

“The Dante Code: Dan Brown as Dante Bruno”

Unpublished chapter from

***Dinner With da Vinci: The Road Royale Through
Rebirth***

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Chapter of HION

May 2, 2006: It is obviously too late to add anything to my book *Dinner With Da Vinci*. But why should I? I have already written more than any one person can possibly digest. Many will wonder why it is important to trace past lives in the first place. It's research pure and simple. My efforts are directed in profiling rebirth patterns of persons known and unknown. From these individual profiles multiple past-life patterns can be revealed. Patterns are the real object of this study, not famous or infamous lifetimes. Why? Past-life patterns will become more discernable and reveal the unerring law of rebirth—and how it works in the real life. The use of selective lifetimes was necessary to “read” the patterns and then apply them across the board.

Despite the potential problems, I can still create a chapter to use for any future edition. I would like to be able to add a few more “famous” people to my list. The list is growing and I have just added another: the author Dan Brown. There seems to be a pattern for my finding other famous lives, especially from fiction writers. I was not trying to find any lives for him or from anyone. This revelation for Dan Brown came about when I thought about writing a sort of spoof using his title “The Da Vinci Code,” and what came to mind was: “The Da Vinci Comedy.” I

was struck by the letter recognition that is the number of letters the two phrases have in common.

I have concluded, with further research pending, that Daniel Brown may well have been Dante Alighieri. The two, now famous, works share many letters in common as do the two author's names:

T H E D I V I N E C O M E D Y

T H E D A V I N C I C O D E

The name-pattern recognition I have created in my mind is perfect. I often wonder how my compilation of the politicians and public figures of *Profiles in Courage* has affected my drive to profile people in a new way. As I told an interviewer: you have to wear the identity you seek to study. In the past this was useful when still uncovering my own lifetimes. However, I have not had to wear any of the profiles that I was certain do not belong to my own string of pearls. That frees up both my objectivity and analysis. It is also less painful. In that sense courage is required to look at the past. Pain is an inevitably as the outcome of reliving something that was painful or left a pained memory. It has been established in research that painful memories make a much deeper impression than ordinary ones. And now they are trying to create a pill that will erase these painful but yet precious memories. Will the soul take notice?

The past recalled memories of children are usually the result of a past-life death that was sudden, painful and for that reason, memorable. Obviously how the gods have planned it. I have asked myself is that why I planned to exit the life of JFK in such a dramatic manner? It is easier but more painful to recall. Life as a god is no protector from painful recall.

This is how it works when an author, or anyone, has had a life of possible apotheosis as an artist, an often unpaid, unappreciated, outcast of an author he later returns to reclaim, not only that fame but also the money that might have gone with it. This would account for the many instances of instant fame and riches. The world thinks that they are seeing a new artist when in fact they are seeing an artist claiming his good karma, from past actions.

Then I had another thought about this revelation: he should go in my “History Is Old News” chapter. And when I took the first letter of each word in this chapter I came up with HION. That is a play on Sion, or Zion. Then if we analyze the letters in common between the two English titled chapters the similarities are obvious, nearly every letter matches. The only unused letters are found in “comedy” and they are the letters M and Y. Can we extrapolate? Divine Comedy becomes “My DaVinci Code.”

I am writing today because I just completed reading his book. That is another story in itself as to why I have just gotten around to reading it from cover-to-cover. I don't read novels often. But I thought it might be informative to do so in

this case. I had the book lying around in my bedroom, untouched for nearly a year. I started to read it, put it away, and then began work on my own book that kept me busy for the next year. Odelia read it and had urged me to read it through. In comparing his work with my own I wrote that this Code will look like a comic book or comedy compared to my book. Then I thought “The DaVinci Comedy” hmmm looks a lot like the title “The Divine Comedy.”

Drum roll: could Daniel Brown have been Dante Aligheri? There are many letters in common. But more startling there exists a familial process for Dante that kept his name from easily becoming Dante Bruno. Bruno is Italian for brown. His interest in the middle ages has the commonality with my own work. He was nearly a contemporary of Abelard and Heloise and would have been around when the Knights Templar, the real order, had already been created by Clairvaux’s uncle, was in its early stages. Perhaps Dan later became one of these knights burned along with his group.

As for *The Divine Comedy* itself Tom Merton wrote glowingly of Dante, calling him the supreme artist and his work supreme. Before writing this chapter I had not read the *Comedy* itself but Jim had a collector’s copy I was keeping for him and eventually returned it to him. Is it a coincidence that after reading Smith’s work that I found her to be Plath? I was not expecting to find anything about Dan but purpose that he may have been Dante.

