

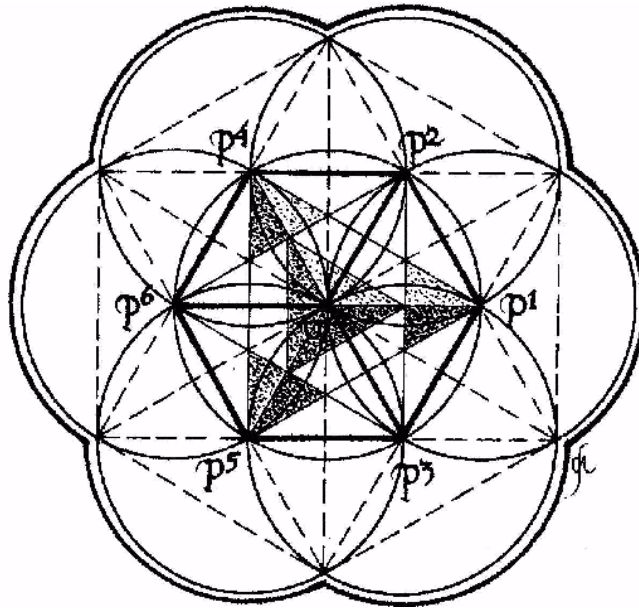
FREEMASONRY

AND A VIEW OF THE

PERENNIAL

WORLD PHILOSOPHY

**PERCEPTIONS OF THE CRAFT RITUAL,
THE PREVAILING VIEW AND THE PERENNIAL SEARCH FOR LIGHT**



GARY L. HEINMILLER

Chancery Press

1999 - 2009

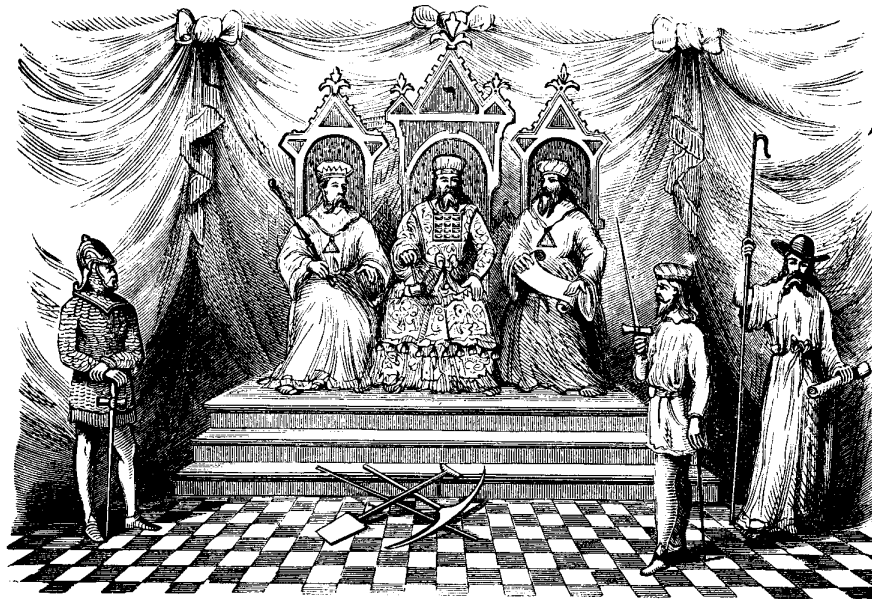
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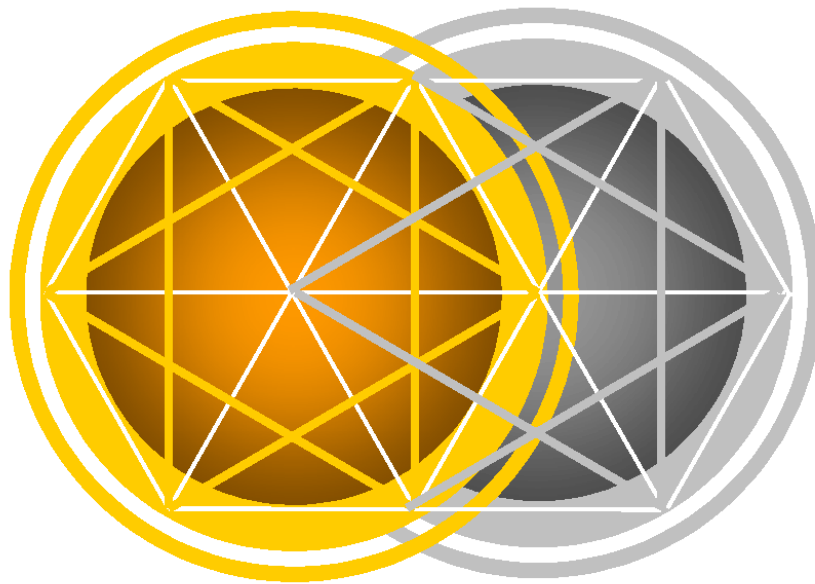
Dedication

*I Knocked and the Door disappeared.
I stood in the Doorway and it too disappeared.
I stood in the Cosmos . . .*

A special *Thank You*
to my Teachers
and my mentors,
to Christopher, Jim and Kimberly,
the children of my heart,
and to Vicki,
a very Special Soul.



The Three Grand Masters



The Matrix
The Sun, Moon and Stars

Free Masonry and a View of the Perennial World Philosophy

by
Gary L. Heinmiller



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About the Author

R.:W.: Gary L. Heinmiller (nom de plume Lee Miller) was Raised in Liverpool Lodge No. 525 [now Liverpool Syracuse Lodge No. 501] in 1987, where he has served as Master and Secretary. He is or has been also a member of:

Central City Chapter No. 70, R.A.M, Central City Council No. 13, Cryptic Council, New York College, Societas Rosicruciana in Civitatibus Foederatis [S.R.I.C.F.], the Right Worshipfuls Association of CNY, the Masonic Veterans Association of Central New York, Finger Lakes Council No. 40, Allied Masonic Degrees, and a Trustee of The Robert R Livingston Masonic Library of Grand Lodge [1996-2002].

Bro. Heinmiller is currently the Area 11 Historian for the Onondaga and the Oswego Districts, Grand Lodge of the State of New York, and is the founder of the Onondaga and Oswego Masonic Districts Historical Societies [OMDHS] which contain under their aegis the:

- * OMDHS Library and Museum at Phoenix and Liverpool, New York
- * Ars Collegium (Masonic Research Group)
- * Fraters Lux (Philosophical Research and Study Group)
- * Harodim Society (Ritual Research and Proficiency Group)

The extensive website of OMDHS may be viewed at www.omdhs.syracuseasons.com .

He has actively studied allegory, symbology, contemplative geometry, comparative religion, ancient civilizations, psychographic analysis, dream interpretation, genealogy and related topics for over 50 years. He has written numerous poems, papers and other works, has lectured on the subject(s) and conducted group seminars and private sessions for over 25 years.

He first discovered the Point, Line, Superfices and Solid as a young tad when he discovered his father's ritual book and cracked the code of the Geometry section of the Middle Chamber Lecture.

Preface



HAT COULD ANYONE possibly add to the writings of Masonry or Freemasonry? Perhaps this is one of its very charms, what with its history being lost in the dim recesses of the 14th century, its Lost Word legend, its long oral tradition, and the destruction of some of its key records during various periods of its existence. Where did it come from, how has it changed over the years, what is there to its ‘mysteries.’ Without giving sources or references, for many, if not most of them can give no definitive, primary source, the origins of Freemasonry have been ‘credited’ to the:

- | | |
|-------------------------------------|-------------------------------------|
| • Ancient Egyptians | • Craft Guilds of England |
| • Dionysian Mysteries | • Jacobites of England/France |
| • Comacine Masters (Roman Colleges) | • Builders of King Solomon’s Temple |
| • Rosicrucians | • Alchemists |
| • Antient Scottish Lodges | • Kabbalists |

to name but a few, or a combination of a few, and each of which I would heartily recommend to the familiarization or conversance of each Brother. There are even those who would suggest that part of this cloud of mystery is ‘man-made,’ i.e. *intentional*.

Consider the possibility of a theory concerning the empowerment of ‘conspirators,’ of which [conspiracy] Freemasonry has been accused on many occasions. Under such a possibility the very people moving to bring the principles of Freemasonry to the world *could* also be the ones authoring exposures of it and edicts against it. The realm of such psychology is not beyond the scope & ken of possibility and has been employed with great affect for centuries by power brokers. One book, which may be called ‘pure fiction’ nonetheless addresses this point as follows:

“I think we should become infamous. In fact, as soon as I have the time and can think of a clever *nom-de-plume*, I shall write a book denouncing us as scoundrels and miscreants.

Since men are mostly fools (and women, for tolerating them, must be damned fools), many will believe this masque and more books will quickly follow warning the world against us.

It is necessary that the majority of these books should appear fanatical, irrational, and deranged . . . The important factor is that most of these books be so absurd that scholarly opinion will regard the whole subject as delusory. The world will then believe either that we do not exist, or that we are the embodiment of Machiavellian villainy. Only in that way can we guarantee that those who come to us shall be drawn exclusively from that egregious breed which does not believe all that it reads, which thinks for itself, and which is never influenced by popular prejudice or by the opinions of alleged ‘experts.’

We might even write certain books which, while pretending to warn against us, are secretly working to recruit those of proper mentality, *those who can read between the lines.*”

- from Wilson, Robert A. The Widow’s Son, Bluejay Books, Inc., New York. 1985. Page 137.

This, however, is not a book about conspiracies or power brokers, though an ability to *read between the lines* would be *very* helpful.

It has been said that a library is a place filled with commentaries on commentaries. The literature of Masonry has well over 80,000 titles listed to its literature. The internet produces over 2,000,000 'Google hits' on the subject of 'Freemasonry.' I shall not drone on concerning all that has gone on before us, for this has been well covered by historians, mystics, philosophers and assorted writers. Some of these writings are of one quality, some of another, but we, as Free and Accepted Masons, have room in our tenets for any and all writings. Those who would 'judge' have perhaps missed a few grains of "gold amidst the leaden prose," as spoken of by Bro. Hamill, who is mentioned further along in this work.

For my part, I have read with interest many of the major Masonic writers and works, as many of us have, and I am still left with what we are all left . . . the unsolved riddle of where, when and what? Slowly the pages of history are being turned back, and refined; the 'errors' expunged from some of the earlier writings. Once and awhile a book comes along that sums up things for its time, several of which come to mind being:

- 1723 and 1738 - Anderson's Constitutions, the first collection of the 'traditions' of the Craft to be put into a comprehensive form.
- 1772 and 1775 - Preston's Illustrations of Masonry, and his monumental contribution to the 'lectures.'
- 1796 - Webb's The Freemason's Monitor; or, Illustrations of Masonry, which brought the Preston material to America, revising it and adding the American (York) Rite material.
- 1871 - Pike's Morals and Dogma, a truly monumental work, bound to give the faintest reader a large dose of symbology and philosophy, and a bit of a headache. Still there are therein many 'grains of gold.'
- 1873 and 1878 - Mackey's Encyclopaedia of Freemasonry, which is still a standard, errors or not.
- 1911 - Waite's The Secret Doctrine in Freemasonry, a too erudite work for the average reader, but still some 'grains of gold.'
- 1950 - Jones' Freemasons' Guide & Compendium, an excellent survey of what has gone before us.

There were, of course, many fine predecessors and successors to these works, one of which was a little thing of a book written by Henry Wilson Coil, A Comprehensive View of Freemasonry. This book was very refreshing; It has a table of contents, a bibliography, an index, and in 234 pages it does give a comprehensive view "from the earliest historical record . . . to the present day" [1954]. Of particular interest are the commentaries which tend to give a timely focus for some of the legends, writings, traditions, and the like which have gone this way before us. I will be quick to add, however that it would be perhaps wise to read carefully this book, for between all of the really good stuff are some things which are of the author's opinion, but not necessarily True. Historically he has done a very commendable job, but in some other areas there could be perhaps some fine tuning. This present work, however, is not a review of his, or any other writers' work. Each person is entitled to their view, and now you will be treated to yet another perspective.

The one thing I have found in many of the writings is a tendency to get caught up in the 'chicken-or-the-egg' syndrome of what came first, from where did it come, or what is right or wrong. So much [most] of the material teaches us the very thing we should observe in the 'lesson' of Boaz and Jachin: In the world of Two, or Duality, there will always be a 'before, and therefore an after,' a 'right, and therefore a not-so-right.' The main focus of the present work is not where any of Freemasonry 'came from' or 'who did what to what or whom' - this has been very well covered for many generations - but to look at the ritual and *Freemasonry* as it NOW stands and to see how it relates to a 'Perennial World Philosophy' which has been with us from time immemorial. This is, after all, one of our greatest Masonic teachings - immortality, and Unity.

Some of you will choke, some will laugh yourself silly, some will take serious objection to the material herein. Some will Know the grain of gold in this [leaden?] prose . . .

This book is a summation of light, more light and further light I have found since (before) being Raised in 1987, in conjunction with many studies and experiences since 1981, plus additional reading and studies since 1959. It began one day when I was 16, having come upon the Greek axiom, “Know Thyself.” When I became a Mason I noted that the Symbolology and Allegory of the Craft was pretty much in line with the ‘other’ material I had been studying for over 25 years. I began writing my Masonic observations in the form of essays and papers, and hence they have pretty much become some of the Chapters of this book, with such additions for continuity as I felt were appropriate. One of the by-products of these papers is a certain degree of redundancy, where various discussions appear in more than one Chapter (paper). This redundancy has been left in some cases for the following reasons:

- This book is such that it is not meant to be read word for word, ‘cover to cover.’ Over the years I have read many books where I was lucky to read a page a day, stopping to contemplate what I had read. In some books I would read perhaps a sentence, a phrase, a chapter or some *part* and then set it aside for a long period of time, perhaps never to open it again. Other books I keep on the shelf strictly for reference. In the present case there will be those who pick through the various pages very slowly, perhaps not reading some chapters at all, or reading them out of sequence. Hence, one of the reasons for the redundancy.
- In some cases the redundancy is occasioned by the situation where a subject is introduced in one chapter but expanded in another one. In some cases the material is referenced in one chapter and then a whole chapter is devoted to further discussion in another part of the book.
- In other cases the redundancy is in the book strictly for emphasis, or because the discussion at hand calls to mind material which may *also* have been discussed in another chapter.

To purge this work of any or all redundancy would require a massive editing effort which would defeat some of the above format objectives. Those of an empirical mind may wish to concern themselves with this and many other things which appear in this work, but for those searching for Light, the material is more than adequately presented for more than a lifetime of contemplation and actualization.

In several places within the discussions there will be found allusions to direct experiences of the author, prior to compiling this work, or in many cases, during the preparation of it. In some cases these have been presented as the ‘Parables of Theo.’ I have, for the most part, not included any step-by-step material on how anyone should go about studying or validating the history or philosophy of the Craft, or how to proceed with one’s search for Light, as each person has the capacity to do (or not do) this in their own way, in a time and language which is particularly suited to them. Each person’s Journey in this Life is highly honored; things are not always as they seem, and we are all *very important* participants in the greater ‘scheme of things.’

Those readers who have questions or comments are cordially and Fraternally welcome to correspond with the author. Those containing a self-addressed, stamped, envelope will be answered.

Fraternally yours,

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Free Masonry
and a View of the
Perennial World Philosophy

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CHAPTER I



Introduction

The Hidden Mysteries of Freemasonry



HAVING BEEN informed that I had received all of the light which may be conferred in a Master Mason Lodge, I have continued to seek Light, More Light and Further Light. I was particularly struck by such things as *the Basis of Freemasonry* as found in the Middle Chamber Lecture. When I asked several Brothers what the *Basis of Freemasonry* was or brought up the subject of 'the Hidden Mysteries of Freemasonry,' a puzzled look tended to fall across their faces. At this point I soon discovered the subject would be quickly dropped and they would go in search of a doughnut or a cup of coffee. The inner language of Masonry and the Perennial World Philosophy is a language of the Heart. This is very well illustrated in the following thought, found some time after having written this chapter:

“ . . . becoming aware of the limits of one's senses is the first step.

If you want your path to be a beautiful one,
you must go far beyond mere intellectual comprehension of the facts.

You must open yourself up to a reflection of a spiritual nature, unique to each of us.

This should allow you to discover the world and its people
beyond the too frequently opaque veil of appearances.

You will work with your heart . . . nothing but your heart!

You will think with it and through it!

I know you know this deep within; I have nothing more to reveal to you.”¹

I noted that I was considered a bit of a 'Druid' for my interest in such matters, and that there were few, if any, Lodges of Instruction or Brothers in the Lodge who were conversant with or would speak of such matters. I tried Brothers, and so up 'the line,' and still found no Instruction in these matters. One day, after having researched the Constitutions and Masonic Law, I asked if a Brother had a 'Right' to ask for Instruction. I was informed essentially that, "Of course you have a 'right,' and a Brother has a 'right' to answer or not answer you, according to his interest or level of understanding of the matter you wish to address."

Fortunately, for many years, I have found an abundance of books and people who have studied and written about such matters, and have found a rich tradition of Masonic studies and writings on 'it' also.

¹ Anne and Daniel Meurois-Givaudan, *The Way of the Essenes*.

I have also found so far that the Grand Jurisdictions of Freemasonry tend to define few ultimate answers regarding its Symbols, Allegories, or 'Hidden Mysteries,' except as they may appear in their 'Standard Work and Lectures' or educational booklets. There are, of course, many persons who have written articles, papers and books concerning these matters, but for the most part, these are seen or read by a relatively small percentage of the Craft. It seems rather ironic that an institution founded on these Symbols, Allegories and Hidden Mysteries should not discuss them more frequently in its Lodges and Chapters. A review of the rituals will find that the 'Standard Work and Lectures' evolved for the greater part between circa 1390 and 1850, by which time the Work and Lectures were edited and defined as we presently, for the greater part, have them. Yet within this Standard Work is embodied a World Philosophy which may be found at the heart of the great teachings. For those who would 'diligently search,' the veil(s) would lift, and the exoteric verbiage would yield all that Freemasonry promises or implies.

