



MAN IN THE IMAGE OF GOD: THE CHARTRES CATHEDRAL

by Pierre Beaudry, June 21, 2015



“Do not lie to each other, given that you have stripped away your old self with its evil ways in order to clothed yourselves with a new self, which is constantly in the process of renewing itself through more perfect knowledge in accordance with the image of Him who created it.”

Paul, Colossians 3:9-10



Figure 1 *God conceiving of humanity in His Mind.* North Portal, Chartres Cathedral, France. JKH Geoffrion, 2015.

INTRODUCTION

For as long as man is man, he has been looking to the Heavens for what the Chinese sages have called the Mandate of Heaven in the governance of human affairs.

This mandate, however, can only be given under the condition that the governing body of humanity is creative in the manner inspired by God the Creator of the Universe.

This means that the primary function of government must be to promote creativity and direct people toward the discovery of principles in science and classical artistic composition in accordance with God's Creative Powers.

The haunting enigma that I have found in the Chartres Cathedral corresponds to this primary function: Why would God have imagined humanity as the future located in the back of His mind?

THE CREATIVE PROCESS OF THE CHARTRES CATHEDRAL

“The uniqueness of THE BRICS as an international institution is that, for the first time, it brings together a group of nations on the parameter of future potential, rather than existing prosperity or shared identities. The very idea of BRICS is thus forward-looking. I believe they can offer in this way new perspectives and ways to function for the existing international institutions.”

Indian Prime Minister Narendra Modi, Fortaleza BRICS Summit, Brasil, July 2014.

The irony of the great French Cathedral of Chartres, built during the XII and XIII centuries, lies in the fact that one of its four zodiac oriented portals, the North Portal, conceals a most important question: How did God create the universe? There is no question more important than this one, and yet, the architect of that great work of art has chosen to hide this small and barely noticeable scene within an elevated decorative fringe surrounding hundreds of other, larger and more visible, artifacts. Why?

This is an irony because the scene where this creation is located, in reality, always all around us and yet, we never pay attention to it. It is as if the creative process of the universe had been put there to be hidden in plain sight. It must be for that reason that the architect chose to make it difficult to find, because, like the nature of knowledge itself, the creative process of the universe is so close to you that you don't see it. Perhaps it was God who suggested to the artist

that he hide that scene in a manner such that only a few inquisitive individuals may make the effort of looking for it and have the insight of discovering the principle that is hidden behind it.



Figure 2 [*The God of Creation: 13th Century Sculptures at the Chartres Cathedral*](#). Pictures by JKH Geoffrion. North Portal. The scene of creation is located on the left half of the two external voussoirs highlighted in grey. The creation of Adam and Eve is an axiomatic singularity located at the very top of the arch.

There is a very significant axiomatic anomaly in the representation of the creation of Adam and Eve at the pinnacle of the North Portal of Chartres. The creation of the two individuals is not only located at the furthest point of your eyesight looking upward into the heavens, but they come together at the intersecting junction of two different circles representing the two opposite gothic arches which exhibit two different themes: Creativity on the left circle and the Fall of the Practical Man on the right circle.

The two compositions of Adam and Eve (**Figure 3**) are also most remarkable by the fact that they reflect a state of incompleteness; that is, the becoming of human beings. The artist represented God in the middle of a creative act that is suspended in mid-motion so that we are



forced to reflect on the in-betweenness of the process instead of the perfect finished product of the composition. This imperfection is precisely the point about the creative process: creation is never completed. The artist is forcing the spectator to discover what it means to be incomplete and in the process of becoming transformed by the action of an axiomatic creative change. Thus, Adam is represented as being only partially formed in order to express the process of creativity as being imperfect and in progress. In other words, creation is an unending process of continual change, a continuing process of becoming that has to be understood from the top down as something that has no beginning and no end.

Figure 3 The creation of Adam and Eve. Outer voussoir of north porch, Chartres Cathedral, France. JKH Geoffrion.

