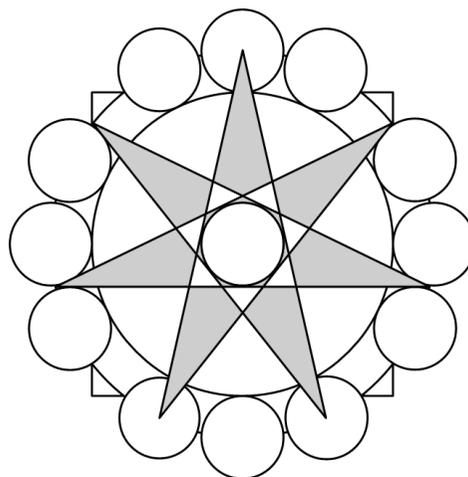# A VISIONARY TRADITION: PART I

HEAVEN ON EARTH

by

Colin McCallien

All through the ages has knowledge existed, never been changed though buried in darkness, never been lost though forgotten by man.

And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away; and there was no more sea. (Rev 21:1)

INTRODUCTION

Perhaps the best known Christian gnostic writer was the author of the Book of Revelation, whom we know as St. John. We have no means of telling how many people at any particular time fully understood this Book but it seems the architects of the gothic cathedrals and of Rosslyn Chapel had at least partial knowledge of some of the same information. What seems likely is that for centuries no one who truly understood the Book, if anyone actually did, would admit it publicly. Consequently no religious or state authority felt threatened by it, censored it or altered it significantly. Now, thanks to the openness of our society and the efforts of Greek scholars, geometricians, map makers, surveyors and psychics, we are rediscovering many things known to John and his contemporaries.

Ancient and sacred geometry is a subject put on a rigorous scholastic basis by John Michell in publications too numerous to list. He systematically analyses the geometry, metrology and gematria of Plato's holy cities Magnesia and Atlantis and of John's city, the New Jerusalem bringing in astrological and cabalistic allusions to give us a spiritual and psychological interpretation of Revelation.[1]

Since then the topic has expanded considerably on the Internet where it is possible to find a huge variety of opinions. However, there is a growing consensus, particularly in the UK, confirming Michell's work and consolidating our appreciation of just how much our ancestors knew about geometry, surveying and the dimensions of the Moon and the solar system.

This consensus also suggests our ancestors strove to create monuments and buildings in geometrical harmony with the universe whilst seeking to live in well balanced communities in tune with natural and spiritual forces.

It now appears from recent work by Chris Street and others that symbols such as the five-pointed star and the vesica piscis as well as the sacred geometry of New Jerusalem may be much more than mere metaphor.[2] He believes that such geometrical forms sometimes occur naturally in the landscape where they indicate the presence of power points which can be felt rather than seen and which can be mapped by psychics and dowsers. These points where spiritual energy is concentrated were noticed by ancient people and marked by standing stones or even by sacred sites and eventually by churches. Often these points lie on straight lines known as ley lines which appear to form polygons and star shapes but Street shows they can also lie on circles. Some patterns are so large he maintains they must initially have been natural even if men did mark them and copy them elsewhere, on a smaller but proportionate scale.

As the human family becomes ever more dysfunctional and life more chaotic, Street's ideas offer the hope that it may be possible to tune into the spiritual energy freely available at these power points and for humanity to change its behaviour, to rise in consciousness and to transcend the environmental and population problems threatening to engulf us.

This article attempts to introduce the subject, especially the seminal work of Michell and the more recent discoveries of

Street. Those who wish to take the subject further will easily find many publications by these and other authors.

THE GREAT PYRAMID IN OUTLINE

An important stage in the construction of John Michell's New Jerusalem diagram will be described here. Draw a square with sides of 11 units in length and add two right-angled triangles with sides of 3:4:5 to the top corners of the square. Place a circle with a diameter of 3 into the space between the triangles and draw the circle with a diameter of 11 that fits into the square. This stage is completed by drawing a large triangle like a pyramid whose base is a diameter of the larger circle and whose apex is the centre of the upper small circle, Figure 1.

The width of the pyramidal triangle is 11 and its height can be seen to be 7. Twice the ratio of these lengths is 22/7 and is the standard school approximation for π (pronounced 'pi'), the ratio of a circle's circumference to diameter.

The large triangle is a good representation of the profile of the Gt. Pyramid, Giza in Egypt. The original dimensions of the Pyramid are not known for certain. However, one survey estimated twice the ratio of width to height to be 3.14159. This is very close to the true value of π, which is a never ending decimal fraction. Other surveys suggest that the original measurements were intended to generate a ratio of whole numbers, such as 22/7, which make arithmetic easier especially if no calculator is available. It is largely a matter of personal preference whether one believes the builders intended to highlight one particular ratio or deliberately built a slightly
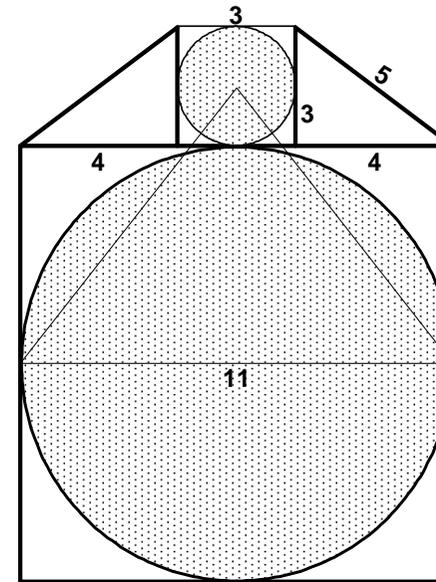

Figure 1
Outline of the Gt. Pyramid.

asymmetric shape that would be sufficiently ambiguous to highlight several different estimates of π and simultaneously highlight the Golden Ratio. This is a number, denoted by φ (pronounced 'phi'), with elegant arithmetic and geometric properties but here we are only interested in φ because approximations are often found in the geometry of living forms.

