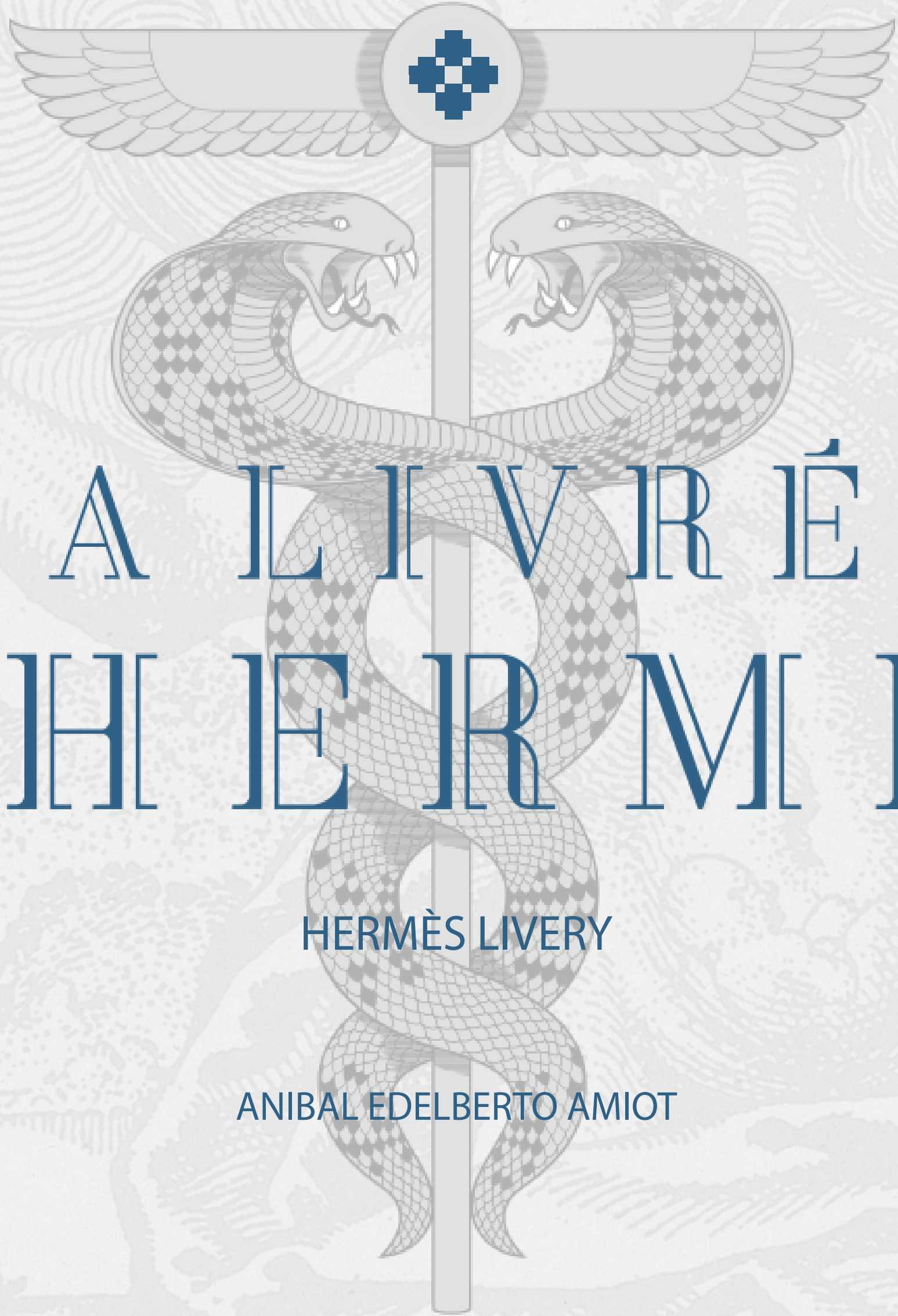


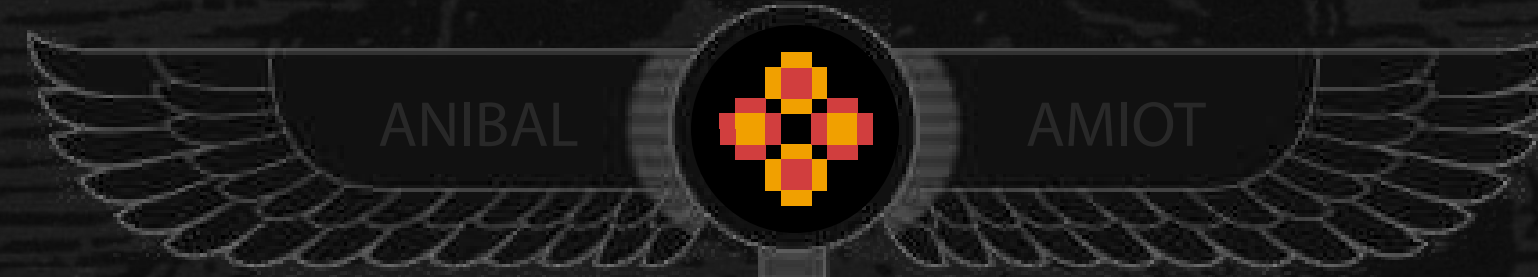


LA LIVRÉE D'HERMÈS

HERMÈS LIVERY

ANIBAL EDELBERTO AMIOT

LA LIVRÉE D'HERMÈS



n

Livery: 1. Clothing in the colors of a king's or lord's coat of arms, worn by the men of their retinue.

2. Uniform of certain servants in the same household. A valet in livery.

3. Literary: Revealing appearance. "To don the livery of sin."

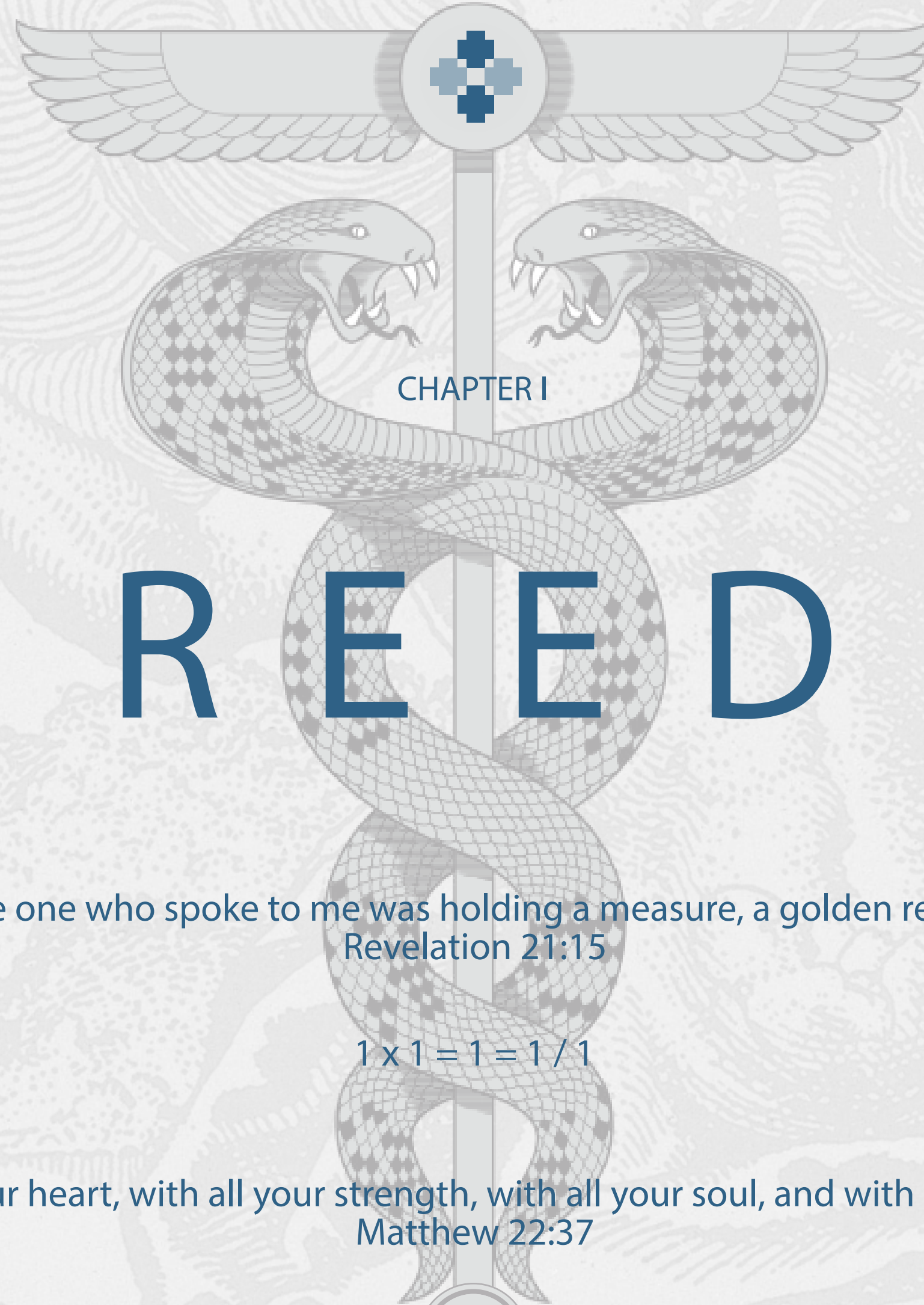
4. Fur, plumage (of an animal).

The scribe, like the fool, begins their work by seeking a costume to clothe the universe.
Both produce it under the authority of Hermes.

The pages with a light background concern geometry,
the pages with a dark background concern arithmetic or symbolism.

Thanks to my mother and her faith in me.

u



CHAPTER I

REED

"The one who spoke to me was holding a measure, a golden reed..."
Revelation 21:15

$1 \times 1 = 1 = 1 / 1$

"With all your heart, with all your strength, with all your soul, and with all your mind."
Matthew 22:37

ARITHMOGEOMETRY

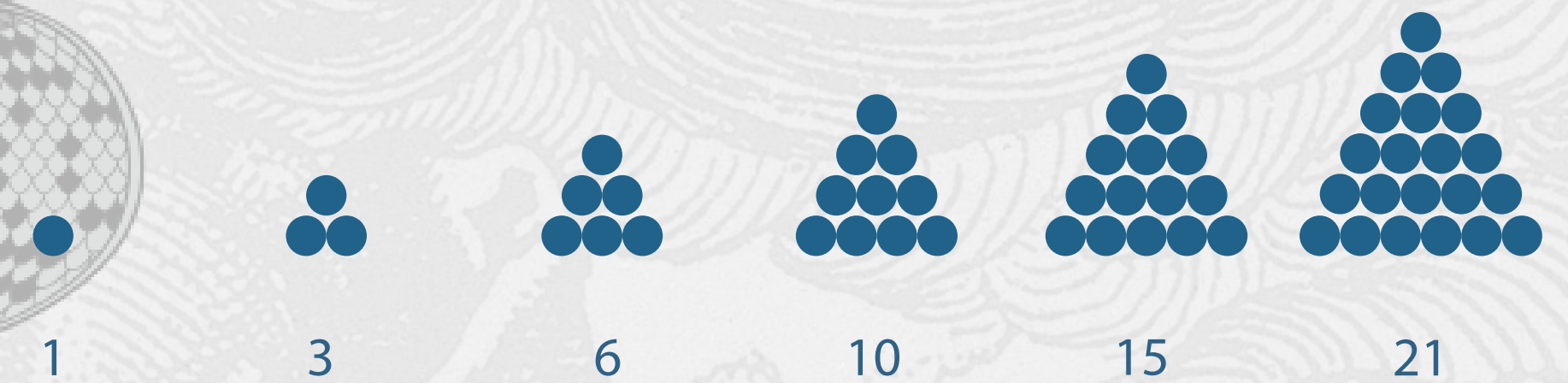
"Nature, constituting the World, is a harmonious compound of the unlimited and the finite [...]. Everything that exists has a number, for it is not possible for anything to be known or even imagined without its number.

Number has two proper species: odd and even, and a third species derived from their mixture: odd even. Each of these species is capable of very numerous forms." Philolaos

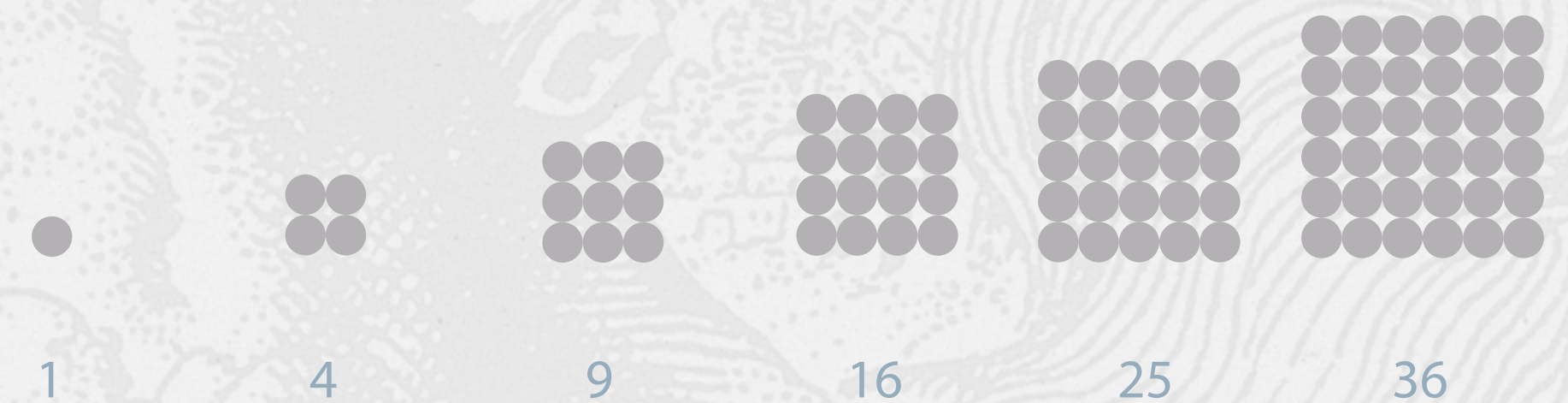
What do you get if you put two identical triangular numbers together?

The result is a right-angled number, with unequal sides differing by just one unit. The Pythagoreans called it a heteromech. The product of two adjacent numbers, i.e., an even number multiplied by an odd number, a heteromech number is always even, unlike triangular and square numbers, which are sometimes even and sometimes odd. Excerpt from pp. 52 and 53. "The Mystery of Numbers." Lucien Gérardin

TRIANGULAR NUMBERS



SQUARE NUMBERS



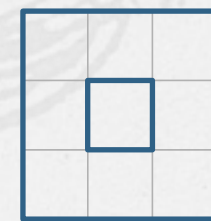
RECTANGULAR OR HETEROMECHOUS NUMBERS



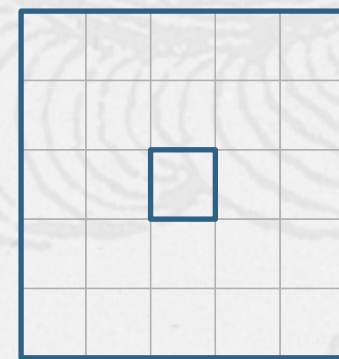
NATURE OF THE AREAS

To easily create any order of magic squares, it is necessary to consider them geometrically. Dividing the grids into four allows us to distinguish three categories:

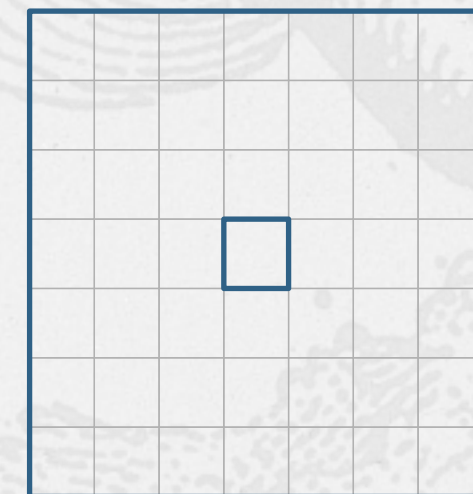
Odd-order grids that all contain a square in their center.
See orders 3, 5, 7, 9



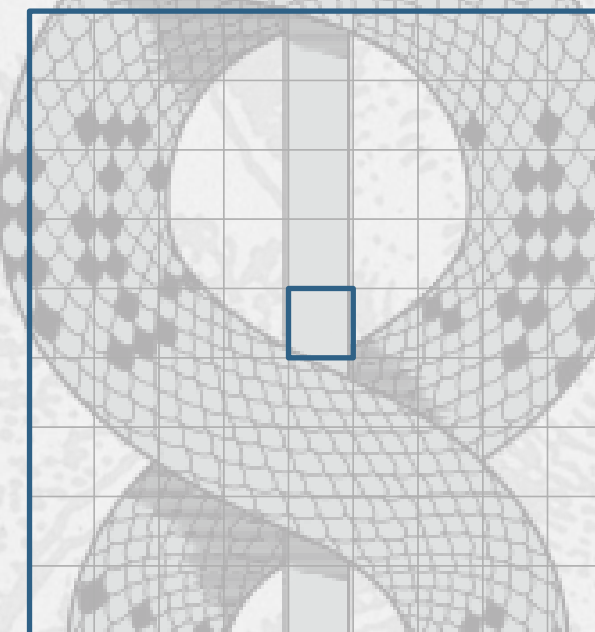
Order 3



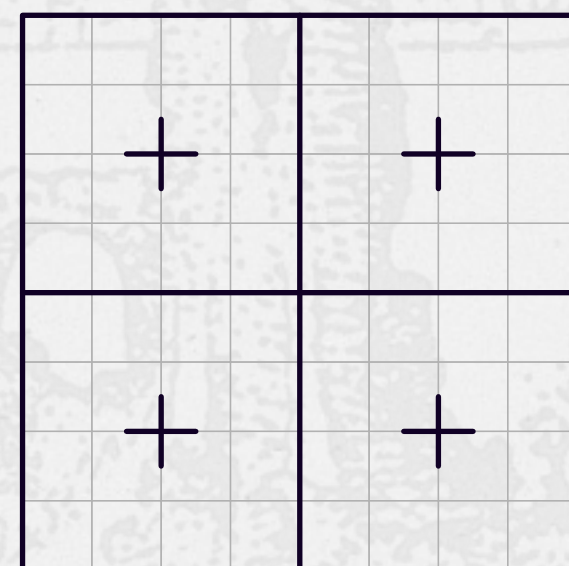
Order 5



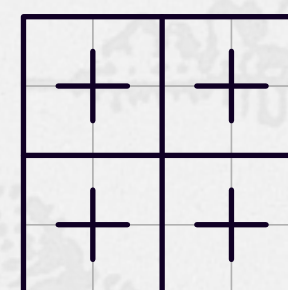
Order 7



Order 9



Order 8



Order 4

Even-order grids that do not have a square in their center, as do the generated subsets.

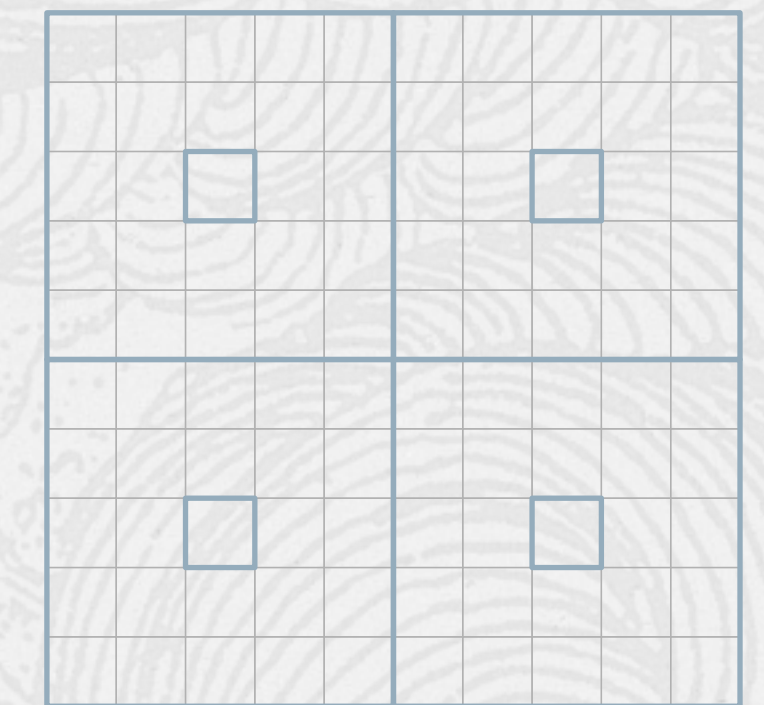
See orders 4, 8...

Even-odd grids that do not have squares in their center, but whose subsets contain one.

See orders 6, 10...



Order 6



Order 10

In this sense there are only three categories of magic squares: odd order squares, even order squares and odd even order squares.

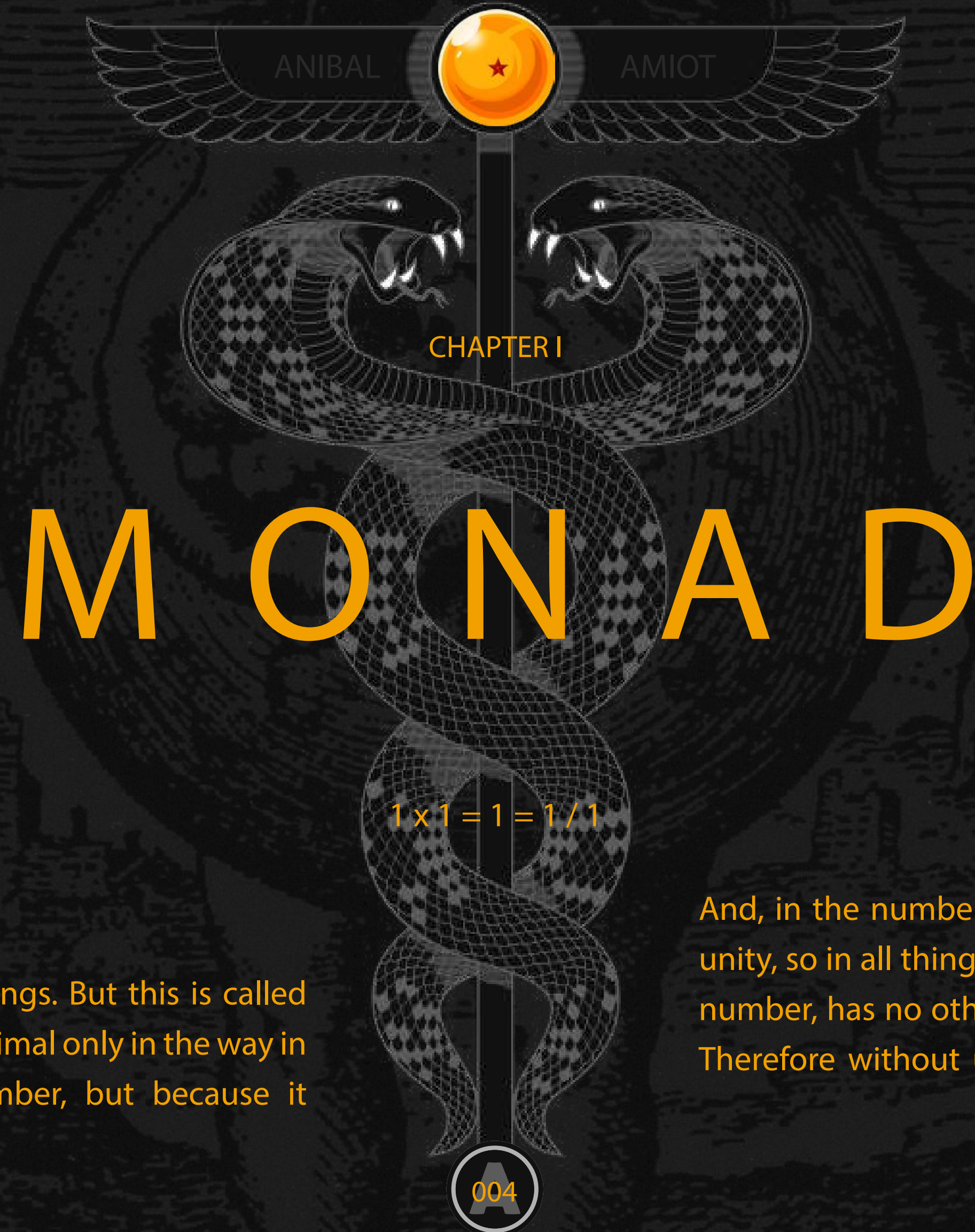
"Apollo gave Mercury a wand. As soon as he arrived in Arcadia, Mercury saw two serpents devouring each other. He separated them with his wand, and they became one. And that is why the wand (...) has since been a symbol of peace..."

G.A. BÖCKLER, Ars Heraldica, Nuremberg, 1688; Graz, 1971)



CONSCIOUSNESS OF UNITY OR FIRST DEGREE

"Infinite unity" is that which encompasses all things. But this is called unity, which unites all things, and unity is not maximal only in the way in which the unity of number encompasses number, but because it encompasses everything within itself.



And, in the number which is the development of unity, we find only unity, so in all things that are, we find only the maximum... Plurality, or number, has no other being than that which it holds from unity itself. Therefore without unity, there would be no number and number is unity in plurality. Nicolas DE CUES.

PRINCIPLES

ORDER OF A SQUARE

In mathematical language, "n" denotes the order of a square. (The order of a square being the number of squares on its sides.)

HOW DO YOU VISUALIZE N^2 ?

If you visualize it as you call it, you're combining arithmetic with geometric considerations.

$$n \times n = n^2$$

WHAT IS A MAGIC SQUARE?

A magic square is therefore a grid arranging in its boxes all the numbers from 1 to n^2 in such a way as to present the same sum on all of its rows, columns and diagonals.

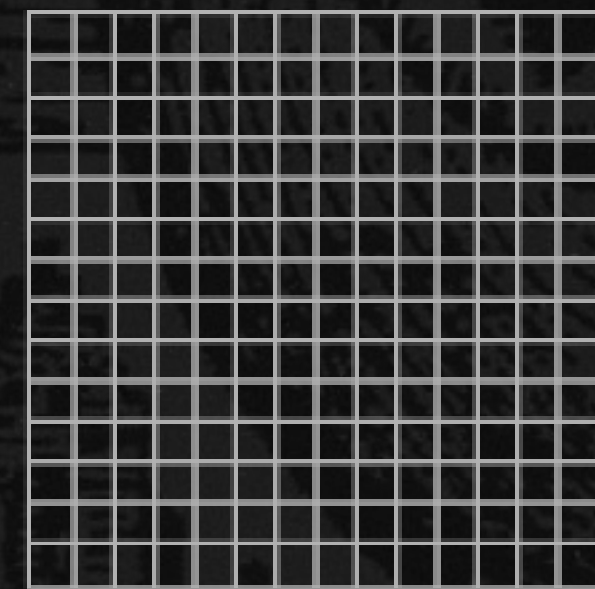
HOW DO YOU VISUALIZE $N^2 + 1$?

Opposite, you will find the three formulas necessary to create a magic square.

Note that they are all obtained from $n^2 + 1$.

All of these formulas are not necessary to create magic squares, but they allow us to contemplate the mathematical aspect of the result.

If numbers are the facts, geometry is the law. In the context of the proposed induction research, we will only be interested in the geometric aspects of these considerations.



n



FORMULAS

N^2+1 OR HOW TO REVEAL A NUMBER

By placing a number before itself, it loves its neighbor as itself; by adding 1 to it, it becomes possible to observe its way of loving. On a mystical level, this formula can be understood as a mnemonic device for transcribing or applying the great commandment.

One of the scribes, who had heard them arguing, saw that Jesus had answered the Sadducees well. He approached him and asked, "Which commandment is the first of all?" Jesus answered, "The first is: 'Hear, O Israel: The Lord our God, the Lord is one. You shall love the Lord your God with all your heart and with all your soul and with all your mind and with all your strength.' The second is this: 'You shall love your neighbor as yourself.' There is no other commandment greater than these." Mark 12:28-34; or Luke 10:25-28

ORDER 3

4	9	2
3	5	7
8	1	6

ORDER 4

4	14	15	1
9	7	6	12
5	11	10	8
16	2	3	13

ORDER 5

11	24	7	20	3
4	12	25	8	16
17	5	13	21	9
10	18	1	14	22
23	6	19	2	15

INTERNAL CONSTANT = $N^2 + 1$

A square is harmonized by its internal constant. To see this, apply this formula to each of the squares on this page, then observe the shape you obtain by connecting with a line all the squares whose sum equals this value.

EXTERNAL CONSTANT = $(N^2 + 1) N/2$

This is the number that must be found across all the rows, columns, and diagonals of a magic square.

SUM TO BE HARMONIZED = $[(N^2 + 1) N/2] N = \sum N^2$

By multiplying the previous formula by n , you obtain the number to harmonize within the square, which is a triangular number corresponding to the sum of the numbers from 1 to n^2 .

ORDER 6

6	35	34	33	2	1
12	26	28	9	29	7
19	17	21	22	14	18
13	20	15	16	23	24
25	8	10	27	11	30
36	5	3	4	32	31

ORDER 7

22	47	16	41	10	35	4
5	23	48	17	42	11	29
30	6	24	49	18	36	12
13	31	7	25	43	19	37
38	14	32	1	26	44	20
21	39	8	33	2	27	45
46	15	40	9	34	3	28

ORDER 8

8	58	59	5	4	62	63	1
49	15	14	52	53	11	10	56
41	23	22	44	45	19	18	48
32	34	35	29	28	38	39	25
40	26	27	37	36	30	31	33
17	47	46	20	21	43	42	24
9	55	54	12	13	51	50	16
64	2	3	61	60	6	7	57

ORDER 9

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

M I R R O R

$$0 + 0 = 0 \times 0 = 0 = 0 / 0 = 0 - 0$$

"Symmetria": perfect harmony between the parts and the whole of a building whose dimensions are expressed in terms of a basic length: the module.

Note the function of the mirror in each chapter and how each chapter is a mirror of the previous one.

LA LIVRÉE D'HERMÈS

MIRROR

MIRROR

"It is through his consciousness that man connects with the divine."

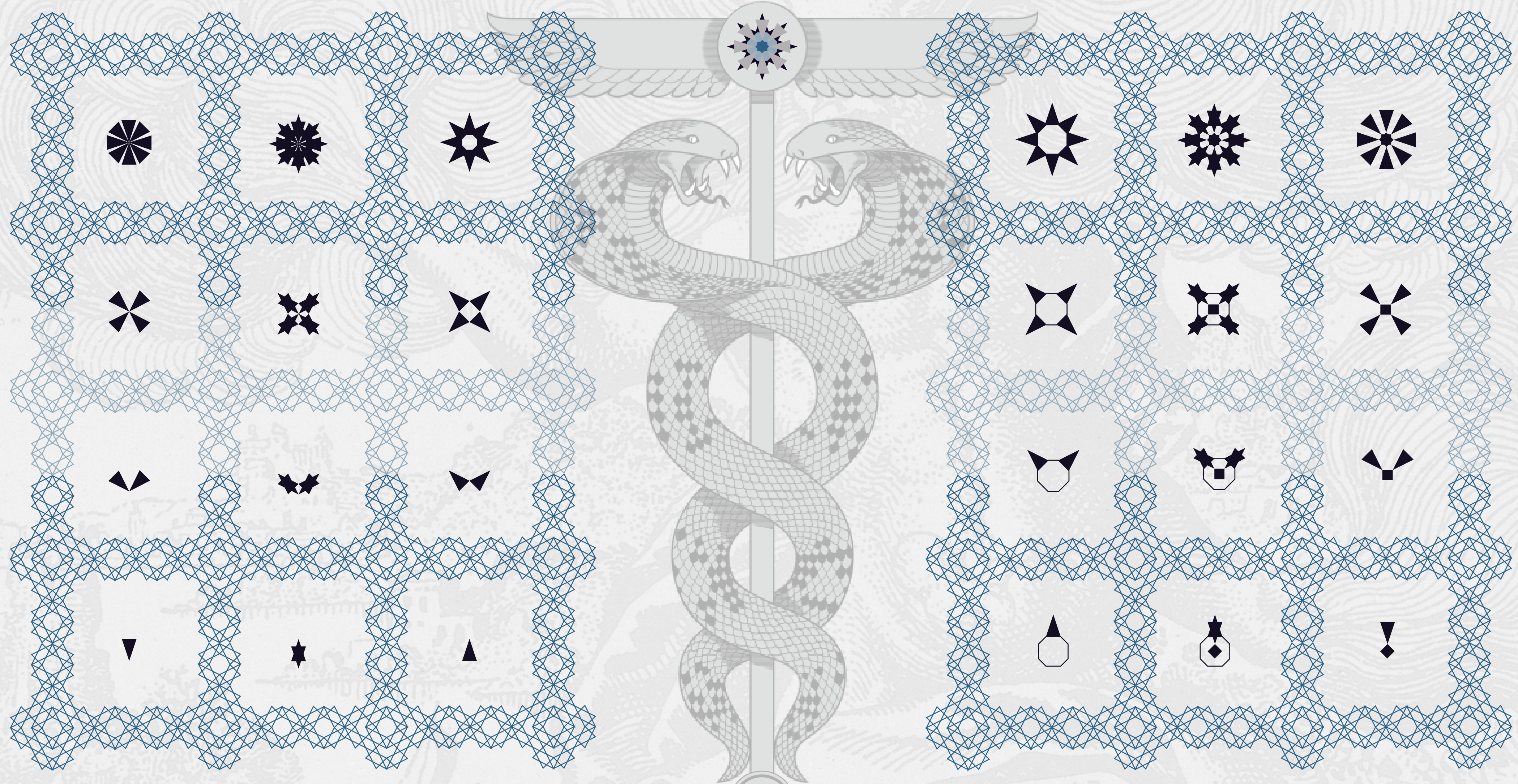
"Love your neighbor as yourself."

"Do not do to others what you would not want them to do to you,
but do to them what you would want them to do to you."

Reality depends on the level of consciousness that perceives it.

The reflections of mercury guide the twists and turns of our consciousness through
a bridge between the created and the uncreated.

LA LIVRÉE
D'HERMÈS



LA LIVRÉE D'HERMÈS

ANIBAL

AMIOT

CHAPTER II

DYAD

$$2 + 2 = 2 \times 2$$

2 is the only number that gives the same result when added to itself,
or when multiplied by itself.

"Something can only be true by virtue of the contradiction within it."
"The Book of Thoth" A. Crowley.



LA LIVRÉE D'HERMÈS

TENSION OF THE ROPE

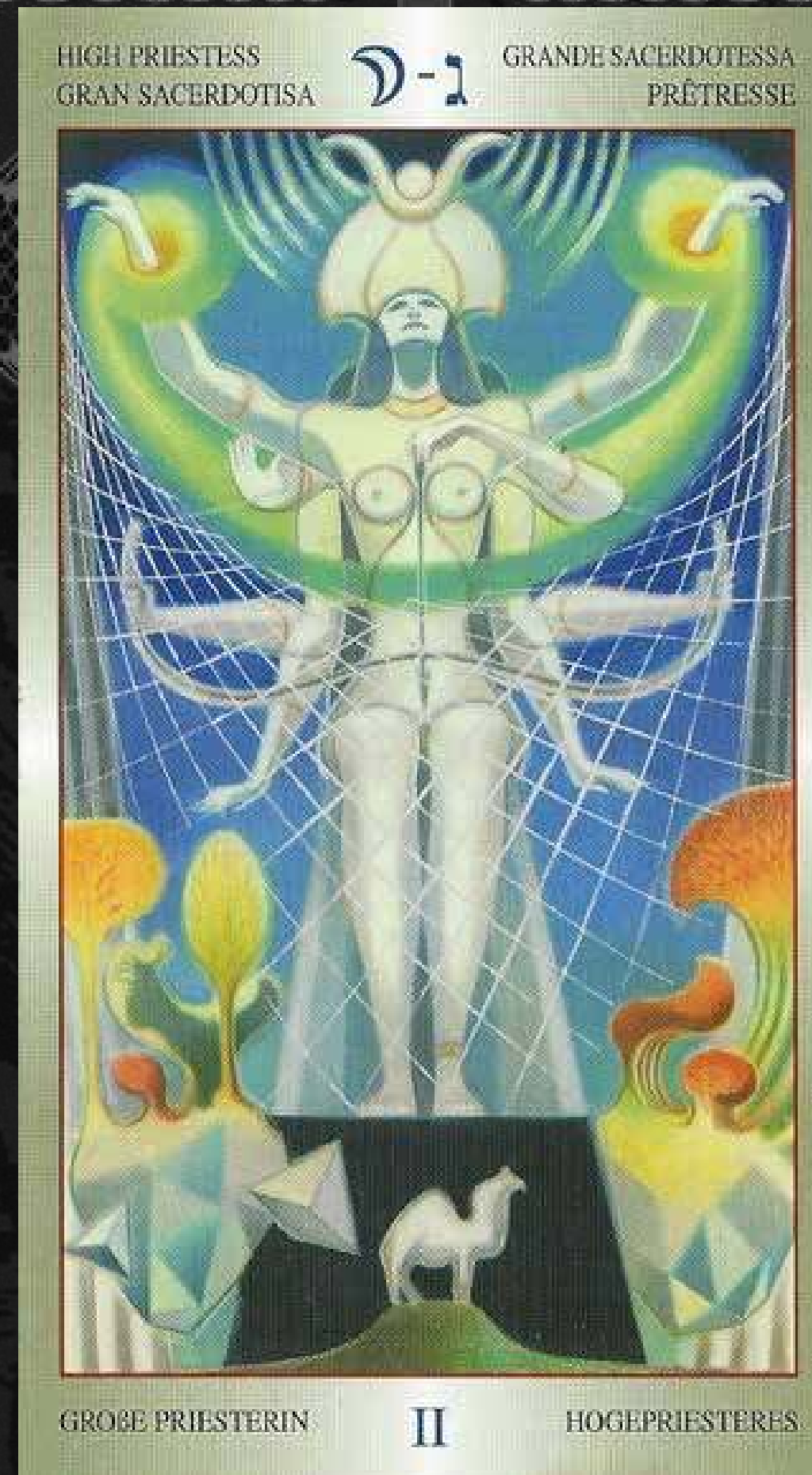
OBSERVATIONS ON THE SYMBOLISM OF THE SECOND NUMBER

Binary numbers can be expressed in two ways. Either in their active representation or their passive representation. Describing duality therefore requires the representation of antipodes, hence the following comparison between the number two, associated with the idea of beginning (1), and the number nine, associated with the idea of end.

1. The properties of unity associate this number with the evocation of unfathomability

$$(1 \times 1 = 1; 1 / 1 = 1)$$

It is therefore the number two that evokes the beginning. The Book of Creation begins with the second letter of the alphabet (a B), see the aside on page 47 and the text excerpt on the order of letters on pages 93 to 95.



"The one represents a germ, a constitutional principle, but any manifestation is impossible for it as long as it is alone. This is why it always multiplies itself tenfold through continuous effort while remaining indivisible; it splits itself and engenders the two to find its complementarity. In the face of light, there is darkness; in the face of birth, there is death. The binary law manifested in creation, duad among the ancient Greeks or Dyad, is the generative and reproductive faculty of the virtuality of the monad (one)." Roger Gascon "Practice of geomancy" De vecchi poche.



Without matter, light remained invisible.

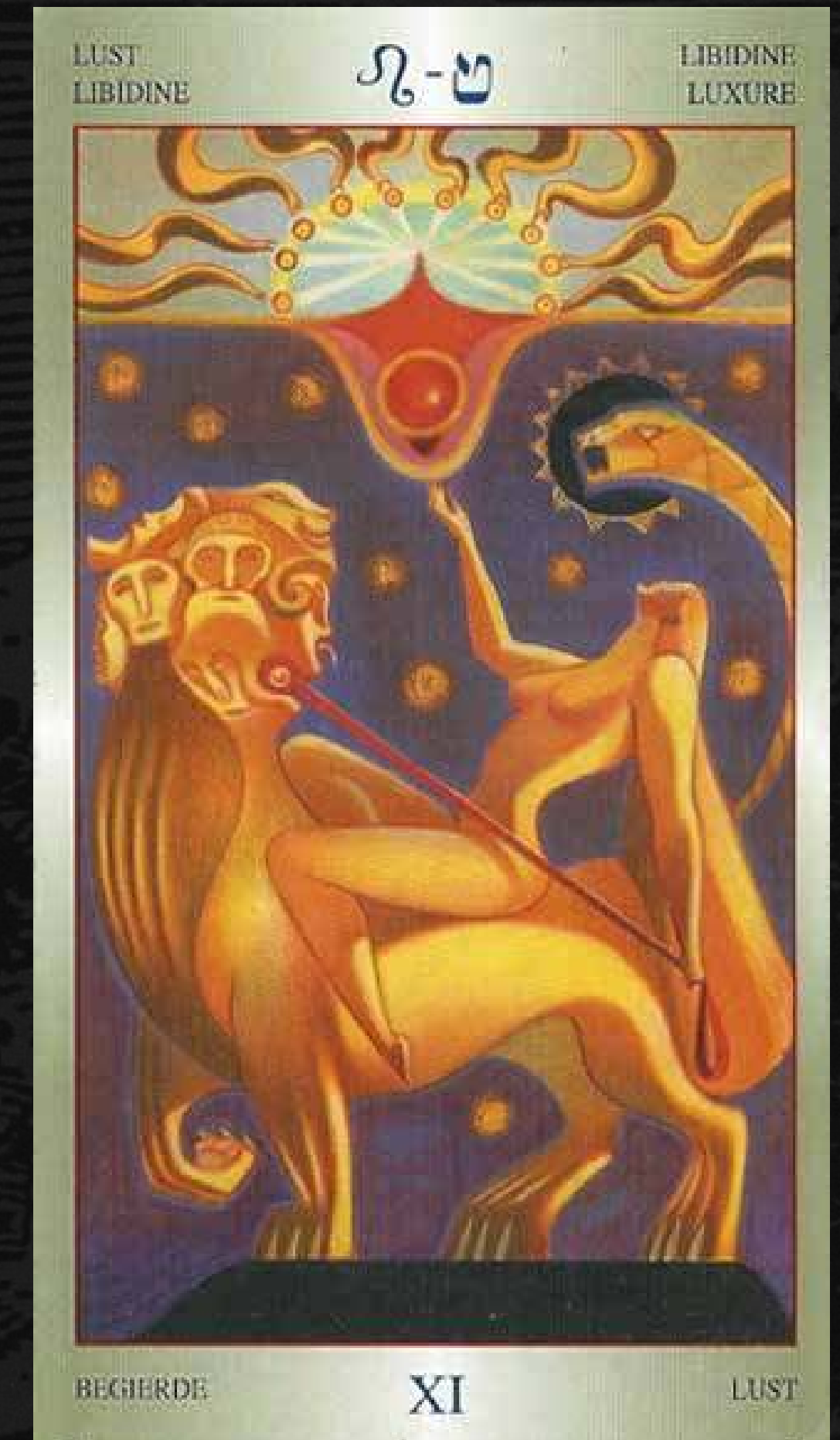
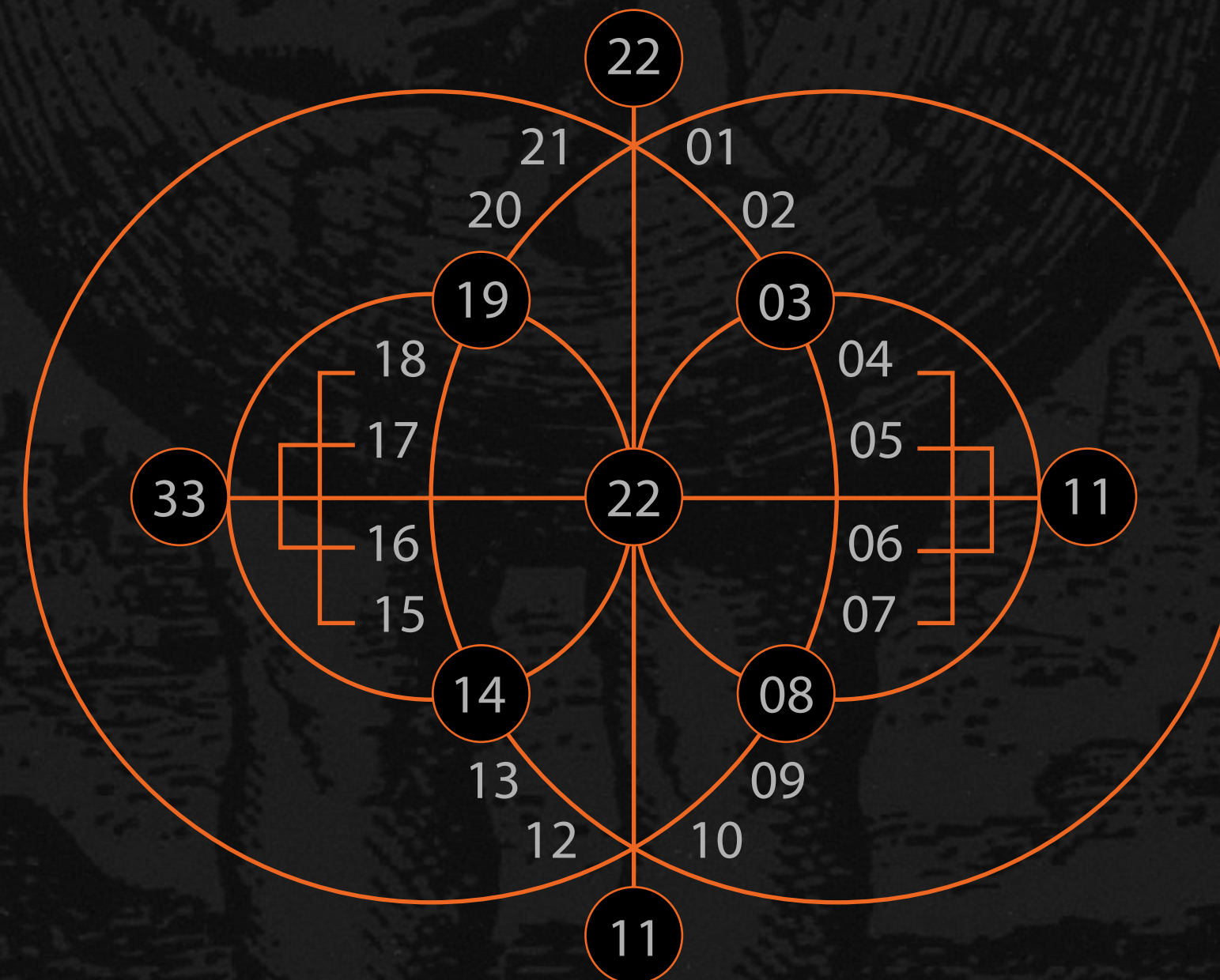
LA LIVRÉE D'HERMÈS

11 OR SECOND DEGREE



The old Hermit of the divinatory tarot and the serpent share the number nine, which evokes death and knowledge. In the representation of a decimal system, it is the ninth number that integrates the principle of ending. (The tenth being plenitude and the eleventh a new beginning.)

11: Note the presence of the guardian of knowledge on the eleventh card, a lion whose mouth is controlled.





CHAPTER III

WAVE

FROM THE SURVEY OF SOUND ZONES

Orpheus and Hermes possess a lyre that opens the doors to the underworld.

"In the beginning was the Word,
and the Word was with God,
and the Word was God..."

John 1:1

Hermes created his lyre with a tortoise shell, while Orpheus's head gave oracles.

Kolam

Cymatic

Yantra

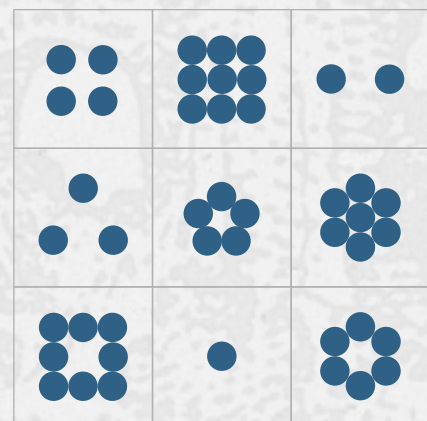
FROM THE PINCHING OF THE STRING

The triangle is the first of the feasible shapes, squaring these proportions allows the establishment of the Pythagorean theorem. The first feasible magic square is order 3. (Order 1 being nonsense and order 2 being unrealizable.)

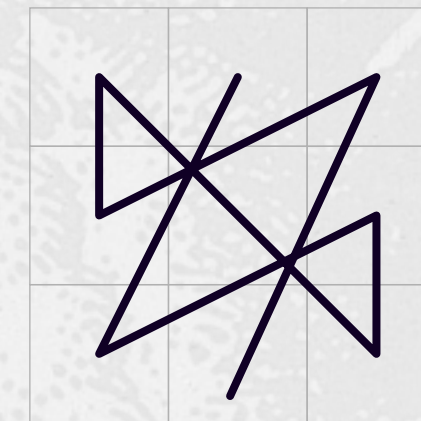
4	9	2
3	5	7
8	1	6

Observe that eight of the elements constituting this square are opposite on each side of the center according to a number not shown ten, double the central value (five) and that all the rows, columns and diagonals of this square are worth three times five.

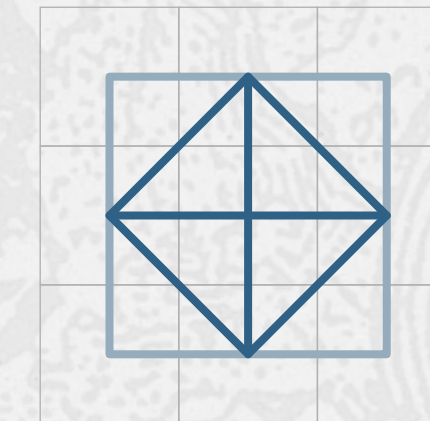
This square with three boxes per side, or a set of nine elements, allows a particular symbolism to be transferred to numbers.



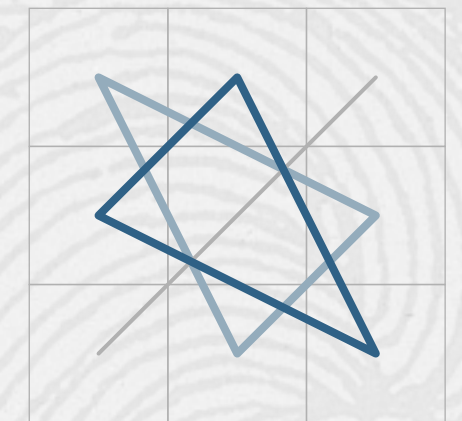
The harmony arranged in a magic square of order 3 allows the first expression of a principle whose intelligibility transcends the simple will of the one who executes it.



1 by 1



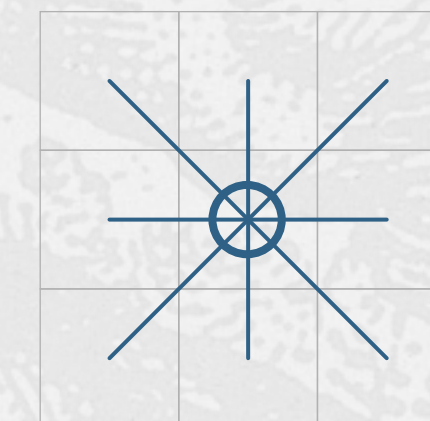
Even / Odd



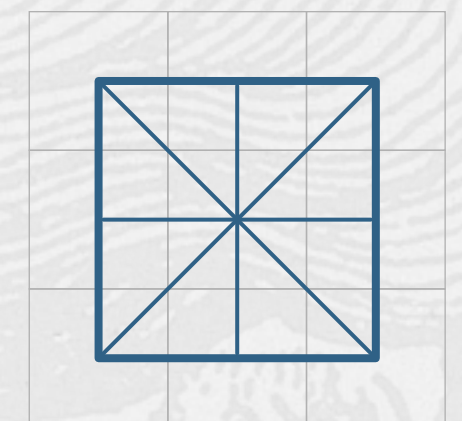
3 by 3



5



$n^2 + 1 = 10$



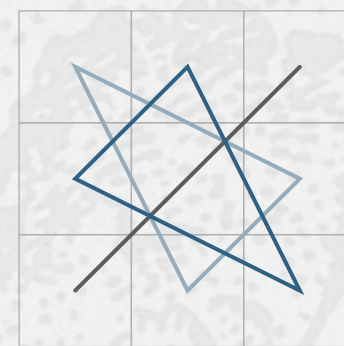
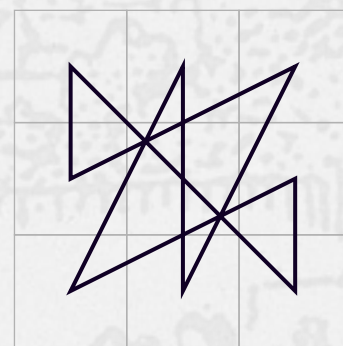
15

LA LIVRÉE D'HERMÈS

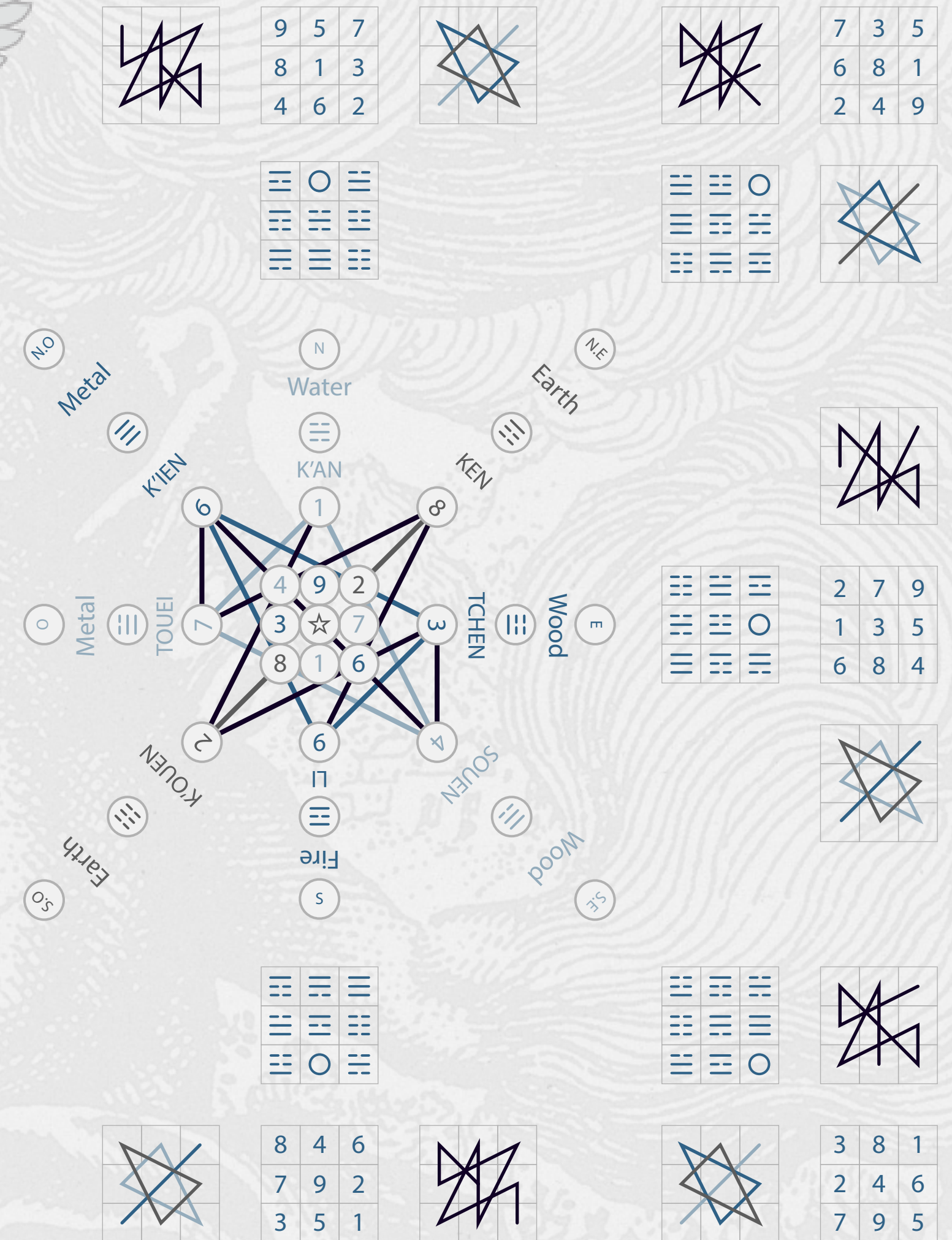
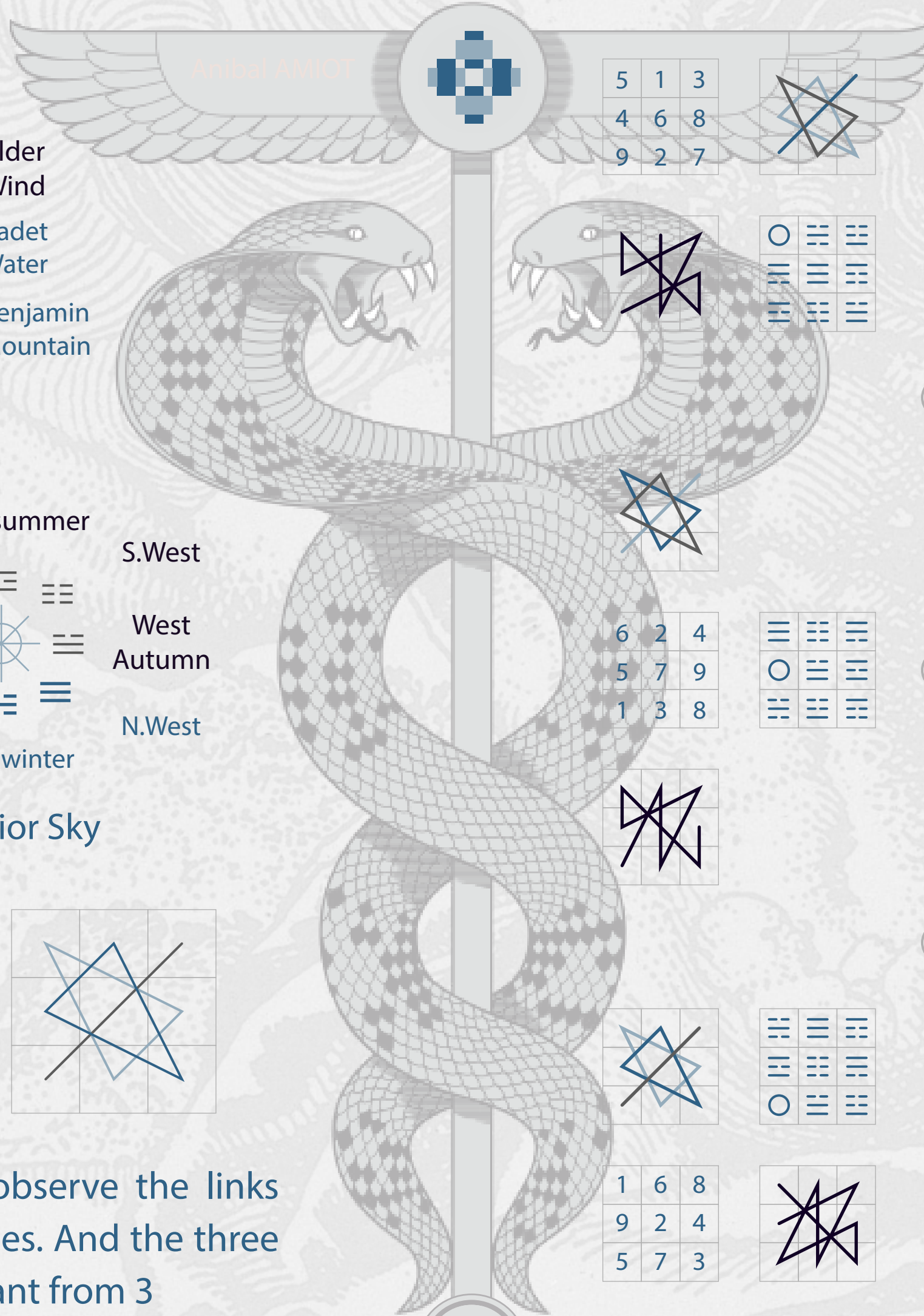
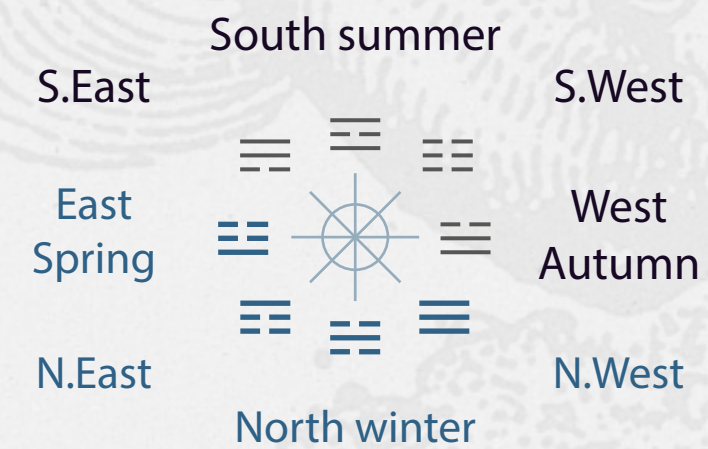
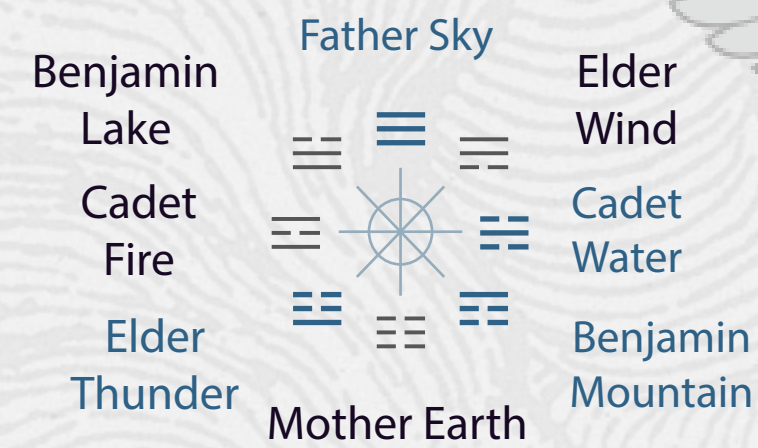
 4	 9	 2
Wind	Fire	Earth
 3		 7
Thunder		Lake
 8	 1	 6
Mountain	Water	Sky

According to the legend of the writing of the Lo River, the magic square of order 3 was naturally inscribed on the shells of the turtles of this river.

