

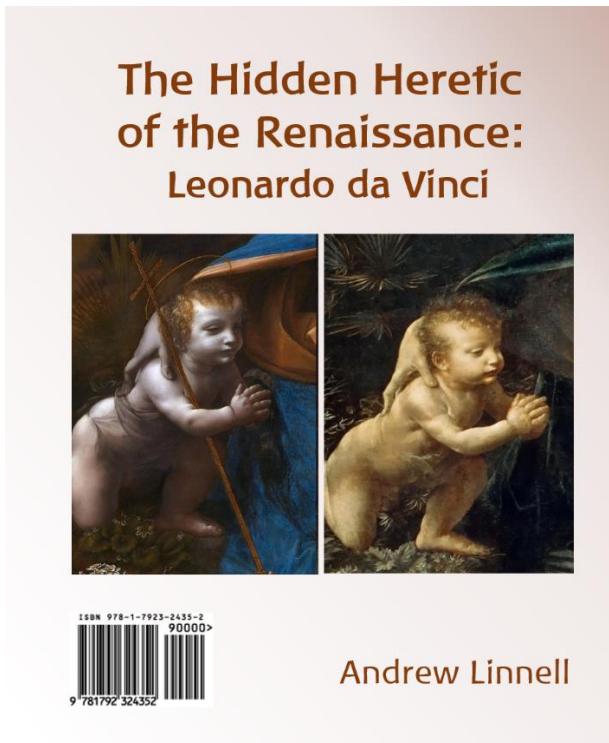


# Birth of Christ Within

*And may He fill thy spirit*

## Preface

Before the end of the year, this book will be available from Threefold Publishing. This lecture is derived from this book's material which, naturally, goes into more depth and breadth on this topic.



## Slide 1

Christ in you! We heard this in the service today multiple times. Can Christ be in you? Can Christ be born in you?

## Slide 2

Birth and Death: Christmas and Easter, these are the two pillars of human existence.

When was Christ born? This lecture will explore this question.

Why is this important?

When one crosses the threshold during life, one is confronted with darkness. But these deep forces of the soul with which the Christ is united begin to shine, to enlighten what was at first only darkness. It is not with the physical senses nor with our intellect that we perceive in these spiritual realms.

Everything today, with all of our crises pressing upon us, depends on each of us uniting our soul with the Christ to develop a genuine spiritual science.

(see [The Birth of Christ Within Us](#))

## Slide 3

"Were Christ born a thousand times in Bethlehem, yet not in thee, art thou lost eternally." These words are attributed to Angelus Silesius, a 17<sup>th</sup> century German mystic.

Most of our Christmas decorations are up! Children are excited. A Christmas mood of ANTICIPATION is filling our social life.

Two thousand years ago, learned people expected a messiah, perhaps two! In the Mysteries, those who had observed descent of the Cosmic Christ, anticipated His coming.

I'd like to read a short passage from *The Festivals and Their Meaning*: first lecture:

"However wonderful Christmas celebrations may be, the true Christmas must be celebrated in man's inmost heart. These outer celebrations of Christmas must quicken the impulse whereby, during the Holy Nights, when winter's grip causes the very deepest forces of the soul to be drawn forth from the inner darkness prevailing within just as the darkness of winter prevails without.

"These deep forces of the soul are aware of their union with the Being Who pervades all earthly evolution, giving it meaning and purpose. If, with conscious devotion to the Spiritual Powers working in the world, we penetrate deeply enough into our life of soul, then, there we shall find something with which the Christ is united within us." [GA 156, *The Festivals and Their Meaning*: I, Christmas, 27Dec1914].

## Slide 4

We see in these paintings the earthly world where John stands on our right and the heavenly world on our left. In between is a river. We can say the Jordan or the Styx. Here Jesus of Nazareth is standing naked between two worlds.

