Decoding the Last Supper

The Great Year and Men as Gods

House of Truth | www.houseoftruth.education
21.6.2013
# Table of Contents

Introduction .......................................................................................................................... 2

The Last Supper and the Great Year ...................................................................................... 3
  36 engravings on the roof .................................................................................................. 4

Elements of the Last Supper ................................................................................................. 5

Hands of Christ ..................................................................................................................... 6

The Lesser Conclusion ......................................................................................................... 7

Men as Gods in the Last Supper ......................................................................................... 8
  Roman trio of gods ......................................................................................................... 9

Evidence number 153 ......................................................................................................... 11

From Jove to Muhammad .................................................................................................. 14

The Greater Conclusion .................................................................................................... 17

Table of Annexes ............................................................................................................... 19

References ........................................................................................................................ 21
Introduction

Leonardo da Vinci’s Last Supper, a mural painting in Milan at the Convent of Santa Maria della Grazie, represents Jesus with his Disciples during the last hours they spend together, as depicted e.g. in the Gospel of John, 13:21. It is argued here that in this central, symbolic scene of Christianity, Leonardo has actually included references to Islam, Hinduism, Astrology and Roman mythology.

The painting mirrors Leonardo’s own world view which allowed him to draw inspiration equally from a variety of sources, both religious and scientific. What Leonardo’s Last Supper implies is written in one of his notes: “...certainly those who have chosen to worship men as gods – as Jove, Saturn, Mars and the like – have fallen into the gravest error..” (880). Rather than restricting oneself to one particular school of faith Leonardo believed in uniting all knowledge as much as he believed in the equality of religions; Last Supper was his testimony to the existence of one power and Truth which reigns over all – and a warning against the distortion of sacred knowledge by people.

The declaration of the Last Supper

The message of the Last Supper is simple. In his journals Leonardo guides us to think mathematically and to study causes behind effects. The main declarations of this beautiful artwork are:

- **The Great Year**: There are other time dimensions in addition to our regular Solar year, which consists of 365 days. The Great Year is a period of approximately 25 920 years, marking the return of the celestial bodies (planets) and the diurnal rotation of the fixed stars to their original positions. In the Last Supper Leonardo has hidden a geometric shape which connects the painting to the ancient Dendera Zodiac, the Roman Pantheon and the Great Pyramid of Giza.

- **Men as Gods**: the Last Supper is related to Leonardo’s sketch number 880; “...certainly those who have chosen to worship men as gods – as Jove, Saturn, Mars and the like – have fallen into the
At least five different gods and/or prophets can be found in the painting: Jove, Mars, Saturn, Jesus and Muhammad.

The Last Supper and the Great Year

Much like other concepts studied by Leonardo da Vinci, the Great Year combines both scientific and religious/traditional points of view. The Great Year, also known as the Platonic Year, is defined by NASA as "The period of one complete cycle of the equinoxes around the ecliptic, about 25 800 years". The Platonic year is named after Plato, who defined the "perfect year" as the return of the celestial bodies (planets) and the diurnal rotation of the fixed stars (circle of the Same) to their original positions.

Cicero agreed with Plato. In De Natura Deorum Cicero wrote: “On the diverse motions of the planets the mathematicians have based what they call the Great Year, which is completed when the Sun, Moon and five planets having all finished their courses have returned to the same positions relative to one another. The length of this period is hotly debated, but it must necessarily be a fixed and definite time.”

It was Sir Isaac Newton who first noticed the fact that the stars and the sky are moving one degree in every 72 years. These factors form the function of the Great year: the period of 72 years and 360 degrees. When we multiply those together, we get 72 x 360 = 25 920 years. Using this logic, we can also calculate the Great Months to be 25 920 / 12 = 2160 years.

The number 72 is highly related to Leonardo da Vinci and even more so to Mona Lisa. According to several sources (e.g. Daily Mail article by Pisa and Salked “The real-life Da Vinci Code: Historians discover tiny numbers and letters in the eyes of the Mona Lisa”) Leonardo drew the number 72 on the arch of the bridge in the background of Mona Lisa. It is worth noting that Leonardo positioned the number 72 on the arch, as it was positioned a few hundred years later on the arch of the Eiffel Tower.

