

The Royal Arch Banners

and the Arms of the Most Ancient & Honorable Fraternity of Free and Accepted Masons

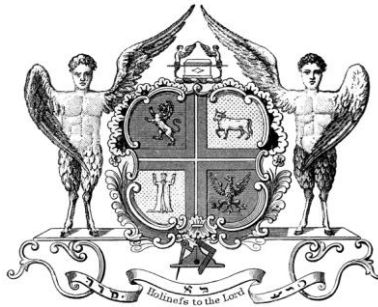
Some historical observations on the Arms

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The arms adopted by the many Grand Lodges were those used by the Ancient Grand Lodge of England, these arms having been described by Laurence Dermott:

Figure 9.1.1

“Quarterly by squares,
quarter, *azure*, a lion rampant, *or**. In
passant, sable. In the third quarter,
robed crimson and ermine.
In the fourth quarter, *azure*, an eagle
the Covenant proper supported by
that is, Holiness to the Lord.”
**or* - Latin, meaning gold.



counterchanged *vert*. In the first
the second quarter, *or*, an ox,
or, a man with hands elevated proper,
displayed, *or*. Crest, the holy Ark of
Cherubim. Motto, '*Kodes la Adonai*,'

“Foot-Notes to the History of Masonry in the State of New York”
published by The Board of General Activities, Masonic Hall, New York City, 1929.

The strange terminology used in the above description owes its usage to “Heraldry” terms, used to describe Coats of Arms. This quote is given to put into focus the design elements and the sequence of their appearance on the Seal. From this sequence, as given, the ‘four quarters’ appear to be laid out as follows:

1 2
3 4

which gives an order of Lion, Ox, Man and then Eagle.

These four Symbols are the same ones that may be found in the Vision of Ezekiel (Ezek 1:10) which records, “As for the likeness of their faces, they four had the face of a *man*, and the face of a *lion*, on the right side: and they four had the face of an *ox* on the left side; they four also had the face of an *eagle*.” The reader is invited to review the Book of Ezekiel for the rest of the Vision.

Again these four Symbols appear in Revelations 4:7 & 8: “And the first beast was like a *lion*, and the second beast like a *calf*, and the third beast had a face as a *man*, and the fourth beast was like a flying *eagle* . . . and they rest not day and night, saying, Holy holy holy, Lord God Almighty, which was, and is, and is to come.”

From these two references, it may be seen that the Grand Lodge Seal corresponds more closely to the verse in Revelations, and the sequence is the same. Once again I would enjoin the reader to review and contemplate the appearance of these Symbols in both of these Books of the Great Light.

If this were not enough, we again find these four Symbols in common usage in the church to represent the Four Gospels as follows:

Lion St. Mark Bull or Calf St. Luke
Man St. Matthew Eagle St. John

Figure 9.1.2: *The Four Gospels*
from the *Book of Kells*
ca. 900 A.D.



It may be noted that Dermott's description is somewhat embellished from the text of the Book of Revelations, and although the Grand Lodge Seal *does* follow the *sequence* of the Revelations text, this text does not mention the placement of these Symbols in the quadrants of a circle. To find a long-accepted placement of these Symbols, we might wish to consult one of the Seven Liberal Arts: Astronomy.

In our Lodge Room, the Pillars are surmounted by a Globe; Boaz by the Terrestrial Sphere (Earth) and Jachin by the Celestial Sphere (Heaven). The Circle of Space, the Heavens, when viewed from the Earth may be imagined as a Belt about 15 degrees wide, along which the planets travel. This is the Sun's apparent path, called the Ecliptic.

This path (actually an ellipse) is divided into 12 equal parts of ~30 degrees of Space, one for each of our 12 months, and one for each sign of what is referred to as the Zodiac (meaning a 'Wheel of Animals'). The planets travel along this Ecliptic from West to East through each of the 12 parts, or signs, in the following order (Note the Grand Lodge Seal sequence in brackets []):

Cardinal Signs	1. Aries	4. Cancer	7. Libra	10. Capricorn
Fixed Signs	2. <i>Taurus</i> [2]	5. <i>Leo</i> [1]	8. <i>Scorpio</i> [4]	11. <i>Aquarius</i> [3]
Mutable Signs	3. Gemini	6. Virgo	9. Sagittarius	12. Pisces

From the above table, it may be seen that the center of each quadrant is marked by:

Taurus The Bull or Calf (diminutive form of Bull)

Leo The Lion

Scorpio The Scorpion

Aquarius The Water Bearer (Man)

How *nearly* convenient, some may say . . .

...Oh no, he's not going to suggest that *Astrology* has anything to do with this, I hope . . . That's just about a lot of superstitious occult nonsense. Besides, the church is dead set against that stuff! And too, I would need to maybe give up my old beliefs of some things about which I am feeling very familiar and comfortable.

Let us suggest:

1. Yes, the Universe is *very* 'convenient.' Not always to our way of thinking, but it *is* Divinely complete, complex and *simple*. Alexandre Dumas wrote of the Three Musketeers as saying, "One for all, and all for One." The Dominican and Franciscan Orders said it, "In Unity there is Diversity; in Diversity there is Unity." The Old Testament records, "Hear, O Israel: The LORD our God is one Lord." (Deut. 6:4 - the reader is invited to review the 'Commandments of the Lord' in this 6th Chapter - also John, Chapter 14, especially vss. 2, 10 & 11).

As to the 'Scorpion', instead of the Eagle, I Cor.15:41-55 is of general Masonic interest, and an occult (hidden) Truth (bracketed text added by the present writer):

"There is one glory of the sun [East - Day], and another glory of the moon [West - Night], and another glory of the stars [safely at rest in the repository of the faithful breast]; for *one* star differeth from *another* star in glory. So also is the resurrection of the dead. It is sown in corruption; it is raised in incorruption. . . . It is sown a natural body; it is raised a spiritual body. There is a natural body, and there is a spiritual body.

"The first man [Adam] is of the earth, earthy: the second man [Adam] is the Lord from heaven. . . . Behold, I shew you a mystery: We shall not all sleep, but we shall all be changed. . . . For this corruptible must put on incorruption, and this mortal must put on immortality. . . .

"Death is swallowed up in victory. O death, where is thy sting? O grave where is thy victory?"

In the Ancient teachings, the Scorpion's sting produces the *living* death (in many systems this is represented instead by a serpent's sting or bite) which results in a (spiritual) rebirth (a profound inner experience) which is referred to as 'The Great Liberation' or Resurrection, and is Symbolized by the Dove or the Eagle. As an added note, the Scorpion is associated with the desert (barren land - Egypt) from which captivity Moses led 'the children of Israel' toward the 'Promised Land,' and while on this 'journey' they erected a Tabernacle to the Lord in the wilderness which became the prototype for King Solomon's Temple.

The 'correct' placement (in sequence - 1, 2, 3, 4) of the Symbols in the four quadrants, based upon the Astrological sequence would be:

3 4 Man (Aquarius)Eagle (Scorpio)

2 1 Ox (Taurus)Leo (Lion)

Let us make an advance . . .



THE TEXT which precedes and follows the passage surrounding the Antient Arms at the beginning of this Chapter, in Dermott's own words, may now be given. Dermott, of course was the author of the *Ahiman Rezon* of 1764 and was the Grand Secretary of the 'Grand Lodge of the Antients.' He wrote [from "Jacob Judah Leon of Amsterdam," by Bro. A. Lewis Shane, *Ars Quatuor Coronatorum*, Vol 96, 1983, pg 146-169; bracketed notations have been inserted by me]:

"The free masons arms in the upper part of the frontispiece of this book [*Ahiman Rezon*, 2nd Edition] was found in the collection of the famous and learned hebrewist, architect and brother [not proven], Rabbi Jacob Jehuda Leon [1602-1675]. This gentleman at the request of the states of Holland, built a model of Solomon's temple [ca 1759/60]. . . . The arms are emblazoned thus, quarterly . . . [see text above].

"As these were the arms of the masons that built the tabernacle and the temple [by what logic Dermott does not explain this, except as per noted in the following paragraph], there is not the least doubt of their being the proper arms of the most ancient and honourable fraternity of free and accepted masons, and the continued practice, formalities and tradition, in all regular lodges, from the lowest degree to the most high, i.e. the HOLY ROYAL ARCH, confirms the truth hereof."

Dermott went on to further explain or clarify, concerning his choice of these arms:

"To this I beg leave to add what I have read concerning these arms.

The learned Spencer says, the Cherubims had the face of a man, the wings of an eagle, the back and mane of a lion, and the feet of a calf. - *De Legib, Hebr. lib. 3, diss; 5. ch 2*. The prophet Ezekiel says, they had four forms, a man, a lion, an ox and an eagle. [see Ezek. 1:10]

When the Israelites were in the wilderness, and encamped in four cohorts, the standard of the tribe of Judah carried a lion, the tribe of Ephraim an ox, the tribe of Reuben a man, and the tribe of Dan and eagle [the four veils of the Royal Arch]; those four standards composed a Cherubim; therefore God chose to sit upon Cherubims bearing the forms of those animals, to signify, that he was the leader and king of the cohorts of the Israelites. - *Trad. of the Heb.*"

Bro. Shane points out that Dermott has gone to some length to support the presence of the *Cherubim*, but does not provide support for the appearance of the man, lion, ox and eagle in the four quarters of the arms or seal.

At this point we may see that Dermott borrowed the arms of the Grand Lodge of the Antients [adopted March 1st, 1775, to "be engraved for a Seal in a Masterly manner under the Inspection of Bro. Lau. Dermott . . . , and not to exceed the Sum of Fifteen Pounds Fifteen Shillings."] from the frontispiece of the Rabbi Leon's book [perhaps his 1675 English version of *A Relation of the most memorable things in the TABERNACLE of MOSES and the TEMPLE of SALOMON, According to Text of Scripture, By Jacob Jehudah Leon, Behr. Author of the Model of Solomon's Temple*]. We may also see that these arms were borrowed by the Grand Lodge of New York and other jurisdictions. We are not certain that Rabbi Leon was the designer or draftsman of these arms or of the source of the arms which appeared in his book, as reported by Dermott.

As a general note, the words, HOLINESS TO THE LORD, appear in Exodus 28: 36, as the words to be engraved upon a plate of pure gold, "like the engraving of a signet," to be placed upon the forefront of the mitre of Aaron. Regarding the Veils or Banners, the following is from the Bible:

Numbers, Chapter 2:

2. Every man of the children of Israel shall pitch by his own standard, with the ensign [*degel*] of their father's house: . . .

3. And on the east side toward the rising of the sun shall they of the standard of the camp of Judah pitch throughout their armies: . . .

10. On the south side shall be the standard of the camp of Reuben according to their armies: . . .

18. On the west side shall be the standard of the camp of Ephraim according to their armies: . . .

25. The standard of the camp of Dan shall be on the north side by their armies: . . .

Exodus, Chapter 25:

3. And this is the offering which ye shall take of them; . . .

4. And blue, and purple, and scarlet, . . .

Exodus, Chapter 26:

31. And thou shalt make a vail of *blue, and purple, and scarlet, and fine twined linen* of cunning work: with cherubims shall it be made:

32. And thou shalt hang *it* upon four pillars of shittim wood overlaid with gold: . . .

36. And thou shalt make an hanging for the door of the tent, of *blue, and purple, and scarlet, and fine twined linen*, wrought with needlework.

The above verses are normally the basis for the Names of the Tribes, the Standards or Banners and the colors used, but lacking is the correlation as to which tribe is what color and the ‘ensign of their father’s house.’

Figure 9.1.3:
*The Four
Banners of the
Royal Arch.*



Dan [1 Blue] Ephraim [2 Red] Reuben [3 Purple] Judah [4 White] Eagle
Ox Man Lion

The symbol’s upon the Standards or banners of the four tribes MAY [though it is no way STATED] possibly be as found in the commanding of his sons by Jacob, just prior to his having “yielded up the ghost . . .” [Gen. 49:33]. In Gen. 49 may be found the following, relating to this:

3. **Reuben**, thou art my firstborn, my might, and the beginning of my strength, the excellency of dignity, and the excellency of power:

4. Unstable as *water*, thou shalt not excel; because thou wentest up to thy father’s bed, then defiledest thou it: he went up to my couch.

8. **Judah**, thou art he whom thy brethren shall praise: thy hand shall be in the neck of thine enemies; thy father’s children shall bow down before thee.

9. Judah is a *lion’s* whelp: from the prey, my son, thou art gone up: he stooped down, he couched as a *lion*, and as an old *lion*; who shall rouse him up? . . .

16. **Dan** shall judge his people, as one of the tribes of Israel.

17. Dan shall be a *serpent* by the way, an *adder* in the path, that biteth the horse heels, so that his rider shall fall backward.

Ephraim is not among those commanded in Chapter 49 by Jacob, although he is spoken of in chapter 48. Traditionally he is associated with Joseph, in that Ephraim was his son.

Without much explanation, for now, I will allude that the ‘serpent’ or ‘adder,’ associated with Dan in verse 17 is in symbology also associated with the scorpion, the cobra and the ‘asp.’ Each of these are noted for their death-dealing sting. This ‘sting’ is spoken of in *I Cor. 15:55* as: ‘O death, where is thy sting? O grave, where is thy victory?’ This chapter also has very strong 3rd Degree overtones with regard to ‘raising’ and ‘the immortality of the soul’ when it relates in verses 51 through 54:

51. Behold, I shew you a mystery: We shall not all sleep, but we shall all be changed.

52. In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

53. For this corruptible must put on incorruption, and this mortal *must* put on immortality.

54. So when this corruptible shall have put on incorruption, and this mortal shall have put on immortality, then shall be brought to pass the saying that is written, Death is swallowed up in victory.

The liberation or victory following the ‘sting of death’ is frequently portrayed or symbolized as ‘winged victory’ or the eagle, or in many cases, the phoenix, all of which symbolically relate to the resurrection or the overcoming of death *while in the flesh*.

As I am wont to do, when writing papers, I normally do not consult dear old Dr. Mackey until my inner self has explored a subject in some depth. In any case, having explored the subject to this point, it is interesting to note that Dr. Mackey in his famous 2 volume *Encyclopaedia of Freemasonry* (1919) records:

“Banners, Royal Arch. . . . But as to what were the devices on the banners, or what were their various colors, the Bible is absolutely silent. To the inventive genius of the Talmudists are we indebted for all that we know or profess to know on this subject. These mystical philosophers have given to us with wonderful precision the various devices which they have borrowed from the death-bed prophecy of Jacob, and have sought, probably in their own fertile imaginations, for the appropriate colors.”

I recall that an expanded presentation of this point of view is covered in considerable depth in a paper of the *Ars Quatuor Coronatorum*, Vol. 82 for 1969, by R. A. Wells under the title of “The Symbols on the Royal Arch Principal Banners.”

Dr. Mackey, in referring to the Talmudists, “these mystical philosophers” was possibly alluding to their ‘cousins’ the Kabbalists, whose mystical philosophy centered around the *Hekhaloth* books, the *Sefer Yetzirah*, the *Sefer Zohar* and the *Sefer Bahir*, the whole of which are the basis of the Kabbalah which may be traced further back to two schools of the mystical activity: that which concerned itself with the *Maaseh Bereshith* (History of Creation) and that which concentrated on the *Maaseh Merkabah* (History of the Divine Throne or Chariot). These doctrines were carefully guarded during the Talmudic period (135 b.c.e - 1035 c.e.), lest they be revealed to the uninitiated and in doing so lead to misunderstandings which could only lead to heresy. (Re: Ponce, Charles, *Kabbalah*, pg. 53-55, Straight Arrow Books, San Francisco, CA. 1973.)

Dr. Mackey relates, “Much use is made of it [Kabbalah] in the high degrees, and entire Rites have been constructed on its principles. Hence it demands a place in any general work on Masonry.” My own experience, in over 35 years of devotion to philosophical studies, and over 25 of these years before having become a Mason, indicate that the Kabbalah, along with the philosophical structure and teachings of the major philosophical systems of the world, are embodied in the ‘unity’ of Masonic philosophy. To distill my 35 years of study into this paper would require a major effort, which I will not undertake at this time, but from numerous direct inner experiences I am convinced beyond any doubt that the core (le coeur) of this ‘philosophy’ is absolutely True. I lovingly refer to this ‘philosophy’ as ‘persistent rumors.’ There is no getting away from the many borrowings and similarities of and between one system and another, Masonry included, along with Tibetan Buddhism, Taoism, Christianity, Jewish Mysticism, Sufism, Hinduism, Hermeticism, Greek, Roman and Egyptian Mythology, and a host of other ‘isms’ and ‘ologies.’ In the end I find that I must subscribe to the Great Teaching, so revered by the Jewish nation, from Deut 6:4, “Hear, O Israel: The LORD our God is one LORD . . .”



One thing to keep in mind in the study of these ‘isms’ would be something to the effect of the dilution of the teachings from generation to generation, from ‘ismist’ to ‘ismist,’ and that each ‘ism’ was appropriate for its time, circumstances and people. The Jewish Mysticism, for example, found great favor among ‘the learned of Europe’ in the time of the Rosicrucian movement in the early 1600’s, and fell into the hands of the Christian Mystics and Christian Kabbalists, and of course the Practical Kabbalists, Alchemists, and Gematrists, to name but a few of those seeking to divine the great ‘secrets’ of Nature. Contained within each of these ‘isms’ was a grain of truth, even though the lens of the viewer may have been somewhat scratched, dimmed or distorted. The ‘mysteries’ have always provided for various levels or veils or degree of comprehension of the Divine Truth. In the Gospel of Philip (II, 3), from the Gnostic Codices of Ancient Egypt, discovered at Nag Hammadi in 1945, this is aptly illustrated with the allegory:

“Compare the disciple of God: if he is a sensible fellow he understands what discipleship is all about.

The bodily forms will not deceive him.

There are many animals in the world which are in human form.

When he identifies them, to the swine he will throw acorns,
to the cattle he will throw barley and chaff and grass, to the dogs he will throw bones.

