

**1: The meaning of history : and other historical pieces / - CORE**

*"Remove not the ancient landmark, which thy Fathers have set." Prov. "I remember the days of old; I meditate on all thy works; I muse on the work of thy hands." Ps. We are gathered in a historic place. In this vicinity were preached the first sermons by a pastor from the Church of Norway. Rev.*

We are gathered in a historic place. In this vicinity were preached the first sermons by a pastor from the Church of Norway. And they came to the well-spring of the gospel and were filled. Congregations grew and flourished and lent their influence and their efforts to the uniting of congregations to establish the Norwegian Synod. God gave them good and able men as leaders both among the pastors and lay members; and who can measure the grace of Christ which they received, enjoyed and spread abroad to others near and far. Cursed by God and men were all who removed the ancient landmark. True, the term landmark in the Old Testament referred especially to the temporal landmark boundaries of the lands allotted to the people of Israel; but far greater and more important is the spiritual landmark of the church of Christ. It is ancient because it is from eternity. It was written in the heart of every human being at creation. It is a sacred landmark, because it is given by God, a holy revelation, and we should keep it as a sacred heirloom. They have all long since entered into the rest of the people of God. May it please God in His infinite mercy to preserve this landmark unto future generations of the Synod and through it to all whom it may reach. There has always been controversy concerning the Bible. Even within the Lutheran Church there has been much false teaching about the origin, the inspiration and the authority of Holy Scripture. And yet Christianity is revealed religion, and it stands or falls with the gospel of Holy Scripture. Who wrote the Bible? Prophets, Evangelists and Apostles. They were the writers but not the authors. The one and only author is the Holy Ghost, who by a miracle gave these writers what they should speak and write and also the very words which they should use. But what does God say? Paul stresses the very form of the Word: He saith not, And to seeds, as of many; but as of one, And to thy seed, which is Christ. Jesus says in John How about the New Testament? From this testimony of the Lord concerning Scripture it follows clearly, that, like God Himself, the Bible is eternal, unchangeable, without any error, sure, perfect, complete. We need no additional revelation, there never has been any other and there never will be. It is the only sure, perfect and infallible rule of faith and life, perfectly clear and plain in all that is necessary to know in order to be saved. Scripture explains itself, and has absolute authority in whatsoever it teaches or records, not only in doctrine but also in all other things such as history, nature, science, etc. The Holy Ghost is always present in Scripture and works through it. He makes no mistakes. This gospel is the pearl of great price, the source of grace and blessing and comfort in death as well as in life. May the Lord in mercy preserve us from removing this sacred and ancient landmark. David complains in Psalm 51, v. He is like a log or a stone without feeling, thought, will or power for the good which is of God. And, therefore, Luther teaches us to confess: Scripture and the Lutheran Confessions, accordingly, clearly reject the teaching, that natural, unregenerate man has a feeling of responsibility or debt with regard to or face to face with the acceptance or rejection of Grace. May we never remove this landmark, which the fathers have set. Paul the Apostle answers: Accordingly grace is the opposite of works, merit and wages. For the law was given through Moses; grace and truth came through Jesus Christ. It exists without any cooperation on our part; we have nothing to do with bringing it about. But if it be of works, then it is no more grace; otherwise work is no more work. By our own reason or strength we cannot even accept grace. By His righteous life, His suffering and death He has made it possible for the just God to be gracious unto us and to save us. We, therefore, reject every doctrine which in any way, even in the smallest degree, would make grace a work or merit of man. We reject every teaching which denies that grace always is active and efficacious. We reject the doctrine which denies that grace is universal and extends to all sinners, and likewise, the doctrine which denies that all is of grace sola gratia and which thus robs God of His honor as the author and finisher of our faith and salvation Heb. May the Lord in mercy preserve this landmark in our Synod. We have no understanding or will or

strength in spiritual matters before our conversion. That we come to faith in Christ is what is known as conversion or regeneration, the creation of the new life in our hearts. The Holy Ghost calls us by the gospel and enlightens us with His gifts without any help or cooperation synergism from us. Surely, after that I was turned, I repented. The Lord is the one who begins, performs and finishes the good work. All is of grace. To God alone be the glory! We reject the doctrine: Justification or the Forgiveness of Sins. He sits as judge in the court of divine justice. Man has no part in the act of justification. The source or cause is solely the grace of God in Christ. By grace God credits to the sinner the righteousness of Christ, declares him free from the guilt and punishment of sin, and looks upon him in Christ as though he had never sinned. It is a judicial act, a judicial declaration. It was made possible by the perfect atonement of our Substitute, the Lord Jesus Christ. He paid the price. General or objective justification. Our faith rests on a sure foundation. Individual or subjective justification. As soon as the sinner has been regenerated he is immediately and simultaneously justified, for Christ and His righteousness have in that instant become his, appropriated by him. For this sacred Scripture landmark the fathers were repeatedly forced into battle. May succeeding generations follow their steps. We reject every doctrine which denies or weakens the Bible teaching that God by the resurrection of Christ justified the whole world Rom. Our daily sanctification, our steadfastness, preservation and our blessed death are the gifts of God who loved us from eternity. All these blessings are sacred to us, first of all because they are from God, the giver of all good then because they have been set as landmarks, cherished and championed by our fathers, and because of the fruits and benefits that have come to the thousands that through them have won for the Kingdom of Christ. What can be more natural than that we come to God with thanksgiving, praise and service and obey His charge, when He says: Remove not, change not. Neither words nor meaning must be changed. Jesus says in John 8: Paul writes to the Galatians ch. And the things that thou hast heard of me among many witnesses, the same commit thou to faithful men, who shall be able to teach others also. As a Synod both old and new, we have met such dangers, and Satan will see to it that history repeats itself. The future does not look bright. We are few and we have the unpopular side of all questions; but God lives and rules; and one with God is always a majority. So let us be faithful and free from worry. They neither read it nor study it, but depend upon someone else to lead them, to read and think for them. Such indifference ruined the old Synod and brought about the merger. The spirit of the time is materialism, worldliness, ambition, the Old Adam, lodgery. Indifferentism leads to unionism and unionism eventually to unbelief. Hence war a good warfare. Another danger which threatens the church is Church Politics. It was an important factor in destroying the old Synod and may also become a danger in our Synod. The lay people and most of the ministers were kept in ignorance. They depended on the Church Council to lead them. So beware and prepare. When the Norwegian Synod was reorganized, it was the prayer of all, especially of the lay people, that there should be no Church Council and no church politics, in order that the Synod might remain faithful and true holding fast to the revelation of Holy Scripture. Finally, my brethren, be strong in the Lord, and in the power of his might. May the Lord in His mercy by the Holy Spirit guide and preserve us, so that the ancient landmark, the gospel of grace, may be kept sacred and inviolate down through the ages to His glory and as a blessing to countless generations.

*The Complete Temples of Ancient Egypt* by Richard H. Wilkinson surveys the spectrum of ancient Egyptian religious architecture from the genesis of written records through the reign of Emperor Hadrian (r. CE).

