

DANTE ALIGHIERI'S LA DIVINA COMMEDIA'S MATHEMATICAL SYSTEM (Revised¹)

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ABSTRACT

Esotericism is codified to normal everyday innocuous materials: literature, artworks and monuments. If scholars are to learn how to write esoteric documents in the future they will have to do it analogous to the method La Divina Commedia's compositional structure was developed and formatted. The average person relaxed reading a book or nonchalantly walking around a cathedral would not expect there to be hidden meanings on every page or throughout the structure. These are featureless things that are seen every single day of our lives and we pay absolutely no attention to them. Who counts words and verses in a book and/or does an endless amount of mathematical calculations on that kind of material? It is said that psychiatrists see this kind of behavior as mental illness; thus, through peer pressure and cultural mores the average person, if he or she ever heard of such behavior, discounts such means of obtaining knowledge in fear of being socially ostracized.

'Esotericism,' as I have come to understand the definition of that word means '*hidden knowledge*'. Esotericism is a precision mathematical and grammatical science: the SEVEN LIBERAL ARTS: Arithmetic, Music/Harmony, Geometry, Astronomy/Astrology, Grammar, Rhetoric and Logic/Dialectic integrated as one unify system of thought. It is the same Esoteric Science revered by the ancient Mystery Schools no matter where they are located around the world. It is the same universal mathematical and grammatical science utilized by all cultures in all times and climes. In using the word 'esoteric' or derivative thereof I am not speaking as modernity does when using that word 'esoteric' in referring to nuances in a profession. I am speaking of a deliberated programmed (codified esoterically) mathematical and grammatical science to teach the science of the psyche/soul.

In this paper I am going to present a clear and unambiguous example of esotericism from out of the mundane materials relating solely to the compositional structure of a trilogy: La Divina

Commedia by Dante Alighieri (1265-1321). This means that just by knowing the amount of books (3) in the series, the amount of chapters in those books (100) and the amount of verses in those 100-chapters (14,233) a very sophisticated and esoteric mathematical system can be culled from them just by analyzing that material.

This analysis demonstrates that from just one hundred three digit numbers (small amount of data) an enormous amount of knowledge was esoterically stored. From this analysis in can be envisaged that the ancient authors had a system of thought that allowed them to create by imitation (commentary on the MONAD) an extremely advance data storage and retrieval system.

This paper will discuss only the compositional structure of La Divina Commedia from a totally mathematical perspective and not from the allegorical mythology that the trilogy is written in: i.e. Dante mystic journey through the three realms of spirit: Inferno, Purgatorio and Paradiso. What I am expecting to demonstrate is doing this is that if the reader can grasp that the so-called innocuous materials in the compositional structure of the trilogy is codified esoterically then so too is the entire storyline (Dante's Mystic Journey) of La Divina Commedia structured esoterically within its fold.

INTRODUCTION

The mathematical system esoterically codified to La Divina Commedia by Dante Alighieri is the first ancient work that I was able to envisage a complete and undistorted esoteric system of thought. It took twelve years to completely cull this esoteric system from out of Dante's trilogy. The reason it took so long is because I realized that Dante used a model to mathematically structure and contain his overall system and I stubbornly refused to give up the idea of envisaging it. When I first independently visualize and developed the Universal Mathematical Matrix: Prima Materia (Perennial Matrix), **which I now call the SHECHINAH'S (Divine Presence) Matrix** by doodling with the first nine numbers, I did not think much of matrix; however, unpredictably it turned out to be the model I was seeking. After making the connection between Dante's La Divina Commedia and the one hundred (100) cell matrix it took some time to analyze it in relationship to the trilogy's system of mathematics, which of course brought a great deal more material to the fore. In addition it took twelve years to analyze and develop this system because I was, for the lack of a better word, a pioneer, in this heretofore unknown discipline, at least from modernity perspective.

When I first embarked upon analyzing Dante Alighieri's La Divina Commedia, on April 15, 1983, from a mathematical perspective I had neither a college education² nor any serious mathematical training whatsoever and my knowledge of the world's disciplines in religion, mythology, symbolism, philosophies, etc., etc. was pitifully lacking. Like Percival I entered the forest alone completely ignorant of my surroundings.

There is no precedence in modernity for the existence of the Esoteric Science that I am about to introduce in this paper. There are neither books³ nor papers nor articles that can be reference concerning this very ancient and extremely simple; yet, sophisticated mathematical discipline being laid out here. I am probably, though I may be wrong, the first person in modernity, since the days of the alchemists in the wake of the Renaissance and Baroque periods, to envisage, develop and elucidate this mathematical and grammatical science in any meaningful way that I am aware of. Though others claim to know what esotericism is I have yet to find one book, one paper, one article or any school of thought that is within light years of what I am about to lay out in this paper. Though I do not want to be critical of anybody it must be understood that modernity's present understanding of esotericism is preposterous when considering the content of this paper and the forty-six years of my researches, which actually hails back to 1974⁴. In fact this paper has been considerably shortened to accommodate modernity lack of knowledge concerning this Esoteric Science.

It also behooves me to point out the obvious. I entered into this research not knowing anything about esotericism or even of its existence.

- ❖ I had no idea *if there was mathematics codified to ancient literature* outside of what I envisaged in the first chapter of Genesis.
- ❖ I had no idea, *if there was mathematics codified to ancient literature*, if it was sporadic or system-wide that encompassed every single word of the texts.
- ❖ I had no idea, *if there was mathematics codified to ancient literature*, if it would be laid out in simple or advanced mathematics.
- ❖ I had no idea, if I would in a few minutes, after picking up Dante Alighieri's trilogy; put it back on the bookshelf.
- ❖ Most importantly, I had no idea *if there was mathematics codified to ancient literature*, if it would be the same mathematical system as that laid out in the Judeo Christian scriptures or whether it would be an entirely different system altogether.

As time went by I would discover that the mathematical system codified to Dante Alighieri's *La Divina Commedia* was known worldwide and codified esoterically into all religions and mythologies in all times and climes.

So when the reader of this paper sees how extremely simple this mathematical and esoteric system of thought is now '*neatly packaged and laid out in this paper*' I want that person to realize that this is merely Dante Alighieri's method of codifying the Esoteric Science to his creative work. There is not a work of literature, artwork or monument anywhere in antiquity and/or modernity that have this Esoteric Science codified to it that has been duplicated by other esoterists⁵. In antiquity that would be an anathema, "*thou shalt not steal (plagiarize)*". Every single work of literature, artwork and/or monument from out of antiquity is a variation on this theme of esotericism. If the reader of this paper believes the mathematics outlined in this paper is so simple (child's play) I challenge that individual to explain how Dante Alighieri did it. Even as I outline and illustrate Dante's mathematical system that he esoterically codified to his work I cannot explain how he did it. There are so many incredibly difficult variants within his mathematical system that simultaneously he was creating multiple magic squares within each other with multiple graphic images within those mathematical variants. If by chance a reader is capable of grasping how Dante Alighieri did codify esotericism to his work that does not mean that the reader can simply go to the next esoteric work and understand how that artist did it. Yes, all esoterists use the one and only Esoteric Science to codify to their literary works, artworks and/or monuments. Artworks are the simplest to understand esoterically; however, literature entails different languages⁶ and different mythologies (storylines). Translations⁷ are an anathema for obvious reasons. Monuments are more difficult because schematics are necessary to obtain every mathematical nuance throughout the structure in order to appreciate its overall esotericism. That would be somewhat difficult without the blueprints at hand.

La Inferno, La Purgatorio and La Paradiso by Allen Mandelbaum⁸ is recommended because it is a bilingual text Italian/English and is translated in the tradition of the Terza Rima (3-verse rhyme) in which Dante Alighieri originally wrote *La Divina Commedia*. There are also prose⁹ translations that are not recommended because they distort the original intent of the author mathematically and are without knowledge of the hermetic (esoteric) science codified to the compositional structure of the Terza Rima. The Internet has many bilingual texts (translated and published in the original format of the Terza Rima). This work by Allen Mandelbaum and translations like it have the raw materials that the academic can study to confirm the validity of the esoteric science proffered and outlined here in this paper

The following materials in this paper are proffered to give a sense of the mathematical system codified to Dante Alighieri's *La Divina Commedia's compositional structure*. Below is but a small fraction of the esoteric system discerned from out of *La Divina Commedia*; though, it is

comprehensive. This is given here to expound on Dante's use of the Universal Mathematical Matrix: Prima Materia (Perennial Matrix): **SHECHINAH'S (Divine Presence) matrix**, which is a commentary on the MONAD.