		
1	2	3
4	5	6
7	8	9

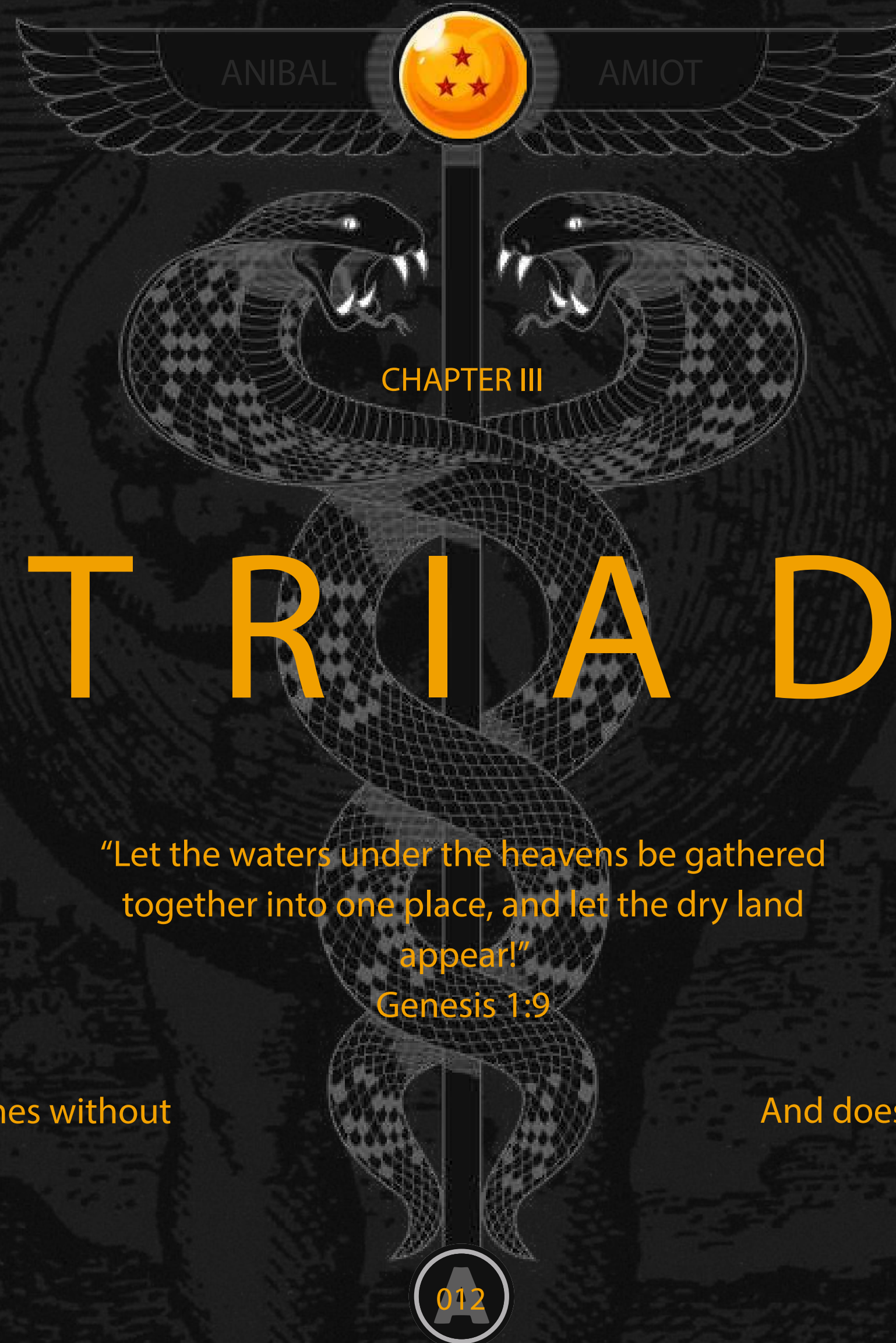


On this page you can observe the links between these two shapes. And the three groups of three equidistant from 3





"Because Ra arises there is evening and morning,
West and East; thus exists the horizon akht:
always one, two, three;
Can you conceive of East without West and two extremes without
horizon?
Each of these terms necessitates the other two;



"Let the waters under the heavens be gathered
together into one place, and let the dry land
appear!"
Genesis 1:9



and the third term of this trinity is not
understandable only by the first two:
Can AKH come about without light and darkness?
And does the horizon exist if it is not measured by East and West?

I. Schwaller de Lubicz, op. cit., p. 230

SYMBOLISM OF THE THIRD NUMBER

"In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God. All things were made through him, and without him nothing was made. What was in him was life, and the life was the light of men, and the light shines in the darkness, and the darkness did not overcome it..."

Gospel according to Saint John, beginning of the prologue

The first number to possess a beginning, a middle, and an end. According to Pythagoras, the triad symbolizes divine expression in space and time. The qualities inherent in the number three confer the necessary attributes to evoke notions related to communication (the sender, the receiver, and the message).

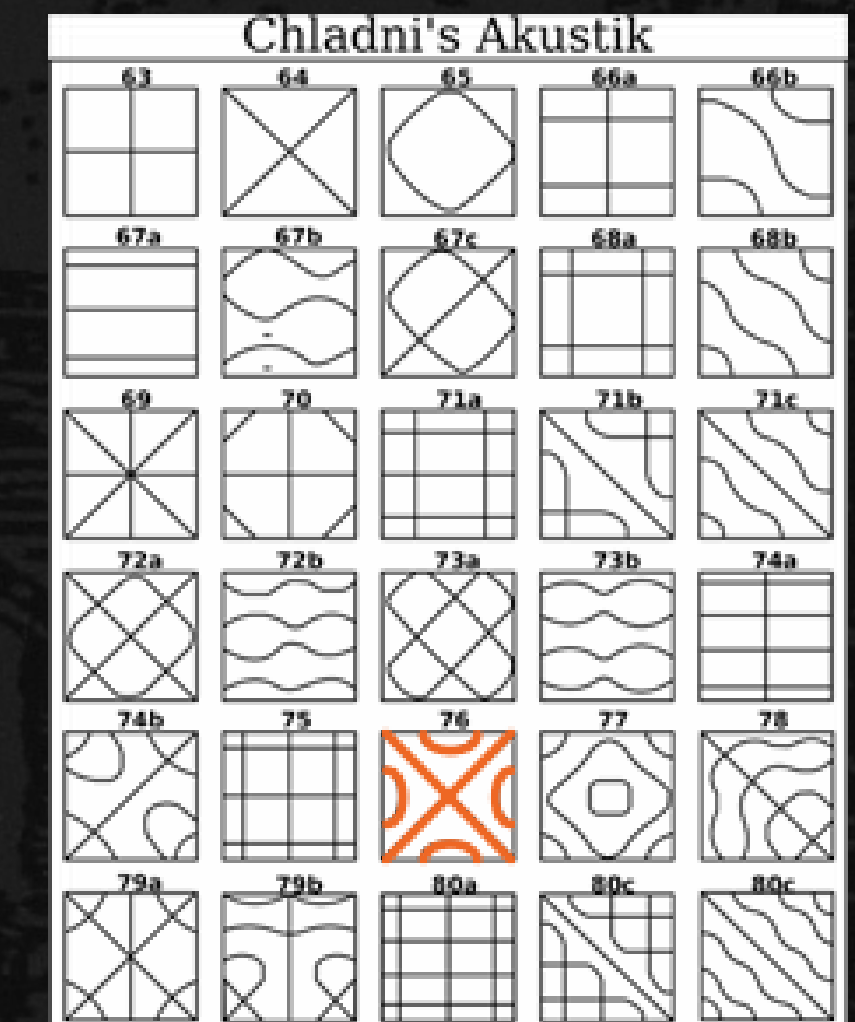
"Ent-deckungen über die Théorie des Klanges"

1787 Ernst Chladni

His work is considered the first comprehensive treatise on acoustics, based on the sound patterns he obtained by vibrating a plate covered with fine powder using a bowstring.

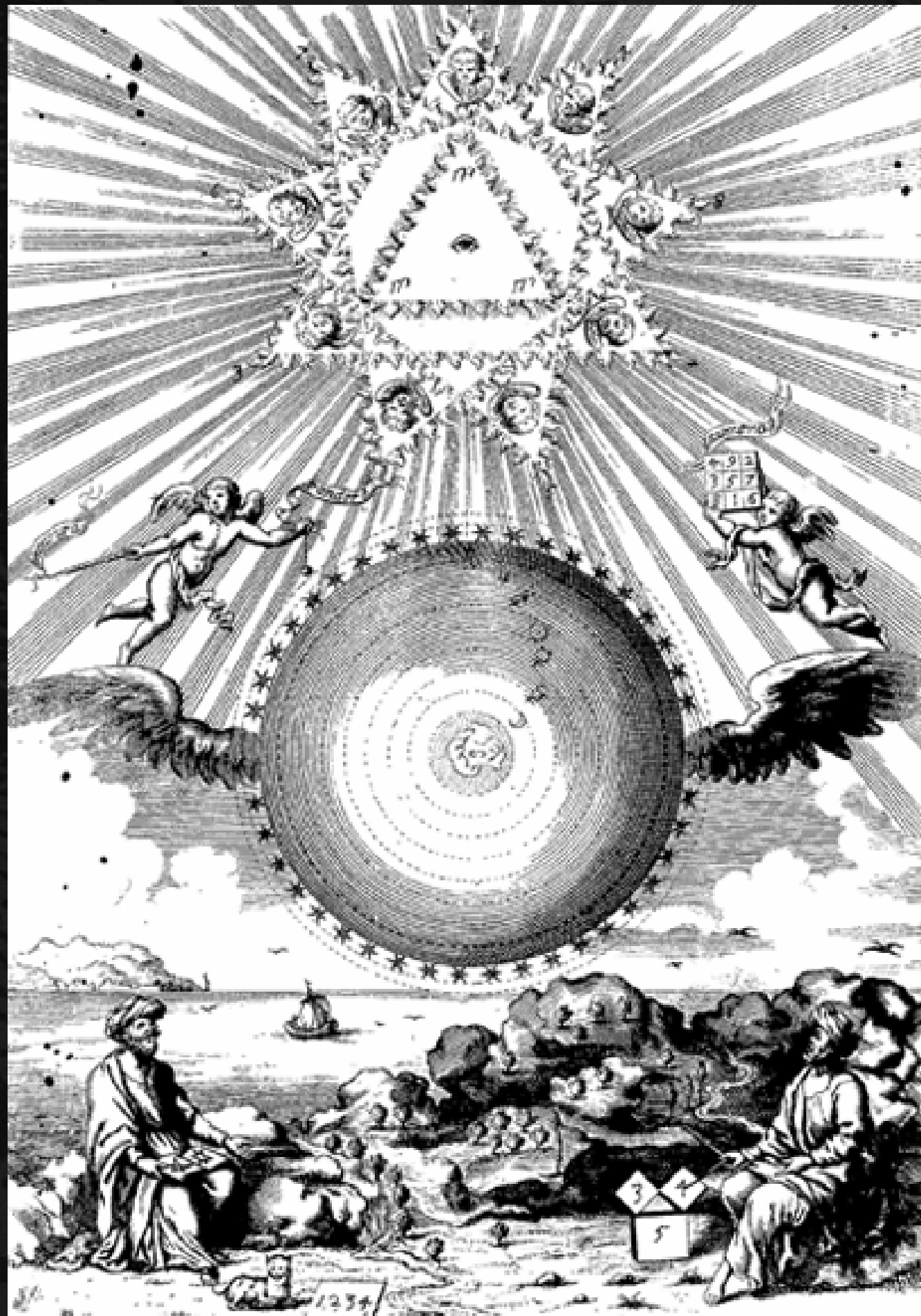
It is also such sound figures that gave rise to Hindu yantras. "Everything we contemplate or sense in the universe, from thought or idea to matter, is reducible to the particular concentration of sound."

Ajit Mookerjee, Tantra-kunst, 1967-1968

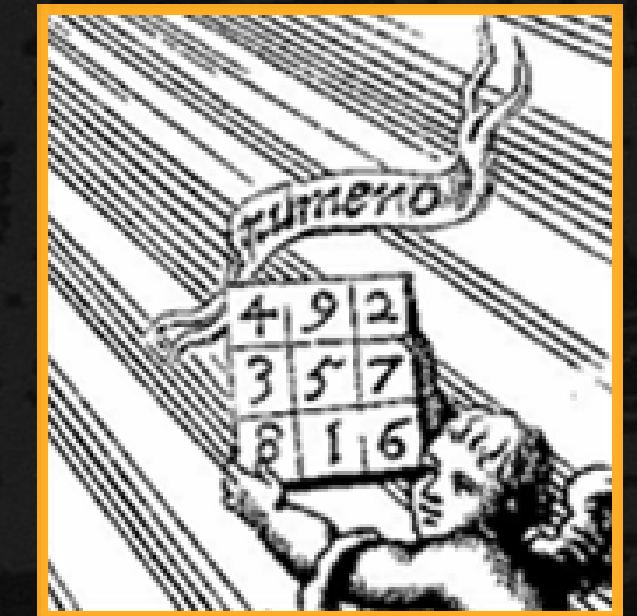


Excerpts from: "Alchemy and Mysticism." Alexander Roob. P 622 and 657.

SYMBOLISM OF THE THIRD NUMBER



Two men observe the same globe equipped with two wings to maintain itself in the air like a veil between man and divinity.

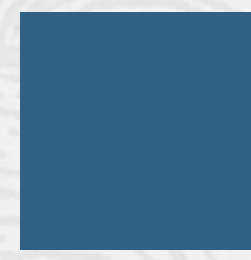


MEASURE ET WEIGHT

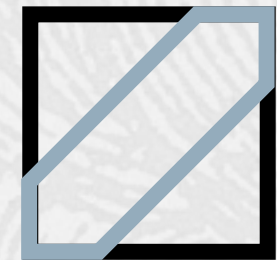
THE SQUARE OF
THE THIRD NUMBER



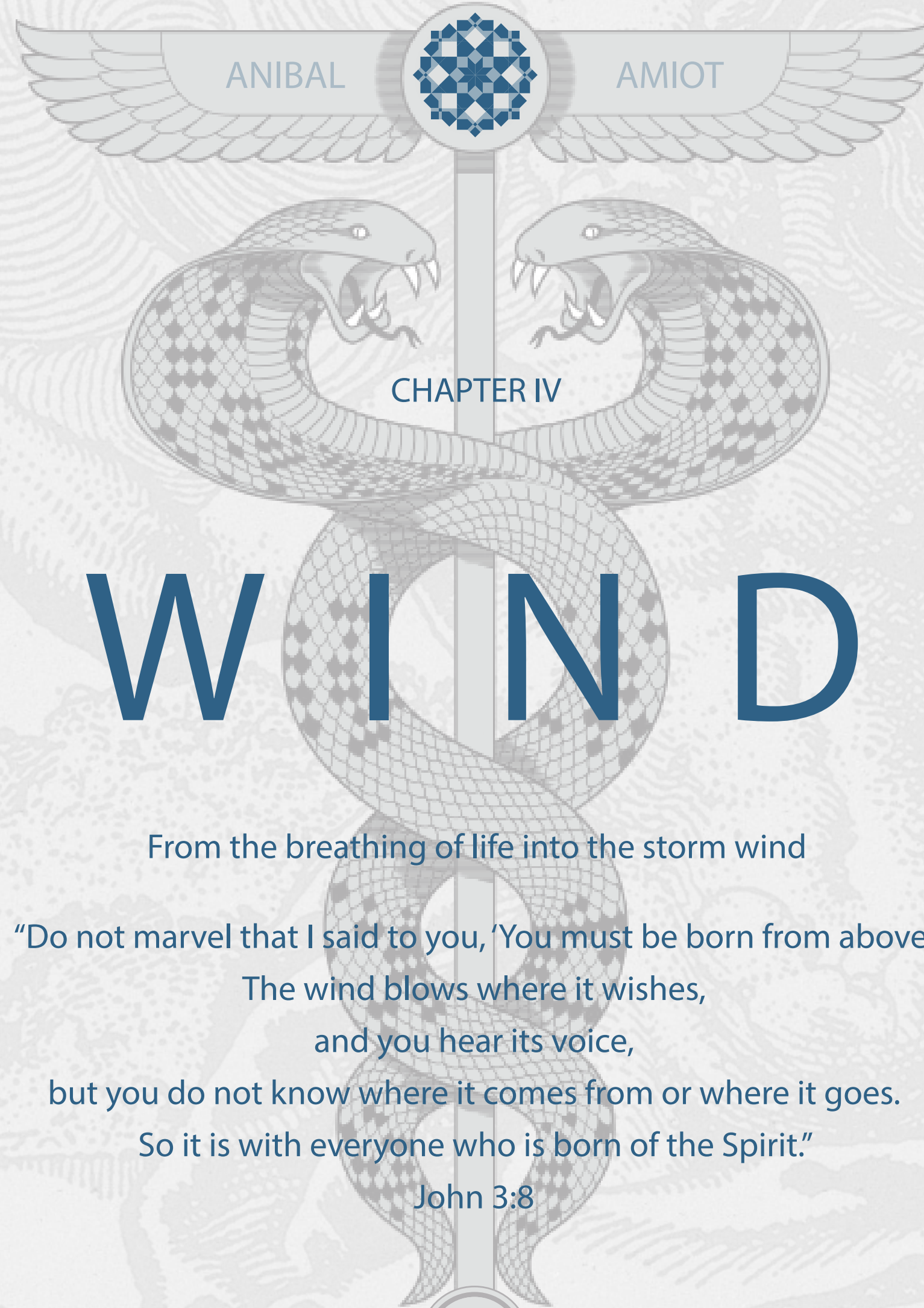
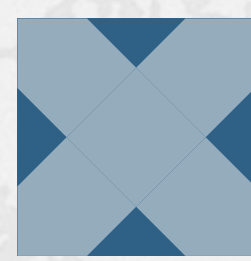
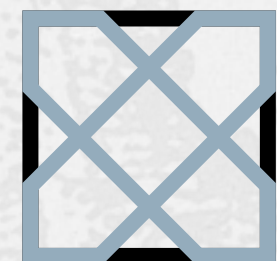
You will notice that it is the Ennead that holds the secret of light, that its conceptualization passes through the observation and study of sacred geometry. Athanasius Kircher, Musurgi Universalis



SHAPE

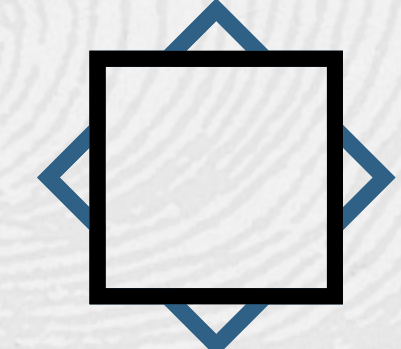


TIGHTENING

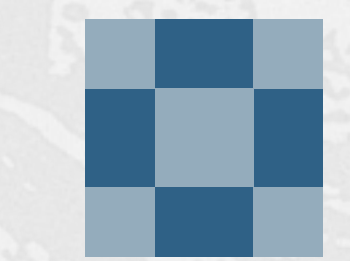


From the breathing of life into the storm wind
"Do not marvel that I said to you, 'You must be born from above.'
The wind blows where it wishes,
and you hear its voice,
but you do not know where it comes from or where it goes.
So it is with everyone who is born of the Spirit."

John 3:8

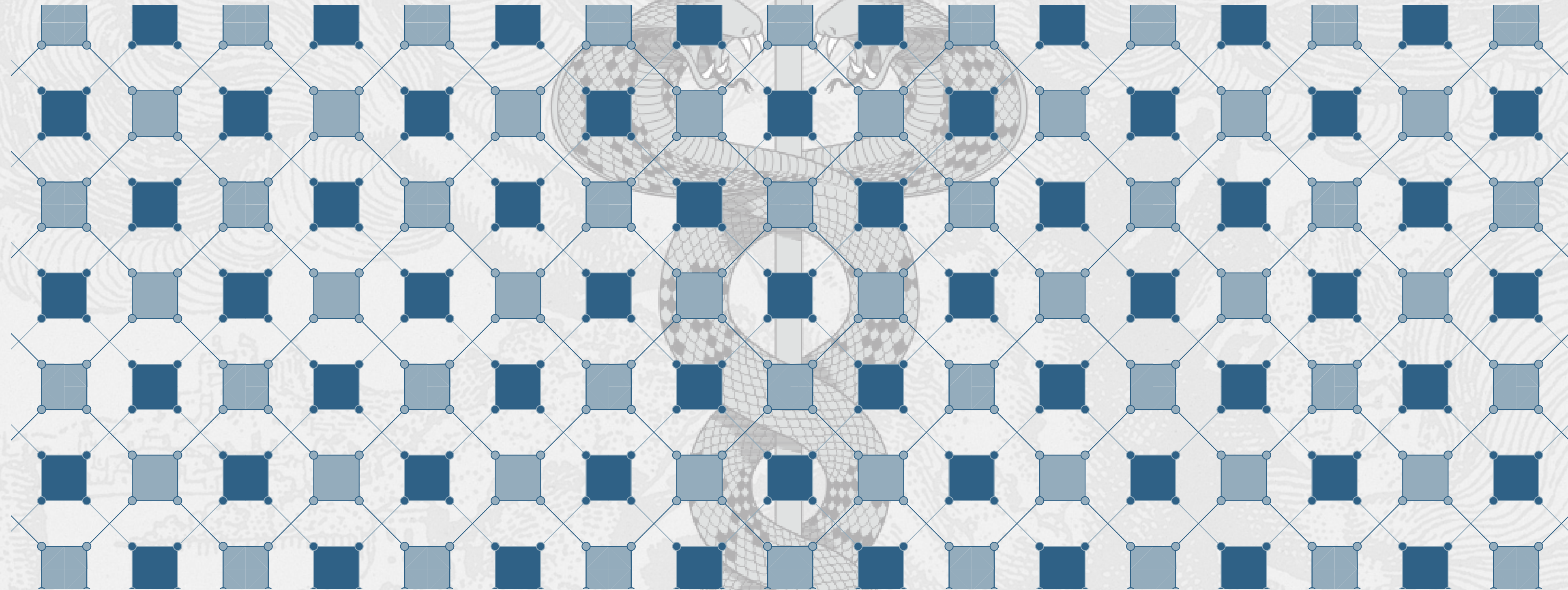


EXPANSION



BREATH OF THE
COMPASSIONATE

CIRCLE AND "FEMININE" CENTRAL SYMMETRY



YIN (IMPLOSION)

EVEN EVEN NUMBERS

COLD MATRIX

PRESENTATION OF EVEN EVEN NUMBERS

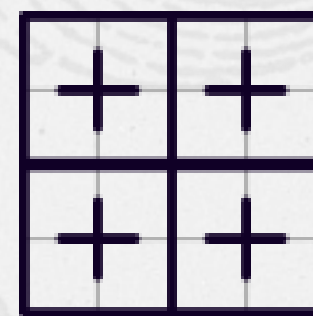
I. Take a grid of order 4 and from any direction, number all the boxes in the order of the natural numbers.

Then keep only the numbers present on the "diagonal" boxes of the square.

4	3	2	1
8	7	6	5
12	11	10	9
16	15	14	13

4			1
	7	6	
	11	10	
16			13

PROPERTIES:



Absence and
omnipresence of
the center.

4	14	15	1
9	7	6	12
5	11	10	8
16	2	3	13

II. From the opposite direction, proceed in the same way for all the remaining squares.

By combining these two arrangements, you obtain a magic square and the unit of tiling for orders that are multiples of four.

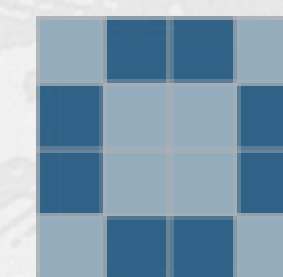
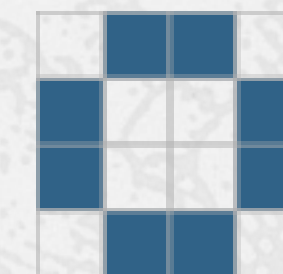
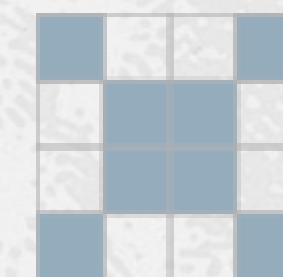
13	14	15	16
9	10	11	12
5	6	7	8
1	2	3	4

	14	15	
9			12
5			8
	2	3	

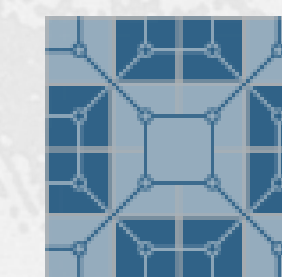
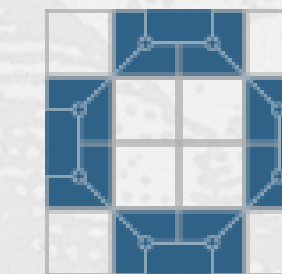
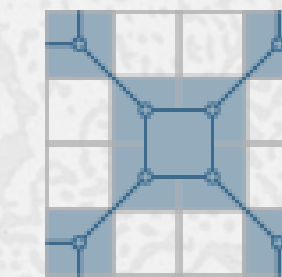
VARIOUS WAYS OF REPRESENTING THE FORMS USED.

WITH DEMARCATIONS OF THE

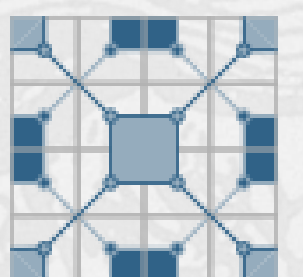
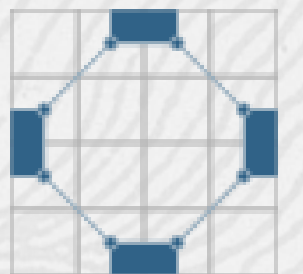
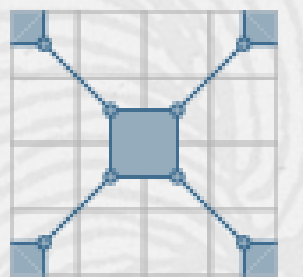
POSITIONS



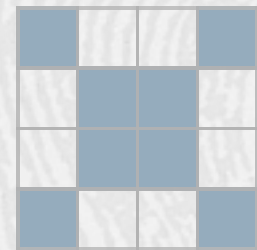
OR
COMBINATIONS



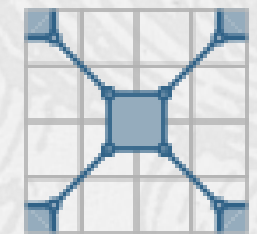
LINKS



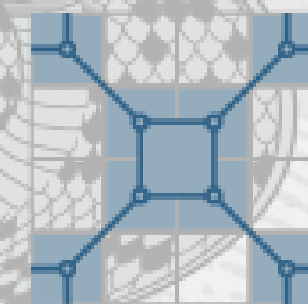
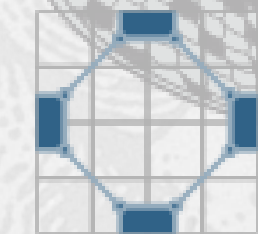
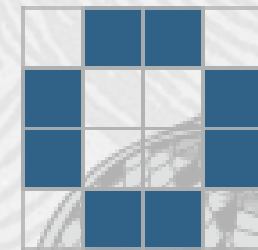
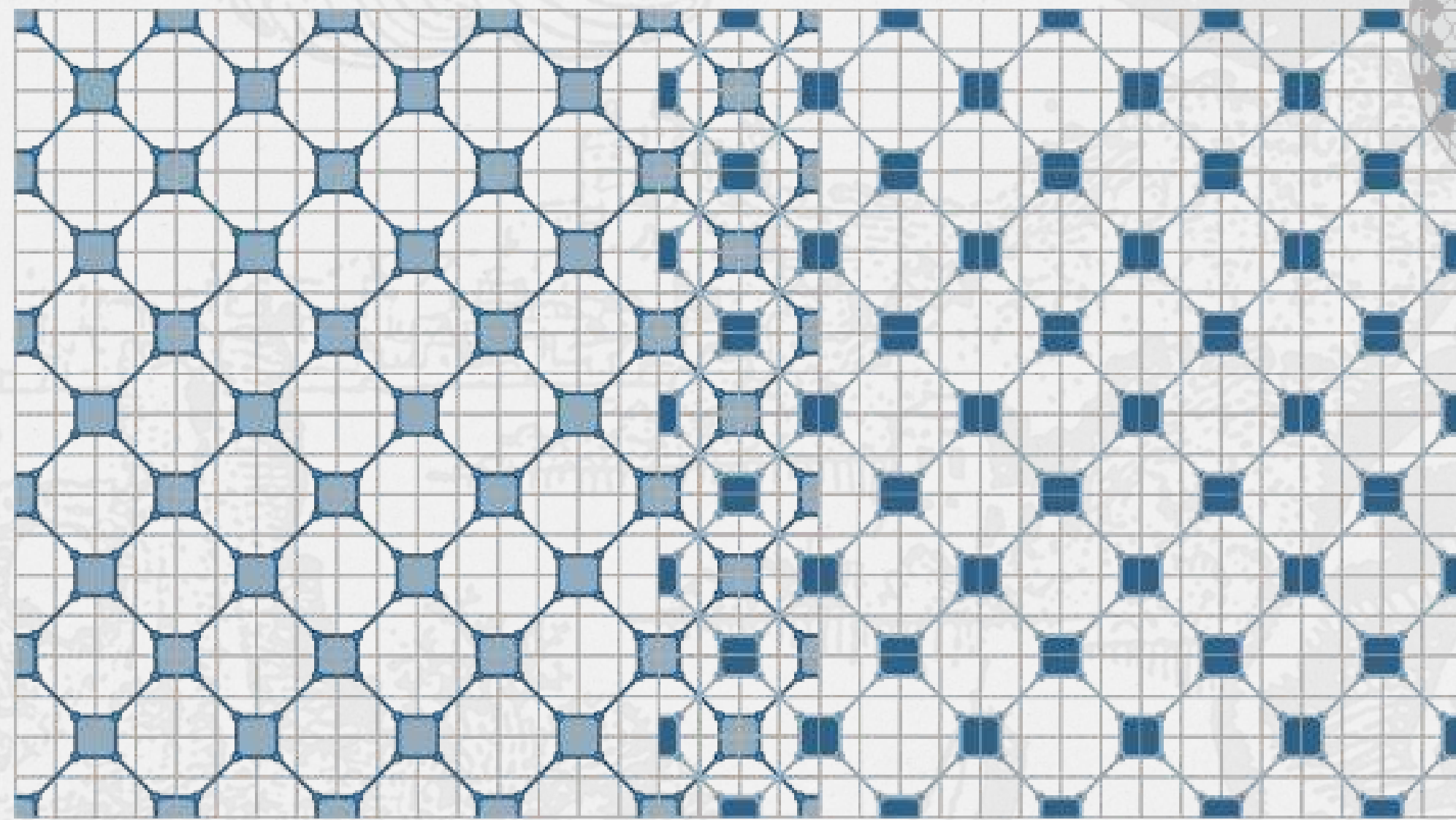
PEACE ON BOTH SIDES



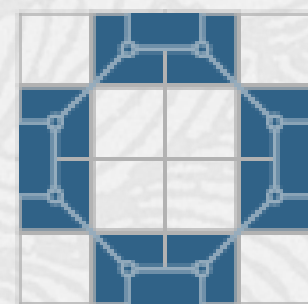
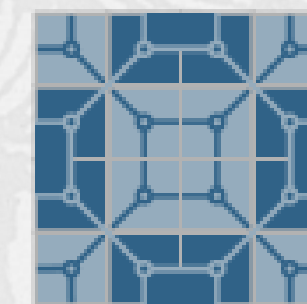
These two pages are created from these two elements



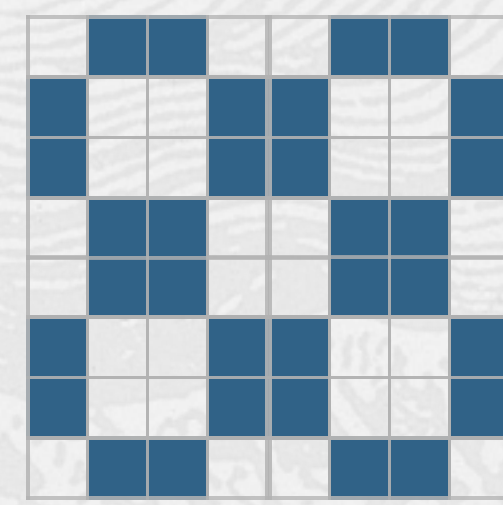
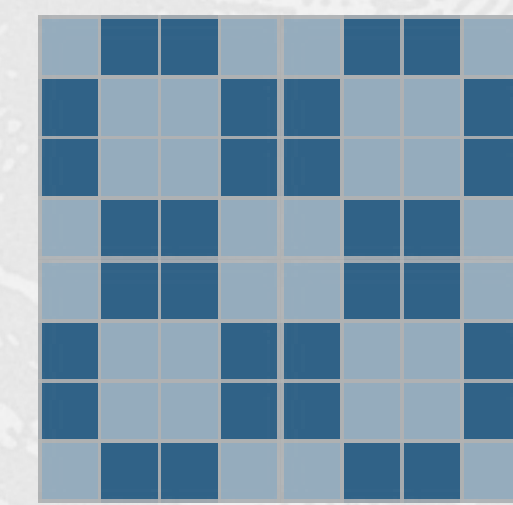
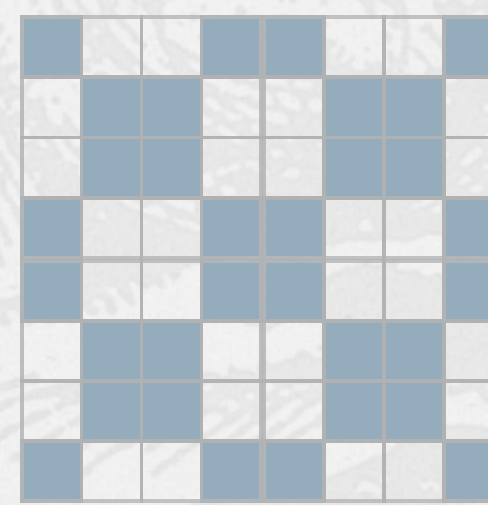
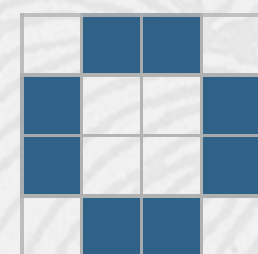
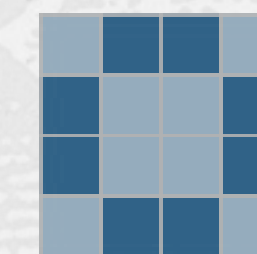
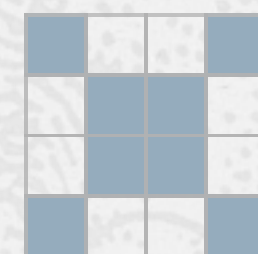
Note that despite their apparent difference, they generate the same form.



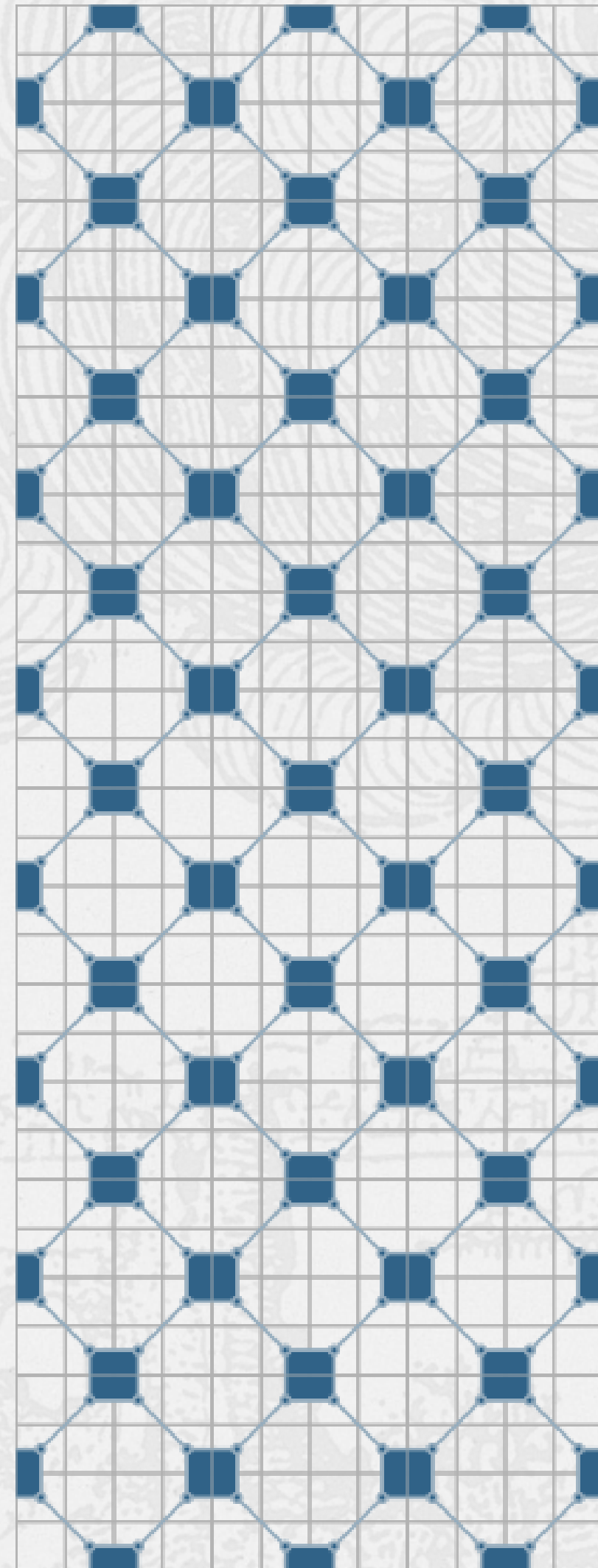
REALIZATION OF AN ORDER MULTIPLE OF FOUR



By tiling the unit below and applying the self-filling system mentioned above to the generated set, you simply create magic squares with an order that is a multiple of four.



LA LIVRÉE
D'HERMÈS

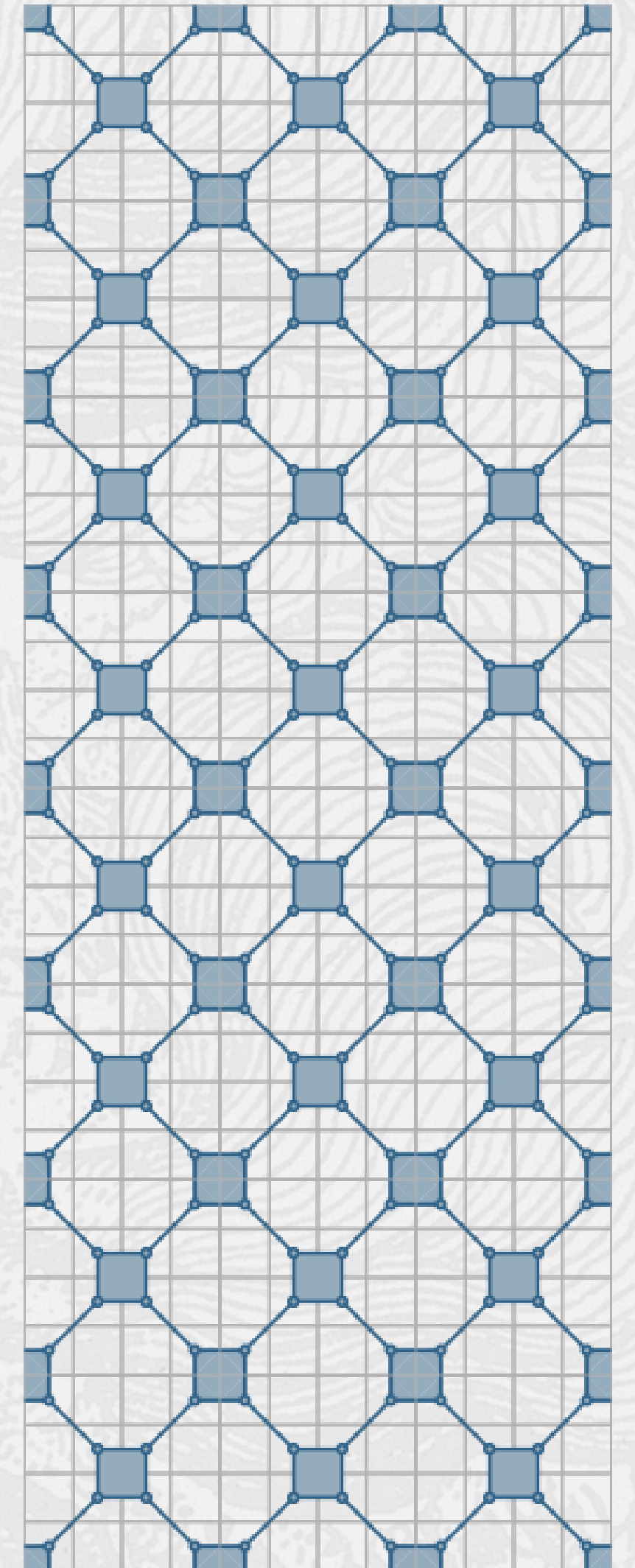


ORDER 8

4X2

CATEGORY:
EVEN EVEN

8	58	59	5	4	62	63	1
49	15	14	52	53	11	10	56
41	23	22	44	45	19	18	48
32	34	35	29	28	38	39	25
40	26	27	37	36	30	31	33
17	47	46	20	21	43	42	24
9	55	54	12	13	51	50	16
64	2	3	61	60	6	7	57





The Fool is a "reflecting body" ($0 = 22 = 2 + 2 = 4$) in which the prince (4 the emperor of the tarot), at any time can contemplate his image" or more precisely "his grotesque counterfeit".



CHAPTER IV

MACRO

"There are lights in the firmament of the heavens to separate the day from the night..."

Genesis 1:14

The square of order 4 is the perfect square because it is the only one to have a perimeter equal to its surface area.

$$4 + 4 + 4 + 4 = 4 \times 4 = 4^2$$

4 IS THE FIRST EVEN EVEN ORDER.

018



The incarnation of death ($13 = 1 + 3 = 4$) of the "conservative principle," opposite which he represents the principle of disintegration. The jester presents himself as the natural dissolvent of royal power.

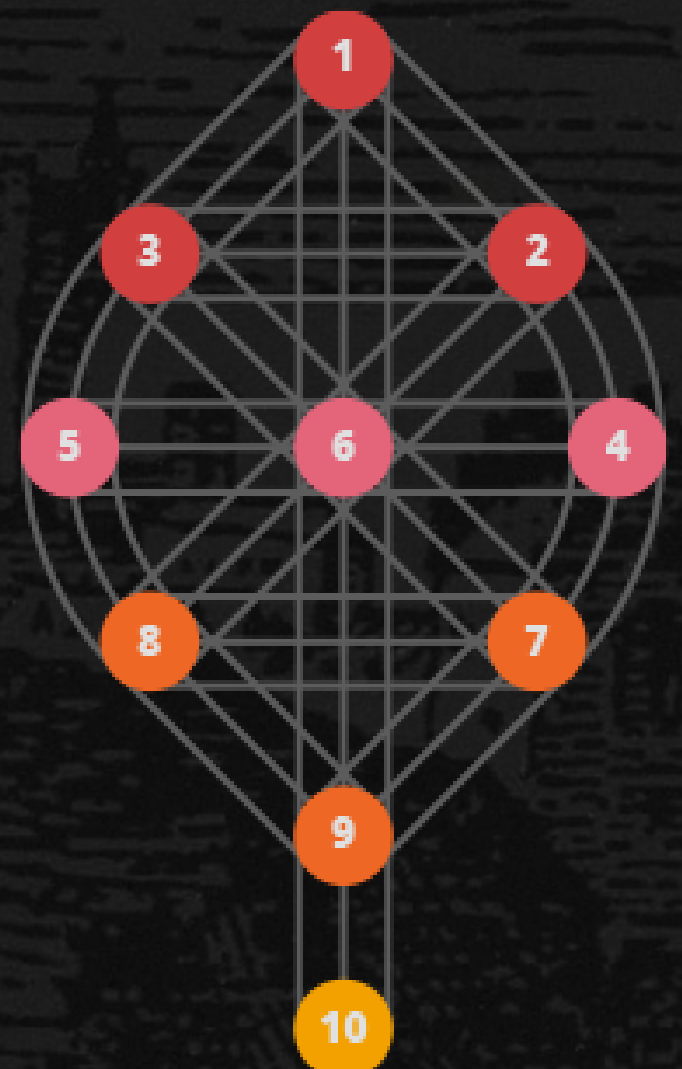
SYMBOLISM OF THE FOURTH NUMBER

According to the Pythagorean Tetractys, four is the sign of the return to unity.



$$1+2+3+4 = 10 = 1+0 = 1$$

Below is the tree of the sephirot and these four fields of reality.



1, 2, 3

World of Emanation

5, 6, 7

World of Creation

7, 8, 9

World of Training

10

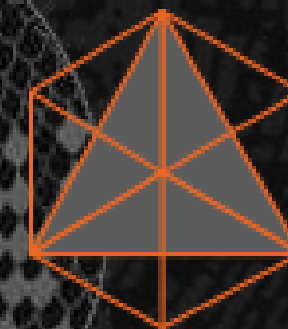
World of Action

> The First Commandment includes Four Injunctions: "...With all your heart, with all your soul, with all your strength, and with all your mind."



> The Buddha's sermon begins with the enunciation of Four Noble Truths.

> The tetrahedron: the first realizable regular polyhedron; four triangular and equilateral faces and six edges. Among the five Platonic bodies, it is the only one without a reciprocal (except itself).



"Go from unity to quadruple and you have ten, the source and root of all things." According to Pythagoras, the entire spectrum of possibilities in this world is contained within the number four. Symbolically, the tetrahedron is the union of the created and the uncreated.

The use of four elements creates the form at the center of this work and a symbolism generally associated with the functions covered by "the wind," to be understood as a synonym for "divine breath." Its function in the quest for inspiration (the second birth) is comparable to that of the primordial gate. "In the beginning, God created the heavens and the earth. The earth was desert and void, and darkness was over the face of the deep; but the breath of God was over the face of the waters." (Gen. 1:1)

Zohar, Song of Songs: "Let him kiss me" (Song of Songs 1:2): attachment of love, breath to breath. Indeed, four breaths come together and become one. One gives a breath to his friend and takes the breath of the friend to whom he has attached himself. As a result, his breath and the breath of his friend become two. It is the same with his friend. Four breaths therefore result which unite together in these kisses. "Kisses from his mouth" (Song of Solomon 1:2): from those kisses from above which He had given before. For indeed, the love of joy proceeds only from the kisses of the Breath from above in that below.

TETRAGRAMMATON AND MEANING

4th letter of the Hebrew alphabet:

dalet (the door) ד

י	ה	ו	ה
Y	H	V	H
o	é	a	é
d		v	

"Although God loves to dwell in the odd triple number, it is only in the quadruple that he truly and deeply blossoms in all things, and thus he finally penetrates the sensible, which is intelligible." Giordano Bruno

God placed his name in man: the four souls.

Come and see: everything that the Holy One, blessed be He, created in his world, he created only for his glory, as it is said: "Whoever is called by my name, I created for my glory; I formed him, even fashioned him" (Isa. 43:7). The Holy One, blessed be He, created man in the world and placed his name YHWH in him.

Heh (5) is the soul (nefesh).

Vav (6) is the spirit (ruah).

Heh (5) is called breath (neshama).

Yod (10) is the breath of breath.

He named these [entities]: Yod Heh, father and mother; Vav Heh, son and daughter. In the same way that he created spirit and soul of holiness, he created spirit and soul of the left side. In the same way that wine is on its lees, the spirit and the intellectual soul are on the spirit and the animal soul. Why is this one called animal? Because it comes from Samael and the Serpent who are male and female.

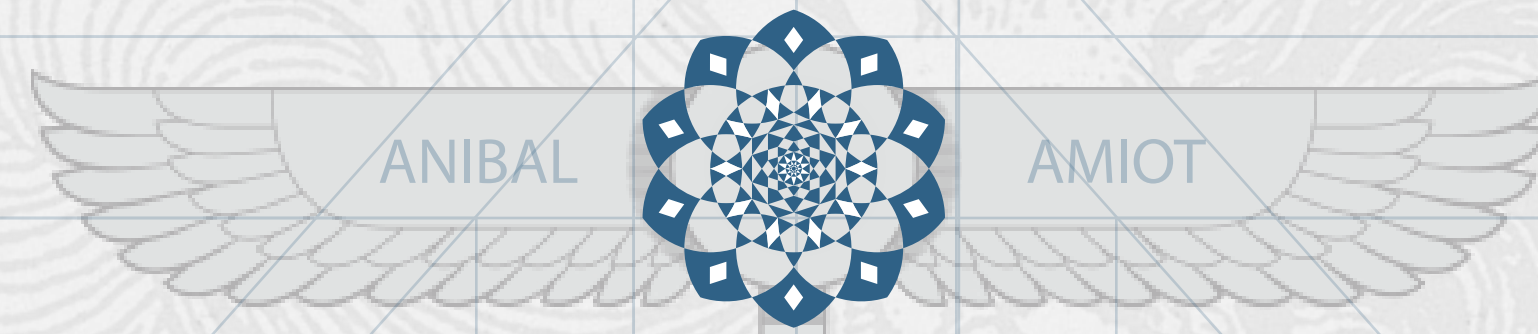
On this subject, King Solomon wisely said:

"Who knows whether the spirit of the sons of men ascends upwards, or whether the spirit of the beast descends downwards to the earth?" (Eccl. 3:21). The Torah and the Nut: Rabbi Azariah and Rabbi Hezekiah were going up to Jerusalem for a pilgrimage festival. The donkey driver who led the donkeys behind them was with them. Rabbi Azariah said to Rabbi Hezekiah: Have you heard anything about this verse:

"I went down to the garden of walnut trees to see the young shoots of the ravine" (Song of Songs 6:11). The words of the Torah are compared to a nut. In what way? He said to him: Just as a nut has a shell on the outside and a kernel on the inside, so are the words of the Torah, they contain:

- action (maasseh),
- narration (hagadah)
- explanation (midrash),
- secret (sod) within one another.

LA LIVRÉE
D'HERMÈS

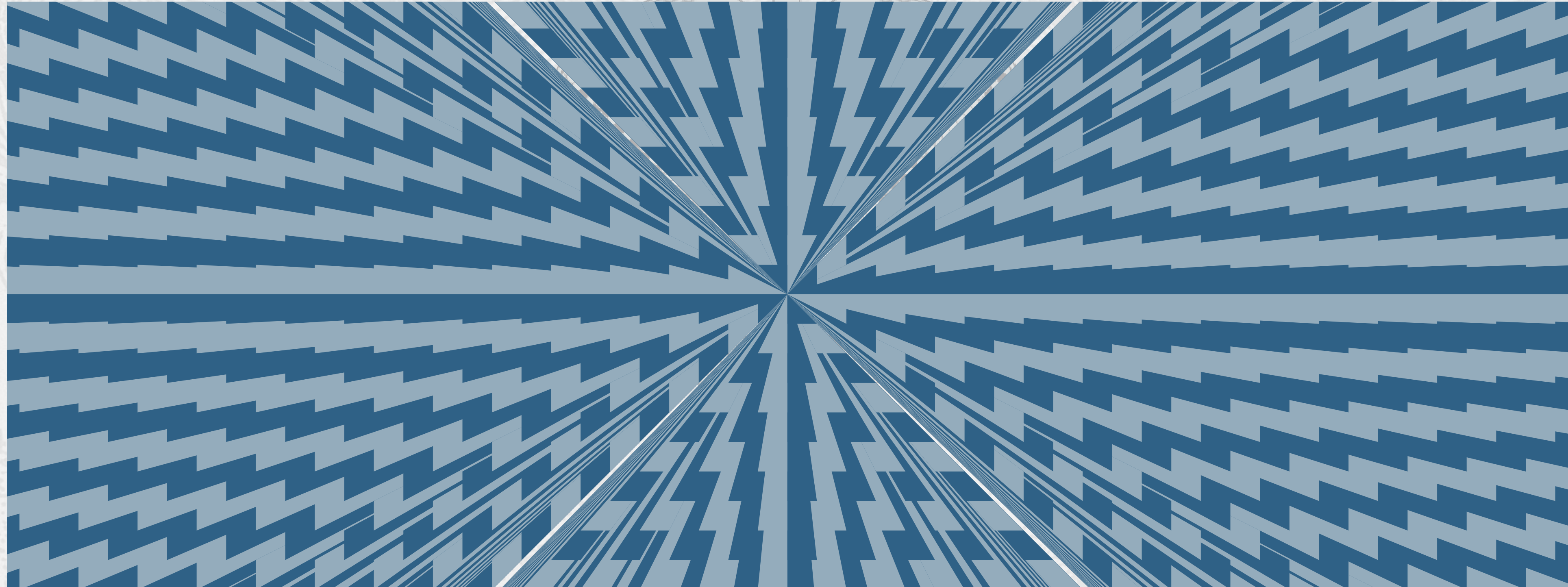


CHAPTER V

TEMPLE

The Peace of the House by which the Male is recognized as masculine...

POINT AND CENTRAL "MASCULINE" SYMMETRY



YANG (EXPLOSION)

ODD NUMBERS

HOT MATRIX

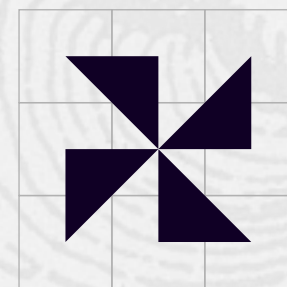
PRESENTATION OF ODD NUMBERS

	1			
	4		2	
7		5		3
	8		6	
	9			

		1				
		6		2		
	11		7		3	
16		12		8		4
21		17		13		9
	22		18		14	
	23		19		15	
	24		20			
	25					

			1					
			8		2			
		15		9		3		
	22		16		10		4	
	29		23		17		11	
36		30		24		18		12
43		37		31		25		19
	44		38		32		26	
	45		39		33		27	
	46		40		34		28	
	47		41		35			
	48		42					
	49							

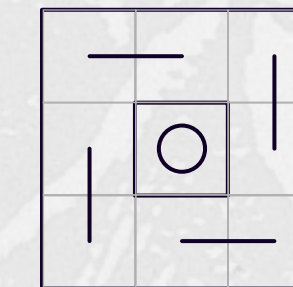
CATEGORY:



ODD

Self-filling method attributed to
Claude Gaspard Bachet de Méziriac.

PROPERTIES:



Over-presence of
the center

4		2
	5	
8		6

11		7		3
	12		8	
17		13		9
	18		14	
23		19		15

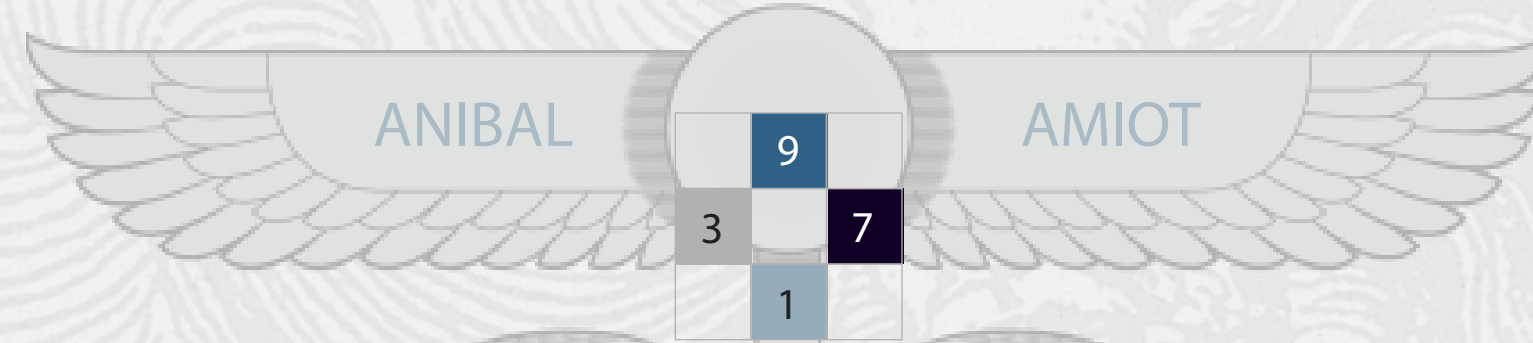
1. PREPARATION

Draw an odd-numbered square whose cells align at the vertices. Fill it in
according to the order of the natural numbers.

