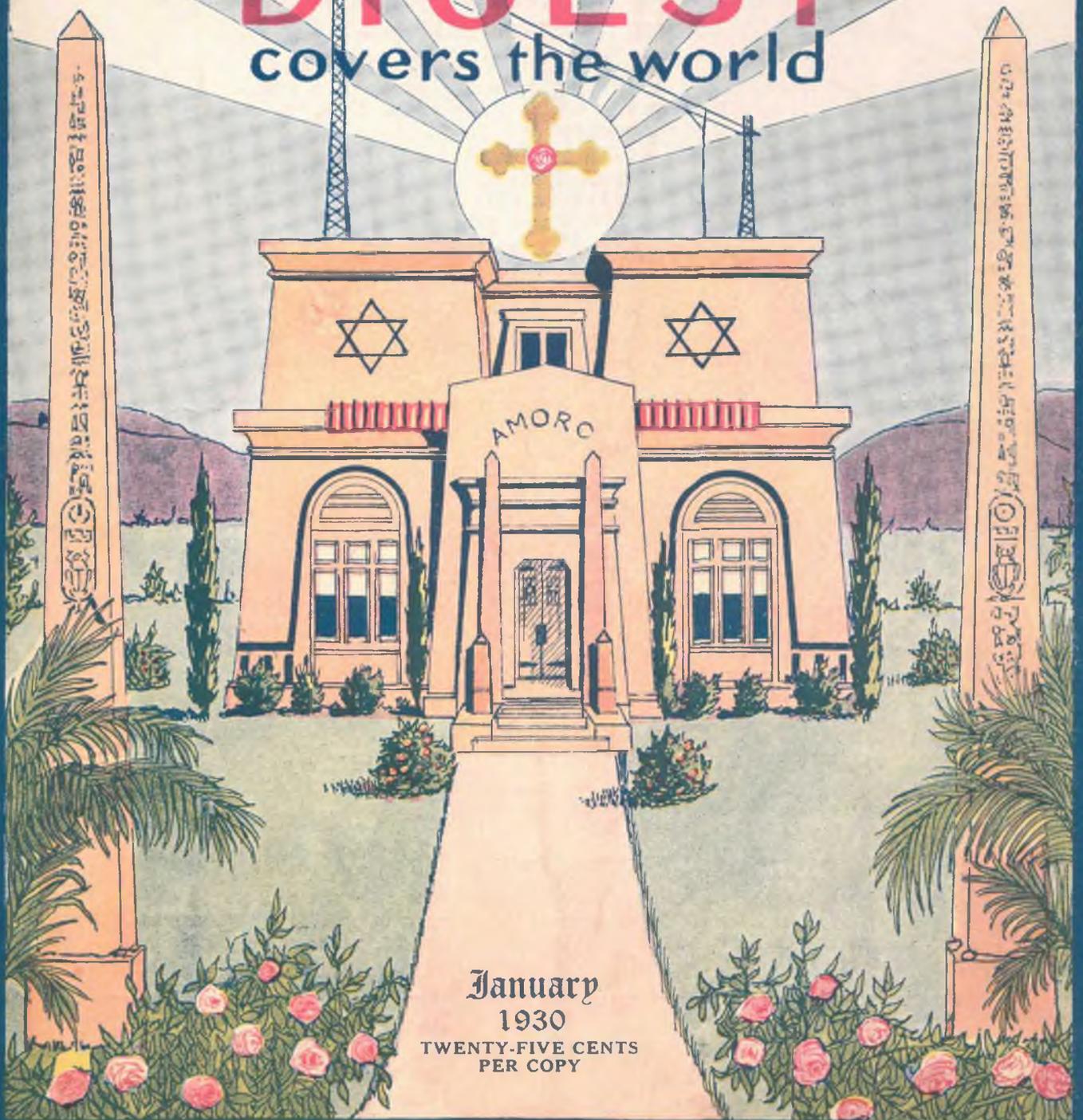


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The Mystery of a Master

THE WONDERFUL STORY OF A BEAUTIFUL SOUL

By H. SPENCER LEWIS, F. R. C.