The Great Year is related to Zodiac signs and the Zodiac wheel. There are 12 Zodiac signs in total, which are also the most well-known star constellations of modern time (Signs & Symbols, 2008). Jesus is said to have represented the age of Pisces, and his mother, Mary, represented the opposite of Pisces in the Zodiac wheel - the Virgo. Moses, in turn, ended the era of Taurus at Mount Sinai, when he forbade the worship of the Golden Calf and of idols (Exodus 32, 33 and 34). The sign of Moses is Aries, which was introduced already in Egypt, when God told Moses to instruct his people to mark their doorways with the blood of Aries. We can also point out that even earlier, Adam and Eve were separated into two from one person (Genesis 2:21-22), and thus theirs is the era of Gemini. The sign of Gemini (Twins) is often used to symbolize the beginning in Scripture.
The history of these zodiac signs refers to ancient Egypt, where the first zodiac wheel, called the Dendera zodiac, was found. The Dendera zodiac is formed of 36 different shapes, which are actually star constellations, and include the 12 zodiac signs familiar to us even today. The Dendera zodiac is sculptured into the roof of the Hathor temple at Dendera, dedicated to Osiris. The Dendera zodiac is characterized as "the only complete map that we have of an ancient sky". (Rogers, 1998; Markkanen, 2009) A modern copy of the Dendera zodiac can be found at the Louvre.

36 engravings on the roof

As at the temple at Dendera, the Zodiac is also depicted on the roof in the Last Supper. On the right side of Christ, a man points to the roof of the building. On the roof, there are 36 engravings, just as there are 36 different decans - groups of stars - in the Dendera Zodiac. Some might consider the 36 engravings only a coincidence. However, our knowledge of Leonardo indicates that his actions were always carefully premeditated. In Leonardo's own words: "Realize that everything connects to everything else."

Mathematically, the value of the summation of 36 is 666 (∑36=666). It is highly significant that in the Literary Works of Leonardo da Vinci, art historian Jean Paul Richter (1888) refers to Leonardo’s sketch of the Last Supper with the number 666.

It is no coincidence that the number 666 is also a part of the Mona Lisa’s hidden code. In fact, the number 666 was also marked on the bottom left corner of the second Mona Lisa, held at Museo del Prado. In symbolic language, the number 666 stands for Life. It is a symbol of Mother and Nature, all things created and all that moves and refines by nature. 666 is a significant part of the secret code of the Mona Lisa, which Leonardo painted as an Image of God. In Hebrew language, the word K-Elohim – God-like – has the numerical value of 666. John states in the Book of Revelation that number 666 is also the number of Man. Man was expelled from Paradise because he tried becoming like God. This idea hidden behind the number 666 is also found in the Last Supper: it is stated in Leonardo’s sketch number 880, “...certainly those who have chosen to worship men as gods – as Jove, Saturn, Mars and the like – have fallen into the gravest error...”.

There is also a striking similarity between the roofs of the Last Supper and that of the Roman Pantheon. As we can see in Figure 2, the engravings match. We know that the Pantheon is also a type of a calendar, where the sunlight travels and points out the days of the solar year. According to the Oxford Dictionary, the name Pantheon means the temple of all gods (which, interestingly, are all illustrated in the Last Supper).
The Roman Pantheon, the Dendera Zodiac, and the Last Supper by Leonardo da Vinci all represent solar-lunar calendars. This solar-lunar theme is visible in the Last Supper, when we examine the far sides of the painting. The left side is dark with shadows on the wall, while right side is filled with sunlight. In other words, the Pantheon, the Dendera Zodiac and the Last Supper all have one mutual purpose: they remind us of a forgotten but an extremely important concept of measuring time – the Great Year.

