

DOWNLOAD PDF SACRED LANGUAGE: SYMBOLS, IMAGES, AND ARCHETYPES

Chapter 1 : Archetypes & Symbols, Crystalinks

Sacred Symbols. Goddess - A goddess is a female deity. In some cultures, goddesses are associated with Earth, motherhood, love, and the household. In other cultures, goddesses also rule over war, death, and destruction as well as healing. The Goddess is symbolic of regenerative, creative and.

But if we use our imaginations, our possibilities become limitless. Some archetypes are consciously discerned, while others stimulate the unconscious cellular memory. Archetypes are found everywhere, as their symbols are a language of the mind, taken to different frequencies of thought and connected to each other by the collective unconsciousness. There are individual and universal archetypes. You become aware of them in meditation, dreamtime, remote viewing or other out-of-body experiences, when you doodle on a pad, crop circles or landscape art, other art forms, jewelry, hieroglyphs, a logo, on a billboard, anywhere at all. Archetypes can also be auditory, a tone, a series of notes, a harmonic. Reality is a series of metaphors set into motion by the synchronicity of archetypes we experience. Four of these are universal archetypes related to survival: We all have these because they are vital to our growth and functioning as adults. The other eight are drawn from the vast storehouse of archetypes dating back to the dawn of human history. They play valuable roles that relate to our work, our relationships with individuals and society, as well as to our spirituality, finances, values, and our highest potential. Awareness of archetypes dates back at least to the time of Plato, who called them Forms. Plato believed that these eternal Forms were reflected in material objects. The Form of Beauty, for example, is abstract and applies to all beautiful things; as different as the individual manifestations of Beauty may be—a beautiful person, horse, or flower—the Form itself never changes. The great Swiss psychologist Carl Jung developed this idea further. For Jung, archetypes comprised psychological patterns derived from historical roles in life, such as the Mother, Child, Trickster, and Servant, as well as universal events or situations, including Initiation or Death and Rebirth. Although archetypes are impersonal patterns of influence that are both ancient and universal, they become personalized when they are a part of your individual psyche. Since your Sacred Contract is embodied in a support system of twelve archetypes, it is best to think of them as intimate companions. They provide the foundation for your personality, drives, feelings, beliefs, motivations, and actions. But archetypes are not passive entities floating around in the psyche like old family portraits hanging in a dusty corridor of your ancestral castle. The Saboteur, for instance, warns you when you are in a situation in which you tend to sabotage your own best interests. Once you learn to recognize such a pattern, instead of ignoring it or denying its presence, it becomes your friend and can help you avoid selling out.

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Chapter 2 : The Archive for Research in Archetypal Symbolism | ARAS

Archetypes are visual symbols or energetic imprints that exist in our psyches. Archetypes are found everywhere, as their symbols are a language of the mind, taken to different frequencies of thought and connected to each other by the collective unconscious.