JUST a few months more than 410 years ago, there passed from this earthly life into the spiritual body of the Great White Brotherhood one of the most highly evolved master mystics of the period, who had attained his early training in the mystic sciences in one of the secret schools of the Rosicrucian Brotherhood. For several centuries, the mystery of his life and the secret of his great knowledge remained unrevealed to the public and rested safely in the archives of our Order. But finally the inevitable translation and deciphering of his strange manuscripts were made public, and the thing that he had left in the hands of his trusted co-worker in the Brotherhood during the last hours of his early life came to light in the time and manner prearranged and the world became acquainted with another demonstration of a duality of character that is an outward example of inherited and acquired development.

This great man was none other than the world-famous Leonardo da Vinci, the Florentine painter, usually known by two of his celebrated masterpieces, The Last Supper, which resides safely in a monastery in Milan, Italy, and the portrait known as Mona Lisa, which is now exhibited in the Louvre in Paris. Da Vinci was born in 1452 at Vinci, a Tuscan mountain town, and was claimed to be the illegitimate son of a Florentine notary and a peasant woman. Because of his father's great wealth, he was given an excellent education in Florence, which was at that time the intellectual and artistic center of Italy. In his youth he was extraordinarily impressive, handsome in appearance, powerful in physique, and a very fine conversationalist. He apparently carried over from a previous incarnation a ten-

dency toward the fine arts, for early in his youth he manifested a natural ability to express the dreams of his soul and consciousness in music and was known as one of the most marvelous improvisers of the musical circles of the city. On the other hand, at odd times he manifested the ability to sketch and to express his thoughts in quick and deft strokes of pencil or crayon. But there was also born in him to be a companion to his genius an insatiable desire for extraordinary knowledge, or that knowledge which was then considered arcane and secret. It was said of him that whenever he went to a library or the reading and reference room of an academy to seek facts pertaining to one of the academic subjects he was pursuing, he was always tempted by some casual subject in some forgotten book that required further research or more extended investigation. In yielding to the temptation to pursue the arcane subjects to their fullest revelation, he often neglected the subjects which were a part of his curriculum. Long before he thought seriously of developing his natural artistic talents, he was deeply involved in the subject of natural sciences and especially in natural and spiritual laws.

After the development of his artistic talents, Da Vinci became extraordinarily busy in painting and sculpturing, although his paintings became far more famous than anything he ever worked in clay. Many times he was commissioned by king and court, by church and state, to produce certain marvelous paintings, which for spiritual significance have never been equaled, and because of the wide range of his work in painting and the great amount of it which he accomplished, very few persons knew that Da Vinci was interested in anything else than his art. But to



him there was another art as great as that which he had carried over from the past, and it was not long before his Cosmic inclination in this direction brought him in contact with the art of the Rosicrucians, and then began the dual career of his life, which makes him an outstanding character in mystical literature. His first contact with the Rosicrucians was in Florence at about the time he was completing his academic studies. A few years later he made a number of journeys to a monastery believed to be situated in what is now known as Amalfi, and there he came in contact with one of the secret schools of the Rosicrucian mystics. At any rate, at about this time, he became initiated into their arts and mysteries, and was gradually prepared to be proficient in the use of their manuscripts and their laboratories, and here began his experiments, which he recorded in manuscripts now known to be the astonishing secret writings of a great master.

In an appreciation of Da Vinci written in German by the student of Philosophy, Houston Stewart Chamberlain, we read this: "No greater painter ever lived; and this great painter was like Durer, and even more than Durer, a preeminent mathematician and mechanic. At the same time—as we see every day more clearly—a man of an all-embracing intellect, a Seer who penetrated all that his eyes saw, a Discoverer so inexhaustible that the world has perhaps never seen his like, a deep, bold Thinker."