If Freemasonry does not choose to officially define or discuss its Symbols and Allegories, why then do we preserve and present our ritual in such a manner? What are the tenets of the Craft? The answer to this is sometimes given as 'to make good men better,' in 'friendship and Brotherly love,' or similar expressions. Long ago, it would appear, Grand Lodges determined the merit that to fix a 'meaning' to the Symbols and Allegories of the Craft would work counter to the carefully Crafted ritual. Each Brother will see within the ritual that which he wishes or needs to see. All of the 'Working Tools' are contained therein; it is not the mission or intent of the Grand Lodges to instruct the Brothers beyond the scope of the 'mysteries' as given in the Standard Work and Lectures.

Masonic writers have commented specifically about the Symbols and Allegories of the Craft, in their own way, from Albert Pike to Arthur Edward Waite to Albert G. Mackey to Roscoe Pound, and many others to include, Brown, Case, Castells, Dyer, Higgins, Oliver, Wilmshurst, and Steinmetz. Of these few named, Colin F. W. Dyer, Master of Quatuor Coronati Lodge No. 2076 in 1975-76, presented a particularly lucid, 178 page account of the *development* of Symbolism in Craft Masonry, which appropriately enough is the title of his book. His book is highly informative, giving many supporting quotes and references throughout, and is favored for his making "no attempt . . . to venture into the realms of mysticism or the occult." Many other writers have appeared to decry the work of those who would write about the speculative meaning of the symbols or allegories. Their frequent objection is the historical context or 'intent' in which the symbols first appeared in the Ritual. This position is very difficult for writers of any school to address owing to the nearly complete lack of any original documentation by the early writers of the ritual setting forth the methodology or reasoning for the inclusion of material in the Ritual. Some of the symbolic writers have indeed gone far afield in their endeavors, but those of the 'Authentic School' of writers are not necessarily specialists in this area, nor writers of 'research papers' on the matter. It isn't that meanings or guidelines are not available for the 'Hidden Mysteries of Freemasonry,' but, as indicated above, such material will not normally be found as the official publications of a Grand Lodge

Within the Craft, some of these issues have been lucidly addressed in recent times by such Brothers as Robert A. Gilbert, in his Inaugural Paper, *To See Ourselves as Others See Us* (AQC Vol. 107, 1994), wherein he notes: "Among academic historians . . . references to Freemasonry are of rare occurrence, while an awareness of the work of this Lodge (Quatuor Coronati Lodge No. 2076), and of the very existence of our *Transactions*, is almost unknown." Bro. Gilbert further notes of some of the Symbolic writers above, "Their books retain an enduring popularity and they were and are far more widely circulated than anything put out by the 'authentic' (AQC) school. However often we criticize their errors and demolish their outlandish theories, still they return to taunt us with their success. Nor have they taken our criticisms lying down."

In AQC Vol. 99, 1986, Bro. Michael L. Brodsky pointed out in his paper, *Why was the Craft de-Christianized?*, "Society in the first half of the 18th Century was analogic, superstitious and religious. Analogic, because practically all natural phenomena were interpreted as being related to causes which were at best occasional, but more often accidental. The great base of the universe was 'What is above is like what is below*' and the Macrocosm was shown to be equal or similar to Microcosm. Scientific thinking was just appearing (Newton died in 1727) and the sciences which formed the cultural background of the founders of speculative Masonry were: *Alchemy*, . . . *Astrology*, . . . *Hermeticism*, . . . and, last but not least, . . . *Kabbala*. . . ." This latter quote is not given in its full context, but these elements are still to be widely found in the symbols of the Craft, or at least widely written about by Masonic symbolic writers . . . and not wholly popular among the 'authentic school.' What Bro. Brodsky does not address to 'accidental' phenomena, is that the universe has a strange sense of humor in returning to us what we give . . . things may not always be as they appear. What we tend to refer to 'accidents' and coincidences, the universe may see differently.

* The above reference of Bro. Brodsky to 'What is above is like what is below' is traditionally attributed to Hermes, more specifically to 'The Emerald Tablet of Hermes,' held by some authorities to be a post-Christian fraud and by others to be of very great antiquity. This Tablet is highly regarded by alchemists, which of itself is not sufficient reason to reject its message, but its text does have interesting points of relation with the Craft legend:

The Emerald Tablet of Hermes

(Tabula Smaragdina Hermetis)

"Translated from the Chaldean"

The secret works of Chiram one in essence, but three in aspect.

"It is true, no lie, certain, and to be depended upon, *the superior agrees with the inferior, and the inferior with the superior*, to effect that one truly wonderful work. As all things owe their existence to the will of the only one, so all things owe their origin to the one only thing, the most hidden, by the arrangement of the only God. The father of that one only thing is the sun, its mother is the moon, the wind carries it in its belly; but its nourse is a spirituous earth. That one only thing is the father of all things in the universe. Its power is perfect, after it has been united to a spirituous earth. . . ."

The great and powerful, arcane Middle Chamber lecture addresses the Pillars, Passing, the 'steps,' the Senses, and the Seven Liberal Arts, enjoining the Brother to educate himself in these matters. The position is often taken by Masonic writers, expressing their own views, that the rituals are reasonably available for perusal by the 'public or profane' in bookstores and libraries (and, of course, on the internet). They relate that many exposes and commentaries have been written and that the ritual is written in such a manner that the public would not understand it anyway. This may be so, but the situation seems to be that many Brothers tend to not want to contemplate the 'Hidden Mysteries,' or to be able to 'understand it anyway,' any more than the public would. Should they wish to do so, they may do so at their own devices, for there are few edicts or other official positions to confirm that such findings they 'therein may find' are those of a Grand jurisdiction. Granted, the 'moral teachings' of the Craft should 'carry the day.' Where could anyone go wrong if they were 'duly and truly prepared' in the moral teachings of the Craft?

There is little doubt that what remains of the Hidden Mysteries is still very well represented in the Symbols, Allegories and Rituals of the Craft. The progression of the Degrees speaks to the attentive ear of a Divine Gift in the 'building of our Spiritual Edifice.' A brief study of various Initiatory 'schools' will quickly reveal a similar progression throughout the Perennial World Philosophy. In the case of the Masonic progression, it may be reduced to more essential elements, being:

Initiation - of one's own Free Will and Accord. A state of Asking and of being Accepted to receive the Teachings. Here one serves the symbolic Apprenticeship of seven years. In some Lodges the Apprentice is seated on the North side, symbolic of his still being in the dark.

Passed - having made 'suitable proficiency in the preceding degree,' the Brother *Passes* the 'veil' to the Middle Chamber of the Teachings, where he now learns the Craft and the usage of its working tools.

Raised - with the death of the old self, the Brother is now Raised into the (unfinished) realm of the Master(s).



In studying one of the progressions of Geometry one day, the above process was shown to me to be graphically represented that ALL of us are on the correct path, regardless of whether or not we are a Mason, or whatever our 'stations or places' in life may be. I was contemplating the 'Golden' Progression of the 'Fibonacci Series.' Briefly stated this progression proceeds as follows:

1 (Unity)
+1 = 2
+2 = 3
+3 = 5
+5 = 8
+8 = 13
+13 = 21 and so on, adding the progressed number to its preceding number to form a progression:

1, (+1), 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233, 377, 610, 987, 1597, 2584, 4181, 6765, 10946, and so on.
(See Appendix X for a Table of *Phi Progression Values* from 1 to 50.)

One may think that to progress ‘in life’ that the process of ‘building’ must be $1 + 1 = 2 + 1 = 3 + 1 = 4 + 1 = 5$, etc. If this was the case, to get 144 things done arithmetically it would take 144 ‘steps’ or actions to arrive at the completion of part of the Temple, but the Golden Progression shows the arrival at ‘144’ in 10 ‘steps,’ implying (if correct) that the process of Building can be Geometrical (and most likely not-linear). (50 ‘steps’ progresses to 12,586,269,025 !)

I next found myself expressing this as follows, dividing the ‘next’ number by the ‘previous’ number in the progression:

$\frac{1}{1}, \frac{1}{2}, \frac{2}{3}, \frac{3}{5}, \frac{5}{8}, \frac{8}{13}$, and so on . . .

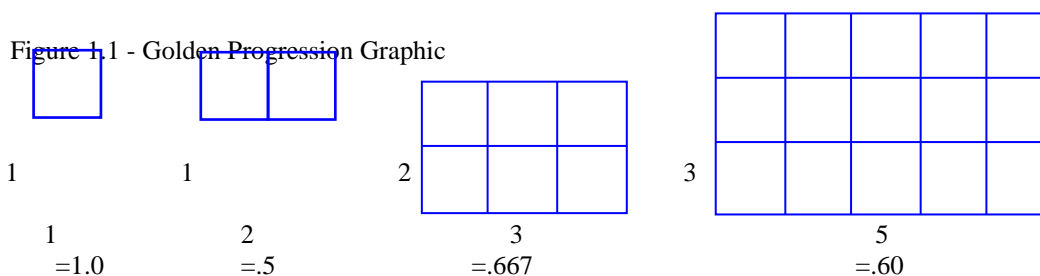
Expressing the above fractions as decimals gives a progression as follows:

1.0, .5, .667, .6, .625, .615, .619 and so on until you arrive at a value of . . . 0.6180339887498 . . .

This creates an ‘irrational number,’ known as $1/\Phi$ (phi), the inverse of the Golden Number, most usually expressed as .6180339. Like Pi [π] the number of decimal places to which this may be carried never ends; Phi is an *Asymptotic* number, meaning that it will hypothetically meet parity with another line (see Figure below) at infinity. I say ‘hypothetically,’ but the dictionary says it *will* meet at infinity. I say that there is another important consideration requiring a ‘leap of Faith.’ Read on . . .

Please note that most all of us have heard of Pi [π] in our routine school studies. Conversely, most all of us have *not* heard of Phi [ϕ], a major ‘building block’ of life. A further discussion of Phi and of its relationship to the Geometry of ‘King Solomon’s Temple’ may be found in Chapter VI.

Again taking the above Fractions, we may now represent them graphically as follows:



This is graphically saying that “whether you are at the level, stage, station or ‘veil’ of the Square (1 x 1) or anywhere else in the Progression, up to and including the Golden Rectangle (1 x 1.6180339, the ‘Perfect Ashlar’), then you are no more or no less ‘Perfect,’ for you are ‘part’ of the Divine Plan, as expressed by the Golden Progression.” Whether one chooses to ‘accept’ this analogy is for each to decide in their own way or time, but the implications, in terms of the Perennial World Philosophy, are ‘interesting.’

Another view of this Progression may be seen in a very interesting way, regarding the ‘Leap of Faith’:

If we 'let' the central line of a figure equal .6180339, base upon the preceding Golden Proportion, and plot the Progression along this line, the following will be the result:

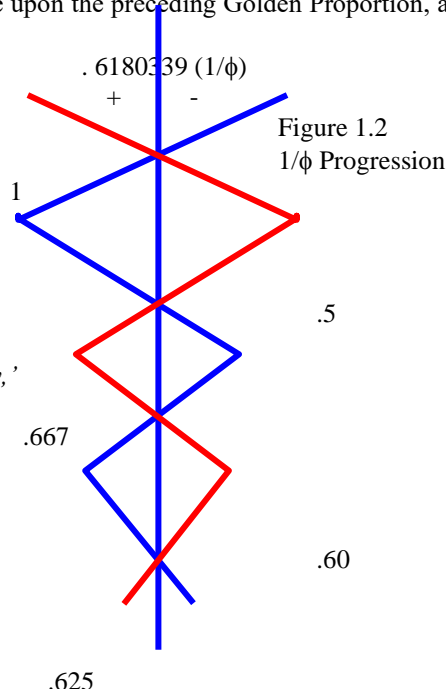
The first progression was $1/1 = 1$ and, compared to .6180339 is **greater** in 'quantity' by .3819661, which may be placed on the plus (+) side of the line as follows:

The 2nd progression is .5 and, compared to .6180339 is **lesser** in 'quantity' by .1180339, making the difference less than that of the first progression:

The 3rd progression is .667, .0486327 **greater** in 'quantity,' which is PLUS, but not as great as the 1st progression, and is therefore closer to the line than the 1st progression:

The 4th progression is .60, .0180339 **lesser** in 'quantity,' which is smaller and MINUS, but not as great as the 2nd progression:

The 5th progression is .625, .0069661 **greater**:



By an interesting co-incidence, connecting the points and adding the mirror (subjective) image to the result, we are approaching a resemblance of the Ancient symbol for the Staff of Life, the Caduceus (the Staff of Mercury), which may be found among the symbols of Masonry. In the East (Hinduism) the 'Serpents' on the Staff are known as 'Ida and Pingali,' which are direct correlations to Masonry's 'Boaz and Jachin.' The Central Column of the Staff is known a Sushumna, and is the Third of our Columns, the Master's Column, Wisdom.

In our Lodge Rooms the representative of Mercury, the Messenger of the Gods, is Masonry's messenger of the Master, the Senior Deacon. Those who feel that I may have gone a bit far afield in this analogy may wish to do their own research and contemplation of this matter before discounting it.

19th c. Masonic Deacon's Jewels >

Fig. 1.3

An interesting aspect of both Fig. 1.2 above and the Caduceus, is the way it keeps the 'profane' from attaining to the Central Column. In that the 'tails' of the 'Serpents' are Asymptotic (endless or 'infinite'), they never 'touch' the Central Column, leaving the only way to get to the Central Column being 'through the veil, by a Leap of Faith.' I must leave this for those who are of a contemplative 'mind' to discern this ageless truth for themselves. In very mundane terms, if one of the 'tails' were to touch the Central Column, a very serious 'short circuit' could occur.

Once again, as has so often occurred in the writing of this book, I found a direct Masonic reference to the 'Asymptotic' reference *after* having written the above paragraph. In the Second Degree, Second Section, Clause III of the William Preston Lectures (*Illustrations of Masonry*, 1772), appears the following catechism [brackets and italics added for emphasis or clarity by the present writer]:

1. Why were you passed?



For the sake of Geometry. . . .

8. *What do the properties of Geometry include?*

All the operations of modern inventions as algebra, conic sections, spherics, statics; in short, every science where *proportions* are considered. . . .

14. *What advantages are there?*

Thus assisted we can trace the nature and measure of an *asymptotic* space which is a species of knowledge at once wonderful and comprehensive for, while it displays the mighty powers of the Great Architect of the Universe, *it equally exhibits the spiritual nature of the soul of Man.*

15. *Of what does asymptotic space consist?*

The asymptotic space consists of an extension, actually infinite, comprehended between a right line and a curve, which though continually approaching each other **never meet**.

16. *Illustrate this.*

These lines, though infinitely produced, are found by Geometry to be equal to a O [circle] or other determined figure and may be brought within the measure and calculations of the sciences, *while the mind more capacious & extensive is enabled to comprehend their utmost dimensions.*

17. *What important truth is derived from this?*

That [higher] Man, by the *light* of the mind, *can penetrate beyond infinity and can discover what no sensible experience can bring to knowledge.* It proves to his firm conviction that besides his material faculties of perception and imagination, which proceed from the organs of the body, *there is in Man a power independent of these, separate from matter and by no means deriving its origin from the body*, whence he is enabled to judge, to reason and determine.

18. *What is the moral elucidation?*

By the theory of *proportions* we trace through their [sic] various *windings* and discover the *Wisdom*, Power and Goodness of the Supreme Architect.

Whether this is all fantasy or not, it is a part of the enduring teachings that have been with us for a very, very long time; a part of what I refer to as the Perennial World Philosophy, which William Preston also appears to have included in his Lectures. Perhaps our ‘modern’ *Standard Work and Lectures* have carved a bit too much out of the older Lectures. Whether the above 1/φ ‘Caduceus’ bears any relationship to the ‘Staff of Mercury,’ the Golden Progression *does* appear in, and is the basis of, many of the ‘building blocks’ of our daily life. Is there really an ‘Ida and Pingali’ as reported by the Eastern Philosophy and does it correspond to ‘Boaz and Jachin’? . . . Yes, it *does* exist, and yes, I *does* correspond. Was there any INTENT on the part of the early ‘founders’ of Freemasonry to ‘encode’ this into our Standard Work and Lectures. Except for Preston, there is little evidence that they consciously endeavored to do this, but it is there nonetheless, beyond or within the ‘Moral Teachings’ ascribed to this part of the Masonic Work. Perhaps we may also ask, “Did L. Frank Baum *intend* to present essentially the same allegory in *The Wizard of Oz*?” Or perhaps we may wish to inquire into the nature of ‘in-spir-ation.’

The implications concerning our ‘Immortality’ are clearly etched in the discussion, and in many other discussions in the following Chapters. The Divine Order and Beauty is all around (within) us and is clearly expressed in the ‘Hidden Mysteries of Freemasonry.’

Many have tried and failed to discern ‘Hidden Mysteries’ in general for many ages, even to the *literal* point of torturing persons whom they believe to know of them. Above it was implied that the ‘Secrets’ of Freemasonry could be shouted from the ‘highest hills and lowest valleys,’ and not be understood by the profane. This is true. Such ‘secrets’ are not for the comprehension of the mind, but of the ‘duly and truly prepared’ heart. The strangest part is that they are neither ‘hidden’ nor ‘mysteries’ to those who are duly and truly prepared, but for those not so prepared the need for ‘secrecy’ is absolutely essential, if for no other reason than to protect them from their own misuse or folly. There is great power in the symbols of the degrees. The full power appertaining to a fuller gnosis of ‘The Great Architect’ is of a ‘magnitude’ which relates, in part, to the following:

We have all seen pictures and heard reports regarding the tremendous energy which may be unleashed by an atomic explosion. These devices release incredible amounts of power/energy. Consider, however, “. . . the brightest documented explosion,” as noted by Stan Woolsey of the University of California, Santa Cruz. He further noted that, “. . . if all of Earth’s nuclear arms were detonated together, the energy would be enough to fire the sun for one-hundred-thousandth of a second [1/100,000 of a sec.].” This would lead us to regard with awe the power or energy produced by our Sun.

