Trinity (The Father – blue, The Son – red and the Holy Ghost – green) just as we currently find it in the *Holy Trinity* icon belonging to the Russian monk Andrei Rubliov (around 1425). The points represent the centre of the three identical circles, divided into ten equal *subdivisions*, just like the model of the central circle (with the centre in the blue point), resulted from the ratio of successive growth of the aureole circles and of the Universe. Starting from the *hypothesis* that the three *states* of the Trinity are manifested in equal measure and belong to the same Source (same blue centre of the middle circle, representing the Father), we induced a movement of dilation, moving further away on the vertical line of the circles corresponding to the Son (red) and Holy Ghost (green), until they become equal and tangent to the circle of the Father (which undergoes the same expansion, keeping Its Centre immutable).

The model of the intersection of two equal circles with six subdivisions offered by theosophist G.R.S.Mead<sup>8</sup> in the first publication of the translation of one of the oldest Christian manuscripts, was the source of inspiration for the geometric model proposed in the analysis of the manuscript pages belonging to the French monk. Equally, the study done by philosopher and physicist Basarab Nicolescu on the cosmogony pertaining to Jacob Boehme's<sup>9</sup> philosophy, has proven that some realities of contemporary scientific thinking have been inferred by mystics and thinkers from centuries predating the birth of modernity (toroidal energetic structures- Fig.8). Diagrams such as those of medieval alchemists or those of Jacob Boehme can

---

<sup>7</sup> René Guénon, *The Great Triad*, Herald Publishing House, Bucharest, 2005

<sup>8</sup> G. R. S. Mead – author of the first translation into English of the Christian Gnostic text “Pistis Sophia” (2<sup>nd</sup>-4<sup>th</sup> centuries), published in the theosophical magazine “Lucifer” (1920, vol. 4, march-august 1890); with a degree in mathematics, ancient languages and visual arts from Oxford, G. R. S. Mead has illustrated his own translation with a series of diagrams which reflect, in the specific manner of the sacred geometry, sequences of the apparitions of the spiritual hierarchs and the birth of the manifested universe.

<sup>9</sup> Basarab Nicolescu, *Science, Meaning, & Evolution: The Cosmology of Jakob Boehme*, Cartea Românească Publishing House, Bucharest, 2007.

be found, identical in their symbolic and organizing principle, in the practice of the organization and dynamizing of visual and musical compositions belonging to the artists from the same cultural period.

Notions such as *levels of reality*, *the discontinuity principle* or the *included third*, are put forth and theorized by illustrious physicists focused on the metaphysical intuition, were meditation platforms for spiritual navigators from all times and religions. The necessity of identifying a *third* element among the pairs of the great metaphysical, psychic and spiritual antagonistic forces which govern the worlds has always been an innate reflex for all the spirits creating religions and unveiling ideas, and the level of supreme Reality, inspired and rigorously named *the Hidden Third* by Basarab Nicolescu, has always been described in an allusive and poetic manner in the traditional metaphysics as being the *Source* of all the other levels of reality, always intangible, not only at our level of reality (the only one with which us, already postmodern, still identify with in a “scientific” way) but also at the higher ones, in the order of spiritual becoming. The prototype of the Orthodox icon of the *Transfiguration* (Fig.9), presents the conflict between the homogenized cosmic forces which are supposed to have transformed *everything* into a unique, monolithic model, provided that the differentiation forces (also just as necessary...) did not oppose them. The overwhelming prevalence of one of these categories of forces presupposed the emergence of a catastrophic scenario, but the equilibrium is constantly maintained by the third category of forces, which is superior to the plane of manifestation of the previous ones and congregate, in a paradoxical way, the attributes of the other two. Not by chance, Christ is clothed in the symbolic White, the optical mixture of Moses’ Green with the dominant Red of Elijah’s clothes.

