

1: Geometry in Art & Architecture Unit 9

Gothic Cathedrals and Sacred Geometry. Volume One. by Lesser, George. and a great selection of similar Used, New and Collectible Books available now at www.enganchecubano.com

There are so many myths and legends regarding the Order of Knights Templar that it can be difficult to separate fact from fiction. The Order of Knights Templar was founded in Jerusalem nine years later in 1119. It is widely sold today in bookshops on the cathedral square in Chartres. While there is no certainty as to who Louis Charpentier actually was, his book has generated considerable interest for over forty years. Norman Cohn was a professor at the University of Sussex. In 1981, his publication of *In Pursuit of the Millennium* swung open a door on important aspects of medieval society barely known before then. The communities of the first Christians, Cohn reminds us, were very different in many respects from Christianity as generally practiced a thousand years later. Rose windows began to appear in the gothic cathedrals of France around 1140. Their greatest efflorescence was in the Ile de France. Rose windows are mandalas, expressions and affirmations of the unity and order of creation amidst the apparent chaos of the material world. They seem to reflect processes of divine unfoldment beneath the surfaces of things. *Art and Society*, by Georges Duby, University of Chicago Press, is a remarkable synthesis of interconnecting developments in religion, thought, architecture, and culture that culminated in the startling achievements of the gothic era. According to Ellard, the twelfth century scholars at Chartres perceived all of tangible reality to be an expression of the mind of God. *Les Mystere des Cathedrales* was first published in Paris in 1922. But the identity of the author himself, or herself, has remained a mystery. *Philosophy and Practice*, Crossroad, New York, 1981. *History and Architecture*, Konemann, Koln, Querido, 1981. *The Golden Age of Chartres*: Otto von Simpson was a professor of art history at the Free University in Berlin. In 1928, he published this ground-breaking work on gothic architecture. Simpson had inspected original design drawings of the geometry of several gothic cathedrals and closely examined the writings of the scholars of the medieval School of Chartres. He had taken a careful look, as well, at works by St. Augustine and other leading figures of the early Church. More Gordon Strachan, *Chartres*: Gordon Strachan taught architecture and religious studies at the University of Edinburgh and is a Church of Scotland minister. Strachen finds the origin of the new gothic architecture of the 12th century derived from connections developed during preceding decades between Western Europe and the Islamic world. He acknowledges the influence of Islamic Spain. Within months the invaders had destroyed the Christian army sent against them and occupied the royal capital of Toledo along with the important cities of Seville and Merida. Over the next decades, Islamic armies continued to extend their northward advance until they were finally defeated by Charles Martel, grandfather of Charlemagne, at Poitiers in 732.

