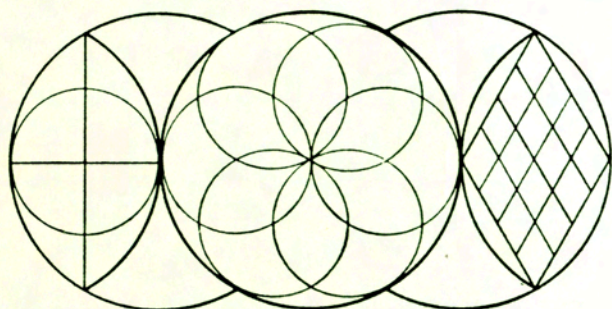


CHES,
METAPHYSICS
AND
MATHMATICS



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COVER ILLUSTRATION: Understanding the vesica piscis. 'Simon Peter went up and drew the net to land full of great fishes, one hundred and fifty and three.' (John 21;11)

There are two opposite sides to reality, corresponding in the mind to the solar power of the intellect and the lunar influence of the intuition. Again each of these is of dual nature. The intellect is both the wise king and the cruel tyrant; the intuition is the spirit of true revelation and it is the Devil.

City of Revelation
John Michell

U. S. GAMES FEDERATION
108 Rt. 6th
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SYMBOL. The word symbol comes to us from the Greek words, to throw across, to convey meaning. In one sense both the study of mathematics and the study of metaphysics is also the study of symbols. Chess is also fraught with symbols. Chessmen, their very physical appearances are symbolic of various things and concepts. The moves that each chessman makes are symbolic of other things, abilities and powers. The arrangement of the men in the initial array is symbolic of something different still. And the division of the board and the chessmen into black and white is symbolic of further things as well. These symbols represent the most obvious ones from the chess configuration. As we become more familiar with chess through study and experience many more symbolic concepts are introduced.

How are we to understand these symbols? And is there good reason we should understand these symbols? Should we in fact be interested in the development of a literature devoted solely to the symbolic understanding of chess?

In his book, City of Revelation, a book of forgotten wisdom, John Michell demonstrates the fact that many religious symbols have mathematical consequences which he contends are linked to natural cosmic laws that control the very nature of the things and events as they exist and happen around us. One of the Christian symbols which he refers to, the fish (Figure 1) is actually a representation of the mathematical equivalent of the vesica piscis. The so called 'vessel of the fish' is the orifice formed by two circles of equal diameter the circumference of each passing through the center of the other. This symbol writes

Michell is the simplest and most informative of all geometric designs. Michell writes, "although the vesica was particularly influential at the beginning of Christianity as it is at all such periods in history, it has been respected from the earliest times as a symbol of the sacred marriage, with the spiritual world of essences as the circle on the right penetrating the world of material phenomena on the left."

From Michell we learn that it is through the use of the vesica that the geometric reconciliation of the pentagon, the symbol of man the microcosm, with the hexagon, the symbol of the all the macrocosm, is accomplished. And many other ideas of sacred geometry and mathematics are understood through their relationship to the vesica.

Michell refers to many other geometric figures and their relationships to sacred ideas and mathematical equivalents in his book however he refers to the symbol of the cross only briefly and in passing for it is the cross, +, in fact the x, the symbol of creation, which is at the foundation of the construction of the vesica piscis (Figure 2).

Throughout his book, Michell brings to light the intriguing idea that most spiritual systems and their symbols have mathematical overtones and interrelationships. And in this sense he clearly affirms H.E. Huntley's remark in his book, The Divine Proportion that mathematics is in fact the 'Creator's vocabulary'. Huntley infers that it is not surprising that few people understand

what is truly spiritual since few are familiar with the creator's language; mathematics. And although neither Michell or Huntley say so directly the idea is clear that as the student becomes familiar with this complicated language he has at his disposal the means for communicating with 'entities' from other or 'inner' planes which only speak in this particular language. And although this idea seems a bit farfetched we need only remind ourselves that what is actually meant is that when such a student views some natural object, the growth of a flower for instance, he is capable of communing with the phenomena in quite different ways than is the uninitiated.

Now the fact that chess has not heretofore been regarded in a spiritual light, at least in contemporary literature, does not mean that it does not contain such elements and that more precisely to the point that it does not contain certain mathematical aspects which we have seen can be of most singular importance of spiritual symbols.

There are moreover many aspects of the chess realm which lead us to believe that spiritual intentions were involved in the development of chess. For one, although it is not an element of every historical set, the king is usually represented with a cross on his crown. Considering the fact that chess came from India, a non-Christian country, this fact alerts us to a mathematical understanding of the symbol. And since it is Indian mathematical tradition which is at the root of all advanced mathematical progress in the western world we would be wise to consider this symbols' importance.

Another overt and strange concept which has dominated chess literature throughout much of its recorded history is the attention paid to the center or the cross +, which defines the four central squares and which also divides the chess board into four quadrants.

Perhaps the most important mathematical relationships in chess are those which are not immediately apparent (a trait not uncommon to spiritual literature) but which become apparent as certain mathematical symmetries are discovered and scrutinized.