Reading other artists' work and finding a past life for them does not necessarily come with the territory. I've already read two books by John McWhorter and have not had any clues about him. But he seems to have been at least a "prince of the blood." He also is a writer of uncommon conviction who writes nonfiction. I have not read any novels penned by him. As said earlier there is something about the novel that reveals and is revealing.

Karma and recurrence intersect when a global/universal work is in solemn play. In other words, only Dan Brown could have written Dante's *The Divine Comedy*. In Italian the original title was simply: *Commedia* and it was later renamed *La Divinia Commedia*. But in any language the letters it holds in common with the novel *The Da Vinci Code* are astounding. As discussed throughout *Dinner With da Vinci*, and the Laws the idea of name-pattern recognition (NPR) occurs not only with the names of the individual under study but can also be applied to the names of those he or she is close to, related to or to any works that they produced. I have often thought that this book could have also been titled or subtitled: *Profiles in Rebirth*.

In making the case for Dan Brown as Dante, much as I did for Zadie as Sylvia, I have to discuss what lies beneath the surface of their artistic domain. Dante's biography itself suggests a shadowy childhood that probably left him melancholic. His father's profession also raises in my mind that his family might possibly be Jewish in origin and became Christian or Catholic converts, as many Jews did in the Middle Ages, by virtue of his biological father's profession: money-lending and rental property. In these two items we have stereotypes of

Shakespearean proportions, but “Dante Alighieri was born into a Florentine family of noble ancestry” (<http://www.krijasto.sci.fi/dante.htm>). An interesting juxtaposition then occurs in the childhood of Dante because his mother dies, his father remarries but dies before Dante reaches adulthood. Then the poet goes from the businessman biological father to spend the remainder of his young years under the tutelage of Brunetto Latini, “a man of letters and a politician, [who] became a father figure for Dante, but later...placed Latini in Hell, into the seventh circle, among those guilty of ‘violence against nature’ –sodomy” (ibid).

Inferno – Canto XV is subtitled “Brunetto Latini” for Dante’s adopted father and onetime teacher. In reading this Canto I am struck by a particular phrase that suggests the future of physics discovery--that time is dilated in higher realms. During Dante’s sojourn in this hell circle he comes upon Brunetto whom he seems to remember as a kind father figure and then thinks about resting or visiting there when Dante speaks. “And should you want me to sit here with you, I will...” (italianstudies.org). But before he barely gets these words out of his mouth his guide warns him that “whoever of this flock stops for an instant must stay a hundred years, unable to brush off the burning flames” (ibid). If one were to restate that answer in an equation one might arrive at this “instant” in hell as translating into “a hundred years” and the harbinger of Einstein’s time dilation wherein one instant becomes a hundred years, and in this case a hundred years of suffering the flames of hell.

Dante puts the names of prominent men into the voice of Brunetto as other being participants in “violence to nature.” But at the same time seems to indicate

clearly that he is aware of the physical results of such “sins” when he speaks, near the end of this Canto, of the residents of hell “From the Arno to the Bacchigilione river Where he left his organs stretched by sin” (ibid). This suggests to the author that perhaps the men spent intimate time on these rivers engaged in this “sin” that “left his organs stretched by sin.” He speaks in the plural of organs, which is not out of character with the repercussions of any homoerotic acts engaged in by the men in question. But my point is that how is it that Dante is so familiar with the outcome?

Did he participate in conversations about this with those whom he accuses and puts into hell or was he personally familiar with it by consent or by force?

Dante the noble born Jew lived most of his life in prosperous surroundings with doctors, lawyers and other noblemen counted as associates, acquaintances or friends. It is well known that Jews fulfilled many functions among noble men up to and including the monarchs of various European countries. They were especially likely employed as personal physicians, astrologers, dream interpreters (Joseph) lawyers and scribes for the monarch. Did they also work for the papacy in some of these roles as Jews or as converts? History confirms this. Even Hitler’s astrologer is believed to have been Jewish. But this is slightly historically askew because we know from history that pogroms against Jews happened, albeit sporadically, within the confines of Germany and nearby countries. While Italy was far from Spain and the Spanish Inquisition, it was no doubt still affected by it, as were its inhabitants,

because if it did not participate in Jewish persecutions then it would become a haven for them.

