

The cover image for Volume 16 of the *Rose+Croix Journal* is *La Catedral del Alma* (*The Cathedral of the Soul*) by Nicomedes Gómez. This inspiring painting dates from 1963. Nicomedes Gómez was an ardent and dedicated artist and illustrator throughout his life (November 16, 1903 - August 3, 1983). He lived in Spain and France. He became a devoted and influential student of the Rosicrucian Order, AMORC in December 1956.¹



Figure 1. Plaque, lower frame, *The Cathedral of the Soul* by Nicomedes Gómez.

This painting was presented to former Emperor Ralph M. Lewis in memory of his father, AMORC founder and former Emperor H. Spencer Lewis, as indicated on the plaque on the lower frame (Figure 1). The artwork was presented at the Third European Convention of the Rosicrucian Order, AMORC in Paris, France in 1964.² Also, that same year, this work was featured on the front cover of the *Rose Croix* magazine, Autumn 1964, French Language Jurisdiction, AMORC (Figure 2).

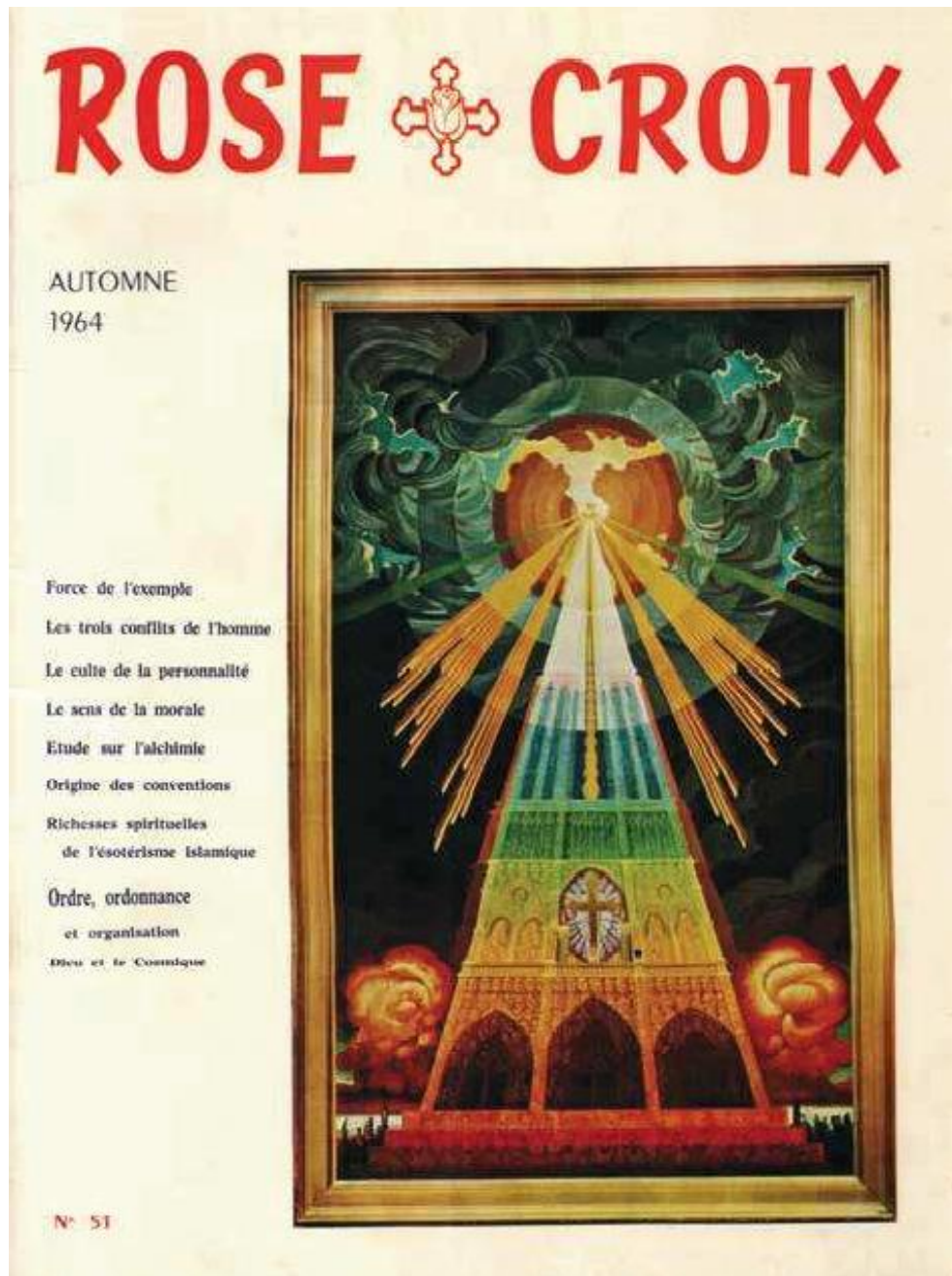


Figure 2. Front cover, *Rose Croix* magazine (51, Autumn 1964), French Language Jurisdiction, AMORC. (Image source: p.158, <https://www.cartagena.es/gestion/documentos/32073.pdf>)

The painting became part of the permanent collection of the Art Gallery of the Rosicrucian Egyptian Museum, San Jose, California and has at times been on display there (Figure 3).



