

1: Black Madonna - Review of Cathedrale Notre-Dame, Le Puy-en-Velay, France - TripAdvisor

Cathedral of the Black Madonna is a formidable workprovides ample ground for imagination and speculation as to the inner life of our ancestors." (W. Ritchie Benedict, Fate, July) "If you have an interest in ancient cultures, goddess worship, the sacred nature of the cathedrals and those who built them, and the path of Gnosis.

J , appearing in Volume 21 Few places in the world resemble Montserrat in the Catalan region of Spain. There nature, culture, and faith are united as one. Spectacular saw-shaped mountains rise like a geological cathedral about 3, feet above sea level to embrace the Benedictine Abbey at Montserrat. Within the Abbey is found the shrine of the regional patroness, the statuary of Our Lady of Montserrat and Child, a flawless gem of Romanesque art. The mountains themselves are an open-air museum in the middle of a rugged landscape containing about 1, species of plants. There are various routes up the mountains to the Abbey, but going by cable car only intensifies the gradual and exhilarating ascent into thin air. By the end of the sixteenth century, the present Gothic and Renaissance-style basilica was consecrated. After Napoleon set fire to parts of the Abbey, restoration was accomplished by the mid-nineteenth century. The Abbey is a symbol of Catalonian culture and faith combined. Oficina de Turisme de Montserrat A Paradigm of Western Religious Art The famous statuary of the Madonna of Montserrat was sculpted in the twelfth century by an exceedingly gifted anonymous artist. A simple reason may be due to the wood having been darkened over time. The verse from the Song of Songs 1: Though a regional shrine, devotion to it has spread throughout Europe. Statuary and sculpture are decidedly western art forms. Virtually every culture in the world that venerates the Mother of God and Divine Child has depicted them according to its own regional view of them. It conveys a greater accessibility to the viewer than does the icon. The statue, however, imitates the international Byzantine conventional and stylized form. Its anonymous sculptor offers the West a paradigm of sacred art that has charm, warmth, and beauty. Located in this remote Benedictine Abbey, the statuary measures about thirty-eight inches and is painted in polychrome. One can see a striking resemblance to the statuary of the Egyptian goddess Isis and her son Horus. They attracted people and pointed them toward Chartres, Rocamadour, and Marseilles. These models were known in the region of Montserrat. The sculptor shows Our Lady in a pose assuming a majestic reserve and a certain detachment as she sits on a throne, hieratic and exalted. The pattern of the statuary derives from three type-origins: She is daughter of God the Father, mother of God the Son and the cathedra or seat of the Logos incarnate, and spouse of the Holy Spirit. As sanctuary of the Trinity, she presents the triune God to the world acting as intermediary between transcendent Divine Wisdom and human wisdom. Mary is the embodiment of communion between the divine and the human. This is no ordinary regal figure. Mother and Child are depicted in their idealistic attributes and not as figures of sentimentality. Her elongated face expresses delicate features: Her smile suggests deep satisfaction, redolent of her Magnificat where she recognizes her privileged stature in being singled out among women. Her quiet, jubilant face contrasts sharply from that of the Mater Dolorosa, the sorrowful Mother, a role she will later assume. But for the present, she enjoys her exalted position as do we, together with the Christ-Child. In keeping with the period, her headdress is draped, and beneath the crown, a veil adorned with stars, squares, and stripes in subtle polychrome. The golden-edged border falls symmetrically, encircling her face like a halo that highlights her delicate features. Tunic and cloak gracefully envelop her slender shoulders. It is impossible to grasp her inner composure, a stunning beauty in one glance. Here is elegance personified. Not surprisingly, the Child is depicted as the God-Man. His hand is raised giving the formalized and traditional Eastern blessing, three fingers raised symbolizing the Trinity and two folded inward to the palm symbolizing the two natures of the God-man. Like his mother, the Child expresses contentment. Though barefooted, he wears a crown and regal garments. Curiously enough, the thin draped covering of their legs accents the knees of both figures with feet firmly on the ground. The sculptor has portrayed a classic Mother and Child accessible to us even as their aesthetic distance remains in place. The verticality, mass, density, balance and symmetry render the statuary a peerless beauty and one capable of bringing its beholders to their knees. Shortly after his remarkable re-conversion to Christianity, the soldier Ignatius of Loyola was determined to join the army of