2: Chartres-Otto von Simpson | The New Invisible College

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God the Geometer, Manuscript illustration. Kenneth Clark points out that ". Geometry was the basis of all Gothic cathedrals, everything being created from basic relationships. This was symbolized in art by God holding a pair of compasses, a common motif in the Middle Ages. The art historian Ernst Gombrich credits a passage from the Old Testament as the inspiration for these portrayals. In Proverbs, Chapter 8 par. Abbey Church of St. Harper, Gothic pertains to the Goths, who had nothing to do with this kind of architecture. It was a term of derision for any "barbarian" style not Greek or Roman. It started around around Paris, followed by the Age of the Great Cathedrals, By had spread over most of Europe, by an International Gothic style prevailed. We can precisely pinpoint the origin of the Gothic style in architecture; the rebuilding of the royal Abbey Church of St. The structure appears light, graceful, weightless. The outward pressure of the roof is contained by heavy outside buttresses between the chapels. Denis is the emphasis on strict geometric planning and the quest for luminosity. And Janson here paraphrases Abbot Sugar, who commissioned the work. The Power of Myth. A year after St. Denis was finished work was started on rebuilding Chartres, and it was here that the Medieval craze for numbers and geometry seemed to reach its peak. According to Cowan, "The scholars at Chartres were clearly fascinated by number and. Their preoccupation with numbers led to a trend of almost reducing theology to geometry. For the School of Chartres, the work of God was order, opposite of the primeval chaos. Rose Window Exterior But the ultimate expression of the Medieval love of geometry and of the circle is the rose window, also called the Catherine window and the Wheel window. They look grand enough from outside the cathedral, but magnificent from inside, with sunlight streaming through. Chartres North Window, Cowan Fig. The Towers According to Painton Cowan, the astrological number twelve is the most common number in rose windows, especially in the south transepts. At Chartres there are three large rose windows, North, South, and West, each divided into twelve segments. The influence of astrology in Chartres also shows up in the zodiac signs over doorway on the west side, in a zodiac window, and in the towers of the sun and moon, in an outdoor sundial, and an astronomical clock. Mandorla or Vesica Another geometric figure made from circular arcs is the vesica or mandorla, a very common geometric figure in art history. A vesica is, simply, the common area to two overlapping circles. The Vesica as an Almond The vesica is also called the mandorla because of its almond shape, a powerful symbol because a nut is the seed from which a tree grows. The almond is often mentioned in the bible. The Vesica as a Fish Slide Car Medallion Vesica pisces literally means fish bladder and if we extend the ends on one side, we get a simplified picture of a fish. The vesica is a variation of the zodiac sign for pisces, and thus has an astrological connection. In Judaism, on the first day of Rosh Hashana Jews are encouraged to visit a body of water containing live fish and recite prayers in which we cast away our sins. The fish is also a symbol for baptism. This association is often given as a reason why the fish is associated with Christianity. The Book of Symbols: The Vesica as Aureole Slide Christ Pantocrater Master of Tahull, c. This use continued into the Renaissance. It is the most common use of the vesica as an art motif. Interpreting the aureole as a Venn diagram, it could represent the uniting of God and man or the intersection of two realms, earthly and divine. The Vesica as an Eye Slide A History of Painting, Sculpture, Architecture p As an aureole for a standing person, the vertical vesica seems a logical choice. But sometimes the vesica is horizontal. In such cases we get the impression of an eye, usually representing the omnipresent, all-seeing divinity. But when you get to the top, the points all come together, and there the eye of God opens. Combining the two figures had special significance, the reconciliation of the heavenly and infinite with the earthly and man-made. Recall from our unit on Egypt we said that the problem of squaring the circle is one of constructing, using only compass and straightedge; a a square whose perimeter is exactly equal to the perimeter of a given circle, or b a square whose area is exactly equal to the area of a given circle. In that same unit we also saw that a circle whose radius is the pyramid height 1. The length of each arc equals the length of

the diagonal of half the reference square, to within 0. Thus a square of four such diagonals equals approximately the perimeter of a circle composed of four sacred cut arcs. Draw two orthogonal vesicas. Then connect the four intersection points of the vesica to get a square. This square is approximately equal in perimeter to the original circle, a squaring that circle. Neolithic Stone Circles Slide Castlerigg We saw that Stonehenge is circular, but look at another stone "circle," Castle Rigg. The most striking thing about this ring is that it is flattened. In fact, many of the rings in Britain are flattened. Why go to the trouble of producing a flattened circle when a circular shape is so much easier to produce? Recall that the diameter of a circle will fit around the perimeter of the circle three times, plus a bit more, actually p times, where $p > 3$. The speculation about why a stone circle was flattened was to make its perimeter an integral multiple of the radius drawn to their circular part of its perimeter. According to Critchlow, "The constructions. The Molten Sea Another example of a circle with a perimeter that is an integral multiple of the diameter is found in the bible. Hiram, among other things, "made a molten sea, ten cubits from one brim to the other: If they are accurate, then the outline must have been flattened, like some neolithic stone circles. Tibetan Mandala of Yamaktaka, from Arguelles cover The most beautiful examples of squaring the circle can be seen in the Indian or Tibetan mandala. In Sanskrit, Mandala literally means circle and center or Holy Circle, and is essentially a vehicle for concentrating the mind. Note that a Mandala often contains a square as well as a circle, and even if the square does not "square" the circle the symbolism is still there. Carl Jung says that the circle symbolizes the processes of nature or of the cosmos as a whole; the square refers to the universe as conceived and projected by man. Vesica Shows the duality of two circles, and also common ground. Golden ratio Represents the golden mean between two extremes. Pyramids Square the circle and reconcile triangle and square. Vitruvian Man Man inside a square and also a circle. Flattened circle An attempt to rationalize the irrational.