An epiphany is an experience of a sudden and striking realization. Generally, the term is used to describe a scientific breakthrough, religious or philosophical discoveries, but it can apply in any situation. The word "epiphany" comes from an ancient Greek word meaning "manifestation" or "striking appearance." Did you ever have that sudden realization of the meaning of something – that was an epiphany!

In Christianity, Epiphany is when Christ was manifested and perceptible to all. For some of the early Christians, Epiphany and Baptism were the same. Later, as festivals became fashionable and materialism had consumed even theology, December 25<sup>th</sup> became when the heavenly choir sang to the shepherds, the visit by the Magi was celebrated on January the 6<sup>th</sup> and the baptism was placed on the following Sunday.

## Slide 5

In modern Christian times, Epiphany has come to be celebrated as the day three wise men from the East came to pay homage to the infant Jesus. According to Matthew 2:1–12, they were astrologically led by the guidance of a star to Bethlehem. They each brought a gift, namely "gold, frankincense, and myrrh."

The English word “magic” is derived from “magi” which denotes a follower of Zoroaster. As such, a Magi had the ability to read the stars concerning what was to come to earth from the spirit.

## Slide 6

After the visit by the Magi, Herod required his soldiers to “slew all the children that were in Bethlehem, and in all the coasts thereof, from two years old and under.”

## Slide 7

But, “the angel of the Lord appeareth **to Joseph** in a dream, saying, Arise, and take the young child and his mother, and flee into Egypt.”

## Slide 8

Perhaps two years later begins the story in Luke:

And all went to be taxed, every one into his own city.

<sup>4</sup> And Joseph also went up from Galilee, out of the city of Nazareth, into Judaea, unto the city of David, which is called Bethlehem; (because he was of the house and lineage of David:)

<sup>5</sup> To be taxed with Mary his espoused wife, being great with child.

<sup>6</sup> And so it was, that, while they were there, the days were accomplished that she should be delivered.

## Slide 9

<sup>7</sup> And she brought forth her firstborn son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn.

<sup>8</sup> And there were in the same country shepherds abiding in the field, keeping watch over their flock by night.

<sup>9</sup> And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. [skip to 16]

<sup>10</sup> And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.

<sup>11</sup> For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

<sup>12</sup> And this shall be a sign unto you; Ye shall find the babe wrapped in swaddling clothes, lying in a manger.

<sup>13</sup> And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,

<sup>14</sup> Glory to God in the highest, and on earth peace, good will toward men.

<sup>15</sup> And it came to pass, as the angels were gone away from them into heaven, the shepherds said one to another, let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us.

<sup>16</sup> And they came with haste, and found Mary, and Joseph, and the babe lying in a manger.

<sup>17</sup> And when they had seen it, they made known abroad the saying which was told them concerning this child.

## Slide 10

<sup>18</sup> And all they that heard it wondered at those things which were told them by the shepherds.

<sup>19</sup> But Mary kept all these things, and **pondered them in her heart.**

Notice the symbols of ox and ass.

[click]

We die to the spirit when we are born.

We are born into the spirit when we die.

These are the portals to existence. These portals are serviced by elementary beings.

## Slide 11

Of the thousands of madonnas painted by artists of the Renaissance period, none could match the depth and tone and proliferation of their youngest artist, Raphael. From 1502 to 1507, Raphael painted most of his madonnas but he continued throughout his short life.

Please watch in the coming slides, the movement of the child, Jesus. What was Raphael telling us?

## Slide 24

In many of these madonnas, Raphael presented John the Baptist. It poses a difficult question: what text offers any relationship that John the Baptist had with the infant Jesus?

## Slide 25

How old are these boys? 6, 7, 8? When did this occur? What story basis was used by Raphael to paint this?

## Slide 26

Even Raphael (1483-1520) must have been in on this secret. Here is his Madonna Terranuova from when he was 22.

Remember LdV was in Milan by 1483 – the same year Raphael was born!

But LdV was in Florence again from 1501-06. This painting was completed in 1505.

We see on the left JtB, the baby Jesus in the lap of the madonna, and a third boy with a halo on the right.

