

THE CIPHER OF GENESIS



Carlo Suares

This paper was first published in the journal *Systematics*, 1970, **8** (2), pp. 147-174. It was edited from transcriptions by K. W. Pledge. It was reprinted in *A Tribute to Carlo Suares*, published by Coombe Springs Press, 1982, with an introduction by the editor. This edition is published by DuVersity Publications, 2004

www.duversity.org

8 Homewood Hills, Charles Town, WV 25414, USA



When the Morning Stars Sang Together from The Book of Job, William Blake (1757–1827).
God attended by his angels reveals himself to Job as the Creator of the universe.

THE CIPHER OF GENESIS

Carlo Suares

Communicated by K. W. Pledge

THE BIBLE PROBLEM

Today we are faced with a flood of new translations of the Bible. The most recent is *The New English Bible*. There is also a steady stream of books about the Bible, books about the Dead Sea Scrolls, books about the Dead Sea Scrolls and the Bible, books about books about the Bible. We are entitled to ask whether anything of real value is achieved by all this activity, whether it is getting anywhere. In fact, when we compare the 'new' translations with the old, we see that, far from being any improvement, the translators persist in rendering always the same old stuff. Moreover, this stuff is, as far as the beginning of Genesis is concerned, without meaning for our minds. It is presented in terms which are unthinkable.

We are supposed to find meaning in statements such as "In the beginning, something called God that existed before anything, created everything out of nothing". And after this God had created light—by merely saying a few words—"He" apparently found it necessary to invent a vocabulary, for we read, "God called the light Day and the darkness he called Night". And this God having created Man in a sequence of tremendous operations, the scene changes: somehow this mysterious God manages to become very small and "walk in a garden". And in this garden there takes place a fairy tale involving the talking serpent, the apple, a temptation, and so on. Today these things seem incredible and fit only for children. Yet we are told and can feel that the Bible is some kind of sacred text; that it contains one of the most profound revelations ever given to man. It moves us and yet it is nonsensical to our minds.

Today we have to use our minds. We have come to such a point that we have either to throw overboard all these tales or find some way in which the text can be made to elicit for our minds this deeper meaning we can feel. Either the idea of a sacred text is just another superstition men have outgrown, or all the translations are somehow wrong and miss the mark. We shall see that there really *is* a very profound hidden meaning, and that there certainly is a way in which it can be brought out and made intelligible to our minds, that the Bible truly communicates a revelation if we can learn how to receive it. But before we can uncover such possibilities we need to study the instrument we have to use.

The Limitations of Thought

If we look to see what happens when we think, we discover that the things we can think about are limited. Thinkable things are relative, conditioned, bounded by built-in notions of limitation. Thus it is said that our thought is of *space*, *time* and *measure*. Timeless or boundless notions are unthinkable. Any attempt to think of a beginning of time leads to the absurd, self-contradictory question: "What happened before time began?" The mind naturally asks this question, but in the context it is absurd. Or the mind attempting to think of bounded space asks: "and what is outside space?" The mind thinks by putting skins around things. They then become thinkable. But concepts to which this operation does not apply are unthinkable. We can think in terms of measure: three billion light-years or three billionths of a millimetre are multiples or parts of some bounded unit. We can so grasp the relative magnitudes of things. But we cannot imagine a beginning or an end of time, or endless time. We see that the mind is limited in such a way that at both ends of its range it becomes out of its depth. Both ends are unthinkable. People sometimes talk about a "resurrection" of themselves at "the end of time", but the mind cannot imagine what this could mean. For the mind immediately asks a nonsense-question: "How would one live at the end of time, if there is no time?" The mind comes up against a blank wall and can go no further.

However the results to be concluded from this are by no means merely negative

conclusions. By recognising that our thought is limited in what it can grasp, we come to the realization of a tremendous and quite concrete fact, a mystery. And this is the fundamental mystery which defeats the mind:

We simply do not know how it is that anything at all exists.

We cannot dismiss it and we cannot take it for granted. It is a truth which we have to learn to realize so that we can live with it.

Even a speck of dust is an impossible thing to explain.

It is no help at all to 'explain' this mystery by positing yet another mystery. The answers to the fundamental question "Why is the world?" which are put forward in various religious doctrines when they say, "God made it", or "It is the dream of Brahma" merely push the ultimate mystery a little further away. When we are asked to somehow 'believe' in some mysterious 'God' who, for mysterious reasons, 'created' everything out of nothing; we are asking the mind to do the impossible. We are left no wiser.

But there is another *kind* of thinking. A kind of thinking which begins where our usual thought comes to this blank wall. It begins by accepting this ultimate mystery as its corner-stone and goes in another direction. It is as if, finding ourselves locked inside a circle, we learn how to dig with a spade. We can learn to think in a new way with the aid of a special language designed for the purpose.

Projective Language

Ordinary words, the names we use to think about ordinary things, are conventional signs for physical objects. The word "house" means something to a man who speaks English but nothing to a man who speaks French. A Frenchman would use the word "maison"; an Italian would say "casa". To a man speaking no French or Italian these words would mean nothing. This is because they are simply a matter of convention. There is no direct relation between the word and the thing it stands for. The *signifying* has no relation to the *signified* apart from that bestowed by common agreement. Also, when such a word is used, it conveys a mental image of the thing signified and not the thing itself. The word cannot be so used that its use produces an experience of the thing itself. This limitation of ordinary language is expressed by saying that, with ordinary words, there is no direct *semantic* relation between the 'signifying' and the 'signified'.

But there are other languages in common use which escape this limitation. With such languages the symbols, once their use is learned, become *actual projections* of the objects whose experience they signify.

Such *projective* languages are used in music and mathematics.

A musical composer or conductor, shall we say, can open a book which contains the score of a piece of music and, on reading it, *actually hear* the sounds symbolized by the musical notation. For him, every written note is a projection of the sound it signifies when the music is played. It *is* the sound, for him. For someone unable to read music the page shows him merely an incomprehensible array of lines, dots and other marks.

Similarly a mathematician opens a mathematical text and, on reading the mathematical symbols, mentally *performs* the pattern of mathematical operations of which the symbols are the projection. So other kinds of language are possible than our ordinary conventional languages. Languages which are *semantically correct*. Languages which, when used, project the actual experience of the things signified by the symbols.

The extraordinary scope and power of mathematical symbolism is sometimes accounted for by saying it is merely a concise shorthand, a visual aid. But it is much more than this. It is powerful because it is a semantically correct projective language. It can be so used that the symbol *is the thing* symbolized. But it is not about the ordinary things of our experience.

Generalized Projective Language

The creative invention of writing is supposed to have taken place about 5,000 years ago. There can be no doubt at all that most or all of the written characters were originally used to perform a two-fold function. On the one hand the symbols played the role of the ordinary descriptive languages with which we are familiar. But they also were used as *completely generalized* projective languages with this property of being semantically correct. This was

their *sacred* function. Today we can appreciate the former but not the latter because we live, for the most part, immersed in the things and events of ordinary life, for which ordinary language is perfectly adequate. But if we wish to come face-to-face with the *mystery*, ordinary thinking and language are inadequate.

If mathematics deals with operations and music deals with sounds so that these are the 'things' which the very symbols can *become* for a mathematician or a musician, what are the 'things' with which a completely generalized projective language deals?

The answer in terms suitably adapted to the present time is: **structure and energy**.

If there is one modern concept that can be generalized so that it applies to everything that exists it is the concept of **energy**. Everything that exists can be studied from the point of view of energy-transformations. A generalized language deals, not with physical things, but with the **qualitative structure** of energy transformations common to everything that exists.