For example, the wicked witch, the enchanted prince, the sleeping beauty, and the fairy godmother are widely dispersed throughout folk literature and appear in slightly different forms in poetry, drama, and novels. Archetypes are recurrent, appearing in slightly altered forms to take present day situations and relate them to the past to find meaning in contemporary world. THE TASKâ€”To save the kingdom, to win the fair lady, to identify himself so that he may reassume his rightful position, the hero must perform some nearly superhuman deed. Arthur pulls Excalibur from the stone, Frodo must arrive at Rivendale. This awakening is often the climax of the story. Huckleberry Finn, King Arthur, the hobbits. Usually the hero descends into a realm of psychological pit and is forced to discover the blackest truths, quite often concerning his faults. Once the hero is at this lowest point, he must accept personal responsibility. The experience involves a loss of innocence and bliss. The fall is often accompanied by expulsion from a kind of paradise as penalty for disobedience and moral transgression. Thus, morning and springtime represent birth, youth, or rebirth; evening and winter suggest old age or death. Mankind shows eternal optimism in the continual portrayal of good triumphing over evil despite great odds. This wound also indicates a loss of innocence. These wounds always ache and often drive the sufferer to desperate measures. Desert Because water is necessary to life and growth, it commonly appears as a birth or rebirth symbol. Water is used in baptismal services, which solemnizes spiritual births. While water symbolizes life, rebirth, and purification, death symbolizes the opposite. Educated Stupidity Some characters exhibit wisdom and understanding of situations instinctively as opposed to those supposedly in charge. Wilderness Places of safety contrast sharply against the dangerous wilderness. Heroes are often sheltered for a time to regain health and resources. At birth some attempt is made to kill him. He is however, spirited away and reared by foster parents. We know almost nothing of his childhood, but upon reaching manhood he returns to his future kingdom. After a victory over the king or a wild beast, he marries a princess, becomes king, reigns uneventfully, but later loses favor with the gods. He is then driven from the city after which he meets a mysterious death, often at the top of a hill. Sometimes they work as role models and often serve as father or mother figure. They are usually innocent and often wear white. He later returns to his home and heritage where he is a stranger who can see new problems and new solutions. Their duty is to protect the hero and reflect the nobility of the hero. A redeemable devil figure saved by the nobility or love of the hero. Green Knight, Scrooge, any romance novel hero Devil Figure: Evil incarnate, this character offers worldly goods, fame, or knowledge to the protagonist in exchange for possession of the soul. The death often makes him a more powerful force in the society than when they lived. Oedipus, the Jews and the minority that can be blamed for the ills of the times The Outcast: The outcast is usually destined to become a wanderer from place to place. These suggest all kinds of imagery: A tree is usually a symbol of lifeâ€”but not if the author uses it as the venue for a lynching, or if it is turned into a crucifix. Here are some images and their most common symbolic meanings:

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Chapter 3 : Sacred Language and Sacred Dance | Damanhur

Universal Symbols, Archetypes and structures in Art | See more ideas about Sacred geometry, Spirituality and Alchemy.

The Roadway of the Soul Courtesy of Mrs. Hudson First Civilization, also carved on the stones of the North American cliff dwellers or their predecessors. The Life Symbol is a compound of two symbols. The O loop at the top symbolizes a mouth or gateway. It was from the Egyptian that the symbol of Venus, the looped cross, originated, and with its adoption a new vestment was given to it. With Venus it symbolized the triumph of the spirit over bodily matter, the soul over materialism. Venus was the Roman and Aphrodite the Greek. We find, among the Egyptian relics, that many of the symbols were very much ornamented. In the ancient writings I have only come upon plain, unornamented ones: As an example is the base on which the seat of Osiris rests in the Great Hall of Truth. Here it is many times repeated. Among the cliff dwellers or their predecessors, there is a tendency to curve the perpendicular member of the cross, thus , which has led many archaeologists astray, inducing them to give the glyph an erroneous meaning. As they are generally found on the outside of, and on the walls and ceilings of, burial chambers, I have given them the name as shown in the above caption. Some day perhaps their correct name may be known, then this temporary name can be abandoned. For many years the spiral figure, shown in cut, has p. After a careful study of many of the writings of Mu in which the letter N appears, I find a slight variation in them. Sometimes they are formed thus , sometimes thus. The difference is that in one the ends are left open--in the other they are closed--there are no ends. As there are no ends, the figure becomes a continuous line, returning to the starting point, and proceeding on as it can find no place to stop. It is therefore equivalent to a circle, which has no beginning or end. In the picture shown from New Grange it will be seen the spirals have no ends, but when the center is reached the line returns on itself. There is no starting point in either of the spirals and no end given, consequently, these spirals are also the equivalent of a circle. These spirals have no end or beginning and are generally found, associated with the passing on of the soul, in burial chambers of the material body. A careful study of the symbol and where and under what circumstances it is found leads me to the belief that: In the New Grange picture which I have shown there are three spirals all running into each other without an end. I take it that the third spiral is meant to indicate the passing of the soul into the world beyond or maybe to some other body in the Universe specially prepared to receive it. On the walls of New Grange there are carved other symbols, spirals, squares, zig-zags, et cetera. A spiral with an end pointing left is the corresponding symbol, saying, "coming from. When placed flat it symbolized the earth. When placed on end it was to show the four cardinal points and in reference to the Four Pillars. A square within a square placed on end symbolizes that something has gone from it. Is the Uighur mountain and Chinese Yo; it is equivalent to the triangle. All these glyphs are on the stones of New Grange. I would not attempt to write a legend without seeing the stones personally. No draughtsman ever draws these ancient figures as they are identically shown on the stones. This has been my experience. Consequently no reading, or possibly an erroneous reading, would be made. This is a figure found under identically the same circumstances as the previously mentioned spirals; found along the lines of the Mayas and Carians running easterly from the Motherland. It is composed of the hieratic letter H or rather two of the letters following one another but connected with each other. The second is drawn in reverse of the first one, symbolizing a return. Innumerable legends about the Serpent and the Tree are found in religions. The tree is invariably called "Tree of Life," and the serpent entwining it, "Tempter," or whatever else signifies Satan. The Tree and the Serpent started as a legend, then gradually drifted into myths: These apples became necessary to carry out a myth for how otherwise could old Satan tempt Eve to eat apples and Eve tempt Adam? They were needed to accomplish the downfall of Adam. By this action poor woman has been made the cause of every ill befalling mankind. It is a monumental piece of cowardice on the part of man to put that responsibility on the shoulders of the woman. The irony is that a man and not a woman was to blame. The Eve alibi has stood for nearly 3, years but it must now be set aside. Had Ezra been able to read correctly the symbols which appeared in the