## Slide 27

The rocks in the original painting! These flat layered rocks are geologically correct. Note the reflecting pool that stretches out from the rocks. And note that in this picture, the staff and haloes were never painted.

## Slide 30

What else stands out that might help us resolve this mystery.

What differences do you see in these two paintings?

These differences will be clues to help us understand what Leonardo was intending and what his client, a Confraternity's had commissioned in 1482 for their new chapel in Milan that was dedicated to the just instituted Immaculate Conception.

Normally, at this point, I'd take your findings of differences but we won't have enough time, so allow me to just show you the main differences.

## Slide 31

We have already mentioned John's staff and the haloes being above the varnish. These objects are only in this, the copy.

ROCKS

But note the rocks here – and compare these rocks to ...

## Slide 32

The rocks in the original painting! These flat layered rocks are geologically correct. Note the reflecting pool that stretches out from the rocks. And note that in this picture, the staff and haloes were never painted.

## Slide 33

### SUPPORT HAND. FACES

Compare the seated infant in both paintings. Note the archangel's left hand supports the child's back. This child needs support to be on the earth.

The child's left hand is placed on the rock. This is the only hand of the eight hands in the picture that touches the earth element.

Notice the differences in the expressions on their faces. As we dig into this deeper, this expression will help to confirm our findings.

## Slide 34

### STAFF, HAND, FLORA

Here we see the staff that was added after the painting was varnished. Note that its bottom is hidden behind a flower. This is acceptable although it is a bit awkward. Likely it was not intended to be there when the painting was sketched out.

The woman's hand on this child is not there for support but is simply touching his back near his right shoulder.

Note also the flora. Some of the flowers on the left have six petals, some five. This is botanically incorrect. Leonardo, thus, did not paint the entirety of this painting on the left or this mistake would never have occurred. The flora on the right is botanically correct because Leonardo was an exact scientist.

Lastly, note the sheer cloth wrapped around both of the supposed John-infants. Although sheer, he is not naked like the unseen sitting child on the right side. This suggests some earthly dignity for this infant. Recall the scene in Eden after Eve and Adam obtained knowledge, they became ashamed of their nakedness.

## Slide 35

### Holy Infants Embracing

## Slide 36

Leonardo and his students did an extensive study of kissing babes. Who were these two infants? Over 30 such paintings are known to exist that have ties to Leonardo or his academy. Here we see one claimed to be by Leonardo. (Stephen Holmes, *The Lost Leonardo*, 2007).

Why would he paint these? Might they be inspired by a scene from Pistis Sophia?

Was this a foreshadowing of their destiny? Or did he use innocent babies for the kissing scene so as not to stir up anti-homosexual sentiment that would exist had he painted the kissing of 12-year-old boys?

## Slide 37

This Gnostic text refers to not only **two Messiahs but also to two families!**

The passage from chapter 59 to 62 is most significant. There are two boys in this passage who seem to be about twelve years old. One arrives as a spirit to the home of the other who was outside working in the vineyard. The mother Mary fetches her son. The boys kiss and become united as one.

We'll just touch on some lines from this passage. In Chapter 59: "Thou also, **Mary**, ... thou and the other **Mary**"

In Chapter 61:

"he embraced thee, he **kissed** thee. And thou also, thou didst kiss him and you **became one**."

And in Chapter 62:

"The **other Mary** came forward"

## Slide 38

Joos van Cleve completed many such paintings that seem to "speak" to each other. Joos lived between 1485 and 1541 – remember Leonardo set up his Academy in Milan in 1483 and it lasted till about 1510. Joos would have been too young to have attended.

We know that in 1505, he studied under Jan Joest. Between 1505 and 1511, when he became an active Flemish (Antwerp) painter, (until 1540), he likely was exposed to Leonardo as many a Flemish artist had journeyed to study with the master in Milan.

These were painted around 1525 (LdV died 1519)

Joos painted several from this theme and his school's students painted even more. As time went on, however, the original inspiration was lost.