What this means can become apparent only when the language is *used*, and to use it requires that one 'catch on' to the experience of the 'things' the language projects. Tone deaf people do not become musicians, and the analogy of the blind man talking volubly about colours he has never seen must be borne in mind. We ourselves also exist and are a part of the world. We are not excluded from everything that exists. In learning to *use* a generalized language we perforce come to realize that the archetypal principles of structure *can become projected into us*. A musician develops an 'inner ear' with which he can hear musical sounds when reading a piece of music, just as if it were actually being played. But just as we can use ordinary words to talk *about* music, yet the words themselves are *not* the music, so the experience of the qualitative concepts can only be imperfectly conveyed in our ordinary language. "*He that hath ears to hear, let him hear.*"

THE QABALA

The Bible was written in Hebrew. As an ordinary language Hebrew is still in use today. As a sacred language Hebrew is a door the key to which is called the Qabala. The Qabala enables Hebrew to be used as a completely generalized projective language. By this use it enables the revelation to be transmitted. Hence the Qabala is a very ancient *science*. It is not a kind of airy-fairy mysticism or a vague emotional revelation but a science based on a way of thinking which develops the intelligence gradually until the revelation can be projected in all its complexity.

The textbook of Qabala is *The Sepher Yetsira*. Nobody knows when it was written. It was deliberately written in such a way as to conceal its meaning from anyone not prepared to dig deeply to unearth it. The last verse runs:

"When Abraham, our father, entered the vital stream of life: He looked,

He saw,

He explored,

He articulated,

He placed,

He engraved,

He combined,

He structured and elevated with his hands.

And *then* was received by the All. . . .", etc. . . .

This means that in order to receive the revelation Abraham had to use his intelligence, had to learn to make and do something with it first. It was a matter of *understanding*.

The word Qabala means: that which is *received*. If we realize the limitations of our minds and develop our understanding through the Qabala, there is no reason why we should not receive Abraham's revelation now, as it is. This is what the Qabala is for. The Bible really is Holy, but it is only Holy if we learn how to read it properly by taking the necessary pains to know what we are dealing with when we read it. If we want to understand something we have to be able to experience what that something is made of. The Qabala tells us what the Hebrew *letters* are made of.

The Hebrew Letters

There are 27 letters in all: 22 letters, 5 of which take another form when terminal. There are no Hebrew figures. Instead, each letter is given the numerical value shown below.

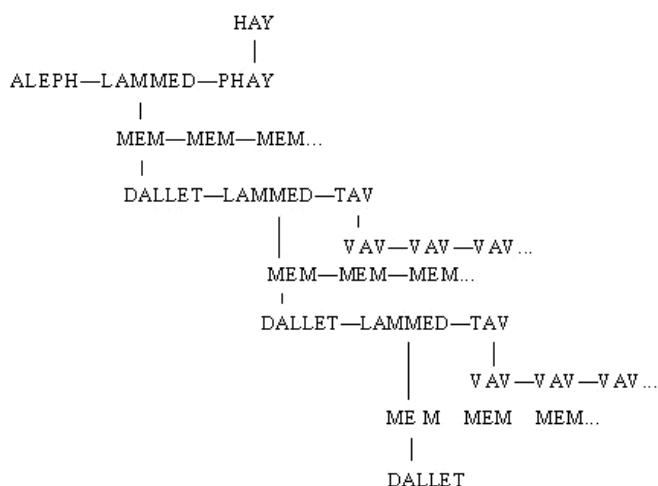
ALEPH	1	VOD	10	OOF	100
BAYT or Vayt	2	KAF or Khaf	20	RAYSH	200
GHIMEL	3	LAMMED	30	SHEEN	300
DALLET	4	MEM	40	TAV	400
HAY	5	NOUN	50	KAF term	500
VAV or Waw	6	SAMMEKH	60	MEM term	600
ZAYN	7	AYN	70	NOUN term	700
HHAYT	8	PHAY or pav	80	PHAY term	800
TAYT	9	TSADDE	90	TSADDE term	900

Unlike our Latin alphabet (recognizable as the Hebrew ALEPH-BAYT) the Hebrew letters are not simply initials. Each letter is a word-complex; a coalescence of other letters themselves word-complexes—an *equation*. In this they are like the Chinese ideograms, which are picture-letters built up from elements, each projecting a component of the total meaning. The character for ALEPH is, in fact, an ideogram of just this kind. Or the Hebrew letters are like chemical compounds whose elements are, in their turn, chemical compounds, whose elements . . . and so on. Each letter is like a living organism with, growing from it, other organisms, branching and branching again like a tree. Thus we can write some of the letters as words which make the following equations:

ALEPH	=	ALEPH-LAMMED-PHAY	(1.30.80)
LAMMED	=	LAMMED-MEM-DALLET	(30.40.4)
PHAY	=	PHAY-HAY	(80.5)
DALLET	=	DALLET-LAMMED-TAV	(4.30.400)
TAV	=	TAV-VAV	(400.6)
VAV	=	VAV-VAV-VAV	(6.6.6. . .)
MEM	=	MEM-MEM-MEM..	(40.40.40. . .)

These last two letters VAV and MEM form an indefinite series.

When we try to write down the *word* ALEPH in terms of all its constituent letter-words with their inner relationships we find ourselves writing down a symbol that proliferates outwards (or inwards) in all directions, until it repeats its forms indefinitely, like a growing living thing. Thus:



If, by any chance, all this has a meaning, then we will have to learn the meaning of LAMMED, PHAY, MEM, DALLET, HAY, TAV, VAV ...if we are to grasp what ALEPH means. We will have to learn a living language where everything depends upon everything else and is connected to everything else before we can even begin to come to grips with a text that is written in this language. Clearly the Hebrew characters introduce us to a language capable of conveying

a depth of meaning and complexity virtually without limit, yet remaining within the limited bounds of our capacity for thought. We can begin to see how it is possible to escape from our mental limitations if we will. Moreover, it has a curious similarity with the way living things

escape by proliferation and self-renewal from the limitations of space and time. The Hebrew letters are the living elements of the Qabala, or rather, the Qabala brings them to life, revealing the code in which the living meaning of the Bible is written. It is a code which uses these equations and not ordinary words, as we are accustomed to use them. It trains the mind to hold together, all at once, a complex structure each part of which is relevant to every other part.

Some Postulates

1. Mystery:

The Qabala begins by accepting that there is a **mystery** of existence which it is beyond the power of thought to comprehend or to grasp. This mystery has nothing to do with scale. It is as much in evidence when we contemplate the existence of the universe as in a grain of sand. It is inexplicable and it is undeniable. It is a mystery we ignore at our peril. We cannot leave it out of any symbolism that pretends to lead to an understanding of revelation. The letter ALEPH *symbolizes* this mystery. ALEPH symbolizes, not an ultimate principle of explanation—that would be to introduce 'God' in another form—but rather an archetypal sign whose meaning is to *project* into us a constant awareness of the mystery of existence. We have to learn to *remember* that which we would sooner forget.

Although ALEPH symbolizes a concept that is unimaginable and unthinkable it can nevertheless be *used*. The same symbol was, in fact, used by Cantor to stand for the transfinite numbers in mathematics. Although we cannot *think* of transfinite numbers, because they are beyond all counting by definition, they can still be symbolized. And the symbolism is not trivial. For it can be shown that there are different *orders* of transfinite numbers, all unthinkable, all beyond counting. And anyone who has felt the mystery and power of the concept conveyed by Cantor's ALEPH symbolism will be in a position to appreciate what is meant by the *use* of ALEPH in the generalized projective language of the Qabala.