Figure 3. Art Gallery, Rosicrucian Egyptian Museum, San Jose, California. *The Cathedral of the Soul* is centrally displayed.

(Image source: p.128, <https://www.cartagena.es/gestion/documentos/32073.pdf>)

While the artist was a Rosicrucian student, he created a series of artworks that have been referred to as his esoteric paintings.³ One of the early works in this series is *The Cathedral of the Soul*. Many of these paintings have a common essential design of rays of light emanating from a center point with radiating concentric circles. The center point both serves as the vanishing point for a one-point perspective that unifies the painting's formal design and also draws the viewer's eye to that high focal point. The painting surfaces are rectangular panels with a greater height than width ranging approximately from $3/2$ (the musical perfect fifth) to $9/4$ [or $(3/2)^2$] in proportion.

These works are based on the artist's meditations in the Cathedral of the Soul, also known as the Celestial Sanctum. As aspirants apply the meditation method described in the AMORC booklet *Liber 777*,⁴ they rise into the Celestial Sanctum and attune with the Cosmic,⁵ as shown in the aforementioned series of esoteric paintings, especially *The Cathedral of the Soul*. Aspirants ascend and descend and, through the resulting Cosmic contact and inspiration, help spiritualize Earth and themselves and assist others in evolving through service.

In the lower area, behind the cathedral, we see a cityscape, the horizon, and the sky. Ominous clouds suggestive of warfare and disharmony appear at the bottom. The artist is giving a warning to humanity. We have the choice and opportunity to attune with the Cosmic, do great good, and use Divine gifts for the well-being of all.⁶

The symbolic west façade of the cathedral follows in substantial part the architectural design of Notre Dame Cathedral, Paris. In the painting, by the rose window and Rose Cross (the cross and the rose of the rose window) centered there, there are the three candles of Light, Life, and Love. A light colored downward pointing triangle immediately behind the Rose Cross emphasizes the manifestation of Love from the perfect blending of Light and Life.⁷

In the middle of the painting, “twelve heads appear in ascension, representing the twelve patriarchs, the twelve chiefs of the tribes of Israel, the twelve apostles, and the column of Brahma”⁸ akin to the spinal column in the temple of the body. We note the polarity of male and female faces on the two sides of the cathedral. Rising in the painting the faces become more uplifted and spiritualized and convey the evolution of human consciousness. Similarly, we note the symbolic graduations of color from dark brown and red through to white as humanity rises in realization of the Cosmic and Cosmic Keyboard. Near the top, a dove and Divine Light descend from the Celestial Sanctum, the Cosmic meeting place. We see in the painting, and experience within ourselves, the Cathedral of the Soul, the Celestial Sanctum, as a place of worship and prayer, the body of humanity, the Temple of the Divine,⁹ and a great beacon of Light and wisdom that dispels darkness and ignorance.

Nicomedes Gómez fulfilled his mission in life through this painting and his other artworks. His Great Work and service live on through the inspiration and wisdom his art portrays and helps awaken within us. In a similar manner, his example is universal and encourages us in our own mission in life, in our increasing capacity to masterfully play the keys of the Cosmic Keyboard, to attune with and emulate the Cosmic, and to be of service to all in the great journey of Mystical Union.