The main challenge is to be able to understand what makes a space sacred, in other words to list the features of sacredness in a space. For a sacred space to be truly conceived it must be viewed holistically where a summation of features interweave to create the notion or value of sacredness. The most common understanding for sacred space is the Sacred architecture also known as religious architecture. Yet we must not simplify the issue of sacredness of a space to one form of architecture; religious architecture, which is generally related to the design of temples, churches and mosques. Through a comparative analysis and referring to religious texts, Burge forms a criteria to what makes spaces sacred in monotheistic religions. Burge also speaks of the hierarchy of sacredness of space according the previously mentioned criteria and how this hierarchy is articulated. His approach though, makes a direct connection between the concept of sacredness of space to religious texts. Hence the concept of sacredness of the space is not influenced by the symbolism that is incorporated in the design of this sacred space. Their research shows how and how long messages can stick in public mind and how they can be used in terms of architecture, material and color in order to transfer messages and maintain them. According to their hypothesis testing, a direct relationship between the architectural appearance and the religious beliefs of the users of a space sacred or religious was evident, along with a relationship between the lighting of a space and the interaction between users and god, through the stimulation of different sensations using different lighting techniques. Messages conveyed through symbolism are sent to the intellect, to impress the hearts, doing so these messages remain within the users and a sense of inner trust is developed between the users and the space. Hence, to the author, the use of structural elements, lighting, color and height as tools to emphasize the sacredness of the space through a process of symbolism and conveyance to the users. This approach does not address the sacredness of a religious building from a theoretical theological approach, on the contrary, the authors here address the concept of sacredness in terms of symbols and symbolism. Here we see that this sacredness is not solely reserved to spaces of a monotheistic faith, it can be applied elsewhere. A similar approach is also presented by Erzen J. Meaning and Architecture in Islam, where he speaks of the notion of form and symbolism in conveying certain meanings and messages to the users. According to the author, in Islam, humanity has destroyed the perfect world given to them by God. Mosques become an attempt to remind people of the perfect order that early existed. This order and perfection is demonstrated through symbols, calligraphy, decorations, the structure and other aesthetic designs. The use of light has been also an important reference to heaven. Although the manipulation of light in mosque designs has differed through history, the use of light has always referred to a sacred and spiritual force. In Islam according to the Quran, God is the light of earth and heavens, hence the use of light in space is a reference to God in Mosques. Other symbols used in Mosques can be viewed in decorations on Mihrab, water and images of forests, the use of spirals symbolizing the universe. An emphasis is also made on the use of Geometrical patters, and the symbolism of certain geometrical shapes like the circle, square and triangle. Most geometrical patterns are derived from the rotation of the square within the circle. According to the author, the importance of the use of symbolism in the Islamic architecture is because symbols can be seen and understood differently within the same time and space, and in a different frame of time. She argues that the prohibition of the depiction of god and the use of figurative art in Judaism and Islam, explains the use of Geometrical patterns which were implemented in the main design concepts of the religious edifices of both faiths and in the decoration and ornamentation of these edifices. To Kahera, Geometry is the main inspiration of religious architecture, since it can be derived from the natural world and the universe which follow laws of geometry in a more complex form. Geometry according to Kahera is the measurement of earth, hence related to science, art and religion. Sacred Geometry also has a transcendent of outer form, a common feature in

sacred structures throughout history. Kahera also speaks of the role of light in religious architecture and sacred structures. Light, shadow and transparency, all become a method of creating a gradual unfolding progression from the secular realm to the spiritual one, as phenomenon, color, texture, material and space are defined by them, hence architecture as whole depends on Light and shadow, and without them the architectural experience and perception cannot be achieved. Geometry and light, and their relation to the sense of sacredness of a space is presented from a different perspective by Lozanovska M. Lovanovska also explains the role of the interior and lighting on the issue of sacredness and the sense of spiritual elevation in this space. Hence, an emphasis is made that architecture does not aspire towards the dissolution of its materiality as its materiality matters. The importance of architecture is that it is capable of transforming the allegedly perfect mathematics, physics and abstract geometry into structures, ornament, special order, interior and exterior articulation, where its physicality interweaves symbolism and pure knowledge. The relationship between the real and the ideal is held at balance in architecture through this materiality. Lubicz presents a rather unconventional value of transcendence through symbolism in sacred space through a new understanding of Ancient Egypt in his book: *The Temple in Man: Sacred Architecture and the Perfect Man*. Lubicz takes the temple in Man or the Temple of Man the Temple of Luxor - a case study, where his stone by stone survey of the temple reveals an unprecedented metaphysical sophistication behind the design of the temple. Lubicz follows two methods in analyzing the symbolism of the temple, a qualitative approach and a precise quantitative approach. Precise drawings were made with exact notation of outlines of images on the walls and figures. His new findings show the temple to be an expression and a summary of what ancient Egyptians knew and understood of humanity and the universe. An example can be given with the curvilinear layout of the regular cut stones in the ground paving, some of which show shapes of a human eye, ears, trachea, etc. Figures on bas reliefs inside the adjacent sanctuary show a human with the same organs as such shown on the ground paving. Also the outline of a human skeleton was superimposed on the general plan of the temple where the head falls exactly on the sanctuaries of the temple. The Sanctuary of Amun is where the oral cavity is located, the abdomen located at the peristyle court and the pubis located exactly where the separating door between the peristyle court and the colonnade of Amun falls. The importance of these symbols whether those represented by shapes, figures, orientation, measurements, proportions, axes and others according to the author, lies in the esoteric meanings of these symbolisms. According To Lubicz, symbols present the only true means of transmitting an esoteric meaning since they act as a definition without having to reduce the meaning trivially in time and space or use words in form of parables or metaphors. The sacredness of this temple can hence be attributed to more than one aspect; the religious symbolism behind it, geometry and proportions, the universal aspect linking it to the human being and the universe as whole a notion of its high transcendence in design. *Architecture and the Universe*: With regards to the understanding of Ancient Egyptian sacred architecture, Bauval reestablishes a theory first mentioned in his book *the Orion Mystery*, which is that the Ancient Egyptian Cosmology was firmly rooted with the events happening in the sky. The main question he attempts to answer is why the ancients put so much emphasis on astronomical alignments? And what could be the function, practical or symbolic, behind these mysterious alignments? *The Egypt Code* offers a glimpse into Ancient Egyptian culture and architecture which suggests that they attributed an immense significance to living in tune with the cosmos, in particular the cycle of the stars, all of which had major influences on their design of sacred space. As in the case of Ancient Egyptian Sacred architecture where we see a need for the erection of sacred edifices as a reflection of what happens in the sky, hence an edifice-star correlation, Ibragimov I. He then explains the elements of the system of coordinates in spiritually-real space sacred space. The main element is the existence of a reference point. Where a temple or a cathedral is the reference point in itself which specifies this system of coordinates on local area, where the temple will become the point of reference in spiritually-real space. Hence architects will carefully search for a place that is visible and high to place the reference in real space. Furthermore, this place under the temple will become a sacred space, and subsequently the temple cannot be transferred anymore. A sacred space is created. A second important