Moreover, the God of Creation is the most difficult idea to replicate in artistic composition, because the State of Mind that must be reproduced with your hands is not proportional to any finite physical reality. Here is how Lyn viewed this difficult matterofmind with respect to the failure of the practical man:

“The mission of mankind is mysterious. And the very idea of the name of God, itself, is mysterious on that account. Because the identity of God is something that mankind begins to come to understand, sometimes. But it never has reached an end result. There's never been an end result which presented God in a finished form!

“There are people who react to what the mission of humanity is, and they don't know what the mission is leading to; but they know the direction they should go in! That's the point. They know they're not developed; they've not solved the problem of development of what's the meaning of God? They don't know! But they do know there's something out there that corresponds to that. So they don't try to put clothing on God. They don't demand that God come in some kind of formal dress. Therefore you cannot apply that to the name of God; you have to say what you're talking about as God is a process out there somewhere, beyond the Galaxy, where the mystery of what God means, as a practical, active force, -- not as something which is a little old man, somehow, who's going to come out and become this or that.

“But the idea that mankind itself, mankind has to develop, indefinitely, to higher states of existence within the universe, as far as we know it. That's God! Because everything which requires an explanation, is confronted with the question of what is God? And if you try to say "I just invented God," you'd turn around and say, "where'd this nut come from?" Because it's the obligation of man to respond to the responsibilities which mankind has placed before it at this stage as a mission-orientation. That's what God is. That's what man knows of God, is that! And every time you learn something, you get a little closer to God -- but He's still, still far beyond you.” (Lyndon LaRouche, Morning Briefing for Tuesday, June 16, 2015.)

As the Book of Genesis put it, God created humanity as the master of the universe: ***“Be fruitful and multiply, and fill the Earth, and subdue it...” (Genesis 1, 28).*** The Bible did not say that such an injunction should stop at the moment that Schellnhuber decide to become Pope and implement the genocide of humanity for the benefit of the Satanic Greenie British Empire. The injunction is that man must master the universe for all time to come.

Not only did God make man to become the master of the universe, above all animals and all other creatures, but also in His own Image. As Apostle John reported in the New Testament: ***‘See what love the Father has lavished on us that we would be called children of God; and that is what we are! The reason the world does not know us is that it did not know Him. Beloved, now we are children of God, and it has not appeared as yet what we will become. We know that when He appears, we will be like Him, because we will see Him just as He is...’ (1 John 3: 1-2)*** So, what does it mean to ***“know Him.”***

So, this is the challenge. Man doesn't see God ***“as He is.”*** We can only see Him as we see ourselves, and never the other way around. But, that's the challenge. We are invited not only to reflect on the fact that human beings are called to become ***“like Him,”*** but also to investigate how this can come about. So, what does it mean that we will ***“be like Him, because we will see***

him as He is?” This may be the most awesome mystery of humanity. But, how can it be that simply by “*seeing Him just as He is,*” man “*will be like Him?*” When you translate the meaning of this cryptic statement with the idea of creativity in mind, it is no longer mysterious. Because it means that if you are not creative, there is no way you can see God. That’s the only way to be God-like. There is no other way. Ordinary prayer won’t do it, and grace won’t do it either.

Furthermore, although no one knows what humanity is to become a thousand years from now or a million years hence, we can nonetheless know what it means to become god-like by applying the same creative process to humanity as a species. This means that the individual man must also identify with the species. Although no one knows what God is like, simply because the likeness of God is not something visible, man can know how to become God-like through creativity of his species. And that is where the secret lies.

However, this process of imperfection doesn’t mean that you are naked and shameful because you are born a sinner. Actually, it means the opposite; that if you are a creative human being, in the Image of God the Creator, you will participate in the greatest joy of beginning to understand the nature of God through the learned ignorance of paradoxes.

What is perplexing about this statement of John is that most fundamentalists believe this means that man must accept his incompleteness as an imperfection, as a failure that was caused by the fault of Adam. But, that is not true. The failure of Adam is merely his mistake of believing in practical solutions. Adam thought knowledge was going to be an easy thing to bite into. And, that is what caused him to fail.

This means that creative progress of mankind is not a practical question. It is the greatest gift that God could give to one of his creatures; that is, to make him discover that it is better to become better, even if it is painful, than it is to be perfect without pain. The joy of discovering principles will relieve you of all of your pains. On the other hand, if man were created perfect, he would be bored out of his mind.