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writings of Moses, he would have given a very different version of the wily old Serpent and the Tree of Life. The small vignette comes from the Sacred Inspired Writings of Mu. These Sacred Writings teach that there is only one real life on this earth, which is the Soul of Man, and which these writings sometimes call The Man also The Inner Man. All other forms which are known to us as life are of a temporary nature also. They are taken from the earth and to earth they must return. Man first appeared on earth in the Land of Mu; therefore the first actual life on earth appeared in Mu. In these writings man is also spoken of as a fruit. Trees bear fruit, and man was the first fruit of a tree and the fruit was life. The Land of Mu was the Tree of Life. Thus Mu was symbolized as a tree--the Tree of Life. In the vignette, the tree is shown as having a serpent coiled around it, thus surrounding the tree. It is an unadorned serpent, therefore it is Khan the symbol of Khanab, "The Great Waters," the ocean. Here it is symbolically shown that Mu was surrounded by water. Mu had no land connections with any other continental land. The Serpent is the waters surrounding Mu. The foregoing shows and intelligently explains what the Tree of Life was, and why a Serpent is coiled around it. What Moses undoubtedly wrote were plain facts, in symbolical language--a symbolically written history, true in all respects. Translations, erroneous and misleading, perverted his writings. We must go back to tradition to tell us. In ancient times, Four stood amongst the most revered numbers, but today it is almost--if not entirely--forgotten. Possibly the mythical teachings of modern science has much to do with this loss. These were given to the Four Great Primary Forces, to carry out "his will, command or wishes," thus emanating from the Creator. They are the Creative Forces of the Almighty. The predilection of ancient peoples in their sacred ceremonies for the use of the numeral Seven is very great and conspicuous.

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Chapter 4 : Native Symbols | many voices, one tribe

These symbols are also known as archetypes, which are used by the Occult of this world in advertising and symbolism all over the world. Therefore, sacred geometry is the language of God concerning the laws of the universe. The images below represent some of these geometrical symbols.