I was looking for an ancient work that could possibly have a mathematical system codified to its textual structure. I had just made a remarkable discovery in the first chapter of Genesis relating to a numerical cycle I found there, which I will not discuss here in this paper; however, those cycles can be read via [THE CYCLES OF DIVINE CREATION & THE UNIVERSAL MATHEMATICAL MATRIX](#)¹⁰. This discovery was so remarkable to my thought process at the time that it was overwhelming considering my world-view at the time. Such a discovery sent me looking for another ancient work that could possibly verify that this finding a mathematical structure in ancient literature was not a rare occurrence. In my library at the time there was but a few dozen volumes and Dante Alighieri La Divina Commedia was the only work that I could think of that could possible demonstrate a mathematical structure. It had three volumes, one hundred chapters and thousands of verses. *"One hundred chapters, possibly a hundred percent of something, may infer percentages"* or at least that was my initial thought process in thinking of Dante Alighieri's La Divina Commedia as a prospective candidate in my search for the possibility of mathematics codify to ancient literature. This idea led me to reach for Dante's trilogy to see if the possibility was there.

1. VOLUMES

The first thing that catches the reader's attention is the nature of the trilogy's compositional structure. Here Dante Alighieri delegates an exact amount of chapters/cantos, almost evenly throughout, to each one of the volumes in his trilogy. The very idea that Dante structured his La Divina Commedia (his personal narrative of his mystic journey) with such uniformity encouraged me at the outset to continue my initial probe into the trilogy's mathematical structure. The following pattern is revealed from out of the three volumes from a vertical perspective. Notice the verse-totals of the three VOLUMES. These totals would become crucial in the *finale* of my research.

- ❖ The first volume, *La Inferno* has 34 chapters/cantos (4720-verses).
- ❖ The second volume, *La Purgatorio* has 33 chapters/cantos (4755-verses).
- ❖ And the third volume, *La Paradiso* has 33 chapters/cantos (4758-verses).

2. SUM-DIGITS

La Divina Commedia has 100 (chapters), which hold a range of verses from 115-160, which has only 13-base numbers. Each chapter/canto is written in the tradition of the three-verse rhyme (Terza Rima) with the last verse ending singularly. This forces a pattern of each chapter/canto ending with a Sum Digit of 1, 4, or 7 (*take the first canto in La Inferno, which has 136 verses and reduce it to its lowest common denominator: $136 = 10 = 1 + 0 = 1$, the second chapter of the La Inferno has 142 verses: $142 = 7$, etc.*); thus, across the expanse of 100 chapters/cantos of the La Divina Commedia, from a horizontal perspective, the following pattern reveals itself in the Sum Digits. Notice once again how the verses total per SUM DIGIT.

- ❖ There are 33 Sum Digit '1s' (4731-verses).
- ❖ And 34 Sum Digit '4s' (4825-verses).
- ❖ And 33 Sum Digit '7s' (4677-verses).

3. CHART ILLUSTRATING THE VOLUMES AND SUM-DIGITS

Just from this above material from the Volumes and Sum Digits it can be envisaged by a thoughtful individual knowing some “so-called” occult¹¹ materials that the Volumes represents chaos: a random disorder of numerical data scattered throughout the one hundred chapters. It was obvious to me that the Volumes represented **FIRE**: one of the four mystic elements in Astrology¹²: each of the Volumes produced a sum total of verses collectively all three volumes produced three totals totaling 14,233 verses. This idea that La Divina Commedia has mystic elements associated to its structure is because the Sum Digits displayed attributes of firmness such as the **EARTH** element seeing each Sum Digit is singular in nature and produces a sum total of verses: collectively all three Sum-Digits produced a total of 14,233 verses. Both the **FIRE (Volumes)** and **EARTH (Sum Digits)** elements each took on the entire content of the La Divina Commedia; therefore, it can be envisaged by the reader where my reasoning was leading me. There had to be two additional elements: **AIR** and **WATER** in La Divina Commedia mathematical system. This is based solely upon the cursory examination of the numerical structure of La Divina Commedia thus far. It doesn't take a rocket scientist to intuit that possibility. Here is where the idea that Astrology can be a predictive tool probably got its reputation seeing that mathematics itself is a predictive tool; however, that is about as far as I, personally, will venture into the realm of prognosticating future events.

Dante Alighieri's La Divina Commedia's Mathematics									
Volumes			Sum-Digits						
Inferno	Purgatorio	Paradiso	7	1	4				
1) 136-1	1) 136-1	1) 142-7	Inferno	Inferno	Inferno				
2) 142-7	2) 133-7	2) 148-4	2) 142	1) 136	7) 130				
3) 136-1	3) 145-1	3) 130-4	4) 151	3) 136	8) 130				
4) 151-7	4) 139-4	4) 142-7	5) 142	10) 136	12) 139				
5) 142-7	5) 136-1	5) 139-4	6) 115	16) 136	20) 130				
6) 115-7	6) 151-7	6) 142-7	9) 133	17) 136	21) 139				
7) 130-4	7) 136-1	7) 148-4	11) 115	18) 136	23) 148				
8) 130-4	8) 139-4	8) 148-4	13) 151	27) 136	29) 139				
9) 133-7	9) 145-1	9) 142-7	14) 142	31) 145	30) 148				
10) 136-1	10) 139-4	10) 148-4	15) 124		32) 139				
11) 115-7	11) 142-7	11) 139-4	19) 133	Purgatorio	33) 157				
12) 139-4	12) 136-1	12) 145-1	22) 151	1) 136	34) 139				
13) 151-7	13) 154-1	13) 142-7	24) 151	3) 145					
14) 142-7	14) 151-7	14) 139-4	25) 151	5) 136	Purgatorio				
15) 124-7	15) 145-1	15) 148-4	26) 142	7) 136	4) 139				
16) 136-1	16) 145-1	16) 154-1	28) 142	9) 145	8) 139				
17) 136-1	17) 139-4	17) 142-7		12) 136	10) 139				
18) 136-1	18) 145-1	18) 136-1	Purgatorio	13) 154	17) 139				
19) 133-7	19) 145-1	19) 148-4	2) 133	15) 145	25) 139				
20) 130-4	20) 151-7	20) 148-4	6) 151	16) 145	26) 148				
21) 139-4	21) 136-1	21) 142-7	11) 142	18) 145	28) 148				
22) 151-7	22) 154-1	22) 154-1	14) 151	19) 145					
23) 148-4	23) 133-7	23) 139-4	20) 151	21) 136	Paradiso				
24) 151-7	24) 154-1	24) 154-1	23) 133	22) 154	2) 148				
25) 151-7	25) 139-4	25) 139-4	27) 142	24) 154	3) 130				
26) 142-7	26) 148-4	26) 142-7	32) 160	29) 154	5) 139				
27) 136-1	27) 142-7	27) 148-4		30) 145	7) 148				
28) 142-7	28) 148-4	28) 139-4	Paradiso	31) 145	8) 148				
29) 139-4	29) 154-1	29) 145-1	1) 142	33) 145	10) 148				
30) 148-4	30) 145-1	30) 148-4	4) 142		11) 139				
31) 145-1	31) 145-1	31) 142-7	6) 142	Paradiso	14) 139				
32) 139-4	32) 160-7	32) 151-7	9) 142	12) 145	15) 148				
33) 157-4	33) 145-1	33) 145-1	13) 142	16) 154	19) 148				
34) 139-4			17) 142	18) 136	20) 148				
			21) 142	22) 154	23) 139				
			26) 142	24) 154	25) 139				
			31) 142	29) 145	27) 148				
			32) 151	33) 145	28) 139				
					30) 148				

The four mystic elements are said to represent creation. Here we see the one hundred three digit number simulating chaos (**FIRE**) very much like the unconscious mind; whereas, ego-consciousness is needed to discriminate (**EARTH**) by classifying, diversifying and individualizing the one hundred three digit numbers into Sum Digit categories. [CG Jung](#)¹³ tells us that **ego-**

consciousness needs a discourse with the **unconscious mind** in order for there to be a **Transcendent Function**¹⁴ (Third Option) or what Catholicism calls the **Eucharist**¹⁵; thus, if the third option is obtained by ego-consciousness cooperating via discourse with the unconscious mind, which is basically a **Purgatorio** state of mind then a **Paradiso or cosmology (Garden of Eden)** can eventually be achieved. The four mystic elements representing the dawn of creation allows for that. These four mystic elements FIRE, EARTH, AIR and WATER are what **Pythagoras**¹⁶ called the **tetractys**¹⁷. All of this has to do with the creation process that goes on in the psyche of the individual not the race as a whole. Every single individual has a different creation process than every other individual in the world.