Thus, the paradox of *Felix Culpa*. As the *Exultet* says during the Easter Vigil service about the nature of the original sin: “*Oh happy fault that merited such a great Redeemer.*” You cannot understand this great Platonic irony if your conception of man is that of a wretched worm. The idea comes originally from Saint Augustine who stated that “God considered it were better to bring good out of evil rather than not permit evil to exist.” [*Melius enim iudicavit de malis benefacere, quam mala nulla esse permittere.* (Saint Augustine, *Enchiridion*, p 34)], See the effects of this paradox in my report: [RAPHAEL SANZIO, THE SCHOOL OF ATHENS AND THE DISPUTE, PART II.](#)



Figure 4 God creating the Heavens. God creating the Sun. God creating the Earth.

Look at the three different faces of God in **Figure 4**. What do you see? These are three different states of mind expressing the principle of discovery. The first is *perplexity*; as if God were in doubt about man’s ability to reach the magnitude of the celestial vault. Why the doubt? Because the galactic magnitude is what generates the Mandate of Heaven; that is, the establishment of a fair and just government of mankind based on the intelligence behind the stars. In the second, God’s state of mind in creating the Sun expresses *wonder* in providing life for his creatures on Earth. In creating the Earth, in the third, God expresses *happiness* in establishing that man will be able to master it by progressing in knowledge. Now, what is wrong with that? That is not how God thinks.

What’s wrong is that the closest you can get to express God’s thinking is by making the mistake of thinking that He knows Himself as you know yourself. How close is that to the truth? Is the ability to make mistakes a gift of God? Cusa has a very interesting answer to that question in his dialogue on Mind. He says: “This natural power of judgment is created along with mind and through it mind can itself judge about its reasons, whether they are weak, strong, or

definitive. If this is the power Plato called innate ideas, he was not entirely off the mark.” (Nicholas of Cusa, *The Layman: About Mind*, Abaris Books, Inc, New York, 1979, p. 53)

So, what is missing in these three representations of God’s Mind is that it is going in the wrong direction. The process has to be inverted. But, again, how can man know God’s mind by inversion and discover the way that God knows Himself? As John put it, how can man “*be like Him*” and “*see Him as He is?*” Again, Cusa shows how this works through the notion of likeness of God’s *enfolding simplicity*. Cusa said:

“You know how the divine simplicity folds everything up in itself. Mind is an image of this enfolding simplicity. So, if you called the divine simplicity infinite mind, it will itself be an exemplar of our mind. If you call God’s mind the totality of truth about things, you will call our mind the totality of the assimilation of things, so that it may be a totality of ideas. For in God’s mind, conception is the production of things; in our minds conception is the knowledge of things. If God’s mind is absolute being, then his conceiving is the creation of beings; and human conceiving is the assimilation of beings.

“What suits the divine mind as infinite truth suits our minds as proximate images of the divine. If all things are in God’s mind as in their exact and proper truth, all are in the human mind as in the image or likeness of their proper truth, that is, conceptually; for knowledge takes place by likeness. All things are in God, but there are exemplars of things; all things are in our mind, but here as likeness of things. Just as God is the absolute being who enfolds all beings, so our mind is the image of that infinite being which enfolds all images, just as the first portrait of an unknown king is the model of all of the other copies which can be painted from it. Knowledge of God, his ‘face,’ is accessible only in mental reality whose object is truth. It is not further accessible except through mind so that mind may be the image of God and of all God’s images following upon the exemplar itself. Insofar as all things share mind, which depend on simple mind, so far also they share God’s image; thus, mind as such is the image of God, and everything depend on mind only through mind.” (Ibid., p. 49-51)

In other words, when you think about mind, you are thinking about the image of the enfolding simplicity of God in the future, because the intention of the progress of knowledge is what is folded in the image of that enfolding. And, what comes to mind, when you think about that, is always what is not yet realized and must come from the future, because the future is what is sitting permanently in the back of your mind.