3: Blackburn Art History: Islamic Mosques & Gothic Christian Cathedrals

Gothic cathedrals and sacred geometry by George Lesser, , A. Tiranti edition, in English.

The mystery of the Gothic cathedrals The Gothic cathedral architecture originated in France in the early 12th century during the heydays of the Knights Templar. The order was founded in by Hugo van Payens who managed to team up nine brave knight-priests. This group of nine knights became to be one of the richest and most powerful groups in history. With their huge wealth, collected from financing the crusades, they were able to build the Gothic cathedrals in Europe. The cathedrals with their twin towers facing the West resemble the Temple of Salomo with its two pillars Jachin and Boaz that stood in front of the temple. This explains why in many cases a statue of Salomon is placed at the West portal of the French cathedrals in between the twin towers. Many books have been written about the mysteries of the French Gothic cathedrals and its sacred geometry used in the architecture. According to Fulcanelli a cathedral is an alchemical book written in stone. In the tympanum Jesus is displayed surrounded by the four beasts of the Apocalypse. The four beasts of the Apocalypse have an astrological significance. The zodiac sign Aquila is often replaced by the zodiac sign Scorpio in ancient zodiacs. The cross in the halo in reality could therefore be a reference to these four signs of the Apocalypse, since Taurus, Aquarius, Scorpio and Leo together form a perfect cross in the zodiac. This cathedral is aligned to the summer solstice. Summer solstice Sun cathedral of Chartres Inside the cathedral one can find a zodiac which is rather peculiar since in Christian tradition practicing astrology is regarded as an act of paganism. This zodiac however seems to be telling something extraordinary. They are thus the symbols of the true Galactic Cross determined by the places in the zodiac where the ecliptic and the Milky Way cross. The importance of the Great Celestial Conjunction of is that it marks the event after years when the equinox and solstice axis of the zodiac cross merge again with the Galactic Cross. This is the time the A Vesica Pisces is an important ancient symbol later adopted by Christians to represent Christ. When vertically depicted, the Vesica Pisces represents the vagina of the goddess mother and as such was associated with fertility and birth. When the Vesica Pisces in the zodiac of Chartres is carefully inspected, something interesting is discovered. The intersection of the Vesica Pisces aligns with the Pisces-Virgo axis in the zodiac. This is a hint that the Vesica Pisces should be associated with both the signs Pisces and Virgo. The esoteric astrological significance is that Pisces stands for Christ the fisherman while Virgo stands for Mary the virgin mother. This moment denotes the start of a new precession cycle. Could it be that the Chartres zodiac was meant to denote this astronomical event? The axis of the Vesica Pisces coincides with the axis of the Galactic Cross during the current Great Celestial Conjunction around ! The cross Taurus, Aquarius, Scorpio Leo cross corresponds in addition with the cardinal directions. If this cross is interpreted this way interesting new insights come to light. The Sun depicted in the upper right corner of the zodiac is now situated in the northeast at the place where the Sun rises during the summer solstice. Notice that a line is drawn from the Sun to the center of the zodiac. This line connects the Sun with the birthplace of the Sun, meaning inside the Vesica Pisces the female birth canal and at the centre of the Galactic Cross! The Vesica Pisces therefore suggests the rebirth of the Sun during the summer solstice in Pisces during the Great Celestial Conjunction of The zodiac corresponds with the summer solstice. The summer solstice Sun is depicted in the northeast summer solstice sunrise. The fact is that there is actually a very convincing clue left in Chartres cathedral dealing again with the very same symbol, the Vesica Pisces. The Black Madonna however has nothing to do with Mary. In reality she represents the pagan Egyptian mother goddess Isis. Isis like Mary was a virgin who gave birth to a son on the 25th of December. Tracing board with the Immaculate Conception of Mary. Mary is standing in between the two pillars of the temple of Solomon inside a Vesica Pisces. At the top the All Seeing Eye representing the eye of Horus is depicted. The tracing board symbolizes the birth of the solar deity Horus at the Milky Way. The legend relates to the appearance of the virgin mother to the apostle James in the early days of Christianity on top of a column or pillar carried by angles. In Masonic traditions this pillar however represents the Milky Way. Zodiac window In the ambulatory a stained glass window contains the twelve signs of the zodiac. On top in a four leaf clover, hence representing a form of cross, Christ is depicted in between the Greek letters alpha and