Furthermore, the 1s, 4s and 7s patterns representing the Sum Digits also inferred both the Zodiac and the Calendar year: there is 1-month with 28/29-days, 4-months with 30-days and 7-months with 31-days from the calendar perspective; whereas, the 1, 4, 7 also infers the Cardinal Quadruplicities, which denotes the 1, 4, 7 and 10 signs of Astrology. I will not discuss all the nuances coming from just these ideas.

There had to be a scenario that would point to the **AIR** element, which would also take up the entire count of verses in La Divina Commedia producing three totals for Sum-Digit 1. In fact I was able to envision that by obtaining those next three totals I could average each of the three sets of three totals from the Volumes, Sum-Digits and the Air element producing yet another set of three totals, which would produce the **WATER** element; thus, I could actually envisage, in this early stage of my research, the Zodiac/Calendar mathematically codified to La Divina Commedia by having a count of twelve totals; however, that was easily thought out than actually accomplishing the deed as quickly as I would have liked. It is reasoning such as this that allowed me to envisage as to where the science was going and thus discoveries can be made by persistently going after the envisaged goal.

4. LA DIVINA COMMEDIA'S KAMEA OF SATURN

The mathematical pattern thus far revealed in the Volumes and Sum-Digits is quite a remarkable feat to accomplish in a literary text. In fact just this small amount of data reveals a great deal of information if it is analyzed properly. For example: the best manner in which to analyze this initial material of Volumes and Sum-Digits in the trilogy is to place its data in the Tic-Tac-Toe¹⁸ 3 x 3 square (Kamea of Saturn), which pigeonholes the amount of chapters/cantos each of the Sum-Digits used in each of the Volumes.

LA DIVINA COMMEDIA'S KAMEA OF SATURN			
Sum-Digit 7	Sum-Digit 1	Sum-Digit 4	
15	8	11	Inferno
8	18	7	Purgatorio
10	7	16	Paradiso

WHY THE KAMEA OF SATURN?

In my mathematical analysis on Dante Alighieri's trilogy I was face to face with a roadblock. I could not go any further in my analysis; because, as I pointed out above I was like Percival. I was quite ignorant of how to manipulate the data I had uncovered from Dante's trilogy. But, at the time I copyrighted the research I had uncovered.

Almost immediately I remembered an event that took place in my youth when I was about fifteen. My father came home from work and he asked me, my sister and brothers to unravel a brainteaser. My father told us that he worked all day at work to unravel this brainteaser, which was using the numbers one thru nine in the tic-tac-toe box = 3 x 3 square, which I learned years later was called the Magic Square: the Kamea of Saturn.

The task to accomplish in this brainteaser was to use the numbers one thru nine only one time each and end up with the same total in each column, row, and diagonal. Well I completed the task in less than ten minutes and my father was stunned; because, he still did not have the answer; but, he went over my over and over again and finally realized that I did solve the problem.

At the time I reviewed this memory it was somewhere in 1985 and I was about thirty-seven (37) years of age; but, that memory convince me to use it in my analysis on Dante's mathematics.

KAMEA OF SATURN

4	9	2	→ 15
3	5	7	→ 15
8	1	6	→ 15
↙ 15	↓ 15	↓ 15	↓ 15
			↘ 15

5. PURGATORIO'S KAMEA

To achieve the 34-chapters for Sum-Digit-1 was not easy. I tried everything imaginable and every mathematical trick I could think of within the confines of the mathematical data I had to work with to find those 34-chapters. The reason there had to be 34-Chapters for Sum-Digit 1 was because the Volumes and Sum-Digits each had 34-Cantos to their credit. Each of the Volumes is associated with a Sum-Digit number because that Sum-Digit number is mostly found in that volume: the Inferno uses the Sum-Digit-7 the most as Paradiso uses the Sum-Digit-4 the most. The diagram, La Divina Commedia's Kamea of Saturn, has Purgatorio with eighteen (18) chapters as Sum-Digit-1 uniting Purgatorio to Sum-Digit-1.

Finally, I decided to divide the amount of verses each of the nine cells uses by the amount of chapters each uses. I obtained, for the most part, ambiguous results, which I had initially rejected some months earlier as not feasible; however, in revisiting this idea I had the notion of bringing each quotient, which was percentage, to the nearest of the 13-base numbers La Divina Commedia used to construct the system to determine if any unique pattern would come to the fore: these 13-based numbers are discussed more fully below.

This last brought forth a pattern that was obviously the symbol for the sign of Capricorn¹⁹. A great deal of data was revealed from this pattern, which is seen from another perspective as 34-Cantos for Sum-Digit-1.

Purgatorio's Kamea		
Inferno	Purgatorio	Paradiso
2085 15 139 4	1163 8 145.38 145 1	1429 10 142.9 142 7
1097 8 137.13 136 1	2601 18 144.5 145 1	1033 7 147.57 148 4
1538 11 139.82 139 4	991 7 141.57 142 7	2296 16 143.5 142 7

6. 34-CHAPTERS FOR SUM-DIGIT-1

DANTE'S LA DIVINA COMMEDIA'S 34-Cantos for Sum-Digit-1 (Purgatorio)

VOLUME	SD	VS	CHPS	AVER.	N-BN	N-SD	N-VS	P/M	VS
INFERNO	7	= 2085 /	15	= 139.0	= 139	= 4	= (2085 = 0 = 2085)		
INFERNO	1	= 1097 /	8	= 137.1	= 136	= 1	= (1088 + 9 = 1097)		
INFERNO	4	= 1538 /	11	= 139.8	= 139	= 4	= (1529 + 9 = 1538)		
PURGATORIO	7	= 1163 /	8	= 145.3	= 145	= 1	= (1160 + 3 = 1163)		
PURGATORIO	1	= 2601 /	18	= 144.5	= 145	= 1	= (2610 - 9 = 2601)		
PURGATORIO	4	= 991 /	7	= 141.5	= 142	= 7	= (994 - 3 = 991)		
PARADISO	7	= 1429 /	10	= 142.9	= 142	= 7	= (1420 + 9 = 1429)		
PARADISO	1	= 1033 /	7	= 147.5	= 148	= 4	= (1036 - 3 = 1033)		
PARADISO	4	= 2296 /	16	= 145.3	= 142	= 7	= (2272 + 24 = 2296)		
			14233	100					
						14294 + 39 = 14233			

VOLUME = One of the three volumes of La Divina Commedia

SD = Original Sum-Digit inherent in the volume

VS = Verses in the volume the original Sum-Digit used

CHPS = Chapters in the volume the original Sum-Digit used

AVER. = Average number of verses the original Sum-Digit used

N-BN = New Base Number for Purgatorio's 34-Chapters/Cantos

N-SD = New Sum-Digit created by averaging original SD's verses

N-VS = The CHPS times N-BN produces total verses for N-SD

P/M = The total verses plus or minus for original SD verses

VS = The original number of verses used by the original SD

This above analysis would lead into averaging the three totals for each Sum-Digit producing yet another three totals for the **WATER** element. It was merely a matter of now placing the 12-totals into a Zodiac/Calendar circle. How do I delegate these totals to the signs/months? The Astrological Matrix I developed (3 x 4 matrix) was a great help in my serendipitously doing this. I merely put the four categories of La Divina Commedia: Volumes, Sum-Digits, Kameas and Averages in four vertical columns and then place the 12-totals obtained from these categories in synch with their Sum-Digits: these four patterns coincided with the four mystic elements: Fire, Earth, Air and Water.