element is the direction of prayer. In Islam on the other hand, this system of coordinates is global in nature. Where there is a universal reference point which is the Kaaba where all Muslims around the globe direct their prayers five times a day. A minaret here in Islam is not a direct connotation of verticality in a spiritual sense; it is a method for announcing prayers for Muslims from a high point. The minaret will play as a reference point in real space, since reference points in real space must be near to a person, in the case of Islam, the Kaaba is usually impossible to apprehend visually. Therefore the minaret will not break the general horizontal orientation of architecture in Islam. To conclude, the author makes a point that the system of coordinates in spiritual space can be local and global, whilst the system of coordinates in real space can only be local. But a person cannot live in a horizontally directed architecture only; a vertical element will eventually develop. Conclusion Evidently the value of sacredness in a space differs among scholars who have researched this matter. The concepts of religious symbolism, use of geometry in architecture as a means of embodiment of the perfect and complete mathematics into a sacred structure, the relationship between the erected structure and the universe the cosmos and attempting to SACRED SPACE transcend architecture to a higher metaphysical level of sacredness and divinity through different aspects - can all be considered as common features in Sacred Architecture. The notion of sacredness can hence be referred to a number of factors or features which must be fulfilled. These factors do not necessarily have to be of equal weights or importance in all sacred structures, but they all prove to eventually exist. Caution is advised in the study of Burge S. In the study of Delavar and Saniei a more accepted approach is presented when addressing sacredness from a religious point of view, where sacredness becomes a result of symbolism, a similar approach Erzen J. Yet the emphasis made on geometry is relatively undermined although the majority of the discussed symbolism is a function of geometry, and its applications. Kahera reverts again to a monotheistic approach in understanding geometry and geometrical symbolism, connecting the general concept of symbolism to geometry. Lovanovska presents this correlation through taking the Hagia Sofia in Turkey as a case study demonstrating the use of geometry and centrality in creating a transcendent sacred space. An emphasis is also made on the role of light in sacred space, by all the previous authors. This connection was partially made by Bauval, in his book *The Egypt Code*, and his previous book *The Orion Mystery*, where an edifice-star correlation proved to exist linking the majority of ancient Egyptian Sacred Structures to the cosmos. A similar approach on Islamic and Christian edifices is presented by Ibragimov I. A holistic approach is sought, in order to explain a wider understanding of Sacredness in Space regardless of a specific religion or belief. An emphasis on Geometry and symbolism and lighting is important as it proved to be a common factor in the majority of the architecture considered sacred around the world. Yet again a universal aspect is sought in this research to understand the over-ruling concepts of sacredness in any sacred, religious or intentional architecture. Angels, Ritual and Sacred Space in Islam. *Comparative Islamic Studies* [serial online]. Accessed April 21, *European Journal Of Social Science* [serial online]. Accessed March 31, Schwaller, *The Temple in Man: Meaning and Architecture in Islam. Sacred Space in Judaism, Christianity and Islam. Cross Currents* [serial online]. *Journal Of Architecture*[serial online].

### 3: Sacred Places: Sacredness

*[Fortnightly review, May, ] -- Paris as an historic city -- The transformation of Paris [The North American review, Sept. ] -- The transformation of London -- The sacredness of ancient buildings.*

Sacred Groves and Tree Worship among the Urhobo By Ochuko Tonukari There has been, of late, enormous interest in the study of nature conservation by traditional societies. The protection of patches of forest as sacred groves and of several tree species as sacred trees belong to the religion-based conservation ethos of ancient people all over the world. Although such practices became extinct in most parts of the world, basically due to changes in religion, and during recent times due to changes in resource use patterns, sacred groves and sacred trees continue to be of much importance in the religion and culture of many parts of the world. It rests on the earliest conceptions of the unity of life in nature, in the sense of communion and fellowship with the divine centre and source of life. The sacred tree is said to be deeply rooted in the primitive religious ideas of earliest Urhobo people. In the history of Urhobo religious evolution, it lies behind the primitive era. The essential feature of totemism from Urhobo cultural perspective is the belief in a supernatural connection between a group of people and a group of objects like certain animal species, sometimes plants, or more rarely other objects. Usually there is a taboo on killing or eating an animal totem. In Urhobo totemism, we find that plant species may be totems just as animal species or rivers are. On the other hand, the protection of plant species or groves or their planting on grounds of sacredness could be considered a more advanced stage in the evolution of Urhobo religion. Such groves and sacred trees are associated more with agricultural societies. Thus in most parts of Urhoboland, each community had its own sacred grove. Especially worshipped were sanctuaries built among enormous age-old trees which were never to be cut down. The traditional Urhobo people worshipped the spirits of nature, especially of woodlands. They also had their own sacred forests, which were the venue of public offerings and various rituals. When they began uniting, these sites became centres for various sorts of religious worship. For the Urhobos, the sacred groves served the purpose of sanctuaries and temples. The many landscapes in Urhoboland in the distant past were dotted with hundreds of sacred places. Sacred enclosures formed one of the major categories of land use. These usually contained groves of trees and springs of water; within them the environment was preserved, as a rule, in its natural state. As one Urhobo traditionalist noted, "If you come upon a grove of old trees that have lifted up their crowns above the common height and shut out the light of the sky by the darkness of their interlacing boughs, you feel that there is a spirit in the place, so lofty is the wood, so lone the spot, so wondrous the thick unbroken shade. Gods favour wild trees unsown by mortal hands" One aged woman spoke of certain Igbe devotees gathering regularly to pray under the trees on a little sacred grove fenced all round at Orhoakpor. According to her, this grove was ten miles in circumference. Another grove near Isiokolo stretched all the way down a low mountainside to the river. She traces the beginnings of sacred groves in Urhoboland to the hunting and gathering era of Urhobo historical past Awharen. Among the Agbon people, she says, "Groves of this tree are sacred. In them no axe may be laid to any tree, no branch broken, no firewood gathered, no grass burnt; and wild animals which have taken refuge there may not be molested. In these sacred groves cocks, sheep and goats are sacrificed and prayers are offered for rain or fine weather or on behalf of sick children". The Urhobo people of Agbon extraction, in ancient times had many sacred groves. Such areas ranged from a quarter of a hectare to three hectares; in them tree cutting was taboo. Some of these groves survived up to the s, providing excellent sites for examining the vegetation that had existed a century earlier, as several species of trees were rare or not seen at all elsewhere. In the past, diverse stories concerned with descent, beliefs and taboos are closely connected to the forest, its animals and land, with conservation as a value inherent in most traditional beliefs and reflected in them. Urhobo people respect certain regions of the forest as the resting places of their deities. Nature has such an overwhelming influence that various clans in Urhoboland refrain from hunting animals like the Orhua, Ogborigbo, and a host of others due to a totemic relationship with these species. Also

there are a lot of trees that are considered sacred among Urhobo people. For instance, the Okpagha is considered sacrosanct. Streams are often found around mature Okpagha trees. Most traditional Urhobos believe that spirits reside in these trees. Those from Avwraaka believe that sacred spirits dwell deep within forests. One Igbe woman has a picture that illustrates the Urhobo forest ecosystem in which plants, animals, human beings, spirits and devils live together. There could be many reasons why the groves vanished from Urhoboland. A kind of multiple uses was allowed in groves. Although they were strictly protected in most places, religious use of their resources was allowed. As much wood might be taken as was necessary for sacrifices. Animals, such as goats, might be captured and offered to the deity. Trees in the grove could be used in building a temple inside it or even away from it. Wood from the sacred trees was believed to keep its magical powers when fashioned into other objects and was used for making a variety of objects like statues of gods, staffs, sceptres, etc. Wood was even supplied to private persons at a fixed price for sacrifices. It seems the groves also suffered from the pressures of urbanization, as baths, roads, hospitals, churches, stadia, gymnasiums, schools, etc. At times they also had to cater to the timber needs of the ever-increasing population. What caused the final downfall of the groves in Urhoboland? The groves lasted as places of religious importance down through the Christianization of the Urhobo country. As centres of pagan worship, they became the objects of Christian zeal. Some over-zealous pastors issued that the groves be cut down unless they had already been appropriated for some purpose compatible with Christianity. Urhobo tradition itself has grown out of the amalgamation of scores of local cults which are often nature-based. Therefore the worship of plants, groves, animals and natural objects like rivers, mounts, ant-hills and rocks continues to have some place in it. Outdoor sanctuaries were the first temples of the gods. A sacred place demarcated for a deity was called Ogua. One of the most widespread of the traditions in Urhobo is the protection given to certain trees, which dot the countryside and are often the only large trees in the midst of towns and villages. The sacred groves of Urhobo are "sacred places where trees and plants were allowed to grow undisturbed and where reptiles, birds and animals could have free living without fear of poaching or interference by man". These sacred groves are of two kinds. Some are in the midst of human habitation and in most cases attached to households or not far away from them. These sacred groves used to have Edjo of various categories as deities; but of late these distinctions got blurred due to different beings worshipped in the same sacred groves. The other types of sacred grove, the Eghwarode, on the other hand, exist in the ranges engulfed in forests. Sacred trees like Ogriki, Okpagha, remnants of sacred groves, or intact groves with rare plants and sacred ponds, are associated with the Mother Goddess temples. Behind the facade of certain villages, the colourful cultural festivals of the beautiful temple complexes, with their caparisoned elephants, men masked as demons or deities, sword-wielding oracles dressed in red and dripping blood, the exhilarating Omiovwor the music from seven instruments, with the drum in the lead are the rapidly fading folklore about entangled groves and their mysterious deities. Most times, sacred trees and small groves encompass larger sacred forests in Urhoboland. Such groves and forests are often the only remains of the original vegetation, whose presence in the landscape is dramatically observable on large deforested and terraced slopes. Not only did sacred groves exist in more favourable climatic conditions, but their presence is noticed even in compounds of certain Urhobo traditionalists, herbalists and some Igbe devotees. It was alleged that Aziza himself found enlightenment under Okpagha and Owe trees. In fact, a lot of Urhobo women in the past, who experienced difficulties in child deliveries were reported to have put to bed in sacred groves. The destruction of forests with their wild animals amounted to weakening the power base of sacred groves. Also the burning of bushes during harmattan seasons was said to have desecrated a lot of sacred groves. Although adequate ritual measures were carried out to appease the gods, but they seem far too offended, too defiled to uphold their usual, assumed efficacy Okpagha tree, for instance, was highly venerated by traditional Urhobo people. This huge tree is a sacred tree of Urhobo and grows in the shade of humid tropical evergreen forests. The writer has seen other trees growing in many locales in Urhoboland which are sacred to the people. Somewhere around Agbon Primary School, there is one area that is untouchable till date. Its woodland is nothing other than primeval, uncleared forests which was