2. DELIMITATION OF THE AREA

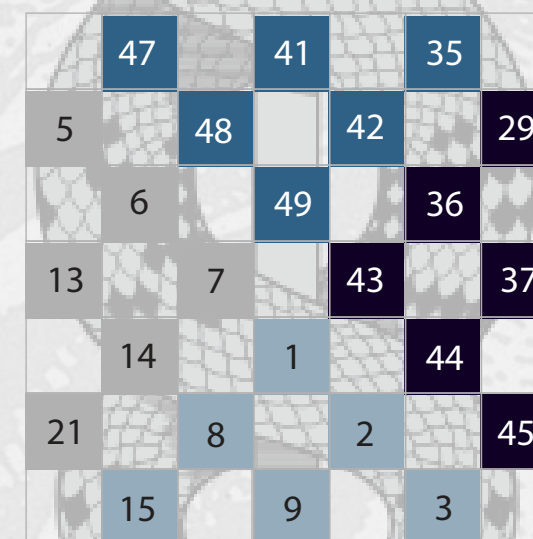
Then, starting from the center of these preparations, isolate the inner hori-
zontal square. (Thick gray lines)

22		16		10		4
	23		17		11	
30		24		18		12
	31		25		19	
38		32		26		20
	39		33		27	
46		40		34		28

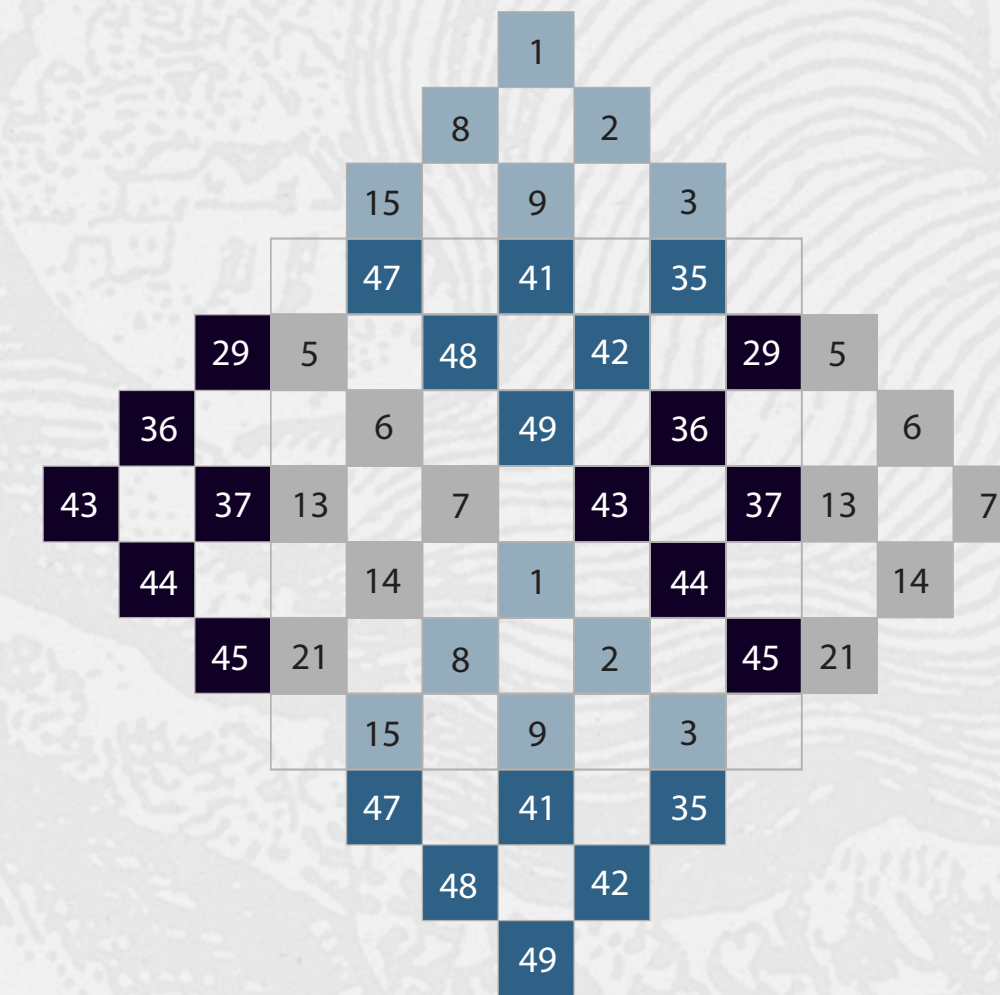
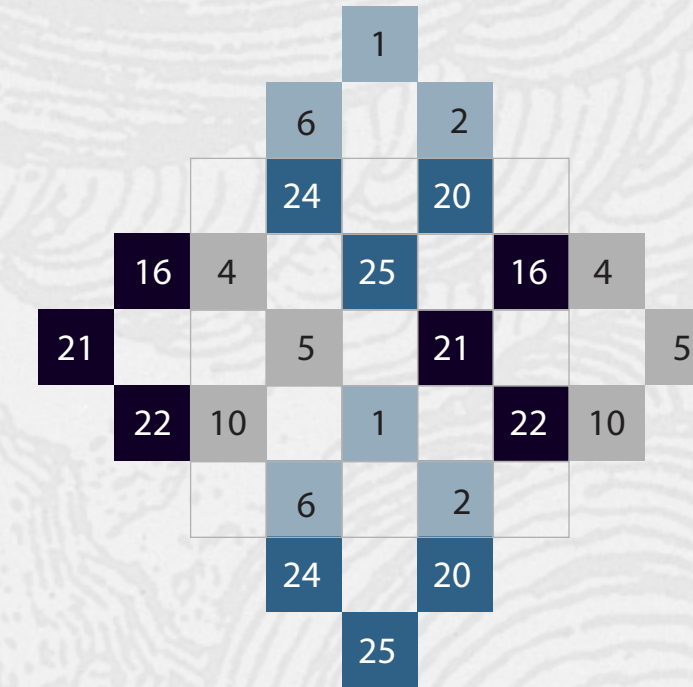
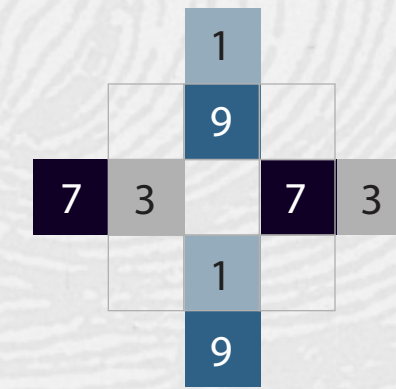
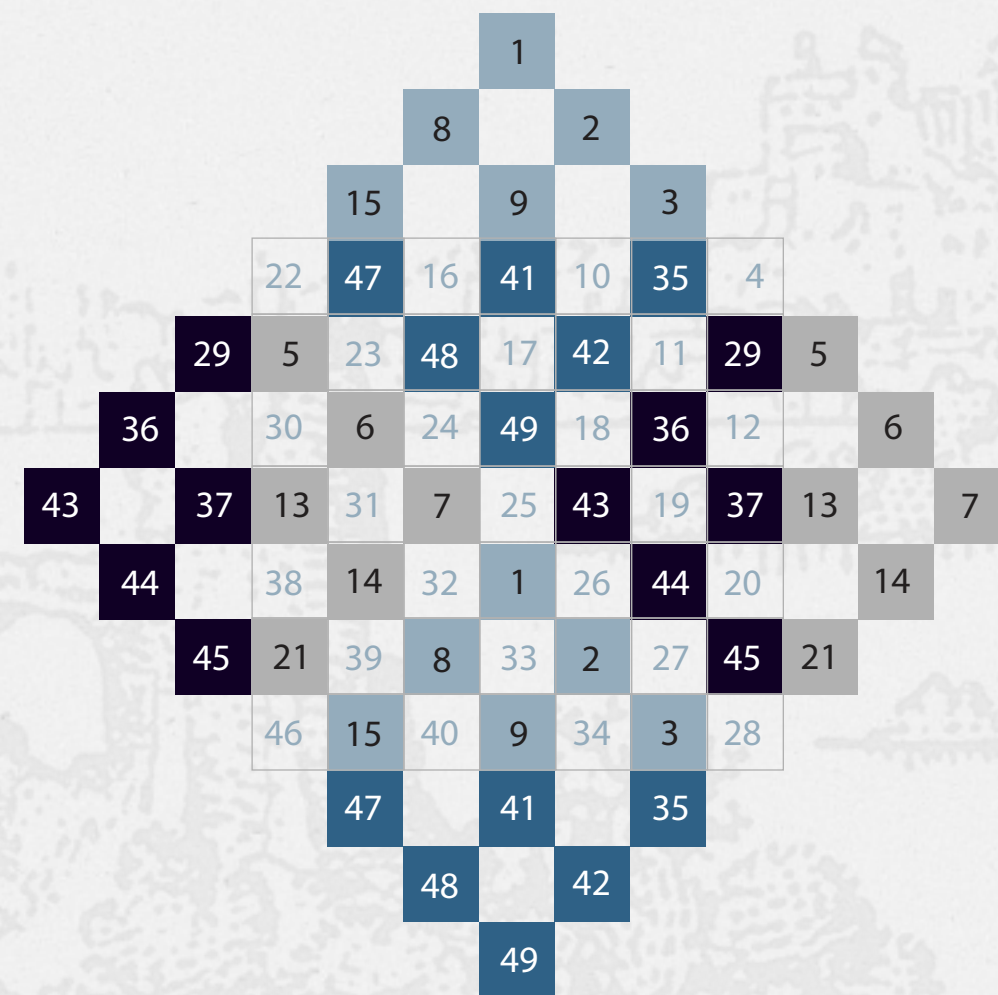
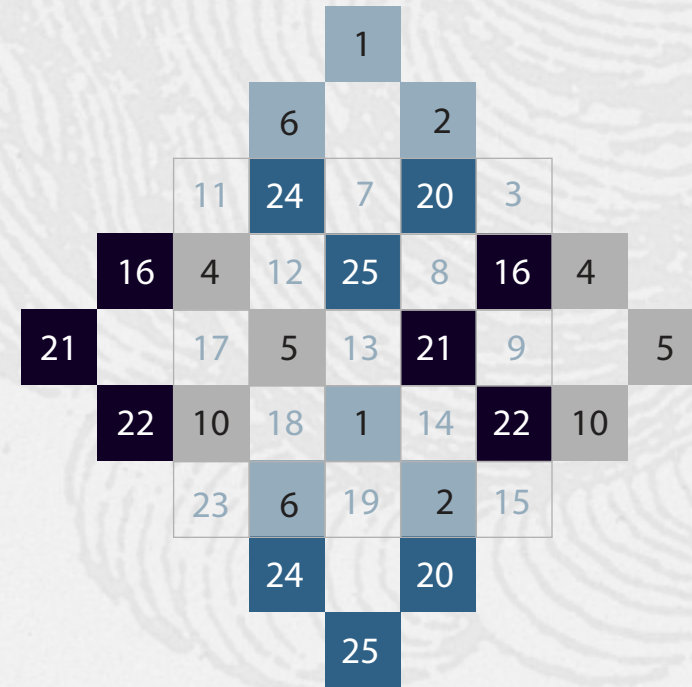
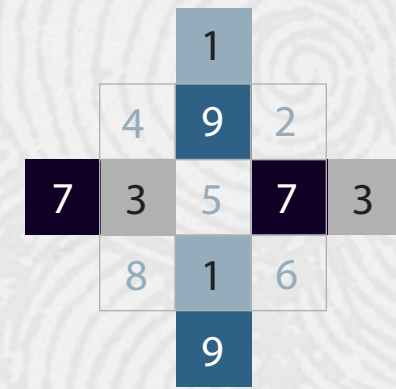


3. IMPLEMENTATION

Move the outer squares inside the
frame and away from the center.



EDELBERTO



4. RÉSULTATS

4	9	2
3	5	7
8	1	6

Order 3

11	24	7	20	3
4	12	25	8	16
17	5	13	21	9
10	18	1	14	22
23	6	19	2	15

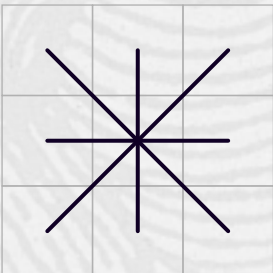
Order 5

22	47	16	41	10	35	4
5	23	48	17	42	11	29
30	6	24	49	18	36	12
13	31	7	25	43	19	37
38	14	32	1	26	44	20
21	39	8	33	2	27	45
46	15	40	9	34	3	28

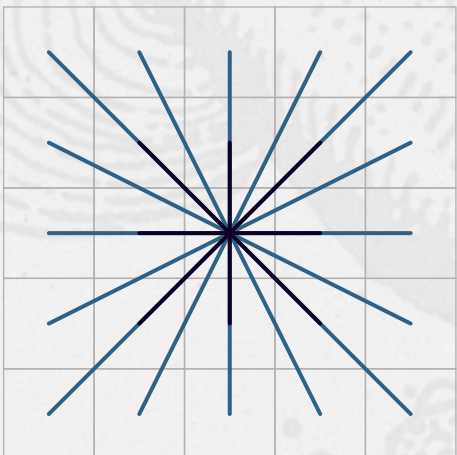
Order 7

5. OBSERVATIONS

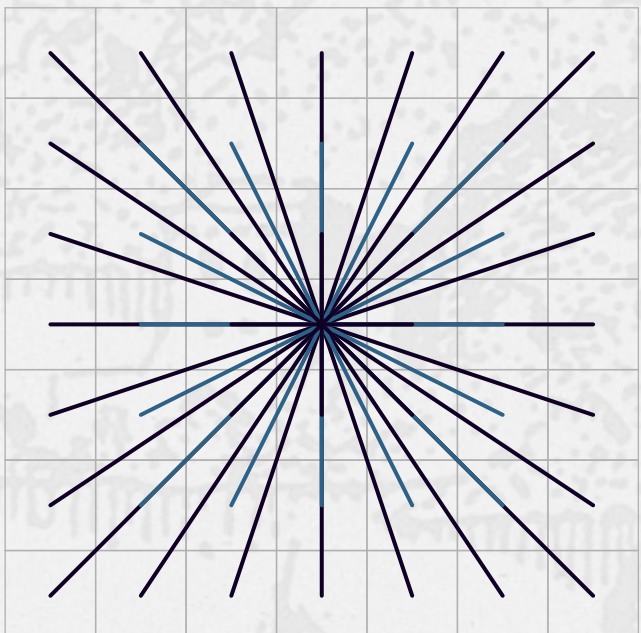
+



$$n^2 + 1 = 10$$



$$n^2 + 1 = 26$$

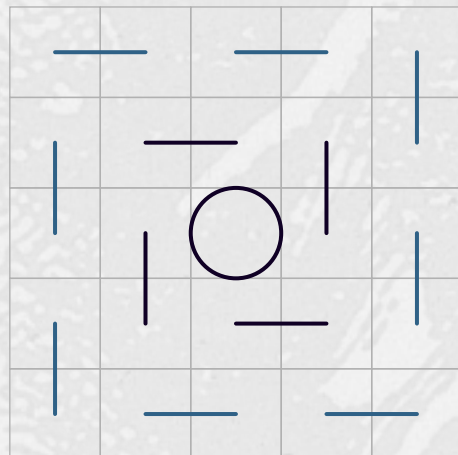


$$n^2 + 1 = 50$$

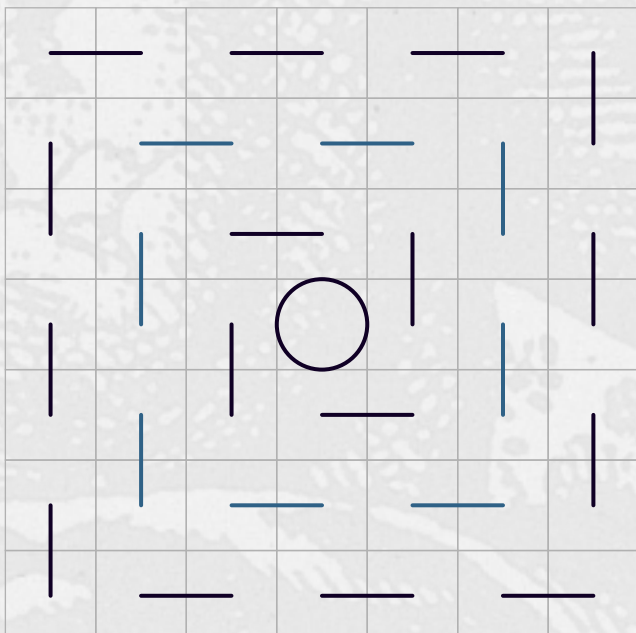
-



$$n^2 + 1 / 2 = 5$$

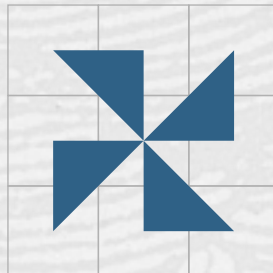


$$n^2 + 1 / 2 = 13$$

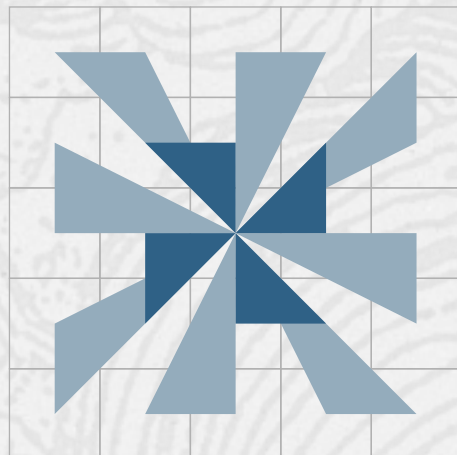


$$n^2 + 1 / 2 = 25$$

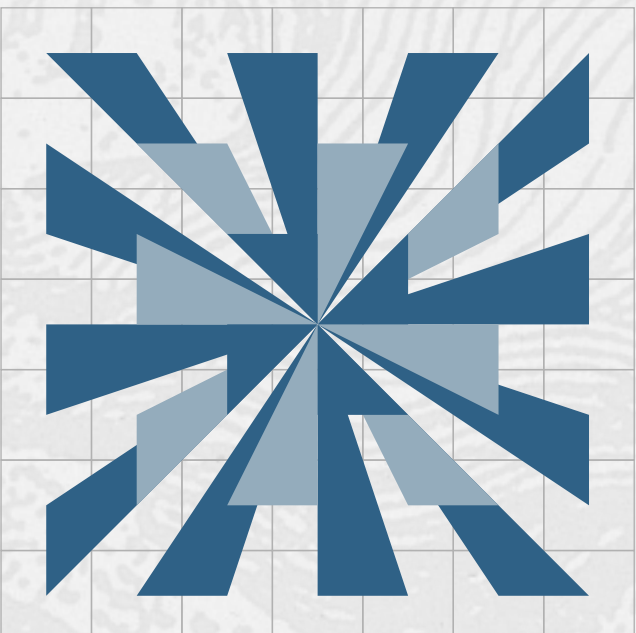
6. REPRÉSENTATIONS



Superposition



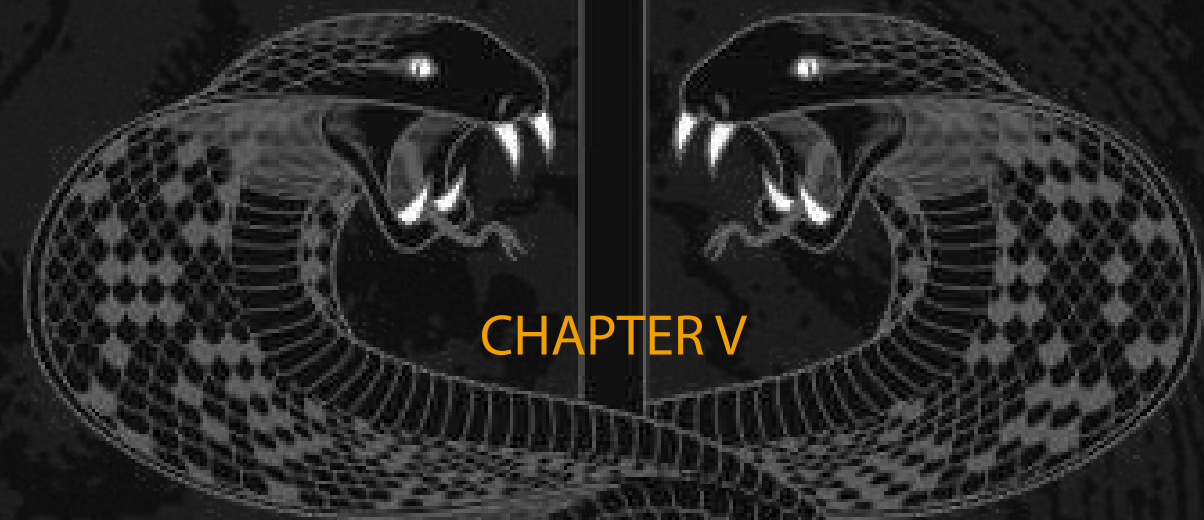
Superposition



Superposition

COURTESY OF
ANIBAL EDELBERTO AMIOT

LA LIVRÉE
D'HERMÈS



M I C R O

"Let the waters swarm with living creatures, and
let birds fly above the earth in the firmament of the sky..."
Genesis 1:20

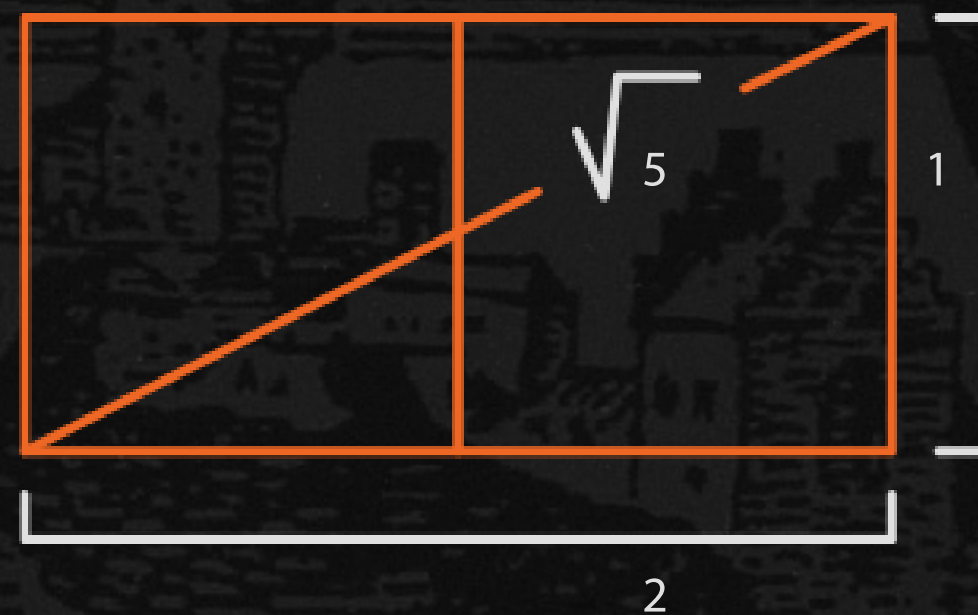
V X X V X X



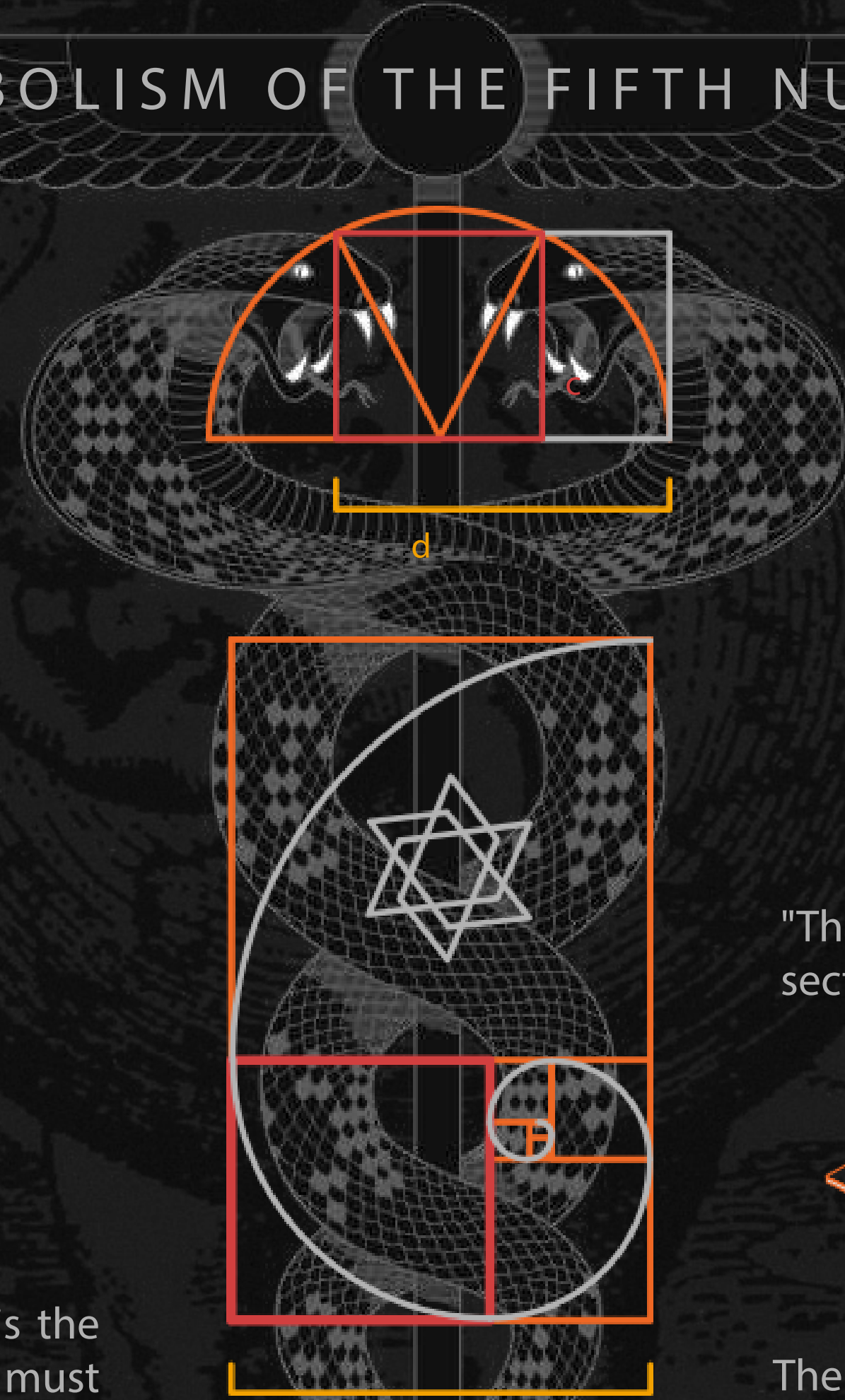
SYMBOLISM OF THE FIFTH NUMBER

Pentagram: A pentacle in the shape of a five-pointed star-shaped polygon. It symbolizes the Microcosm because its shape suggests that of a human being with arms outstretched and legs apart.

The five appears as a pivot from the square of Saturn; on the Pythagorean triangle, it faces the right angle.



For a temple built according to Vitruvius or Solomon, five is the value of the square of the diagonal: "The width of the temple must equal half its length."

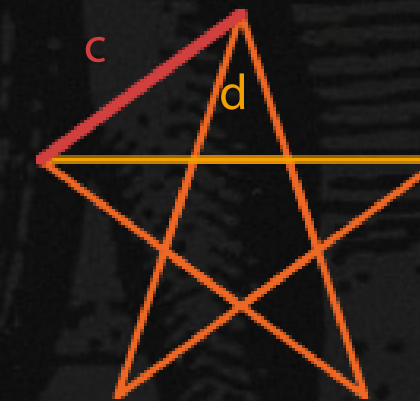


$$d/c = (d+c)/d = \Phi$$

024

Golden ratio (Φ), golden section, Divine proportion or division of a line segment into mean and extreme ratio: Value of the proportion that results from dividing a line segment in a way that is both asymmetrical and harmonious.

On the pentagon and the golden ratio

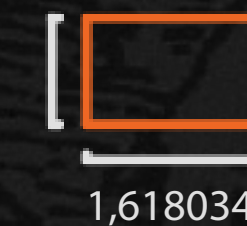


$$\Phi - 1 = 1/\Phi$$

$$1 + \Phi = \Phi^2$$

$$\Phi^3 = \Phi + \Phi^2$$

"Three aligned points, determining two segments, form a golden section, if there is the same ratio of the smallest part to the largest as the large part to the whole."



$$(\Phi = (1 + \sqrt{5}) / 2)$$

The structure on the left is made up of three intertwined golden rectangles, allowing you to easily construct an icosahedron. (By connecting the vertices of the golden rectangles with a wire.)

THE FIVE PLATONIC BODIES

This page and the one opposite are entirely made from Extracts from "Geometry of the Golden Ratio" by Robert Vincent. Chalagam Editions.)-

Regular convex polyhedra inscribed in a sphere (Platonic bodies):

In the fifth century BC, Plato demonstrated the existence of closed solid bodies bounded by regular and equal polygonal faces and angles with equal vertices.

These bodies, called regular polyhedra, are said to be convex if they remain entirely on one side of the plane of any of their faces.

He counted five of them, each inscribed in an inscribed sphere, tangent to all their faces. Euclid, Archimedes, and Apollonius, mathematicians of antiquity, were interested in them, as were Albert Durer in the Middle Ages, Leonardo da Vinci during the Renaissance, and later, in the 16th, 17th, and 18th centuries, Kepler, Euler, Poincaré, Cauchy, Catalan, and Joseph Bertrand.

"The even is always imperfect and lacks something.

The odd number, on the contrary, is full and complete; united with the even, it retains its character since the result is odd (...); united with itself, that is to say with any odd number, it produces the even, thereby showing its fertility. It cannot be divided into two parts without there being a remainder.

Conversely, the even number united to itself proves incapable of procreating the odd, and it allows itself to be easily divided. Homer was not unaware of this.
(P.53 Mysteries of Numbers, Lucien Gérardin)



4 FACES
4 SOMMETS
6 ARÊTES

TETRAHEDRON

Regular polyhedron whose faces are four equilateral triangles.



8 FACES
6 SOMMETS
12 ARÊTES

OCTAHEDRON

Regular polyhedron whose faces are eight equilateral triangles.



12 FACES
20 SOMMETS
30 ARÊTES

DODECAHEDRON

Regular polyhedron whose faces are twelve pentagons.



6 FACES
8 SOMMETS
12 ARÊTES

HEXAHEDRON OR CUBE-

Regular polyhedron whose faces are six squares.s.

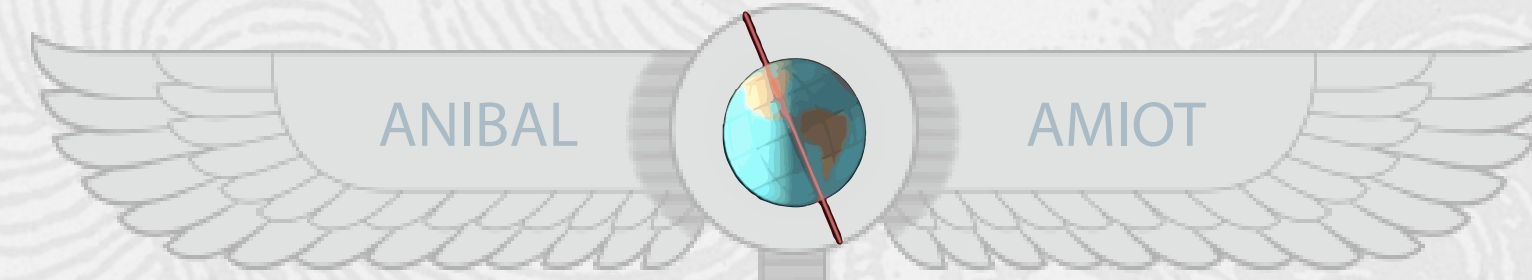


20 FACES
12 SOMMETS
30 ARÊTES

ICOSAHEDRON

Regular polyhedron whose faces are twenty equilateral triangles.

LA LIVRÉE
D'HERMÈS



CHAPTER VI.I

AXIS

As above, so below.

"The shadow of the perpendicular completes the philosopher's work."

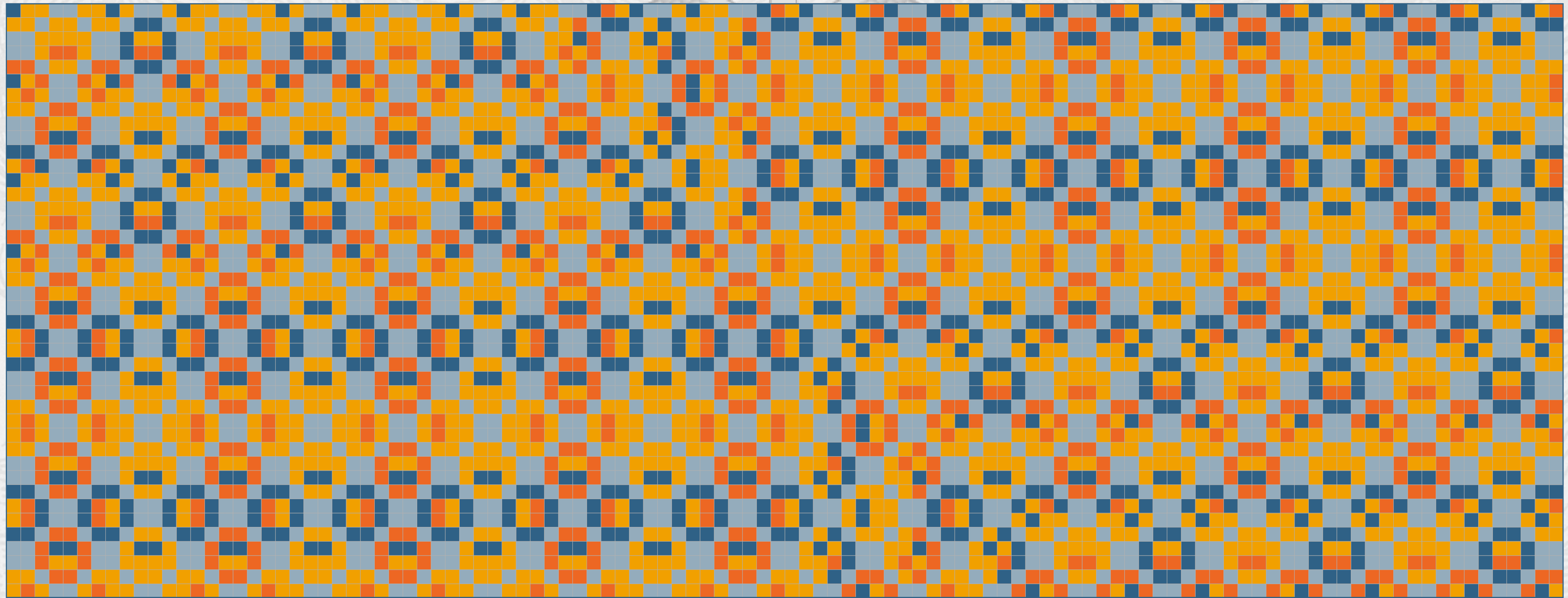
$$90 - 23,4 = 66,6$$

$$6 \times 6 = 36$$

$$1+2+3+\dots+35+36 = 666$$

025

AXIAL OR ANDROGYNOUS SYMMETRY



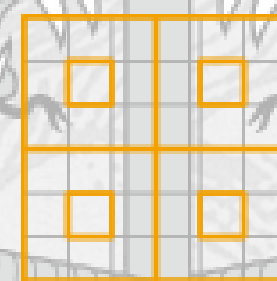
YIN & YANG (MOLT)

EVEN ODD NUMBERS

LIFE MATRIX

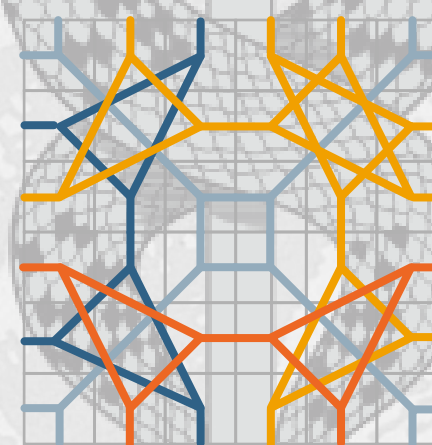
PROPERTIES

Even/Odd Category



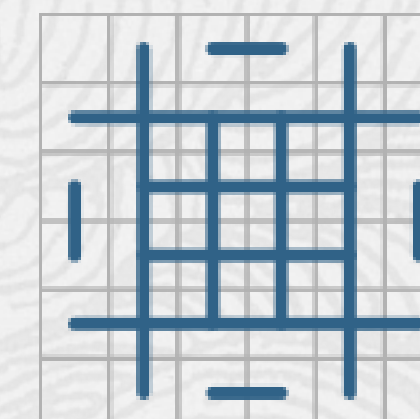
Circumventing the Center

6	32	3	34	35	1
7	11	27	28	8	30
19	14	16	15	23	24
18	20	22	21	17	13
25	29	10	9	26	12
36	5	33	4	2	31



By observing the pairs of squares whose sum is thirty-seven, you will obtain the diagram below.
This diagram represents the specific associations of:

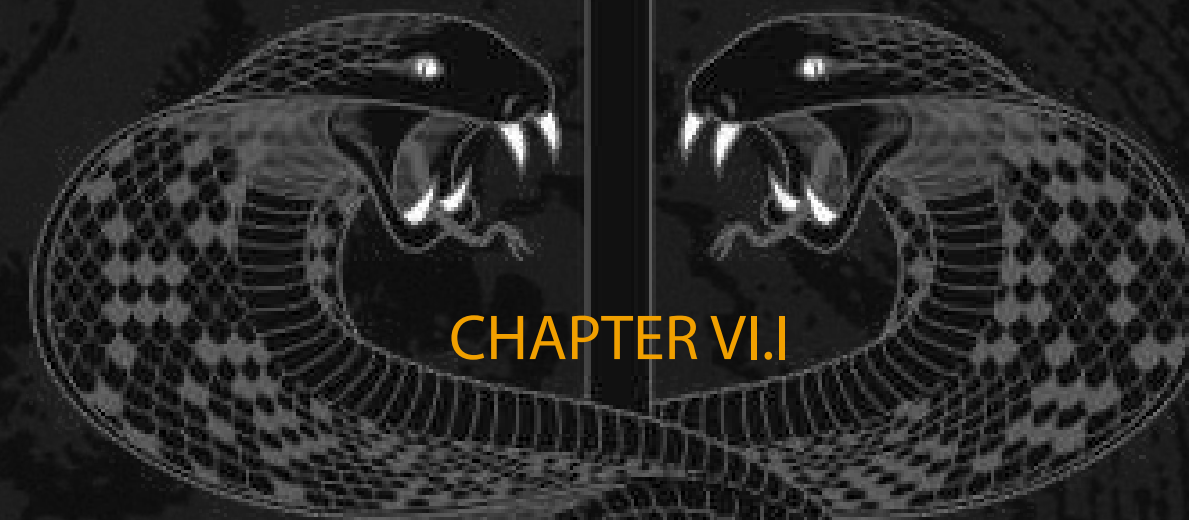
$$n^2 + 1 = 6^2 + 1 = 37$$



Compared to the symmetry that governs magic squares of odd and even orders, the symmetrical characteristic of magic squares of even/odd orders is that they have links that circumvent the center.

By assigning the four suggested colors to the four directions of filling, you will observe that the reference square corresponds to the diagrams shown here.

LA LIVRÉE
D'HERMÈS



MEZZO

"Let us make mankind in our image, in our likeness..."
Genesis 1:26

The sky above, the lake below: the image of the PASSAGE.
Hexagram 10, the journey, the image:

Thus the superior man discerns the high from the low,
and thereby strengthens the mind of the people.



LA LIVRÉE D'HERMÈS

ODD EVEN AND 6-ORDER MAGIC SQUARE

A. Arithmetic Observations

Here is the square used as a reference for visualizing the self-filling principle inherent to this category.

6	32	3	34	35	1
7	11	27	28	8	30
19	14	16	15	23	24
18	20	22	21	17	13
25	29	10	9	26	12
36	5	33	4	2	31

Note that a 6-order square has the following:

> Internal constant: $(6 \times 6) + 1 = 37$

> External constant: $37 \times (6/2) = 111$

> Sum to harmonize:
 $1 + 2 + 3 + 4 + \dots + 35 + 36 = 666$



Michel Maïer
Viatorium,
Oppenheim, 1618

ANIBAL EDELBERTO AMIOT



028

Musaeum Hermeticum,
éd. Francfort,
1749



OBSERVATIONS ON THE SYMBOLISM OF THE SIXTH NUMBER

"For things to come into existence, harmony was necessary. Harmony requires number. Of all numbers, six is the one that governs formation.

It is the first perfect number when starting from unity, since it is equal to both the sum and the product of its parts. Its half is three, its third two.

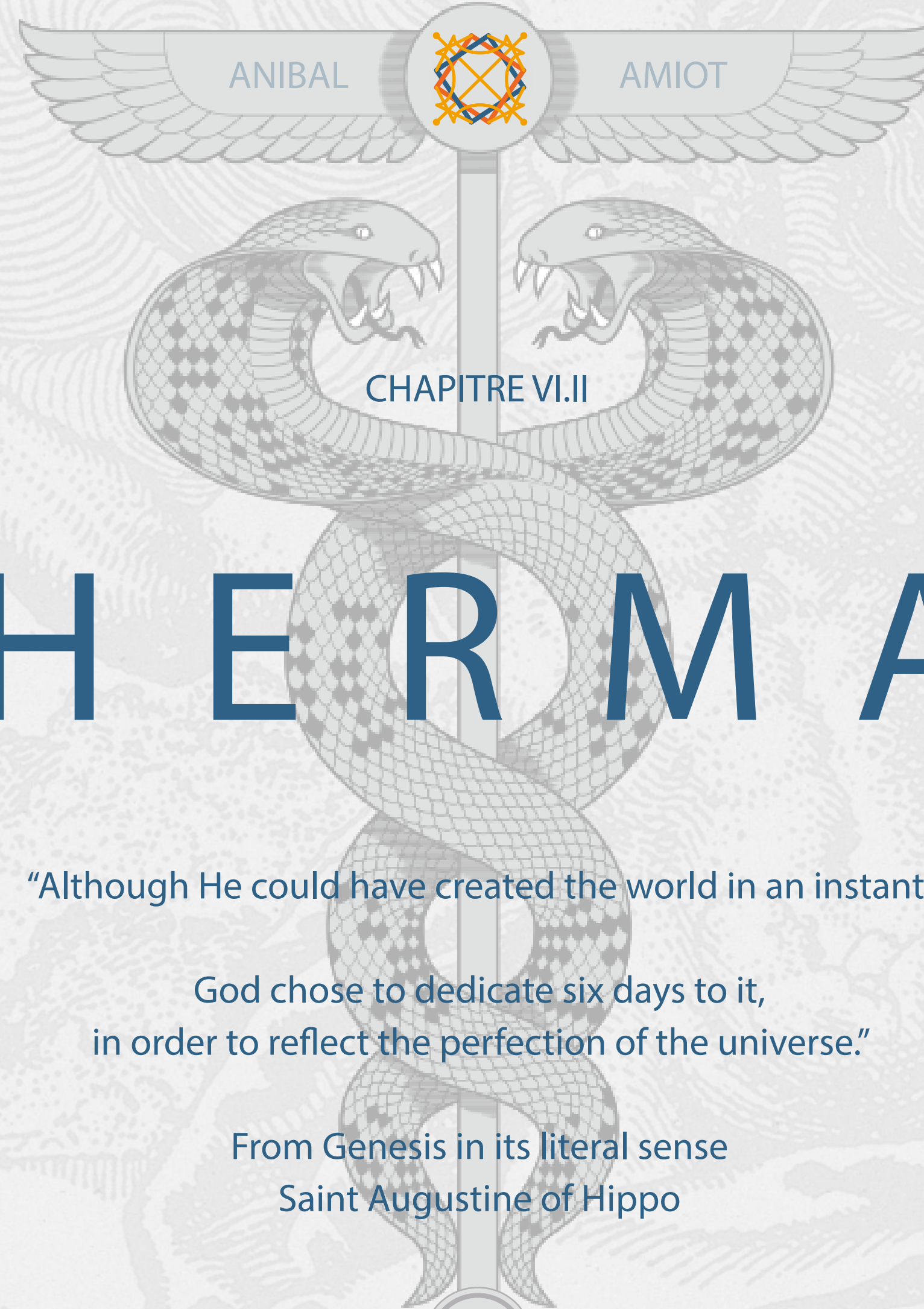
It is by nature both male and female and possesses the power of both. The odd number is indeed male and the even number female. Starting with the odd number three and the even number two, one obtains six by combining them. Since the world is perfect in its universal harmony, its formation was governed by a perfect number, that is to say, by six." Philo of Alexandria.

Hexagram
A pentacle in the form of a six-pointed star made up of two interlaced equilateral triangles, signifying the harmonious union of what is below and what is above, of the Microcosm and the Macrocosm. This name is also given to Chinese divination combinations.



The Hermetic

Philosopher or the Master Key, Vienna, 1709.

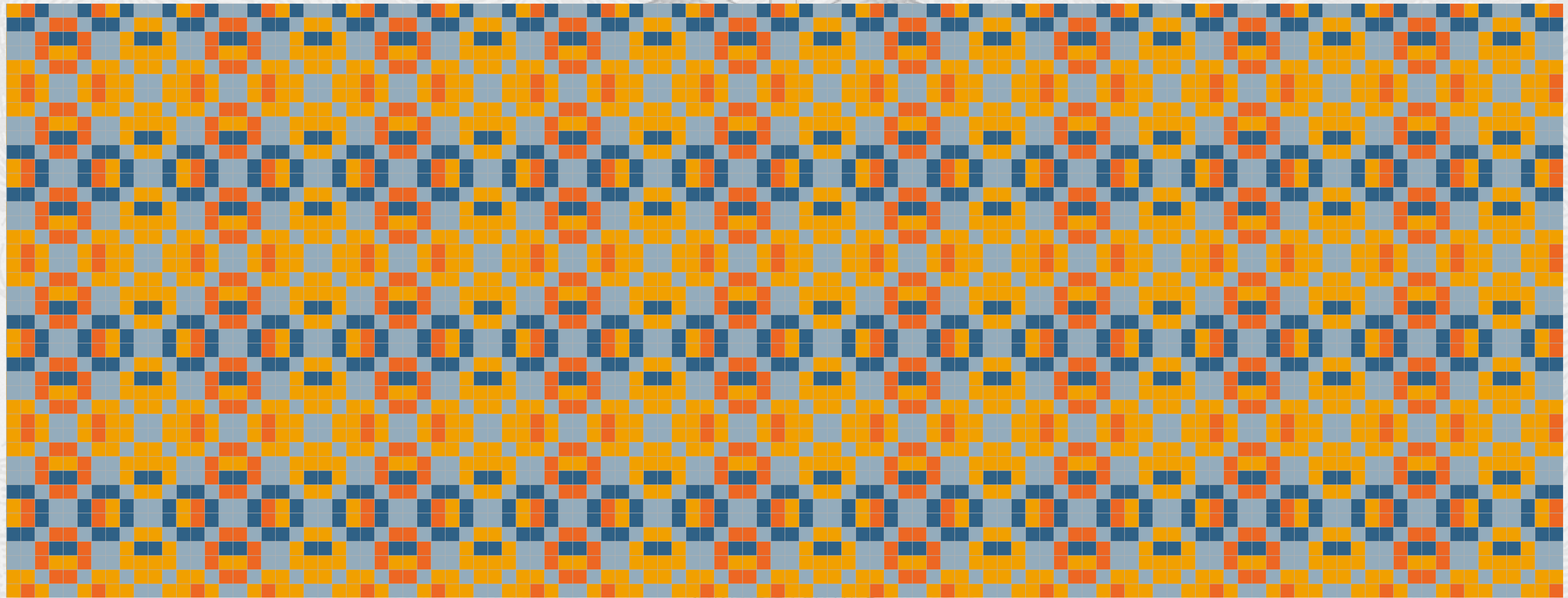


"Although He could have created the world in an instant,

God chose to dedicate six days to it,
in order to reflect the perfection of the universe."

From Genesis in its literal sense
Saint Augustine of Hippo

AXIS AND "ANDROGYNE" SYMMETRY



YIN & YANG (MOLT)

EVEN ODD NUMBERS

LIFE MATRIX

EVEN-EVEN CENTERING

ARRANGEMENT OF 6-SQUARE BASES IN A 12-SQUARE ORDER

By tiling the reference square and its inverse, you will simply generate new bases. (See the four squares below. The tiling pattern on the facing page can be created using the squares shown here and those arranged in a checkerboard pattern on the following two pages.)

Then observe that the four squares shown here are derived from the orientation of the identical or mirror copies within a 12-square order. Note that a 12-square order is an even-even square.

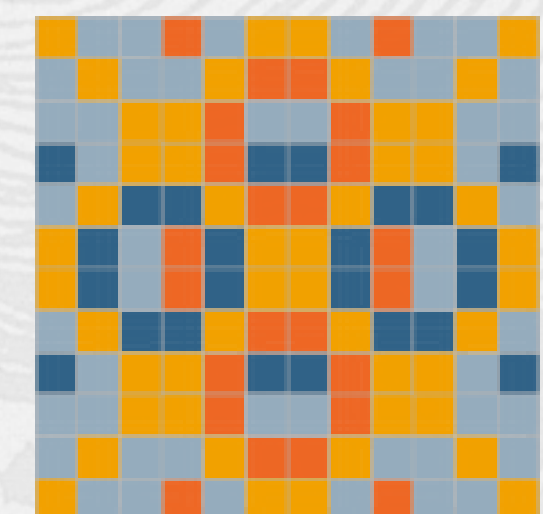
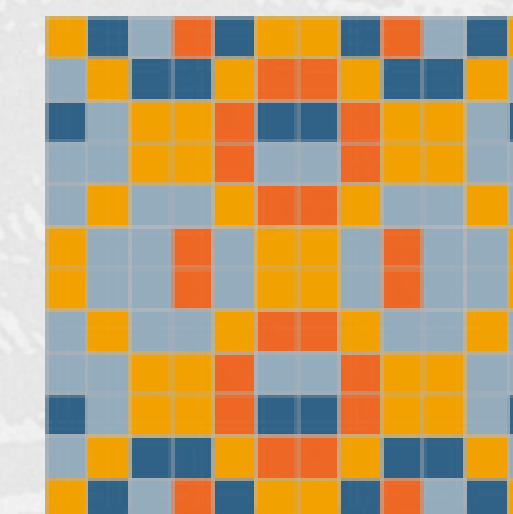
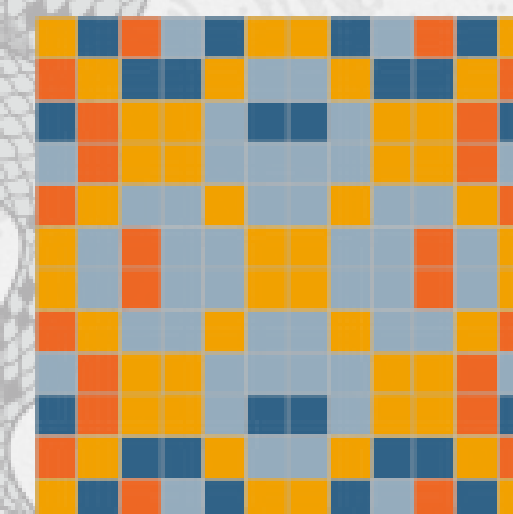
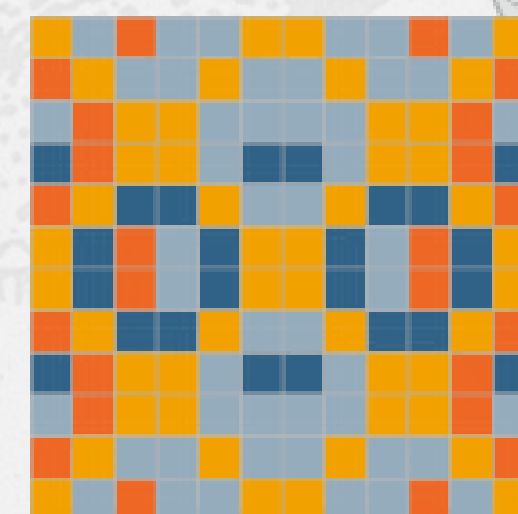
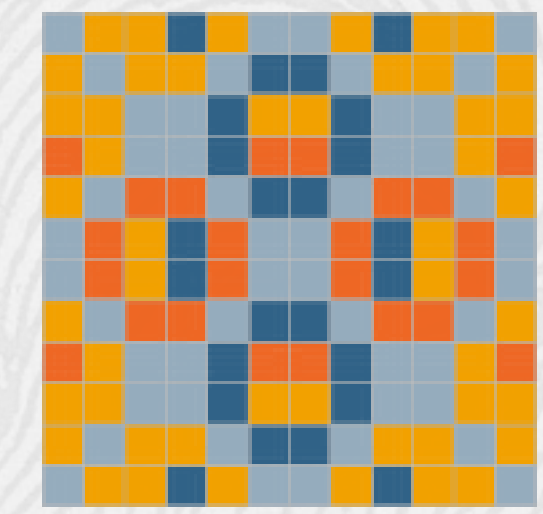
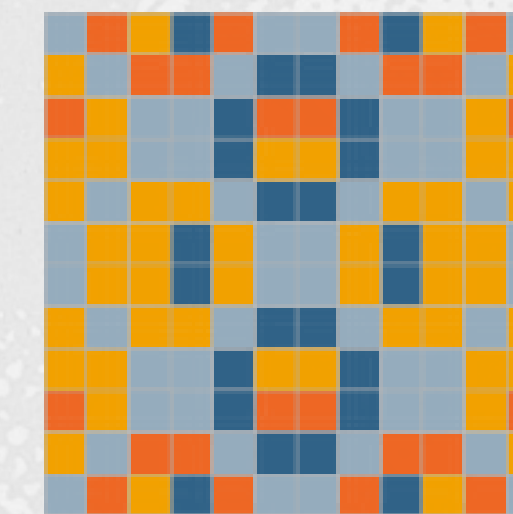
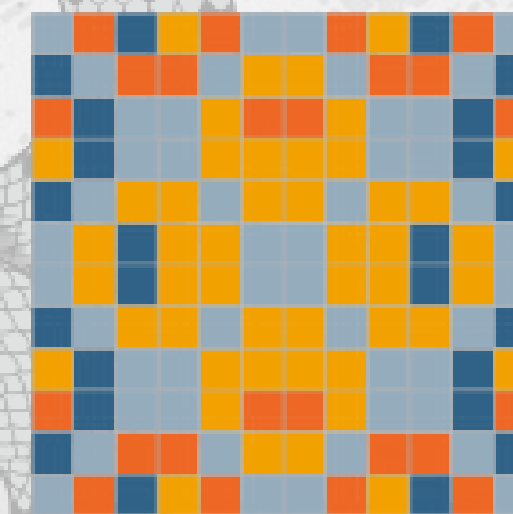
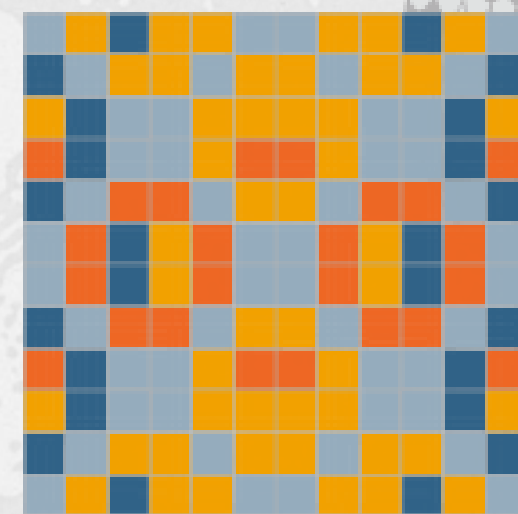
The four squares shown here reverse all the colors of those directly above them. These eight squares are all transcriptions of 12-square magic squares.

Imagine being a tiler using these two types of tiles...

The reduction shown here illustrates the arrangement of identical and mirror squares.