Jungian Archetypes and Symbols Carl G. Jung Jungian archetypes have a central role in dreams, art, myths, and legends. Jung buried himself in the study of myths and art from across time and cultures to build his concept of archetypes. Jung, a psychiatrist and psychologist, was a contemporary of Sigmund Freud, the father of psychology. Jung studied with Freud for a time before parting and pursuing his own theory and work. The ego was what we projected to the world. The Super Ego played the role of a conscious, there to keep the Id in check. This is still the guiding principle behind many insight-oriented therapies. His treatment method was called psychoanalysis. Jung set forth his own theory of libido and the unconscious. His primary contributions in terms of therapy were several. His theories on personality types, which serves today as the basis for the Myers-Briggs Personality Types classification system: This method he referred to as analytical psychology. His emphasis on the libido as being more closely aligned with the will to live rather than sexuality. The cooperation between the conscious and unconscious mind for mental health and wellbeing. The "unconscious" consists of the personal unconscious and well as a more global unconscious inherited in our species, referred to as the Collective Unconscious. See discussion in "consciousness and personality", coming soon. It is to this last point that archetypes and symbols come into our discussions As a neo-Platonic concept, archetypes are the prototypes of personality. They are not definite images, but more "motifs". Archetypes are the tendency to form such representation of a motif. These representations can vary a great deal from individual to individual and between cultures without losing their basic pattern. They are the ideal: The express common human needs and instincts, and potentials. We need to distinguish between instincts and archetypes. Instincts are physiological urges and are perceived by the senses. At the same time, these instincts manifest themselves in fantasies and dreams, usually as symbolic images. These are the archetypes. We will discuss under the Gene-Archetype section coming soon , that the genes are the real archetypes. Personal Archetypes We each have our own personal archetypes, intimate companions that are with us and can be contacted and used. These are the source of our personal power. The ancients and indigenous peoples called these intimates, Spirit Guides or Allies. Carolyn Myss, in her book, Sacred Contracts: Awakening Your Divine Potential , argues that we have twelve such personal archetypes or Spirit Guides. Four of which form the foundation of our personal power and self-esteem: Child, Victim, Prostitute, and Saboteur. The latter was known as the Trickster in Native American myths and legends and took the form of the coyote. These are our survival archetypes. They are the intimate companions of your intuition. All four influence how we relate to material power, respond to authority, and make choices. You can read more about them on the Traditional Archetype page. These four symbolize our four life challenges as we grow toward adulthood. How we negotiate these challenges determines a lot about our personal power and who we are in the world. Shadow Each archetype has its positive and negative side. The negative side is referred to as its shadow. We also have our shadow side. Our shadow is that parts of ourselves we have rejected or denied. Shadow includes those instinctual urges we wish to deny. They are the rejected parts of ourselves. It is least familiar to our conscious mind. It can include our sexual desires, desires for power, anger, fears, and much more. But our shadow is a natural part of us. As long as it goes unacknowledged it will create mischief. It becomes hostile when it is ignored or misunderstood. Making allies of our shadow is an important part of individuation. Symbols Three reoccurring symbols are stones, animals, and the circle according to Jung. We find these in the arts and literature across the ages. Symbols can, and usually do, reflect a multitude of meanings. Stones The Old Testament Torah speaks of stones in many places. Often as sacred stones or sacred places. As Jacob traveled toward Haran and used the stones in a certain place along the way as a pillow. God appeared to him in a dream telling him of the land he

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would give Jacob and his descendants. A stone was an integral part of his dream. Animals Animal symbols are found in the earliest of cave drawings. Not only were they hunted, they were revered, if not worshiped. Each animal symbolizes something in terms of its strength--and weakness. The weakness is its shadow. The profusion of animal symbols in the arts point to the importance of integrating our instinctual parts of ourselves with the conscious part of ourself. This process Jung referred to as individuation below. I would argue that not only are animal symbols, they are also archetypes. As stated above, each archetype has a shadow side. Animals also symbolize our instinctual sides. In itself a particular animal is neither good nor bad. It is part of nature, just as our instincts are part of our nature. As such, they often symbolize our shadow sides. We each have our own archetypal Power Animal and animal guides as discussed on the Power Animal page. One of the clergy members was very hesitant, but he went ahead and participated in the exercise. When we shared their experiences, he said that, not following instructions, he had prayed to Jesus for guidance. The clergy decided it was OK to have his own Power Animal after that. Circle The circle or sphere is another universal symbol. It symbolizes the self, completeness, or the whole. The circle has no beginning or end. It is about inclusiveness. In Native American ceremonies there is the medicine wheel, each part of which is a hologram of the whole universe. The sweat lodge is a half-sphere. Other archetypal symbols I would add the four directions, i. Individuation Individuation is the process of becoming whole. It is about integrating our instinctual and shadow parts of our individual unconscious with our conscious. It is psychic growth to wholeness.