believed to be haunted by ancestral spirits and woodland spirits just as most sacred groves are the abodes of spiritual deities in other parts of the world even till today. In the association of gods with particular plant species we have a parallelism with ancient Urhobo people. Okpacha or Owe tree was said to belong to Aziza, Ogriki to Edjo Ughere, Omiovwor tree to the goddess Omiovwor, Akpobrisi tree though nobody dare near it for the Akpobrisi god, and so on. However, inside the grove the deity was not identified with any special plant species. An elder stated that, most Urhobo deities that are worshipped under sacred groves could be found in the forest, in a place surrounded by water, rivers, meeting places under trees, new-grown groves, etc. The Akpobrisi tree is likened to Akpobrisi himself. Some aspects of Urhobo tradition hold that he is the owner of all the forest land that surrounds its abode. Aziza is essentially considered by the Urhobos as a deity of the woods, whose province is to guard the fields, crops and herds of the peasantry and to drive away their enemies. Most gods and goddesses whom the indigenous population of Urhobo worshipped were not accustomed to dwell in the secluded atmosphere of temples; they loved the open air. Even today, for the Edjo Oorerhe village deities there are no temples in many villages. The deity may be in the shadow of a big tree. Generally they are lodged in small shrines. In a good number of villages no object is placed to represent the deity and the tree itself is regarded as the embodiment of the deity. It is a meeting place of several ecosystems, namely marine, estuarine, riverine and a variety of land-based ones. The forests belong to the tropical evergreen, semi-evergreen, moist deciduous and dry deciduous types. The waters support rich fisheries and cultivation is confined to 73 per cent of its land surface; there is a bewildering variety of cultivated crops which include cassava, plantain, okra, palm tree, cocoyam, yam, and fruits like mango, coconut, banana, pineapple, pawpaw, cashew, guava, and so on. Small patches of sugarcane, pepper, tomatoes and vegetable are found all over the neighborhood. Since population was thin and forest patches cleared for cultivation small, the forests must have recovered in most places except in lands maintained as savannas through periodic burning. Therefore the vegetation of sacred groves, the relics of which remain to this day, disputes the theory of climatic change as the reason for forest decline and spread of savannas in Urhoboland. Burnt ash enriches the soil with nutrients and has a neutralizing effect on soil acidity. Unlike the fire-sensitive and tall primary forest trees of evergreens, the secondary vegetation which sprouted on the cultivation fallows would provide more usable biomass like easily harvestable leaf manure and coppice shoots and hardwoods and bamboo for a variety of purposes. At the same time, the loss of evergreen forest would result in a decrease in scores of useful plant species.

**4: Akbar's Jesus and Marlowe's Tamburlaine: Strange Parallels of Early Modern**

*The meaning of history, and other historical pieces Item Preview The sacredness of ancient buildings. [Contemporary review, vol. 52]-- Palaeographic purism.*

Please contact mpub-help umich. This essay explores a strange parallel in the way that sovereignty was imagined in early modern South Asia and Europe. The questions why Akbar in India turned to Jesus while Marlowe in England focused on Timur throw new light on the nature of religion and kingship across early modern Eurasia. The Mughal emperors of India were obsessed with Jesus. They adorned their palaces and tombs with Catholic icons. There exists at the Smithsonian in Washington, D. In place of the Son, though, is Shah Jahan, rendered in perfect profile, the very form of sovereignty. In a recent book, *The Millennial Sovereign*, I discussed the talismanic use of Christian and European-style art in the messianic self-fashioning of the Mughals, which took place at the end of the first Islamic millennium. I examine here a strange parallel between the cultural histories of early modern India and England. In the late sixteenth century, while the emperor Akbar, a proud heir of Timur d. For now, let us begin with a closer look at why the Mughals were drawn to Jesus. Shah Jahan with Asaf Khan detail from folio. The late Shah Jahan Album. Painted by Bichitr, c. Opaque watercolor and gold on paper mounted on paperboard, If so, the question arises: Would Islamic and Indic symbols not have been more relevant to the Mughals for making such divine assertions? There was not a Christian constituency to speak of in Mughal India, or for that matter, in Iran or Central Asia, the places from which much of the Mughal nobility hailed. And though Jesus and Mary were Islamic figures mentioned in the Quran, their use in the ceremony and pomp of sovereignty was rare in the broader history of Muslim kingship; the staple myths of sacred kingship were those of Solomon, Alexander, and the heroes of the pre-Islamic Iranian epic, the *Shahnama Book of Kings*. The first two Mughal rulers, Babur and Humayun, who had spent more of their lives in Central Asia and Iran, had not marked themselves with Christian signs and names. The process appears to have begun with Akbar and his invitation to the Jesuits in the late s to participate in the religious discussions at his court. And today the matter seems so bizarre that it receives little more than a passing mention in the standard histories of the Mughal empire, and more as cultural marginalia than as serious politics. Art historians have paid the phenomenon greater attention because of the quantity and quality of Catholic-themed images produced at the Mughal court. But make sense of it we must, for it is a trace of the strong cultural link that the Mughals had with Europe. While the Ottomans also had a Turkic, nomadic heritage, and borrowed much from the Turkmen and Timurid court cultures of fifteenth-century Iran, by the time they had set up in Istanbul and the Mughals in Delhi and Agra, there was little formal contact between the two dynasties. They considered the Safavids, fellow adherents of Timurid kingly norms, a civilized people. Let us turn first to Iran. The early history of the Mughals in the days of the first two dynasts, Babur r. In the first half of the sixteenth century, it was the Safavids who made the Timurid princes of Central Asia and India their clients, and styled themselves as the true successors of Timur r. There are two reasons for this neglect. But such a categorization does not capture the spirit of their first century of rule. As they conquered Iran, the Safavids fashioned their sovereignty around Ali in a mode that was neither doctrinal nor juristic but epic. The Safavids rose to power by enacting a messianic myth of Ali. In the aftermath of the social and political dislocations wrought by the Mongol conquests of the thirteenth century, the region was awash in Sufi movements whose leaders claimed to be the messianic embodiment of Ali. In the late fifteenth century, the Safavids had incubated such an exaggerated messianic enterprise in their dynastic shrine in Ardabil in northwestern Iran. The great conqueror and his successors had engaged with Alid messianic myths. And in doing so, they had embraced Jesus. The birth was miraculous because it was fatherless. But this shamanistic detail had evolved by the time of Timur, when the Mongols in Iran and Central Asia had largely converted to Islam. In the Islamized version of the Alanquva story, the Mongol princess was equated with the Mary of the Quran: And no father was known to this glorious ancestor, but his mother [was] Alanquva. And [the light] said