To the slaves he will give only the elementary lessons,
to the children

he will give the complete instruction.”

At this point, I believe there is more than enough agreement concerning the banners of the Royal Arch and the appearance of the symbols thereon, although I have left a great deal unsaid on the subject. The irony is, that Dermott, lifted the arms from a Rabbi who obtain it from a source which is empirically lost to us. The Royal Arch somehow came to place it on FOUR Banners, which is now placed before one of each of the veils which are colored, based upon ONE veil which appeared in the Tabernacle. The placement of the symbol and the color of the banner is not recorded in the Bible, but if we are to believe Dr. Mackey, we are indebted to some “Talmudist’s” utilization/interpretation of [part of] Jacob’s death-bed commandings to his sons for the present designations utilized by the Craft. If this was totally the case, why then is there not a serpent or and adder on Dan’s banner !? But, strange as all this (and much more!) may be, the arms and symbols, whether from the fertile imagination of a Jewish Talmudist, or a Christian (wanna-be) Kabbalist, are a VERY powerful symbol, which if followed to its core (le coeur) will take the seeker on a VERY profound journey (to foreign lands where he may receive Master’s wages).

I cannot account, I must admit, as to why the symbols appear in the sequence in which they do on the arms of the Antient Grand Lodge (or of many other Grand Lodges). It was borrowed by them in the first place, so can they account for it, or did they, as I suspect, *assign* an explanation for it ‘after the fact,’ assuming they sought an explanation for it.

Let’s go around the traffic for a moment and ask: Where do find the ‘man, bull/ox/calf, eagle and lion’ in use or in writing in a combined sequence; what is the sequence and what is the usage? We know that it appears in Ez. 1:10, in the sequence of man and lion (on the right side) and ox (on the left side); ‘they’ also had the face of an eagle (side not given). So the sequence of the ‘likeness of the faces of the four living creatures,’ at least is:

1. Man 2. Lion 3. Ox 4. Eagle

In Rev 4:7 & 8 the sequence of the ‘beasts’ is:

1. Lion 2. Calf 3. Man 4. Eagle

So far none of these states the placement of these in a quadrant, or into which quadrant each should be placed, or gives an interpretation of the meaning or usage of the symbol.

From the Insular Books of the British Isles these ‘beasts’ are used to denote the four Gospels as follows

Man St. Matthew Lion St. Mark Bull or Calf St. Luke Eagle St. John

and they appear as follows:

Book of Durrow, ca. 675, f.2:

Man Eagle

Lion Bull

Lichfield Gospels, p. 219, ca. 716 - 730:

Man Lion

Bull Eagle

Soicel Molaise book-shrine, 8th Cent.

Man Lion

Bull Eagle

Macdurnan Gospels, 9th Cent, f. iv:

Man Eagle

Bull Lion

Book of Kells, ca 800, f. 27v:

Man Lion

Bull Eagle

St. Gall Code 51, p. 78, 8th Cent:

Eagle Man

Lion Bull

Trier Gospels, 8th Cent, f. iv:

Man Lion

Bull Eagle

Book of Kells, ca 800, f. 129v:

Man Lion

Bull Eagle
 Book of Kells, ca 800, f. 290v:
 Man
 Lion Eagle
 Bull

This representative sample of Christian Insular Gospels of the 7th & 8th Century indicate that:

1. These symbols were in wide usage in the British Isle to represent the Four Gospels of Matthew, Mark, Luke, and John.
2. Sometimes the sequence was maintained as 1 2
3 4
but there are numerous exceptions to this sequence.
3. The presumption for their usage is relative to the appearance of these figures in the Book of Revelations, with the strong possibility of a mystical usage implied.

As an Arms in the times of Rabbi Leon, ca 1675, it would not be uncommon for these symbols to be found among the symbols of Christian gospels, but we are not privy to the reason that this 'arms' was "in the collection of the famous and learned hebrewist." Owing to the old testament basis of the Craft Degrees, it would not set well for our Grand Lodge Seal to symbolize the new testament gospels of Matthew, Mark, Luke and John, so this leaves us with a bit of a quandary as to how to apply them to the old testament nature of our Craft, and especially for the Royal Arch Masons, to the four Tribes and Banners. For this, I fear, we are thrown back into the gentle hands of the 'Talmudists' (the Jewish Mystics, the Kabbalists and the Christian Kabbalists). Masonry, in its early days, had quite a bit of Christian verbiage in its ritual which was later de-Christianized.



HERE WERE among the early Masons, the early symbolists, the founders who moved Masonry from its operative nature, to its speculative nature, to its early 'Constitutions' (Anderson) and its Lectures (Preston) and beyond into its Ritual and Concordant Bodies, many who were conversant with the esoteric work. Two of the many branches of esoteric study which parallel Masonic symbolism are the Kabbalah and Astronomy (in its sister study of astrology). Within the Kabbalah studies are the Ten Sefiroth which are considered to be emblematic of the bridge connecting the finite universe with the 'infinite' God. The lessons of the Ten Sefiroth are traditionally set forth along three pillars and are interconnected by 32 'Paths.' Each of these 'Paths' are associated with traditional symbols which are specifically set forth in a series of 22 'tracing boards' or cards known as the Major Arcana of the Tarot, collectively. Both the Tarot (referred to in some of its other aspects as the Taro, Torah or Rota) and Astrology have been the subject of a great deal of speculation and criticism over the centuries of their existence and usage. They have been relegated by many as Occult Arts or Sciences, or in some cases to Black Magic. In many instances the opponents are fully justified in their assertions, owing to the usage and motives of those who have sought to use Astrology or the Tarot for personal or commercial gain. A set of carpenter's tools may likewise be used to produced an engine of war and destruction or an edifice of the most noble and spiritual usage. The God of all people does not judge such usage in quite the way that we would all imagine. We, having the tools designed for the builder's use, must each answer for our own usage of them in our own time and way.

So it is with the Tarot and Astrology. They may be used in ways which are most instructive for the contemplative mind *and heart*. With relevance to the symbols of the Grand Lodge Seal, there are Tarot cards which apply to each. Also, to each card is assigned a letter of the 22-letter Hebrew alphabet. Interconnected with this, twelve of the 'simple' letters are assigned to the twelve signs of the zodiac as follows [ref.: Jewels of the Wise, Epiphany Press, San Francisco, CA, 1979. et al]:

Tarot Tarot
Key Card Hebrew Letter Sign of the Zodiac

4 Emperor He (Heh) Aries
 5 Hierophant Vau (Vav) **Taurus (The Bull)**

6 Lovers Zain Gemini

7 Chariot Heth (Cheth) Cancer

8 Strength Teth **Leo (The Lion)**

9 Hermit Yod Virgo

11 Justice Lamed Libra

13 Transition Nun (**Scorpio**) (The Scorpion, Serpent or **Eagle**)

14 Temperance Samekh Sagittarius

15 Adversary Ain (Ayin) Capricorn

17 Star Tzaddi **Aquarius (The Man** bearing a Pitcher of Water)

18 Moon Qoph Pisces

I have arranged these as they would normally appear as the 1st through 12th signs of the zodiac, with the Four Antients appearing in their normal position in the center (in bold face) of each quadrant of the zodiac.

The Tarot cards (keys) which correspond to the Four Antients are as follows:

- Bull (Taurus) Earth Vav Key 5 - The Hierophant, The Revealer of Sacred Things
- Lion (Leo) Fire Teth Key 8 - Strength
- Eagle (Scorpio) Water Nun Key 13 - Death or Transition
- Man (Aquarius) Air Tzaddi Key 17 - The Star

I shall not endeavor in this paper to cover the experience that these four keys or the remaining 18 may impart to the diligent seeker, for it is for each to decide how or whether they shall walk the path of their choosing. To obtain a clearer understanding of the *experiences* of the Tarot or of Astrology, their placement on the Wheel of Animals, the Zodiac, is:

Aquarius (Man) Scorpio (Eagle)

Taurus (Calf or Bull) Leo (Lion)

It may be explained in great depth concerning the esoteric application of these symbols to Masonry and to our inner and outer journey as exemplified in our ritual and degrees, but it is not my intent to sell my point of view or to convince anyone of the truth of it. Chapter 9 of this book, "A Visit to the Sixth Liberal Art," covers some of these points.

I cannot answer for why the Antient Grand Lodge borrowed the seal, and the Grand Lodges borrowed it from them, nor how it came into the work of Rabbi Leon, ca 1675. Concerning the Four Veils, please remember that the tribes of Dan, Reuben, Ephraim and Judah, were not placed *within* the Tabernacle, this was the charge of the Levites. The four tribes (Veils) were placed to *guard* the tabernacle (allegorically) in the North, the South, the East and the West. This would of course, complicate the Royal Arch Banner or Arms as described by Dermott, for in placing the four tribes with their symbol as assigned by the Royal Arch, we would have:

North - Dan
Eagle

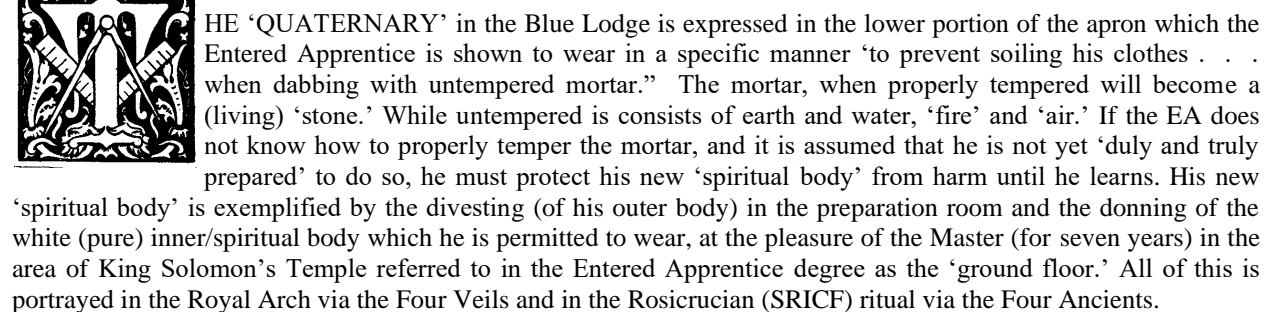
West - Ephraim East - Judah
Ox Lion

South - Reuben
Man

When shown in this manner, one would tend to wonder what the 'Talmudist' had in mind when the symbols were assigned to the tribes. Astronomically, the last time the lion was in the east was around 10,500 b.c.. One professional researcher also places the exact positioning of the Sphinx and the three pyramids of Giza at this date. And philosophically, if the lion is in the east, the man would be in the west, the eagle in the north and the ox in the south.

In the traditional philosophy of these for ‘beasts,’ they are referred to as the ‘quaternary.’ This quaternary is normally use to denote the ‘lower’ nature of man in his earthen or animal state, such that the animals have four feet on the ground. The evolutionary flow of these four signs may be represented as follows:

(The other 8 signs fill in the gaps of this evolutionary flow . . .)



It may be noted that the Bible does not give precedence of one tribe over the other, such that the tribes must be passed through in a sequence, such as may implied as a 1st, 2nd, 3rd or 4th veil. One of the mysteries is not mystery, after all: If one were to draw a line from north to south and from east to west, they would form an equidistant cross which would meet in the center (where the Levites were). At that *point* the north, south, east and west touch as a unity (or dissolve in the same Unity).

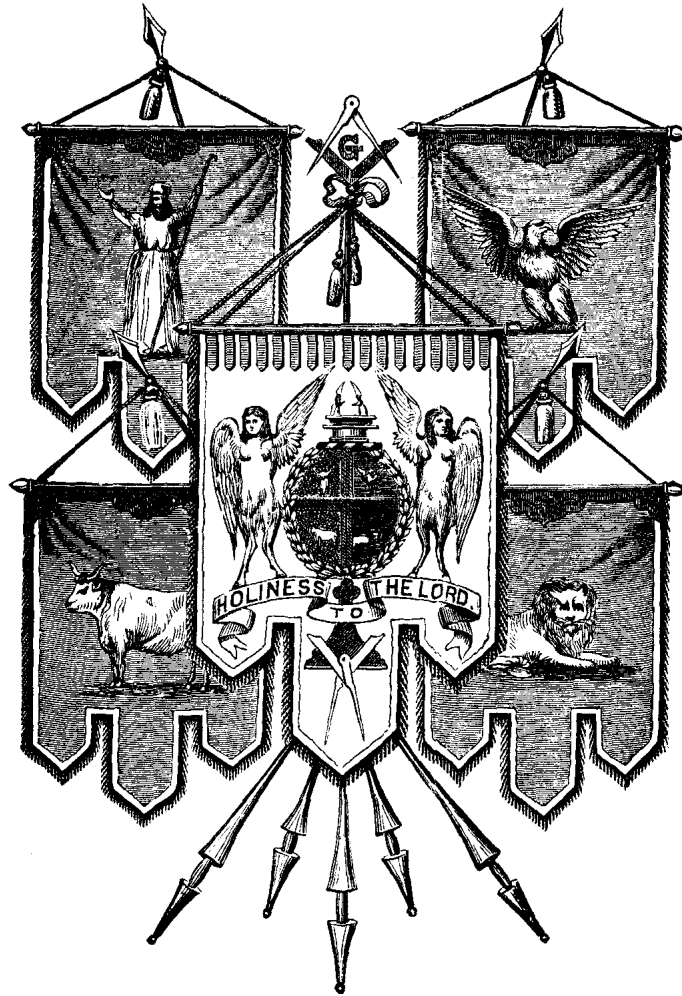
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they emanate. This was and is the path sometimes referred to as the Great Liberation. I know that our Craft ritual is more than just a system of 'moral teachings,' and that the symbols and allegories do indeed conceal timeless 'hidden mysteries.' The Free Mason's system of ritual, though very abbreviated from the ancient mysteries, is extremely well sequenced and presented as it stands. One must wonder concerning what force guided the hands and hearts of those who wrote, amended and preserved it for our times. Those who would truly "knock" at the 'door' would indeed find that "undiscovered county from whose borne no traveler returns."

Figure 9.1.4:

The Grand Banner of the Royal Arch, with the Banners of the Four Veils.

Note the placement of the four banners . . . [whoever designed this graphic must have had something in mind].



Another View of the Four Veils



ONE DAY THEO was busy sharpening a star-bit drill in the shop of the brass mine when Earl stopped by on his break from drilling. Theo always enjoyed the short break afforded by a visit from this life-long friend.

“Hey, Earl, what’s happ’nin in the Number Nine Shaft today?”

“Nothin’ much Theo. Mind if I have a cup of yer coffee? That darn’d heat and dust has me thirsty ‘nuff to drink Floyd’s Place dry tonight!”

“Sure, help yerself. What’s that in yer hand?”

“Oh, just a deck of cards. Some guy wuz saying that cards were developed by Gypsies or something, but I brought them here ‘cuz yer clever with drawin’ an such, and we’re having a Smoker at Floyd’s Place next Friday. I was hopin’ you could put together a poster and flyer for us. You know, one of them standard things with four cards and suits as a picture and this stuff I’ve jotted down to tell about the time and place and etc. I’ll buy you a couple rounds for your effort.”

“Set it on the bench and I’ll take a look at it in a little while.”

“Thanks, Theo. Hate to cut this short, but I’ve got to get back to the drillin’. Thanks for the coffee!”

Theo finished sharpening the star-bit, set in it the rack and went to his bench to fill out the maintenance report. As he was writing he caught Earl’s card party note out of the corner of his eye. Picking it up he noted the sketch Earl had drawn of four cards . . . aces, of course . . . of hearts, spades, diamonds and clubs.

“Hearts, spades, diamonds and clubs,” thought Theo. He had read something about the Gypsies and cards, and something about their ‘tarot’ cards they used for reading fortunes. “Or is it diamonds, clubs, hearts and spades; or spades, diamonds, hearts and clubs; or . . .?” Theo pondered. He never had been quite the same since his experience with ‘The Door,’ and found himself thinking about things in ways he never used to think about them before.

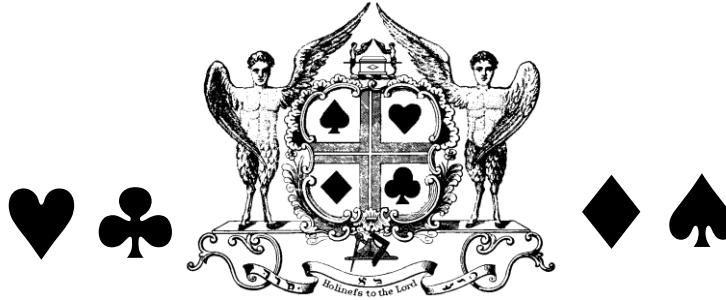
“What *is* the ‘correct’ order of the four suits of the cards, anyway? Them Gypsies called their Tarot card suits: ‘coins, cups, swords and staves;’ ” He walked pensively over to his bookshelf and pulled a small volume out, leafing through it as he returned to his bench.

“Ah, here it is:

<u>Tarot</u>	<u>Suit</u>	<u>Element</u>	<u>Gospel</u>	<u>Zodiac</u>	<u>Sign</u>	<u>Form</u>	<u>Direction</u>
Staves	Clubs	Fire	St. Mark	Leo	Lion	East;	
Swords	Spades	Air	St. Matthew	Aquarius	Man	South;	
Cups	Hearts	Water	St. John	Scorpio	Eagle	West;	
Coins	Diamonds	Earth	St. Luke	Taurus	Bull	North.”	

“Well, it lists ‘em, but it don’t tell which is first or last either. Maybe it’s one of them Bible things . . . ‘the first shall be last and the last the first,’ or something like that. Maybe there’s a way I could draw this thing so’s it was just one symbol for the whole lot.”