Christ and went to Montserrat to make his consecration. In March , he placed his sword before the statue of the Mother of God, stood, knelt, sang hymns and prayed with the other pilgrims. Not surprisingly, the monks make Spanish liqueurs and other delicacies. Their library and scriptorium contain , volumes with about incunabula. As one of the oldest Abbey music schools in Europe, Montserrat boasts of about fifty choir boys who receive excellent music training added and integrated with their general education. It is a feast for the eyes, revealing beauty that leads to prayer. Her scholarly research focuses on the relationship between the arts, faith, and culture. She holds PhDs in musicology and in liturgical studies. The reliquary statue of Sainte-Foy is made of wood covered with metal and gemstones, glorified bodies being the precious stones of the heavenly Jerusalem wood, gold leaf; precious stones, pearls, enamel; she sits on a throne with her feet on a footstool and her hands outstretched. A Liturgical Press Book, , Catechism of the Catholic Church, Le Moyne College Press, , The Pilgrim Years, New York:

2: Why are We Drawn to the Black Madonna? by Judith Shaw

Cathedral of the Black Madonna: The author, who is a philosopher, historian, and retired teacher of Celtic studies at the Sorbonne, has made a life's study of the Celts and written numerous books on the subject, including The Druids, Women of the Celts, and Merlin.

Black Madonna at Montserrat: You will join in line with a group of people, many of whom have come as pilgrims to the statue - the atmosphere is electric. Chances are you will have to wait to see the Madonna. However all of this can serve to enhance your visit - make the most of the opportunity to take in your surroundings. The stairway leading to the statue, plus the room and altar in which the statue sits are ornate, golden and pay tribute to the wonder that is the Virgin herself. The statue sits behind a sheet of glass. However, one of her hands that is holding a sphere which symbolises the universe is not behind the glass. This page will provide you with details of the history of the statue of the Black Madonna, plus information on where it is, whether you have to pay to see it, the waiting times for seeing the Black Madonna and accessibility to the statue. The history of the Black Madonna The whole of Montserrat is built around facilitating the worship of the Black Madonna in the Basilica. The Black Madonna was believed to have been carved in Jerusalem at the beginning of the religion. It is a wooden sculpture. Black Madonnas can be found all over the world, If you are interested in the history of the concept of the Black Madonna and its various depictions, it is worth a visit to the Montserrat Museum where there is a whole section dedicated to its art and history. Montserrat Basilica As you enter the doorway to the Basilica that will take you to the Black Madonna statue see below for where this is , you will pass the chapels that lead to the Virgin. The first chapel is in honour of Saint Peter, the second is in honour of St Ignatius of Loyola, the third is on honour of St Martin and the fourth is in honour of St Joseph Calasantius. The work of sculptors, architects, artists and jewellers was recruited and the project was headed by the architect Francesc Folguera and the painter Josep Obiols to build the room and altar in which the statue is placed. The new building work was scheduled to be completed on 27 April - a day to be known as the Enthronement. However, work finally finished in As you enter the room where the Virgin sits, it is worth noting the doors - they are made of repousse silver and were created by Josep Obiols, Rafel Solanic and Manuel Capdevila. The Black Madonna herself sits on an incredibly ornate throne which is covered in Venetian mosaics. At either side of the Virgin you will spot nine silver lamps - these represent the eight dioceses of Catalunya and Montserrat. On leaving the altar of the Black Madonna, at the bottom of the stairs, you will be given the opportunity to say a prayer in the chapel of the Image of the Mother of God. This chapel was completed in under the direction of Francesc de Paula del Villar i Lozano who was helped by a young Antoni Gaudi. Why is the Madonna Black? One of the most common questions about the Black Madonna is why she is black. Contrary to popular belief, she is not black due a portrayal of a Black African Madonna. The blackness also does not come from a dark colour in the wood or from earlier coverings in paint. It is known from historical descriptions of the Madonna that she has simply darkened over time. This area is a moving place where you will be given the opportunity to pay homage to the statue that you have just seen. Each candle that you will see has been lit as a prayer to the Virgin Mary. An entire wall of candles is evidence of all of the people have come to ask their prayers to the Virgin Mary. Stained glass window in the Basilica at Montserrat If you want to light your own candle for the Virgin, you will need to purchase one from the cages that sit in the atrium to the Basilica. They are sold on the basis of trust - simply choose the size of the candle that you would like to buy and put the correct change in the metal box provided you will need to have the correct change, unless you would simply like to make a donation. Where is the Black Madonna? The Black Madonna is located at the back of the Montserrat basilica, looking down over the altar. On entering the atrium of the Basilica you will see a doorway to the right. Enter this doorway where you will join the queue to see the Black Madonna. There is no charge for visiting the Black Madonna. However, there are collection boxes at the bottom and the top of the stairs to the Black Madonna. If you want to make a donation to the Monastery, make sure that you have change with you when you visit the Madonna. What are the waiting times? Considering the fact that the Black Madonna is one of the most popular attractions at Montserrat and