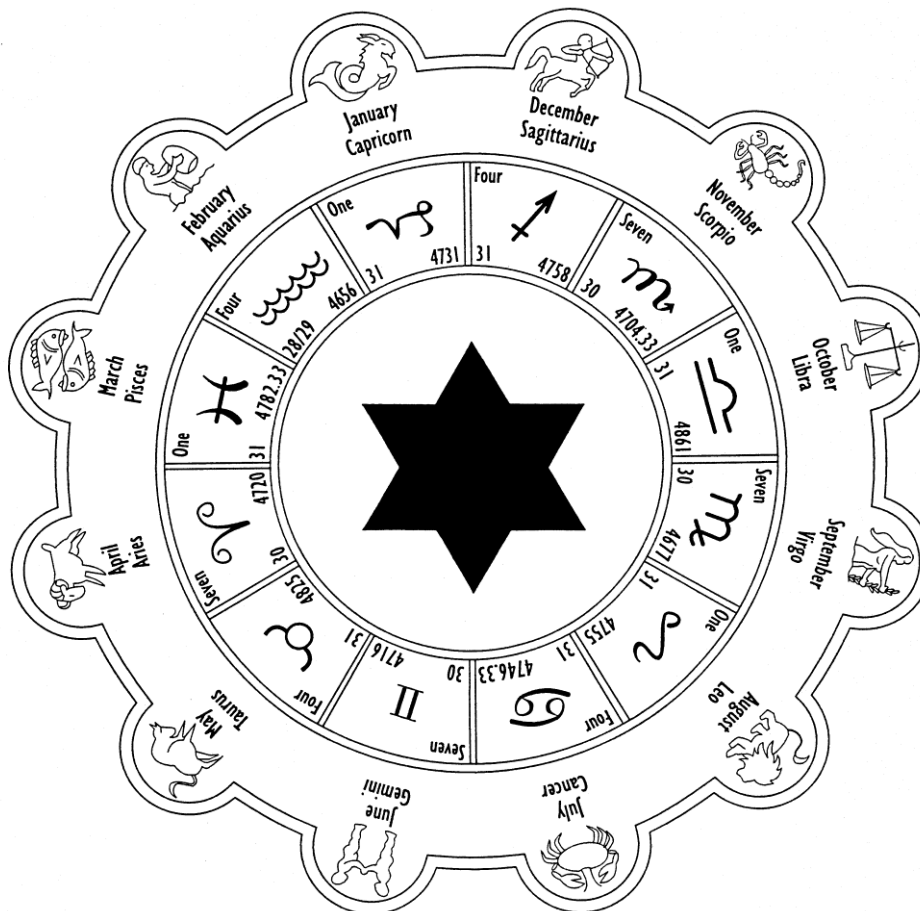
7. LA DIVINA COMMEDIA'S ASTROLOGICAL MATRIX

La Divina Commedia's Astrological Matrix				
VOLUME (Fire)	SUM DIGITS (Earth)	KAMEAS (Air)	AVERAGES (Water)	
4720 1	4677 6	4716 3	4704.33... 8	SUM DIGIT 7
4755 5	4731 10	4861 7	4782.33... 12	SUM DIGIT 1
4758 9	4825 2	4656 11	4746.33... 4	SUM DIGIT 4

Logically, I figured that the least amount of days in a month should have the least amount of verses: thus, February. Then the four months with 30-days should receive the next four lowest numbers. It turned out that the four totals out of the Sum-Digit 7 precisely filled that particular requirement. All I had to do was match up the four categories: Volumes (**Fire**), Sum-Digits (**Earth**), Kameas (**Air**) and Averages (**Water**) to the four mystic elements in the Zodiac.

It was in these mathematical studies on Dante's *La Divina Commedia* that I discovered the Star of David in the center of the Zodiac/Calendar year. Dante had so arranged it that the 12-totals fit into the Zodiac Cycle producing three butterfly patterns, which inherently produces the Star of David in the Zodiac cycle. The three butterfly patterns are modeled after the four months with 30-days. It was at this time I conducted a great deal of research on the Calendar year, which brought me back to the dawn of Christianity and the beginning of the Julian calendar. I would discover in Dante's 14,233-verses a pattern of 38-Solar Years (365.242199 Days) and the remainder of one Moon Calendar Year (354 Days), which I believe infers the 39-books of the Old Testament. The reason I believe Dante Alighieri did this is because the New Testament is written by the esotericism codified to the Old Testament. **THE NEW TESTAMENT IS A VERY TERSE AND SUCCINCT COMMENTARY ON THE ESOTERICISM CODIFIED TO THE OLD TESTAMENT.** This will be difficult for Christianity to understand; however, there is no doubt in my mind that the books of the Old Testament are Christian Documents. No Jew ever wrote a word of the Old Testament.

8. LA DIVINA COMMEDIA'S STAR OF DAVID



9. LA DIVINA COMMEDIA'S 13-BASE NUMBERS

Out of the one hundred chapters/cantos there are only 13-Base Numbers and these were initially analyzed ad nauseam to achieve my goal of 34-Chapters/Cantos for Sum-Digit 1; however, in doing so I found the incredible sophistication that Dante imbued into his mathematical system: for No Margin of Error could be found.

DANTE ALIGHIERI'S LA DIVINA COMMEDIA'S THIRTEEN BASE NUMBERS

BN	USED	VS	DC	PERCENT
115	X 2 =	230	/ 14233 =	0.016159629
124	X 1 =	124	/ 14233 =	0.008712147
130	X 4 =	520	/ 14233 =	0.036534813
133	X 4 =	532	/ 14233 =	0.037377924
136	X 13 =	1768	/ 14233 =	0.124218365
139	X 16 =	2224	/ 14233 =	0.156256586
142	X 16 =	2272	/ 14233 =	0.159629031
145	X 13 =	1885	/ 14233 =	0.132438698
148	X 13 =	1924	/ 14233 =	0.135178809
151	X 9 =	1359	/ 14233 =	0.095482329
154	X 7 =	1078	/ 14233 =	0.075739478
157	X 1 =	157	/ 14233 =	0.011030703
160	X 1 =	160	/ 14233 =	0.011241481

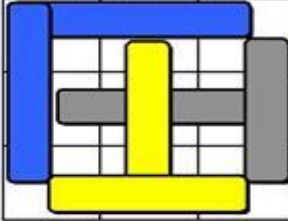
BN = Base Number In The Divine Comedy
USED = Amount of Times BN is USED in DC
VS = Total Verses USED by BN in DC
DC = Total Amount of Verses in Divine Comedy
PERCENT = Percentage of Verses in DC

Notice the five central numbers: 136, 139, 142, 145 and 148 in groups of 13 and 16 chapters/cantos in relationship to the other eight numbers. This is overtly a set in the Fibonacci sequence. Notice also how each percentage of the 13-Base Numbers are within an acceptable Margin of Error when it is considered that whole numbers are being used throughout the system. This means that in all calculations the most economic amount of verses are used; thus, producing 'No Margin of Error'.

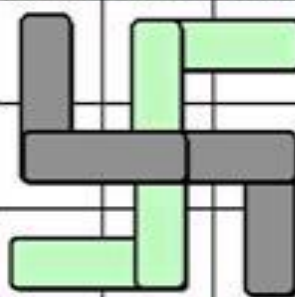
Further analysis on La Divina Commedia's Kamea reveals Masonic symbolism and a Swastika. A swastika can only be created out of the Kamea of Saturn. Research on the Kamea of Saturn revealed a wealth of information concerning the swastikas pointing to the origins of the Fish symbol of Christianity, the Scarab symbol of Egypt and the symbol of Chinese clothing and architecture. Additional research on the Kamea of Saturn (a.k.a. Lo Shu in China) has revealed the origin of the I Ching and the origin of the Square, Compass and G. of Masonic symbolism²⁰. This research does definitively point to the fact that Dante Alighieri did use the Kamea of Saturn as a mathematical device to construct his compositional structure for La Divina Commedia.