In the cipher of the Qabala, the symbol ALEPH is used to project the concept of an unthinkably immense **energy**, beyond the limitations of time and space, without which nothing could exist, operating within the structure of everything on every scale as **that** by virtue of which it is **able-to-be**. Unconditioned, timeless, unthinkable, yet a power most intimately concerned with our very being.

By taking this mystery into account we do not and cannot, by any means, render it thinkable. But we can bear witness through it to a reality our minds cannot understand of a power beyond life and death that yet participates in both. ALEPH corresponds in force and significance to the ancient concept symbolized in the Chinese *Tao* and the *Spirit* of the *Bhagavad Gita*.

Alone amongst the Hebrew letters, ALEPH has no pronunciation of its own. Thus in ESH, written ALEPH-SHEEN, the word for *fire*, it sounds like "E". In ISHA, *woman* (ALEPH-SHEEN-HAY) it is pronounced "I". In ROSH, meaning *head* (RAYSH-ALEPH-SHEEN) it is "O". In the first word-equation of the Bible: the untranslatable BERESHYT (BAYT-RAYSH-ALEPH-SHEEN-YOD-TAV), ALEPH is not pronounced *at all!* So ALEPH can be sounded as any of the vowels, and the logic that this unthinkable, timeless ALEPH has no existence is carried into the very usage of the Hebrew language. Although it *is there*, yet because it has no pronunciation of its own it does not really *exist*.

For the Qabala, to be sacred means to *partake* of this mystery of ALEPH. Since everything that exists is alike subject to this mystery: *everything* is sacred. These statements regarding ALEPH constitute the first postulate of the Qabala.

2. Paradox

The second postulate of the Qabala is formulated in the words:

"Everything with ALEPH, ALEPH with everything, Everything with BAYT,
BAYT with everything."

The word BAYT, written BAYT-YOD-TAV means house in both Arabic and Hebrew. The

letter BAYT is pronounced always as the consonantal "B". Hence BAYT is specific whereas ALEPH is free. There is nothing that is like ALEPH and it is like nothing else. With BAY I. we enter the realm of analogical thought. In the Qabala, BAYT must be understood to project the generalized concept of any physical support, any container, any dwelling.

The second postulate of the Qabala commands us always to separate two aspects in everything, neither of which has meaning in isolation from the other when looked at in this way. With this formula we are bidden to distinguish the container from the contained, the letter from the spirit. The intensive from the extensive, the Yin and the Yang, It provides us with a means of making qualitative distinctions in any realm we apply it to and emphasises and extends the mystery symbolized by ALEPH. It expresses a fundamental paradox: the twin aspects of being-manifestation.

It is paradoxical but inevitable that there can be no manifestation of the timeless unthinkable energy of ableness-to-be that is symbolized by ALEPH unless it be *through* something: some container or vessel in which it can *dwell* "in being". For example, *language* communicates *meaning* :

If I want to say something, I have to talk. I cannot really talk without saying something.

It is so simple, yet it is a paradox. It is so obvious that we fail to notice it, just as we forget the ultimate mystery of the existence of anything at all.

The second postulate draws our attention to the qualitative character of all our experience. It is as if there are two co-ordinates by reference to which the intrinsic quality of anything may be judged. One is intensive, timeless, unthinkable but the bearer of its qualitative nature. The other, without which the first could not manifest, is extensive and know-able, like the words you are reading now, perhaps. Insofar as these words have any value and meaning, they have some ALEPH. The words themselves are just BAYT; fixed and defined the moment they are typed out. Something may be strong in ALEPH but have only slight BAYT, like the vibration of a piece of music or a poem that moves us deeply because

Everything that lives has meaning
and needs neither suckling nor weaning.

Conversely, it can have very little ALEPH but be heavy with BAYT like

The tale told by an Idiot, full of sound and fury
signifying nothing

In assessing the significance of anything we have to look at it from the point of view of its ALEPH and from the point of view of its BAYT. We can even construct, as a kind of illustrative joke, a way in which the number symbolism of the Qabala might be used to convey this notion through a familiar English phrase. If the significance of something consists in its relative proportions of ALEPH and BAYT we might, in English, express the notion of a *balance* between the two by saying "It is six of one and half-a-dozen of the other". Now six added to six makes twelve, which is written in numbers as 12. One is the number of ALEPH and two is that of BAYT. Hence the notion is there, in code.

But let us now decode an actual example from the Hebrew:

Ahava

The system of the Qabala states that, in Hebrew, the letter HAY (5) is to be understood to project the concept *life* . If it occurs in a Hebrew word it is there to draw our attention to some structure of energies in which something is *alive* . To understand *what* is alive we have to look at the letters next to HAY in the word. Now there is a word in Hebrew which is spelt ALEPH-HAY-VAYT-HAY and pronounced something like *ahava* . What does it mean? The Qabala tells us immediately that this word signifies a structure with the characteristic that both ALEPH and VAYT each have the property of being alive. When the structure expressed by this word is properly and completely exemplified, both are equally balanced. Applied to a human being, VAYT may stand for the body and ALEPH for the spirit, or psyche—alive in the body. Or VAYT might signify the 'worldly' and ALEPH the 'spiritual' life. A HAY belongs to each. When the two are equally balanced in a man's life, then his life is an expression of the meaning of this word, and these two aspects mutually complement each other. The noun *ahava* in Hebrew means *love* (in Greek:

agape).

There is, probably, no more condensed expression of what love *is* than this simple equation. That is why this word is semantically correct.

NINE PROJECTIVE ARCHETYPES

The systematics of the projective language which is the Qabala has two assets:

1. Nine letters symbolizing nine *archetypal* projective activities (or functions)
2. Two modes of projection of these archetypal forms. Namely:
 - 2.1 Projections into actual existences, states or conditions (or organs)
 - 2.2 Projections into exalted states or conditions of existence.

There is not the space to give more than a glimpse of what this means. Some of it will, it is hoped, become clearer from illustrations later. We will at this stage confine the exposition mainly to the concept symbolized by the first nine projective archetypes. These are the Hebrew letters whose numbers run from 1 to 9. The letters from 10 to 90 are 2.1 above, those from 100 to 900 are 2.2.

The first nine archetypes symbolize tremendous unifying concepts. They must do, if they apply to everything that exists throughout the universe, on every scale. They express the forces or powers which organize and maintain everything in an immense structure of energy transformations.

For the Qabala, qualitative energies act through everything. It is as if everything is alive in its own way according as these energies are projected into and through its existence. Through the Qabala the very letters of the language become projections of living forces. We can very easily pick out, in the characteristic properties of living things, the projections of the first nine archetypes. They are exemplified in the functions of all living organisms. Here is a very brief sketch, an outline only, of this fact:

- 1 ALEPH As existence is a mystery so is the existence of life a mystery. ALEPH tells us no more. There is no more to tell.



- 2 BAYT There is no life apart from living things. The containers of life.



- 3 GHIMEL Everything changes. If there is ALEPH and HAYT together there must be some transformation of energy. Inside all living things something is going on. Foods are converted to the energies of life. Eating' occurs, and being eaten. All living things show the function of nutrition.



- 4 DALLET This letter projects the concept of resistance to disruptive forces. In inorganic structures this is no more than the restoring forces which hold them together against disturbing forces from without. In atomic nuclei it is recognizably the role of the binding energy. In living organisms it projects itself as the characteristic function of response to stimuli. It is the archetypal principle of challenge and response discernible in the movements of rise and fall of individuals, societies and civilizations.