Consider next Prof. Woolsey’s remarks regarding ‘the brightest documented explosion,’ to which he was referring above: he stated “. . . but the sun could be fired for its 10-billion-year lifetime with 1% of the energy of the gamma ray burst.” [reported 7 May 1998 in “USA Today” by Paul Hoversten]. For those wishing to study the

phenomena of gamma ray bursts, which has the astrophysics community buzzing worldwide, the reader is invited to review:

- Jul 97, "Scientific American," *Gamma-Ray Bursts*, by Gerald J. Fishman & Dieter H. Hartmann. p. 46-51.
- Jul 97, "Astronomy," *Smoking Gun for a Gamma-Ray Burst?* p. 24, 26.
- May 98, "U.S. New & World Report," *An awfully big blast in a galaxy far, far, away; A gamma ray burst amazes astronomers*, by Charles W. Petit. p. 67
- Carroll, Lee, *Kyron,- Book II - Don't Think Like a Human!* Del Mar, CA. 1994. pg. 228.
- The Wikipedia version of some of this may be found at http://en.wikipedia.org/wiki/Gamma_ray_burst (this present chapter was written before the internet had developed its now vast resources).

This may not be a burning issue for Masons, but it does fall within the context of the Seven Liberal Arts, and it does give one cause for very insightful contemplation of the power of the Grand Architect and of the new Millennium in which we now find ourselves.

This book is not a revelation of astrophysics or of such mysteries, as none could or would ever be printed, but such as may be given in print has been recorded many times and many ways over the ages. Some of it is very securely guarded by Custodians. This present book is only a small beacon to perhaps encourage some among the Fraternity in their search for 'more' or 'further' Light. There is no intent that anyone should search according to the discussions in this book, for each Brother has the unique capacity to 'search and find' in a way, a language and a time which is appropriate for them. Rather, the present work is presented to perhaps assist in seeing a little beyond the veil of 'things' which are all around us, which we do not see or hear, in a way which is more consistent with a concept of Time, Space and Knowledge which may, in reality, be somewhat different than we have become accustomed to experiencing it.

Perhaps in this vein, the following quotation, bordering on doggerel, states the possible difficulty in comprehending the nature of Time, Space and Knowledge, which appropriately enough, is quoted from Knowledge of Time and Space, by Tarthang Tulku, pg. 110 (which, if read with the Heart, will make some sense . . . slowly . . .):

*The present presents to present mind the presentations of time.
Without present time, our present mind could not be present.
But the present is also a response to present mind,
presenting in the form that present mind calls forth.
Reality itself is a presentation,
presenting as it does because we are as we are.
The circle of interdependence is complete.*

*Then how can Time present itself in ways that do not conform
to the patterns of known reality and knowing mind?
If all things unfold in Time, but Time itself does not unfold, how can we 'proceed'?
If Time exhibits form but does not exhibit itself, where can we 'look'?
If our questions presuppose becoming and change, how can we 'inquire'?
It may be that Time is a total energy, invariantly embracing the whole,
but what will allow 'us' to embrace this possibility?*



CHAPTER II



Morality, Symbology and Allegory



ANY WORKS HAVE BEEN WRITTEN to answer a very old question: What is Masonry or Freemasonry? We have been enjoined in the Lodge to be prepared to answer this question, should we ever be asked by someone wishing to know more about our Craft. A frequently heard response is that “Masonry takes good men and makes them better,” followed by an uncomfortable pause. In many works, one may find the time-honored version which states that “Masonry is a system of morality, veiled in allegory and illustrated by symbols.” Many additional works have been devoted to discussing this. Some writers take issue with the allegory and symbols, preferring the issue of morality as the prime tenet of the Craft. Many tend to somewhat ‘take cover’ concerning just what is the allegory and what do the symbols represent. In the Little Masonic Library [1977], vol. V, page 136, “Why Symbolism?” and page 124, “Do You Study Geometry?” the widely read Masonic author, Carl H. Claudy, discusses some of this in his series, “The Old Master.” In the end, he abandons the symbols and allegory and relates a moral explanation to “the new Master Mason,” covering himself additionally to the affect that “I do not attempt, my brother, to force upon you my understanding, or to quarrel with those Masons who find a different interpretation of the geometry which is Masonry as we understand it . . .” This appropriate response, may encourage the Master Mason to seek ‘within.’

In Claudy’s discussion in “Why Symbolism,” he writes quite exoterically with a wonderful array of ‘grains of gold,’ sprinkled liberally for the attentive eye or ear. He writes, “The keenest of minds have striven to make this mystic language plain to reason, without success. . . . Words appeal to the mind; meanings not expressed in words appeal to the spirit.”

And so the dialogue continues in his work, and the works of many other writers, both for a ‘mystery’ and those who feel it is all morality, or a combination of sorts. Henry Wilson Coil, in A Comprehensive View of Freemasonry [1954], devotes the twenty pages of Chapter IX to “What is Freemasonry?” He adds that some have expressed “Freemasonry is a progressive science, taught by degrees only,” and “Freemasonry is not religion but emphatically religion’s handmaid.” He interestingly states, “The morality of Freemasonry is not veiled at all, but is set forth in quite clear English in the ritual, *although it is illustrated by symbols.*” And finally, at the end of the chapter, he takes an extremely bold stance in giving, “in its broadest sense,” *his* definition of Freemasonry. Many writers have discussed such matters for considerable length without the courage displayed by Bro. Coil. In that his definition is over 180 words, and I do not necessarily concur with it “in its broadest sense,” I will leave the text of it to those readers who may be interested enough to read it for themselves.

As long as it has been alluded to by some that Freemasonry is or is not a religion, let me stick my neck in the proverbial noose and state emphatically that Freemasonry IS a religion! Of this there is no shadow of a doubt, but rather there is a long standing, hair-splitting, misunderstanding of what ‘religion’ is. There is, of course, a “Religion,” of which there are many ‘isms’ and ‘ist’ throughout the world. This kind of ‘Religion’ Freemasonry is NOT. But a religion (small ‘r’) is nothing more than, according to Webster’s New World Dictionary:

religion:

1. belief in a divine or superhuman power or powers [our trust being in God] to be obeyed and worshipped [before whom we most reverently bow] as the creator and ruler [Architect] of the universe.

Masons believe; there is, however, no governing body *telling* Masons *how to* ‘believe, obey and worship.’ There does exist, however, the possibility of being charged with ‘unmasonic’ conduct.

2. expression of this belief in conduct and ritual.

Yes, we do have such a thing as Masonic Conduct *and* most certainly we have ritual!

3a. any specific system of belief, worship, conduct, etc., often involving a code of ethics and a philosophy.

Masons do have a system of belief, though it is very liberal, and we are specifically enjoined to keep discussion of religion and politics out of the Lodge Room, so as to promote harmony and that Brotherly Love may prevail. We also have a ‘code of ethics,’ [Masonic Conduct] and a large body of Masonic philosophy in our Ritual.

3b. loosely, any system of beliefs, practices, ethical values, etc., resembling, suggestive of, or likened to such a system.

4. a state of mind, or way of life expressing love for and trust in God, and one’s will and effort to act according to the will of God.

There will, of course, still be those who say we are not a religion, but the above is reasonably good evidence that we are, in the Websterian sense (with a small ‘r’ on religion). Whether we are or not is a moot point to most Masons, for we defend almost anyone’s right to think the way they do, and we are enjoined to not indulge ourselves in piques and grudges. Let the staunch defenders, the ‘ists,’ of the ‘isms’ lead the charge (and wars) for Religion, there you will not find Freemasons disputing doctrine or splitting hairs. Our simple belief in a Supreme Being is one of the most basic tenets of the Craft. “Each religion has a different way of describing God and how humans should live. But in every religion the experience of God, the energy of love, is exactly the same. Each religion has its own history of this relationship and way of speaking about it, but there is only one divine source. . . . we stand for the synthesis of all religions. We believe each has its truth that must be incorporated with all the others. It is possible to do this without losing the sovereignty or basic truth of one’s own traditional way.”²

In the main, one could not help but see that there is a “system of morality” at work in the tenets of the Craft. Of this most any Mason would agree. What then of the Symbols and Allegory?

In many portions of the Ritual we hear such phrases as “Masonically, this is to teach you that,” or “but we as Free and Accepted Masons are taught to use them for a more noble and glorious purpose.” Then, too, are there a vast array of ‘items’ portrayed in the Craft which any thinking person would accept as being a symbol, such as the:

² Redfield, James, The Secret of Shambhala, Warner Books, New York, 1999. page 49.

Square
Plumb
Level
Compasses
Altar
Apron

Staff
Ashlar
Three Great Lights
Pillars
Blazing Star
Letter G

Northeast Corner
Ark
Beehive
Scythe
24-inch Gauge
Common Gavel

CHAPTER II



SECTION I

The Prevailing View



THE EXTANT LITERATURE of Freemasonry and related matters is extraordinarily voluminous. It would seem that there is nothing like a good mystery to spark the writer's instinct to research or comment on that which is encompassed in the myth, legend and history of our Craft. The Mason who does not avail himself of this rich body of literature, at least to some degree, is really missing some of the great writings of the past 500 years, and related matters, for any view of Freemasonry will encompass many other disciplines, '-ologies' and '-isms.'

In the early writings the origin of Freemasonry was credited with the most august beginnings that flights of fancy, legend and oral tradition could muster from the fertile imagination of man. Many papers are still written in this vein, adding to the overall comprehension of the prevailing view, but one must ever contend with the Guardians of the Craft, those ever watchful researchers who call us to task should we 'materially err' in observations and conclusions. In this regard they have issued stern and loving warnings and guidelines for the light in which writings should be set down or received, being ever 'Masonic,' for the most part, in their *allowance* ('tolerance' not being a Truly Masonic approach) for *each* Brother to discover and determine for themselves what, if anything, they would read or 'seek' and how they would perceive it.

In more recent times the prevailing view has been well tempered, among hundreds of very able writers, by such writers and papers as those published by, for example, Brothers J. M. Hamill, L. M. Sherwood, R. Hepburn and Harry Carr, all of whom may be reviewed in the "Ars Quatuor Coronatorum," Transactions of the Quatuor Coronati Lodge . . . "*the Premier Lodge of Masonic Research.*"

Worshipful Bro. Hamill, ACQ (vol. 99, 1986), wrote the worthy paper, "Masonic History and Historians." He is somewhat rigid in his approach to the history of Freemasonry, with rather good intentions considering the whole-cloth fabrication of much that had transpired under the pens of the 18th century writers and copied into our present times. In brief he discusses, among other matters, "The Authentic School" of writings and "The Non-Authentic Schools" (note the plural form in the latter 'schools'). Of course, the mediator, the keystone, of these two schools turns out to be no other than the Quatuor Coronati Lodge, whose founders coined the phrase 'authentic or scientific school.' As a caveat to adherents of "The Non-Authentic School" Bro. Hamill gives the four writing categories of *esoteric*, *mystical*, *symbolist* and *romantic*, warning that they have in common "an apparent inability to distinguish between historical fact, folklore and legend . . . They also have very unorthodox ideas on the nature and purpose of Freemasonry . . ." He is, of course, concerned with those writers who would ascribe the origins of our Craft to mystery schools or occult sciences or would force external doctrine or unsubstantiated speculations upon the inner workings of the Craft.

Bro. Sherwood, AQC (vol. 85, 1972), sums up the essence of his approach in the title of his paper, "Symbolatry, the Excessive Veneration of Symbols." One must consider when reading any paper that despite the good intentions of their writers, they (*and many other writers*) trip lightly on their own pens when they make such strange statements as Bro. Sherwood did in saying, "*To my mind*, the symbolism quoted above (from Bro. Mackey) is merely an unnecessary departure from the simple *fact* of operative use that led the apron to be accepted as the badge of a Mason. It exemplifies well a case of symbolism being given to something that had no symbolic significance when introduced." One can not argue with the *fact* that this "simple fact" is "*to the mind*" of Bro. Sherwood, thankfully, for he has essentially said that the only reason we wear aprons, as Masons, is because of the operative usage once ascribed to them, having *no symbolic significance when introduced*, but he completely skirts the *fact* that Masonic Aprons now *do* have symbolic significance. His paper is worth the reading, however, to those who would or *do indeed* cross the line into *excessive veneration* when on the subject of symbolism.

Bro. Sherwood further finds "the beautiful words and phrases" of Bro. W. L. Wilmshurst (in his well known book *The Meaning of Masonry*) to be "without significance," finding also his 'jargon' "somewhat abstruse." He culminates his assessment of Wilmshurst and several other "well-meaning Freemasons," with a quote from Bro. Rylands, Master of Coronati Lodge in 1953:

'Beware of those who found study circles to do study into the deeper meanings . . . and who . . . ask us to accept without question mystic and hidden meanings of Masonic Symbolism that amount to rubbish and nonsense.'

Fortunately, Bro. Rylands inserted the words *without question*, but I cannot be certain that the spirit of Bro. Sherwood's article is mindful of the damage which could be inflicted with whole-cloth comments which tend to demonstrate that he may not have a firm grasp on the language of symbol (which, in the above example, he therefore feels to be *abstruse*).

Bro. R. Hepburn, AQC (vol. 87, 1974), wrote an interesting paper, "Masonic Education, Part II," in which he too addresses the subject of Masonic Symbolism, which to his mind, "has been a happy hunting ground for mystics, imaginative writers and cranks of all kinds. In fact more nonsense has been written about symbolism than on any other branch of Freemasonry." He then quotes several remarks of Bro. Harry Carr, who feels that "expert guidance is needed" to protect the 'untrained reader' from 'wild theories, statements and conclusions.'

Worshipful Brother Harry Carr, AQC (vol. 83, 1970), credited by Bro. Hepburn as the writer of the Notes and Queries on pages 372 to 374, is one of *the* Deans of Masonic research and writing in recent times, being a past Junior Grand Deacon of the Grand Lodge of England and Past Master of Quatuor Coronati Lodge No. 2076. He is a 'must read' for any Brother seeking into a contemporary, clear and concise history of the Craft. To enter this wonderful field of study, the Brother is referred to a highly condensed (22 pages) and *highly informative* lecture of his, "Six Hundred Years of Craft Ritual," wisely reprinted by the Grand Lodge of Missouri in 1977.

In response to a question arising from a reader of one of Bro. Rylands' papers in AQC vol. 8, W. L. Bro. Carr takes the bull by the horns, beginning, "Allowing that I am a complete novice on the subject of Symbolism . . . I am far less well-equipped to answer your questions than you seem to believe. Yet the points you have raised are extremely interesting and I must try to answer them, if only as an exercise in self discipline." Many Masons would run and hide from questions regarding Symbolism, being 'complete novices on the subject.' Bro. Carr, true to his calling and high international reputation, gives a very credible answer and position on the subject. The questioner noted that "it is frustrating . . . to be told that an interpretation which may be under discussion, can't possibly be accepted because it was never intended." (relating back to Bro. Rylands).

The question arose from an 'untrained reader,' and is very well answered by Bro. Carr, 'a complete novice on the subject of Symbolism,' as follows:

"My instinctive love of simplicity urges me to agree that the interpretation of a symbol of late introduction that was originally 'never intended' should be shunned, but I realize that this could be wrong and probably is wrong. We have to interpret the whole of our ritual as it stands today; we cannot separate the 17th century words and practices from those of late 18th or 19th century, when they stand in our ritual side by side. . . . You will realize that I have been compelled to abandon by original views of simplicity . . . but now, I must say that there can be no objection to an interpretation 'that was never intended,' so long as its use brings enlightenment and understanding . . . in satisfying us in our search."

Bro. Carr makes specific note of his dislike for 'extremes of interpretation' and his conviction of the 'real damage' done by inveterate symbolists who need 'the dimensions of the pyramids, the mysteries of the heavenly bodies, the Tarot Cards, the Zodiac and other equally complex paths towards truth.' In this he maintains his desire for simplicity and remaining within the ritual, rather than starting from the 'outside,' "fully determined to force them into a Masonic context."

Contemporary Masonic historians *have* made outstanding contributions to the general history of the Craft. New and significant findings in our 'information age' are still coming to light. Still, too, more 'unauthentic' commentaries are being written regarding the symbols and allegories of the Craft, indicating that an acceptable official consensus has still not come forth from the Grand Jurisdictions in this matter.

Considering the vast amount of commentary and discussion along such lines, the above discussion does give a prevailing view among relatively contemporary research writers, though admittedly, or not necessarily, are these writers symbolologists. Perhaps some of the research of the 'authentic school' could be directed towards more meaningful, insightful work on the symbols and allegories of the Craft. Implied, perhaps, in the prevailing view is an ongoing perception that history must be, with surgical precision, totally untainted by any vestige of myth, fallacy, legend or similar 'stigma.' The science of history, as it may in one regard be termed, tends to imply the need for incontrovertible data, such as names, dates, places, numbers or statistics of all kinds. There are many little snares in this 'science' for the historian, however admirable his intentions or qualifications may be. The simple fact or act of compiling and writing a history immediately implies that the subject under consideration has already taken place in some past period of time. In one regard, even a live broadcast is reporting 'history in the making,' with the added distinction that the moment the reporter has uttered a word or phrase, he or she has added something to the fabric of local, regional, and world history.