A proper "Prior"

Latini is placed in the 7th circle of hell by Dante, and it begs the question is this for two sins or one? Was he a possible pederast? Or was he beloved and well-remembered when Dante eulogizes with the words: "...the dear, kind, fatherly image of you...[who] taught me how man makes himself immortal, and I am so grateful that, while I live, I will fittingly express it in my speech" (ibid). These words of Dante are incongruous with my belief that Dante was a "victim" of sexual abuse at the hands of his stepfather. But then how would you explain his being in hell? If you look at the noble Romans he also put into a less-than-diabolical place, men such as Cicero, then you might believe that this was not out of line. However, why didn't he put "Brunetto" translated "Brown" in English, in the same Pagan place as other writers? Rather he has put him into a deeper hell. I think it begs the question: why was Latini's name the headline in this particular hell? Or was Dante an heir apparent of this particular affliction? Greeks have always been infamous for this sin yet I see no mention of well-known Greek figures in residence at this circle.

What about the name "Brunetto?" That's easy it translates as "brown" in English. While this was not his last name he was nonetheless a teacher and father figure whom Dante may have addressed as either Latini or Brunetto or some form

word of formal address. But if we suspend reality for a moment and look at the letters in both names thus far we have arrived at:

D A N T E B R O W N [for this purpose becomes]

D A N B R O W N

Or put another way, Dan as Dante is born. As stated in the Laws there will be a life in which there are many letters in common. So if Dante could have taken his father's name in reverse order, he did not change his family name, it's translation into English would then be: "Dante Brunetto" or Dante Brown—amazing! And when this occurs there will be recurrence in the type of profession, appearance, and life style.

Spiritual travel and earth-plane travel as hegira, sometimes, is the lifestyle that both Dante and the "Dante" of *Commedia* ascribe. This fits well into the persona of Dan Brown because he too has adapted the peripatetic life and is perhaps more comfortable living as a European than an American.

My interpretation of the character of Silas has taken on a new cast in light of what this psychological history of Dan Brown has uncovered. *The Da Vinci Code* contains a "The Teacher" figure, a diabolical "Silas" albino figure, and even a "Guide" figure apart from the Teacher—a device that generously punctuates Dante's magnum opus. Beatrice (a woman, the sacred feminine?) is one of Dante's guides but he has other guides. And surely one cannot go to "hell" without meeting either the devil and becoming familiar with his modus operandi for dealing with

transgressors sent to him from the earth plane. Mel Gibson makes use of an albino to portray Satan as effectively as Silas—a satanic figure—with two letters in common with Satan and the same number of letters. Radha Soami (the philosophy I follow) teaches that Kal, or the Negative Power, or Satan earned his way into being the ruler of the world and became the cosmic dispenser of karmas to animal and man alike. By casting Silas into a suffering and almost-pathetic figure who has somehow earned noble laurels of evil, the author legitimizes his devil figure, by having him do penance and draw blood. He imitates the sacrifice made by Satan to earn two boons as described by Radha Saomi (RS): that no one will recall their past lives, and that man will not suffer so much that he will not want to return to earth.

My “British Envy: Poetic Spouse” chapter epitomizes the author’s finding that the release of the soul seems to coincide with extraordinary recall. It explores in depth how Smith as Plath achieves this in her novels. Did Dante’s work foreshadow and create a think tank of prodigious ideas for Dan in his imaginative and spiritual flights in search of plots, characters and revenge?

Dante’s numinous circles

Something’s burning in the Hell circles and planes that are visited by Dante and Beatrice are fascinating because they behold that which cannot be seen, touched, smelt or heard by mortal and living man. Yet, they do all this and more. In a few inner experiences I have had the occasion to smell fine odors such as roses and occasionally the smell of something burning. Circles of hell come alive and present

themselves as profound and life-changing experiences much like the ones recounted from the NDE.

And what of the hell that Dan Brown creates in *The DaVinci Code*? He has created a circuitous route and excoriated the grail from its original meaning—a vessel, a physical cup. The grail has become a woman in the form of a woman who can trace her lineage directly to Mary Magdalene and Yeshua. Dan's Sophie, is also the Greek for wisdom. Woman as the source of wisdom in the West is considered heretical. It has been excoriated, jettisoned from the teachings of Western Christianity. But it remains steady as a code in books such as *the Chalice and the Blade*.

Blithe as Beatrice?