Ralph Ellis[3] suggests that the design was intended, amongst its other uses, to attract the attention of any later culture having sufficient technical ability to measure not just the Pyramid, inside and out, but also the solar system. A comprehensive list of such measurements and their relationships with different measuring systems including our own Imperial System has been

given by Lemesurier.[4]   An interesting new perspective has subsequently been added by Ellis who fits all three large pyramids at Giza into a unified scheme, with one over-all architect. Such impressive studies make nonsense of the old suggestion that the Gt. Pyramid was made larger than the other two just to give Khufu a tomb as a memorial that would dwarf those of other pharaohs. Despite the existence of the granite box, known as the sarcophagus, in the King's Chamber there is actually no evidence that the Gt. Pyramid or either of the other two pyramids was intended as a tomb. Ellis also makes the point that the floor plan of the King's Chamber is a double square while there are several 3:4:5 triangles sloping from floor to ceiling and passing through the centre of the room. Both a double square and two such triangles are found in Figure 1 along with the Gt. Pyramid's outline.

SQUARING THE CIRCLE

The two small triangles can be removed from Figure 1 before drawing a third circle, concentric with the large circle and passing through the centre of the little circle. This produces Figure 2 in which the two large circles have diameters of 14 and 11. This figure is an important stage in the development of the New Jerusalem diagram and has some surprising properties. The perimeter of the square is $4\times11=44$ while the circumference of the outer large circle is $\pi\times d$ which, taking $\pi=22/7$ and the diameter as $d=14$, also gives 44. Thus the perimeters of the square and outer circle are equal and it follows that the classical problem of squaring the circle with nothing more than a ruler and compasses has been solved, provided the value 22/7 for π is acceptable.

A second property concerns the ratio of the diameters of the two large circles which is $14/11 = 1.272727\ldots$ and equals $\sqrt{\varphi}$ (within 0.1%). These are approximations and all approximations allow some flexibility. Consequently, by building the Pyramid to exacting standards and carefully making its four sides slightly different, it would have been possible for the architect to deliberately represent π and $\sqrt{\varphi}$ simultaneously.

Whereas π occurs in the study of rigid, inanimate circles, the Golden Ratio is found in the geometry of changing, growing and living objects like spiral galaxies, seashells, plant forms and even in human anatomy. Not only has the problem of squaring
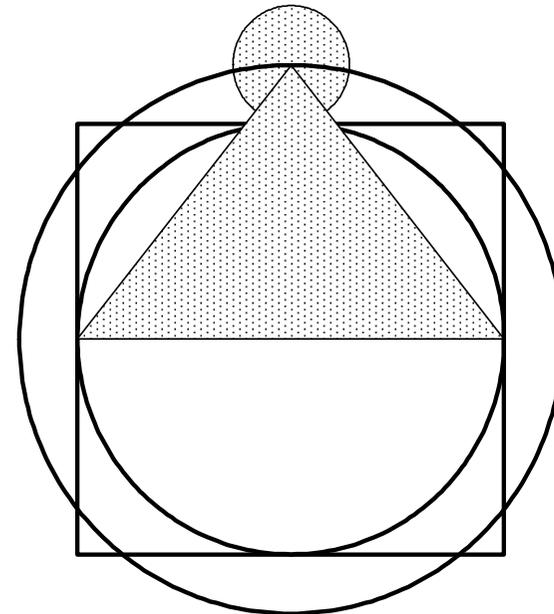

Figure 2
The Squared Circle.

the circle been solved but the proportions of the pyramid effectively combine two very different concepts in the elegant equation $\pi\sqrt{\varphi} = (22/7)(14/11) = 4$ (within 0.1%). Thus a symbolic union has been achieved between these two unlikely partners, the transcendental π and the irrational φ.

It is strange that two fundamental constants can be approximated by the dimensions of the same triangle but the use of the squared circle as a template for monuments and buildings over thousands of years suggests that our ancestors knew of these approximate coincidences and latched onto them as metaphors and as a means of provoking thought in candidates for initiation. They might also have believed that using numbers and proportions observable in the skies and in nature would attract spiritual forces to their monuments and buildings for the benefit of the users.

Symbolically speaking, the outer circle is heaven brought down to the material level of the square. The Pyramid's profile has already been identified with the large triangle but in addition its plan can be identified with the square and its apex with a point on the harmonious circle. So, the Pyramid by itself encapsulates the solution of the squared circle conundrum and is also a symbol for the aspiring candidate with feet firmly on the square earth and head aiming for the circular heaven.

THE EARTH−MOON DIAGRAM

The linear units, unspecified in the previous figures, can be defined so that one unit is taken as 720 miles. The proportions

of the parts remain unchanged but now absolute values can be inserted as in Figure 3. This is the Earth-Moon diagram of Michell and the small circle, which has moved to the right, is
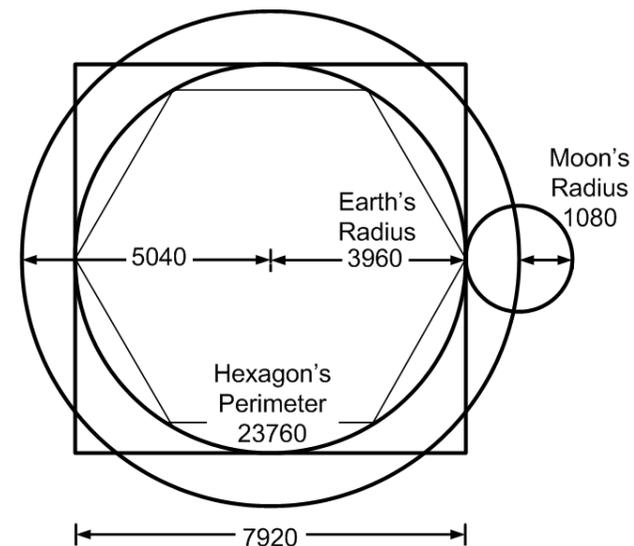

