

Rossllyn Chapel
Tree of Life
aka the Rossllyn Dartboard

Compiled by Gary L. Heinmiller
Archivist, Onondaga & Oswego Masonic Districts Historical Societies [OMDHS]

www.omdhs.syracusemasons.com

Aug 1998; Rev. Nov 2020, Dec 2020

What follows is not a 'Paper' but a compilation of observations I have had over the past 20 years . . .

When I saw a Floor Plan of Rossllyn Chapel, I asked myself if it was truly accurate, and whether or not in its design a matrix or grid had been used. So, I tried the more or less obvious one as a series of 'oblong squares' [of indeterminate dimensions] connecting the columns. But in looking it over nothing of particular interest attracted my attention.

In the meanwhile, I had been working a certain geometric progression, from a point, to a line, to a superficies, to a solid, producing a series of Circles and Platonic Solids. Upon further 'study' I noticed that the Tree of Life appeared in the progression I had drawn [as shown on page 12 below].

In time it occurred to me to try these Circles on the Rossllyn Chapel Floor Plan, and I was rather taken how neatly the 'matrix' overlaid it, as you may see from the below.

It has been noted that the Floor Plan of Rossllyn bears a marked resemblance to the Choir of Glasgow Cathedral, with its 14 Columns, which indeed is the case.

Coincidentally the below 'matrix' also neatly overlays that of Glasgow Cathedral. [see below]

I have seen some these so-called geometric overlays force-fitted over all manner of paintings, sculptures, buildings, and the like. But I present the below and attached with absolutely no force fitting. They just simply appear as you see them for some unknown reason . . .

Perhaps it is just a strange co-incidence, but the odds such a co-incidence are still rather large and interesting nonetheless.

A copy of this file has been uploaded to the OMDHS website on 6 Dec 2020 at
<https://masonicdigitaltrust.org/cloud/index.php/apps/files/?dir=/OMDHS%20Site/Masonic%20Geometry/Other%20Masonic%20Geometry&fileid=719>

To view a very nice video of the interior of Rossllyn Chapel, your attention is invited to https://www.rodedwards.com/interactive-files/Rossllyn_Chapel/index.html

Knight & Lomas Floor Plan

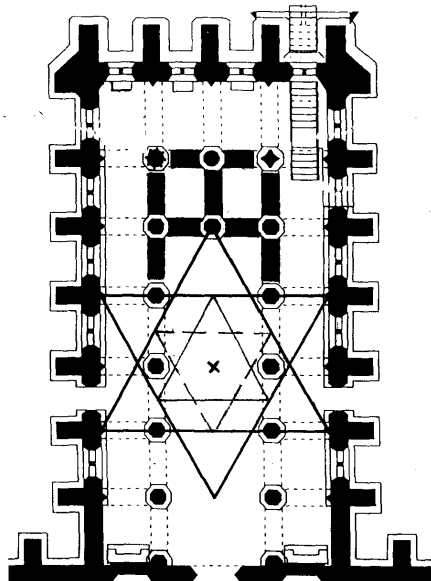
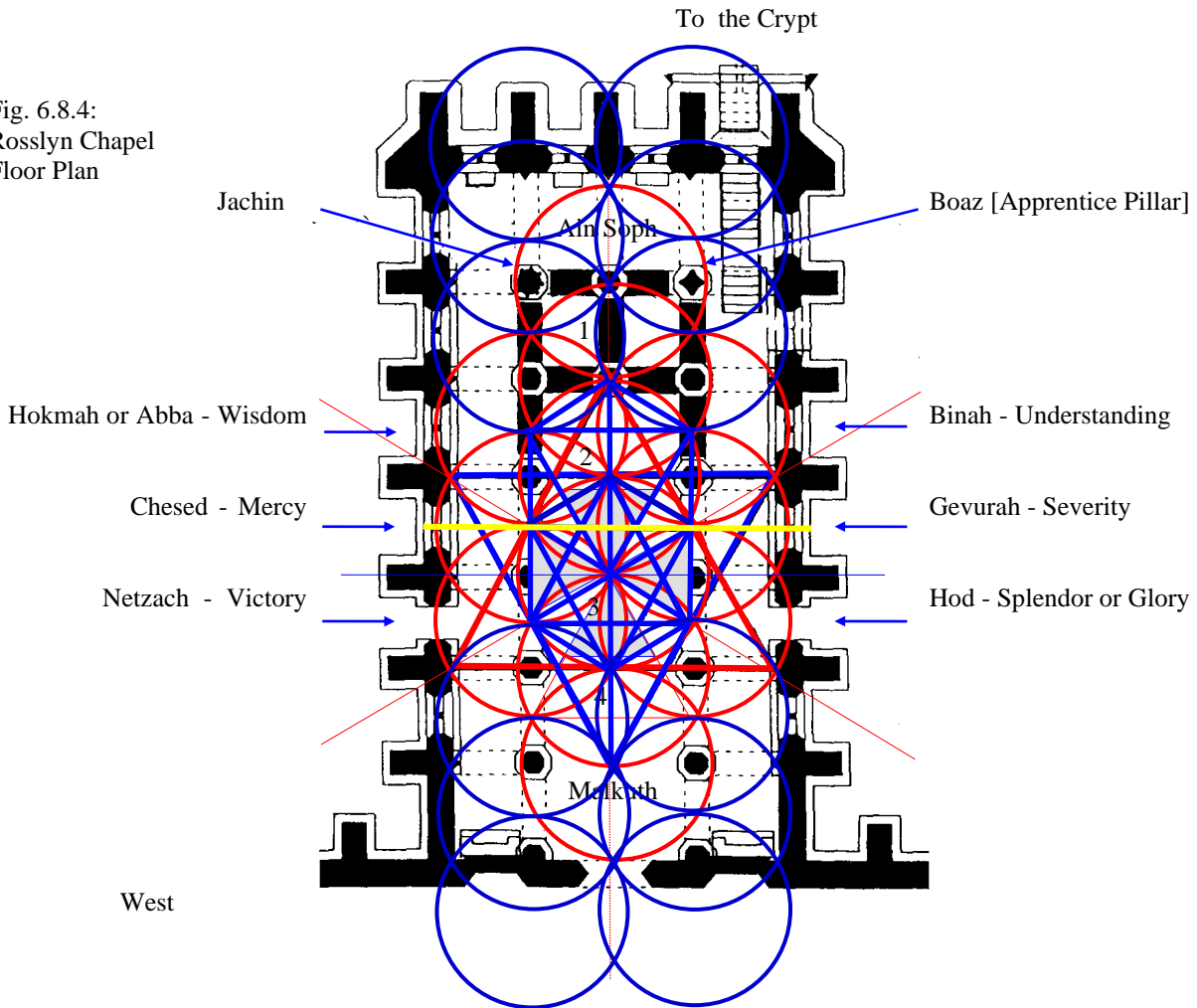
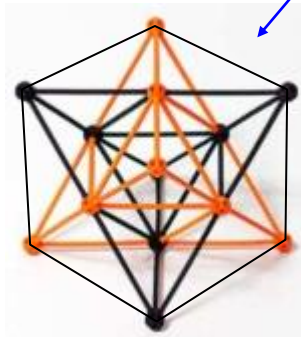


Fig. 6.8.4:
Rosslyn Chapel
Floor Plan

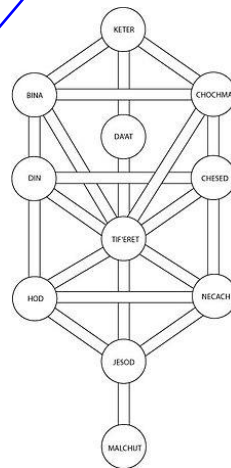


Center circles:

- | | |
|----------------------|---|
| 1. Kether - Crown | 3. Tifereth - Beauty (where the Star of David [Octahedron] is in the Hiram Key) |
| 2. Daath - Knowledge | 4. Yesod - Foundation |



Octahedron in a Star Tetrahedron





<http://sinclair.quarterman.org/archive/2000/03/msg00067.html>

Re: Rosslyn Chapel Floor Plan

- To: DEL3451@aol.com
- Subject: Re: Rosslyn Chapel Floor Plan
- From: Niven Sinclair <niven@niven.co.uk>
- Date: Sun, 05 Mar 2000 22:30:21 +0000
- Cc: sinclair@mids.org, tim@templartim.freemove.co.uk
- In-Reply-To: <96.1c6196c.25f112e6@aol.com>
- Reply-To: sinclair@mids.org
- Sender: owner-sinclair@mids.org

At 08:06 03/03/00 -0500, you wrote:

Greetings,

I have been referred to you from the Rosslyn Chapel e-mail site. It has been my pleasure to review the Floor Plan of the Chapel which appeared in The Hiram Key, and have noted something which the authors did not address. I am

not oriented towards the possibility of 'hidden scrolls or treasures,' although it does make for a tantalizing tale. I think we all suspect that the Bible has been 'edited' and that a truer version will one day appear (or rather be made more accessible to the public).

My 'specialty' is geometry. I note that Tim Wallace-Murphy in his work, "The Templar Legacy and The Masonic Inheritance within Rosslyn Chapel," has as his Fig. 7 a Front Elevation Plan of the Chapel. With these two views I have overlaid them with some very interesting geometrical configurations, but am uncomfortable about drawing conclusions regarding my findings in that such 'plans' as I have seen may not be to full scale. I have seen many attempts to attribute geometry to architecture which have been 'adjusted' by the writers to support their thesis. I would like to simply let an accurate Chapel Plan speak for itself. I feel that it has a great deal to 'say' without someone else's agenda or 'adjusting.'

I am asking if you would [1] be aware of papers already addressing the geometry of the Chapel (with or without an agenda), and where they viewed or acquired it and [2] if a reliable (accurate) Floor Plan, Side Elevation and Front Elevation of the Chapel are available. I suspect that the architect was very gifted in geometry and also that the interior carvings and motifs follow the lines of the patterns I am finding [which are significantly more than shown in the above "Fig. 7."]

As a side note, the floor plan which appeared in The Hiram Key did not show a front 'porch' or 'step(s)'. It would seem to me that there should be or that there was a defined area at the front of the Chapel extending from the front door (as 'measured' from the inside wall) to a distance equal to the distance from the same inside wall to the center of the first set of pillars encountered as you enter, and extended across the full front of the chapel for a width equal to the exterior width of the 'body' of the Chapel. The extended front wall is another matter, and somewhat intriguing.

I have published some of my preliminary findings in my book, Freemasonry and a View of the Perennial World Philosophy. I am aware that the geometry I am finding at Rosslyn may be found in nearly anything, but the 'charm' of Rosslyn is that it is 'stated' with Grand Simplicity, capturing the very essence of the 'matrix.' I cannot say that it was 'intended' by the architect [who was the architect, by the way?], but it is there for all to see nonetheless.

Hoping to 'hear' from you . . .

Fraternally and sincerely yours,

Gary L. Heinmiller
4165 Wetzel Road
Liverpool, New York 13090 (the Colonies)
alternate e-mail: hiram501@juno.com [now garylheinmiller@gmail.com]

p.s. I have Walderne (Waldron) Saint Clare, m. Helena Le Bon, in my genealogy as a 29th Gr GF, if further research can confirm the full lines thereto.

Helen was supposed to be a daughter of Richard, Duke of Normandy, but, as neither of the Richards had a daughter of that name, we must assume that she was a 'natural' daughter rather than a legitimate daughter.

When William 'the Bastard' was appointed heir to his father, Duke Robert, the Sinclairs protested declaring that they were the true Dukes of Normandy. At the battle of Val-es-Dunes in 1047 the Sinclairs were narrowly defeated by William. Actually, Hubert St Clair fought on the side of William, so it was brother against brother, Norman against Norman. Both Walderne St Clair and his brother, Hamon St Clair, were killed.

Nevertheless, at the Battle of Hastings in 1066 we find 9 St Clair knights with William and, after the conquest, they received large tracts of land throughout England - particularly the sons of Hubert. Within three generations, the Sinclairs are to be found in 43 English counties and in Wales. Their presence in Scotland came by a different route but I won't bore you with that story today.

With regards to the geographic layout of Rosslyn Chapel, I'd be delighted to obtain a copy of your book which I will gladly pay for if you let me know where to get it and the relevant ISBN number to facilitate this. It is said that the Chapel (Like the Temple of Solomon) was never meant to be finished but I have my doubt about this. No doubt you have read "The Hiram Key" by Knight and Lomas

I'm copying this e-mail to Tim Wallace Murphy as he may wish to comment directly on your findings.

I trust to hear from you,

Niven Sinclair

The current owner of Rosslyn Chapel is Peter St Clair-Erskine, 7th Earl of Rosslyn who is an MP of the British Parliament and may be reached via email at contactholmemberr@parliament.uk

https://en.wikipedia.org/wiki/Peter_St_Clair-Erskine,_7th_Earl_of_Rosslyn

<http://www.thepeerage.com/p5337.htm#i53361>

Peter St. Clair-Erskine, 7th Earl of Rosslyn was born on 31 March 1958. He is the son of Anthony Hugh Francis Harry St. Clair-Erskine, 6th Earl of Rosslyn and Athenais Marie Madeleine Victurnienne de Rochechouart de Mortemart. He married Helen Watters in 1982.

Peter St. Clair-Erskine, 7th Earl of Rosslyn used the pen-name of Peter Loughborough. He gained the title of 7th Earl of Rosslyn. He was educated at Eton College, Windsor, Berkshire, England. He was educated at Bristol University, Bristol, Gloucestershire, England. He was with the Metropolitan Police Service between 1980 and 2014. He was commander of the Royalty, Diplomatic and Specialist Protection Command between 2003 and 2014. He was decorated with the award of the Queen's Police Medal (Q.P.M.) in 2009. He was invested as a Commander, Royal Victorian Order (C.V.O.) in 2014. He held the office of Master of the Household to The Prince of Wales and The Duchess of Cornwall in 2014.

Helen M. Watters is the daughter of C. R. Watters. She married Peter St. Clair-Erskine, 7th Earl of Rosslyn, son of Anthony Hugh Francis Harry St. Clair-Erskine, 6th Earl of Rosslyn and Athenais Marie Madeleine Victurnienne de Rochechouart de Mortemart, in 1982.

After her marriage, Helen M. Watters was styled as Countess of Rosslyn in 1982. From 1982, her married name became St. Clair-Erskine.

Children of Peter St. Clair-Erskine, 7th Earl of Rosslyn and Helen Watters

Hon. Harry St. Clair-Erskine

Lady Lucia St. Clair-Erskine

Jamie William St. Clair-Erskine, Lord Loughborough b. 28 May 1986

Lady Alice St. Clair-Erskine b. 1988

A four part series of fine videos made by Helen St. Clair-Erskine, Countess of Rosslyn, may be seen at

<https://www.youtube.com/watch?v=XxdPUXJfV8Y&list=PLoGNP3b5dkiT4tCBRfhD8Ymvbkdq9J7U6&index=45&t=0s>

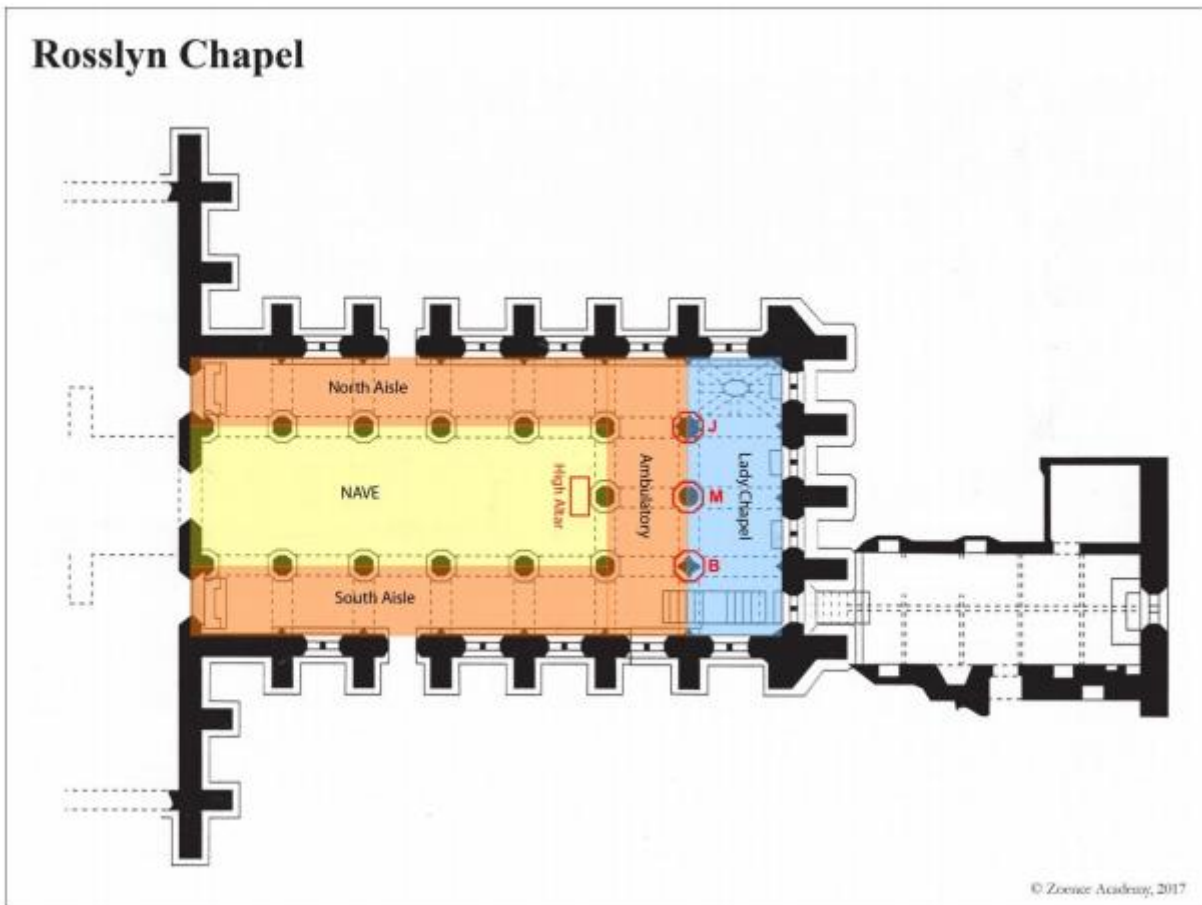
https://www.youtube.com/watch?v=_lh_sBhQsFo [part 2]

<https://www.youtube.com/watch?v=OU7Xbm1aWkU> [part 3]

<https://www.youtube.com/watch?v=6KOahKse5dE> [part 4]

https://www.fbrt.org.uk/wp-content/uploads/2020/06/Rosslyn_Chapel_the_Sinclairs.pdf

Dawkins Floor Plan



22 Nov 2020

Email to Peter Dawkins



Greetings,

I have read with interest your paper on Rosslyn Chapel and the Sinclairs.

As with many papers on Rosslyn it is an admixture of 'facts' and innuendo.

Yours is the second paper I have seen which allude to the Tree of Life in Rosslyn Chapel.

The other paper is actually a 241 page dissertation which may be found at <http://uir.unisa.ac.za/bitstream/handle/10500/1936/dissertation.pdf?sequence=1>

Her paper is also an admixture of 'facts' and innuendo.

So let me add one more tantalizing innuendo for your reference.

You tend to confine your allusions to a Tree of Life to the three main pillars in the East of the Chapel.

But while working with some geometric progressions, many moons ago, I 'discovered' a full Tree of Life in the Chapel, as per the below.

I had tried a matrix of oblong squares, but it didn't ring any bells for me . . . so I tried the below circles and was somewhat intrigued with what it revealed.

Heaven knows who the original architect of Rosslyn was, and whether he used such a matrix, as per the below, but it is nonetheless intriguing and thought provoking.

Your thoughts would be appreciated . . .

Fraternally yours,
Gary
Liverpool, New York

If you have any contact with the present Earl of Rosslyn it would be nice if you get a copy of the below into his hands.

<http://www.knight-lomas.com/index2.html>

Megalithic 'postcodes'

In March 2002 we were contacted by Niven Sinclair about a Caithness businessman called Ashley Cowie who was asking for a meeting with us because he had found something he believed was significant on the wall of the crypt at Rosslyn. Ashley had remembered how in *Uriel's Machine*, we had shown how the Megalithic builders of prehistoric Britain had used lozenges as part of the proto-writing they developed between 4000 and 3000 BCE.

We had argued that these ancient people had used diamond shaped lozenge as a means of writing down a location. The angles of the lozenge were derived from the angles of the sun's shadow cast at the time of the solstice sunrises. The nearer one goes to the equator the flatter the lozenge. More northerly sites yield increasingly tall diamond symbols.

In Rosslyn's crypt there are four faint lozenges cut in a vertical arrangement with each touching the next at their vertical points which Ashley felt could be latitude indicators exactly like the lozenges discussed in *Uriel's Machine*.

At first we were skeptical because four diamond shapes on a wall can mean anything. However, careful study of the angles of these lozenges and their arrangement appear to suggest that Ashley is right:

The bottom one is a flat shape with internal left and right angles that gives one hundred and twenty degrees, which corresponds to the solstice angles of the latitude of Jerusalem. The next symbol is an accurate square, which corresponds to the latitude of Rosslyn itself. The third lozenge corresponds with Orkney (William St Clair, who designed and built Rosslyn, was the last Norwegian Earl of Orkney).

The forth symbol was a puzzle at first but investigation demonstrated that it directly corresponded with the original home of the family that gave rise to the St Clairs. All four lozenges turned out to be Megalithic 'postcodes' for the locations that mattered to William St. Clair, the builder of Rosslyn.

The four matches could be coincidence, but a statistical analysis gives a probability of at least 1:128 against those markings occurring together by chance. This means that we can reasonably assume the converse, which is that this set of lozenges could have been designed to represent these four locations in a Grooved Ware system of notation. (See *The Book of Hiram*, Christopher and Robert's forthcoming new book, for a full explanation)

A Secret Tunnel

Niven St. Clair [Sinclair] has told us the story of how he and a number of others had conducted investigations both inside and outside of the building back in 1997. The year after *The Hiram Key* was published, they had dug a number of investigative holes and found an underground passageway leading from the chapel, under Gardener's Brae to Rosslyn Castle some considerable distance away. Niven described the tunnel as being huge and very deep underground at the point where it enters under the foundations of Rosslyn.

The steps that go down from the main chapel to the crypt end on a modern floor but Niven tells how there is another flight of steep steps concealed beneath that floor, leading in the opposite direction back under the main building to a vault directly underneath the engrailed cross in the chapel roof.

According to Niven's information it was in this deep and centrally positioned vault that rituals of initiation with four levels or degrees were once conducted. He was not clear as to the nature of these initiations, saying that perhaps they were a secretly surviving strand of the Knights Templar or a proto-Masonic rite.

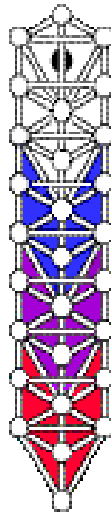
Niven described how the tunnel connects this vault with the castle. It leaves the hidden vault directly below the south door just feet from the carving of the candidate being initiated by means of a ritual that we have shown statistically to be connected to modern Freemasonry. At this point the passageway is three feet wide and five feet high where it emerges below the south door. Its roof is eight and a half feet below ground level. After a straight run of approximately twenty five feet the passage turns ninety degrees towards the east and drops down the hillside with its roof twelve and a half feet below ground level. The tunnel then continues under the field towards the castle.

We sketched the layout of the tunnel and vaults and as we did so we realised that we had heard this whole description of hidden chambers and secret tunnels before. The Fourteenth Degree of the Ancient and Accepted Scottish Rite, otherwise known as The Grand, Elect, Perfect and Sublime Mason identifies a subterranean passageway connecting Solomon's temple with his palace in Jerusalem, saying:

...King Solomon builded a secret vault, the approach to which was through eight other vaults, all under ground, and to which a long and narrow passage led from the palace. The ninth arch or vault was immediately under the Holy of Holies of the Temple. In that apartment King Solomon held his private conferences with King Hiram and Hiram Abif.