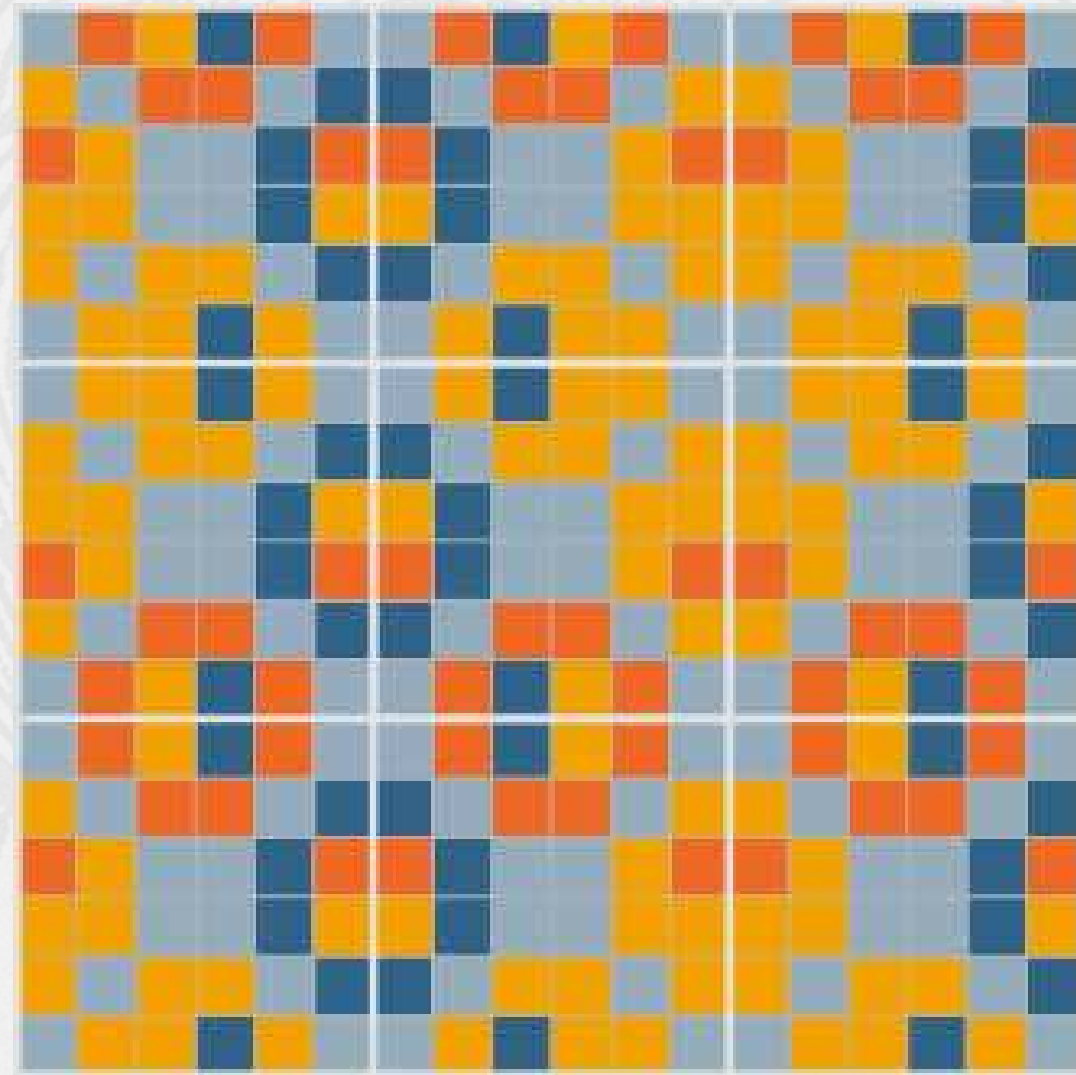
MIRROR

COMPLIANT



LA LIVRÉE D'HERMÈS

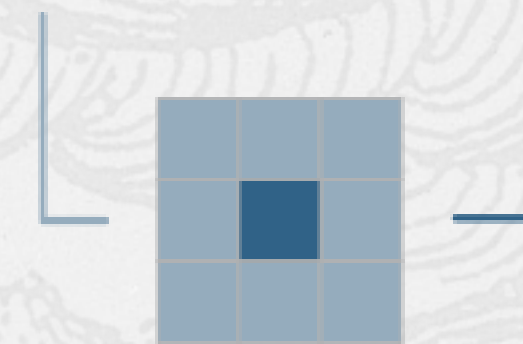
VARIATIONS



8 MIRRORS



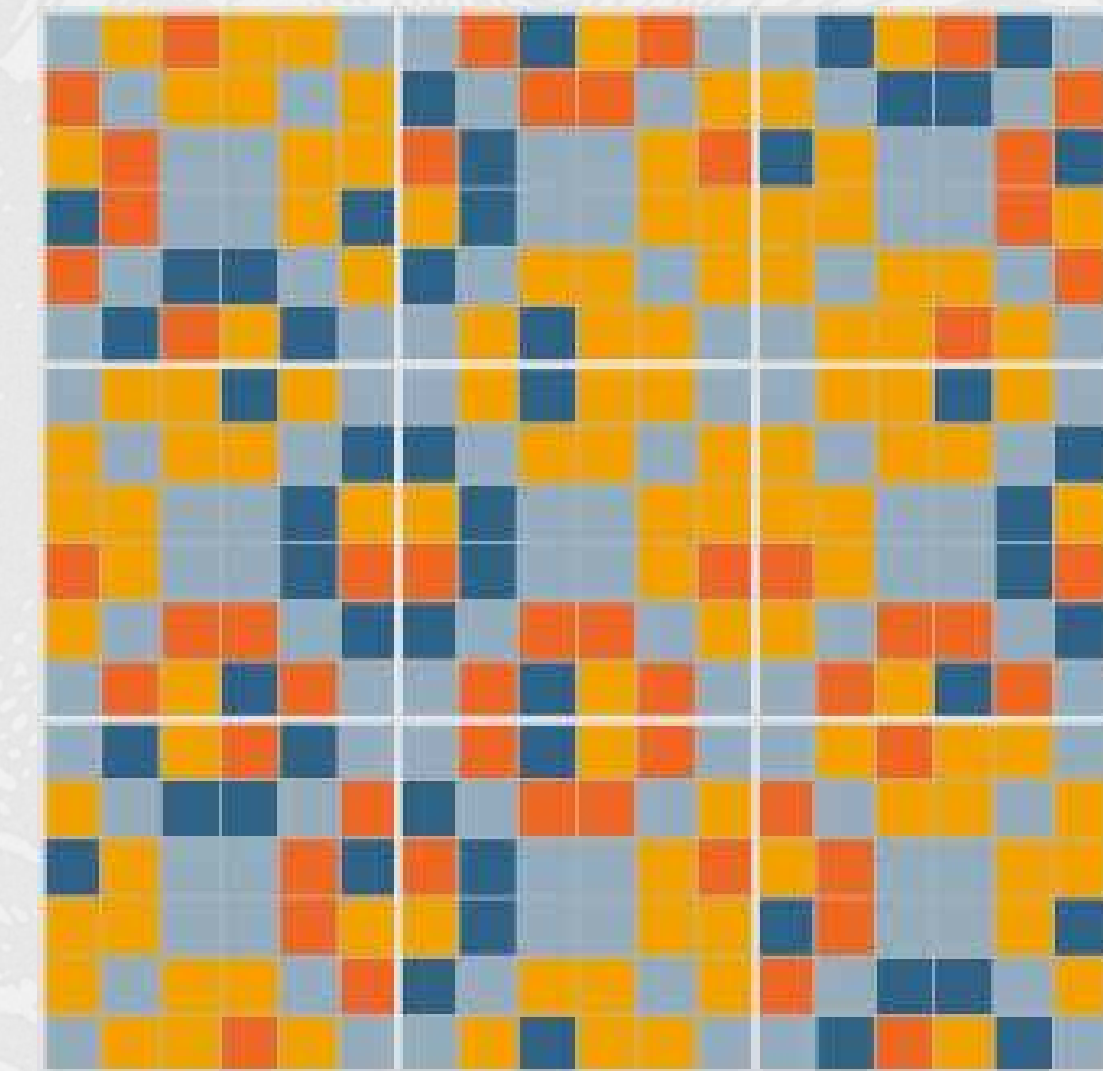
1 COMPLIANT

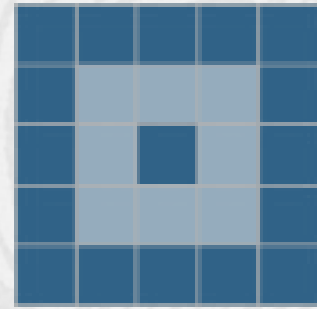


4 MIRRORS



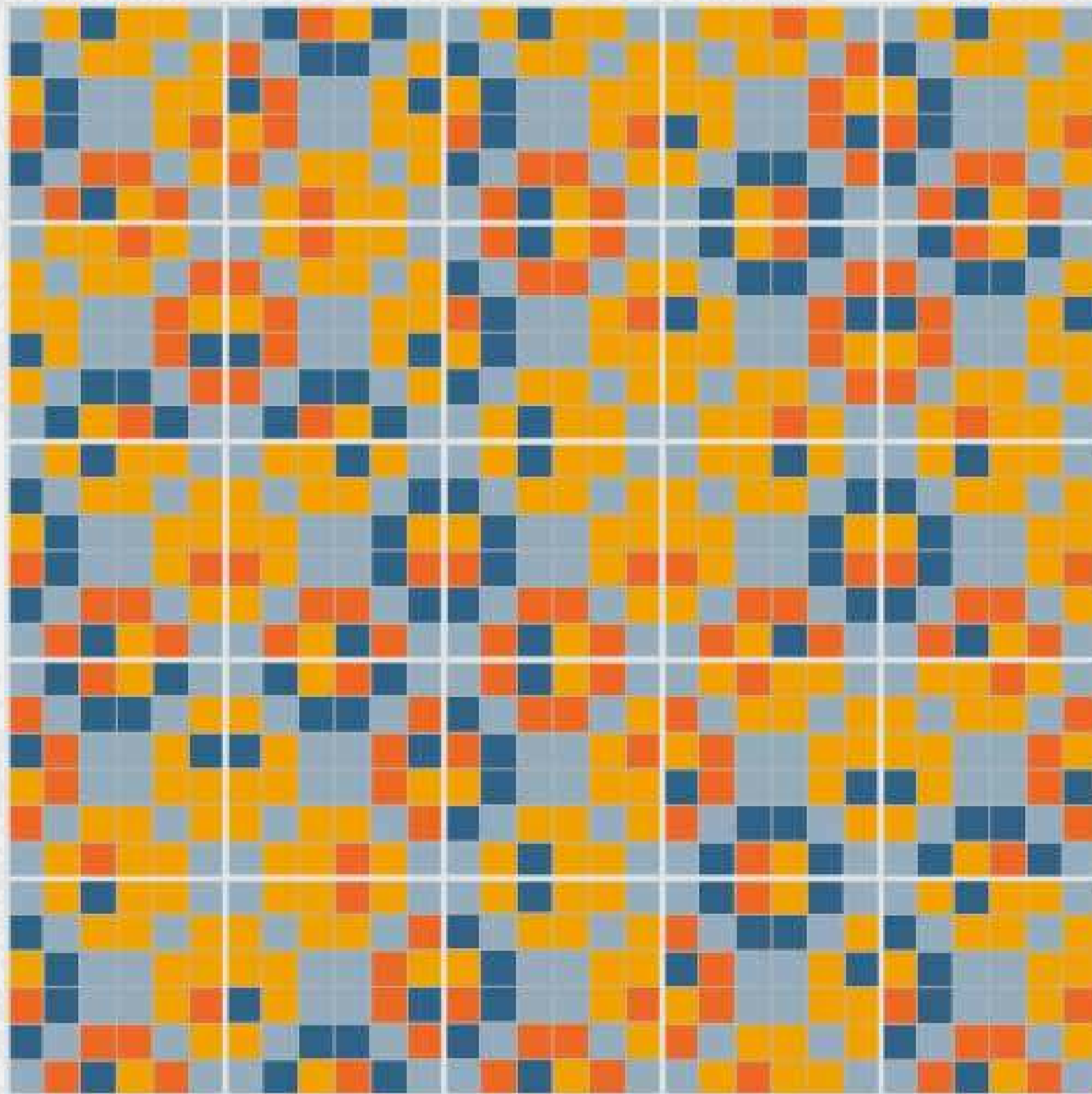
5 COMPLIANTS





17 COMPLIANTS

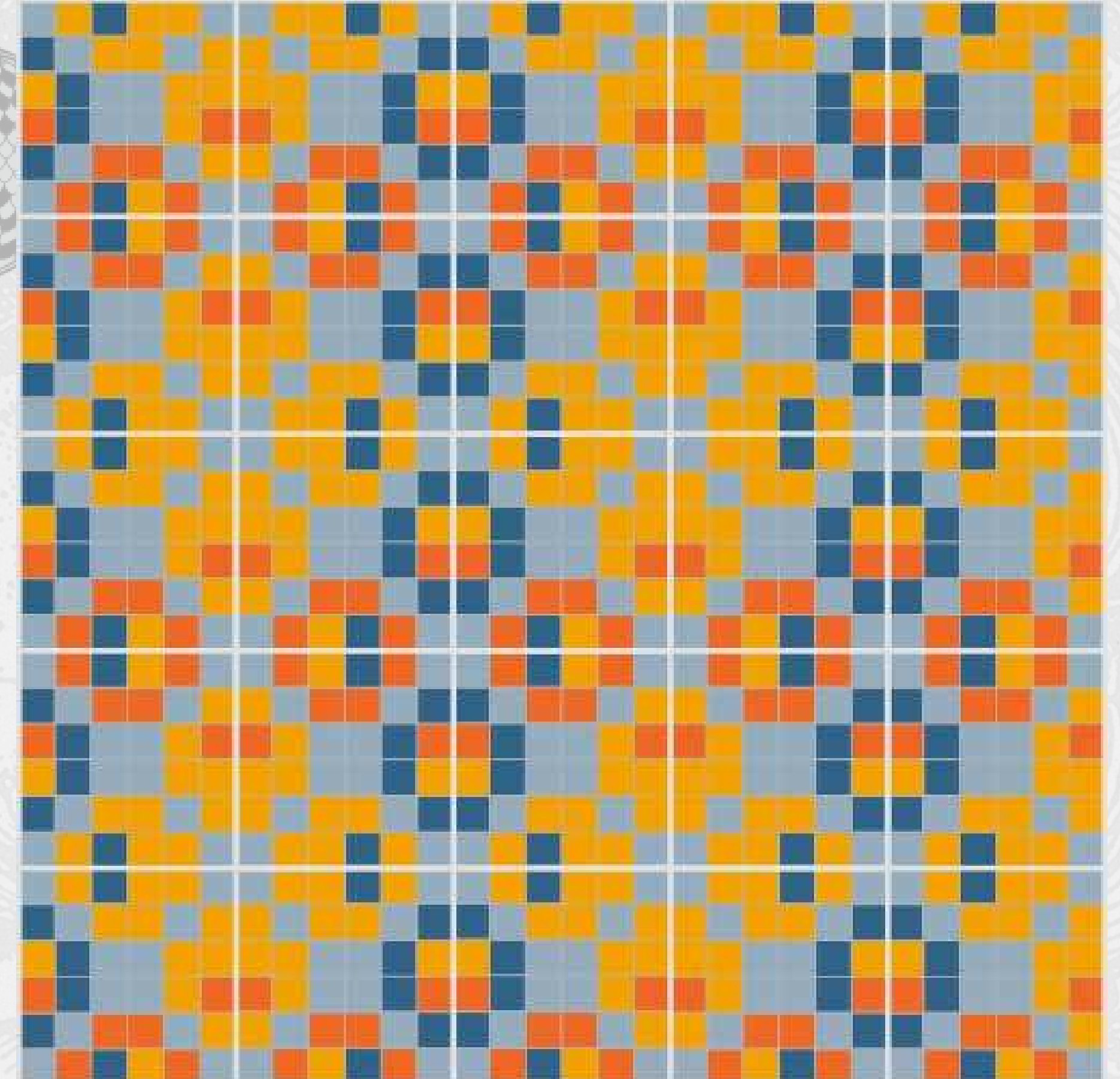
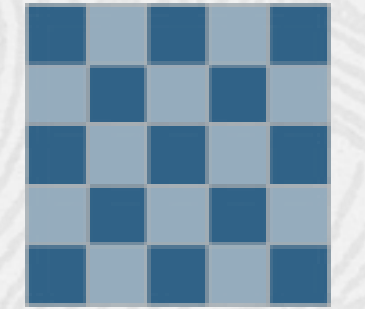
8 MIRRORS



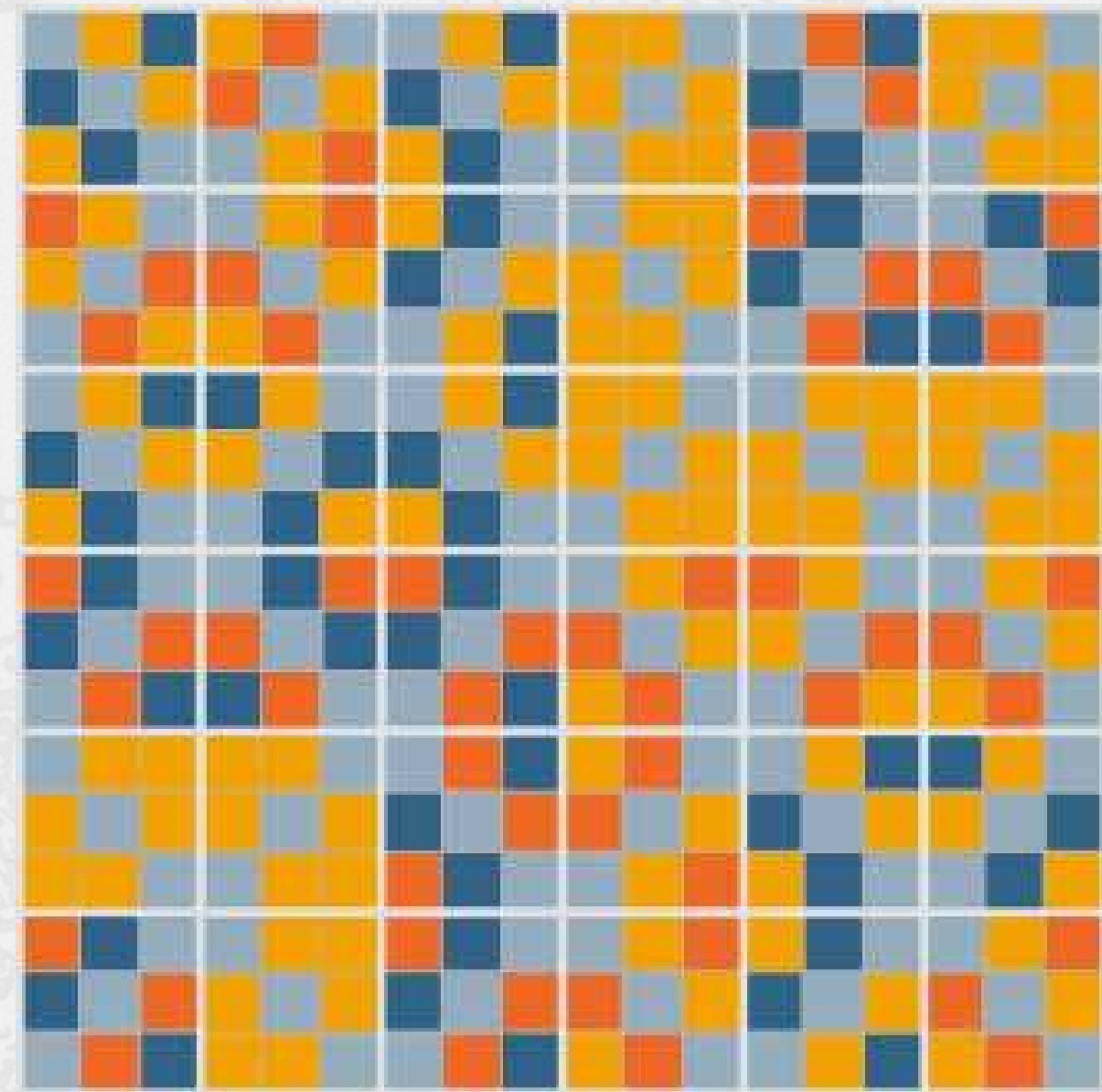
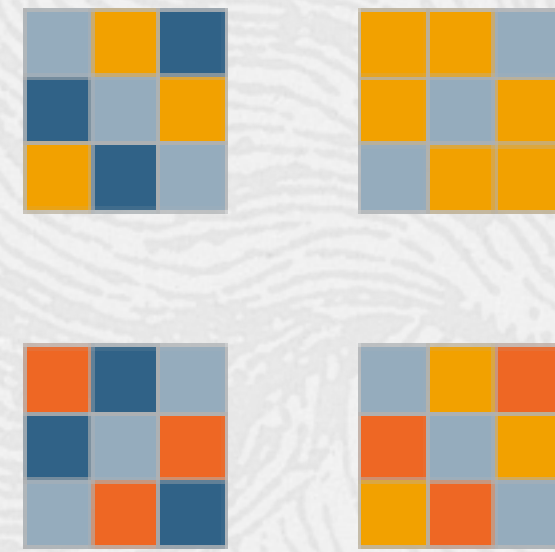
VARIATIONS

13 COMPLIANTS

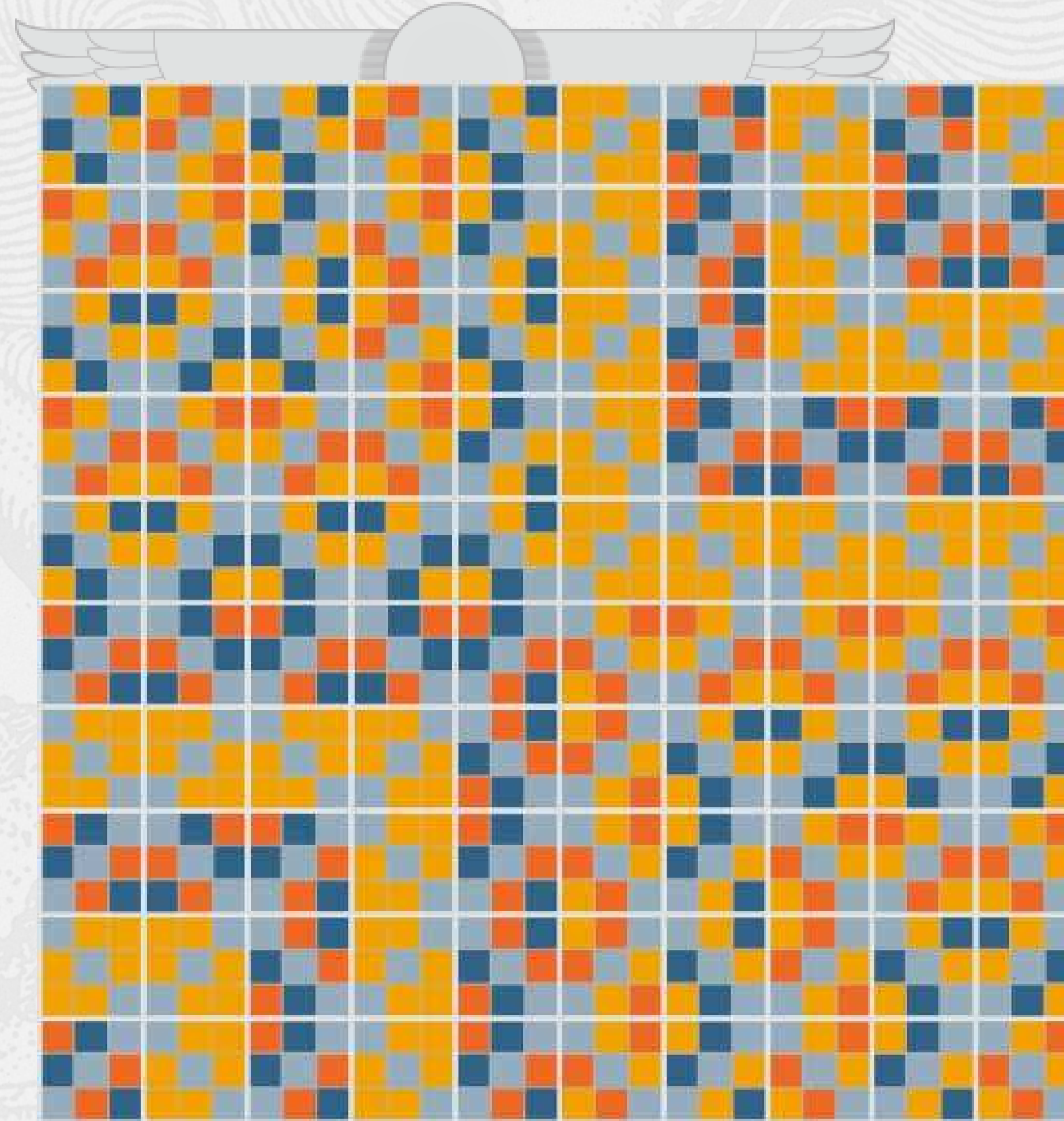
12 MIRRORS



ARRANGEMENT OF THE FOUR SUBSETS
OF ORDER 6

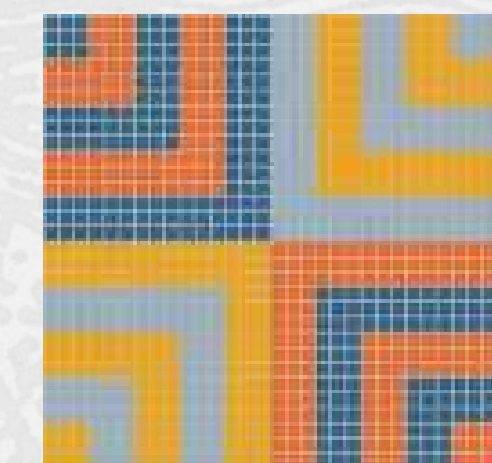
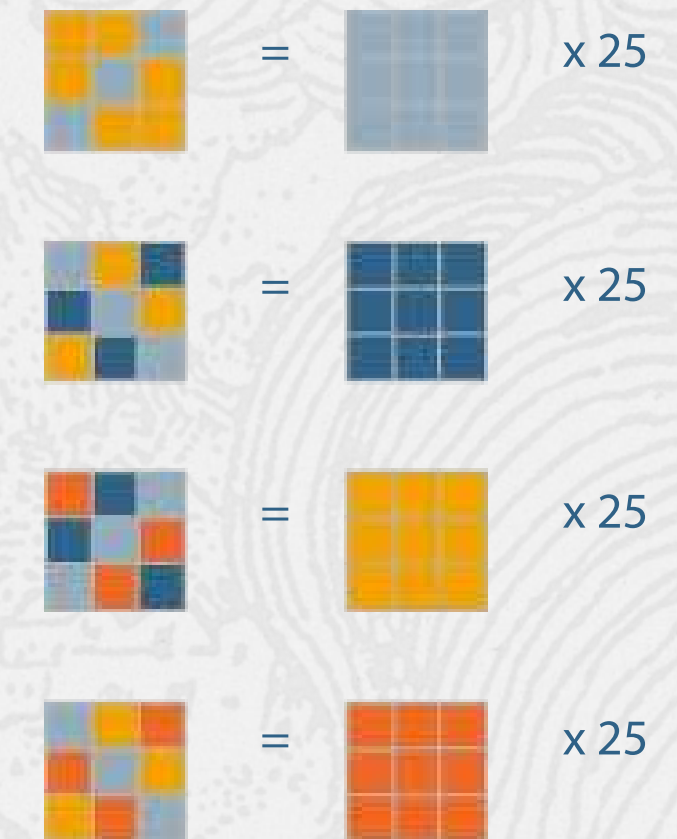


ORDER 18

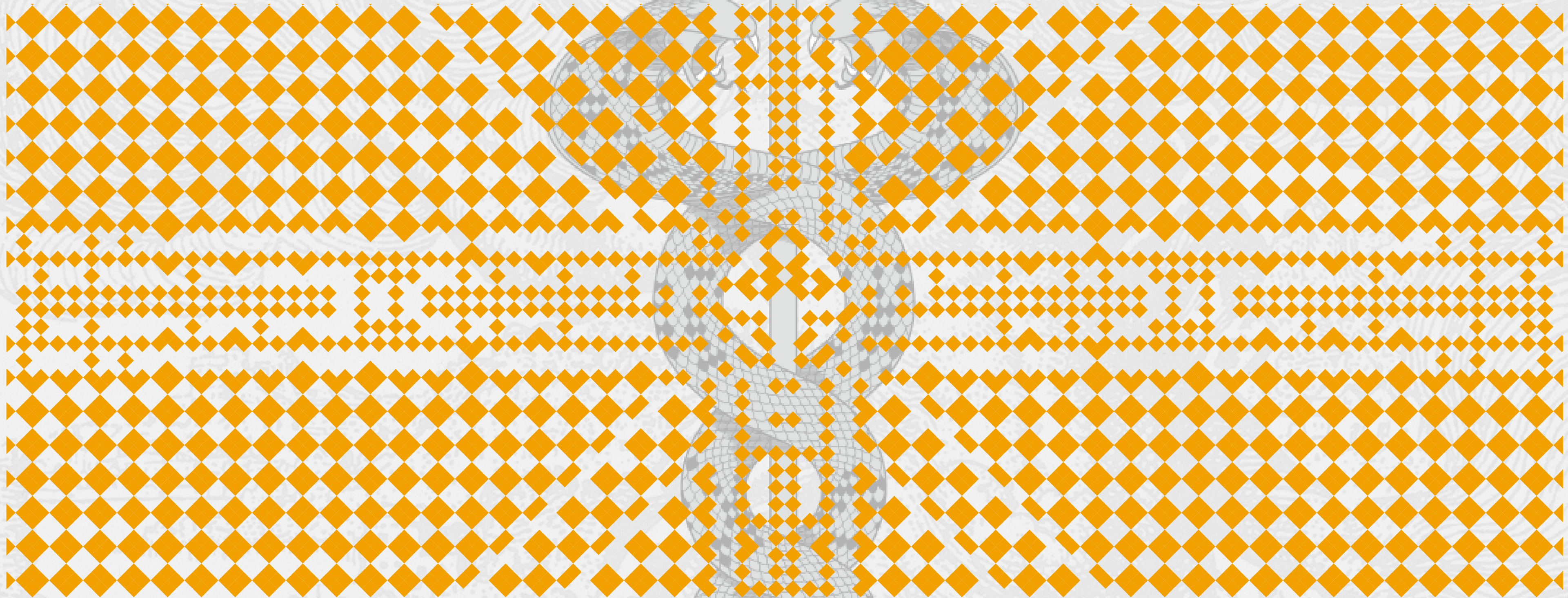


ORDER 30

Below, the subsets are represented
by color; note the particular
balance of this assembly.



CREATION OF GROWTHS OR GNOMONS



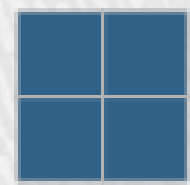
YIN & YANG (MOLT)

EVEN ODD NUMBERS

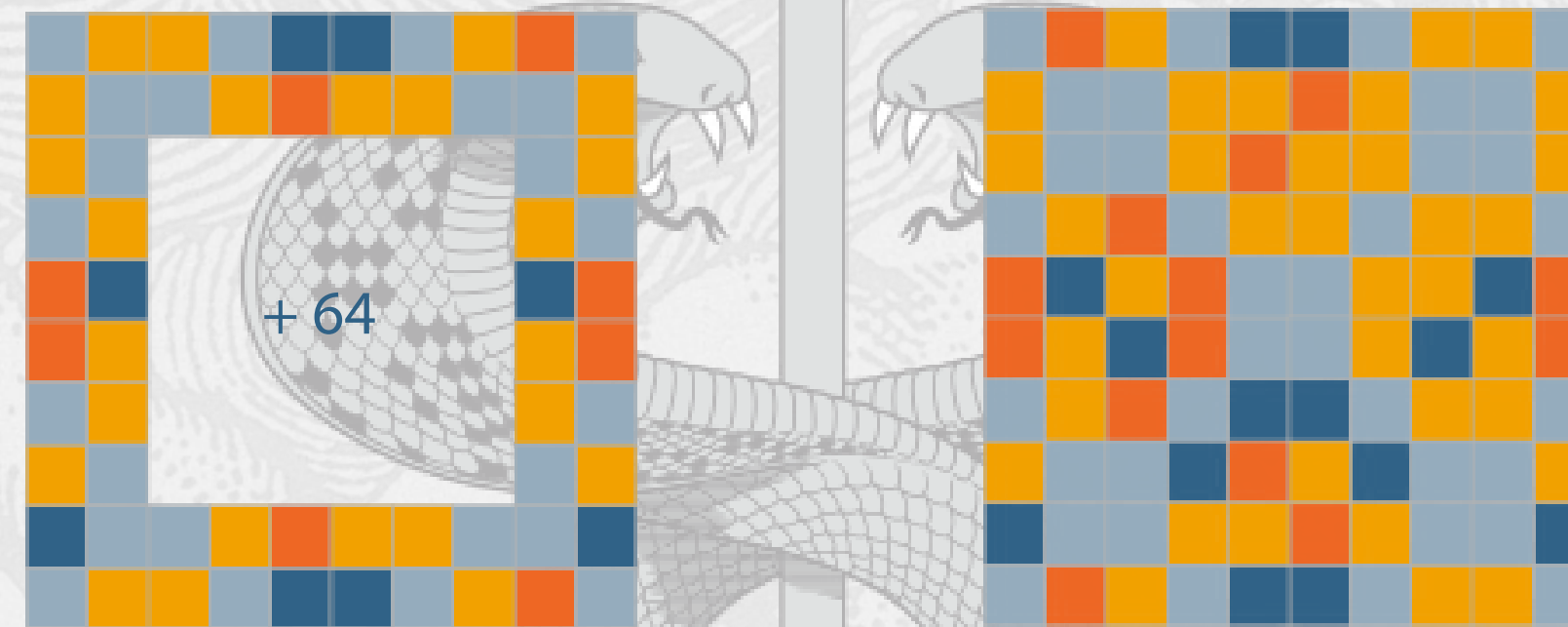
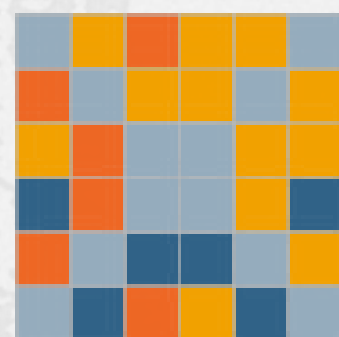
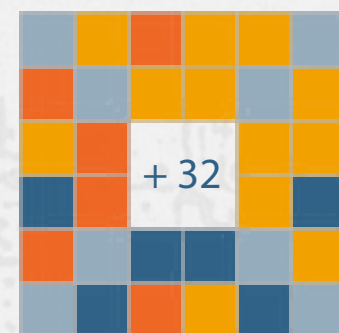
LIFE MATRIX

EVEN ODD ORDERS AND GROWTH

DEGREE 0 : ORDER 2 (2 X 1)



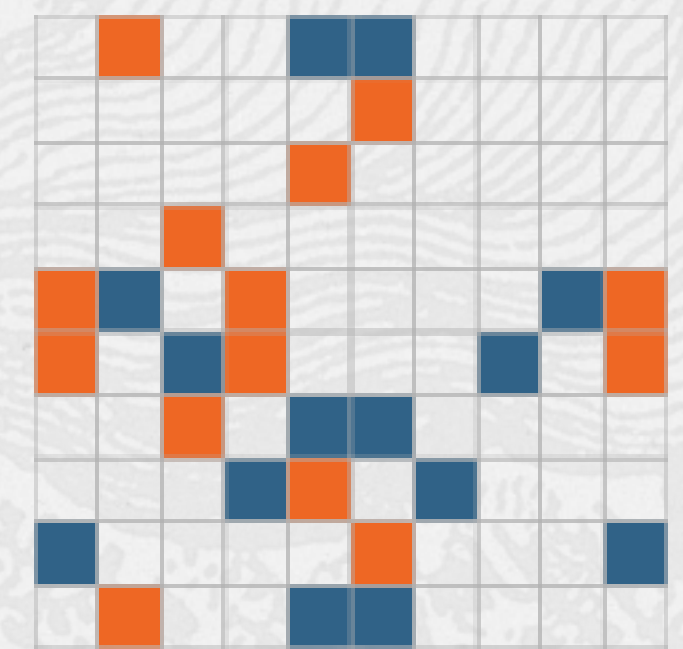
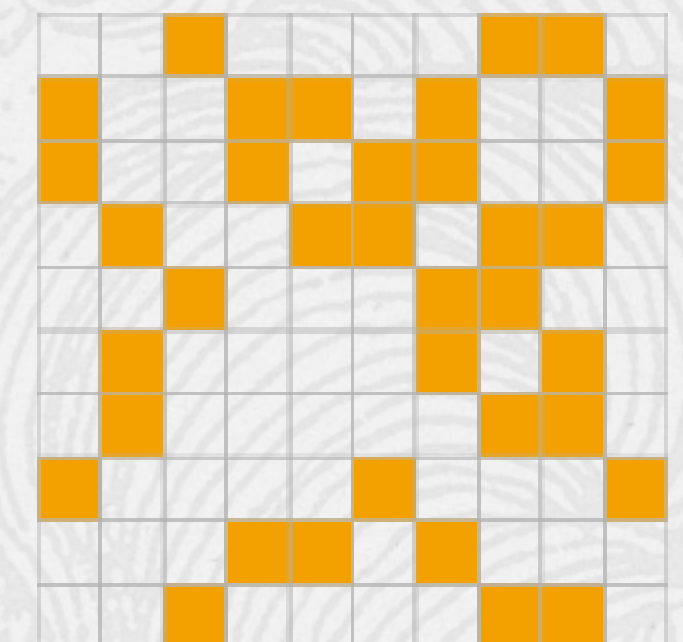
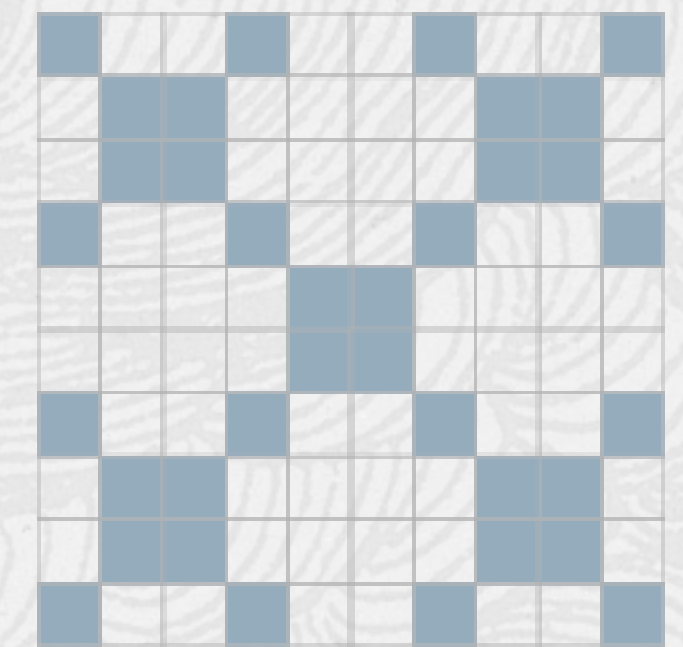
FIRST ORDER EVEN ODD
6 (2 X 3)



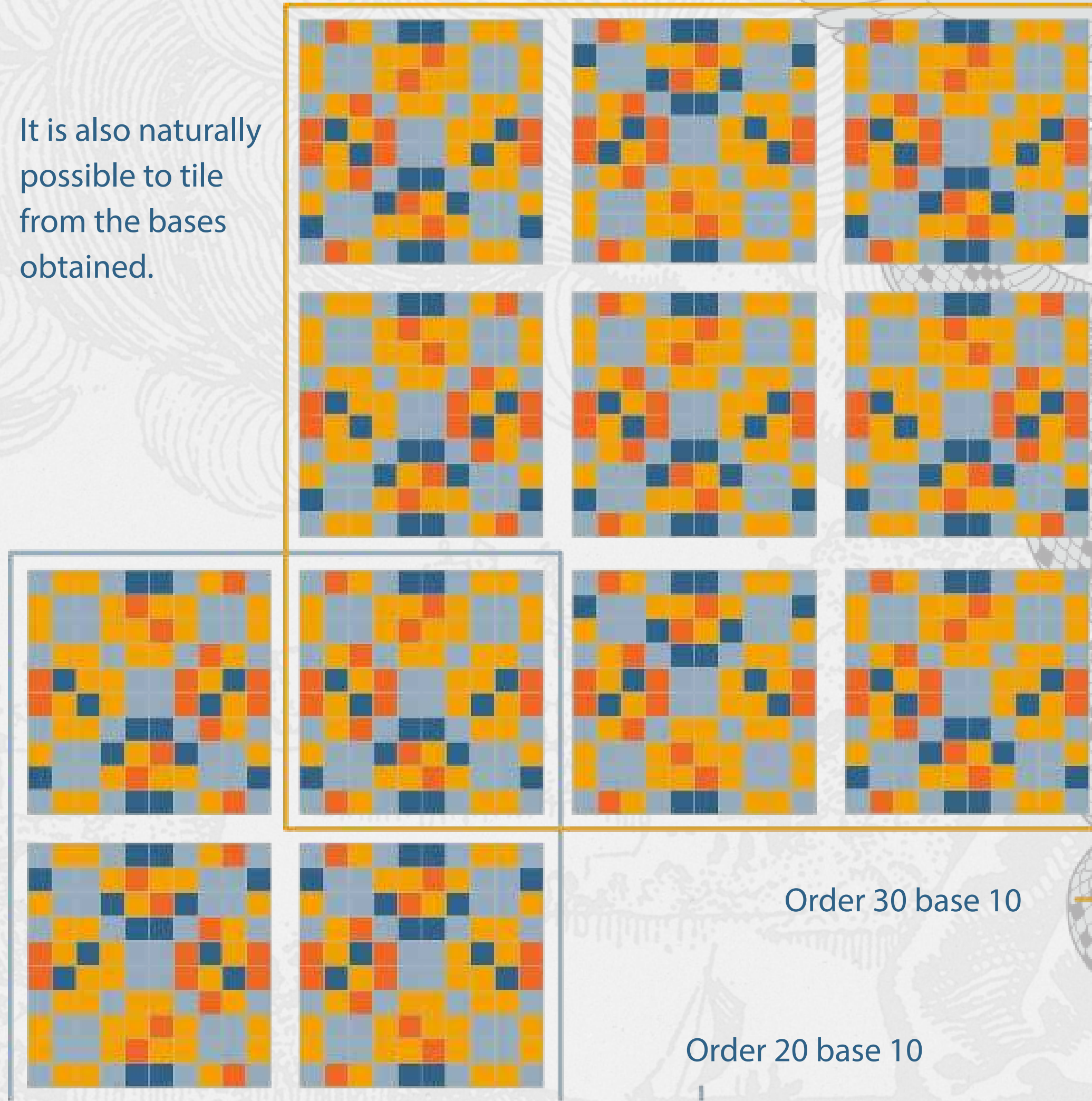
SECOND ORDER EVEN ODD
10 (2 X 5)

1 order 6	$004 + (1 \times 32) = 036 = 6^2$
2 order 10	$036 + (2 \times 32) = 100 = 10^2$
3 order 14	$100 + (3 \times 32) = 196 = 14^2$
4 order 18	$196 + (4 \times 32) = 324 = 18^2$
5 order 22	$324 + (5 \times 32) = 484 = 22^2$
6 order 24	$484 + (6 \times 32) = 676 = 26^2$

Exponentializing the number of possibilities and programming allows us to draw large grids without having to proceed in an increasing manner.



It is also naturally
possible to tile
from the bases
obtained.



ANIBAL



AMIOT

CHAPTER VI.II

BEAUTY

Hebrew is written using consonants,
depending on the choice of accentuation, it is possible to have these two readings:

Bereshit = in the beginning
Bara chit = he created Six.

From it flowed five Springs, plus one enclosed, plus one that gathers everything. And these Springs were there when the world was created, as it is said: "In the beginning (bereshit) Elohim created" (Gen. 1:1). "In the beginning" (bereshit): he created a channel (bara chit), this is the channel which is the Source gathering all the Springs to nourish the worlds. Song of Songs (62d).

LA LIVRÉE D'HERMÈS

111 OR THE THIRD DEGREE

"Here is wisdom, let the one who has understanding interpret the number of the beast, for it is the number of a man: and his number is 666." Revelation 13:18.

Note that he is commanded to interpret this number, which is a human number. Man is born on the sixth day, just as the axial symmetry inherent in all living organisms is born within a square of six.

This axial symmetry appears when harmonizing 666. On the geometric plane, you will see that it relates to the framework of development inherent in vital force and that it manifests a nature with androgynous qualities.

This number appears only once more in the biblical text: "The weight of the gold that came to Solomon in one year was 666 talents of gold..." 1 Kings 10:14.

"From a biblical perspective, King Solomon is the originator of the Temple's construction and of wisdom literature. From a Masonic perspective, he is the thrice-powerful master, who, within the context of the Master Mason degree, combines royal and priestly functions."

The Keys of the Secret Master. Daniel Beresniak. DETRAD / aVs

Rabbi Simeon spoke and said: "Then Israel sang this song (shirah)" (Num. 21:16), "Then Moses and the children of Israel sang this song (shirah)" (Ex. 15:1). There is the praise of the feminine; here is the praise that rises to the world of the Male. Here is a secret, for body and breath unite, body to body and breath to breath. "Song of Songs" (Song. 1:1): the joining of one body to another; "Let him kiss me with the kisses of his mouth" (Song of Solomon 1:2): the joining of breath to breath. And all is in accordance with the secret of love from above, so that all may be one in a single unity.

The secret of union is here: "Song" is Israel, which is charged with the testimony of unity; "of the songs": "YHWH our God is YHWH" (Deuteronomy 6:4), and all is one, in a single unity.

Zohar, Song of Songs (63a-63b)
Translation by Charles Mopsik (Verdier edition)

And we have discussed this unity, for here lies the unity of all worlds. This, for Solomon, is the secret of "One." This is what King Solomon had to unify in the secret of the Holy Spirit, joining everything into a single unity, into a single will, so that one might adhere to the other, so that all might be one.

Indeed, Solomon is the king who possesses all peace (understand symmetry). What does "who possesses all" mean here? Are there many "peaces"?

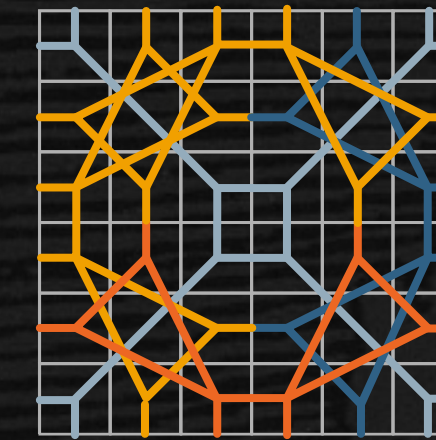
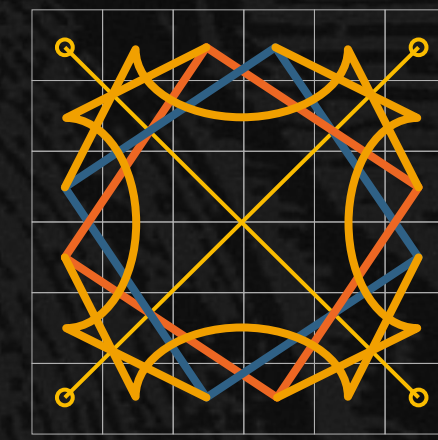
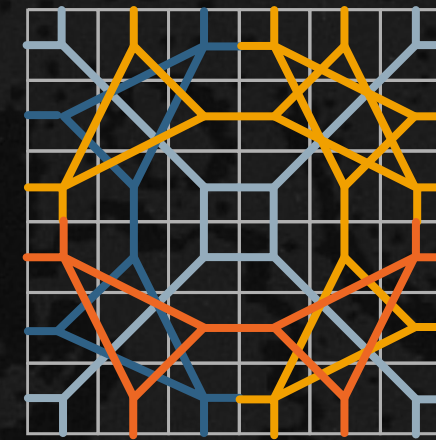
In reality, there is only one peace, but there are two. There is one peace, which is the Peace of the House, by which the Male is recognized as masculine,



and there is another Peace, which is the Peace of the Two Sides,

the one that interposed itself between these two sides and established peace between them; this is another Peace.

6	32	3	34	35	1
7	11	27	28	8	30
19	14	16	15	23	24
18	20	22	21	17	13
25	29	10	9	26	12
36	5	33	4	2	31

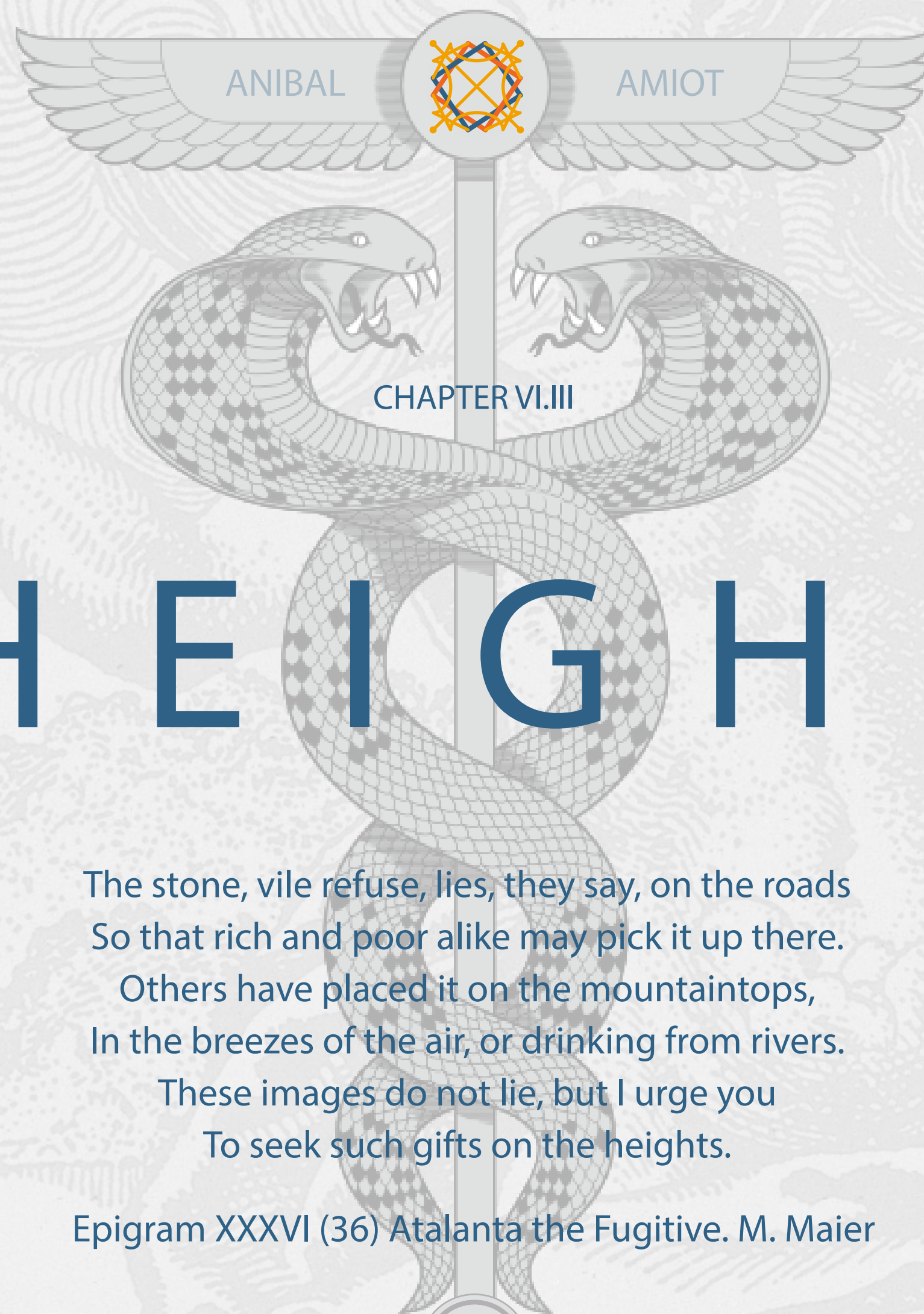


6	32	33	34	5	1
25	11	27	10	8	30
19	20	16	15	23	18
13	17	22	21	14	24
12	29	9	28	26	7
36	2	4	3	35	31

However, the Peace by which the Male is recognized as masculine is the righteous one, and the King on high is called because of him: "King who possesses Peace."

This is why all the praise in the Song of Songs is addressed to the King who possesses all peace; and the unity in which all things are unified resides in this place because he gathers the entirety of the desires of all the senses, all delights, and all sublime aspirations, and he gathers everything within himself. For this reason, he is called "One." King Solomon, through the secret of the Holy Spirit, when that Holy Spirit rested upon him, willed to unite all things in a perfect will, as befits him, and to unify all things in love and harmony so that the One might come to be, above and below.

In this regard, a verse declares: "YHWH shall be one, and his name one" (Zech. 14:9). "Let him kiss me with the kisses of his mouth, etc." (Song of Solomon 1:2). It is written, "I looked at the living creatures, and behold, a wheel was on the ground beside the living creatures on all four sides" (Ezek. 1:15). This verse has been stated in connection with Rabbi Eleazar. "I looked at the living creatures": the secret of ancient Israel, sealed in its markings to the right and left. Three inscriptions are linked to one another: South, East, and North, YHWH, enclosed faces that the eye is unable to see, yet here it is said: "I looked!" In reality, he contemplated through the light that does not shine...



HEIGHT

The stone, vile refuse, lies, they say, on the roads
So that rich and poor alike may pick it up there.
Others have placed it on the mountaintops,
In the breezes of the air, or drinking from rivers.
These images do not lie, but I urge you
To seek such gifts on the heights.

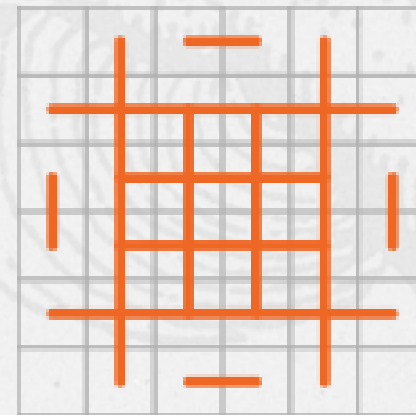
Epigram XXXVI (36) Atalanta the Fugitive. M. Maier

CONSTRUCTING A SOLAR SQUARE

DEFINITION OF A SOLAR SQUARE

By observing the symmetry inherent in the self-filling of the presented square, you will obtain the characteristics we will use as a reference for constraints when constructing other squares of this type.

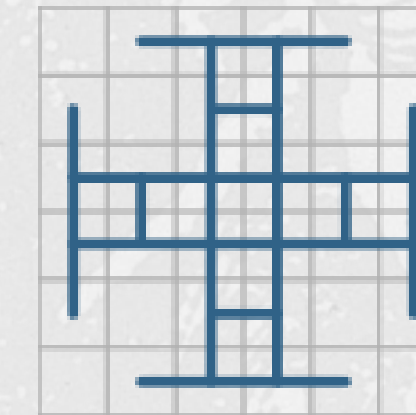
6	32	3	34	35	1
7	11	27	28	8	30
19	14	16	15	23	24
18	20	22	21	17	13
25	29	10	9	26	12
36	5	33	4	2	31



- I. The red and blue shapes must be perfectly superimposable and symmetrically opposite with respect to the diagonal containing Alpha and Omega (determined previously by assigning the self-filling directions, the yellow shape).
- II. The red and blue squares must not cover the diagonals reserved for the other pair (yellow and gray). The yellow and gray squares must be arranged with central symmetry.
- III. Each row must contain at least one red or blue square.
- IV. Each row must contain as many red and yellow squares as gray and blue squares so that there are as many large as small squares per row.

CREATING AN ANKH CROSS.

The geometric specificity of a square grid with an even odd number of cells is resolved by using a shape we will call here a looped cross. This centrally symmetrical shape is defined by the following criteria:



6	32	33	34	5	1
25	11	27	10	8	30
19	20	16	15	23	18
13	17	22	21	14	24
12	29	9	28	26	7
36	2	4	3	35	31

- I. It must not connect the centers of the cells that make up the grid's diagonals.
- II. It must have an odd number of lines per row.
- III. It must cover the grid with at least one horizontal line per row. (For order 6, the horizontal lines are defined by the fact that they must connect the centers of two cells in the same row that are symmetrically opposite with respect to the center of the row.)
- IV. Meeting these conditions therefore leads, for order 6, to one of the two cross shapes shown superimposed on the facing page.

CRYPTOLOGY OF THE SQUARE

CADUCEUS, SERPENTS, AND DIVINATION

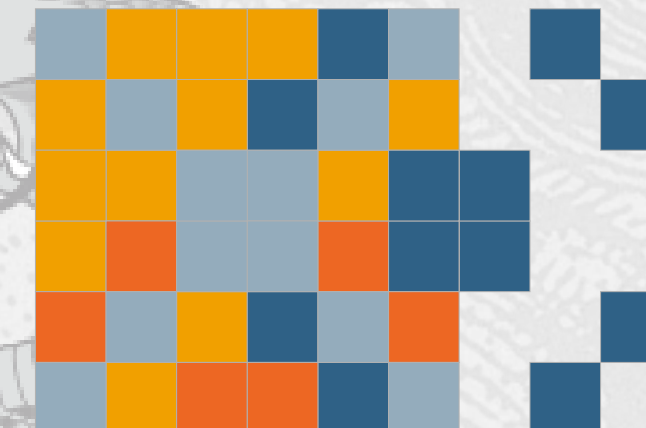
In the serpentine realm, there are venomous and harmless species that can only be distinguished by the arrangement of their colors.

In the spiritual realm, there are seals no less ambivalent, like the emblem shown here. Its encoding leads to the identification of Solar Squares with "perfect" symmetry.

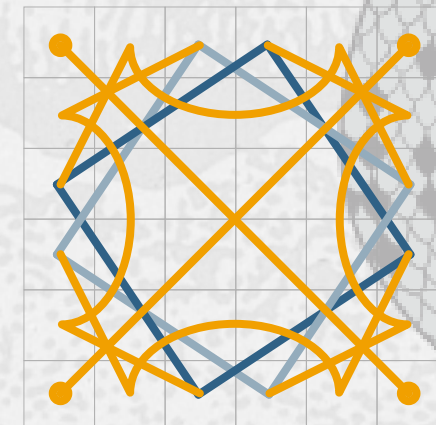
From the texts that follow, you will see that Hebrew tradition has long associated divination with the cryptology of the square.

Observe how this emblem unites these two ankhs.