Figure 3
The Earth-Moon Diagram.
The perimeters of the large circle and of the square
are both 31680.

deemed to represent the Moon while the circle inscribed in the square represents the Earth. The diagram gives the Moon's radius as 1080, the Earth's radius as 3960 and the perimeter of a hexagon, inscribed in the inner circle, as 23760. This last length is one tenth of 237600 which is close to the distance in miles of the Moon from Earth. In this type of work suitable scale factors of ten are permitted if they make items comparable and commensurate. These numbers 1080, 3960 and 237600 are the classical measurements from a long gone age which had no right to know such things with high precision if, as we like to

think, the dawn of scientific reason occurred in our own era. The corresponding modern measurements are 1079 for the Moon's radius, 3963 for the Earth's equatorial radius and 238600 miles for the Earth-Moon distance, all of which differ from the classical by less than 0.5%.

Nowadays these measurements are usually quoted in kilometres and although this would preserve the relative proportions of the parts in the diagram the eloquent conversion factor of 720 would be changed. The choice of 720 is highly symbolic for, by taking the two 3:4:5 triangles that generated the Gt. Pyramid in the first place, the sum of the sides of one is 12 and the product of the sides of the other is 60. Both 12 and 60 are fundamental to our time measuring system and their product is 720. This is equal to the number of degrees in two full circles. It is also ten times 72 which is a good approximation to the number of years taken by the Earth's axis to precess by one degree. 72 is the external angle of a regular pentagon, is found repeatedly in a pentangle and it is the supplement of 108 which occurs in the Earth-Moon diagram as 1080. Finally, it was 72 traitors who helped Seth to murder his brother in the Osiris myth. Clearly 72 and its near relative 720 were important to the ancient astronomers and priests.

Another symbolic number frequently used in a spiritual context is 7. In Figure 1 the height of the Pyramid is 7 units whilst in Figure 3 the corresponding length is $7 \times 720 = 5040$ and has become the sum of the radii of the Earth and Moon. Thus 5040 is the product of two symbolic numbers and also the sum of two astronomical quantities. Several websites have been devoted to its properties but here it is sufficient to note that $5040 =$

$1 \times 2 \times 3 \times 4 \times 5 \times 6 \times 7 = 7 \times 8 \times 9 \times 10$. Similarly $8 \times 9 \times 10 \times 11 = 7920$ which is the number of inches in a furlong. It is also the diameter of the Earth in miles. Multiplying 7920 by four gives the perimeter of the square and of its harmonious circular partner in Figure 3, each having an outer boundary of 31,680. Adding these gives $2 \times 31,680 = 63,360$ or exactly the number of inches in a statute mile.

Most of the purely numerical properties of the Earth-Moon diagram are man made and simply would not exist if any units other than inches, furlongs and miles were used. Later it will be seen that the foot is just as important and consequently it seems that the Imperial System of measurements was created as a device to preserve astronomical and spiritual ideas. For every day use it is unnecessary to understand the inner or esoteric aspects of the Imperial System. The latter have remained hidden for centuries and are slowly being revealed. Ironically within living memory, the British have adopted the Metric System despite owning several monuments best described in Imperial System measurements and despite regarding these measurements as their own (even though Imperial means Roman in this instance).

It is not easy to understand why three astronomical measurements should be represented with such accuracy in a somewhat trivial picture containing an approximation to π and a curiosity concerning a square and circle that have been 'harmonised'. However, we do know that the oceans rise and fall twice a day, thanks to the laws of gravity, in resonance with the Earth's rotation. We also know the Earth and its sister planets, Venus and Mercury, progress round their orbits each at

its own speed but in mutual synchronisation. Perhaps, it has been suggested, the entire solar system or even cosmos resonates with a more fundamental level of reality in which numbers and creative vibrations (musical notes) reside. This is another issue where it is a matter of individual preference whether the simple ratios of the three astronomical quantities in the diagram are considered to be coincidence or evidence of a resonance between numbers, music and physical matter. Whatever one chooses to believe about coincidences, the Earth-Moon diagram is a symbol of harmony – harmony between spirit (circles) and matter (squares); between number and form; between the solar system and the works of man; and harmony between spirit/soul and body. Since the old conundrum of how to square a circle has a solution this diagram tells us that other harmonies are possible creating Heaven on Earth.

THE SQUARED CIRCLE AS A TEMPLATE

Once the Earth-Moon diagram had been created by ancient races, for whatever reason, its interpretation as a sign of the divine order in the solar system replicating on Earth was natural. It would be equally natural for our ancestors to try to preserve the diagram for posterity by copying it. Stone would have been the only permanent medium available and a stone building would be ideal as it could simultaneously serve as a temple, a symbol for a neophyte to meditate upon and a permanent symbolic message for the benefit of later generations.

The Gt. Pyramid was such a building. In Figure 2 it appears in profile but its plan is square and a match for the square in the Figure. Meanwhile its height is the radius of the circle that is

harmoniously compatible with the square and so the Pyramid is a very solid, permanent demonstration that the circle can be squared.