omega. The letters alpha and omega in this zodiac are therefore most likely representing the beginning and end of the precession cycle. The Great Celestial Conjunction of will be the alpha and omega point in the precession cycle, the moment of a cycle ending and new cycle starting. The four signs Leo, Taurus, Aquarius, Scorpio that are associated with the Galactic Cross are depicted similar to Christ in a four leafed clover. There is however one little error introduced in this zodiac. The summer solstice of June 21st takes place during the last day of Gemini May 22 – June By exchanging Taurus with Gemini, whereas Gemini must be associated with the summer solstice Sun, the summer solstice Sun is placed on the Galactic Cross! So this zodiac window in Chartres is clearly a reference to the summer solstice Galactic Alignment of , the Great Celestial Conjunction of Taurus is deliberately replaced by Gemini introducing an error in the zodiac sequence. Cross rib vaults In my Rosslyn Chapel article published in Atlantis Rising issue 71, august I have argued that the architecture of Rosslyn Chapel contains a secret message concerning This secret in my opinion is the best kept secret by the highest degrees in Scottish freemasonry, the Royal Arch which has connected its name with this secret. The message has been cunningly embedded in the architecture by using cross symbols in the arches and cross rib vaults. These arches are not only found in Rosslyn Chapel but in most of the Gothic cathedrals as well. The ground plan of a Gothic cathedral is a cross. This cross comprises a nave in the East-West direction aligned to the solstice Sun that is bisected by the transept that is perpendicular to the axis of the nave. The vaults of the Gothic cathedrals are for the majority four pointed cross rib vaults with the exception of the vaults of the apse that form a semicircle. The only exception to the four pointed cross rib vaults is the eight pointed cross rib vault of the Crossing. The Crossing is the heart of the cathedral where the nave and the transept intersect. This is a common ground plan of a cathedral: Ground plan of a cathedral with the eight pointed cross at the Crossing. Centre of the cathedral On top of the Crossing in most cases a tower is placed. This tower is shaped in the form of an octagon like in the cathedral of Coutances en Conques France. Other examples are the cathedrals of Amiens, Auxerre, Laon, Rouen, Senlis en Toulouse that all have eight pointed cross rib vault at the Crossing of the cathedral. Crossing of nave and transept in the Notre-Dame of Rouen with an eight pointed cross rib vault. An interesting detail is that the four main pillars on which the vaults of the Crossing rest are named after the Four Evangelists. It is important to realize that the eight pointed cross resides at the hearth of the cathedral. It is the only eight pointed cross in the cathedral since the rest of the vaults are four pointed crosses. In my opinion the four and eight pointed crosses of the cross rib vaults that are part of the design of the cathedral have been intentionally introduced to leave a message about the End of Time. The ground plan of the cathedral in the shape of a huge cross has therefore most likely very little to do with the cross of Christ. It is far more likely that this cross represents the zodiac cross which explains why the cathedrals are aligned to the solstices. Crossing of Amiens cathedral, two different four pointed crosses, the main pillars form the Galactic Cross named after the Four Evangelists. In the centre of this labyrinth an octagon is depicted with two different crosses inside. Labyrinth of the cathedral of Amiens The first cross is formed by four angels, the second cross by four human figures among them the king, the local bishop and the architect of the cathedral. The cross of the angels aligns with the cardinal directions and hence with the equinox axis. Notre Dame de Paris, the eight pointed cross at the roof of the choir is exactly aligned with the winter solstice sunrise. This is not unique for the Notre Dame de Paris since most cathedrals and churches have similar crosses placed on top of the apse, hence the cross symbolism is not restricted to cathedrals. However it is completely impossible to tell the direction of the wind by means of this cross. There are two reasons. The first is that this cross is placed vertically and not horizontally so it is not aligned to the cardinal directions at all. The cross is placed perpendicular to the length axis of the church and in case the church or cathedral is aligned to the solstice which is often the case , it means that this cross is aligned to the solstice Sun in stead to the cardinal directions albeit in vertical position. As has been demonstrated in this article the biblical End Times is the equivalent of the Great Celestial Conjunction around

