

**Chapter 1 : Sacred Earth Connection**

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Example of responsorial psalmody in Gregorian chant Problems playing these files? Antiphonal chants such as the Introit , and Communion originally referred to chants in which two choirs sang in alternation, one choir singing verses of a psalm, the other singing a refrain called an antiphon. Over time, the verses were reduced in number, usually to just one psalm verse and the doxology , or even omitted entirely. Antiphonal chants reflect their ancient origins as elaborate recitatives through the reciting tones in their melodies. Ordinary chants, such as the Kyrie and Gloria , are not considered antiphonal chants, although they are often performed in antiphonal style. Responsorial chants such as the Gradual , Alleluia , Offertory , and the Office Responsories originally consisted of a refrain called a respond sung by a choir, alternating with psalm verses sung by a soloist. Responsorial chants are often composed of an amalgamation of various stock musical phrases, pieced together in a practice called centonization. Tracts are melismatic settings of psalm verses and use frequent recurring cadences and they are strongly centonized. Gregorian chant evolved to fulfill various functions in the Roman Catholic liturgy. Broadly speaking, liturgical recitatives are used for texts intoned by deacons or priests. Antiphonal chants accompany liturgical actions: Responsorial chants expand on readings and lessons. In sequences, the same melodic phrase is repeated in each couplet. The strophic texts of hymns use the same syllabic melody for each stanza. Musical mode Early plainchant, like much of Western music, is believed to have been distinguished by the use of the diatonic scale. Modal theory, which postdates the composition of the core chant repertory, arises from a synthesis of two very different traditions: The earliest writings that deal with both theory and practice include the Enchiriadis group of treatises, which circulated in the late ninth century and possibly have their roots in an earlier, oral tradition. In contrast to the ancient Greek system of tetrachords a collection of four continuous notes that descend by two tones and a semitone, the Enchiriadis writings base their tone-system on a tetrachord that corresponds to the four finals of chant, D, E, F, and G. The disjunct tetrachords in the Enchiriadis system have been the subject of much speculation, because they do not correspond to the diatonic framework that became the standard Medieval scale for example, there is a high F , a note not recognized by later Medieval writers. These were the first steps in forging a theoretical tradition that corresponded to chant. The B-flat was an integral part of the system of hexachords rather than an accidental. The use of notes outside of this collection was described as musica ficta. Gregorian chant was categorized into eight modes , influenced by the eightfold division of Byzantine chants called the oktoechos. The final is the ending note, which is usually an important note in the overall structure of the melody. The dominant is a secondary pitch that usually serves as a reciting tone in the melody. Ambitus refers to the range of pitches used in the melody. Melodies whose final is in the middle of the ambitus, or which have only a limited ambitus, are categorized as plagal, while melodies whose final is in the lower end of the ambitus and have a range of over five or six notes are categorized as authentic. Although corresponding plagal and authentic modes have the same final, they have different dominants. In the Roman Chantbooks the modes are indicated by Roman numerals. Modes 1 and 2 are the authentic and plagal modes ending on D, sometimes called Dorian and Hypodorian. Modes 3 and 4 are the authentic and plagal modes ending on E, sometimes called Phrygian and Hypophrygian. Modes 5 and 6 are the authentic and plagal modes ending on F, sometimes called Lydian and Hypolydian. Modes 7 and 8 are the authentic and plagal modes ending on G, sometimes called Mixolydian and Hypomixolydian. Although the modes with melodies ending on A, B, and C are sometimes referred to as Aeolian , Locrian , and Ionian , these are not considered distinct modes and are treated as transpositions of whichever mode uses the same set of hexachords. The actual pitch of the Gregorian chant is not fixed, so the piece can be sung in whichever range is most comfortable. Certain classes of Gregorian chant have a separate musical formula for each mode, allowing one section of the chant to transition smoothly into the next section, such as the psalm verses that are sung between the repetition of antiphons, or the Gloria Patri. Thus we find models for the recitation of psalmverses, Alleluia and Gloria Patri for all eight modes. For