The middle circle (corresponding to the Father) is the one that gave birth to the other two and, according the logic of traditional oriental doctrines but also to some theorists of modern astrophysics, it is possible that everything that was emanated (*seen* and *unseen*) will come back to the Origin (Aleksandr Friedmann), following the rhythm of the great cyclical breathing of *Brahman*, of which many spoke of including the old saints, the Hindu Rishi or the enigmatic Tamil Patanjali, considered as a sort of Einstein of the “spiritual science” and whose *Yoga Sutras* are placed two centuries before Christ. In geometrical fashion, the meeting of the three specific *aspects* of the Divine Trinity are displayed one after another if we were to believe Gioacchino del Fiore, the medieval Italian mystic who divided the Testamental history in three great successive periods, corresponding to the Father, the Son and the Holy Ghost. What is certain and what fits best, from the visual standards of our geometric model, is this approach of successive and equal distribution of the two categories of circles corresponding to the Son (at first) and to the Holy Ghost (secondly) above the circles of the Father (Fig.11).

The two extreme categories of circles go down and up respectively, until they overlap and identify with the circles and the centre of the Father (blue) and the *discontinuity* between the two vertical movements is placed right at the centre of our world, which is born by their intersection with the circles of the Father, at which they “return” at the same time as the two hundred and one white points which circumscribe the arches of all the intersections between the circles, from being tangent (one point, blue) to the final overlapping. The process of intersecting of the circles of the Son with the circles of the Father generates a rhombus of thirty six points (34 white, one red- fused together at the end of the descent with the blue one- and another green point) and the internal circles of the Son and Holy Ghost are yet again *tangent* and *equal* with the one of the Father (blue) which “descends” concentrically, into our world and unites them, in order to remake the script of the *Trinity* from the “beginning”.

The ascend of the circles corresponding to the Holy Ghost carries forward the process of downsizing of the circles’ tangent subdivisions and raises “the surface of the waters” towards the Source from which everything came. Their intersections with the ones of the Father (with which the Son is already merged) will generate the other eighty five points of the great final rhombus (80 white and five blue, because the Father is always the Centre but also the circumference) which will total 121 points of interaction. The following sequences of our analysis are inspired and derived from the six circular subdivision diagrams of G.R.S. Mead, attached to the translation from 1920 of the manuscript “*Pistis Sophia*”, diagrams which have their origin most likely in Sumer (Egypt-Greece), where the sexagesimal<sup>10</sup> numeral system was in use, system that is very alike the Hindu mandalas or those pertaining to Tibetan Buddhism. The polarizations of the circular subdivisions at the one and unique Centre or at the six orthogonal correspondents of it on the circumference of the spherical space described by the “embrace” of the three-dimensional expansion of the Father, remind us of the visual projections of other laws of physics regarding the refraction of light but also of the pyramids or the crosses of the Druids, Celts or Templars. And if the spheres colored in RGB of the *Trinity* from the “beginnings” of the world speak of the *uncreated light* seen and theorized by the orthodox mystic Priests, the centrifugal polarized diagrams, colored in primary and secondary shades of the chromatic spectrum, tell us the story of the birth of world dear to us (Fig.12), which broadcasts corpuscular and wavy signals, since the first second of the Big Bang, through the vast intergalactic fields webbed, here and there, with the edgeless voids of the black holes and warmed by discrete variations of the quantum microwaves left behind from the “beginnings”, which roam the vacuum between the stars. The first complex and stable compositions of molecular structures that are supposed to have appeared

---

<sup>10</sup> See Fig.6.



from the great *cosmic soup* of the beginnings of the universe, have evolved, so demonstrates in the '70s the mathematician John Conway in his model entitled "Game of Life", until they gained the ability to duplicate or to give birth to new forms and even living beings, through the creative and unpredictable force of the *free will*. The fact that the birth of the Universe was a quantum event is an event on which the anonymous French monk and astrophysicist Steven Hawking also meditated, the difference being that the latter dodges to address scientifically the *crucial* and evident importance of the necessity of *placing the initial model* in which the "Game of Life" must be configured for it to be able to generate complex forms, self-duplication, *life* and free will, model which must be just as complex and *finely tuned* as the constants that define the six fundamental forces, "fixed" just like in a laboratory with high precision instruments. But by whom?