Elements of the Last Supper

The elements of the Last Supper are (University of the Arts, London, 2013):

*Width = 880 cm,*

*Height = 460 cm*

The width and the height of the Last Supper lead us to the Great Pyramid of Giza. It is a known fact that also the Great Pyramid relates to time. It has four sides, each of which can be divided into two. With these measurements, mathematicians have revealed that a half of the circumference of the pyramid (880 Royal Cubits), together with its height (280 Royal Cubits), can be used to calculate a very good value of $\pi$: $1760/2 = 880$, *thus* $880/280 \approx 3.142857$. (Warren, 1903)

As we already know, 880 is the exact half of the circumference of the pyramid in Royal Cubits. The height of the Last Supper is 460, which is the exact same length as 880 Royal Cubits, but expressed as a different unit of measurement.
Half of circumference of the Great Pyramid | 880 Royal Cubits | 460 m
---|---|---
Width of the Last Supper | 880 cm |  
Height of the Last Supper | 460 cm |  

*Table LS-1. Common numbers related to the elements of the Last Supper and the Great Pyramid of Giza*

Leonardo recorded these significant numbers and measurements in the Last Supper to remind us of the wisdom of ancient cultures, e.g. Egyptians and Romans. The ancient Egyptians used the human body to calculate the units of measurement. The Cubit was six palms, and the Royal Cubit was formed by adding one more palm (6 + 1 = 7) to the regular Cubit. The proof that Leonardo studied these measurements very carefully is recorded by Leonardo himself in his famous sketch – the Vitruvian Man (Leonardo Drawings. 60 Works by Leonardo da Vinci, 1980).

**Hands of Christ**

The four fingers form a hand, or a palm. One of Jesus’ palms faces upwards and the other downwards. As the finger pointing upwards to the roof provided us with an important clue, so do the hands of Christ. As a symbol, these hands refer to the famous Indian goddess Lakshmi. In the Hindu religion, Lakshmi symbolizes knowledge – as does the Vitruvian Man (Signs & Symbols, 2008).

*Figure 3. The hands of the goddess Lakshmi, and the hands of Christ in the Last Supper*

The second certain connection between the Last Supper and the goddess Lakshmi can be found in the form of one sacred geometric shape – the Star of Lakshmi. The Star of Lakshmi is formed by two squares uniting into a single structure, producing eight angles. It can also be considered as an octagon, with each side forming an equilateral triangle. The goddess Lakshmi is said to have eight forms of abundance, which are clearly symbolized by the Star of Lakshmi (Signs and Symbols, 2008). Interestingly, Leonardo drew an octagon in the First sketch of the Last Supper.
The Star of Lakshmi itself is clearly depicted in the journals of Leonardo da Vinci in the section which studies the shapes of sacred geometry and mathematical properties of Nature (in Codex Atlanticus 264 r, and 432 v). (Biblioteca Leonardiana, 2007)

The Lesser Conclusion

Thus far we have introduced several concepts related to interpreting the message of the Last Supper: the Great Year, the Great Pyramid, the Roman Pantheon, the Dendera Zodiac, the Star of Lakshmi, the hands of Christ, the Disciple’s finger pointing upwards, and the 36 engravings on the roof of the painting. In the manner of the Lakshmi Star, which is made by merging two squares (remember two palms is two times four fingers), we shall try to merge the Star into the Dendera Zodiac and into the Roman Pantheon.

In the Dendera Zodiac, the twelve gods now hold the eight peaks of the geometric figure – which also locks perfectly into the empty slots of the Roman Pantheon.
What is the true meaning of this symbol, and why was it used in Egypt and in Rome? The Star of Lakshmi is related to the Moon. It demonstrates the Lunar cycle, or as we can call it, the Lunar month. As the Lakshmi has eight forms, the Moon goes through eight phases every month. It is suggested here that eight is the number, and the Star of Lakshmi is the geometric shape, which symbolize the Moon in ancient scripture and in ancient buildings.

The second piece of evidence in favor of the lunar theme is the fact that there are actually 12,368746 synodic new moons every year. (The Binary Research Institute) This number approximates the value of √153. We can also note that the moon revolutions (sidereal) are 13,368746, which is exactly 1 bigger than the number of synodic new moons. With this new information the tale about 153 fishes in the Bible will have a logical explanation.

The number 153 and the miraculous catch of fish are mentioned e.g. in Luke 5:1-11, and especially in John 21:1-14. In John’s version the following important details are mentioned:

- 153 fishes
- The side of the boat
- 1 fish already in the fire on the burning coals

As a part of this conclusion we remember that 153 is a number of a triangle with 17 rows. The Greek word for ‘side’, pleuran, has a numerical value of 666. The number 666 is a number of a triangle with 36 rows. If we read the same story with astrological eyes, we have 153 fishes in the net (√) + one fish already in the fire on the burning coals. On the burning coals there is also ‘some bread’, which refers once again to the Moon, because of color white, and in the language of symbolism the bread equals Father. All of this refers to astronomical calendar, which contains the equation:

13.368746 − √153 ≈ 1, as shown above.