considering the small room that it is contained within, you are almost certainly going to have to queue to visit it. Waiting times will depend on the time of year that you visit, whether you visit during the week or at the weekend and what time of day that you visit. At busy times you will wait from 20 - 45 minutes to see the Black Madonna. To avoid long queues for visiting the Black Madonna, it is best to visit in the afternoon. This is due to the fact that most coach visits to Montserrat take place in the morning and so the whole Monastery is a lot busier during these hours. There are very narrow stairs leading to the statue and the historical nature of the building means that there is no stair lift or elevator. However, it will be possible to view the Black Madonna sculpture from the bottom of the stairs at a distance of two metres. At the end of this walkway there are stairs leading to the exit of the Black Madonna area. There is a stair lift to get up these stairs. Once you are at the top of these stairs you can enter a small chapel where you will be able to view the Black Madonna from the bottom of the stairs. Whether you plan on visiting Montserrat for the history, the spirituality or its natural surroundings, it is worth paying a visit to the Black Madonna. Situated in stunningly beautiful and ornate surroundings, the statue is at the very heart of what Montserrat is all about.

3: BLACK MADONNAS: The Virgin Mary and her alter ego, The Black Madonna

Cathedral of the Black Madonna is a formidable work provides ample ground for imagination and speculation as to the inner life of our ancestors." W. Ritchie Benedict, Fate, July "If you have an interest in ancient cultures, goddess worship, the sacred nature of the cathedrals and those who built them, and the path of Gnosis.