4: Chartres & Sacred Geometry

"A cosmic tempo based on Sacred Geometry, encoded in myth & mystical architecture throughout the Earth governs the unfolding of world ages, the rise and fall of civilizations & is ultimately the very basis of apocalyptic prophecy" - Randall Carlson.

The 6th-century Kariye Camii, Istanbul, is now a museum. Eventually, a style emerged incorporating Near East influences and the Greek cross plan for church design. In addition, brick replaced stone, classical order was less strictly observed, mosaics replaced carved decoration, and complex domes were erected. The prime example of early Byzantine religious architecture is the Hagia Sophia in Istanbul. Islamic architecture Byzantine architecture had a great influence on early Islamic architecture with its characteristic round arches, vaults and domes. Many forms of mosques have evolved in different regions of the Islamic world. Notable mosque types include the early Abbasid mosques, T-type mosques, and the central-dome mosques of Anatolia. These mosques follow a square or rectangular plan with enclosed courtyard and covered prayer hall. Most early hypostyle mosques had flat prayer hall roofs, which required numerous columns and supports. The Ottomans introduced central dome mosques in the 15th century that have a large dome centered over the prayer hall. In addition to having one large dome at the center, there are often smaller domes that exist off-center over the prayer hall or throughout the rest of the mosque, in areas where prayer is not performed. Iwan mosques are most notable for their domed chambers and iwans, which are vaulted spaces open on one end. In iwan mosques, one or more iwans face a central courtyard that serves as the prayer hall. The style represents a borrowing from pre-Islamic Iranian architecture and has been used almost exclusively for mosques in Iran. Many iwan mosques are converted Zoroastrian fire temples where the courtyard was used to house the sacred fire. View of the square three-tiered minaret of the Mosque of Uqba Great Mosque of Kairouan; this mosque, founded in 692, is one of the most impressive mosques in North Africa, situated in Kairouan, Tunisia. A common feature in mosques is the minaret, the tall, slender tower that usually is situated at one of the corners of the mosque structure. The top of the minaret is always the highest point in mosques that have one, and often the highest point in the immediate area. The first mosques had no minarets, and even nowadays the most conservative Islamic movements, like Wahhabis, avoid building minarets, seeing them as ostentatious and unnecessary. The first minaret was constructed in Basra during the reign of the Umayyad caliph Muawiyah I. Muawiyah encouraged the construction of minarets, as they were supposed to bring mosques on par with Christian churches with their bell towers. Consequently, mosque architects borrowed the shape of the bell tower for their minarets, which were used for essentially the same purpose – calling the faithful to prayer. As time progressed, the sizes of mosque domes grew, from occupying only a small part of the roof near the mihrab to encompassing all of the roof above the prayer hall. Although domes normally took on the shape of a hemisphere, the Mughals in India popularized onion-shaped domes in South Asia and Persia. Usually opposite the entrance to the prayer hall is the qibla wall, which is the visually emphasized area inside the prayer hall. The qibla wall is normally set perpendicular to a line leading to Mecca. In the qibla wall, usually at its center, is the mihrab, a niche or depression indicating the qibla wall. Usually the mihrab is not occupied by furniture either. Sometimes, especially during Friday prayers, a raised minbar or pulpit is located to the side of the mihrab for a khatib or some other speaker to offer a sermon khutbah. The mihrab serves as the location where the imam leads the five daily prayers on a regular basis. However, worshippers at much smaller mosques often have to use restrooms to perform their ablutions. In traditional mosques, this function is often elaborated into a freestanding building in the center of a courtyard.