In sum, calculating the cycle of the Great Year is based on the Sun, the Moon and five planets. Leonardo and Jesus must have understood the Star of Lakshmi in this context, which is why Leonardo drew these symbols in his journals and refers to them in the Last Supper. We can consider Christ to be the Sun, and correspondingly his hands to signify the Moon. The only thing which is currently missing is the group of five gods. This quintet leads to the second theme of this study.

**Men as Gods in the Last Supper**

In the sketch number 880 (Richter, 1888) Leonardo writes that no man should be considered a god, but that the Sun is bigger than any living man could ever be. The three window-holes behind Christ in the Last Supper are also related to the Sun. These three windows are symbols of ancient sacred buildings, such as the early temples of Jerusalem, which met every cardinal direction with triple gates. These triple gates
welcomed the Sun every morning and parted with it in the evening. Following this symbolism, also the Disciples are divided into groups of three in the painting.

**Roman trio of gods**

In his sketch number 880 Leonardo writes: “and certainly those who have chosen to worship men as gods—as Jove, Saturn, Mars and the like—have fallen into the gravest error”. If this sketch is related to the Last Supper, it surely bears a revolutionary message from Leonardo. Leonardo named three gods: Jove, Saturn and Mars. These three are all Roman gods, and they are definitely a part of the Roman Pantheon.

As we take a deeper look at the Last Supper, the Roman trio appears. When we further compare historical artwork to the characters depicted in the Last Supper, we find definite similarities.

Figure 6. On the left: Mars and Venus. Naples National Archaeological MuseumLink. Sala LXXIII. Photographer: Marie-Lan Nguyen. On the right: The Last Supper

Figure 7. On the left: Statue of Jupiter Late 1st century AD, marble. Source: originally posted to Flickr as 8646 - St Petersburg - Hermitage – Jupiter. Author: Andrew B. On the right: The Last Supper
Figures 6 and 7 present the resemblance between Mars and Jupiter, as depicted by artists before Leonardo, and certain characters in the Last Supper. Of the third Roman god, Saturn, or his Greek equivalent, Cronus, there are not many descriptions available. In certain artistic accounts of Saturn, he is described as a bolding man. It is also said that Cronus is the god of grain and the sickle that he carries to harvest crops, has become his symbol. However, the sickle was later replaced by a scythe, symbolic of the death and destruction preceding rebirth (Signs & Symbols, 2009).

In the Last Supper, next to the figure who is suggested here to be Saturn (the one farthest on the right) there is a variety of crops and flowers on the wall, although they are not visible in the Last Supper in Milan. However, they are depicted in the most famous copy of the painting by Giampietrino, a well-known associate of Leonardo da Vinci. This painting was the primary source for the twenty-year restoration of Leonardo’s original masterpiece in 1978-1998.

Another interesting fact is related to the holiday called Saturnalia. The roots of the Western Christmas tradition lie in Saturnalia. Poet Horace calls Saturnalia “December liberty” (Horaces, Satires 2.7.4, libertas Decembri; Mueller, "Saturn,” in The Oxford Encyclopedia of Ancient Greece and Rome, pp. 221–222.), because it offers slaves the right to act like masters. It is said: “For at this festival, in houses that keep to proper religious usage, they first of all honor the slaves with a dinner prepared as if for the master; and only afterwards is the table set again for the head of the household. So, then, the chief slave came in to announce the time of dinner and to summon the masters to the table.” (Macrobius, Saturnalia 1.24.22–23)

There are even some traditional tales that state Saturn to be the god who washed the feet of his followers at Saturnalia, thus honoring them. This detail is highly related to the Last Supper, during which Jesus washed his Disciple’s feet, as depicted in John 13:12.
Evidence number 153

The three Roman gods can be pointed out in the Last Supper with the number 153. The number 153 is famous from e.g. the Bible from the tale of “Jesus and the Miraculous Catch of Fish” in John 21:1-14. In the story, the Disciples catch 153 fish following the instructions of Jesus. Thus, the number 153 also becomes a symbol of Jesus himself.

