

Daily Meditations 02/09/22

The Sacred Marriage of the Green Man and Black Madonna

Good morning.

We've been meditating some time now on the return of the sacred masculine and its relationship to the divine feminine. And how important it is that both of these archetypes truly come to life today, because clearly so much of the shadow side of human nature that seems to be dominating today has to do with the toxic masculine, which includes the put-down of the feminine.

Now, I introduce here a proposal that we need a sacred marriage, a sacred marriage today of the Green Man and the Black Madonna, two powerful archetypes of the sacred masculine and divine feminine, respectively.

And I point out what Père Chenu has said, who was a very renowned European historian who was also my mentor in my studies in Paris -- he's the one who named the creation spirituality tradition for me -- and he said in class that the only renaissance that worked in the West was the 12th-century Renaissance.

I want to speak to that briefly. He, of course, was comparing it to the 16th-century Renaissance, which is the only one we usually hear about. The 16th century was top-down, it was top-down. We all know how rich Popes were hiring Michelangelo and Da Vinci and so forth; it was a top-down thing.

But the 12th-century one was bottom-up. The 12th century was about the poor, it was about women, and it was about the young. Those are the three elements of society that rose. And of course, it also was about the return of the divine feminine.

The Gothic architecture, for example, moved from the Romanesque, masculine defensive architecture of the Dark Ages, which will also be the cold ages. And that's one reason things were as defensive as they were. But the whole point is there was a major climate shift in Europe in the late 11th and early 12th century that allowed for a longer growing season and therefore larger families. And that meant a lot of young people looking for work. But the divine feminine entered in that architecture, but also entered in many other ways. And Hildegard of Bingen, of course, a 12th-century figure, was part of that return of the divine feminine.

So for all these reasons, the 12th century was a renaissance. And part of that was the Green Man: that if you go to these great cathedrals, for example, at Chartre Cathedral, there are about, I think, 165 images of the divine feminine...165. And there are 42 Green Men. So the Green Man rode in on the coattails, you might say, of the Divine Feminine. And one of the archetypes of the divine feminine is the Black Madonna.

And so that's what we're meditating on: this archetype of the Green Man, who has a beard as a wreath and so forth around his head. And it stands for the relationship to the vegetative world and to the world of fertility and generativity, but also, of course, of a spiritual warrior, defending Mother Earth, defending creation.

So for all these reasons, then, a marriage of the Green Man and the Black Madonna seems like a very important shift in consciousness for our species, especially the Western people, at this time in history.

So we honor what Lucia Birnbaum says that the African goddess Isis, who is the basis of the Black Madonna, came from Africa, after all, that she "prevailed through the force of love, pity, compassion and her personal concern for sorrows" -- that she was a compassionate mother.

Thank you, we'll see you tomorrow.