Many of his later students painted this theme – why we might ask?

Unfortunately, some key examples by other artists were lost during WW II including an important one by Bernardino de' Conti.

## Slide 39

Here from his school one can see how Leonardo's inspiration gradually slipped away.

The paintings in the top row were done by Joos van Cleve and his students while the bottom two are by his later students alone.

Something was lost – you can feel it.

[click]

One later student, felt the need to add John the Baptist's staff to identify who he was.

## Slide 40

Holy Infants Embracing (aka Kissing Babes) theme was used in several Madonna studies done by Leonardo's students.

Here we see the ***Thuelin Madonna*** by Marco d'Oggiono

It is part of the Thuelin collection in Paris

Marco d'Oggiono was a student of Leonardo.

Note:

Holy Infants Embracing (aka Kissing Babes) theme used

[click] Her hand gestures

Madonna left hand on *wisdom*

[click]

Do these characters appear to be escaping the slaughter of the innocents?

## Slide 41

This painting, called the Holy Family, is by an important student of Leonardo, Bernardino Luini who lived Between 1480 and 1532. He was also a pupil of Ambrogio Bergognone who we'll see later.

Note female's hand gestures – they are the same as in *Virgin of the Rocks* but now with *Kissing Babes* between her hands.

Luini is telling us that as a student, he knew of both themes and both paintings by combining them into one.

## Slide 42

Here we can accurately make the comparison of her hand gestures.

What is Luini telling us by repeating the details of the central figure?

Might he be saying something about the Master's *Virgin of the Rocks*?

Note that Madonna's hands in Luini's painting serve no function except to point us to the central figure of VoR.

## Slide 43

Now we come to Bernardino de Conti who was a student first of Zenale and then Leonardo.

He was also good friends with Ambrogio di Predi who was Leonardo's partner in painting the copy of *Virgin of the Rocks*. He is also the one who varnished that painting. Obviously, he was present in Leonardo's workshop and academy.

[click]

Compare how similar this is to d'Oggiono's *Thuelin Madonna*

But here, observe the background! It is the same as *Virgin of the Rocks*!

Obviously, he was aware of *Virgin of the Rocks*. Note the flat rocks.

Just another *Kissing Babes*?

What is meant by the book?

To whom is its wisdom granted?

[click]

### Haloes!

Which Jesus will be crucified? The one with the three nails for a halo! By now, you can answer the question why three nails.

It is important to notice that the position of the Children is reversed from *Virgin of the Rocks*.

What is de Conti trying to say? Certainly, he tells us that the Child on the left not John the Baptist!

## Slide 44

Compare de Conti's painting to the original *Virgin of the Rocks*. [click]

Madonna's hands are reversed! [click]

And so are the children!

Might this mean that the two children of *Virgin of the Rocks* are the same two children of Holy Infants Embracing – but on different sides?

[click]

And now examine the backgrounds to see that de Conti was definitely trying to tell us that his painting is revealing something about the original *Virgin of the Rocks*.

## Slide 45

Here again is a painting by LdV's student Bernardino de Conti. Here we find John the Baptist!

This Bernardino de Conti painting is from a private collection.

Why does this one have the Staff while none of the others do?

Was it a form of protection from the heresy hunters?

**Clues:**

**Two 'windows'** of very different scenes (*impossible – clue?*)

**Note the haloes!**

Bird in left hand – Holy Infants Embracing by Joos van Cleve?

Students knew of each other's works

## Slide 46

Bernardino de' Conti played a key role in this revelation.

Here we have familiar two children from Virgin of the Rocks.

Who would you expect to be in their midst?

Madonna?

## Slide 47

This painting is called The *Three Children*

**Who are these three?**

Note: exact VoR poses

Boys not reversed

Note: the 'halo'

Note: the hands

**Why John? Baptism!**

**Note the "transfer"**

Housed in a Private Swiss collection. Used in a 2005 exhibit in Ancona, Italy by Carlo Pedretti.

