

When I was a child, I was baptized at a Pentecostal tent revival at the age of five. Apparently this was deemed necessary to cleanse me of all the sins I had accumulated in my first five years. I was “*a bit of a pill*” as they say in Kentucky. The tent revival was sponsored by a local church near Hager Hill, Kentucky, and I remember one Sunday a few weeks later they had “Jesus Walks on Water” on their sign out front.

Being five years old, I thought that was pretty cool, so I tried it on a fishing trip with my dad that week, given the minister that baptized me had said I was just like Jesus now. Well, it didn’t work out quite like I expected, and my dad pulled me out of the river, gasping for breath.

But what really concerned me was the next week that same church had “Searching for Jesus” on that same sign, and I was afraid Jesus had also been lost trying to walk on water. I had one of my first “spiritual moments,” not really a panic attack, just that young mind swirling with visions of Jesus disappearing under the water and them folks were still searching for him a week later.

And I think that seems to be where many of us still are today, searching for Jesus, the Divine Feminine, the Goddess, or as some refer to, a “God-consciousness,” the Cosmic Christ. As Matthew Fox reminded us in one Intensive,

“...the issue of Jesus as Redeemer is not really enough. We must include the cosmic Christ. Because the cosmic Christ is that cosmic wisdom—Sophia—that permeates all creatures and the whole Universe.”

Mystics in all traditions tell us we do not have to search for God, because the presence of the Divine permeates all things.

*Ultimate Unity throughout the cosmos
envelops and surrounds all dimensions,
measurements, laws and tendencies.
It fulfills and completes all potentials that
unfold in joy throughout the Universe.¹*

The path of mystical learning I encountered in Chartres was at the convergence of two seemingly diametrically opposed spiritual traditions, brought together at a major juxtaposition of cosmic and telluric energies. Hanish Miller and Paul Bradhurst explain that

The planet itself has an enormous field that exists far out into space and interacts with those of other heavenly bodies. It also possesses other energies which, in all living beings, operate in channels and flowing currents, the meridians of Oriental acupuncture. Dowsing these unseen energies leads us into a world of multi-dimensional forces that lie behind the physical reality we observe with our ordinary senses.²

Any study of the great sacred sites, including Chartres, must begin with “Sacred Geometry.” Geometry was Sacred for two reasons, our Earth itself was considered to be a living and holy being and those who measured it and patterned it recognized their solemn responsibility to serve as “mediators of sorts” between Earth and its people.

Geometry offered pathways into the subtle realms of meaning and spirit that we deem sacred. Out of the understanding of the sacred possibilities of geometry, a wonderful tradition of wisdom took form. It

was embraced by ancient architects, artists, designers and builders and employed to bring balance and harmony to daily life. These people understood that beauty and meaning come from the undeniable presence of a living spirit, a living spirit that comes to our creative consciousness from beyond, not from the inner machinations of some individual ego.

Sacred Geometry is the art of using geometric forms as a gateway to the knowledge and presence of the living spirit. Sacred Geometry enables us to learn about this interconnectedness of our universe in a different and deeper way. One of the most important elements of sacred geometry is a gateway to the energy grids criss-crossing our globe known as “chimneys” or “people of the earth”.

These chimneys are either cosmic or telluric, depending on whether their spiritual energies come from heaven or earth. Cosmic chimneys pull their energy from the heavens and help ground us to the earth. Telluric chimneys pull their energy from deep in the earth and enable us to reach for the heavens. Sacred sites are often built on chimneys, as they are a storehouse of spiritual energy wielded by powers that be to further their vision. Throughout the ages, conquering armies went for these seats of power, destroyed whatever sacred structure stood there, replacing it with one of their own. The Chartres Cathedral rests on an ancient megalithic worship site.

My goal at the cathedral in Chartres was to unlock the sacred architecture of sound and energy of the “lower church” through dowsing

the “ethereal energies” and subsequently blend those elements with that of the current cathedral. Some information was gathered during our Monday night entry into what is often referred to as “the crypt.”

*These two galleries and Fulbert’s round-point still exist beneath the aisles and choir of the present church called, wrongly, the crypt; a more exact designation would be “the lower church.”*³

This I believed was essential to reach a complete immersion into the mystery of Chartres. It is through sound that one might climb the ladder of spiritual awakening and be embraced by the spirits of Sophia, the Divine Feminine and the Cosmic Christ.