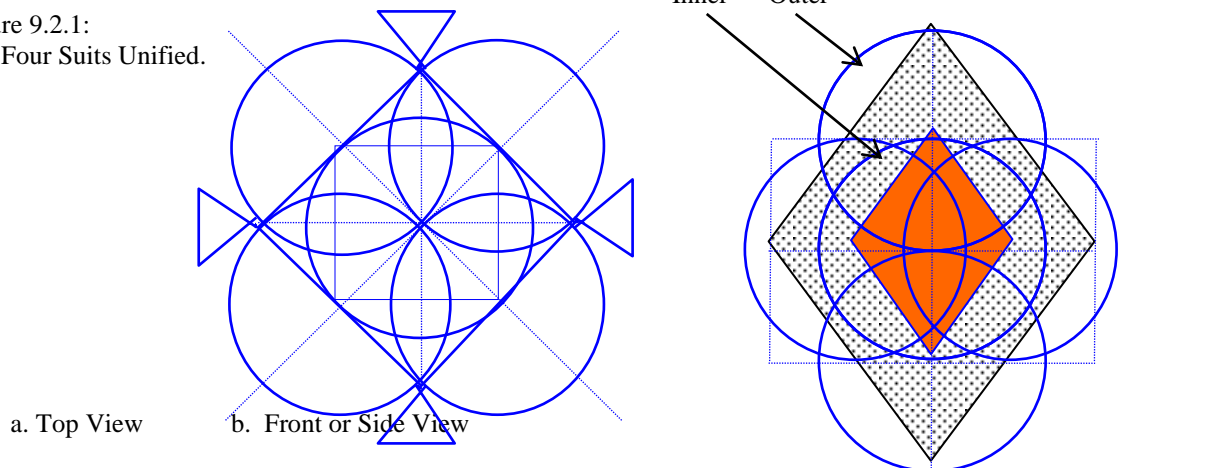
Theo took his clipboard and began trying to draw the four suits as one symbol, coming up with sketches which looked something like:



He could quickly see that this approach would not yield the desired result. No matter what order or size or position he used he would still have four suits. He further noted that the more he condensed or packed the graphics, the more ‘friction’ he would encounter in trying to reduce the Four (suits) to a Unity. At this point he just *let go* of the tricks his mind was playing on him in trying to force the four into one.

He was moved to pick up his compasses and a straight edge, and flowing with an inner feeling he began to draw, resulting in the following image:

Figure 9.2.1:
The Four Suits Unified.



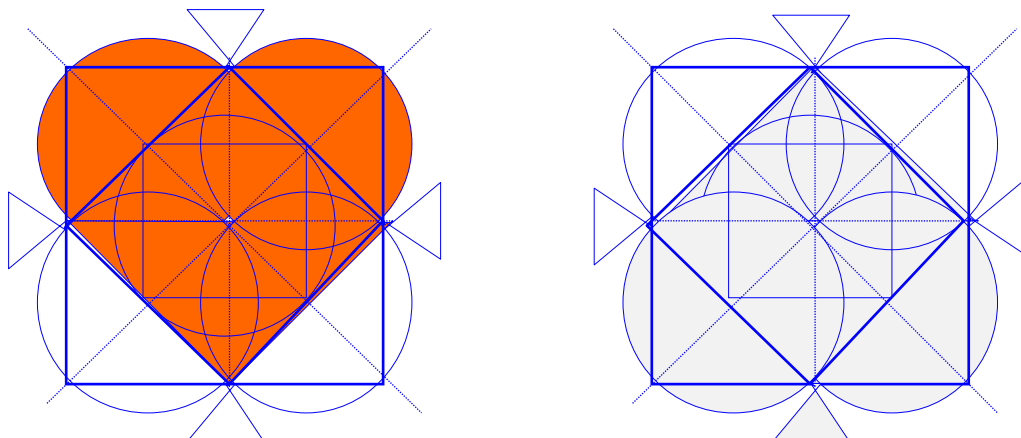
He noted that the sum of the graphic yielded a Unified representation of the four suits and the Four Elements (air, earth, fire and water) as follows:

9.2.2:

The Four Suits.

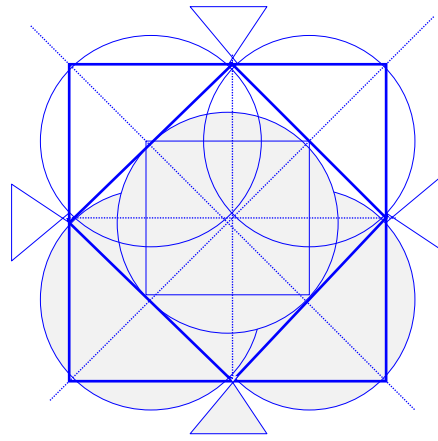
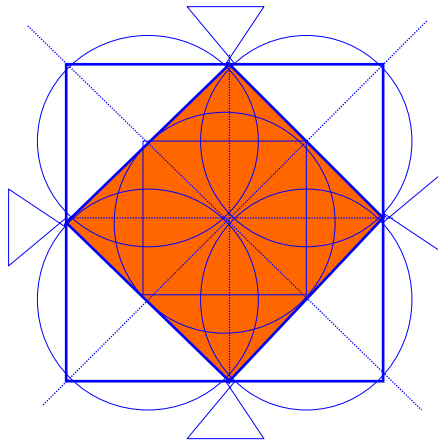
a. Hearts

b. Spades



c. Diamonds

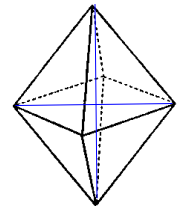
d. Clubs



. . . each of which was repeated four times, facing ‘North, South, East and West.’ That is to say, there are four ‘Hearts’ in Figure 9.2.2a, facing ‘north, south, east and west.’ Or, there is a ‘heart in each of Figures 9.2.2 a, b, c, and d.

Theo further noted that one of the marks of a Unity, or a Unified geometric, is that it ‘works’ in a Unified way, which in this case the four ‘elements’ are represented by such a unified geometric.

He then asked himself, “How many Circles are in the above representation?” At first he noted only the five circles which are rather easy to see, but upon closer contemplation he noted *Seven* circles or *spheres*. That is to say, he noted that the graphic he had drawn was also *three dimensional*, and that there were *three circles, one overlaying the other*, in the center, such that if the midpoints of all the circles were connected, an Octahedron (e.g. a carbon atom), or Double Pyramid with their bases conjoined, would be the resultant geometric figure. Theo mused briefly regarding the concept of a playing card deck with seven suits, when Earl appeared.



“Hey, Theo, how’d you make out with the poster design,” called Earl as he passed by the maintenance shop; “Will ya be stoppin’ by at Floyd’s on the way home?”

“Yeh, it’s comin’ along pretty good Earl; I’ll show it to ya when I see you there. I’ll be there in about 30 minutes; just gotta wrap up a few things here.”

“Thanks, Theo. I’ll catch you there.”

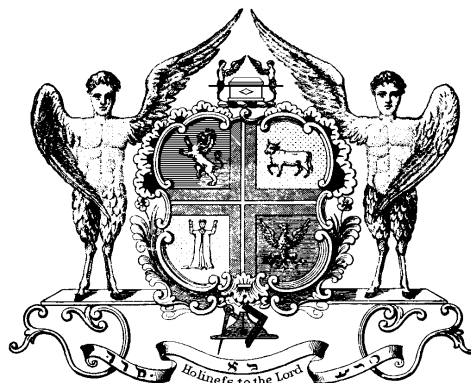
Theo sketched out a poster for Earl, as he had requested: Four Aces, one each of Hearts, Spades, Diamonds and Clubs. But safely lodged within his faithful breast he thanked that which had moved him to see another view of the four suits . . . the Four Veils . . . or perhaps Seven . . . or perhaps Three . . .

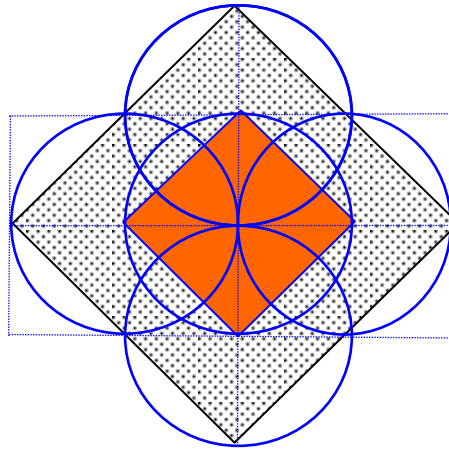
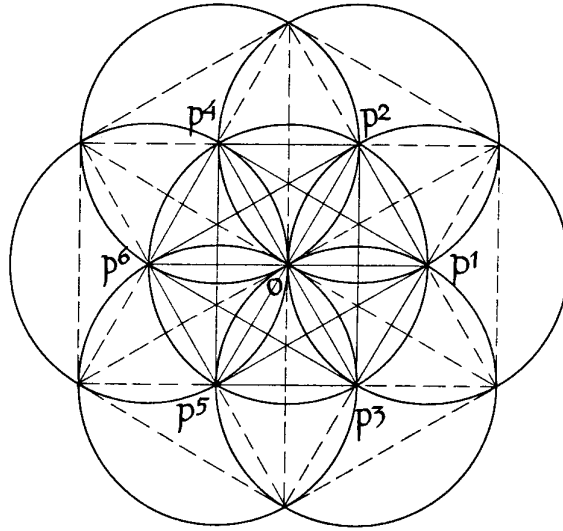
Man - Aquarius - ♄

Eagle - Scorpio - ♥

Bull - Taurus - ♦

Lion - Leo - ♣





Transactions of the Grand Lodge of Free and Accepted Masons of the State of Michigan, 1891, page 220.

https://books.google.com/books?id=-mpLAAAAMAAJ&pg=RA3-PA220&lpg=RA3-PA220&dq=%22grand+lodge+of+new+york%22+%22coat+of+arms%22&source=bl&ots=d73N89diNf&sig=ACfU3U2Otee_BbRSuTuZEHapgmhQd8_jQ&hl=en&ppis=e&sa=X&ved=2ahUKEwjmlan697jmAhXBt1kKHx8GAHAQ6AEwDXoECAoQAQ#v=onepage&q=%22grand%20lodge%20of%20new%20york%22%20%22coat%20of%20arms%22&f=false

Recorded under the Committee for Correspondence – New York

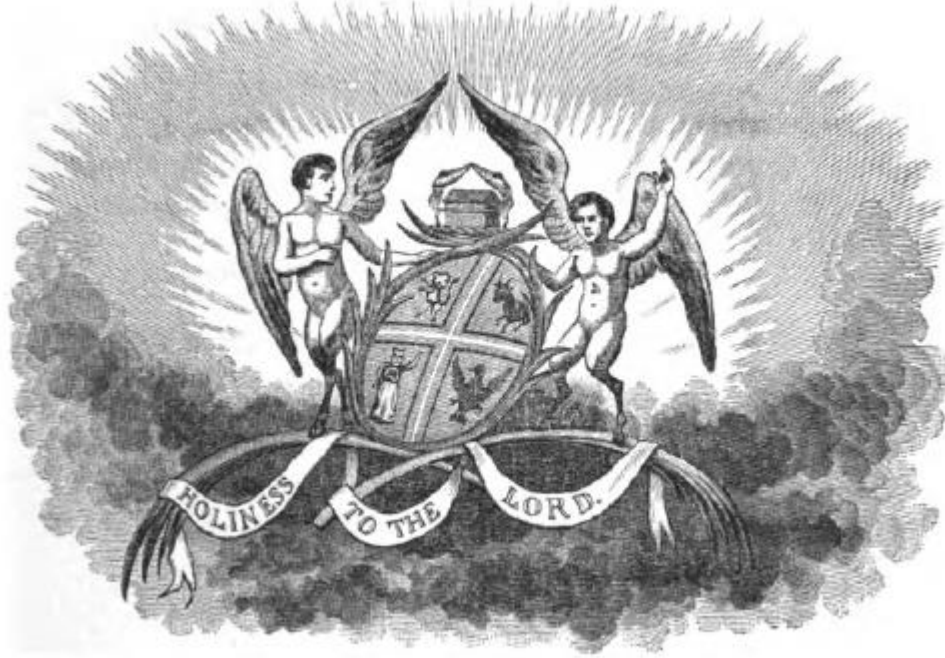
THEIR SEAL.

Under the same state, the committee say:

The inquiry is propounded, "why the 'Royal Arch' coat of-arms, with the inscription, 'Holiness to the Lord,' should be inscribed on the pages of the proceedings of the Grand Lodge?" This cut has been the frontispiece to our transactions from the earliest date of their publication, and custom has made it to a certain extent a New York landmark. Furthermore, it is the seal of the Grand Lodge of New York, adopted as such and used by the Grand Lodge as far back as 1793, antedating the organization of the Grand Chapter of the state of New York.

This same notice also appears on page 30 [402] of the Correspondence in the 1891 New Grand Lodge Proceedings.

1891 Proceedings – Grand Lodge Seal



<https://nymasoniclibrary.follettdestiny.com/cataloging/servlet/presenttitledetailform.do?siteTypeID=-2&siteID=&includeLibrary=true&includeMedia=false&mediaSiteID=&bibID=28323&walkerID=1576461542509>

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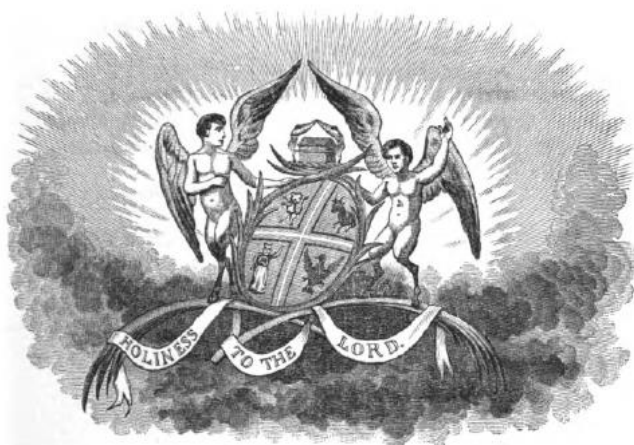
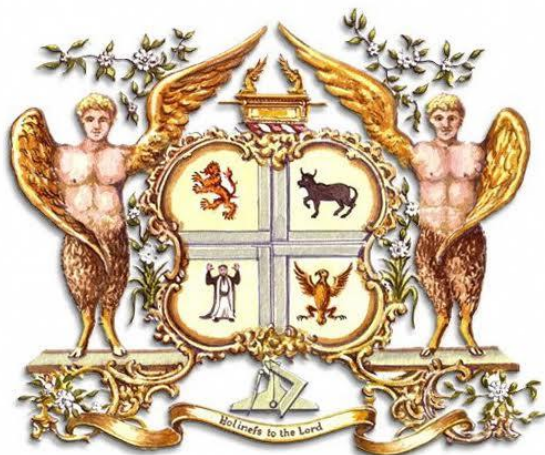
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1977

966.221 Seal of the Grand Lodge of New York, The - Cummings, Walter H.
Hist GL-NY Onondaga Council 42, AMD
Syracuse, NY – 1959; 9 pages, MS

Summary

Below, for reference, are common views of the design of the New York Grand Lodge Seal.



There are basically only four sources for the appearance of the Lion, Eagle, Man and Bull appearing together [tetramorphically]:

1. As the symbols of the Four Gospels, in the sequence of Matthew, Mark, Luke and John, in the Bible. Perhaps the church usurped the Tetramorph, as they did with Christmas [the winter solstice], to subdue 'pagan' symbols.
2. As the four Tribes of Israel, for which only one source describes their placement in a 'position: North, South, East and West.'
3. In the Vision of Ezekiel [Ezel 1:10, and the Book of Revelations [4:7 & 8], where no quadrature appears.
4. In the four fixed signs of the Zodiac. Taurus [Bull], Leo [Lion], Scorpio [Eagle], and Aquarius [Man] are the fixed signs of the Zodiac.

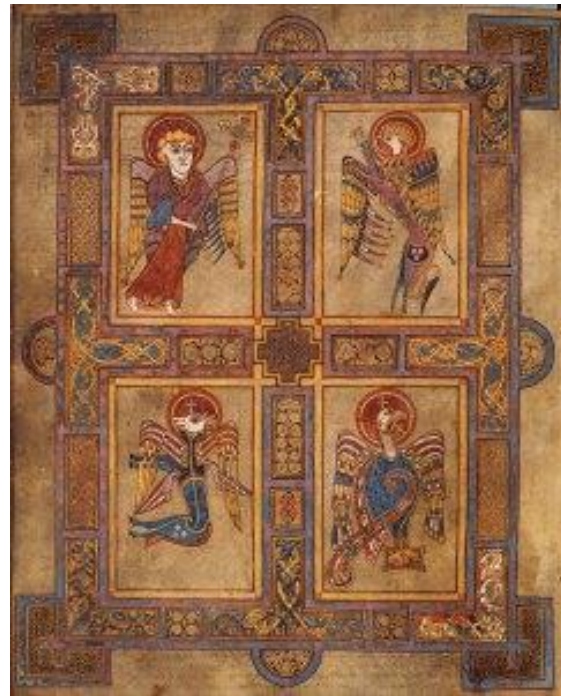
In the **first instance**, the sequence and signs assigned to the Four Gospels is:

Matthew [Man], Mark [Lion], Luke [Bull, Calf or Ox], John [Eagle]

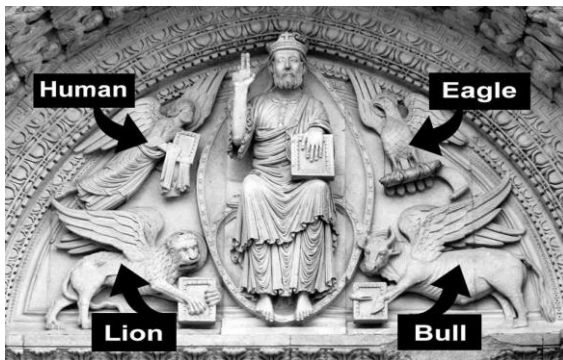
In the Bible they are not assigned a position in any quadrant. They do however appear in church carvings, Holy Doors and in various insular Gospels, with little or no uniformity as to their position.



