

CIRCULARITY

MASTERS OF CYBERSPACE

Samten de Wet



Enzo Cucchi, *A Painting of Precious Fires*, 1983.

John Crowley

“... was it possible to be one of the Invisibles *without ever knowing it yourself?*”¹

The four novel series *Ægypt* (1987–2007) by John Crowley features John Dee (@WIKIPEDIA) and Giordano Bruno (@WIKIPEDIA) :

Since Crowley wrote the novel, (or started the cycle) there has been an explosion in Bruno and Dee Studies, especially concentrated on the Warburg Institute and its *Journal*. Think Peter Ackroyd, *The House of Dr John Dee* – and the detective series set in Oxford and so on. When I first became interested in Bruno and Dee no one had heard of them. Wiped out of History! Like Crowley, I too was infused with a great excitement to broadcast this transmission Lineage. No one was really interested. Dame Francis A. Yates, had a great influence on my way of thinking, and I almost met her in London. After reading her “*The Rosicrucian Enlightenment*” I went to Heidelberg to see the Castle [which features in Crowley’s last book of the series] and my interest in Michael Maier eventually led me to a Conference in Prague in 1997.

In her Review of Ted Anton’s book, Prof. Claire Fanger writes:²

¹ John Crowley, *Aegypt*, [London, 1987 edition], p. 103

² Eros, Magic, and the Murder of Professor Culianu, By Ted Anton. Northwestern University Press, 1996. Reviewed by Claire Fanger, University of Western Ontario
<http://www.esoteric.msu.edu/Volumell/CulianuReview.html>

"Whatever the reason, for anyone familiar with the primary sources, it is an odd experience to read Anton's description of Culianu's description of the ideas of the famous mages of the Renaissance:

"To Culianu," writes Anton in a description of *Eros and Magic in the Renaissance*, "these philosopher-magicians were early masters of cyberspace...." (3) Or:

"Bruno claimed to raise the ancient Greek art of memory to a level of 'global emotional control' by creating a mental computer through concentric circles that he could rotate and recombine.... [Culianu] claimed that today's multi-billion-dollar budgets devoted to understanding consumer psyches do exactly what Bruno did ... concoct public images to create 'the total illusion of total satisfaction' " (4)"

CONCENRIC CIRCLES COMBINED & ROTATED: THE TAROT AND LULL

This idea did not originate with Giordano Bruno, but Raymund Lull, (and perhaps even further back). C.C. Zain makes this rather incredible statement:

"The magical wheel discovered in the thirteenth century by Raymond Lully, which was to solve all problems, was the Tarot." ⁵

Therefore, the system of Raymond Lully is one of the prototypes of the Tarot. According to Dr. Robert O'Neill:

"Ramon Llull and Nicholas of Cusa have been thought of as originators because their Neoplatonism parallels what can be seen in the Tarot symbols." ⁶

Umberto Eco:

"The thought of Nicholas is rich in cosmological metaphors (or models) founded upon the image of the circle and the wheel, in which the names of the divine attributes (explicitly borrowed from Lull) form a circle where each supports and confirms the others. The influence of Lull is even more explicitly revealed when Nicholas notes that the names by which the Greeks, Latins, Turks and Saracens designate the divinity are either all in fundamental accord, or derive from the Hebrew Tetragrammaton (see the sermon *Dies sanctificatus*)." ⁷