that it was one of the sons of the Commander of the Faithful, Ali son of Abu Talib. According to the Quran, Jesus was a prophet who was born miraculously without a father. However, the most active role ascribed to Jesus in the Islamic traditions is that of an end-of-time figure, expected to reappear alongside the mahdi the guided one, an heir of Ali. Thus, by the fifteenth century, the earlier Chinggisid-era animal myth had been replaced with the Islamic messianic one about Jesus and Ali. All this sounds manifestly absurd today. To make it familiar, we must adjust our thinking or, to paraphrase Peter Brown, rearrange some of our seemingly immovable mental furniture. Thus we must make sense of it within the broader episteme of the time. First of all, let us imagine how time was experienced in the Timurid era. As Benedict Anderson famously pointed out, our experience of time, the time of the nation, is empty and homogenous. That is to say, Mongol sovereigns were not simply like these figures—they were these figures. It also implies that for kings, forms of divination and the epic tradition were of more immediate significance than the writing of chronicles. Chronicles were written for later generations, but astrology and epics offered a scheme of action for the present. Within a few generations after Timur, his progeny had lost the power to make good on such sovereign claims. This did not prevent them from trying, however. As they conquered Iran, the Safavids appropriated wholesale the myth and body of Ali. They made their own dynastic shrine in Ardabil an Alid one by linking the genealogy of their eponymous ancestor, Shaykh Safi al-Din, to Ali. Why is any of this relevant for understanding the Mughal obsession with Jesus? But they had left them the symbol of Jesus. When the Mughal emperor Akbar, a direct descendant of Timur, celebrated his grand new empire in India, he chose Jesus and Alanquva to revive his miraculous lineage but left out all mentions of Ali. How many ages have passed away! How many planetary conjunctions occurred, That this happy star might come forth from heaven! His court scholars learned Latin to deepen their understanding of Christian scriptures. But in historical terms it was a successful attempt to raise the body of the king above the distinctions of religion. In preparation, moreover, the Mughal emperor had held discussions among the different sacred traditions of the realm. When the matter between Islam and Christianity could not be settled by reason, Akbar had proposed a spectacular contest. Those in the right would walk out unharmed. Although this ordeal never took place—the sources disagree on whose courage failed—we do know that Akbar was willing to see Muslims and Christians, the Quran and the Bible, burn together. Such a scene is difficult to imagine today: From where Akbar received the idea of an ordeal by fire—a discussion with a Jesuit priest, the Indic epic Ramayana, or his own fertile imagination—is a question that will not detain us here. Rather, the point worth emphasizing is that the Mughal emperor possessed both the power and the will to play with the most sacred symbols of his time. At the turn of the Islamic millennium, he had declared himself a saintly being—not unlike the antinomian mystics of his time—as above the constraints of religion. Transgression—what we would call heresy today—was for holy men like these a path to sacredness, a way to set themselves apart. Akbar was not the only monarch to take this path. For these rulers, Islam existed less to be followed and more to be made use of. Religion, especially in the post-Mongol era of Islam, was an instrument of cosmic power for kings, not just a path to salvation. This is perhaps nowhere more applicable than in the case of Timur. Timur had ruled as a son-in-law of Chinggis Khan and also pretended to be a descendant of Ali. Instead of adhering to one tradition of Islam, he had patronized—or terrorized—they all, while praying in Mongol style to the everlasting sky. His main engagement with Islam was via a mimetic engagement with Sufi saints. Timur did not build a single madrasa but erected shrines of unprecedented scale for his patron saints. Ibn Khaldun, the famous North African judge and intellectual, described how in he groveled in front of Timur outside the walls of Damascus, a city that the conqueror was about to take and pillage. He had heard what had happened to another eminent judge only a few days before. His success, it was widely believed, did not come from earthly endeavors, but was instead cosmically ordained. Timur remained undefeated until the very end, a sign of being the Sahib Qiran—the Lord of Conjunction. Or we could say, Timur was the Lord of Conjunction and so could not be defeated. He too was undefeated, a Lord of Conjunction. Lest we give into this temptation, it is important to remember that sacred kingship was first and foremost a performative institution. The myths enacted by monarchs like Akbar

were derived not from scriptural religions but from heroic epicsâ€™ preserved in ancient legends such as the Persian Book of Kings Shahnama and in the living memory of world domination by the likes of Timurâ€™ that transcended doctrines of salvation and systems of ethics. His father, Humayun, had also organized his courtly space and rituals around alchemical and astrological principles. However, here we find ourselves at an impasse. Despite his centrality to the occult traditions of such use to Muslim saints and kings, the place of Hermes in the social and religious history of early modern India and Iran remains to be properly studied. But its focus is on early textual traditions, not social or cultural history. To learn more about this ancient sage, we must turn to Renaissance Europe where Hermetic philosophy and magic was rife. Indeed, one could argue that what the perfect man was to Mughal India, the Renaissance magus was to early modern Europe. But when we turn to Europe to learn about Hermetical ideals, what do we find? We come face to face with Timur performing on the Elizabethan stage. But the play that cleared the path for Shakespeare and launched the high era of Elizabethan drama was Tamburlaine the Great. But the protagonist was mesmerizing.

## 5: Ten Amazing Artifacts from the Ancient World | Ancient Origins

*[The North American review, Sept. ]-- The transformation of London The sacredness of ancient buildings. [Contemporary review, vol. 52]-- Pal ographic purism.*

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The early Protestant Reformers, who were often scholars of Ancient Greek and also borrowed from Jewish scholarship, recognized that holiness is an attribute of God , and holiness is always part of the presence of God. Yet they also recognized that "practical holiness" was the evidence of the presence of God in the converted believer. Actions that demonstrated holiness would spring up, not premeditated, as believers focused more and more on their relationship with Christ. This was the life of faith , according to Luther; a life in which one recognizes that the sin inherent in human nature never departs, yet grace invades each human spirit and draws each person after Christ. Reformed[ edit ] Calvin , on the other hand, formulated a practical system of holiness that even tied in with culture and social justice. All unholy actions, Calvin reasoned, resulted in suffering. Thus he proved out to the city fathers of Geneva that dancing and other social vices always ended with the wealthy oppressing the poor. A holy life, in his outlook, was pietistic and simple, a life that shunned extravagance, excess, and vanity. On a personal level, Calvin believed that suffering would be a manifestation of taking on the Cross of Christ , but suffering was also part of the process of holiness. He expected that all Christians would suffer in this life, not as punishment, but rather as participation in union with Christ, who suffered for them. And yet, socially, Calvin argued that a holy society would end up as a gentle, kindly society except to criminals where the poor would be protected from the abuses of the wealthy, the lawyers, and others who normally preyed upon them.