For black and white are two sides of the same coin and without one we would not have awareness of the other. What is more the real Mary has become sanitized and represented in Christianity primarily as the milky white though she was Middle Eastern by origin flawless ever-smiling mother. In contrast the earthier dark wood Madonnas with lived in features, portrayed in statues throughout Europe and beyond, are considered more problematic to official church authorities, though some have become subject of intense veneration by ordinary people and countless pilgrims. In fact the earliest Christianised Madonnas reputedly created or painted by the apostle St Luke naturally enough portray the Virgin Mary as she actually was, with a naturally dark skin and Middle Eastern features. However many Black Madonnas can be traced to pre-Christian mother goddess figures, who expressed destructiveness and fierceness as well as creativity. They have become even more than conventional Marian figures, associated with healing miracles, pilgrimages and even magical powers, but except for the higher profile ones are often kept in crypts or dark corners of a church or locked away for safety. In the goddess-worshipping cultures of ancient European, Mediterranean and Middle Eastern worlds, black was not a gloomy colour at all but a symbol of fertility and prosperity. The old name for Egypt was Kemet or kmt which means the black land, referring to the rich soil left along the banks of the Nile after the annual flood. In contrast the white was for thousands of years the colour of death and of the ancient bone goddesses who carried the deceased to rebirth, having stripped their bodies of the old flesh. In the remains of Neolithic villages in South Eastern Europe, archaeologists have discovered small featureless doll-like figures made of white bone or stone in which a regular pattern of holes has been created. Anthropologists believe these represent the White Lady of Death and Rebirth. There may have been many other such figures made of bleached wood that have not survived the millennia. In contrast, the sky god worshipping Indo-Aryans, who invaded Europe from the 4th millennium BCE onwards considered white, gold and yellow as the symbols of life, purity and wealth because of the association with their all powerful sun gods. By the first millennia BCE the Earth Goddess colour black became increasingly linked to the goddesses of death and the underworld such as the ancient Greek crone goddess Hecate. In Christian times the beautiful black Isis and Artemis came to represent the heart of pagan darkness and evil which makes it all the more surprising the Black Madonna still holds power or exists at all in the church today. Perhaps the contrast between the conventional approval to the beautiful perfect Mary of myth and the altogether more realistic faces of the Black Madonnas, is summed up in the notice I saw placed next to the fabulous Black Madonna and child statue in the Cathedral and Basilica of Our Lady of Moulins in Allier in the Auvergne region of France, a region that has its own very distinctive Black Madonna style. The following English translation of the notice is taken from the literature created by the church authorities. The actual notice directs the visitor to view a conventional more visually pleasing Madonna exhibition also within the church: She is just like a caricature for us. But this masterpiece makes us forget of beauty, to better understand the role of Mary. She is just like an empress. Her relationship with Jesus is that of a mother with her child. When Roman Catholic people pray in front of a statue, they know the statue is not a person, but the statue helps them to turn their heart towards the beloved ones, just like the photo of a friend is not the friend itself, but help to think of the friend. The wood, through ages turned black. In fact this Black Madonna of Moulins is very beautiful because of her dark colouring, though the Catholic Church tends to give various reasons such as candle smoke to explain away the darkness of these Marys, though invariably no other statues have been darkened in the same way within the same building. Yet in spite of the ambivalence of church authorities towards the Middle Eastern or African featured Black Virgins they cannot help but acknowledge her power. Indeed many Black Madonnas called Majesties are portrayed on thrones, holding the infant on their lap and since she is the throne the image of the powerful Mother Goddess remains as source of life, death and rebirth. The Virgin Mary, perfect mother, myth or reality? The Virgin Mary is often called the

Second Eve in contrast to the first sinful one who was blamed for leading Adam astray and so for almost everything that went wrong in the world thereafter and particularly the sexual temptation of men. Therefore it was considered essential by the early Christian Church fathers that Mary as the mother of Jesus was totally free from sin. Naturally she could not conceive Jesus as the Son of God with a mortal man and the birth of Mary herself was described as being immaculate and miraculous. This deity intervention was not uncommon. A number of Egyptian Pharaohs insisted that their mothers had been impregnated by the supreme creator God Amun Ra. Mary then had to be seen as the perfect wife and mother at least according to the official versions of the Bible. Though they were not part of the official bible they are accepted as reasonably authentic and based on accounts passed down by word of mouth. Those that exist are like cameos, serene and still, showing the Annunciation of the Virgin when the angel Gabriel came to Mary or the angels and shepherds, gathered reverently around the manger. In the Protoevangelium of James it is revealed that as a child Mary was dedicated as a virgin of the Temple at the age of three in gratitude for her miraculous birth and she was in popular myth fed by the angels or doves. What is more Joseph faced official accusations that he had defiled Mary, still a temple virgin. Protoevangelium Chapter 10 8. Then Joseph -- called her Mary and said, O you who have been so much favored by God, why have you done this? Why have you thus debased your soul, who was educated in the Holy of Holies, and received your food from the hand of angels? But she, with a flood of tears, replied, I am innocent, and have known no man. The carol refers to the pregnant Mary wanting cherries from a tree and Joseph telling Mary the one who got her with child could pick her cherries; whereupon Jesus from the womb in some versions or Mary herself asked the tree to bow down which it obligingly did. For ye tre is so hyg it wold not be lyghtly, -- lete hy pluk yon cheryes be gatt you wt childe. These alternative sources help to reveal beyond the official Madonna icon a very young mother living with a much older man and left to deal with a son who was very different from other children and caused much trouble for the family. Did she ever wish even momentarily in the dark of the night that her son was just an ordinary boy? If we acknowledge this human side of Mary then we can understand she and the Black Madonnas are in fact one, and almost all mothers at the end of the day do their best.