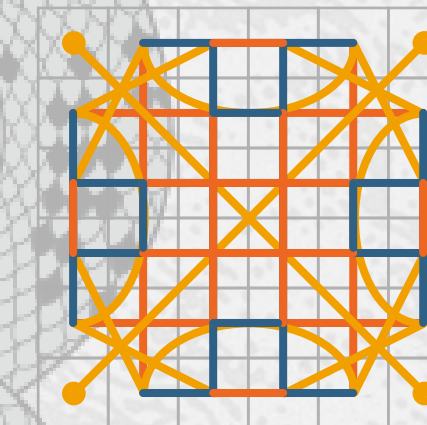
6	32	33	34	5	1
25	11	27	10	8	30
19	20	16	15	23	18
13	17	22	21	14	24
12	29	9	28	26	7
36	2	4	3	35	31



COAGULA



666

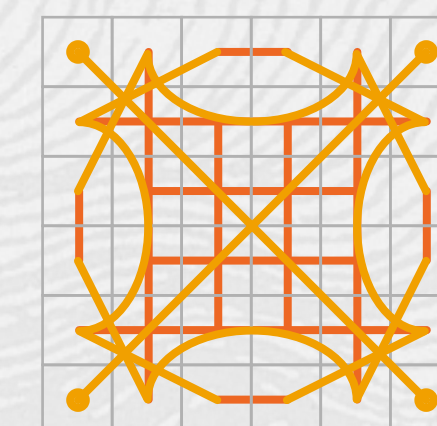
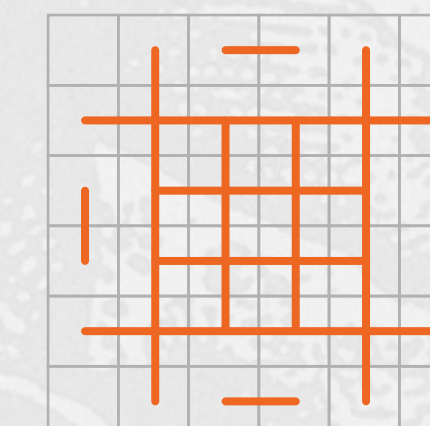
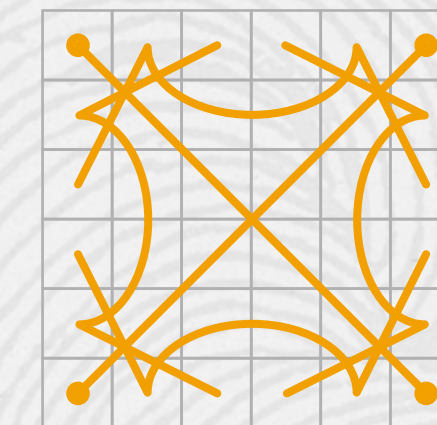
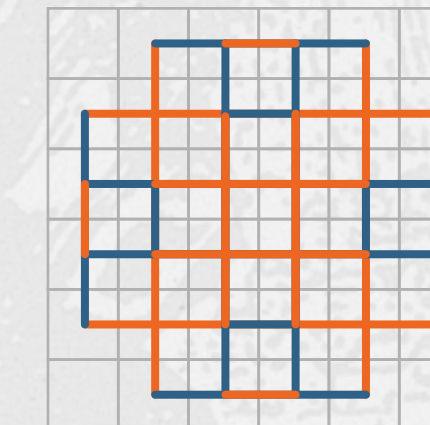
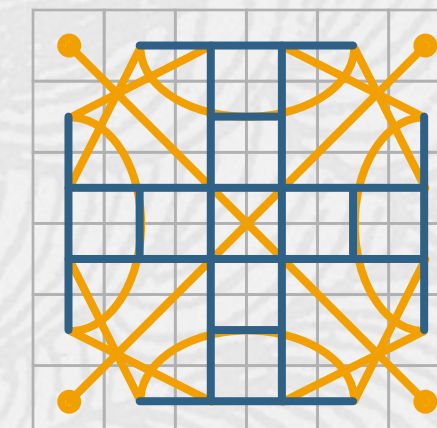
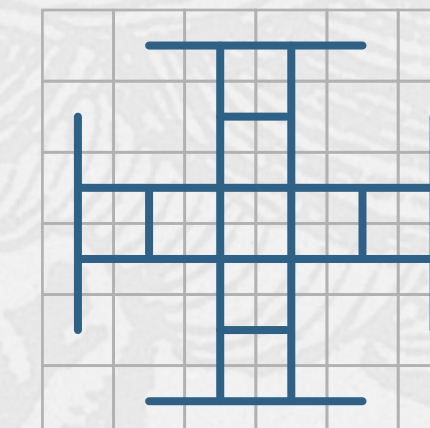


ANIMATION

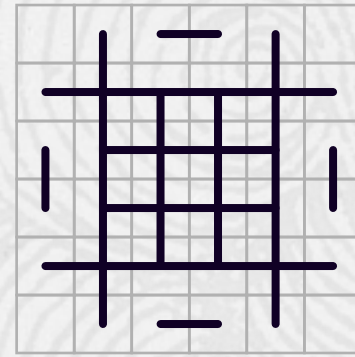
6	32	3	34	35	1
7	11	27	28	8	30
19	14	16	15	23	24
18	20	22	21	17	13
25	29	10	9	26	12
36	5	33	4	2	31



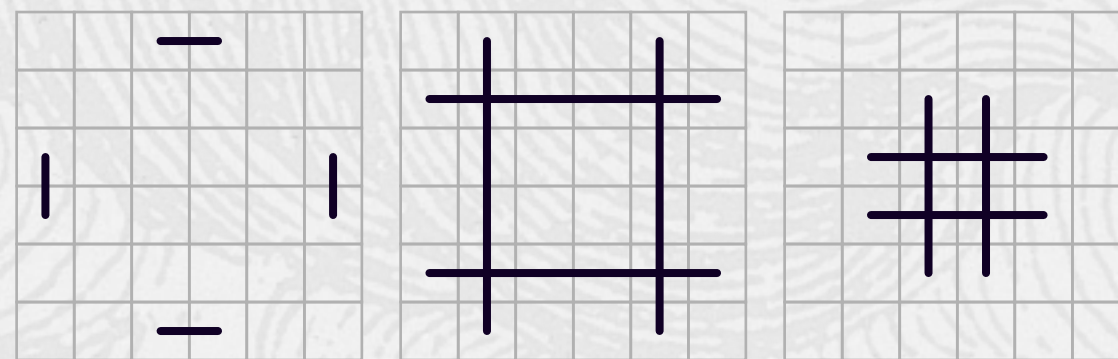
SOLVE



ENCODING PRINCIPLE



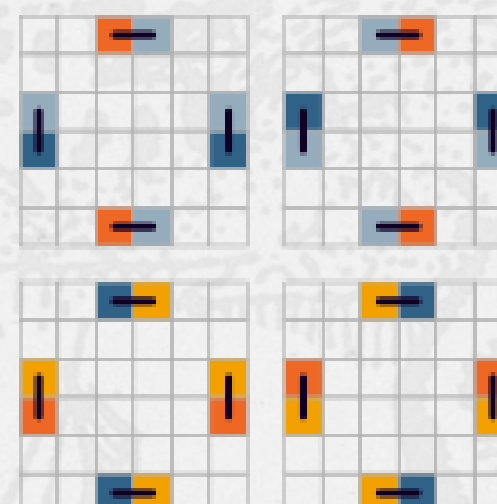
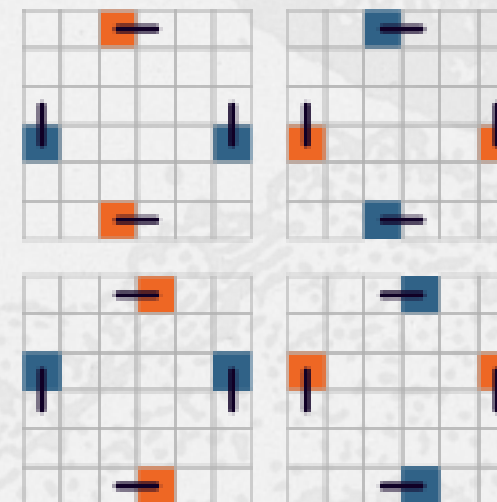
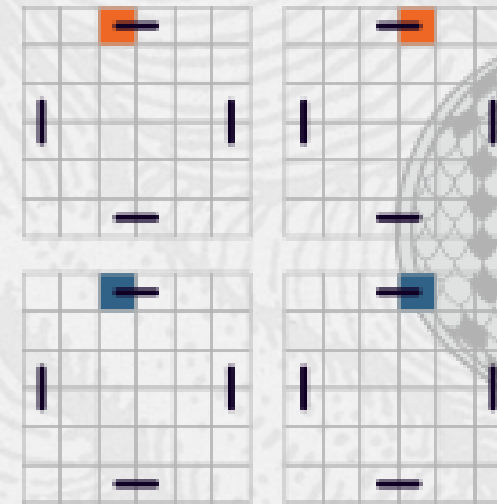
EGO



I. Vertical lines must connect a yellow square to a red one, or a gray one to a blue one.

II. Horizontal lines must connect a gray square to a red one, or a yellow one to a blue one.

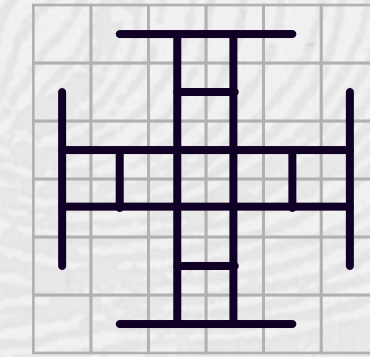
III. Horizontal and vertical lines, creating central symmetry, are interdependent in the encoding. Consider the handles of the cross below as an example.



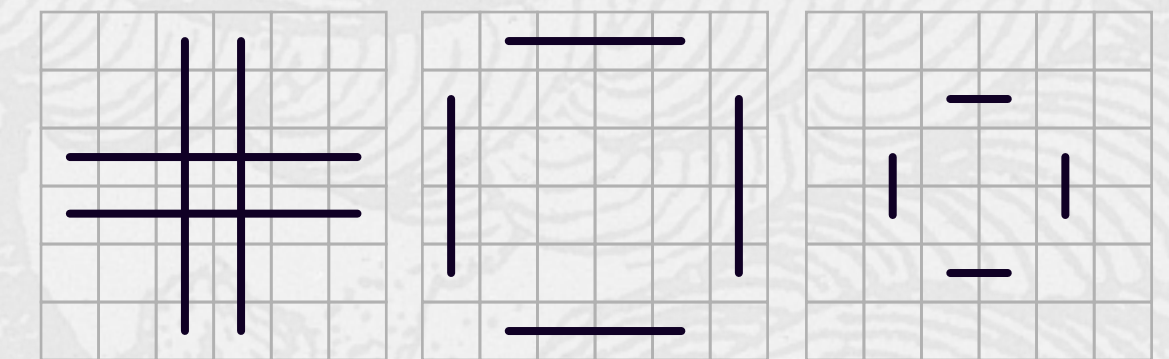
To encode these handles, we begin by defining, on the top line, the location of a red or blue square in one of the two positions indicated by the line.

To meet the first constraint and the common sense related to the self-filling principle, you have no choice but to translate the same color to the opposite line. Also according to the first constraint, you must oppose red to blue along the diagonal containing the alpha and omega symbols.

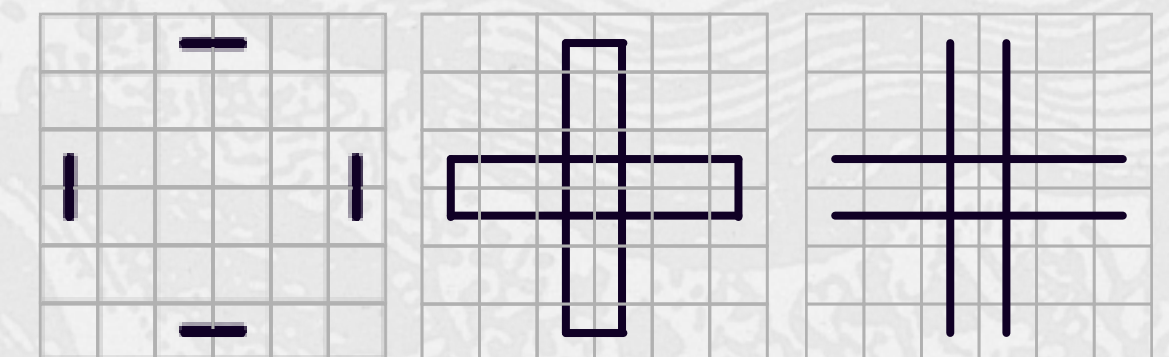
Since for the strokes of a line, it is appropriate to associate red with yellow or blue with gay, you obtain one of these four arrangements.



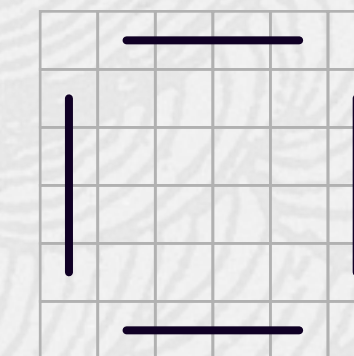
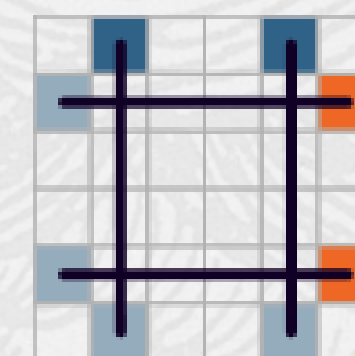
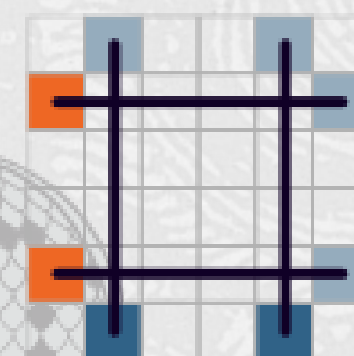
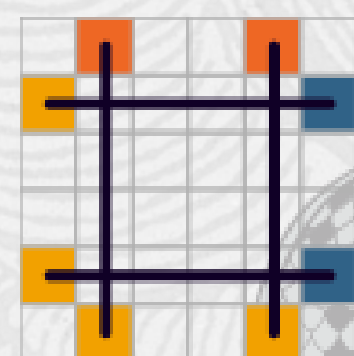
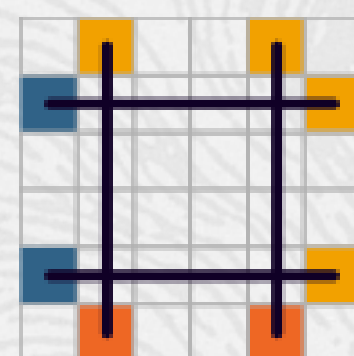
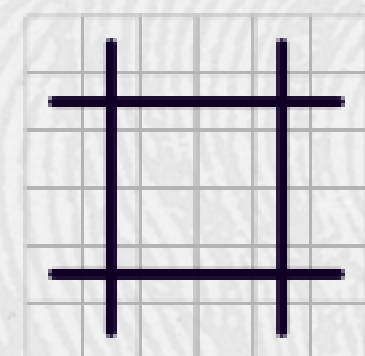
ALTER



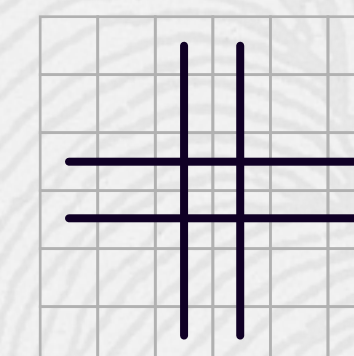
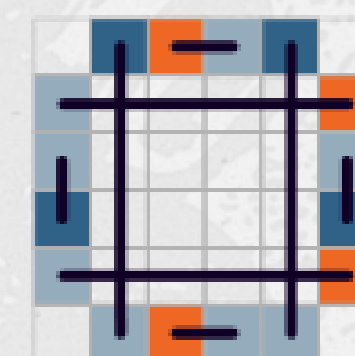
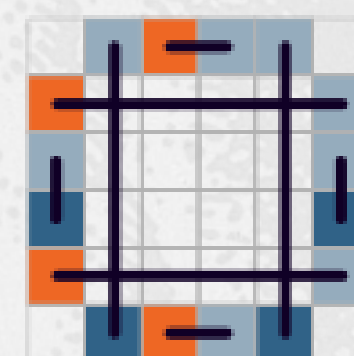
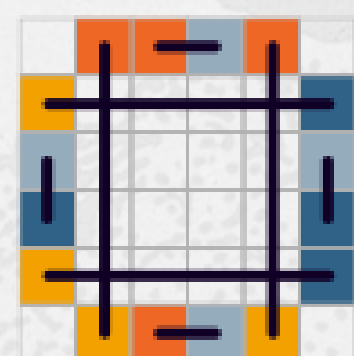
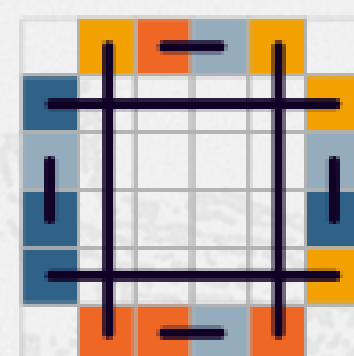
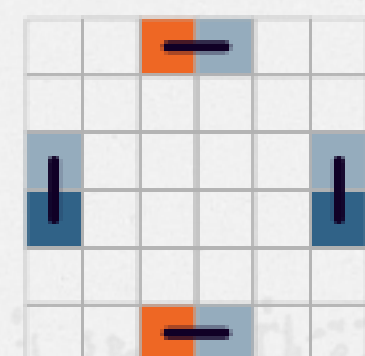
The same rules apply to the other cross. The trick is knowing how to associate the encodings of these two families of crosses. To keep things simple, let's start by simply observing the correspondences in their cutouts.



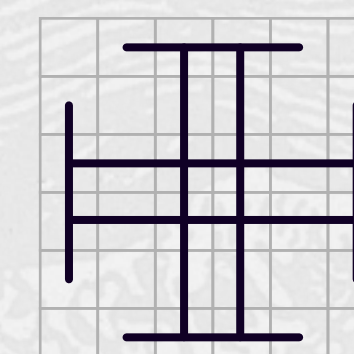
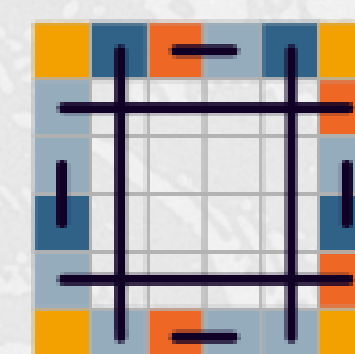
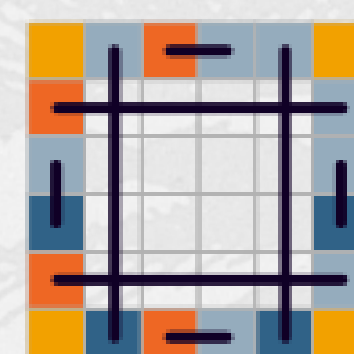
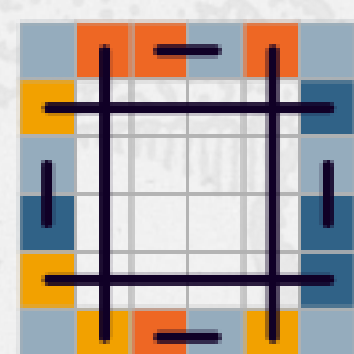
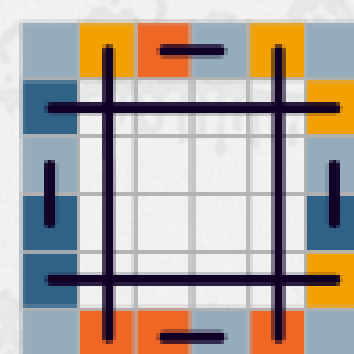
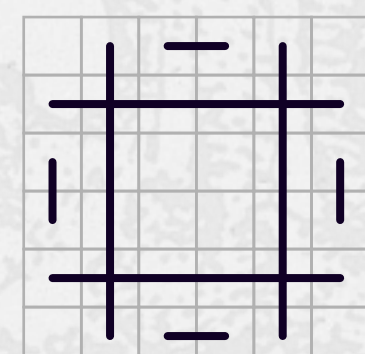
ENCODING THE OUTERMOST CELLS



+



=



Correspondences
with the Alter

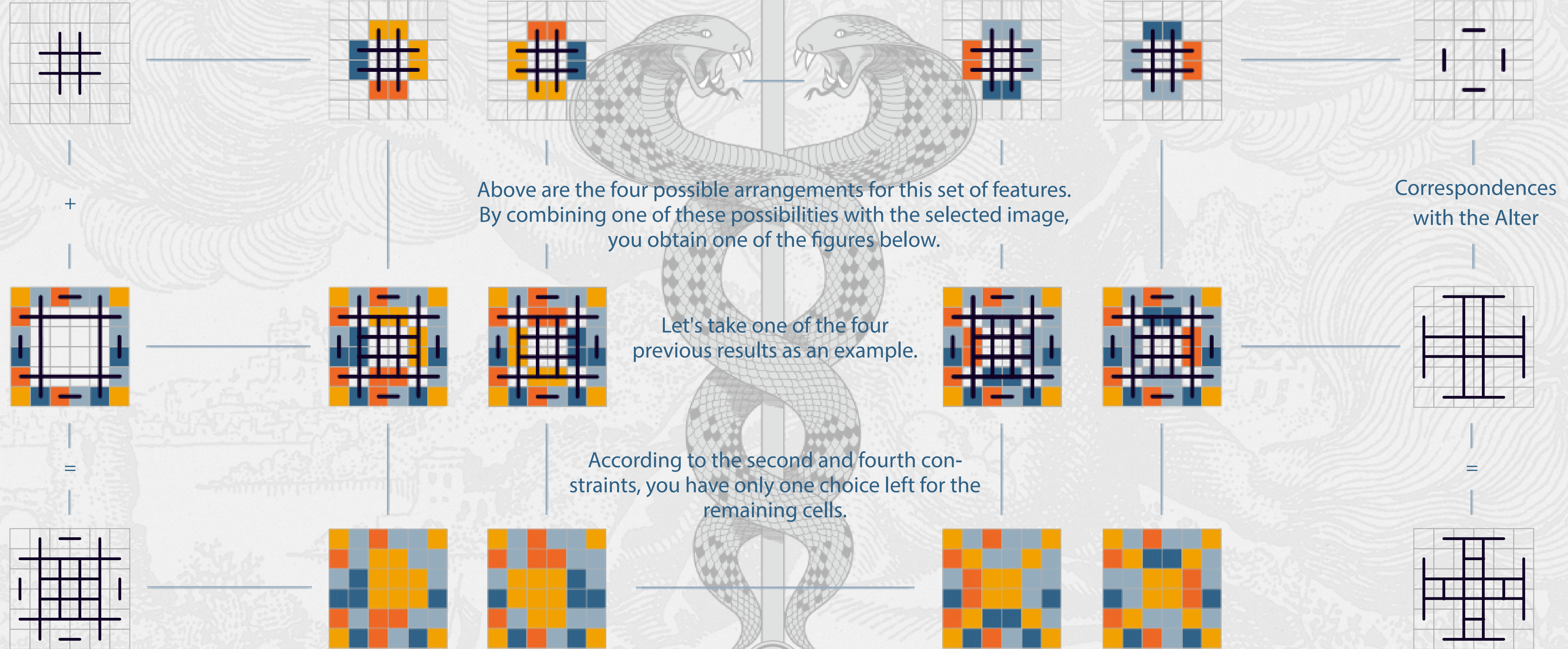
=

Above are the four possible arrangements for this set of features.
By combining one of these possibilities with the selected arrangement,
you obtain one of the figures below.

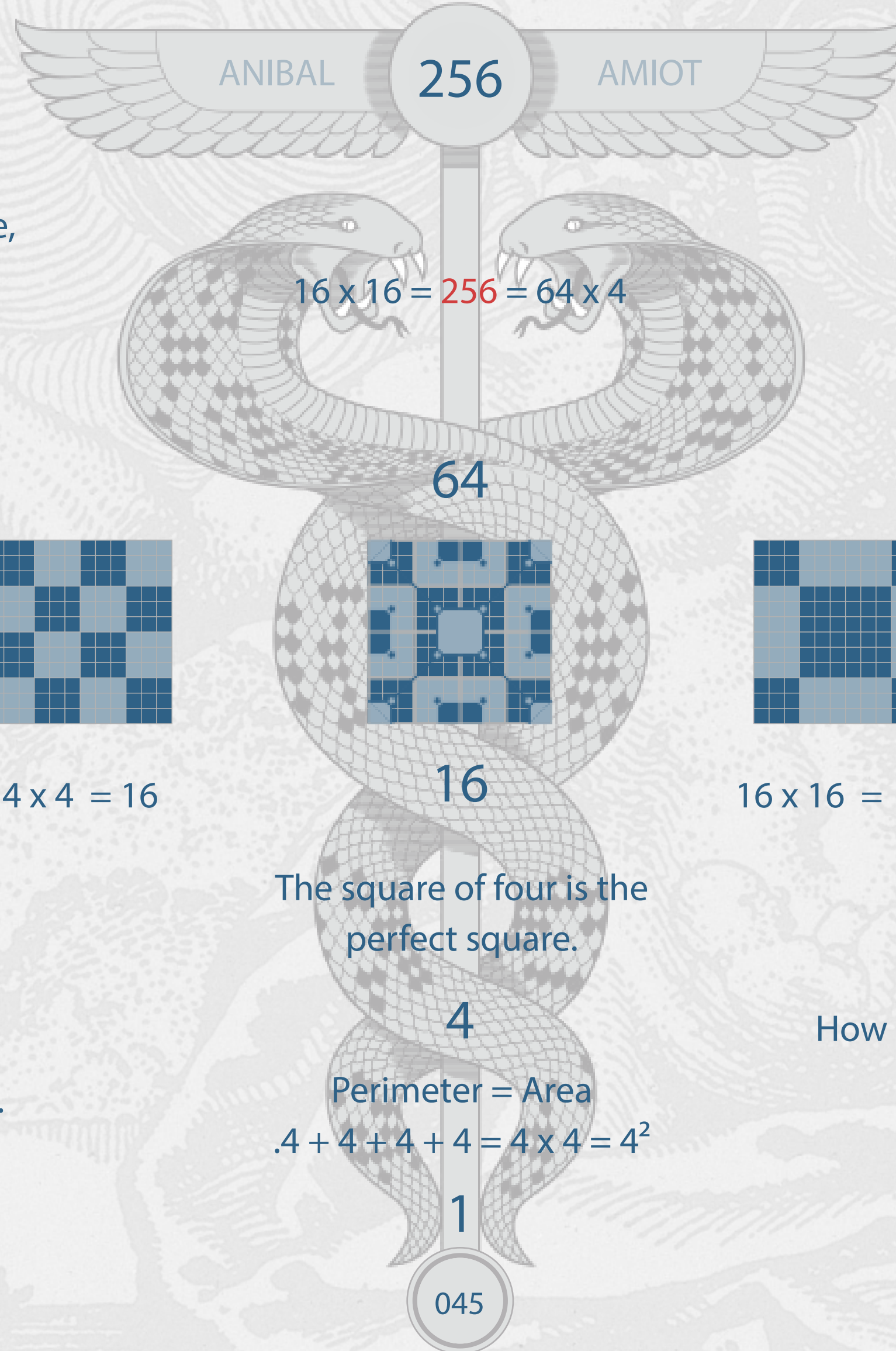
Let's take one of the four
previous results as an example.

According to the second and fourth constraints,
you have only one choice for the other cells of
this ring.

ENCODING OF THE CENTRAL CELLS



LA LIVRÉE D'HERMÈS



I am the Dark One, — the Widower, — the Inconsolable,

The Prince of Aquitaine in the ruined Tower:

My only Star is dead, — and my star-studded lute

Bears the black Sun of Melancholy.

In the night of the Tomb, You who consoled me,

Give me back Posillipo and the Italian sea,

The flower that so pleased my desolate heart,

And the vine where the tendril entwines with the Rose.

Am I Love or Phoebus?... Lusignan or Biron?

My brow is still red from the Queen's kiss;

I dreamed in the Cave where the Mermaid swims...

And twice victorious I crossed the Acheron:

Alternating on Orpheus' lyre

The sighs of the Saint and the cries of the Fairy.

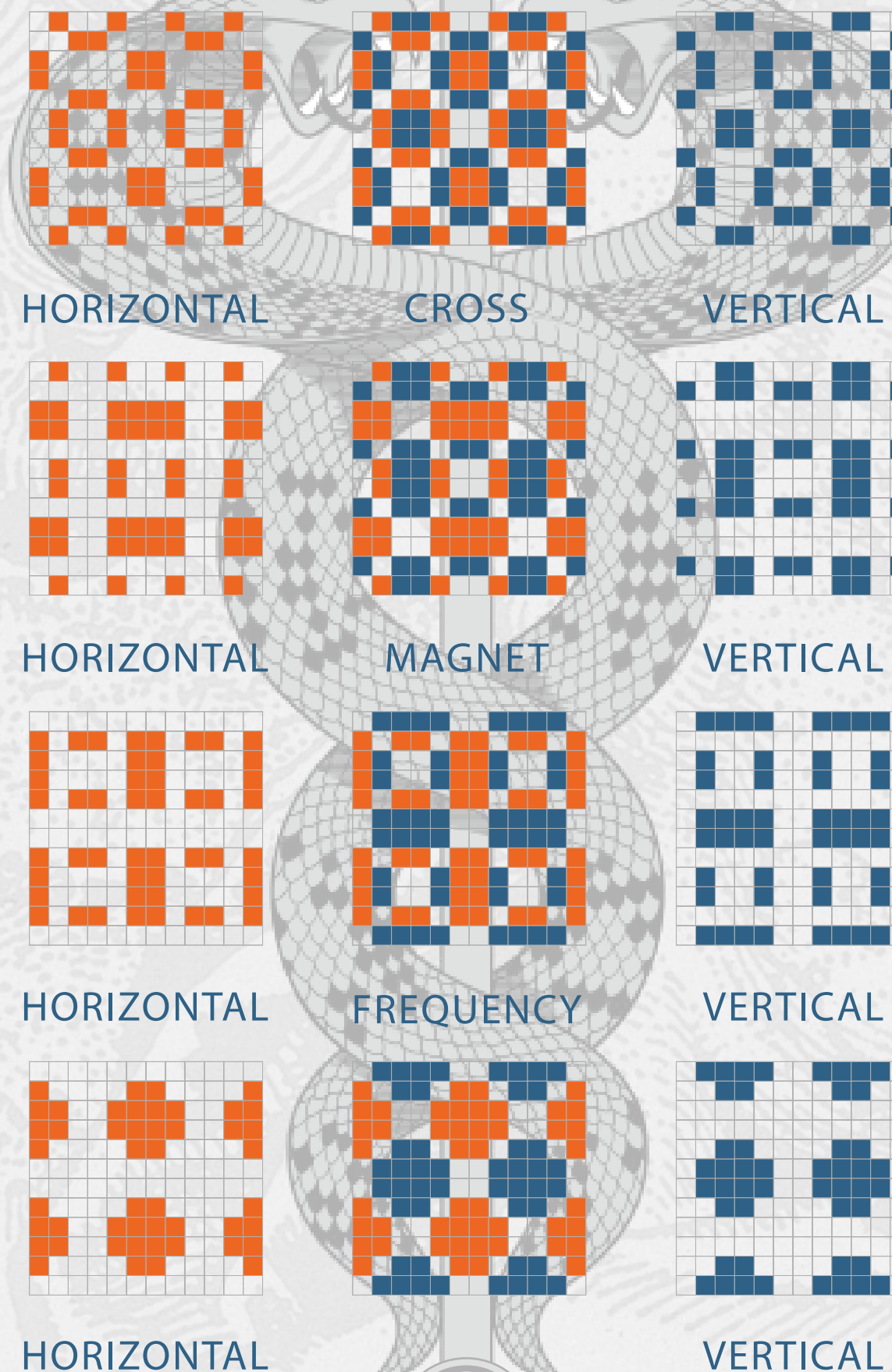
El Desdichado, Gérard de Nerval

How many towers have been abolished in the history of Man?

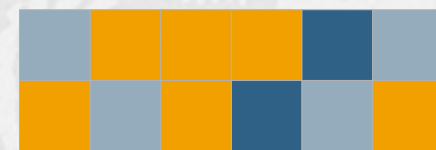
Bab-el means the city of God;
observe the name of the sixteenth trump.

$$256 \times 36 = 9216 = 144 \times 64$$

ORDER 12

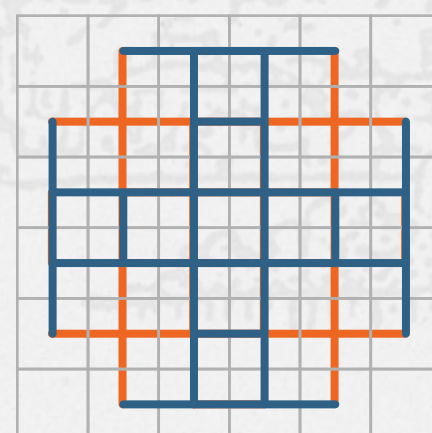


From now on, with a little practice, you should be able to encode a 6x6 square by defining its first two rows or columns.



The balance of the patterns present in the 12x12 squares in the center of this page is based on a mirroring of those that appear in a 6x6 square.

6	32	3	34	35	1
7	11	27	28	8	30
19	14	16	15	23	24
18	20	22	21	17	13
25	29	10	9	26	12
36	5	33	4	2	31

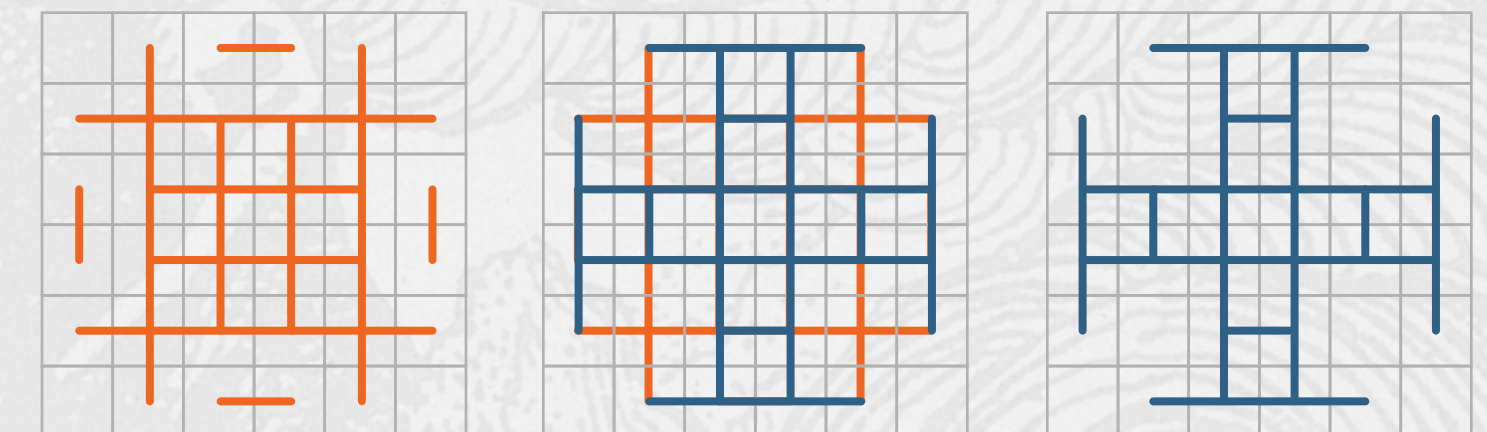


ORDER 6

6	32	33	34	5	1
25	11	27	10	8	30
19	20	16	15	23	18
13	17	22	21	14	24
12	29	9	28	26	7
36	2	4	3	35	31

Note that the central patterns consist of a single shape duplicated and intersected.

On the opposite page, there are 256 ways to encode the two overlapping looped crosses below in the center.



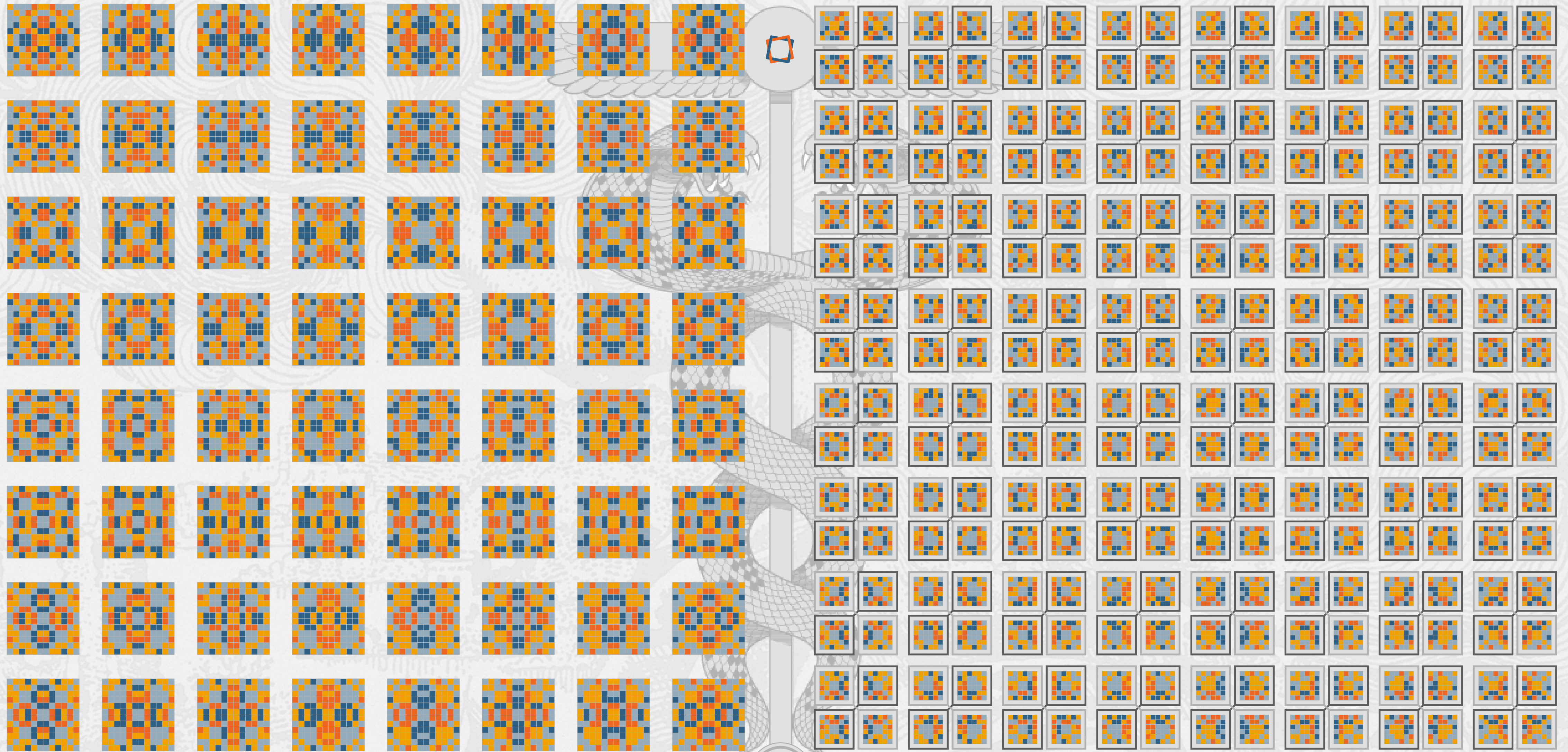
As you will see, the merging of the two ankh, or the principle of animating the scales of the Ouroboros, leads to the need to pay particular attention to squares of 12x12 and 16x16.

$$4 \times 6^2 = 8 \times 18 = 12 \times 12 = 144 = 9 \times 16 = 6 \times 24 = 3 \times 48$$

$$16 \times 16 = 256 = 64 \times 4$$

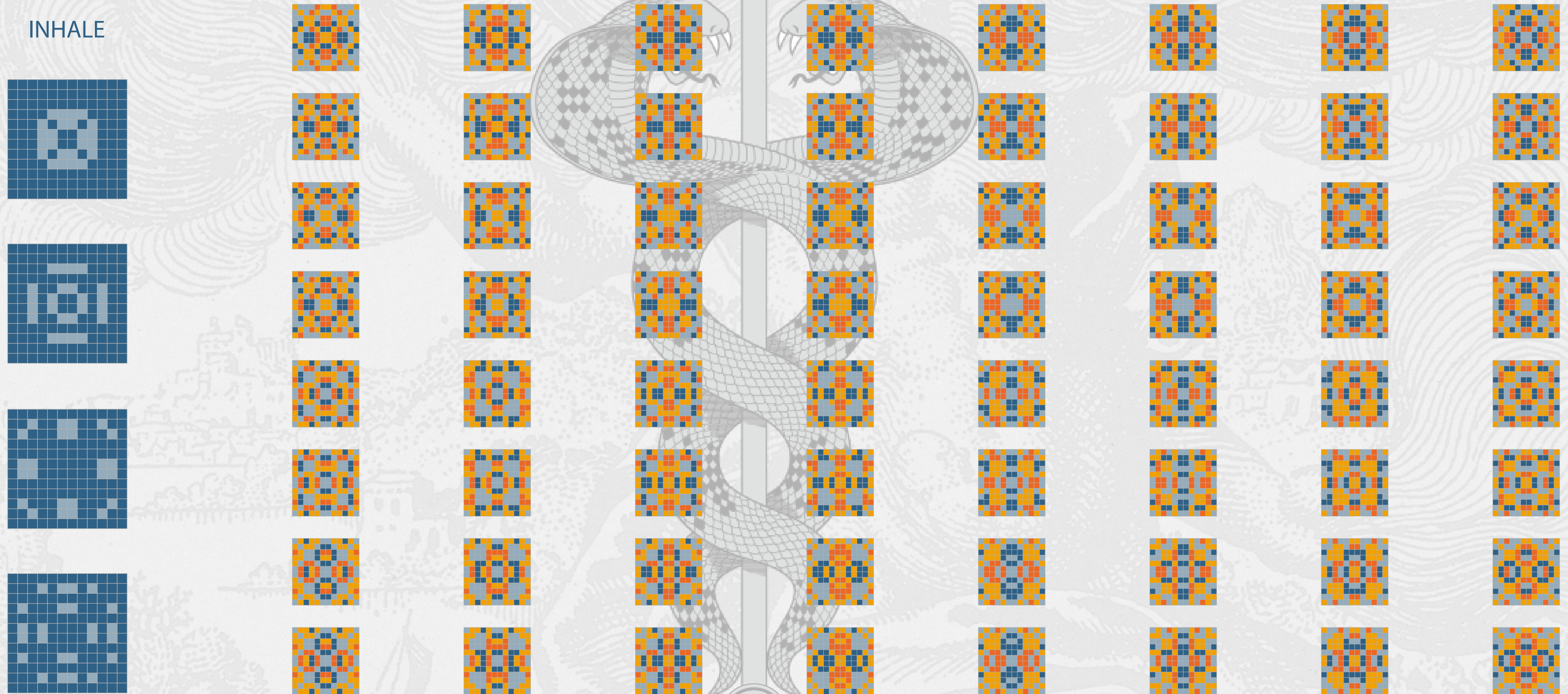
Note that the tiling method using indentations is also related to the number 16 through multiples of 32. (see page 36)

LA LIVRÉE
D'HERMÈS



THE 64 FLOWERS IN THE ARRANGEMENT INHALE

INHALE



ADROGYNE FOOT



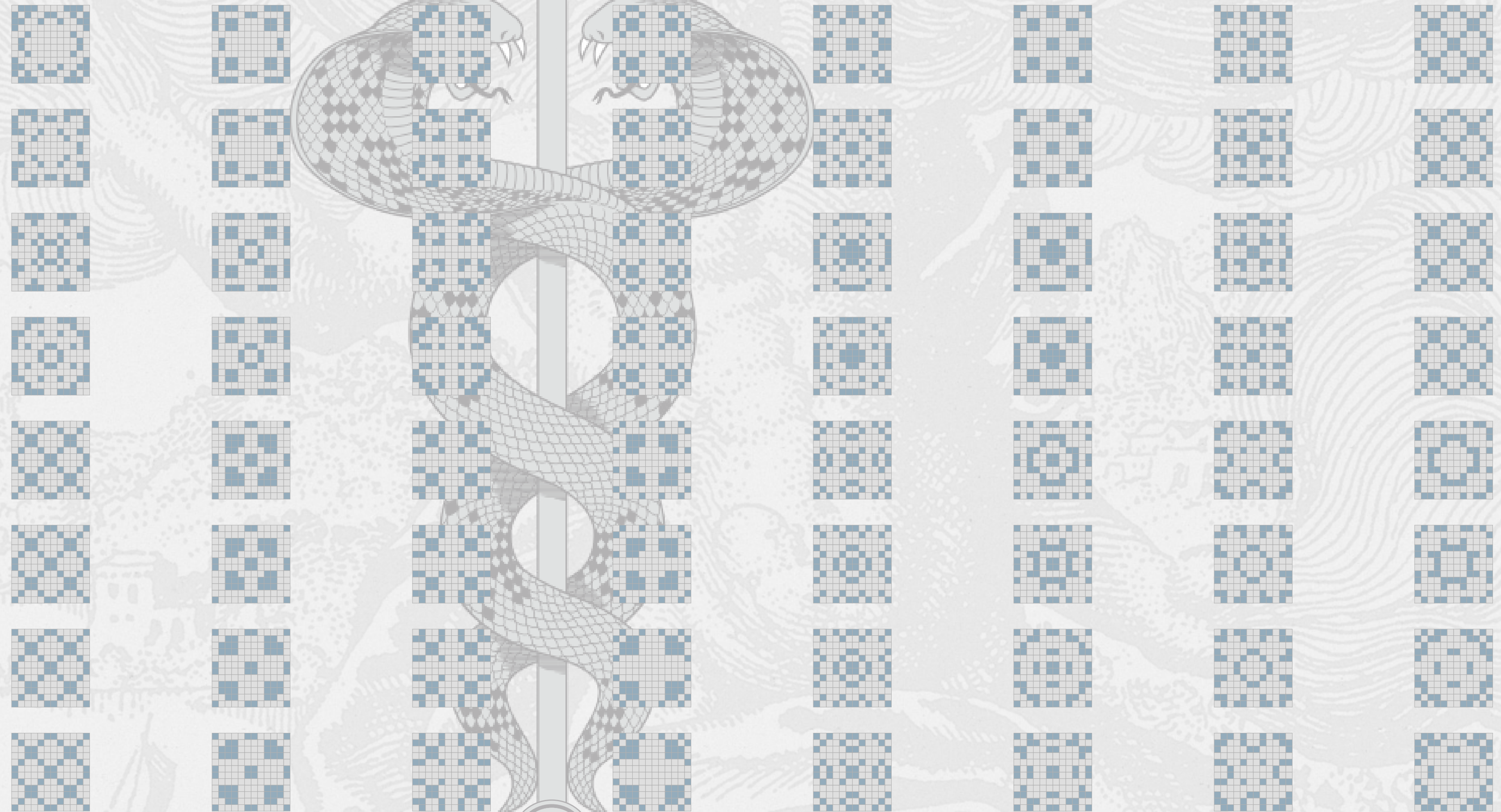
OF THE THREE TABLE LEGS: THE AXIAL FOOT

On the previous page, you observed that the combination of red and blue creates homogeneous sets of 48 squares.

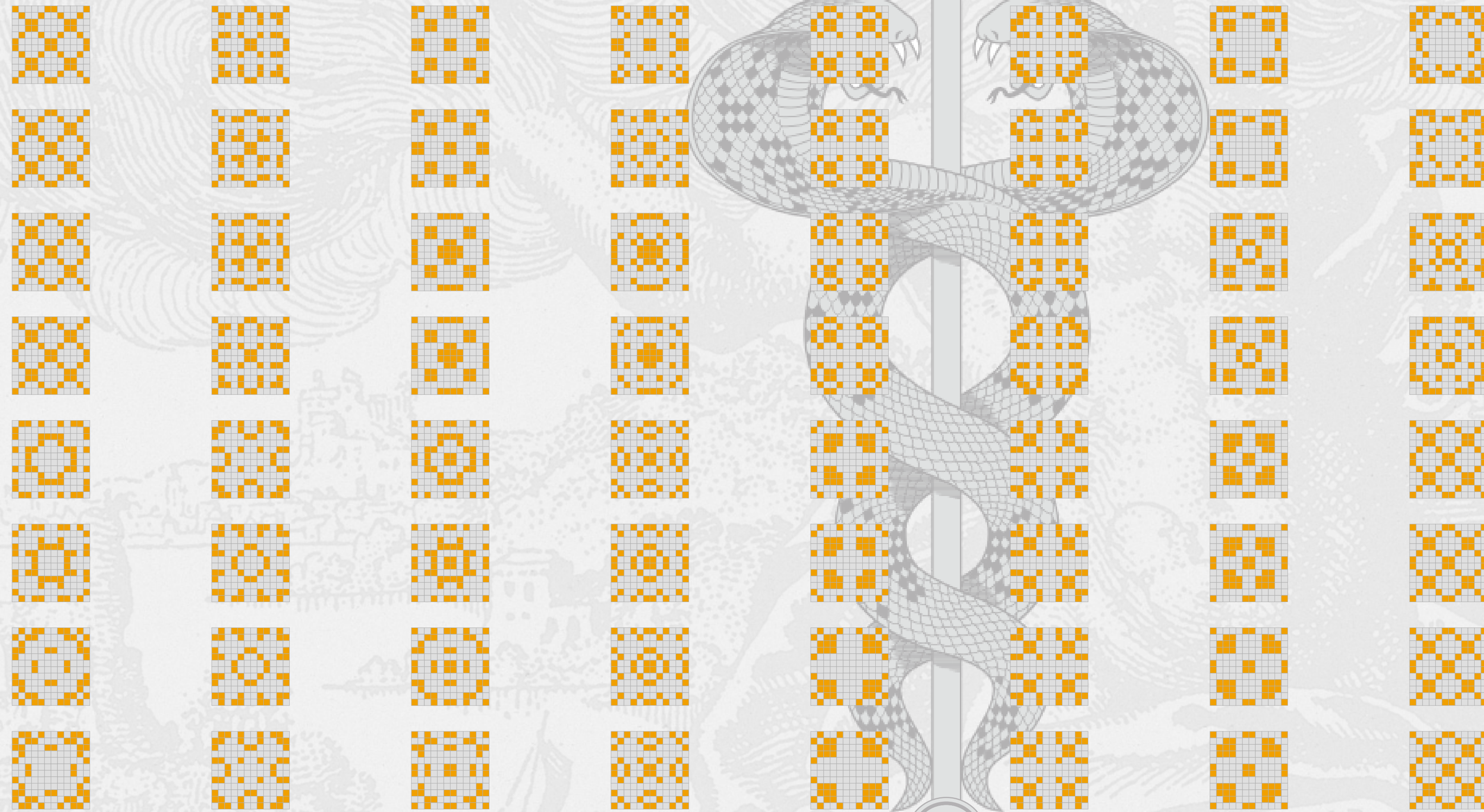
$$3 \times 16 = 48 = 4 \times 12$$

$$48 + 48 + 48 = 144$$

On this double page, you will find the isolation of the two shapes (of 48 squares) covering the diagonals. You will notice that these two pages are identical and that by superimposing the shapes of a row, you obtain one of the shapes shown on the border of the opposite page. The other shape is "exhalation."



OF THE THREE TABLE LEGS: THE REFLECTION OF THE AXIAL FOOT



051

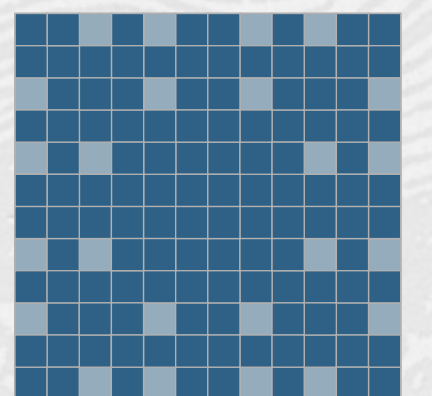
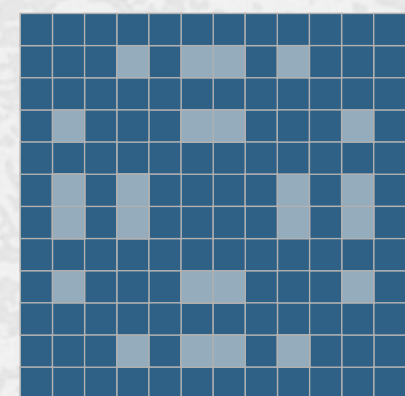
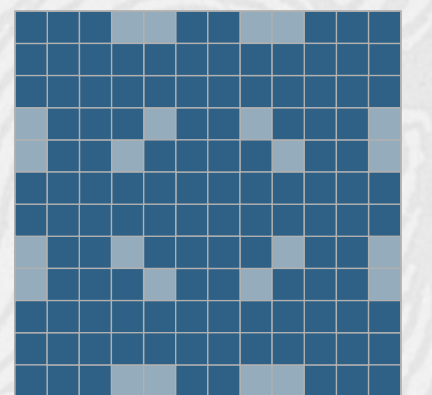
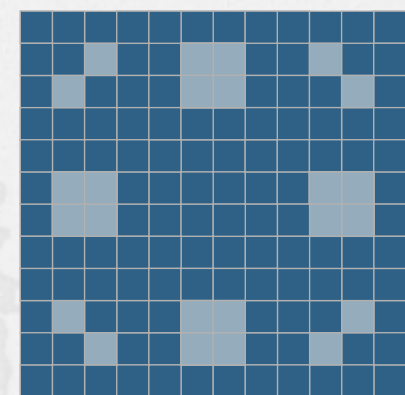
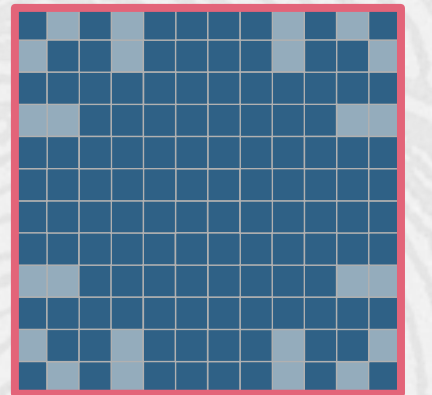
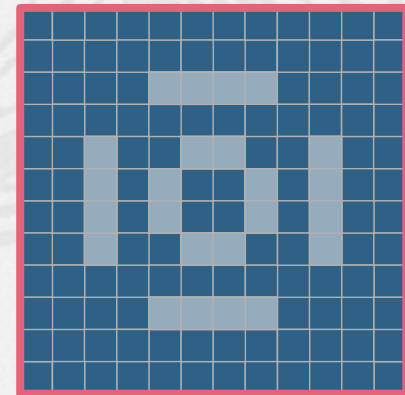
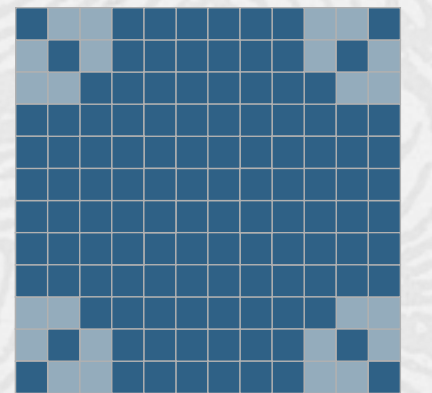
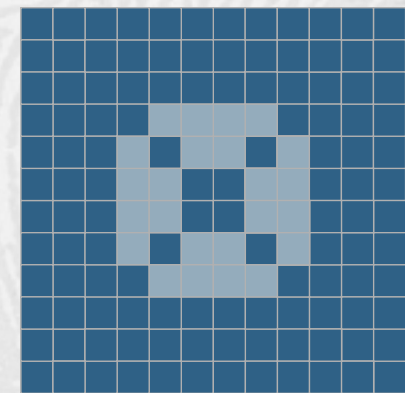


One is made from two by
separation,
and three and four are
intrinsic to them.

BREATHING PRINCIPLE

INHALE

EXHALE



1

1

2

2

3

3

4

4

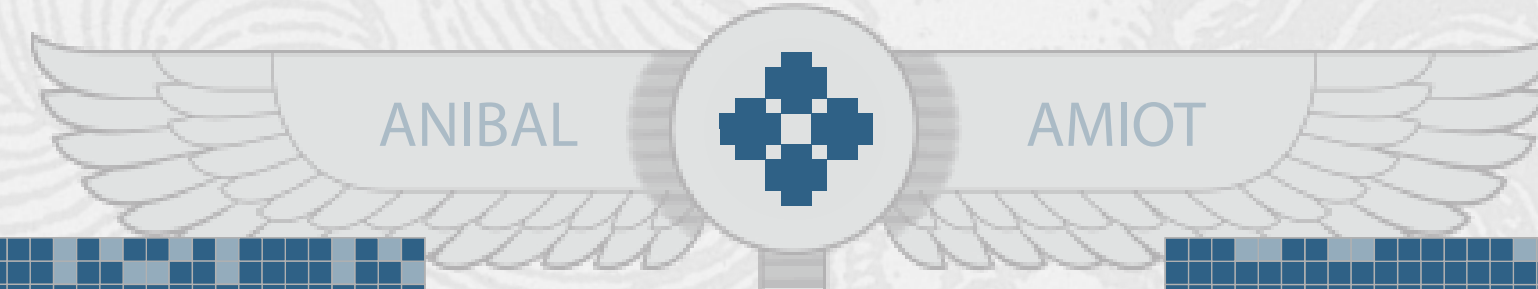
The presence of this
column on a page marks

The presence of this
column on a page marks

INHALE
disposition.