The point here is that the idea of the creation of Adam and Eve and the creation of humanity is not the same idea. They are axiomatically different. The creation of humanity as the *enfolding idea of mind in progress in the universe* is the creation of an immortal species different from the animals and from everything else that God created. Humanity is the living expression of the universal principle of creativity; therefore, **Figure 5** is absolutely different



from all of the other art works of the Chartres Cathedral, because it expresses the power to increase energy-flux-density.

This is the most significant axiomatic singularity of the entire system of creation depicted on the Chartres Cathedral: *God looking in His Mind by time reversal*. There is no other sculpture like this anywhere in the Cathedral. It is unique by the fact that the subject is divine creativity as a state of mind; that is, God as “*He sees Himself*” in the enfolding of the simultaneity of eternity.

What the artist is telling us is that we have to look in our own minds in order to be creative and apply what we see in our minds to what is not yet in existence, but is yet to come, by necessity, in the future. How did this cathedral builder discover that? He did it by discovering that the likeness between man and God is not in the perception of the faces, but in the process of the creative change of the mind. Thus, creativity is located in the imagination of what does not yet have existence, and whose necessary existence lies not in its being, but in its becoming.

Figure 5 God creating humanity in his imagination by letting its future potential mature in the back of His mind. JKH Geoffrion.

CONCLUSION: THE LYDIAN PRINCIPLE OF CHANGE

In conclusion, I would add two remarks to this idea of becoming. First of all the creation of humanity requires that the idea start with an intention that is located in the future, not in the past, or the present. This is why **Figure 5** reflects an interesting paradox: It is quite an irony that what is in the back of God’s mind is, in fact, located in the future of something that does not yet exist and which must, of necessity, come to be, but only by progressive change. What is being created, therefore, is not something that will finally come to exist as an individual mortal being; it is a process of change and transformation that has no end.

This means that the real significant creatures that God created in His Image are not the individual human beings, like Adam or Eve, because Adam and Eve are mere mortals. God’s intention had to be to create an immortal species in His Image. Therefore, it is not the individual human beings, and not even the individual human soul, that is created in the Image of God, but the creative power of humanity, itself. The only creation which could be immortal has to be located in mankind as a species, or in any individual human soul that contributes to the immortality of mankind through universal scientific knowledge and universally valid artistic composition. In other words, God created the individual soul as a creative potential, and only that creative potential can be in the Image of God by participating in humanity’s becoming immortal.

Secondly, the position of God’s hands (**Figure 6**) shows how this immortality can be achieved through the generation of the form of what is called “cloud hands” in Tai Chi. This is



one of the most important motions in Peaceful Martial Art representing the cyclical power of increasing your energy-flux-density; that is, your Chi. However, beware of the reductionist Taoist form of Yin and Yang. This is not a simple opposition as in a balancing scale. It is the very coincidence of such contradictory movements of the hands that reflect the creative power of God imagining the future immortal existence of creative humanity at the same time that it relates to the unity of opposites as Nicholas of Cusa understood the process of unfolding the enfolding simplicity of God. Note that the same motion is unfolded differently in every other creation scene sculptures (**Figure 3** and **Figure 4**).

Figure 6 The musical Hands of God in the position of Tai Chi “cloud hands.”

This brings us to the conclusion that the world, today, has come to a crucial moment of axiomatic change such as expressed by the creative process of the Chartres Cathedral. However, this change can only be properly understood from the vantage point of Classical Musical Composition.

Why is it that, within a classical musical composition, your mind knows exactly when to change key? How does the music know where to change? The music knows, because the principle of classical artistic composition is a preestablished principle dominated by a Lydian modality, in which the dissonances you play act like a mental magnetic compass that tells you where the change is coming from. With that compass in mind, you can never get lost.

You don't know in advance where you are going to go. You only know it when the Lydian intervals come together to tell you that you have now reached the necessary level of unresolved dissonances, and NOW is the time when you must resolve that high density of singularities by making the appropriate change of key.

There are only three sets of Lydian dissonant arrangements in the entire well-tempered musical system, and each set determines the four key signatures of the next Lydian set. At any given key signature, it doesn't matter which way you go, up or down the keyboard, because both directions are valid. However, once you have reached the necessary level of unresolved dissonances, you no longer have a choice. You have to change.

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