



The cover image for Volume 15 of the *Rose+Croix Journal* is *El Teclado Cósmico* (*The Cosmic Keyboard*), painted in 1961 by Nicomedes Gómez, a longtime and dedicated Rosicrucian.

Nicomedes Gómez Sánchez was born in Cartagena, Spain, on November 16, 1903 to a humble family. His artistic career began in his home city under the tutelage of Andrés Barceló. He then moved to Madrid and studied art under, among others, Julio Romero de Torres, who was famous for his *Amor místico y amor profano* painting. While Gómez is best known to Rosicrucians for his colorful and lively esoteric paintings, cartoons were the first medium that gave Gómez recognition, and he had his first exhibition in Madrid in 1929.

The Spanish Civil War interrupted his artistic career, causing him to flee to France in 1939, having fought on the losing side of the Republic. After passing through refugee camps, Gómez settled in Perignan, France, and by 1941 he was exhibiting his work again. It wasn't until 1957 that he was able to return home to Cartagena and start exhibiting work there once more. His formidable artistic years included many exhibitions in Europe and the United States, as the artist

engaged in a variety of painting and drawing styles, including a famous series on Don Quixote. During this time, he made several returns to his hometown, but did not settle there until 1979.

On August 3, 1983, Gómez went through transition, leaving *The Cosmic Keyboard* as a gift in his will with several other paintings and drawings to his hometown of Cartagena, which regularly exhibits his work to this day.

The Cosmic Keyboard is vibrant and suggestive of many ideas and themes explored in this issue of the *Journal*, which are also central to the Rosicrucian teachings. This should come as no surprise, since Gómez openly dedicated himself to esoteric studies. Besides being a member of AMORC in Spain, he was also a member of the Traditional Martinist Order.

The title of the painting itself refers to what H. Spencer Lewis described as octaves of Cosmic vibrations “through which all things manifest.” Although these vibrations may go on into infinity, to Rosicrucians, the Cosmic Keyboard contains 1,008 notes and 144 octaves, much like there are 144 elements in nature (kinds of atoms in the known periodic table), 144 years in each cycle of the soul’s reincarnation, and 144 levels of Cosmic Consciousness.

Within those 144 octaves there are several octaves that produce vibrations which are perceptible by our five basic senses: touch, smell, sight, hearing, and taste. To attune with other or higher octaves of vibration requires study and practice.

The monographs describe the Cosmic Keyboard’s role in the cycles of the universe as follows:

When a plant, animal, or human dies, the Vital Life Force leaves it ... and then the atoms break down into electrons, protons, and neutrons. In the final phase of disintegration, every atomic sub-particle rejoins the Cosmic Keyboard according to its vibratory nature. Thus, no element participating in the constitution of a living being is actually destroyed in the course of physical decomposition. Its atomic sub-particles merely undergo a transformation and purification that allows them to return to their initial state. Only appearances lead us to liken death to some kind of destruction, for actuality is entirely different.¹

Gomez’s painting frames the Cosmic Keyboard and most of the universe in a large Cosmic Egg, which is a symbol of the origin of life and all creative forces.

In a catalogue accompanying a 2019 exposition of Gómez’s work in Cartagena,² the authors describe there being three planes in the painting that overlap each other: the Terrestrial, the Human, and the Divine. The interconnection between the three planes is designed to remind us that “in Divine Creation, everything is Sacred Geometry.”

The three spheres in the center, when grouped together with the seven chakras surrounding them, also form a Sephirotic or Sacred Tree, the Tree of Life in Kabbalah. The four elements of earth, air, fire, and water are also depicted in this complex image. Surrounding everything is the Cosmic Keyboard, emitting the vibratory sounds seen as a musical keyboard with which “all

energy is created, balanced, and harmonized. Everything is vibration in the Cosmos, and thus we communicate with the Divine.”

In the Human Plane, a five-pointed star is inscribed, with a human being (the highest work of the Divine) inside. The person’s nervous system is displayed in detail, and this being is surrounded by different-colored vibratory tones. The pentagram is emblematic of human beings as the microcosm, which mirrors the macrocosm, its various elements, vibratory nature, and our human potential as the intermediary between Divine Intelligence and the manifested world.

The image of the sun is especially reminiscent of the Egyptian hieroglyph as well as the Tarot. The authors of the catalogue on Gómez’s work write:

Above, in the Divine plane... there is a golden circle and in the center there is a Point, where the Divine, the origin of everything, is located. From the Point different vibratory radiations move outwards toward the Cosmos and, surrounding it, in blue tones are, among other symbols, the Signs of the Zodiac (The Wheel of Life).

As noted by these authors, behind the sun disk, which also symbolizes the atomic or quantum field out of which manifests the material and immaterial worlds, are the edges of a triangle, point downward. Rosicrucian students learn how to make use of such symbols during periods of mental creation. This particular painting is therefore worthy of further contemplation and meditation, especially as readers discover new insights through the various papers of our current volume.

Endnotes

¹ – Degree 4, Monograph No. 5

² – “Nicomedes Gómez,” Government of Cartagena website, accessed February 24, 2021, <https://www.cartagena.es/gestion/documentos/31888.pdf>.