The stuff of which history is made is etched in the earth or has been recorded in one or more of the vast media which has been available to man over many centuries. We, who would wish to analyze and record such 'facts' or events in our minds or some physical media are either witnesses to the actual fact or event, or we must in some way rely upon the those who were, and such record or memory and expertise they have or had of the fact or event. Behind all of this data are such disturbing things, for the historian, as intent, motive, background, cause, societal customs, traditions or mores or other things which may taint the process with subjectivity. Having presented his 'facts,' even the historian must sometimes, of necessity, step off of the scientifically provable path into the mire and weeds of commentary, hypothesis, speculation, observation, supposition, exegesis, probability and qualification. Perhaps the historians of the world would breath a collective sigh of relief if everything that was scientifically tainted or untrue, or of the 'unauthentic [*inauthentic*] school,' would suddenly and magically disappear from the face of the earth. Then, too, there would also be no *winding staircase* leading to the place where Hiram was *murdered*, nor any *virgin to weep* for him over his *urn*, in the Temple *where everything was fitted with such nicety that neither sound of ax nor hammer was heard* - all of which are complete Masonic myth, having no accurate historical basis in fact as having been or occurred in King Solomon's Temple, of whom there is no historical record (other than in the Bible.)

Perhaps the rituals of Freemasonry could, in this vein, be considered *excretorial works*. Whether the ritual is moral, symbolical or allegorical, as many have asserted, the ritual itself is presented by the lecturer and to the recipient of its wisdom exoterically. Those who would seek its further light must wend their way through the excretion or shell of the 'outer' meaning to determine its 'inner,' or true, meaning. The Pythagoreans held this view also, as may be seen in their "Golden Verses" (see Chapter 5, Section II or Appendix IV), wherein the 'Purification' phase of the search for light - what Freemasons would call becoming 'duly and truly prepared' - is called by them ΚΑΘΑΡΣΙΣ, or catharsis, which, in the Aristotelian sense, applied originally to the purification or relieving of emotions from the effects of tragic drama (such as the murder of Hiram).

Is our ritual 'simple' enough to be taken literally, without further light? Did Freemasonry develop in a vacuum and continue to this day with its blinders on, unaware of any parallels to the ritual it borrowed and amended from sources unknown? It certainly has kept a lot of people busy speculating and writing. Who shall come along and print the official, *authentic* meaning of our 'system of morality, veiled in allegory and illustrated by symbols.' Or is it as was recorded in the Summer 1997 edition of *Gnosis Magazine*, 'Masonic Civilization' by Richard Smoley), "... that Masonry has tried to avoid slavery to creeds and formulations, but that the ultimate meaning of its rituals lies in the rites themselves. . . their import is not some kind of implicit verbal message, but rather the effect they have on the being of the candidate. Carried out *properly*, the rites should leave their own distinct mark on the individual on both conscious and unconscious levels. . . ." There is good reason to view ritual in this 'light,' and to consider in greater depth its call for secrecy, so that the candidate may experience it firsthand, with no foreknowledge of its content or import.

Brother Carr likes his 'simplicity,' and in this he is far from alone, except that he is highly informed in matters of the history of the Craft. He states, "for myself, I prefer interpretation at its simplest level, and whenever possible, *in the actual words of the ritual*, e.g. 'The Square teaches us to regulate our lives and actions . . .' (by the Square of

Virtue, &c.). Sorry, but I find, and have found this level of 'simplicity' to be somewhat dulling to the sense of the ritual. We are given the Working Tools to *use*, not to leave simply laying in the tool box or on the shelf to rust or rot. Surely the contemplative Mason will quickly discover there is more to the ritual than the exoteric words and 'explanations' given. Simplicity is not always taking the exoteric instruction at face value, for if such was the case our *world view* would be one of infinitude, not of eternity; one of diversity, not of Unity. The Work is not done by either Mason or 'non-Mason' alike until each and every Soul on the face of the earth has discovered the Light for which we, as Masons, seek. To think that we - Masons - are the custodians of the Light, or that we have 'found it' and will therefore get 'there' (wherever 'there' may be) before 'non-Masons' is the same pipe-dream held by every "ism" and "scism" that has perpetuated the divisiveness of man since Cain slew Abel. Simplicity is not adhering to the outer form of 'things,' when even as Masons we have been given proper instruction for our 'labors' concerning an "undiscovered country &c." [via Shakespeare}. The outer form of things is represented in our Lodge rooms by the placement of the Moon and the Pillars in the West, but as we all know our journey as Masons is towards the 'East,' in search of Light, not the reflection and illusion of the Moon and the duality of the Pillars in the West.

Now I may be getting abstruse for some who would like the 'simple' explanation, a 'King Solomon's Pass' to that 'undiscovered country.' But let us not confuse simplicity and abstruseness with being 'duly and truly prepared.' To some, simplicity is 'Don't bother me with the details, pass the mashed potatoes.' We all have our threshold of 'simplicity,' and so it has been given and promised for many generations and centuries that there Truly is a Unity, that we should have no other 'gods' before us. What could be more simple than Unity? It is as simple as the Point of a sharp instrument or a compass(es).

How simple the world would be if everything was what it seemed to be. Or is it perhaps that things are really simpler than we could possibly imagine, if we could just led go of the illusion long enough to see things more simply? But no! That would be too easy, and perhaps along the way we would have to unburden ourselves of too many treasured beliefs and things that we enjoy, and which others *expect* of and from us. No, you must be mistaken: life is not simple,
 . . . is it?

Masonry is what it seems to be: a system of belief among men of common Masonic belief. But, now then, what is the *common* Masonic belief. Now there we go trying to make things 'unsimple.' Surely the Founding Fathers and Revisioners of Masonry had something in mind with all of that ritual and those symbols they set forth and to which we have fallen heir. Why did they go to such great care to assert that Geometry was the basis of it? What is all of this about Boaz and Jachin? And that funny little circle with the dot in the center of it with a line on each side and an open Bible on top of it? Oh yeah, that's right; it's simple. Must be like the thing that's right-in-front-of-you-that-you-can't-see-. . . simple . . .

There are many very ancient teachings that point the way toward what we are looking right at and cannot see. One of the very early ones is "For those who have eyes, let them see; For those who have ears, let them hear." And, of course, a big 'Masonic' teaching: "Seek and you shall find. Knock and it shall be opened unto you."

So much for introductory mind warp. Let's get simple.

Simple is this. In today's, and yesterday's world, it would appear that some people are 'too busy' to seek or knock. This is a simple fact of life. They have grown up with a belief system that has little to do with how to seek after the inner kingdom, that house not made with hands and etc. One book attributes the Dali Lama as seeing western people as being concerned with "commerce and gold," but there are people who ARE searching, for something . . . Are *you* searching? Have you knocked? Not the three distinct knocks that you were *caused* to give at the inner door of Masonry, but have you Knocked in accordance with the allusion given in the Entered Apprentice's Lecture of Reasons (also referred to as the Whys and Wherefores)?:

1. The first Knock is something to the effect of that knock which is given with the Mind, perhaps out of curiosity or an intellectual interest regarding the inner world. At this stage one is somewhat burdened with all of the accumulated opinions and beliefs of their lifetime in terms of the outer world and reflection. Have you noticed that the Inner Door of the Lodge is in the Northwest Corner? More on this later. Did you

get an answer the first time, on the first knock? If not, did you give up? Did you Really want to Know or were you just curious or perhaps a bit impatient?

2. One of the old sayings is that 'the longest journey is from the Head to the Heart. If your belief and intent were sincere, did you knock a second time, maybe months or years later, because you *felt* in your *heart* that this is what you sincerely wanted to Know and to Do, perhaps because of some major event in your life? Did you get an answer on the second knock? If not, did you give up. In whom did you place your Trust; was it well founded? Did you knock and Trust that one day the door would open for you? Maybe in a minute, or a day; a month or a year, a decade or a century. Did you Trust and keep the Faith?
3. If you kept and observed the Faith, did you find something unusual about the Third Knock? Those who have experienced the third knock will know what simple is. I know, this sounds abstruse to some. . . but try knocking . . . there really IS a 'door' (see Chapter V, Sec. III). Whose 'door' is this? Each may experience it in their own way and time.

There was a time when you had to ask to become a Mason. The reason for the 'old' way was *very* well founded, and is as operative today as then. Just as with knocking, no one can do it for you; no one can *cause* you to give three distinct knocks, at least not the ones that are recorded in the Bible. If you want to knock, you may. If you want to ask to become a Mason, you may. If not the one or either, that too is your choice. The ancient law of such an endeavor having to be 'of our own free will and accord' is very much applicable today as it was in ancient times.

What has 'duly and truly prepared' to do with any of this. The ancient law (paraphrased) records: "When the Initiate is ready, the Master will come." If you hold up this ancient law to a mirror, so-to-speak, you can see another Simple teaching: "When the Initiate is *not* ready, the Master will *not* come." (or what happens when or if the Master *does* come and the Initiate is *not* ready? Perhaps the Master is always there . . .) Does your Lodge require Proficiency in the Preceding Degree or is the Brother passed or raised because the Degree Team is assembled and the Trestle Board has been published or some such other reason for rushing the Brother through the Degrees? Is there a deeper meaning of Proficiency?

Let's take a closer look at this ancient law.

In Tibet, this law is given as "When the Chela is ready the Guru will come." In English this works out to "When the Student is ready the Teacher or Master will come." Many people over the centuries have taken this 'law' to mean that they must search the world over to find their Teacher, their Guru. Many have journeyed to India, China, Tibet, and hundreds of other places like Jason in search of the Golden Fleece (which is, by the way, part of the same 'law' in different words). Little did or do they realize that they are, in fact the student, but *they are in most ways also the master*. They are their own teacher *in a certain way* because that for which they search is within them. Once someone Knocks within: Once with the head, once with the heart, once with the soul, so to speak, they will come to know things they have seen all of their life but in a different way. But take heart, when the student is ready, the 'master' *will* come.

Those who would knock should be aware that it does not imply a contract or compact that life will be filled with comfort, ease, security or wealth. We have come to 'want' such things in our lives, but they are not necessarily the stuff of which things are made, the 'needs,' if a soul is seeking advancement in the 'degrees' of life. On the other hand, some people think that such advancement may only be made by living a life of poverty, suffering and deprivation, but this is not necessarily the case either. When we knock of our own free will and accord and place our trust in the Grand Architect, 'our Faith is well-founded,' and our life shifts into a different mode according to that which is for our highest good, so long as we continue to allow this to occur.

The 'comfort-and-security' factor comes into focus rather quickly if you consider the fate of the three ruffians and Hiram Abiff. Each Mason is 'slain' and 'raised.' Perhaps a deeper contemplation of this may be appropriate for a further 'knowing' of what this means. Obviously it could and does mean many things at many different levels, or veils. Some may have 'thought' about it, but consider that there are 'four veils' mentioned in some of our degrees, and the numbers seven and nine also play a very important part in many of our degrees. The implication is clear that this search, for the 'lost word' or Mastership, is not something that is accomplished in three evenings of degrees, or a week, or month or year, but is the Work of a lifetime . . . and perhaps more.

SECTION II

The Language of Symbol and Allegory



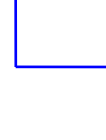
HERE IS an approach to Symbol which circumvents some of the controversy among Masonic Historians, Researchers and Scholars. By no means does the Fraternity have the final say on this subject, whether some feel that some writers may go to extremes or ‘materially err’ with original intent or otherwise. There is a much larger mirror than the Craft’s by which symbols may be reflected to those who would study or contemplate them. There is, of course the ‘pioneering’ work of such noted writers as Carl Jung in Man and His Symbols. In Greece, 150 A.D., the four-volume dream-interpretation work of Artemidorus was criticized for suggesting that a dream could mean just about anything. While I am not a degreed Symbolologist I have studied for over 40 years, and written and lectured on the subject for over 20 years, at one time teaching a few 10-week courses on the subject. Still I would not consider myself the last authority on the subject by a long shot. Three of my non-Masonic papers (1982 . . . I was raised in 1987) on this subject bear such catchy little titles as “The Closet of Your Mind,” “Roots: An Inner Perspective” and “The Empirical Wizard.” The latter of these addresses those who find themselves in need of absolute proof before they will believe anything. In another paper, “Matters of the Heart,” (1981) I ask such strange questions, for those of such orientation, as:

“. . . Yes, we have Names for Things. Every Thing that is separate from US has a Name, but there is a common ‘force’ that Unites each Thing with every other Thing. What is this common force, this common designer, author and Architect of every THING? Where does this author live? What is his Zip Code, social security number, height, weight and age? What is this designer’s Name (not the name WE have given, but what does the Designer call that Self that is It?).”

Regarding the Language of Symbol and Allegory there are some base assumptions that are useful toward a greater understanding of them:

- assume that nothing (no thing) is quite what you have grown to or been taught to accept it is. Start from scratch and contemplate the ‘things’ all about you, asking “What is it; what does it do?” and “What does it call itself?” To begin with, no ‘thing’ calls itself by any name. We are the ones who have given names to things. Each thing has a ‘purpose’ or a ‘function’ in being, but is this purpose a need, as we often suppose, or a *want*, which is more usually the case? What, for example is a chair? Think about it . . . In many places, past and present, people did (or do) not have or use chairs, but we now tend to think of them as a ‘need.’ A chair is nothing more than a ‘thing’ which allows us to remain in ‘space’ in such a position that we are neither horizontal nor vertical, but a combination of the two:

i. e. neither horizontal _____, nor vertical | , but a combination of the two:



Consider how you would feel if you walked into a business conference and there was no place for you to sit among your peers; that the leader of the conference asked you to sit on the floor while your peers sat in chairs all around you. How would you feel? Now change the role. Everyone in the room is now standing and the leader has asked only you to sit in the one chair in the room with all of your peers or 'bosses' standing around you. How would you now feel? In the above cases you would normally feel uncomfortable not being in the same relative position as the others in the room.

Taking this in a different direction, using the same setting of the business conference, we may now introduce some other aspects of the chair symbol:

Everyone in the room is now seated in a standard conference chair at the table.

- a. You are not permitted to sit at the table with the others.
- b. You are seated at the table with them in a baby's high chair.
- c. You are seated at the far end of the room in an electric chair.
- d. You are seated at the end on the table on a King's Throne.
- e. You are without a chair, under the table.
- f. You are without a chair, sitting on the center of the table.

We tend to accept what we have come to know as the 'usual' usage of chairs in various situations, somewhat oblivious to the fact that in the various circumstances the chair is also a Symbol in these various circumstances. It is only possible, sometimes, to step back from that to which we have become accustomed, or to see it in a more absurd context, that we may come to recognize the symbolic nature of the 'things' in our life. When we come to an awareness of the symbolic context of 'things' and how we and 'others' use or view these 'things,' we are permitted a much broader view of life and the living of it. At first we may find ourselves becoming more 'tolerant' of the way we and 'others' use their 'things.' This is NOT the true Masonic approach, for 'tolerance' tends to imply that our way may be 'right' and the 'other' way may not be as right as our way and is in need of our 'tolerance.'

The Mason is enjoined to 'improve himself in Masonry.' Implied in this, also, is to set the example for 'others.' Masons should know well the Language of Symbol and Allegory, so that they may know when and/or how to set the example or give wise counsel to 'others.' This becomes especially challenging when it may be considered that 'toleration' should yield to 'allowing.' Masons, on many different aspects of their tenets, are imbued with the Brotherhood of Man and of allowing 'others' to act of their 'own free will and accord.' It is here that the Mason needs to set his individual feelings on many matters aside and 'allow' 'others' to live their life the best way they know how. Such was the case during the Civil War, when many of the Grand Lodges stood down from taking sides in the interest of serving a greater need, that of Brotherly love.

It is an extremely fine Art to know when to speak and when not to; when to act and when not to; to know the Language of Symbol so well as to be able to discern the true context of each moment so as to be able to Know the appropriate way to live each moment. If ever there was a prayer we could live with, it would be somewhere along the line of 'living each moment appropriately according to the Design of the Great Architect.' How could we possibly accomplish this without seeing behind the veil(s) of that which we find within each moment we live. This awareness comes slowly with seeing (the all seeing eye) every 'thing' in the Light, instead of the illusion of what we have become accustomed to seeing. It is a gentle and loving endeavor, this seeking for Light, More Light and Further Light, for many have thought they have 'found it,' without seeking More and Further. The rewards are many and few. Many, in that they are boundless, eternal and immortal; few in that they are not of this earth, for us to claim as our own, except that we learn to Unite that which is 'on earth, as it is in heaven.'

This Language and these Symbols arise from a realm we should seek to understand. If this seems abstruse to you, consider focusing on a long list of ‘things.’ Be patient, for it is worth the endeavor. And as you focus on each ‘thing’ become aware of the ‘electromagnetic energy’ associated with it, that ‘feeling’ you get concerning each different ‘thing.’ If you think this is just ‘smoke and mirrors,’ concerning electromagnetic energy, try focusing within on each of the following for about ten seconds and *experience* the ‘feeling’ for yourself - try to not wander:

- | | | |
|-------------|--------------|-------------|
| • mother | • computer | • rosebud |
| • sand dune | • snowflake | • hurricane |
| • grass | • maple leaf | • Hawaii |
| • eagle | • terlwider | • bed |
| • Russia | • clock | • Mason |
| • iceberg | • skydiving | • Jerusalem |
| • lemon | • cadaver | • Christmas |

If you just read through the list without focusing on the feeling associated with each ‘thing’ it is possible that you may have had a ‘picture’ of the ‘thing’ as you read it. If you focus, for example, on ‘skydiving’ for more than just a moment, you will find several feelings emerging as the scenes concerning skydiving shift from the initial awareness to More and Further awareness of the ‘thing.’ In the case of the lemon, for example, you will also detect the perception of the aroma of the ‘thing.’ In the case of the ‘terlwider,’ pay particular attention to the ‘electromagnetic’ feeling which arises as you try to identify this nonexistent ‘thing.’

