

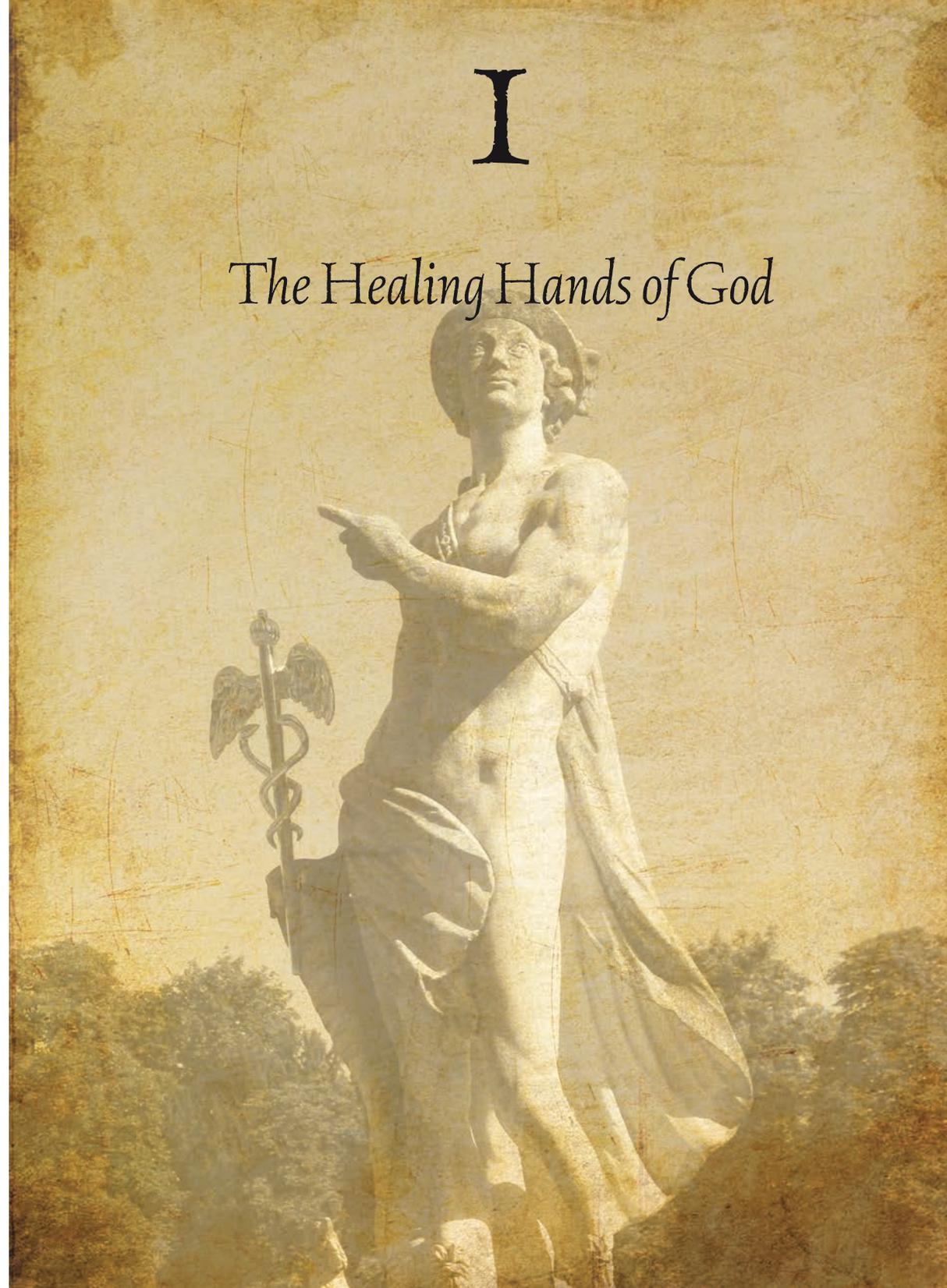
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I

The Healing Hands of God



- 11 *But Mary stood outside at the sepulcher weeping, and as she wept she stooped down and looked into the sepulcher,*
 12 *and saw two angels in white, sitting one at the head and the other at the feet where the body of Jesus had lain.*
 13 *And they said unto her, "Woman, why weepest thou?" She said unto them, "Because they have taken away my Lord, and I know not where they have laid Him."*
 14 *And when she had thus said, she turned around and saw Jesus standing, and knew not that it was Jesus.*
 15 *Jesus said unto her, "Woman, why weepest thou? Whom seekest thou?" She, supposing Him to be the gardener, said unto Him, "Sir, if thou have borne Him hence, tell me where thou hast laid Him, and I will take Him away."*
 16 *Jesus said unto her, "Mary!" She turned herself and said unto Him, "Rabboni!" (which is to say, "Master").*
 17 *Jesus said unto her, "Touch Me not, for I am not yet ascended to My Father; but go to My brethren and say unto them, 'I ascend unto My Father and your Father, and to My God and your God.'"*
 18 *Mary Magdalene came and told the disciples that she had seen the Lord, and that He had spoken these things unto her.*
 (John 20:11-18 KJ21)