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Chapter 5 : Sacred Geometry Symbols and Their Meanings

The Archive for Research in Archetypal Symbolism (ARAS) is an encyclopedic collection of archetypal images consisting of photographs of works of art, ritual images.

The most ubiquitous and significant symbol in civilization Carl Jung developed theories around the existence of archetypes in the human unconscious. It is through the medium of symbols that we are able to clothe these archetypes and bring them into consciousness. They are manifest into objective, visible reality, but they also contain hidden and profound meaning. Jung and many others theorise that psychic existence can only be recognised through content capable of consciousness, and this is where the language of symbolism comes in. We all share collective, inborn understanding in our unconscious, evidenced by sacred symbolism and shared myths and stories, which are the ways we can tap into this collective understanding. The evidence for this shared symbolism and archetypal forms dates back to the dawn of man. We also have the capacity for personal symbolising, images manifest in our dreams, fantasies and image-making and an exploration of this alongside the archetypes and collective unconscious can teach us much about our impulses and true self. Squaring the circle is symbolic of the integration of our personal unconscious into consciousness. The perfect wholeness of the circle is brought into the visible concreteness of the square. Freud believed that the unconscious is nothing more than a gathering place for forgotten and repressed contents, and that these were of an exclusively personal nature. He called this the collective unconscious and believed it to be universal, not individual. If psychic existence can only be recognised through content capable of consciousness, then in the collective unconscious these are the archetypes, and through symbolism we make them manifest. In terms of evidencing these ideas, it is worth remembering that Jung analysed over 80,000 dreams in his professional career, as well as involving himself in decades of research into ancient texts, sacred symbolism and alchemy. As Dumitran states, symbolism permeates every aspect of life. We have the objective and predictable symbols of mathematics, linguistics and logic. But also symbols of people and the world, manifest through representation, metaphor and the imaginary, and present throughout psychology, the arts, literature, history, geography, and theology. The development of symbols is ubiquitous across different ages and locations of mankind, from French cave painting to Eastern mysticism, from Cinderella to African shamanism. Although there are cultural references that differentiate symbols, there is also evidence of a collective unconscious in the universality of symbols across civilizations and continents. There is little doubt that man has lost the importance of this shared symbolic language in our modern world, whereas primitive cultures were deeply connected to it. The evidence is there, and primitive man saw himself as indivisible from the cosmos. Man needs to reconnect to his place in relationship with nature. Serpents entwine the healing staff of the ancient Greek God Hermes We can begin to rediscover this connection to nature and our place in it by exploring ancient sacred symbolism. Symbols project this on to nature and unite us with our true self. There are a number of ways in which we can seek archetypal imagery and our instinctual nature. Primitive tribal folklore brings the archetypes into consciousness through formulae and tradition. This becomes both sacred and dangerous - lore can claim supreme authority, and forms the basis of modern religion, which has lost its archetypal roots and has become a conscious system of defence and control. Myths and fairy tales give visible form to psychic phenomena that reveal the nature of the soul. The importance of all of these is their capacity to bring to consciousness our own personal unconscious drama, and help us to understand our true self. We have a personal journey to make into our own unconscious to reveal the symbols and stories that matter to us. Creativity is also a key component to getting in touch with personal symbolic content, as it can bypass some of our more rational, linguistic processes and reach deeper into the unconscious. That march, from image to thought to language, is treacherous. Why does this Matter? Even if, as contemporary thinkers, we share some scepticism with scientists, there is no doubt from the evidence that something important is happening here and that we have lost our links to it. It is also true that contemporary