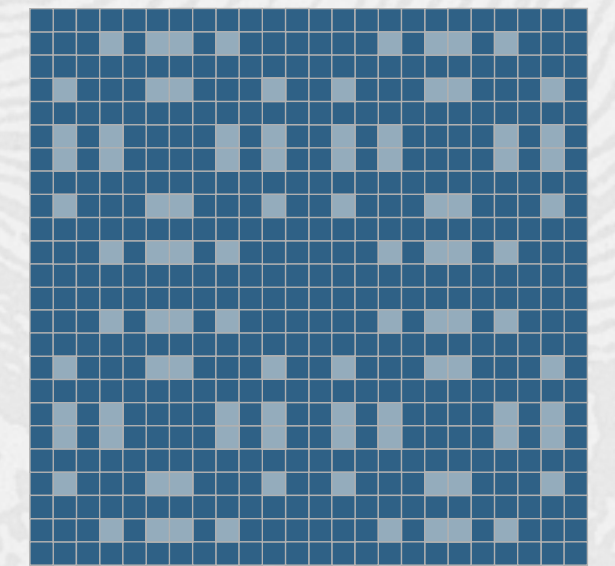
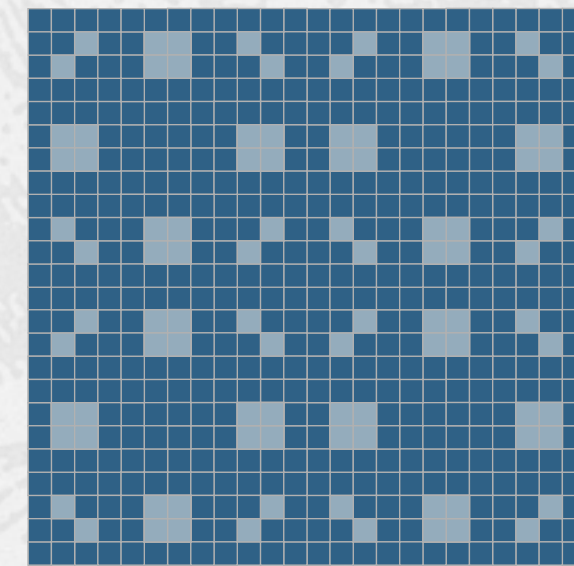
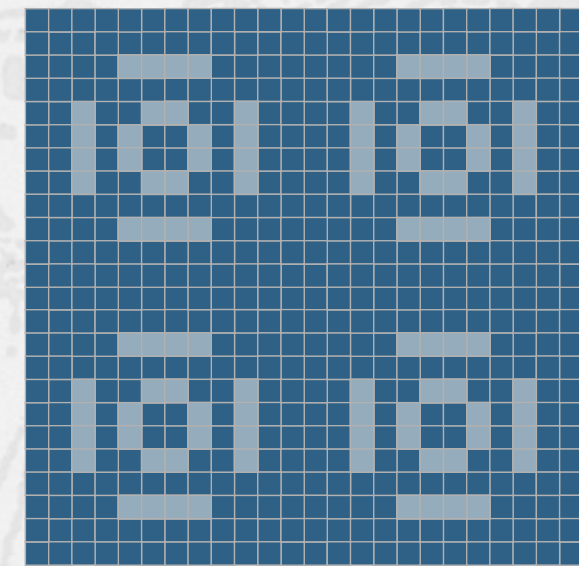
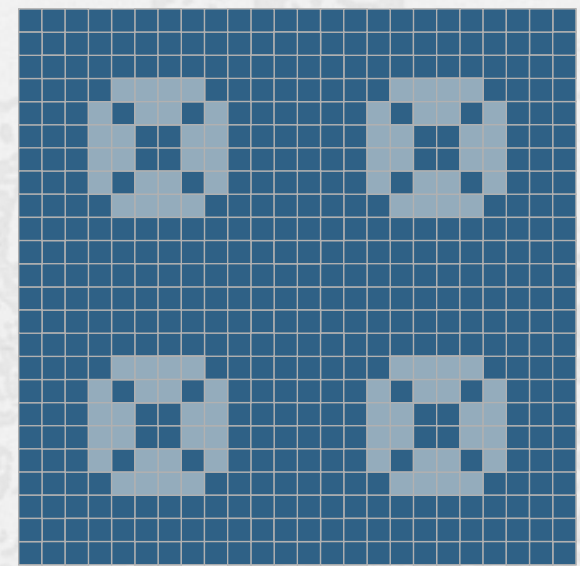
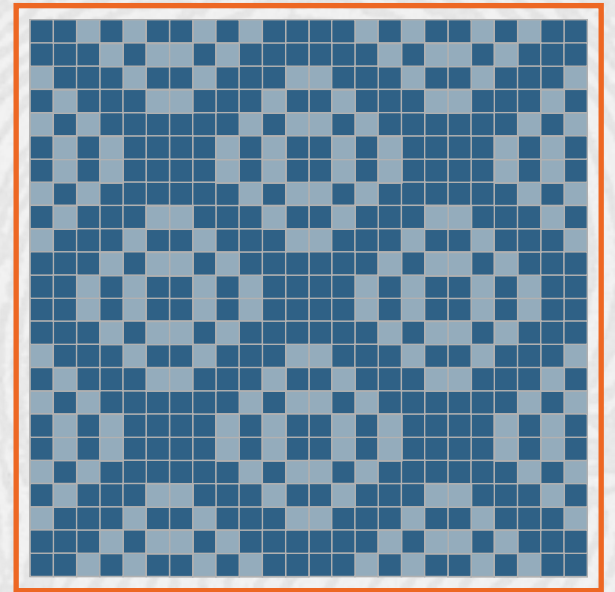
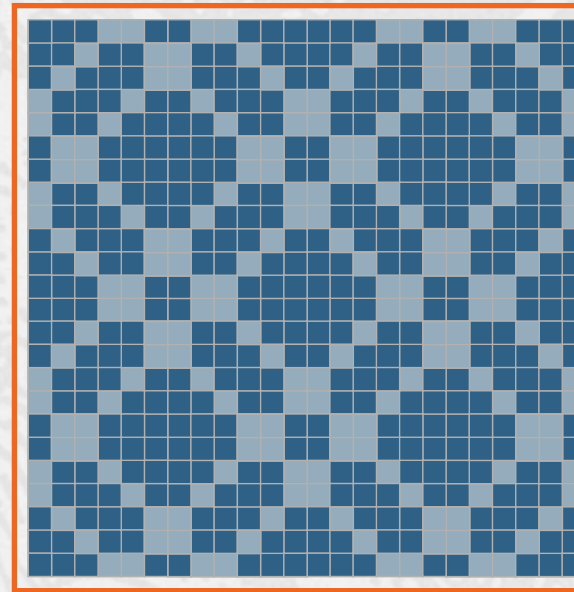
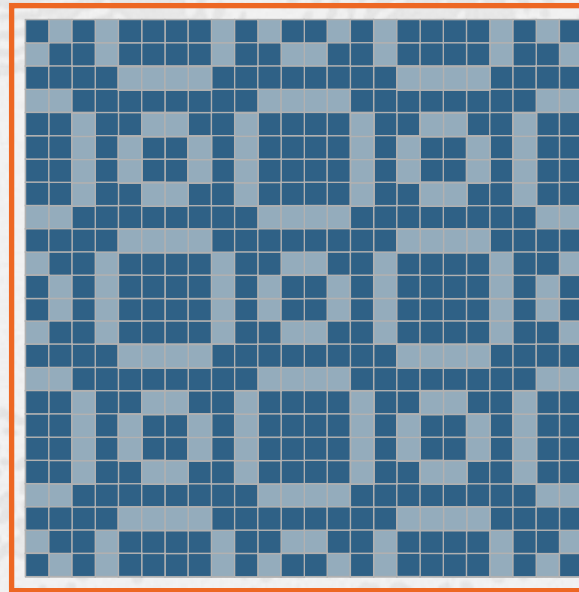
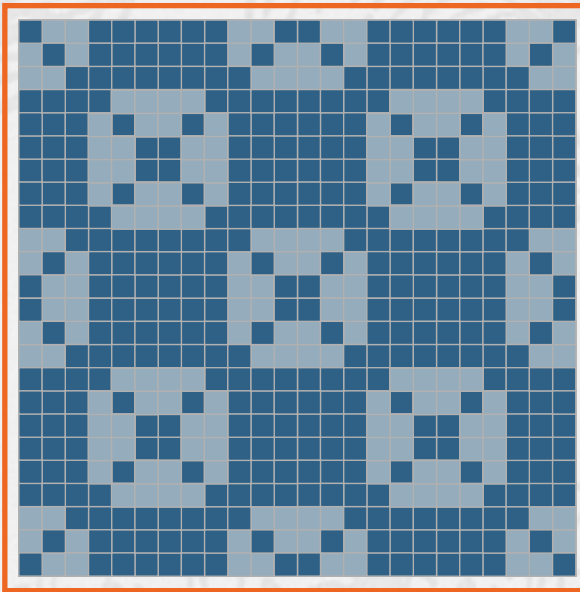
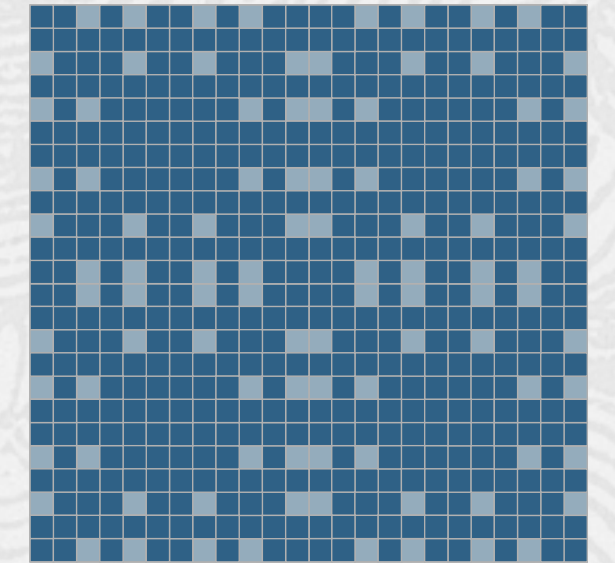
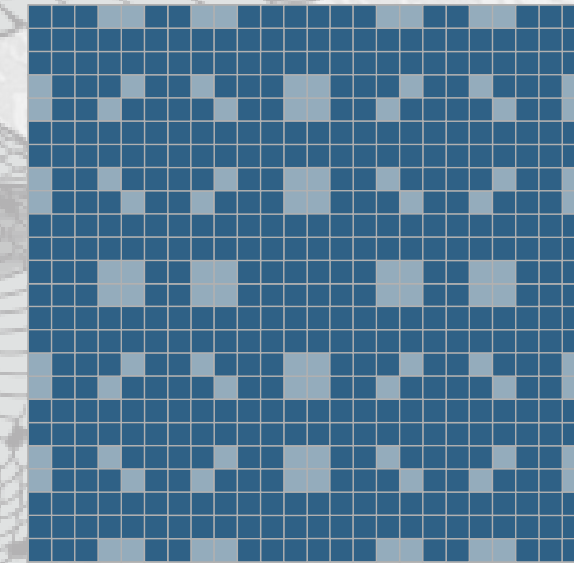
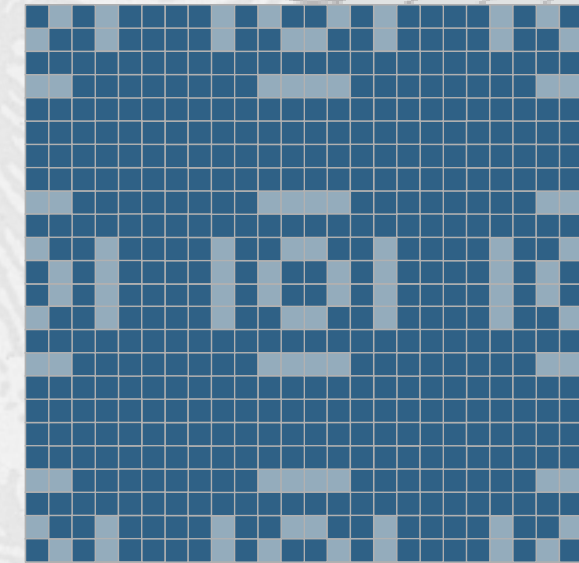
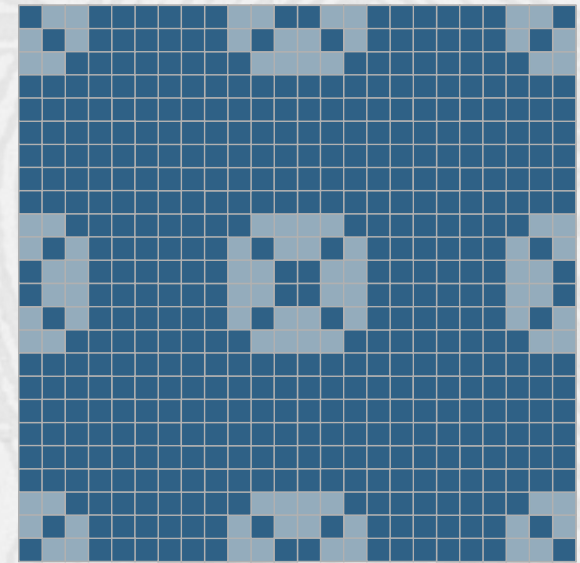
EXHALE
disposition.

LA LIVRÉE
D'HERMÈS



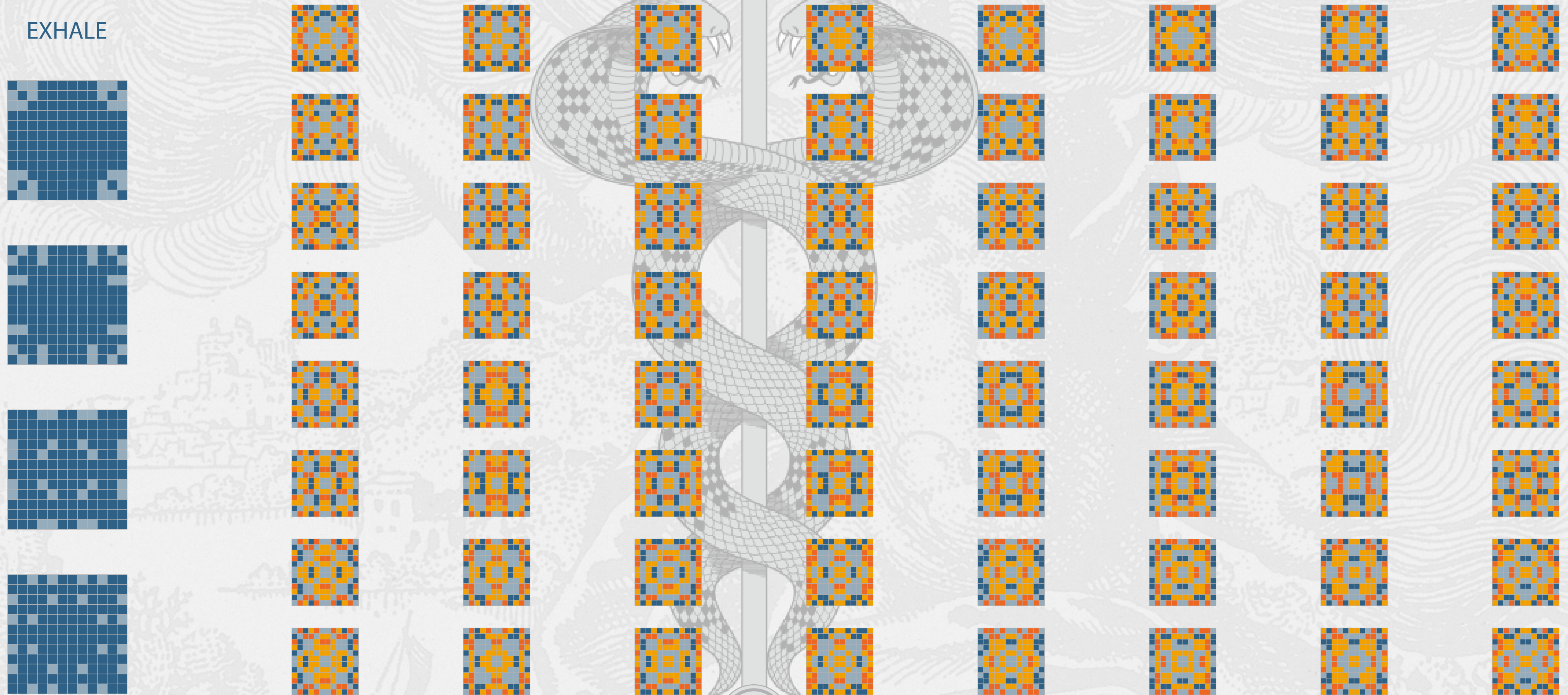
ANIBAL

AMIOT



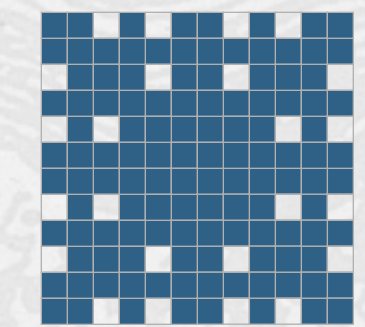
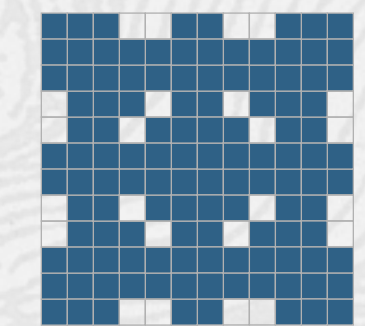
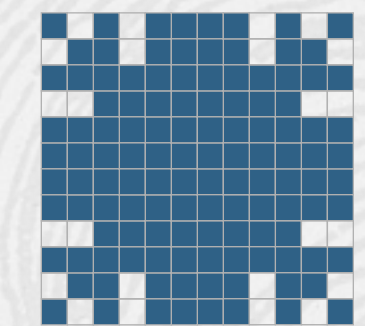
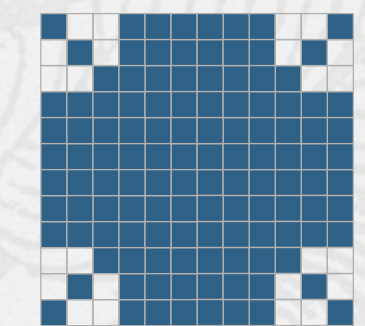
THE 64 FLOWERS IN EXHALATION ARRANGEMENT

EXHALE



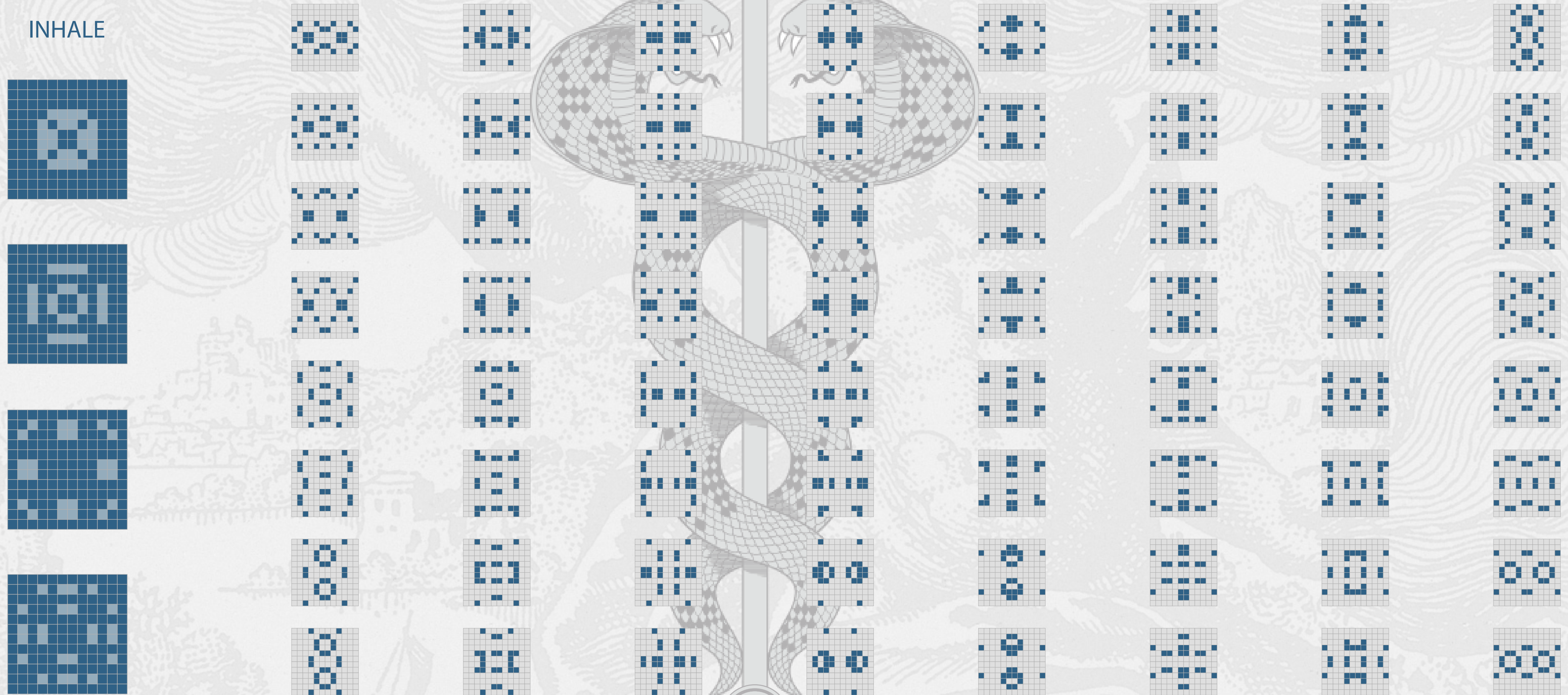
OF THE THREE LEGS OF THE TABLE: THE ANDROGYNOUS FOOT

EXHALE

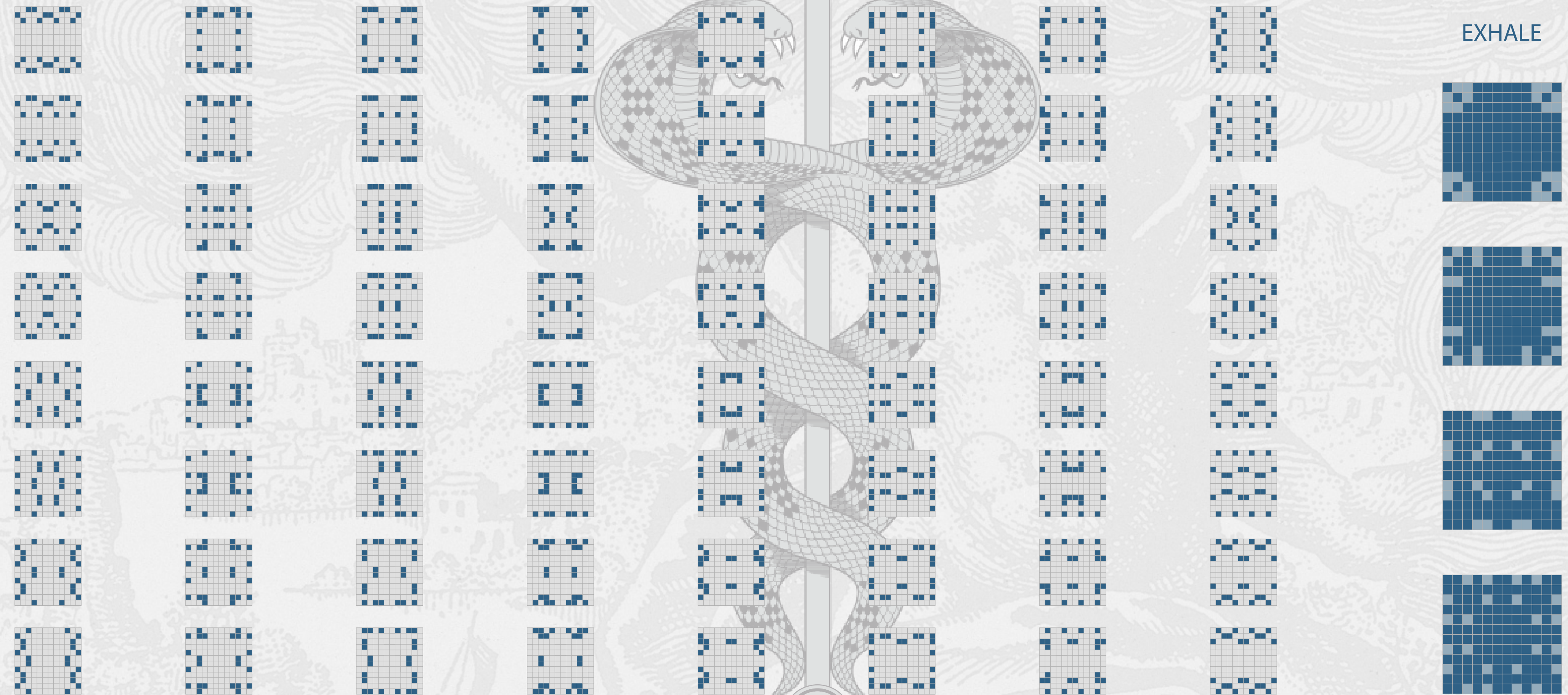


ISOLATION OF ONE OF THE FORMS OF THE INHALATION ARRANGEMENT

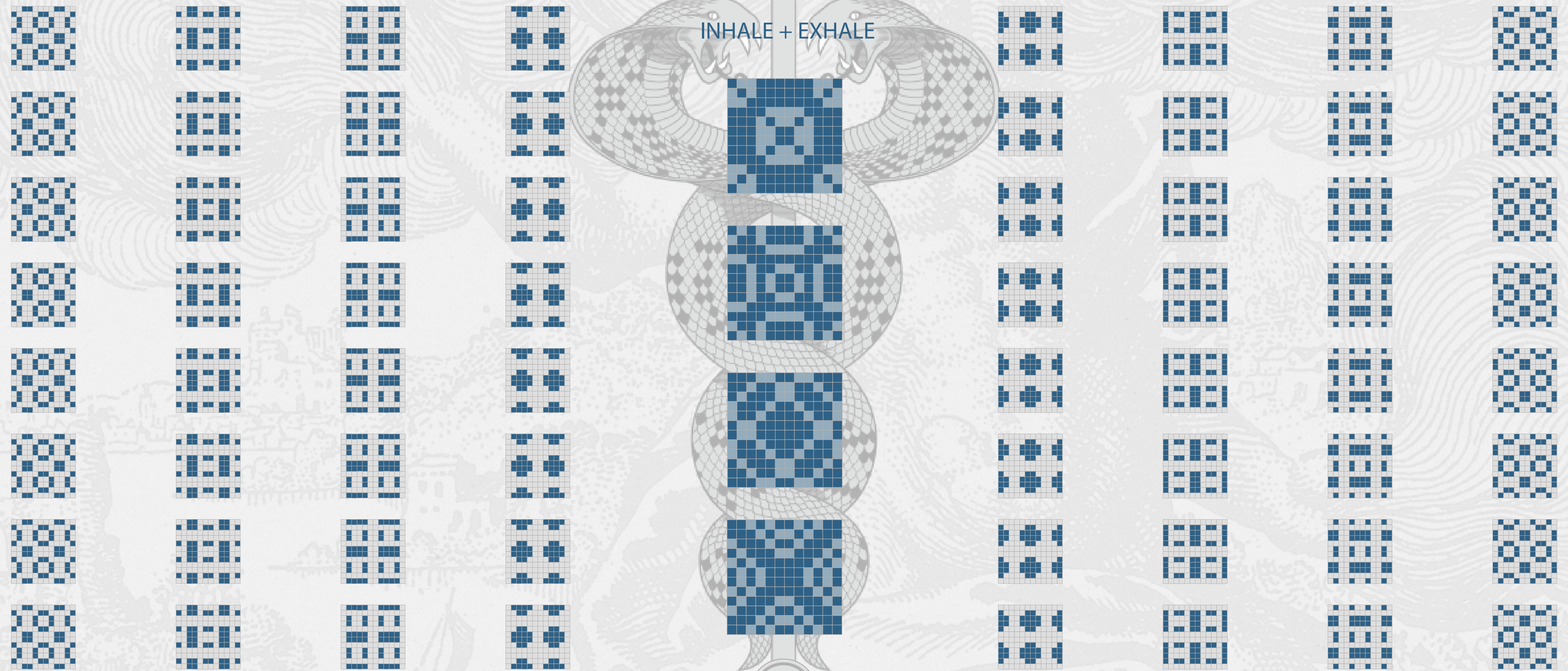
INHALE



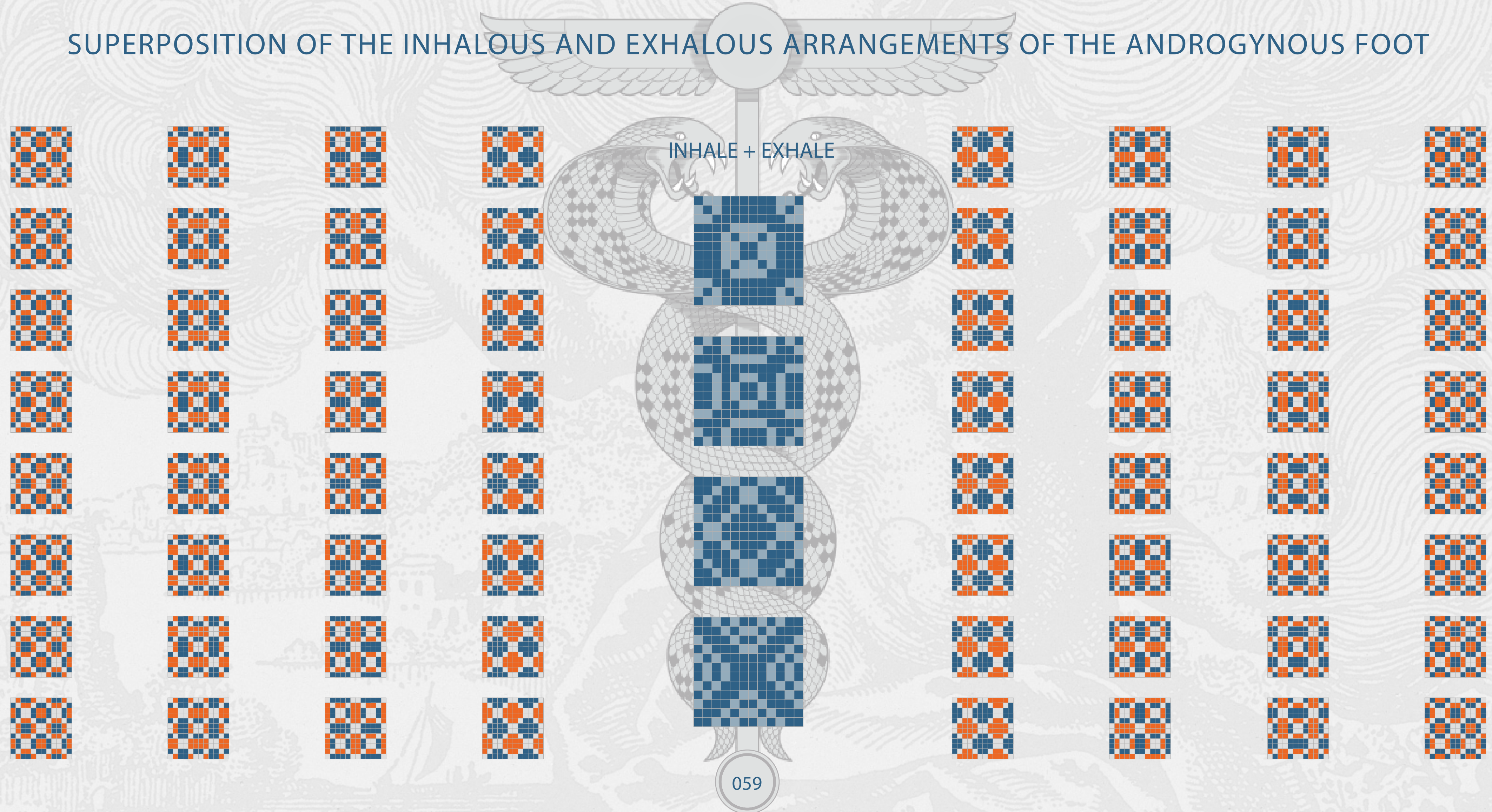
ISOLATION OF ONE OF THE FORMS OF THE EXHALATION ARRANGEMENT



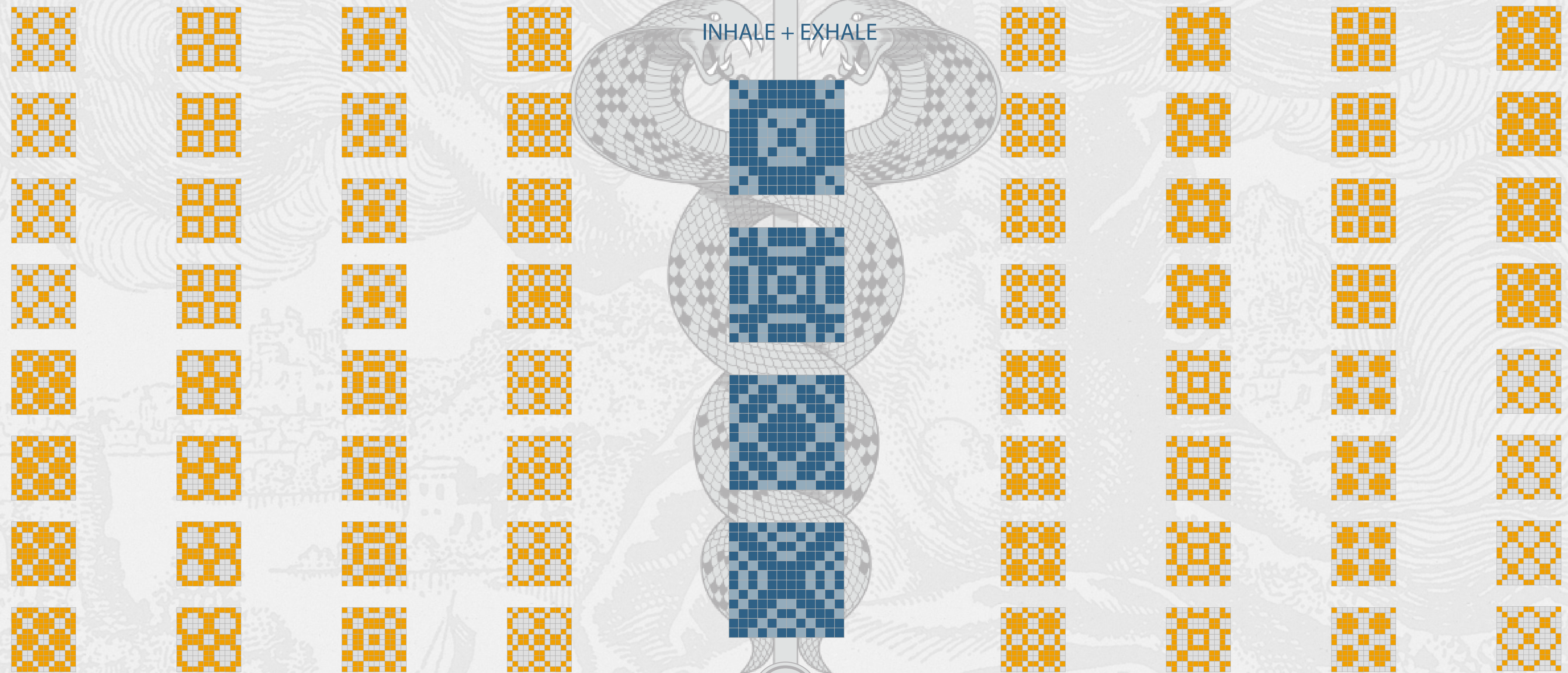
SUPERPOSITION OF THE INHALE AND EXHALE ARRANGEMENTS



SUPERPOSITION OF THE INHALOUS AND EXHALOUS ARRANGEMENTS OF THE ANDROGYNOUS FOOT



SUPERPOSITION OF THE INHALOUS AND EXHALOUS FOOT OF THE REFLECTION OF THE CENTRAL FOOT



LA LIVRÉE
D'HERMÈS

HEXAGRAMS

AXIS

VERTICALITY

PLUM LINE

RIGHT ANGLE AND SQUARE

PYTHAGORAS

SATURN, TIME

PENDULUM

CHESSBOARD

ANIBAL

AMIOT

CHAPTER VI.III

HEXA

062



DUSK

Brushed by the shadows of the dead
On the grass where the day fades
The harlequin has undressed
And in the pond she admires her body

A twilight charlatan
Praises the tricks that will be performed
The colorless sky is studded
With stars as pale as milk

On the trestles, the pale harlequin
First greets the spectators
Sorcerers from Bohemia
A few fairies and the enchanters

Having plucked a star from his grasp
He holds it with outstretched arm
While a hanged man's feet
Clang the cymbals in time

The blind man cradles a beautiful child
The doe passes with her fawns
The dwarf watches sadly
The three-headed harlequin grow.*

Guillaume Apollinaire



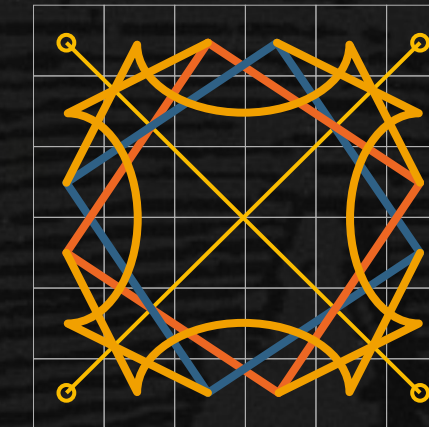
LA LIVRÉE D'HERMÈS

THE BIRTH OF "TWILIGHT" OR THE TOWERS OF MERCURY

by Françoise DININMAN

"Twilight," in any case, certainly evokes a fairy tale; the entire scene unfolds in an atmosphere of medieval wonder (lady at the pond, fairies, enchanters), without any indication of time or place; it is the eternal present of Avalon, implicitly situated in a forest (the pre-original version of the Dossier d'Alcools begins with "Having the forest as its backdrop"), "creator of prestige and lives constantly renewed" (OEC IV, 466).

The poem develops along a vertical zenith-nadir axis where the patterns of ascent (sky - outstretched arm - star - growing) and the patterns of descent (pond - hanged man - dwarf) coexist.



A certain circularity is also suggested by the cymbals, by the turns, which are pirouettes, but also by the towers—round or square—that are erected, like the poet himself in "Cortège."

The "trestles" suggest rather the square or the rectangle, but it is perhaps also the circus ring, the "theater in the round" so dear to Apollinaire (OEPo, 881).

But the circle as well as the square are temenos, sacred enclosures, clearly marking this sacredness of theatrical space analyzed by J. Burgos in the paper already cited.

LA LIVRÉE D'HERMÈS



For Starobinski, "the trestle stage in the 1905 article on Picasso is transformed into a place of worship. But Rouault's Christian landscape gives way to an esoteric scene, where, according to an Alexandrian-like syncretism, the mysteries of several religious traditions are intertwined: miraculous fertility, hermaphrodites, sacramental silence, nativity scenes [...].

The poet's interpretation [...] transforms the spectacle of the trestle stage into a Gnostic ceremony. The performance is not gratuitous; it is a rite, the unveiling of a secret wisdom [...].

We are on an initiatory threshold; the acrobats know the password that leads to the superhuman world of divinity, and to the subhuman world of animal life." [...]

"We sense that the harlequin's supernatural power of growth in 'Twilight' stems from his familiarity with the realm of death."

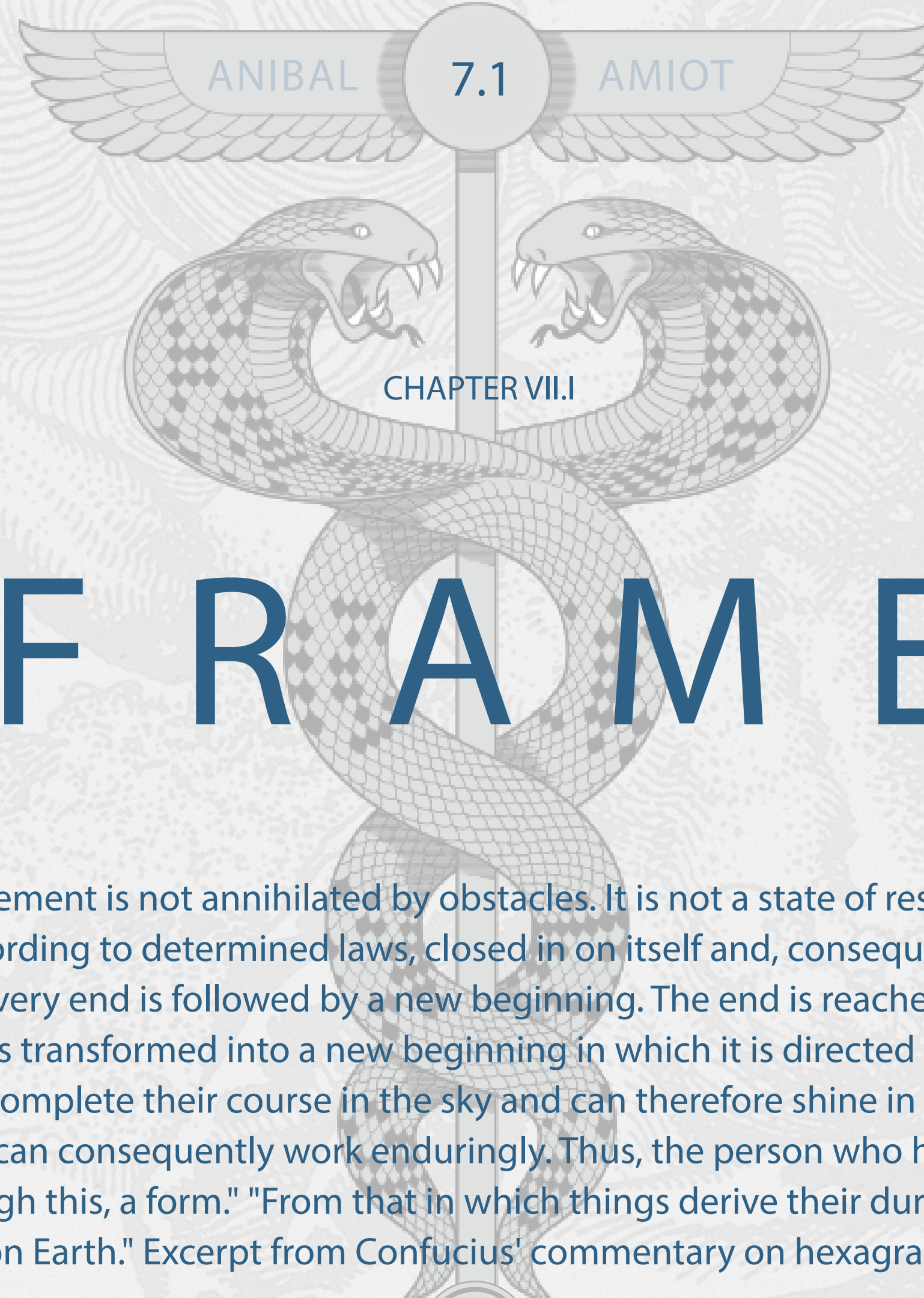
The epithet Trismegistus, which is attached to him, gives him an allusive identity with Hermes, the god who crosses the gates of the other world and guides souls into the subterranean realms.

He is also the god of alchemical secrets, whom Gnosticism likened to the ape-faced Thoth of the Egyptians. By plucking down a star, bringing heaven and earth closer together, Harlequin supernaturally reunites what is naturally separate.

A magical return to cosmic unity is announced to us...

This interpretation seems to me to illuminate both "Twilight" and the 1905 article brilliantly. But is it only "the poet's interpretation" that transforms the acrobats into Initiates?

Were not the actors of the commedia dell'arte truly Gnostics transmitting Knowledge under the guise of masks?



FRAME

"Duration is a state in which movement is not annihilated by obstacles. It is not a state of rest, for pure immobility is regression. Rather, duration is a movement unfolding according to determined laws, closed in on itself and, consequently, constantly renewing itself, of an organized whole, strongly centered on itself, in which every end is followed by a new beginning. The end is reached through inward movement, the inhalation of breath, systole, concentration. This movement is transformed into a new beginning in which it is directed outward: this is the exhalation of breath, diastole, expansion. It is in this way that celestial bodies complete their course in the sky and can therefore shine in a lasting manner. The seasons unfold according to a fixed law of change and transformation and can consequently work enduringly. Thus, the person who has heeded the call embodies lasting meaning in their way of life, and the world receives, through this, a form." "From that in which things derive their duration, it is possible to recognize the nature of all beings in heaven and on Earth." Excerpt from Confucius' commentary on hexagram 32, HONG / DURATION

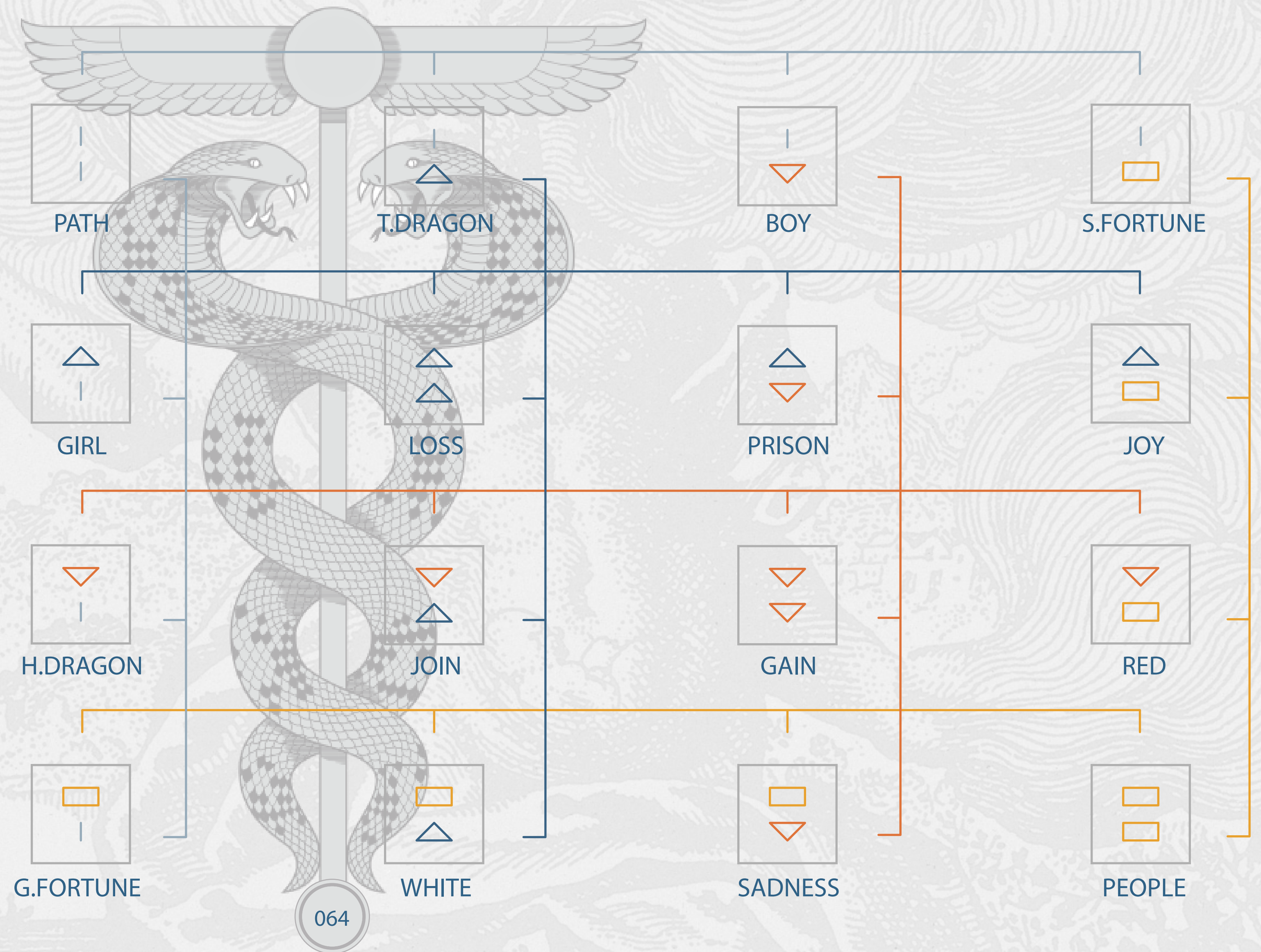
CRYPTOLOGY AND CORRESPONDENCES

In this chapter, you will find an introduction to geomancy. Of the three divinatory systems—Tarot, I Ching, and Geomancy—the tradition to be considered paramount is geomancy.

All explanations concerning this subject are taken from:

“Practice of Geomancy” by Roger Gascon. De Vecchi Pocket Edition

The study of this symbolic language allows us to observe a way of understanding the nature of forms and to approach their links to divinatory systems.



LA LIVRÉE D'HERMÈS

OBSERVATIONS

⋈	⋈	⋈	⋈
⋈	⋈	⋈	⋈
⋈	⋈	⋈	⋈
⋈	⋈	⋈	⋈

F: Fixed figures are those with more points in the upper half than in the lower half.

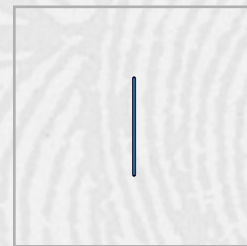
M: Moving figures are those with more points in the lower half than in the upper half.

C: "Common" figures are those with the same number of points in the upper and lower halves, and are also symmetrical.

E: "Incoming" figures are those whose "head" has two points.

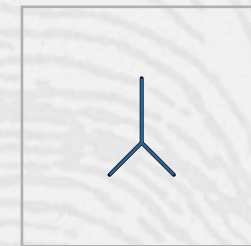
S: "Outgoing" figures are those whose head has one point.

CS



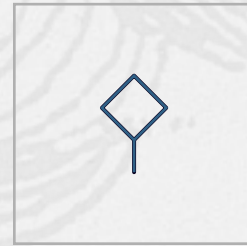
VIA

MS



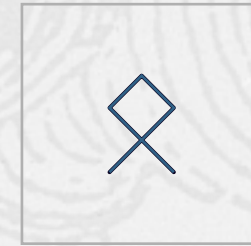
CAUDA

FS



PUELLA

MS



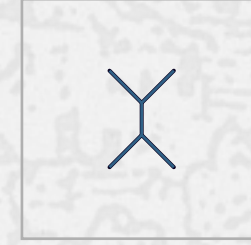
AMISSIO

FE



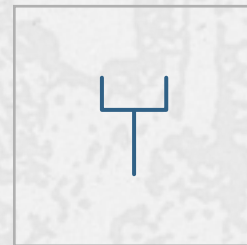
CAPUT

CE



CONJUNCTIO

FE



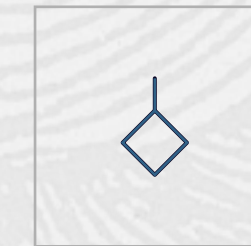
MAJOR

FE



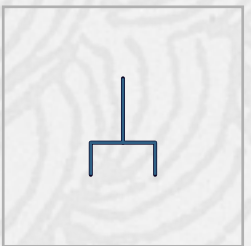
ALBUS

MS



PUER

MS



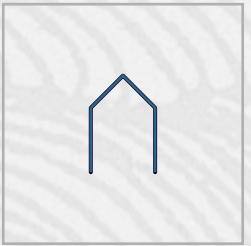
MINOR

CS



CARCER

MS



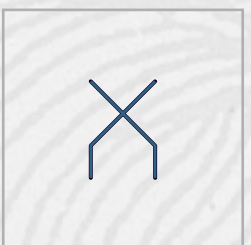
LAETITIA

FE



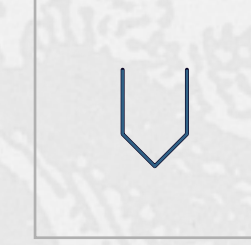
ACQUISITIO

ME



RUBEUS

FE



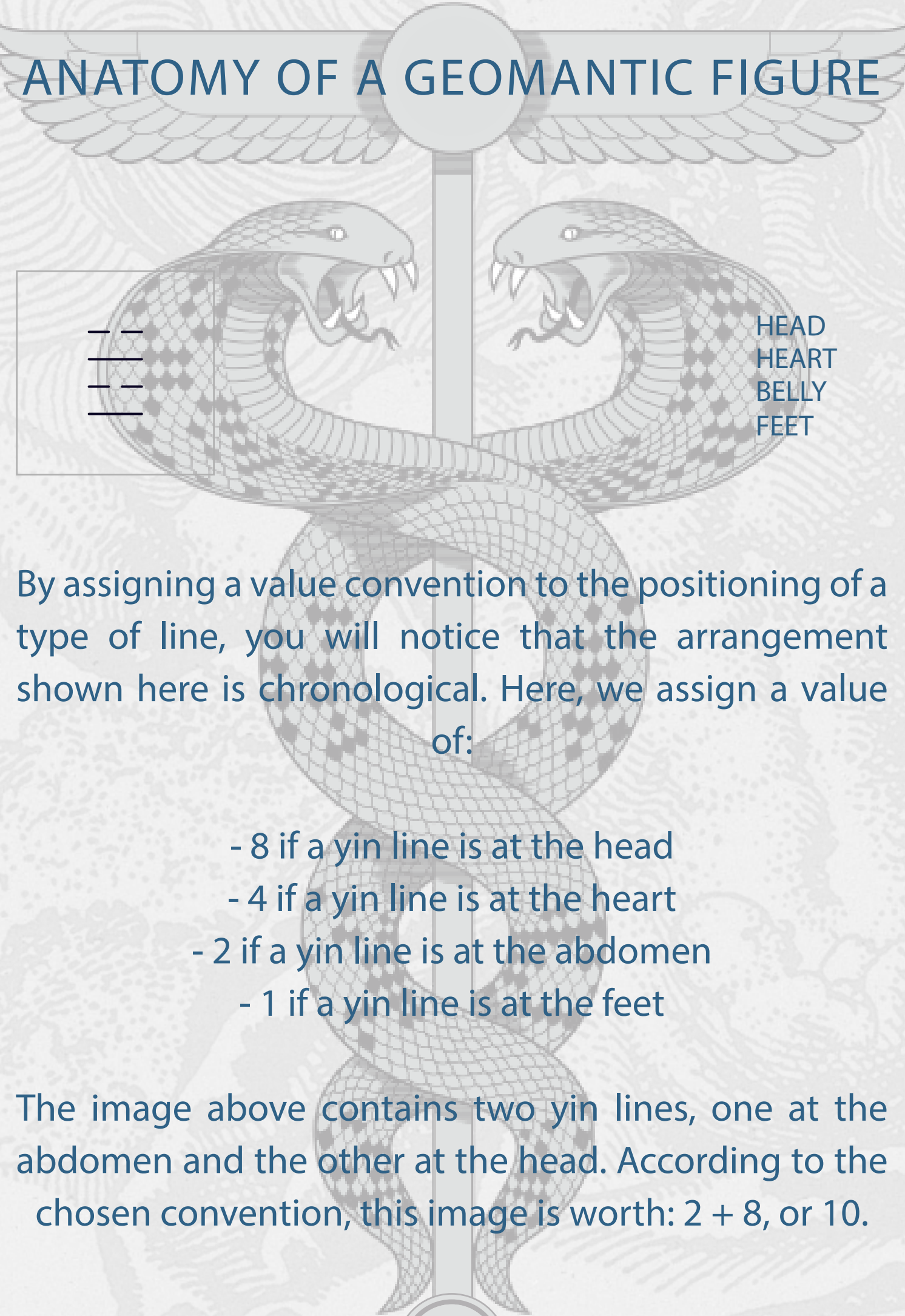
TRISTITIA

CE



POPULUS

ANATOMY OF A GEOMANTIC FIGURE



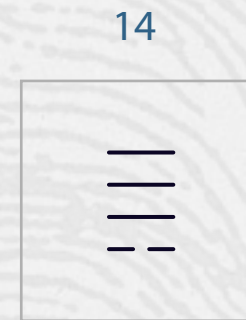
By assigning a value convention to the positioning of a type of line, you will notice that the arrangement shown here is chronological. Here, we assign a value of:

- 8 if a yin line is at the head
- 4 if a yin line is at the heart
- 2 if a yin line is at the abdomen
- 1 if a yin line is at the feet

The image above contains two yin lines, one at the abdomen and the other at the head. According to the chosen convention, this image is worth: 2 + 8, or 10.



00



01



04



05



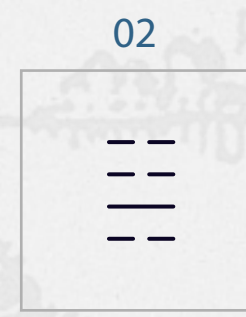
08



09



12



13



02



05



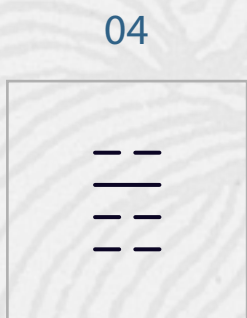
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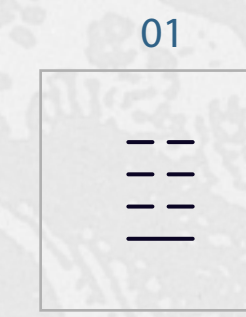
07



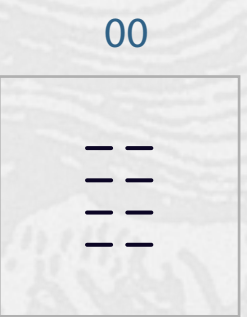
10



11



14



15

CHRONOLOGICAL ORDER

Upper
trigram

32

16

08

04

02

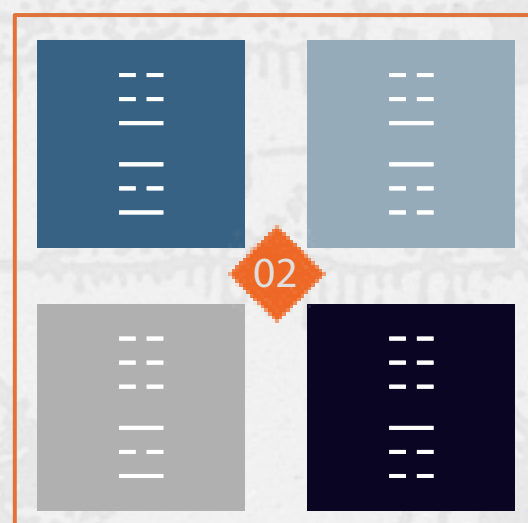
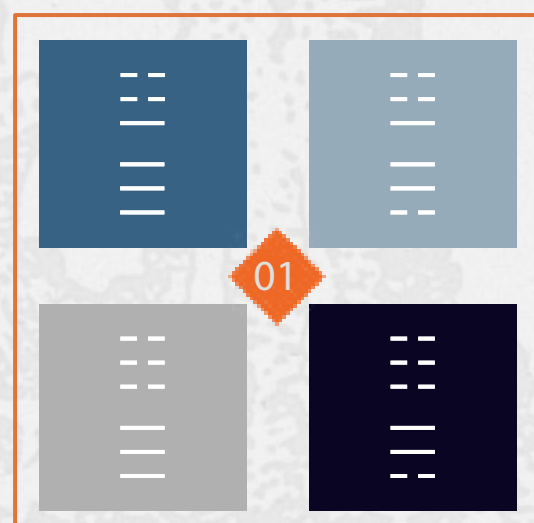
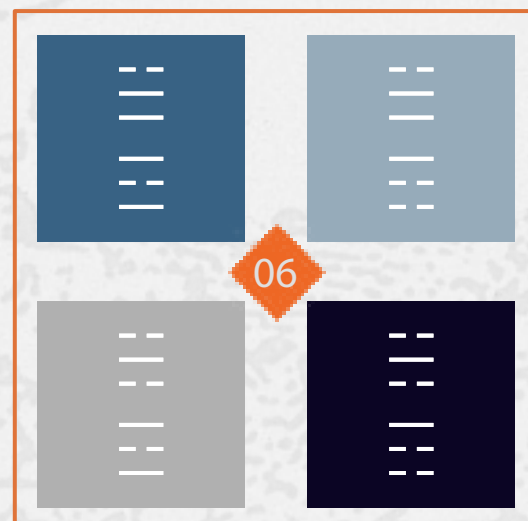
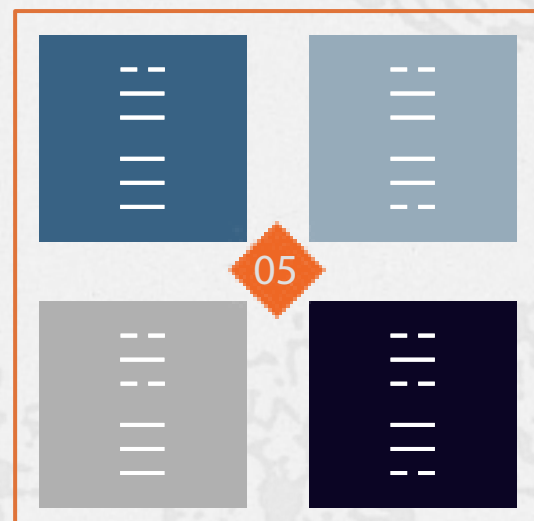
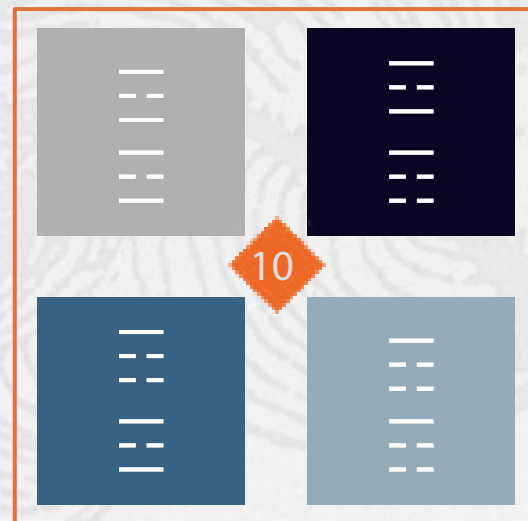
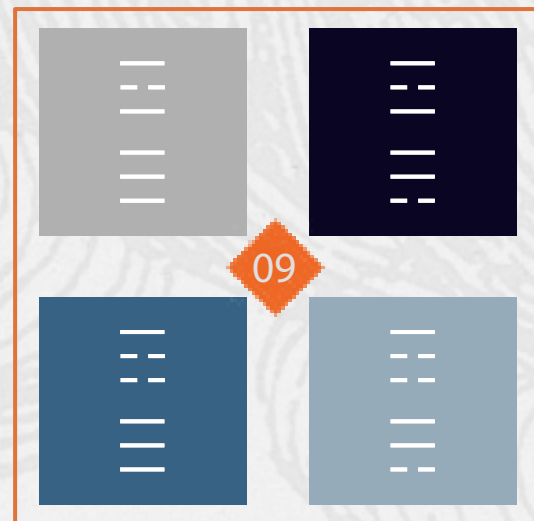
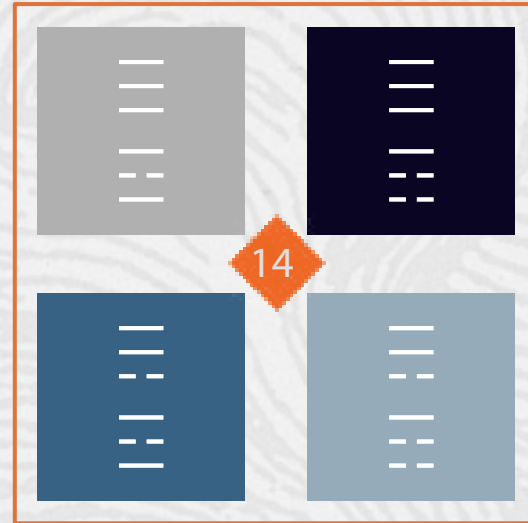
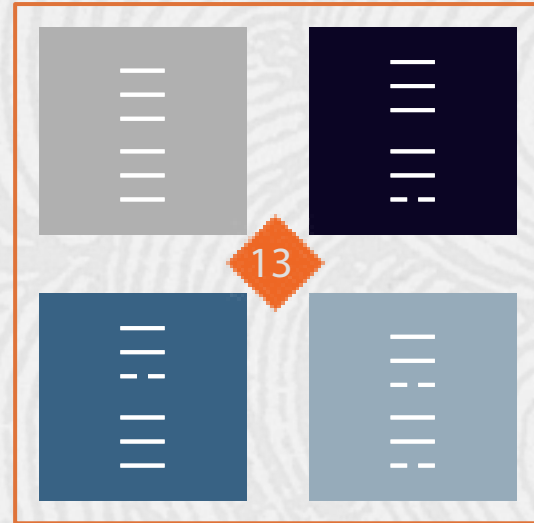
01

Lower
trigram

On these two pages you can observe a
chronological arrangement* of the
hexagrams.