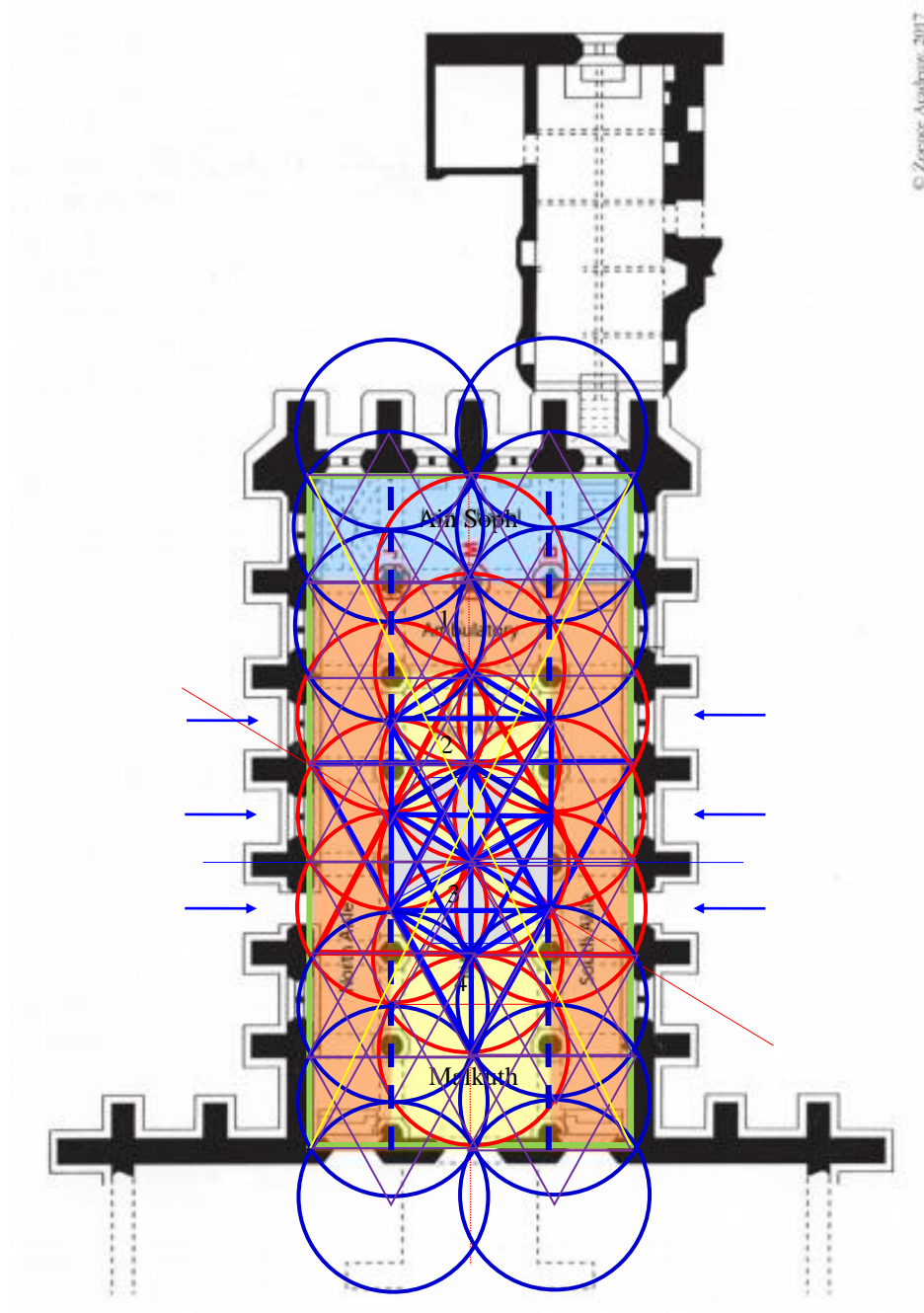
So, according to Masonic ritual there was an all important chamber underneath the Holy Temple which was connected to Solomon's palace. And Rosslyn also had a passageway connected to the 'palace' or residence of the 'Grand Master'.

The relationship between the two is remarkable. Here is yet more evidence that speaks of a connection between the Jerusalem Temple and Rosslyn, as well between Rosslyn and later Masonic ritual.



https://www.fbrt.org.uk/wp-content/uploads/2020/06/Rosslyn_Chapel_the_Sinclairs.pdf

Peter Dawkins Floor Plan - www.zoence.co.uk email info@zoence.co.uk

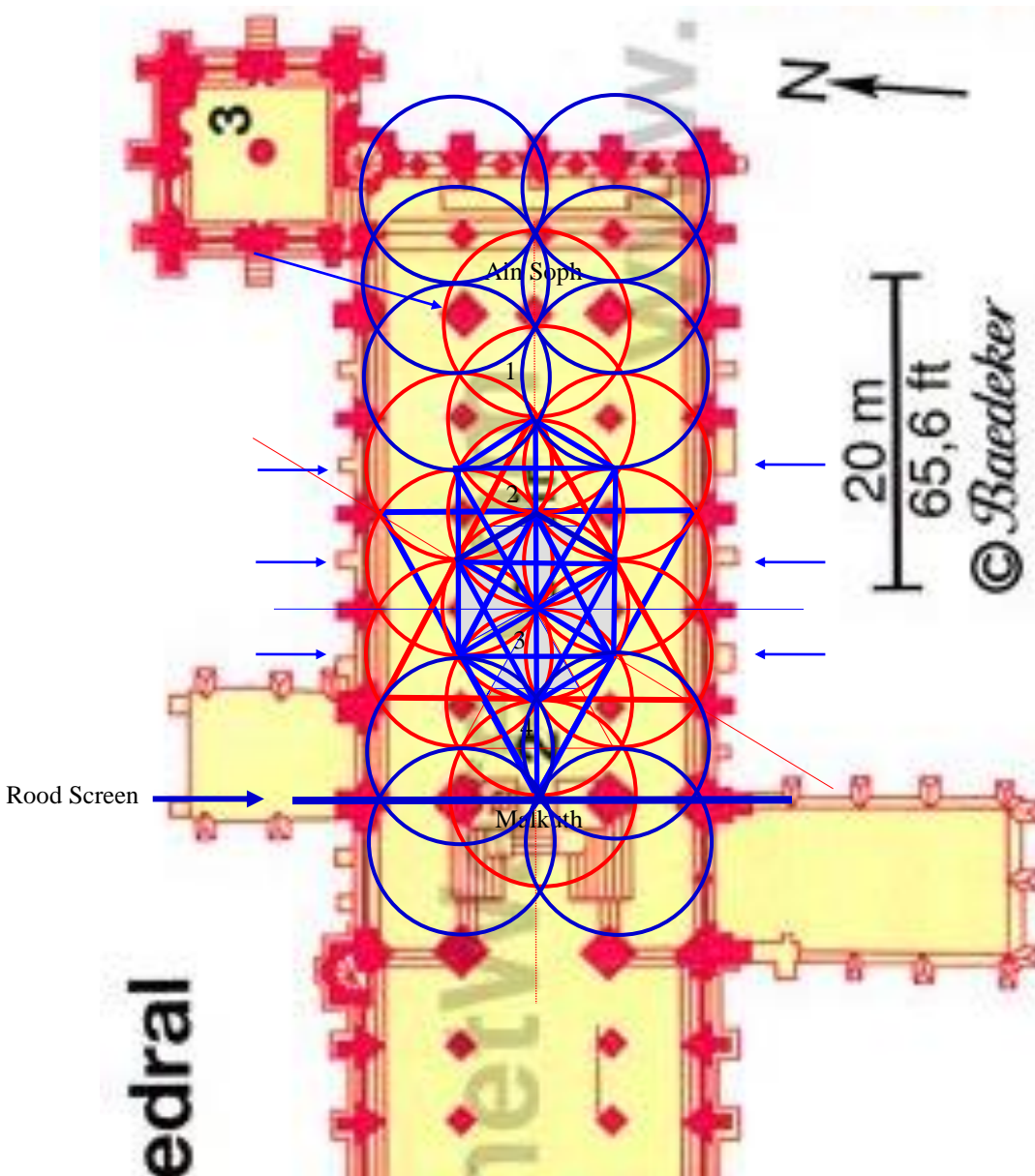


36 x 72

Its interior dimensions range between 69 feet 8 inches to 72 feet from east to west and between 35 feet and 36 feet for its breadth. Cowie believes the 72:36 ratio was the actual measurement used (Cowie 2006: 19). [see page 15 for a double square and Phi.]

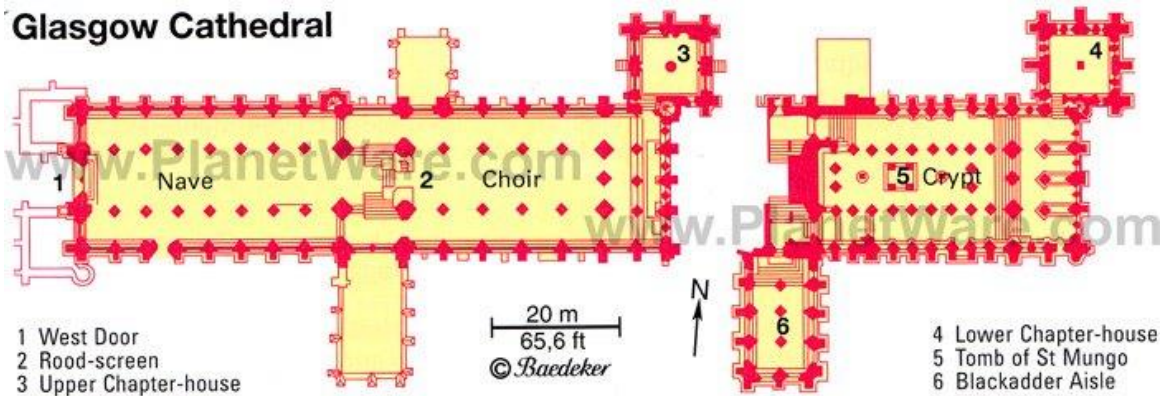
<https://www.thehazeltree.co.uk/2016/03/09/rosslyn-chapel-catching-the-light/>

It's also interesting to discover that the number and layout of Rosslyn's pillars are an exact mirror of those in the choir of Glasgow Cathedral, built some [150 to] 200 years earlier.



Glasgow Cathedral Choir

<https://www.planetware.com/tourist-attractions-/glasgow-sco-stra-glas.htm>



The Stone Puzzle of Rosslyn Chapel: The Truth Behind Its Templar and Masonic ..., by Philip Coppens, page 86.
<https://books.google.com/books?id=98RgAfbmBnIC&pg=PA86&lpg=PA86&dq=%22rosslyn+chapel%22+%22glasgow+cathedral%22&source=bl&ots=jIraENMIEe&sig=ACfU3U3BM2Et6Ryp0V4MU6UMW5C9rAbQuA&hl=en&sa=X&ved=2ahUKEwi3h6ORv5ftAhUDqIkKHdNZBdE4FBD0ATAGegQIBxAC#v=onepage&q=%22rosslyn%20chapel%22%20%22glasgow%20cathedral%22&f=false>

8.2 Ground plan

Rosslyn Chapel is 35 feet by 69 feet (ca. 10.7 metres by 21 metres), with a roof height of 44 feet (13.4 metres) and is aligned to the four cardinal points. By all accounts, it is small, even though it exudes an air of grandeur. The official version has it that **Rosslyn Chapel** in its current state was the first stage of a much larger Collegiate Church, which, however, was never built. The choir, which is all that was completed, stands on thirteen pillars that form an arcade of twelve pointed arches. A fourteenth pillar between the penultimate pair at the east end of the chapel form a three-pillared division between the nave and the Lady Chapel which extends over the whole width of the building. According to Josephus, the arts of astronomy and music were carved on two pillars by Adam's son Seth. It is said that this knowledge was passed on in masonic tradition. Zoroaster was likewise believed to have inscribed the seven liberal arts on fourteen pillars, half of brass and half of baked brick. These pillars and those of the Greek god Hermes on which all true knowledge was inscribed, were said to have been rediscovered by Hermes Trismegistus, the founder of alchemy and the Hermetic doctrine.

The Stone Puzzle of **Rosslyn Chapel**

a strong resemblance to **Glasgow Cathedral**. They believe that the "peculiar feature of the central pillars in the east end", i.e. the three pillars delineating the Lady Chapel - those that have been linked to Freemasonry, is very similar to the Cathedral's plan.

The first church on the site where **Glasgow Cathedral** now stands was probably founded around 600 AD by St. Kentigern ("great chief"), who is better known by his nickname, St. Mungo ("dear one"). King David I founded the diocese of Glasgow about 1114 and the first cathedral was dedicated in 1136. Nothing remains of this building. Most of the present building dates from 1240 and was finished about 1300 - roughly a century and a half before the construction of **Rosslyn Chapel**. The construction was the work of Bishop Bondington, who wanted to make the eastern arm the setting for the shrine of St. Kentigern and for the services of the cathedral clergy.

Indeed, the pillars in both the choir of **Glasgow Cathedral** and in **Rosslyn Chapel** are laid out identically- not just the three "masonic pillars", but all fourteen pillars. The altars are situated in the same places, including four in the "Lady Chapel", even though the Lady Chapel of **Glasgow Cathedral** is located elsewhere. (We will refer to it as "Pseudo Lady Chapel".) Furthermore, the Pseudo Lady Chapel of the Cathedral is also raised from the floor of the choir, but with three steps, rather than one.

Unlike Rosslyn, the "masonic pillars" in the Cathedral are not set out from the rest. The galleries in **Glasgow Cathedral**, inspired by those of Rievaulx Abbey in Yorkshire, are different from **Rosslyn Chapel**, but this is quite normal, bearing in mind the difference in scale of both buildings. The plan of the fourteen pillars is known to have been developed in England in the early 12th Century, when it was taken up by Cistercian monks in eastern France as a relatively simple way of providing space for additional altars. It was then reintroduced into England for a number of Cistercian churches, such as Byland Abbey in Yorkshire and from there the idea may have been imported for the Scottish Cistercian church of Newbattle Abbey, near Rosslyn. Newbattle Abbey was also founded by King David I, as a daughter-house of Melrose Abbey.

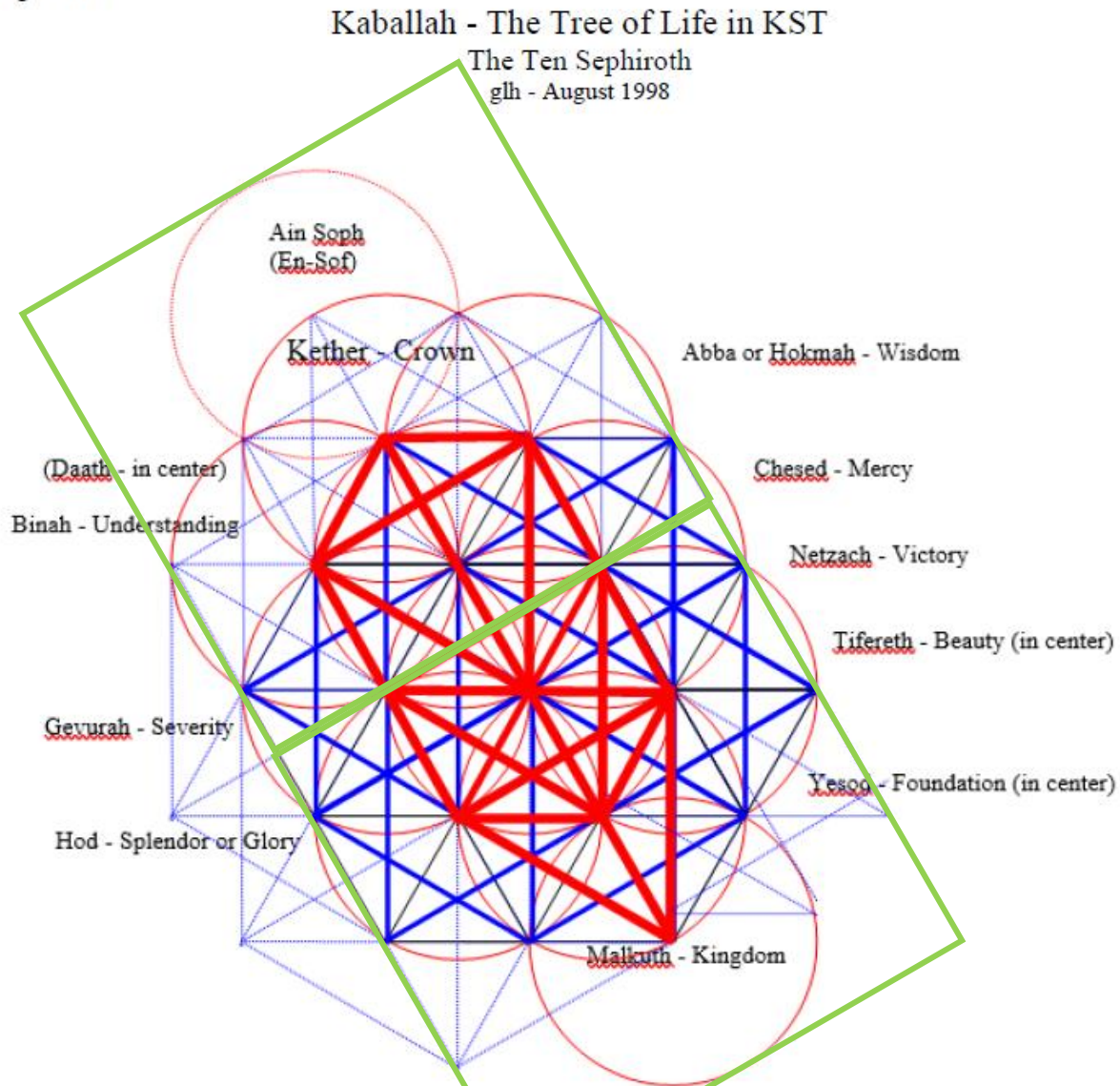
<https://www.travelingtemplar.com/2014/06/rosslyn-chapel.html>

The chapel is 40-feet 8-inches high, 34-feet 8-inches wide, and 68-feet long.

The chapel is supported by 14 pillars that form an arcade of twelve pointed arches on three sides of the nave. The 3 pillars on the east side of the chapel are named, from north to south: Master Pillar, Journeyman Pillar, and the Apprentice Pillar.

This wasn't always the names given to them, originally, they were said to be called the Earl's Pillar, the Shekinah, and the Prince's Pillar.

Fig. 6.3.14



Note: A. E. Waite, in The Holy Kaballah, has the left & right sides reversed (see Frontispiece of book and pg. 203). See also such works, of many available, as: Case, Paul Foster, The True and Invisible Rosicrucian Order, Samuel Weiser, Inc., York Beach, Maine, 1981, or The Tarot, Macoy Publishing Co., Richmond, VA, 1947, (also by Adytum Press, CA), by the same author.

See also the possible relationship of this figure to Rosslyn Chapel in Sec VI.8.

En-Sof / Ain Soph and Shekinah

<http://www.universalkabbalah.net/Shekinah>

Shekinah and Creation

To conceptualize the Shekinah and her role it is necessary to look to the stories of creation. This is because the very first act of creation is where the Shekinah emerges. Kabbalah teaches that before the beginning was the En Sof, the Source of all things. En Sof is everything and nothing...It is all potential, yet nothing manifested...It has no beginning and no end...It is neither masculine nor feminine, and yet both at the same time. Alchemically speaking, one might see the En Sof as the One Mind, the One Thing, the Prima Materia, etc. all rolled into One. Everything that you might say about the En Sof you can also say the exact opposite about it, so it is often difficult to talk about. In other traditions the En Sof is called the Tao, the Void, the Zero Point Field, God the Source. There is no place that the En Sof is not found, for it is infinite. Thus, in order to begin the process of creation, for the potential to become actual, the En Sof had to first withdraw from Itself to create a tiny vacuum. This withdrawal or contraction is called Tsimtsum in Kabbalah. Through this, a singular point, a primordial vessel was created, and into this vessel the essence of En Sof could flow and be concentrated to such a degree that creation burst forth in a Big Bang. It is this vessel, into which the concentration of the God essence flows, that is the Shekinah, the Feminine Womb or Birth Canal of Creation. Now, it is not accurate to say that the Shekinah was created, for she already existed within En Sof. Rather, as the En Sof withdrew, the Shekinah remained; She was the vessel. It is through Her that Light and Energy came into being, for before Her, there was only the potential of existence. Thus, the Shekinah represents the self-restraint that God/En Sof had to impose upon Itself in order to create the Universe, and She embodies the eternal quintessence that results from the flow of Source energy into Her. Thus, here we can see that the Shekinah is more all-encompassing than the Luna archetype of Alchemy. She is more like the Mother of both Luna and Sol. But she is also more than an archetypal mother. In a sense, we might say that the Shekinah is the Quintessence itself.

The Shekinah plays another very important role in the story of creation, and in particular in the Great Plan of humankind. It is believed that in man's fall to a denser, less perfect state of being in the physical, the Shekinah stayed with us as we separated from God or were exiled from the 'Garden'. Thus, the Shekinah, once again, was voluntarily removed from God/En Sof in order for us to have our experience. She has always stayed with us, wherever we were exiled or isolated or shut out, the Shekinah was always there in exile and isolation with us. Thus, the Shekinah is also in Malkuth, the Kingdom, the Salt of the Earth, the final step of creation where the energies funnel into the physical world that is our home. It is for this reason that Kabbalists often refer to Malkuth as the Bride. For the ultimate Plan and driving desire of the Universe is for the Bride, the Shekinah, to reunite with her Bridegroom, the Creator. So, the Shekinah, in addition to being the Soul of God is also the Soul of the World.

There is another aspect to the Feminine that is central to Kabbalistic teachings, and is best described through the pattern of the Tree of Life. On this Tree of Life there are three pillars, the Pillar of Force (usually depicted on the Right), the Pillar of Form (usually depicted on the Left), and the Pillar of Balance (the middle pillar). The Pillar of Force is traditionally seen as the Masculine energy, with Chokmah, the Divine Father, Sol, at its top. This pillar deals with expansion, limitless flow of energy, generosity, force, initiative, potency, and movement. The Pillar of Form, on the other hand, is usually ascribed to the Feminine energy, with Binah, the Divine Mother, Luna, at its top. This pillar deals with contraction, limitation, containment, form, crystallization, receptivity, stillness, patience, and discipline, all of which reflects the functions of the Shekinah in the first act of creation. The Pillar of Balance mediates between the two polar energies and is ultimately what is needed to bring about the Union of Masculine and Feminine, Sol and Luna. These three pillars of the Tree of Life can also be likened to the Three Essentials of Alchemy.

Here again, the Shekinah plays a very special and multi-faceted role in the Kabbalistic teachings. For, it is the **Shekinah that is ascribed by Kabbalists to be the Middle Pillar of Balance that unites the opposites**, just as the soul allows for the opposites of body and spirit to unite, so too does the Shekinah play this role for us. Indeed, the Shekinah is the Soul of Man, what Kabbalists call the Neshamah, for She has given a portion of Herself in order for each human to come into being in this world. In giving of Herself to humans, in this state of physical density and isolation, the World Soul becomes shattered. This shattering can be metaphorically grasped in considering what might happen to a glass alembic or flask when too much pressure is put upon in the alchemical works. Thus, the Shekinah represents the ultimate archetype of selfless sacrifice. All Her sacrifices have been for the benefit of creation so that humankind may experience this life in order to fulfill its destiny and purpose. Kabbalists, therefore, pay great respect and gratitude to the Shekinah for Her sacrifice and service by taking up the mantle or the quest to reunite the Shekinah with the Creator.

See also <https://waitetarot96591540.wordpress.com/2018/12/01/14-greater-arcana-the-high-priestess/> for a discussion about the relationship of Shekinah with Center Pillar and Malkuth.

