

THE MYSTICAL ART OF NICOMEDES GÓMEZ: *PEACE ON EARTH AND GOODWILL TO ALL*

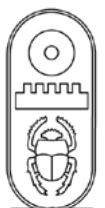
Hugh McCague, FRC



*Nicomedes Gómez, Paz en La Tierra a Los Hombres de Buena Voluntad
(Peace on Earth to People of Goodwill or Peace on Earth and Goodwill to
All), 1967.*

Nicomedes Gómez

Nicomedes Gómez was a highly productive, dedicated, and ardent artist and illustrator throughout his life (November 16, 1903-August 3, 1983). His beloved homeland was Spain, though he lived part of his life in France. In December 1956, he became a devoted and influential student of the Rosicrucian Order, AMORC.¹



The Esoteric Paintings Series

The sacred can be expressed in art both implicitly and explicitly. Explicit conveyances can be symbols such as a temple and altar. Implicit conveyances can take many forms such as expansive views of the sky and the universe. Gómez was quite adept at both approaches which he combines well in individual paintings.

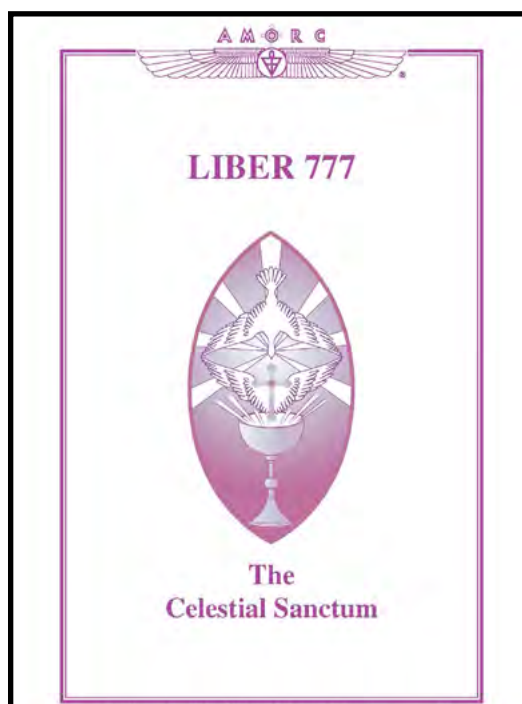
Between 1959 and 1976, while the artist was a Rosicrucian student, he created a series of artworks known as his esoteric paintings.² Most of these paintings have common design elements that are immediately recognizable. Rays of light emanate from a high center point with concentric circles radiating outward. The center point is i) a high focal point that draws our attention immediately and ii) a vanishing point for a one-point perspective that guides the painting's overall design. The rectangular panels used for the painting surface have a smaller width than height which gives a vertical emphasis pertaining to spiritual ascent and descent.

The esoteric painting series arises from the artist's experiences during meditation, specifically his contacts with the Cathedral of the Soul, also known as the Celestial Sanctum. Indeed, *The Cathedral of the Soul*, dating from 1963, is the title of one of the paintings in the esoteric series.³ The AMORC meditation booklet *Liber 777*⁴ describes how to rise into the Celestial Sanctum and attune with the Cosmic Mind as shown in these esoteric paintings. During this meditation exercise, the aspirant ascends and descends to and from the Celestial Sanctum. In the resulting Cosmic contact and inspiration, the aspirant is then obligated to emulate the Cosmic Mind in service to spiritualize the Earth and themselves and assist others in their healing and evolution. The *Liber 777* booklet is even shown at the bottom center of the painting *Life-Light-Love (III)*⁵

which befittingly depicts a Home Sanctum where Rosicrucian students study their weekly monograph lessons, pray, meditate, visualize, and perform other exercises.

The dove descending motif appears in some of the paintings in the esoteric series: *The Cathedral of the Soul*, *Life-Light-Love (II)*, *Life-Light-Love (III)*, *The Temple of Man [Humankind] or Know Thyself*, *The Divine Ark*, and *Peace on Earth and Goodwill to All*. An important source for this motif is, of course, the description of the Divine Spirit as a dove descending during the baptism of Yeshua by John the Baptist in the Jordan River given in the four Gospels. Like those biblical descriptions, the esoteric paintings depict the heavens opening and the Divine Spirit being realized.

The Sephiroth of the Kabbalistic Tree of Life is another motif that appears in some of the paintings of the esoteric series: *The Divine Ark*, *The Cosmic Keyboard*, *Life-Light-Love (I)*, and *Peace on Earth and Goodwill to All*. This profound symbolism adds to the structure of the paintings and the comprehensive realization of Cosmic Consciousness expressed in the paintings.



Peace on Earth to People of Goodwill

We will focus on the esoteric painting *Paz en La Tierra a Los Hombres de Buena Voluntad* (*Peace on Earth to People of Goodwill* or *Peace on Earth and Goodwill to All*), which was made with gouache and pen on panel with dimensions 60 inches by 47 inches (152 cm by 120 cm) (see page 53). The painting is signed “Gómez 1967” in the lower right corner. The title references the Gospel passage of Luke 2:14 on the coming of Yeshua. That passage esoterically alludes to the birth of the Christ Consciousness or the onset of Cosmic Consciousness.