Jesus' appearance to Mary Magdalene

The appearance of risen Jesus to Mary Magdalene, who visits his tomb, is moving and full of meaning. This event is described most elaborately in the fourth gospel. Now that we know that Mary is its author, it becomes nothing but logical that she didn't sum up this encounter in a few words, as did the other evangelists. All details were carefully chosen to tell us how we should interpret the resurrection.

During his lifetime, Jesus obtained an immortal light-body: the result of a completed kundalini process. In him, the two divine counterpoles united, and he became one with God the Father: *I and the Father are one* (John 10:30). While still alive, he returned to the Paradise from which Adam and Eve were expelled. He was a "master builder" and, like King Solomon before him, has made of himself an indestructible temple, to which physical death had no claim. All these aspects, Mary incorporated in the eight verses in which she described her encounter with him.

Mary turns around

That we should see the resurrection as the finale of a kundalini process is expressed by Mary's bodily movements. The hidden symbolism appears when we read the text carefully. First Mary stoops down and looks into the tomb (verse 11). By the stooping down of Mary and the word "into" appears the image of the kundalini energy that is "coiled" up in the tomb of the pelvis.

When Mary comes back up again, she turns twice to Jesus (verses 14 and 16). This is confusing: why does she turn twice? This does not agree with our sense of logic. It is the intention of the author that this draws our attention, because her turning-movements have an important deeper meaning: she is depicting the "kundalini serpent" that spirals upward to the crown.

We see in the Bible frequently a circular movement to describe the rising kundalini. With the fall of Jericho, for instance, when God instructs the priests to walk around the city seven times, carrying the Ark of the Covenant (also see chapter 5). With King Solomon, who builds winding stairs in his temple (1 Kings 6:8). With Samson, who is made to walk in circles to drive a grindstone

(Judges 16:21). Miriam, the sister of Moses and Aaron, performs a whirl-dance after the Israelites crossed the Red Sea on dry land. This whirl-dance, or *mahol* (from the verb *hul*, to whirl), is still performed by Jews during feasts and festivals.



Not only the kundalini energy but also the two energy channels that connect a person with duality, move in spirals upward, along the spinal column to the head. The traditional hair style of orthodox (Hasidic) Jews refers to this: two curly strands of hair at both sides of the head. These so-called *payot* grow from the temples: the level at which the two energy channels merge during the sacred marriage.

The gardener

Mary first doesn't recognize Jesus and thinks he is the gardener (verse 15). This refers to the Garden of Eden, the Paradise from the Book of Genesis: *The Lord God took the man and put him in the Garden of Eden to work it and take care of it* (Genesis 2:15).

With the image of a gardener, Maria wants to let us know that Jesus is situated in Paradise, i.e. the Kingdom of God, as he calls it himself in the gospels.

Rabboni

When Maria does recognize Jesus she exclaims: *Rabboni!* She also gives us the translation of that word: Master (verse 16).

Rabboni as appellation of Jesus occurs only twice in the gospels, namely in John 20:16 and Mark 10:51. In by far the most instances (fifteen times), Jesus is called Rabbi, which means Master or Teacher. In the fourth gospel, Mary herself uses Rabbi eight times and once *Rabboni*.

Rabboni closely resembles *rab-bani*, which means master-builder. To understand the spiritual meaning of Rabboni we must go to the Book of First Kings, to Solomon's temple. The building of this famous temple is a metaphor for a person who makes him- or herself a temple, for God to live in¹⁰.

In her gospel, Maria has Jesus use the image of the (re-)building of a temple, when he speaks about his future resurrection:

*Jesus answered them, "Destroy this temple, and I will raise it again in three days."
The Jews replied, "It has taken forty-six years to build this temple, and you are going to raise it in three days?"*

But the temple he had spoken of was his body.

(John 2:19-21)

There are several clues that the temple of Solomon was not a physical building; among others the remarkable fact that during the building no sounds of tools were heard:

In building the temple, only blocks dressed at the quarry were used, and no hammer, chisel or any other iron tool was heard at the temple site while it was being built.