Rosslyn Chapel, Ceiling of Lady Chapel [depending Boss at its center]

<https://digital.library.cornell.edu/catalog/ss:3874801>



of
s are
angle.

Construct Square ABCD, and 'shadow square' CDEF, with sides of 1.
By the Pythagorean Theorem: $a^2 + b^2 = c^2$,
where a = line AB, b = line AE and c = line BE,
 $(1)^2 + (2)^2 = (BE)^2$; $1 + 4 = (BE)^2$
 $5 = (BE)^2$; \therefore line BE = $\sqrt{5}$ and lines EO and BO = $\sqrt{5} / 2$

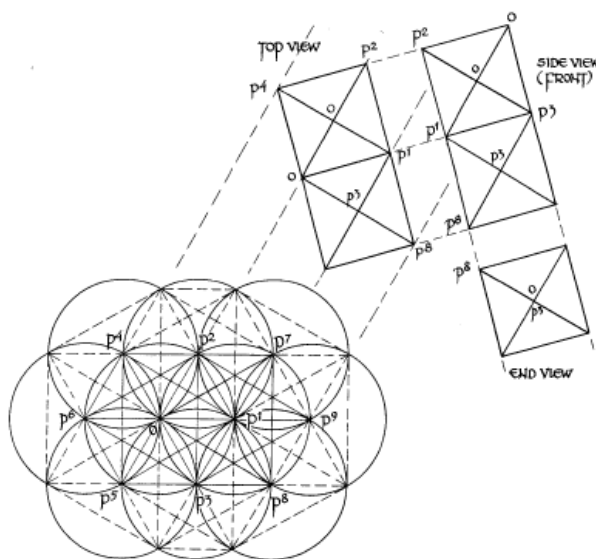
and we have reduced our three-term proportion to two terms, a and b .

$$CG = c = \frac{\sqrt{5}}{2} + \frac{1}{2} = \frac{\sqrt{5}+1}{2} \quad (= 1.6180339 \dots = \text{Phi } \Phi \text{ see below}).$$
 $\Phi(\Phi)$.

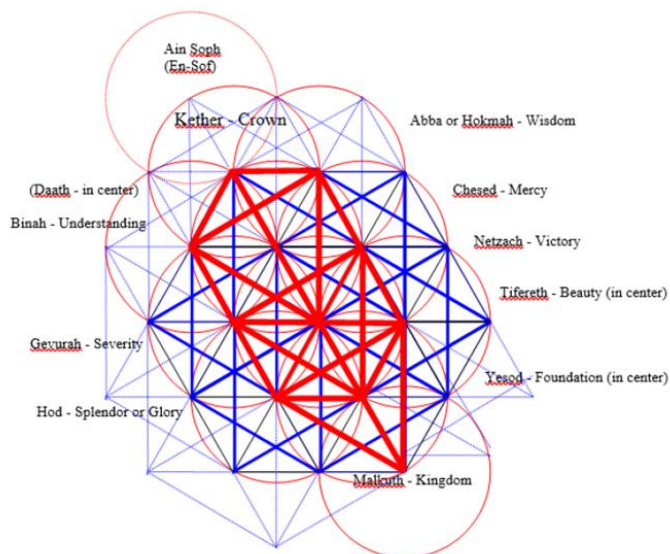
We have shown in Figures 6.3.1 through 6.3.10 a development from the point to the Star of David, or the Seal of Solomon. The Geometric Allegory should continue if we were to proceed to the next step, a 'solid.' To begin this process, let us recognize that what has thus far been shown as 'circles' above have 'also' been 'spheres.' Let us also propose that the Seal of Solomon, consisting of two interlaced equilateral triangles is 'both' a 'superfices' and a 'solid.' Let us further propose that if it were to be found in a really appropriate allegorical place, that place would be in *both* the allegorical Holy Place (the Sanctorum, a double cube) *and* the Holy of Holies (the Sanctum Sanctorum, a single cube). Remember, too, the Altar of Burnt Offerings was located on the 'porch' of the temple, in the outer court -- not in the Holy Place(s) -- where the animals were sacrificed, just as we must sacrifice our animal nature before entering the Holy Places, to be fitting tools for the builder's use in erecting that house not made with hands where sound of "neither hammer, nor axe nor any tool of iron (was) heard in the house, while it was in the building."

Beginning with the allegorical Holy of Holies, 20 by 20 by 20 cubits, we will commence to look for the cube in the original circle/sphere with a center of 'O,' as shown in figures 6.3.8 through 6.3.10. In Figure 6.3.11 below it is shown that *both the cube and the cubic Seal of Solomon* (Star of David) are present in the geometric configurations which were shown in figures 6.3.8 through 6.3.10.

Figure 6.3.11:
Projection of Double Cubes in
the 'Sanctorum' of KST.



Tree of Life [in red] within the same Figure



<https://www.facebook.com/RobertLDCooper/posts/rosslyn-chapel-and-king-solomons-temple-a-number-of-popular-authors-have-stated-t/123313622669337/>

4 May

Robert LD Cooper - Masonic Author

ROSSLYN CHAPEL AND KING SOLOMON'S TEMPLE

A number of popular authors have stated that Rosslyn Chapel is an exact replica of King Solomon's Temple (KST). The post of 1 May revealed that Rosslyn Chapel was originally intended to be a church of a traditional design of the medieval period. On the death of the builder, William St Clair in 1484, his son, Oliver, did not continue the work of his father and the structure was left unfinished. The structure, although not the contents, remain pretty much as it was in 1484.

It is known that St Clair's original design would have resulted in the building typical of a church of the period and we know this because the foundations of transepts and nave were excavated and detailed drawings made – see the post of 1 May for images.

In this post I want to focus on the claim that Rosslyn Chapel is an exact copy of KST. Setting aside the very inconvenient fact of the existence of the unused foundations the first problem is that KST does not exist. It was completely destroyed by the Nebuchadnezzar II in August 586 BCE.

Where then did those writers obtain the information on which to base their claim at Rosslyn is a precise copy of KST? Details are to be found in the Old Testament, specifically I Kings and II Chronicles.

As well as a description of KST there are exact measurements:

In chapter six, verse two of II Kings these are given as: 60 cubits length, 20 cubits wide and 30 cubits high.

However, converting cubits into modern measurements is not easy. This is because there are four cubits of differing lengths. These are: Egyptian, English, Roman and Royal Egyptian cubits. One calculation is sufficient to make a valid comparison.

The entire length of KST is stated in both II Kings and II Chronicles (chapter three, verse three) as 60 cubits. The four 'types' of cubit converts into the following:

1. Egyptian cubit = 2700 cm (88.58 feet)
2. English cubit = 2743.2 cm (90 feet)
3. Roman cubit = 2664 cm (87.4 feet)
4. Royal Egyptian cubit = 3141 cm (103.05 feet)

[The cubit is the distance between the elbow and the tip of the middle finger.]

How then do these compare with the dimensions of Rosslyn Chapel?

The dimensions of the chapel have been measured precisely and are:

Length 2123 cm (69 feet 8 inches), breadth 1067 cm (35 feet) and height 1273 cm (41 feet 9 inches).

We can see from this that using the dimensions of KST, as laid out in I Kings and II Chronicles, do not match the dimensions of Rosslyn Chapel.

The two images in this post further confirm that the two structures are far from being identical.

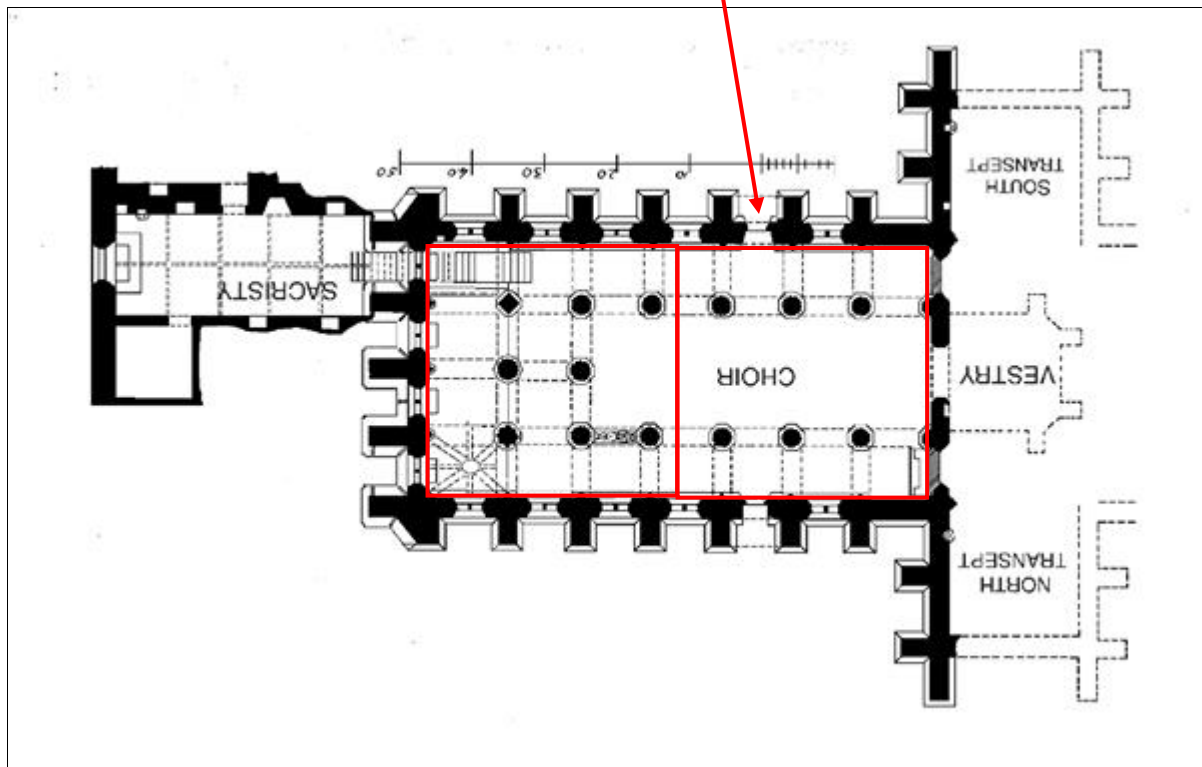
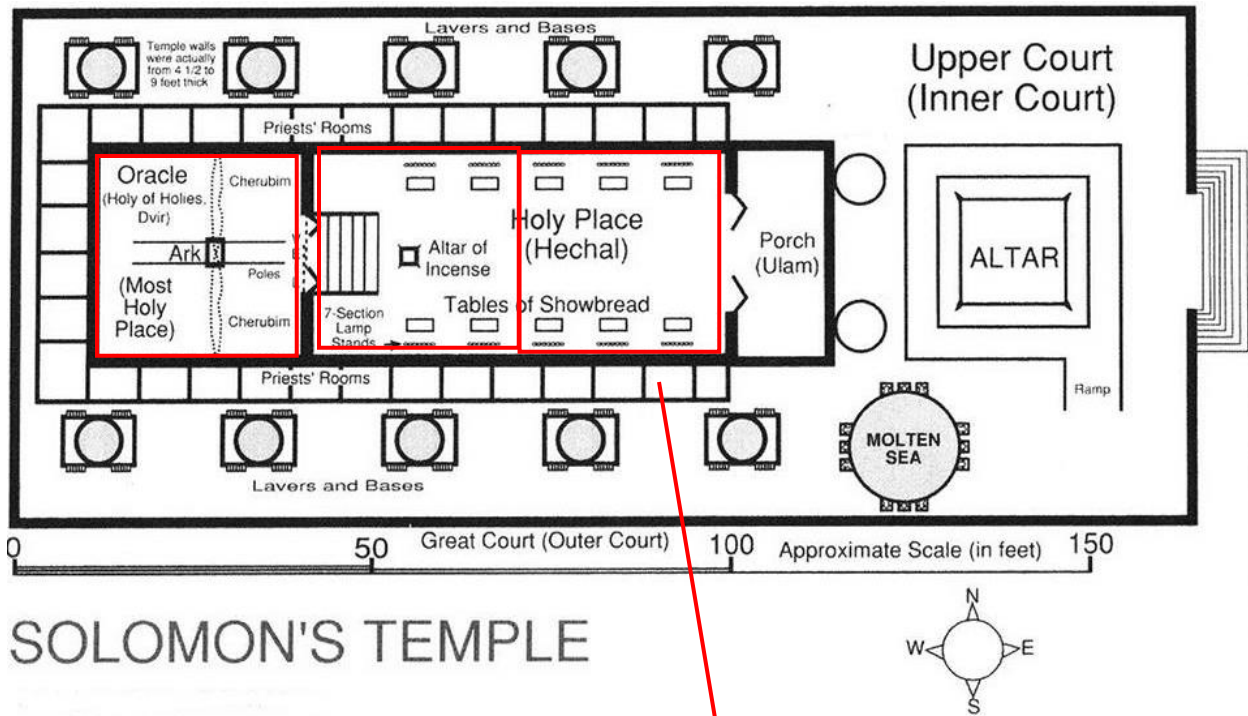
[NOTES.

- 1) Rosslyn Chapel dimensions (above) exclude the sacristy, but it is included in the ground plan.
- 2) I have flipped the Rosslyn Ground plan so that its entrance is the same as that as KST - on the right of the ground plans - RLDC]

Its interior dimensions range between 69 feet 8 inches to 72 feet from east to west and between 35 feet and 36 feet for its breadth. Cowie believes the 72:36 ratio was the actual measurement used (Cowie 2006: 19).

Note: The length of a Cubit above misses the point that the Bible notes the dimension of the Sanctum Sanctorum as 20 x 20 x 20 [I King 6.20], which is a Cube, and the Sanctum as 20 x 20 x 40, which is a Double Cube.

The Floor Plan of Rosslyn Chapel is nearly a precise Double Square, making it most closely to approximate floor of the Sanctum of KST, ***of 20 x 40 [a ratio of 1:2].*** g.l.h. .



https://www.facebook.com/RobertLDCooper/?ref=page_internal

May 1

ROSSLYN CHAPEL

Over the last two evenings I have given Zoom presentations on the subject of Rosslyn Chapel and related matters such as the Knights Templar. Although Zoom is excellent for holding virtual meetings it is rather difficult to show illustrations as in, say, a Power Point Presentation.

As an alternative I shall post some images here which I have referred to in my presentations. Even then however, some text is needed to explain the images and their relevance.

IMAGE 1 - The ground plan of Rosslyn Chapel as it appears today.

IMAGE 2 - When the builder of the chapel, William St Clair, died in 1484 his son, Oliver, decided not to continue any further work on the chapel. After all, it was late father's dream not his. Oliver left the structure of the chapel pretty much as it is today. See image 1.

In the early 1850 and again in the 1890's the grounds around the chapel were excavated and the results (together with investigations of other sites) published. What was discovered were the foundations of the rest of the chapel – foundations that Oliver St Clair decided not to build upon.

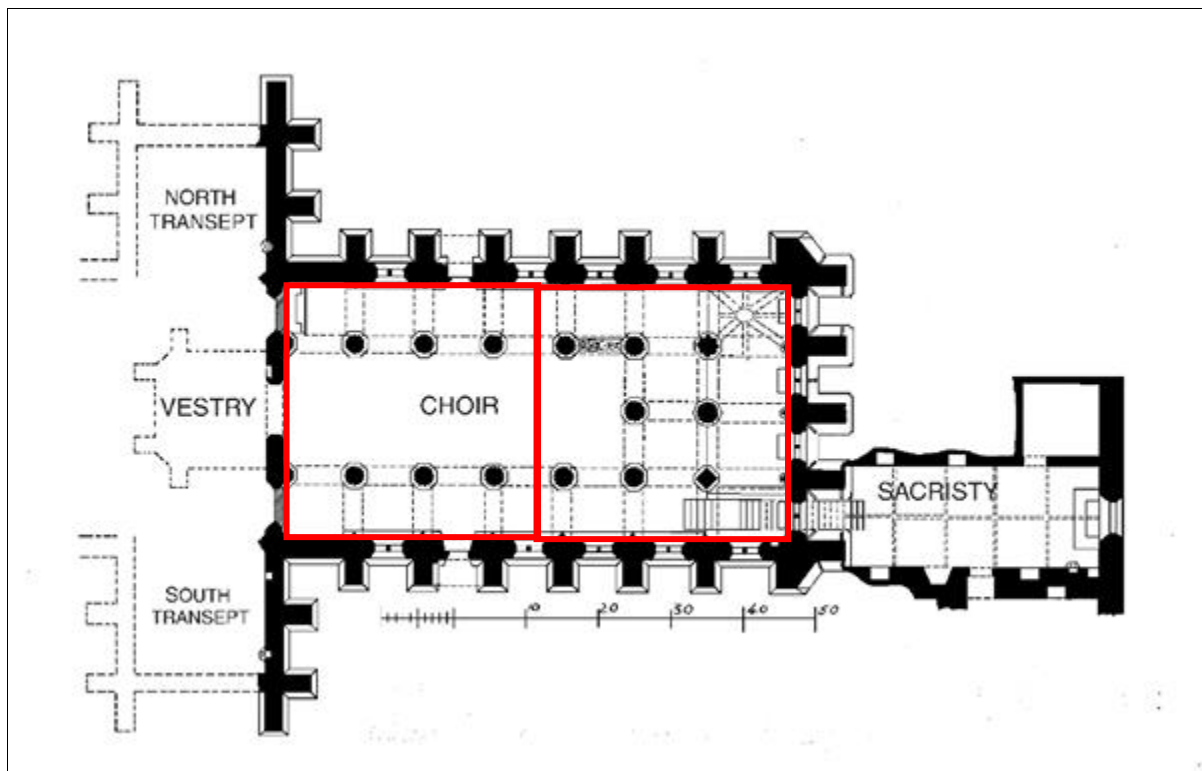
These foundations show that the builder of the chapel, William St Clair, had intended a much larger structure but died before he could begin work on the remainder of the building. The design was of a standard cruciform church common throughout medieval Europe as well as Scotland.

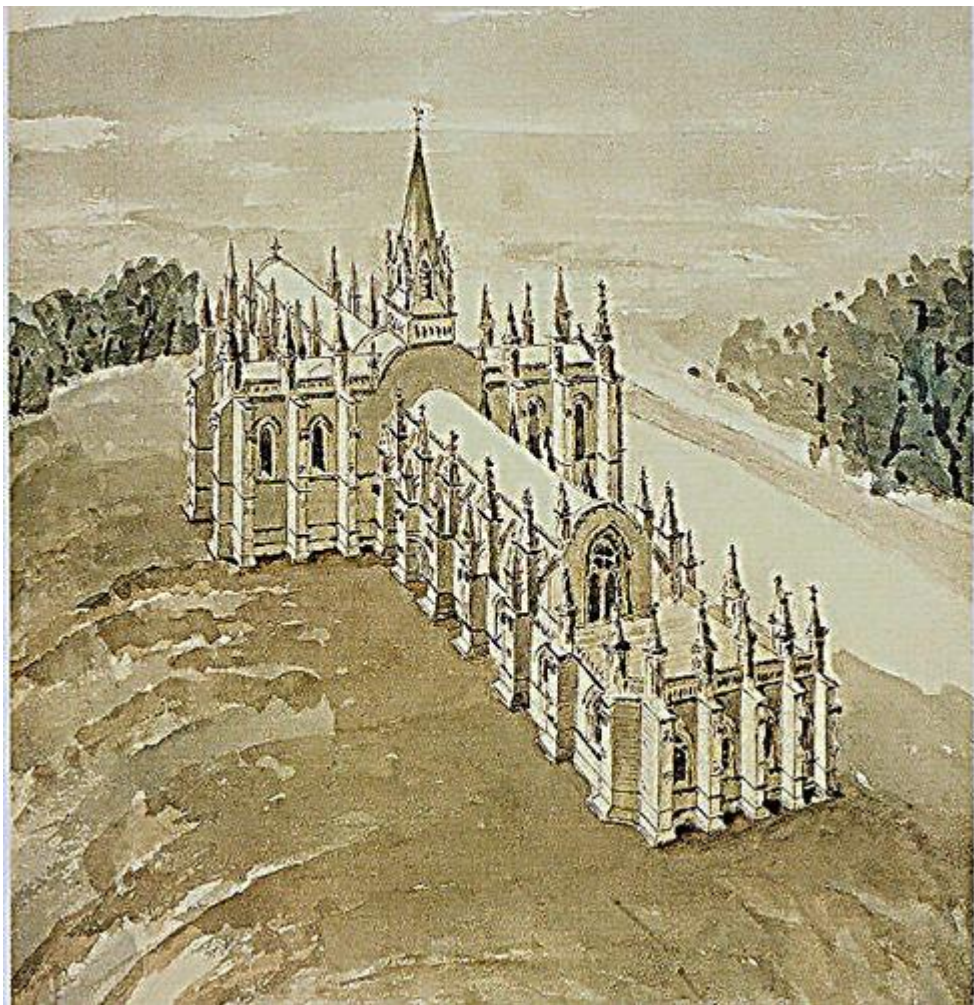
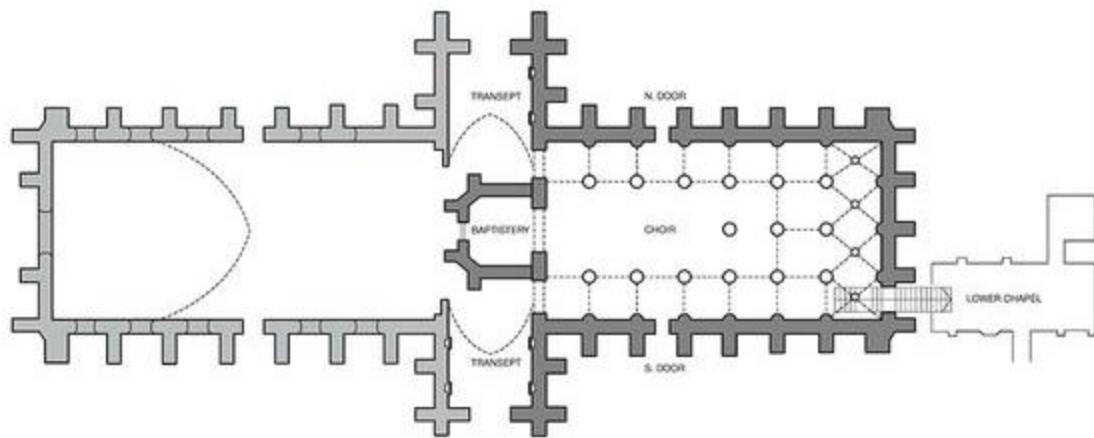
Now that we know the original intention was to build a standard church, the claims that it is a copy of King Solomon's Temple are clearly no more than wishful thinking.

The excavated foundations and the existing part of the structure are shown in image 2.

IMAGE 3 - Image 3 shows what the building would have looked like had it been completed (apologies for the poor quality).

The frequent and repeated claims that Rosslyn Chapel was deliberately left unfinished is true, BUT not as a 'copy' of King Solomon's Temple, but simply because Oliver Sinclair, son of the builder, decided not to complete his father's design.





28 Nov 2020

Greetings Bro. Cooper,

I have been reading with interest your May postings regarding Rosslyn Chapel and KST at https://www.facebook.com/RobertLDCooper/?ref=page_internal

I agree that the Floor Plan and KST do not match. But there is a distinct possibility that it does match the KST Middle Chamber dimensions of 20 x 40 cubits. [20 x 20 c 40].

Bro. Cooper, please bear with me, as I too have been reflecting on the Floor Plan of Rosslyn Chapel over the years, and have made some rather strange observations that I would very much value your very valued opinion on,

The above is just one of a couple, for now.

Could you please review the above discussion with your sharp eyes and fine deductive powers and address the odd dimension of 69' 8" and likely inaccuracy of the present Floor Plans available.