One of the ‘catches’ in this exercise is that you are perceiving these things as *you* would personally have ‘knowledge of them.’ Try doing several of them, divesting yourself of any preconceptions you may have about them, and see them as though you were watching yourself thinking about them . . . as an observer. Try to see them, too, through the eyes of someone else; a stranger. See them in various aspects or places or seasons or times of the day. In short, begin to see them and all ‘things’ as the Symbols they are. Then slowly work not on their *differences* but on their similarities.

When you think you are beginning to get somewhere with feeling these things, and are getting some ‘answers,’ next try intuiting the *questions*. Many of us may find ourselves not having answers to things only because we don’t know or don’t *ask* the question. For example, what time is it when you remove the hands from the clock above? Why is it that we divide Time and Space into increments of 12? What is Time? What determines the distinctive shape of the snowflake and why are no two alike; how are they similar? What is the basis of a computer which permits it to work? How are we like a computer? What causes the wind that creates the breeze or the hurricane (hint . . . Light)?

To some the above will be a classic example of taking Masonry too far. To others they may see a correlation to the Seven Liberal Arts we are enjoined to study in the Middle Chamber Lecture. How far is too far when building a Spiritual Edifice? Once again, this is for each to decide in their own way, and ‘space’ and ‘time.’

Our Ancient Brethren, as the expression goes, were very *aware* of the language of Symbology and Allegory. There are thousands of examples which may be cited from the ancients, and equally so in our modern times of the nature of this ‘language.’ Ritual or liturgy, plays a very critical role in the initiatory ‘process,’ for those who chose this path at either an exoteric or esoteric level. The Brother who perfunctorily imparts or receives the Degrees of the Craft, or the parishioner who recites the liturgy with no more intent than the ‘vain repetitions’ we are warned against in the Bible, nonetheless receives the teachings of the lesson(s) so imparted, but at a fraction of the potential realization of such lesson(s).

At the reception of an Entered Apprentices, concerning the ‘point,’ the part may be performed by the Senior Deacon in a slipshod manner, with little or no understanding of the lesson, or may, with great impact upon the Candidate, impress upon the mind and *heart* of the Candidate a most valuable lesson to assist him to open his *heart* to the teachings of old. In the Royal Arch, there is a time when the candidate is to carry a *keystone* which is tested and rejected, but noted for its ‘singular beauty.’ In most Chapters, as practiced today, this *keystone* measures about four to eight inches . . . perhaps ten to twelve, and weigh from one to maybe 5 pounds. In older times, they understood the use of Symbol with greater clarity and would use a larger stone of greater weight and beauty, say perhaps twenty to forty pounds and correspondingly larger and thicker . . . an actual *keystone* instead of a small model of one. Needless to say this would more greatly impress the lesson of this degree upon the mind and *heart* of

the candidate, as you could well imagine. You would not readily forget carrying a 20 to 40 pound *keystone* around a Chapter room for the length of time required to have it inspected three times! And you, too, would truly be impressed by its singular beauty if it was in fact beautifully wrought!

The same may also be noted for the encounters of the Brother in the Third Degree with the Ruffians. Great care should be given to the manner in which this part is delivered, for if properly done, it engraves a very sacred message on the *heart* of the Brother, instead of the giggles heard from the sideline . . .

I have said that the secrets of Masonry could be shouted from the highest hill or lowest valley and that none but those who were duly and truly prepared would understand them. But now, this will be said in a different vein. There are other secrets in Free Masonry, and one of these is the simple fact that if a candidate were to have ANY foreknowledge of what he were about to encounter during a degree, it would greatly lessen the impact of the teaching or lesson upon his mind and *heart*. When you are reading a good book or viewing a good movie, the last thing you want is for some ‘butt-in-ski’ to prematurely reveal the plot, or ending. It tends to ruin the flow of the book or movie for you. The Sacred Teachings have always been viewed with the greatest respect and attended by the utmost secrecy for this and even more important reasons, and should be contemplated by each Brother as to why this should be so, and what is the import of each letter, character, word, phrase and movement in the Degrees of *Free* Masonry, and such other initiatory systems as he should be privileged to study or *experience*.

The words, sequence and flow of the Degrees is a subject most worthy for the contemplation of each Brother. There are, in fact, great teachings (not just, or simply, ‘moral’ teachings, unless the word ‘moral’ is a euphemism for something far greater) in the Craft and Holy Royal Arch Degree. Several other Degrees also have great teachings, and many others are superfluous. Perhaps someday the Degree system will be integrated to correctly portray the complete initiatory process under one jurisdiction, but until then, *Free* Masonry has within its ‘repertoire’ of Ritual a most profound body of teachings. This includes of course, some of the stones which have been thrown in the rubbish heap over the years which may some day be rediscovered and employed in the building of the Temple, some of which have been discussed in this book. It may be noted in this regard, it is not likely that any true initiatory process could be affected with the mass conferral of degrees in weekend conventions or at two-week intervals, nor could it have the full affect upon a candidate witnessing an exemplar in his stead.



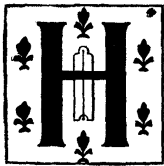
22 Oct 2017 – Going through a collection donated to our OMDHS Library I came across a small booklet of 65 pages with the title “One Hundred Symbols in Freemasonry,” prepared for use of New York State Lodges and their members, by the Grand Lodge Library, under the supervision of the Board of General Activities of the Grand Lodge of New York, F&AM. 1929.

In that it is somewhat unusual to see a work of the nature, discussing the Symbols of Freemasonry, with the imprimis of a Grand Jurisdiction on it, I have appended the interesting opening commentary to this work at the very end of this present book. Please take a moment to review it for its insightful dialogue on the Symbols of Freemasonry



SECTION III

The Perennial Philosophy and Allegory & Symbolism



AVE YOU EVER HAD A DREAM and awoken, thinking to yourself or saying to another, “I wonder what it means?” It is perhaps more justifiable for us to attribute a symbolic meaning to dream material owing to the strange things which may occur in a dream, as compared to our waking experiences. But this discussion is not so much about dreams or ‘dream interpretation’ as it is about symbols, for we also do find symbols in our ‘waking’ life. Consider a brief listing of some of the symbols with which you should be familiar:

- Animals:
‘Sly as a _____,’ ‘A _____ in _____’s clothing’
‘Hungry as a _____,’ ‘Eats like a _____,’
‘Blind as a _____,’ ‘The pride of a _____’
- Colors: Associate Colors with the following listing:
Envy Cowardice
Passion Purity
Spring Death
Rage Halloween

Any such listing of symbols would be extremely long, for we encounter them daily, giving them little thought as such. So, too, do symbols change somewhat with the times. It would not be common for people in 1800 to dream about speeding down the road in their car, any more than it would be common for us today to dream of going to work on a horse. Nor would any discussion of symbols do justice to the subject or to anyone who would want to understand them more fully if long listings of suggested meanings were given to be memorized or referred to. Each of us sees things a little bit differently, and the meaning of a symbol to one person could be different for another. That is, until we come to what may be referred to as Archetypal Symbols, which tend to hold a common meaning for nearly everyone in deeper states of their ‘consciousness.’

WHO CARES !! ??

Most people could care less about symbols, except for perhaps label conscious consumers. For most people, the symbols they encounter and use are for their daily living enjoyment, to provide directions, to warn of danger or, in general, to *communicate* to us. Who cares? If you have ever seen an advertisement, you have seen a whole industry that cares! Merchants care, restaurateurs care, movie makers care, fashion designers care; huge segments of the daily living experience are devoted almost exclusively to selling an image, a symbol, to someone else. And guess what! . . . if you have ever used any of their services or products, there is a very good possibility that YOU CARED enough for the symbol they represented to you to use their service or product. It's just that we don't stop to think beyond the surface layer of the symbol before us. Does this make us superficial? There are many who would say that it does. There are many who would not judge, but who would observe the living dance of life's symbols.

*Merrily, merrily, merrily, merrily
Life is but a Dream.*

Those who would wish to contemplate these simple words could discover many 'things.' Also ranking pretty high along these lines is the passage from Shakespeare's *MacBeth*, Act V, Scene IV:

*To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!*

*Life's but a walking shadow; a poor player,
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.*

Are we *fools or idiots*? Does Life signify *nothing*? There is much to be learned from studying the 'Fool.' There are more 'definitions' to the Fool than may be suspected. There is also more to no-thing, as perhaps compared to some-thing, than meets the eye. It is largely a question of how committed we may be to such 'things' as are recorded in Matthew 7:7 & 8:

7. *Ask, and it shall be given you; seek, and ye shall find; knock, and
it shall be opened unto you:*
8. *For every one that asketh receiveth; and he that seeketh findeth;
and to him that knocketh it shall be opened.*

Please note that verse 8 does not end with 'it shall NOT be opened.' There is a distinct promise in verse 8, and for those who 'knocketh' it SHALL be opened.

Above are three keys to the understanding of symbols, which could perhaps be mundanely summarized:

- Accept or believe that there ARE symbols.
- Accept or believe that there is more to Symbols than what appears at the surface.

We tend to sometimes think that people who act 'child-ish' are 'fools,' but there is also the possibility of their being 'child-like':

"Except ye be converted, and become as little children, ye shall not enter into the kingdom of heaven."

Matthew 18:3

". . . 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."

Gospel of Philip (II,3) from the Gnostic Codices of Egypt
discovered at Nag Hammadi in 1945.

- Ask, Seek and Knock *within* if you would *truly* know more about them.

What are the elements of a 'Perennial World Philosophy,' and what has any of it to do with Freemasonry? I used to fondly refer to this 'Philosophy' as the 'persistent rumor.' It seemed that no matter what particular reading I was doing or what 'great thought' came to me, there were other cultures, civilizations, religions, time and places where something closely related to it had been preached, practiced, believed or otherwise had existed.

The persistent elements tend to be of several types, among which are beliefs, symbols and legends. Of these categories the following are among some examples which come to mind:

- a Creation story, myth or legend.
- the Deluge or Flood.
- the story of the Death and Resurrection of a Heroic or Religious personage.
- the Pillars.
- the Door or Gate..
- the Wheel or Circle and its Division into various cycles.
- the Trinity and Quaternary.
- the legend of the Fall of man, the fall from Grace; of Light and Dark, Duality, Yin and Yang, the 'separation of the sexes,' Good and Evil, or any other of a host of similar stories.
- the Hierarchy of man: Priests, Kings, Warriors/Soldiers and Laborers, in India . . . the 'Caste' system.

This book is not intended to provide any more than a view of any of the above. Thousands of books have already been written concerning these subjects and continue to be the theme for countless works in our present times.

Regarding Freemasonry, the current 'Authentic School' of research tends to disallow any material which cannot be documented by modern science. Anderson's early account of the origins of Freemasonry have largely been discounted along with all the writings which were based upon this and similar accounts. Anderson, and many other writers, of course, have credited the origins of Masonry as having risen from the time of Adam, Noah, the Babylonians, the Egyptians, the ancient Mystery Schools and many other such sources. Perhaps no one has pushed this envelope back quite so far, however, as James Churchward, in an interesting series of books concerning the 'Lost Continent of Mu.' Mr. Churchward would have the origins of the symbols of our Craft placed at over 70,000 years ago. In chapter VIII of his book, The Lost Continent of Mu, he writes:

"In this chapter I am showing many of the ancient Sacred Symbols, giving their *origin* and *original* meanings. These are of particular interest to Freemasons as they not only reveal the origin of Freemasonry but also its *great antiquity*.

Hitherto the origin of this brotherhood has never been known; it has been traced back in Egypt to a time about 5000 B.C. But the question as to where the Egyptians got it has never been answered. This is a page in the history of religion that has never been read. This chapter will turn the leaf.

It has been generally thought that Freemasonry originated in Egypt, and that the symbols used in their ceremonies are of Egyptian origin. This is an error; we must go back tens of thousands of years before the foot of man trod the soil of Egypt to come at the origin of what today [ca 1931] is called Freemasonry.

The Sacred Writings of the Motherland which were carried by the Naacals (Holy Brothers) to Mu's colonies throughout the world 70,000 years or more ago, if we can depend on the accuracy of the movements of celestial bodies, is the oldest written information about the origin of Freemasonry. The extreme age of this brotherhood is not only attested to by the Sacred Writings but by various Oriental writings, inscriptions and prehistoric temples, and convincingly confirmed by Niven's Mexican Stone Tablets which are, as shown by some of them, *over 12,000 years old*.

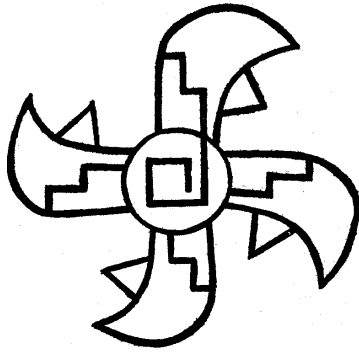
From the foregoing mass of records, it is shown without the possibility of controversy that *our present-day Freemasonry is the fragments of man's first religious teachings . . . man's first expression of his worship and adoration of the Heavenly Father.*"

It may be noted that this Adamic-origin theme was not uncommon in the mid 1700's and early 1800's. Once again is the question of the 'intent' of the Fraternity in formulating its various rituals and symbols. The interesting part about Mr. Churchward is his claim to have ". . . discovered in India many years ago" the Naacal Tablets. They were discovered at ". . . Certain Monasteries in India and Tibet whose names are withheld by request." There are definitely 'persistent rumors' of such old things being in these Monasteries, and there is a marked reluctance of the custodians of such things to not want the locations of such items to be known to the outside world. It is however interesting to note that the Tablets do depict, ca 50,000 years ago, a prototype of the quaternary as may still be found in the Arms of the Antient Grand Lodge. This is not to imply that there is any 'direct' evolution of Freemasonry from these times, but the symbols used within the Craft may be found in nearly every culture, clime and time. We would expect no less of the symbols of a Fraternity of Universal Brotherhood than to have a connection at some

level with this 'Perennial World Philosophy.' Below are a few examples of the glyphs of the 'alleged' Naacal Tablets, which the reader may compare, for example, to those discussed in Chapter 6, Section 1, "The Builder's Art" or Section 4, "Thor's Hammer."

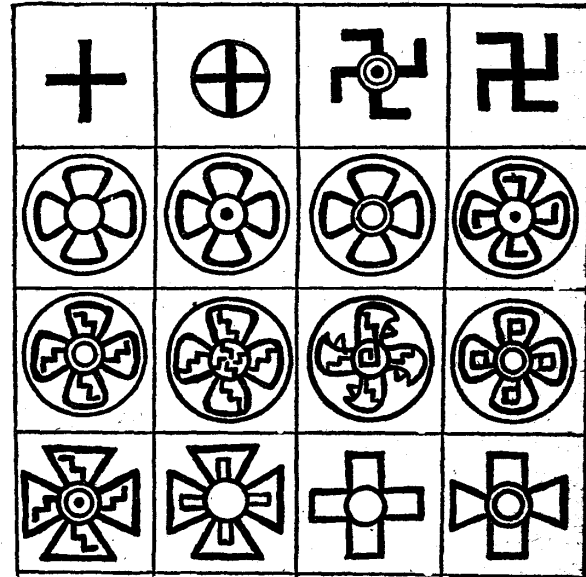
Figure. 2.1

Mexican Tablet No. 1231



There are thousands of related symbols used throughout the world, but these few are shown because of their alleged antiquity.

How and why the Craft came by its rituals and symbols is very well covered in numerous other works, up to the ever present point of there being no further preceding manuscripts, normally given at the point of the famous Regius or Haliwell Poem, ca 1390. At some point the Fraternity, its Masonic Researchers and Custodians may find that there may be something to this 'persistent rumor' of a 'Perennial World Philosophy,' and to seriously inquire into the meaning and importance of it. Surely this 'oldest Fraternity in the World' may learn a lot from its own symbols, which may in turn be imparted to the Craft.



Throughout this book the reader will find some clues as to from whence this Perennial World Philosophy came and whence it 'is going.' There are much deeper discussions that could be undertaken, but not in a book of this nature and scope.

CHAPTER III



Operative and Speculative Masonry Then and Now

SECTION I

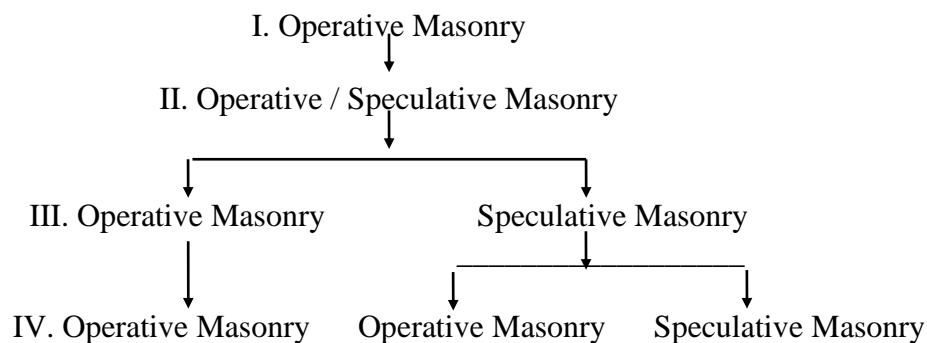
*I balanced all, brought all to mind,
The years to come seemed waste of breath,
A waste of breath the years behind
In balance with this life, this death.*

∴ William Butler Yeats ∴

Behold



THE HISTORY OF Freemasonry records that the Craft as we know it evolved from an earlier system of *Operative/Speculative Masonry* into what is now referred to as *Speculative Masonry*. Laying aside how this evolution occurred and all definitions with which we may be familiar, these terms will be used to illustrate a concept of Masonry as we find it in the present day, beginning with the following:



In the Beginning . . .