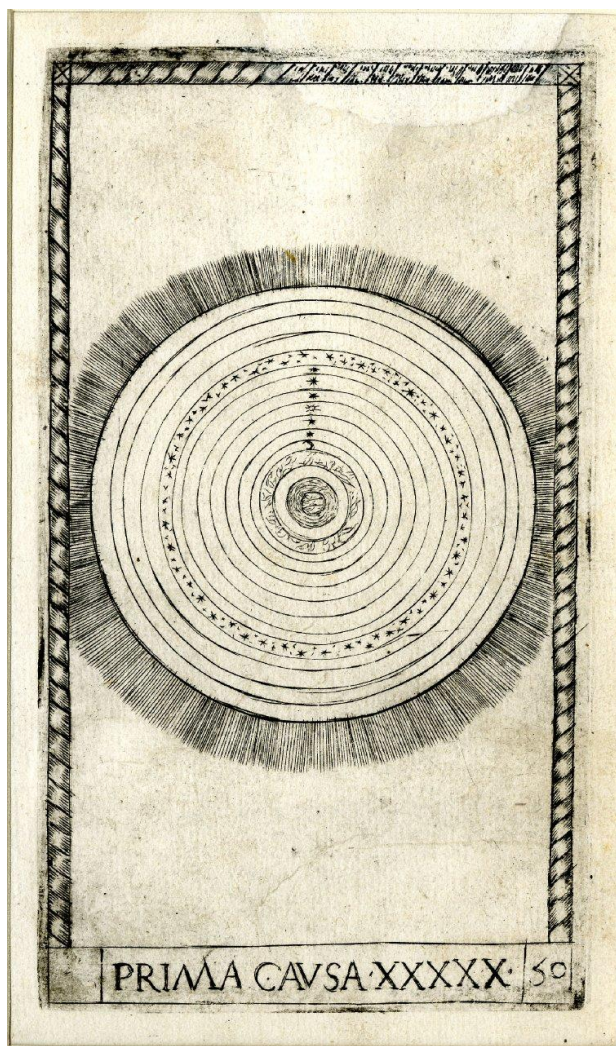
³ Anton, *Eros, Magic, & the Murder of Professor Culianu* p 108

⁴ Anton, *Eros, Magic, & the Murder of Professor Culianu* p 109

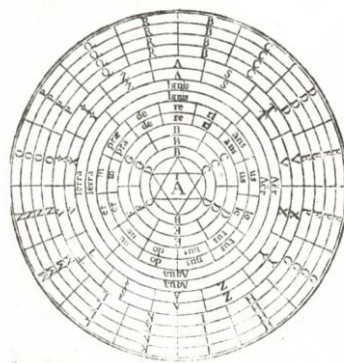
⁵ C. C. Zain, *The Sacred Tarot*, p. 53.

⁶ *NeoPlatonism and the Tarot* by [Dr. Robert O'Neill](#)

⁷ Umberto Eco, *The Search for the Perfect Language* 1994.



Is it more of a conjecture, that the three illustrious individuals attributed with creating the Tarocchi of Mantegna, should all be Lullists? We can recognize the 50th card: as a circular Lullian device. Also it seems obvious that the ABCDE arrangement of the cards, would have significance in the Lullian system. This takes us once again to the TARO/ROTA dynamic which seems to have been staring us in the face. It is obvious to me, that a linear arrangement of the Tarot is faulty. We must see the 22 Arcana, as circular, rotating archetype.



Above: The Tarot of Mantegna; Right: A Lullian rotating device.

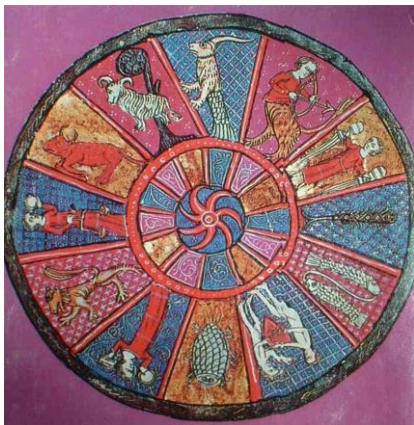


Left: The Mantra of Vajra Yogini arranged on a rotating circle. Right: Kabbalah

Now here, we can turn again to the Tibetan Buddhism and Hinduism, as two examples, where we find rotating letters, placed on the petals of the chakras. I would suggest that similar arrangements would exist in the Kabbalah, with Hebrew letters replacing the Tibetan or Sanskrit.



A manifestation of rotating wheels, is of course Arcanum 10, of the Tarot The Wheel of Fortune (three contemporary examples above) an archetype in its own right.



Another circular arrangement that is very familiar to us is the 12 Signs of the Zodiac. (Three examples above). These Twelve Signs actually consist of Six Polarities, e.g.:

ARCANUM 13 - 3	ARIES	LIBRA
ARCANUM 14 - 4	TAURUS	SCORPIO
ARCANUM 17 - 7	GEMINI	SAGITTARIUS
ARCANUM 18 - 8	CANCER	CAPRICORN
ARCANUM 19 - 9	LEO	AQUARIUS
ARCANUM 2 - 12	VIRGO	PISCES

From this some extraordinary, and seemingly endless permutations of meaning can be read off. These explorations and their archetypal resonances with mythology, theurgy, etc., form the bulk of my research, and it will take some time to make this available.