example, there are chants especially from German sources whose neumes suggest a warbling of pitches between the notes E and F, outside the hexachord system, or in other words, employing a form of chromatism. Using Psalm Tone i with an antiphon in Mode 1 makes for a smooth transition between the end of the antiphon and the intonation of the tone, and the ending of the tone can then be chosen to provide a smooth transition back to the antiphon. As the modal system gained acceptance, Gregorian chants were edited to conform to the modes, especially during 12th-century Cistercian reforms. Finals were altered, melodic ranges reduced, melismata trimmed, B-flats eliminated, and repeated words removed. For example, in four medieval manuscripts, the Communion Circuibo was transcribed using a different mode in each. Melodic motion is primarily stepwise. Skips of a third are common, and larger skips far more common than in other plainchant repertoires such as Ambrosian chant or Beneventan chant. Gregorian melodies are more likely to traverse a seventh than a full octave, so that melodies rarely travel from D up to the D an octave higher, but often travel from D to the C a seventh higher, using such patterns as D-F-G-A-C. Chants often display complex internal structures that combine and repeat musical subphrases. This occurs notably in the Offertories ; in chants with shorter, repeating texts such as the Kyrie and Agnus Dei ; and in longer chants with clear textual divisions such as the Great Responsories, the Gloria , and the Credo. The musical phrases centonized to create Graduals and Tracts follow a musical "grammar" of sorts. Certain phrases are used only at the beginnings of chants, or only at the end, or only in certain combinations, creating musical families of chants such as the Iustus ut palma family of Graduals. Notation[ edit ] Offertory Iubilate deo universa terra in unheightened neume The earliest notated sources of Gregorian chant written ca. A sort of musical stenography that seems to focus on gestures and tone-movements but not the specific pitches of individual notes, nor the relative starting pitches of each neume. Given the fact that Chant was learned in an oral tradition in which the texts and melodies were sung from memory, this was obviously not necessary. The neumatic manuscripts display great sophistication and precision in notation and a wealth of graphic signs to indicate the musical gesture and proper pronunciation of the text. Scholars postulate that this practice may have been derived from cheironomic hand-gestures, the ekphonic notation of Byzantine chant , punctuation marks, or diacritical accents. Consistent relative heightening first developed in the Aquitaine region, particularly at St. Martial de Limoges , in the first half of the eleventh century. Many German-speaking areas, however, continued to use unpitched neumes into the twelfth century. Additional symbols developed, such as the custos, placed at the end of a system to show the next pitch. Other symbols indicated changes in articulation, duration, or tempo, such as a letter "t" to indicate a tenuto. Another form of early notation used a system of letters corresponding to different pitches, much as Shaker music is notated. Liber usualis in square notation excerpt from the Kyrie eleison Orbis factor By the 13th century, the neumes of Gregorian chant were usually written in square notation on a four-line staff with a clef, as in the Graduale Aboense pictured above. In square notation, small groups of ascending notes on a syllable are shown as stacked squares, read from bottom to top, while descending notes are written with diamonds read from left to right. When a syllable has a large number of notes, a series of smaller such groups of neumes are written in succession, read from left to right. The oriscus, quilisma, and liquescent neumes indicate special vocal treatments, that have been largely neglected due to uncertainty as to how to sing them. B-flat is indicated by a "b-mollum" Lat. When necessary, a "b-durum" Lat. This system of square notation is standard in modern chantbooks. Texture[ edit ] Gregorian chant was originally used for singing the Office by male and female religious and for singing the parts of the Mass pertaining to the lay faithful male and female , the celebrant priest, always male and the choir composed of male ordained clergy, except in convents. Outside the larger cities, the number of available clergy dropped, and lay men started singing these parts. The choir was considered an official liturgical duty reserved to clergy, so women were not allowed to sing in the Schola Cantorum or other choirs except in convents where women were permitted to sing the Office and the parts of the Mass pertaining to the choir as a function of their consecrated life. Later innovations included tropes , which is a new text sung to the same melodic phrases in a melismatic chant repeating an entire Alleluia-melody on a new text for instance, or repeating a full phrase with a new text that comments on the previously sung text and various forms of organum , improvised harmonic embellishment of chant melodies focusing on octaves, fifths, fourths, and, later, thirds. Neither tropes nor

