

The Mythic Collection



VICTORIA MOORE



Collections

ANGELIC REALMS
AQUATIC WONDERS
FEMININE MYSTERIES
GRAPHIC FEMME
THE MYTHIC COLLECTION
OTHER WORLDS



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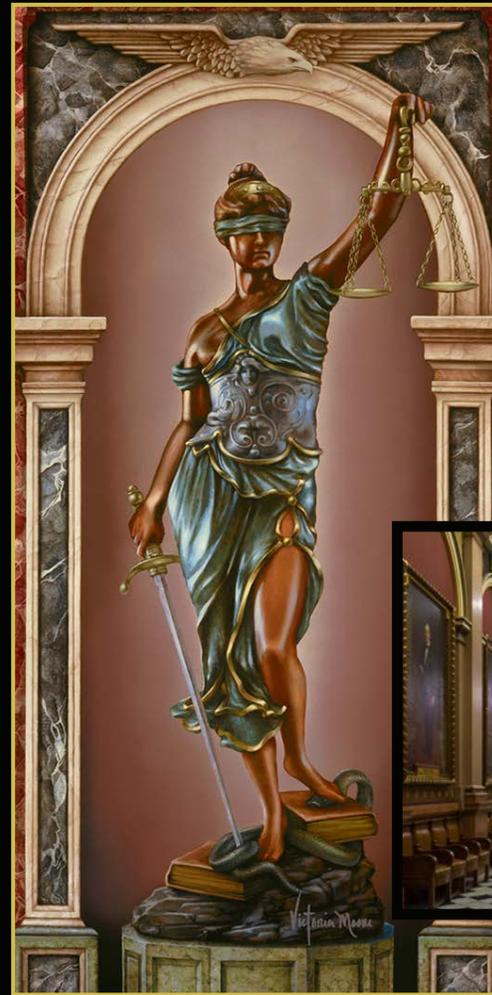
The Mythic Collection

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"The Grand Masonic Temple and Lodge"

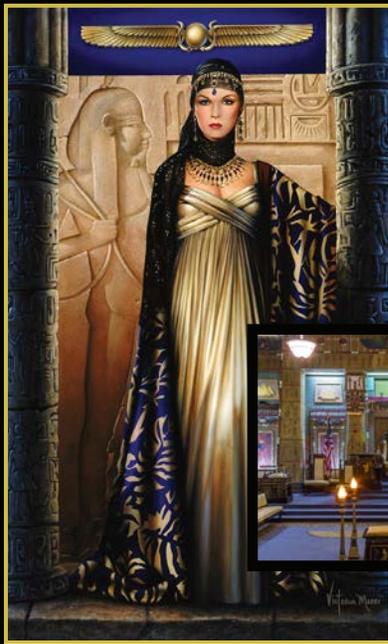


A BRIEF INTRODUCTION TO THE MYTHIC COLLECTION'S PHILADELPHIA MASONIC MYSTERY

At an art opening in Dallas, Texas to benefit the Shriner's Hospital for Children, a Masonic member stood mesmerized and repeatedly cornered me to impart how it looked like I had created multiple paintings based on each of the halls, rooms or foyers in this iconic and nationally historic Masonic Grand Lodge and Temple. Following up with my own research months later, I have to agree with his observation I came to recognize that this Grand Lodge is the equivalent of the White House to the Masonic Order. To this day, I have never been inside this building. These four paintings with the associated rooms or halls shown here are just a sample.

EXPLORE THE MYSTERY FURTHER..

View the Mythic Collection and see how each painting relates at: VictoriaMoorePortfolio.com/Masonic-Mystery.html
password: *vmp2017art*



The Mythic Collection

Prior to the revelation of the Mythic Collection's association to the grand halls, foyers and rooms of the Masonic Grand Lodge, breathing life into these iconic images was a ritual I looked forward to. They have become a vehicle for me to explore aspects of diverse cultures, philosophies and religions in a way that reveals spiritual truths in modern times. Most elements have been researched for their relevance such as the 'Mystery School of Sophia' which includes 79 symbols from historical documents that emerged during over a year of research.

While on contract to Lawrence Livermore Labs as a technical illustrator, I had access to some of the most brilliant physicists in the world. When I had a near-death experience at the age of twenty-two I had not yet been exposed to organized religions, so I reached out to them to help me understand this very real, substantive out-of-body experience. Their answers led me into a lifetime of personal spiritual and metaphysical research... "The further along we delve into subatomic particle physics the cloer we get to God."

The seventeen paintings included in the Mythic Collection are the manifestation of very personal explorations. In my process of striving to understand various metaphysical concepts, ancient influences and spiritual forces, I found a way to share them in a visual language. As I continue to explore universal spiritual concepts and pull on the threads of truth that run through many mainstream religions, this collection has now moved well into the third decade and includes the most recent, "Goddess Tyche" and "Goddess Hera" still in the studio being detailed.

LA MADONNA AND CHILD

As an artist who has spent a lifetime studying the masters and painting beautiful women, sooner or later you want to take on the iconic image of the Madonna. This “Bucket List” painting had been lingered in my mind until I had the opportunity to hang my paintings with a full-scale, Casa Buonarroti authorized, limited edition of Michelangelo’s monumental masterpieces in bronze, including “The Piéta” and “The Bruges Madonna”.

In this ode to master William-Adolphe Bouguereau I hoped to bring a slight shift to the engagement.

In most images portraying Mary, she was either looking towards heaven and The Father, or looking down towards the Child or the earth. I felt the need to change her gaze and have her directly engage the viewer as a confident, strong and protective mother.

LA MADONNA AND CHILD

18" x 24"
oil on canvas



MYSTICAL VISION

Science today seems to be pointing beyond itself, or at least beyond its materialistic boundaries, to what we might call a “meta-science”, which admits the possibility that consciousness may be primary. In many religious traditions, there has been a re-awakening to the esoteric wisdom hidden within the outer forms, which by its very nature participates in the mystical.

Dr. Annie Besant (1847-1933) spoke of a “wave of mysticism passing over the world”, an inner yearning, for a genuine spiritual experience. Not satisfied with the answers, which either science or religion had to offer, many have sought out teachers, gurus, psychics and mystics who seem to promise fulfillment of an inner need, myself included. At the same time, religious philosopher, Hans Jonas, suggests there exists a historical sequence of development that leads from objectification to interiorization. In his view, one generation’s conceptual structure becomes the next generation’s guide to inner transformation.