By dint of right of reply the cultural navigator, the artist and reader who buys and consumes these books which ingrain concepts and form opinions, I affirm that it is incorrect, inopportune and even risky, especially now in the era of digital communication, not to open up to a *transdisciplinary* vision on the problem of knowledge, in the way enunciated by French physicist and philosopher, of Romanian origin, Basarab Nicolaescu. The exhaustive fixation on the data of a single specialization can only lead to chopped statements regarding certain truths, even some of the most evident ones. Just as it is stated in the *Transdisciplinary*<sup>11</sup> manifesto, the break through the isolation imposed by the monochromatic knowledge of the fundamental problems proves to be the only solution for overcoming the cultural identity crisis of the current era and for averting the imminent collapse of our post-industrial civilization.

---

<sup>11</sup> Basarab Nicolescu, *Transdisciplinaritatea* (manifest), Polirom Publishing House, Iași, 1999.

**Illustrations:**



Fig.1. *God as Geometer*

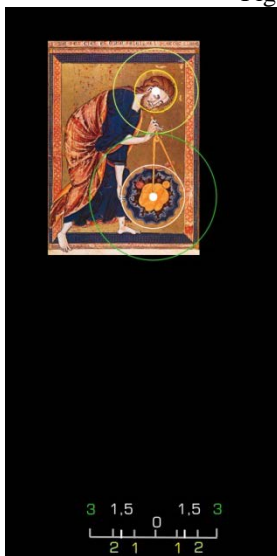


Fig.2 . *God as Geometer* – the first doubling of the aureole circles and of the Universe



Fig.3 . *God as Geometer* – the second doubling of the aureole circles and of the Universe

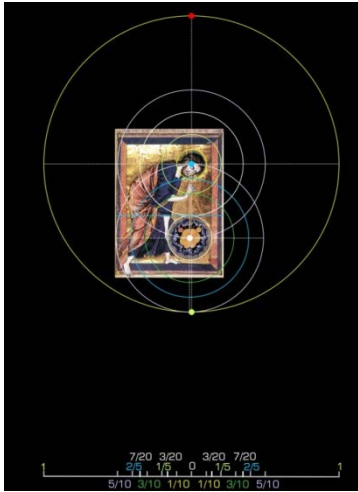


Fig.4 *God as Geometer* – the final expansion of the circles of the aureole and of the Universe