Icons of Matthew, Mark, Luke and John on the Royal
Doors of an Orthodox Church.
Not shown tetramorphically



The Book of Kells, ca 900 A.D.
Man Lion
Bull Eagle



Man, Eagle, Lion, Bull



Man, Eagle, Lion, Bull



Man, Lion, Bull, Eagle

Secondly, as the four Tribes of Israel. The only record of their position in the Bible is as follows:

Numbers, Chapter 2:

2. Every man of the children of Israel shall pitch by his own standard, with the ensign [*degel*] of their father's house: . . .

3. And on the **east side** toward the rising of the sun shall they of the standard of the camp of Judah pitch throughout their armies: . . .

10. On the **south side** shall be the standard of the camp of Reuben according to their armies: . . .

18. On the **west side** shall be the standard of the camp of Ephraim according to their armies: . . .

25. The standard of the camp of Dan shall be on the **north side** by their armies: . . .

This would place them as shown below, which is clearly not as shown on the Grand Lodge seal.

North - Dan
Eagle

West - Ephraim East - Judah
Ox Lion

South - Reuben
Man

Oddly enough, in the Royal Arch the sequence of the 1st, 2nd, 3rd and 4th Veils is Dan [Eagle], Reuben [Man], Ephraim [Bull] and Judah [Lion] . . . in a straight line from west to east.

Then, clearly, the sequence/position of the Four Tribes, in the Bible and in the [American] Royal Arch, is not as shown in the Grand Lodge seal.



Thirdly, in the Vision of Ezekiel [Ezel 1:10, and the Book of Revelations [4:7 & 8]

(Ezek 1:10) records, “As for the likeness of their faces, they four had the face of a *man*, and the face of a *lion*, on the right side: and they four had the face of an *ox* on the left side; they four also had the face of an *eagle*.”

Revelations 4:7 & 8: “And the first beast was like a *lion*, and the second beast like a *calf*, and the third beast had a face as a *man*, and the fourth beast was like a flying *eagle* . . .

In Ezekiel the positions do not correspond with those shown in the Grand Lodge seal:

“Left Side” Ox “Right side” Man and Lion
Eagle [position not stated]

In Revelations, no positions are stated.

Fourthly, the four fixed signs of the Zodiac. Taurus [Bull], Leo [Lion], Scorpio [Eagle], and Aquarius [Man] are the fixed signs of the Zodiac.

Here, again, we find the Bull, Lion, Eagle and Man, as shown in the Grand Lodge seal. But the Grand Lodge seal shows them in the quadrant positions as follows:

Lion Bull

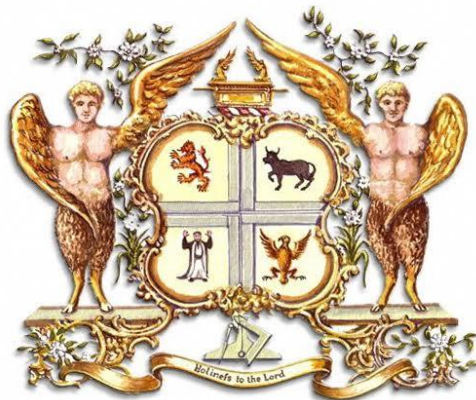
Man Eagle

Whereas in the Zodiac, they appear in a quadrated position as follows:

Man Eagle

Bull Lion

We have read above that Laurence Dermott, in his own words, borrowed the Arms of Freemasonry from the frontispiece of the Rabbi Jacob Jehuda Leon's [1602-1675] book. The source of Rabbi Leon's 'frontispiece is not given, so we don't know from whence it is derived, nor the position of the symbols within it.



Dermott went on to further explain or clarify, concerning his choice of these arms:

"To this I beg leave to add what I have read concerning these arms.

The learned Spencer says, the Cherubims had the face of a man, the wings of an eagle, the back and mane of a lion, and the feet of a calf. - *De Legib, Hebr. lib. 3, diss; 5. ch 2*. The prophet Ezekiel says, they had four forms, a man, a lion, an ox and an eagle. [see Ezek. 1:10]

When the Israelites were in the wilderness, and encamped in four cohorts, the standard of the tribe of Judah carried a lion, the tribe of Ephraim an ox, the tribe of Reuben a man, and the tribe of Dan and eagle [the four veils of the Royal Arch]; those four standards composed a Cherubim; therefore God chose to sit upon Cherubims bearing the forms of those animals, to signify, that he was the leader and king of the cohorts of the Israelites. - *Trad. of the Heb.*"

In essence, Demott 'explained' or 'clarified' his choice of these arms based upon points 2 and 4 noted above:

2. As the four Tribes of Israel, for which only one source describes their placement in a 'position.'

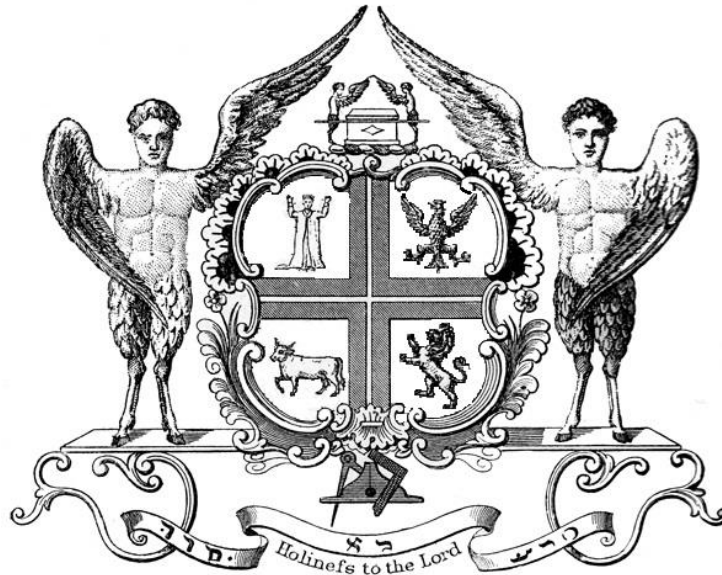
3. In the Vision of Ezekiel [Ezel 1:10].

But neither of these 'points' is the position given in the sequence given in the Arms or the Grand Lodge seal.

The only logical sequence, shown with any direct, consistent and meaningful relevance would be that noted in point 4:

4. In the four fixed signs of the Zodiac. Taurus [Bull], Leo [Lion], Scorpio [Eagle], and Aquarius [Man] are the fixed signs of the Zodiac.

But there is very, very little probability that our Grand Lodge would ever adopt such a position or meaning to our Grand Lodge seal, which would appear zodiacally as either of the below:



*The Arms of y^e most Ancient & Honorable Fraternity
of Free and Accepted Mafons*

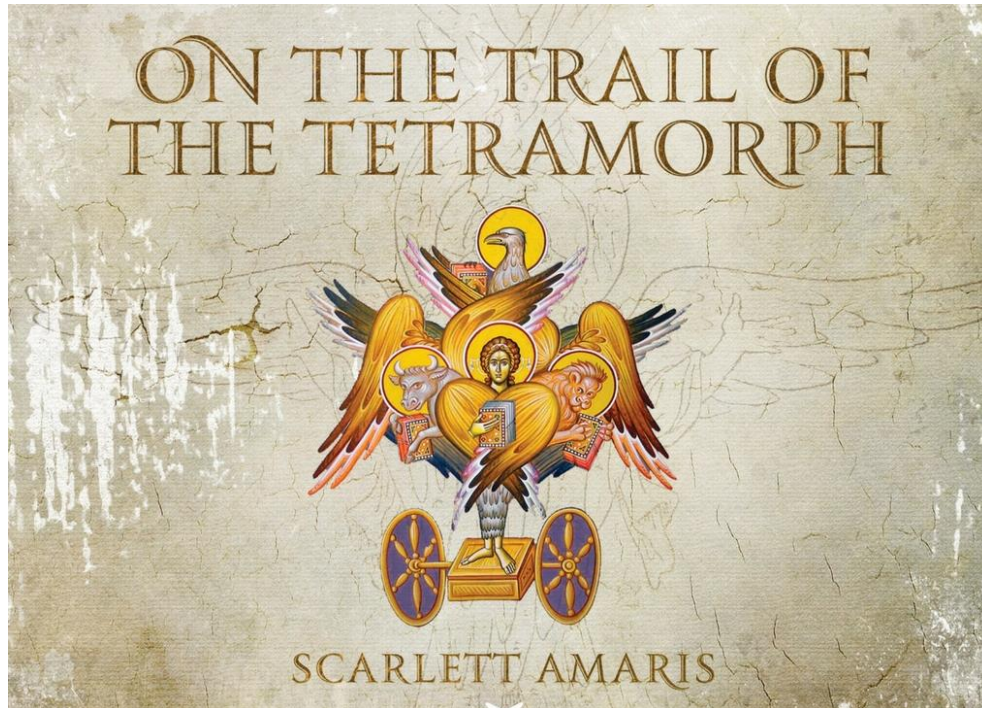
Appendix I

The below is attached as a reference and gives another perspective on the Tetramorph, which appears in our Grand Lodge seal. It is also interesting to note the brief inclusion of the *Merkabah* in the below article.

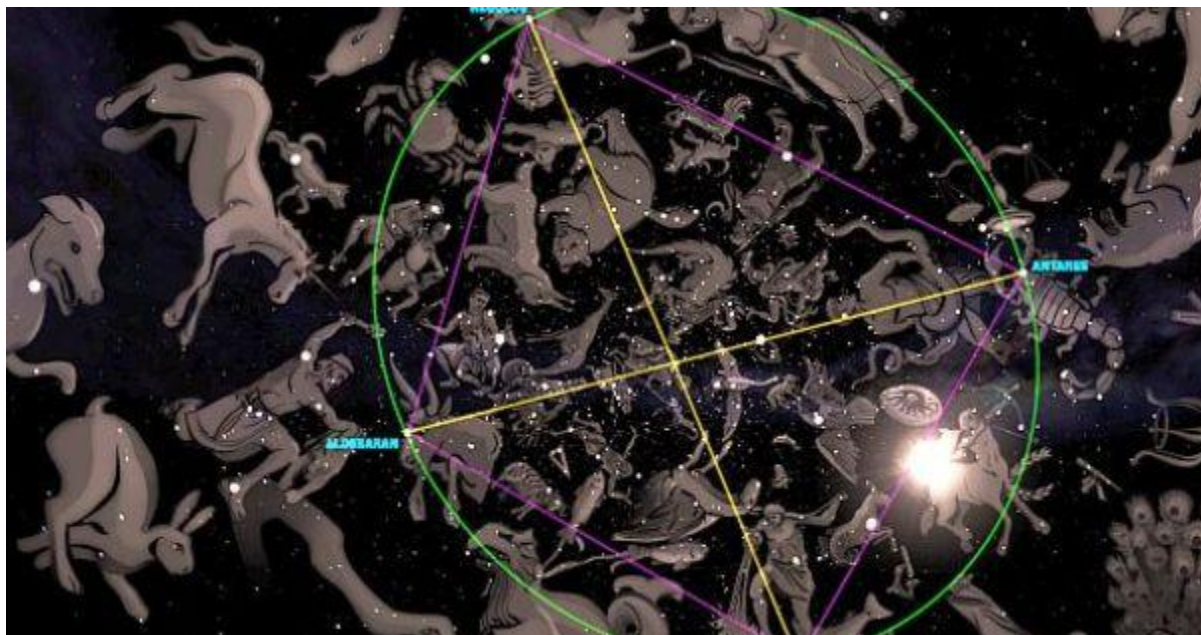
<https://www.newworldencyclopedia.org/entry/Merkabah>

Merkabah refers to the throne of God, described in Ezekiel (1:4-26), which is said to be a four-wheeled chariot driven by four "living creatures" ("*chayot*"). Each of these creatures has four wings with the four faces of a man, lion, ox, and eagle.

<http://scarlettamaris.com/on-the-trail-of-the-tetramorph/>



On the Trail of the Tetramorph



The Four Royal Stars

In an attempt to bring order and meaning into the structure of their daily existence, the first wise Persian astrologers appointed four royal stars in the sky, otherwise known as *'the watchers'*, who stood over the universality of divine dominion. These stars were: Aldebaran, the watcher of the east, situated in the constellation of Taurus, corresponding the vernal equinox; Regulus, watcher of the south, situated in the constellation of Leo, corresponding to the summer solstice; Antares, watcher of the west, situated in the constellation of Scorpio, corresponding to the autumn equinox; and Fomalhaut, the watcher of the north, situated near the constellation of Aquarius, corresponding to the winter solstice. Together they marked the four cardinal directions, the four fixed points of the zodiac, the four elements and the four seasons, or changes within the solar year.

Referenced in the ancient Mesopotamian poem, *The Epic of Gilgamesh*, were fantastical creatures known as the lamassu. Hybrids, composed from the bodies of bulls or lions, they possessed the wings of an eagle and the heads of men. They were said to have been symbols of the starry heavens and were considered to be protective spirits, because they encompassed all life within them. They were some of the first examples of physical manifestations of the heavens above, and were literal representations of the analogical Hermetic law of magic: that which is Below corresponds to that which is Above, and that which is Above corresponds to that which is Below, to accomplish the miracle of the One Thing, a concept possibly as old as human thought itself.

Lamassu >

The lamassu appeared frequently in Mesopotamian art and mythology, either as giant statues that guarded the entrances to the royal palaces, or on engraved tablets that were buried under the thresholds to common houses, as they were considered to be the protectors who frightened away the forces of chaos and brought peace to the home. Every town worth its salt had pairs of the lamassu situated at the city gates set around the four cardinal points, protecting the denizens within against the demons outside with their strength, swiftness and intelligence. Another version of the lamassu were the sphinxes of ancient Egypt, Greece and Babylonia, with their composite physiques (usually a mixture of bull bodies, lion's paws, wings and human heads), and other similar creatures found within the various early religions.



< Ezekiel's **Merkabah** ', by William Blake

Considering they were the most popular winged iconography at the time, the lamassu would have been known to the Hebrew prophet Ezekiel (famous for his seven visions) while he lived in exile amongst the Babylonians. In his inaugural manifestation, Ezekiel saw God approaching him from a cloud to the north (the north being the home of the gods in ancient mythology), riding upon a battle chariot (or merkabah), that was drawn by four creatures he called *'cherubim'* or *'the four living creatures'* (khayyot), which he described, "as for the likeness of their faces, each had the face of a man; each of the four had the face of a lion on the right side, each of the four had the face of an ox on the left side, and each of the four had the face of an eagle. Their wings stretched upward; two wings of each one touched one another, and two covered their bodies." Next to each of the cherubim

was a tall wheel set within a wheel (ophanim), which had eyes covering the rims.

Once within shouting distance, God insisted that Ezekiel become the *'watchman'* of Israel. In the Bible the cherubim make their first appearance in the garden of Eden *'guarding'* the way to the Tree of Life, so the humans could not come back in (Satan was said to have been a cherubim before his rebellion). Early Semitic tradition also perceived the cherubim as *'guardians'* or *'watchers'*, and only later did they receive their angelic status, being possessed of four wings covered with eyes which made them *'all-seeing'*. Interestingly enough, in the Torah the cherubim were the first objects to be created in the universe, perhaps harking back to the thought of containing all life within them.

The cherubim, only with six wings like a seraph, and called ‘*the four living beings*’, appear in John of Patmos’ vision chronicled in the book of Revelations as such, “*The first creature was like a lion, and the second creature like a calf, and the third creature had a face like that of a man, and the fourth creature was like a flying eagle. And the four living creatures, each one of them having six wings, are full of eyes around and within.*” Although not included in the Bible, the book of Enoch tells a similar tale, possibly pre-dating Ezekiel’s vision by a century. “*And I looked and saw a lofty throne: its appearance was as crystal, and the wheels thereof as the shining sun, and there was the vision of cherubim. And from underneath the throne came streams of flaming fire so that I could not look thereon.*”



The Book of Kells

Although the attributions of the tetramorph to the four Evangelists were credited to Saint Jerome, they were fully realized by the Frankish Benedictine monk, Rabanus Maurus, who cemented their various layers of meaning during the Carolingian age. Matthew the Evangelist, the author of the first gospel, symbolized by the winged man, represented Christ’s human nature and stood for reason. Mark the Evangelist, author of the second gospel, symbolized by the winged lion, represented resurrection (possibly because it was thought lions slept with their eyes open, like Jesus in the tomb) and stood for courage. Luke the Evangelist, author of the third gospel, symbolized by the winged ox, represented Jesus’ crucifixion, as well as Christ being the High Priest, and stood for sacrifice. Lastly, John the Evangelist, author of the fourth gospel, symbolized by the eagle, represented Jesus the Logos (because it was believed eagles could stare straight into the sun) and stood for the notion of keeping an eye cast upon eternity. Of course, if one wanted to pull these four ideas together – nature (planting), resurrection (the crop), sacrifice (the harvest), and eternity (the never ending cycle of nature) – it is not that far of a stretch, based upon the findings of the predecessorial

Persian astrologers (in which the meaning of the tetramorph functioned as a sort of agricultural clock) that Rabanus Maurus meant to interpret them as metaphorically sowing the spiritual seeds of Christianity.

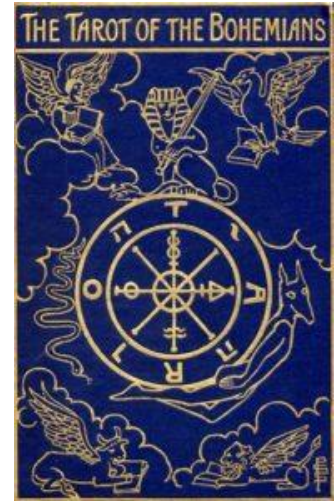


In the late Romanesque period, images of the tetramorph fell out of favor and were exchanged for their human counterparts. But in the 15th century a new card game, known as the tarot (*tarocchi*), or *carte de trionfi* (triumph cards), came into fashion. In one of the earliest decks, the Sforza Castle deck, the tetramorph make an appearance on The World card XXI. On another deck, from the 16th century, the World card is depicted with aman standing on top of the world (*mondo*, which could also be read as universe) with symbols for the four elements divided within. A century later, on the same card, the iconography had changed, and man stood within the center of the world, the tetramorph appearing in the four corners surrounding it taking the place of the four elements. Curiously enough, the enigmatic Sola Busca deck from the 18th century depicts the World Card as Nabuchodensar (Nebuchadnezzar) fighting a dragon, which brings one back to Babylon.