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"Although we still mistake the space of the mind ... for the space outside, we are learning the former is no less powerful than the latter. Identity, power, and historical truth have their roots in these imaginative realms. Every individual thinks part of a tradition and therefore is thought by it, allowing us to perceive the obscure roots of history which go back to the dawn of Homo sapiens. And yet, the exploration of our mind space is only the beginning."

"Magic is not about disorder. On the contrary, it re-establishes a peaceful coexistence between the conscious and unconscious when coexistence is under attack." Ioan Culiano, p.126

Ted Anton, *Eros, Magic, & the Murder of Professor Culianu*

Adriana Dana Listeş Pop, Ioan Petru Culianu's Literary Journalism and the Game of Concealing and Revealing Information [[ONLINE HERE](#)] [[HERE](#)] [[ADRIANA LISTES](#)]

"*The Language of Creation* is shaped on the divine language theme that operates on the matter imposing instructions. The story speculates on the cognitive theory of the identity between the language and the human conscious where the human psyche is viewed as an information processor and as a database stored during lifetime. The story's narrative structure is built on the artificial intelligence theme discovered by Raymundus Lullus, the Catalan hermit who lived in the thirteenth century. He found out that the Arabic language is generated by permutations of syllables composed of three letters, anticipating computer operations, the Artificial Intelligence and the idea that the mind "works like a digital machine by making endless combinations derived from a simple set of generative rules" (Culianu 1996, 193). The artificial or digital language consists of serial codes formed by the combinations of numbers 1 and 0 representing the instructions sent from the computer microprocessor that converts all data received in numbers processing them digitally, regardless of its structure - textual data, acoustic data, image or video format. These input data - words, sounds and colours - are converted by the computer into binary information (acc. White 2008, 68). The "music box" purchased by the main character that gave him precognitive abilities, seems to be a prefiguration of the computer and artificial intelligence." P.102

Adriana Dana Listeş Pop, PhD Candidate, "Babeş-Bolyai" University of Cluj-Napoca, *Ioan Petru Culianu's Literary Journalism and the Game of Concealing And Revealing Information*

"This paper analyzes the short stories published by Ioan Petru Culianu in a range of periodicals issued in Romania and abroad such as: *Cronica*, *Lucafarul*, *Erato* / *Harvard Book Review*, *Exquisite Corpse*, *Achab*, *Leggere* and *Agora*. The first category of short stories written within the country was published in the communist period, included in the volume *The Art of Fugue*. The second category of literary journalism consists in the short prose pieces published in the cultural and literary magazines abroad, brought together in the volume *La Collezione di Smeraldi* published in Italy, reprinted in Romania under the title *The Diaphanous Parchment. The Last Stories*. The theories of fictionality consider the lack of truthfulness to be the main characteristic of fiction, meant to immerse the reader into a different reality by using specific narrative discursive processes based on the reading complicity understood as a "suspending disbelief" strategy in the way Coleridge coined it. In his early short stories, Ioan Petru Culianu seems to make concessions on plausibility expressing reality as a symbolic representation of the objective reality encoded into symbolic objects functioning as leitmotifs, while in the maturity stories he makes a shift towards more authentic fictional narratives built on historical characters such as John the Cappadocian, Horemheb, Ibn Gubair, and Raymundus Lullus. The paper aims to point out the way Ioan Petru Culianu's literary journalism plays the game of concealing and

revealing information depending on the society he lived in, considering that in the first category of his short narratives written in the communist period the author builds imaginary worlds where he seeks refuge from an unbearable reality, whilst the maturity short narratives become revealing, being conceived as warnings or predictions. Going through his literary journalism, the reader can see Ioan Petru Culianu evolving from a vulnerable young creator, retractable and sensitive to a mature writer, self-confident, motivated by the intent to recover and improve the reality of the native country he escaped from.