4: Tindari, Sicily - Sanctuary of the Black Madonna | The Thinking Traveller

In the cathedral at Chartres, there were two Black Madonnas: Notre Dame de Pilar, a dark walnut copy of a 13th-century silver Madonna, standing atop a high pillar, surrounded by candles; and Notre Dame de Sous-Terre, a replica of an original destroyed during the French Revolution.

I felt the power of the site at that time, but had little understanding of where that power came from. Once Christianity took hold in Europe, churches were built on top of sacred pagan sites. But old ways die hard; many of these dark skinned goddesses were incorporated into the newly built Christian churches. Today there are more than known Black Madonna statues and paintings throughout the world, the majority in France. Certainly there has been the influence of Isis and other African and Eastern Goddesses. But how better to depict such an ancient Earth Goddess now transformed into the Madonna, than as dark, an embodiment of her chthonic powers of regeneration. Her darkness could have represented the deep, dark mystery of knowing. Humanity could not and would not live without their mother. Chartres, with its wealth of Sacred Feminine imagery and its school, cultivated with Platonic spirituality, was one of the most popular pilgrimage sites of that time. Chartres Cathedral, an hour by train from Paris, is home to two Black Madonnas. The name Chartres has its origins from Carnutes, a Druid tribe that lived in the area. Roman records reveal that all the druids of Gaul gathered yearly in an oak grove with a well, the sacred center of the Carnutes. Many believe that the location of that gathering was deep beneath the present day cathedral in a cave, the ancient realm of the Mother Goddess throughout the world. This same oak grove would become the future site of Chartres cathedral. Our Visit to Chartres On a cold windy day in June my sister and I entered the Cathedral, immediately passing into a heightened consciousness of peace and love. We were enveloped by the darkness which was brightened by jewel-toned light streaming through the many stained-glass windows. We continued deeper into the church, arriving at the labyrinth, whose origin can be traced back to the Goddess worshipping society of the Minoans. Unfortunately it was covered with chairs. Apparently Friday is the only day one can actually walk the labyrinth; we were there on a Monday. Nonetheless, we walked what we could and then continued further into the cathedral. Arriving at the middle we saw two more huge, rose windows on the North and the South walls. Both of these rose windows centered around the Madonna, one of whom is dark. We were moving slowly, taking in the power of the Goddess all around us. Her symbols of roses, bees, and wheat are found in abundance within the windows. We felt Her holy presence, speaking in whispers of the beauty surrounding us and within us. Due to renovation of the main altar area, we were unable to locate the stained glass window of the Madonna with a red robe and vibrant blue background, reputed to be the most beautiful stained glass window in the world. Plus I was confused as to where to find the Black Madonna statue. Rounding a corner of the closed area in search of a peep hole through to the Madonna stained glass, I found myself in front of the Black Madonna of the Pillar. I felt a power, a power beyond time, the power of the unmanifest streaming from Her to me. My sister and I sat entranced by Her for a very long time. I felt the ancient power of the Mother Goddess flowing from the earth through Her and emanating out to all with eyes to see. I felt that we were part of an ancient tradition, honoring Mother Earth, honoring life. I felt a strong sense of peace sitting in Her presence, the peace of love, of nurturing, of the great mystery, of the One Source from which we come. Only the shortness of my time at Chartres pulled me away from Her. Cathedral Timeline The first cathedral at Chartres was built on this ancient site of Earth Goddess worship, probably in the 4th century by the Romans. Over the centuries the cathedral grew, was destroyed by war and grew again. In a Romanesque cathedral was built there, and then was subsequently destroyed by fire in The gothic cathedral as we know it today, was rebuilt over the remains of the previous buildings, completed in CE. She is a replica of an old Black Madonna, destroyed during the French Revolution. But this destroyed statue was itself an 11th or 12th century replica of an earlier reference to a small black Goddess of pagan, Druidic origin. What has happened to this staute is not known. One can only visit the crypt with a guided tour. The guide, speaking in French, hurries us along the historical markers of the crypt. But I snapped many photos and upon my return home I was able to view Her again and feel Her power. I knew a painting would spill forth from this