organum, however, belong to the chant repertory proper. The main exception to this is the sequence, whose origins lay in troping the extended melisma of Alleluia chants known as the jubilus, but the sequences, like the tropes, were later officially suppressed. Not much is known about the particular vocal stylings or performance practices used for Gregorian chant in the Middle Ages. On occasion, the clergy was urged to have their singers perform with more restraint and piety. This suggests that virtuosic performances occurred, contrary to the modern stereotype of Gregorian chant as slow-moving mood music. This tension between musicality and piety goes far back; Gregory the Great himself criticized the practice of promoting clerics based on their charming singing rather than their preaching. For in these [Offertories and Communions] there are the most varied kinds of ascent, descent, repeat. However, antiphonal chants are generally performed in responsorial style by a solo cantor alternating with a chorus. This practice appears to have begun in the Middle Ages. This innovation allowed the soloist to fix the pitch of the chant for the chorus and to cue the choral entrance. Rhythm[ edit ] Given the oral teaching tradition of Gregorian chant, modern reconstruction of intended rhythm from the written notation of Gregorian chant has always been a source of debate among modern scholars. To complicate matters further, many ornamental neumes used in the earliest manuscripts pose difficulties on the interpretation of rhythm. Certain neumes such as the pressus, pes quassus, strophic neumes may indicate repeated notes, lengthening by repercussion, in some cases with added ornaments. By the 13th century, with the widespread use of square notation, most chant was sung with an approximately equal duration allotted to each note, although Jerome of Moravia cites exceptions in which certain notes, such as the final notes of a chant, are lengthened. Later redactions such as the Editio medicaea rewrote chant so that melismata, with their melodic accent, fell on accented syllables. One school of thought, including Wagner, Jammers, and Lipphardt, advocated imposing rhythmic meters on chants, although they disagreed on how that should be done. An opposing interpretation, represented by Pothier and Mocquereau, supported a free rhythm of equal note values, although some notes are lengthened for textual emphasis or musical effect. The modern Solesmes editions of Gregorian chant follow this interpretation. Mocquereau divided melodies into two- and three-note phrases, each beginning with an ictus, akin to a beat, notated in chantbooks as a small vertical mark. These basic melodic units combined into larger phrases through a complex system expressed by cheironomic hand-gestures. The note lengthenings recommended by the Solesmes school remain influential, though not prescriptive. Cardine shows the great diversity of neumes and graphic variations of the basic shape of a particular neume, which can not be expressed in the square notation. This variety in notation must have served a practical purpose and therefore a musical significance. The Graduale Triplex made widely accessible the original notation of Sankt Gallen and Laon compiled after AD in a single chantbook and was a huge step forward. Dom Cardine had many students who have each in their own way continued their semiological studies, some of whom also started experimenting in applying the newly understood principles in performance practice. Schweitzer to name a few have clearly demonstrated that rhythm in Gregorian chant as notated in the 10th century rhythmic manuscripts notably Skt. Gallen and Laon manifest such rhythmic diversity and melodic "rhythmic ornamentations for which there is hardly a living performance tradition in the Western world. Contemporary groups that endeavour to sing according to the manuscript traditions have evolved after

*Sacred in all its forms [John Paul] on calendrierdelascience.com \*FREE\* shipping on qualifying offers. In this book, Fr. Schall, S. J., has selectively gathered forty-two talks of the Holy Father (Pope St. John Paul II) as well as seven documents of the Holy See and various bishops.*