In this regard, the mathematical oddity known as the magic square has curious relationships with chess. A magic square of the chess board is a re-arrangement of the regular numbered squares 1-64 in such a way that the columns, rows and two major diagonals all add to 260. H.E. Huntley comments in his book that, "there is only one magic square of the order three (Figure 3) but there are 880 of the order four. The number of magic squares of order five is not known, but it is in the millions."

In any case many magic squares of the order eight, the chess board, have strange interrelationships with chess. The magic square illustrated on page 199 of The Oxford Companion to Chess is interesting for example for if we substitute for the numbers therein the chessmen which are represented by those numbers in the chess array (i.e. Rooks=1,8,57,64; Knights=2,7,58,63,etc.) the re-arranged board gives an alignment as demonstrated in Figure 4. Another magic square order eight purported to have

been used for determining the placement of upright stones for the ancient megalithic monuments like Stonehenge shows an even more astonishing similarity to the chess array (as indicated in my previous research, "Chess, Stonehenge and the Bhagavad Gita").

The Oxford Companion to Chess lists another near magic square (the two diagonals do not add to 280) on page 168 under the heading of Knights Tour.

This order eight square is perhaps the most important of the three as not only does it provide the most extraordinary re-arrangement of chess figures but it is firm proof that the legal chess move of the Knight actually comes from the mathematical function which is used to generate such squares (usually a profound mathematical problem) where no other known function will do.

The near magic square from the Knights Tour (Figure 5) is constructed by placing the Knight at c4, which becomes 1 (the black Rook), moving the Knight per its legal move to a3, becomes 2 (the black Knight), the next move to b1 becomes 3 (the black Bishop) and then to d2 which becomes 4 (the black King) and so on around the chess board until the Knight has landed on every square once without ever having landed on any square twice.

When I first came across an order eight magic square it did not occur to me for several years that a transposition of the chessmen onto the numbered sequence might prove interesting. Finally when the idea struck I was at a friends home and so I was left to meditate upon what the transposition would reveal. I can

remember thinking quite clearly with certainty that the transposition would produce a quite random chess configuration as Figure 5 appears to be. At one point during my imaginings about the result my fancy got the better of me and I speculated that the transposition would reveal some complicated position from some mid-game check mate. When I was finally able to make the transposition I was quite intrigued to see a pattern not at all random but one that was quite ordered as in Figure 4.

The sense of order which we see in Figure 4 leads us to speculate that the chessmen have been assigned their positions in the normal array to provide a basis on which the magic squares can be constructed easily and by memory by reference to the alignments which are found in the normal order. The similarity to the chess array and the interrelationship to the chessmen provide a most convenient method for remembering which numbers go where in the development of these most complex squares.

Our first impression of Figure 5 is that it is some hodge-podge of chessmen placed at random on the chess board. Upon seeing this arrangement in comparison with Figure 4 we are miffed that there is no immediately apparent pattern to the position. As we concentrate our attention on Figure 5 however we soon begin to find some profound symbols in the display. The most obvious pattern which first meets our eye is that of a cross of Pawns in the upper right hand quadrant of the board. And immediately upon seeing this pattern our eye is drawn to the lower left quadrant where there

is represented the most obvious circle of chessmen in which both Pawns and Queens are notably absent.

Before we consider these patterns further we should remind ourselves that were it not for our transposing the chessmen onto their normal numbers we would not be able to see these patterns at all. And this fact is again indicative of the thesis that the chess array is actually a function which follows from the mathematical qualities of the magic square. Moreover as we are informed by The Oxford Companion To Chess under the listing of magic square the Yugoslav history professor Pavle Bidev has written a book, Sah Simbol Kosmosa in which his thesis is that certain magic squares were used to determine the moves of the chessmen.

As we review Figure 5 in light of the cross image and the four quadrants into which it divides the board we are mystified to see such profound symbols represented in the two diagonal quadrants. These two symbols the x and the o are the same symbols which appear in Figure 2 and which were given to us through John Michell's work and which he claims represent the symbols of creation.

We are also reminded upon viewing the King dominated circle in the lower quadrant of 'King Arthur's round table'. And the Pawn cross of the other quadrant not only affirms that the cross is a major symbol of chess but we are also made aware by this symbol that it is the Pawns who must bare this cross.

The two remaining quadrants display neither pattern of cross or circle and so we are again put into a quandary as to what significant symbols are being represented in these remaining two sections. On closer inspection two traits are noted. The remaining four black Pawns and the remaining four white chess pieces are found in the upper left quadrant while in the quadrant in the lower right we find the exact opposite situation. And again the image which comes to mind in the arrangement of these two quadrants is that of the sacred marriage since each remaining Pawn is placed side by side with a remaining chess piece of the opposite color. And so these two remaining quadrants reveal the same idea as John Michell discussed in that the sacred marriage between the circle and the cross gives to us the all important mathematical concept of the vesica piscis.

As we step back and view the whole magic square of Figure 5 with the images which we now possess, we are given the impression that some flying creature is being depicted; a circular head, corresponding wings and a cross of similar object form the tail.