*For Blake, the image of Jacob’s ladder as a gate to heaven was closely allied to the anatomy of the ear, whose passages he calls “the endlessly twisting spiral to the ascents of the Heaven of Heavens (...).” According to Swedenborg, with whose writings Blake was familiar, the “opening of the inner ear” is the precondition for making contact with the higher worlds.*⁴

My vehicle at the Cathedral was to be the existing labyrinth. Some have compared labyrinths to mandalas. Mandala is a Sanskrit word meaning circle. Circles suggest wholeness, unity, the womb, completion and eternity. The Mandala is a representation of the universe and everything in it; it is the most basic form in nature. In general, all Mandalas have outer, inner and secret meanings. On the outer level they represent the world in its divine form; on an inner level they represent a map by which the ordinary human mind is transformed into enlightened mind; and on a secret level they depict a perfect balance of subtle

energies of the body and the clear light dimension of mind. Miller and Bradhurst believe:

*“there is in fact a universal tradition of the subtle energies of the planet which has submerged beneath the mechanistic philosophy of recent centuries... a technology of subtle energies so refined that it can only be described as spiritual alchemy.”*⁵

The Mandala originates as an art and meditation form in ancient cultures all over our planet. The classical labyrinth was present on all continents 4-5000 years ago. This labyrinth is considered to be a *“whole brain map,”* a *“mirror of the soul.”* A circle speaks volumes to one visually and is a powerful meditation tool. A circle turns one’s attention inward for reflection on the nature of one’s spiritual essence. Labyrinths have appeared throughout history as a universal and essential symbol of integration, harmony, and transformation. Experiencing a labyrinth can often serve as a window to your soul.

A journey to the center of a labyrinth is a liberating experience and may lead us to an experience of wholeness. Somewhere within each labyrinth is a point of focus that radiates one’s essence. Labyrinths may be seen as keys that unlock the mysteries of our soul's architecture. The labyrinth is an interactive and deeply integrative tool which was described by Lauren Artress in her Vedriditas certification training I completed as a *“free form sacred territory”* and *“a vehicle for personal transformation.”*

I am attracted by the sacred geometry aspects of the labyrinth and its ability to “*shape*” and “*inform*” energy and sound as a person experiences it. Early shamans used a variation of the classical labyrinth as a diagnostic tool, then applied various vibration and sound techniques for healing. During my experience at Chartres, I “downloaded” information from the two spires through four sets of dowsing rods into my 600 year old Himalayan singing bowl as a “science experiment” in my room, where my window opened to the Cathedral roof. From information gathered through extensive dowsing of the energy in the cathedral, I believe I have developed a sense of the Druid energy footprint present during megalithic times. My “hypothetical” is that there were two seven circuit classical labyrinths on the site at Chartres.

These two labyrinths would have been part of a standard Druid multi-dimensional holographic energy field. An energy grid similar to the Cabbalistic Tree of Life would have been encased in two inter-penetrating energetic tetrahedrons at the point where the square table now is, likely accessed through a large menhir that would have been part of the cromlech (dolmen). A tetrahedron is known to be the first Platonic solid form generated by energy emanating from the energy grids that crisscross on our planet. Nikolaus of Cusa describes the *Figura Paradigmatica*, a diagram of two interpenetrating tetrahedrons.

The ‘Figura Paradigmatica’ shows the universe in the interpenetration of two pyramids, whose two bases he calls unity (unitas) and otherness (altaritas). In these two, all other opposites are contained: God and the

*Void, Light and Darkness, Possibility and Reality, Universal and Particular, Male and Female.*⁶

There are in the earth's crust two different magnetic currents, cosmic and telluric, and one labyrinth would have had as its center a telluric orientation, the other cosmic, one male, the other female.

One labyrinth, the telluric, was located where current labyrinth is, with its center just above the current labyrinth center, given that is where dowsing indicates the true center is. The second "holographic" labyrinth would have materialized on what is now the east end of the cathedral, at the other end of what is called a "gothic mandorla" created by using the sacred geometry aspects of the dodecagon that would have been the original energy configuration of the square table.

Through manipulation of sound in "the shaped emptiness," one would have been able to walk the labyrinth at the west end of the complex, in Newtonian time and following parameters set down in Fibonacci numbers, move to the center, and be moving through the energy labyrinth at the east end of the complex simultaneously. This labyrinth, which functioned in Minkowski space time and was quantified in Lucas sets, would have given one the ability to merge with energies of the Black Madonna and Cosmic Christ consciousness.

One would have the ability, within this grid, to experience many levels of reality simultaneously. Allowing for the multi-dimensional, holographic nature of this complex, master craftsman could have, as shown in Gordon Strachan's *Sacred Geometry, Sacred Space*, reproduced the outer

Sarsen ring of Stonehenge “*precisely within the outer pillars of the cathedral crossing.*”⁷ As noted by Alexander Roob, when describing Blake’s poems

*The intertwined structures...are based on a view of the simultaneity of all events in time and space, diametrically opposed to Newton’s world, simply and absolutely set in place. The various levels of dimension in which events occur in parallel are transparent and open up, often with surprising shifts of perspective, one into the other.*⁸

