

Renaissance Science and Botticelli's Hidden Code

By Professor Robert Pope

Abstract

Icons of the New Renaissance stories, under the auspices of the Science-Art Research Centre of Australia, are about the discoveries demonstrating that life-sciences can now be linked to fractal logic in defiance of the present scientific world view. In this story the question is asked if aspects of pagan Greek life science had been hidden in art work of the 15th Century Academy of Plato in Florence and if so what new pagan technologies resulted from their discovery.

In 1462 Cosimo Medici established the rebirth of the outlawed Platonic Academy in Florence and appointed Marsilio Ficino as its founder. Ficino's fundamental concept, derived from Plato's geometry, was about the existence of eternal wisdom of the immortal soul being central to the functioning of the universe. The only geometrical logic that can possibly accommodate such an idea is fractal logic, which, in 20th Century science could not be linked to any sort of life science whatsoever.

Did the Medici scholars of the 15th Century commission Italian artists to place hidden messages of pagan science into paintings that are now used to develop pagan technology today? A rather strong case argues that this is quite correct. We can conduct an investigation by examining two paintings commissioned by the Medici scholars, Sandro Botticelli and Domenico Ghirlandaio. Both the paintings were completed in Florence during 1480.

It is common knowledge that Botticelli's Graces danced to the Pythagorean Music of the Spheres, imitating divine reason and cosmic order. Botticelli played a rather dangerous game by his habit of painting prominent Christian figures into the fabric of such a world-view reality. In his painting of St Augustine in His Study, Botticelli was definitely flirting with disaster. He disregarded Augustine's classification of the Pythagorean celestial mathematics embracing Epicurus' atomic structure within the human metabolism, as the work of the Devil. By painting a spherical brass book stud to depict the atom of the soul, Botticelli carefully placed it into the orbit of Augustine's halo, which, as a symbol of consciousness, linked divine reasoning with the Music of the Spheres.

There is no doubt about the heretical meaning of the painting. A book behind Augustine's head is clearly opened to display a page of Pythagorean mathematics. To the right an astrolabe for observing celestial bodies is depicted and to the left is an armillary sphere, which is a model of celestial movement. Augustine's concentrated gaze is directed upon the celestial movement model depicting a geometer in deep philosophical thought.

Celestial movement transferring divine evolving wisdom to the soul through harmonic resonance describes the scientific ethos of the 3rd Century BCE science of universal love. The scientist Giordano Bruno taught about this at Oxford University before he was imprisoned, tortured and burnt alive 120 years after Botticelli painted his now famous painting with the same hidden message.

Ghirlandaio's painting of St Jerome in his Study depicts Augustine's 5th Century colleague, who was also a prominent figure in the Christian religion. We realise that Botticelli did not place his spherical image book stud into Augustine's halo by mere chance because the device was very carefully repeated by Ghirlandaio placing a spherical book stud image into his own orbit of St Jerome's halo.

The question as to whether this artistic depiction of pagan science influenced modern science is easily answered as yes.

The Science-Art Research Centre of Australia, once alerted to Plato's spiritual optics by realising what Botticelli had attempted to depict, was able to draw up a research program to modify the optical key to Leonardo da Vinci's Theory of Knowledge. The 1991 Nobel Laureate in physics was awarded to Pierre de Gennes for his liquid crystal optics theories. The relevant discovery of a vast new science and technology by a research team the following year validated the nature of the technology that the Centre had predicted. The principal discoverer, wrote that the Centre's work encompassed a revolution of thought as important to science and society as the Copernican and Newtonian revolutions.

The Science-Art Centre instigated a highly successful research program during the 1980s to develop futuristic simple life form computer simulations based upon a Music of the Spheres methodology suggested by China's most highly awarded physicist, Kun Huang. This research has now advanced to embrace futuristic human survival simulations. Plato's spiritual optics engineering principles have also been advanced into life energy concepts that are basic to a new life science instigated by the three 1996 Nobel Chemistry Laureates.

The NASA High Energy Library has published the proposition that the Classical Greek Era's life science was based upon fractal logic. However, the linking of any life science to fractal logic is still considered by some to be a criminal heresy and such a concept remains in total defiance of Einstein's 20th Century understanding of the energy governing modern science itself.

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