In the 18th century began the great Tarot revival and, along with the popularity of the Marseille deck in Southern France, tarot changed from a mere card game to being used for divination as well (although there are sporadic accounts of it being used earlier for such). The occultist Papus (Gerard Encausse), the first to coin the term *'The Marseille Deck'* in his book *Tarot of the Bohemians* (1889), explained the symbology of The World card as thus, *"a nude female figure, holding a wand in each hand, is placed in the centre of an ellipsis, her legs crossed (like those of the Hanged Man in the twelfth card). At the four angles of the card we find the four animals of the Apocalypse, and the four forms of the Sphinx: the Man, the Lion, the Bull, and the Eagle. This symbol represents Macrocosm and Microcosm, that is to say, God and the Creation, or the Law of the Absolute. The four figures placed at the four corners represent the four letters of the sacred name, or the four great symbols of the Tarot (the sceptre, cup, sword and pentacle)." He goes on to explain the sceptre is 'yod', representing fire, the cup is 'he', representing water, the sword is 'vau',*



representing Earth, and the pentacle is the second 'he', representing air. Formulated together they formed YHVH, the unutterable name of the God of Israel, or the tetragrammaton, which in kabbalah pertained to the mystery of the four directions, the four worlds, and the potentiality of being. Papus also stated that the World card was the key to the year, philosophy (encompassing logic, epistemology, metaphysics, and ethics) and to the kabbalah.

Twenty years later, in his seminal book *Pictorial Key of the Tarot* (1911), mystic and scholar, A. E. Waite (of the popular Rider-Waite deck) wrote about the World card thus, *"It represents also the perfection and end of the Cosmos, the secret which is within it, the rapture of the universe when it understands itself in God. It is further the state of the soul in the consciousness of Divine Vision, reflected from the self-knowing spirit... But it is perhaps more especially a story of the past, referring to that day when all was declared to be good, when the morning stars sang together and all the Sons of God shouted for joy."*



The tetramorph also appeared in the corners of the Wheel of Fortune card X in the Rider-Waite deck, along with a sphinx sitting at the top of a wheel. A.E. Waite described the card as, *"the symbolic picture stands for the perpetual motion of a fluidic universe and for the flux of human life. The Sphinx is the equilibrium therein."* In this age, the tetramorph have been adapted from an earlier spiritual Christian function, to a metaphysical one; as a gateway between the conscious and unconscious mind, perhaps in an attempt to find the divine within the ancient rites of renewal once again. The morning stars singing together, and the sons of God shouting for joy, are a definite clue, given that each of the original four royal stars of Persia would have functioned as the morning star, depending upon the season, and in Medieval Judaism the sons of God were those individuals who possessed divine power by means of astrological knowledge, which bring one full circle. But that is the circumnavigational point of totality, in which the symbolism of the tetramorph and its other composite compatriots (the lamassu, sphinx, cherubim, etc.) are represented, isn't it? Cycles of the harvest, patterns of



existence, layers of meaning, to bring chaos into structure, and to make the unknown known. Perhaps those ancient, wise, Persian astrologers knew a part of our humanity was written in the stars after all.

Appendix II

<http://www.unique-design.net/library/quote/snake/McPherson.html>



The Chariot – Tarot

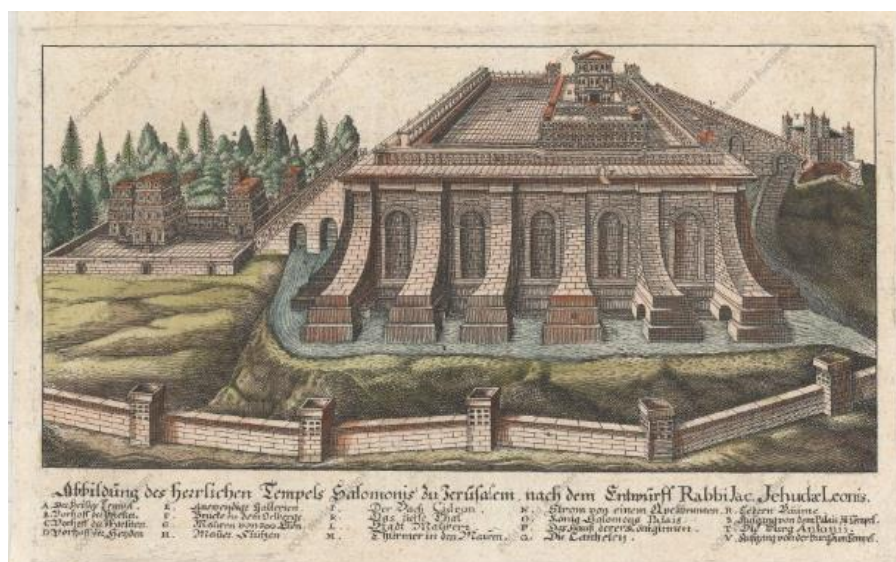
Sign	'Beast'	Season	Gospel	Element	Tribes	Veil	Color	Direct	Tarot	Card Suit	Polyhedron	Geom
Taurus	Bull	Autumn Equin	Luke	Earth	Ephraim	2	Purple	West	Coins	Diamonds	Cube	Solid
Leo	Lion	Summer Sols	Mark	Fire	Judah	4	White	East	Staves	Clubs	Tetrahedron	Point
Scorpio	Eagle	Spring Equin	John	Water	Dan	1	Blue	North	Cups	Hearts	Icosahedron	Superfices
Aquarius	Man	Winter Sols	Matthew	Air	Reuben	3	Red	South	Swords	Spades	Octahedron	Line

Note: The Levites were within the Tabernacle; Neither the Veil No., nor the Banner Color are specified in the Bible.
 The Gospel assignments were made ca 500 A.D. about the time of St. Jerome.
 The Sign & 'Beast' assignments were made as early as the Babylonians.
 The elements were a theory advanced by Plato, Hermes Trismegistus or Hippocrates, according to various sources.
 The polyhedra were assigned to the elements as least by the time of Plato [ref. his book of *Timaeus*]

<http://symboldictionary.net/?p=486>

The four faces thus described were Babylonian symbols representing the four fixed signs of the zodiac- the Ox, representing the sign of Taurus, the lion the sign of Leo, the Eagle of the sign of Scorpio, and the man, symbol of the sign of Aquarius. The four likewise symbolize the four ancient elements of air, water, earth, and fire. Christians applied this symbolism to the **four evangelists**, the apostles so-called because they are the reputed authors of the four gospels bearing their names. The astrological symbolism was not lost on these early Christians, as the four zodiac signs form a cross, in the center of which Christ is often depicted.

Today, much of the earlier, transcendent celestial symbolism is eschewed in favor of representative symbolism, wherein each evangelist is said to represent a portion of Christ's life and sacrifice. For example, that the gospel of Mark discusses Christ's royalty, therefore Mark is symbolized as a lion- or that John is portrayed as an eagle because he is "caught up in the spirit" or has "spiritually soared." These explanations appear to be contrived in later times to avoid associations with astrology, which is now typically considered occult.



<https://www.oldworldauctions.com/catalog/lot/159/604>


Appendix III

The following are articles forwarded by Alex Vastola from the archives of the Grand Lodge Library, and some commentary about the articles by the present compiler.

10

THE SANDUSKY MASONIC BULLETIN

alds, presided at their chapters and had jurisdiction of armoury. There were three such officers, Garter, Norroy and Clarendieux.



*TITLES
Should be the reverse*

Arms adopted by the Atholl Grand Lodge, following its dispute with the present body. These arms form the Seal of Grand Lodge of New York.

Heraldry and Masonry

By Ernest Willoughby Hotchkiss, 33°

HERALDRY and Masonry have at least one thing in common. There is a meaning behind the symbolism in each case. Heraldry as an art and science describes and emblazons armorial bearings and allied subjects. Masonry teaches the liberal art and science of Truth.

The symbolism of Masonry and the symbolism of Heraldry grew out of a necessity as a mode of instruction. The first learning was chiefly symbolic in character. Associated as it was in primitive times with man's religion, it became a sacred language connected with an esoteric meaning known only to the student. So, a symbol became a sign expressing emotion or an idea.

In this day and age of universal education we do not have as much need for the charges of Heraldry as was needed in the middle ages, when only the nobility could read and write. . . .

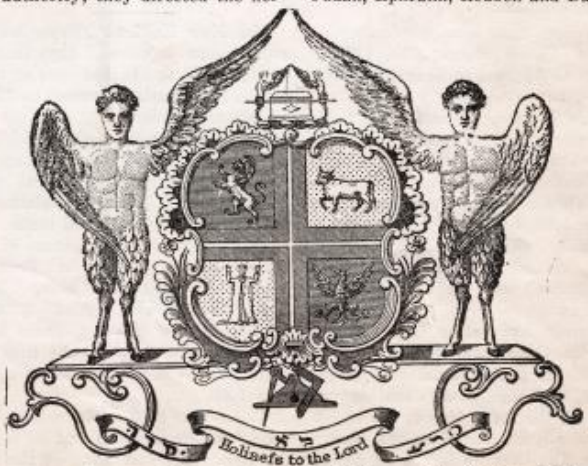
Nations, towns, families and later institutions and corporations selected emblems for themselves. Around some of these selections, taken early and handed down through the years, grew certain traditions. The Romans took the eagle, the Saxons the horse, the French the lion, which was later transferred to England and succeeded by the fleur-de-lis. These emblems were placed upon their banners and were shown upon the shields carried in the third crusade in 1189. It was when the emblem was worn upon the cloak over the coat of mail that it was first called the coat-of-arms.

In England the private selection and

According to Maitland's History of London from the Foundation to 1756, William Hanskestow, Clarendieux-King-at-arms granted arms to the Incorporation of Masons in London, in the year 1477. Their ensigns are azure on a chevron between three castles argent, a pair of compasses somewhat extended of the first. Crest a castle of the second. A blue shield divided by a chevron of silver bearing a pair of compasses extended thereon, with two castles above and one below, both of silver, became the first escutcheon of English Masonry.

These arms were adopted by the Grand Lodge of England and were revered by them as we revere the square and compass today: Later, Dr. Mackay tells us, the "Atholl Grand Lodge objected to this as an unlawful assumption by the Modern Grand Lodge of Speculative Freemasons of the arms of the Operative Masons. They accordingly adopted another coat, which Dermott blazons as follows: Quarterly per squares, counter-changed vert. In the first quarter, azure, a lion rampant, or. In the second quarter, or, an ox passant sable. In the third quarter, or, a man with hands erect proper, robed crimson and ermine. In the fourth quarter, azure, an eagle displayed or. Crest, the holy arks of the covenant proper, supported by cherubim. Motto, Kodes la Adonal, that is Holiness to the Lord."

These four quarters bear the emblems attributed by the Talmudists to the four principal tribes of Israel—Judah, Ephraim, Reuben and Dan—as



Holiness to the Lord

The Arms of the most Ancient & Honorable Fraternity of Free and Accepted Masons

Arms granted by William Hanskestow, Clarendieux-King-at-Arms to the Masons Company in the year 1477. It was later adopted by the first Grand Lodge of England.

borne by them during their encampment in the wilderness to which reference is made in the second chapter of the book of Numbers, and the second verse, "Every man of the children of Israel shall pitch by his own standard, with the ensign of their father's house." That is exactly what we are doing today. These arms form the seal of the Grand Lodge of the State of New York.

What was the idea of the four divisions of the Arms of the most Ancient and Honorable Fraternity of Free and Accepted Masons?

The Ancient people considered four a divine number, reminding them of the Deity, and many referred to God in a name of four letters. Four letters in the Hebrew Ineffable Name, and in the Egyptian Amun, the Greek OEOE, the Persian Sura, and the Latin Deus. And so with Odin, Freia and Thor the Scandinavian Trinity and As-ur and Nebo of the Assyrians. The law as expressed in the Kabala by the number 4, gave to the Hebrews all the mysteries of their divine Tetragram. For then everything is contained in that four letter word. It is the Azot of the Alchemists, the Thor of the Bohemians and the Taro of the Kabalists. Four represents nature, mentioned by that medieval Persian Omar Khayyam in his Rubaiyat as "above water, earth and fire and air" (V22) and as "child of four elements and sevenfold heaven, who fume and sweat because of these eleven" (V431).

The Mishna, or Elder Talmud in Book IV, Chapter V, says "There are four sorts of men; four sorts of disciples; four sorts of those who bestow charity; four sorts of those who go to college; four sorts in those who sit before Sages. The Gnostics claimed that their entire science rested upon a square, the angles of which were silence, profundity, intelligence and truth.

The Pythagoreans claimed the soul was represented by the number 4, and matter by the number 9 (three times three), so if the soul went astray it went from 4 to 9, and the only way to emerge from the disastrous abyss was to return from 9 to 4. So, four was a sacred number with the Hebrews, the Gnostics, the Pythagoreans, the Egyptians and the Hindus. The Bible mentions the four corners of the earth. Four archangels apparently govern the world, which is divided into four continents. John speaks of four winds and of four angels holding the four winds. There is an old Jewish saying: "There are four which take the first place in this world: man, among creatures; the eagle among birds; the ox among cattle; and the



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lion among wild beasts." We look upon the lion as the King of wild beasts, the ox of tame beasts, the eagle as the King of birds, and certainly man rules among all earthly creatures. These four Kings of their realm occupy the four quarters of the heraldic shield of the Fraternity of Free and Accepted Masons.

The Royal Arms of Great Britain bear the motto, "Dieu et mon droit." The tradition is that when Richard Coeur de Lion in 1198 recovered Gisors which Philip Augustus, King of France, had taken from England without right, Richard exclaimed after the victory, "Dieu et mon droit." (God and my right.) At that time French was the language of the English court. This utterance was adopted as Richard's motto and later was marshalled in the arms of England. A Latin translation of the motto, "Deus Meumque Jus" (God and my right), is the motto of the Supreme Council and the Thirty-third Degree of the Ancient and Accepted Scottish Rite of Freemasonry.

(The Bulletin is enabled to reprint the foregoing article through the courtesy of Brother Smith of the Detroit Masonic World.)

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In the above article, Ill.' Bro. Hotchkiss, asks: "What was the idea of the four divisions of the Arms of the most Ancient and Honorable Fraternity of Free and Accepted Masons?" He then goes off on a tangent about four being a divine number. While he uses this as *his* possible explanation for the 'four divisions of the Arms,' he has absolutely no corroborating source to support his supposition that the four divisions appeared as they do in any way based upon his supposition. Nor does he give any corroborating source to support comments about the "four Kings of their realm."

Likewise Ill.' Bro. Hotchkiss notes the 'four quarters' to the "emblems attributed by the Talmudists to the four principle tribes of Israel borne by them during their encampment in the wilderness." But the four principle tribes were positioned around the Tabernacle North, South, East and West; not as shown on the Arms. - g.l.h.

The Ancient people considered four a divine number, reminding them of the Deity, and many referred to God in a name of four letters. Four letters in the Hebrew Ineffable Name, and in the Egyptian Amun, the Greek OEOE, the Persian Sura, and the Latin Deus. And so with Odin, Freia and Thor the Scandinavian Trinity and As-ur and Nebo of the Assyrians. The law as expressed in the Kabala by the number 4, gave to the Hebrews all the mysteries of their divine Tetragram. For then everything is contained in that four letter word. It is the Azot of the Alchemists, the Thor of the Bohemians and the Taro of the Kabalists. Four represents nature, mentioned by that medieval Persian Omar Khayyam in his Rubaiyat as "above water, earth and fire and air" (V22) and as "child of four elements and sevenfold heaven, who fume and sweat because of these eleven" (V431).

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The Formation of the Grand Lodge of England, or rather its revival, in its present form, occurred, as is well-known, in 1717... How early the Grand Lodge adopted armorial bearings does not appear...but there are some reasons for thinking it was during Montague's Grand Mastership (1721-22)...

In 1738 occurred the schism, when the self-styled "Ancient" Masons seceded from the Grand Lodge of England, and stigmatized their former Brethren as "Moderns."...

The "Ancients" Grand Lodge (London) had no regular or permanent seal established for many years after the schism, - but used several, with varying mottoes, before they finally settled upon Dermott's device... a coat of Arms, which he attributes to a certain "Jewish Rabbi," - a famous and learned Hebrewist, whose existence I believe is mythical, to say the least, whom he calls by the astounding name of "Jacob Jehudah Leon," suggested, of course, by the "Lion of Judah." These, he says, were found in his collection, and are the true arms of the Freemasons. He makes no attempt to trace their connection with the Order, except in the most general way...

The true origin of these Arms can easily be established, and I shall refer to it presently. Dermott claims them for his body, and gives any engraving of them on the same plate - (frantispiece, "Ahiman Rezon"), wherein the colors are plainly indicated. His blazon is as follows:-

"Quarterly per squares counterchanged vert (i.e., green). In the first quarter azure, a lion rampant or. In the second quarter or, an ox passant sable. In the third quarter or, a man with hands erect, proper robed, crimson and ermin. In the fourth quarter azure, an eagle displayed or. Crest, the holy Ark of the Covenant, proper, supported by cherubims." The supporters of the arms are also cherubim, instead of beavers. "Motto, Kodesh la Adonai: i.e., 'Holiness to the Lodge.'" I take this description from Dermott's "Ahiman Rezon," edition of 1764, where these Arms first made their appearance in connection with "blue" Masonry.

In Hughan's "Masonic Register," already mentioned, I find the following: "The 'Grand Royal Arch Chapter, York,' had also arms and a seal... The title noted from the inscription on an old seal still preserved, above being a crescent and a triangle, surrounded by a rainbow emanating from clouds. On the reverse is a shield bearing in the four quarters a lion, ox, man, and eagle, respectively; also as a crest, the Ark of the Covenant, with cherubim for supporters. This coat of arms," he continues, "was (substantially) adopted by Bro. Laurence Dermott, a few years later, for the 'Ancients,' and as we know the latter organization claimed a York origin, - which was not correct, - it is easy to see how such arms, being promulgated by their indefatigable Grand Secretary, would tend to confirm the antiquity claimed."