Such a sequential development, it is not only a development from generation to generation, but must occur within us in a kind of continual pattern of assimilation. For example, every great teacher has recognized the need to translate objective theory into practical experience. Dr. Neuman suggested, the true development of consciousness occurs through archetypal encounters which give a mystical stamp to the inner development of every person. Further, he proposed, it is possible to see the major phases of the life cycle in terms of the growth of mystical consciousness. Three major stages may be identified as early or source mysticism, associated with childhood, a zenith mysticism identified with maturity and a last stage or death mysticism characteristic of the individual who has truly “died” to the separated self, the one we often describe as liberated. Representationally, “the cloak” is worn to protect and hide the truth while the magnification of the “fabric of life” symbolizes the looking closer at it, through the refined crystal. The “light within”, the “spark of divinity” to light the way.

Mysticism extends back into that unknown sphere or realm of the unconscious before the emergence of any sense of a separate “I”. Zenith mysticism is experienced in those transcendent moments when the “I” is not present, while death or immortality mysticism is the realization of the one, without a second and is indeed the experience of the extinguishing of any sense of a separate self. Perceived as simultaneously present within us, these stages constitute the totality of our experiences of purity of being.



MYSTICAL VISION
60" x 36"
oil and resin on masonite

DANCE OF THE SEVEN VEILS

Women through the years have performed memorable and often scandalous versions of the “Dance of the Seven Veils”. The dancer begins the dance wearing seven veils and removes them one by one as she dances, often, but not always, ending the dance nude or nearly so. While the dance itself is seductive, as each of her veils drops she comes to an epiphany about life.

Some have claimed that it has its roots in an ancient myth about the Sumerian goddess Inanna or the Babylonian Goddess Ishtar. In this myth, the goddess descends into the underworld and must pass through seven gates on her journey, at each of which she must surrender a piece of jewelry or a symbol of her royalty.

Modern day mystics see the “Dance of the Seven Veils” and the story of Inanna’s descent as a metaphor for enlightenment, shedding “veils” of illusion on the path to deeper spirituality of self-realization. These “seven veils” are, in order, Dreams, Reason, Passion, Bliss, Courage, Compassion and Knowledge.

The number seven was significant to the ancients, as it is the number of heavenly bodies visible to the naked eye without a telescope: Sun, Moon, Mercury, Venus, Mars, Saturn and Jupiter. Therefore, there are seven major gods in many ancient religions, and the number seven appears in many myths and classification systems.



DANCE OF THE SEVEN VEILS

60" x 36"

oil on masonite

THE GODDESS ISIS

Isis, the Egyptian Goddess of Rebirth, remains one of the most familiar images of empowered and utter femininity. Isis played an important role in the development of modern religions, although her influence has been largely forgotten. The Goddess Isis was the first daughter of Geb, God of the Earth, and Nut, the Goddess of the Over-arching Sky. Isis was born on the first day between the first years of creation and was adored by her human followers. Unlike the other Egyptian goddesses, Isis spent time among her people teaching women how to grind corn and make bread, spin flax, weave cloth, and how to tame men enough to live with them. Isis taught her people the skills of reading and agriculture and was worshipped as the Goddess of Medicine and Wisdom.

More than any other of the ancient Egyptian goddesses, Isis embodied the characteristics of all the lesser goddesses that preceded her. Isis became the model on which future generations of female deities in other cultures were to be based. As the personification of the "complete female," Isis was called "The One Who Is All," Isis Panthea ("Isis the All Goddess"), and the "Lady of Ten-Thousand Names." The Goddess Isis, a moon goddess, gave birth to Horus, the God of the Sun. Together, Isis and Horus created and sustained all life and were the saviors of their people.

Isis became the most powerful of the gods and goddesses in the ancient world. Ra, the "God of the Sun", originally had the greatest power. But Ra was uncaring, and the people of the world suffered greatly during his reign. Isis was called the "Mother of Life", but she was also known as the "Crone of Death". Her immense powers earned her the titles of "The Giver of Life" and "Goddess of Magic." Isis was the Goddess of the Earth in ancient Egypt and loved her brother Osiris. When they married, Osiris became the first "King of Earth". Their brother Set, immensely jealous of their powers, murdered Osiris so he could usurp the throne.

There are many variations of the Isis myth... in some, the goddess consumed the dismembered parts of her husband and brought Osiris back to life, reincarnating him as her son Horus. In one of the most beautiful renditions, Isis turns into a sparrow hawk and hovers over the body of Osiris, fanning life back into him with her long wings. Regardless of the differences, each version speaks of the power over life and death that the goddess symbolizes, deep mysteries of the feminine ability to create and to bring life from that which is lifeless.

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GODDESS ISIS

60" x 36"
oil on masonite

Victoria Moore

MY SECRET GARDEN II

Literary works from my youth and late teens converge for me in this painting. Author, Frances Hodgson Burnett was a practitioner of Christian Science as a result of the premature death of her son, as well as personal illness when she wrote “The Secret Garden” in 1909. As a result, her now classic children’s novel is a wonderful exploration of friendship, determination and perseverance, while it espouses the concepts of New Thought and theosophy as well as ideas about the healing powers of the mind. “The Secret Garden”, has steadily risen in literary prominence, and is now arguably Burnett’s best-known work. The book is often noted as one of the best children’s books of the 20th century.

“My Secret Garden: Women’s Sexual Fantasies” by Nancy Friday, was released when I was seventeen years old as a collection of women’s fantasies through letters, taped and personal interviews. At the time, I was a common-law wife living in a state where that was legal, and very much a young feminist in search of answers to important societal topics of the day... sexual freedom and women’s liberation. Nancy Friday had organized these narratives into “rooms”. The book revealed that women fantasize, just as men do and that the content of the fantasies can be as transgressive, or not, as men’s. The book refuted many previously accepted notions of female sexuality.

In Greek mythology, the garden was the final resting place for the souls of the heroic and the virtuous. In Greek mythology, the sacred garden of Hera from where the gods got their immortality.

The Garden of Eden, or often Paradise, is the biblical “Garden of God”, described most notably in the Book of Genesis, chapters 2 and 3, and also in the Book of Ezekiel. The “Garden of God”, not called Eden, is mentioned in Genesis and the “trees of the garden” are mentioned in Ezekiel. Traditionally, the favored derivation of the name “Eden”. The imagery of the Garden, with its cherubs, has been compared to the images of the Solomonic Temple with its guardian cherubs.



MY SECRET GARDEN II

40" x 21"
oil on canvas

THE GODDESS THEMIS: BLIND JUSTICE

Themis built the Oracle at Delphi and was herself oracular. According to another legend, Themis received the Oracle at Delphi from Gaia and later gave it to Phoebe. When Themis is disregarded, Nemesis brings just and wrathful retribution. Themis is an ancient Greek goddess described as “of good counsel” and is the embodiment of divine order, law and custom. Themis means “law of nature” rather than human ordinance, literally “that which is put in place.”