- 5 HAY Life is a projective archetype in its own right, not merely as such but in its completely generalized concept of participation in the universal drama as an intermediary. *All* life,



throughout the universe, is engaged in a common task which *only* life can perform: the task of *transmitting impulses* which maintain the balance of a hazardous universal harmony. Life can both give and take, and because it is *sensitive* it can adjust to 'fit in' with environmental pressures and requirements which go beyond the needs of its own self-preservation or self-expression. In living things this is projected as the *ecological* function.

- 6 VAV This is the archetype of fertility or copulative impregnation. As in Latin: six means sex. (VAV is the grammatical copulative). Projected into living organisms it is the function of *reproduction*. It is the power of living recurrence, the ageless force of perpetuation connecting old and new, old and young.



- 7 ZAYN This is the archetypal structured movement towards the indeterminate potentialities opened up by VAV. In the living cell it is immediately recognisable as *motion*.



- 8 HHAYT conveys the concept of a storehouse of potentialities able to be drawn upon when necessary, like a bank balance. A pool of unstructured energy of qualitative characteristics which may be used to give form to structures. The 'collective unconscious' of depth psychology and, in living things, the *gene-pool* of hereditary characteristics, are both projections of the archetypal concept symbolized by HHAYT.



- 9 TAYT is exemplified by its projection, in living organisms, as the character of *the cell itself*. The function of the cell is essentially the female one of drawing upon the reservoir of unstructured characteristics symbolized by HHAYT and building them up into the necessary structures. The womb is the place of gestation, of bringing to birth. Nest-building aptly typifies TAYT.



War with Time

The Hebrew character for ALEPH is an ideogram on the Chinese model.

It is made up of two components, separated from one another by a diagonal line. The upper component is a *hammer*, signifying this non-actual, invisible energy of ableness-to-be ascribed to ALEPH. The lower component is a *leg*, standing for that which walks in steps: the succession of temporal duration. They are separated to indicate that ALEPH is to convey the concept of an energy apart from time: timeless. It is there, able-to-be—but it does not *exist*. Because to exist is to exist *in time*. But the ideogram conveys more than this. It projects the notion that this energy is to be conceived of as *over and against* temporal successiveness. That which is without limit is locked in confrontation with that which diminishes and destroys. In time, all things pass away. The timeless is *at war with time*. Since ALEPH is beyond limitation: this war is endless.

Cosmic Drama

According to the Qabala, when ALEPH is projected into existence it becomes YOD. YOD symbolizes, not the power (pouvoir) or *ableness* to exist, but the *assertion* of actual existence itself. So this timeless energy or power of ALEPH can become projected into existence—into *time*. But, by this, it becomes limited. That which was without limit becomes subject to temporal succession. Hence this implies a *sacrifice* on the part of ALEPH of its own unique character. It has to give up something of its own wholeness and self-consistency. It compromises its nature when it becomes YOD and is thereby involved in contradiction. . It becomes what it was not and, in doing so, opposes its own nature. The war with time enters into all existence and becomes a war between ALEPH and YOD.

Now the letter-numbers are universal symbols. This account of the war between ALEPH and YOD is therefore of cosmic significance. There is, says the Qabala, a *cosmic drama* in progress. A cosmic *game* is being played out everywhere and in everything that exists. The opponents, the adversaries, are ALEPH and YOD.

If we seek for the outcome of this game, for what is achieved by it, we are asking for the meaning of QOF. ALEPH (1) finds its expression in YOD (10) and its fulfilment in QOF (100). The concept symbolized by QOF is that of a projection of ALEPH wherein this conflict is *already reconciled*, having found its own meaning. In QOF the war is redeemed from sterility and can bear new fruit. This notion is conveyed in number symbolism by the symbolic age (100) reached by ABRAHAM when his son Isaac was to be born. Previously, his name ABRAM had been changed, by the addition of HAY, meaning the lease of a new *life* ("and I will make thee exceeding fruitful"). Likewise his wife's name had been changed from SARAI to SARAH ("and she shall be a mother of all nations"). Abraham had found how, at last, to reconcile the war between ALEPH and YOD *within himself*, and became able to *open* himself to QOF (100) and receive the revelation. The word Qabala begins with QOF. Hence we can understand the assertion that Qabala is the key to the revelation received by ABRAHAM.

With the achievement of QOF, the letter-numbers enter upon a new cycle, as it were, of significance. The three sets of nine letters symbolize three cycles. We may suppose that the 'historical' character of the Bible is really two-fold, just as the Hebrew language is two-fold. It conveys, not only 'ordinary' history but, hidden within that, a 'sacred' history concerned with the stages and working-out on Earth of this Cosmic Drama. There is very much more in the Bible account than meets the eye. It is not only the record of the wanderings of some Semitic tribe and its vicissitudes. It is a concealed record of the actual events of the projection of the Cosmic Drama into the biosphere. One tiny coincidence in name has immense significance. It is the name ABRAHAM but the order of the letters has been very slightly changed. The name is BRAHMA; the place in which it occurs is the oldest 'scripture' of India. This coincidence signifies, according to the Qabala, that the traditional revelations of ABRAHAM and BRAHMA are essentially one and the same in source. Analysis of the significance of the fact that ALEPH is the first letter of the one but the last of the other points to a single revelation which split in two. At some actual moment of historical time, 'ordinary' and 'sacred' history *fused together* and a new dispensation arose and spread over the Earth.

The names and the quasi-historical events recorded in the Bible are, regarded from the point of view that only 'ordinary' history occurs, fixed in time and space to definite individuals and periods. This is probably indeed the case, judging from the results of contemporary Biblical research. But if there is also a *sacred* history, it escapes from time and space save for those tremendous historical moments, the *kairoi*, such as "the time of Christ", when the two histories coalesce into one. The "time of Abraham" may have been also such a time, or it may not have been. It may be that the sacred history has become, for convenience, *grafted onto* the account of secular history given in the Bible. Thus it may be that the Jesus of the New Testament actually lived, at the time of Pontius Pilate, or some hundred years earlier as the "Teacher of Righteousness" of an Essene Brotherhood. The evidence for the 'ordinary' historical existence of Christ is too scanty to be reliable. All the Gospels were written much later than the events they describe. As evidence for the 'grafting' theory, we may include this account from Josephus to tell its own story: (It immediately precedes Josephus' account of the Essenes)

"And now Archelaus's part of Judea was reduced into a province, and Coponius, one of the equestrian order among the Romans, was sent as a procurator, having the power of (life and) death put into his hands by Caesar. Under his administration it was that a certain Galilean, whose name was *Judas*, prevailed with his countrymen to revolt, and said they were cowards if they would endure to pay tax to the Romans, and would, after God, submit to mortal men as their lords. This man was a teacher of a peculiar sect of his own, and was not at all like the rest of their leaders." (A cabalistic version refers to that man as YHSHWA, the name for Jesus).

But whether or not the events of the Bible actually took place as ordinary history is irrelevant. It does not matter because it is *mythical*, not in any derogatory sense but in the sense of being an archetypal projection of another reality which, the Qabala indicates, is *sacred*.