To develop the theme that the Earth-Moon diagram has often been used as a template for the monuments and other works of man, Figure 3 can be modified by the temporary removal of the small moon circle and the introduction of a central six-pointed star, or hexagram, with an inner circle. The dimensions shown in Figure 4 have been reduced by a factor of 100.
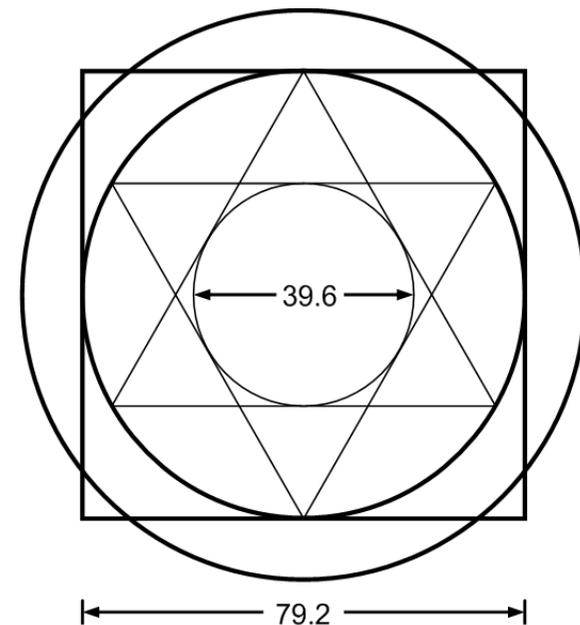

Figure 4
The Squared Circle as a template.
The perimeters of the large circle and of the square are both 316.8 .

STONEHENGE and GLASTONBURY

Without changing its proportions, Michell has shown that this figure can be laid on top of a plan of Stonehenge and all three circles made to fit rings of stones on the ground. In this exercise the measurements are to be taken as feet. The outer circle matches the ring of sarsen stones and their lintels which have a mean circumference of 316.8 ft. The circle that touches the square and holds the star matches the outer bluestone ring, diameter 79.2 ft. Finally the circle inside the star matches a circle, diameter 39.6 ft., defined by the inner formation of bluestones. This topic is taken up by Strachan[5] who shows that a vesica piscis (being related geometrically to a hexagram) could equally well be used as a template for Stonehenge and manages to include St. Margaret's Chapel, part of Glastonbury Abbey, in the same illustration. So far both these authors have been merely warming up and Strachan analyses the Stonehenge dimensions in detail concluding that, if errors of 0.5% are acceptable, then the diagram and Stonehenge do fit together. Both authors observe that the Greek phrase Kurios Iesous Christos (meaning *Lord Jesus Christ*) has the gematria value 3168 and is thus related to the harmonious squared circle. Strachan gilds the lily when he changes feet into Megalithic Yards, another very old measuring system and shows that the Hebrew phrase Yehoshua Meshiach (having the almost identical meaning *Jesus Christ*) has a Hebrew gematria value relating it to the same squared circle. There are now so many apparent coincidences that it is hard to imagine they have occurred by chance.

That chance is involved is even less likely when the astronomical aspect of the Earth-Moon diagram is considered. Stonehenge was built in stages spread over several millennia and at one stage probably served as a solar observatory being changed later by the addition of a lunar observatory. It also has a long extended avenue that might have been used for particularly accurate angular sightings of heavenly objects. The change from solar to lunar observatory perhaps indicates a realisation that solar measurements are not always adequate, bringing about a change in priority.

Any farming community benefits from a reliable solar calendar, indicating when to sow and reap the harvest, but unfortunately the number of days in a year is an awkward fraction making it hard to maintain a solar calendar over a long period. The number of lunations per year is another awkward fraction but at least the Moon's cycles do repeat after 18.6 years. An accurate lunar calendar is not going to help the ordinary farmer to time the planting of crops so the reason for the change of priority at Stonehenge is not apparent.

Stonehenge has so called Aubrey holes which form an outer ring of marks on the ground. These old post holes do the seemingly impossible, reconciling two radically different calendars for Sun and Moon by combining them into one neat model. It is believed the holes are the remnants of an analogue or mechanical computational system for calculating the times of eclipses of both Sun and Moon. According to Heath[6], the principles involved are sufficiently simple to be copied on a small scale at home by any enthusiastic wood worker. It is not clear why the prediction of eclipses might have been important

but it can be noted that the instant the Earth's shadow creeps onto the Moon defines a unique moment in time that can be used to calibrate clocks (or their ancient equivalents) in any locality where the event is visible. It would then have been possible to measure longitude and map the Earth in a limited fashion.

NEWGRANGE MOUND

A diagram similar to Figure 4, but without the outer circle, overlaid on a plan of Newgrange Mound appears in Meehan's book on Celtic spiral patterns.[7] This megalithic monument on the R. Boyne in Ireland is between 5000 and 7000 years old. It exploits the direction of every winter solstice sunrise and the direction of Venus as it rises every eighth winter solstice. The link with spiral patterns is provided by a famous triple-spiral carving on the far wall of the inner chamber reached by a passage aligned with the solstice sunrise. Further spirals occur on three of the kerb stones that form a somewhat irregular ring round the Mound. These specially marked stones define three vertices of a six-pointed star which has a major axis along the passage and another running due E-W. Thus the latitude of the site must have been carefully chosen to obtain solar, Venusian and compass alignments for the star. The latitudes of the Gt. Pyramid and Stonehenge were also carefully chosen and all three sites had solar, stellar or lunar properties. It is likely also that all three sites were used for ceremonial purposes by a priestly caste. Thus it appears that the Newgrange designers possessed some of the knowledge and motivation of the ancient Egyptians and the builders of Stonehenge.