I have no doubt of the correctness of Bro. Hughan's surmise, that this was the true origin of the "Ancients'" Arms, the "Grand Chapter" deriving the, of course, from the banners of the four principal tribes of Israel, while the charges themselves are well-known Biblical emblems, - the "learned Rabbi Jacob Jehudah Leoni" being Dermott's mystical way of speaking of the Grand Royal Arch Chapter at York. Previous to this time the seal of the "Ancients" contained simply the square and compasses, surmounted by a dagger, the motto "Virtue and Silence," - occasionally rendered into Latin, - and the inscription "Grand Lodge of London."...

When the union between the "Ancient" and "Moderns" Masons was effected, in December, 1813... the old seals were broken, and a new one was made, which was formed by impaling the Arms of the "Moderns," on the dexter side with those of the "Ancients" on the sinister. The crest and supporters used were those of the "Ancients," with their motto in Hebrew over the Ark of the Covenant, and upon a ribbon below the shield, the words, "Audi, Vide, Tace" (Hear, see be silent), instead of "Relief and Truth," which had been used for so many years by the "Moderns."...

THE ARMS OF THE FREEMASONS...
by W.T.R. Marvin...1880. p. 6-7,
12, 11, 13-15, 18-19.

In the above article by Bro. Marvin, he notes that he feels that Jacob Jehuda Leon is "mythical." However, not using the best possible source, but Wikipedia records the Rabbi as a [once] living, breathing person at https://en.wikipedia.org/wiki/Judah_Leon_Templo or at <http://freemasonry.bcy.ca/aqc/leon.html>.

http://www.phoenixmasonry.org/freemasons_book_of_the_royal_arch.htm

FREEMASONS' BOOK OF THE ROYAL ARCH, BY BERNARD E. JONES, page 247.

The Principal Banners

Entering a chapter, we see the altar with its twelve small banners or ensigns around it, and beyond, in the East, four principal banners carrying ancient emblems; generally, also, we see in the East a fifth banner, centrally placed, displaying the Royal Arch device - the triple tau within a triangle within a circle. We may, in some chapters, see in the West three banners beyond the Sojourners. Let us deal first with the principal banners, secondly with the ensigns, and lastly with the banners sometimes seen in the West, and in doing so attempt to avoid any undue repetition of information to be found in the printed ritual.

The banner comes into freemasonry from ecclesiastical and high civic custom. Great significance attends its display in the chapels of certain orders of knighthood - of the Garter, St George's Chapel, Windsor; of the Bath, Henry VII's Chapel, Westminster, are examples - where each knight's personal banner is suspended above his stall on special occasions. It is thought that from the establishment of Grand Chapter in 1766 banners have been in use probably - to begin with, no more than four in number. If they were what are now the principal banners carrying the symbols of the ox, man, lion, and eagle they must have been borrowed from the 'Antients,' who had themselves recently discovered the four emblems in a coat of arms associated with a model of Solomon's Temple originally exhibited in London in 1675 by a Spanish Jew, Jacob Jehudah Leon. **The 'Antients' adopted the coat of arms complete with its symbolic devices just as they found it.**

With regard to the arrangement of the four banners, there is no definite rule; Ezekiel in its tenth chapter gives the arrangement as cherub, man, lion, eagle, but in its first chapter as man, lion, ox, eagle. The lion represents the tribe of Judah, the man that of Reuben, the ox Ephraim, the eagle Dan. These tribes were encamped respectively east, south, west, and north of the Tabernacle. **The order last given (lion, man, ox, eagle) is the sun-wise direction.** In the present armorial bearings of Grand Lodge, which, of course, incorporated those of the 'Antients' Grand Lodge at the Craft Union, the order is lion, ox (calf), man, eagle, agreeing with that given in Revelation iv, 7. Taking this order and remembering that the lion represents strength and power, the ox, or calf, patience and assiduity, the man intelligence and understanding, and the eagle promptness and celerity in doing the will and pleasure of the great *I am*, then the progression in meaning and significance is appropriate.

The Book of Revelation represents the emblems of four distinct beings: the Old Testament represents them as four *faces*. The oldest emblazonment known in the records of Freemasons' Hall, London (date about 1776), shows a golden lion on a red ground, a black ox on a blue ground, a red man on a white or yellow ground, and a golden eagle on a green ground, but it is obvious that banners have been produced to suit the different tastes and whims of many individuals.

The derivation of these four emblems has been learnedly dealt with by G. S. Shepherd-Jones. He recalls that the very ancient peoples regarded fire, light, and air as direct manifestations of the Deity, and symbolized them by the bull, the lion, and the eagle: the rage of the bull to denote fire; the piercing eyes of the lion to denote light; and the soaring flight of the eagle to denote air. Later they gave the Deity these three attributes, and depicted a human body with three heads - those of the bull, the lion, and the eagle. To other ancient gods they gave several heads, and to some several arms, all in an attempt to signify their god and his attributes. Then, in the course of time, the Egyptians and possibly still earlier peoples transformed their three-headed god into four separate figures which, after some elaboration, became the bull, the lion, the eagle, and the man. The Hebrews, after their exodus from Egypt, adopted the symbols, and thus we find the ox and the lion upon the bases of the lavers (brazen vessels in which the priests washed) of the Temple at Jerusalem.

These four sacred symbols, to which there are many references in the Jewish Talmud, were ascribed in a book by St Irenaeus (second century) to the four Evangelists, Matthew, Mark, Luke, and John, so obviously they had acquired a Christian significance at a very early date. The eagle became a prominent church symbol, and in some old parish churches there was an eagle desk at which certain processions halted and the Gospel was sung. The Old Masonic Charges well knew the eagle symbol. The presence in an old lodge of a carved eagle may possibly mean either that the lodge was dedicated to St John the Evangelist, as lodges commonly were, or is evidence of a Royal Arch association. In the Chapter of St James, No. 2, is an eagle carved and gilded.

In their Christian application a winged man represented the incarnation of Christ; a winged ox His passion; a winged lion His resurrection; and the eagle His ascension (and in the order thus given are respectively associated with SS. Matthew, Luke, Mark, and John). All the four emblems appear on a notable crucifix, that in the cathedral of Minden, Germany. At the foot of the cross is the man, and at the head the eagle. At the end of the arm on the figure's right is the lion, on his left the ox.

The arms of the Grand Lodge of England consist essentially of two cherubim (plural of cherub), one on each side of a shield. Above the shield is the Ark of the Covenant, over which is Hebrew lettering, *Kodesh la Adonai*, meaning 'Holiness to the Lord.' We learn much of the genesis of the whole device when we read Exodus xxv, describing the cherubim spreading out their wings on high and covering the mercy seat with their wings. Cherubim in the coat of arms are obviously symbolic figures, probably derived from an Assyrian representation in a sacred figure of the wings of an eagle, the body partly of an ox and partly of a lion and the face of a man. These figures have a close affinity with the symbolic figures represented by the four principal banners.

Epilogue

Well, there are 31 pages above which cover a considerable number of historical theories about the 'meaning' of the Freemasons Arms / Grand Lodge of New York seal. None of which are definitive or 'official.' The most 'popular' seems to be its association with the four principal banners of the Tribes of Israel, and four banners of the Royal Arch, which in the Bible do not correspond to the Quadrant, or the order in which they are given on the Arms / seal.

So, it would seem the best 'solution' would be to let 'sleeping dogs lie,' and accept that Laurence Dermott 'borrowed' the arms from Rabbi Jacob Jehuda Leon, who depicted it from some unknown, unexplained source.

As shown in the Arms / seal there is only one coherent, logical arrangement, historically speaking, which is the placement in a quadrant in the order of:

Man Eagle

Ox Lion.

There is no other coherent, consistent arrangement other than that, unless someone can come up with one . . .

Fraternally yours,

R.'.W.'. Gary L. Heinmiller

Dec 2019

<https://www.newworldencyclopedia.org/entry/Merkabah>

Merkabah / Merkavah (Hebrew for "chariot"), refers to the throne of God, described in Ezekiel (1:4-26), which is said to be a four-wheeled chariot driven by four "living creatures". Each of these creatures has four wings with the four faces of a man, lion, ox, and eagle.

Ezekiel's encounter with the Merkabah and the Living Creatures

[https://en.wikipedia.org/wiki/Living_creatures_\(Bible\)](https://en.wikipedia.org/wiki/Living_creatures_(Bible)) or

[https://en.wikipedia.org/wiki/Living_creatures_\(Bible\)/#media/File:Augsburger_Wunderzeichenbuch_%E2%80%94_Folio_15?_%E2%80%9EVision_des_Hesekiel%E2%80%9C.jpg](https://en.wikipedia.org/wiki/Living_creatures_(Bible)/#media/File:Augsburger_Wunderzeichenbuch_%E2%80%94_Folio_15?_%E2%80%9EVision_des_Hesekiel%E2%80%9C.jpg)



Appendix IV

Royal Arch Banners

Encyclopaedia of Freemasonry – and its Kindred Sciences, by Albert Mackey, Vol. I, pages 96-97.

<https://archive.org/details/AnEncyclopaediaOfFreemasonryAndItsKindredSciencesVolumeOne>

Banners, Royal Arch. Much difficulty has been experienced by ritualists in reference to the true colors and proper arrangements of the banners used in an American Chapter of Royal Arch Masons. It is admitted that they are four in number, and that their colors are blue, purple, scarlet, and white; and it is known too, that the devices on these banners are a lion, an ox, a man, and an eagle; but the doubt is constantly arising as to the relation between these devices and these colors, and as to which of the former is to be appropriated to each of the latter. The question, it is true, is one of mere ritualism, but it is important that the ritual should be always uniform, and hence the object of the present article is to attempt the solution of this question.

The banners used in a Royal Arch Chapter are derived from those which are supposed to have been borne by the twelve tribes of Israel during their encampment in the wilderness, to which reference is made in the second chapter of the Book of Numbers, and the second verse: "Every man of the children of Israel shall pitch by his own standard." But as to what were the devices on the banners, or what were their various colors, the Bible is absolutely silent. To the inventive genius of the Talmudists are we indebted for all that we know or profess to know on this subject. These mystical philosophers have given to us with wonderful precision the various devices which they have borrowed from the death-bed prophecy of Jacob, and have sought, probably in their own fertile imaginations, for the appropriate colors.

The English Royal Arch Masons, whose system differs very much from that of their American Companions, display in their Chapters the twelve banners of the tribes in accordance with the Talmudic devices and colors. These have been very elaborately described by Dr. Oliver in his *Historical Landmarks* (ii., 583-97), and beautifully exemplified by Companion Harris in his *Royal Arch Tracing Boards*.

But our American Royal Arch Masons, as we have seen, use only four banners, being those attributed by the Talmudists to the four principal tribes—Judah, Ephraim, Reuben, and Dan. The devices on these banners are respectively a lion, an ox, a man, and an eagle. As to this there is no question, all authorities,

such as they are, agreeing on this point. But, as has been before said, there is some diversity of opinion as to the colors of each, and necessarily as to the officers by whom they should be borne.

Some of the Targumists, or Jewish biblical commentators, say that the color of the banner of each tribe was analogous to that of the stone which represented that tribe in the breastplate of the High Priest. If this were correct, then the colors of the banners of the four leading tribes would be red and green, namely, red for Judah, Ephraim, and Reuben, and green for Dan; these being the colors of the precious stones sardonyx, ligure, carbuncle, and chrysolite, by which these tribes were represented in the High Priest's breastplate. Such an arrangement would not, of course, at all suit the symbolism of the American Royal Arch banners.

Equally unsatisfactory is the disposition of the colors derived from the arms of Speculative Masonry, as first displayed by Dermott in his *Ahiman Rezon*, which is familiar to all American Masons, from the copy published by Cross, in his *Hieroglyphic Chart*. In this piece of blazonry, the two fields occupied by Judah and Dan are *azure*, or blue, and those of Ephraim and Reuben are *or*, or golden yellow; an appropriation of colors altogether uncongenial with Royal Arch symbolism.

We must, then, depend on the Talmudic writers solely for the disposition and arrangement of the colors and devices of these banners. From their works we learn that the color of the banner of Judah was white; that of Ephraim, scarlet; that of Reuben, purple; and that of Dan, blue; and that the devices of the same tribes were respectively the lion, the ox, the man, and the eagle.

Hence, under this arrangement—and it is the only one upon which we can depend—the four banners in a Chapter of Royal Arch Masons, working in the American Rite, must be distributed as follows among the banner-bearing officers:

1st. An eagle, on a blue banner. This represents the tribe of Dan, and is borne by the Grand Master of the first veil.

2d. A man, on a purple banner. This represents the tribe of Reuben, and is borne by the Grand Master of the second veil.

3d. An ox, on a scarlet banner. This represents the tribe of Ephraim, and is borne by the Grand Master of the third veil.

4th. A lion, on a white banner. This represents the tribe of Judah, and is borne by the Royal Arch Captain.

Notes: In the above, it relates the apparent difficulty in the assignment of the various symbology to the banners, or as Bro. Mackey writes: "But as to what were the devices on the banners, or what were the various colors, the Bible is absolutely silent."

And once again it may be noted that the four 'cohorts' were situated North, South, East and West around the Tabernacle, clearly not in the order as shown on the Arms / Seal in a quadrant.

Appendix V

Christmas Day - 2019

Having compiled this present paper, as is my wont, I researched 'more' and 'further' and it struck me to consult the William Preston Lectures of Free Masonry [ca 1774], to see what he had to say about the matter of the four signs to be found on the Arms / Seal. The below is what he wrote concerning them.

We are at somewhat at a loss to know just from where William Preston "diligently sought for the ancient and venerable Landmarks of the society." But oddly enough, William Preston, ca 1774, wrote essentially what this present compiler arrived at in 1992, that the four signs found in the Arms of Freemasons and Seal of Grand Lodge of New York, allude to four fixed signs [tetramorph] of the Zodiac.

WILLIAM PRESTON

From the unsatisfactory situation of the Lectures thus described by Bro. Dalziel, the Craft was rescued by the genius of William Preston whose advent, like "the bursting forth of the sun from the midst of midnight darkness", brought regularity and order. For most Brethren his reputation rests on his Illustrations of Masonry but that work, important as it is, was not his chief contribution to Masonic knowledge, which lies in his Lectures. He himself tells us that, as Master of his Lodge (Caledonian, No. 325/134), he was led

"to enquire, with a more minute attention, into the contents of our various lectures. The rude and imperfect state in which I found some of them, the difficulties I encountered in my search after others, and the variety of modes established in our assemblies, rather discouraged me in my first attempt: persevering, however, in my design, I continued my pursuit; and with a few zealous friends to the cause, who had carefully preserved what ignorance and the degeneracy of a corrupt age had rejected as unintelligible and absurd, I diligently sought for the ancient and venerable Landmarks of the society."

Transactions of the Quatuor Coronati Lodge, Vol 79, 1966

The Second Lecture of Free Masonry by William Preston

SECOND DEGREE FOURTH SECTION CLAUSE IV

For what were the internal ornaments destined?

The internal ornaments were destined to preserve the most important truths in the discoveries of science.

The veil - royal colours?

The veil was composed of 4 colours and had thereon embroidered all that [is] mystical in the heavens, **except the 12 signs of the zodiac, represented by living creatures**. The royal colours, 4 in No., are thus explained by the learned Josephus (B.5 C.5). The scarlet there seemed **fire** enigmatically signified; by the white of the fine flax which composed the groundwork of the curtain the **earth** was represented; by the blue the **air**; and by the purple the **sea** as this colour was taken from certain shells.

/ 2 cherubs?
/ four faces?

The cherubs represented the two hemispheres therefore the 4 faces **typified the 4 chief signs of the zodiac viz., Aquarius by the face of the Man; Leo by the face of the Lion; Taurus by the face of an Ox, and Scorpio by that of an Eagle: which in some of the ancient zodiacs is put in the place of Scorpio, thus explaining the two solstices and the two equinoxes which take place in those 4 signs. And here likewise it is to be observed that the devices of the 4 tribes of Reuben, Judah, Ephraim and Dan were those 4 principal signs of the zodiac.**

<https://penelope.uchicago.edu/josephus/war-5.html>

[Josephus] = The War of the Jews - Book V

It was a Babylonian curtain, embroidered with blue, and fine linen, and scarlet, and purple: and of a contexture that was truly wonderful. Nor was this mixture of colours without its mystical interpretation: but was a kind of image of the universe. **For by the scarlet there seemed to be enigmatically signified fire; by the fine flax, the earth; by the blue, the air; and by the purple, the sea.** Two of them having their colours the foundation of this resemblance: but the fine flax, and the purple have their own origin for that foundation. The earth producing the one, and the sea the other. This curtain had also embroidered upon it all that was mystical in the heavens; excepting that of the [twelve] signs, representing living creatures.

https://books.google.com/books?id=DFVnAAAAcAAJ&pg=PA138&lpg=PA138&dq=%22scarlet%22+%22fire%22+%22josephus%22&source=bl&ots=B-Ok_6WhbG&sig=ACfU3U3PXKkE439pXYNSI4msN_a9v3_F8g&hl=en&ppis=e&sa=X&ved=2ahUKEwikqv3J49DmAhXLQc0KHSsDWIQ6AEwBXoECAkQAQ#v=onepage&q=%22scarlet%22%20%22fire%22%20%22josephus%22&f=false

The veil.

Speaking of this, Clemens says, that is wad distinguished by the variety of the blue, scarlet, and linen; and that it therefore typified, that the nature of the elements is, in effect, a revelation from God;—for the purple comes from the water—the linen from the earth—and the blue is assimilated to the air when dark, as the scarlet is to fire."

Josephus speaks to the same purpose.