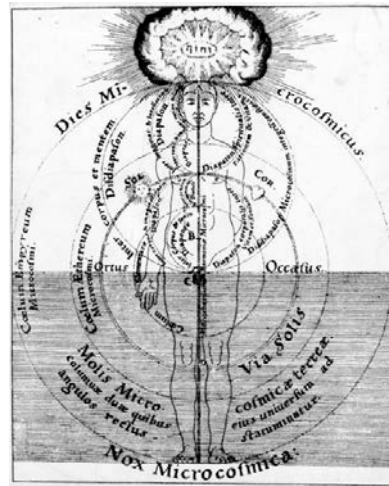


Fig.5 Robert Fludd- *Dies Microcosmicus Nox Microcosmica*

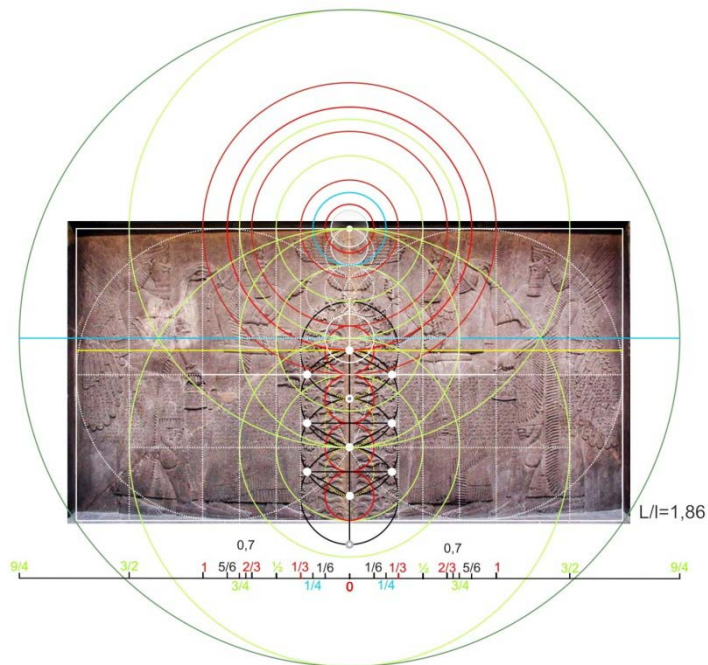


Fig.6 *Guardians of the Tree of Life* – Assyro-Babylonian relief

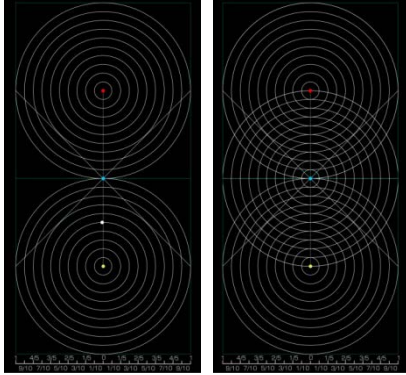


Fig.7 *God as Geometer* – the diagram of final expansion of the aureole circles and of the Universe



Fig.8 Jacob Boehme - Representation through drawing/diagram of his cosmogony

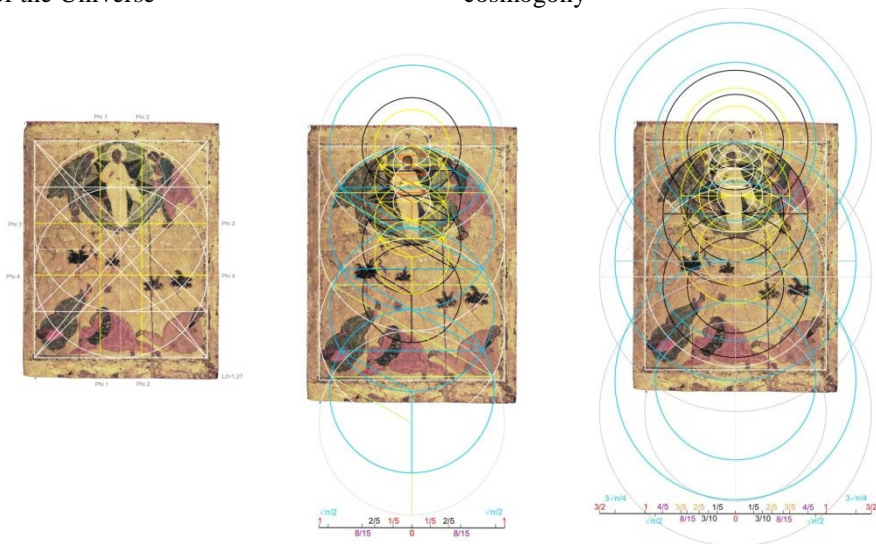


Fig.9 Andrei Rubliov- *The Transfiguration*, around 1405. "The sephirothic Tree" of 8/15 out of 1- width of the painted rectangle ( $L/l = 1,27$  , *the rectangle of the pyramid*), is the central element of the pictural composition "framework" of the icon, in simple form (when it borders the circle of "Praise" of Jesus) but also in a more extended "toroidal" form (4/5, when it marks the circular contour of the characters that flank the "Praising" – Moses and Elijah).