John C. Poirier *The Tongues of Angels, The Concept of Angelic Languages in Classical Jewish and Christian Texts*, Wissenschaftliche Untersuchungen zum Neuen Testament 2. Reihe 287 Mohr Siebeck, 2010. [[ONLINE HERE](#)]

<https://epdf.pub/mystical-languages-of-unsaying.html>

Arthur Versluis, *Restoring Paradise - Western Esotericism, Literature, Art, and Consciousness*, (SUNY Series in Western Esoteric Traditions) SUNY Press. [[ONLINE HERE](#)]

Ted Anton, *Eros, Magic, and the Murder of Professor Culianu*

On May 21, 1991, University of Chicago professor Ioan Culianu was murdered execution-style on campus. The crime stunned the school, terrified students, and mystified the FBI. The case remains unsolved. In *Eros, Magic, and the Murder of Professor Culianu*, award-winning investigative reporter Ted Anton shows that the murder is what Culianu's friends suspected all along: the first political assassination of a professor on American soil.

<https://3lib.net/book/13043490/ed6411>

CIRCULARITY



THE PYTHAGOREAN SECRET SOCIETY

LAWRENCE DURRELL ON PYTHAGOREAN - 1945:

“Now, something vastly more interesting. I have unearthed some facts about a cabalistic group, direct descendants of the Orphics, who throughout European history have been quietly at work on a morphology of experience which is pure Pythagoras. There are about six or seven in the Mediterranean area. They teach nothing; they assert nothing, they do not even correspond; they are pre-Christian adepts. I am going along to see Mr. Baltazian one of these days to find out about the circle and the square. He is a small banker here. What they have to say is interesting: the pure symbol, which is non-formulable in the rational sense. You have to grow the extra-sensory awareness of the symbol and accommodate it in your experience – not express it. It is not esoteric – it just doesn’t make sense unless you are it.”

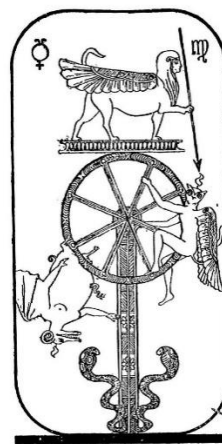
“It is a calculus of pure aesthetic forms, a game like a heavenly chess: it brings out the meaning of the Tarot and all kindred morphologies. Maybe I shall appreciate enough to become one of them and fall into “the silence of the present” in my old age. Ah, but the purity of the symbol – I am just beginning to see it as the extension of the field of concepts – it is something so rare and so pure that one is dizzy. I think I have mastered the first two thought-forms whose “contemptable” representation are the circle and the square.”⁸

DOUGLAS SIRK ON CIRCULARITY:

“Uncertainty, and the vagueness of men’s aims, are central to many of my films, however hidden these characteristics are. I am interested in circularity, in the circle – people arriving back in the place they started out from. This is why you will find what I call tragic rondos in many of my films, people going in circles. This is what most of my characters are doing.”⁹



Above: Sirk places a circular floor pattern in his film ‘Written on the Wind.’



Left: Arcanum 19: The Wheel of Fortune. BOL.



Right: The Tarocchi of Mantegna [1460]

CUBIC PIT IN ODYSSEY: ODYSSEUS OFFERS TO THE SHADES OF THE DEAD

“There Perimedes and Eurylochus held the victims, but I drew my sharp sword from my thigh, and dug a pit, as it were a cubit in length and breadth, [10] and about it poured a drink-offering to all the dead, first with mead and thereafter with sweet wine, and for the third time with water. And I sprinkled white meal thereon, and entreated with many prayers the strengthless heads of the dead, and promised that on my return to Ithaca I would offer in my halls a barren heifer, the best I had, and fill the pyre with treasure, and apart unto Teiresias alone sacrifice a black ram without spot, the fairest of my flock. But when I had besought the tribes of the dead with vows and prayers, I took the sheep and cut their throats over the trench, and the dark blood flowed forth, and lo, the spirits of the dead that be departed gathered them from out of Erebus.”¹¹

Circle of Frogs in GRIMM, *THE THREE FEATHERS*:

⁸ Lawrence Durrell in a Letter to Henry Miller, Spring 1945. In: *Lawrence Durrell and Henry Miller. A Private Correspondence*. Edited by George Wickes, Faber & Faber, London, 1963, pp. 201- 202.