## Slide 48

Here we see these paintings speaking to each other.

With John the Baptist in their midst, then who are two other boys?

One has the three nails for a halo – that must be Jesus.

Who is the other boy?

## Slide 49

### Matthew 1:1-25

From Abraham, ..., David, **King Solomon** (father ...)

Angel to Joseph

Middle-aged, royal lineage

Live in Bethlehem

Comfortable setting

Magi from the East

*Kingly and wise*

Family flees to Egypt – returns to Nazareth after Herod dies

Brothers and sisters

Begins “The book of the **genealogy** of Jesus-Christ

### Luke 3:23-38 (at baptism)

**Priest Nathan** (son of ...), David, ..., Abraham, ..., Adam

Angel to Mary

Young and poor

Live in Nazareth

In a stable in Bethlehem

Shepherds

*Pure and loving*

No threat. Jesus grows up in Nazareth

Only child

Genealogy described at baptism

"as was supposed" of Joseph

## Slide 50

DSS discovered 1947, more found through 1979 in eleven caves

**Essene** settlement called Qumran

872 scrolls were written in Hebrew and Aramaic by their initiates

Written from 150 BCE until 70 CE when Roman army dispersed Jews

Herod's Great Temple in Jerusalem was destroyed by the Roman army in 70 CE and the Jews, including Essenes, scattered

The DSSs reveal that **two messiahs** were expected

"the Qumranites expected the coming of not one, but **two Messiahs**"

One of a **priestly** lineage [Aaron] and one **kingly** [Israel]

"Its members [Essenes of Qumran] were looking forward to a '**Messiah of Israel**' and a '**Messiah of David**' who resemble the **priestly** and **kingly** descendants." [http://www.livius.org/men-mh/messiah/messiah\\_14.html](http://www.livius.org/men-mh/messiah/messiah_14.html)

## Slide 51

Damascus Document: "The Messiah, which is the Son of Joseph **will be made one** with the Son of David, but he will be killed..."

You might wonder, did Leonardo know about the DSS? Of course not these, but similar? For example ...

[click]

**Testaments of the twelve patriarchs** (version translated 13<sup>th</sup> C by Robert Grosseteste) means that it was Available for Leonardo to read:

"For the Lord will raise up from Levi someone as a high-priest and from Judah someone as king. He will save all the gentiles and the tribe of Israel." *Testament of Simeon 7.1-2*

## Slide 52

Expectations of 2 Anointed Ones are found in other holy texts.

Kabbalistic Roots: **Zohar**

*"Another Messiah, the son of Joseph, will unite himself with the Messiah, the son of David. But the son of Joseph will not remain in life, he will be killed and will become alive again, when the little hill receives life upon the great hill."*

"Old Testament": **Zechariah 4:14, Numbers 24:17, Ezekiel 37:15-17,**

1. *"These are the two anointed ones, that stand by the Lord of the whole earth"*

2. "There shall come a **star** out of **Jacob**, and a **scepter** shall rise out of **Israel**"
3. "They [sticks of Judah and Joseph] **shall become one** in thine hand"

**Summary:** Expected **two births** (messiahs), a later **merging**, and a **baptism** where *Holy Spirit* would settle into the united body

## Slide 53

It is important to realize that Christmas was not celebrated until 354 AD, after Christianity had become the religion of the Roman Empire. Much of Christianity adapted to local customs.

Many have written about the historical inaccuracies of the birth of Jesus:

Historians place King Herod's death between 4 – 1 BC

**Matthew** story: slaughter of the innocents carried out by Herod

Thus, Jesus born in 1BC (or back to 4BC)

**Luke** story: no slaughter of innocents

No mention of Herod

Thus, it must take place after Herod's death

Jesus Christ died in April 33 CE at the age of 33,

Luke-Jesus must have been born in year 0 (and after Matthew Jesus in ~1BC)

Could there have been Two Messiahs?