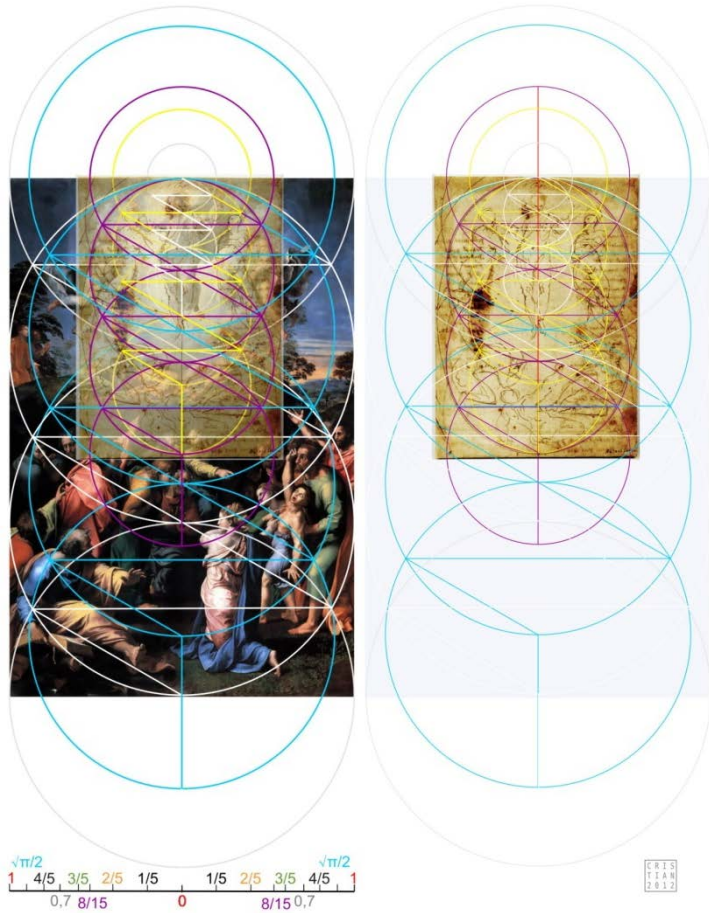


Fig.10 Raffaello Sanzio- *The Transfiguration*, 1520. In his last composition, Raffaello uses a geometrical pattern articulated from the same successions of circular structures utilized by the Russian monk Andrei Rubliov a century before him. The sketch made in sepia for this evangelical scene (drawing which now belongs to the British Museum – London and is catalogued as a “fantasy drawing” of the master of composition from the Italian renaissance) is an anagram of the pattern utilized in the final painting.



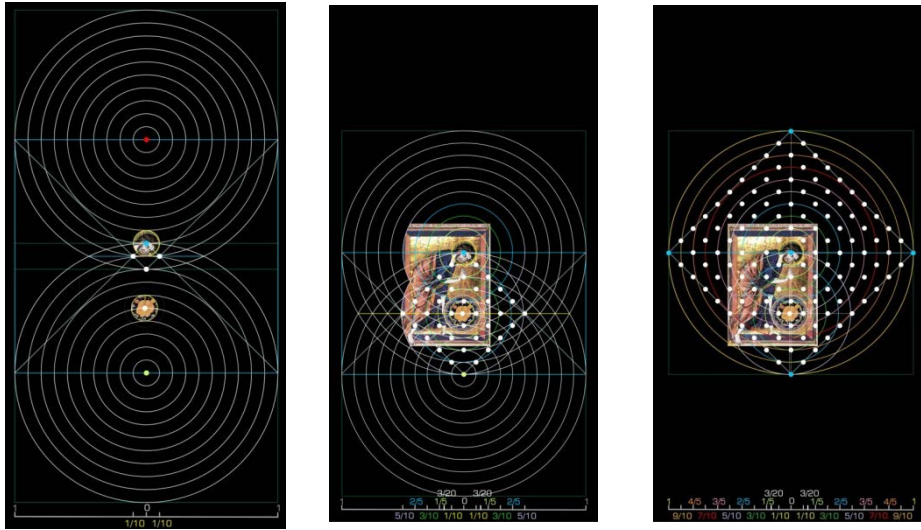


Fig.11 The two categories of vertical bridging, of the group of superior circles (with the red centre which descends, sequences a and b) and inferior respectively (with the green centre, rising, sequence c, until the overlapping of the blue centre)