The veil, says he, which is woven of four colors, manifests the nature of the elements

The byssus seems to typify the earth, because linen springs from it; the purple, the sea which is purpled with blood of the murer; by the blue the air is signified; and the scarlet (or crimson) is to be considered as the symbol of fire.

Appendix VI

Grand Lodge Seal

The two below articles were sent by R.' W.' Richard Bateman, for reference. 16 Dec 2019

THE GREAT SEAL OF GRAND LODGE



The seal of our Grand Lodge is that of the "Antient" (Atholl) Grand Lodge (later absorbed in the United Grand Lodge of England), from which we received our Provincial Grand Lodge warrant 182 years ago. The Secretary of the Atholl Grand Lodge, Laurence Dermott, described the seal in heraldic terms as a coat of arms: in the first quarter, azure, a lion rampant, or; in the second quarter, or, an ox, passant, sable; in the third quarter, or, a man with hands elevated, proper, robed crimson and ermine; in the fourth quarter, azure, an eagle displayed, or; crest: the Holy Ark of the Covenant, proper, supported by cherubim; motto: KODES LA ADONAI; that is, HOLINESS TO THE LORD. The word "Provincial" appeared in the first inscription on the New York seal, but was dropped soon after the United States became independent.

The apparent Royal Arch significance of the seal is due to the fact that the "Antient" Grand Lodge originally allowed the Royal Arch Degree to be conferred in its Lodges, while the older "Moderns" Grand Lodge required that it be confined to a separate unit, the Chapter.

Many Grand Lodges and some Grand Chapters have adapted their seals from the "Antient" coat of arms, while others have adhered to the older operative and "Moderns" device: a pair of compasses, extended, between three castles. The United Grand Lodge of England uses quarterings of both designs.

Our New York seal is affixed to all official Grand Lodge documents, including the Book of Constitutions and the Charter of every Lodge. It is also the principal feature in Georg Lober's design of the Grand Lodge Medal for Distinguished Achievement.

GRAND LODGE
FREE AND ACCEPTED MASONS
OF THE
STATE OF NEW YORK

Past Grand Standard Bearer



J. Raymond Berg
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The Grand Standard of the Grand Lodge
of The State of New York

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In the role of one who carried our Grand Standard at many Grand Lodge functions and was responsible for its proper display, I had often wondered about the history of that proud symbol and resolved to do some research. What I found out is an interesting story and one which I would like to share with you and acknowledge the help of the Grand Lodge Library in providing reference materials.

The Grand Standard of The Grand Lodge of The State of New York is more than just a banner which carries the Grand Seal. It is a symbol of those thought provoking Moral lessons we received on our journeys through the various Masonic degrees, Blue Lodge as well as Co-ordinate Bodies.

While the Grand Seal dates to 1781, the office of Grand Standard Bearer was not created until September 12, 1820. The Grand Standard is not an original design by the founders of our Grand Lodge. It was derived from the Coat of Arms of the Ancient Grand Lodge of England, which body had adopted the design from the Coat of Arms of the Royal Arch Chapter, York.

Laurence Dermott, who served as Grand Secretary as well as Deputy Grand Master, of the Ancient Grand Lodge of England, is credited with originating the Coat of Arms of Ancient Grand Lodge.

In 1756, while serving as Grand Secretary, Dermott published a "Book of Constitutions of Ancient Grand Lodge" which was followed by a Second Edition. The Second contained an engraving of the Coat of Arms of Ancient Grand Lodge and is substantially the same design as our present Grand Lodge Seal.

The adoption of our Grand Seal occurred in 1781 when the Provincial Grand Lodge of New York received its Charter from the Ancient Grand Lodge of England. It was logical for the new Provincial Grand Lodge to copy the Seal of the parent body.

The first Grand Seal contained the word "Provincial" which was dropped in 1785, not long after the United States had gained independence. The Latin motto of the Ancient Grand Lodge, "Audi-Vide-Tace (Hear-See-Be Silent)" was changed to "Holiness to The Lord".

In the center of the Grand Seal is a circle divided into four quarters,

each containing a significant figure. As you face the Seal, the upper left quadrant has the figure of a Lion; the upper right, an Ox; in the lower left we see the crimson robed figure of a Man with hands upraised and in the lower right, an Eagle. The center work is surmounted by the Ark of The Covenant supported by two Cherubim.

The interpretation of these figures no doubt has many variations, but I feel the following explanations are seemingly most appropriate to our Masonic teachings. The four figures represent the four principal tribes of Israel and the four principal Evangelists.

In Capitular Masonry the Lion represents Judah; the Ox, Ephraim; the crimson robed Man is Reuben and the Eagle represents Dan.

The Lion was the subject of a medieval legend that the Lions whelp was born dead and brought to life by the roaring of its sire. In the symbolism of, and allusions to "Lions Paw" and "Lions Grip", the Lion becomes a symbol of Resurrection and our Masonic belief that Life is everlasting.

Sacrifice and Strength are represented by the Ox and reminds us of those who bear their burdens in silence for the good of others, ready for the Plow (Labor) or the Altar (Sacrifice for others).

Our Divine origin is depicted by the Man with hands upraised towards Heaven as a symbol of "the Temple not made with hands Eternal in the Heavens." It reminds us that we are the Perfect Creation of God and that we should always walk and act as such before God and Man.

The Eagle was a sacred symbol to the ancient Persians, Egyptians and Greeks. There are also references to the Eagle in the Scriptures such as Moses in Exodus 19:4 - "Ye have seen what I have done unto the Egyptians and how I bore you on Eagles wings unto myself." Cicero, in speaking of the myth of Ganymede carried up to Jove on an Eagles back said, "it teaches that the truly wise, infused with the shining light of Virtue, become more and more attuned to God until at last they are borne aloft and soar to Him."

Reference was made earlier that the four figures also represent the four principal Evangelists and the following explanations seem to bear this out.

The Lion is St. Mark, because he opens his gospel by describing St. John the Baptist as, "the voice of one crying in the Wilderness." St. Luke is the Ox, for he gives a very full account to the sacrificial death of our Lord.

St. Matthew is the Man because he traces the human lineage of our Lord. Last but not least, St. John is the Eagle, because from first to last his gospel soars on Eagles wings to the very gates of Heaven.

According to the Scriptural account, the Ark of The Covenant contained the Ten Commandments, a golden pot of Manna, Aarons rod and the Covenant tables. It was a source of inspiration and power to the ancient Hebrews as it occupied its place in the Temple and was most sacred to them.

The Ark represented the peoples relationship with God and their pact with Him. It reminds us that as Masons we have entered into a Covenant in the obligations taken in the degrees of Masonry; that we truly have a sacred Covenant with the Supreme Architect and our Brothers; that we are bound by our Masonic honor to obey the admonitions contained therein.

Our Grand Standard, and the lessons it symbolizes, was the work of inspired men who recognized that our Destiny is guided by Divine hands and that as Freemasons this is the Standard to follow and live by. So Note it Be!

E.W. J. Raymond Berg
Past Grand Standard Bearer

Note: The rationale in the above boxed text does not cite a source, nor does the paper account for the position of the four figures within the Arms / Seals.

Appendix VII

Note: It would appear from the below paper that its author had not consulted Laurence Dermott's *Ahimon Rezon*, where he could have read in Dermott's own words how he came to choose the Arms of the Antient Grand Lodge. which was "was found in the collection of the famous and learned hebrewist, architect and 'brother,' Rabbi Jacob Jehuda Leon" [1602-1675].

Proceedings of the Grand Royal Arch Chapter of the State of Illinois, by Royal Arch Masons. Grand Chapter of the State of Illinois, pages 74-81

Correspondence, by George W. Warvelle

https://books.google.com/books?id=cnMtAQAAMAAJ&pg=RA1-PA77&lpg=RA1-PA77&dq=%22royal+arch+banner%22&source=bl&ots=A6lr2PBk9U&sig=YnsWv1cyaRc1HCWdOBE4CyaTGpl&hl=en&sa=X&ved=0ahUKEwjp_9SwqrBLahXD4yYKHScZCOYQ6AEIPTAG#v=onepage&q=%22royal%20arch%20banner%22&f=false

The Cherubim

Two years ago, in a paper on the Ark of the Covenant, I presented for your consideration a brief dissertation on the figures which tradition says were placed on the cover of the ark as well as before the dber, or inner shrine, of King Solomon's Temple, and to which has been given the name "Cherubim." In that article I sought only to present the matter as it might have been conceived by the Old Testament writers during the post exilic period, for it seems that all the allusions to the cherubim in connection with the ark or the temple worship are the work of the person, or persons, designated by the Biblical critics as the Priestly Writer. This work was not performed until after the captivity and at a time, perhaps, when early ideas concerning the cherub were growing dim. At all events, the writer, while giving explicit statements relative to the position of the cherubim both on the ark and before the dber, is discreetly silent with respect to their shape and general appearance.

But the traditions of Freemasonry have supplied all the deficiencies of the Priestly Writer. We know just how the Cherub appeared; of what its various members consisted and in what manner they were assembled. According to Masonic traditions, the cherub was a composite of a man, a lion, an eagle and an ox. Now, where did the Masons obtain this important information? And is it reliable?

As tending, in some measure, to answer these questions, let us examine some of the possible sources. These will be the Scriptures and Rabbinical traditions. The name "cherubim" is mentioned a number of times in the Scriptures, but without specific description. In other passages figures are described without specific name, which the commentators, in many instances, have identified with the "cherub."

* * *

In the fifth year of his exile, Ezekiel had a remarkable vision, of which he gives a full description in the introductory chapter of his book. To this introduction the reader is referred for more specific details. Suffice it to say, the prophet saw in a storm cloud which came out of the north, a group of four "living creatures," having the "likeness of a man." Each had four faces and four wings, with their feet like that of a calf. They had the "hands of a man under their wings on their four sides." As for the likeness of their faces, "they four had the face of a man, and the face of a lion, on the right side; and they four had the face of an ox on the left side; they four also had the face of an eagle." Their general appearance "was like burning coals of fire," and out of the fire went forth lightning. They were borne upon four wheels, which were full of eyes, while upon their heads rested a firmament, supporting a sapphire throne, whereon was seated a man-like figure, surrounded by a blaze of light. (Cf. Ezekiel, i. 4-28.)

It will be observed, that the prophet gives no specific name to the "living creatures" which he thus describes, but the commentators usually allude to them as "cherubim."

Let us now direct our attention to another vision, as related in that book of the New Testament, called "Revelation." While John was sojourning on the isle of Patmos, during the latter part of the first century, A. D., he had a remarkable vision, or series of visions, which tend to throw some light on the composite figure described in our lectures and traditions. In his vision a door was opened in heaven, and "in the spirit" he beheld the full extent of the celestial court. Upon a throne, encircled by a rainbow, sat "one" who was to look upon like a great gem (jasper and sardine stone), casting forth fiery gleams. Around the throne were seated four and twenty elders, clothed in white raiment and with crowns of gold upon their heads. About the throne were four "beasts," who were "full of eyes before and behind." In their similitudes "the first beast was like a lion, and the second beast like a calf, and the third beast had a face of a man, and the fourth beast was like a flying eagle." Each of the beasts had six wings. A divine liturgy was in constant celebration. The four beasts rested neither day nor night, but continually sang the heavenly trisagion: "Holy, holy, holy, Lord God Almighty, which was, and is, and is to come." In this chant the four and twenty elders also joined, casting themselves down and laying their crowns before the throne. (Cf. Rev. iv. 1-12.)

As in the vision of Ezekiel, it will further be observed that John gives no specific name to the "beasts" which he saw, but the commentators all agree in calling them cherubim.

Masonic ritualists, monitor compilers and historians (?) place much reliance on Josephus, whose statements they accept with implicit confidence. Josephus wrote during the latter part of the first century, A. D. We naturally turn to his works for information, but it must be confessed the quest is very disappointing.

In the sixth chapter of the third book of his "Antiquities," we find a description of the Ark, wherein he says: "Upon its cover were placed two images, which the Hebrews call 'Cherubim'; they are flying creatures, but their form is not like that of any of the creatures which men have seen, though Moses said he had seen such beings "near the throne of God."

Again, in the third chapter of the eighth book of his Antiquities, he gives a history of the building of King Solomon's Temple. Among other things, he says: "He also dedicated for the most secret place, whose breadth was twenty cubits, and the length the same, two cherubim of solid gold; the height of each of them was five cubits; they had each of them two wings stretched out as far as five

cubits; wherefore Solomon set them up not far from each other, that with one wing they might touch the southern wall of the secret place, and with another the northern; their other wings, which joined to each other, were a covering to the Ark, which was set between them; but nobody can tell, or even conjecture, what was the shape of these cherubim."

And that is all he has to say upon the subject. Whatever other ideas the ritualists may have obtained from Josephus, they certainly did not get from him their description of the Cherubim.

* * *

The etymology of the word "cherub" is very obscure. The Fathers of the Church explained it as meaning knowledge, or the fullness of knowledge, but this is pure conjecture and finds no support either in Hebrew or other related languages. Modern scholars have also suggested many fanciful derivations. The recent deciphering of the cuneiform inscriptions show, however, that "Kirubu" is the name of the Steer-god whose winged image was setup as a guardian at the entrances of the Assyrian palaces and temples. It is now thought that it is from this word the Hebrew "cherub" is derived.

Fortunately, we have a number of representations of the kirubu in the monuments and sculptures that have been found in the ruins of old Assyrian cities. These sculptures show a composite animal, having the head and face of a man, the wings of an eagle, and the body and legs of an ox. In some of the sculptures the body is that of a lion.

* * *

It would seem that the idea of the cherubim, in connection with Freemasonry, originated in the teeming brain of Lawrence Dermott, and that the figures were introduced at some indeterminate time near the middle of the eighteenth century. The blazonry of what we call the Royal Arch Banner was first employed by the Atholl Grand Lodge (Antients) at London. Subsequently, it became the "arms" of the Grand Chapter, which grew out of that organization, and when the rival Grand Lodges of England effected a reconciliation in 1813-17, it was adopted, with some minor modifications, as the emblem of the United Grand Chapter. There are still in existence impressions of the seals employed by both Grand Lodge and Chapter, and the devices correspond in every detail with the blazonry of the Royal Arch Banner displayed in American Royal Arch Chapters.

Now the interesting question arises: From whence did Dermott and his associates derive their ideas respecting the shape and general appearance of the Cherubim? Is it an original conception, or did they but borrow from some earlier source? If the former, then it is quite possible that the visions of Ezekiel and John may have influenced them, but the figure which they constructed is essentially different from those described by the seers. Why should this be? The received explanation is, that it is an adaptation of the devices said to have been displayed on the "banners borne by the tribes of Israel during their journeyings in the wilderness." At all events, such is the explanation now given in the standard lectures. It is needless to say, however, that this explanation is not supported by Scripture, but is a late invention of the rabbins. **The totems assigned to the twelve tribes seem to be a recollection of the twelve signs of the Assyrian zodiac**, and the ideas which they connote were derived during the captivity from Babylonish sources.

* * *

Notwithstanding that Webb is the putative father of the version of the Royal Arch degree now worked in the United States, we shall search in vain for any allusion to the Cherubim in any edition of his monitor published during his lifetime. Nor does Cross, in his "Masonic Chart," vouchsafe any information on this point, monitorial or otherwise. Mackey, in the "Book of the Chapter," is equally reticent, though voluble enough on the history and symbolism of the degree. **In fact, the earlier monitor compilers seem to have carefully avoided the subject.**

When Sherville and Gould prepared their "Guide" to the Chapter, during the early sixties, they inserted both the description and "Explanation" of the banner as now employed in the most of the lectures. That is, that it "is composed of the four standards used to distinguish the four principal tribes of the Children of Israel, who bore their banners through the wilderness," and each of the devices on these banners "is a component part of the hieroglyphic of the cherubim." The familiar description of the banner, as well as the pictorial representations found in all modern text books, conforms in every detail to the impressions of the seal of the Grand Lodge and Chapter of the "Ancients." In this particular, then, if in no other, have we carefully preserved the landmarks. But, if you will carefully examine the "hieroglyph," you will find that it is composed of the head and trunk of a man, the wings of a bird, and the legs of an ox, or rather of a calf. Not the slightest trace of a lion can be discovered.

But, conceding that there is a leonine characteristic somewhere about the figure, and that this is a true delineation of the Cherub, how are we going to reconcile it with the figures placed on the top of the Ark, which are also described as "cherubim." They certainly are essentially different from the figures on the banner, that is, if the representations in the monitors are correct. Or, are there two kinds of cherubim?

Let us now make a critical study of the banner, which is but a reproduction of the seal of the old Grand Lodge of the "Ancients." And remember, that the device was first employed as a Lodge emblem. In its origin it had nothing to do with the Royal Arch. '

At the time of its adoption, say the middle of the eighteenth century, armorial bearings in a kind of debased heraldry were common in all parts of England. The device then, was intended as a sort of Masonic "arms," and when the Grand Chapter was evolved from the Grand Lodge of the Antients, this device was employed by that body and was called its "arms." It consists of a quartered shield, each quarter being occupied with a figure respectively of a man, a lion, an eagle or bird, and an ox. At the sides are two composite figures in the position known in heraldry as "supporters." These supporters, except for the wings, remind us very forcibly of the Greek mythology and of the beings therein known as "satyrs." These were sylvan demi-gods, having the body of a man and the legs of a goat. Old Pan belonged to this class.

There is no suggestion that they are composed of the four figures shown on [the] shield, and when we shall come to the probable source of the design, we shall find that they were not intended so to be.

We may assume that the Assyrian “kiruba” was utterly unknown to Dermott and his associates at the time they constructed their figure of the cherubim, as most of our knowledge upon this subject has been developed since their day. But we may also assume that the figure was not original with them, even though we shall credit them with the fact of the invention of the device as now used, and it is certain that the “explanation” of the lectures above alluded to is a late afterthought of the ritualists.