In real life Dante did find and love a Beatrice but it did not result in marriage. Dan Brown found someone and similar name: Blythe. And they did marry and collaborate on his artistic/writing projects. Dante declared Beatrice his artistic muse and apparently Blythe has played that role for Dan. It is my belief that Dante has returned in the body of Dan. I arrived at this conclusion using my method of NPR. Could they have both had the same biological parents? This is likely due to the same type of pathos exhibited by both men towards their father. However, it seems to have been Dante's surrogate father Brunnetto who put him on the path towards literature and teaching. Was Brunnetto also Dante's sexual teacher as well?

Education is a recurring theme both for Dante and Dan. Dante's laborious education included classical and Christian literature. Education recurred in the author Dan Brown's life in a dramatic fashion because his father was a long-time educator at a prestigious private school—Phillips Exeter Academy: A name which suggests British roots is the place where his father taught math. He credits his father with assistance on the Fibonacci sequence. I was first introduced to this sequence and its connection to the chaos theory, and to natural architecture at a T3 teachers teaching with technology conference in Dallas. I found it fascinating because of its connection to physics and to chaos. Nature uses the sequence in building its flower petals and in the bodies of some animals. This does not seem to be true of artists. However some architects have used the sequence for building but it is not as common among fine artists and in paintings.

The painting most fascinating to Dan Brown is the Last Supper and the Mona Lisa. Dante lived before Da Vinci but there were other master painters in his day. That means that Dante could not have placed Da Vinci in his circle of hell or paradise. Would he have put him with the noble Roman pagans or in the 7th circle of hell along with Latini? Was Latini later Da Vinci?

May 5, 2006

I have to get a copy of *the Divine Comedy* because I have just been online and read parts of it. I did not know he put carnal lovers in the Inferno. Cleopatra is

mentioned by name but I have not seen Anthony's name yet. He has a whole canto on Brunetto who seems to have been a writer.

May 16, 2006

I have recently found a novel about Cicero by Taylor Caldwell and it is dedicated to JFK. Not only that but they had corresponded about how much alike she thought that the two of us were. That is amazing because the truth is that we were alike and that we had much karma back then and during that presidency that no one would have guessed that he was back in my life in the body of MLK. Heloise was a great admirer of Cicero and he impacted Anthony and Cleopatra's lives.

Occultism does not equal intellectualism--how Dan Brown gets it wrong (correction)

I have written before on my blog http://www.theosophy_talks_truth a yahoo group about the mistakes that Ken Wilbur made in his books when he uses physics to bolster his points. I can say the same but more about the novel writings of Dan Brown.

There are many books out there that discuss how badly he dropped the ball when it comes to the "occult" in his books. He seems to confuse intellectualism with occultism. He does not get symbols right. He

has literally created something out of nothing. And that violates the law of conservation of matter!! There is no such thing as a "ymbologist." Scientists do not recognize symbols as a source of knowledge. They create symbols as tools to help them and others to communicate, pure and simple.

Everyone knows that astrologers use the symbols for the planets and that physicists use many symbols for their equations, but that is not an occult thing to do people. It is simply a shorthand--a language of communication. A language which is obviously a "closed book" for Brown. Symbols are merely good tools not occult wisdom. And that is where Dan Brown strains the context.

Science however does recognize "patterns." The study of patterns, as I propose in my upcoming book "Dinner With da Vinci" (available July 15th), is a bonifide part of science. Even the fibonacci sequence he touts is really about how patterns in nature are formed and the numerical sequence is correctly written: 0, 1, 1, 2, 3, 5, 8... but he does not use the ellipses nor the zero. I do not see the hoopla about symbols, it is practically meaningless to a real scientist like myself. Brown is obviously an English major who gets in over his head when he tries to take on the world of the occult.

Heloise

Both written or being written on or around the years 1999-2000 Dan Brown and I have never read each others writings yet we discuss the exact same subject in the opening of our books. He does get the science right in this book, but falls off the science wagon in "The Da Vinci Code." Hmmm.

Why is that? In Angels and Demons we both discuss HEP (High energy physics) and how the physicists are trying to reconcile physics and the creation of the universe and the GUT. But his is a novel and my book is nonfiction. I have only just started reading the book and looked to see the date of copyright and it is 2000! My book starts out with my life and work with physicists at UTA in the summer of 2000. In fact the chapter was originally titled "Summer." But later changed to "Dinner with Da Vinci" because Michael and I had dinner with Leonardo DaVinci himself. And it became the title of the book.

WOW. This is going to be big people because it appears to be an idea whose time has come.

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