THE SEVEN-POINTED STAR OR HEPTAGRAM

The number 7 is a prime that does not sit comfortably with 3, 4, 6 or 12. It is seldom observed in nature and there is no known method of constructing an accurate regular 7-pointed star, using ruler and compasses. The heptagram in Figure 5 was created by a digital computer and is as accurate as is possible but such technology was unavailable in ancient times. Thus the number 7 and particularly the heptagram resist materialisation in our physical world. This makes 7 an ideal numerical symbol to indicate non-material items and particularly spiritual qualities. By contrast the useful number 12 is easily manipulated and can indicate something with a material presence. For example, there are 12 signs of the zodiac and 12 tribes of Israel. There are also 12 inches in a foot and 12 pennies in a shilling.

It might seem that a seven-pointed star would be incompatible with Figures 1, 2, 3, 4 which all include a square having 4-fold symmetry. However, the ancients found a way of overcoming this preconception and succeeded in making the seven-pointed star an integral component of the Tree of Life diagram which we are developing. In this way they showed metaphorically that spirit and matter can be reconciled and exist harmoniously in the same soul.

There are several reasons why the heptagram symbol may have been important. In Figure 5, any point such as A has an angle of 180/7°. Each of the small triangles, marked by an eye, has two equal angles of 360/7 = 51.428° making each triangle a good approximation (within 0.5°) to the profile of the Gt. Pyramid

whose angles of slope are 51.853°. The triangle in Figure 1 was an even better approximation having angles of slope of 51.843° but nevertheless encountering this ring of seven little imitation pyramids comes close to being miraculous.
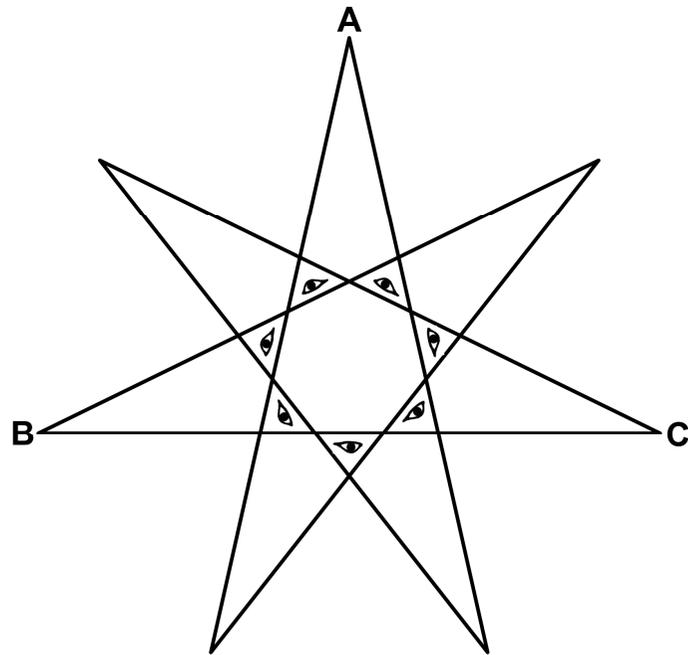

Figure 5
A heptagram with a ring of seven little pyramids each containing an eye.

The large triangle ABC is just one of many similar triangles in Figure 5 that all give a good representation of the Pyramid. If the internal features of the Pyramid are superimposed on ABC then the ring of little pyramids, having eyes, surrounds the key chambers and it becomes apparent the Grand Gallery and the descending passage are closely aligned with the geometry of the

heptagram (still within 0.5°). Heath also points out that if Figure 5 is adjusted in size so that the circle through the seven apexes of the little pyramids sits on the middle of the lintels of the sarsen ring at Stonehenge then the points of the star lie on the Aubrey circle. Thus it seems that the heptagram has been a template for various ancient monuments and according to Lemesurier it was used in the design of Chartres Cathedral.

The heptagram was much loved by alchemists, probably because the number 7 immediately suggests something with spiritual qualities and the seven points can each be associated with one of seven stages in an alchemical process that converts the leaden soul into a golden Sun. The many similarities to the Gt. Pyramid further strengthens the mystical aura of the heptagram and it may be noted that credit for conceiving the design of the Pyramid is often given to the Egyptian Thoth who is regarded by some as the father of alchemy as well as the guiding hand in the formation of the earliest masonic-like organisations.

THE NEW JERUSALEM

Rev 21:16 And the city lieth foursquare, and the length is as large as the breadth: and he measured the city with the reed, twelve thousand furlongs. The length and the breadth and the height of it are equal. 21:17 And he measured the wall thereof, an hundred and forty and four cubits, according to the measure of a man, that is, of the angel.

At first sight, the dimensions specified by St. John for his Holy City are bewildering. How can a city be cubical and why are such disparate units used? How can it measure 12,000 furlongs or 1,500 miles and at the same time have walls that measure 144 cubits which is less than 100 yards?

Presumably we are intended to think laterally. Perhaps the only units of interest to both angels and men are the proportions of sacred geometry incorporated in the ancient wisdom. Certainly, the contrast between a large number of furlongs and a small number of cubits suggests this City is about opposite poles in a duality, about the large and the small, the macrocosm and the microcosm, humanity and the individual, the spiritual and the material.

To resolve the conflict in dimensions Michell converts everything to feet and adjusts orders of magnitude by powers of ten just as we have been doing already. Thus 12,000 furlongs becomes 7,920,000 feet and this can be adjusted giving 7,920 feet. Similarly 144 Egyptian royal cubits of 1.728 feet convert the wall measurement to 248.832 which can be adjusted to give 24,883.2 feet.