Fraternally yours,
Gary

***The dimensions of the chapel have been measured precisely and are:
Length 2123 cm (69 feet 8 inches), breadth 1067 cm (35 feet) and height 1273 cm (41 feet 9 inches).***

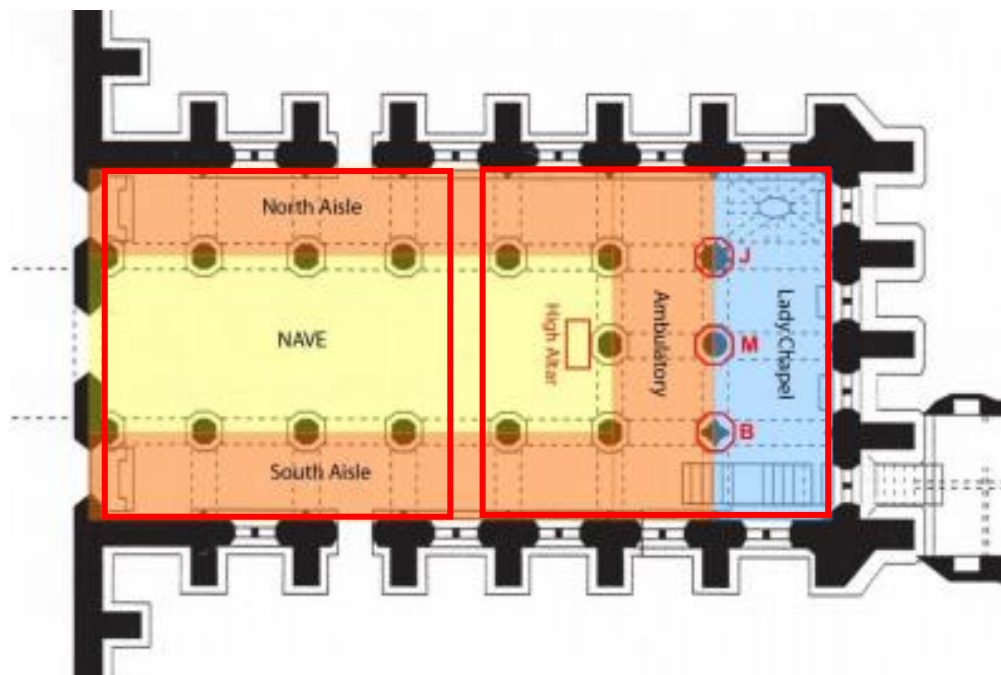
These dimensions would mean that the Chapel measured 35' x 69' 8". This would be extremely close to a double square. Given the intricacy with which the Chapel was built and decorated, it would seem very unusual for an architect or builder not to notice the inconsistency of such odd dimensions, and would have most likely have intended for the Chapel to measure 35' x 70'.

Notwithstanding nearly all, if not all present Floor Plans of Rosslyn do not seem to comply with the being a double square, as shown by the two below illustration, where two red squares are overlain on the Floor Plan. The second illustration has been adjusted to accommodate a double square, but needed to be shortened in length by a relative amount of .23 in order to accommodate double squares of a relative size of 1.8 per side. .

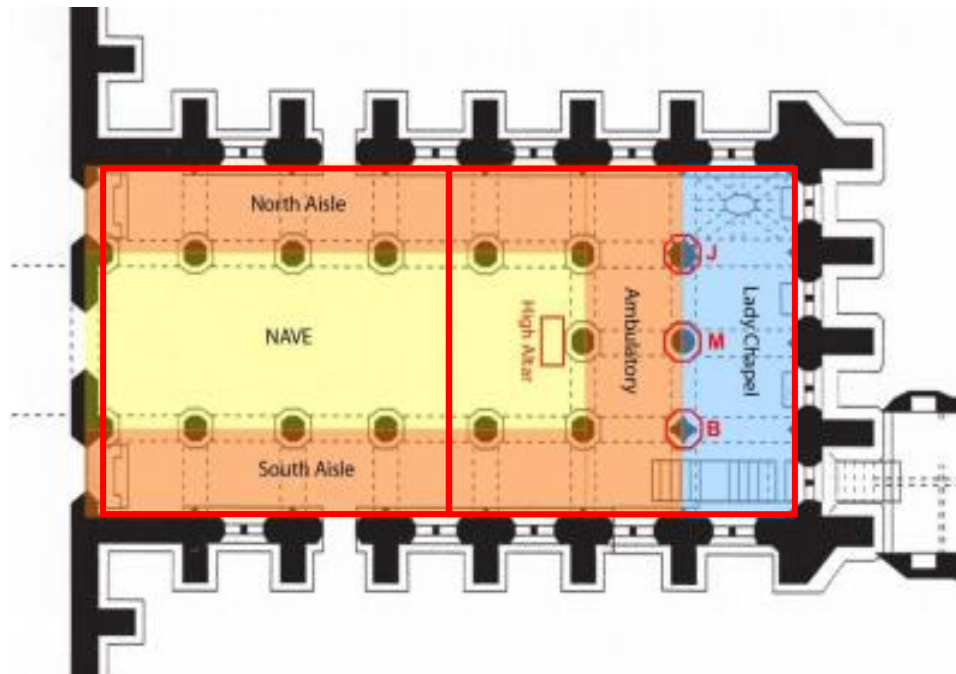
In having to reduce the length of the Chapel this would mean that the relative dimensions between the columns and windows would have also had to have been reduced.

What is needed is a very accurate accounting of the dimensions of the Chapel and a very accurate Floor Plan, which to date has not been forthcoming,

Dawkins Floor Plan

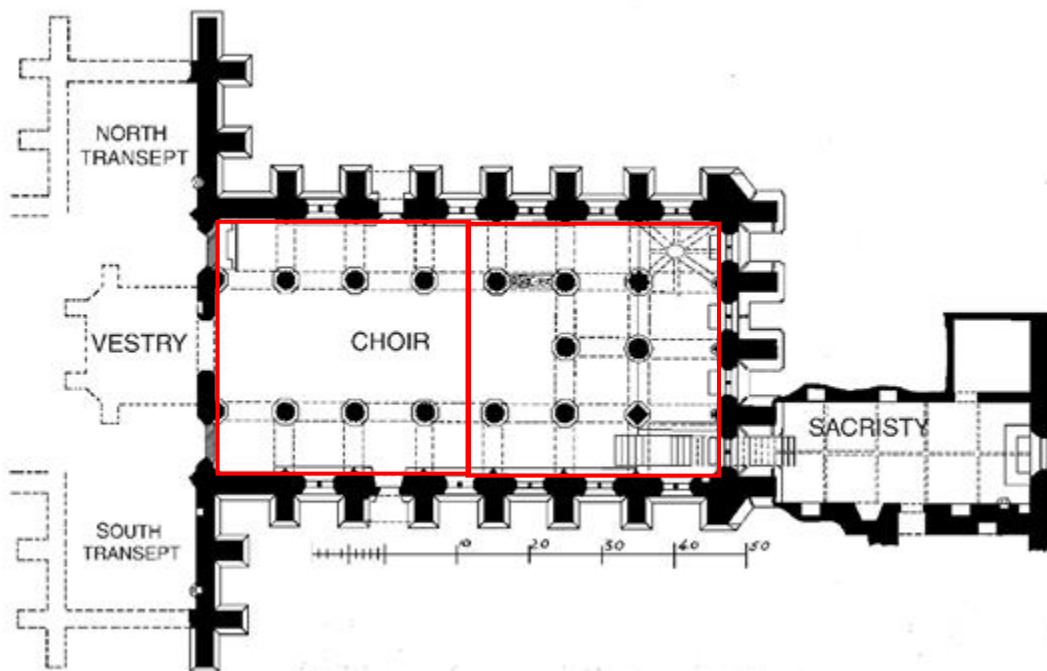


5.2 x 3.48



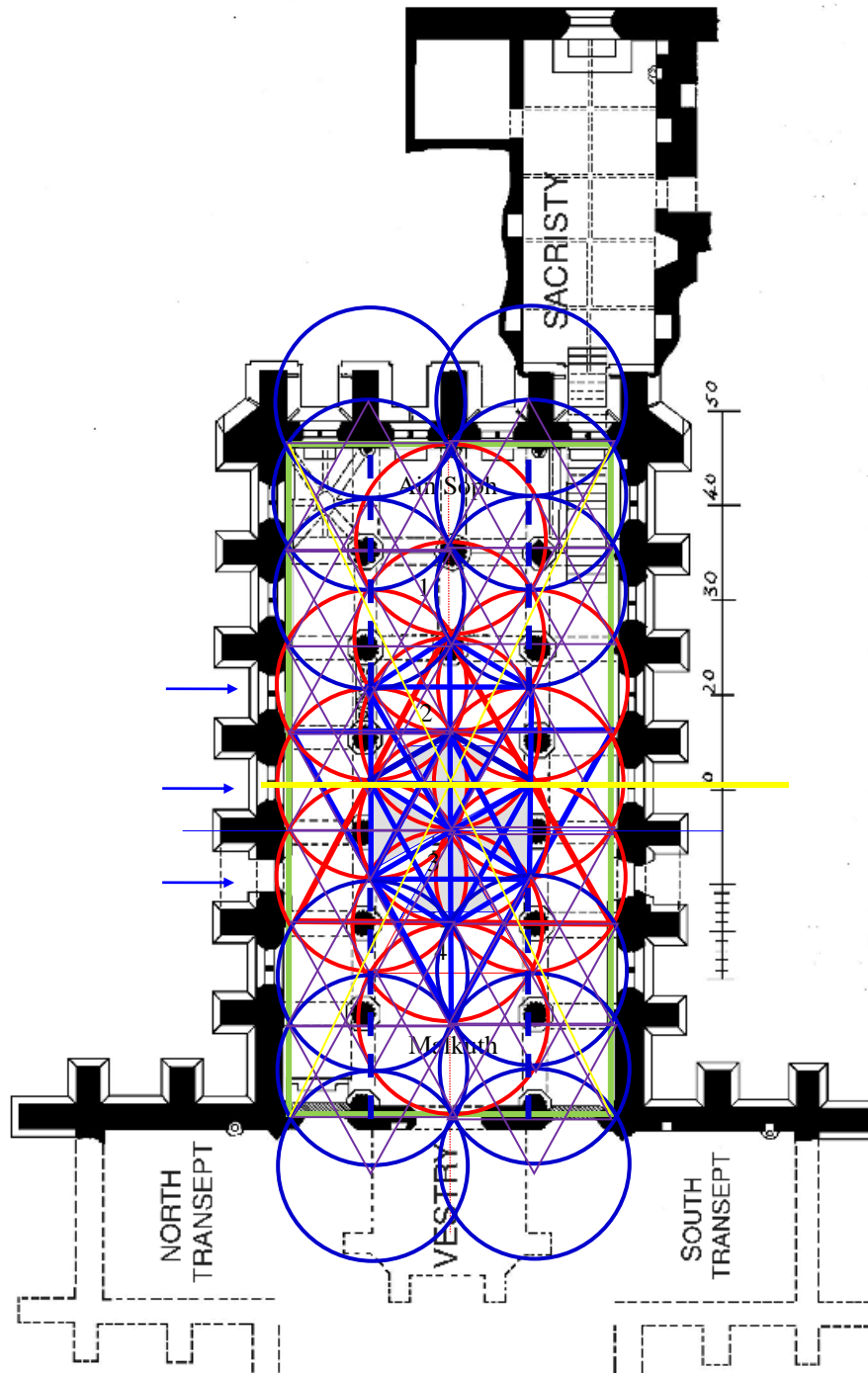
4.97 c 3.45

Cooper Floor Plan



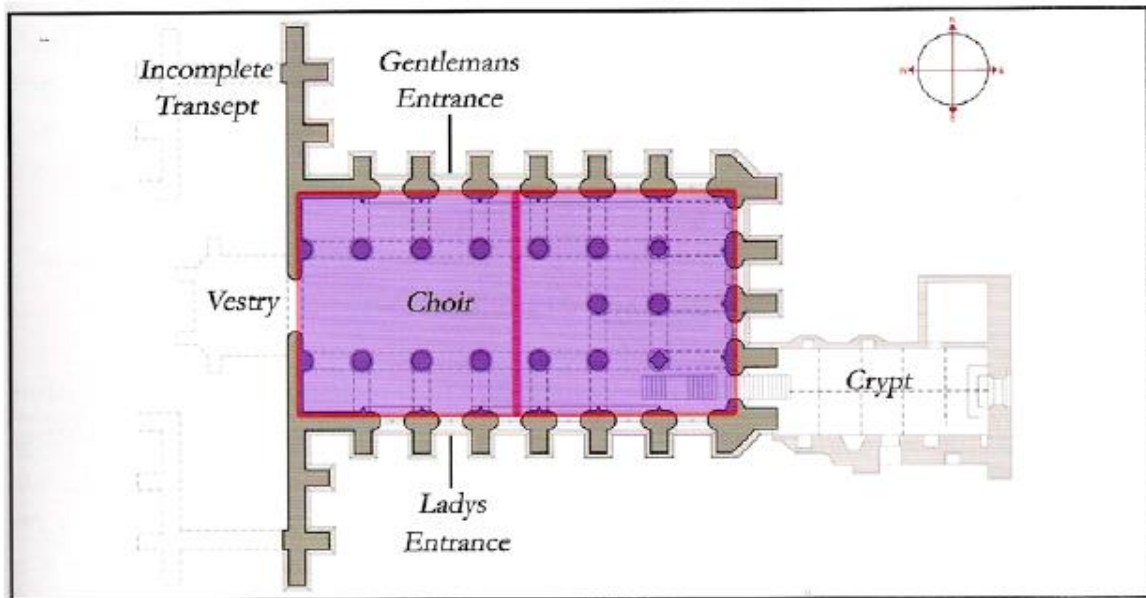
Cooper Floor Plan

<https://www.facebook.com/RobertLDCooper/photos/pcb.121969662803733/121968822803817/>

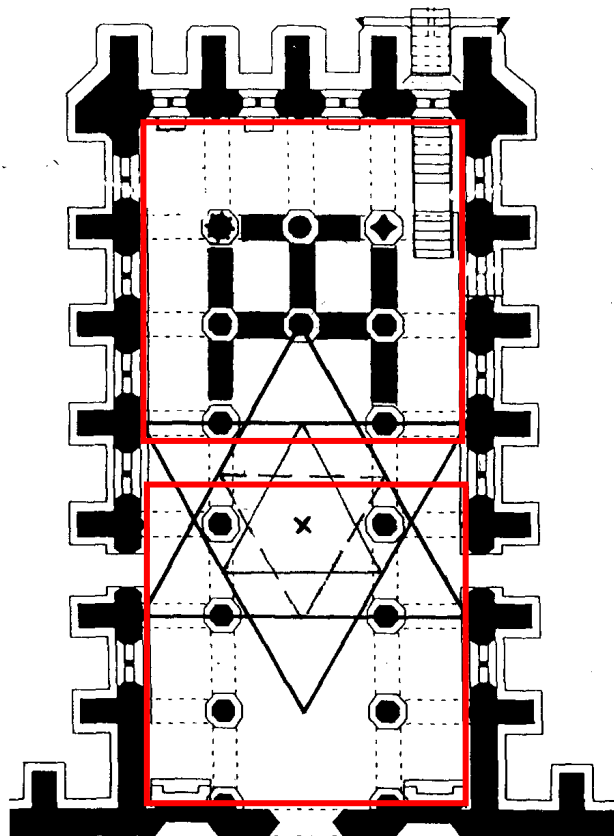


Cowie Floor Plan

https://books.google.com/books?id=Cpa12whijBsC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false



Knight and Lomas Floor Plan



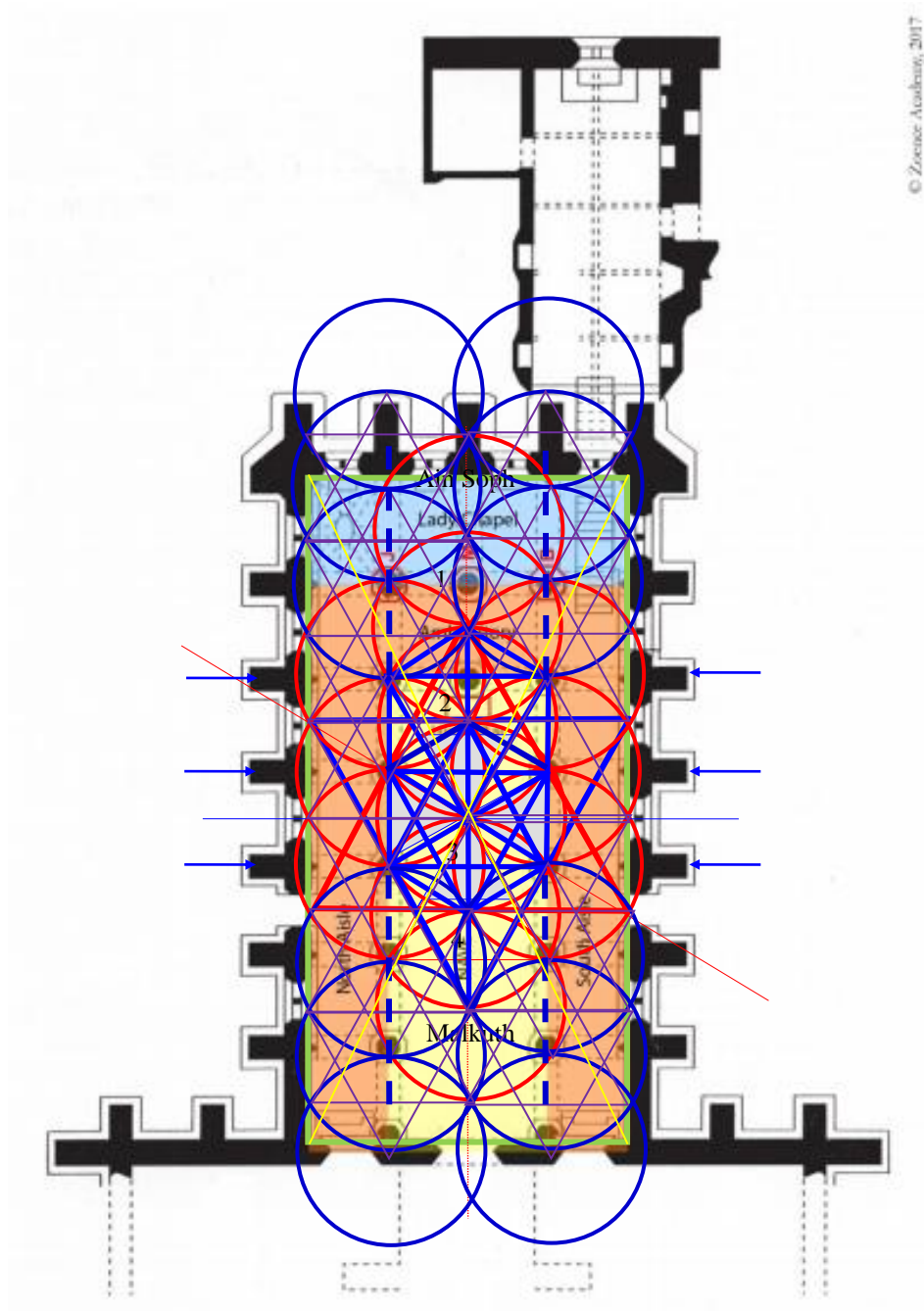
Does not conform to double square layout

35' x 69' 8" [35' x 70']

Dawkins Floor Plan

with outer Circles and Stars of David centered on the outer Pillars

This overlay breaks the continuity of alignment to be shown with Circles and Stars of David centered between the Pillars and the Windows, and of circles of Ain Soph and Malkuth being aligned within the yellow outlined area of the interior walls of the Chapel



36 x 72 [35 x 70]

Rosslyn Gobbledygook

As one may suspect there are other stabs at accounting for geometry in the Floor Plan of Rosslyn Chapel. One such attempt was made by Ashely Cowie as shown below. This proposed a Rosslyn Code / Matrix may be obtained by drawing a line from the Center Pillar to the Sacristy Window and describing a circle therefrom.

But it appears to force-fitted and has no apparent veracity.

The Rosslyn Matrix, by Ashley Cowie, page 24

https://books.google.com/books?id=Cpa12whjjBsC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

Further application of circling this new internal square and repeating it inwardly by progressive reduction, locates the chapel's main components - doors, windows, pillars and pinnacles - all describing the defining faces or points of either the circles or the squares with amazing precision. The full results can be seen in Figure 02-06.

When this circling and squaring action is repeated five times, the central arrangement of eight pillars is squared and the central pillar becomes framed as the point in Rosslyn Chapel from which all parts are measured. To the geometer, the east window is a blueprint for the chapel and its principle ratios and proportions are contained in the relationships of the square and the circle.

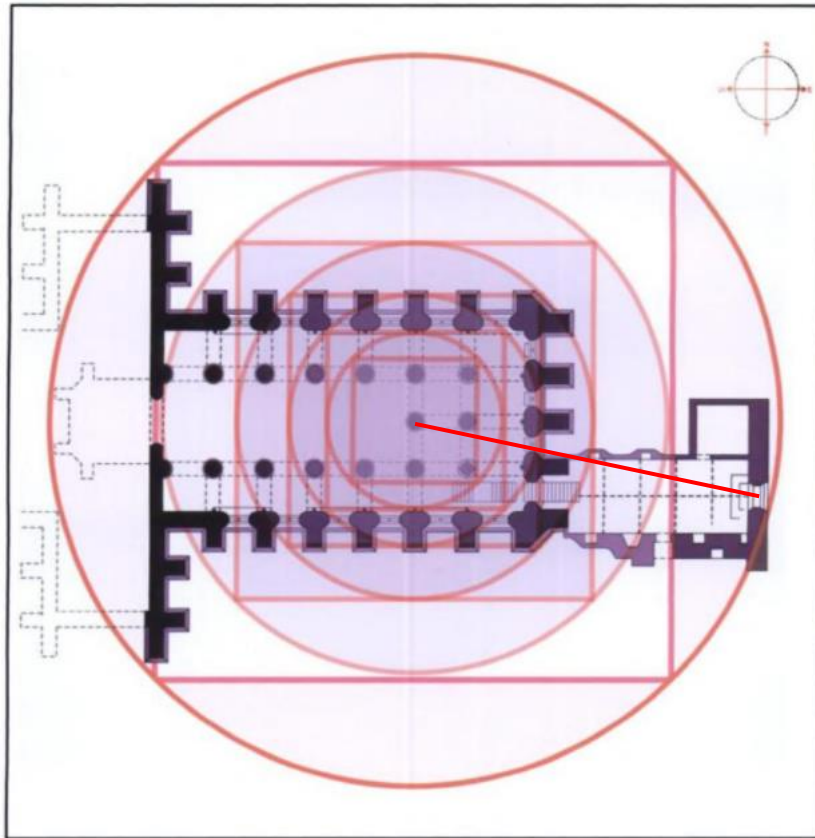
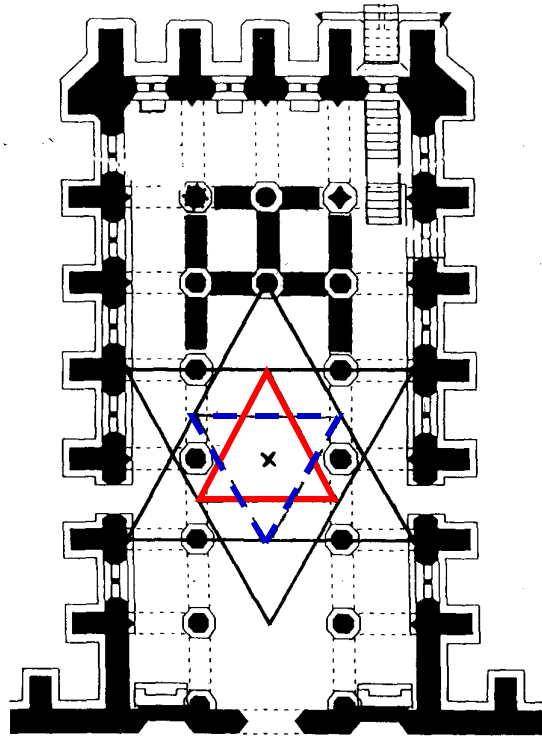


FIGURE 02-06: SQUARES AND CIRCLES MANIFEST A CRADLE OF PILLARS IN THE CENTRE OF THE CHAPEL, THE CENTRE OF THE CRADLE HOUSING THE CENTRE PILLAR.