THE SACRED LANGUAGE

A symbolism of letters and numbers is used throughout the Bible. Much as the breakdown of Arabic names into hundreds, ten and units lends an additional hidden dimension to the Sufi classics, so the appearance of numbers in the Biblical account is never without meaning when decoded according to the Qabala. What appears on the face of it to be merely a tedious habit, peculiar perhaps to the ancient world, of enumerating the names and ages of the lineage of personages all the way back to Adam, is put to use. Thus the *age* of some Bible character may be immensely significant, as we saw with the case of Abraham above. But also the numerical value of a period of time (*Forty* days in the wilderness), or the numerical position in a sequence (*first-born*), or the *number* of children born to someone—all these provide signposts which indicate and underline the significance of the context in which they appear. Names are invariably symbolic in the original Hebrew, and this is sometimes drawn explicitly to attention by way of what appears to be merely an explanatory gloss of little interest. Thus:

"And she called his name *Moses*: and she said, *Because I drew him out of the water.*"

This is a fair enough description of the meaning of MEM-SHEEN - HAY, in numbers (40.300.5). MEM is '*the waters*', traditionally the place for the origin of life, HAY. In fact MAYM is the Hebrew for waters SHEEN (300) is the highest form of projection of GHIMEL (3),

which symbolizes a movement, or transformation from one condition into another. Hence the 'drawing out' (SHEEN) of the boy from 'the waters' (MEM) into life (HAY) is very well conveyed by the name MOSHEH, which is what Moses sounds like in Hebrew. But, as always, the Qabala goes further, for SHEEN, with its number of 300, symbolizes an *exalted* agency of transformation. This might be taken to indicate merely that "she" was the daughter of Pharaoh and therefore of exalted 'rank'. But SHEEN is traditionally the 'cosmic breath'. Hence it indicates an act of cosmic importance being performed at that moment. Something, as it were, preordained to happen. SHEEN is the *spirit* which "blows where it listeth". It occurs also in the name which is spelt YOD-HAY-SHEEN-VAV-HAY. This name, *without* the SHEEN is YAHWEH, and *with* the SHEEN, that of Jesus.

The Bible text develops from the first *word*, the untranslatable BERESHYT: always mistranslated "In the beginning". It grows and diversifies from an almost complete codification of BERESHYT into the more colloquial archetypal myths and tales of Abraham, Isaac, Jacob and so on. As the decoding of the text proceeds to elicit its 'sacred' meaning, it alters from a letter-by-letter decoding to a decoding of keywords and names in the quasi-historical episodes. There is no limit to the depth of meaning which can be revealed through the Qabala, for each part throws light on what went before. Here we can do no more than *suggest* this depth of meaning. Many of the words used in the Bible have always been mistranslated because they have always been misunderstood. In reality they are code-words and here are decodings of some of them:

Elohim

In Hebrew Elohim is written in two alternative ways, according to the Qabala. Both terminate in MEM, but this may take the value 40 or 600. The spelling is ALEPH-LAMMED-HAY-YOD-MEM. The number-schemata are therefore either (1.30.5.10.40) or (1.30.5.10.600). We shall write the former as ELOHIM, the latter as *ELOHIM*.

Both words signify a projection into life on Earth of the *Cosmic Drama* of ALEPH playing the game against YOD. Incidentally the word YOD is spelt YOD-DALLET and means *hand* in Hebrew. Since DALLET conveys the notion of resistance and response to challenge, the Hebrew meaning of *hand* could be rendered into English by "that which *holds its own*."

MEM (600) signifies the highest achieved state of VAV (6). Since VAV is fertility, impregnation: *planting*, this MEM therefore symbolizes *fruitfulness* in the highest degree. Any achievement of cosmic significance is indicated by 600.

LAMMED (30) is the projection into existence of movements of change; the transformation of what exists; transfer or transmission *through* what exists.

Hence ELOHIM reads:

The unknowable power or energy (ALEPH) transmitted into and through the organic movement (LAMMED) of life (HAY) plays out the game with its own projection (YOD) in existence as "the waters" (MEM) of the biosphere.

Hence MEM (40) states the process. *ELOHIM* with MEM (600) expresses that the highest state of achievement of this process is in action: extending its scope, as it were, more and more. Through the action of *ELOHIM* the 'waters' of the biosphere teem and seethe with living things, all participating individually in the process *ELOHIM*.

In ordinary usage, MEM (600) is the plural ending, indicating the notion of a numerical fruitfulness by which the one becomes many, becomes a multitude.

The *cosmic game* is indicated, in code, in *ELOHIM* by the presence of ALEPH and YOD together. Life (HAY) is in the middle, maintaining a precarious balance (precarious because the drama is hazardous) between the opposing impulses of ALEPH-LAMMED and YOD-MEM acting from either side. The drama is being played out on the stage of life by two duelling actors. The fight is carried on *through* life and this is *ELOHIM*. *ELOHIM*, therefore, expresses a simultaneous emanation of life and of its physical supports, as an evolutionary process. It is not the deity that it is supposed to be.

The juxtaposition of the letters ALEPH-LAMMED is a schema signifying that the energy of ALEPH *acquires the power* to project changes in existence. Without this LAMMED, ALEPH is not able to become organically alive in HAY. So ALEPH in isolation is like the enormous energy locked up inside the atomic nuclei, having an explosive potency not yet released. *ELOHIM without the HAY* would symbolize an enormous density of existing things on the Earth (YOD-MEM) locked in conflict with (ALEPH-LAMMED), the timeless energy of ALEPH endowed with the potency to bring about tremendous changes. The outcome of their conflict would manifest as cataclysmic upheavals succeeded by comparative quiescence, the two alternating as the rallies of the game shifted it from one court to the other. Historically, whole continents, seas and mountain-ranges appeared and disappeared again and again as the Earth writhed between the hammer and the anvil of a doublefold energy, explosive and compressive. As we know from Earth history, this situation persisted for the two thousands of millions of years of geological time that preceded the action of the biosphere as a reconciling force. At a certain moment, this conflict opened up the issue of ALEPH, and the Earth was able to produce the archetype ADAM. The cycle of *evolution* of life commenced to elaborate the living forms of the biosphere in order to resolve a further stage of the cosmic game playing itself out through *ELOHIM*.

The letter HAY is in a central position amongst the nine archetypes, the remaining eight are equally balanced on either side – four one side, four the other. Life is a balancing factor in the cosmic game. It can transmit an impulse of reconciliation. Through *ELOHIM*, the conflict can maintain a state of equilibrium which *evolves* through stages of finer balance until a *cycle* of evolution is completed. Then a further cycle begins, and so on. They are not cycles in time but simultaneous. Vegetable life and animal life coexist as different modes of equilibrium whose seven-fold structure is exemplified in the biological classification of: Species, Genus, Family, Order, Class, Phylum and Kingdom. This is the projection of ZAYN (7) into life on Earth (the Seventh "Day"). The cyclic structure of vegetable and animal life, however achieved, is only a static, identical recurrence of the same modes of equilibrium. In them, ALEPH is, at it were, taken around closed cycles again and again, indefinitely. The cosmic game is being played out through an endless recurrence of the same prototypes and not getting any further. ALEPH can only burst out of this closed cycle into a further cycle *in a human being*: ADAM. This is why, in the book of Genesis, ADAM is described as the living image" of *ELOHIM*. ADAM has within him as the DALLET of his name the entire structures of animal and vegetable life, functioning as the resistance which must respond to the challenge of the ALEPH driving towards a further stage of fulfilment in MEM (600). In harmonizing these warring natures within him he is ABRAM. In succeeding and thereby gaining a new life, he becomes ABRAHAM.

Adam

The name ADAM is spelt ALEPH-DALLET-MEM and can signify either the schema (1.4.40) or (1.4.600). In Hebrew DAM, spelt DALLET-MEM (600) is the word for *blood*. Hence the name signifies "ALEPH in the blood", literally the *incarnation* of ALEPH. As the "living image" of *ELOHIM*, he is "made flesh".