The manuscripts, which Da Vinci placed in the hands of his Rosicrucian companion just before he died and which were dated to be revealed to the world at a certain time and under certain conditions, were first believed to be of little value when examined at the prophesied time because of their peculiar character. Da Vinci's connection with the Rosicrucian mystics had never been publicly revealed, and his reputation centered almost exclusively around his mastership in art. It was known that he had been a prolific writer and that some of his manuscripts had been "lost," but it was generally believed that if found, these manuscripts would prove to be profound dissertations on

the subject of art. When the manuscripts were finally presented by unknown hands to the various scientific bodies for examination, it was still believed that the many situations of peculiar writing contained matter that would be of interest only to artists and for this reason very little was done to decipher the secret writing and the strange script and bring the contents of the matter before the learned societies of the day. In keeping with the Rosicrucian methods of his time, Da Vinci had written all of his manuscripts with script characters, which constituted a more or less secret alphabet and written in a unique and secret manner. The general impression of the manuscripts when examined by those who did not know the manner in which to read them was that the writing was done by writing with the left hand, the characters being backhanded and the script reading from right to left. This presented an almost indecipherable manuscript and was in no way encouraging to persons who believed that any effort to translate them would result in nothing more than an artist's dissertation on art. But as one eminent biographer has said of him: "Leonardo was the most extraordinary vestal genius of that age of geniuses, the Renaissance. As a man of science he towered above all contemporaries, and had his views been known and generally published, they must have revolutionized the science of his day." The writer of that comment did not know, of course, that what Da Vinci wrote in his manuscripts was known to others besides Da Vinci, and that much of the knowledge had been purposely held secret so that too great a revolution in the lives of mankind would not occur. Many great minds today do not realize that the masters in the Rosicrucian Brotherhood and in the Great White Lodge are in possession of knowledge which, if publicly revealed, would unquestionably cause astonishing and regrettable revolutions in the lives of mankind. Such knowledge is in the possession of the few advanced thinkers and workers in each period of civilization that they may properly guide and protect it and bring its gradual adoption by civilization so that no

sudden revolution or startling change in our general affairs may work to our detriment rather than to our progress. This same biographer also states that Da Vinci divined the secrets of nature and made discoveries which it has been reserved for our own time to perfect. And in this the biographer is correct. For much that was revealed in the Da Vinci manuscripts hundreds of years later was just opportune and propitious for the state and stage of man's development. And even now, four hundred or more years after his transition, many of the things which Da Vinci revealed in his manuscripts would be considered far in advance of our general public knowledge and might even be questioned as being entirely too futuristic.

It would take a whole issue of this magazine to outline the remarkable revelations which were contained in Da Vinci's manuscripts. We must remind you again of the date of his transition, which was in the year 1519. In the years in which most of his manuscripts were written, the earth was still considered as flat and only a few of the profound leaders in secret schools held any other opinion regarding the shape of the earth or of the general cosmogony of the universe. We are accustomed to think that Columbus and a few of his immediate predecessors promulgated the first ideas of the earth being a sphere, but I would call your attention to the fact that old mystical records show that a Rosicrucian character, who taught logic and dietetics in the mystical school conducted by Charlemagne in Toulouse, France, in the tenth century, had in his private study and sanctum a sphere suspended from the ceiling on the surface of which he had marked the continents of the earth, as they were pictured in maps claimed to have been found on the walls of the mystic schools of Egypt, and this old master, Alcuin, taught the idea of a cellular cosmogony and that the fact that the earth was a sphere. Da Vinci's manuscripts were dated thirty years before Copernicus presented his questionable hypothesis of cosmogony in which he made the startling announcement that the earth was round. Da Vinci made the same statement and many others in regard to

the sun, the moon, and the planets. On one of his manuscripts we find the heading in large, bold characters reading in Latin "il sole non si muove" (the sun does not move). To those who may say that this very statement shows that Da Vinci was in error in some of his scientific statements, we would simply say that it is best to hold judgment on this point until all evidence has been submitted, for there are eminent scientists of the present hour who are not quite convinced that the Copernican idea of the movement of the sun is correct, and there are many other eminent scientists who are quite ready to agree with what Da Vinci said centuries ago. We do not intend to argue this point here at this time, but some day, most of our readers will be better able to judge of the correctness of the two ideas, and then there will be time to consider the correctness of Da Vinci's statements. Many of his other statements in regard to astronomical laws have been proved absolutely correct.