The Hiram Key, by Christopher Knight and Robert Lomas

In this book the authors locate the 'Hiram Key' showing a large Star of David with a smaller one within it, with the upper point touching the center pillar. But any good matrix is not just found in just one place; it repeats itself throughout the Floor Plan, which these authors make no attempt to do . . . little realizing that the inner matrix [highlighted below by the red and blue triangles] actually does repeat itself throughout the Chapel . . . for some, as yet, unknown reason [see page 2 above].

Knight & Lomas Floor Plan



Ashtonort – History's Mysteries, by SJP

Rosslyn Chapel Floorplan – The Hiram Key (Lomas & Knight)

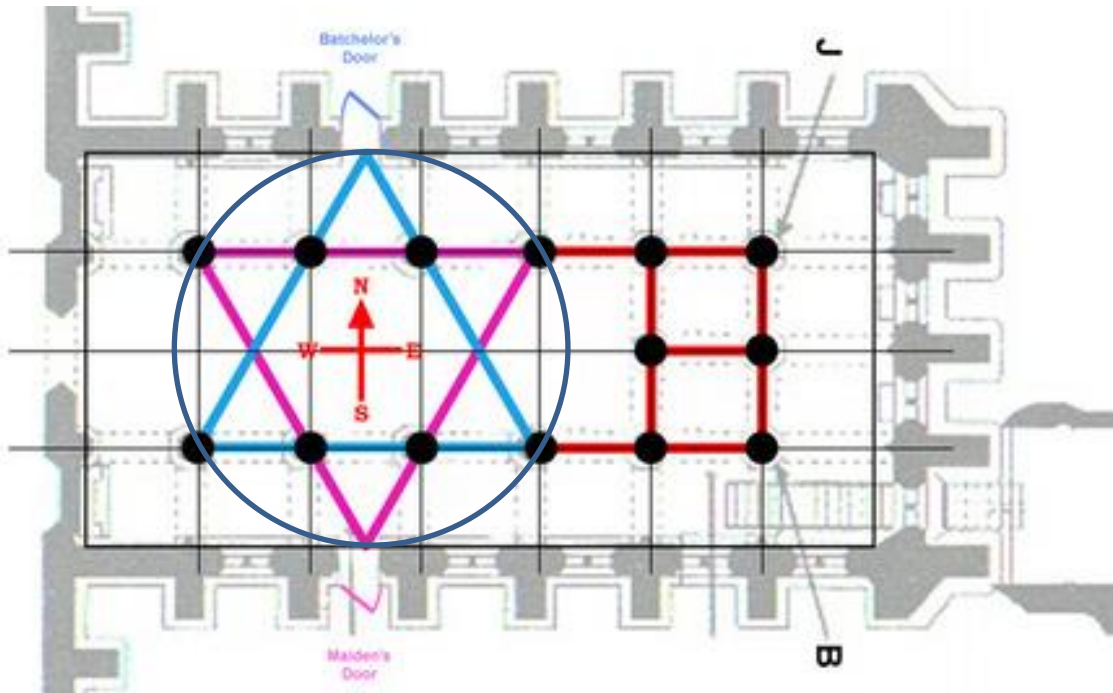
<https://ashtonort.wordpress.com/2016/12/09/rosslyn-chapel-the-hiram-key/>

This author, who identifies 'himself' only as SJP, makes a similar proposal to Knight and Lomas, and simply turns the Star of David 30° and moves it slightly west. But, alas, as with Knight and Lomas, any good matrix is not just found in just one place; it repeats itself throughout the Floor Plan, which this author makes no attempt to do.

SJP writes:

Lomas Knight's Idea...

This got me to thinking if there was a way to make the design cut through ALL the pillars? The simplicity of what happened next was beyond belief, by simply rotating the seal of Solomon by 30 degrees I was able to site the seal of Solomon so that it did indeed pass through all the pillars. I couldn't believe that the authors had overlooked such a simplicity and what's more this new positioning of the Seal of Solomon instantly highlighted another occult philosophy which I think the creators of Rosslyn Chapel deliberately intended in their design, that of the inverted & upright equilateral triangles representing the sexes.



My Simpler Idea...

Within occult philosophy, the upward pointing equilateral triangle has always been viewed as being MASCULINE whilst the downward pointing equilateral triangle has been classified as representing the FEMININE principle. I believe the seal of Solomon should be orientated north / south so that the masculine triangle of occult philosophy points upward or north, and the feminine triangle points downward or south. This design would also make use of all fourteen pillars in a more precise and intended manner.

If you follow the apex of each equilateral triangle on my floorplan you will notice that the apex points to its corresponding door; i. e., the masculine triangle points up to the Bachelor's door and the feminine triangle points down to the maiden's door.

This slight difference in designs means that the center point of my Star of David also lies 3 meters to the West of the center point of Lomas & Knights proposed design.

PS. This is food for thought for those who believe that an entrance to the underground crypt of Rosslyn Chapel lies under the slab-stone at the center of Lomas & Knight's design...

"The triangle with its top pointing up (BLUE) is rising up. It can be looked at as a symbol for the masculine part of consciousness. Phallic in the sense that it points up. This would also allude to the downward pointing triangle (PINK) being the feminine side of our consciousness. It is essential in a path of spiritual awakening to find balance between the masculine and feminine sides of our consciousness. When broken down into emotional and psychological aspects of personality, it could be said that the masculine aspects control our aggressive side and reasoning. While the feminine aspect relates to our emotions and spirit. In our male-dominated, war-obsessed culture, it is blatantly obvious that our aggressive, animalistic mentality is what is running the world currently. It is also obvious that this way of thinking and living is driving us in the wrong direction. We are headed for disaster if we continue on our current path. It's not that the masculine aspect of our consciousness is inherently bad. Not at all. It is equally essential to our existence. It's just that it is completely out of balance with the feminine. The feminine aspect of love and nurturing, is being suppressed by our addictions to our animalistic tendencies. This is where the inverted triangle comes in. When you have an upright triangle as a symbol, it is not a completed symbol. It is half of the equation. When you bring the inverted triangle of the feminine together with the upright triangle of the masculine, you find balance. This is what the inverted triangle is. It is the answer to the response. It is the missing piece to the puzzle of our puzzling times. Where do we see reference to this inverted triangle? I don't know, let's take a look. When you look at interpretations of the triangles when separated, you often find mention of the significance of the direction in which each one is pointing. One pointing up, the other down. As above, so below? Heaven and Earth. Ascending and descending."

The Rosslyn Stave Angel - Music Cipher, by Stuart and Thomas J. Mitchell

<https://www.youtube.com/watch?v=cy2Dg-ncWoY>

Stuart and Thomas J. Mitchell proposed that the cubes found on some of the arches of Rosslyn Chapel are a sort of code they refer to as 'cymatics.' With cymatics different patterns emerge in the excitatory medium depending on the geometry of the plate and the driving frequency.



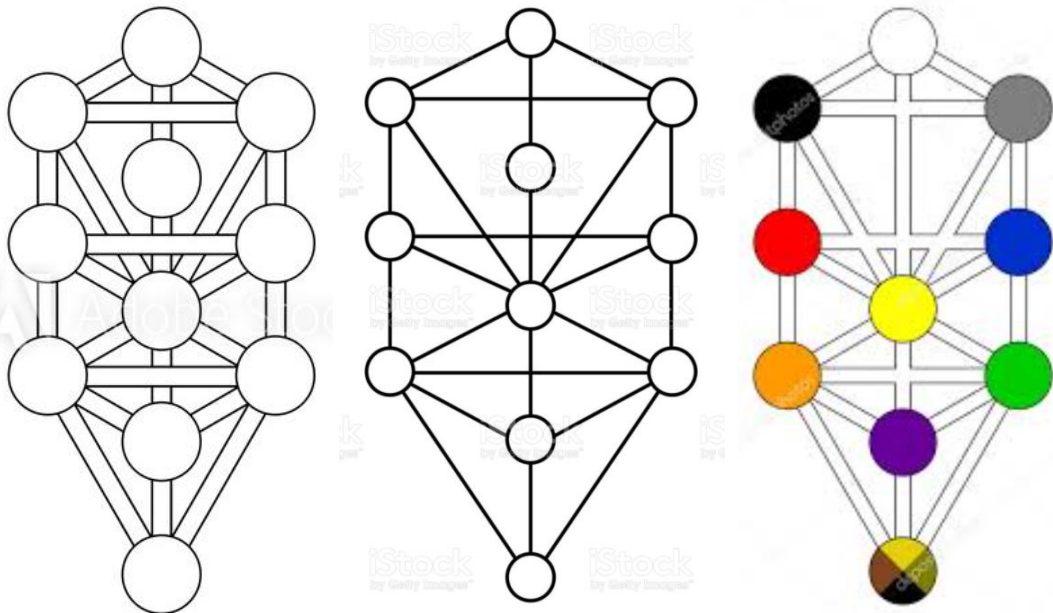
From this code they claim to have composed the Rosslyn Motet, which may heard at

<https://www.youtube.com/watch?v=lcVQgSJB18>

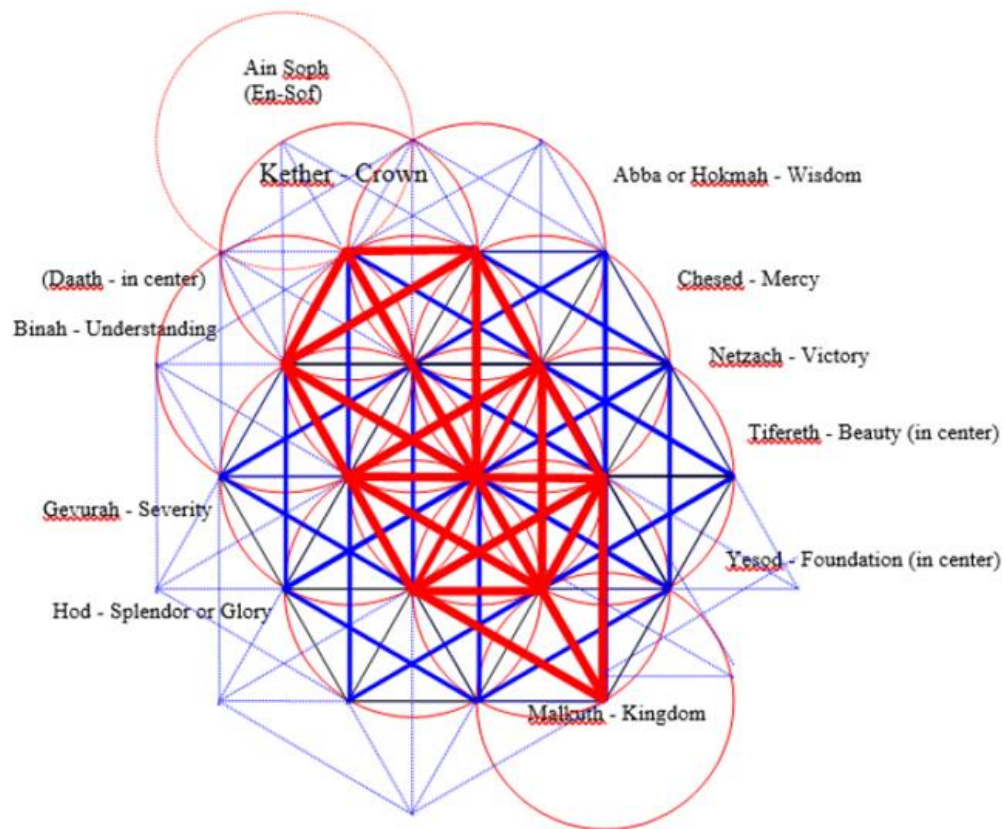
I have seen no direct proof of which cubes were used to compose the Motet, or the arrangement of the cubes as they relate to Motet.

This, of course, still leaves the reason . . . and mystery . . . for these cubes appearing on the arches of Rosslyn Chapel.

Typical representations of the Kabbalah – Tree of Life.

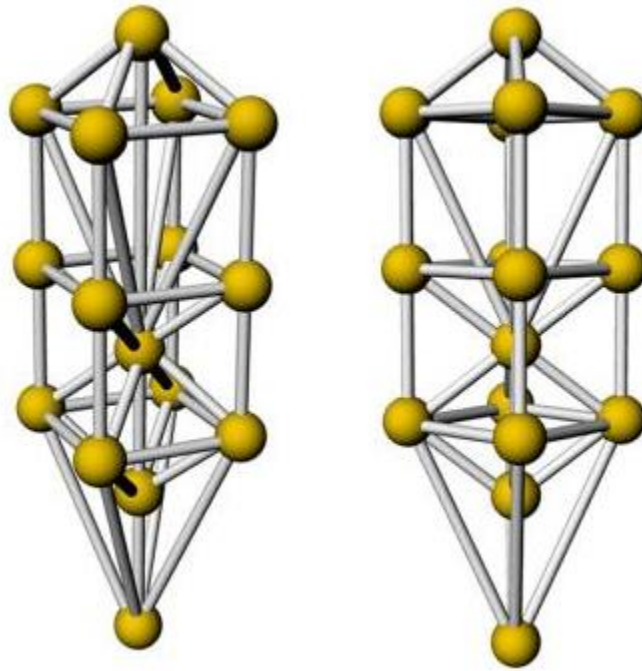


Tree of Life [in red] as found by the present compiler in a Matrix of Circles [Spheres]

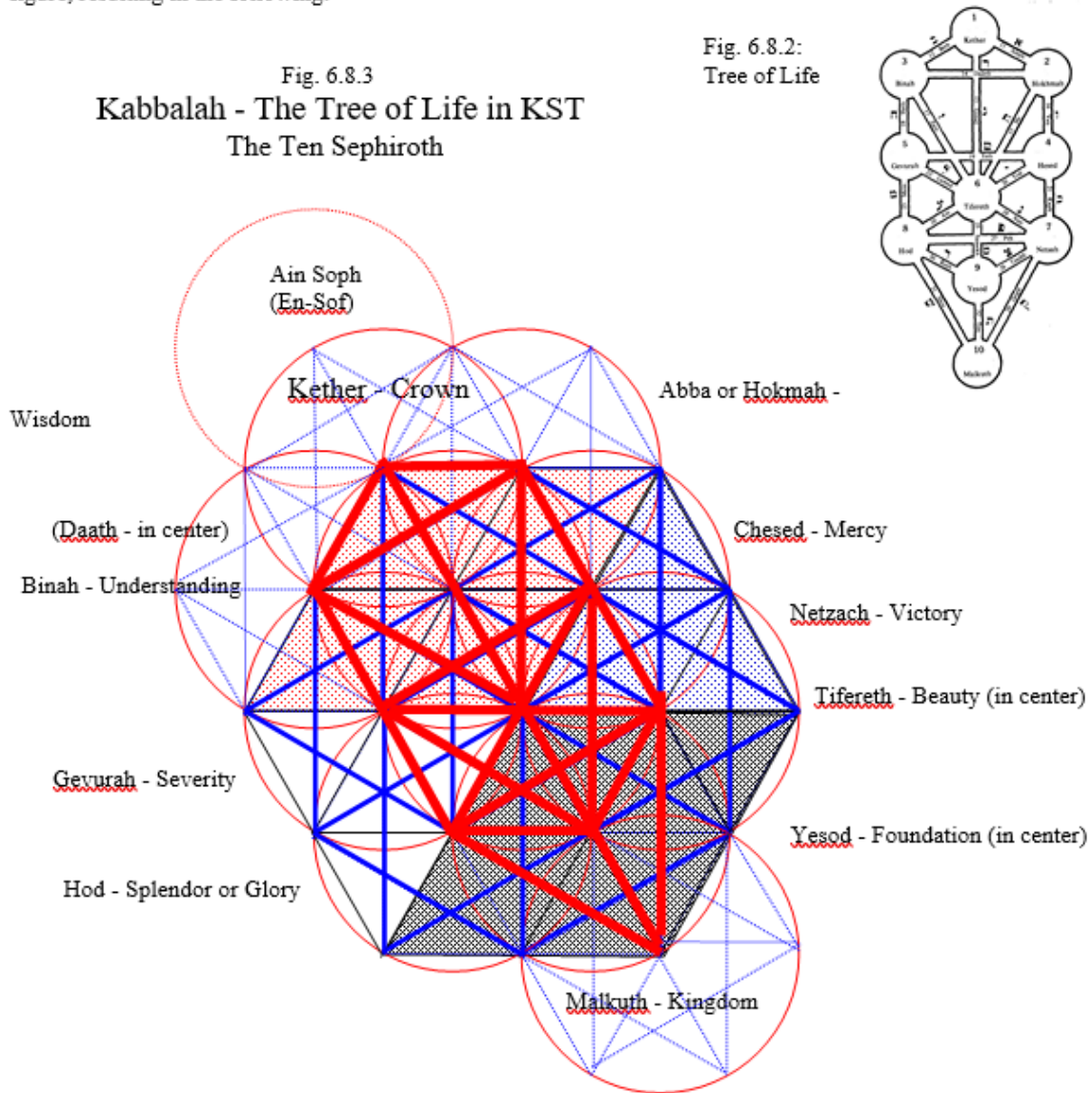


A 3D Model of the Tree of Life

<http://www.freemasons-freemasonry.com/sephiroth.html>



At first I thought of looking for proportional relationships or Platonic Solids, but eventually the thought of something else began to attract my attention. I became aware of the presence of what appeared to be the Kabbalistic 'Tree of Life.' I quickly consulted several books on my shelf to determine the configuration of this Tree of Life as shown in them. The correspondences appeared to be strikingly similar, so I proceeded to overlay it on the above figure, resulting in the following:

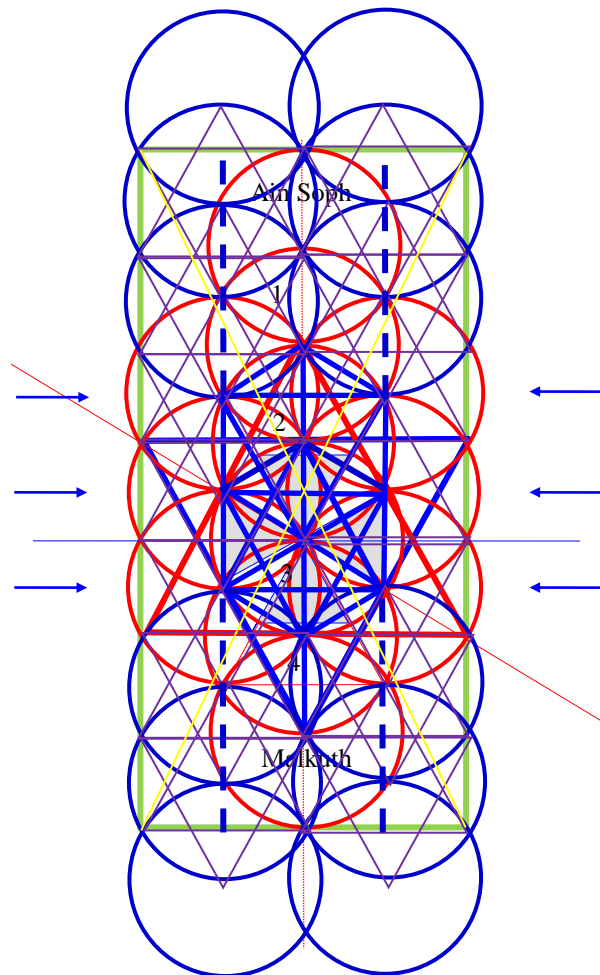
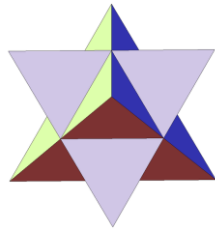


Note too how the Circles are also Spheres and the presence of the Cube in the above shaded figure.

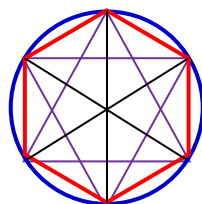
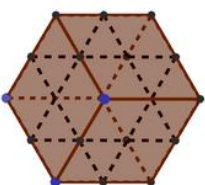
Below is a matrix which encompasses the Tree of Life.

If you were to attach it to a helicopter and gently lower it onto one of the above Floor Plans of Rosslyn Chapel [or the Choir of Glasgow Cathedral], it would just simply fit, with no fudging or force-fitting, for some inexplicable reason.

This matrix repeats itself to infinity [eternity] as a series of Circles [Spheres] with each Sphere encompassing a Star Tetrahedron.