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scientific exploration and modern physics are beginning to reveal a scientific basis for sacred symbolism, rooted in the geometry and patterns of nature and life. Jung collaborated with Nobel Laureate Physicist Wolfgang Pauli – both were fascinated by the interface of matter with psyche, and both were searching for the source of the universe and the nature of existence. The geometric patterns link us inextricably with nature, and perhaps explain why such varied and unconnected civilisations used the same symbols and patterns to describe the world, explaining cave paintings across Europe that reveal the same symbolism, even though the different groups had no contact with each other. Patterns are well known and repeated, without being passed on physically or through oral traditions. This provides strong evidence for the existence of what Jung calls the collective unconscious. His famous example is a psychotic patient who asked Jung to take part in a ritual with him, which involved gazing at the sun. He then described a tube coming out of the sun, from which the winds came. There was no way that the patient could have known this obscure text - he had connected to the ancient symbols in his altered reality. The aim of the Square the Circle book and workshop series is to seek to find a way back to our connectedness with universal symbols and archetypes, by paying attention to our dreams and re-reading the old stories. We can also begin to develop our own personal symbolic language that becomes a communication with our psyche, our shadow and our memories. We cannot, by definition, use the rational, conscious part of our brain to do this. Creativity will help to shift to a more right brain, free associative, intuitive interaction. Flaubert writes in *Madame Bovary*: Get the book and resources here , and book a workshop place here.

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Chapter 6 : Symbols of Sacred Geometry | Primal Archetypes - Stillness in the Storm

Home» Free Resources» Sacred Contracts and Your Archetypes. Each of those relationships represents an individual Contract that is part of your overall Sacred Contract, and may require you to be in a certain place at a certain time to be with that person.

Menu Sacred Symbols Goddess A goddess is a female deity. In some cultures, goddesses are associated with Earth, motherhood, love, and the household. In other cultures, goddesses also rule over war, death, and destruction as well as healing. The Goddess is symbolic of regenerative, creative and life-giving energies of the universe. The goddess is the keeper of wisdom, she is the spirit of both Earth and the heavens. In ancient times the Goddess was a sacred symbol in many regions. The spiral represents eternity and continuity. The spiral in nature appears frequently. It is a symbol that represents innocence, rebirth, and the eternal. The sacred spiral is also an energetic symbol, it represents energy. In fact, if you look at pure energy under a microscope you will see that energy forms spiral patterns. **Equal Armed Cross** The Equal-Armed Cross, also referred to as the square cross, the balanced cross, and the peaceful cross is a name for the Greek Cross when this is found in ancient cultures, predating Christianity. The equal armed cross was well known as a sacred symbol. It is often interpreted as representing either the four seasons, four winds, four elements, or some other aspect of physical nature. An equal-armed cross often within a circle represents the planet Earth in traditional astrological-astronomical symbols. The cross could also be used to represent the natural union between male and female. **Christian Cross** The Christian cross, seen as a representation of the instrument of the crucifixion of Jesus Christ, is the best-known religious symbol of Christianity. The cross-shaped sign, represented in its simplest form by a crossing of two lines at right angles, greatly antedates, in both East and West, the introduction of Christianity. It goes back to a very remote period of human civilization. It is supposed to have been used not just for its ornamental value, but also with religious significance. Beginning as a wild, untamed species, cats were useful for limiting vermin in Egyptian crops and harvests; through exposure, cats became domesticated and learned to coexist with humans. The people in what would later be Upper and Lower Egypt had a religion centering around the worship of animals, including cats. Praised for controlling vermin and its ability to kill snakes such as cobras, the domesticated cat became a symbol of grace and poise. The goddess Mafdet, the deification of justice and execution, was a lion-headed goddess. The crucifix is still sacred today as it was in ancient times. **Circle** An ancient and universal symbol of unity, sacred-ness, wholeness, infinity, the goddess, female power, and the sun. To earth-centered religions throughout history as well as to many contemporary pagans, it represents the feminine spirit or force, the cosmos or a spiritualized Mother Earth, and a sacred space. Mirrors of beaten metal were also often made in the shape of an ankh, either for decorative reasons or to symbolize a perceived view into another world. The ankh was almost never drawn in silver; as a sun-symbol, the Egyptians almost invariably crafted important examples of it for tombs or other purposes from the metal they most associated with the sun, gold. A similar metal such as copper, burnished to a high sheen, was also sometimes used. The triquetra was considered sacred by the Celts. The trinity knot is seen by those who believe in paganism as a symbol of Mother, Crone, and Maiden.