At first exposure to these patterns and without reference to Michell's work we are at a loss to understand what is being symbolized. But if indeed some meaning is intended as seems most obvious then it must appear that herein lies strange subtle proof that some power is intent upon communicating to us through these images depicted on the chess board.

To the student familiar with traditional spiritual concepts certain ideas become immediately apparent from these symbolic interrelationships. To such a student the four distinct quadrants made apparent by the various images are identifiable as the four suits of the Tarot, the four divisions of the social order as stipulated by the Vedas or the four centers of the internal man as propounded by the mystical schools of all major spiritual traditions. The three forms or designs represented within the four quadrants, the circle, the cross and the sacred marriages are obvious expressions of the three gunas or moods from Vedic literature. The gunas bind man to his ego. Tamas the ignorant binds with delusion, rajas the passionate makes man thirst for pleasure and possession and sattwa the shining binds man with the search for happiness and the longing for knowledge. The same three forms are also represented in the Christian trinity.

There exists and has existed for thousands of years a body of literature which seeks to analyze these various relationships between the four orders and the three moods. In all of that literature however there is no mention that chess provides a foundation upon which these symbols are presented to the world. And so it would seem to one who is somewhat versed in the language and ideas of both traditions that the chess function can provide a new view as to the greater understanding of the ideas which have been so fundamental a part of so many great spiritual traditions.

From the point of view of a chess understanding we can briefly describe the

three images from Figure 5 as first, the Pawns at constant odds with one another due to their limited understanding and abilities. Then, the two similar quadrant images represent the two paths of black and white which both lead to understanding through the analysis of man and his passion as represented by the marriage relationships of the eight pairs of participants. In this regard it must be understood from the very reality of the necessary combination of two players that when two dissimilar elements are brought into association with each other each will profit from the relationship. And finally the circle image of the fourth quadrant must represent those who either have knowledge or seek knowledge or know that it is only through some intimate relationship between dissimilar elements that knowledge can be gained.

I would say from my own association with the ideas herein examined that by mixing the elements from these dissimilar traditions of chess, mathematics and metaphysics that this sharing of insight will itself result in a sacred marriage which will produce dramatic changes in the life and understanding of man.



Jesus Taught Enemas

Instructed by many spiritual traditions preceding him (Greek God of health, Hygeia; Yogic, etc.) Jesus Christ taught enemas as necessary for health and love. Ancient aramaic texts from 1700 years ago found in the Vatican and archives of Austria quote Jesus as preaching, "Let the angel of water baptise you within that the water may flow through all your bowels, and the angel of water will free your body from every uncleanness and disease."

Steve Perkins has made in indepth study of modern medicine and his research proves that these spiritual traditions speak truly. For his published research send \$10 to Steve Perkins, 1226 Haight St., SF CA 94117. Telephone and personal study, \$25, \$50 call 415-864-8587.

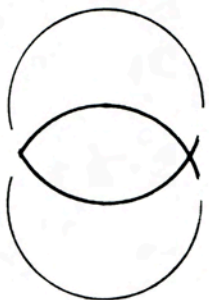


Figure 1

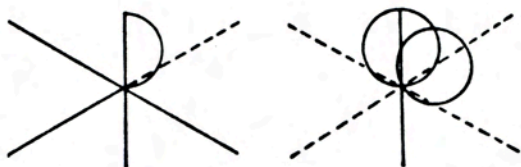


Figure 2

8	1	6
3	5	7
4	9	2

Figure 3

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

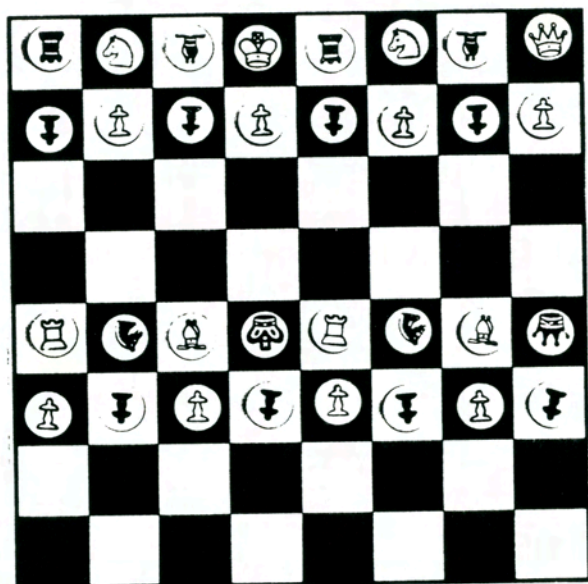


Figure 4

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



Figure 5

Chess and the Bhagavad Gita

Is chess the only remaining artifact, perhaps the only valuable gift, left to us from an ancient and complex culture? Does chess represent an all pervasive archetype, a Rosetta Stone or key to understanding all natural phenomena? How is chess related to the ancient Indian writings of philosophy and consciousness? Why is chess misused and misunderstood in the world today? What is the true value of chess when used to stimulate the growth of consciousness?

These questions and others are answered and discussed in new research by Steve Perkins. Steve is one of the few devotees of chess's relationship to metaphysics. For copies of his newly published research send \$10 to:

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