This is, of course, a timeless, mythical, *sacred* concept. It is beyond time and

number. There is not the connotation of one, single historical personification of this role of *ADAM*. That notion belongs to ordinary secular history. Sacred history transcends ordinary history. Myth transcends fact. From the very first moment that life managed to evolve to the point at which the *ADAM* could arise to become the projection of *ELOHIM*, all men and every man had, within, the potency for the transformation of *ADAM* (1.4.40) into *ADAM* (1.4.600).

When written with MEM (40), *ADAM* symbolizes a structure whose significance as a resistance to ALEPH terminates in the biosphere, going no further. This is the life of ordinary men, who respond to the challenge by works and acts whose outcome is to further the ends and purposes of the everyday. They do what others have done already— perhaps better, perhaps worse, and what they do dies with them. They do not transform their experience any more than an animal does in living out its life by hereditary instinctive patterns. This life carries on by its own momentum until that is exhausted, or repeats its own achievements again and again, the image of ELOHIM.

It is the *ADAM* written with MEM (600) who is the true image of *ELOHIM* in microcosm: the projection of *ELOHIM* into one, single man. The achievements of such a man *live* because they are 'cosmically' fruitful. They transcend the significance of ordinary life. This is the 'perennial philosophy' of all the great religious traditions, the scriptures and monuments of which are alike works of this kind. The Qabala unlocks for us the door into the living tradition of ABRAHAM. The archetypal *ADAM* can live a *creative* life, forming a further cycle of ALEPH which is not broken when the DAM, the blood of the body, is spent.

ABRAM came out of Ur of the Chaldees, which, whatever other meaning it may have, was in the land anciently known as *Mesopotamia*. "Meso" signifies midway *between*, "potamia" means *the rivers*. (Tigris and Euphrates). It is a Greek translation of the ancient name. Now 'the rivers' or 'the streams' would have been, in Semitic, 'the Waters'. The letter MEM, when it becomes a word in Hebrew with that sound, is included in 'the waters' that are spelt MEM-YOD-MEM. Its schema is (40.10.600). YOD signifies *existence*. Hence the word MAYM does indeed express, by its construction, two waters separated from each other by a kind of barrier. With the perennial floods of Mesopotamia, one would expect the word for waters to reflect accurately the irrigation problem. But this is not the point. The Qabala reveals the *sacred* significance of this ancient word. We have to choose between two waters: the waters of creative meaning (600) and of confused ordinary meaning (40). They are distinct and separated, as if by a barrier, and to choose one is to reject the other. We cannot sit on the fence. The seeming precision of ordinary language conceals a confusion of tongues, the language of *reality* is multiple, sacred, symbolic, like the Qabala.

We have within us the potentiality to become "as gods, knowing good and evil". If we know what is good for us, we will strive to resurrect the ALEPH in us, "in our blood". If we know only what is evil for us, this ALEPH will be smothered, can die, can be *drowned* in 'blood'. In the very centre of *ADAM* and *ADAM* is DALLET, the archetype of resistance, resilience, response to challenge. Both can achieve something in one way or another. But if the ALEPH disappears the names disappear with it, leaving only a bag of blood unable, because unwilling, to become anything other than what it is: a man no longer.

Iysh and Isha

These names are the words for man and woman in Hebrew. They are the words used in the book of Genesis, and they are spelt ALEPH-YOD-SHEEN and ALEPH-SHEEN-HAY respectively. They both have the ALEPH and both have the SHEEN, but whereas IYSH has the YOD of existence, ISHA has the HAY of life. Hence man exists but has no life, whereas woman has life but does not exist. In the context ("an help meet for him") this is most significant. This, too, is carried into usage, for ESH (ALEPH-SHEEN) means fire in Hebrew and YASH (YOD-SHEEN) means there is, are, was, were, or substance, existence.

The point of this is that, if we have within us the potentiality to become "as gods, knowing good and evil", it is of interest to consider in the well-known episode in the Bible that deals with precisely this knowledge: the serpent, the tree, and the *woman* who ate of the tree and then *knew what the difference between them was*. This was not "**Eve**", Eve comes later in the story and was called HHEVA (HHAYT-VAV-HAY: "because she was *the mother of all living*"). It was ISHA: *woman*.

There is not the space to uncover anything like the significance of this.

Here we may point to the fact that only ISHA was *alive* and this is why she could gain that knowledge which, *he who tastes not, knows not*.

Good and Evil

The so-called "tree of good and evil" is, in Hebrew, the tree of TOV-RAA. The word translated as good is TOV, written TAYT-VAV-VAYT with the schema (9.6.2.) (BAYT is equally well transliterated VAYT in Hebrew). The word for evil is RAA, written RAYSH-AYN, with the numbers (200.70).

Now TAYT expresses the archetypal female character of continually building up from elements. In the word TOV, the VAV symbolizes that this activity impregnates or passes on its character to BAYT, which is the archetype of all containers, all dwellings.

When decoded, TOV therefore expresses the structure of a continual process of building-up of containers, repeating indefinitely the same form. It is a cycle of recurrences which do not change. The endless repetition of the same prototypes, static in potential. This is supposed to be *good*, in all the translations.

AYN is the word for *eye* in Hebrew. It symbolizes that which *sees* and is therefore open to all present possibilities. RAYSH is the universe. Hence RAYSH-AYN signifies an openness to all the possibilities of the universe. This is supposed by the translators to be bad, something to be avoided, *evil*.

In fact the translations must have exactly *reversed* the real sense of these two words. This has caused endless trouble. If the psyche is to awaken to what is real, then it must learn to live with and face up to uncertainty. To do so requires that it be free from all the stereotyped formulas which bind it to rigid ways of living. The psyche is subconsciously *afraid*. Afraid to lose its precarious security. It calls its state of fixation *good*. Above all, it fears to live in uncertainty. But to do so is the condition of openness to all possibilities. Man clings to the known and fears to *see* what is unknown because then he will have "no place to lay his head". He prefers to build nests, Chinese boxes inside boxes, endlessly. Nests in which he can live in comparative safety, insulated from the hazards of reality. He does not wish to open his eyes and see things as they really are, infinite.

Satan

In Hebrew Satan is spent SHEEN-TAYT-NOUN and pronounced *SHAITAN*. In numbers it is (300.9.700), or (300.9.50). The latter form we will write as *SHAITAN*.

TAYT symbolizes a focus of this female building-up process. In living things it is the function exemplified by the cell.

NOUN (700) symbolizes the principle of indetermination or hazard, raised to the highest degree. Anything can happen. When the archetype of all structures of potentiality (ZAYN) (7) is projected into existence as AYN (70) it *opens up* some structure of potentiality. It might well be expressed in English as "look out" when raised to its cosmic intensity (700). An achievement of enormous significance becomes possible.

NOUN (50) signifies life projected into existence or "life in existence".

There are, therefore, *two* "Satans", just as there are two "Adams" and two "Elohims". One, the one we shall write *SHAITAN*, is of cosmic importance and, in a real sense of the word, is *good*. The other, *SHAITAN*, is a stumbling-block, an impediment: *bad*, we could say. This emerges from the letter-numbers. It seems never to have been remotely suspected by any of the Bible translators.

The *SHAITAN* who is useful spells his name SHEEN-TAYT-NOUN (700). Here the TAYT is the 'cell', the focus of constructive operations, caught between the hammer of SHEEN and the anvil of NOUN (700), acted upon by the enormous projection of the organic movement of the whole universe (SHEEN) and producing as outcome the cosmic NOUN. This means that he acts as the instrument of the "cosmic breath" in expediting an outcome which is so important that it is hazardous to the most extreme degree. He helps the progress of the cosmic game to proceed through a stage of development on the highest level. What must *become* is helped to *be*, at all costs. *SHAITAN accepts*.