The number 153 is repeated as Jesus’ symbolic number in John 6:35. Here, Jesus says: “I am the bread of life. He who comes to me will never go hungry, and he who believes in me will never be thirsty.” The numerical value of “bread” (Hebrew: מַצָּה, matza or matzah) is 135. The value of “life” or “living” (Hebrew: חי, Chai) is 18. The “bread of life”, becomes, therefore, 135 + 18 = 153. Leonardo was familiar with these Hebrew words, because he painted the bread on the table of the Last Supper exactly 135 cm from the lower edge of the painting, and of course we still remember Leonardo’s own words: “Let no man who is not a Mathematician read the elements of my work.”

In studying the number 153 in relation to the Last Supper, it is also important to understand the mathematical features of the number 153. In certain esoteric contexts, number 153 is called lesser whereas the number 666 (∑36=666) is correspondingly called bigger, or greater.

153 is also a so-called triangular number, because its sum forms a triangle from one to seventeen (∑17=153). The significance of the number 153 in relation to the Last Supper lies with the triangle which is formed when the painting is folded a certain way. When we unite the points of the painting which are exactly 153 cm from the edges of the painting, into a new picture, we see the Roman trio of gods together: Mars, Jupiter and Saturn. These are exactly the characters which were earlier suggested to be the Roman gods.

Figure 9. Folding the Last Supper

Figure 10 below represents the new picture that results in the folding of the painting (phase 2 in the process described in Figure 9).
This triangle of Roman gods, whose side length is 153 cm, is the critical piece to both forms of this painting described in Figure 9 in phases 3 and 4. The first geometrical form of the Last Supper we call the *Holy Grail*. In the Holy Grail, there is a triangle below, united by its top angle to the geometric symbol of *Vesica Pisces* (Figure 9. Part 3). Notice that the Vesica Pisces symbol has throughout history been considered the symbol of Jesus Christ and of Pisces.

There has been much speculation about the man in Last Supper pointing upwards with one finger. When folded up into the shape of Vesica Pisces, the finger actually points at the viewer. Perhaps Leonardo painted this character as a clue to finding the right angle from which to fold and study the painting.
The Vesica Pisces symbol is formed of two intersecting circles, and in the language of sacred geometry this symbol begins the \textit{creation work of God}. Scientifically speaking, Vesica Pisces is linked to theorizing the most optimal way to connect any two circles to each other, tested for instance with soap bubbles (see e.g. Stevens, 1974 and Burns, 2004). It is also the optimal way to start forming hexagons, found in nature e.g. in beehives (Hales, 1999).

![Figure 12. Vesica Pisces is formed of two intersecting circles](image)

The second folded form of the Last Supper is called the \textit{Sword in the Stone}. Here, the triangle is folded on the inside, while the outside of the painting forms a perfect circle. Symbolically, these two images are connected to the physical origin of man, wherein a sword-shaped sperm enters the golden-colored egg cell of a woman. These are the smallest and the biggest human cells, leaving out the nerve cells. In a way, it could be said that man is formed by the opposites.

![Figure 13. The Sword in the Stone of the Last Supper](image)

Again, we might consider the numbers related to these symbols. In Hebrew, the word for ‘sword’ (Chereb, חרב) has a numerical value of 210, which is also a triangular number, and a sum of the first twenty natural numbers ($\sum_{20}=210$). Nevertheless, the Hebrew word for ‘stone’ (Even, אבן) has numerical value of 703, which is also a triangular number and a sum of the first 37 numbers ($\sum_{37}=703=666+37$). With these numbers and Figures 11, 12 and 13, is possible to begin understand the hidden meaning of the Last Supper. It is quite geometric and esoteric piece of art.
From Jove to Muhammad

At this point we already have four gods – Jesus (or Lakshmi) and the Roman trio - in the Last Supper. From Leonardo’s notebooks we will discover the fifth one.

Jupiter is probably the most well-known of the Roman gods and goddesses, who obviously is also depicted in the ancient Roman Pantheon. Furthermore, Jupiter the planet is also needed in calculating the Great Year. Jupiter is called Jove by Leonardo, as we already saw in the excerpt from his notebooks (Annex 1). Jove is a rare character in the notebooks of Leonardo, but there is one more story that deserves further study.