5: Sacred architecture - Wikipedia

Georges Duby, The Age of the Cathedrals: Art and Society, , University of Chicago Press, Georges Duby was a professor at the College de France. His The Age of Cathedrals, originally published in French in , is a remarkable synthesis of interconnecting developments in religion, thought, architecture, and culture that culminated in the startling achievements of the gothic era.

Keep in mind that it was difficult to move cities " even during medieval times " in order to correlate the stars and cities more exactly. However, the three cities lie along a straight line that parallels a straight line drawn between the three stars associated with them. In addition, Paris and Abbeville are located roughly the same distance east of their respective stars. The naming and selection of stars which constitute a constellation is largely arbitrary. Accordingly, stars that are not designated with a member of the Greek alphabet such as Virginis may still be included in a traditional view of Virgo while named stars such as Gienah Ghurab and Denebola might also be included in an expanded view of Virgo. In fact, the four bright stars: Arcturus, Denebola, Zubenelgenubi, and Gienah Ghurab nicely frame Virgo, and these four might have been viewed by the designers of the Northern France cathedrals to be part of the Virgo symbolism in their plans. Obviously, the selection of cities is limited to settlements which were already established as of the 11th through the 14th centuries as places to build Gothic cathedrals. It also takes a long time to build a cathedral " the Notre-Dame of Reims took a hundred years ! Cities are also notorious in not springing forth in full bloom overnight. Accordingly the matches between stars and cities is not always exact. And while the Catholic Church may be eager to identify Notre Dame as the mother of Jesus, there is almost no reason to assume that this was the case. The Church is also notorious for reinventing the wheel in its own peculiarly narrow focus when it comes to interpreting history and events in general.

Labyrinth Paths The labyrinth designs, meanwhile, were nothing short of prolific. Chartres Cathedral of Notre Dame [14]-- Built Reims Cathedral of Notre Dame [14] -- Built -- end of 13th Century; labyrinth destroyed in For this labyrinth, follow the black lines, not the spaces in between Saint Quentin Collegiate Church of Saint Quentin [17] -- Began in and completed after years; labyrinth dates from and still exists Again, follow the black lines, not the spaces in between Sens similar to Auxerre Cathedral of Saint Etienne [18] -- Built ; labyrinth 30 foot in diameter, destroyed Auxerre demolished in Bertin; labyrinth destroyed at the time of Reims destruction and possibly for the same reason Poitiers Church of Notre Dame de la Grande [20] -- "It will be seen that the construction is such that he who traces the path eventually emerges--like the poet of the "Rubaiyat"--by that same door at which he entered; he will have encountered no "stops," but he may have "looped the loop" an indefinite number of times. Once again, follow the black lines, not the spaces in between

5. Speculations Virtually every depiction of the Virgo constellation by various and diverse scholars astronomical, mythological, and so forth shows a fully clothed Virgo lying prone along the elliptic. In one hand is inevitably shown a shaft of wheat or other cereal grain, as if identifying the Virgo as the bringer of harvests and nutritional well being. While this sounds plausible " based on all the various symbolisms from various cultures around the world " it is not necessarily what the Knights Templars had in mind. In fact, the normal depictions -- for example, from astronomy [21] or astrology [22] -- may be far short of a far more interesting picture of what Virgo is really all about. To consider Virgo in an alternative depiction, we might begin by investigating various geometrical aspects of the stars of the constellation and the various French cities. For example, one can quickly draw straight lines through: The latter line up of stars very closely approximates the elliptic the path of the sun across the constellations. This may be very important. There is also the curious fact that a circle centered on Evreux and passing through Chartres Spica meets tangentially a larger circle centered on Chartres -- one which intersects Gienah Ghurab Auxerre and Nu Virginis Meaux -- at a point which intersects the lines between Arcturus and Spica. This latter curiosity can lead one to turn the traditionally depicted figure of Virgo about ninety degrees " so that her figure is perpendicular to the elliptic, i. One can then overlay what Leonardo de Vinci might have called his Vitruvian Woman. This is beyond coincidence. Other very interesting correspondences include: These conjunctions are shown in Figure In fact, there seems to be an honoring of a goddess or someone whose