Since only ratios and proportions are significant in sacred geometry, feet can now be replaced by miles so the city is 7,920 miles and its wall is 24,883.2 miles. It can be confirmed that these two numbers are the diameter and circumference of a circle for their ratio is exactly 864/275 which is a better approximation to π than 22/7. Now 7,920 is twice the classical radius of the Earth and consequently the Holy City is the Earth.

Figure 3 shows the circle that represents the Earth lying in a square in accordance with John's statement that *the city lieth foursquare*.

The use of royal cubits is not arbitrary for the conversion factor of 1.728 is equal to 12×12×12/1000 and is the cube in verse 21:16. A remarkable feature of these numerical manipulations is that, apart from the conversion of furlongs to feet and an approximate value of π, the only numbers required are 12 and its powers.

Still following the methods of Michell, Figure 3 can be finally transformed into New Jerusalem. A ring of twelve moon circles is drawn, all the same size as the original moon circle and all
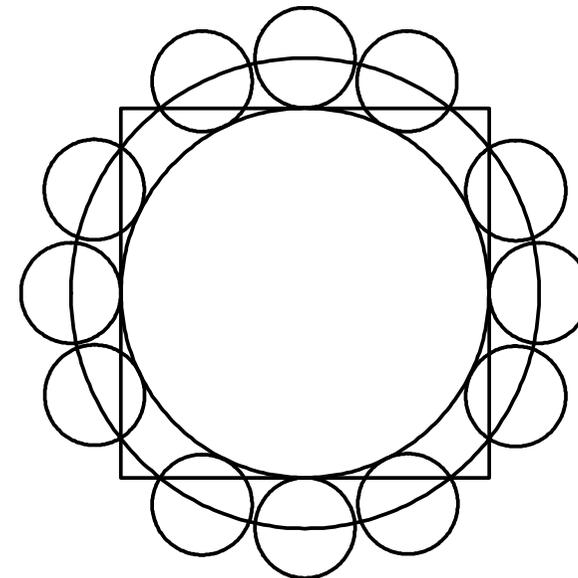

Figure 6
The Holy City, New Jerusalem.

with centres on the large outer circle. Where possible these new circles pass through the intersections of the outer circle and its harmonious square partner and they fall naturally into four groups of three. For the moment, these serve as gates to the city in Figure 6, there being three in the North, East, South and West walls of the square as required by verse 21:13.

THE TREE OF LIFE

Rev 22:2 . . . on either side of the river, was there the tree of life, which bare twelve manner of fruits, and yielded her fruit every month: and the leaves of the tree were for the healing of the nations.

Figure 6 now undergoes a metamorphosis becoming the crown of a tree in which the little circles in a ring change into twelve kinds of fruit. It is appropriate that these ripen monthly since each fruit began as a moon circle.

The number seven is featured, as in seven crowns, angels, stars, trumpets and so on, more than any other number in Revelation where it indicates eternal, unchanging spiritual qualities. In particular, it occurs three times in verse 5:6 in which the lamb standing *in the midst of the throne* has *seven horns and seven eyes, which are the seven Spirits of God sent forth into all the earth*. Here the lamb on the throne is an aspect of God sacrificed for the benefit of humanity but in a geometrical allusion the seven horns are the points of a heptagram having seven eyes, as in Figure 5. An eye is a window of the soul and evidently these eyes are windows through which comes spiritual energy, for the eternal benefit of the Earth and humanity.

Rev 22:1 And he shewed me a pure river of water of life, clear as crystal, proceeding out of the throne of God . . .

In this verse the throne, on which the lamb stands, becomes the source of *a pure river of water of life*. Accordingly, the lamb in the form of a heptagram can be added to the Holy City. In Figure 7 its points rest exactly upon the centres of moon circles or fit snugly alongside other circles. Three more concentric heptagrams, regularly spaced, make the picture symmetrical and the 28 points can be regarded as leaves in amongst the fruit. A final fruit in the centre completes the crown. The original square with the two large circles can still be made out behind the leaves and fruit so this tree is definitely in the city and irrigated by the water of life. This picture is based entirely on
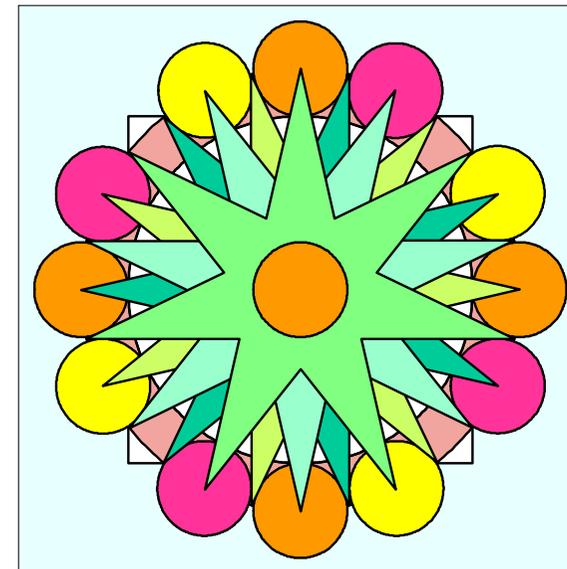

Figure 7
The Tree of Life.

Michell's interpretation of Revelation in *The Dimensions of Paradise* in which a similar picture appears with another on the dustcover.

It is pleasing to find that the lunar disc appears 12 times in the ring, there being twelve complete months each year and that it appears for a 13th time in the centre reminding us that a year can have at most 13 full moons. Of course, there are 28 days in a 4-week month corresponding to the 28 points of the four stars.