10. SQUARE, COMPASS AND G IN MASONIC SYMBOLISM

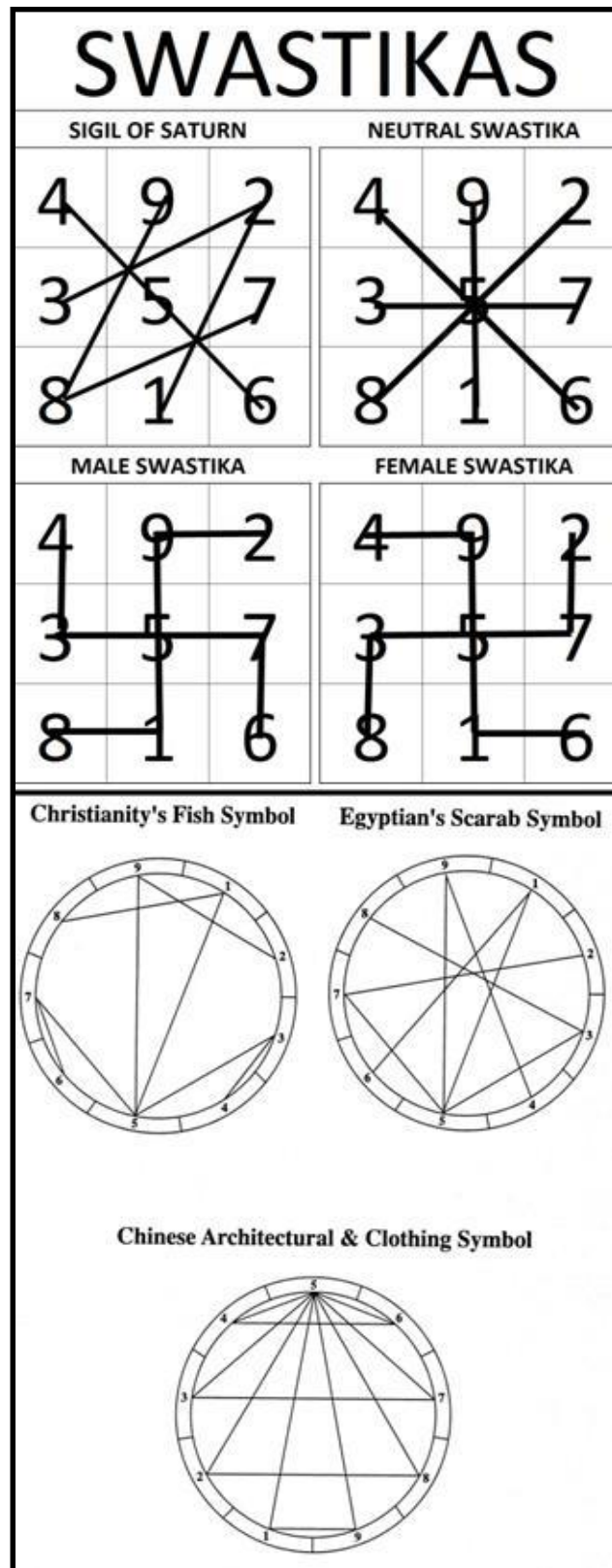
THE DIVINE COMEDY'S Thirteen Base Numbers Distributed			
	Inferno	Purgatorio	Paradiso
Sum-Digit-7	2 X 115		
	1 X 124	2 x 133	
	2 X 133	2 x 142	9 x 142
	5 X 142	3 x 151	1 x 151
Sum-Digit-1	5 X 151	1 x 160	
	7 x 136	5 x 136	1 x 136
	1 x 145	9 x 145	3 x 145
Sum-Digit-4		4 x 154	3 x 154
	3 x 130		1 x 130
	5 x 139	5 x 139	6 x 139
	2 x 148	2 x 148	9 x 148
	1 x 157		

Commedia's Masonic Symbolism			
Square, Compass, & G	Comedy's Base Numbers Used		
	5	4	2
	2	3	3
	4	2	3

11. LA DIVINA COMMEDIA'S SWASTIKA

THE DIVINE COMEDY'S KAMEA & SWASTIKA			
Inferno	Purgatorio	Paradiso	The Divine Comedy's Male Swastika
15	8	10	
8	18	7	
11	7	16	
15 + 8 = 23		18 + 8 = 26	
16 + 7 = 23		18 + 7 = 25	
10 + 8 = 18		18 + 8 = 26	
11 + 7 = 18		18 + 7 = 25	

12. SWASTIKAS FROM THE KAMEA OF SATURN



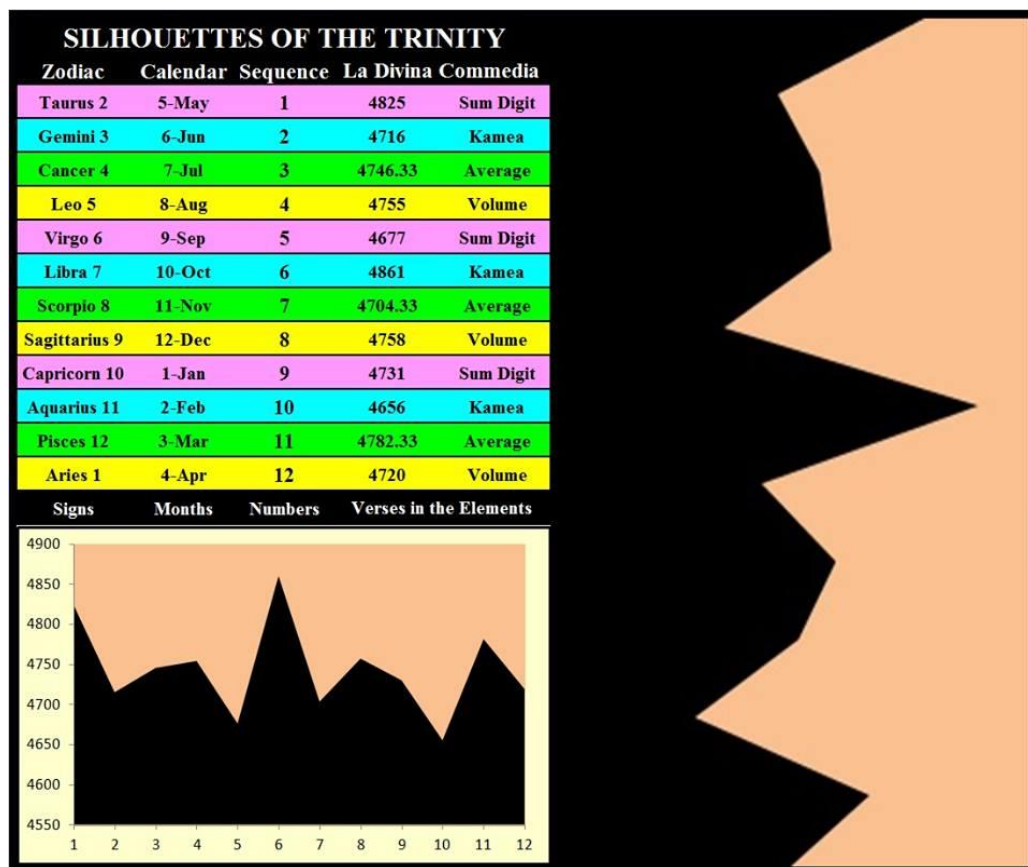
13. LA DIVINA COMMEDIA'S MATHEMATICAL MATRIX: **SHECHINAH (Divine Presence) Matrix**

I finally did discover the mathematical model that Dante had patterned his *La Divina Commedia* after. It took all of twelve years to envisage it. I call it the Universal Mathematical Matrix: Prima Materia (Perennial Matrix) because it is universally used by all ancient religions around the world to structure their sacred literature, art works and monuments. This 10 x 10 matrix is a commentary on the MONAD that all the scribes of antiquity envisaged and used to write their works.

La Divina Commedia's Mathematical Matrix									
136 9	115 9	139 9	145 9	136 9	139 9	142 9	142 9	139 9	154 9
142 9	139 1	151 2	139 3	139 4	145 5	148 6	139 7	148 8	139 9
136 9	151 2	148 4	157 6	145 8	145 1	154 3	142 5	154 7	142 9
151 9	142 3	151 6	139 9	139 3	151 6	145 9	148 3	142 6	148 9
142 9	124 4	151 8	136 3	142 7	136 2	145 6	148 1	136 5	139 9
115 9	136 5	142 1	133 6	136 2	154 7	160 3	142 8	148 4	145 9
130 9	136 6	136 3	145 9	154 6	133 3	145 9	148 6	148 3	148 9
160 9	136 7	142 5	139 3	151 1	154 8	142 6	139 4	142 2	142 9
133 9	133 8	139 7	136 6	145 5	139 4	148 3	145 2	154 1	151 9
136 9	130 9	148 9	151 9	145 9	148 9	130 9	142 9	139 9	145 9

I simply took the 100-Cantos/Chapters of *La Divina Commedia* and sequentially placed them into the Universal Mathematical Matrix: Prima Materia (Perennial Matrix): **SHECHINAH'S (Divine Presence) Matrix** beginning with the 34 cantos of *La Inferno* placing them into the first 34 cells of the matrix working downward then to the top of the second column and to the third and fourth column until the 34 cantos are completely accounted for. I followed the same procedures with *La Purgatorio* by placing its 33 cantos into the next 33 cells where the placement sequence left off. Placing the 33 cantos of *La Paradiso* into the last 33 cells of the Universal Mathematical Matrix: Prima Materia (Perennial Matrix): **SHECHINAH'S (Divine Presence) Matrix** finishes off the process. Now add all the verses in the white area designated as 1-4-7 (Cardinal signs of Astrology) and the total is **2580 verses**. Total the black area designated as 2-5-8 (Fixed signs of Astrology) and the sum is **2580**. This is obviously not an accidental placement of data into this Universal Mathematical Matrix: Prima Materia (Perennial Matrix): **SHECHINAH'S (Divine Presence) Matrix**. This Universal Mathematical Matrix: Prima Materia (Perennial Matrix) was Dante Alighieri's guiding light in his structuring the compositional structure of *La Divina Commedia*.