Same first names but different families, different stories?

## Slide 57

Even Raphael (1483-1520) must have been in on this secret. Here is his Madonna Terranuova from when he was 22.

Remember LdV was in Milan by 1483 – the same year Raphael was born!

But LdV was in Florence again from 1501-06. This painting was completed in 1505.

We see on the left JtB, the baby Jesus in the lap of the madonna, and a third boy with a halo on the right.

## Slide 58

If we were to assume VoR was depicting the Two Messiahs or the two Jesus boys from Matthew and Luke, then we would assign to the

**Center figure:**

I will draw with my right hand and bestow with my loving left

**Kingly Jesus:**

I honor you as our archetype

**Arch-angel:**

3 members of him shall be replanted in you

**Priestly Jesus:**

Your wisdom, my purity, God's will be done

## Slide 59

At this point, we've proposed that the intended depiction of Leonardo's *Virgin of the Rocks* was based upon pre-Christian and Early Christian theologies that expected and found two messiahs, two boys both named Jesus.

If it is two Jesus children, Luke: *Priest* & Matthew: *King*, then why is there just one Jesus later in life?

The Pistis Sophia spoke of a merger of two boys. Christian Gnosticism may be one source – but were there others that may have convinced young Leonardo?

## Slide 60

### The Merging of the Two Messiahs

If the Dead Sea Scrolls were right, then we must find the point where these two Jesus children are united!

From the New Testament, the most obvious possibility comes in the story by Luke when Jesus was 12 YO.

It is not mentioned in Matthew (and if it was, his Jesus would be 13 or 14 perhaps).

In Luke's story, the family is with many others from Nazareth. After walking from Jerusalem back home for a full day, they discover that they must have left their 12 YO son back in the city. They return and finally found him in the Temple conversing with its doctors.

Here I need to express my appreciation to Rudolf Steiner who described that this merger occurred within the Holy of the Holies in Jerusalem Temple – and thus it took 3 days for his parents to find him.

As a transformed Jesus, his parents were amazed at his new-found knowledge and wisdom.

## Slide 61

If such knowledge existed in various Early Christian communities, would there not be some evidence?

Not only were the heretics put to death (early on, some were excommunicated or sent into exile). And all of their books burned.

But here we see one surviving example – done in the relative safety of a painting.

These two 12 YO boys each have a halo. The painting seems to say through their haloes, or the spiritual, that they merge, spiritually for the purpose of the coming Christ.

## Slide 62

So, what evidence do we have that Leonardo knew of this?

His students! They took up this cause, for it would have been far too dangerous for Leonardo alone to spell this out in his art.

This Jesus Among the Doctors is by Bernardino di Betto (aka **Pinturicchio**) 1452-1513

He studied under both Bergognone and LdV

He Painted this in 1501. The 2<sup>nd</sup> Italian War of 1499 had caused Leonardo to flee from Milan with his prized paintings. His famous Horse Statue was destroyed by the invading French troops.

This Fresco exists at the Baglioni Chapel, Santa Maria Maggiore in Spello, Italy.

## Slide 63

We see the books of the learned doctors thrown on the ground – symbolic that their knowledge fades in the face of this 12 YO boy. Note his halo with a red cross inscribed. Note the pattern on the floor – squares and triangles. Geometry's high place in Leonardo's Academy means the patterns are not merely decorative.

Let's look closer.

## Slide 64

First, we notice the hand gesture: Two will become One.

[click]

Next, we notice the feet. On our right, the child with the halo is standing on the earth, barefoot.

On the left, both children's feet are lifted off the earth, one by socks and one by shoes.

Of these two children, one is well dressed, the other poorly dressed.

One had a blue bound book in hand, the other has a white sack with something inside that might be a book.

## Slide 65

Looking at this group on the left, we examine

The clothing colors: Black/blue, gold, magenta

And in the Fifth: Royal purple

Each of the four carry an object in their hand

The four facing the two children represent the Physical (black), Soma (blue), Psyche (gold), and Pnuema (rose/green).