Sketch number 1282 in Leonardo’s notebooks (Annex 2; Richter, 1888) presents an interesting, symbolic tale about wine, the table of Mahomet (Muhammad), Jove, and the concept of “killing one’s friends”. As we know, the story of the last supper in the Bible is the scene where Jesus acknowledges that he knew who among the Disciples would betray him, which would lead to his killing. The scene in the Bible takes place with everyone gathered around the table drinking wine. The table and the wine connect the Last Supper to Leonardo’s sketch about Jove and Muhammad.

It is suggested here that the dark character in the Last Supper is Muhammad. This person is also considered, by certain art historians, to be Judas. From the early copy of the Last Supper by Giampietrino we can see that this character is holding a purse in his hand. This may have reference to both 1.) Judas, as he sold the whereabouts of Jesus and was the master of their collective purse. 2.) Muhammad, as before becoming a prophet he represented the caste of commerce, and was widely known as an honest salesman.

Figure 14. Muhammad in the Last Supper
In considering whether there might be a connection between Muhammad and the Last Supper, we note that the Star of Lakshmi is also recognized in the Islamic tradition as the Rub el Hizb symbol, and its adaptation is specifically associated with al-Quds (i.e. Jerusalem).

If Leonardo did hide a message in the Last Supper related to Muhammad, it is highly possible that he used the Quran to hide his thoughts from the public. There are two sketches related to the Last Supper, which include the numbers that are written by Leonardo himself. In the First sketch of the Last Supper, also featuring the octagon, Leonardo wrote the number 65. If we use the number 65 in reference to the Quran, we will find in 6:5: “For they had denied the truth when it came to them, but there is going to reach them the news of what they used to ridicule.” From the sketch representing the unidentified character (Judas/Muhammad), we find the number 35. In the Quran 3:5: “Indeed, from Allah nothing is hidden in the earth nor in the heaven.”

Interestingly, in his notebook on page number 684 (Annex 3; Richter, 1888), Leonardo also discusses the same topic — the truth — and uses the phrase “nothing is hidden” in one of his most familiar sentences: “Nothing is hidden under the sun.” Taking these cues, we might recall that Leonardo contrasted “men as gods” to the Sun in his notebooks, on page number 880.

As soon as we take a deeper look at the persons in the painting, we can state they are all, apart from Christ, divided into groups of three. Mathematically thinking we can present the arrangement as $3 + 3 + 1 + 3 + 3$, and we can even say that there is a “12 around 1” formation. In this vein, we will next take a look at Quran 33:33: “And abide in your houses and do not display yourselves as [was] the display of the former times of ignorance. And establish prayer and give zakah and obey Allah and His Messenger. Allah intends only to remove from you the impurity [of sin], O people of the [Prophet’s] household, and to purify you with [extensive] purification.”

This excerpt bears similarity with the former paragraph from Quran, speaking about the truth and extensive purification. In fact, this is the same statement expressed only in different words. But that is not all. This same chapter 33:33 in the Quran is also the chapter that is highly debated by the two major groups of Islam - the Sunni and the Shia. Their debate is about the term the Prophet’s household and about the number five: some say that there are only five sinless people who are the Prophet’s household, and some other say that there are more.

Without taking part in this debate, we rather take a look at how the number 5 can be identified in the Last Supper.
The number 5 relates to the Last Supper painting in many ways:

- It is marked on a pillar on the left side of the painting.
- There are five pillars of Islam in the Islamic religion.
- The fifth Surah 5. Al-Ma'idah in the Quran is called “The Table, or The Table Spread”.
- If we fold the Last Supper into a geometric structure of the Star of Lakshmi (Rub el Hizb), there will be 16 sides in the star, and each side’s length is 55 cm (880 / 16 = 55).
- In ancient Egypt, the Solar year was 360 days, but at the end of every year, there were five days which were dedicated to the five gods (Pinch, 2002) (Chace, 1927).
- In the Denderah Zodiac and in the Roman Pantheon there are also clear marks for these five day periods, because of the five days for five gods in the Denderah Zodiac, and these same five days are marked in the Roman Pantheon, onto the circle on the lower wall level.