I think we may find Dermott’s inspiration in the following:

In the gallery of the Pitti Palace, at Florence, Italy, there may still be seen a painting by Raphael, depicting the artists’ conception of the Vision of Ezekiel. A majestic appearing man (the Deity) is being borne through the air, surrounded by luminous clouds and resting upon four “living creatures” which appear to be a winged ox, lion, bird and man. On either side of the Deity, and supporting his outstretched arms, are two winged infantile creatures. The head and body of each of these creatures is that of a man, or rather of a child, drawn with all the angelic sweetness so often found in Raphael’s paintings. The lower limbs of one of the cherubs, for such we may call them, are concealed by the wings of the bird. But the contour of the other cherub is sufficiently shown to enable us to see that it has, apparently, the legs of a goat (kid).



Here, then, we find all the essential elements of the “arms” of the Antients and of the present Royal Arch Banner. May we not safely assume that this was the source from which Dermott drew his ideas when Grand Lodge adopted its seal? [No.] The banner, then, is an adaptation of Ezekiel’s vision as shown by Raphael, and closely follows the arrangement of the figures in the painting. The four “living creatures” are placed on the field of the shield, each in its own quarter, and the cherubim are placed at the sides as supporters.

It may be that some one, better qualified than myself, may be able to furnish us with a better theory of the cherubim, if not with more convincing facts. But even a casual glance at Raphael’s picture is, in general, enough to carry conviction. At all events, those of you for whom the matter may possess interest, are invited to call at your uncle’s office, at any time that may suit your convenience, and there inspect the copy of the picture which he has on view.

Appendix VIII

The below paper appeared in Volume 8 of the Allied Masonic Degree [AMD] Miscellanea, pages 290-295 and was forwarded for inclusion in this present paper through the kind office of Alex Vastola, Director of the Chancellor Robert R Livingston Library.

As two happenstances of irony would have it, The last sentence of the paper of R.'W.'. Walter H. Cummings, reads:

“While we pause here, this paper is by no means finished -- for the mottos, the colors and symbolism of the lion, ox and eagle are yet to be considered.”

The second irony is that R.'W.'. Walter H. Cummings was a friend of mine and contributed his considerable library to the OMDHS Library, and we never considered discussing the Lion, Man, Eagle and Ox in our conversations. But, alas, R.'W.'. Cummings is now gone from us, so we will never know his thoughts on the ‘tetramorph.’

The same could be said for the learned W. H. Rylands of Quatuor Coronati, who, it is said, he was contemplating a paper on the subject, but, again, never appears to have gotten around to it. [see below regarding W. H. Rylands].

Ref. **THE RABBI AND THE FREEMASONS' ARMS**

<http://freemasonry.bcy.ca/agc/leon.html>

“It is well known that the whole subject of the Arms of the Freemasons will presently be discussed by Bro. W. H. Rylands, in one of those lucid and exhaustive papers in which he is accustomed to settle for us the most intricate archaeological problems. While awaiting the publication of Bro. W. H. Rylands' paper, and without trenching on the field he has made so peculiarly his own, we may venture to point out that Laurence Dermott's statement will not seem to the next generation of Masonic students so wildly improbable as it did to the last generation.”

THE SEAL OF THE GRAND LODGE OF NEW YORK

WALTER H. CUMMINGS

CHAPTER I—Seals Are Signatures

The Seals of the Grand Lodges of the United States are, in one way, the signature of those Grand Lodges. Grand Masters come and go; Grand Secretaries, one by one, are gathered to their fathers and replaced by new incumbents, but Grand Lodges do not die. Hence it is necessary that there be an ever-living signature and this is found in the Seal, a device as sacred and important to the Craft in a Jurisdiction as the Great Seal of the United States is to the nation which with it seals its most important and vital documents.

Archeologists have shown that the seal was already hoary with age when the earliest of the books of the Old Testament were written; in the pre-dynastic period of Egypt, before the first Pharaohs, seals were in use to attest documents and transactions.

Seals antedate Coat-of-Arms and the art-science of Heraldry, which has to some extent influenced may modern seals, including those of some of our Grand Lodges.

Not only do all Grand Lodges have seals, but the requirement that particular lodges adopt and use seals is practically universal. No two Grand Lodge Seals in the United States are alike, although many are similar. The most used design is that which prominently displays the two pillars in the porch, either alone, or combined with other and smaller symbols. Fifteen Grand Lodges have adopted this design. Four Grand Lodges show a strong Royal Arch influence and eight have shields heraldic in character, developments of the coat-of-arms idea. The Square and Compasses, either with or without a book beneath, are the principal emblems in the seals of seven Grand Lodges, while three have pictured out-of-doors scenes. The remaining twelve Grand Lodges have seals difficult to classify.

The Seal of the Grand Lodge of New York is heraldic in character and shows definite "Antient" influence. The actual Seal is circular in design and its impression shows the shield, crest, supports and motto of its Coat-of-Arms, which is usually displayed at the top of Warrants and Certificates issued by the authority of Grand Lodge.

The study of the art-science of Heraldry is necessary in order to interpret the meaning of seals bearing armorial devices. It is a rather fascinating study because Heraldry has its own language, its own arts, its own history and one finds oneself searching buildings, churches, documents and colleges for Coat-of-Arms. The Art of Heraldry is termed "Armoury" and the products of this form of creative art is termed "Armorial Bearing." A Coat-of-Arms, complete with its accessories, is termed an "Achievement," comprising the Shield, Crest, Wreath, Supporters, and Motto. Of these, the Shield is the basic part, upon which are placed those devices called "Charges."

The language of Heraldry to the uninitiated is a little confusing at first because it has been derived from the Norman French, although from long usage it has become Anglicized and is therefore pronounced as if it were English. The colored surfaces are called "Tinctures" and these can be of metal, color or fur, or a combination of two of these as in a checkered surface. There are two metals, five colors and various forms of fur, out of which the following are most used:

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Two Metals—Gold and Silver

Five Colors—Red, Blue, Green, Black and Purple

Two Furs—Ermine and Vair

One of the golden rules of Heraldry is that color must *never* be placed on color, metal on metal, nor fur on fur. In other words a red lion would never be displayed on a blue field.

Heraldic Tinctures or colored surfaces have their own names:

Gold	Or
Silver	Argent
Red	Gules
Blue	Azure
Green	Vert
Black	Sable
Purple	Purple

To describe a Coat-of-Arms correctly in Heraldic terms is to "Blazon" it, and with the Shield as the basis of all armorial bearing, since it was and still is the principal means of displaying an Heraldic device. It is essential in Blazoning that the Shield should be quoted first of all. The surface of the shield is called the "Field." Heraldry, broadly speaking, is understood by most people to mean the display or description and authentication of Coat-of-Arms.

There are many interesting stories about seals; in the Bible, in history and in fiction. In the olden days the Keeper of the Seal was a very important man in the kingdom and was very close to the monarch. Upon death of a monarch, the Keeper of the Seal would break the seal in many pieces so that it could not be used again, for the seal was the signature of the King.

The romantic history of the Seal of the Grand Lodge of the State of New York goes back farther than the one hundred and seventy eight years of its corporate existence. When the Warrant, signed by the Duke of Atholl, was received, the Provincial Grand Lodge of New York at its very first meeting on December 5, 1782 authorized a seal and copied that of the "Antient" Grand Lodge of England from whom it received its Warrant.

It is interesting to trace the history of the Craft through the armorial bearings of the Worshipful Company of Masons of the City of London, the Premier Grand Lodge, the "Modern" and "Antient" Grand Lodges and finally the United Grand Lodge of England.

If the old Hall of the Worshipful Company of Masons of the City of London still existed it would be the Mecca of Freemasons, not only of England, but of the world, for that Company is apparently the chief link between the old-time operative freemason and the modern fraternity of Speculative Freemasons. The London Company was incorporated by Royal Charter from Charles II in 1677 and one of its duties was to watch the quality of material and the workmanship of operative masons in the neighborhood of London.

CHAPTER II—Masonic Seals Traced Back To 1472

The first Arms of masonic nature can be traced back to 1472 when according to Stowe, the arms of the "Craft and Fellowship of Masons" were granted to them by William Hawkeslowe, the officer of the king in charge of granting arms, in the 12th year of Edward IV,

and were subsequently confirmed in the 12th year of Henry VIII of 1521. The arms in the original grant are blazoned as follows:

"Sable, on a chevron engrailed argent between three castles of the second, with doors and windows of the field, a pair of compasses extended of the first."

Translating the technical language of heraldry, the arms may be plainly described as a silver or white escalloped chevron three white castles with black doors and windows on a black field, on the chevron a pair of compasses of a black color.

These are the same arms of the Worshipful Company of Masons of London and Woodford says that these are supposed to have been adopted by the Premier Grand Lodge of Speculative Masons in 1717. Koss gives the same arms, except the chevron is not scalloped but plain.

From all this we see, as far as Heraldry throws light upon history that the English Speculative Masons have to the present day claimed to deduce their origin from the Operative Masons who were incorporated as a company in the 15th century. They claim to be their heirs, and according to the laws of Heraldry assumed their arms.

The Premier Grand Lodge was formed in 1717 when four lodges in the city of London joined together and their arms contained the castles, chevron and compasses of the original arms granted to the London Company in 1472. Originally in the Company's arms the castles were much more obvious castles, complete with iron gates and windows, but in the course of time they became the simple towers we now see on the shield, and the chevron now quite plain was originally engrailed, that is, it had indented or serrated edges.

CHAPTER III—One Grand Lodge Seal Out Of Two

The history of Freemasonry in 18th century is disfigured by a long and violent quarrel, in the course of which a rival Grand Lodge, known in committee stage from 1739, came into official existence in 1751.

Bernard Jones in his "Freemasons' Guide and Compendium" says,

"...had the rival Grand Lodge never been formed, English freemasonry today would be poorer, and not one of our Craft degrees would be as it is..."

The official title of the Rival Grand Lodge became, "The Most Ancient and Honorable Fraternity of Free and Accepted Masons (according to the old Constitution granted by His Royal Highness Prince Edwin at York, Anno Domini Nine Hundred Twenty-Six)."

Coil enlightens us with regards to this new Grand Lodge in his recent book, "A Comprehensive View of Freemasonry." In it he says:

"The Grand Lodge of England according to the Old Institutions, also known as the Antient Grand Lodge, and sometimes called the Atholl Grand Lodge, because of the long Grand Mastership of the two Dukes of Atholl, father and son, was regarded for many years as the result of the so-called "Great Masonic Schism," and accordingly frequently referred to as the "Schismatic Grand Lodge." The investigations of Henry Sadler have shown, however, that it was formed by six lodges, composed of Irish Masons living in

England who had never affiliated with the Premier Grand Lodge, and was not the consequence of a schism, though it may have been instigated by a feeling that the existing Grand Lodge was somewhat aristocratic. At least it is true, for many years and in both England and the Colonies, the "Antients" paid less heed than did their older rival to a man's worldly wealth and honor."

In the second year of its existence this rival Grand Lodge elected Laurence Dermott as Grand Secretary. Dermott was a great character, perhaps the greatest, in the Craft's history of the 18th century. Thirty-two years of age when elected Grand Secretary, a man of remarkable quality and tremendous energy, Dermott very early insisted that his Grand Lodge was truly the "Antient" one, and he was not long in suggesting that the Premier Grand Lodge represented the "Modern." Thus came into being the names which attached themselves to these two rival Grand Bodies for more than a half century.

Just as from the pen of James Anderson, with a certain amount of authority from the Premier Grand Lodge, came the Book of Constitutions in 1723, so from the pen of Laurence Dermott in 1756 came the "Ahiman Rezon," the Book of Constitutions of the Rival Grand Lodge. The "Antient" modeled their Constitutions upon those of Ireland, and while drawing heavily upon the Irish Masonic literature, the Ahiman Rezon in its historical account paralleled that of Anderson so closely that no great discrepancies might be observed.

In the second edition of his "Ahiman Rezon," Dermott depicts two sets of armorial bearings: one, an engraving of the arms of the operative masons which he says were unlawfully assumed by the "Moderns" and the other, described as "The Arms of Ye Most Ancient and Honorable Fraternity of Free and Accepted Masons." His description of the latter arms in terms of Heraldry follows:

"Quarterly by squares, countercharged "vert" in the first quarter, "azure" a lion rampant "or" in the second quarter, "or" and ox, passant, "sable" in the third quarter, "or" a man, hands elevated proper robed in crimson and ermine in the fourth quarter, "azure" and eagle, "or" Crest, the Holy Ark of the Covenant proper Supported by Cherubim Motto "Kodes la Adomai" that is "Holiness to the Lord."

Some believe that the brilliant Grand Secretary devised the arms himself, but the arms used by the "Antients" and those on the Seal of the Grand Lodge of Ireland were almost identical. Dermott, an Irish refugee, was made a mason in 1740 in Lodge No. 26 of Ireland and was its master in 1746. He was well acquainted with the seal and colors used by the Irish Grand Lodge.

Dermott, himself, states that the Arms in question are taken from the frontispiece of a lecture delivered by Judah Leon, a Hebrew scholar and architect, who constructed on the Continent a model of King Solomon's Temple and afterwards exhibited this model in England during the reign of Charles II. Unfortunately, there seems to be no copy of that lecture now in existence. Had there been, it seems reasonable—if Dermott did really see its frontispiece in the form stated—that the lecture contained Rabbinical references and legends suggesting the story of the loss and recovery as now portrayed in the

degree of Master Mason and Holy Royal Arch. In the collection of Brother Ryland, one of the founders of England's Quatuor Coronati Lodge of Research, is Panel showing the Arms almost identical with those introduced by Dermott. This panel is supposed to date from about 1680—a hundred years before the so-called invention by Dermott.

The same or substantially the same, coat-of-arms were used for the earliest known seals on "Antient" Royal Arch certificates. This is not strange, since the "Antient" Grand Lodge originally allowed the Royal Arch Degree to be conferred in its lodges, while the older "Modern" Grand Lodge required that a separate body, or "chapter" confer this degree. To Dermott and his followers, the Holy Royal Arch was the ne plus ultra of masonry; it was doubtless owing to their influence that at the union of the two Grand Bodies in 1813; it was declared that Antient Craft Masonry consists of three degrees of Apprentice, Followcraft and Master Mason including the Holy Royal Arch. It seems that Dermott believed the Royal Arch and Master Mason had at one time been one degree, later cut in two, but all that can now be learned about the subject indicates he was in error on this point.

Once again, translating the technical language of heraldry, the shield of the Arms of the "Ancient" Grand Lodge may be described as follows:

A green cross divides the shield into four quarters. In the first quarter on a blue field was depicted a gold lion in a rampant position; in the second, on a gold field a black ox in a passant position; in the third, on a gold field a figure of a man with hands elevated, robed in crimson and ermine; in the fourth quarter on a blue field a gold eagle. The shield the Crest. The motto "Holiness to the Lord" was on the ribbon at the bottom.

CHAPTER IV—New York Grand Lodge Seal Adopted From "Antient"

The war between the two Grand Lodges raged on and even crossed the ocean to touch the Colonies on the American Continent. It is certain that long before the beginning of the American Revolution Masonic Lodges were pretty liberally sprinkled along the Atlantic seaboard. The "Moderns" were the first to get to this country with their Grand Lodge equipment. In 1730, the Duke of Norfolk issued a deputation appointing Daniel Coxe of New Jersey as Provincial Grand Master of New York, New Jersey and Pennsylvania. Benjamin Franklin is cited for a statement that even at that time several lodges of freemasons were working in Philadelphia.

Time flowed on, the war clouds gathered on the horizon and the ominous stirrings of intense rivalry destined to wrest New York from the sovereignty of the "Moderns" and turn it over to the authority of the "Antients" began to be felt.

In New York it rapidly became apparent that the Patriots, those who favored the revolution, predominated among the rank and file of the Masons and that the Tories, those who favored the Crown, predominated among the leaders of the "Modern" Provincial Grand Lodge.

On September 5, 1781, nine lodges in New York formed a Grand Lodge under a Warrant from the "Antient" Grand Lodge of Eng-

land and copied the coat-of-arms of its parent and retained it after becoming independent.

Masonic history can be traced through the seals of the several Grand Lodges in the United States. Maryland derived its Masonry from Pennsylvania, and the seal of the Grand Lodge of Maryland is obviously an adaption of the seal of the Mother State. The Seal of the Grand Lodge of California is decidedly similar to that of New York. New York gave of its Masonry to Connecticut and from one of the lodges under the jurisdiction of Connecticut the Grand Lodge of California was formed. "Antient" and "Modern" influence is seen in the seals of seven of the Grand Lodges.

As early as 1794 efforts were made to effect a union of the two rival Grand Lodges in England. The longer the disaffection lasted, the less the reason for it was understood and through the Craft generally there was little support for its continuance. In 1809, by resolution, the "Modern" Grand Lodge admitted the adoption of innovations seventy years previously and decided to return to the "ancient landmarks."

On St. John's Day, 1813, the two Grand Lodges, meeting separately, approved the Articles of Union, and in what must have been a very impressive ceremony of pomp and circumstance the wedding of these two Grand Lodges took place.

After the Union of 1813 the Arms of the Two Grand Lodges were combined but the castles, chevron and compasses represent all that survived of the arms of the Premier Grand Lodge. On the dexter side of the Shield of Arms of the United Grand Lodge of England are the Arms of the "Modern" or Premier Grand Lodge and on the sinister side the Arms of the "Antient" Grand Lodge. The Ark of the Covenant with Cherubim form the Crest and over the Ark are Hebrew words meaning "Holiness to the Lord." The scroll at the bottom carries three Latin words "Audi, Vide, Tace," which may be translated: "Hear, See, Be Silent." Around the Shield is a wide border carrying eight lions. This is an addition granted by the College of Heralds in 1933 to mark the dedication in that year of the Masonic Peace Memorial.

Thus the Seal of the Grand Lodge of New York comes down to us through a long trail of history, from the Provincial Grand Lodge back to the "Antient" Grand Lodge of England, perhaps back to the Grand Lodge of Ireland and back beyond 1680 until it is lost in the heavy haze of antiquity.

While we pause here, this paper is by no means finished—for the mottos, the colors and the symbolism of the lion, ox, and eagle are yet to be considered.

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