One would have walked the labyrinth as many times as needed for the alchemic process to complete. As Johann Daniel Mylius wrote in his *Philosophia reformata* in 1622, “*The rotations should be repeated “until the earth is heavenly and heaven is earthly and connected with the earth, then the Work is completed.*”⁹

Lauren Artress explained during our Chartres experience that the labyrinth is a stabilized morphic field, referring to comments by Rupert Sheldrake. She further remarked that the labyrinth is “*an envelope of pulsation within an energetic field,*” “*a vortex of energy,*” and an entity capable of the “*emanation of light and vibration.*”

In Judeo-Christian terminology, it is said that the world was created through the word--- through vibration. In the Gospel of John, Chapter One, we learn that “*In the beginning was the word, and the word was with God, and the word was God.*” And as Laleh Bakhtiar explains in *Sufi Expressions of the Mystic Quest...* “*The Word is both a sound and a light,*

for the light is the meaning of the Word. The Word is a mirror where the Divine reverberates outwardly.”¹⁰

From a Hindu perspective our universe is said to have evolved from pure Consciousness through the sacred sound of Aum (Om). Sri Yantra, the most holy symbol of Hindu tantric tradition, represents Self-realization and is formed from the mantric sound pattern of Aum. Its sacred geometry symbolizes the feminine creative aspect of sacred sound out of which the many manifestations of Divinity are mirrored back as patterns of light. It is not exclusive to Tibetan or Hindu tantric traditions. It is universal...

This sacred Aum vibration emitted and divided itself into infinite patterns of conscious light and sound frequencies. Consciousness evolved in a downward spiral, proceeding from subtle frequencies to more dense patterns of light and sound, which culminated in the creation of our physical world— stars, planets, and all life forms on Earth.

During a semester in Nepal while attending Naropa, in addition to studying with the great Tibetan Buddhist teachers, I was fortunate to study with a “pre- literate” Bon master. Bon, or Bonpo, has nine stages leading to realization. Stage seven includes The way of Pure Sound (Akar Tegpa); gives an exposition of higher tantric practices, the theory of realization through a mystic mandala and rituals that are an integral part of these practices. Stage eight is The way of Primeval Shen (Yeshen Tegpa); this stage stresses the need for a suitable place and occasion for

tantric practices. Here the layout of the mystic circle, in the case of the cathedral, a labyrinth, is described in detail together with instructions for meditation. Stage nine is The Supreme Way, the highest attainment of the Great Perfection of dzog'chen. These Bon teachings were invaluable to my study and work in Chartres.

I also apprenticed with a Himalayan shaman of the first religion of the Himalayas, known as "*sacred conventions*" or the "*patterns of heaven and earth.*" There came a time when I accompanied this shaman on a long trail through the Himalayas. We crawled through a long, narrow tunnel to a small, dark igloo shaped room with crystalline walls. For 24 hours we sat in meditation, at times chanting a single sound "*dmu-tag,*" the sound reverberating throughout the room as this sound was gradually transformed into a beam of light.

The shaman described this brilliant beam of light as a manifestation of a rope from heaven sometimes referred to as the *dmu-t'ag*, or "*sky-cord*". Rainbows ultimately filled this room in circular patterns, and I realized that the many colors of this rainbow emanated from the "*One Consciousness*" of ultimate enlightenment. The patterns of heaven and earth became one, or as Mirimba Ani describes the depth and many dimensions of the African universe, "*on this level Time and Space are totalities within which past, present and future become one. The spiritual and earthly spheres join.*"¹¹

The *axis mundi* so typical of shamanism, this rope becomes a

vibration of golden light that moves upward through each person into the atmosphere, where it becomes a ring of light that spreads around our cosmos... In the words of Plato from *The Myth of Er*,

*...they came to a place where they could see from above a line of light, straight as a column, extending right through the earth, in color resembling the rainbow, only brighter and purer... and there, in the midst of the light, they saw the ends of the chains of heaven let down from above; for this light is the belt of heaven, and holds together the circle of the universe...*¹²

This would be the confirmation of my alchemical pursuit in Chartres, bringing this line of light into my consciousness inside the Cathedral. It would become visible in the holographic energy field over the square table. My training with Himalayan and Tibetan shamans, and knowledge gained from studying sacred geometry, Reiki, Egyptian Bio-geometry and Druid geomancy with various teachers, as well as completing Labyrinth certification with Veriditas, would become my guidebook.

*The node points of the Earth's body were vortices of multi-dimensional energy exchange which were capable of stimulation by the ritual techniques of a lost science, places where refined spiritual forces which underlie the physical world come into being.*¹³

Our Thursday evening in the cathedral provided me with a unique and unparalleled opportunity to realize my goal. When we uncovered the labyrinth, I was able to walk solo to the center and use information I had gathered from the cathedral after unlocking the triple enclosure that was

likely activated during megalithic times, and a technique I learned from my French Druid teacher, to open the energy field of the “lower church.”