(*Same principle as described on p. 66)

LA LIVRÉE D'HERMÈS



Note that the "chronological" arrangement allows us to distinguish four subsets of sixteen elements:

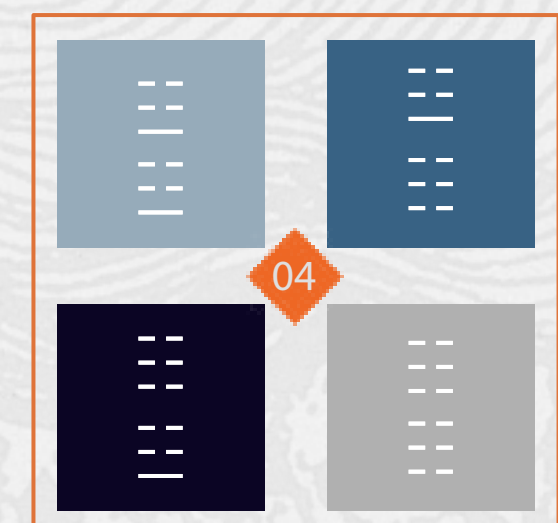
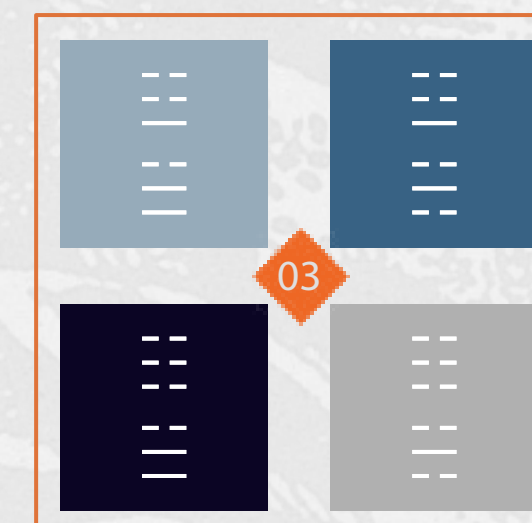
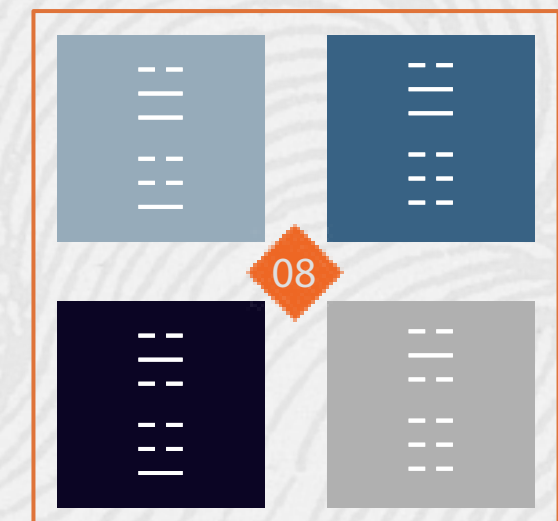
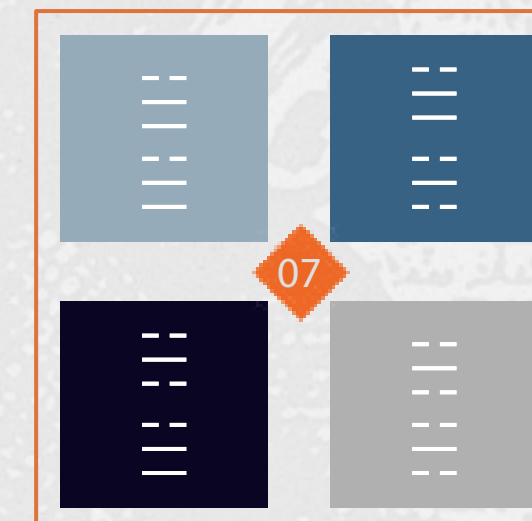
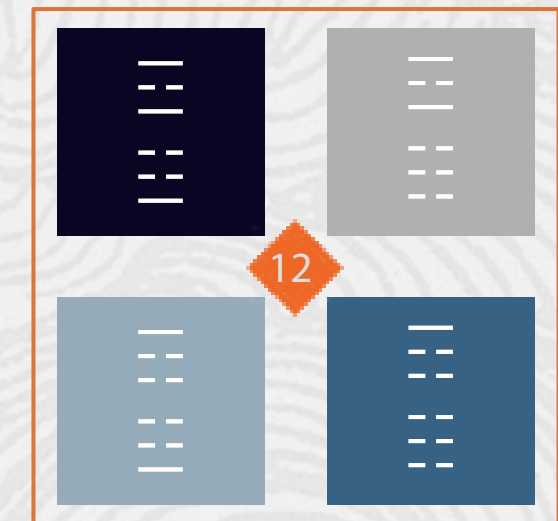
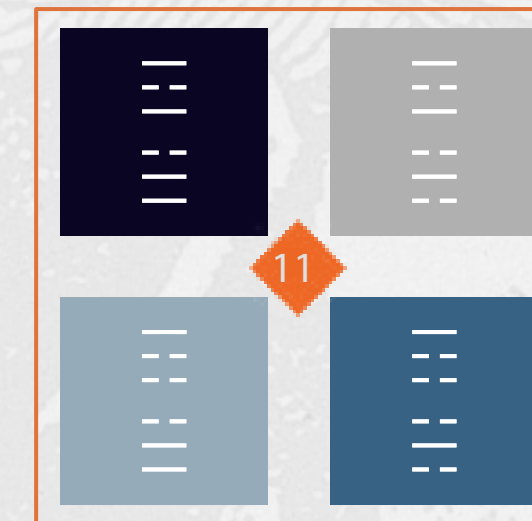
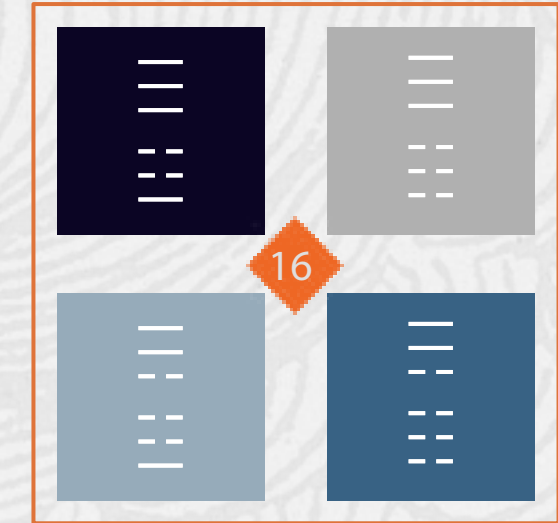
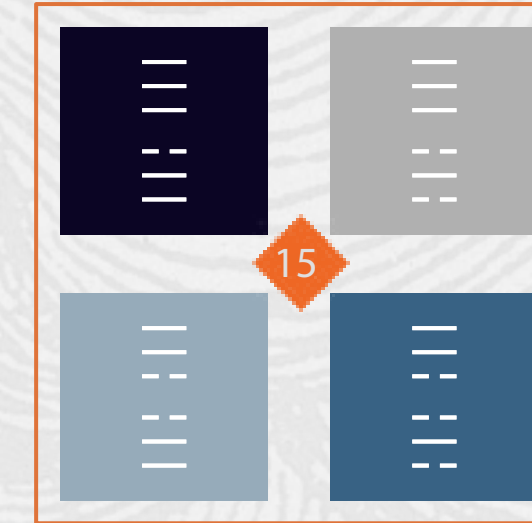
On a SKY background
the sixteen manifestations: Paired combinations of the trigrams of Wind, Mountain, Lake, and Thunder.

On a GRAY background
the sixteen elementals: Paired combinations of the trigrams of Sky, Fire, Water, and Earth.

On a NIGHT background
the SIXTEEN COMBINATIONS OF MANIFESTATIONS
AT THE BOTTOM AND ELEMENTS AT THE TOP

On a DARK BLUE background
the SIXTEEN COMBINATIONS OF ELEMENTS AT THE
BOTTOM AND MANIFESTATIONS AT THE TOP

-> The small squares with a number connect four
hexagrams and form ANOTHER group of sixteen.



MOLT

BOOK OF CHANGES or Yi-King and Serpent Mosaic.

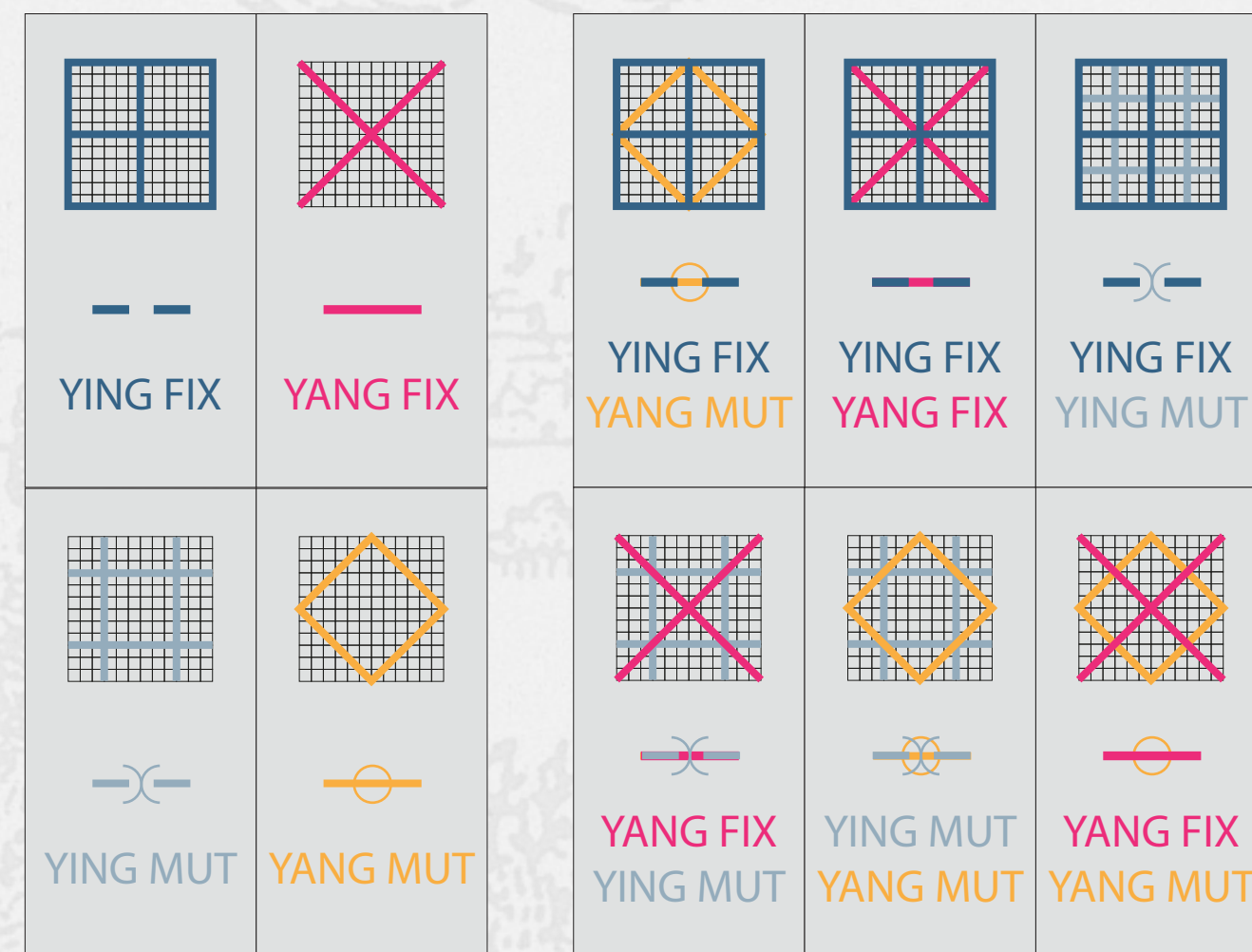
Yi means chameleon and KING refers to the weaving of the cloth in which the sacred books were wrapped.
Thus, the word Yi-King literally translates as "The Weave of the Chameleon Cloth" or Book of Changes.

AXES OF SYMMETRY

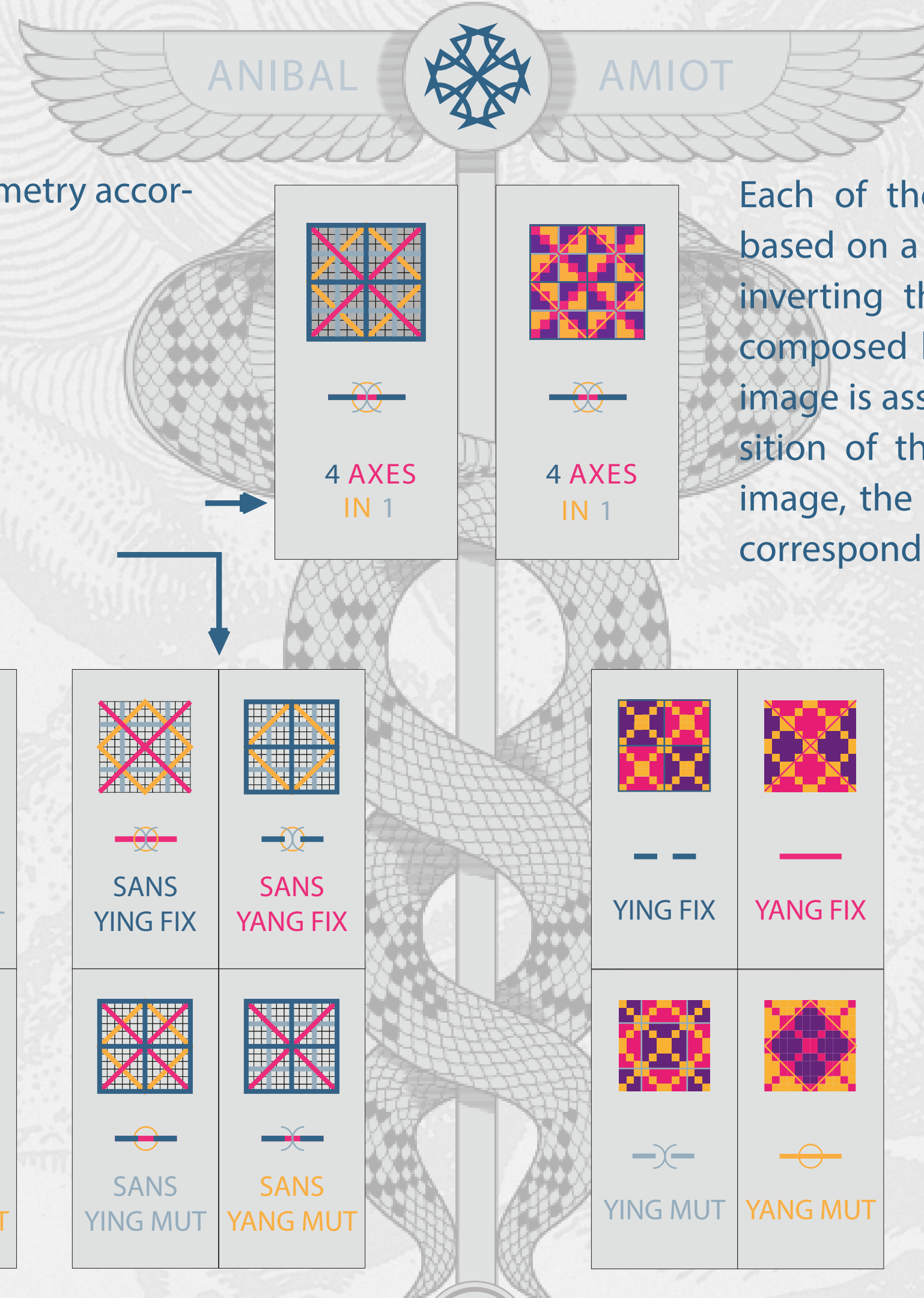
Each set of axes is associated with a type of symmetry according to this protocol:

YING, YANG, YANG MUT, or YING MUT.

These four types of bases can be combined.
Combining all four bases yields 1 set.
Combining three bases yields 4 sets.
Combining two bases yields 6 sets.



THE 4 BASES



These

070

15 axes are linked to Yin or Yang states, as are the patterns they generate.

CORRESPONDING PATTERNS

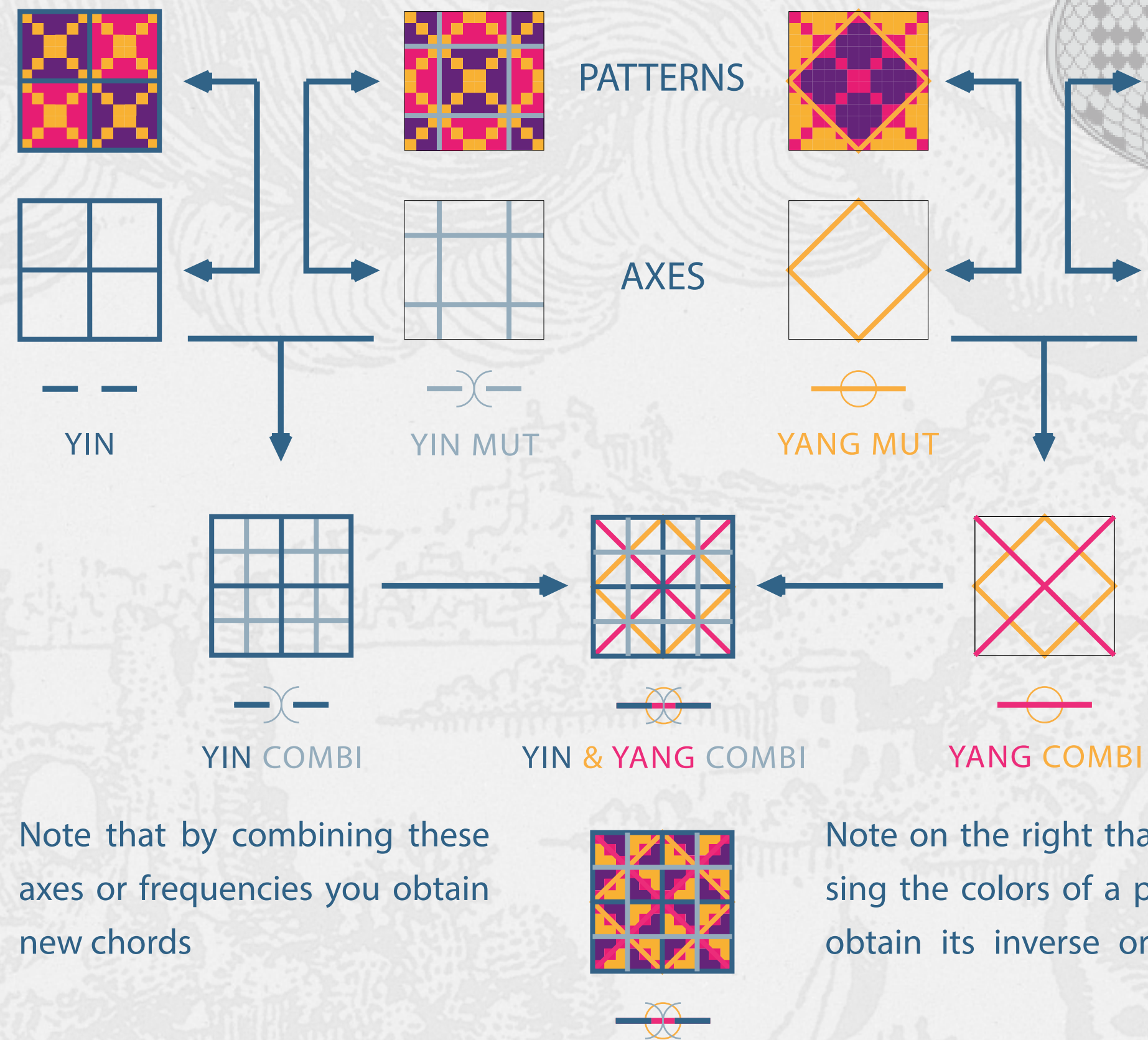
Each of these 15 natures generates image checkerboards based on a corresponding image and its antipode (an image inverting the three hues). The set of three-hue images is composed like the hexagrams of six levels. Each level of the image is associated with a line of the hexagram. The superposition of the six yang levels produces the presented yang image, the superposition of the six ying levels produces the corresponding ying image, and the blending of these 12 levels or layers generates an image checkerboard.



ATTRIBUTION OF YIN AND YANG TO A MOTIF

Note that these four groups of lines correspond to four states or axes of symmetry that make up the associated image.

(Colors are reversed on either side of the line.)



ANIBAL

AMOT

YANG

YIN

YANG

YIN

AXES
YIN

AXES
YIN
YANG

AXES
YANG

COMBI
YIN

4 AXES
EN 1

COMBI
YANG

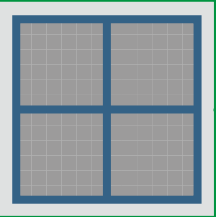
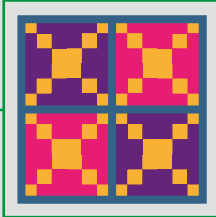
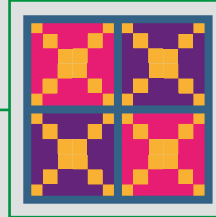
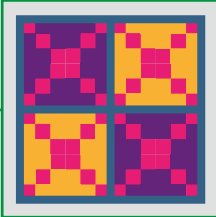
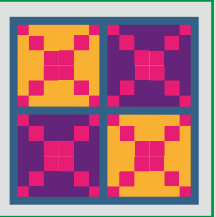
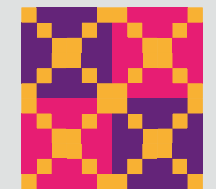
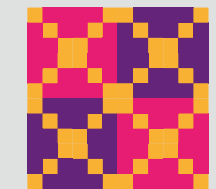
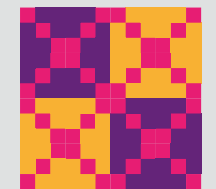
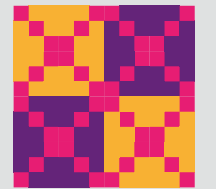
AXES
YIN MUT

AXES
YIN MUT
YANG MUT

AXES
YANG MUT

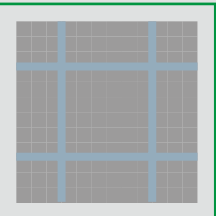
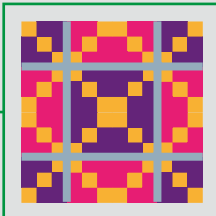
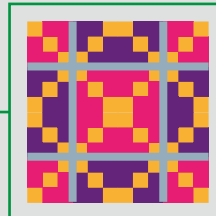
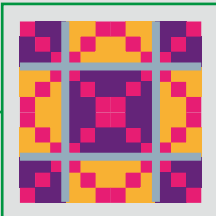
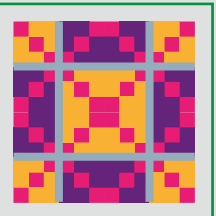
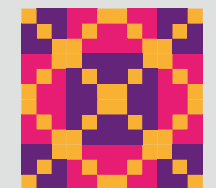
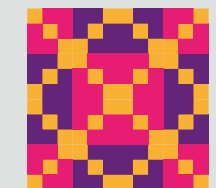
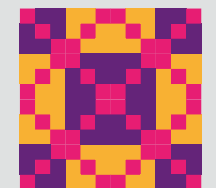
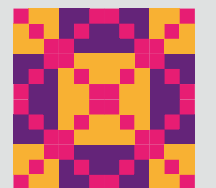
ATTRIBUTION OF YIN AND YANG TO A MOTIF

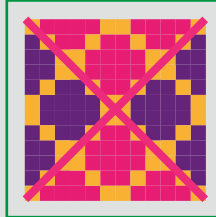
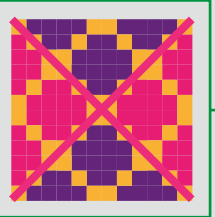
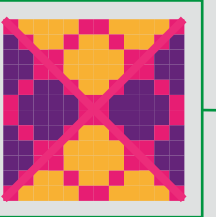
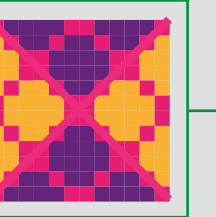
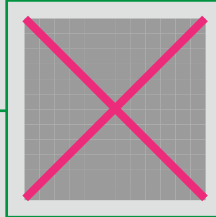
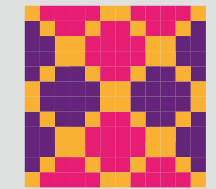
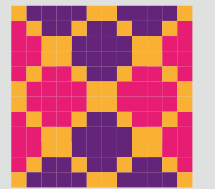
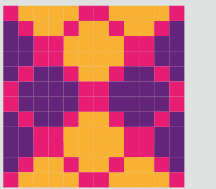
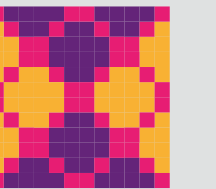
For each family of axes, the shape is presented in four color states to generate a state: Yin, Yang, Yin Mut, and Yang Mut for each motif.

	YANG	YANG MUT	YIN MUT	YIN
				
				
AXES YIN				

Note that the dark shape does not cover the diagonals; it corresponds to the shape formed by the union of two identical shapes placed at an intersection.

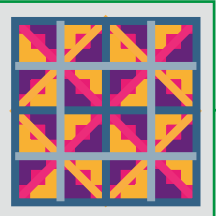
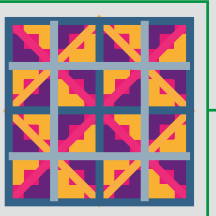
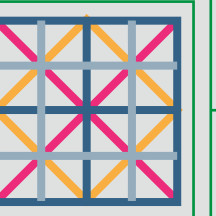
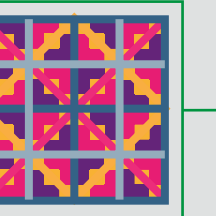
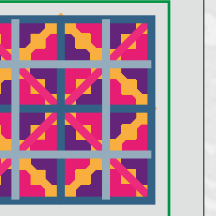
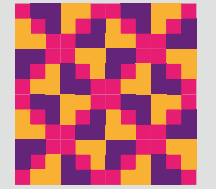
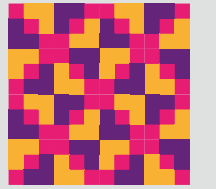
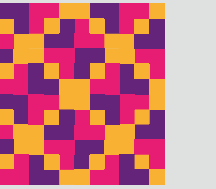
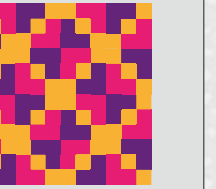
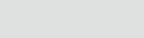
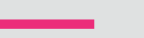
See Chapter VI to transcribe the motif into a magic square.

	YANG	YANG MUT	YIN MUT	YIN
				
				
AXES YIN MUT				

YANG	YANG MUT	YIN MUT	YIN	
				
				
				AXES YANG

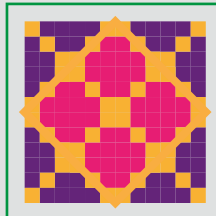
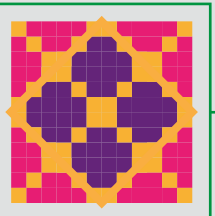
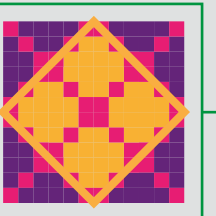
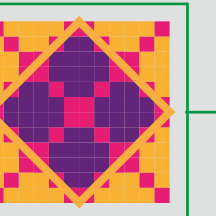
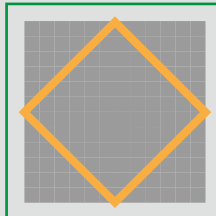
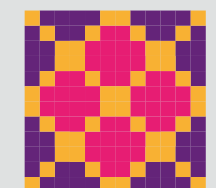
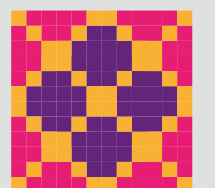
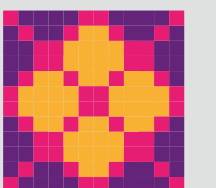
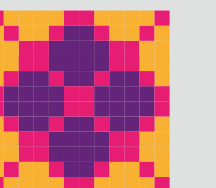
Note that:

The Yang form reverses the three colors that make up the Yin form.

				
				
				
		4 AXES IN 1		

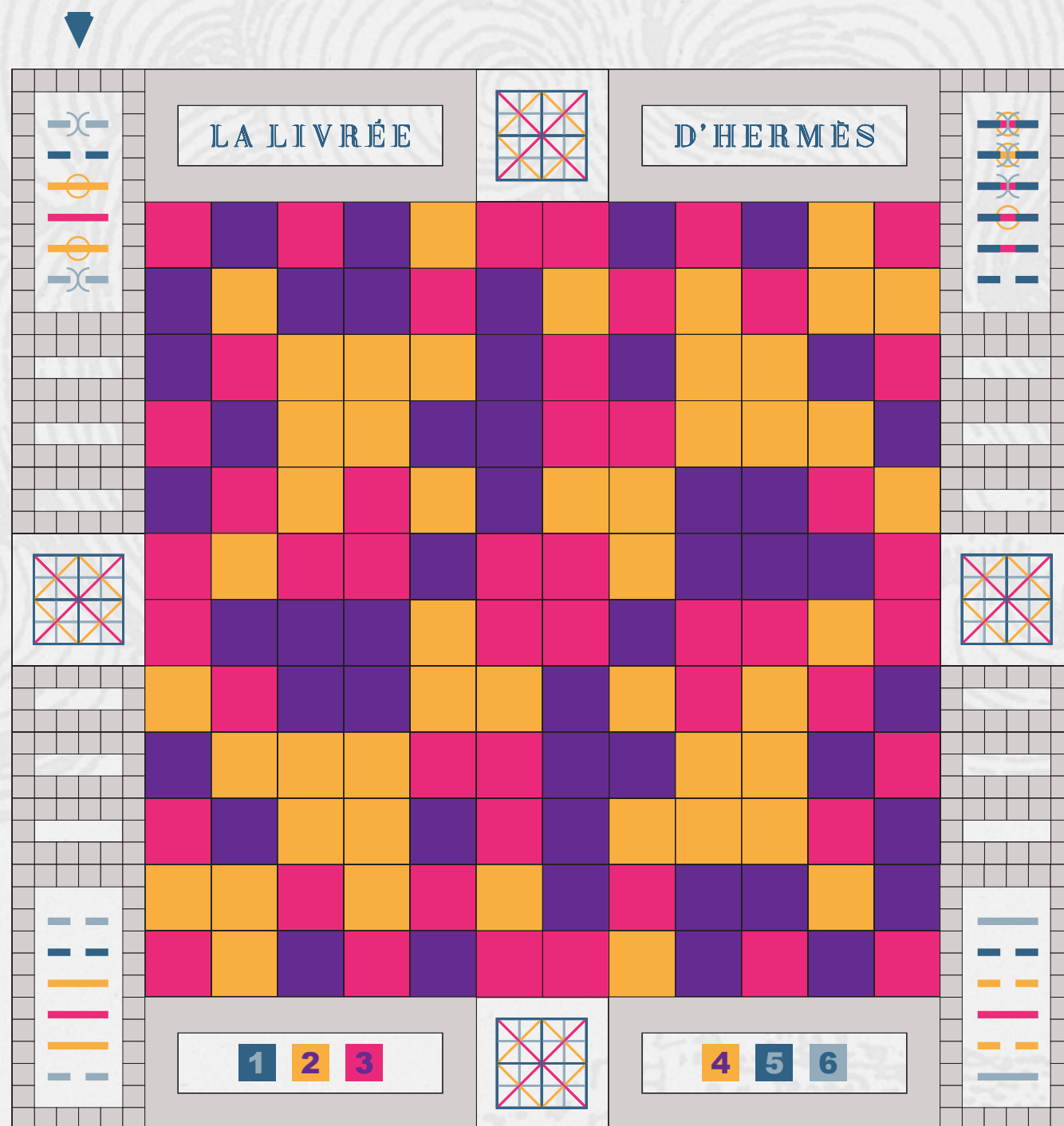
Compared to its fixed form, the mute form retains the color of the diagonal or grid squares.

The mute form of the opposite sign retains the color of the squares of the dark form.

YANG	YANG MUT	YIN MUT	YIN	
				
				
				AXES YANG MUT

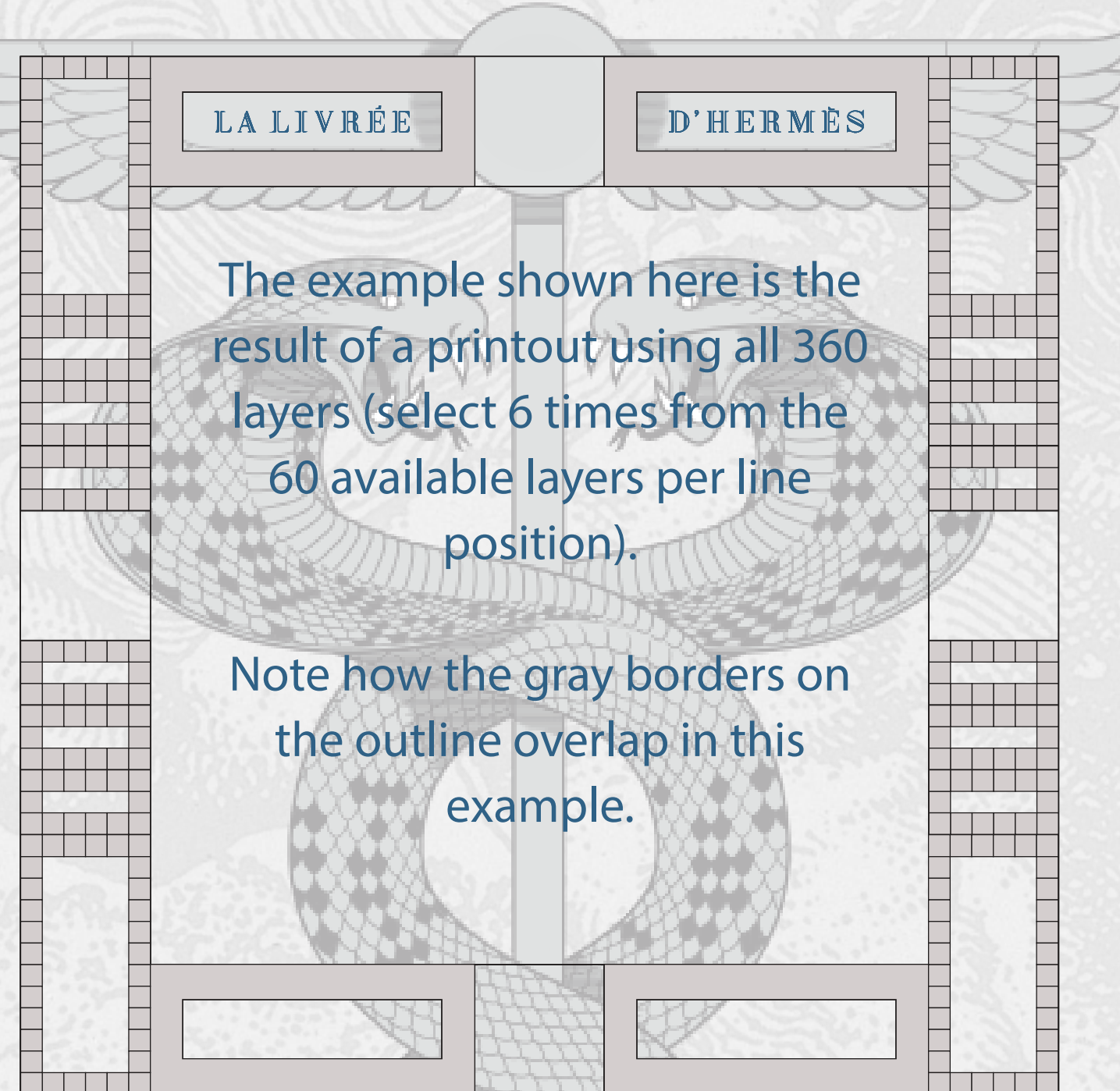
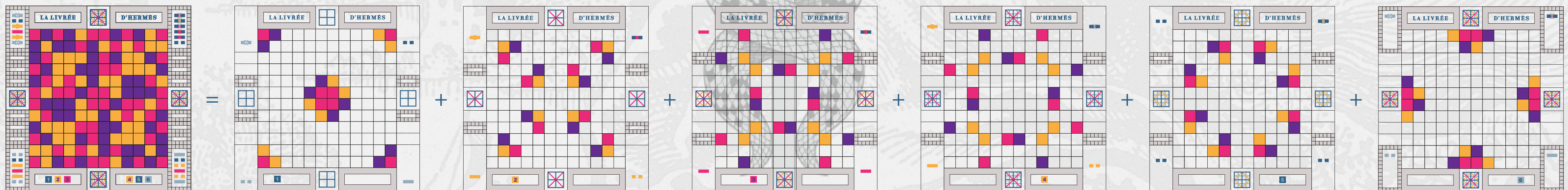
LA LIVRÉE D'HERMÈS

Draw



Previous situation

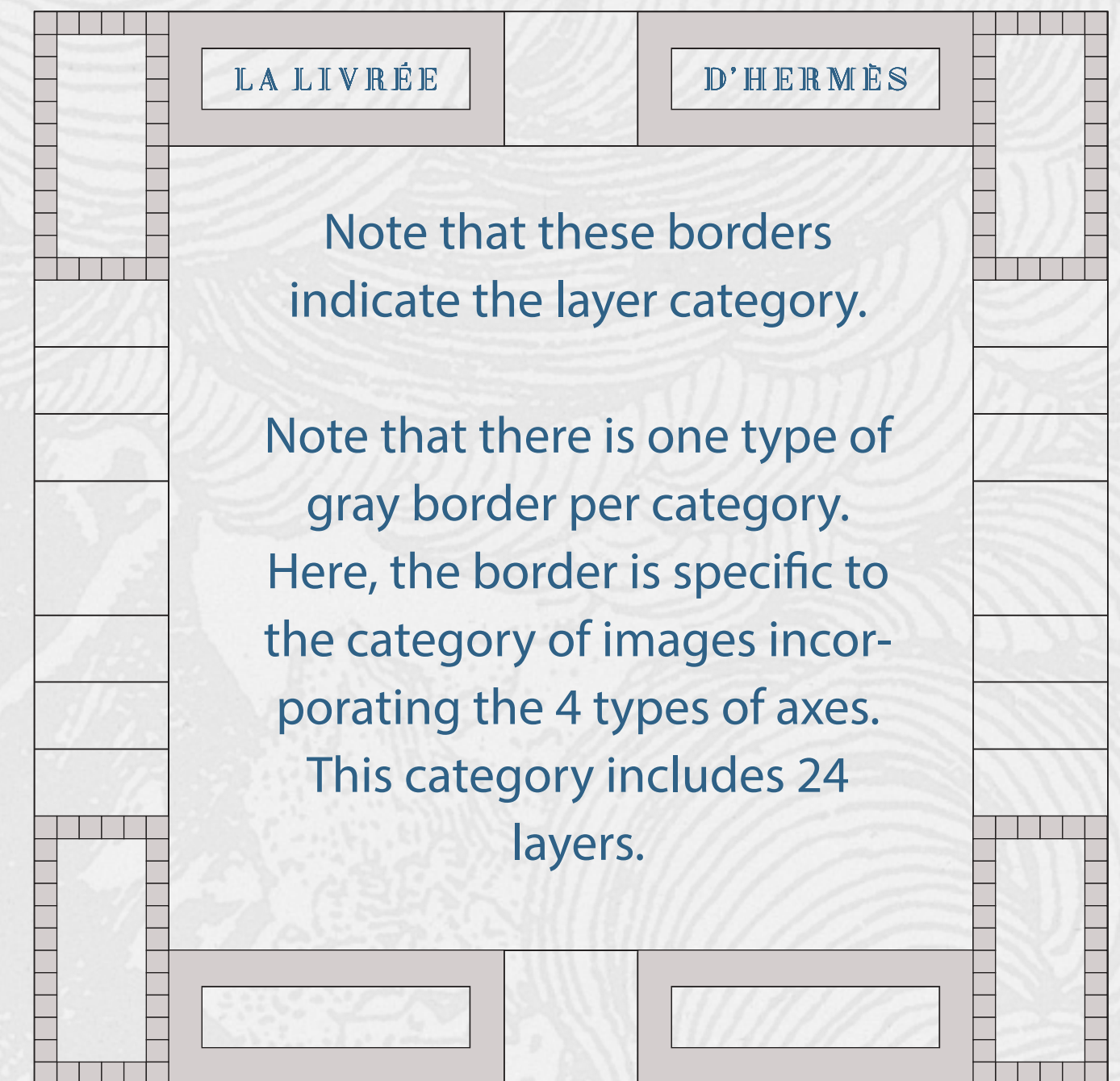
Possential situation



The example shown here is the result of a printout using all 360 layers (select 6 times from the 60 available layers per line position).

Note how the gray borders on the outline overlap in this example.

A.A



Note that these borders indicate the layer category.

Note that there is one type of gray border per category. Here, the border is specific to the category of images incorporating the 4 types of axes.

This category includes 24 layers.

See pages 77 a 92

LA LIVRÉE D'HERMÈS

By using a 4-sided die, you can choose a particular category to perform your draw.

These borders are designed to facilitate the creative aspect of this game. The following protocol allows for the divinatory use of these categories.

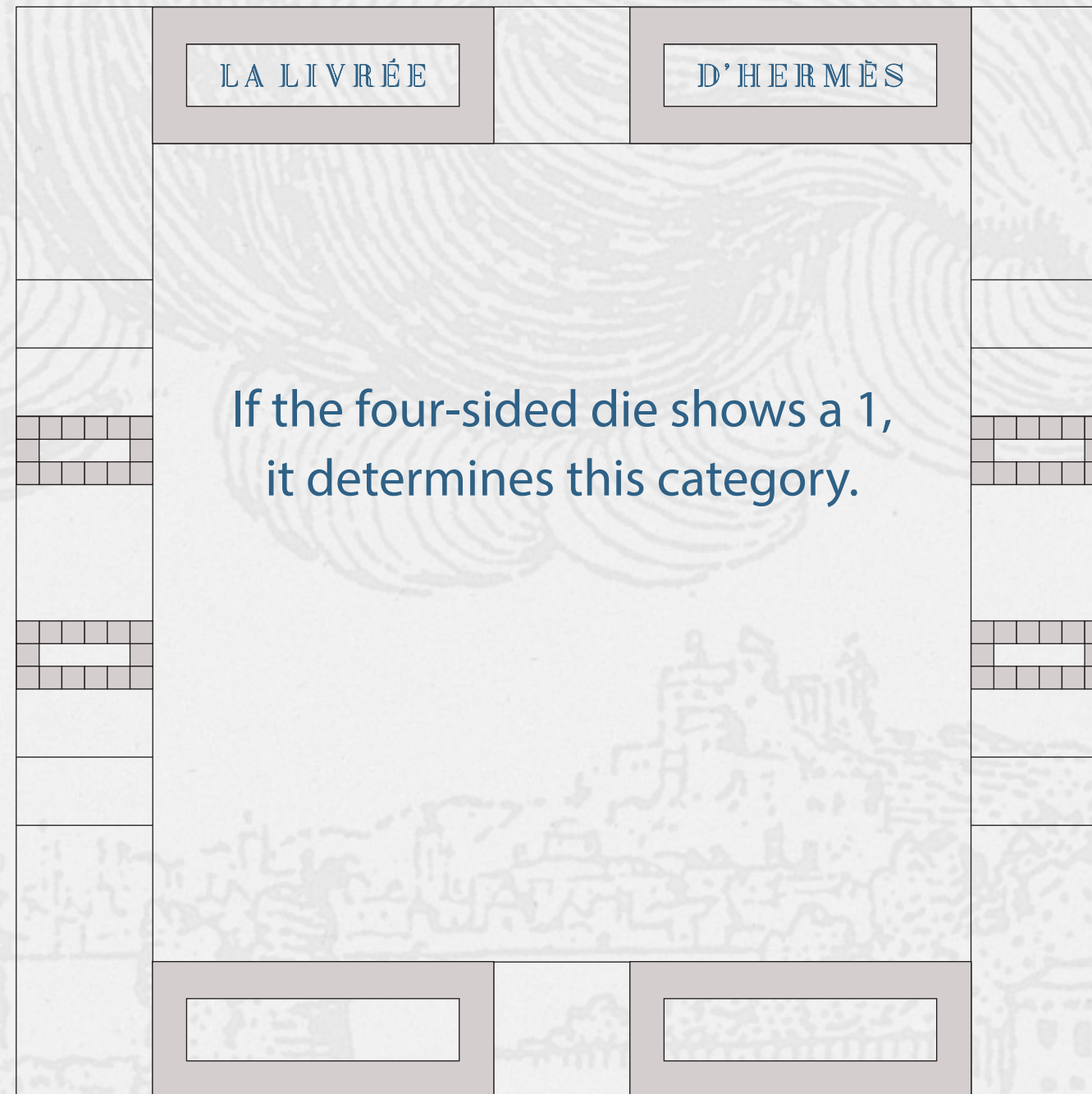


Image category-specific border
representing the 4 basic axis types
(96 layers)

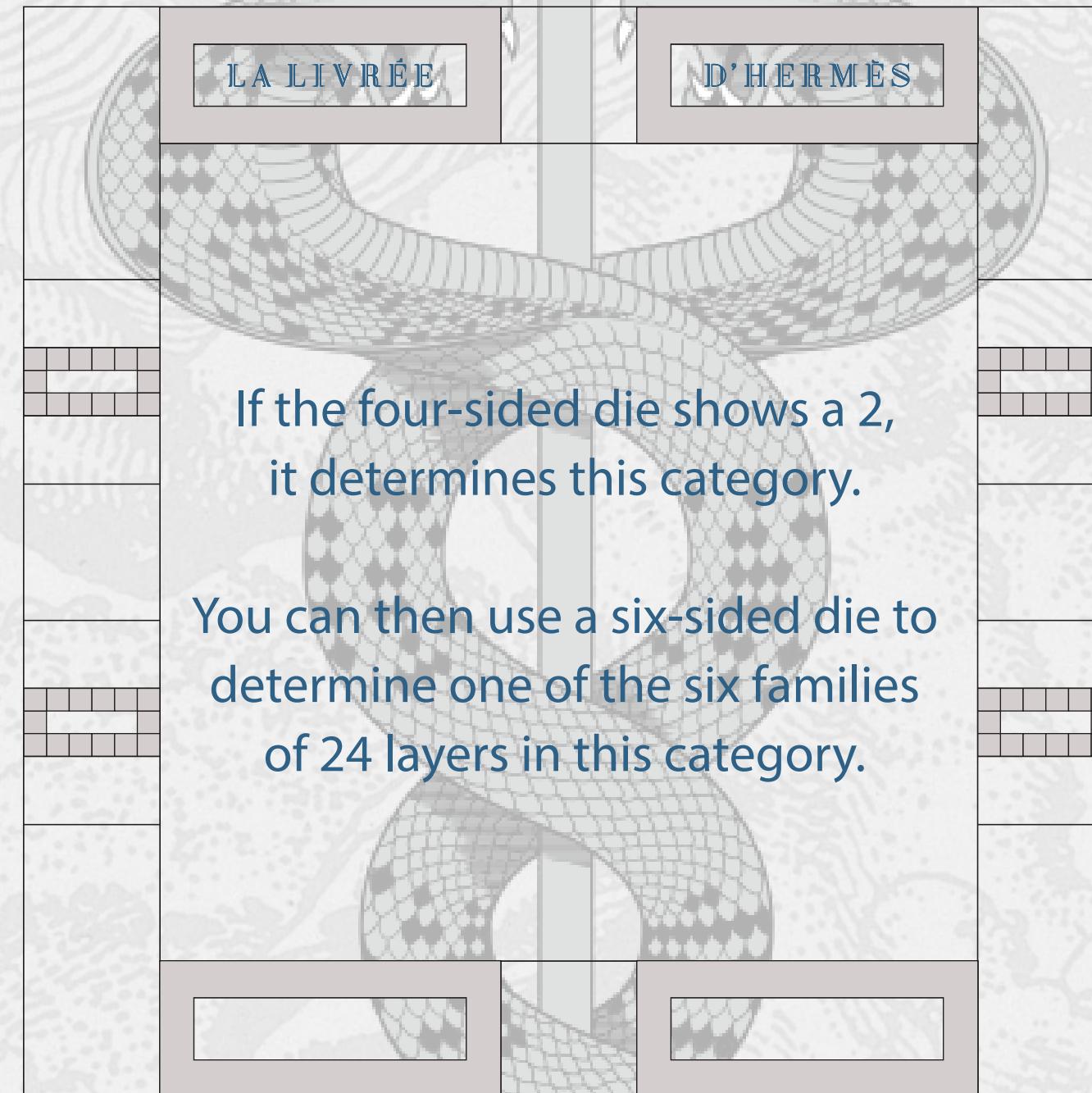


Image category-specific border
representing a combination of 2 basic axes
(144 layers)

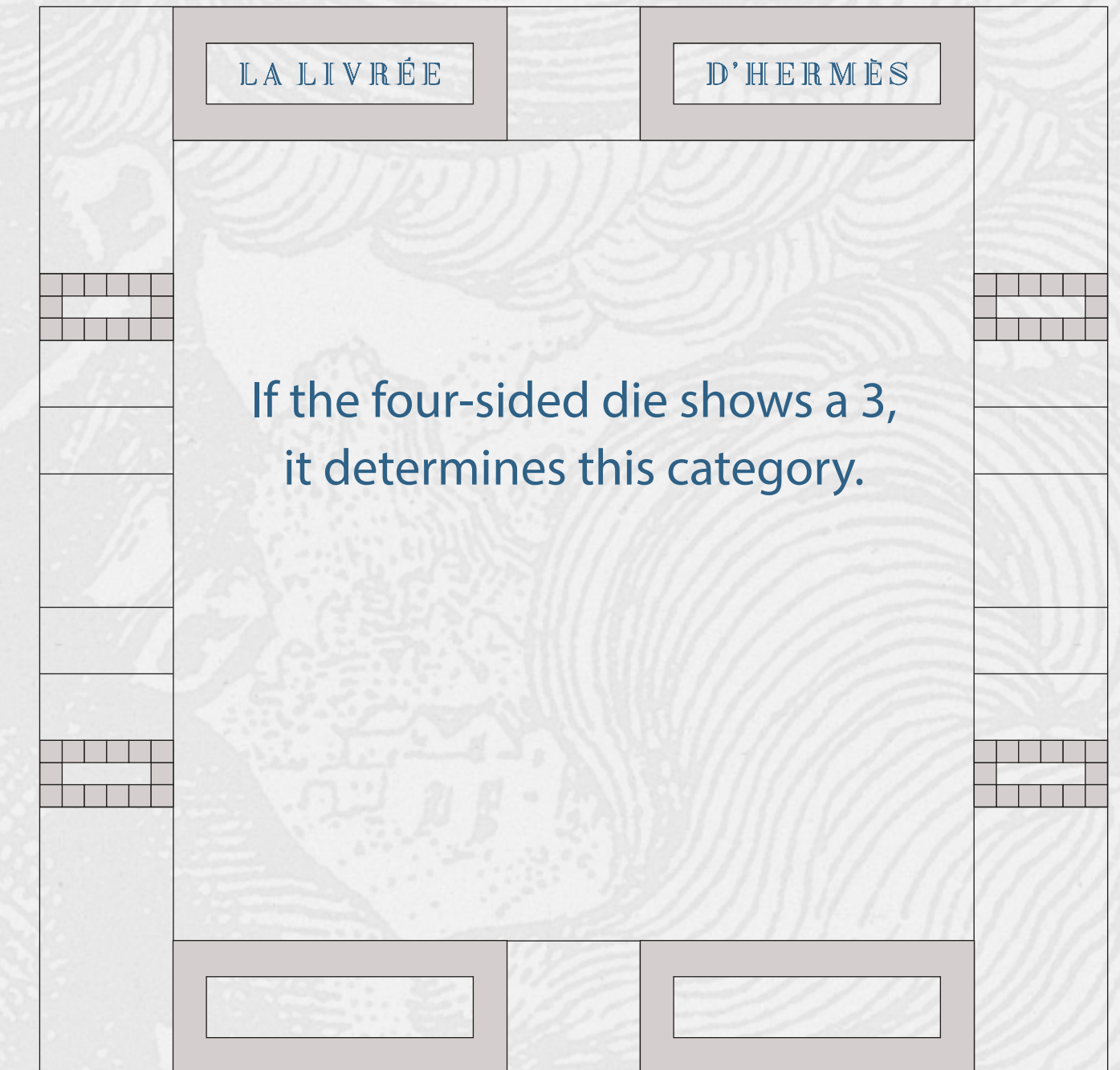
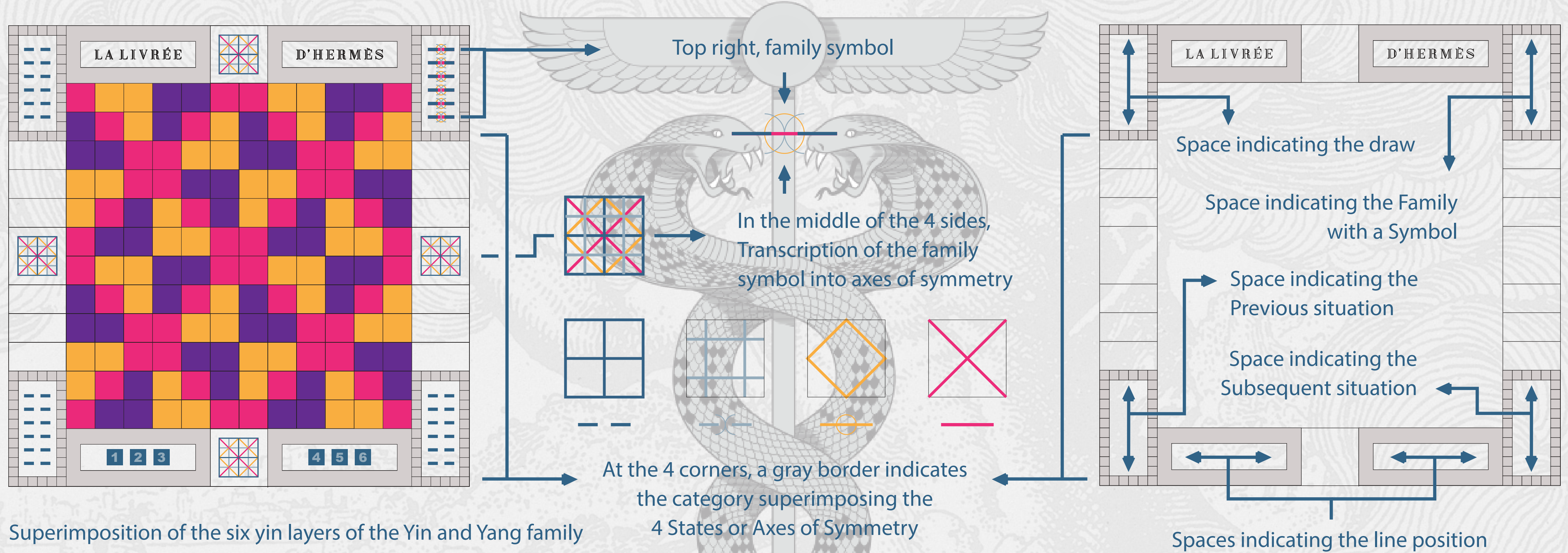
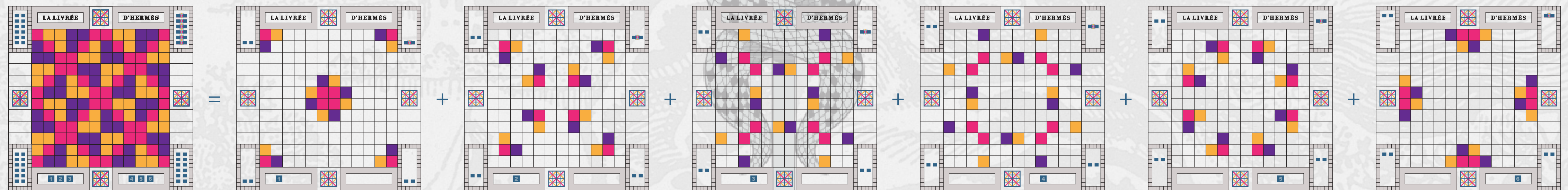


Image category-specific border
representing a combination of 3 basic axes
(96 layers)

LA LIVRÉE D'HERMÈS



Superimposition of the six yin layers of the Yin and Yang family



ANIBAL

AMOT

CHAPTER VII.I

HERBDO

Then one of the seven angels who had the bowls full of the seven last plagues came and spoke to me, saying, "Come, I will show you the bride, the wife of the Lamb."

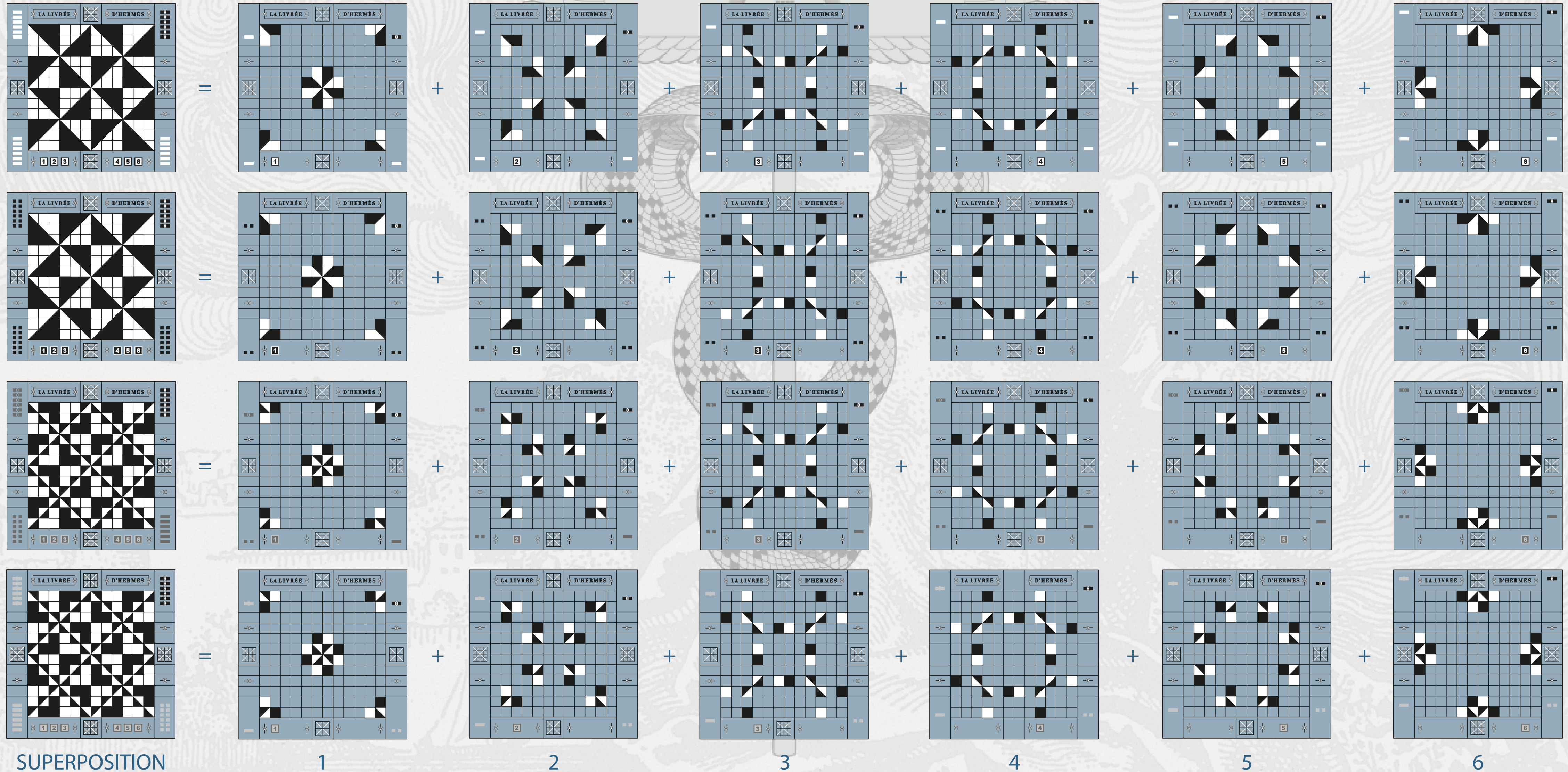
And he carried me away in the Spirit to a great and high mountain, and showed me the holy city Jerusalem coming down out of heaven from God, shining with the glory of God. Its radiance was like a precious stone, like a jasper, clear as crystal.