Considerable time with a complicated computer package was needed to generate Figure 7 so it is surprising that our forebears might have been familiar with such a detailed figure. However, that is what the wording of Revelation appears to suggest. It is also surprising and not a little pleasing that the number 7 in the form of a star can be accommodated in a figure where 3,4,12 are the dominant numbers. This is another symbolic union of two opposites: the divine 7 has been harmonised with the the physical 12; spirit and body have been balanced; the higher self has been married to the lower self; the circle has been squared.

REVELATION

Rev 21:2 And I John saw the holy city, new Jerusalem, coming down from God out of heaven . . .

The vision of a Holy City descending out of Heaven foretells the eventual arrival on Earth of a golden age of peace and accord for all people. Revelation is not a prophesy of doom and gloom but of joy for every soul. The reference to Armageddon (16:15), for example, is not a prophesy about some war, nuclear or otherwise but an indication that a great battle takes place in the human soul – between the upper, spiritual self and the lower self. Eventually, this battle is resolved, the two opposites become reconciled and harmony reigns within the individual. In the same way all strife between rival nations will come to an end as they overcome their differences and learn to accommodate each other.

Rev 21:21 And the twelve gates were twelve pearls: every several gate was of one pearl: and the street of the city was pure gold, as it were transparent glass.

Since the ground plan of the Holy City is locked into the sacred geometry of the Earth and Moon through the single number 12, any interpretation given to Revelation ought to be grand, sweeping and vast in its scope. The Holy City represents humanity – the soul of humanity. The gates with pearls and precious stones are the chakras of the soul shining like jewels. A pearl formed by an irritant in a living creature is symbolic of the wisdom acquired from the trials of life. The 12 pearls in the City symbolize the accumulated wisdom of all humanity. The soul made of *pure gold* has been refined and purified by facing the challenges generated by human relationships, until the light of God can be seen shining within as if *it were transparent glass*.

A soul given over to material and selfish thoughts is like a wilderness until it awakens and chooses to drink the *water of life* (22:1). Then the inrush of power, love and intuition can be likened to a river watering the parched soul that would otherwise be a spiritual wasteland. The river's source is the

fountain (21:6) where the divine energy that provides this spiritual sustenance can enter the soul and body. The fountain and throne correspond to the secret chamber in the heart where the divine impulse is felt; the river of life is the spine and the water of life corresponds to the spiritual energy flowing along the spine. The tree of life with its branches and twigs, which grows *on either side of the river,* can be likened to the nervous system. The fruit at the extremities are the lessons learned through the five senses from the outer world while the leaves with their sharp points are the outer appendages needed to speak, write or act thereby affecting others and are the means of providing *the healing of the nations* (22:2).

In a wider sense, New Jerusalem can be viewed as a metaphor for the Earth and all who live on it whilst at the same time it is the city of that name in the Middle East. This region has always been in a state of turmoil. In John's day it was occupied by an unpopular Roman army and the situation today is not much better with two or three religious groups claiming it. They all have a right to be in the city for John said there are twelve gates, one each for *the twelve tribes of the children of Israel* (21:12), implying that all people have access. What these groups have in common is a desire to experience Jerusalem as a spiritual home and power house but until they abandon their rivalry and transcend their differences in a spirit of brotherhood, they can not turn the city into New Jerusalem. The circle can be squared and apparent opposites can always be reconciled.

With New Jerusalem representing any city or region, or even the world, the throne of God may be taken to mean those places on the ground where sensitive people feel connected to a source of energy. This is *the fountain of the water of life* from which the individual may *freely* drink to obtain the same peace, joy, health and an innate understanding of truth. Since peace and compassionate understanding are infectious, inner peace within many individuals can only bring the healing of the nations a little closer. Every dispute can be transcended and New Jerusalem will manifest on Earth.

EARTHSTARS

Up to this point the squared circle has been treated as a numerical curiosity, the Earth-Moon diagram regarded as an astronomical coincidence and the Holy City with its Tree of Life considered to be an entertaining geometrical game creating picturesque metaphors. Nevertheless, a tradition has been noted in which these pictures were taken seriously enough for our ancestors to use the underlying measurements to define units of length and to use the proportions when positioning huge stones at Stonehenge and Newgrange or when laying out foundations for various holy buildings.

Now work by Street, which only came to the attention of the author (by chance?) after this article was well underway, calls for a reconsideration of these matters. In *Earthstars: the Visionary Landscape* he describes how after a number of dreams, visions and psychic experiences he discovered a complex energy pattern covering Greater London. Many of the capital's churches and pre-Christian sites such as holy wells and henges lie on lines and circles forming the geometric ground plan of a landscape temple. The churches, of course and the other sites are centres of spiritual energy which can often be felt

by ordinary people but which is particularly apparent to dowsers and psychics.

The principle features of the pattern are two circles, centred near Oxford Circus, whose diameters are in the ratio 14:11 so they have the same proportions as the two large circles in the squared circle diagram of Figure 2. There are what Street regards as gates in the North, South, East and West. Each gate is triangular in form and has two churches dedicated to the Virgin Mary and a third ancient site making a total of 12 sites forming four triangles.

The whole pattern unfolded systematically for him. First, following several of his psychic experiences, he discovered the Northern triangle and then he found a diameter leading to the Southern triangle. These defined the two circles which in turn indicated the other two triangles. Finally, the directions of the sides of the triangles defined the rest of the pattern so the triangles can indeed be regarded as gates giving 'entry' to the rest of the picture. To summarise, in addition to the circles and gates there are two hexagrams, one of which produces a picture like Figure 4 and several pentagrams as well as a number of stars with 8, 10, 20 and 30 points and an 18 sided polygon all inscribed in one or other circle.