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Chapter 7 : The Language of Your Soul – Sacred Contract Readings

Sacred Language of Astrology. with. Kelly Lee Phipps "Finally, a method of interpretation that Archetypes: Mother, Healer, Nurturer, Caretaker Planetary Reflector: Feeling Moon Symbolism Character Images: Mentor Herbalist Sacred Servant Disciple Craftsman Worker Monk Symbol.

Archetypal – The first symbols of humankind that have replicated themselves in stories throughout the ages across all cultures. They appear in the stories of groups from cavemen to 21st century authors. Cultural – As cultural groups use archetypal symbols to represent their values, fears, beliefs, and expectations, these objects take on meaning specific to that group. For example, the cross is an ancient archetypal symbol. When cultural groups adopt it, the meanings become both universal and specific. For most cultures the cross holds spiritual significance; hence its archetypal meaning. Nuance – These objects take on symbolic meaning in the work in which they appear. Modern writers often create their own symbols by repeatedly using the object in meaningful ways. For example, Golding used the conch shell to represent order and governmental control. We understand the values of cultures different from our own and at the same time discover the universality of the human experience. You can familiarize yourself with many of the devices authors use to create meaning including symbols, motifs, and archetypes. All of these have become generally accepted as part of the Western canon of literature. Whether consciously or subconsciously, we are ingrained with certain recurring figures that affect the meanings of literature and life. But remember, sometimes a cigar is just a cigar. This is not intended as an allinclusive list, but as a sampling of some of the interpretations of a few common symbols. Let it form the beginning of your own personal list of symbols. Apple – temptation Grapes – abundance Peach – marriage Cherry – immorality Fig – fertility Plum – independent Acorn – potential Poppy – sleep Lily – purity Rose – love Daisy – innocence cypress – death oak – strength olive – peace palm – protection willow – forsaken love cedar – incorruptible yew – resurrection aspen – lamentation Animals and Creatures: Spring – birth, life Summer – growth, ripening Fall – maturity Winter – death MOTIFS A motif is a recurrent device, image, object, phrase, word, incident, situation, or action that is used to unify a work. As some of these become familiar to more and more people, they actually become symbols. Often motifs are evident in movies. Embedded in our past experiences, certain images and patterns we expect to recur. And they often do in our literature. For example, the most common archetypal character is that of the hero. Any deviation from what is expected is unacceptable. Un-healable wounds – may be psychological or physical Magic weapon – usually bestowed by a mentor to the hero Supernatural intervention – the gods help or hurt the hero Light versus dark – light represents hope and illumination; dark indicates hopelessness and the unknown.

Chapter 8 : Universal symbolism â€” Square The Circle

SYMBOLIC ARCHETYPES. 1. Light vs. Darkness - Light usually suggests hope, renewal, OR intellectual illumination; darkness implies the unknown, ignorance, or despair. 2. Water vs. Desert - Because water is necessary to life and growth, it commonly appears as a birth or rebirth symbol.

And Their Meanings Sacred geometry is the basic fundamental building blocks of our universe. Based on mathematics and form sacred geometry attributes symbolic and sacred meanings to certain geometric shapes. Here are some of the most widely used and well known sacred geometry symbols and their meanings.

The Flower of Life Symbol The Flower of Life is the modern name given to a geometrical figure composed of multiple evenly-spaced, overlapping circles. They are arranged to form a flower-like pattern with a sixfold symmetry, similar to a hexagon. The center of each circle is on the circumference of six surrounding circles of the same diameter. It is considered by some to be a symbol of sacred geometry, said to contain ancient, religious value depicting the fundamental forms of space and time. These Platonic solids are geometrical forms which are said to act as a template from which all life springs.