To the ancient Greeks she was originally the organizer of the “communal affairs of humans, particularly assemblies.” The ability of the goddess Themis to foresee the future enabled her to become one of the Oracles of Delphi, which in turn led to her establishment as the Goddess of Divine Justice.

Themis and Dike were both Greek goddesses associated with Justice. The role of Themis was the embodiment of order. Themis was also a goddess of prophecy and of oaths. She is sometimes associated with the Earth goddess, her mother Gaia and is occasionally referred to as the mother of Dike.

Themis is untranslatable. A gift of the gods and a mark of civilized existence, sometimes it means right custom, proper procedure, social order and sometimes merely the will of the Gods. Finley adds, “There was Themis custom, tradition, folk-ways, mores, whatever we may call it, the enormous power of ‘it is (or is not) done.’ The world of Odysseus had a highly developed sense of what was fitting and proper.”

Themis presided over the proper relation between man and woman, the basis of the rightly ordered family. Themis was present at Delos to witness the birth of Apollo. According to Ovid, it was Themis rather than Zeus who told Deucalion to throw the bones of “his Mother” over his shoulder to create a new race of humankind after the Deluge.

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THE GODDESS THEMIS:

BLIND JUSTICE

60" x 32"

oil on masonite

CLEOPATRA VII: DAUGHTER OF THE NILE

Cleopatra bore the ancient Egyptian title of Pharaoh, the Ptolemaic Dynasty was Hellenistic, having been founded 300 years earlier. As such, Cleopatra's language was the Greek spoken by the Hellenic aristocracy, though she was reputed to be the first ruler of the dynasty to learn Egyptian. She also adopted common Egyptian beliefs and deities. Her patron goddess was Isis, and thus during her reign it was believed that she was the re-incarnation and embodiment of the "Goddess of Wisdom." In most depictions, Cleopatra is put forward as a great beauty and her successive conquests of the world's most powerful men is taken to be proof of her aesthetic and sexual appeal.

The ancient sources, particularly the Roman ones, are in general agreement that Cleopatra killed herself by inducing an Egyptian cobra to bite her. The oldest source is Strabo, who was alive at the time of the event, and might even have been in Alexandria. He says that there are two stories: That she applied a toxic ointment or that she was bitten by an asp.

Cassius Dio also spoke of Cleopatra's allure: "For she was a woman of surpassing beauty, and at that time, when she was in the prime of her youth, she was most striking; she also possessed a most charming voice and knowledge of how to make herself agreeable to every one. Being brilliant to look upon and to listen to, with the power to subjugate every one and she reposed in her beauty all her claims to the throne." These accounts influenced later cultural depictions of Cleopatra, which typically present her using her charms to influence the most powerful men in the Western world.

CLEOPATRA VII: DAUGHTER OF THE NILE

24" x 40"
oil on masonite



GODDESS HERA

In Greek mythology, the sacred garden of Hera was where the gods got their immortality, was also referenced as the Garden of Eden, the garden of God, described in the Book of Genesis. Hera is the goddess of women and marriage in Greek mythology and religion. She is the daughter of the Titans Cronus and Rhea. Hera is married to her brother Zeus and is titled as the Queen of Heaven. One of her characteristics is her jealous and vengeful nature against Zeus's other lovers and offspring, and against the mortals who cross her.

Hera is commonly seen with the animals she considers sacred including the cow, lion and the peacock. Portrayed as majestic and solemn, often enthroned, and crowned with the polos, a high cylindrical crown worn by several of the Great Goddesses. Hera may hold a pomegranate in her hand, emblem of fertile blood and death and a substitute for the narcotic capsule of the opium poppy.

Scholar of Greek mythology Walter Burkert writes in Greek Religion, "Nevertheless, there are memories of an earlier aniconic representation, as a pillar in Argos and as a plank in Samos." Homer expressed her relationship with Zeus delicately in the Iliad, in which she declares to Zeus, "I am Cronus' eldest daughter, and am honourable not on this ground only, but also because I am your wife, and you are King of the Gods."

Hera upheld all the old right rules of Hellene society and sorority. In Hellenistic imagery, Hera's chariot was pulled by peacocks, birds not known to Greeks before the conquests of Alexander. Alexander's tutor, Aristotle, refers to it as "the Persian bird." The peacock motif was revived in the Renaissance iconography that unified Hera and Juno.

Her archaic association was primarily with cattle, as a Cow Goddess, who was especially venerated in "cattle-rich" Euboea. On Cyprus, very early archaeological sites contain bull skulls that have been adapted for use as masks. Her familiar Homeric epithet Boôpis, is always translated "cow-eyed". In this respect, Hera bears some resemblance to the Ancient Egyptian deity Hathor. According to Plato,

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HERA'S GARDEN

24" x 36"

oil on canvas - underpainting (*in-progress*)



CONSULTING THE ORACLE

“Know Thyself.” This famous Greek maxim is attributed to any number of ancient Greek philosophers, including the great Socrates. It was originally the admonition “Gnothi se auton” inscribed on the Sun God Apollo’s Oracle of Delphi temple in ancient Greece. Note: There are at least five different major versions (with several variations of each version) of exactly how the Oracle of Delphi came into being. Delphi is perhaps best-known for the oracle at the sanctuary that became dedicated to Apollo during the classical period. The priestess of the oracle at Delphi was known as the Pythia. It is said Apollo spoke through his oracles, who had to be older women of a blameless life chosen from among the peasants of the area. When Apollo slew Python, its body fell into the earthly fissure, according to legend, and fumes arose from its decomposing body. Intoxicated by the vapors, the sibyl (oracle) would fall into a trance, allowing Apollo to possess her spirit. It was in this state she prophesied.

While in a trance the Pythia “raved”, probably a form of ecstatic speech, and her ravings were “translated” by the priests of the temple into elegant hexameters. People consulted the Delphic Oracle on everything from important matters of public policy to personal affairs. The Seven Sages of Greece (c. 620 BC–550 BC) was the title given by Greek tradition to seven wise ancient Greek men who were philosophers, statesmen and law-givers. The Seven Sages are known for their practical wisdom which “consisted of pithy and memorable dicta.” The best were put up on the wall of the temple at Delphi as dedications to the god Apollo. Plato provides the earliest list of the so-called Seven Sages; although Simonides, a century earlier, sets out to answer Pittacus and Cleobulus as though striving for a place on the list. The standard list is: Solon, Miden Agan: “Nothing in excess;” Chilon of Sparta: “Know thyself;” Thales of Miletus: “To bring surety brings ruin;” Bias of Priene: “Too many workers spoil the work;” Cleobulus of Lindos: “Moderation is the chief good;” Solon of Athens: “Nothing in excess;” Pittacus of Mitylene: “Know thine opportunity;” Periander of Corinth: “Forethought in all things”.

continued on page 41.