visit. While working on my painting of Notre Dame Sous Terre, I felt Her power speaking to me, seeking through me to speak to the world. I felt Her connecting me to the ancient Goddess, Isis. A bridge they could take to the other shore, away from a world full of hierarchies and violence. Today she is still that bridge, inspiring modern pilgrimages from around the world. Once again the Black Madonna speaks to an ever growing audience who seeks a world in balance. Humanity will not be denied the love of our Mother. Judith Shaw , a graduate of the San Francisco Art Institute, has been interested in myth, culture and mystical studies all her life. Judith makes art, dances with abandon and experiences the world through travel and study. Experience the wisdom of the Celtic Goddesses!

5: Review of Cathedral of the Black Madonna () " Foreword Reviews

Cathedral of the Black Madonna is a formidable workprovides ample ground for imagination and speculation as to the inner life of our ancestors." - W. Ritchie Benedict, Fate, July "If you have an interest in ancient cultures, goddess worship, the sacred nature of the cathedrals and those who built them, and the path of Gnosis.

Suffice it to say that the Lady of Chartres is a trinity of sorts who finds expression in the cathedral as a whole, which bears her name Notre-Dame de Chartres, and in the three main depictions of the Madonna on three levels of the church: They speak of Pagans in Gaul modern day France , Rome, and Egypt all worshipping an unknown virgin with a divine child who had been prophesied to them. Only generations later would they find out that the virgin and child that had been foretold them would be Mary and Jesus of Nazareth. The legend concerning Chartres directly speaks highly of the druids of that territory as learned wise men with prophetic vision. In the year 50 B. Behold, the virgin will be with child and bear a son," The druids knew by divine inspiration that this would be the one true God who would prove their old gods to be mere idols. Full of joyful expectation, these Celtic priests sent a delegation to Jerusalem to inquire if the miraculously conceived baby had already been born. Meanwhile a prince of Chartres ordered a statue of this unknown virgin and child sculpted. For fear of the Pagans, whose religion she would change forever, he honored her in a secret place within the same sacred grotto where "pagan idols" were worshipped. It turned out that his fear was unfounded because soon the whole population had great devotion to the Virgin and lovingly called her the Lady of Chartres. The legend further mentions, that the grotto of Chartres was the main Druidic sanctuary of Gaul and included a sacred well reputed to have great miraculous powers. Several elements in this legend are actually true. As is typical for Druidic goddess sanctuaries, a sacred well was part of the site. The grotto had several chambers, hence the idea that the virgo paritura was kept in a secret place within the cave. The Celts, Romans, and Egyptians did of course worship mother goddesses, many of which were sometimes referred to as Virgins. They were often depicted enthroned and with a child on their knees, after which the Christians modeled their "seat of wisdom" Madonnas. So there is indeed a striking continuity between the pre-Christian and the Christian expression of the feminine face of God, only that Christians preferred reversing the sequence of cause and effect. Here we see the drawing of a 3rd century statue of a Gallo-Roman goddess found in a funerary pit. Unfortunately the child on her lap was blasted to pieces by the pick axe of the unsuspecting workers. Most scholars assume that the statue of Our Lady of the Underworld which the Revolutionaries burnt at the stake was from the 11th or 12th century, but as the legend suggests, she could actually have been much older or at least have replaced a much older statue that may have perished. One must remember that the church of Chartres was first erected around A. In Gallo-Roman times, i. Around , she was given to the cathedral. Conceived from the start to represent other statues, this has been her fate ever since. In , she was placed on the pillar in commemoration of the oldest Mary statue in Europe: Our Lady of the Pillar in Zaragoza. She was strategically placed in the Cathedral. The Cathedral Guide says because the faithful who came to kneel before Our Lady the White One on the main altar were disturbing the canon priests during their services. Our Lady of the Pillar was assigned her place in the cathedral at a time when the Catholic Church was deeply embarrassed and threatened by the Protestant Reformation, which had just begun to sweep across Europe. Rather it tried to eradicate things it had long endured for the sake of the faithful: The Reformation provided the perfect excuse to finally cut those roots. Of course things move slowly in this big old Church. Chartres was like a medieval version of Lourdes. A constant stream of pilgrims came to the well in the crypt for healing. The sick would sleep in the crypt where nuns took care of them. Other pilgrims slept in the upper cathedral. This was not a scene one could end over night. The first move was to provide a less powerful but still acceptable Black Madonna in a less powerful but still acceptable place: Our Lady of the Pillar in her little chapel in the gallery of the upper cathedral. Between and 55, Our Lady of the Underworld was moved out of her grotto behind the Well of the Holy Strong Ones into another part of the crypt. The well was filled in, the top 8 meters destroyed, and a thick wall built, which covered the site of the well and hid what lay behind it. She spent two years with her back against a pillar in the nave, an easy target for the Revolutionaries at whose hands she perished in By