The term involves no further specification. Herein lies its advantage: It refers to any manifestation of the sacred in whatever object throughout history. Whether the sacred appear in a stone, a tree, or an incarnate human being, a hierophany denotes the same act: A reality of an entirely different order than those of this world becomes manifest in an object that is part of the natural or profane sphere. The sacred manifests itself as a power or force that is quite different from the forces of nature. A sacred tree, for instance, is not worshiped for being a tree. Neither is a sacred stone adored, in and of itself, for its natural properties as a stone. These objects become the focus of religious veneration because they are hierophanies, revealing something that is no longer botanical or geological, but "wholly other. The matter is complicated for, throughout the course of history, cultures have recognized hierophanies everywhere in psychological, economic, spiritual, and social life. There is hardly any object, action, psychological function, species of being, or even entertainment that has not become a hierophany at some time. Whatever humans come in contact with can be transformed into a hierophany. Musical instruments, architectural forms, beasts of burden, and vehicles of transportation have all been sacred objects. In the right circumstances, any material object whatever can become a hierophany. The appearance of the sacred in a hierophany, however, does not eliminate its profane existence. In every religious context some objects in the class of things that convey the sacred e. No single culture contains within its history all the possible hierophanies. In other words, a hierophany always implies a singling-out. Not all stones are held to be sacred in a culture; only some are venerated, or one, because their properties make them fitting vehicles of the sacred. A hierophany separates the thing that manifests the sacred from everything else around it, from all that remains profane. The sacred appears in cosmic form as well as in the imaginative life of human beings. Cosmic hierophanies cover the spectrum of cosmic structures. Supreme gods of the sky, such as Num, the sky divinity of the Samoyeds, or Anu, the Babylonian shar shame "sky king" , reflect or share the sacredness attributed to the sky. So do the sovereign gods of the sky who display their power through storm, thunder, and lightning, such as the Greek god Zeus, his Roman counterpart Jupiter, and Yahveh, the Hebrew supreme being. The sacredness of the earth is an important source of hierophany. Worship of Pachamama, mother goddess of the earth, is an ancient and widespread phenomenon in the South American Andes. Local soil is a sacred presence in countless cultures around the globe. The earth is often an important character in myths about the earliest times of creation. Such is the role of Papa "earth" in Maori creation accounts and of Gaia in the Greek myths presented by Hesiod. Frequently the earth, as a hierophany of sacred being, appears as the creative partner of a heavenly being. Such a divine couple, deified sky and earth, figured prominently in the mythologies of Oceania, Micronesia, Africa, and the Americas. The sun became a powerful manifestation of the sacred in central Mexico among the Mixtec , in the Peruvian Andes among the Inca , in ancient Egypt, and elsewhere. Furthermore, important cultural heroes who figure largely in the mythic history of various societies e. In many cultures, the fertility of animals and plants is presided over by the sacredness of the moon. Among Pygmy groups of central Africa, for instance, the moon, called Pe, is the fecund source of new life. Women celebrate her sacredness with drinking and dancing feasts held at the time of the new moon. Through the metamorphosis it undergoes each month, the moon displays its powers of immortality and its ability to regenerate a form of life that even includes the experience of death. Menstruation sometimes is perceived not only as a shedding of blood but as a shedding of the "skin" that lines the uterus each month or of the "skin" that envelops the body of a new child if conception occurs that month. Snakes are sometimes thought to shed not only skin but also "blood": Snake venom is viewed as a species of blood that is "shed" that is, transmitted from fang to victim when a snake bites its prey or when venom is consumed in festival brew. Human physiology itself can become a manifestation of the sacred. Divine kings and the mystical bodies of shamans, transformed by their contact with sacred realities, can themselves become transparent vehicles of

sacred powers. Even the breath, soul, blood, pulse, semen, and body warmth of ordinary human beings can be seen as signs of the presence of supernatural forces. Ordinary items such as roots, herbs, and foods may also manifest the sacred in one tradition or another, as may manufactured items, such as swords, ropes, and puppets. Techniques and skills themselves, the processes of manufacture, reveal sacred powers. Ironworking, spinning, and weaving are frequently sacred activities, carried on by consecrated persons in holy places and periods. They express some modality of the sacred and some moment in its history. Each one of these hierophanies reveals an aspect of the sacred as well as a historical attitude that humans have taken toward the sacred.

**Structure and Dialectic of the Sacred** At the most general level of analysis, there exists a structure common to all hierophanies. Whenever the sacred is manifest, it limits itself. Its appearance forms part of a dialectic that occults other possibilities. By appearing in the concrete form of a rock, plant, or incarnate being, the sacred ceases to be absolute, for the object in which it appears remains a part of the worldly environment. In some respect, each hierophany expresses an incomprehensible paradox arising from the great mystery upon which every hierophany is centered: This characteristic structure of manifestation and limitation is common to all hierophanies. The dialectic of appearance and occultation of the sacred becomes a key to understanding religious experience. Once all hierophanies are understood as equivalent in this fundamental respect, two helpful starting points can be found for the study of religious experience. In the first place, all appearances of the sacred, whether sublime or simple, can be seen in terms of the same dialectic of the sacred. In the second place, the entire religious life of humankind is placed on a common footing. Rich and diverse as it is, the religious history of human life evidences no essential discontinuity. The same paradox underlies every hierophany: In making itself manifest, the sacred limits itself.