CONSULTING THE ORACLE

30" x 48"
oil on canvas



GODDESS TYCHE: LUCK, CHANCE, FORTUNE & FATE

Tyche is the Greek goddess or spirit of fortune, chance, providence and fate. Usually honoured in a more favorable light as Eutykhia, goddess of good fortune, luck, success and prosperity. She is the personification of the hidden dreams and wishes of mortals, immortals, ancients or moderns. She has been adored, worshiped, celebrated and accused, but always called for.

During the Hellenistic period, cities that had her as their patron, presented the specific icons of Tyche. In the same period, Tyche appeared in many coins used by inhabitants of various cities and villages in the Aegean Sea.

She also represented the “concept”. That’s how she became both an inspiration and intrigue for poets, writers, philosophers and all kind of artists in ancient Greece. Praxiteles and Tyche of Antioch by Eutychides became the prototype for the images of the goddess.

Tyche lived through times and changes, always equally unpredictable and embraced or held responsible for several events and incidents. As the Greek historian Polybius wrote, “Whenever there was no tangible reason found for some disasters, like floods or frosts, Tyche was considered as a force behind them.”

According to Hesiod's Theogony, Tyche was one of the eldest of many Oceanides, daughters of Oceanus and Tethys, with various attributes attached to her name. According to Ploutos she symbolized the plentiful gifts of fortune, or the horn of Amalthea, symbol of the plentiful gifts of fortune.

I present Tyche atop the world, controlling earthly influences (historically shown as simply a ball) accompanied by Cupid, spinning the “wheel of fate”, capable of rotating it in any direction. Often depicted as companions, Nemesis (Fair Distribution) was cautiously regarded as the downside of Tyche, one who provided a check on extravagant favours conferred by fortune. When the painting is complete, the goddess will be shining her light upon you, the viewer.



GODDESS TYCHE:
24" x 36
oil on canvas - *(in-progress)*

THE MYSTERY SCHOOL OF SOPHIA

The Mystery School of Sophia is the personification of the “Divine Feminine” and is referenced historically as the feminine companion to God. Symbolizing the womb of creation, bringing forth all life from the sacred marriage of opposing energies: spirit and matter, heaven and earth, intellect and intuition. Also considered the ‘Goddess of Wisdom,’ according to the Book of Proverbs, “Wisdom has built her house; she has hewn it out of “Seven Pillars.’ The Greek religious temples and philosophical academies were supported by pillars carved in the likeness of women, as the priestesses of the Great Goddess were also the original “pillars of the church.” Known as the Seven Pillars of Wisdom: Arithmetic, Geometry, Astronomy, Grammar, Rhetoric, Dialectic and Music. These correspond to the Seven Gifts of the Holy Spirit: Wisdom, Understanding, Counsel, Fortitude, Knowledge, Piety, and Fear of the Lord.

As the viewer, you will only see six of the pillars in the painting, as I have placed you within the universal canopy at the location of the seventh pillar. This painting encompasses no less than 79 icons and symbols related to Sophia and The Mysteries (listed on page 42). Appearing as a dove, Sophia was identified with the Holy Spirit in The Gospels.

Even in the most simplistic of terms that follows, the complex iconography woven into this painting reflects years of research, mine and others, into this complex symbology. She holds the caduceus: The winged staff entwined with two serpents. The serpent is an ancient symbol of duality. It is considered both masculine and feminine, solar and lunar, medicinal and poisonous, preserver and destroyer, spiritual and sensual. In addition, the synthesis of opposing energies is represented by the “Rosy Cross”, from which emerges the sheaf of grain, representing the ultimate revelation of The Mysteries.

SOPHIA: THE MOTHER OF FAITH, HOPE AND CHARITY

She brings meaning to human experience with her gift of understanding “the bigger picture.” Only when you stand back, gaining some emotional distance, can you see that even the most traumatic experiences can be the birthplace of your most treasured strengths. It is only in times of great stress that heroic feats are truly appreciated. Faith, Hope, and Charity, the Three Cornerstone Virtues, are Sophia’s gifts to us. Gifts that can overcome the despair, confusion, and suffering that frame human life. Sophia reminds you that clear vision and understanding line the path that leads to the discovery of the meaning of your life.

continued text and a list of the symbols and iconography can be found on pages 42-44.

THE MYSTERY SCHOOL
OF SOPHIA
30 x 48"
oil on canvas



KINDRED SPIRITS

“Kindred Spirits” can be defined in many ways. The definition below is one I find easiest to embrace.

“It is a band of people who recognize that there is more to life than meets the eye; that there is a difference between temporal matter and eternal spirit; that there are beings greater and grander than us who have been elevated to the levels for which we strive and who will assist us in our lessons if we let them.

It is my heart. Kindred Spirits as a concept is non-sectarian in that it supports the journey of others where whatever they are along the way. I must begin from where I am and so must you. We can travel while in contact with each other.

We can help each other by sharing what we have learned along our way and by making offerings to each other that will assist in making our journey the most effective, the most beneficial and the most joyous.

We are all kindred spirits in terms of our humanity, in terms of our relationship to the linear, or horizontal human experience.

We are all kindred spirits with more connection than differences without even taking the vertical, the spiritual relationship, into consideration. You are together because you resonate on the same wave lengths, you fit together vibrationally, in such a way that together you form a powerful energy field that helps both of you access the “Higher” vibrations of energy of love, joy, light and truth of God in a way that would be very difficult for either one of you to do by yourself. You are coming together to touch the face of God. You are uniting your energies to help you access the love of the Holy Mother of Source Energy. You are not the source of each other’s Love. You are helping each other to access the love that is the Source.”

author unknown

KINDRED SPIRITS

34" x 48"

oil on masonite



PRESENCE OF ANGELS

During the process of trying to understand my near-death experience, the fates would have me spend a few days in the company of Betty Eadie, the prize-winning author of "Embraced by the Light". While our spiritual foundations were quite different, and the visuals of our individual experiences were more personalized, we did find numerous common threads that we pulled on to explore in detail.



PRESENCE OF ANGELS II

36" x 60"
oil on masonite

We both experienced them as 'larger than life'. While Betty saw them in a traditional Biblical depiction, my impression was of more a fluttering energy of peace and light that undulated at such a high frequency it seemed as if they had wings. From our conversation, I returned to the studio and present the originals in the one-to-one size as they appeared to me... half again larger than life.



PRESENCE OF ANGELS I

36" x 60"
oil on masonite

EVIDENCE

Our human destiny, it may be said, is to know. To know fully and wholly, not simply to theorize, to have opinions, to conjecture, to believe, but really to know, is to be the mystic.

Another similarity discussed with Betty Eadie was that some angelic type beings had a distinctly protective energy about them, and in my experience, I never saw their face or from a frontal position. It seemed that they had their back more towards me in a protective or defensive stance.