⁹ *Sirk on Sirk. Interviews with Jon Halliday*, Secker & Warburg, London, 1971, p.48.

¹⁰ “In ancient Greek units of measurement, the standard forearm cubit (πῆχυς *pēkhys*) measured approximately 0.46 m.” [Wikipedia]

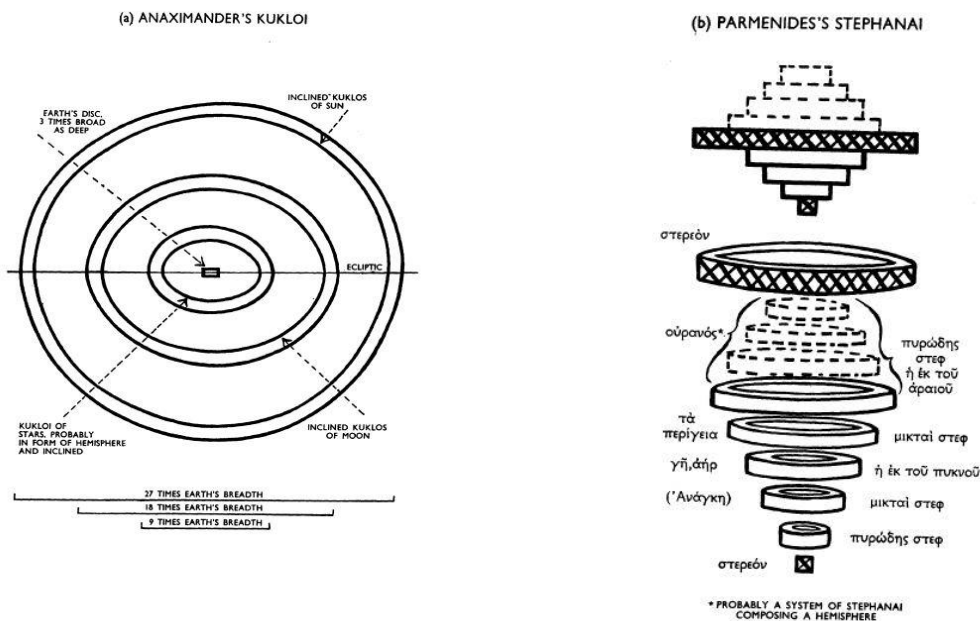
¹¹ Homer (fl. 850 B.C.). *The Odyssey*. The Harvard Classics. 1909-14. Book XI [<http://www.bartleby.com/22/11.html>]

“The door opened, and he saw a great, fat toad sitting, and round about her a crowd of little toads. The fat toad asked what he wanted. He answered; I should like to have the prettiest and finest carpet in the world. Then she called a young one and said - little green waiting-maid, waiting-maid with the limping leg, little dog of the limping leg, hop hither and thither, and bring me the great box.”¹²

MASONIC:

“Before the three journeymen can deal him the final death-blow, the temple architect manages to throw the golden triangle with the watchword, which he always wore on his chest, into a deep shaft.

The candidates of the ‘Royal Arch’, the most important high-degree system of the Anglo-Saxon countries, are prepared in stages in search of this triangle with the unpronounceable name of God. It is hidden beside the temple plans in the rubble of the subterranean vault raised on nine arches, which rise so high that they are not immersed by the waters of the flood. A cubical stone is embedded in the ninth arch, as a symbol of the highest moral power. It alone can provide access to the subterranean holiness.”¹³



FROM: David Brown, Astral Divination in the Context of Mesopotamian Divination, Medicine, Religion, Magic, Society, and Scholarship, *East Asian Science, Technology, and Medicine*, No. 25 (2006), pp. 69-126

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¹² Jacob and Wilhelm Grimm, The Three Feathers. <http://www.pitt.edu/~dash/grimm063.html>

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¹³ High-degree illustration: ‘Le Royale Arches’, c. 1775. In Roob, *Hermetic Museum*, p. 349. Opus Magnum: Fortress.

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Sambo circle, Copenhagen - Mantra circle - Dukka circle -