**Theophany and Kratophany** Although hierophany is an inclusive term, one can distinguish different types of hierophany. They depend on the form in which the sacred appears, and the meaning with which the sacred imbues the form. In some instances, a hierophany reveals the presence of a divinity. That is, the hierophany is a theophany, the appearance of a god. Theophanies differ widely from one another in form and meaning, depending upon the nature of the divine form appearing in them. A glance at the gods in the pantheon of South Asian mythology or in Aztec mythology shows that divinities can differ markedly in revealing various divine forms of the sacred, even within the same culture. Needless to say, theophanies from different cultures e. In the form of divine persons, theophanies reveal the distinct religious values of organic life, cosmic order, or the elementary forces of blood and fertility, as well as of purer and more sublime aspects. A second type of hierophany may be termed a kratophany, a manifestation of power. Kratophanies preserve the sacred in all its ambivalence, both attracting and repelling with its brute power. The unusual, the new, and the strange frequently function as kratophanies. These things, persons, or places can be dangerous and defiling as well as sacred. Corpses, criminals, and the sick often function as kratophanies. Human beings in powerful or ambivalent circumstances such as women in menses, soldiers, hunters, kings with absolute power, or executioners are hedged around with taboos and restrictions. People approach sacred foods with etiquette and manners designed to ward off defilement, sickness, and pollution. The precautions that surround saints, sacrificers, and healers stem from fear of confronting the sacred. Kratophanies emphasize the extent to which the manifestation of the sacred intrudes on the order of things. Kratophanies also bring out the contradictory attitude displayed by human beings in regard to all that is sacred. In any case, a hierophany whether in the form of a theophany or kratophany reveals the power, the force, and the holiness of the sacred. Even the forces of nature are revered for their power to sanctify life; that is, to make fertility holy. The forces of nature that appear in divine forms or in certain objects make reproductive life partake of the unbounded power and plenty of the sacred.

**Impact on Space and Time** Hierophanies directly affect the situation of human existence, the condition by which humans understand their own nature and grasp their destiny. For example, hierophanies alter the fundamental structures of space and time. Every hierophany transforms the place in which it appears, so that a profane place becomes a sacred precinct. For Aboriginal peoples of Australia, for example, the landscape of their native lands is alive. Its smallest details are charged with the meanings revealed in myth. Because the sacred first appeared in those places to guarantee a food supply and to teach humans how to feed themselves, they become an inexhaustible source of power and sacrality. Humans can return to these places in each generation,

to commune with the power that has revealed itself there. In fact, the Aboriginal peoples express a religious need to remain in direct contact with those sites that are hierophanic. One may say that the hierophany, connected with the transformed place of its appearance, is capable of repeating itself. The conviction is widespread that hierophanies recur in a place where the sacred has once appeared. This explains why human habitations and cities are constructed near sanctuaries. Ceremonies of consecration, ground-breaking, or foundation-laying for temples, shrines, sacred cities, capitals, and even bridges and houses, frequently repeat or echo acts of fundamental hierophanies, such as the creation of the world. At times they even provoke a sign indicating the location of a hierophany e. These rituals of foundation and construction ensure that the site will perpetuate the presence of a hierophany that first appeared within the bounds of a similarly structured location and event. The precincts for festival and ceremony are frequently consecrated for the occasion in this way. Thus, for example, the Yuin, the Wiradjuri, and the Kamilaroi, Aboriginal groups of Australia, prepare a sacred ground for their initiation ceremonies. The ground represents the camp of Baiame, the supreme being.

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This conviction inspired the performance of the sacred. The emergence of the concept of the sacred It was during the first quarter of the 20th century that the concept of the sacred became dominant in the comparative study of religions. For Durkheim, sacredness referred to those things in society that were forbidden or set apart; and since these sacred things were set apart by society, the sacred force, he concluded, was society itself. In contrast to this understanding of the nature of the sacred, Scheler argued that the sacred or infinite was not limited to the experience of a finite object. Scheler combined the interests of an empirical scientist with a philosophical effort that followed in the tradition of 19th-century attempts to relate human experiences to the concept of a reality essence that underlies human thoughts and activities. Since the first quarter of the 20th century many historians of religions have accepted the notion of the sacred and of sacred events, places, people, and acts as being central in religious life if not indeed the essential reality in religious life. For example, phenomenologists of religion such as Gerardus van der Leeuw and W. Brede Kristensen have considered the sacred holy as central and have organized the material in their systematic works around the transcendent object and human subject of sacred cultic activity, together with a consideration of the forms and symbols of the sacred. Such historians of religions as Friedrich Heiler and Gustav Mensching organized their material according to the nature of the sacred, its forms and structural types. Significant contributions to the analysis and elaboration of the sacred have been made by Roger Caillois, a sociologist, and by Mircea Eliade, an eminent historian of religions. Basic characteristics of the sacred Sacred vs profane and other dichotomies The term sacred has been used from a wide variety of perspectives and given varying descriptive and evaluative connotations by scholars seeking to interpret the materials provided by anthropology and the history of religions. In these different interpretations, however, common characteristics were recognized in the sacred, as it is understood by participant individuals and groups: A person or thing was designated as sacred when it was unique or extraordinary. The term numinous is used at present as a description of the sacred to indicate its power, before which man trembles. Various terms from different traditions have been recognized as correlates of sacer: It might be someone or something specially blessed because it was full of power, or it might be something accursed, as a corpse. Whatever was tabu had special restrictions around it, for it was full of extraordinary energy that could destroy anyone unprotected with special power himself. In this case the sacred is whatever is uncommon and may include both generating and polluting forces. On the other hand there is the pure vs impure dichotomy, in which the sacred is identified with the pure and the profane is identified with the impure. The pure state is that which produces health, vigour, luck, fortune, and long life. The impure state is that characterized by weakness, illness, misfortune, and death. To acquire purity means to enter the sacred realm, which could be done through purification rituals or through the fasting, continence, and meditation of ascetic life. When a person became pure he entered the realm of the divine and left the profane, impure, decaying world. Such a transition was often marked by a ritual act of rebirth. Otto elaborated his understanding of the holy from this basic ambiguity. On the one hand, the sacred is the limit of human effort both in the sense of that which meets human frailty and that which prohibits human activity; on the other hand, it is the unlimited possibility that draws mankind beyond the limiting temporal vs spacial structures that are constituents of human existence. Caillois has described at length the social mechanism of nonliterate societies, in which the group is divided into two complementary subgroups moieties, and has interpreted the tabus and the necessary interrelationship of the moieties as expressions of sacredness. In a number of respects vs e. Here the sacred is seen to be manifested in the order of the social vs physical universe, in which these tribal members live. To disrupt this order, this natural harmony, would be sacrilege, and the culprit would be severely punished. In this understanding of the sacred, a person is, by nature, one of a pair; he is never complete as a single unit. Reality is experienced as one of prescribed relationships, some of these being