It is said that angels who take a humanoid mien are divinely beautiful and handsome beings, taller and otherwise larger than normal humans and they are often known for having wings. Though some angels look muscular and powerful, they do not give off the impression of being brutish or savage, so much as simply radiating physical, mental and spiritual power, further signified by an ethereal glow, halo or aura. Some may look female, and some may look male. They are actually believed to be genderless.

According to Christian belief, everyone has two guardian angels... a heavenly being, who serves as an attendant and messenger of God, or a Guardian Angel for someone on Earth. Angels typically have wings, are delicately beautiful and either glow or are surrounded by an aura.

In this portrayal, my impression of the Warrior or Guardian angel, I chose to use a defined border on a corner of the image as the demarcation of crossing from one plane of existence to another. You will see this again in "The Crossing Guard" on page 29.

Many feel they have Guardian angels in their lives that bring messages or leave signs of their presence behind our veiled reality, and so I chose to leave a feather resting between the two worlds., as evidence.



EVIDENCE

30" x 40"
oil on masonite

THE CROSSING GUARD

“Quantum physics has now proven that everything we see is an illusion, that the physical world is an illusion. Everything is made up of interacting energy. Energy interacts on a subatomic level to form energy fields which physicists call subatomic particles... Everything in the physical world is made up of interacting atomic (atoms) and molecular energy fields. There is no such thing as the separation in the physical world. Energies interacting form a gigantic, dynamic pattern of rhythmically repeating energy interactions, a dance of energy. We are all part of a gigantic dance of energy.” - Robert Monroe

Much of the ground-breaking research in out-of-body experiences (OBE) paralleled that in near-death experiences (NDE) in the mid-to-late 70's and early 80's being conducted by Dr. Robert Monroe, who founded the Monroe Institute of Applied Science following his first OBE in 1958. His formal conclusion was similar to what we typically observe in NDEs—that although there are significant differences in cultural upbringing, religious beliefs and experiences, there were striking similarities in the basic elements of separation of consciousness from the body.

The person 'sees' or views his or her own physical body from the point of view of the 'double'. Out-of-body experiences, astral projection, and lucid dreaming all share the common element of consciousness separating from the body. Once separated from the body it is free to roam the earth plane and beyond. Astral projection is usually associated with inter-dimensional travel where places may sound like dreams since there are no earthly points of reference. The 'ethers' are generally thought of as invisible energy layers around the earth where different types of spirits reside depending on the lessons they need to learn.

“The Crossing Guard” is an impression of the tunnel effect, or narrow focusing of the spirit in transition (including the “silver cord” as others have described during astral projection) where spirit energies and a protective guardian seem to be accompanying the passage, at least in my experience. Visual imagery can only imply one dimension of what this experience encompassed. As I continue to endeavour to portray this experience, however limited with human and earthly means.

CROSSING GUARD

40" x 30"

oil on masonite



MANIFESTATION

Manifestation is a form in which an entity or being is thought to manifest itself, especially the material or bodily form of a spirit. The act of manifesting or the state of being manifested, discovery to the eye or to the understanding, displays itself and/or reveals itself through the manifestation of God's influence or the power of spirit in creation. It is the secret manner in which acts of mercy are thought to be performed, and subsequently requires a public manifestation of them.

The science of manifesting your ultimate dream, life and destiny starts with understanding one basic principle... that you are a manifesting magnetic energy and can attract. It also holds the belief that the future is not written in stone and you have the free will to create what you want at anytime. If your attitude is positive and you believe it is possible to do so, then the door is open for you to manifest any destiny you desire. There is something very important to this equation, and that is maintaining a state of "possibility consciousness." Scientifically speaking, it's the bioelectric amplitude of the frequency at which your body/mind vibrates at. There are of course very "random" cosmic interactions from the universe that will raise and lower your vibration, yet it's the general foundation of your being that determines how effortless things manifest for you.

The experiences you manifest are also a play of energy between your manifesting vibration, your level of expanded consciousness and how well you can emotionally receive the experience of your life in the moment. Ultimately, you are the main architect of your reality and your Spiritual Intelligence uses fine subtle energy that emanates from spirit to create your desires. Your subconscious mind cannot detect these subtle energies so it doesn't even notice that change is happening. Knowing how to manifest your destiny originates from the belief that you are the master of your mind and that your thoughts create your life. These paintings are only one form of my manifestation... what do you want to create?

The transformation of energy via spiritual intervention is reflected in this painting, with the triangulation of the orbs representing the 'crystal' clear influence and vision of the trinity infusing the manifested energy dropping into the ripples of the fabric of the universe. This brings us to the more metaphysical and mystical, and implores us to look at the vertical/spiritual interaction dynamic of this Illusion we are experiencing. Without delving into the different planes of existence, suffice it to say that on the highest levels we are all one. The energy of consciousness is projected outward (in the ripples) and downward (vibrationally) from The Source.

MANIFESTATION

36" x 48"

oil on masonite



“The Illuminated Works of Victoria Moore”

BY JAMIE FORBES

FINE ART MAGAZINE

OF MYTH AND MYSTERIES

In her research and contemplation of the teachings of the ancient philosophers over the past two decades, Victoria Moore's work has evolved along the path of her personal spiritual beliefs, which were intensified after a near-death experience in her early 20s. She has created an expanding series that explores iconic symbolism and its concealed knowledge embracing ancient mythical teachings in a modern interpretation. Victoria's paintings relay universal and sacred wisdom that have been passed down throughout the ages and believes that the symbolism associated with mythic journeys illuminates nature and human imagination.

Moore, whose strongest influence comes from “The Mystery Schools”, continues to explore the divine feminine with her latest work “The Mystery School of Sophia.” She executes this philosophic imagery exquisitely in her “Mythic Women” series. “The revelation of truth is a multi-layer process, whether hidden by a cloak or veil,” says Victoria, who considers and executes these thoughts in the paintings: “The Goddess Isis”, “Mystical Vision”, “Dance of the Seven Veils”, “Themis: Blind Justice.” Each image presented in this expanding series establishes a modern painters' interpretation of ancient doctrines and infuses a fresh perspective in the miraculous layers of human exploration.

The ‘Pillars’ are the foundation for the knowledge that is found in most esoteric traditions, represent dualistic ideals in Moore's work. They are not only used as a reference to both strength and support, but further represent the balance of beauty and strength, severity and mercy, feminine and masculine, black and white, active and passive. Moore says, “In the research of these works I have discovered great truths. Within them have learned that we must all find and follow our own path to personal understandings. While I have enjoyed the other bodies of my work, this series is nearest to my heart. As I look back on these paintings, either they mature or I do. It seems I gain a broader understanding of their meanings over time. Wherever this passion takes me with this series, I have come to appreciate that there is a deeper meaning to the progression and a statement that will most certainly outlive me.”