fertility was symbolized far more effectively by her womb than by her carrying a handful of wheat stalks. BTW, an arm carrying the wheat stalks and offering them to the world can always be drawn so that the wheat stalks correspond to the Notre Dame at Paris without violating the scale. The site is simply too sacred to appease the arrogance of celebrities and honored folk of a Church so totally out-of-touch-with-reality. We should also emphasize that the womb is the source of the menstrual blood "as in the Bloodline of the Holy Grail. We might also recall that Spica Chartres has more than one meaning. Recall also the association of Virgo with healing, justice, wisdom, or prophecy. Keep in mind that as in all cases of labyrinth walking one exits by the same path as one enters. This suggests an additional meaning of labyrinths: The first person to read this web page other than the author who while not reading it did at least skim it suggested that the labyrinth of Chartres might be overlaid on the Vitruvian Woman figure. When this is done and the circle oriented so that the horizontal line on the labyrinth is parallel to the elliptic, we obtain: This should be sufficient to cause apoplexy in the Vatican. The Mythological Connection Inasmuch as Myth can often be considered as a condensed history suitable for use in oral traditions, it is worthwhile to consider one particular story, as related by Julius D. In the guise of Astrea Goddess of Justice, Virgo mixed with those mortals who were members of an unspoiled golden race of men who did not know feuds or wars. They were all communal farmers and everything was peaceful -- until a silver race of men began to appear on Earth. This secondary race was slightly inferior, but nevertheless and despite their tendency toward criminal ways Astrea did make an effort to guide and teach them. When the silver race died out, there was created a brazen race, one enamored with swords and war weapons. Astrea loathed this race and left the Earth, taking her place in Heaven. Space ships were not exactly a consumer product at the time and thus the means and destination of departures were not easy to grasp for those decidedly not in the know. One obvious scenario led these non-spacefaring people to believe that their gods and goddesses had departed the daily grind only to take residence upon high mountains such as Mount Olympus or Mount Kailash. The bad news was that their protectors and guides had left them to their own devices. A second possibility is that the Earthbound believed that the gods and goddesses what was likely to be the Anunnaki quite literally left the Earth and ascended into the Heavens "but in this case remained in visible sight of those left behind. In fact, the constellations might even suggest to those on the ground that there were messages to be read by their appearance in the nighttime skies. In the case of Virgo "if one views her constellation in the form shown in Figure 11 above -- her message might be more one of sacred sex rather than clothed propriety, and specifically that of a connection with the Starfire, the menstrual blood of the Goddess.

6: Chartres Cathedral: Sacred Geometry | Crusader History

The French Gothic Cathedral of Chartres contains sacred geometry, as used in its construction. The Labyrinth in the nave of the cathedral, we find a labyrinth on the floor made from white stone, set within dark coloured marble.

7: Sacred Geometry International " gothic cathedrals

Many books have been written about the mysteries of the French Gothic cathedrals and its sacred geometry used in the architecture. A well known book is 'Le Mystère des Cathédrales' written in by Fulcanelli (-), the mysterious French alchemist who was one of the first to write about the mysteries surrounding the French.

8: Sacred geometry - Wikipedia

As a decidedly sacred form, as many as twenty-two of the eighty Gothic cathedrals designed and built in medieval times housed labyrinths [2]. A relevant question might involve the reasons for the cathedral builders to incorporate labyrinths as a decidedly sacred and in several cases Notre Dame honoring device.

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This clip is opening five minutes of the acclaimed documentary exploring the mysteries of Chartres Cathedral with Professor Keith Critchlow. Available to ren.

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