Next, we connect the number 5 to the Last Supper and the Quran. If we choose the fifth Surah, and take all the men around Christ (12), and together with Christ (13), what shall we have? The Quran 5:12-13:

“(12.) And Allah had already taken a covenant from the Children of Israel, and We delegated from among them twelve leaders. And Allah said, “I am with you. If you establish prayer and give zakah and believe in My messengers and support them and loan Allah a goodly loan, I will surely remove from you your misdeeds and admit you to gardens beneath which rivers flow. But whoever of you disbelieves after that has certainly strayed from the soundness of the way.

(13.) So for their breaking of the covenant We cursed them and made their hearts hard. They distort words from their [proper] usages and have forgotten a portion of that of which they were reminded. And you will still observe deceit among them, except a few of them. But pardon them and overlook [their misdeeds]. Indeed, Allah loves the doers of good.”
These passages take us, once again, back to our theme men as gods, or acting on behalf of God. Our theme is also about the truth and the doers of good. This text is about the twelve leaders who were not able to save the words from distortion. It is possible that Leonardo here refers to the Christian church, as later did Sir Isaac Newton in his study “Two Notable Corruptions of Scripture” (Source: Ms. 361(4), New College Library, Oxford, UK). In fact, if we think about Leonardo’s moment in time, at the turn of the 16th century, it could indeed be argued that he probably wished to be able to communicate this message. The people of the Christian church were using the pages of Scripture for their own purposes. The Church was willing and, all too often, capable, of murdering anyone who disagreed with its doctrine.

The Greater Conclusion

Judged by his notebooks alone, Leonardo da Vinci had a huge amount of knowledge about Cosmos. It is almost impossible to even begin to analyse the works of Leonardo without an understanding of the variety and depth of sophistication which he had acquired in his lifetime. All of the artwork and his journals are highly connected, as Leonardo openly points out in his sketches: “Principles for the Development of a Complete Mind: Study the science of art. Study the art of science. Develop your senses – especially learn how to see. Realize that everything connects to everything else.” As it was said at the beginning of this study, Leonardo has, indeed, included references to Islam, Hinduism, Christianity, Astrology and Roman mythology, together with mathematics and geometry, in the Last Supper.

For the entire mankind, the Last Supper, together with the Mona Lisa, offers an important lesson to learn. Leonardo da Vinci wanted to point out that all men are equal. It is obvious that Leonardo knew the secret of the Lakshmi Star and its relationship to the first Zodiac in ancient Egypt in Denderah, and even to the well-known temple of all gods – the Roman Pantheon. The secret is simply, that they all are not only star maps, but also calendars – offering guidelines to calculating the famous Great Year, and therefore the eras of mankind. Mars, Jupiter and Saturn are needed, among other planets and the Sun and the Moon, in calculating the Great Year.

In terms of the concept of “men as gods” it is possible to disagree with Leonardo. Apparently his opinion is that no man or woman can achieve a divine status while living. Another guideline for considering men as gods is quite simple. If a person is motivated by the deadly sins, he should not be followed, and correspondingly if a person is motivated by virtue, he should be supported and followed. This same lesson was told by Jesus over two thousand years ago in the form of the parable about false prophets and their fruits, and there is no reason to disagree with him.

In leaving us these messages, carefully encoded in symbols, we realize that Leonardo must have been scared for his life. At his time, the church took the lives of the brave men who fought against the evil and corrupt information. There were religious and scientific martyrs, and we shall remember them all – equally.
There is one certain geometric ‘puzzle’ that unites the mutual thoughts of Leonardo da Vinci, Jesus Christ and Prophet Muhammad. This figure also supports the thoughts represented in this study.

Figure 16. The mystery triangle

All of the numbers in this mystery triangle are related to the Last Supper by Leonardo da Vinci. They reflect the relationship between the Sun and the Moon, and there are also the numbers 5 from the pillar in the Last Supper, the 12 Disciples, and the 13 persons in total, counting Jesus. These same numbers also relate to the message from the Quran 5:12-13, as shown above. It is worth noting that Leonardo teaches us that the ordinary man is evil, and that there are only a few of those who live with a pure heart.

Again, Leonardo’s own words support our suggestions in sketch number 1293 (Richter, 1888): “(Of Christians.) Many who hold the faith of the Son only build temples in the name of the Mother.” Those, who are already familiar with the eternal language of symbolism, realize that the Mother is Nature and thus, just like Pythagoras said, woman, or the feminine aspect (Nature) is evil and beast-kind. Also Leonardo compared humans and their nature to animals in his notebooks (e.g. chapters 1220-1264).