13. LA DIVINA COMMEDIA'S SILHOUETTES OF THE TRINITY



One of the most remarkable discoveries made in the analysis of La Divina Commedia's mathematics relates directly to Dante Alighieri's vision of the Trinity. Those that have read La Divina Commedia know that at the end of *La Paradiso* Dante has a vision of the Trinity. In my completion of Dante's mathematical system the very last thing I did was place the final twelve totals, which created the Zodiac/Calendar year and by extension the Star of David, into Microsoft Excel 'Area Graphic Program' and the results were absolutely stunning. I did have to tweak the sequence of the twelve totals outlined in the original image. What I did was simply place the sign of Taurus (the second sign of the Zodiac) into first place because the number two tries, as it may, to usurp the position of God, which is symbolically number one (MONAD), which Aries signifies as APRIL FIRST, which is the beginning of creation according to Jewish lore; thus, by tweaking these numbers by putting Taurus first a much more esthetically pleasing image of the Trinity was discovered. This placing the number two first is not unprecedented. The first letter of Genesis is BETH, which has the numerical value of two (2) and that is another esoteric analysis not to be discussed here in this paper.

I had, through one graphic line, the silhouettes of three heads inferring the Trinity and one was Neanderthal looking: obviously Yahweh symbolically representing ego-consciousness. The lighter area shows two silhouette faces in reverse of each other symbolizing Elohyim the gods (angels) and the Most High God (Saint Paul's Unknown God or Jesus' Father). All three images appear to be laughing. These images of the Trinity are very similar to the Crown image created by the Genesis Formula extrapolated from the first word of Genesis: BERESHITH. Only a variation of the height and depth of the area graphic line produces the different images of the Crown and Trinity images: all the original authors had to do is fine tune the numbers by tweaking them.

I will add here, today¹, a codicil to this point. Dante obtained his knowledge as to how to configure this Trinitarian image through the esotericism codified to the first two written letters and one unseen letter at the beginning of the book of Genesis [PEI, BETH and RESH]. This particular nuance I just discover, yesterday, which I will not discuss here; but, I am writing another paper relating to SCHEDULING THE ITINERARY OF CHRIST'S MINISTRY where I will outline those nuances that inspired Dante into creating esoterically this image of the TRINITY in his La Divina Commedia.

It is through the demonstration of these several art forms outlined in this work that it can be seen that it was important enough for our ancestors to take this commentary on the MONAD seriously and devote their lives and resources to blanketing the globe with variations on its theme.

LA DIVINA COMMEDIA Has No Margin of Error

Inferno	Sum-Digit-7	= 2	x	115	=	230	/	14233	=	0.01615963
Inferno	Sum-Digit-7	= 1	x	124	=	124	/	14233	=	0.00871215
Inferno	Sum-Digit-7	= 2	x	133	=	266	/	14233	=	0.01868896
Inferno	Sum-Digit-7	= 5	x	142	=	710	/	14233	=	0.04988407
Inferno	Sum-Digit-7	= 5	x	151	=	755	/	14233	=	0.0530457
Inferno	Sum-Digit-1	= 7	x	136	=	952	/	14233	=	0.06688681
Inferno	Sum-Digit-1	= 1	x	145	=	145	/	14233	=	0.01018759
Inferno	Sum-Digit-4	= 3	x	130	=	390	/	14233	=	0.02740111
Inferno	Sum-Digit-4	= 5	x	139	=	695	/	14233	=	0.04883018
Inferno	Sum-Digit-4	= 2	x	148	=	296	/	14233	=	0.02079674
Inferno	Sum-Digit-4	= 1	x	157	=	157	/	14233	=	0.01103070
Purgatorio	Sum-Digit-7	= 2	x	133	=	266	/	14233	=	0.01868896
Purgatorio	Sum-Digit-7	= 2	x	142	=	284	/	14233	=	0.01995363
Purgatorio	Sum-Digit-7	= 3	x	151	=	453	/	14233	=	0.03182744
Purgatorio	Sum-Digit-7	= 1	x	160	=	160	/	14233	=	0.01124148
Purgatorio	Sum-Digit-1	= 5	x	136	=	680	/	14233	=	0.0477629
Purgatorio	Sum-Digit-1	= 9	x	145	=	1305	/	14233	=	0.09168833
Purgatorio	Sum-Digit-1	= 4	x	154	=	616	/	14233	=	0.04327970
Purgatorio	Sum-Digit-4	= 5	x	139	=	695	/	14233	=	0.04883018
Purgatorio	Sum-Digit-4	= 2	x	148	=	296	/	14233	=	0.02079674
Paradiso	Sum-Digit-7	= 9	x	142	=	1278	/	14233	=	0.08979133
Paradiso	Sum-Digit-7	= 1	x	151	=	151	/	14233	=	0.01060915
Paradiso	Sum-Digit-1	= 1	x	136	=	136	/	14233	=	0.00955526
Paradiso	Sum-Digit-1	= 3	x	145	=	435	/	14233	=	0.03056278
Paradiso	Sum-Digit-1	= 3	x	154	=	462	/	14233	=	0.03245978
Paradiso	Sum-Digit-4	= 1	x	130	=	130	/	14233	=	0.00913370
Paradiso	Sum-Digit-4	= 6	x	139	=	834	/	14233	=	0.05859622
Paradiso	Sum-Digit-4	= 9	x	148	=	1332	/	14233	=	0.09358533

The same argument that was used above in analyzing the 13-Base Numbers can be used to analyze each of the Sum Digits used in each of the volumes in the entire La Divina Commedia's trilogy.

¹ July 20, 2016

Basically La Divina Commedia is an esoteric commentary on the first chapter of Genesis; however, that is not at all apparent to the uninitiated (profane). There are mathematical studies that I have conducted and published on the first chapter of Genesis²¹ that are far more extensive than La Divina Commedia's compositional structure; however, the trilogy's textual material have far more sophisticated esoteric data than I can envisage out of it. This is only because I do not know Italian, which is the language the storyline is best studied from in regards to an esoteric point of view; nonetheless, I will not go too much into that material for it is not appropriate for this paper; however, it is fitting that I mention that Dante structured his La Divina Commedia, for the most part, within the Kamea of the Moon: a 9 x 9 magic square.

Below there are a number of different images of the same matrix studies from a number of different perspectives.

- ❖ The first matrix represents the Multiplication Tables up to the number nine – casting-out-nines. It is the multiplication tables up to ten that Pythagoras²² is credit with creating and in which he developed his mathematical theorems; however, Pythagoras did not create it, he independently envisaged it out of the MONAD just I did and thousands of other people did in all times and climes.
 - The first image is a 9 x 9 square: that is a given.
 - This first image is derived from the nine multiplication tables up to nine – casting-out-nines; however, realistically each multiplication table beyond the first multiplication table is a duplicate or symbolically the mirror-image and likeness of the first multiplication table. Conceptually speaking there is no difference between the first multiplication table and the others outside of their perceived quantitative values.
 - Thus each numerical digit is symbolically the MONAD symbolically expressed differently; hence, it can be envisage how the matrix is a commentary on the MONAD.
- ❖ Being that the first image is a 9 x 9 square it points to being a Magic Square: Kamea of the Moon in Talismanic Magic²³.
 - Here I have color coded the diagonal from left to right in order for the reader to easily see the number 1-81 placed into the matrix in numerical order. This order enables each of the columns, rows and diagonals to total to 369.
 - I will return to this matrix in a moment.
- ❖ The next matrix is the UNIVERSAL MATHEMATICAL MATRIX: Prima Materia (Perennial Matrix). This matrix is a product of the first matrix above.
 - A Row and a Column of nines are added to the nine multiplication tables casting-out-nines.
 - However, this is not really necessary seeing that if the commentary on the MONAD is extrapolated out infinitely the first row and column of nines will fill themselves in on a symbolic level creating the perfect 10 x 10 matrix.
 - Much can be said about this matrix symbolically and in real time but I will not go into that in this paper.
- ❖ La Divina Commedia Mathematical Matrix is an amalgamation of the three images of the matrix just described above.
 - It is a representation of the nine multiplication tables,
 - It is the Kamea of the Moon though the numbers 1-81 are not visibly enumerated,
 - And it is the Universal Mathematical Matrix: Prima Materia (Perennial Matrix)
 - Inclusive in all this is the numerical data from each of the one hundred chapters of La Divina Commedia, which I have already discussed above.
- ❖ Finally, the last image takes the data in the final image: La Divina Commedia Mathematical

Matrix and analyzes it from the perspective of the Kamea of the Moon.