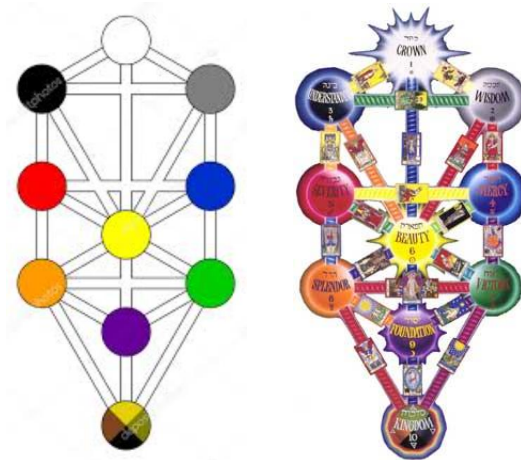
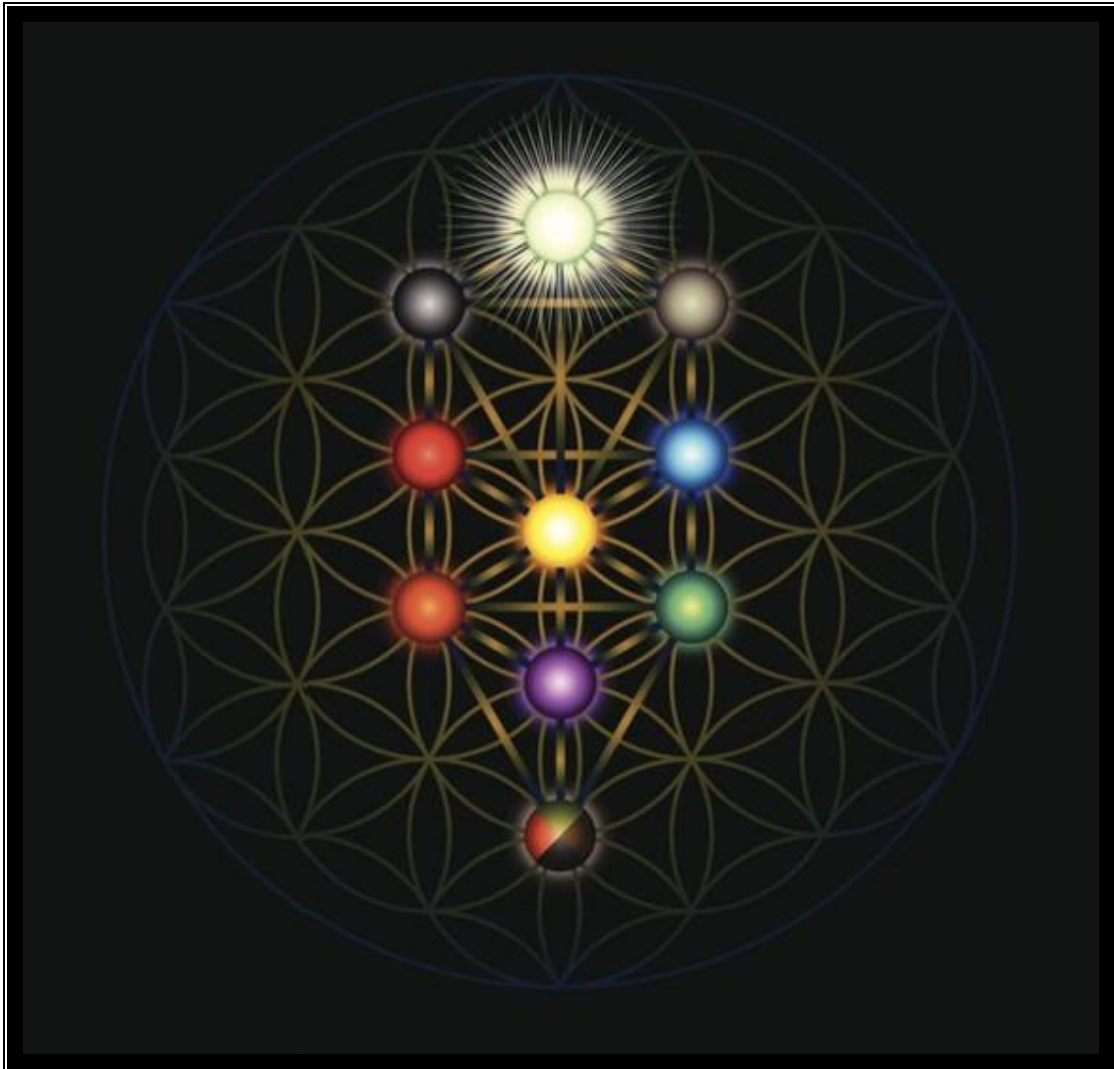


See note at the end of this compilation regarding precision of place of shapes and lines on the above fi



Tree of Life in Matrix

<https://mail.google.com/mail/u/0/#inbox/QgrcJHsbIRxdcqVvfDMZMzIGqVffbDMVfqL?projector=1&messagePartId=0.1>



Calculations pertaining to the Double Square, Stars of David and the Floor Plan of Rosslyn Chapel

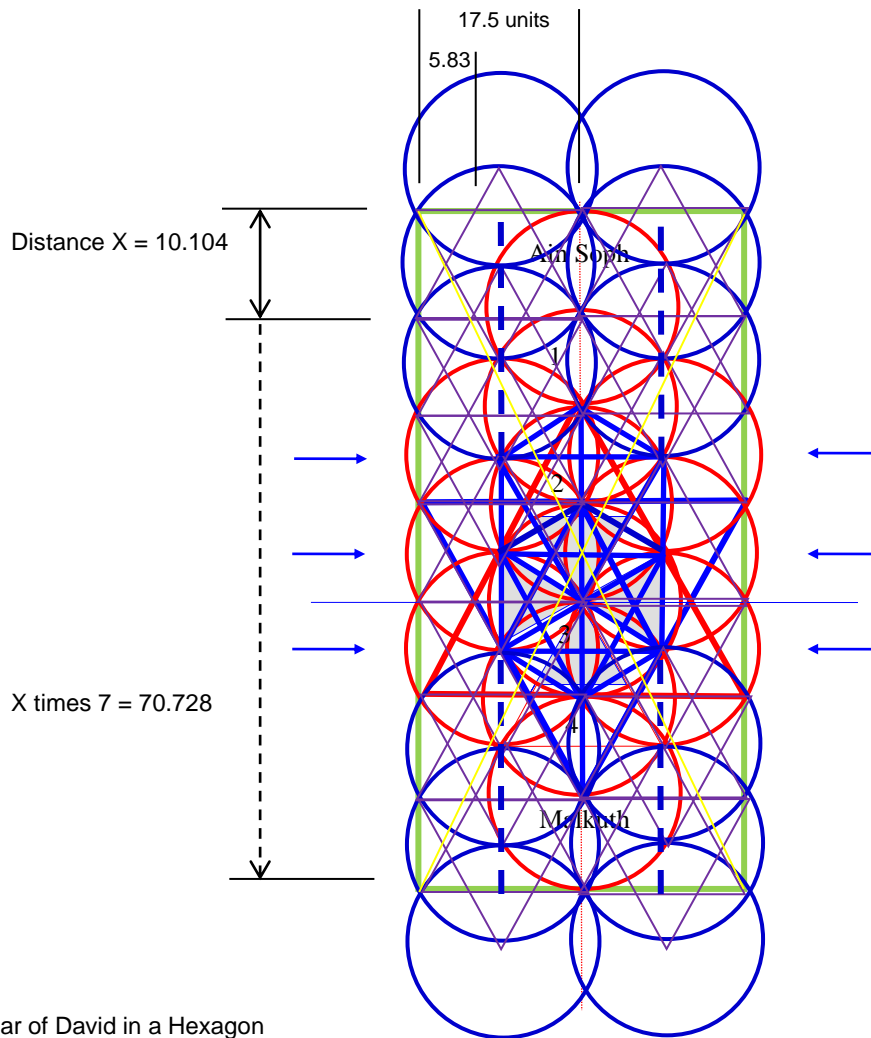
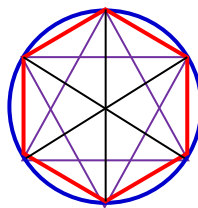
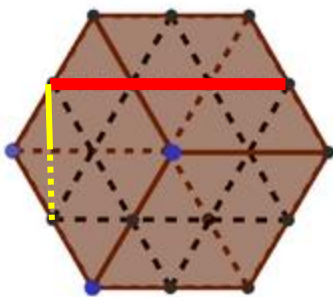


Figure: Star of David in a Hexagon



Note: Side of Hexagon = one half of Diameter

If each of the small triangles in the above figure = 6 units, the top of the downward pointing triangle of the Star of David [shown by the Red line above] would = 3 x 6 or 18 units and the width of two of them, as shown by the Green rectangle in the above figure would therefore be 2 x 18 or 36 units.

By the Pythagorean Theorem, to obtain the height of a small triangle [yellow solid line]

$$a^2 + b^2 = c^2; 3^2 + b^2 = 6^2; 9 + b^2 = 36; b^2 = 36 - 9 = 27; b = 5.196152422706632 \times 2 = 10.39230484541326 \times 7 = 72.74613391789282$$

Green Rectangle above is therefore 36 x 72.74613391789282 units

Not exactly a Double Square, but very close . . .

Width of Rossly Chapel given by Cooper – 35 units [feet].

$35 \text{ Units} / 6 = 5.83333333333333$

$5.83333333333333 \times 3 = 17.5$ [length of Red line on previous page]

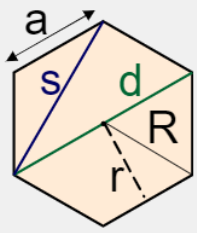
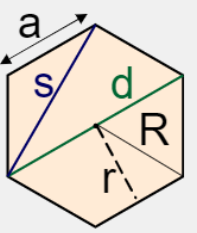
Per the below calculation: short diagonal [s] of 17.5 gives a side [a] of a hexagon of 10.104 units

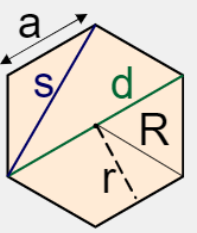
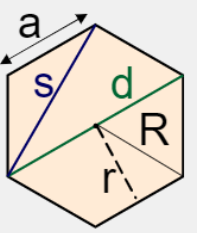
$10.104 \times 7 = 70.728$ [69 feet 8 inches per Cooper – $69 \frac{2}{3}'$]

or a Green rectangle of 35×70.728 units [$70.728 - 69.667 = 1.061$ units]

Again, not exactly a Double Square, but very close. [a variance of about 1% - .9897%]

<https://www.omnicalculator.com/math/hexagon>

	
Side (a)	10.392 in
Area	280.6 in ²
Perimeter	62.35 in
Long diagonal (d)	20.785 in
Short diagonal (s)	18 in
Circumcircle radius (R)	10.392 in
Apothem (r)	9 in

	
Side (a)	10.104 in
Area	265.2 in ²
Perimeter	60.62 in
Long diagonal (d)	20.207 in
Short diagonal (s)	17.5 in
Circumcircle radius (R)	10.104 in
Apothem (r)	8.75 in

Column Grid

There are 14 Columns in Rosslyn Chapel, with 7 spaces between them, West to East, leaving a distance of 10.104 between the centers of the Columns on the overlay.

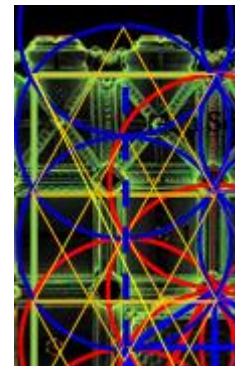
From North to South the spacing is divided into 4 spaces, in its 35 foot width, leaving a distance of 8.75 between the centers of the Columns on the overlay.

This makes an overall grid of Oblong Squares of 10.104×8.75 each, or a ratio of width to length of .865993665874901. The spacing between the pillars from North to South is equal in the ambulatory but slightly longer for in the Choir, begging the questions of their actual dimensions.

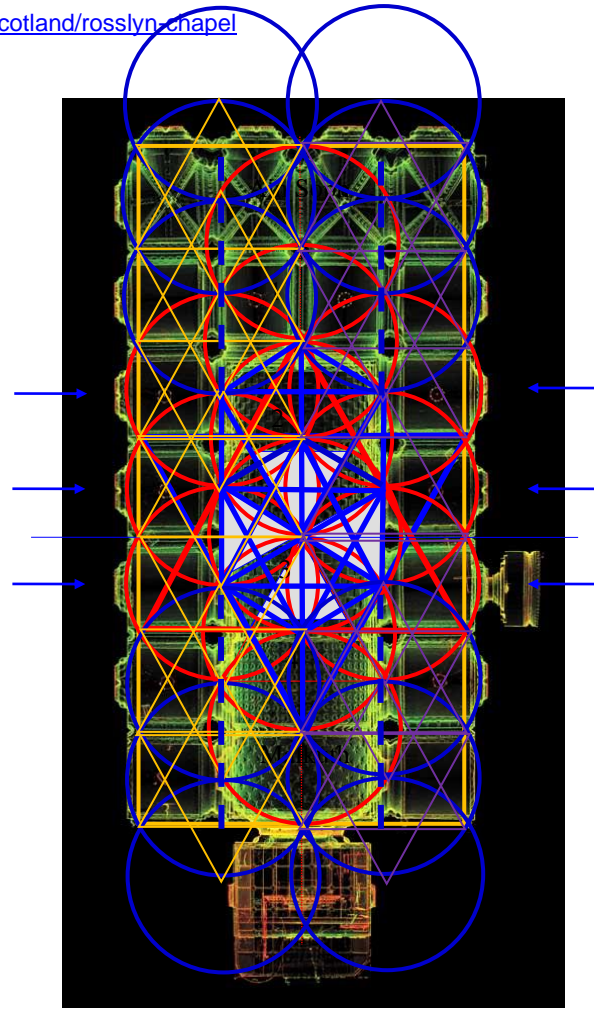
This all needs to be confirmed and adjusted, as is appropriate, upon receiving the actual dimensions of the Chapel, from West to East and North to South.

Note that along the left half of the overlay, 7 Stars of David 'perfectly' fit in the two spaces between the Columns. [see figure to the right >]

The spacing between the pillars is equal from West to East [~10.101 feet], except on the West end where the wall was put up where the Transept was to have been. There distance is equal to the center of where the pillar WOULD have been, but by the placement of this wall [where one would not normally be] the distance is slightly shorter [~1.061 feet]. [see orange circle on Figure A below – page 38]



<https://www.e-architect.com/scotland/rosslyn-chapel>



Contact Roslin Chapel: rosslynch@aol.com; For general inquiries mail@rosslynchapel.com
<https://www.rosslynchapel.com/about/rosslyn-chapel-trust/>
fiona.hyslop.msp@parliament.scot

The laser scanning captures Rosslyn Chapel from all angles. The four shots attached include:

- a full elevation view of the Chapel revealing both the vault and the entire building
- a plan view, where we can see Rosslyn through the entire building from roof to floor
- aerial view showing the Chapel and its grounds
- interior shot

The images revealed are from a project developed by Historic Scotland and Digital Design Studio at the Glasgow School of Art, to survey and interpret heritage structures, **creating the definitive 3D record of the architecture down to the millimeter.**

Terrestrial laser scanning, in combination with other digital technologies, is an extremely effective method of precisely documenting an object, building or landscape.

Over a three day period, a combined team from Historic Scotland and the Digital Design Studio at the Glasgow School of Art thoroughly laser scanned and digitally photographed the interior and exterior of the Chapel. Three highly advanced 3D terrestrial laser scanners were used on the project, each scanner capable of capturing 50,000 plus dimension points a second.

Within three days over 4.5 billion points were acquired. The information not only provides an accurate record of the Chapel's current condition, but has also provided critical dimensional information in the ongoing restoration process. This process would normally take a surveyor over a year to complete.

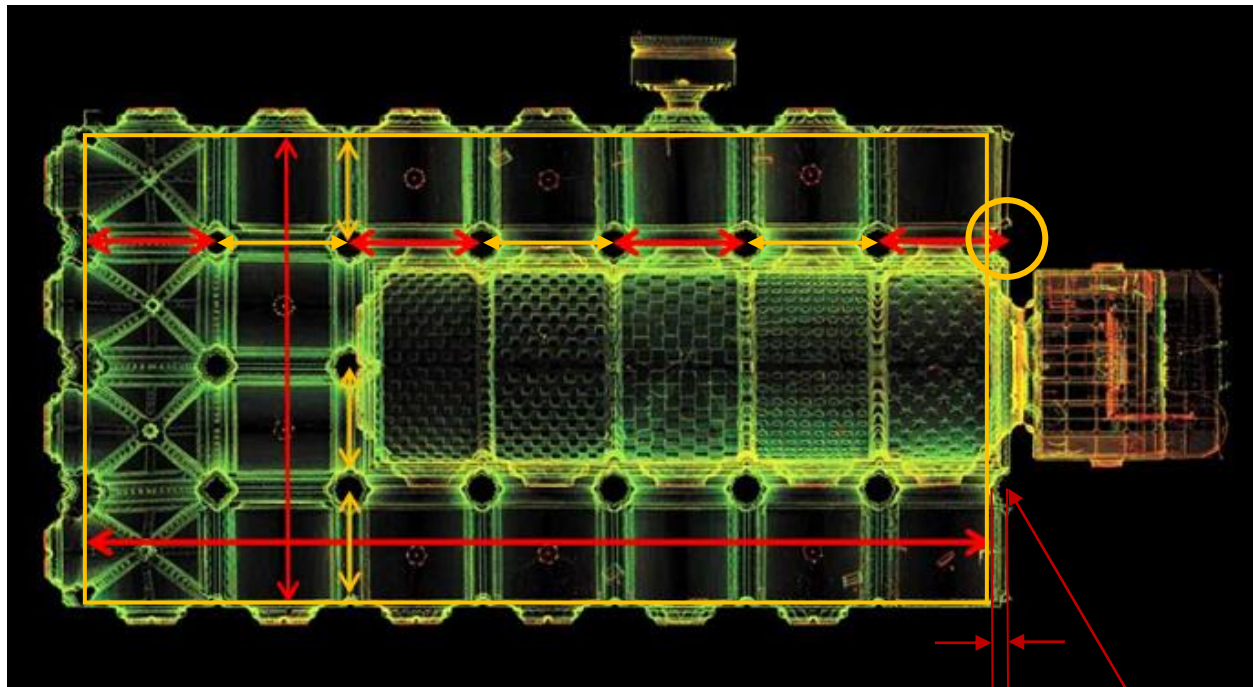
The laser technology has already been used on New Lanark and Stirling Castle.

Fiona Hyslop, Minister for Cultural and External Affairs said: "This leading edge technology will help digitally preserve Scotland's heritage for generations to come.

"The amount of detail in the digital images of Rosslyn Chapel is truly astonishing. This technology has already been used to give us exceptionally accurate 3D visual documentation and is currently being used at Stirling Castle. The technology provides a lasting, digital record of the country's most important buildings. It also offers a new method for researching and conserving Scotland's built environment.'

Colin Glynn Percy, Director of Rosslyn Chapel said: 'This has been a fascinating exercise for us which has real practical benefits in being able to record minute details for posterity as well as assist the conservation of Rosslyn Chapel for future generations to enjoy.'

Figure A. [see boxed text on page 36]



~1.061 feet between West Wall and the Center of the Westernmost Pillar

Conclusions

None.

Tempting as it may be, I have absolutely no conclusions, theories, or speculations as to why:

- The Rosslyn Floor Plan is so neatly overlaid by a Tree of Life [and 20 Stars of David]
- The Rosslyn Floor Plan is laid out as a nearly Double Square.
- The overlaid Stars of David do not form an exact Double Square of 35 x 70, but rather one of 35 x ~70.728.

I do have observations of my own, which I will keep to myself, in that there is no known corroborating support to sustain such observations, other than co-incidental similarities with various religious or philosophical offerings.

If anyone who reads this has sustainable / verifiable 'facts' pertaining to the above, please feel free to contact me.

For the record, I have forwarded a copy of an overlay to the Rosslyn Chapel and the Rosslyn Trust and to a professor of Art & Architectural History at a nearby University but, alas, have had nary a word from any of them.

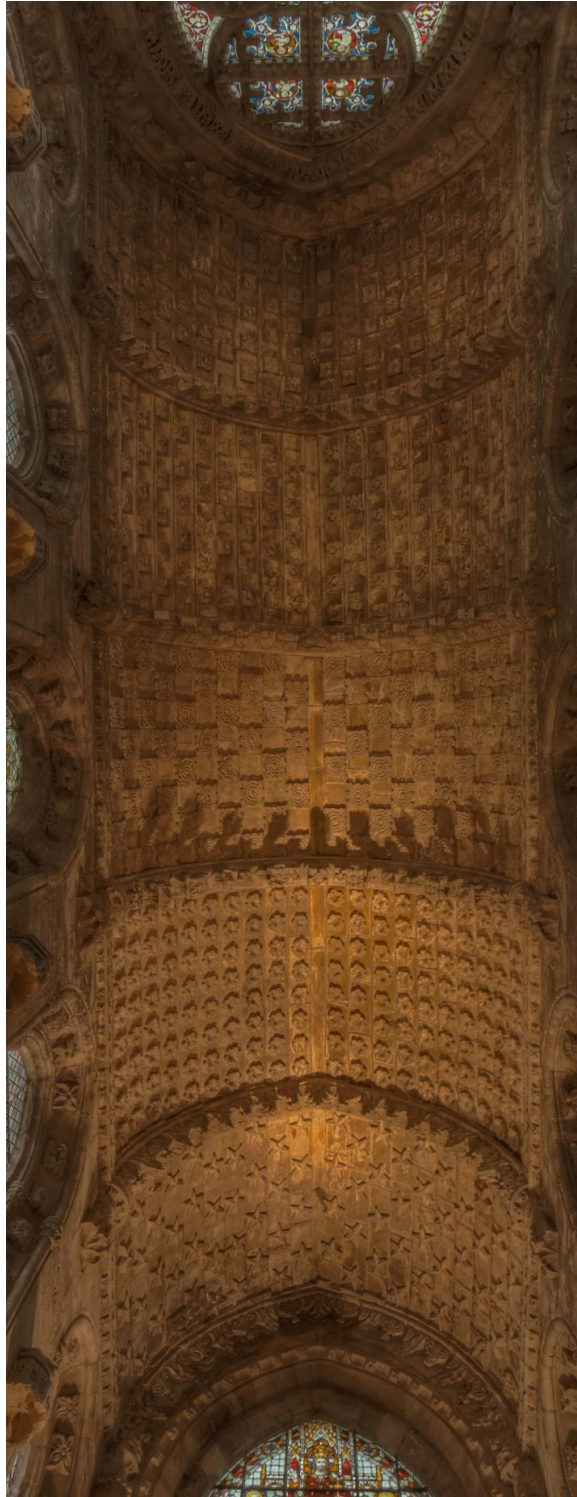
Best Regards,

Gary L. Heinmiller
Liverpool, New York
5 Dec 2020

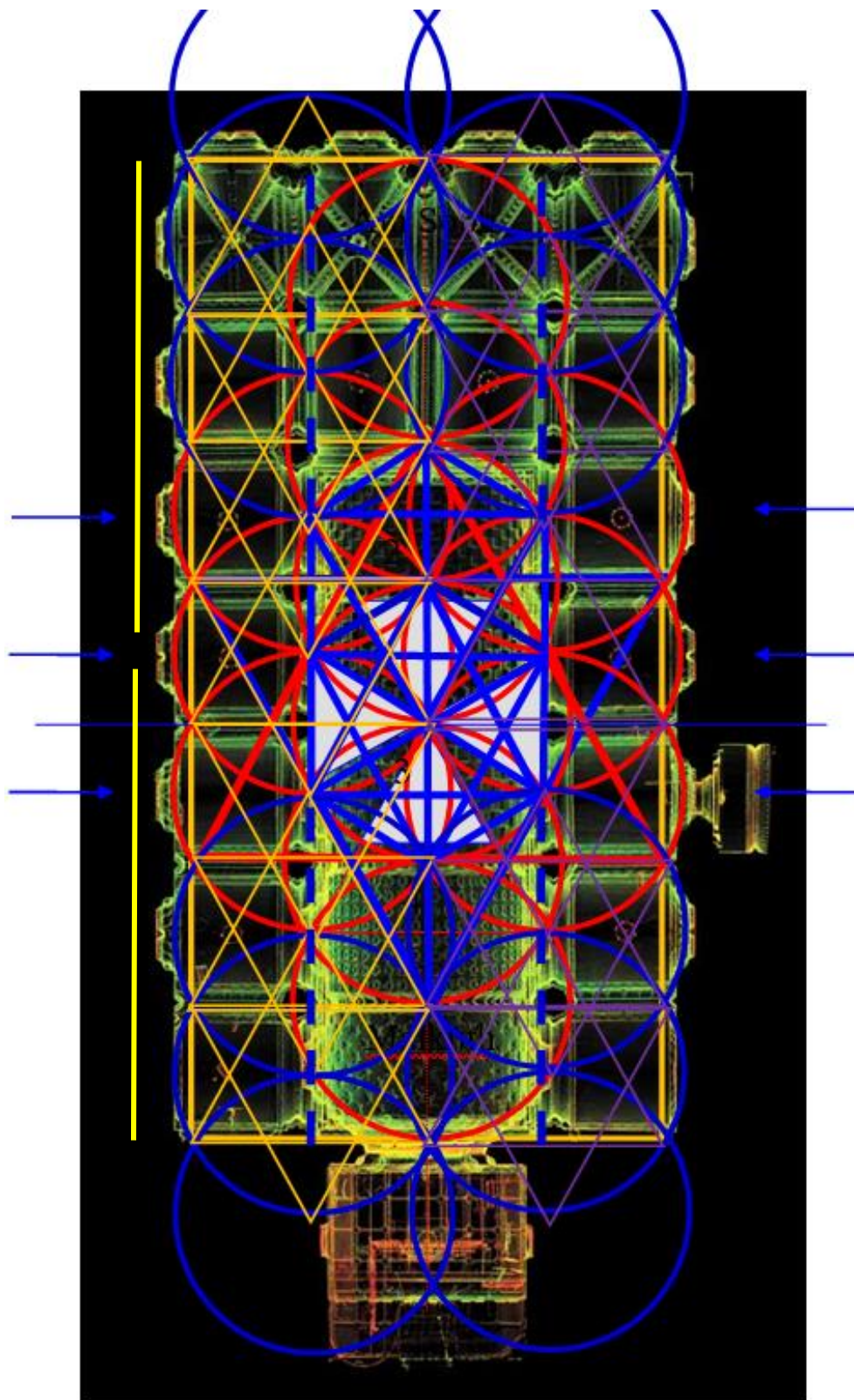
garylheinmiller@gmail.com

Rosslyn Chapel – domed ceiling

https://www.rodwards.com/interactive-files/Rosslyn_Chapel/index.html



As a side note, the above domed ceiling lies directly over the five bays where the Tree of Life appears in the below overlay.