According to 'Tradition,' Freemasonry began with Adam and passed down through time to the Masons of the great Cathedral Builders and their Craft Guilds. Such Guilds were composed of what we now call Entered Apprentices, Fellowcrafts and Master Builders (although the 'Old Charges' give a slightly different view of this). They worked, ideally, under a system which was *both* Operative *and* Speculative: Operative because they were Stone Masons, Architects and of such other vocations as were necessary to the Builder's Art, and Speculative because of their devotion to the Craft, to the deep meaning of the Symbols and Allegory employed in the Builder's Art and to God. In these early Guilds, as in Lodges of today, there were some who understood and many who did not understand the true nature of the Speculative aspect of the Builder's Art, although 'to speculate' does not necessarily require one 'to Know.'

In time these Guilds became a prototype for what we now know as the Speculative, Free and Accepted Masons. This new class of Brothers met in wholly Speculative Lodges, and some of them may have been Stone Cutters, or Architects, but the Brothers were not joined by a common bond of a vocation in the builder's art, but in a pursuit of the building of their *moral and spiritual edifices*, based upon the Allegory and Symbols to be found in the Builder's Art. Among the most highly held of the old Builder's Arts to be brought into the 'new' Speculative Masonry was what they considered its Basis:

Geometry.

The opening words of Anderson's "Constitution" of 1723 expressed this as follows:

"A D A M, our first Parent, created after the Image of God, *the great Architect of the Universe*, must have had the Liberal Sciences, particularly *Geometry*, written on his Heart . . . "

The "Constitution" continues for 48 pages with *Geometry* as one of its major themes.

In our present Lodge system we still have Operative and Speculative Masons, but in a different form than in the original usage of these terms. It is a simple fact of organizational and human nature that Lodges which meet in buildings and have communications and functions must of necessity have an Organizational and Logistical structure of some sort. Windows must be cleaned, and rugs vacuumed; the Officer line must be maintained; taxes, and utility bills must be paid, and funds must be generated to pay for all of this. Additionally, dinners are held, ritual must be learned, degrees performed for the candidates, and a host of other things must attend the *exoteric* operation of the Lodge and Temple.

Not every person entering into Masonry is going to want to know the Ritual or what it *means*. In my experience, not many Brothers want to know what it *means*, to the extent of reading about it or contemplating it on their own. When an Initiate is *caused* to give those first knocks, that may be the last time he will ever think about, if even then, what may possibly be connected with those knocks. Think of it! No Brother is ever asked *or allowed* by Masonry to knock at our Lodge room door(s) for admittance of his own free will and accord, without being *caused* to do it through the instructions given to him by the Senior Master of Ceremony at the inner door or through the intermediary of the Tyler at the outer door. . . .

Many Brothers, when asked why they want to join, give such responses as:

- my (friend or relative) was (is) one and . . .
- for the social and fraternal fellowship of . . .
- to participate in the benevolent/charitable activities; I want to give something to . . .

In 1947 there were about 262,000 Masons in the State of New York. In June of that year the Division on Improvement of Lodges conducted a state-wide Survey which resulted in over 400 suggestions, which were classified under 66 headings. The Committee reported that "great interest has been aroused by the project, . . . that many of the Brethren were sufficiently interested to give us their views." Nearly all of the suggestions had to do with the 'operational' aspects of Masonry. The closest responses coming to wanting something of a 'speculative

nature' came from five Brothers relating to 'Schools of Masonic Instruction.' In this sense, a 'School of Instruction' normally refers to a school where the Ritual is taught or practiced, having little or nothing to do with its history or meaning.

The foregoing Brothers are what could be called today's Operative Masons. They are the 'cement' that keeps the Lodge room doors open. They are the ones who sit in the 'Chairs,' attend the dinners, man the phones, staff the fund-raisers, confer the degrees and *pay the bills*. They are the backbone of the Craft, and without them Masonry, as we have come to know it, would have to, and in many cases has had to, close its doors.

But would *Free Masonry*, the *Royal Art*, continue to exist?

Y e s.

This is where what could be called the Speculative Masonry of today comes in. As may be suspected, today's Speculative Masonry is really no different than it was in 1723, or 1090, or 4000 BC. This 'Masonry' is not a Brother, or a Lodge, or a Temple. It is, as it has always been, a state of attainment of what is contained within the heavily guarded veils of the Allegory and Symbols of the Craft. The so-called 'Secrets' of Freemasonry, the due guards, grips, passwords, steps, and the like could be shouted from the highest hill or the lowest valleys, for the profane would never understand them. The hidden 'secrets' of Freemasonry *cannot* be "printed, painted, &c., because *there are no words for the true 'secrets.'* They truly *are* safely lodged in the repository of the faithful breast. There are no hidden secrets, only people who do not seek to know them. The Great Light does *not* tell us: "Seek and you will *not* find." The promise concerning these 'secrets' and the seeking of them, given in the Great Light, is the same one alluded to above concerning the 'knocks' (see Matthew 7:7 & 8).

Much of the 'secret' of Masonry is carefully preserved within the Ritual and the Symbols of the Craft. The mere learning of the Ritual, even verbatim, will never reveal the 'secrets.' The Ritual is written in such a way that it may be read or heard by anyone, but will be truly understood by *no one* until they are duly and truly prepared to receive the teachings contained within successive layers (veils) of meaning that are 'hidden' from the unprepared, disinterested or merely 'curious.' Remember what happened to the poor, unprepared Uzzah who touched the Ark of the Covenant (II Sam 6). A very brief illustration of some Symbols preserved in the Ritual is as follows:

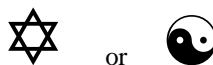
In a Lodge there is the Officer known as the Senior Deacon. His duties are clearly given for all of the Brothers to hear at every opening of the Lodge, yet how many Brothers actually *hear* [attentive ear] the duties?

At the first 'veil,' the Senior Deacon is what we call him, but who is he really? Search your memory banks . . . your Hearts. There is nothing in the Universe that you do not already KNOW somewhere, safely lodged in the repository of the faithful breast. You have only to recall that which has been forgotten ('lost').

We should not assume that the *understanding we have*, based upon the *information* given in such things as "whys and wherefores," "Q's and A's," "Charges" or "Lectures," is complete and correct. IT is correct, but our understanding is incomplete (untempered mortar) until we have *passed* the veil(s).

Back to the Senior Deacon. Well, he IS the Senior Deacon; that is correct, but who ALSO is he? This will shed further light on his duties. Let's start with some clues from the great Teachings of all Ages, the 'Perennial World Philosophy,' which are in our Masonic Symbols.

- In the 'secret' teachings, most things are the complete opposite of the way they appear outwardly. There are *many* instances of this teaching in our daily life experiences. Consider the reverse image of a mirror, or the way that our eyes reverse the image (top to bottom) of the *light* entering the retina of our eye and that the resultant image is projected upside down on the rods and cones of our inner eye. From the most ancient times, this principle of inversion has been given to us with the injunction of Hermes (Thoth): "As it is above, so it is below." We may further recognize these words in the symbols:



Consider how this very ancient teaching is embodied in the Star of (King) David, also known as Solomon's Seal. Now, consider that the Senior Deacon [SD] is the only officer in the Lodge permitted to open the inner door

during a degree, and how he is the one who is charged with the *complete* receiving and conducting of the candidate *in the Lodge* (by Order of the Master). Also consider the following:

- A *Lodge* opened on the 1st degree is *nothing less than* a representation of the Ground Floor of King Solomon's Temple [KST].
- On the 2nd degree, it is *nothing less than* a representation of the Middle Chamber of KST.
- On the 3rd degree, it is *nothing less than* a representation of the unfinished Sanctum Sanctorum of KST.
- The SD is further charged with carrying messages from the Worshipful Master in the East (Sun) to the Senior Warden in the West (Moon) and elsewhere about the Lodge as he may direct.
- The SD carries a staff (at least now) surmounted by a Square & Compasses, with a Sun contained therein.

All of these duties of the SD have been performed for countless ages by the one and the same Hermit (Tarot; see illustration below), Hermes (Greek), Mercury (Roman), or Thoth (Egyptian). As the Messenger of the Gods (of the Light) he bears with him the Light (the Square & Compasses with a Sun contained therein). The Staff he carries bears a very special significance, for it is the Staff of Mercury, the Caduceus, & etc.

- For now, consider one last possibility: in the Unity of the Craft, the Senior Deacon is identical with and in no way separate from the Brother he has received and is conducting. The Light we are all *in search of* is *within*. The Great Light teaches that the Kingdom is Within, and "I and the Father are One."



The Hermit (Hermes)



19th Century Senior Deacon Jewels

*Behold, how good and how pleasant it is
for brethren to dwell together in Unity.*

CHAPTER III



SECTION II

The Masonic Charioteer



NOTHING CAN BRING TO LIGHT a glimpse of Symbolism and the Perennial World Philosophy faster than an interesting set of correlations between a Masonic application and one to be found in another from the 'Perennial World Philosophy.' I note that many Masonic Researchers abhor any possibility of a connection between the Kabbalah (also spelled Qabalah, Cabala, & etc.) and the Craft, so let's just get it over with and step right into the Lion's Den. A very interesting discussion could ensue, and may in some other format at some other time, for each of the 22 Major Arcana cards of the Tarot Deck, but for the present discussion the 'Charioteer' shall be the focus of this short Section.

One of the niceties of 'The Chariot' Card is that it evokes or encompasses the symbolism of the Arms of the Antient Grand Lodge of England, used by many of the present Grand Lodge jurisdictions. A very long discourse related to this discussion may be found on pages 581 through 800 of Albert Pike's Morals and Dogma, concerning the 'Knight of the Sun, or Prince Adept,' the 28th Degree of the Scottish Rite (pg. 798 et seq.). Arthur E. Waite asserts, too, that the symbology under consideration may also be found in ". . . the canonical Hallows of the Grail Legend . . ." [ref. Waite: The Pictorial Key to the Tarot, pg. VII; and The Holy Grail, page 572].

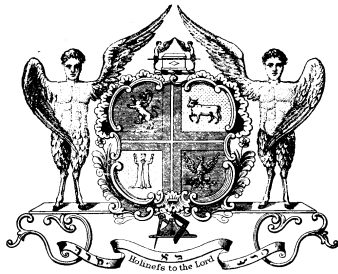


Figure 3.2.1:

The Arms of the Antient Grand Lodge has as its central elements of Symbols:

- The Four Figures of the Lion, Ox, Man and Eagle (ref. Ezekiel, Ch. 1).
- The Two Cherubim (ref.: Ezekiel, Ch. 1).
- The Ark of the Covenant.
- The Banner, inscribed "Holiness to the Lord."
- The Square, Level and Compasses.

A longer discussion of these may be found in Chapter IX of this book.

The Tarot Card, 'The Chariot,' has been variously depicted over the years, its central Symbolic elements being:

- An "erect and princely figure¹ (the 'Magician²)," who stands "self-assured and resolute²," wearing a crown with three large shining stars, holding a Scepter and wearing a jewel inscribed with the Triple Tau³.
- "in a cube-shaped chariot²," with the Four Pillars of the Four Elements and a Canopy of Stars.
- Two Sphinxes, 'black and white.'

ref.: 1. Waite, Arthur E., The Pictorial Key to the Tarot, University Books, Inc., New Hyde Park, New York. 1959.
2. Haich, Elisabeth, Wisdom of the Tarot, ASI Publishers, Inc., New York. 1975.
3. Jewels of the Wise, Epiphany Press, San Francisco, CA, 1979.
4. Pollack, Rachel, Seventy-Eight Degrees of Wisdom - A Book of Tarot, Part I: The Major Arcana, The Aquarian Press, Ltd., Wellingborough, England. 1980.

There are obvious similarities and borrowings among the various editions referenced, and there are obvious differences in the backgrounds, costume of the figure and other details. The text of the various compilers likewise evinces similarities and differences, but there is general agreement concerning the basic elements.

Figure 3.2.2: The Chariot

a. Jewels of the Wise



b. Wisdom of the Tarot



Over the door of a Tibetan Lamasery hung a sign which is relevant in this regard: “A thousand monks, a thousand religions,” or as Alexander Pope wrote, “Tis with our watches as our judgments; none go just alike, yet each believes his own to be the truth.” Masonry, too, allows each of its votaries to believe as they may, excepting their need to believe in a Supreme Being.

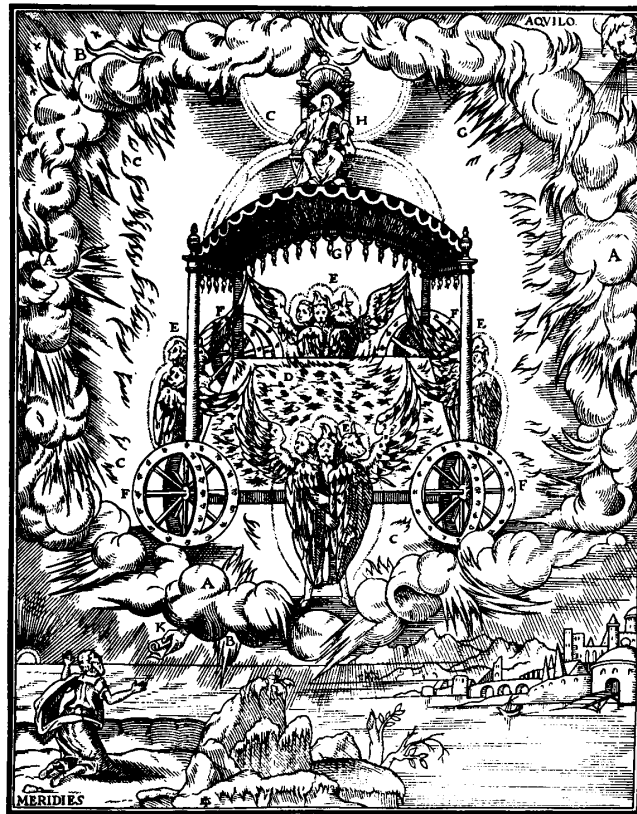
The Master Mason is indeed one who is Raised to be a Master of His Self, as is the Charioteer in this case standing in the center of the Four Elements as a Master, a Magi thereof. The Charioteer is further the Magi of the (Sacred) Cube, known to Masons as the Sanctum Sanctorum (it being 20 x 20 x 20 cubits in the Temple of

King Solomon). As a ruler, not yet a King, the Charioteer holds the scepter of the Sun and the Moon in his right hand and wears the Jewel of the Triple Tau (on his breast) and Crown of the Thrice Illustrious. All this he does under the canopy of the ‘Starry-decked Heaven.’

The Sphinxes have several allusions concerning them. In ancient times the Sphinx had a body of a Lion, the face of a Man, the feet of an Ox and the wings of an Eagle, or the geographic equivalent of these features. In Egypt they sometimes were represent as feminine in the front and masculine in the back. In the case of the Chariot card they are additionally portrayed as Dark and Light. In the symbology or hierarchy of color, this was most frequently shown as White and Black, Red and Blue (fire and water) or Gold and Silver (sun and moon), representing the Duality as also shown by Boaz and Jachin, among other Masonic symbols.

This ‘Chariot’ is the same ‘Merkabah,’ the Hebrew word for it, which is celebrated in their religion and by many others in search of Light. It is directly associated with the Vision of Ezekiel and is frequently referred to as the ‘Chariot of Fire.’ In every regard of its central elements it is also the Arms of the Ancient Grand Lodge shown above. It may be noted in the “Jewels of the Wise” edition above that the Charioteer has left the domain of man behind him, and has ‘crossed the River.’ Also the allusion to the “canonical Hallows of the Grail Legend” may be seen descending from ‘above.’ The ‘number’ of this card is Seven, of great significance in the Perennial World Philosophy and to be encountered in Freemasonry on the Seven Steps, Seven Liberal Arts, and the Square plus the Triangle (the Masonic Apron: $4 + 3 = 7$).

Another view of this Merkabah, or Merkavah, may be seen from the following, as shown in Manly Hall's The Secret Teachings of All Ages (from the "*Bear*" Bible):



The Merkabah
The Vision of Ezekiel

What of it all? Are they just pictures on cards or a story we tell in Lodge, or do they mean something? Is there some state of 'advancement' or of being 'duly and truly prepared' whereby we can come to have a deeper understanding of these symbols . . . an experience which will somehow change our life to some 'degree'?



Within this book there are some things which may not necessarily be able to be discussed in the usual ‘discussion’ format. In these instances the language of parable is perhaps more appropriate, and has been adopted in several cases. To accomplish this I have chosen to let the character of “Theo” relate the parable.

This being one of the cases where parable is appropriate, meet Theo . . .

Theo and the Horse/Lions

“One day I wuz in the maintenance shop of Old Man Johnson’s Crumhorn Mountain Brass Mine, sittin’ at my bench and lookin’ out the window at the meadow. My mind had gone kinda blank when alluh sudden I had a sorta shock of a thing happen. I wuz just sittin’ there when I like felt these reins bein’ put into my hands, don’t ya know. I mean it kinda startled me. There wuz no one in the room but me, an’ I’m feelin’ reins in my hands!

Next thing I know in my mind I’m seein’ myself in this wagon or chariot kinda thing with a couple of horses or lions or God knows what at the end of the reins! I mean it was kinda scary, me bein’ responsible for this chariot or wagon thing, and I have this feelin’ that I’m suppose to make it move, or work or whatever it is you do when you’re in charge of somethin’ like this. Like, no one wuz around to tell me where this thing came from or what I wuz suppose to do, so I gave them reins a jerk to get the darn’d wagon/chariot amovin.’

An’ then the darnness thing happens. Them horse/lions looks at me as if to say, ‘Well, what do you want us to do . . . this is *your* wagon. I mean they was real nice about it, but it just wasn’t their job to move this thing, so now I’m stuck. I got this wagon/chariot thing and these horse/lion things and these reins and nothin’ ain’t movin.’ So’s what’m I s’pose to do?