vertical, hierarchical relationships and others being horizontal, corresponding relationships. Another significant ambiguity is that the sacred manifests itself in concrete forms that are also profane. The transcendent mystery is recognized in a specific concrete symbol, act, idea, image, person, or community. The unconditioned reality is manifested in conditioned form. The ambiguity of the sacred taking on profane forms also means that even though every system of sacred thought and action differentiates between those things it regards as sacred or as profane, not all people find the sacred manifested in the same form; and what is profane for some is sacred for others. Manifestations of the sacred The sacred appears in myths , sounds, ritual activity, people, and natural objects. The repetition of the sacred action symbolically duplicates the structure and power that established the world originally. Thus, it is important to know and preserve the eternal structure through which man has life, for it is the model and source of power in the present. The recognition of sacred power in the myth is related to the notion that sound itself has creative powerâ€”in particular special, sacred sounds. Part of the importance of religious ritual is that in the realm of the sacred all things have their place. In order for human existence to prosper or even continue it must correspond as closely as possible to the divine pattern destiny, or will. Different religious traditions have different theological and philosophical formulations of the meaning of sacraments. Other sacred activity includes initiation, sacrifice, and festival. Initiation rites among nonliterate societies both expose and establish the world view of the participants. The initiate learns the eternal order of life as proclaimed in the myth. Life is viewed essentially as the work of supernatural beings, and the initiate in this ritual is taught this secret of life and how to gain access to divine benefits. The initiate learns the tabus and is often given a sacred markâ€”e. In other religions, such as Christianity, Buddhism , and Hinduism, an initiate to a special holy often monastic community within the larger religious community is designated by a change in name and wearing apparel, denoting his special relation to the sacred. In festivals and sacrifices two religious functions are often combined: Religious festivals are a return to sacred time , that time prior to the structured existence that most people commonly experience profane time. Sacred calendars provide the opportunity for the profane time to be rejuvenated periodically in the festivals. The use of masks and the suspension of normal tabus express the unstructured, unconditioned nature of the sacred. Dancing, running, singing, and processions are all techniques for re-creation, for stimulating the original power of life. Ritual activity moves power in two directions: The new energy dispels the old, depleted, polluted energy; it cleanses the constricted, clogged, hardened channels of life. One of the most important forms in which man has access to the sacred is in the sacrifice. The central procedure in all sacrifices is the use of a victim or substitute to serve as a mediator between the sacred and profane worlds. Instead, the sacrificial object victim is destroyed in serving as a unique, extraordinary channel between these two realms. In sacrificial rites it is important to duplicate the original divine act; and because creation is variously conceived in different religious traditions, different forms are preserved: Sacredness is manifested in sacred officials, such as priests and kings; in specially designated sacred places, such as temples and images; and in natural objects , such as rivers, the sun, mountains, or trees. The priest is a special agent in the religious cult, his ritual actions represent the divine action. Likewise, certain images of God and sacred books are held to be uniquely powerful and true pure expressions of divine reality. The image and the temple are, in traditional societies, not simply productions by individual artists and architects; they are reflections of the sacred essence of life, and their measurements and forms are specified through sacred communication from the divine sphere. In this same context , natural objects can be imbued with sacred power. The sun, for example, is the embodiment of the power of life, the source of all human consciousness, the central pivot for the eternal rhythm and order of existence. Or, a river, such as the Nile for the ancient Egyptians and the Ganges for the Hindu, gave witness to the power of life incarnated in geography. Dimensions of the sacred The sacred, by definition, pervades all dimensions of life. Within the kind of religious apprehension that is expressed in sacred myth and ritual, however, there is a special focus on time, place cosmos , and active agents heroes, ancestors, divinities. When existence is seen in terms of the dichotomy of sacred and profaneâ€”which assumes that the sacred is wholly other than, yet necessary for, everyday existenceâ€”it is very important to know and to get in contact with the sacred. Seasonal sacred calendars are especially important in predominantly agricultural societies. In the very order of nature, people see that different seasons have their