Enlargement of page 37 figure

Notes on the precision of the Overlay [see page 33]

The overlays shown on the various Floor Plans above were generated with MS Word Graphics using a handheld mouse.

Many moons ago, I used to draw the same matrices on paper with a handheld compass and ink.

There are therefore some understandable very slight variations in the precise positioning of the various lines, triangles, and circles in the overall matrix.

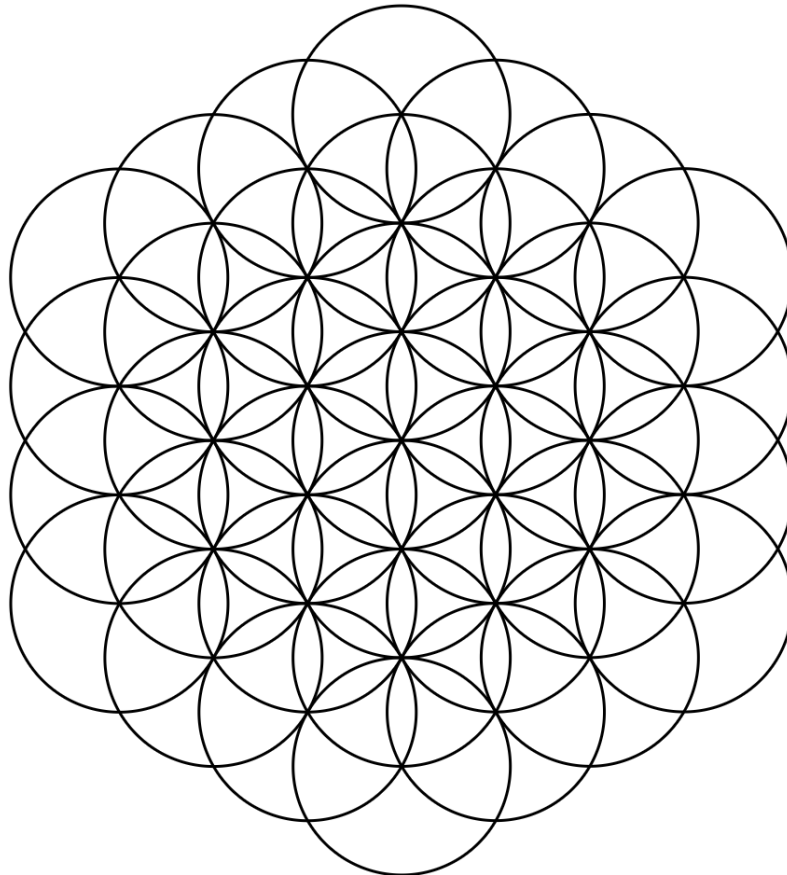
I did not have the benefit of a computer generated positioning system in compiling the matrix so there is no doubt some very slight inconsistencies in the precise placement of the components of over 60 elements.

Notwithstanding, the matrix is absolutely, geometrically precise and with a sophisticated computer generated positioning system would show this to be just the case.

As good as the 3D laser view of the Chapel is, there are no dimensions given, so we do not know if the Chapel is 10 feet or 1000 feet long. Nor do we know the dimension to center of the Pillars from North to South. The Rosslyn Trust is, as usual, being very 'proprietary' with any other laser images of the Chapel [such as the Crypt, tunnels or what is under the floor. 😊

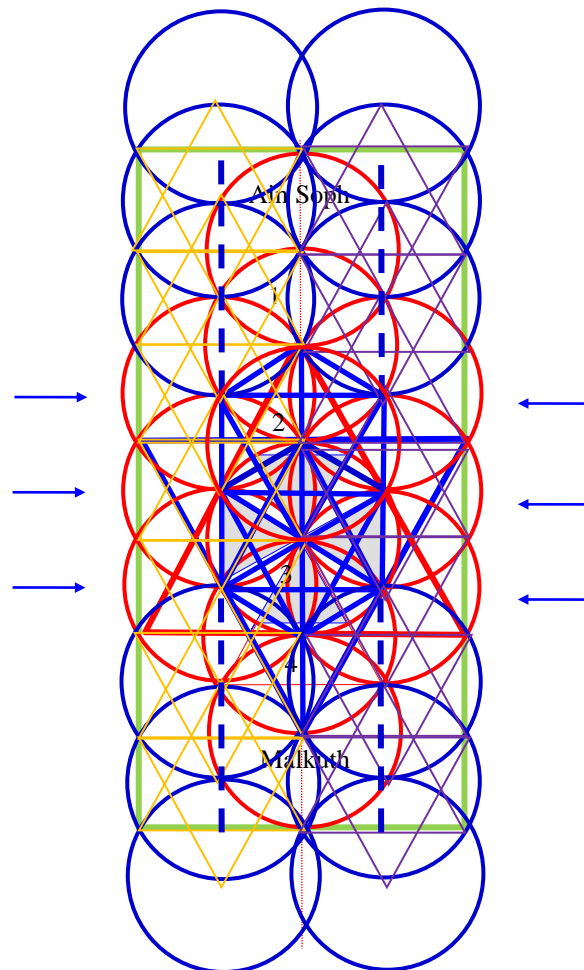
g.l.h.

In an attempt at a more precise matrix I used the below on which to register my overlay

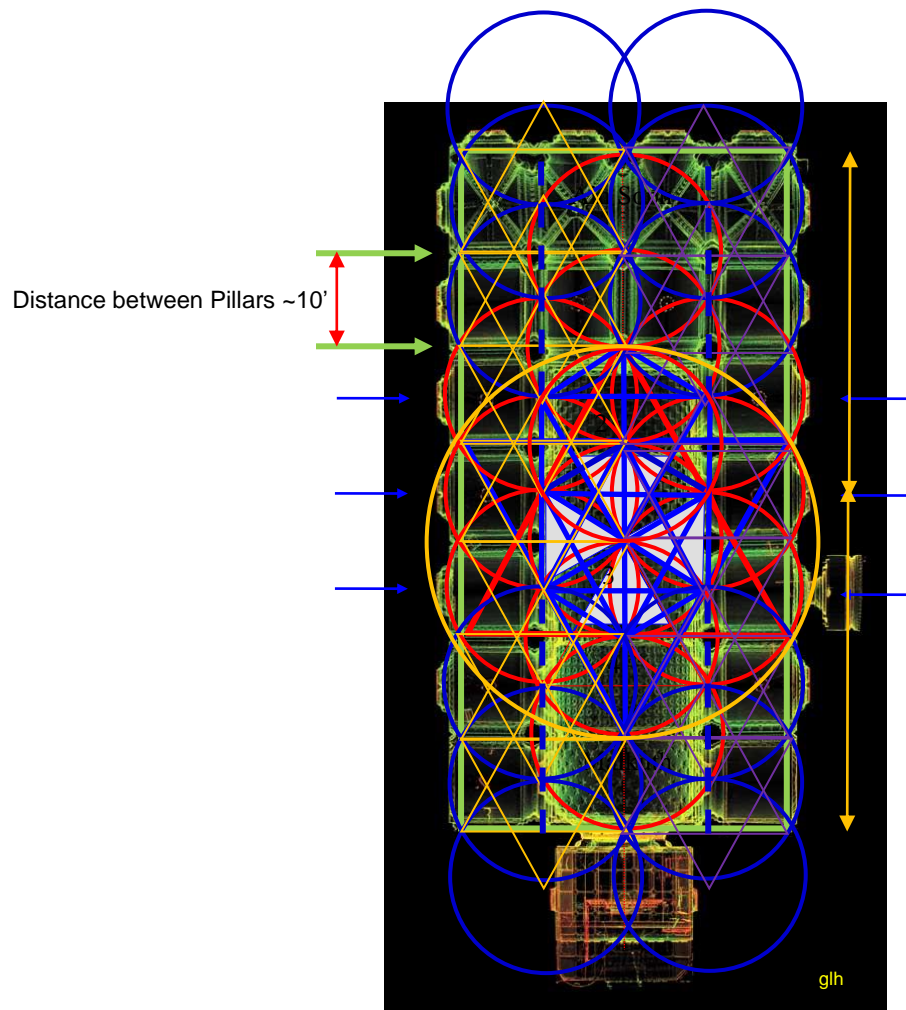


As you may see from the above, the matrix are also spheres and repeats to 'beyond' infinity, and that if you know one element you know all of them.

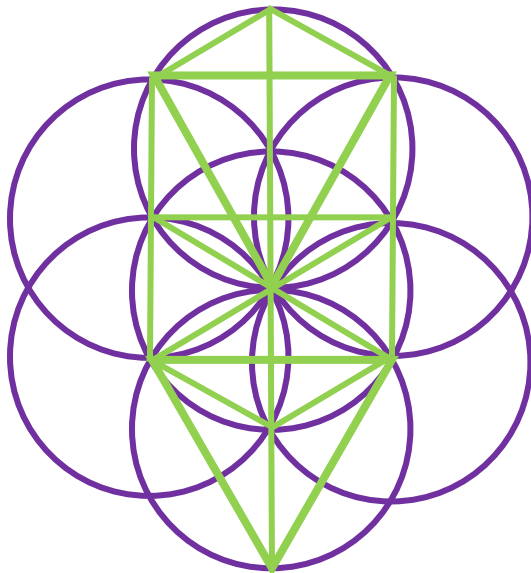
I adjusted the registration of the overlay, as per the below



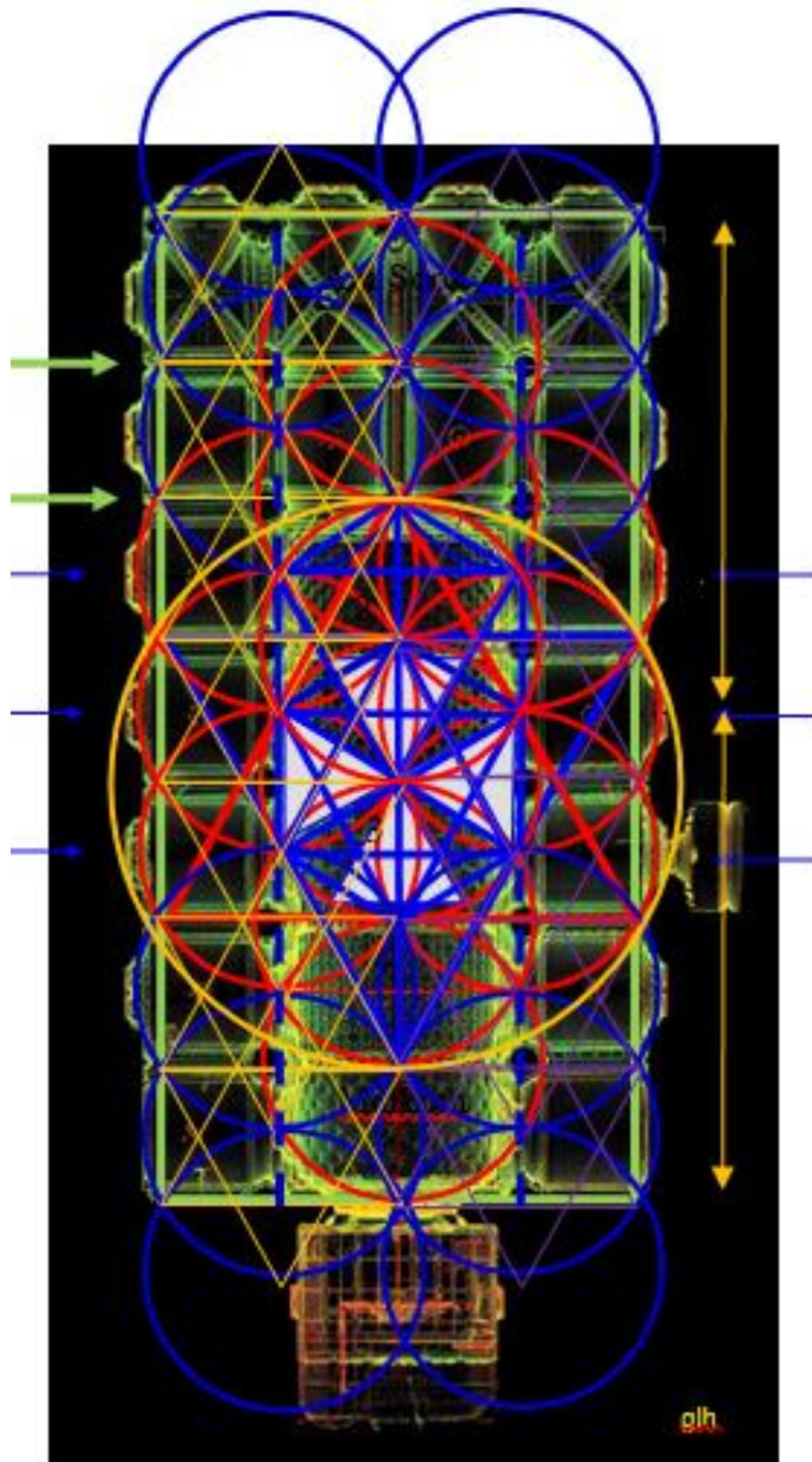
Resulting in the below overlay on the 3D laser Floor Plan



Seed of Life containing the Tree of Life from the above matrix in the Orange Circle



An enlarged view of which appears below



At this time, it is not clear what unit of measure was used in building Rosslyn Chapel.

Nothing in particular strikes me as symbolic in having the width of the Chapel at 35 feet, using a 12" foot.

If they were using the Ell as their standard of measure, the width would have been right about 33.1 Ells, giving a length of about 66.879 Ells. [giving a distance between Pillars of ~9.554142857142857 Ells]

The Scots units of length were technically replaced by the English system by an Act of the Parliament of Scotland in 1685.

See below regarding the dating of the use of Ells.

<https://en.wikipedia.org/wiki/Ell>

An ell is a northwestern European unit of measurement, originally understood as a cubit (the combined length of the forearm and extended hand).

The **Scottish ell** is approximately 37 inches (0.94 m). The Scottish ell was standardized in 1661, with the exemplar to be kept in the custody of Edinburgh.

<https://www.rps.ac.uk/trans/1663/6/81>

Act anent the foot measure

The estates of parliament considering that, notwithstanding by the ancient laws of the kingdom, the ell is designed to be thirty-seven inches, yet many use inches by which the ell is divided into forty-two inches, and of these small inches make the foot measure of a smaller proportion than it ought to be, to the great prejudice of the lieges, and that the occasion of this liberty has been because that, hitherto, there has been no standard appointed for foot measures as well as other measures;

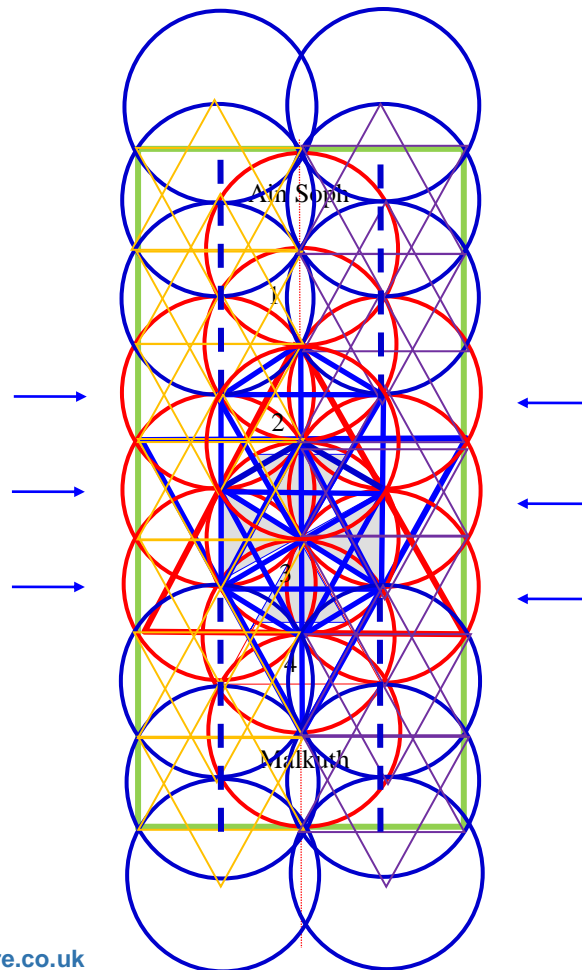
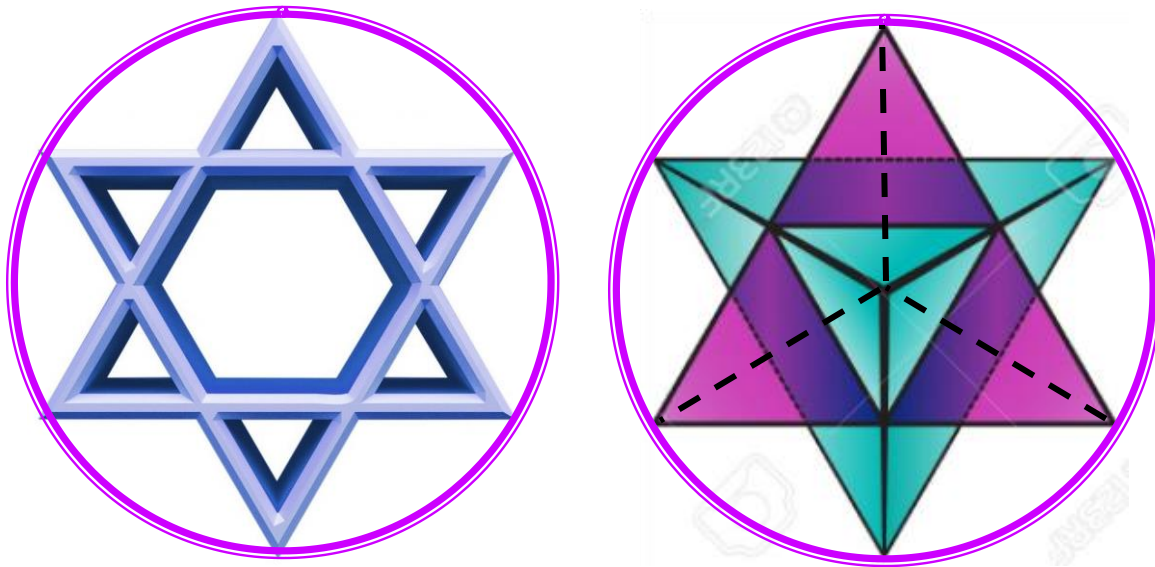
therefore his majesty, with advice and consent of his estates of parliament, statutes and ordains that from and after 1 June next 1664 no workman or other person shall make use of any other foot measure than such as consists of twelve of these inches, whereof the ell contains thirty-seven; and that this may be made more practicable to the lieges, ordains an exact standard foot to be made by the magistrates of Edinburgh before 1 January 1664 of iron or copper, and preserved by the city of Edinburgh for all time coming, and that all burghs shall have a measure made according to it and hung at their tolbooth [sic] doors or upon their market crosses before 1 March 1664, and any burgh that shall fail in this shall be liable to the penalty of £100 Scots; and ordains that all wrights, glaziers, masons and all other sorts of public workmen shall work by this foot measure only, that the lieges may not be abused by a variety of measures, providing always that this does infer no further privilege to the burgh of Edinburgh in adjusting of the standard to the shires and burghs within the kingdom than the keeping of the same, or to any others that have standards of the like nature.

Note how the photo appears to show the West Wall set against the middle of the Pillar, whereas such does not appear the case on the 3D image on page 38 above



The three pillars at the east end of the chapel are named, from north to south: the Master Pillar, the Journeyman Pillar and, most famously, the Apprentice Pillar. The names for the pillars date from the late [Georgian period](#) — prior to this period [1830] they were called the Earl's Pillar, the [Shekinah](#) and the Prince's Pillar.

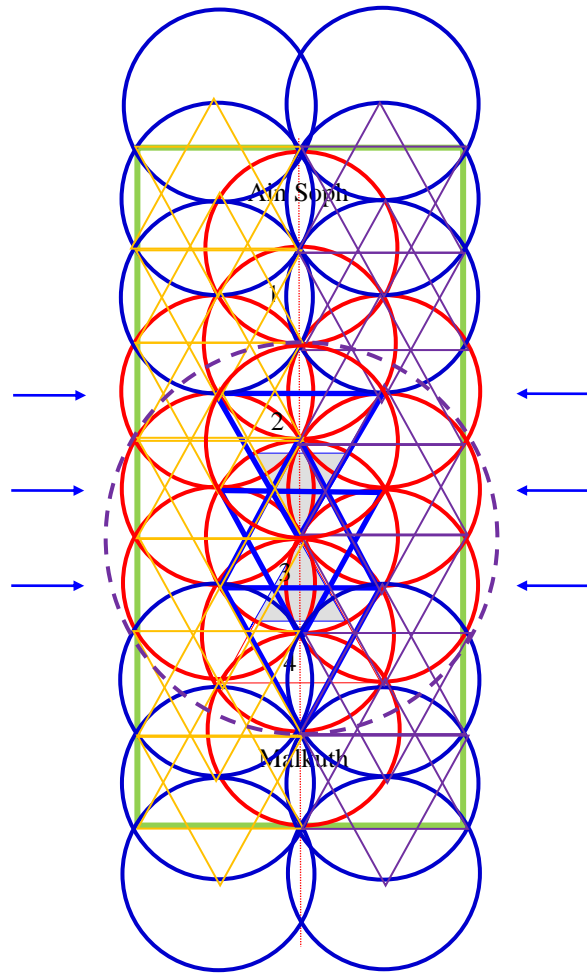
Note: The above [and below] Overlay is basically the below figure repeated [interlinked] 20 times the along West to East axis [7 along each side and 6 down the middle].



info@edinburgharchitecture.co.uk

<https://www.edinburgharchitecture.co.uk/roslin-church> A double equilateral triangle regulates the proportions at Rosslyn [?]

Grid showing 20 Double Triangles [Stars of David]



Width of Rosslyn Chapel given by theory – 34.64 units [feet]. [34' 7.68" – see page 12.

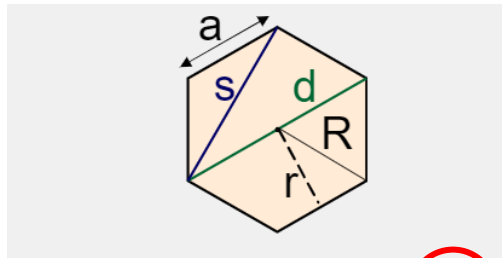
Per the below calculation: short diagonal [s] of 17.32 gives a side [a] of a hexagon of **10 units**.
[This would give an 'assumed' distance of 10 feet between the pillars running West to East.]