Works of Piety In Methodism , holiness has acquired the secondary meaning of the reshaping of a person through spiritual rebirth. In the latter part of the 19th century revival meetings were held, attended by thousands. J in a camp meeting was begun and the National Holiness Camp Meeting Association went on to establish many holiness camp meetings across the nation. Some adherents to the movement remained within their denominations; others founded new denominations, such as the Free Methodist Church , the Church of the Nazarene , and the Church of God Anderson. Within a generation another movement, the Pentecostal movement was born, drawing heavily from the Holiness movement. Around the middle of the 20th century, the Conservative Holiness Movement , a conservative offshoot of the Holiness movement, was born. The Higher Life movement appeared in the British Isles during the midth century. In the contemporary Holiness movement, the idea that holiness is relational is growing. In this thought, the core notion of holiness is love. Other notions of holiness, such as purity, being set apart, perfection, keeping rules, and total commitment, are seen as contributory notions of holiness. These contributory notions find their ultimate legitimacy when love is at their core Thomas Jay Oord and Michael Lodahl. Commonly recognized outward expressions or "standards" of holiness among more fundamental adherents frequently include applications relative to dress, hair, and appearance: Other common injunctions are against places of worldly amusement, mixed swimming, smoking, minced oaths , as well as the eschewing of television and radio.

## 6: Sacred Groves and Tree worship among the Urhobo

*There was a gap in the construction of monuments in the period between the building of the pyramids and temples at Thebes (now Luxor), wasn't there? There was indeed a remarkable period, a kind of hiatus, during which the ancient Egyptians stopped building monuments.*

But some stand out for their uniqueness, their intrigue, or their ability to expand our knowledge about previously unknown aspects of our history. Here we feature ten such artifacts. We have intentionally chosen not to feature well-known artifacts such as the Antikythera Mechanism, Baghdad Battery, Viking Sunstone and many other famous relics. Rather, we wished to highlight some lesser known but equally incredible artifacts from the ancient world. However, this could not be concluded with certainty as their shapes were not conclusive, and none of them contained inscriptions revealing their identity. According to Norse mythology, Thor is a hammer-wielding god associated with thunder, lightning, storms, oak trees, strength, the protection of mankind, and also hallowing, healing and fertility. Among the many incredible artifacts recovered at the site, archaeologists found a segment of knotted strings known as a quipu. It is known that by the time of the Inca, the system aided in collecting data and keeping records, ranging from monitoring tax obligations, properly collecting census records, calendrical information, and military organization. The cords contained numeric and other values encoded by knots in a base ten positional system. Together, the type of wool, the colours, the knots and the joins held both statistical and narrative information that was once readable by several South American societies. In some villages, quipus were important items for the local community, and took on ritual rather than recording use. Until the discovery of the quipu in Caral, no other examples had been found that dated back earlier than AD. So the significance of this finding was that it was now apparent that inhabitants of Andean South America were using this complex recording system thousands of years earlier than they initially thought. The unique artefact is one of several rare objects found last in Manduria, when construction work exposed a Messapian tomb. The relic is known as a guttus, which is a vessel with a narrow mouth or neck from which liquids were poured. They were used for wine and other drinks, but in this case, the guttus was used for feeding a baby or young child. Uniquely, this guttus was also shaped like a pig with pointy ears and human-like eyes. It also featured terracotta rattles in its tummy. The vessel dates back about 2, years when the southeast area of Italy was inhabited by the Messapian people, a tribal group who migrated from Illyria a region in the western part of the Balkan Peninsula around B. The Messapians died out after the Roman Republic conquered the region and assimilated the inhabitants. The Nebra Sky Disk c 1, BC, Germany The Nebra Sky Disc is a 3,year-old bronze disc which is such an extraordinary piece that it was initially believed to be an archaeological forgery. It had been ritually buried in a prehistoric enclosure atop a hill the Mittelberg , along with two precious swords, two axes, two spiral arm-rings and one bronze chisel. The disc measures approximately 30 cm in diameter, weighs 2. These are interpreted generally as a sun or full moon, a lunar crescent, and stars including a cluster interpreted as the Pleiades. Two golden arcs along the sides were added later. While much older earthworks and megalithic astronomical complexes such as the Goseck circle or Stonehenge had already been used to mark the solstices, the disc is the oldest known "portable instrument" to allow such measurements. Within the 4,year-old barrow, Cunnington found ornate jewellery, a gold lozenge that fastened his cloak, and an intricately decorated dagger. The dagger was originally adorned with up to , tiny gold studs just a third of a millimetre wide. To create the studs, the craftsman had to first create an extremely fine gold wire, just a little thicker than a human hair. The end of the wire was then flattened to create a stud-head, and cut with a very sharp flint or obsidian razor, just a millimetre below the head. This delicate procedure was then repeated literally tens of thousands of times. Thousands of tiny holes were then made in the dagger handle and a thin layer of tree resin was rubbed over the surface as an adhesive to keep the studs in place. It has been estimated that the entire process " wire manufacture, stud-making, hole-making, resin pasting and stud positioning " would have taken at least hours to complete. The Trundholm Sun

Chariot c. Even though this artefact is said to belong to the Nordic Bronze Age c. This theory was proposed by Klaus Randsborg, a professor of Archaeology at the University of Copenhagen, who explained that the golden day-side has dimensions associated with one third of a Solar year, while the night-side of the large central concentric circle has dimensions linked to six lunar months. In those days, bodies were left in a cave for a year before the bones were collected and put in a box. The limestone box has been at the centre of the most controversial forgery cases in decades. The Israel Antiquities Authority IAA tried to prove in court that the items were forged by antiquities collector Oded Golan, but they failed in their ruling and subsequently tried, unsuccessfully, to gain ownership of the item. It is also alleged, that the item was vandalized by the Israeli government before being returned to its owner.

The Divje Babe flute 58, 43, BC, Slovenia The oldest musical instrument ever discovered is believed to be the Divje Babe flute, discovered in a cave in Slovenia in 1976. The item is a fragment of the femur of a cave bear, which has been dated at 60,000 years old, which had been pierced with spaced holes. Scientists who could not accept the possibility that Neanderthals were playing music rejected the claim and said that the perfectly spaced and neatly carved holes are in fact the result of the bone fragment having been chewed by an animal. However, a general consensus that the Divje Babe flute is actually a musical instrument has been growing as the view of the Neanderthals from primitive, uncultured brutes to more sophisticated humans is finally changing. Some appear to be wearing a helmet and have some kind of padding on the shoulders. Other figurines were found to hold a staff or sceptre, possibly as a symbol of justice and ruling. Male and female figurines were found in different postures, but the strangest of all are the female figurines holding babies suckling milk, with the child also represented with lizard-like features.

The Ubaidian culture is a prehistoric culture in Mesopotamia that dates between 5,000 and 4,000 BC. As with the Sumerians, the origins of the Ubaidian people is unknown. They lived in large village settlements in mud-brick houses and they had developed architecture, agriculture and farmed the land using irrigation.

The Venus Figurines 30, 10, BC, Europe The Venus figurines is a term given to a collection of prehistoric statuettes of women made during the Paleolithic Period, mostly found in Europe, but with finds as far as Siberia. To date, more than 50,000 of the figurines have been found, dating back to between 30,000 and 10,000 BC, all of whom are portrayed with similar physical attributes, including curvaceous bodies with large breasts, bottoms, abdomen, hips, and thighs, and usually tapered at the top and bottom. The heads are often of relatively small size and devoid of detail, and most are missing hands and feet. Some appear to represent pregnant women, while others show no such signs. The figurines were carved from all manner of different materials, ranging from soft stone such as steatite, calcite, or limestone to bone, ivory, or clay. The latter type are among the earliest ceramic works yet discovered. Inspired by Venus, the ancient Greek goddess of love, it assumes that the figures represent a goddess. Of course, this is one possible explanation, but it is just one of many interpretations that have been proposed. A considerable diversity of opinion exists in the archaeological and paleoanthropological literature regarding the possible functions and significance of these objects. Some of the different theories put forward include:

*The temple is an extraordinary building of the Neolithic era with T-shaped pillars and engravings which have yet to be completely understood. The design of the temple, however, with a large room toward the front (possibly for public functions) is recognized in later temples from other cultures.*

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 out 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 670, 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.