(1 Kings 6:7)

The temple was built in seven years, a reference to the seven chakras. For the interior, Hiram was enlisted:

*13 King Solomon sent to Tyre and brought Hiram,
14 whose mother was a widow from the tribe of Naphtali and whose father was a man of Tyre and a craftsman in bronze. Hiram was highly skilled and experienced in all kinds of bronze work. He came to King Solomon and did all the work assigned to him.*

(1 Kings 7:13-14)

The name Hiram is a contraction of *hara* (to burn) and *ram* (to rise up), and refers to the rising kundalini fire. In the Book of Chronicles he is called Hiram-Abi (2 Chronicles 4:16). The added part *Ab* means Father, so that the meaning of the name becomes: *"Rising fire of the Father."*

Hiram was full of wisdom (read: the kundalini) and was the son of a widow (verse 14). In some traditions and myths, the kundalini energy is seen as a widow as long as she is not united with her masculine pole in the crown chakra. One of the names of the Egyptian goddess Isis, for instance, is "the black widow."

Naphtali, the tribe of the mother of Hiram, comes from the Hebrew *patal*, which means to turn: the motion the kundalini energy makes when she rises.

In the tradition of Freemasonry, the character of Hiram plays a prominent role. As master builder of Solomon, he is seen as an example of the spiritual seeker who wants to make him- or herself into a temple of God. Strictly speaking, not Hiram is the master builder but his employer Solomon. Hiram personifies the kundalini energy who accommodates the renovation of the person. He represents the divine help which Solomon received.

With her exclamation *Rabboni* - Master builder - Mary Magdalene wants to let us know that Jesus too, just like king Solomon, has completed the building of a spiritual temple, with which he has conquered death.

Son of David

The other time that Jesus is called *Rabboni* is in the gospel of Mark. A blind beggar calls in desperation to Jesus as he walks by:

*Then they came to Jericho. And as He was leaving Jericho with His disciples and a large crowd, a blind beggar named Bartimaeus, the son of Timaeus, was sitting by the road. When he heard that it was Jesus the Nazarene, he began to cry out and say, "Jesus, **Son of David**, have mercy on me!" Many were sternly telling him to be quiet, but he kept crying out all the more, "**Son of David**, have mercy on me!" And Jesus stopped and said, "Call him here." So they *called the blind man, saying to him, "Take courage, stand up! He is calling for you." Throwing aside his cloak, he jumped up and came to Jesus. And answering him, Jesus said, "What do you want Me to do for you?" And the blind man said to Him, "**Rabboni**, I want to regain my sight!" And Jesus said to him, "Go; your faith has made you well." Immediately he regained his sight and began following Him on the road.*

(Mark 10:46-52, NAS)

The beggar calls Jesus *Rabboni* and *Son of David*. The son of King David was Solomon. This way, Jesus is also in this passage associated with King Solomon, the Master-builder.

The name Mary

Also Jesus' exclamation "Mary!" (verse 16) has a deeper meaning. In the source text he uses the Hebrew version of her name: Mariam.

Mariam stems probably from the Egyptian *meri*, which means beloved. This evokes associations with the desired bride from the Song of Solomon, who, as we saw earlier, symbolizes the divine bride or in other words: the kundalini.

Jesus' exclamation "Mariam!" is followed by images that symbolize the completion of the sacred marriage, as we shall see now.

"Do not hold on to me..."

After Mary has turned to him twice, Jesus says to her: "Do not hold on to me..." (verse 17). Why does Jesus not want Mary to hold on to him? In the gospel of Matthew he is not bothered at all when the astonished women grab hold of their master:

Suddenly Jesus met them. "Greetings," he said. They came to him, clasped his feet and worshiped him.

(Matthew 28:9)

Mary wants to depict the sacred marriage in her gospel but cannot do that with an embrace. A woman who publicly falls on a man's neck would be deemed highly inappropriate in that time. It would have diminished the glorious image of the resurrected Christ. With the genius insertion of Jesus' rejection: "*do not hold on to me...*" our retina is imprinted by the image of a man and a woman in a passionate embrace. The feminine pole of God (Mary) has straightened herself up from her crouched position with a circular motion, and now unites with the masculine pole of God (Jesus).

The sign of the sacred marriage

In Christian iconography, Jesus is often depicted with his index finger and middle finger raised. This gesture is commonly explained as blessing, but its origin and meaning are entirely obscure.

The remaining hidden symbology in art clears up this mystery: the two raised fingers express the merger of opposites. This gesture is supposed to make clear to us that Jesus made the two (energy channels) into one (the kundalini flowing in the spine). Said otherwise: the masculine and the feminine in him have merged. The duality has been transformed into oneness. In him the sacred marriage has taken place. Also see pages 85, 86, 87.