- Rather than using the numerical sequence from the multiplication tables casting-out-nine the numerical data numbers 1-81 casting-out-nines is used from the Kamea of the Moon.
 - In this manner it can be easily envisaged that Dante Alighieri indeed did used the Kamea of the Moon in structuring his compositional structure in La Divina Commedia.
 - The final totals are too evenly matched for this vast quantity of numerical data to constellate on its own; thus, it *had to be* deliberate.

MULTIPLICATION TABLES									
Up to Nine (Casting out Nines)									
1	2	3	4	5	6	7	8	9	
2	4	6	8	1	3	5	7	9	
3	6	9	3	6	9	3	6	9	
4	8	3	7	2	6	1	5	9	
5	1	6	2	7	3	8	4	9	
6	3	9	6	3	9	6	3	9	
7	5	3	1	8	6	4	2	9	
8	7	6	5	4	3	2	1	9	
9	9	9	9	9	9	9	9	9	

KAMEA OF THE MOON									
37	78	29	70	21	62	13	54	5	369
6	38	79	30	71	22	63	14	46	369
47	7	39	80	31	72	23	55	15	369
16	48	8	40	81	32	64	24	56	369
57	17	49	9	41	73	33	65	25	369
26	58	18	50	1	42	74	34	66	369
67	27	59	10	51	2	43	75	35	369
36	68	19	60	11	52	3	44	76	369
77	28	69	20	61	12	53	4	45	369
369	369	369	369	369	369	369	369	369	369

UNIVERSAL MATHEMATICAL MATRIX									
9	9	9	9	9	9	9	9	9	9
9	1	2	3	4	5	6	7	8	9
9	2	4	6	8	1	3	5	7	9
9	3	6	9	3	6	9	3	6	9
9	4	8	3	7	2	6	1	5	9
9	5	1	6	2	7	3	8	4	9
9	6	3	9	6	3	9	6	3	9
9	7	5	3	1	8	6	4	2	9
9	8	7	6	5	4	3	2	1	9
9	9	9	9	9	9	9	9	9	9

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

**LA DIVINA COMMEDIA'S
KAMEA OF THE MOON by QUADRUPLICITIES**

136	115	139	145	136	139	142	142	139	154
142									
136									
151									
142									
115									
130									
130									
133									
136									

139	151	139	139	145	148	139	148	139
1	6	2	7	3	8	4	9	5
151	148	157	145	145	154	142	154	142
6	2	7	3	8	4	9	5	1
142	151	139	139	151	145	148	142	148
2	7	3	8	4	9	5	1	6
124	151	136	142	136	145	148	136	139
7	3	8	4	9	5	1	6	2
136	142	133	136	154	160	142	148	145
3	8	4	9	5	1	6	2	7
136	136	145	154	133	145	148	148	148
8	4	9	5	1	6	2	7	3
136	142	139	151	154	142	139	142	142
4	9	5	1	6	2	7	3	8
133	139	136	145	139	148	145	154	151
9	5	1	6	2	7	3	8	4
130	148	151	145	148	130	142	139	145
5	1	6	2	7	3	8	4	9

QUADRUPLICITIES

VERSES COUNTED

1	2	3	4	5	6	7	8	9
139	142	136	136	130	151	124	136	133
148	148	151	136	139	151	151	142	142
136	139	139	133	139	151	157	136	145
151	145	145	142	154	145	139	139	136
133	139	145	151	154	154	148	145	136
160	142	130	154	145	145	148	148	145
148	148	145	139	148	142	139	142	142
142	148	142	139	154	136	148	154	148
142	139	148	151	139	148	145	142	145
1299	1290	1281	1281	1302	1323	1299	1284	1272

FINAL TOTALS

1, 4, 7	2, 5, 8	3, 6, 9
1299	1290	1281
1281	1302	1323
1299	1284	1272
3879	3876	3876



THE EMPYREAN²⁴

*"So now, appearing to me in the form
Of a white rose was Heaven's sacred host,
Those whom with His own blood Christ made His bride."²⁵*

*"I have been in the heaven that most receives of His light,
And have seen things which whoso descends from up there
Has neither the knowledge nor the power to relate, because,
As it draws near to its desire, our intellect enters so deep
That memory cannot go back upon the track."²⁶*

IN CONCLUSION

This system of mathematics is obviously a highly sophisticated storage and retrieval system that is on such a level of thought that individually and collectively humanity has lost the knowledge of it.

Dante Alighieri imbued into the compositional structure of his La Divina Commedia an ancient system of thought, which is not known to exist in modernity. This system of thought was known all over the world in antiquity though it is not generally known in modernity. Personally, I do not see the necessity of the so-called Mystery Schools keeping this information from the general public. It is not that easy to convey to another: it is actually impossible; for the reason that, for that is God's province. Yes, I can lay out these mathematical patterns that I have envisaged in the system over a period of twelve year. I can also tell the reader that what is in this paper is not anywhere near the tip of the iceberg that is the Esoteric Science.

The Esoteric Science is itself the secrecy that is withheld from the initiate. What that means is that no matter what I personally lay out in this paper there is a database of knowledge within this material that would make what I have outlined pale before it. Yes, the individual researcher once learning the rudiments of the system can cull out additional

nuances and ideas that are not presently known. To teach esotericism in a classroom as dogma and/or tradition is not really feasible and that's why I believe the Church doesn't do it.

Yes, the mathematical system remains the same throughout all times and climes but the key is for the initiate to walk the margins of the world seeing this esoteric divine system of thought in all cultures. Every single culture around the world in antiquity has created their literature, artworks and monuments differently than all other cultures. That is the beauty of divine esotericism.

The question is why did the ancients set up this Esoteric Science in their literature, artworks and monuments around the world? The answer is found in the individual building his or her psychic temple that he or she will live in for eternity. Yes, the literature, artworks and monuments of antiquity that we see in the outer world were created by a nation of people with a like-minded mentality knowing the art of esotericism: how to speak, write and convey the WORD OF GOD. I can't think of one nation in antiquity that did not accomplish this except of course the materialists or marauding barbarians of the world, which would often end up destroying these highly civilized and spiritual cultures, which is very similar to the mental acuity of modernity.

However, what the literature, artworks and monument convey is not gear towards the masses it is always designed for the fledgling initiate: the lone mystic.

Reading the above analysis of Dante Alighieri's *La Divina Commedia's* Mathematical System it is easily envisaged through the four mystic Elements: Triplicities: FIRE, EARTH, AIR and WATER that the process of building the TETRACTYS (Temple of God) in the psyche is a personal one because each psyche's idea of the Garden of Eden: the desired spiritual goal is different than every other psyche in existence. The psyche's goal is to find the soul it had lost.

If this is the case why is the Catholic Church so uniformed in its teachings? The answer to that is that the Catholic Church is the prototype of the Temple of God. It is the generic way of expressing esotericism in Christianity.

Those that read *La Divina Commedia* will see that Dante Alighieri is the lone pilgrim journeying through Inferno, Purgatorio and the Paradiso so there is no ambiguity as to there being anyone journeying the pilgrimage with him. Virgil is merely symbolically Dante's psychic use of reason and logic. Virgil represented what Dante Alighieri was most enamored by in the outer world: the poetry and philosophy of Virgil; therefore, nothing was more appropriate to guide Dante than Virgil. What augments this guide Virgil is the spiritual guidance, which is represented by Beatrice, Lucy and the Virgin Mary, which is symbolic of the high spiritual dynamics in the unconscious mind. Spiritual guidance made it infinitely easier for Dante Alighieri to traverse the three realms of spirit although he had a very difficult time doing it. Nobody promised him a Rose Garden. Dante had to prove himself, every step of the way.

I want to end this paper by giving the reader three examples in the past two centuries of three lone pilgrims that journey into the arms of God.

- 1 Mary Baker Eddy the Discover and Founder of Christian Science was on her death bed when she had her initiating vision that guided her through the second half of her life founding the Metaphysics of Christianity. What enamored her in life was the Bible; thus, it was the Bible she obtain her *raison d'être*.
- 2 Carl Gustav Jung the founder of Analytical Psychology had an insight (vision?) around the turn of the twentieth century that he tried to elucidate, in the next sixty years, through his writings. Psychiatry was his profession and that is what enamored his psyche for the rest of his life.
- 3 William (Bill) Wilson was an alcoholic that was condemned to be hospitalized for the rest of his life in 1935. When the door closed behind him he cried out, "if there be a God let him

show himself” and instantly the room lit up and he said, “So this is the God of the preachers”. He would go on to found a worldwide organization called Alcoholics Anonymous that became his *raison d’être* for the rest of his life: guiding alcoholics that **DESIRED** it to sobriety.