Fibonacci Spiral Symbol In contrast to the golden mean which has no beginning and no end the Fibonacci spiral has a definite beginning but not necessarily an end. Once begun, the Fibonacci spiral can continue on into infinity. The Fibonacci sequence possesses a unique property. Different from the Golden Mean, the Fibonacci begins at 0 or 1 but quickly approximates the Golden Mean with ever increasing accuracy. The Fibonacci sequence seems to be strongly attracted to the Golden Mean Sequence phi ratio and attempts to approximate the phi ratio 1. The Golden Ratio or Golden Mean Symbol In mathematics and the arts, two quantities are in the golden ratio if the ratio of the sum of the quantities to the larger quantity is equal to the ratio of the larger quantity to the smaller one. At least since the 20th century, many artists and architects have proportioned their works to approximate the golden ratio - especially in the form of the golden rectangle, in which the ratio of the longer side to the shorter is the golden ratio - believing this proportion to be aesthetically pleasing see Applications and observations below. A golden rectangle can be cut into a square and a smaller rectangle with the same aspect ratio. Mathematicians since Euclid have studied the golden ratio because of its unique and interesting properties. The golden ratio is also used in the analysis of financial markets, in strategies such as Fibonacci retracement.

The Vesica Piscis Symbol Is a shape that is the intersection of two circles with the same radius, intersecting in such a way that the center of each circle lies on the circumference of the other. The name literally means the "bladder of a fish" in Latin. The Vesica Piscis is also used as proportioning system in architecture, in particular Gothic architecture. In Christian art, some aureolas are in the shape of a vertically oriented vesica piscis, and the seals of ecclesiastical organizations can be enclosed within a vertically oriented vesica piscis. The vesica piscis has been the subject of mystical speculation at several periods of history, and is viewed as important in some forms of Kabbalah. More recently, numerous New Age authors have interpreted it as a yonic symbol and claimed that this, a reference to the female genitals, is a traditional interpretation.

Spiral Nautilus Shell Symbol Fibonacci laid the groundwork for our mathematical understanding of certain shapes in nature. Notice the spiral shape inside the nautilus shell. The nautilus shell is one example of a logarithmic spiral. The three persons are distinct yet coexist in unity, and are co-equal, co-eternal and consubstantial. Put another way, the three persons of the Trinity are of one being. The Trinity is considered to be a mystery of Christian faith.

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Chapter 9 : ancient symbols | Art and Sacred Sites

Archetypal readings (Sacred Contracts), archetypes, metaphors and symbolic Archetypes are like pieces of a puzzle; when brought together in a Sacred Contract reading, they help you see the essence of your life and how you are interconnected within the current historical context of world events.

Archetypes are the metaphorical language of your soul. As an archetypal translator I am able to clarify the patterns and pieces of your personal history into a more meaningful, overall perspective. I can also decode or channel mystical insights during your reading, into a verbal or visual language that is useful to your daily life. The work I do is very similar to being a translator or interpreter. A verbal or written analysis is designed to help you remember how powerful you really are! It will also focus on the possible hidden patterns that disempower you. It is not a comprehensive analysis of all the aspects of your archetypes. It briefly touches on the concerns and the questions you have indicated in your initial 2 hour archetypal review. To cover all aspects of each archetype would be impossible since there are so many aspects to each archetype. Your 12 personal archetypes will reveal to you the actions and decisions you need to make in order to embark on your most meaningful life path. Archetypes are like pieces of a puzzle; when brought together in a Sacred Contract reading, they help you see the essence of your life and how you are interconnected within the current historical context of world events. Your 12 personal archetypes contain the clues that will help you answer questions like: How do I redesign my life to be congruent with who I really am? Why do I always get stuck with this kind of person, situation, or job? What is stopping me from having what I really want in my life? How can I make better decisions to feel healthier and happier? You do have a choice, from moment-to-moment, to create the abundance you deserve in your life right now. The more aware you are, the more aligned your life choices will be with your own personal vision of happiness. Remember, one of the greatest gifts of any difficult life experience, is it helps you remember who you are and what you want but were afraid to live. As a Sacred Contract reader and consultant, my goal is to help you enrich your life with self-knowledge so you have the confidence to create your life in a way that is perfect for you. Your Sacred Contract reading not only gives you more clarity, but will also teach you how to listen to your own inner voice of wise guidance. Clown “Humor is your number one way to success. Why do I attract certain people? Why do I keep facing the same challenges and how do I break these negative patterns in my life?”