The reddish hues of the lower register of the painting contrasts with the bluish hues of the upper register. Concentric circles emanate from the heart above and the Earth below. The red coloring lightens as we proceed outward from the Earth to gray and then black in outer space. The swirling red dragons suggest the trials and tests of humanity as it matures and evolves in learning the great lessons of life. The dove descends drawing us into the Divine as practiced in the Celestial Sanctum meditation exercise of *Liber 777*. The descent of the dove is highlighted by the bird’s wings shown flapping in six “frozen” moments resulting in twelve individual wings depicted on the left and right. The Celestial Sanctum is the high plane of consciousness that we can attune with for our general enlightenment and the realization of much more as depicted in this painting. Great beams of light and wisdom radiate from

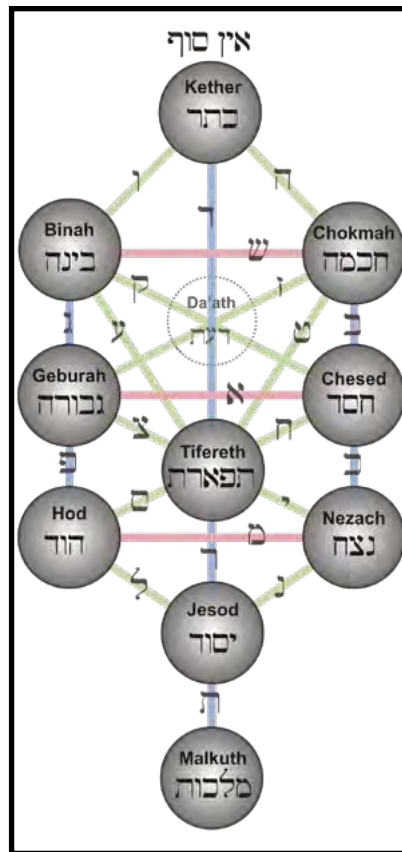
the heart center dispelling the darkness and ignorance.

A pillar-like beam of the seven colors connects Earth and the heart. These beams also rise above the heart but with their order reversed left to right. Additionally, these beams reach out from the heart to form a cross and have their order switched on the left and right sides of the heart. A great Rose Cross is implied. Intriguingly, the vertical beam takes a triangular shape coming to a vertex or point in the center of the depicted Earth. This pointed base is the stake of the Rose Cross firmly fixed or rooted in the Earth. Humanity can rise through the Rose Cross to enlightenment.

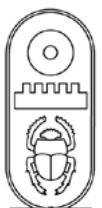
This ascent also involves rising through the Sephiroth of the Tree of Life. The Sephiroth Kingdom is at the Earth and the Sephiroth Crown is at the great heart center. A shape partly like a rectangle but with a curved bottom appears immediately above the Earth. It forms a background for the Tree of Life.

Stars and planets appear around the painting. For example, Saturn with its rings appears quite distinctly in the mid-right side. These celestial bodies emphasize that we are in the presence of the Cosmos, the macrocosm.

At the heart and rose center, thirty-two rays emanate encompassing the universe. Befittingly, the thirty-two rays and the one center total thirty-three. This number has various sacred meanings including the allusion to the thirty-three years up to the close of the earthly ministry of Yeshua. At



The Kabbalistic Tree of Life.





Nicomedes Gómez. Manos (Hands).

that center, two interlaced triangles appear: one ascending from the finite plane and the other descending from the infinite plane, like unto the Seal of Solomon, marrying the physical and the spiritual. By the law of the triangle or the law of manifestation, a perfect new creation is formed by the intersection of the vertical and horizontal bars of the Rose Cross and by the two interlaced triangles. Strikingly, the spark of creation appears at the intersection. We are welcomed into the Way of the Heart with the emanating rays of the Christ Consciousness or Cosmic Consciousness.

Sacred expression through number and geometry continues in various forms in the painting. Two yellow and congruent squares are rotated half of a right angle (or 45 degrees) around the center of the heart to form an eight-pointed figure (polygon). The number eight, the octad, symbolizes rebirth. Also, three green and congruent equilateral triangles are rotated by 40 degrees around the center of the heart to form a nine-pointed star (polygon). The number nine, the ennead, symbolizes Divine completeness.