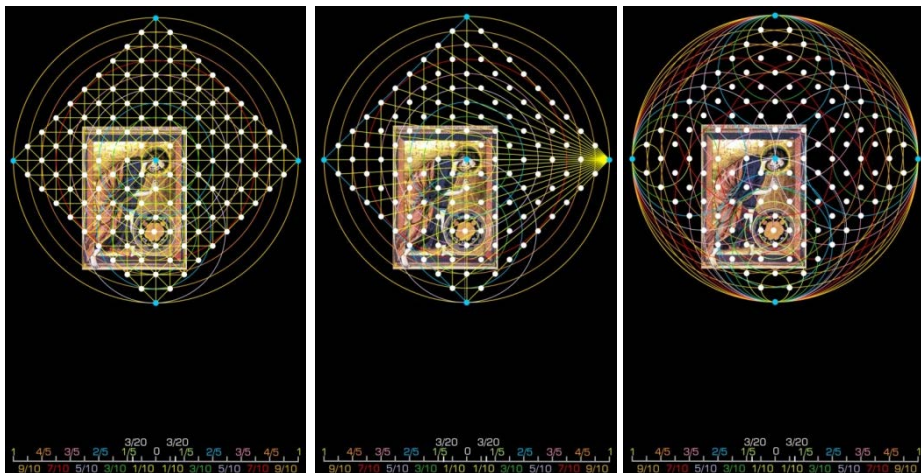


Fig.12 The topographical definition of the space populated by the 121 points resulted by the intersections of the three great categories of circles

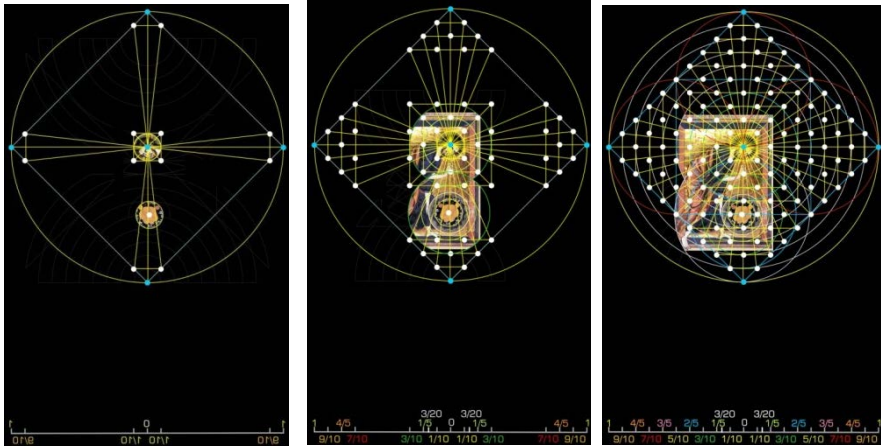


Fig.13 The topographical definition of the space populated by the 121 points resulted by the intersections of the three great categories of circles.

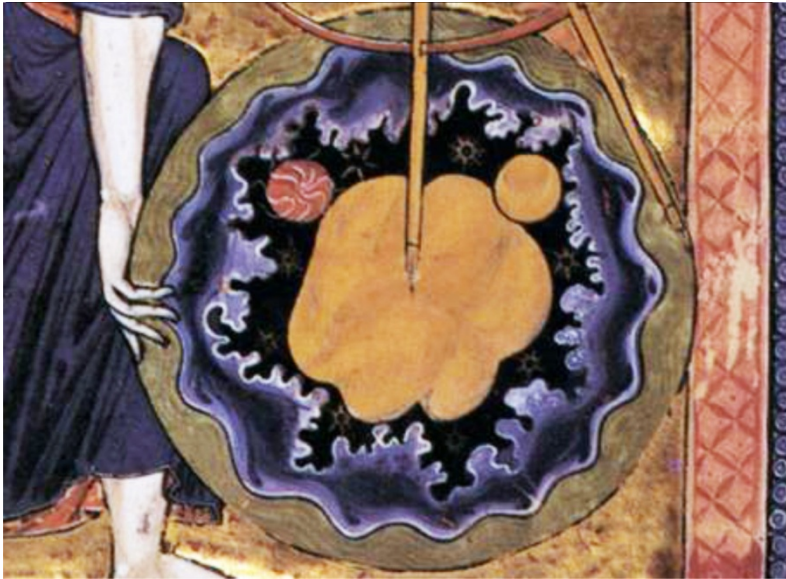


Fig. 14. *God as Geometer*, French gothic miniature, *The Bible moralisée*, 13<sup>th</sup> century, *the Universe* (detail)