distinct values. These differences are celebrated with spring festivals when the world is re-created through ritual expressions of generation and harvest festivals of thanksgiving and of protecting the life force in seeds for the next spring. Similarly, the myths and rituals mark off the world cosmos into places that have special sacred significance. The territory in which one lives is real insofar as it is in contact with the divine reality. Within this territory is life; outside it is chaos, danger, and demons. In Vedic ritual, for example, the erection of a fire altar in which the god Agni—"fire" was present was the establishment of a cosmos on a microcosmic scale. Once a cosmos is established, there are certain places that are especially sacred. This sacred place is that which both allows the sacred power to flow into existence and gives order and stability to life. Another dimension of the sacred is divine or heroic activity: If the notion of sacred manifestation is extended to include the social relationships especially tabus in a community, then communal relations can be viewed as a dimension through which the sacred is manifested. Here human values are sacralized by social restraints that prescribe them. The establishment of a community requires forming certain relationships; and these relationships are sacred when they bear the power of ultimate, eternal, cosmic force. For example, the consecration of a king or emperor in traditional agricultural societies was the establishment of a system of allegiance and order for society. Otto and van der Leeuw hold in different formulations that the sacred is a reality that transcends the apprehension of the sacred in symbols or rituals. Thus, Kristensen places emphasis on how the sacred is apprehended, and Eliade describes different modalities of the sacred, while Otto looks beyond the forms toward a meta-empirical source. A second problem is the continuing question of whether or not the sacred is a universal category. There are religious expressions from various parts of the world that clearly manifest the kind of structure of religious awareness characterized above. It is especially apropos of some aspects in the religion of nonliterate societies, the ancient Near East, and some popular devotional aspects of Hinduism. There is, however, a serious question regarding the usefulness of this structure in interpreting a large part of Chinese religion, the social relationships dharma in Hinduism, the effort to achieve superconscious awareness in Hinduism Yoga, Jainism, Buddhism Zen, some forms of Daoism, and some contemporary modern options of total commitment that, nevertheless, reject the notion of an absolute source and goal essentially different from human existence. If one takes the notion of sacred as something above beyond, different from the religious structure dominated by divine or transcendent activity described above, then this suggests that the notion of sacredness should not be limited to that structure. Thus, some scholars have found it confusing to use the notion of sacred as a universal religious quality, for it has been accepted by many religious people and by scholars of religion as referring to only one though important type of religious consciousness. The 20th-century discussion of the nature and manifestation of the sacred includes other approaches than those of scholars in the comparative study of religions. Nevertheless, the sacred has been identified predominantly as found in the social occasions festivals that disrupt the common social order by Caillois, or as the reinforcing of social activities that secure a given social structure by Howard Becker. During the 19th century, however, the usual definition of religion as those sacred activities which claimed a transcendent source was questioned by some empirical scholars. Both the physical and social sciences have given modern man a new image of himself and techniques for improving his present life. The acceptance of rational and critical perspectives for judging the claims of religious authorities in Europe since the 18th century, plus the development of historical criticism and a sense of historical relativism, has contributed to the affirmation of man as basically a secular person. To a growing extent the cultures in the East are also experiencing a loss of their traditional authorities. An important 20th-century development in religious life has been the easy flow of information between religious communities on different continents. This has provided an opportunity for experimenting with religious forms from outside the traditionally acceptable forms in a culture.