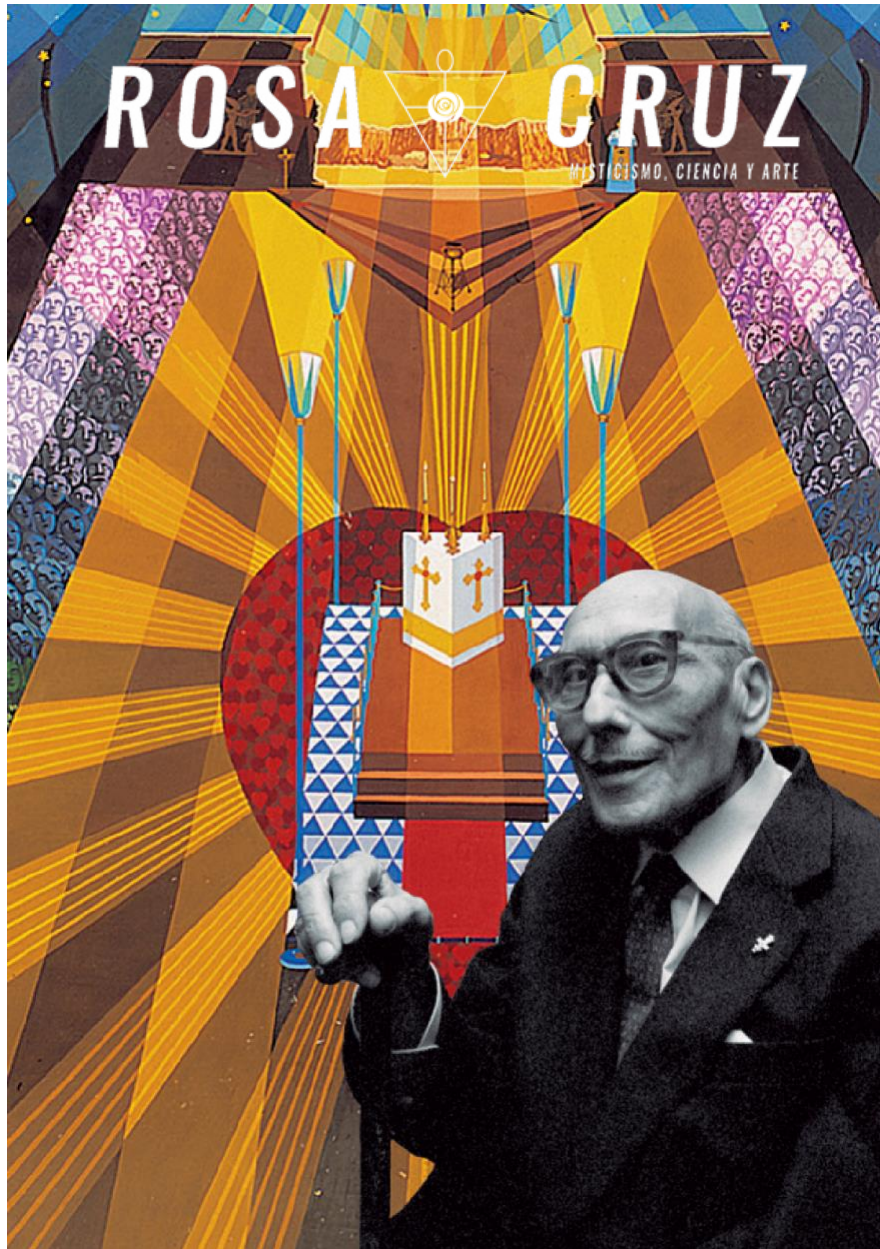


Figure 5. Front cover detail of the *Rosa Cruz* magazine (XXVI.105, Autumn 2019), Spanish Language Jurisdiction, AMORC. It features a photograph of Nicomedes Gómez with a detail of his painting *Life-Light-Love 2*, 1973, in the background. (Image source: front cover, https://www.amorc.es/wp-content/uploads/2020/01/online_oton%CC%83o_2019_105.pdf)

Bibliography

AMORC. *Rosa Cruz* XXVI.105 (Autumn 2019). This issue features the life and work of Nicomedes Gómez. Accessed February 25, 2022. https://www.amorc.es/wp-content/uploads/2020/01/online_oton%CC%83o_2019_105.pdf

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<https://www.cartagena.es/gestion/documentos/32073.pdf>

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.
<https://www.cartagena.es/gestion/documentos/31890.pdf>

² Ibid., 25.

³ Luís Artés Ruiz et al., *Nicomedes Gómez*; Diego Ortiz Martinez, *Nicomedes Gómez: El Hombre y el Artista* (Cartagena: Imprenta Nicomedes Gómez, 2018). <https://www.cartagena.es/gestion/documentos/32073.pdf>

⁴ AMORC, *Liber 777: The Celestial Sanctum* (San Jose, California: Grand Lodge of the English Language Jurisdiction, 2011). https://www.rosicrucian.org/downloads/Liber_777_1011.pdf. This booklet provides the instructions for the central meditation method used by Rosicrucian students. Nicomedes Gómez even depicts the *Liber 777* booklet and meditation method in one of his esoteric paintings; namely, “Life-Light-Love (III),” 1970 in Luís Artés Ruiz et al., *Nicomedes Gómez*, 54.

⁵ Rosicrucian terms such as the “Cosmic” (p.196) and “Cosmic Keyboard” (p.215) used in this description are defined in H. Spencer Lewis et al., *Rosicrucian Manual* (San Jose, California: Supreme Grand Lodge of the Ancient and Mystical Order Rosae Crucis, 1918, 2015). <https://www.rosicrucianpark.org/rare-books>

⁶ Casas, *Nicomedes Gómez*, 27.

⁷ Ibid., 26

⁸ Ibid. Translated from the Spanish.

⁹ Ibid.