**8: The meaning of history, and other historical pieces, - CORE**

*According to Norse mythology, Thor is a hammer-wielding god associated with thunder, lightning, storms, oak trees, strength, the protection of mankind, and also hallowing, healing and fertility.*

Print this page Pompeii - AD 79; Pompeii was buried - although not, as we now know, destroyed - when the nearby, supposedly extinct, volcano Vesuvius erupted in AD 79, covering the town and its inhabitants in many tons of pumice and volcanic ash. This was found to be a comparatively easy task, because the debris that had caused such chaos was light and not compacted. During the first phase, the excavation was carried out essentially in order to find art objects. Many artefacts considered suitable for the private collection of the Bourbon king Charles III reigned were removed, and transported to Naples - where they remain to this day, displayed in the Museo Nazionale. Meanwhile, other wall paintings were stripped from the walls and framed, and yet other artefacts and wall paintings were damaged or irreparably destroyed. After the spoliation, buildings such as Villa di Cicerone and Villa di Giulia Felice were back-filled, although many famous scholars, among them Johann Winckelmann, demonstrated strongly against this, as they had against the previous destruction. Due to their pressure, the practices were stopped to some extent, although the stripping of the wall paintings continued. By the end of the 18th century, two wide areas had been uncovered: Two of the archaeologists most connected with this phase were Karl Weber and Francesco La Vega, who wrote detailed diary accounts of the works they carried out, and made very precise designs of the buildings being uncovered. During the period of French control of Naples - - the excavation methodology changed: The French wanted to excavate the buried town systematically, going from west to east. In some periods of their influence they employed as many as workmen, and this concentration of effort resulted in the Foro, the Terme, the Casa di Pansa, the Casa di Sallustio and the Casa del Chirurgo all being excavated. With the return of the Bourbon king Ferdinand I to Naples, this method of organising the excavations continued, but there were fewer funds available to back the project. By much of the western part of the town had been excavated. Instead of uncovering the streets first, in order to excavate the houses from the ground floor up, he imposed a system of uncovering the houses from the top down - a better way of preserving everything that was discovered. In this way the data collected during the excavations could be used to help with the restoration of the ancient buildings and of their interiors - although the most important wall paintings and mosaics still continued to be stripped and transported to Naples. During these years many famous scholars came to study the remains of Pompeii, and one of them, August Mau, in , created a system for categorizing the Pompeian pictures into a range of decorative styles. His work still provides the standard framework for the study of these ancient Roman paintings. In doing so he demonstrated how it was possible both to understand the dynamics of how the buildings had been buried in the first place, and also what the original structure of the houses had been - thus making it possible to restore them accurately. This, however, was carried out using inaccurate methodology, with inadequate instruments, and the project suffered from chronic underfunding, so the houses were not well restored and were eventually practically abandoned. Many areas are still to be uncovered in Pompeii Maiuri also uncovered the Casa del Menandro and Villa dei Mister, and he undertook stratigraphical research under the AD 79 level, in his search for the origins of Pompeii. Alfonso De Franciscis became director of excavations in - his period in charge was characterised by an emphasis on the restoration of buildings that had already been uncovered. Only the magnificent Casa di Polibio was uncovered in this period. Following him, Fausto Zevi and Giuseppina Cerulli Irelli had to work hard to resolve the problems caused in Pompeii by the earthquake of Then in Baldassare Conticello started an extensive and systematic restoration of buildings in Regio I and II, where excavation work had already been completed. The excavation of the Complesso dei Casti Amanti was done ex novo from scratch. The present director, Pietro Giovanni Guzzo who started his stint in Pompeii in has had to confront many management and financial problems in order to plan the finishing of excavations and the complete restoration of the buildings. In the most recent years,

excavations have been carried out outside the Porta Stabia, and also in Murecine, near the river Sarno, where the Hospitium dei Sulpici has been uncovered. Many areas are still to be uncovered in Pompeii, but it is even more important to restore what has already been excavated. Today 44 of the 66 hectares of urban area are visible, and it is unanimously considered that the other 22 hectares must be left under the volcanic debris, in order to preserve this important part of our past for future generations. The discoveries aroused great interest, and emotion, among Enlightenment circles - and offered many new subjects for cultural debate. Slowly a new, Neo-classical, attitude emerged, influencing philosophers, men of letters and artists. Painters, sculptors, jewellers, upholsterers, cabinet-makers, joiners, decorators - all made explicit reference to the findings in the towns that Vesuvius buried, and there was a constant demand for books illustrated with accurate pictures. Many European countries, thanks to the new importance given to the ancient world, opened academies in Naples and Rome to offer hospitality to those who wanted to study the newly excavated towns. The diaries of some of the people who made these journeys show how much influence the excavations had all over Europe, and these discoveries certainly eventually gave rise to modern archaeology, and led to the finding of many other ancient Greek and Roman towns. Top Pompeii as a source The discovery of Pompeii is of huge importance for our modern-day understanding of the ancient Roman-Italic world - partly because the more public and monumental ruins left behind by Imperial Rome have often been misleading. The excavations at Pompeii and Herculaneum Their ruination and destruction left crucial questions unanswered, and made it impossible in many ways to gather a satisfactory understanding of the Roman world from them. Ancient Greek and Roman texts are also often obscure and enigmatic, because the ancient writers naturally took for granted, and did not explain, things that the modern reader cannot begin to guess at. The excavations at Pompeii and Herculaneum, by contrast, offer an intact vision of daily life in a Roman society in all its aspects. They have produced not only many treasures, but also many objects that are less precious but extremely useful for the understanding of everyday life during the years of the Roman empire. In the buildings of these towns - from the monumental to the most simple - the ancient world appears in all its complexity, with great clarity. The same principle applies to the ancient texts of classical times. These have Rome and other big cities as their main point of reference, meaning that the history they speak of corresponds to the history of big centres and cities - while the ancient Roman world was actually made up, above all, of a great number of small towns and villages. In order to find out about the morality, culture, sense of state and religion for the vast majority of people in the Roman-Italic world, it is to Pompeii and Herculaneum that we must turn. Today the biggest danger for the old town is the increasing number of visitors Today the biggest danger for the old town is the increasing number of visitors, who often do not understand that they are touching, creeping, walking along, an open air museum, which requires much respect and attention. In Pompeii all is original: The workshops and the shops immediately suggest the busy and noisy life once so much in evidence along the streets, and the religious sanctuaries are awesome even today - with monumental columns still emphasising the sacredness of the altars. It is perhaps only in Pompeii, and the other towns buried by Vesuvius, that people of today can be in such direct contact with the ancient Roman world - it is for this reason that these places leave such an unforgettable memory on the minds of imaginative visitors.