My life’s work is an amalgamation of the esoteric teachings of the Bible, the Roman Catholic Church’s teachings and the metaphysical writings of Mary Baker Eddy, the Collective Works of CG Jung and the 12-Step Program instituted by Bill Wilson and many other authors.

ENDNOTES

¹ January 2nd 2021, revised the texts of this paper.

² In fact in June of that year (1983) I would enter a vocational college to obtain an Associated Degree in Computer Programming and that is only because I took a GED test (1968), while serving in the Army, to obtain a High School Diploma having dropped out of school in the first two months of the ninth grade.

³ There is one work: Dante: Numerological Studies (American University Studies, Series 2: Romance, Languages & Literature) by John J Guzzardo, published by Peter Lang Publishing (1 Nov 1987); however, this work was published one year after my initial copyright and this author does not go beyond my first illustration below.

⁴ I started my personal researches in August of 1974 and it was in January 1977 that I discovered a numerical cycle in the first chapter of Genesis and completed it in October 1978; however, the crucial date of my researches that led me to analyze Dante Alighieri’s *La Divina Commedia* was April 15, 1983. It was April 11, 1983 that I came face to face with what the cycle was that I had envisaged in the first chapter of Genesis. During that almost nine year period, from the commencement of my researches into the Holy Writ (August 1974), I learned what was not of intrinsic value esoterically; thus, learning what to accept and most importantly what to discard as trash.

⁵ Assembly lines are a modern industrial gimmick, which in my mind destroys creativity.

⁶ Here lies the reason for my presenting the Esoteric Science in the mathematical format rather than from the linguistic and grammatical format. The Esoteric Science is structured through the medium of the Seven Liberal Arts: Arithmetic, Music/Harmony, Geometry, Astronomy, Grammar, Rhetoric and Logic/Dialectic. Mathematics is the optimum and ideal mode in presenting the Esoteric Science seeing it is universally accepted as the universal scientific language. I hold back on discussing the Trivium’s aspects of esotericism because of the problems of translation. Each language is local and not universally understood and therefore the Quadrivium (universal language) is used because it is universally understood. In addition mathematics is an abstraction of the psyche and has no concord with the world. In order to express mathematical ideas arithmetical data has to have a linguistic format to record that knowledge; therefore, numbers (digits) are in and of themselves a representation of the Trivium (Grammatical Arts). The numbers themselves is the GRAMMAR, the manner in which mathematics is used is LOGIC and the explanation of a mathematical theorem is often redundant (RHETORIC); therefore, in every sense of the word I am using all Seven Liberal Arts to outline the Esoteric Science introduced in this paper.

⁷ Let me qualify this remark by saying that if the rudiments of the esoteric science are known than translation can be very helpful; however, without that prerequisite they are altogether useless.

⁸ The Divine Comedy of Dante Alighieri (*Inferno*, *Purgatorio* and *Paradiso*), by Allen Mandelbaum, drawings by Barry Moser, published by Quality Paperback Book Club 1980

⁹ This is a perfect example of how religious texts are destroyed inadvertently by taken away or adding to the texts. This is what both Moses and Saint John warned of in their writings.

¹⁰ THE CYCLES OF DIVINE CREATION & THE UNIVERSAL MATHEMATICAL MATRIX

https://www.academia.edu/9613502/THE_CYCLES_OF_DIVINE_CREATION_and_THE_UNIVERSAL_MATHEMATICAL_MATRIX

¹¹ Much of the occult I would wholeheartedly agree is absolute trash; however, I, personally, believe in demonstrable evidence not hallucinations and/or mental experiences of a neurotic or psychotic individual; nonetheless, some gems unfortunately get lost between the cracks. Such a gem is Astrology as a mathematical, symbolic and linguistic tool.

¹² I do not believe or use Astrology as a fortune telling tool or predictive oracle as the profane do. I see Astrology as merely a mathematical, symbolic and linguistic tool.

¹³ CG JUNG http://en.wikipedia.org/wiki/Carl_Jung

¹⁴ Transcendent Function <http://www.amazon.com/The-Transcendent-Function-Psychological-Unconscious/dp/0791459780>

¹⁵ Eucharist <http://en.wikipedia.org/wiki/Eucharist>

¹⁶ Pythagoras <http://en.wikipedia.org/wiki/Pythagoras>

¹⁷ Tetractys <http://en.wikipedia.org/wiki/Tetractys>

¹⁸ The only reason I initially used this small mathematical tool is because I was seeking a way of understanding the patterns developed from the Volumes and Sum Digits. I had written a wordy and primitive (not scholarly) paper trying to explain these

patterns I initially envisaged, verbally and submitted it as my first copyright in 1986. Just after submitting it a memory out of my teenage years came to me: my father came home one day with a brainteaser. He asked my brother, sister and myself to take the first nine numbers and place them into the tic-tac-toe box and add them up to the same total in all eight directions: vertically, horizontally and diagonally. The answer was 15 and I had it in ten minutes; however, this memory served me well in my reaching out for help in trying to obtain a handle on Dante's mathematics. Later I would discover that this 3 x 3 square was very ancient and was called the Kamea of Saturn (Lo Shu in China).

¹⁹ The white area forms the 'V' in the Capricorn symbol if the image is turn 90° right. The gray area produces the little loop at the tip of the 'V' shape in the Capricorn symbol and the black area produces the 'U' or cup shape that goes down and under the 'V' shape in the Capricorn symbol. January/Capricorn was the month that Beatrice was born. Beatrice was the allegorical woman that Dante became enamored with and said he would write a more worthy work dedicated to her. This Capricorn symbols would be found throughout La Divina Commedia in more spectacular ways, which will not be discussed further in this paper. See my other writings on Dante. Personally, I believe that Beatrice represents the soul/psyche.

²⁰ This material can be found in my work: THE SECRETS & THE MYSTERIES OF GENESIS: Antiquity's Hall of Records, by William John Meegan, published by Trafford Publishers 2003 and THE SISTINE CHAPEL: A Study in Celestial Cartography, The Mysteries and Esoteric Teachings of the Catholic Church, by William John Meegan, published by Xlibris Publishers November 30, 2012

²¹ ibid

²² Theoretic Arithmetic of the Pythagoreans (1816), by Thomas Taylor, Kessinger Publishers

²³ I do not believe in such nonsense as amulets; however, I do believe in the mathematics that is preserved in these so-called Magic Squares.

²⁴ THE DORE ILLUSTRATIONS FOR DANTE'S DIVINE COMMEDIA (p. 134), 1976 (136 plates by Gustave Dore), published by Dover Publications Inc., New York

²⁵ DANTE: The Divine Comedy; Vol. III: Paradise, translated by Mark Musa, Penguin Classics, published by Penguin Books, Viking Penguin, Inc. New York, USA, Copyright by Mark Musa 1984, 1986

²⁶ The Divine Comedy, by Dante Alighieri, translated by Charles S. Singleton (Paradiso. 1: 4-9). Visions like this point to the origins of Mystery Schools' secrecy traditions when no initiate could talk about the experience even if he or she wanted to. I personally experience such a spiritual vision in June 1978 (*I mentally envisaged the sum-total of all knowledge - I had a glimpse of Eternity, which explained to me unambiguously and in an infinite amount of ways that there was no such thing as death: my mind was peppered with billions, if not trillions, of pieces of information. At the same time that mental vision was taken place I had an inward visual experience (through the third eye? This was not a corporeal vision) of going down a tunnel directly into the light (I was wide-awake: not asleep).* I understood instantaneously that this vision was of Omniscience: God. The vision did not last but a nanosecond because instantaneously the vision ended because of my own thought processes (it was similar to a kneejerk or flinching reaction when suddenly my mind was infringed upon by such an alien light). Trying 'corporeally' to understand the vision I believe caused the vision to end or was it because that was the entire vision? I am uncertain as to the truth of the matter. There is of course no way of retaining the detail knowledge of such a vision; however, from that point onward I lost my fear of death and I was given the ability for pattern recognition and my memory improved greatly. Do not get me wrong. Just because someone has such a vision does not mean he or she does not have to struggle to obtain the answers he or she is searching for in life. It is in the quest to know God that the initiate unwittingly demonstrates (to the spiritual forces in creation?) that he or she is worthy to move on spirituality. Without this struggle and freely relinquishing the material world there is no other way to demonstrably demonstrate to the Empyrean that one is worthy of spiritual grace. I believe that such visions points to the beginnings of the true spiritual life no matter what progress one 'think' he or she had previously made. In fact all previous research into religion and/or spirituality is as if it was for naught. The long sought after vision of God does not come by trying to experience it or through a lifetime of research. It comes through 'DESIRING', above anything else, to know about God and life with no expectation of reward for oneself.