Jesus said to them, "**When you make the two one**, and when you make the inside like the outside and the outside like the inside, and the above like the below, and when you make the male and the female one and the same, so that the male not be male nor the female female

... then will you enter the kingdom."

Gospel of Thomas, 22

Also with depictions of the encounter between Jesus and Mary Magdalene, gestures are lavishly utilized to convey the deeper meaning of the resurrection from the dead. We see the resurrected Jesus who, with one or two fingers, points toward the forehead of Mary Magdalene. With this the artist wants to tell us: here, inside the head of a person, the resurrection, as a consequence of the sacred marriage, takes place! See pages 88 and 89.

Jesus makes the sign of the sacred marriage



a.



b.



c.

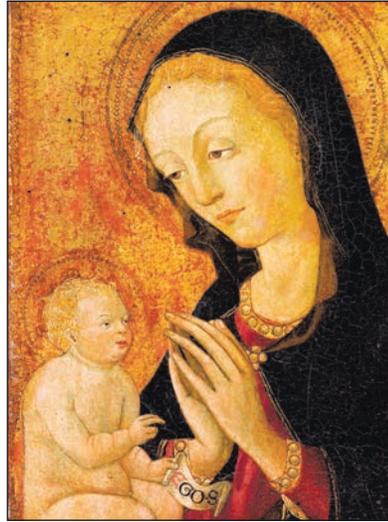


d.

- a. Gaspard Isenmann.
- b. Unknown artist, Musée national du Moyen Âge, circa 1500.
- c. Giovanni da Milano, circa 1365-1369.
- d. Mariotto di Nardo, 1390-1420.



e.



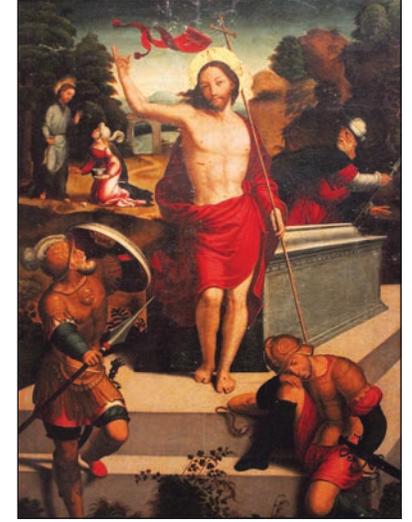
f.



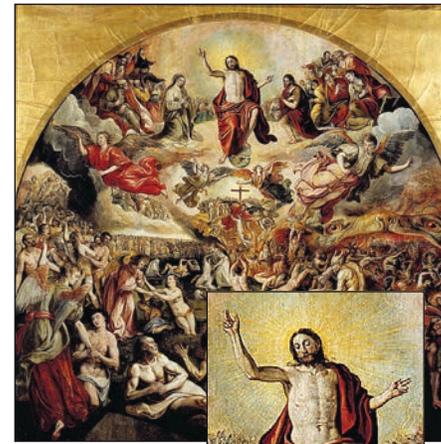
g.



h.



i.



j.



k.

- e. Alonso López de Herrera (attr.), first half 17th century.
- f. Pellegrino di Mariano Rossini, 15th century.
- g. Niccolò di Pietro Gerini, circa 1390, Santa Felicita, Florence, Italy.

- h. Luis de Morales, 1566.
- i. Juan Correa de Vivar, 1540.
- j. Maerten de Vos, 1570.
- k. Gebhard Fugel, 1893-1894.

Maria Magdalena encounters the resurrected Jesus



a.



b.



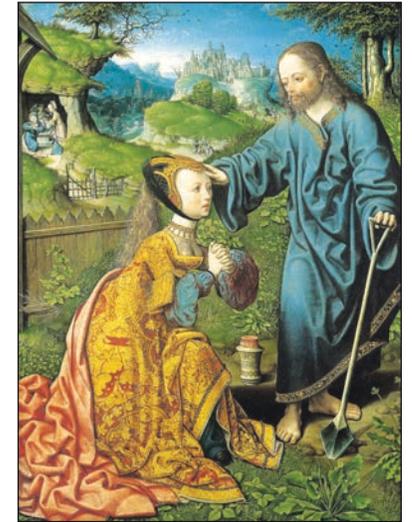
c.



d.



e.



f.



g.

- a. Lucas van Leyden, 1519.
- b. Bramantino, 1490-1495.
- c. Albrecht Dürer, 1509-1511.
- d. Eustache Le Sueur, 1616-1655.

- e. Sperindio Cagnola, first half 15th century.
- f. Jacob Cornelisz van Oostanen, 1507
- g. André Abellon, 15th century.