### Liste of illustrations:

- Fig.1. *God as Geometer*, French gothic miniature, The Bible moralisée, 13<sup>th</sup> century
- Fig.2. *God as Geometer* – the first doubling of the aureole circles and of the Universe
- Fig.3. *God as Geometer* – the second doubling of the aureole circles and of the Universe
- Fig.4. *God as Geometer* – the final expansion of the circles of the aureole and of the Universe
- Fig.5. Robert Fludd- *Dies Microcosmicus Nox Microcosmica*
- Fig.6. *Guardians of the Tree of Life* – Assyro-Babylonian relief (883-859 B.C, British Museum)
- Fig.7. *God as Geometer* – the diagram of final expansion of the aureole circles and of the Universe
- Fig.8. Jacob Boehme - Representation through drawing/diagram of his cosmogony in „Vierzig Fragen von der Seele” or „Forty Questions of the Soul” (1620).
- Fig.9. Andrei Rubliov- *The Transfiguration*, around 1405. „The sephirothic Tree” of 8/15 out of 1- width of the painted rectangle ( $L/1 = 1,27$  , *the rectangle of the pyramid*), is the central element of the pictural composition „framework” of the icon, in simple form (when it borders the circle of “Praise” of Jesus) but also in a more extended “toroidal” form (4/5, when it marks the circular contour of the characters that flank the “Praising” – Moses and Elijah).
- Fig.10. Raffaello Sanzio- *The Transfiguration*, 1520. In his last composition, Raffaello utilised a geometrical pattern articulated from the same successions of circular structures utilized by the Russian monk Andrei Rubliov a century before him. The sketch made in sepia for this evangelical scene (drawing which now belongs to the British Museum – London and is catalogued as a “fantasy drawing” of the master of composition from the Italian renaissance) is an anagram of the pattern utilized in the final painting.
- Fig.11. The two categories of vertical bridging, of the group of superior circles (with the red centre which descends, sequences a and b) and inferior respectively (with the green centre, rising, sequence c, until the overlapping of the blue centre)
- Fig.12. The topographical definition of the space populated by the 121 points resulted by the intersections of the three great categories of circles.
- Fig.13. The sequences of pyramidal defining of the six directions of the three-dimensional space (which gain different symbolic characteristics when they are lectured from a two-dimensional perspective, the one of generating the space from two simultaneous sources, located inside the circle but also on the circumference of the great Circle)
- Fig.14. *God as Geometer*, French gothic miniature, The Bible moralisée, 13<sup>th</sup> century, *the Universe* (detail)

### Bibliography:

- Burckhardt, Titus**, *L'Alchimie, Science et Sagesse*, Paris, Planète, 1967.
- de Dominicis, Gino**, gathered by Cecilia Torrealta in the Catalogue of the La Biennale di Venezia 55<sup>th</sup> International Art Exhibition. “Present, Past, Future” section – Venice, 1997, p.145.



**Guénon, René**, *Marea Triadă /The Great Triad*, Herald Publishing House, București, 2005.

**Mead, G.R.S.**, translation into English of the Christian Gnostic text “Pistis Sophia” (2<sup>nd</sup>-4<sup>th</sup> centuries), published in the theosophical magazine “Lucifer” (1920, vol. 4, March-August 1890).

**Nicolescu, Basarab**, *Science, Meaning, & Evolution: The Cosmology of Jakob Boehme*, trans. *Știința, sensul și evoluția. Eseu asupra lui Jakob Böhme*, Cartea Românească Publishing House, Bucharest, 2007.

**Nicolescu, Basarab**, *Transdisciplinaritatea* (manifest), Polirom Publishing House, Iași, 1999.