By the law of vibration all manifests by vibration. Rosicrucians describe this law through the Cosmic Keyboard, the subject matter of the painting by Gómez *The Cosmic Keyboard*.⁶ An historic way to view this matter is that all phenomena

manifest in an expanded conception of music as described by the Pythagoreans, Augustine of Hippo, Boethius, and others. A consequence is then that the proportions of visual phenomena can partake of the musical proportions. For example, the painting's height of 60 inches (152 cm) and width of 47 inches (120 cm) is in the proportion of approximately 1.267, which in musical terms is very close to the proportion of the Pythagorean scale's major third $81/64 \approx 1.266$. Given the importance of the Pythagoreans to the traditional history of the Rosicrucians, it is befitting to have such a reference.⁷

Quite notable in the artwork is the pair of weathered hands coming forth from the cosmic background. Visual artists are trained to sketch the human body and its parts. This artist even drew such a pair of hands as a work. The gesture with the two hands in the esoteric painting suggests both giving and receiving, warmth and support. Their placement in the cosmic background and setting suggests that they are symbolic of Divine action and reception.

As is common in the esoteric series of paintings by Gómez, this painting is encyclopedic in its sacred symbolism and action. It is well worthwhile and enriching to take an extended viewing period to contemplate the work, see its many parts,

take it in as a whole, and then enter meditation especially using the instructions of *Liber 777*.

Service, Art, and Mission in Life

Through his prolific work in art and illustration, Nicomedes Gómez fulfilled his mission in life. As an on-going act of service, his art portrays and helps awaken within us the inspiration and wisdom that he experienced in undertaking the Great Work. His example is universal. It encourages us in our own chosen career and mission in life. Similarly, as we attune with and emulate the Cosmic Mind, our capacity to masterfully play the keys of the Cosmic Keyboard and to be of service to all increases in the great journey of Mystical Union.

Bibliography

- AMORC. "A Look at This Year's Cover: Nicomedes Gómez's *The Cathedral of the Soul*." *Rose+Croix Journal* 16 (2022): Front Cover, 7 pages. <https://www.rosecroixjournal.org/archive>.
- AMORC. "A Look at This Year's Cover: Nicomedes Gómez's *The Cosmic Keyboard*." *Rose+Croix Journal* 15 (2021): Front Cover, 3 pages. <https://www.rosecroixjournal.org/archive>.
- AMORC. *Liber 777: The Celestial Sanctum*. San Jose, California: Grand Lodge of the English Language Jurisdiction, 2023. <https://www.rosicrucian.org/council-of-solace>.
- AMORC. *Rosa Cruz* 26, no. 105 (Autumn 2019). https://www.amorc.es/wp-content/uploads/2020/01/online_oton%CC%83o_2019_105.pdf. This issue features the life and work of Nicomedes Gómez.
- AMORC. "The Mystical Art of Nicomedes Gómez." RosicrucianTV. April 16, 2021. YouTube video, 56:01. <https://www.youtube.com/watch?v=5FGtgxDIry0>.
- Martínez, Diego Ortiz. *Nicomedes Gómez: El Hombre y el Artista*. Cartagena: Imprenta Nicomedes Gómez, 2018.
- Ruiz, Luís Artés, Hugo Casas Irigoyen, Diego Ortiz Martínez, Isidro Pérez López and Jesús Rodríguez Rubio. *Nicomedes Gómez: La colección pictórica esotérica del Ayuntamiento de Cartagena*. Exhibition organized by the Cartagena City Council in collaboration



The bust of Nicomedes Gómez in Cartagena City Hall in Spain.

with the Rosicrucian Order, AMORC. Cartagena: Ayuntamiento Cartagena, 2019.

Endnotes

- ¹ Hugo Casas in Luís Artés Ruiz et al., *Nicomedes Gómez: La colección pictórica esotérica del Ayuntamiento de Cartagena* (Cartagena: Ayuntamiento Cartagena, 2019), 26.
- ² Luís Artés Ruiz et al., *Nicomedes Gómez, Diego Ortiz Martínez, Nicomedes Gómez: El Hombre y el Artista* (Cartagena: Imprenta Nicomedes Gómez, 2018).
- ³ AMORC, "A Look at This Year's Cover: Nicomedes Gómez's *The Cathedral of the Soul*," *Rose+Croix Journal* 16 (2022): Front Cover, 7 pages, <https://www.rosecroixjournal.org/archive>.
- ⁴ AMORC, *Liber 777: The Celestial Sanctum* (San Jose, California: Grand Lodge of the English Language Jurisdiction, 2011). <https://www.rosicrucian.org/council-of-solace>.
- ⁵ Luís Artés Ruiz et al., *Nicomedes Gómez*, 54.
- ⁶ AMORC, "A Look at This Year's Cover: Nicomedes Gómez's *The Cosmic Keyboard*," *Rose+Croix Journal* 15 (2021): Front Cover, 3 pages, <https://www.rosecroixjournal.org/archive>.
- ⁷ The approximate observed proportion of 1.267 is also close to the $\sqrt[3]{2}$:1 ratio, proportion approximately 1.260, which is the major third on the 12-tone equal temperament scale. Given that the panel's measurements are stated to the nearest centimeter, either of these proportions for the major third are plausible regarding the panel's proportions. The slightly smaller proportion 1.250, the 5:4 ratio, which is the major third on the Ptolemy scale does not appear to have been applied.