Finally I get out of the wagon an’ start to give it a push. It was quite a strain and a stress ta get it movin’ ya know, an’ I just couldn’t get it movin’ quite fast enough, for God knows what, an’ that stressed me all the more. And them horse/lions wuz just smilin’ that ‘Whadduya-want-us-to-do smile . . . it’s *your* wagon . . .’

Next thing I know the wagon/chariot gets ta movin’ right along, only now the darn thing is goin’ too darn’d fast. Now what am I goin’ ta do? The horse/lions ain’t goin’ ta help slow it down, though heaven knows I don’t know why or for what it’s goin’ too fast in the first place. So now I’m stressed out over not bein’ able to slow it down, so I jumps out of the wagon/chariot thing an’ drags my feet to slow it down a bit. I mean I’m really in stress city by this time, but finally the thing comes to a halt and, wouldn’t ya guess it . . . them horse/lions are still smilin’ at me.

I climbed into the wagon thing an’ just stood there, kinda numb and dumb, collectin’ myself. In time I felt peaceful, I mean *very* peaceful there in the center of that wagon/chariot. I wuz still a mite concerned for the responsibility of it an’ all, but I was really at peace with it now an’ kinda excited as to where this wagon might be headin’ for next. As I thought about this, the darn thing started movin’ again! But this time a strange thing happened. When I *thought* left, the wagon turned left; when I *thought* right, it turned right. When I thought faster or slower *it* moved faster or slower, an’, you guessed it, all the while them horse/lions just kept on smilin.’ An’ darn’d if I didn’t find myself smilin’ with them, too.



The following reference was ‘found’ the day after transcribing the above parable:

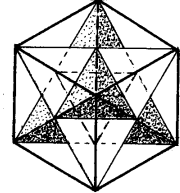
“Plato, in the *Phaedrus*, refers to the mind as a chariot drawn by a black and white horse,
the exact image of the Tarot.”

This is part of the ‘meaning’ of the above parable.

Further Light . . .

“To conceal and never reveal” are words with which you may be familiar, but then, too, you may be familiar that certain ‘information’ is readily available in many books, such as The Holy Bible, math books (e.g. Geometry), and the writings of world renowned Masonic authors or other writers.

Did you know, for example, that the Bible records, in I Kings 6:19 & 20, “And the oracle he (King Solomon) prepared in the house within, to set there the ark of the covenant of the Lord. And the oracle in the forepart was twenty cubits in length, and twenty cubits in breadth, and twenty cubits in the height thereof: and he overlaid it with pure gold; and so covered the altar which was of cedar.” Simple math (or logic) would tell us that any room which measured 20 x 20 x 20 cubits would be a perfect Cube. The same simple logic would show us that in connecting all of the points of a cube, one to the other, we would find ourselves looking at a Star of David (also known as a Seal of Solomon):



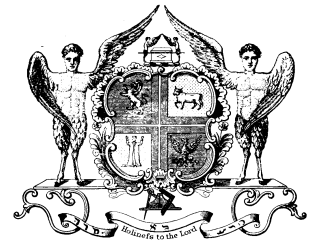
This particular ‘Star’ is three dimensional and is known as a ‘Star Tetrahedron.’ In the recent book, *Alchemy of The Human Spirit*, by Lee Carroll, The Kryon Writings, Del Mar, CA, pg. 294, it is written: “Geometry is actually the language of the Universe! We have told you to look for the six-pointed three dimensional star. This star is constructed within a sphere, and spherical geometry is the geometry of the Universe. It also represents all dimensionality. It is indeed filled with beauty far in excess of its simple form . . .”

In Exodus 25: 10-22, it is recorded: “And they shall make an ark . . . And thou shalt overlay it with pure gold, within and without . . . And thou shalt make a mercy seat of pure gold . . . And thou shalt make two cherubims of gold . . . in the two ends of the mercy seat. And the cherubims shall stretch forth their wings on high, covering the mercy seat with their wings . . . And thou shalt put the mercy seat above the ark . . . And there I will meet with thee . . . from between the two cherubims . . .”

And at the dedication of Solomon’s Temple (I Kings 8:10): “And it came to pass, when the priests were come out of the holy place, that the cloud filled the house of the Lord. So that the priests could not stand to minister because of the cloud: for the glory of the Lord had filled the house of the Lord.

From the *Zohar* of Jewish Mysticism this ‘glory’ is known as the ‘*Shekinah*,’ “. . . that brilliant light which is hidden, the spark of all sparks, of all lights, is therein invisible and hidden, concealed and made known, seen and not beheld.” - A. E. Waite, *The Holy Kabbalah*

And from Ezekiel 1:5-10: “And out of the midst thereof came the likeness of four living creatures [cherubim]. . . . 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.” These four you should recognize from the Seal of the Grand Lodge, F&AM, of the State of New York, and from the Banner of the Holy Royal Arch.



These few quotes point towards some things which you may have seen or heard from time to time as a Mason. A contemplation of them, with the three precious jewels, could perhaps shed ‘further light’ on the ‘hidden mysteries of Freemasonry.’ There are ‘many’ wondrous discoveries awaiting us in the *Sanctum Sanctorum*.

So Mote it Be

CHAPTER IV

The Aprons of Blue Lodge



AS AN ENTERED APPRENTICE we are taught to wear our Aprons "with the flap turned up, to prevent soiling the clothes; Masonically to prevent daubing with untempered mortar." The wording of the numerous injunctions we are given in the various degrees should give rise to the greatest of suspicions in every Mason who is in Search of Light. The reasons given for the wearing of the distinctive Masonic Apron, taken exoterically, hold little in the way of the secrets -- the Mysteries of Freemasonry. It is not altogether certain that we did evolved from the Operative Guilds of Masons as one might suspect. Some of our symbolism was indeed borrowed from such a Guild, but many of the teachings have roots much too old and sophisticated to have ever been anything but 'Speculative.' Why would an Operative Guild concern itself with the Sun and the Moon to such an extent as we presently do? This concern was shared -- taught -- in the ancient Mystery Schools of Egypt, Greece and numerous other civilizations. It had then and still has deep esoteric significance.

This may all be fine on the surface, but really now . . . why should any person or Mason be confronted with such doggerel as "Masonically to prevent daubing with untempered mortar?" There is obviously further meaning to this statement and "to prevent soiling the clothes" is simply too simple to not have further meaning. In the ancient schools, archetypal symbolism and allegory were the main, if not sole method of transmission of 'the Teachings.' In their 'lower' aspect they were 'little stories' which the profane would never be able to penetrate, but in their 'middle and higher' aspects they contained . . . much more . . . It is the Obligation of every Free Mason to not merely listen to the words, but to contemplate and Unify their exoteric (outer/profane) and esoteric (inner) *meaning* (via the Three Precious Jewels of the Second Degree).

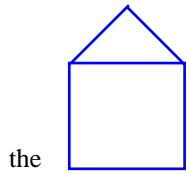
In archetypal symbolism, the animal, such as the ram, lamb, ox, calf, bull, goat, and *centaur* have four feet on the ground . . . Earth. As man, we are clothed in an Earthen body and have a mind which functions in Earthen ways. The symbol for Earth is:



denoting the four cardinal directions, seasons and Elements, among other things.

Over the centuries the Craft Degrees Masonic Apron has taken on various forms and been adorned in a host of ways, but it has basically consisted of a square (rectilinear form) and a triangle (or a semi-circle), alluding to 'heaven and earth.'

Entered Apprentice

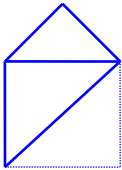


Entered Apprentices, known to other systems as 'Novices, Neophytes, Chelas' or a host of other names, are charged with learning the *language* of the Mystery Teachings, to learn how to *communicate* with their new inner ('higher') nature, to 'subdue the Earth' and to move toward the center of the cross (or the cube, the living stone, unfolded). The Apron reflects this by the nature of its whiteness and spotlessness, its badge of innocence in this new 'birth.' The lower portion of the apron, being square, is emblematic of the earthen nature of the Entered Apprentice, while the triangular portion, pointing to the most *vital* part between the extreme points of the compasses, is emblematic of the journey the Entered Apprentice is undertaking from his 'lower' to his 'higher' nature, the sum of the 'parts' being $4 + 3 = 7$ (or $4 \times 3 = 12$), the number of steps or *chakras* or veils that must be passed to become one with the Sanctum Sanctorum.

The *mortar* is a substance composed of Earth, Water, Air and Fire, the ancient Four Elements, with which the Entered Apprentice, when duly and truly prepared, is to 'build' (or discover) the *Living Stone*, the *Great Pearl*.

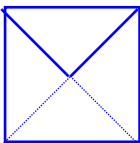
The Entered Apprentice, being as yet uninstructed, does not yet have the faculties of the Sage or the Magus (or the Master) to control the Four Elements and as such is dabbing with *untempered mortar*. The *clothes* that the Entered Apprentice is trying to *prevent from soiling* with this *untempered mortar* is the newly acquired Inner Garment he obtained when he Divested himself of this Outer Garment in the Preparation Room, *and which he is to wear* at all times *in the Lodge Room, it being a representation of the Ground Floor, Middle Chamber or unfinished Sanctum Sanctorum of King Solomon's Temple, and at all times once he has been Raised to the Sublime Degree of Master Mason, whether 'in the Lodge or about in the World.'*

Fellowcraft



As Fellowcraft the Brothers are instructed to "wear theirs with the left corner tucked up." Despite the confusion that this instruction creates as to the actual manner that this is to be accomplished, some feeling that the triangular flap should be 'up' and others feeling that it should be 'down,' the 'hidden meaning' of this change in the wearing of the apron is like a bridge between Entered Apprentice and Master Mason. As such the flap is fully extending 'up' for the Entered Apprentice and it is fully extended 'down' for the Master Mason. It is fitting for the apron of the Fellowcraft to represent a 'median of these two extremes.' All of Sacred Geometry reduces to the Trinity of the Golden Mean . . . the Golden Mean and the Extremes which Unify the Three as One. (The proof of this is in the Sacred Square/Cube and Double Square/Cube.) It is fitting in this regard that *some portion of the Apron* be worn at this Middle Degree somewhere between fully extended (flap 'up') and fully 'down.' By "wearing theirs with the left corner tucked up," Fellowcraft's have in effect divided the lower (square) portion of the apron in half, diagonally. (The diagonal of a square with a side of 1 unit = the square root of 2.) The ritual does not say that the triangular portion of the apron is to be moved at this time, as it explicitly does in the Entered Apprentice or Master Mason degrees, so there is an inference here that it should be left as it was placed in the Entered Apprentice degree, that is, 'up.' This is fitting in the regard that the Fellowcraft, although no longer '*daubing* with untempered mortar,' he is still but a 'journeyman,' or Fellow (of the) Craft, and is *not* yet a Master. At this point of his Teachings he has been introduced to the Elements of the Craft (as Entered Apprentice) and is now *applying* them as a Fellowcraft, under the direction of the Master. He has not yet learned the Secrets of the Master and should continue to seek between the extreme points wherein are contained these Secrets (this Secret). It is fitting that his apron should continue to point 'up' to this sacred repository, as he has neither learned these (Heavenly) Secrets, nor Unified them with his Earthly existence.

Master Mason



As a Master Mason the Brother is told that Master Mason's wear their aprons 'thus.' Having died and been raised, the Brother has *allegorically* Unified Heaven and Earth, the fitting symbol of which is the meeting of the *point* of the triangle with the *midpoint* of the square. The midpoint of the square is also emblematic of the Unification or Mastery of the Four Elements (of the mortar) which at this juncture would no longer be considered to be 'untempered.'

The allegorical representation of the wearing of the apron in the various degrees depicts man's search for his *inner* Light which is safely lodged in the repository of the *faithful* breast (between the extreme points). The operative word 'faithful' is literally to be taken as 'full of, or filled with Faith' as recorded in I Cor 13. Earth-man or Animal-man, who is bound to the Earth or his Earthen ways, must undergo a considerable ordeal to subdue his passions and divest himself of the vices and superfluities of life. It is not a jewel to be won with the Head (the first Knock), nor to be won with his present concept of the Heart (second Knock), but only at a time and a place 'he Knows not where or when' will the door 'fly ajar' that he may enter in (the third Knock).

As an Entered Apprentice the Teachings are absorbed by the Brother cerebrally and rendered accordingly; as Fellowcraft they are becoming a part of the Heart in ways that are different than previously known. It has been said that the longest journey is from the Head to the Heart, as so it is. For the Heart you seek is not the Heart you knew and it must be 'broken' that a (the) new one may be found. With nowhere to go, neither forward nor backward, not up nor down, nor left nor right; in time or in place . . . you find the only 'place' left to you is 'within' at a place called 'here' and a time called 'now.' This 'time and place' is no bigger than a *point* (which by scientific definition has neither height nor width nor depth . . . and by philosophical definition contains all time and space, but not in quite the way which one may think) .

And so it is with this chapter and the allegory contained within Free Masonry. When we first attempted to enter a Lodge of F&AM we were *caused* to give three distinct knocks. For those who wish to truly undertake the Masonic journey to Light, the Knocks must be given *within* of our own free will and accord, and we must be duly and truly prepared.



CHAPTER V



SECTION I

Passage The Quarry



HAT'S ONE GOOD THING about bustin' our backs in there every day."

"What's that, Earl?"

"Y'know. When it's snowin' t'beat the band, we get to work inside all day makin' rocks outta Crumhorn Mountain. Now ya gotta admit, it's better'n somma the trades where they're out in the cold this time a year."

"Yeah, right?"

"Yer kinda quiet t'day, Theo. Everything O.K.?"

"Yeah. 'Guess my mind's just not into sharpenin' bits today. I mean, when you've been workin' in the brass mine for seven years, it's just not all that different from day ta day. Ya know what I mean?"

"Yeah, I guess yer right there, Theo."

"Bet yer life I am. Watch yer head there, Earl."

"Thanks."

Theo walked along the glistening tunnels towards the Number 12 shaft, as he had been doing for the past few years. The soft amber light bathed the walls with mystical shadows, interspersed with pinpoints of golden light beaming back from the brass ore.

"Hey Earl. Y'know what I heard last night at Floyd's?"

"Whaddo I look like, a mind reader?"

"No, seriously, Earl? This guy, I never seen him before, he comes into Floyd's place last night 'n sits next t' me at the bar. I'm mindin' my own business, ya know . . . only had a couple a drafts, when he leans over ta me an' asks if there's any work around these parts. Well, we get ta chattin' a little an' I tell him I work at the brass mine, if he'd like ta put in an ap for a driller or hauler or whatever. Next thing I know he gets ta lookin' like a Cheshire Cat n' I sez, 'What's s'funny. Did I say something funny?'"

"Yeah, an' then what did he say, Theo? Geeze, Theo. I can't stand it when ya get rollin' inta a story an' then drift off ta God knows where."

"Yeah, sorry, Earl. Well, he sez, 'What kinda mine did you say it was in which you work.'" So I tells him I work at old man Johnson's Mine, up on the Crumhorn Mountain, ya know."

"And"

"Yeah. And, well, he sez, 'Not *whose* mine. What *kind* of mine? You know. What kind of ore do you extract from that Crumhorn Mountain of yours?' So I tells him Brass, I said I said brass. That's what we mine up there. An' he sez, 'Ain't never heard of a brass mine before. Ain't no such thing so far as I know.' Can you image that, Earl. This guys lookin' for work an' he ain't never heard of a brass mine."

"Takes all kinds, Theo."

"Yeah. Well, I gotta go get my stuff. Don't let them give ya no crap today 'bout yer tonnage. You know yer the best darn'd driller they got."

"No problemo. You just keep sharpnin' them bits, an' I'll stay the best driller on the shift."

Theo watched Earl disappear into the amber light, then turned toward the shop where he kept the equipment in good running order for the crews. He was well-liked and respected for his knowledge and craftsmanship. He was an admixture of craftsman, confidante and advisor to the miners, but for now he was just plain 'Theo', and a little confused at that.

"What limp-noodled flatlander never heard of a brass mine before?" he mused.

As he turned to heft a 4' star-bit and extension shaft from the workbench, he saw the 'gate', as always he had for the past seven years. It was just a gate across the little cavern from where his shop was, but Old Man Johnson had told him long ago never to open that gate, so Theo never had. Maybe it was something in the way the flatlander had said 'There ain't no such thing as far as I know,' but today was kind of strange anyway for Theo, so he set down the drill and walked across the cavern to the 'gate'. At his approach a figure emerged from a recess in the cavern next to the gate. Having never seen 'him' before, Theo was a little startled, but from the presence of the figure, he felt a certain calmness about 'him.'

"Mornin'. I'm Theo. I know I'm not s'pose ta be here, but it's been like seven years or so, and I seen this gate now the whole time. Must be somethin' pretty special in there for you to be here. I've 'been in what I thought was every part of this mine from time to time, but I don't recall ever seein' what's in through this gate. Mind if I take a look?

'Him' nodded his head in assent.

Theo could clearly see that the gate was locked, and when 'him' made no move to open it he queried, 'If that meant yes, could ya please open it for me?'

'Him' raised his right hand and motioned slowly with his finger, moving it from side to side, that he would not open the gate. Then he carefully reached with the same hand into the fold of his garment and withdrew a small golden key suspended from a golden chain. To his surprise, 'him' placed the chain over Theo's head and around his neck and just as softly as he had come, 'him' disappeared into the recess of the cavern from which he had emerged.

If Theo had been having a strange day, it now had become a little stranger yet. He looked at the key suspended from the chain about his neck and somehow understood from 'him' that he was not a gatekeeper in the usual sense of the word. He also perceived that this key was his to keep, and that should he ever encounter another gate of a similar nature, that this key could be used to also open it. Sensing that he had somehow been entrusted with the care to which he must exercise in the use of this key, Theo opened the gate before him and entered the space before him.