They surround the two children, one who is poor and one who is rich.

The Four make a wall behind the two children that is enclosed by the fifth who has his back to them and faces the main character. We make the other wall.

This fifth is the Hierophant who performed the spiritual merging of these two within the Holy of the Holies. The result is the boy with the halo.

## Slide 66

The second example is from Ambrogio da Fossano Bergognone

b 1452? – d 1524

He was first a Student of Zenale in Milan and then of Leonardo

His brother, Bernardino, also was a painter.

Shown here is the Alterpiece at Milan's St. Ambroglio Basilica, a fresco done in 1509 – the year after the VoR copy was installed in the Confraternity.

Note that Leonardo was legally required to return to Milan in 1506 to complete this 2<sup>nd</sup> version of *Virgin of the Rocks* that was to be installed in the Confraternity there in Milan.

## Slide 67

Painted in 1515, Luini also got into this act with his *Jesus Among the Doctors*.

His image presents the theme of the Two becoming One over the heart of Jesus.

## Slide 69

This chart outlines the differences between the birth stories of Matthew and of Luke. Remember that both Mark and John start their gospel story with the baptism as the birth of Christ.

This chart is available in the slides of this presentation.

## Slide 70

Why was a second painting made?

Confraternity rejected the original painting but accepted Leonardo to make a new similar copy

February 1485 payments for a painting had reached the agreed 800 lire, but work continued

In 1490, Ambrogio and Leonardo wrote to the brethren asking for 1,200 more Lire

The Confraternity, with a painting, offered only 100 Lire more

Leonardo and Ambrogio then requested Duke Sforza to intervene.

## Slide 71

Solving the dispute between the painters and the client, the Confraternity.

March 9, 1503, Louis XII of France, who had invaded Lombardy in 1499, intervened

June 23, 1503, the Confraternity contested the request for 'expert evaluation or return of the painting'

April 27, 1506 judge ruled the work was still incomplete and Leonardo was obliged to complete it

Leonardo came and performed some 'touch-ups'

August 18, 1508, the painting was delivered and put into place

## Slide 72

Carlo Pedretti, discovered in a private collection a 3<sup>rd</sup> *Virgin of the Rocks*!

Notice the halo on just the central figure.

Why? Was this done to ward off the Inquisition?

## Slide 73

[no text]

## Slide 74

Perhaps the most confirming of the secret collaboration by Leonardo's students was this by Bernardino di Conti. It proves the child on the left is not John the Baptist but the royal Jesus of Matthew's gospel while the child on the right is Luke's whose body will be crucified.

## Slide 75

We saw how this painting by Pinturicchio provided the story of how the two boys were merged.

We saw the Hierophant and his four attendants, one for the physical body, one for the ego, the astral body, and finally the etheric.

## Slide 76

In Leonardo's own painting of John the Baptist, he chose the imp, Salai, who both church and public officials thought to be an unredeemable delinquent, as the model for John the Baptist.

The Gospels of Mark and John begin with the baptism, the birth of Christ into a human body. Leonardo is showing us he knows about the symbol of John's staff.

Notice finger gestures:

Right hand pointing with one finger to the above

Left hand with two fingers touching his heart

His hands are expressing this them of the 2 becoming 1

Notice his smirk; DaVinci was mocking the Church!

Perhaps, through Plethon, Leonardo understood how Christianity had fulfilled the Ancient Mysteries?

## Slide 77

The Old Testament offered a vision of the future, namely Psalms verse 2:7, which prophetically says "**today** I have begotten you." Thus, did Luke's, Matthew's, and Mark's stories of the baptism originally share these words. But by the 6<sup>th</sup> century, after theological debates, the birth of Christ was moved to the birth of Jesus, to a single Jesus and the biblical verses were altered.

We've covered the Birth of Christ Within Humanity. This leaves us with the question, what needs to be resolved for the Christ to be born within you?