LA LIVRÉE D'HERMÈS

BI-IV-YIN-&-YANG

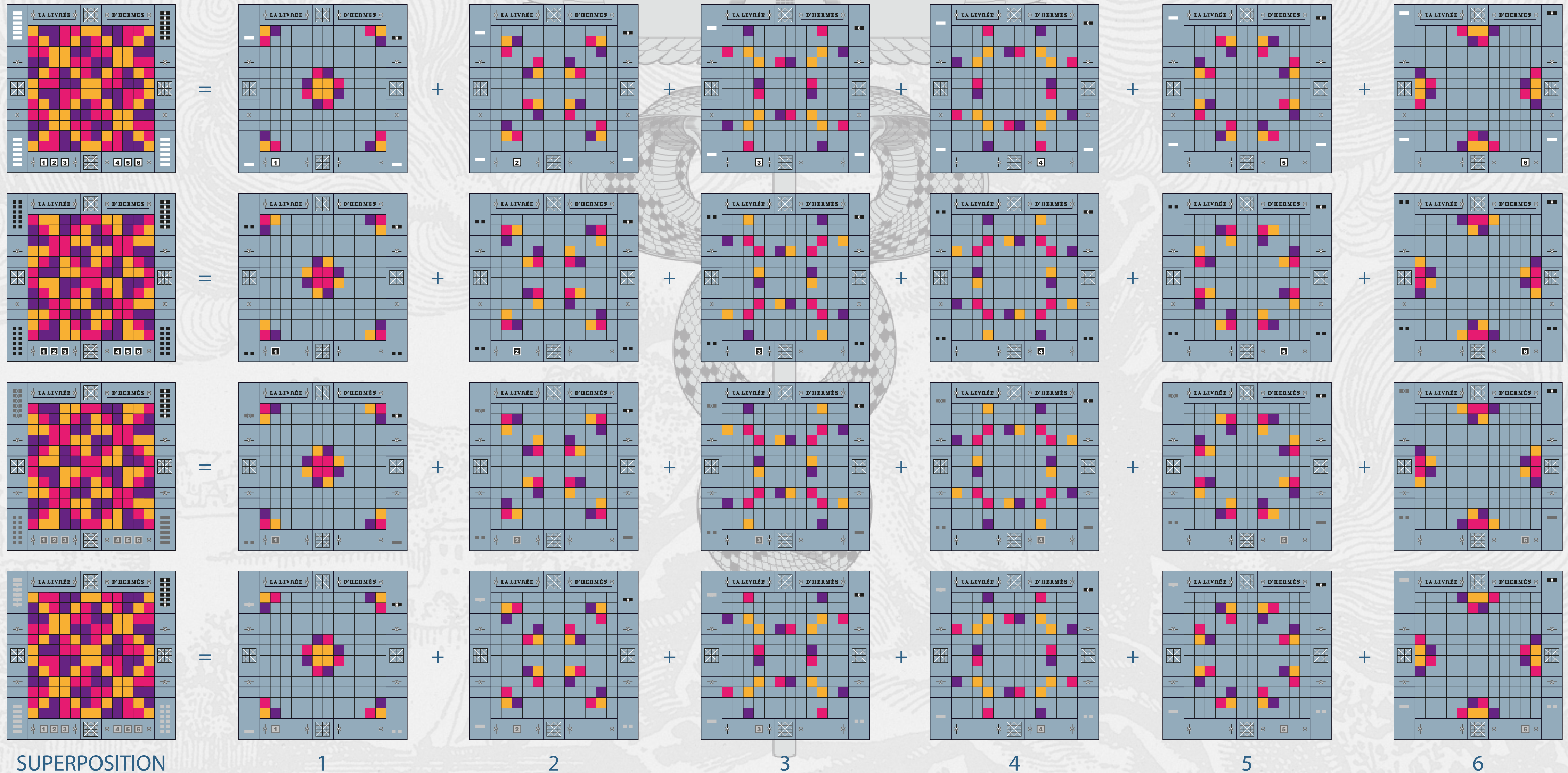
ANIBAL EDELBERTO AMIOT



LA LIVRÉE D'HERMÈS

TRI-IV-YIN-&-YANG

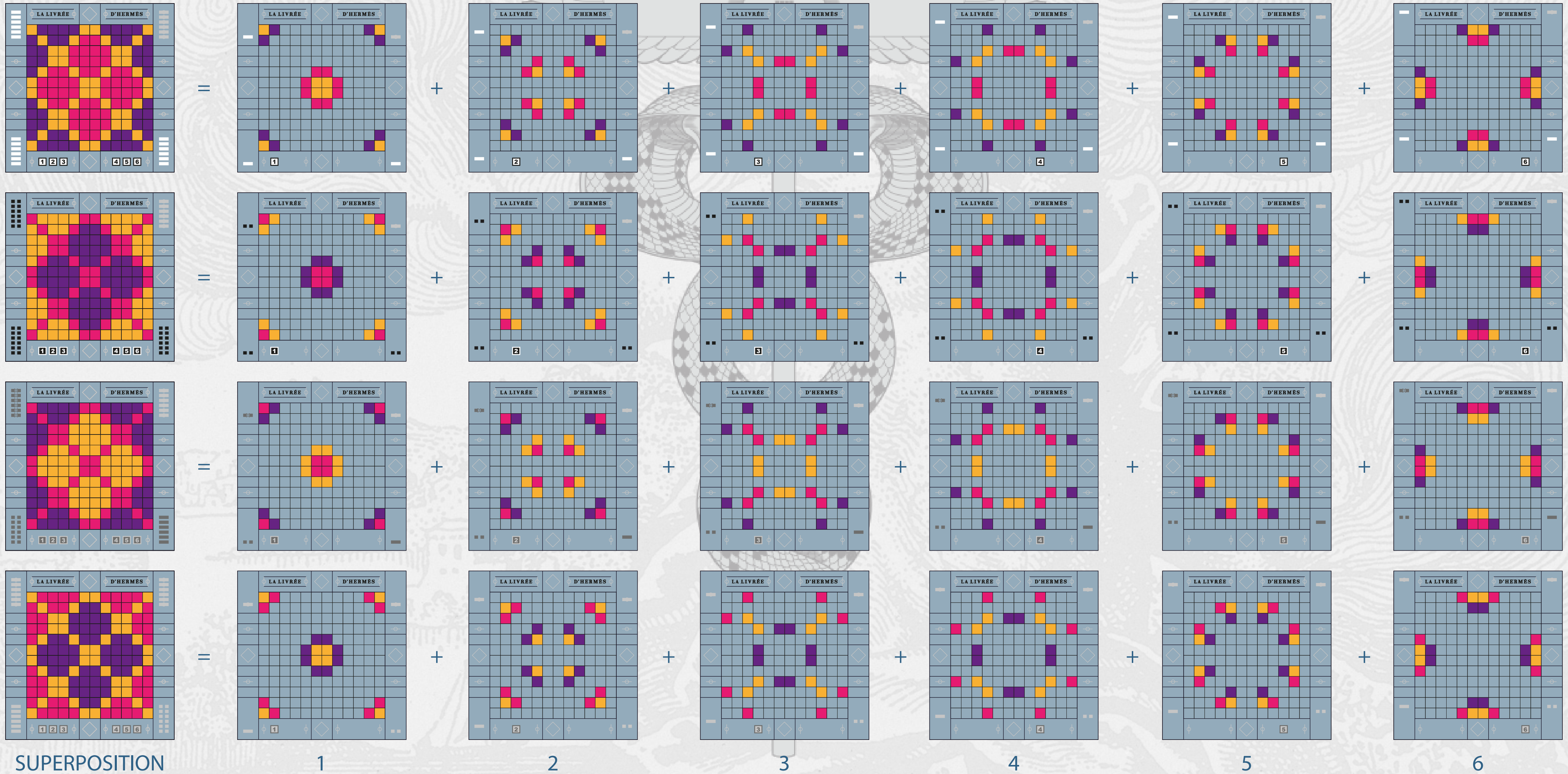
ANIBAL EDELBERTO AMIOT



LA LIVRÉE D'HERMÈS

TRI-I-YANG-MUT

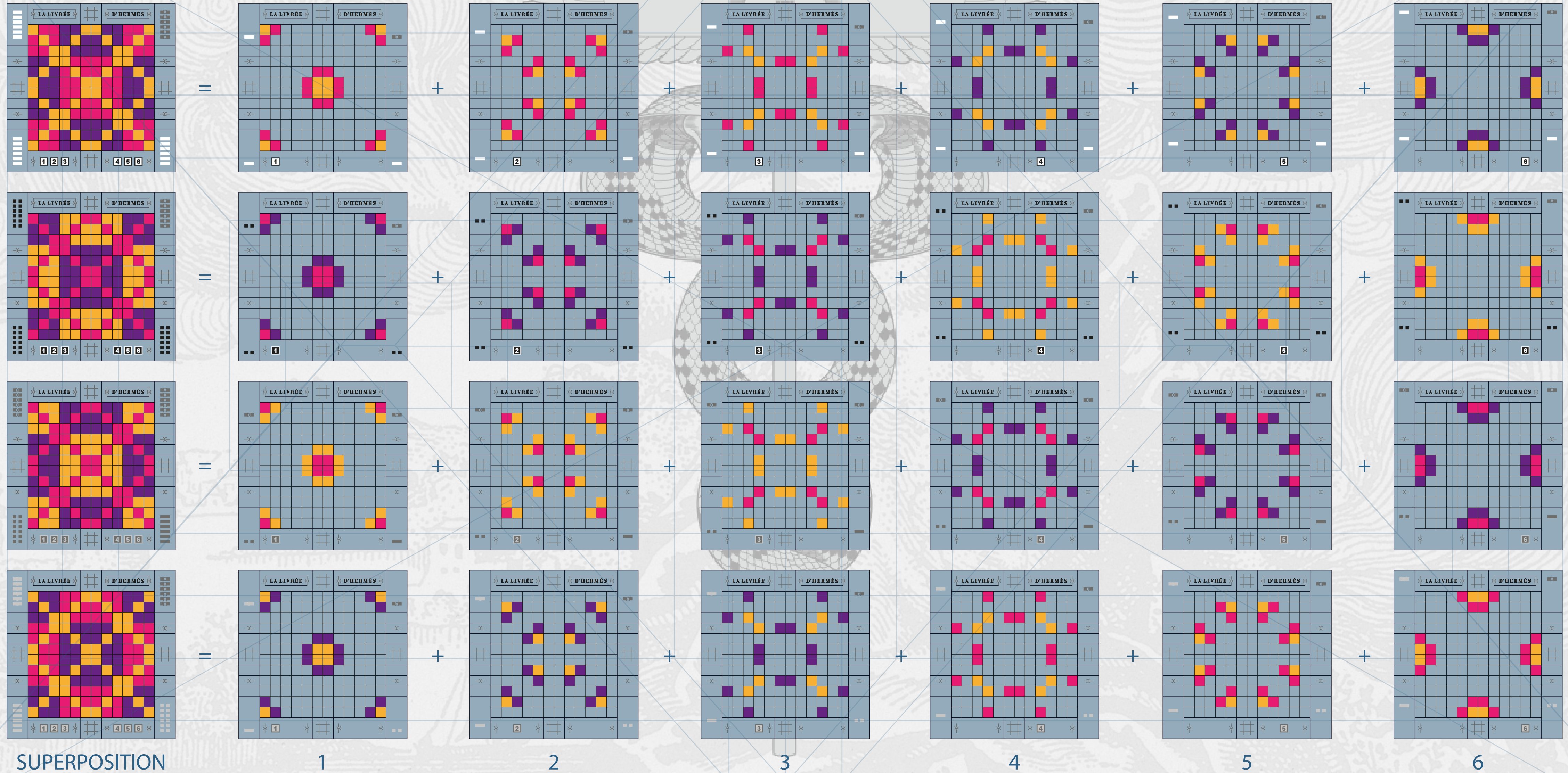
ANIBAL EDELBERTO AMIOT



LA LIVRÉE D'HERMÈS

TRI-I-YIN-MUT

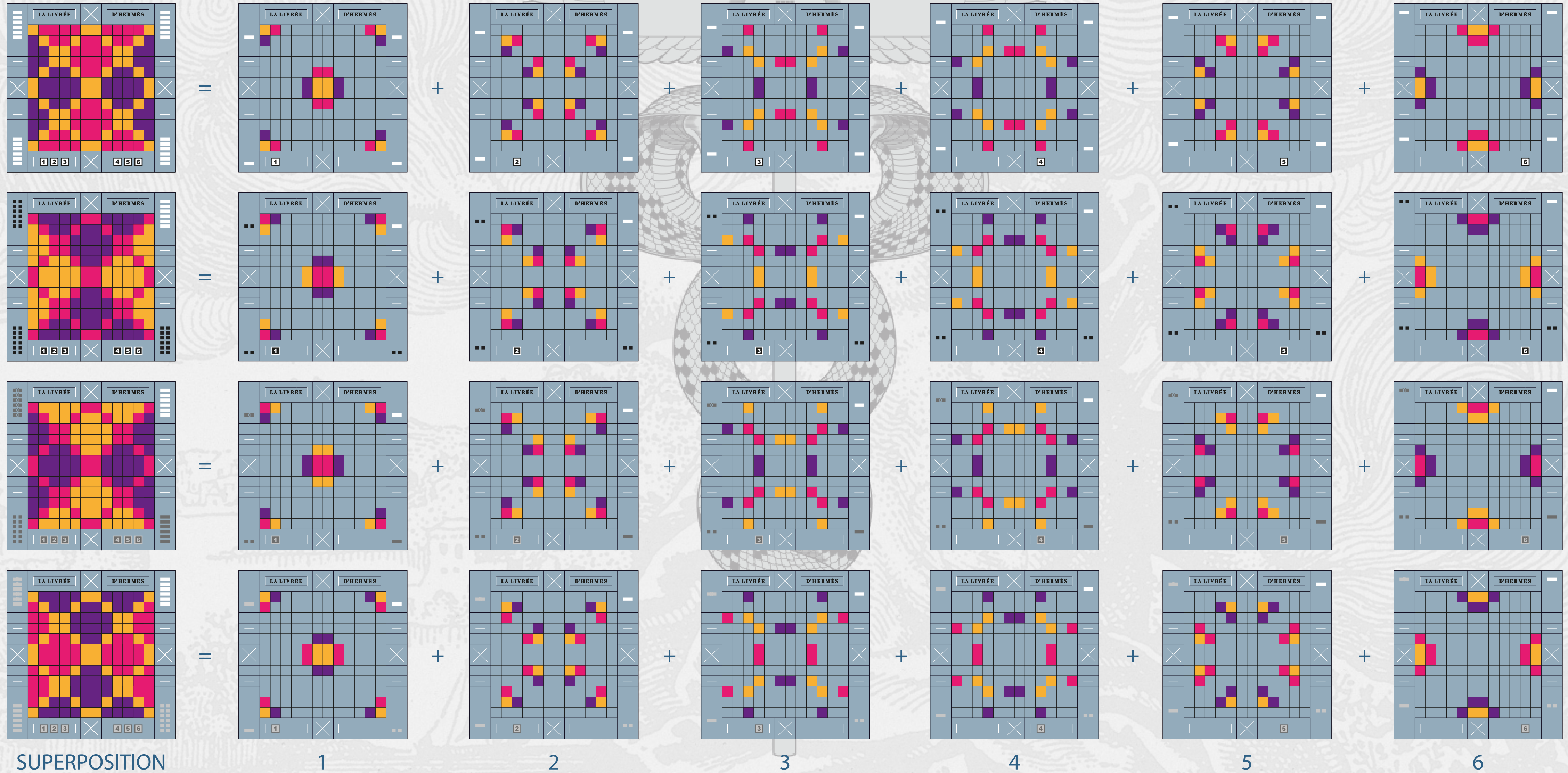
ANIBAL EDELBERTO AMIOT



LA LIVRÉE D'HERMÈS

TRI-I-YANG

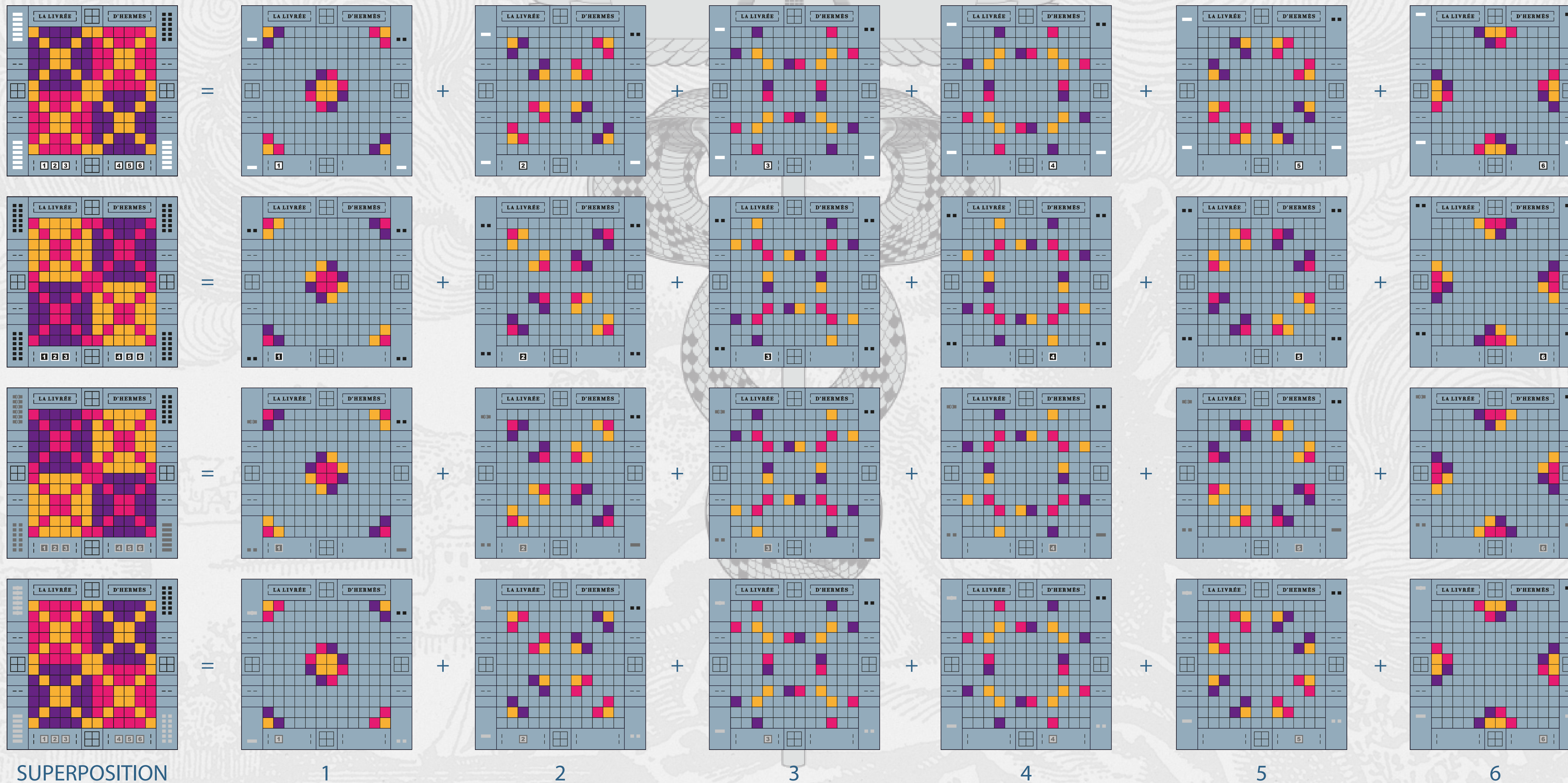
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LA LIVRÉE D'HERMÈS

TRI-I-YIN

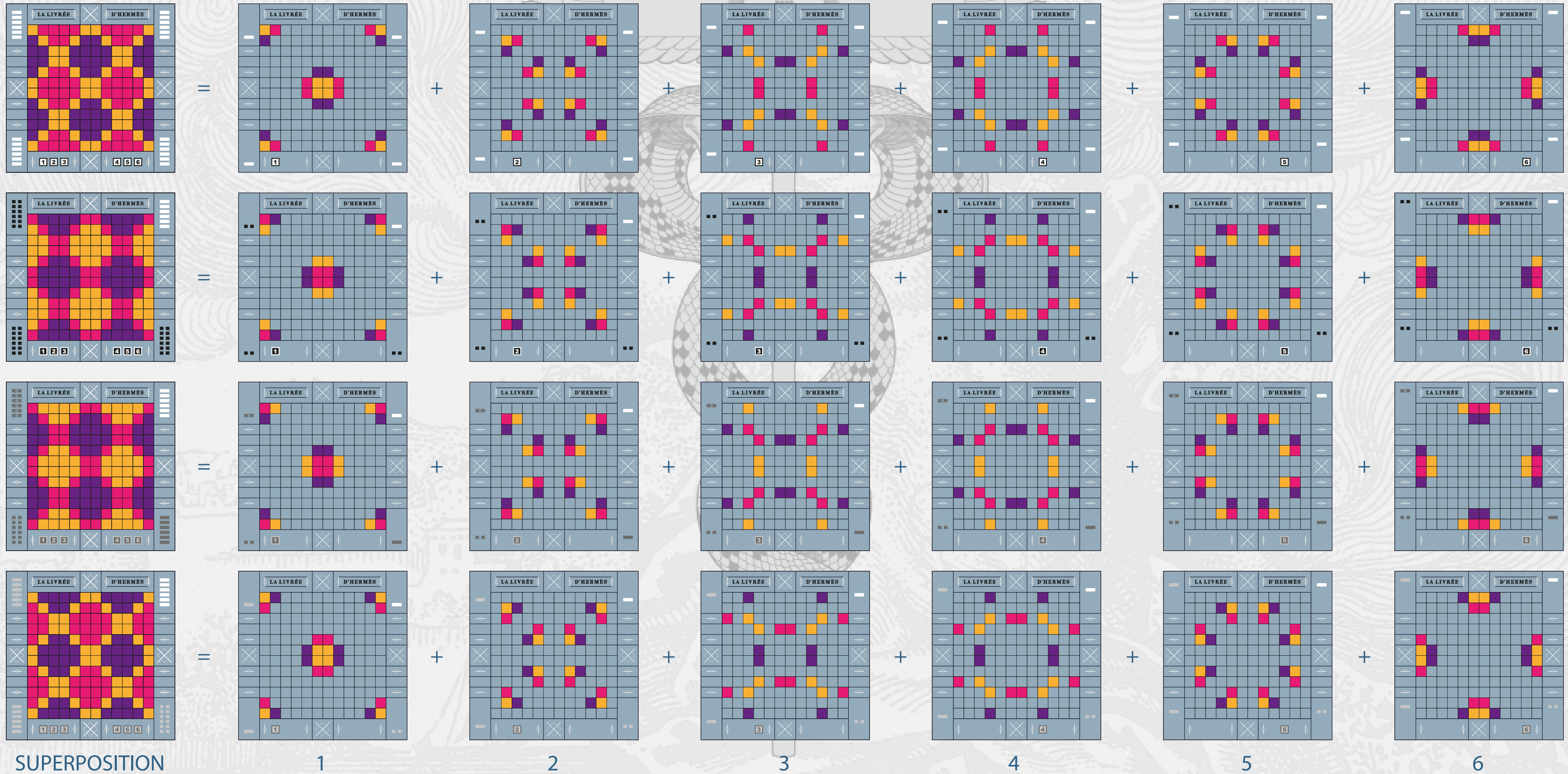
ANIBAL EDELBERTO AMIOT



LA LIVRÉE D'HERMÈS

TRI-II-YANG-PUR

ANIBAL EDELBERTO AMIOT



SUPERPOSITION

1

2

3

4

5

6

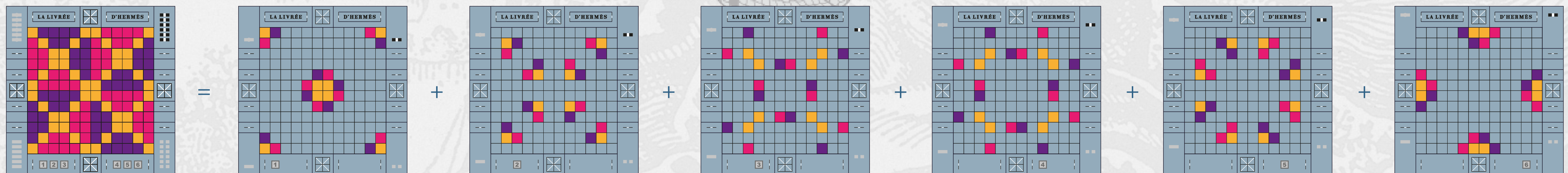
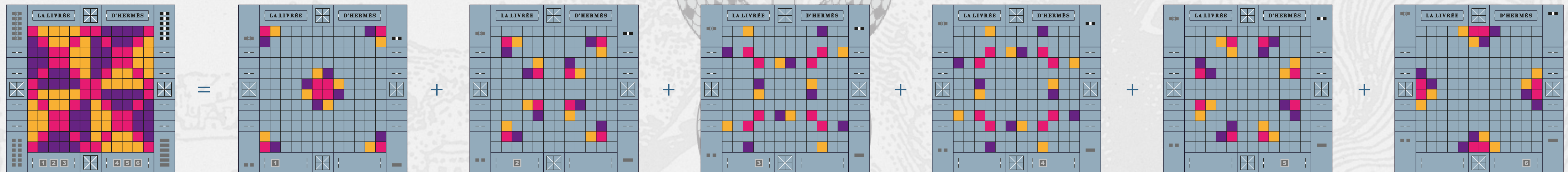
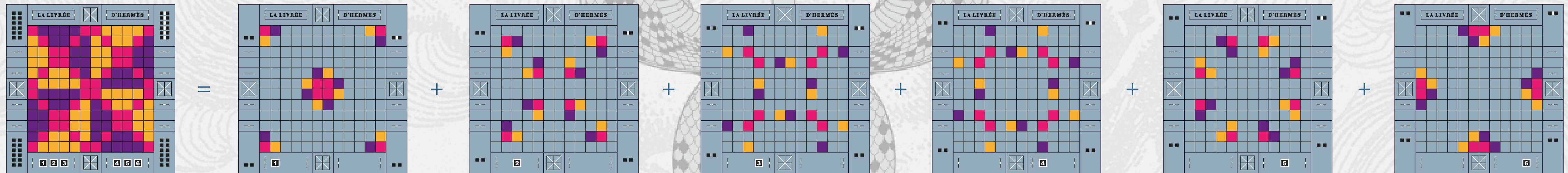
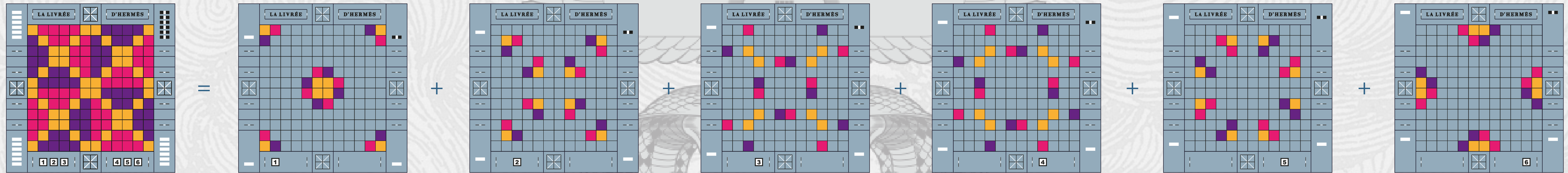


6

LA LIVRÉE D'HERMÈS

TRI-II-FIX-PUR

ANIBAL EDELBERTO AMIOT



SUPERPOSITION

1

2

3

4

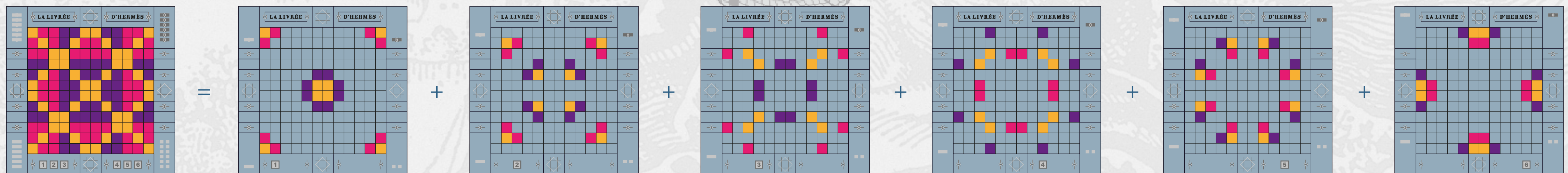
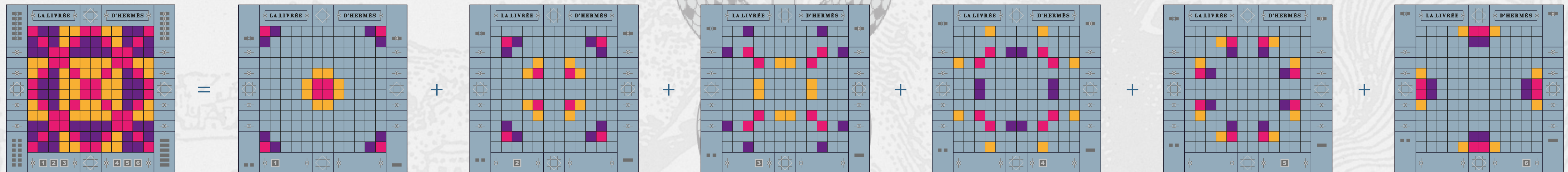
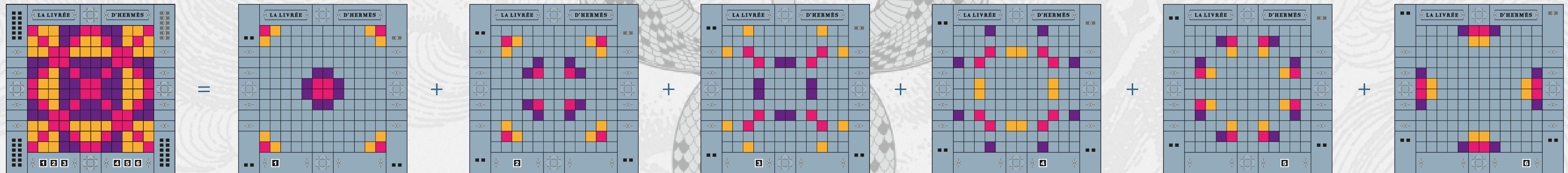
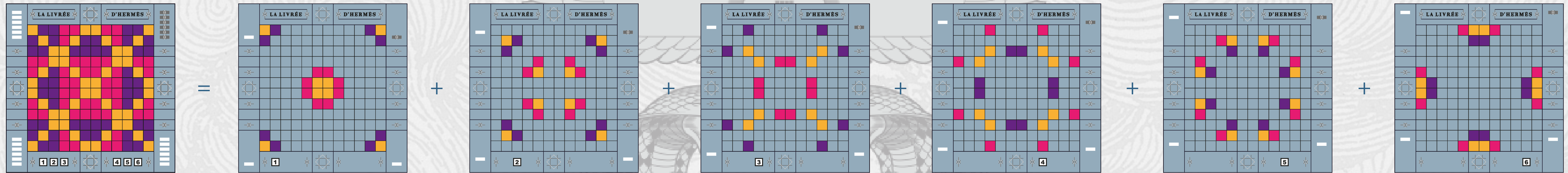
5

6

LA LIVRÉE D'HERMÈS

TRI-II-MUT-PUR

ANIBAL EDELBERTO AMIOT



SUPERPOSITION

1

2

3

4

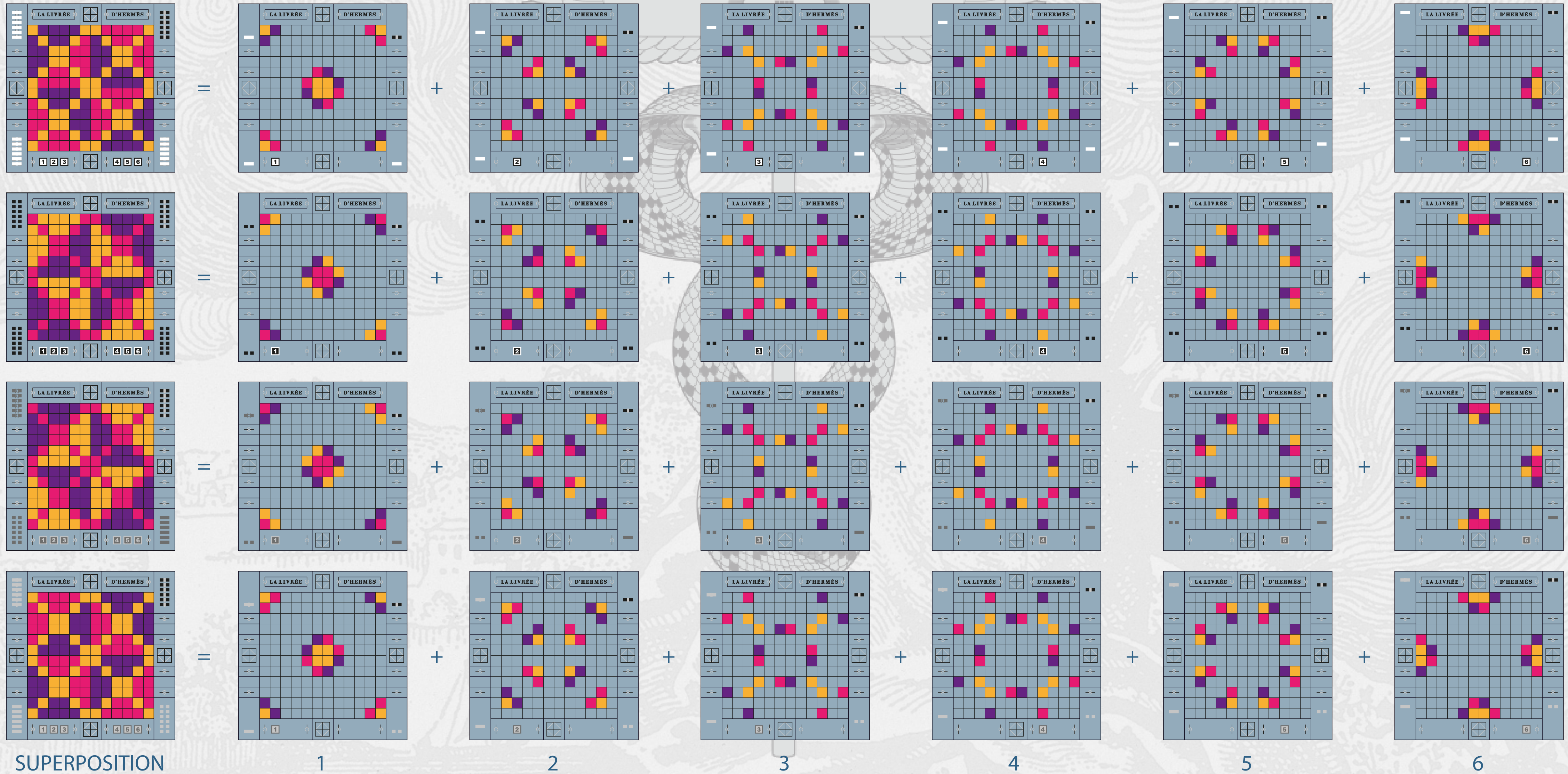
5

6

LA LIVRÉE D'HERMÈS

TRI-II-YANG-FIX/YIN-MUT

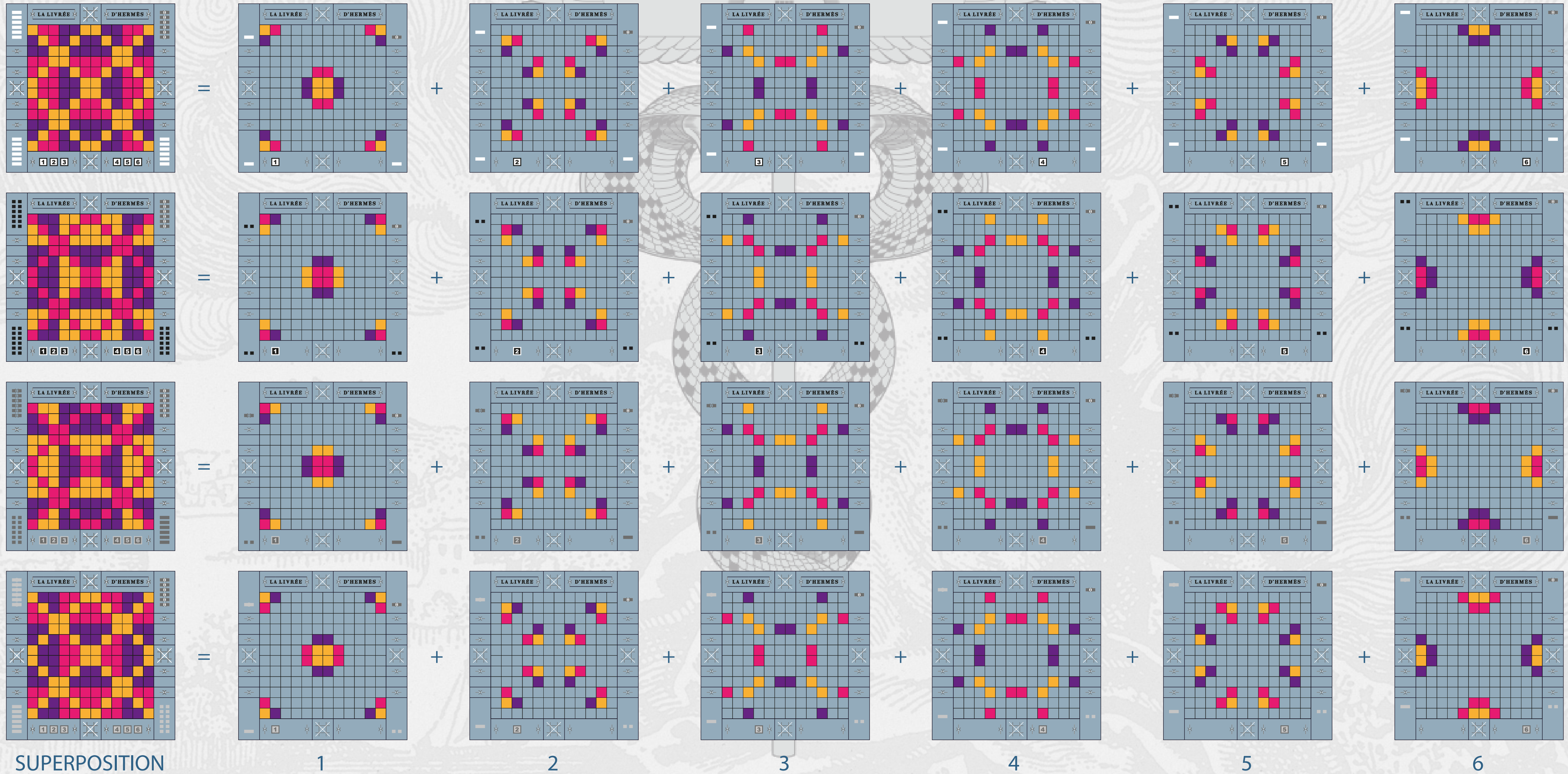
ANIBAL EDELBERTO AMIOT



LA LIVRÉE D'HERMÈS

TRI-II-YIN-FIX/YANG-MUT

ANIBAL EDELBERTO AMIOT



SUPERPOSITION

1

2

3

4

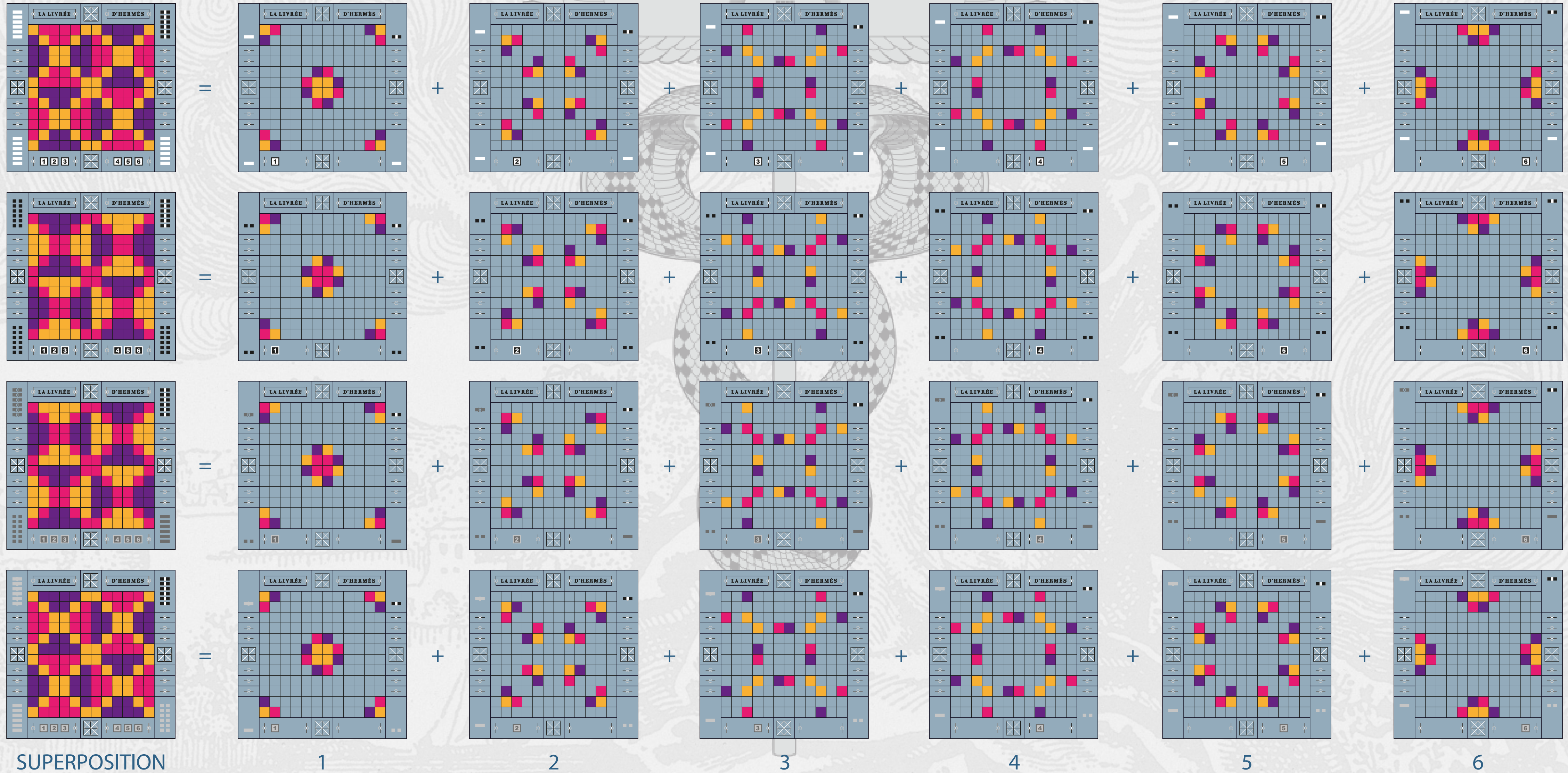
5

6

LA LIVRÉE D'HERMÈS

TRI-III-SANS-YIN-MUT

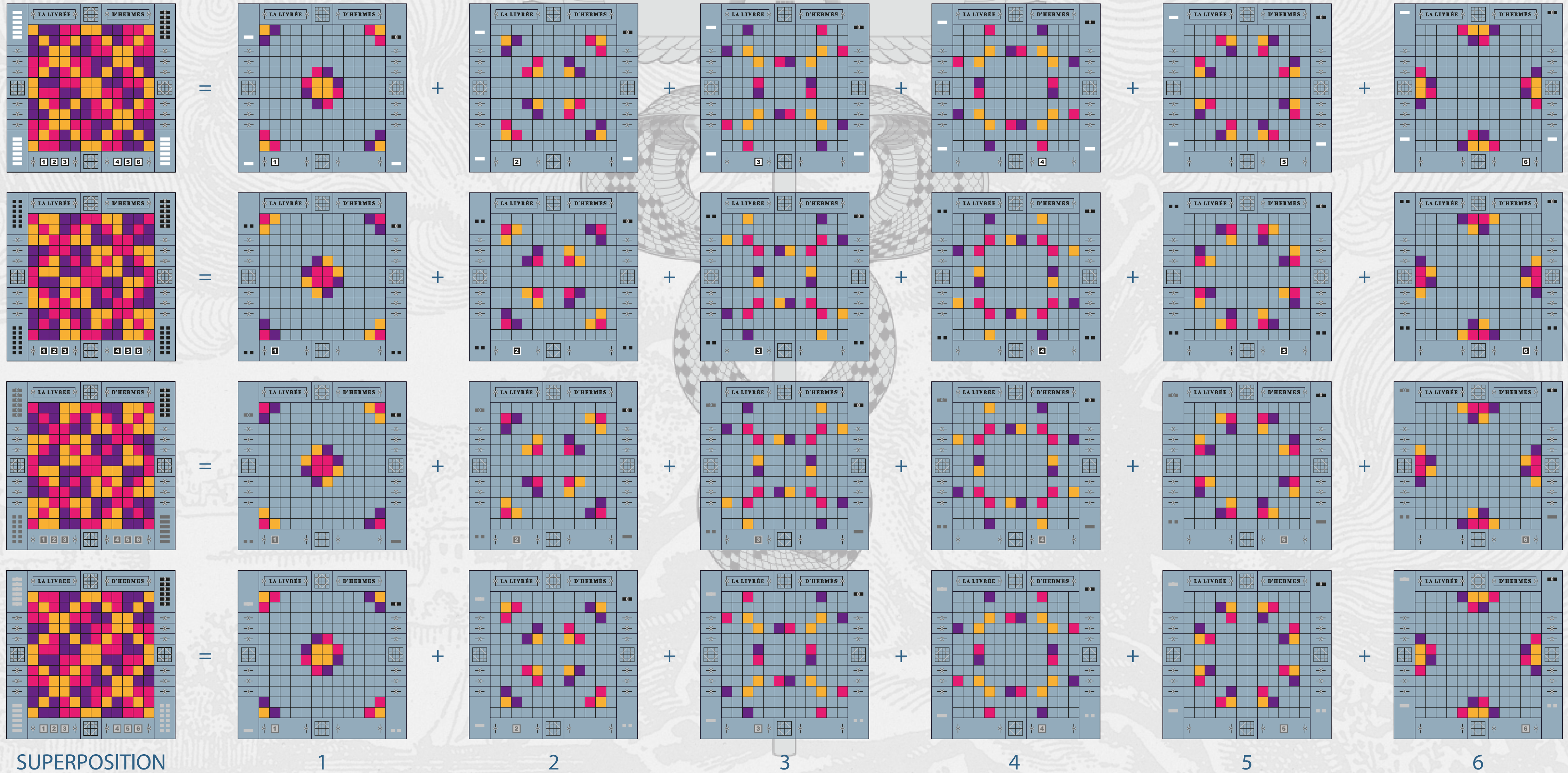
ANIBAL EDELBERTO AMIOT



LA LIVRÉE D'HERMÈS

TRI-III-SANS-YANG-FIX

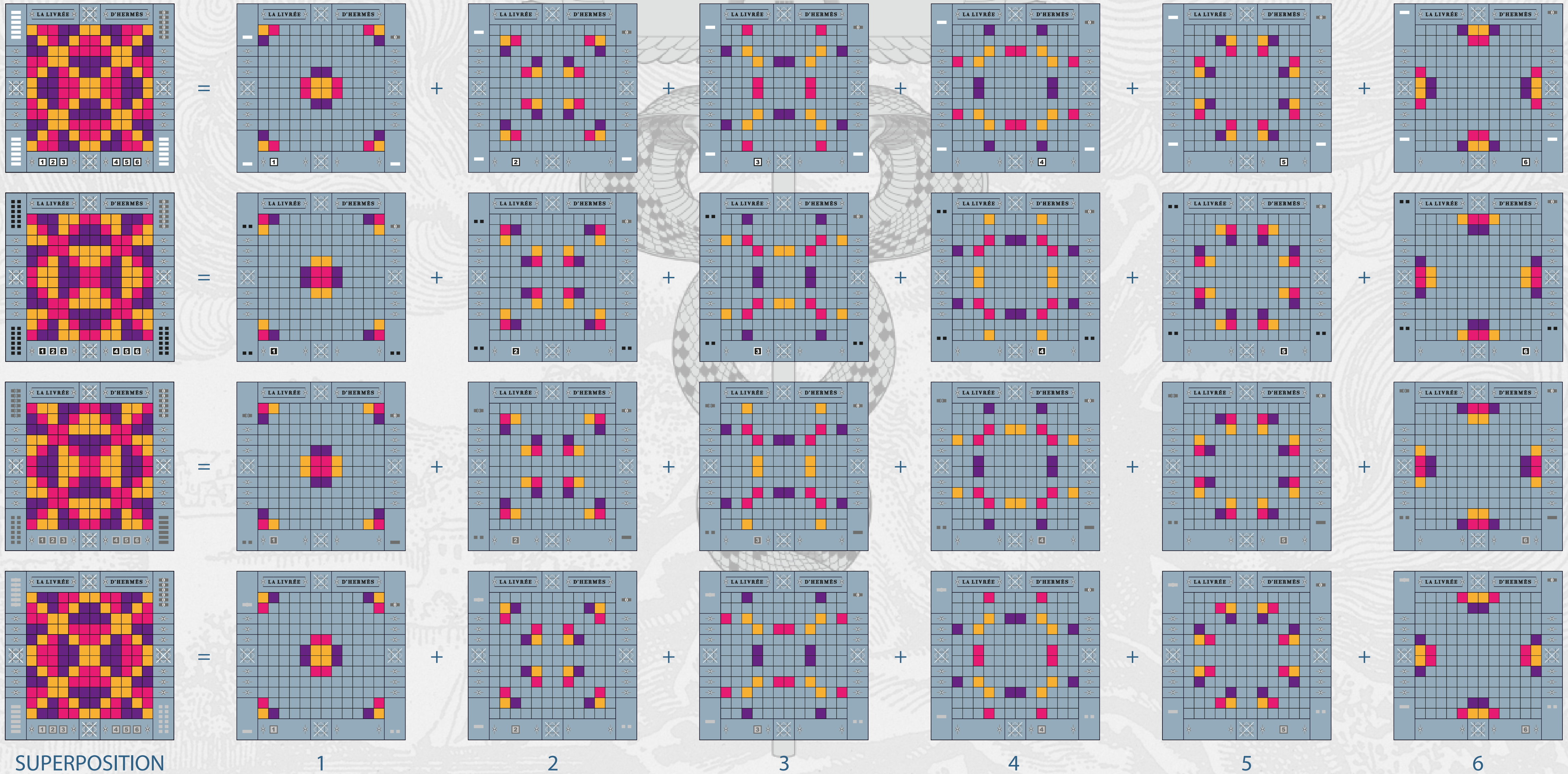
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LA LIVRÉE D'HERMÈS

TRI-III-SANS-YIN-FIX

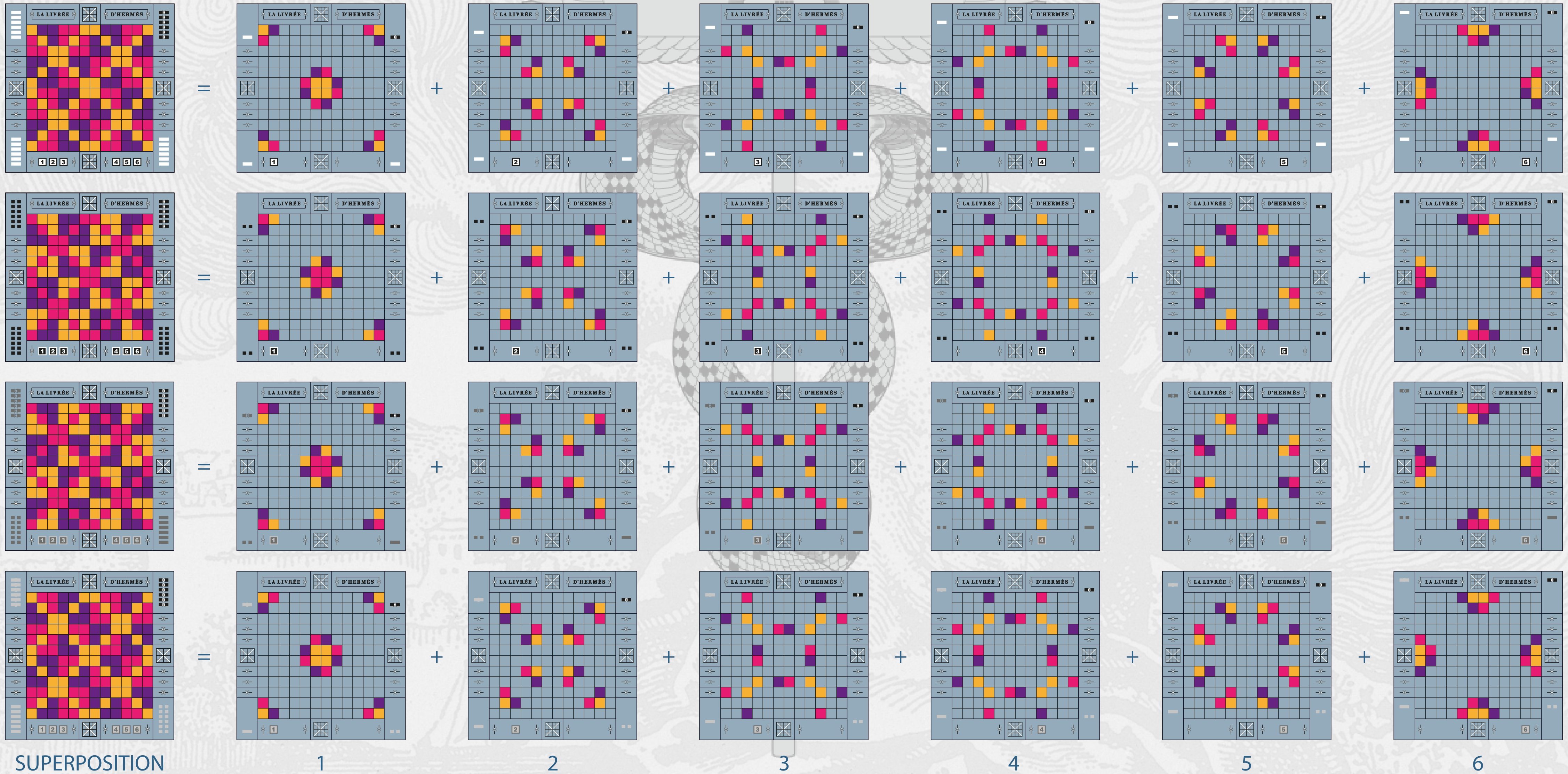
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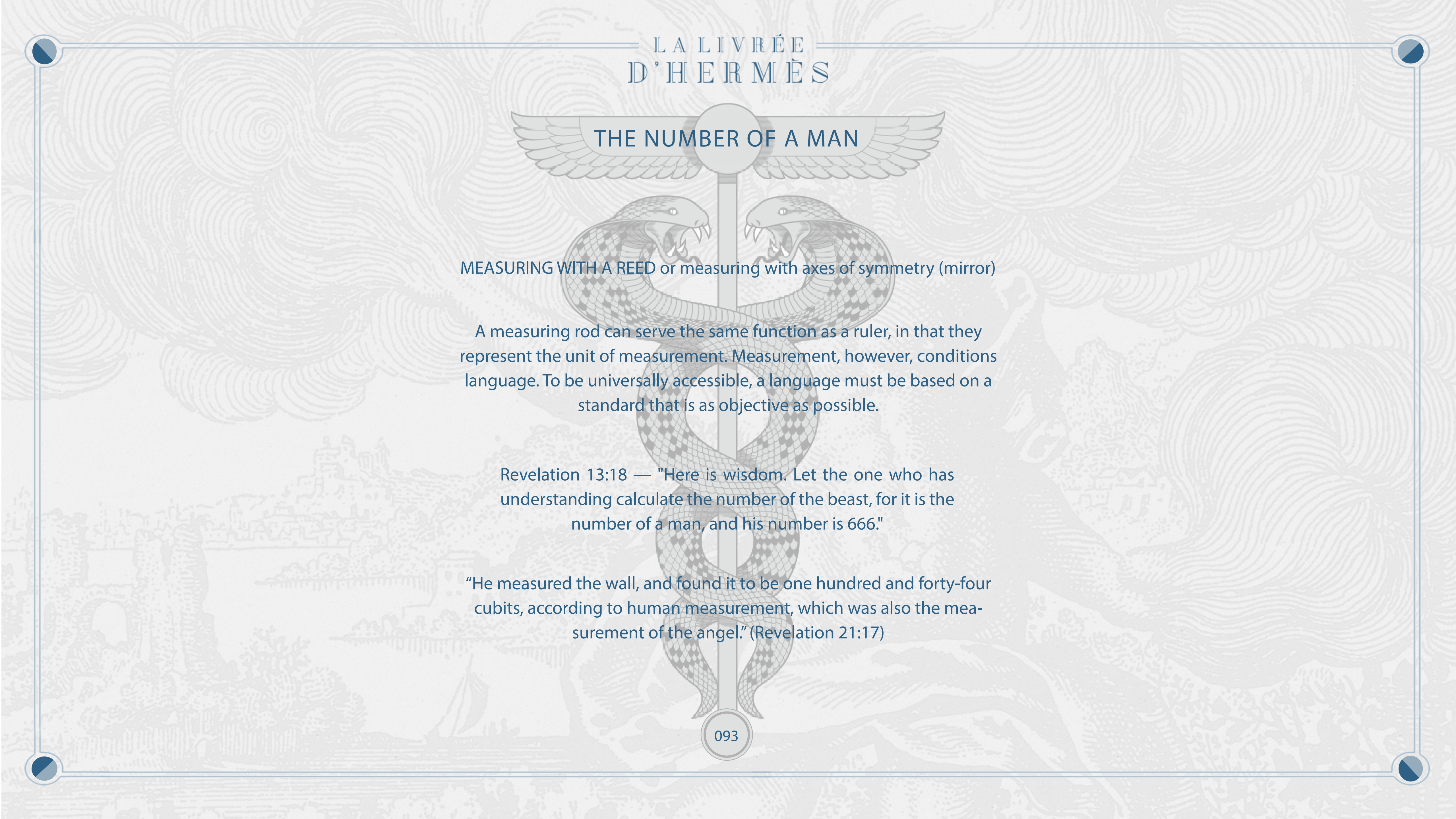


LA LIVRÉE D'HERMÈS

TRI-III-SANS-YANG-MUT

ANIBAL EDELBERTO AMIOT





THE NUMBER OF A MAN

MEASURING WITH A REED or measuring with axes of symmetry (mirror)

A measuring rod can serve the same function as a ruler, in that they represent the unit of measurement. Measurement, however, conditions language. To be universally accessible, a language must be based on a standard that is as objective as possible.

Revelation 13:18 — "Here is wisdom. Let the one who has understanding calculate the number of the beast, for it is the number of a man, and his number is 666."

"He measured the wall, and found it to be one hundred and forty-four cubits, according to human measurement, which was also the measurement of the angel." (Revelation 21:17)