"If 'myth' is defined as having an imaginary and unverifiable existence, then I hope my artistic legacy gives evidence these concepts move beyond myth, and that in the 20th century, they are relevant, intriguing and will continue to enlighten and inspire generations to come."

Victoria didn't realize when she began her creative quest, that most of the mythologies of classical nations were originally rituals of secret societies. Esoteric philosophies were often taught by secret organizations. Moore takes her viewers on an "exoteric" visual journey. Her deep soul searching has taken on its own energy, leading her further into her journey with each painting. Her aim is to take you on a path of discovery. Her work will inspire you to explore the "Thread of Truth" within divine teachings that certainly runs through the entire Mythic Collection and various other works.

Stylistically, she often blends old school with new, and the past with the present, in an attempt to convey her message through her artwork. Victoria's work has gained international recognition and awards, including the attention of the late Deputy Director Don Lopez, who selected two works from her "Holes in the Sky" series to be included in the permanent collection of The Smithsonian National Air and Space Museum.

Victoria was a founding member of the National Museum of Women in the Arts and later served a three year post as a State Ambassador for the Portrait Society of America.



Explorations of Science and Mysticism

Do we not all have experiences that speak to us of something greater than the sum of these various impressions? Authentic mystical experience implies a complete transcendence of any separate self sense and therefore an awakening to an awareness of non-duality. No one can deny the transformative nature of such awareness. Essentially the experience which we may call mystical is the experience of our inter-connectedness. Dr. Gillian Ross discovered the mystic vision is an “experience of the heart” and to quote Dr. Ross further, “Mysticism and compassion are inseparable.” The vision that transforms becomes indeed transformative. Because we are the world, to put the matter simply, the vision that transforms us transforms the world.

However, the mark of authenticity of “mystic vision” lies neither in some clearly demarcated progression in the growth of consciousness nor in some collective listing of characteristics of the mystical experience, but rather in the transformative impact which even a partial experience of the unitive state has upon our ordinary lives.

All too often, visionary experiences end up being used in the service of ego-centered goals; the mystic vision not only results in an inner sense of renewal and peace, but even more profoundly in an outpouring of love and compassion for the suffering of the world.

Quite simply, the authentic mystical experience tends to manifest in ordinary life as ethical behavior founded on a genuine realization, far more substantial than theory, that all life is one. Annie Besant, referred to this essential transformative nature of the experience: “That is the splendor of the mystic life, this power of service which only this inner form of realization can possibly give to any one of us. We are climbing towards it as we begin to understand something of its possibilities, as we live a little of the truth we know. If you would become a mystic... never pretend to believe a truth which you are not willing to act out in the world... for truth is only truth when you have learned to live it.”

Mystic vision may be said to constitute an in-break of the creative-sacred into our lives, in our immediate, existential, situation in such a manner as to cause an out-break of genuine and unconditional love for all beings. We begin to understand why the mystical vision authenticates itself by the transformation that occurs in that ‘personal nature’ because we now better understand the underlying unity of existence. We know ourselves as part of a greater whole in which the personal self no longer clamors for attention. The whole manner of our seeing, how we look at the world, is changing.

Artist Reflections

To begin from the void of blank canvas and create substance always elevates me. Capturing an image or a concept and suspending it in your mind is a provocative endeavor. When the spark of a moment has passed and the memory is all that remains, to breathe life into it again visually invokes the balancing of opposing forces; discipline and the creative spirit. The canvas transforms, becoming a permanent record and timeless home for that expression. Looking back on over a few decades and over 300 paintings, I can't escape the patterns of personal and private interests that beckon my brush and keep me coming back to the easel.

The mysteries of life reveal themselves through the creative process. Exploration takes place not only on the canvas, it becomes a journey within. My hand is guided by physicality, but it is the mind's eye that explores the fluidity of fantasy and reality, personal journeys and the inherently spiritual nature of our inner and outer worlds. Raised more with esoteric teachings and philosophies than influences of organized religions, I was very much a blank canvas when I had a near-death experience (NDE) at the age of twenty-two. The profound realization of crossing over and the visual residue continue to demand my attention. It inspires my search beyond physical realities as I delve into the sublime realm of the metaphysical.

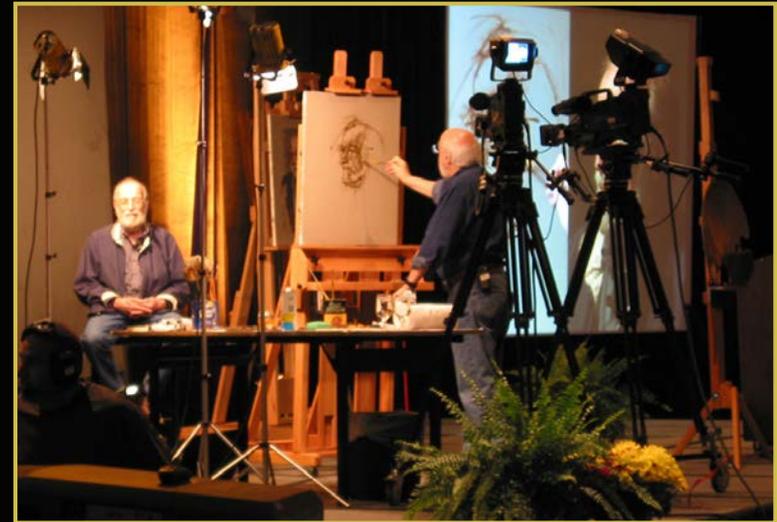
Plunging into ethereal worlds often reveals equally delightful discoveries, as does submerging oneself into physical indulgences. As an adventuresome child of the San Francisco 'free-to-be-me' 60's and 70's, the influence of culture movements and the emergence of the divine feminine began to weave throughout my work. As a human explorer, my hope is to continue the journey with a sense of wonder into the ever deeper mysteries. As an artist, I hope to discover new ways and means to illuminate them and leave a visual contribution to the spiritual growth and exploration of esoteric philosophies for others. The paintings selected for The Mythic Collection certainly tap into sublime ethereal realms.

Victoria Moore

PORTRAIT SOCIETY OF AMERICA

State Ambassador

During the three-year term representing approximately 400 plus artists and sculptors to the international conference of member artists, I received a State Ambassador Achievement Award in 2006.





THE SMITHSONIAN NATIONAL AIR & SPACE MUSEUM

Permanent Collection - From the "Holes In The Sky" series.

Two Paintings were personally selected by Deputy Director Don Lopez, from the series at General Tibbet's 90th birthday celebration, Mission Bolero II

"Halo" (left) & "Illuminations" (below) were selected. One is located at the NASM National Mall museum in Washington, DC. The other NASM at Udvar-Hazy Center in Chantilly, Virginia, is the companion facility to display the thousands of aviation and space artifacts as well as the larger war planes.