I then stood near the labyrinth with my 600 year old Himalayan singing bowl for three and a half hours, inviting it to sound, at first intermittingly with the French quartet, and then for 90 minutes alone after they finished. The sound of my bowl filled the Cathedral, and the column of light appeared to me , first in the bowl, then in what would have been the center of the earlier classical labyrinth, and finally in the holographic field on the square table.

There was so much energy in the field that Lauren and I had trouble “shutting down the engine” after everyone had completed their walk. I tried to sing my bowl and reverse the energy, but the vibration in the center was such that it pulled the mallet off the bowl at first. And when I finally was able to invite the bowl to sound, it took a number of revolutions for the sound to pick back up.

Chartres Cathedral is all about the sound and the light. The magnificent stained glass draws one’s attention toward the cosmic energies, even while one’s feet are firmly planted on the telluric energy field. It is obvious from the dimensions of the cathedral that an individual is to be in balance and harmony when inside the Cathedral, with both cosmic and telluric forces acting in concert simultaneously.

*Less astonishing is another coincidence. The Celtic well sinks to the water-table whose mean level is from 30-32 metres below the floor of the crypt: this gives us about 37 metres below the flagstone of the choir. The vault is about 37 metres above this floor. There is thus a correspondence between water and vault.*¹⁴

This is important “*if one regards the cathedral as a musical instrument designed to amplify waves that have some sort of relationship with the underground current of water.*”¹⁵ And it cannot be coincidental, this 37 metre measure. As noted by Gordon Strachan, “*The mean diameter of the Sarsen circle at Stonehenge is 37 Megalithic yards, while the full breadth of Chartres across the transepts is 2.5 times greater; namely 37 Megalithic Rods.*”¹⁶ I find it of interest that the fifth numbers in the Fibonacci and Lucas series are 3 and 7, because it is the crossing of the fifth circles emanating from these cosmic and telluric chimneys that form the *vesica pisces*, a sacred womb for birthing the Divine.

One needs to view the cathedral as a giant sound-box, and its principal feature as the emptiness of the structure. Louis Charpientier believes “*All the master-craftman’s art and science went to the tuning of this emptiness, in quality, volume and tension, of the stone that gives it dimension.*”¹⁷ Strachan notes that the north and south spires, which symbolize the sun and the moon, are “*built into the fabric of design in the form of two slightly different axes, which run the length of the building, creating as it were, a vibrato effect on the resonance of the Cathedral.*”¹⁸

The sacred voice of this emptiness is that of the Black Madonna, the Divine Feminine, reminding us that she is ever-present as we walk our spiritual path, be it on a labyrinth at Chartres, or in the “real world” of our everyday lives. *“Everywhere is the center of the universe; every space is filled with the Divine Presence. There is no place on earth that is void of the Shecheenah (the feminine quality of God)”*¹⁹

And I recall from my time studying in Japan this inscription on the Ise shrine, referring to sun goddess, Amaterasu, which seems an appropriate description of the Black Madonna of Chartres:

*Abiding in her magnificent shrine,
She shines Her protecting rays far
to the lands of the four corners,
Her radiant light bringing peace
everywhere under the heavens.*

¹Douglas-Klotz, N. (2005). The Sufi Book of Life. London, England, Penguin Books Limited, p. 186.

² Miller, H. and P. Bradhurst (1990). The Sun and the Serpent. Launceston, Cornwall, Pendragon Press, p. 27.

³ Charpentier, L. (1972). The Mysteries Of Chartres Cathedral. Playden, North Rye, East Sussex, Rilko Books, p. 74.

⁴ Roob, A. (2005). Alchemy and Mysticism. Los Angeles, California, Taschen America, p. 297.

⁵ Miller and Bradhurst, p. 46 and 99.

⁶ Roob, p. 274.

⁷ Strachan, G. (2003). Chartres: Sacred Geometry, Sacred Space.
edinburgh, Scotland, p. 11.

⁸ Roob, p. 662.

⁹ Ibid., p. 680

¹⁰ Bakhtiar, L. (1976). SUFI Expressions of the Mystic Quest. New York,
New York, Thames & Hudson, Inc., P. 27.

¹¹ Ani, M. (1980, 1997). Let the Circle Be Unbroken. New York, New York,
Nkonimfo Publications, p. 2

¹² Myss, Carolyn. <http://www.myss.com/Myth.asp>

¹³ Miller and Bradhurst, p. 118.

¹⁴ Charpentier, p. 121.

¹⁵ Ibid., p. 122.

¹⁶ Strachan, p. 12

¹⁷ Charpentier, p. 122

¹⁸ Strachan, p. 12.

¹⁹ Winkler, G. (2004). Kaballah 365: Daily Fruit From The Tree Of Life.
Kansas City, MO, Andrews McMeel Publishing., p. 251.

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