## 9: Sacred Places: Bibliography

*the mountain architecture makes it look immensely huge. within the mountain, there are multiple rooms, each growing more and more intimate, until you are in the tallest portion of the mountain, which is also the smallest room.*

A sacred place is first of all a defined place, a space distinguished from other spaces. The rituals that a people either practice at a place or direct toward it mark its sacredness and differentiate it from other defined spaces. To understand the character of such places, Jonathan Z. Smith has suggested the helpful metaphor of sacred space as a "focusing lens. These symbols describe the fundamental constituents of reality as a religious community perceives them, defines a life in accordance with that view, and provides a means of access between the human world and divine realities. As meaningful space, sacred space encompasses a wide variety of very different kinds of places. It includes places that are constructed for religious purposes, such as temples or temenoi, and places that are religiously interpreted, such as mountains or rivers. Sacred space does not even exclude nonsacred space, for the same place may be both sacred and nonsacred in different respects or circumstances. In traditional Maori culture, for example, the latrine marks the boundary between the world of the living and that of the dead. As such, it is the ritual place at which an unwanted spirit can be expelled or the help of the spirits obtained. Therefore, it is sacred. And it is still a latrine. Similarly, a house is a functional space, but in its construction, its design, or the rites within it, it may be endowed with religious meaning. A shrine that is the focus of religious activity on certain occasions may be ignored at other times. In short, a sacred place comes into being when it is interpreted as a sacred place. This view of sacred space as a lens for meaning implies that places are sacred because they perform a religious function, not because they have peculiar physical or aesthetic qualities. The tradition articulated by Friedrich Schleiermacher and developed by Rudolf Otto links the perception of holiness to religious emotion. Originally or authentically, therefore, sacred places ought to have had the power to evoke an affective response. And many sacred places do precisely that: But such qualities of place are not inevitable. Many sacred places, even places that are central in the religious life of the community, are unimpressive to someone outside the tradition. The form of the place, without a knowledge of what and how it signifies, may not convey any religious sense whatever. There is nothing there that gives rise to a sense of awe or mystery, and yet the village is revered and protected by religious restrictions. The place is not aesthetically profound, but it is nonetheless religiously powerful. Establishment of Sacred Space Both the distinctiveness of sacred space and its reference to the ultimate context of a culture are often expressed in the conviction that sacred space is not arbitrary. Objectively, and not only subjectively, a sacred place is different from the surrounding area, for it is not a place of wholly human creation or choice. Rather, its significance is grounded in its unique character, a character that no purely human action can confer on it. In traditional societies, the whole land of a culture is normally sacred, and this sacredness is often communicated in the narratives of its foundation. Sometimes the land is uniquely created. The Kojiki and Nihongi record the traditions of the age of the kami when Japan and its way of life were established. According to these texts, the divine pair, Izanagi and Izanami, looked down upon the waters of the yet unformed earth and dipped a jeweled spear into the ocean. From the brine that dripped from the spear the first island of Japan was formed. The divine couple later gave birth to other deities, among them the sun goddess, Amaterasu, whose descendants rule over Japan. Thus, Japan is different from all other places: It is the first land, and the land whose way of life is established by the gods. Or a land may become sacred because it is given by a god, like the land of Israel. Or again, a land may be established by ritual. It became fit when the sacrificial fire was carried across the river and established in the land. Similarly, a sacred structure or place within a holy land possesses somethingâ€”a character, a significance, or an objectâ€”that sets it apart. The traditions of the greater Hindu temples and pilgrimage places declare that they are intrinsically, not ascriptively, sacred. In other cases, not an object but the very ground itself fixes the worship of a divinity to a particular spot. The god of the temple then appeared to him and told him that the river had performed

austerities to keep the shrine within her bounds and that the god intended to stay there Shulman, , p. The current location of the temple is therefore where the god, not any demon or human, chose it to be. The gods may also communicate the special sanctity of a place through signs. Animals often serve as messengers of divine choice. The search for such signs could develop into a science of divination. Chinese geomancy is just such an attempt to sort out the objective qualities of a place by studying the contours of the land and the balance of waters, winds, and other elements. In other cases, a location becomes holy because of religiously significant events that have occurred there. The mosque of the Dome of the Rock and the establishment of Jerusalem as a place of pilgrimage both expressed and intensified the sanctity of the city. And it was further intensified by bringing other religiously significant events into connection with it. As this example illustrates, a sacred place can draw a variety of traditions to itself and thereby become even more powerfully sacred. Places may also be made sacred through the relics of holy beings. A grave may sanctify a place, for the tomb marks not only the separation of the living from the dead but also the point of contact between them. In early Christianity, for example, tombs of martyrs became places of communion with the holiness of the deceased. Later, beginning about the sixth century, the deposition of relics became the center of rites for the consecration of a church. These sanctified the church and, within the church, the sanctuary where they were installed. Finally, the form of a place may give it meaning and holiness. In different cultures, various kinds of places suggest the presence of deities. As has been seen, the land of Japan is holy because it is created and protected by the kami. Within Japan there are particular places where the kami are manifestly present: Mountains, from Mount Fuji to the hills of local shrines, for example, may be tokens of the presence of the kami. In India, rivers and confluences are sacred, for purifying waters and meeting streams suggest places where gods are present and approachable. In these cases, the shape of the land suggests meanings to which the sacredness of the place draws attention. At the beginning of this section, it was stated that sacred places are typically not arbitrary. But there are places of religious activity that are meaningful precisely because they are arbitrary. If the tendency to institute sacred places is universal, so also is the tendency to deny the localization of divinity. The Indian devotional tradition, like other religious traditions, is pulled in two directions: Does Khuda live in the mosque? Is Ram in idols and holy ground? Mosque architecture shows the tension between the sanctification of a place and the denial of any localization of divine presence. The mosque carries values typical of other sacred places. The interior is oriented toward a holy center: The space of the mosque is differentiated from other kinds of spaces: Persons must leave their shoes at the entrance. Some mosques are pilgrimage places because they are burial sites of holy men or women who endow them with spiritual power. The most prominent of these is the mosque at Medina built over the tomb of the Prophet. At the same time, the architecture can be read quite differently as the meaningful negation of sacred space. The primary function of the mosque is to serve as a space for common prayer. It has significance in Islam because the community gathers and worships there, not because of the character of the place. In Islamic lands the mosque often does not stand out from secondary buildings or call attention to itself as a holy place. Even the dome, which typically surmounts it and which recalls the arch of heaven, has a generalized meaning of power or place of assembly and does not necessarily designate a sacred place. Neither is that symbolism of the sky pursued within the mosque, nor does it have liturgical significance. While the sanctuary is oriented toward Mecca, the remaining parts of the building do not have any inherent directional or axial structure. All this accords with the Islamic view that while God is the creator of the world, he is above it, not within it. The mosque is sacred space according to the definition of sacred space as a place of ritual and a place of meaning. But it is expressive, meaningful space because it denies the typical values of sacred places. Similar negations of localization occur in Protestant architecture, particularly in the Protestant "plain style. Sculptural ornament was removed, clear glass was substituted for stained glass , the high altar was removed, and the chancel was filled with seats. In short, all the visible signs of the sacredness of a specific location were eliminated. The architecture made positive statements as well, but statements that again located sanctity elsewhere than in place. A high pulpit was centrally situated and became a focal point, but the pulpit was not itself a place of

divine power or presence. Rather it pointed to the holiness of the word of God, which was read and preached there. Again, these churches are sacred places by being visible denials that the holiness of divinity is mediated through the symbolism of space. Functions of Sacred Space The symbols that give a place meaning typically refer to the religious context in which a people lives. This section examines the ways in which sacred space acts to fix this context and to create interaction between the divine and human worlds. Three roles of sacred space are especially significant, for they are widely attested in religious systems and fundamental to their purposes. First, sacred space is a means of communication with the gods and about the gods. Second, it is a place of divine power. And third, it serves as a visible icon of the world and thereby imparts a form to it and an organization to its inhabitants.

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