it was rebuilt, but its holy waters still refuse to flow again. What are they hiding in there? According to Louis Charpentier and others, the Ark of the Covenant and a very important Druidic dolmen marking the spiritual center of the old sanctuary. Her beauty and cobalt blue mantle were talked about all over Europe, wherefore some call her the Blue Virgin. The fire must have paled much of her mantle. His grandson, Emperor Charles the Bold, gave it to Chartres cathedral in 1479. It was believed that Mary wore this garment as she was giving birth to Jesus. Experts have confirmed that the fabric comes from 1st century Palestine or Syria. Two fragments of the original garment, which resembled a sari, survived the Revolution and are kept in the cathedral. Some scholars disagree, but that seems to be their job. As the Tibetan say: Canon priests were in service at a cathedral and lived together near it. Comissioned by Wastin des Feugerets around 1479, but not given to the cathedral and placed there till by Pierre Bordeaux. French governement site that lists important pieces of art with their history. Sophie Cassagnes-Brouquet, Vierges Noires, op. Offered Mon - Sat

6: Black Madonna at Montserrat, Spain: The Image of the the Virgin Mary at Montserrat, Catalonia

Cathedral of the Black Madonna is a formidable workprovides ample ground for imagination and speculation as to the inner life of our ancestors." "If you have an interest in ancient cultures, goddess worship, the sacred nature of the cathedrals and those who built them, and the path of Gnosis, there is much to love in this book.