To get a better understanding of this whole concept, we shall remember the words of Moses in the Book of Genesis, where he uses the word ‘God-like’ (Hebrew: K-Elohim כֵּאלֹהִים), which has a numerical value of 666. This number is an answer to the challenge by John in Revelation 13:18, where he states that: “This calls for wisdom. Let the person who has insight calculate the number of the beast, for it is the number of a man. That number is 666.”

So, the number of a man is 666 and the number of someone who is like God is 666. If Nature is evil, who, then, is good? There is only one answer to that question – Father. It is an eternal truth that everything which refines and moves is from Nature and thus originates from the Mother, feminine and the evil aspect of the All. The other aspect is correspondingly Father, the only eternal and permanent aspect of the All. Mother and Father together is Father-Mother, which Jesus and Nag Hammadi texts call Holy-Spirit, or as “everything with the alpha and omega”. Thus it is reasonable to call it the All, because it is all the things and nothing, together in Oneness.
Table of Annexes

(1) Notebook page number 880

“But I wonder greatly that Socrates should have depreciated that solar body, saying that it was of the nature of incandescent stone, and the one who opposed him as to that error was not far wrong. But I only wish I had words to serve me to blame those who are fain to extol the worship of men more than that of the sun; for in the whole universe there is nowhere to be seen a body of greater magnitude and power than the sun. Its light gives light to all the celestial bodies which are distributed throughout the universe; and from it descends all vital force, for the heat that is in living beings comes from the soul [vital spark]; and there is no other centre of heat and light in the universe as will be shown in Book 4; and certainly those who have chosen to worship men as gods—as Jove, Saturn, Mars and the like—have fallen into the gravest error, seeing that even if a man were as large as our earth, he would look no bigger than a little star which appears but as a speck in the universe; and seeing again that these men are mortal, and putrid and corrupt in their sepulchres.

Marcellus and many others praise the sun.”

(2) Notebook page number 1282

“Wine, the divine juice of the grape, finding itself in a golden and richly wrought cup, on the table of Mahomet, was puffed up with pride at so much honour; when suddenly it was struck by a contrary reflection, saying to itself: “What am I about, that I should rejoice, and not perceive that I am now near to my death and shall leave my golden abode in this cup to enter into the foul and fetid caverns of the human body, and to be transmuted from a fragrant and delicious liquor into a foul and base one. Nay, and as though so much evil as this were not enough, I must for a long time lie in hideous receptacles, together with other fetid and corrupt matter, cast out from human intestines.” And it cried to Heaven, imploring vengeance for so much insult, and that an end might henceforth be put to such contempt; and that, since that country produced the finest and best grapes in the whole world, at least they should not be turned into wine. Then Jove made that wine drunk by Mahomet to rise in spirit to his brain; and that in so deleterious a manner that it made him mad, and gave birth to so many follies that when he had recovered himself, he made a law that no Asiatic should drink wine, and henceforth the vine and its fruit were left free.

As soon as wine has entered the stomach it begins to ferment and swell; then the spirit of that man begins to abandon his body, rising as it were skywards, and the brain finds itself parting from the body. Then it begins to degrade him, and make him rave like a madman, and then he does irreparable evil, killing his friends.”

(3) Notebook page number 684

Truth the sun. falsehood a mask. innocence, malignity.

Fire destroys falsehood, that is sophistry, and restores truth, driving out darkness.
Fire may be represented as the destroy of all sophistry, and as the image and demonstration of truth; because it is light and drives out darkness which conceals all essences [or subtle things].

[Footnote: See Pl. LXIII. L. 1-8 are in the middle of the page; 1. 9-14 to the right below; 1. 15-22 below in the middle column. The rest of the text is below the sketches on the left. There are some other passages on this page relating to geometry.]

TRUTH.

Fire destroys all sophistry, that is deceit; and maintains truth alone, that is gold.

Truth at last cannot be hidden. Dissimulation is of no avail. Dissimulation is to no purpose before so great a judge. Falsehood puts on a mask. Nothing is hidden under the sun.

Fire is to represent truth because it destroys all sophistry and lies; and the mask is for lying and falsehood which conceal truth.
References