The word *Earthstars* in the title of Street's book refers to the numerous star shapes on the ground rather than any simulation of constellations in the sky. Despite the lack of a 7-pointed star the similarity to the Holy City of St. John is obvious and he likens the energy felt at the sites of the London pattern to the water of life.

He raises the question of whether the pattern of energy points was originally natural and usurped by men who planted religious buildings on many of the points, or whether the pattern was created by men in the first place with the power now experienced at the sites being a consequence of their use over centuries for religious ritual? He believes the first alternative even though any ancient civilization capable of measuring the solar system might well have been capable of laying out elaborate patterns on the ground covering the relatively small area that later became Greater London. To explain his belief, he envisages an archetypal numerical and geometrical pattern in a higher dimension which manifested naturally in the actual Earth-Moon configuration and in the rocks of Earth. This pattern eventually entered the consciousness of susceptible individuals including St. John and William Blake, the poet, artist and visionary who lived in London and wrote New Jerusalem in which he hinted that the City could be in England. Occasionally Street enjoyed bursts of psychic help but most of his personal discoveries appear to have been the product of intuition, hard work, walking the landscape and studying Ordinance Survey maps.

An alternative explanation for the Earthstars pattern is that our ancestors noted the fortuitous proportions of the Earth-Moon configuration, then created the Earth-Moon diagram along with various sacred units of length and in so doing lodged the proportions in the collective subconscious as Jungian archetypes. The Gt. Pyramid and other ancient monuments were then erected using these proportions and a tradition commenced that was familiar to St. John. Periodically the

archetypes are perceived during dreams and visions by sensitive individuals with the result that architects and city planners reproduce the pattern.

Whatever the explanation of London's Earthstars pattern, St. John's vision in Revelation was inspired and sweeping in its majesty. It is surely significant that the Earthstars pattern can be linked to John's vision and that both have come to our attention again at the start of the age of Aquarius.

AGE OF AQUARIUS

Mark 14:13 And he sendeth forth two of his disciples, and saith unto them, Go ye into the city, and there shall meet you a man bearing a pitcher of water: follow him. 14:14 And wheresoever he shall go in, say ye to the goodman of the house, The Master saith, Where is the guestchamber, where I shall eat the passover with my disciples? 14:15 And he will shew you a large upper room furnished and prepared: there make ready for us.

One symbol of the age of Aquarius is that of a figure carrying a water pot who pours out the living water as a river, the *river of water of life*. In the Gospel of Mark, Jesus tells the disciples to follow the figure with the water pot who would lead them to a public house where the inn keeper would show them to an upper room. This can be interpreted as a higher state of consciousness, the head being the upper chamber. There they were to make ready for the coming of their master, the Christ, with whom they would hold communion.

This communion is often described as the second coming of Christ but is not about the reappearance of a particular person. Rather it is an inner communion between soul and spirit. Jesus foretold a time during the coming Aquarian Age when humanity rises in consciousness to the upper room and lives in awareness of the inner Christ. This theme is repeated at the wedding in Cana (John 2:1), also attended by the disciples, at which Jesus turned the contents of the water pots into wine. This is indeed a miracle for it describes the merging of spirit and soul under the direction of the Christ, the inner divinity.

It has taken us two thousand years to understand the messages of Jesus and of John in Revelation but these are now filtering through into our awareness. At the same time the sheer extent of the traditional knowledge and wisdom of our ancestors and in particular of these two visionary teachers is coming to light once again thanks to writers such as Michell and Street. Now humanity has to assimilate these truths, use the water of life so freely available and put into operation those laws of the spirit which Jesus advocated – the laws of love, brotherhood and of divine healing.

CONCLUSION

Anyone doubting St. John's scholastic background should read Michell's analysis of sacred geometry and Greek gematria for further insights into John's position as a curator of the ancient wisdom. *Beautiful Road Home* can be recommended to anyone who does not enjoy playing with numbers and geometry but wishes a gentle introduction to John's spiritual teaching.[8] *The*

Light Bringer gives a deeper treatment of mankind's predicament and of the age of Aquarius.[9]

St. John's message in Revelation supplements the teaching given by Jesus in John's Gospel and the other three main gospels. Jesus taught compassion and unconditional love. Revelation explains that this is not just for our personal benefit but for the benefit of all mankind and that the arrival of a new age of peace and concord – Heaven on Earth – will be hastened by a spirit of brotherhood in which all opposites are reconciled. This does not mean adopting uniform behaviour patterns but rather accepting and rejoicing in our cultural differences. John had a dream, a vision, of a new world based upon the visionary tradition entrusted to him for a time and which embodied the experience of previous races and civilisations that successfully created their own golden ages. This wisdom is slowly coming back into our consciousness as we enter the age of Aquarius. We are invited to learn from it and to use the power of the planet. Then we can create John's city making his dream real.

Since the Theosophical Society is working, as one of its objectives, *to form a nucleus of the Universal Brotherhood of Humanity* there is surely a role for members to play. To be brotherly-minded is to give freedom of growth, of action and of religion, to all others. It means to allow others to develop along the lines they choose just as we wish to develop in our own way thereby reconciling opposites as required for New Jerusalem.

The Society also has, as an objective, the investigation of the *unexplained laws of Nature and the powers latent in Man*. There is plenty of research waiting for volunteers – validating and extending Street's work to the whole planet is only one suggestion. The *river of water of life* flows through every member, if only they knew it. From where does it come and can it be enhanced by the power points in the landscape temples on Mother Earth? Is there a source or power point in your own garden or town? Have you tried using it in a small way to reconcile opposites in your own life or in a big way to heal the world? Whatever else we do, we should endeavour to understand the traditional ancient wisdom that St. John successfully preserved for our benefit. It could be our salvation – individually and globally.

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