Chartres Secrets The Black Madonna of Chartres Today and earlier in history, many have visited the Chartres Cathedral and the location where it was build. Today like earlier, pilgrims and visitors can admire the wondrous architecture unfolded by craftsmen who, at the time they build, were able to manifest a masterpiece of a new type and particularly filled with mysteries: Book references to the Cathedral are numerous. It holds many treasures of architecture and iconography. Chartres Cathedral also has one particularity no other possess: The Black Madonna of Chartres is not the only one in the world. In Europe only, there is around forty major Black Madonna statues. They are places of pilgrimage. In certain locations, they have been revered for millenia. Black colored Madonna or Goddesses are well known. Already the Egyptians depicted the Goddess Isis with the colour black. However, the origins of Black Madonnas are still shrouded in mystery. And the one in Chartres, chosen by the Knight Templars while predating them, is even more special. This view point is correct, but also incomplete, as the experiences of people with the Black Madonnas are intimate, primarily anchored in their emotions, they are experiences using an intuitively oriented energy. As energies within the brain are balanced, the efficiency of the brain increases and its heightened speed for information processing allows the brain to perceive and use higher levels of electro-magnetic frequencies in activity. Such energies are only available when the brain is not engaged in seeking balance between the mental energy of logic and the emotional energy of intuition. Spiritual energies were customarily used by Ancients Ones who knew how to activate their Whole Brain Thinking to get free Whole Brain Thinking activation techniques, see the section on Spiritual Techniques from the Inner Circle. Long before Chartres Cathedral was erected, during a time period now so remote that the man called Jesus was not even born, people faced countless dangers, sometimes coming from far away, to arrive at the location later chosen to build Chartres Cathedral. They came there to revere the statue of a black colored woman with a child. This Black Madonna was called Notre Dame de Sous Terre, because she was kept within a cave, underground, and her representation is the one now surfaced within the Cathedral. This place was sacred and ancient knowledge had been used to spot the location: As explained in detail in our Creation Book , the highest electro-magnetic energies of our universe travel astronomical distances and many frequency levels to reach us. In our solar system, the entry point for those energies is the sun giving us, with an unceasing supply of sunlight, all of the life forces we need. The energies from the sun are electro-magnetic and have received many names throughout human history: This multiplicity of names often created mazes of confusion in the collective knowledge and could have made one forget that these energies all come from the same source, God through the Sun of God. They also know how to use this knowledge and cognize Healing Techniques using those Natural Energies. In that manner, the electro-magnetic pranic life force energies from the sun can be used to heal oneself, as well as to care for others and heal those who are ready, without using expensive medicine or processes leading to negative side-effects read the section on our Natural Energy Healing Treatments. Throughout human history, Master Teachers have repeatedly come to resurrect ancient knowledge and give those who are ready gems of wisdom and sacred techniques. With teachings and techniques from a living Master, people have been able to attain the Enlightenment of True Knowledge about life and Creation. However, it requires constant daily efforts from one, and once the Master is gone, followers and descendants arduously carry on with daily practice of sacred techniques in original purity. Now understand that scriptures in various religions, who are rarely meaningful for a logic oriented mind, do have a meaning, first hidden allegorically to protect the knowledge before being lost. The presence of a feminine representation in a place such as Chartres, where the powers of Unconditional Love have manifested themselves for pilgrims coming in devotional visits is meaningful. It can also be felt how the figure of a Mother reflects the healing energies of the spiritually powerful place where Chartres Cathedral has been built. Despite numerous studies, iconography specialists have not been able to piece

together that riddle, in order to give a complete and satisfying answer to the question. And yet, the color black, chosen to depict these Madonnas was deliberately chosen. The color black has always been used to represent Unconditional Love. Life force energies come from God and are relayed to us by the Sun of God. It is true for Shiva with his Lotus blossom lecture, where he has referred to the energies sustaining stars such as our sun using the image of the lotus stem. The stem is hidden below the surface of water, but it nourishes the bud to enable the visible petals to bloom. In the book discussing how Science Meets Religion on Common Ground , explanation is given as to how the Galactic Central Sun of our Milky Way galaxy gave birth to our solar sun and unceasingly sends electro-magnetic energies to the sun. The order of the Knight Templars came into existence with direct experience of the processes at work in Creation. The Knight Templars were also aware of the energies in Chartres, and using their wondrous uncoverings now almost a millenium old, they were able to cognize the true history of the western world, including the effects of ancestral memories coded in the DNA link of humanity with the Ancient Ones. This basic information about the Black Madonna of Chartres and the meaning of the her presence at this location is a beginning.

7: Cathedral of the Black Madonna: The Druids and the Mysteries of Chartres by Jean Markale

"But there is no proof that this first statue was in fact a Black Madonna. Comparative studies on the different representations of the Virgin with Child on the cathedral's windows can give only an idea of the general appearance of the statue of "

8: Cathedral of the Black Madonna | Book by Jean Markale | Official Publisher Page | Simon & Schuster

This Black Madonna was called Notre Dame de Sous Terre, because she was kept within a cave, underground, and her representation is the one now surfaced within the Cathedral. This place was sacred and ancient knowledge had been used to spot the location: those setting foot there would benefit from a wondrous amount of Unconditional Love.

9: Chartres' 'Black Madonna' - Art History News - by Bendor Grosvenor

The Black Madonna with Child in Chartres Cathedral as it appeared in Credit Elena Dijour/Shutterstock. Now, the interior of the cathedral is clear of scaffolding for the first time in a.

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