The SHAITAN who hinders always "settles for less". It cannot refuse to let the game be played because SHEEN is a tremendous force of transformation, but it tries to curtail the scope of fulfilment and whittle it down to absurd dimensions. It refuses to let the game be played properly but tries to impose its own terms, insisting perhaps on the letter in the very face of the Spirit. Through SHAITAN the sublime is made to appear ridiculous. Many translations of and commentaries on the Bible are much imbued with the flavour of this SHAITAN, as were the Pharisees of the New Testament and as, in a particular incident, was Simon Peter of the Gospel.

Thus when Peter rebukes Jesus, after Jesus had been trying to show the disciples the inevitability of his coming Passion, Peter says:

"Be it far from thee, Lord: this shall not be unto thee".

And then Jesus turns upon Peter and says to him:

"Get thee behind me, Satan: thou art an offence unto me: for thou savourest not the things that be of God, but those that be of men".

Peter is acting as SHAITAN. Jesus himself says so. He is trying to fit into the framework of ordinary existing life; NOUN (50), where one tries to keep out of trouble, a coming event that involves tremendous hazard and uncertainty; NOUN (700): the passion of Christ. Peter, by his rebuke, is simply getting in the way of what Jesus is trying to get the disciples to understand. The "things of men" are NOUN (50), but the "things of God" are NOUN (700).

Judas, on the other hand, acted at the crucial moment as the *deliverer* of Jesus into the hands of the enemies who sought his destruction. It had to be done, and Judas was *chosen* by Christ to bring it about. Judas was therefore *good*. He was *SHAITAN*. It is clear that this is never understood by translators who render as *betrayal* the Greek word which, in the context, can only mean *deliverance*. Judas did what he did on Jesus' authority, and by virtue of this he *was* Jesus. In much the same way, an officer in the army is *committed* to act as the agent of the Queen. He holds his commission and, in effect, *is* the Queen acting when he carries out his duties as an officer. Similarly a policeman is "the arm of the law". This is made perfectly clear in the Gospel account.

Jesus is made to say:

"Now I tell you before it comes that when it is come to pass ye may believe that I (Jesus) *am he* (Judas)."

It is even clearer from:

"And when he had dipped the sop, he gave it to Judas Iscariot, the son of Simon. And after the sop Satan entered into him. Then said Jesus unto him, 'That thou doest, do quickly'."

Jesus *himself* introduces *SHAITAN* into Judas, but it is the 'good' Satan who enables the "things of God" to be fulfilled, the cosmic NOUN (700).

Judas acted on behalf of the opposition at the critical moment, he became one the side of the "Jews" who were, like Judas, chosen out as the collective *SHAITAN* in expediting the gospel drama, an episode in the Cosmic Game. The name Judas in Hebrew is YEHOUDAH. *Yehoudi* in Hebrew *means* Jew. These names are code-names:

Jesus is spelt YOD-HAY-SHEEN-WAW-HAY, pronounced *Yehshuva*.

Judas is spelt YOD-HAY-WAW-DALLET-HAY, pronounced *Yehoudah*.

Jew is spelt YOD-HAY-WAW-DALLET-YOD, pronounced *Yehoudi*.

All these names are simply modifications of another word-name:

Jahweh is spelt YOD-HAY-WAW-HAY.

Jesus' name is focused on SHEEN as its central letter. He is an instrument of the "cosmic breath", the Spirit of cosmic transformation.

Judas and Jew contain the DALLET of resistance. They are manifestations of the denying force, the necessary opposition in the playing-out of this act in the cosmic game. The YOD in the name for Jew signifies that the second life (HAY) in the name Jahweh has turned into self-assertion of existence. DALLET-YOD means "the resistance exists". The consonantal "D" of DALLET is the sound that begins many words signifying *SHAITAN*, such as the *devil* of the temptations in the wilderness. (It is clear that the temptations were prepared for by Jesus.)

Jahweh

JAHWEH is written YOD-HAY-WAW-HAY. Like ALEPH in ordinary usage, JAHWEH was never pronounced in sacred usage. It evidently expresses a concept which may not be said but must be *understood*. A mystery which has to be experienced by revelation and *is* the revelation when it comes to be experienced. It cannot be communicated by word of mouth and so is never said, like the Zen saying: "He who speaks does not know, he who knows does not speak."

What follows is, therefore, unlikely to be very informative. But we can at least say *something*, just as we could at least point to the *mystery* ALEPH projects.

YOD-HAY-WAW-HAY expresses, in code:

An existing (YOD) life (HAY) fecundating and made fecund by (WAW) another life (HAY).

Moses is given to see and understand what this means. He *looked* and *saw*:

"And the angel of the LORD appeared unto him in a flame of fire out of the midst of a bush: and he looked, and, behold, the bush burned with fire, and the bush was not consumed."

The 'bush' is the symbol of YOD-HAY. 'Fire' is ESH, ALEPH-SHEEN: the 'cosmic breath' of the Spirit, communicating the immense energy of ALEPH. The 'burning' symbolizes the *life* of this fire. It is connected with but does not destroy the bush. This is WAW. The 'burning bush' is a *visual symbol* of YOD-HAY-WAW-HAY, a *visible revelation* at the sight of which Moses "became afraid and hid his face".

But Moses wishes to understand the *nature* of this revelation: he asks its *name*. Adam was able to perceive the *essence* of every living creature ("and whatsoever Adam called every living creature, that was the *name* thereof".) If Moses knows the name he understands the essence of this revelation. He is told the name. It is untranslatable and must be read sign by sign, according to the code.

"ALEPH-HAY-YOD-HAY (Ahieh). ALEPH-SHEEN-RAYSH (Esher). ALEPH-HAY-YOD-HAY (Ahieh)."

"It is the name of *the Game*. The conflict between the unknowable, endless ALEPH, *alive* (HAY), and the projection of itself in existence, YOD, *alive* (HAY)."

ALEPH is the tremendous Energy behind the movements of the Cosmic Breath, the Angel of the Lord, SHEEN throughout the Great Dwelling, the Cosmic Container, the support of All and Everything, the Universe, RAYSH.

"It is the name of *the Game*. The conflict between the unknowable, endless ALEPH, *alive* (HAY), and the projection of itself in existence, YOD, *alive* (HAY)."

And so MOSHEH understands THAT whose commission he has to undertake. And he fulfils the destiny of his name as 'the waters'

MEM within which the 'cosmic breath' SHEEN engenders this *second* life HAY which 'burns' within him and enables him to accomplish his mission in the face of opposition in every way as strong as that in the face of which YHSHWH (*Jesus*) accomplished another mission 1,500 years later in secular history, achieving a further phase in *The Great Game*.

Awr

The last word we shall decipher is pronounced *awr*. It is spelt just as it is spoken, with three consonants only: ALEPH-WAW-RAYSH. (1.6.200).

It occurs in the Bible almost from the very beginning, and evidently symbolizes a fundamental relationship between ALEPH and RAYSH. RAYSH expresses the notion of the *universe*. As (200) it is the fullest expression possible of (2) which is BAYT: the dwelling. RAYSH is the immense physical support of everything that exists, that which contains everything, like a vast receptacle.

Awr therefore expresses that ALEPH is connected (WAW) to RAYSH in such a way that it is as if the whole universe is being filled with its timeless power.

ALEPH is being poured into the universe and is fertilizing it, impregnating it with the character of ALEPH itself in some way, reproducing its own nature in everything that exists in time, perpetually.