$10 \times 7 = 70$ [69 feet 8 inches per Cooper – 69 2/3']

or a Green rectangle of 34.64 x 70 units [70 - 69.667 = .333 units] [.0047571428571429%]

Again, not exactly a Double Square, but very close. [a variance of about 1% - .9952428571428571%]

<https://www.omnicalculator.com/math/hexagon>

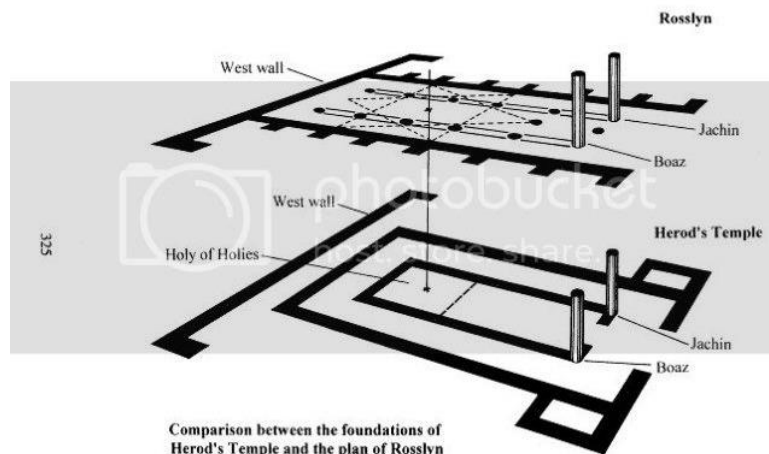


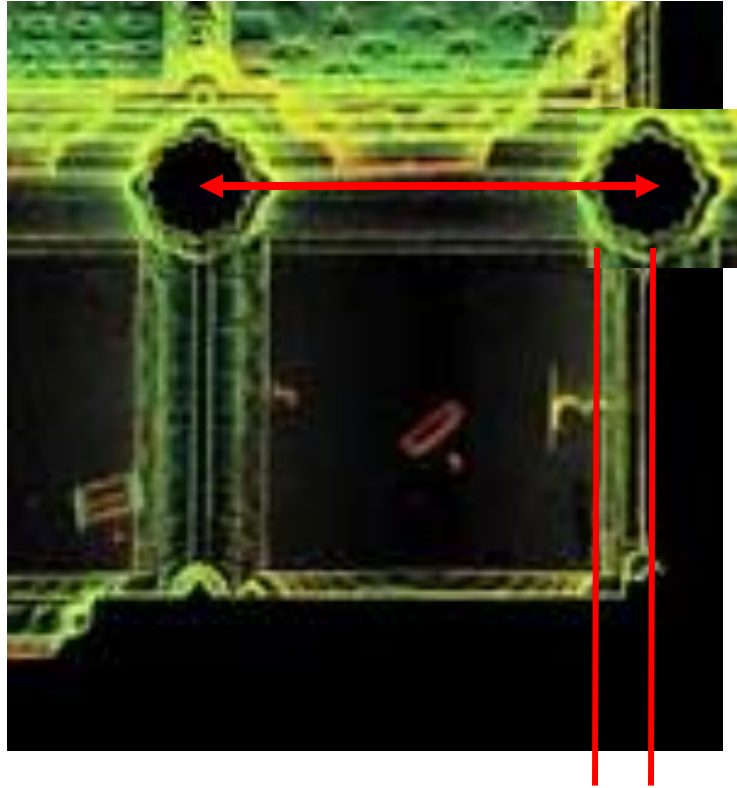
Side (a)	10 in
Area	259.8 in ²
Perimeter	60 in
Long diagonal (d)	20 in
Short diagonal (s)	17.32 in
Circumcircle radius (R)	10 in
Apothem (r)	8.66 in

<https://www.edinburgharchitecture.co.uk/roslyn-church>

The foundation stone for Rosslyn Chapel was laid on St. Matthews day, 1446. The orientation is due east & west, marked out by the solar ray by ancient tradition. A double equilateral triangle regulates the proportions at Rosslyn.

Question: Who or what is the Source of the assertion that "a double equilateral triangle regulates the proportions at Rosslyn?"
I suspect it might be traced to The Hiram Key, by Robert Lomas, which is not generally considered to be a reliable source.





~10 feet between Pillars; ~1.061 feet between West Wall and the Center of the Westernmost Pillar

<https://www.flickrriver.com/search/Rosslyn+Chapel+in+Scotland/>

Notice how the West Pillar extends past the Outside Wall . . .





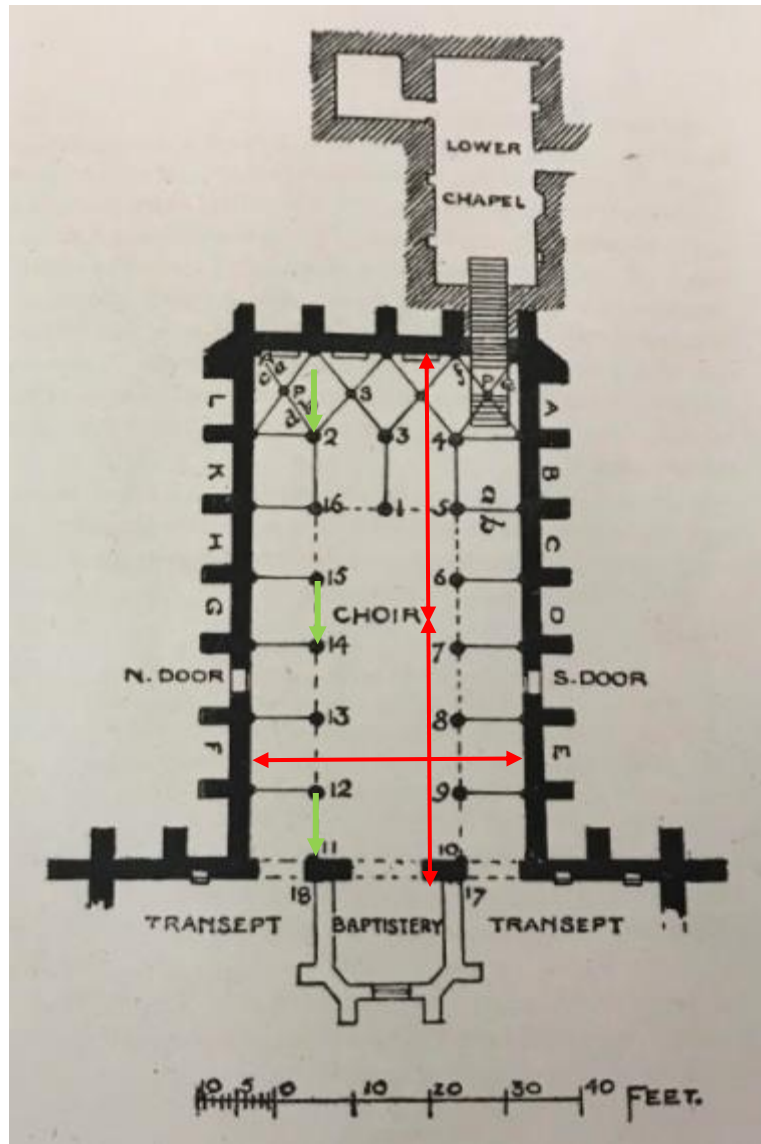
Unknown distances between the North and South Walls to the Centers of the Pillars

Unknown distances between the Centers of the Central Pillars and Aisle Pillars

It has been reported that the width of Chapel is 35 feet [Cooper], which would put the two middle Pillars at 17.5 feet. But the two outer pillars do not appear to be equidistant from the two middle ones and then to the wall [see below].



~10 feet between the Centers of the Pillars from West the East



1892 Floor Plan of Rosslyn Chapel

Red arrows note 35 feet wide and ~ 70 feet in length

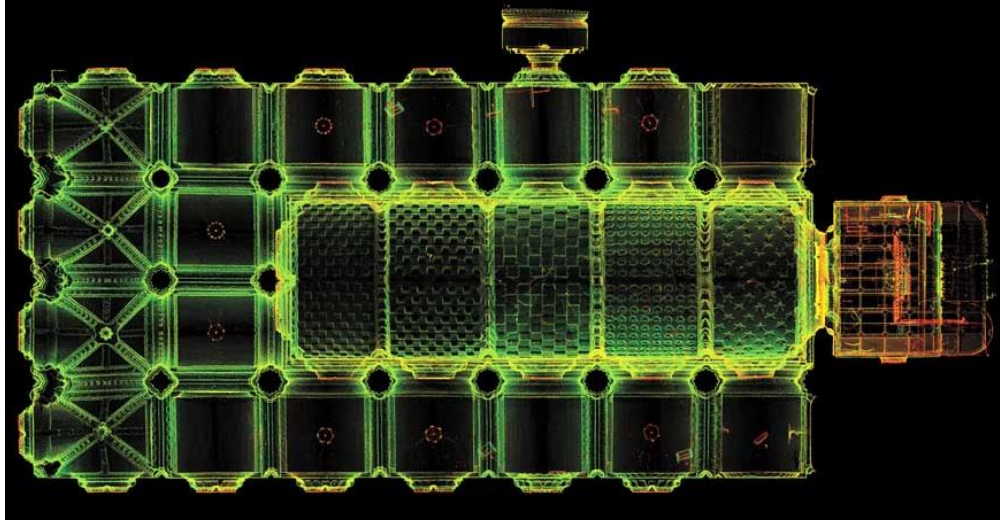
Summary

As previously noted [page 38], I have drawn no Conclusions, Theories, or Speculations from any of the above ramblings.

This present work is a Compilation of various Observations and musings. It is not being prepared or presented as a Paper, Thesis or Dissertation.

The one thing I have not yet been able to ascertain is the Actual Measurements / Dimensions of Rosslyn Chapel, not for want of trying. I have attempted to discuss this with two Professor of the History of Architecture, but they are not willing to discuss this without an extensive study to support the opinion [which they are not willing to do]. I have attempted to reach Rosslyn Chapel and the Rosslyn Trust, but neither has returned a reply to my requests. I have attempted to reach the Earl and Countess of Rosslyn, but their contact information is not available to the general public.

There is a fine 3D Laser Scan of the Chapel on line at https://www.e-architect.com/images/jpgs/scotland/rosslyn_chapel_s260110_2.jpg but there are no dimensions shown.



But I shall continue to search and enquire until I do have enough dimensions to properly evaluate my observations.
g.l.h.

17 Dec 2020
e-architect
info@edinburgharchitecture.co.uk

Greetings,

I note with considerable interest the 3D Laser image of the Floor Plan to be viewed at <https://www.e-architect.com/scotland/rosslyn-chapel> and more specifically at https://www.e-architect.com/images/jpgs/scotland/rosslyn_chapel_s260110_2.jpg which is reportedly accurate to within one millimeter.

The one thing the image does not reveal is whether the Chapel is 10 feet or 1000 feet in length. A mere few inches can make a very significant difference regarding the layout of the Floor Plan.

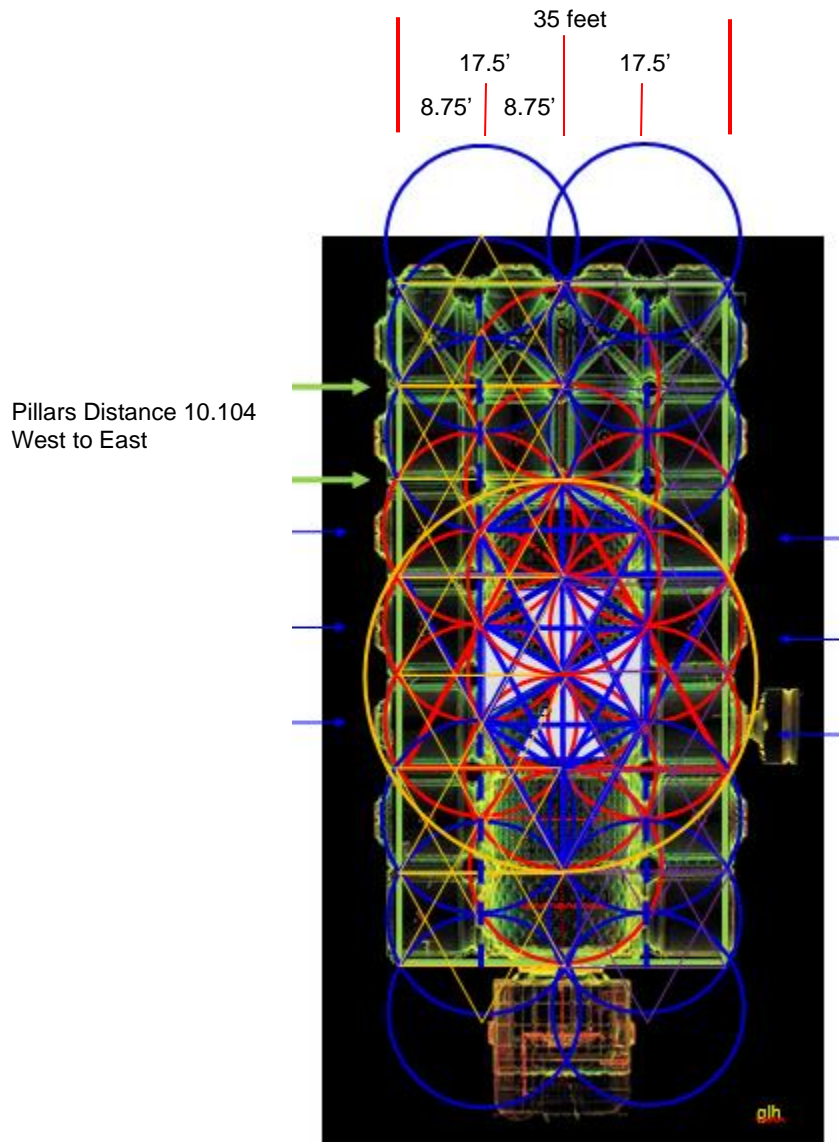
Could I please have the dimensions of the length and width of the Chapel, and the distance between the Pillars, for research I am conducting.

I also note on your website the statement "A double equilateral triangle regulates the proportions at Rosslyn." I don't recall ever seeing either Rosslyn Chapel or the Rosslyn Trust ever making such an assertion, and would appreciate knowing who or what was the source of the assertion made on your website.

Seasons Greetings and Best Regards,
Gary

Gary L, Heinmiller
Liverpool, New York

Estimated Distances [based upon measurements of Stars of David]



If Pillar distance from West to East is

10 feet **10.104 feet** 10.392 feet

Width is 34.64 **35** 36

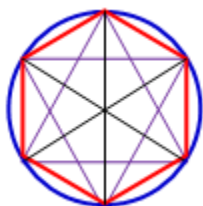
Length is 69.28 **70** 72

and Pillar Distance from North to South is

8.66 **8.75** 9

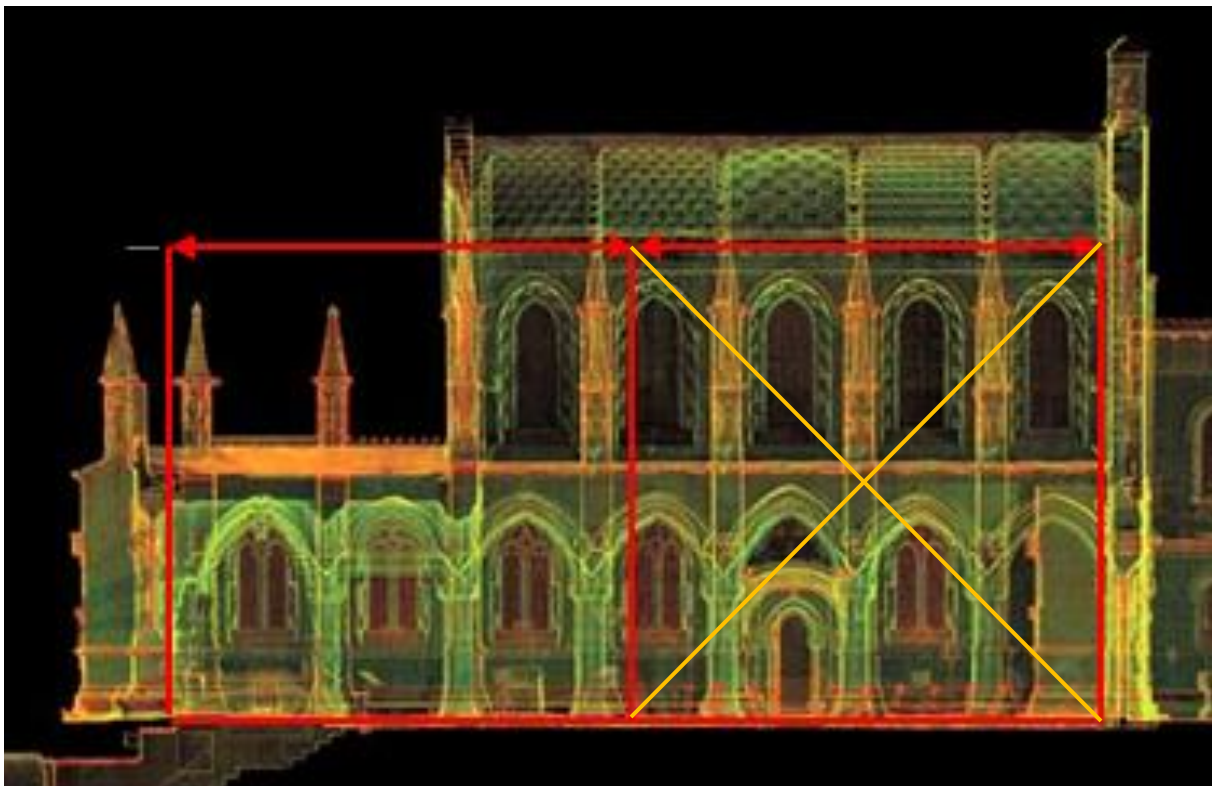
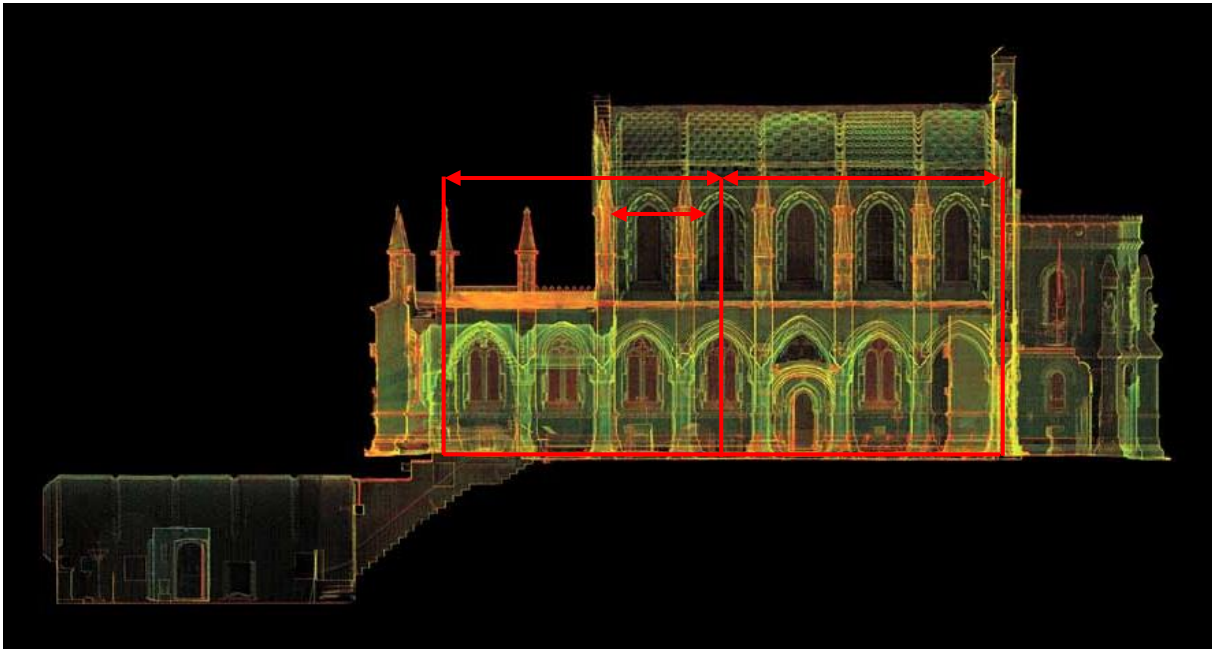
Actual Distances

Unknown



Note: Side of Hexagon = one half of Diameter of Circle

https://www.e-architect.com/images/jpgs/scotland/rosslyn_chapel_s260110_3.jpg



Note: The Domed center roof extends over the floor area of about 17.5' wide, 50' long and a 35' wall height.

H. Chris McGregor

Architect Chris McGregor has worked for Historic Environment Scotland for a number of years. He has a long-standing interest in the survey and understanding of traditional buildings. Chris is Head of Major Projects at Historic Environment Scotland and a Director of the Centre for Digital Documentation and Visualisation LLP.

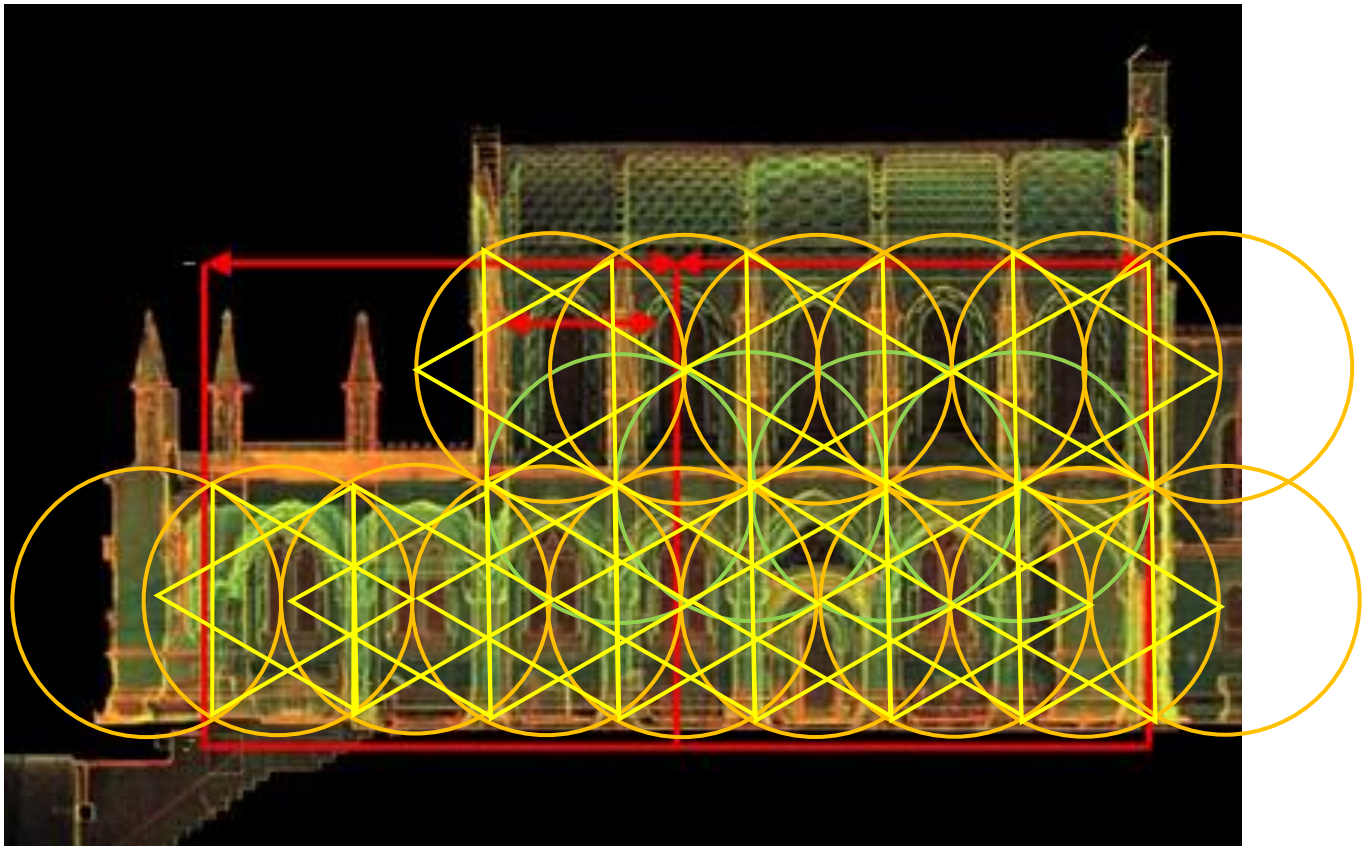
chris.mcgregor@hes.scot

For a fine virtual tour of Rosslyn Chapel see <https://www.cyark.org/projects/rosslyn-chapel/virtual-tour>



North Elevation of Rosslyn Chapel – overlay = Dec 2020

Note: The vaulted center roof extends over the floor area of about 17.5' wide, 50' long and a 35' wall height.



Chapel overhead view of central vaulted roof area
approx. 50' long, 17.5'. wide and 35' wall height

<https://www.youtube.com/watch?v=6h-p-1dUZms>



<https://www.youtube.com/watch?v=6tVmpKSk6Hk>