**Chapter 4 : Formats and Editions of Sacred in all its forms [calendrierdelascience.com]**

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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.

**Chapter 5 : Sacred in all its forms (Book, ) [calendrierdelascience.com]**

*Sacred in all its forms and Selected documents of offices of the Holy See and various bishops: 4. Sacred in all its forms and Selected documents of offices of the.*

Elementary forms of religious life by Durkheim September 25, by Sociology Group Elementary forms of religious life The general meaning of the term religion is understood as the belief, faith, rituals and traditions followed by an individual or individuals pertaining to a group or community. In the present modern society, there are many major religions working along with the complexities of social structures that define and project certain ideas and ideologies of the particular religious group which in-turn defines and organizes the group or community. But did religion already exist in its complex form since the beginning of time? If one says religion is one institute that holds a society together, what does it really mean? What is the role of religion in groups, communities or societies at large? These are the prime questions that one needs to ask in order to understand the term religion. Emile Durkheim a French sociologist and one of the dominant figures in the field of sociology and social sciences of the late 19th century and early 20th century opined that religion is found in all societies, primitive, medieval or modern and the simplest form of religion is found in the primitive society with no complexities and in its most elementary form. By complexities what one needs to understand is that the more a society evolves the more social structures it builds. Therefore, he asserts that any social institute here religion for instance can be understood best in its most elementary form with no influences from other social structure of the society. However, it is not to defy the fact that all social institutions are interrelated or interconnected. In his work, what Durkheim highlights is the relationship developed between man and nature which is the ground on which religion is established in the first place. A functionalist Theorist, Durkheim in his study of religion emphasized on the survival and functions of the structure of religion in the primitive society of the Australian Island. By functions, we understand the tactics of the structure of religion and society for maintaining equilibrium and organization opposed to dysfunctions of the society. Moreover, it is the nature of the concept of Sacred, the inexplicable and authoritative aura that guided and maintains the system of belief in a primitive society. The above two concepts are characterized by its binary forces, such as good and evil, clean and dirty, holy and defiled, etc. Durkheim in his study of religion emphasizes on three main activities that build the structure of religion, i maintaining a separation between sacred and profane, ii laying down a system of beliefs for the faithful, iii setting up a system of rules that forbid certain ways of acting. Basically, emphasizing on the separation and demarcation between the two realms, sacred and profane. The former which is highlighted by its transcendental and extraordinariness and the later that of the everyday mundane activities and this form of distinction between the two realms is most distinctive and common in most society. The Sacred embodies the transcendental gods and deities or natural things or objects, beliefs, rites and practices of words, expression or combination of words socially claiming of religious treatment. The Profane, on the other hand, is seen completely opposite to Sacred. For Durkheim, the Profane has the capacity to contaminate the Sacred by which one understands that Sacred is defined and distinguished in relation to profane. However rigidly defined, the two categories are interdependent to each other for the functioning and maintaining the structure of religion. However one must understand that an object is intrinsically neither sacred nor mundane but becomes one or the other under the influence of the ascribed value attached to it by the individuals of the society. The Sacred is defined by the Totem which is an embodiment of an animal or ancestral figure of the particular clan or community. Totemism, as one understands, is the belief in the idea of relation to the spirits of animals or plants of the society which exuberate the idea of belongingness to the community. It is integrally connected with the clan system of organization, which is characteristic of the Australian Societies. One of the dominant features of the Totemic structure is that the name that denotes the identity of the clan group is that of the material object which becomes the Totem. The belief system of the community is guarded by the rituals and traditions of the community performed by the individuals collectively. Therefore, for Durkheim religion is a source of understanding the social world, the binding forces of social structure, and the development of communal emotion based on the social belief and rituals conducted

in a particular group or society. This forms the basis of development and maintaining collective solidarity in a society, sui generis which for him is an entity itself. Also, See some Sacred and Profane.

*Tattooing is sacred We seek to honor the traditions of art and craft that have forged the legacy of tattooing as we know it today, in all its forms and functions; for the betterment of this culture we hold dear - and take quite seriously.*

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.

### Chapter 7 : Sacred | Define Sacred at calendrierdelascience.com

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### Chapter 8 : Sacred | Definition of Sacred by Merriam-Webster

*Sacred definition is - dedicated or set apart for the service or worship of a deity. How to use sacred in a sentence. dedicated or set apart for the service or worship of a deity; devoted exclusively to one service or use (as of a person or purpose).*

### Chapter 9 : Download Sacred In All Its Forms read id:twm3x4q - Arredil Edilizia

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