Cloud formations have become a regular feature in my work, natural or man-made. The title for this series reflects both sources. One was overhearing pilots in my family say, "Lets go poke a hole in the sky." when they discussed heading out for some pleasures flying.

The other influence are atomic mushroom clouds. I am a 'next-generation' or '2nd-GEN' in the U.S. governments' Human Radiologic Experiment. I recognize that the atomic and nuclear weapons testing at the Pacific Proving Grounds were certainly creating man-made "Holes in the Sky" of one degree or another.



RECOGNITIONS

Presidential Commission

Ronald Reagan 1986

GODDESS ISIS *continued from page 6*

The festivities surrounding the flooding of the Nile each year, originally named “The Night of the Tear-Drop” in remembrance of the extent of Isis’ lamentation over the death of Osiris, her tears so plentiful they caused the Nile to overflow, is now celebrated annually by Egyptian Muslims and is called “The Night of the Drop.” She was worshiped throughout the Greco-Roman world. During the fourth century when Christianity was making its foothold in the Roman Empire, her worshipers founded the first Madonna cults in order to keep her influence alive.

Some early Christians called themselves Pastophori, meaning the shepherds or servants of Isis, which may be where the word “pastor” originated. The influence of Isis is still seen in the Christian icons of the faithful wife and loving mother. Indeed, the ancient images of Isis nursing the infant Horus inspired the style of portraits of mother and child for centuries, including those of the “Madonna and Child.”

Her role as a guide to the Underworld was often portrayed with winged arms outstretched in a protective position. The image of the wings of Isis was incorporated into the Egyptian throne on which the pharaohs would sit, the wings of Isis protecting them as in the “Egyptian Room” from the photos included.

The Goddess Isis has many gifts to share with modern women. She embodies the strengths of the feminine, the capacity to feel deeply about relationships, the act of creation and the source of sustenance and protection. It is also the Goddess Isis who shows us how we can use our personal gifts to create the life we desire rather than simply opposing that which we do not like. The myths of Isis and Osiris caution us about the need for occasional renewal and reconnection in our relationships. She was the friend of slaves, sinners, artisans and the downtrodden, as well as listening associated with Osiris, Lord of the Underworld (Duat), and was considered his wife.



GODDESS THEMIS: BLIND JUSTICE *continued from page 10*

A Roman equivalent of one aspect of Hellenic Themis, as the personification of the divine rightness of law, was *Lustitia* (Anglicized as *Justitia*). Her origins are in civic abstractions of a Roman mind-set, rather than archaic mythology. Accordingly, drawing comparisons is not fruitful. Portrayed as an impassive woman, holding scales and a double-edged sword (sometimes a cornucopia), and since the 1500s usually shown blindfolded. Themis judged whether the dead went to Tartarus or the Elysian Fields and is depicted as blindfolded, as if impartial. When people were assigned to Tartarus, the Erinyes took them. When alive, those who thwarted Themis were visited by Nemesis, the personification or Goddess of Divine Retribution. Themis was the first deity of prophecy and in charge of the Delphic Oracle, until she gave it to Apollo.

Themis was the Titan Goddess of Divine Law and Order, the traditional rules of conduct first established by the gods. She was also a prophetic goddess who presided over the most ancient oracles. In this role, she was the divine voice who first instructed mankind in the primal laws of justice and morality, such as the precepts of piety, the rules of hospitality, good governance, conduct of assembly and pious offerings to the gods. In Greek, the word “themis” referred to divine law, those rules of conduct long established by custom. Unlike the word *nomos*, the term was not usually used to describe laws of human decree.

Followers of Zeus claimed that it was with him that Themis produced the Three Fates. *Nona* (*Clotho*) spun the thread of life. *Decima* (*Lachesis*) measured the thread of life. *Morta* (*Atropos*) was the cutter of the thread of life.



GODDESS HERA *continued from page 14*

Zeus is said to have married his beloved for love. According to Plutarch, Hera was an allegorical name and an anagram of sorts. So begins the section on Hera in Walter Burkert's 'Greek Religion'. In a note, he records other scholars' arguments "for the meaning Mistress as a feminine to Heros, Hera may have been the first deity to whom the Greeks dedicated an enclosed roofed temple sanctuary at Samos about 800 BCE.

It was replaced later by the Heraion, one of the largest of all Greek temples (Greek altars were in front of the temples, under the open sky). There were many temples built on this site so evidence is somewhat confusing and archaeological dates are uncertain.

The temple created by the Rhoecus sculptors and architects was destroyed between 570-560 BCE. This was replaced by the Polycratean temple 540-530 BCE. In one of these temples we see a forest of 155 columns. There is also no evidence of tiles on this temple suggesting either the temple was never finished or that the temple was open to the sky.

There were also temples to Hera in Olympia, Corinth, Tiryns, Perachora and the sacred island of Delos. In Magna Graecia, two Doric temples to Hera were constructed at Paestum, about 550 BCE and about 450 BCE. One of them, long called the Temple of Poseidon was identified in the 1950s as a second temple there of Hera.

In Euboea, the festival of the Great Daedala, sacred to Hera, was celebrated on a sixty-year cycle. Hera's importance is attested by the large building projects undertaken in her honor. The temples of Hera in the two main centers of her cult, the Heraion of Samos and the Heraion of Argos in the Argolid, were the very earliest monumental Greek temples constructed, in the 8th century BCE.



CONSULTING THE ORACLE *continued from page 16*

To know is to encounter reality at every moment of time, in every place in space. Out of that encounter, which is truly the mystic experience, arises naturally a new way of living, a way of living that is both simple and beautiful, a way that is one of commitment to the cosmos, to our fellow human beings, to life itself, a commitment of the personal self to the One's Self seated in the heart of all beings.

One's action is one's presence in the world and one's presence in the world is action in accordance with the ethics of love, compassion and harmony. Out of our encounter with reality, with the vision of oneness, we fulfill the challenge given by Krishna to Arjuna, when the Divine spoke to the human, saying "Be thou the efficient cause." Out of the vision, the experience, the moment that we call mystical, arises a new being, a transformed being, whose very life is love and compassion.

Modern science proves the myth of the "trances." The Temple of Apollo at Delphi sits on crisscrossing geological faults, according to a team of scientists led by archaeologist John Hale of the University of Louisville and geologist Jelle Zeilinga de Boer of Wesleyan University in Connecticut.

In re-embracing the ancients' view that intoxicants emanated from water bubbling from a rock fissure beneath the temple, Hale said, the team is challenging a century of research that held "that the priests and oracle were deceiving the public and inventing stories" to boost the shrine's importance. Instead, it appears the ancients were right, and so it proved.