Awr therefore expresses the impregnation of the ALL by the ONE.

In Hebrew *awr* is the word for *light*. It is, of course, far more than a mere physical concept, but just as Cantor's ALEPH symbol can convey a taste of the concept projected by ALEPH in the system of Qabala, so the physical properties of light convey a taste of what ALEPH-WAW-RAYSH means.

Here are some strange properties of physical light:

Only light itself can ever *reach* the speed of light. Light itself *always* travels at this greatest speed *in vacuo*.

An infinite quantity of energy would be required to make any *existing* object travel at the speed of light. Consequently nothing that exists ever can.

A clock, if it were *possible* for it to travel with the speed of light, would cease to register the passage of time.

Time would have stopped for it. It would have 'caught up' with time. It would exist *timelessly*.

Only light can move at the speed of light, therefore light *exists timelessly*.

Light does not move in time. For itself, it is at rest in time. Only *in space* does it move in time.

Yet Light, between the moments of emission and absorption, does not exist in space. In space-time, the moments of emission and absorption are *the same event*.

This property is not able to be accurately represented by any figure in ordinary space. It is unimaginable.

But it can be understood very simply using mathematical symbolism which can be used also to express things which are *not* light and understand them.

Light illuminates *everything* upon which it falls. If the light is switched off we are left in darkness.

CONCLUSION

The real archetypes are expressed by the concept projected by the nine letters ALEPH, BAYT, GHIMEL, BALLEH, HAY, VAV, ZAYN, HHAYT, TAYT. If we witness them and come to understand them, they become projected into us. These energies which structure everything that exists can enter into the way we live, our lives.

If we consider what happens in our *body* from the point of view of the archetypes, we see that the vocation of our body is to restructure itself perpetually. We have a thousand billion cells in our body. At each moment they are constantly dying and being constantly renewed by our body. The body is a living structure *because* it is continually dying and being reborn.

Now the psyche is a second life within the body. The body is its container. The psyche, like the body, has to grow and structure itself in order to develop into a self, an ego. But if, when the psyche reaches its maturity, it continues to build itself up, then it becomes enormous and unwieldy. It begins to accumulate all kinds of unnecessary characteristics which do not serve the purpose of its existence. It becomes an inflated gasbag of a self instead of simply a mature self. It becomes lost because it has forgotten what it is *for*. It operates through a mechanism that is no more than a bundle of habits, always repeating the same things it has learned to do like a mindless parrot. It is then not different in *kind* from any animal that is, by nature, unable to break out of the circle of its hereditary pattern of instinctive behaviour. The process of evolution of the psyche has ground to a halt in some subhuman blind alley.

The further process of development of the self must, and can only, involve *opening up* the psyche in some way so that it can learn to live with uncertainty. The psyche must cast itself into hazard and face up to the challenge of its destiny. It has to search for its own meaning, and not rest content with any kind of temporal achievement. Instead of building itself up all the time in all it says and sees and does it has to seek out and find its own obsolete structures and destroy them. It has to learn to do this all the time. It has to seek how to destroy itself all the time so that it can become new all the time.

So we have two processes in us, moving in opposite directions: a building-up process and a breaking-down process. First of all we have to develop our psyche so that it has the strength to *resist*. It has to resist all the *fashions* of the world: all the slogans and the suggestions— from within us as well as from outside us—which suggest to us that we should "go with the crowd", do the easiest thing, "follow my leader" without thought. We must develop the integrity to set something of our own up in opposition to all that. We must be able to go our own way.

When this strength of our psyche has been achieved, we must become free from it. We must not get *stuck* to our own structures. We must be free from them and able to do new things with them all the time. *We* must come into our own, whatever happens to us, in any circumstances we happen to find ourselves.

Then, if we really *understand* the way these energies that act through us have to be structured, the body will begin to help the psyche to free itself from all its obsolete past structures without damaging itself and the psyche will start helping the body to build itself properly. And then life becomes very simple. We don't need to be told anything more when we *understand* that the two living processes of body and psyche have to combine and help each other to live. Then there comes about a real transformation of the psyche and it becomes and remains an instrument of the self fulfilling its proper role. It continues to act as a resistance to the useless distractions of life but not any longer as a resistance to the self. The self becomes free of it and it no longer feels itself to be a burden that always has to behave in the same old ways.

It is like going upstream. If you go upstream you have to resist the stream but you get where you want to go. You can just choose where you want to go and row there in the boat. But if you do not learn to resist the stream, you can only go downstream, carried helplessly by the current.

Revelation

The Bible was written to be understood. It is written in code in Hebrew. The key to this code is the Qabala system. We can really learn to read the Bible and *use* it, if we use the key the Qabala puts into our hands. If we learn to stand in front of the Bible as it was intended that we should, and really come face-to-face with it, determined not to be afraid of what it really means; *whatever* it means, then incredible doors can open for us and we can go through those doors.

But the objective fact about the Bible is that people are afraid of it, and always have been afraid of it. Because they are afraid of it, they turn their backs on what it really means and says. People are afraid to face the truth about themselves and the meaningless, empty lives they live. Consequently, instead of facing the truth, they unconsciously distort all the meanings of the Bible which would endanger the safety of the comfortable containers they have built, inside which they have retired from real life and its uncertainties. All the translators have done this almost without a single exception. Some of the most profound, the most significant parts of the Bible have *always* been mistranslated, in terms which make them sound utter nonsense to anybody with a thoughtful mind. The result is that people listen obediently to this nonsense, week after week, Sunday after Sunday, in churches and synagogues all over the world. They *know* it is nonsense but they pretend they believe it and understand what it means. And they get so used to listening to nonsense whenever they hear the Bible read that they eventually no longer expect the Bible, the *Sacred* Bible, to mean anything at all. It then becomes easy to go away and forget all about it with a good conscience, justifying this action if necessary by pointing out the evident meaninglessness they have to listen to every time the book is read. Today the time is ripe for throwing all that out of the window and making a completely fresh beginning. For people who want to unlock the door, without giving up their own intelligence, their own power to think for themselves, the Qabala offers a key.

CARLO SUARES

Carlo Suares (d.1976) was of a very old Sephardi family that arrived in Spain probably with the Arab conquest. They emigrated during the Inquisition to Tuscany, and settled in Egypt in the 18th century. Expelled from Egypt and dispossessed, he settled in Paris and became a French citizen. He had a diploma in architecture from the Ecole des Beaux-Arts, and he painted a great deal, having "in true Kabbalistic spirit" sought to discover - and found - a synthesis of light.

Bibliography

L'homme et le moi, selon Krishnamurti; Librairie de France, 1928

La comedie psychologique; Jose Corti, 1932

Quoi Israel; Adyar, 1932

Krishnamurti; Adyar, 1936

Lettre aux Juifs, aux Chretiens, aux Musulmans; Etre libre, 1937

Le mythe judeo-chretien, d'apres la Genese et les Evangiles

selon Mathieu et Jean; Cercle du livre, 1950

L'hyperbole chromatique; Cercle Paul Valery, 1957

La Kabbale des kabbales; Adyar, 1962

Quelques apprentis sorciers; Etre libre, 1965

La Bible restituee; Mont-Blanc, 1967

The Cipher of Genesis; Shambala Publications (USA), 1970; Stuart and Watkins (UK)

The Cipher of the Song of Songs; Shambala Publications, 1970 The Passion of Judas;

Shambala Publications, 1973

Les abris mensongers; Editions Robert Laffont, 1973

The Sephir Yetsira; Shambala Publications, 1976