Da Vinci was also well aware of the fact that the blood in the human body circulated continuously, for in his manuscripts he repeats in a number of places that he knows that the blood "runs an uninterrupted course through the veins" and that it proceeds from the heart and finds its way back to the heart, and makes a distinction between the venous blood and the arterial blood. We must keep in mind that science has popularly credited the scientist, Harvey, with the discovery that the blood circulates through veins and arteries in the human body. Harvey announced this supposed discovery to his close companions and workers in 1619, but did not announce his discovery to the world until 1628. This we note is at least one hundred years after the transition of Da Vinci. We may easily understand why Da Vinci wished this fact with many others to be kept secret for a hundred years or more, by noting what occurred when Harvey finally made the announcement of his "discovery"; he was condemned as a dangerous character, considered insane, and his whole announcement rejected, and for many years, the science of medicine and surgery was thrown into a revolutionary



state. If the announcement had come a hundred years sooner, it would have been completely rejected and lost, and there would have been far more dire consequences. It must be kept in mind that Harvey was likewise a Rosicrucian student, and a worker with many others in a Rosicrucian laboratory, and had access to the Rosicrucian records of Da Vinci's discoveries.

Da Vinci's manuscripts, many of which are not yet fully circulated and are carefully preserved waiting the proper time for public publication, contain many astounding scientific facts, which are now secretly known only to the higher workers in the Brotherhood. Those facts from his manuscripts, which were published centuries ago, deal with not only cosmogony and physiology, but with astounding observations in meteorology, the moon's influence upon the tides, the manner in which to figure the elevation of continents, the laws and principles pertaining to fossil shells, and so forth. It was Da Vinci who originated the science of hydraulics and invented the hydrometer. His plans for the canalization of rivers is one of the modern schemes of great value in irrigation. He invented a large number of labor-saving devices and machines, many of which are remarkable for his period and time, and as a mathematician he takes a very high rank. Can you imagine anything more peculiar than a famous artist originat-

ing the science of hydraulics and inventing pieces of machinery and scientific instruments such as the hydrometer? In keeping with the old arcane schools and their systems of study and writing, Da Vinci adhered to the mystic principle that "in the beginning God geometrized." Therefore, all of Da Vinci's manuscripts are filled with geometrical designs for symbols and every law and principle is worked out in mathematical symbols and laws. We know that in the early days, mathematics belonged almost exclusively to the arcane sciences and to the adoption of philosophy to the practical sciences. It was quite common for the Rosicrucian mystics in ancient times, as today, to express all of the natural and spiritual laws with geometrical symbols and mathematical notations. This is why Da Vinci wrote across the top of one of his most important manuscripts these significant words: "Let no man read me who is not a mathematician." In other words, Da Vinci was saying in a forcible exclamation, let no one attempt to read and understand my writings who is not a mystical geometrizer.

If my readers will let me know by letter during the first ten days after the publication of this issue of the "Digest" that they would like to have a further presentation of Da Vinci's mystic thoughts and writings, I will be glad to supplement the present article with another one in the February issue.

THE PICTURE OF THE MASTER JESUS, THE CHRIST

Members who have purchased the photograph of the painting of the Master Jesus, as a Mystic, painted by our Imperator, and which hangs in the anteroom of the Supreme Temple, have expressed a great appreciation of the picture and have asked if it could be secured in colors resembling the original. The art photographer, who made the black and white photographs, has arranged with an artist to make duplicates of the original painting, 8x10 inches, finished in oil colors at the special price of \$1.75 each postpaid. The uncolored prints, size 8x10 inches, are still available at \$1.00 each. Address your order with remittance to AMORC Supply Bureau, Rosicrucian Park, San Jose, California.

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