It seems most of the time, the priestess was conscious, clever and chatty. However, on occasion she flipped out and things got nasty. The bad trips, including a death reported by Plutarch, had led past Delphi administrators to swap out the young maidens they used to put in the seat for more level-headed matrons.



THE MYSTERY SCHOOL OF SOPHIA: SYMBOLS AND ICONOGRAPHY

1. Twelve levels of the Archangelic Plane
2. Hagia Sophia *Dome of windows*
3. Sun (Solar) *Masculine day forces*
4. Moon (Lunar) *Feminine night forces*
5. Beams of Light *Into minds of initiates*
6. Owl *Wisdom*
7. Divine Child *Often seen with Sophia*
8. The All Seeing Eye *In a feminine expression*
9. Dove *Holy Spirit*
10. Ascending Angel *Lighting the way up*
11. Descend Angel *Lighting the way down*
12. Diving Light *Dove carries Cross of light*
13. 6 Stars *Below Divine*
14. Pyramid *Knowledge Center*
15. Rosy Cross *Rosicrucian origin*
16. Wheat Shaft *Awaken, spring, charity*
17. Bleeding Heart *Religious symbology*
18. Infinity *Universal symbol*
19. Lunar Phases *Illuminated*
20. Pillar of Wisdom 1 *Arithmetic*
21. Pillar of Wisdom 2 *Astronomy*
22. Pillar of Wisdom 3 *Grammar*
23. Pillar of Wisdom 4 *Rhetoric*
24. Pillar of Wisdom 5 *Dialectic*
25. Pillar of Wisdom 6 *Music*
26. Pillar of Wisdom 7 *Geometry (off frame)*
27. You are the Initiate at Pillar 7 *The viewer*
28. Staircase *Degrees of enlightenment*
29. Element *Earth*
30. Element *Air*
31. Element *Fire*
32. Element *Water*
33. Upper Universe *Ceiling constellation*
34. Lower Universe *Hole and ripples in*
35. Milky Way *Our host galaxy*
36. Urn *Vessel for fire*
37. Smoke from Fire *Smudging*
38. 12 Stars *Around the lunar moon*
39. Faith, Hope & Charity *Sophia's daughters*
40. Faith *Cross*
41. Hope *Heart*
42. Charity *Anchor*
43. Sacred Chalice *Sophia's chalice w/equal length bars making the cross*
44. Sacred Chalice *Christ's chalice w/Christian cross plus "<" symbol*
45. Crown *Traditional style*
46. Eagle *On crown*
47. Palm Leaf *On crown*
48. Lapis *Purification*
49. Flowers *The "Sophia Flower" in pot*
50. Vessel *Surrounded with Eastern and Western flower blossoms*
51. Emerald Tablet
52. Crystals *Transmit and communication*
53. Lily *Western spiritual imagery*
54. Lotus *Eastern spiritual traditions*
55. Bee's *Three*
56. Antakytheara Mechanism *Ancient computer system*
57. The Byss *Or the abyss*
58. Seated Male *Sacred King*
59. Seated Male *King's Deputy*
60. The Ripple Effect *Transmutation*
61. Zodiac *Wheel of life*
62. Cosmic Egg *Birthing, creation*
63. Goose *Laid cosmic egg*
64. Box *Treasures*
65. Solar and Lunar Crown
66. 12 Starred Halo for Sophia
67. Rainbow Light *Halo emanating from on Faith, Hope & Charity*
68. Winged Caduceus *Hermes: Messenger of God*
69. Dual Snakes *Balanced harmony*
70. Sword *Warrior*
71. Philosopher's Stone
72. "Y" on her dress *Feminine Yanni*
73. Book of Wisdom *Ancient wisdom and Sacred Knowledge*
74. Ouroboros *Cycle of birth>death*
75. Gold Page Edges *Book of gold*
76. 4 Squared *Metal corners on the "Book of Wisdom"*
77. Sophia's Veil *Protects truth*
78. Eye of Horus *Royal power*
79. Sophia *Goddess of Wisdom, Virgin of the World*

MYSTERY SCHOOL OF SOPHIA *continued from page 20*

On the left of Sophia, the feminine energies are symbolized by the moon and the pool of water. The moon governs the tidal cycles and is associated with the waters of creation. As the moon reflects the light of the sun, matter is the reflection and as such also symbolizes the material realm. In addition, the moon illuminates the invisible world which corresponds to the feminine gift of intuition. To the right of Sophia, the masculine energies are represented by the sun and the element of fire. The sun generates heat and light which sustains all life and the spiritual realm is composed of pure light.

The two males reclining near the feet of Sophia represent the sacred king and his deputy who each ruled for one-half of the year. This corresponds to the Ancient Poetic Theme: the God of the Waxing Year striving against the God of the Waning Year for the love of the Triple Goddess. One sits near the point of the winter solstice, known as 'Gate of the Gods', where the soul ascends upon the solar path to the heavenly realm of spirit. The other sits near the point of the summer solstice, known as "Gate of Men", where the soul descends upon the lunar path to the physical realm of matter. Both of these cycles harmoniously complement each other as the eternally revolving Wheel of Life, or Zodiac.

The stars around the moon and beneath the dove are five-pointed pentacles. These are associated with the goddess Venus, as her planet forms a five-pointed star within the circle of the zodiac every eight years. Around the head of Sophia are six-pointed stars which symbolize the union of masculine and feminine energies. To her right is a lily which is her sacred flower and symbolizes both purity and innocence. To her left is a lotus, the Eastern counterpart to the lily, which also represents enlightenment. Near the lotus is a crown which symbolizes divinity, sovereignty, power, and royalty. Finally, in her right hand she holds a book, the universal symbol of knowledge and wisdom.

Sophia is also the embodiment of the Many-Named Lunar Goddess, crowned with a halo of twelve stars, which correspond to the twelve months, or moons, of the solar year. Upon her forehead, she wears the symbol of the triple moon. This corresponds to the three visible lunar phases of the Triple Goddess: the Virgin (Waxing Moon), the Mother (Full Moon) and the Crone (Waning Moon). Her triple aspect is represented by her three daughters: Faith, Hope, and Charity. According to the ancients, the Earth is encircled by seven heavens or spheres. Above them is the eighth sphere of the fixed stars. Also, behind the eighth sphere is the heavenly light of the Divine which shines through the crystal sphere and appears as stars. The All-Seeing Eye symbolizes illumination and was originally an emblem of Maat, the Egyptian Goddess of Justice.



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A small number of Limited Editions are available of all paintings in the Mythic Collection, and a number of other paintings from her catalog are available. The catalog can be downloaded from the artist's website:

VictoriaMoorePortfolio.com

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Artist's Lifecast by Leslie Ennis



The Mythic Collection



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