After a few paces he saw that there was a flight of steps cut out of the rock before him, which he proceeded to climb. At the top of the long flight of stairs he came to a chamber, which, too, had the characteristic amber glow of the rest of the mine, except that this chamber also had a cast of russet infused with the amber glow, giving it the appearance of being very, very old and little used.

As he looked around the chamber he could see no apparent light source until he looked toward his right where he saw a shimmering ball of golden-white light, about three feet across, resting some three feet above the dirt floor on a golden cube. As he looked across the chamber he saw along the wall what appeared to be a series of coat hooks. Seeing more clearly now, Theo saw that the hook on the left of the row was empty. It had a patina to it that indicated it was very, very old. The hook next to it, nearly as old, had hanging from it a dim, nebulous thing which as nearly as Theo could discern was a garment of some sort.

The next hook did hold a garment of some sort, made of old dried skin. "Must have been here forever," thought Theo. The next one held a similar garment, not quite as old, and the next another, again not as old as the previous one. It was then that Theo was able to discern the features of the garment more clearly, and became aware that it was not a 'garment'! It was the full flesh of a Man!

His mind reeled slightly at this revelation as he quickly reviewed to see that each of the previous hooks were each 'garments' of flesh, each much older than the one following it in succession!

Before he was overcome by any further sensation, a calm descended over him, and his attention was drawn to the first, empty, hook. A perception entered his being, to the effect of, "There is no garment upon this hook, for this entity passed by before Man took form in the flesh." From this he now perceived that those of the following hooks had also passed by, though while still in the flesh. He was experiencing a sense of reverence for those who had been able to pass by, when he became aware that the furthest hook to the right was new . . . and empty . . . and HIS.

With an inner peace, beyond his comprehension to explain, Theo removed his 'garment' and entered the golden-white Sphere of Light on the pedestal.



It would be nice to say that the above story is wholly fiction, but, happily, it is not. Though the symbols may not be wholly in consonance with the 'Ritual' to which we have become accustomed, the allegory is. The *experiences* of Theo, related in the story, concerning the key and the chamber, may *actually* be experienced within, in a way that is comprehensible to the Seeker. Following the next section, another such experience is recorded for your review, but to relate it before addressing the subject of 'The Preparation Room,' would place the experience in the wrong sequence in the telling of the tale . . .

SECTION II

The Preparation Room An Idealization of the Room and Its Purpose

In the Golden Verses of Pythagoras, this phase of the Initiatory 'process' is related as follows:

ΠΑΡΑΣΚΕΥΗ.

ΑΘΑΝΑΤΟΥΣ μὲν πρῶτα Δεοῦ, νομῶ ὡς διαχέινται,
Τίμα καὶ ἀέβου ὀρξὸν, ἐπειθὶ Ἡρώας ἀγαυοῦ.
Τοῦ τε χατὰ χθονίου σεβε Δαιμόνα, ἐννομα ρεζῶν.

Many of the books to be read in 'academia' leave the reader at this point, assuming a fluency in the language quoted. This is not an 'academia' work, so the translation is given below and will be familiar as the first thing our Candidates are asked to do, not in the Preparation Room, but immediately after being 'received.'

PREPARATION

Render to the Immortal Gods the consecrated cult;
Guard then thy faith: Revere the memory
Of the Illustrious Heroes, of Spirits demi-Gods.



ASONRY TEACHES US to conduct our Candidate "to the center of the Lodge and cause him to kneel for the benefit of prayer." He is also taught that "Before entering upon any great or important undertaking we ought always to . . ." do something very special. Before moving to the next paragraph, there are a few observations relative to the Pythagorean and Masonic "Preparation."

- Our candidates are not necessarily 'prepared' before they are brought to our Preparation Rooms to the extent that they would 'invoke the aid of Deity' without being instructed to do so.
- Who is to *define* what *is* a 'great or important undertaking,' and are we to live the remainder of our lives, other than during such undertakings, without the aid of Deity. As the expression goes, "I think not!" For in the donning of the apron of an officer (in most Lodges), there is a symbol which *defines* this for us: the All-Seeing Eye. This is not the "Eye" that is always watching US, it is the Eye of Horus, the Constant Gaze, the State of

Awareness *attained* by a person, not just a Brother, when they are *constantly* in tune with and aware of the God within. This is not something to be 'invoked,' but to *BE*, as 'it' is not something that comes and goes, that is limited by Time or Space, but 'it' becomes a permanent (immortal) part of our consciousness, our Being.

- The True Preparation Room is Within, and only There may we become Duly and Truly Prepared. All or anything else is a symbolic representation, a reflection (the Moon - hence our Preparation Room is in the West), of this. (Note: There *is* a Ritual in one of the Concordant Masonic Bodies where an entrance, not of a Candidate, is made from . . . a veil . . . in the East, in radiant Light!)

The next part of the Pythagorean Golden Verses covers an admixture of the Masonic Preparation Room and the Whole of the teachings of the three Degrees. This second section is eloquently titled by the Pythagoreans:

KA/ΘAPΣΙΣ.

It is from this Greek word that we get our English word of "Catharsis," and to them it was translated as 'Purification' or ceremonial cleansing. Masonically, this would be the "subduing of the passions," and the "vices and superfluities of life."

The last part of the Golden Verses was titled "TEΛΕΑΟ/ΤΗΣ" which is "Perfection," or to be brought to completion, *fully* accomplished or developed. The Reader is invited to review the complete text of the Golden Verses of Pythagoras at Appendix IV if they wish, in that the material contained therein exceeds the scope of the subject here being covered.

The Preparation Room of the Blue Lodge, referred to in one of the Scottish Rite Bodies as the 'Room of Reflection,' sets the tone of all that is to follow in the Masonic Life of the Candidate. The latest Ritual of the Grand Lodge of the State of New York [1996] reads: ". . . insure: That the candidate's garb is neat and clean, . . . That proper decorum is maintained at all times, emphasizing the *meaning* [italics added] and solemnity of the ritual *That the environment and decorum in the preparation room reflects a **meditative** atmosphere, which prepares the candidate's 'mind' for that which is to come.*"

The elements of the Room and the function it is to serve consist of some of the following elements:

- The Candidate
- The Facility
- The Masters of Ceremony
- The Ambiance
- The Paraphernalia & Furniture

. . . not necessarily in the order given.

Our Initiates/Candidates/Brothers will have cause for their placement in the Preparation Room of Masonry on Three distinct occasions. These occasions are preparatory to their entry to:

First Degree: The Ground Floor of King Solomon's Temple
Second Degree: The Middle Chamber of King Solomon's Temple
Third Degree: The Unfinished Sanctum Sanctorum of King Solomon's Temple

When they enter our Temples for the very first Degree, they have had no exposure to Masonry, save the interview by the Investigating Committee and some information from the pages or a tape of the LSOME (Lodge System on Masonic Education). If they were to become merely members of a Masonic Club, we could just as well walk them through the outer door, collect their money and be done with it. But we have undertaken since before 1723 (Anderson's Constitution) to bring them through the Inner Door for some apparent reason.

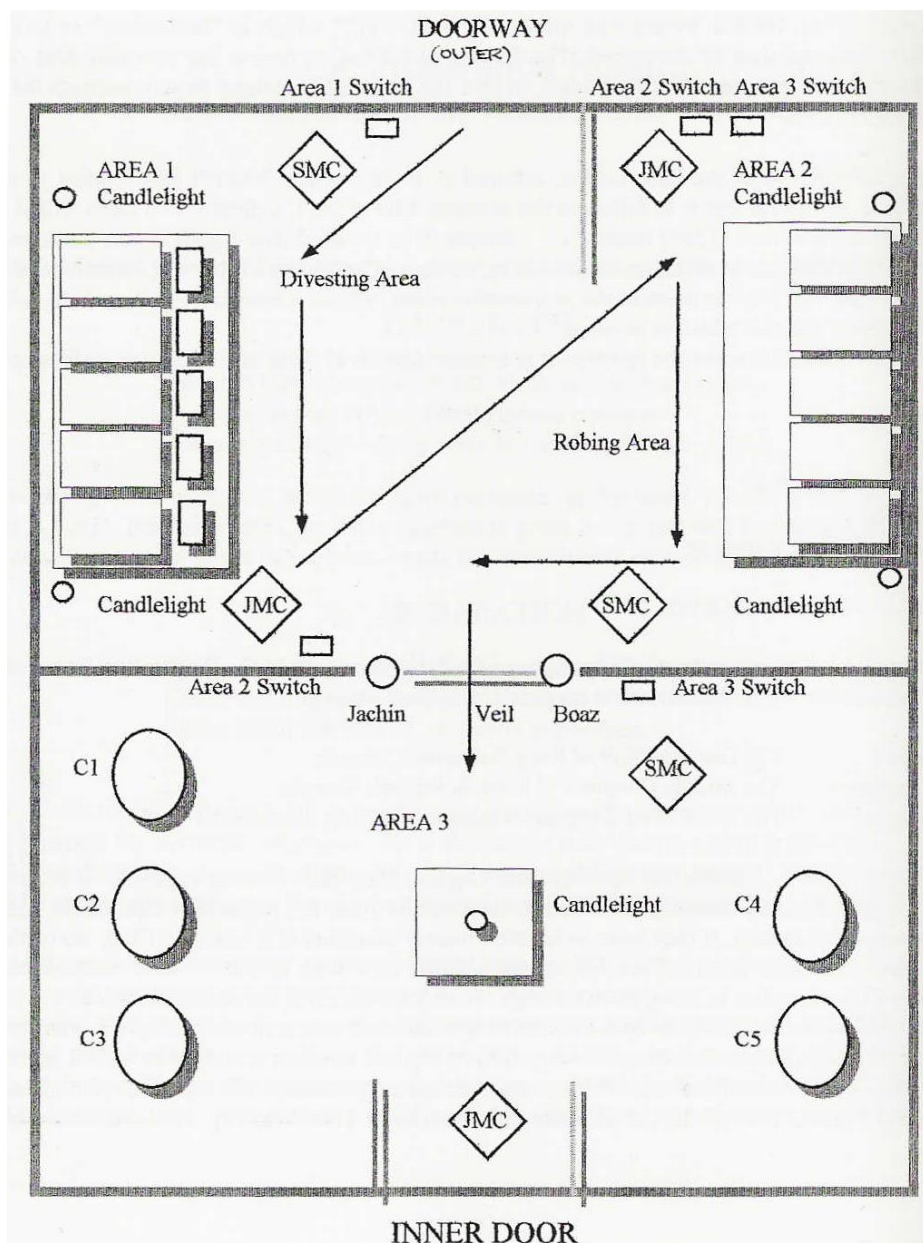
Great thought and effort has gone into the words, symbols and structure of the Degrees, and the Degrees are *obviously more than* just 'Moral Teachings' to be perfunctorily laid on a warm body who will sit in our Lodge or at least pay his dues. We ask our Brothers, "Where were you *made* a Mason," when perhaps the question might be "Where are Free Masons made?" In the ultimate culmination of Free Masonry, Free Masons are made in the Sanctum Sanctorum. At that point it is no longer unfinished. This is the setting which should inspire the Reception

of Candidates from their very first entry to our Preparation Room, to their very last moment among their Brethren when they are called to the Celestial Lodge 'above.' Everything in between should be to the end of guiding, instructing and assisting the Candidate and Brother to the 'place' where Free Masons are made.

This is no easy task, be it a labor of love, for it requires that if we are to call ourselves Masons and if we are to guide, instruct and assist, that we must each actively search within the Ritual and Great Light of Masonry and our own inner being, for the Realization of the Timeless Truth contained therein, while, at the same time, being an Operative Mason by doing all of the things that have come to be a part of this 'Institution of ours', such as the dinners, maintaining the Temples, filling the chairs, learning the Ritual *and its meaning*, and a host of ongoing exoteric things.

What then is a Preparation Room?

The ideal Preparation Room would *look* something like the schematic which follows. The *essence* of its suggested use will be found following the schematic:



This Preparation Room is set up based upon the *essence* for which Masonry has asked if our Candidates are 'duly and truly prepared.' As may be seen, there is nothing in the above Preparation Room which is not directly related to the Ceremonial aspect of the Degree upon which the Candidates are about to enter. There are no filing cabinets, safes, storage cabinets, or other boxes or equipment in the Room to alter the ambiance of the Preparation of the Candidates.

Let us briefly explore the journey of a Candidate from the time of his Petition until his Knocking at the Inner Door of the Lodge Room.

For whatever reason, 'a man, freeborn, of lawful age and well recommended' is the man who will eventually appear in the Preparation Room, in the exoteric sense. He will submit a Petition in his own handwriting, answering all of the questions *completely* and *legibly*, the Secretary will *insure* that all of the information is fully, lawfully (in accordance with Masonic Law) and properly recorded on the Petition, and will read it at a stated communication at the time called for by the Master.

The Master will appoint an Investigating Committee of three Brothers, which will meet with the Petitioner at a mutually agreeable time and place, according to established custom and in the customary manner. The Committee will render the usual report and submit their findings to the Secretary to be read at the call of the Master at the next stated communication. If the Candidate has been recommended favorably, the Master will call for a ballot of the Lodge Brothers present and will direct the Secretary to inform the Petitioner of the result thereof. If in the affirmative, a Shepherding Brother or Committee will be appointed for the Candidate for the period of one year, and the Candidate will then have come under the umbrella of the Shepherding and Lodge System on Masonic Education (LSOME) programs (in a Lodge of the Grand Lodge of the State of New York).

At the appointed time and place, the Candidate will appear at the Temple, and will be placed in the charge of his 'Shepherd,' until such time as he is to be brought to the door of the Preparation Room. All that had preceded his arriving at this point has been lightly glossed over above, but the extreme care to be exercised in the acceptance of Petitions and Candidates is critical to a well-governed Lodge. The complete training of the Investigating Committees, Shepherds, and Degree Teams by highly qualified Brothers is likewise essential.

The Masters of Ceremony, upon being directed by the Master to 'report to the Preparation Room,' should formally and solemnly greet the Shepherd in the Anteroom of the Temple who should then present the Candidates to the Masters of Ceremony. With the Junior Master of Ceremony in the lead, the Candidates should then be led into the Preparation Room to the Divesting Area, and caused to face the table to their right. The Senior and Junior Masters of Ceremony would take their places as shown in the schematic. What is represented as taking place in the Divesting Area is the shedding of the Outer Garment of Man (ref.: "The Quarry," in Section I above). All of the Great Teachings tell us that Man is more than Flesh and speak of the Great Pearl. The 'Pearl' is our Inner, Spiritual Being -- The Divine Man -- and the Flesh and Bone is all that is of the Earth and its Elements which we release from all Attachment so that the Inner Garment may walk 'On Earth as it is in Heaven.' Symbolically, the Outer Garment of Flesh 'dies' to the Inner Garment, and is 'buried' or given up so that we may walk our remaining years in the Body of The Divine Man. To make this transition requires that we are 'duly and truly prepared' and Free Born, which in this case means that we are no longer born in the Flesh, but in the Inner Body (Free Born). This is a suggested deeper meaning to the usual reference to being 'born again.' This concept is well illustrated in the famous painting by Sandro Botticelli (born 1444), known by the title of "*Nascita di Venere* - Birth of Venus," a contemplative reflection upon which could reveal some things of interest.



* *

The Divesting Area of the Preparation Room represents the shedding of the Outer Garment . . . of Flesh and Bone - the Mortal 'Coil,' and should be attended with solemnity and understanding. The Outer Garment of a Candidate should be ceremoniously removed, and reverently 'buried' in the box ('coffin') on the table before him.

The recommended sequence, symbolically but not suggested for actual practice in our Lodges, would be something to this effect:

- All 'Metallic Substances' should be placed in a special [Golden] pouch and placed in the small box ('coffin').³
- Remaining contents of pockets, done in sequence: shirt, left pants pocket, right pants pocket, back pants pockets, then remaining small items are placed in the small box. When all Candidates have accomplished this sequence together, the lid is then ceremoniously placed on the box (buried, surrendered).
- Remove, carefully fold and place in the larger box, done in sequence: Suit coat, trousers, tie, shirt, undershirt, shoes, *and* socks. When all Candidates have accomplished this sequence together, the lid is then ceremoniously placed on the larger box (buried).

In the best-selling book, Mutant Down Under, this 'divesting' ceremony is reported preceding an Aboriginal 'walkabout.' The Westerner participant was asked for *all* of her clothing, possessions, jewelry, pocketbook and contents, which she carefully removed, folded and placed into a neat pile, hoping to be 'reinvested with that of which she had been divested.' To her astonishment, the Aboriginal 'Master of Ceremony' reverently lifted the neat pile and threw the whole lot into a waiting fire, consuming (and symbolically purifying) the whole 'Outer Body' of the Initiate!

To resume . . . The Candidates, now being Divested, will stand before the table, facing the box. The Senior Master of Ceremony will extinguish the Light, leaving the Candidates in total darkness for about five seconds. The Junior Master of Ceremony will then cause the Light to appear over the Robing Table [behind them] and cause the Candidates to follow him, in file, to a position by which each Candidate is now facing a box on the Robing Table. In unison, the Candidates will remove the cover of the box in front of them and will in sequence, at the command of the Senior Master of Ceremony, remove and don the representation of the Inner Garment, the luminous 'pearl' (which should be pure, pressed and spotless for each new Candidate):

- The Trousers, which when properly in place, the Masters of Ceremony will assist them in baring the appropriate knee.
- Next, the Cape, with the Blue Border on the *outside* of the Cape, tied at the neck.
- Next the appropriate sandal (not a shower clog or paper one) is put on the appropriate foot. The Candidate is not necessarily barefoot (slipshod in the older rituals) or shod for the reason given in our ritual; it is considered *the* appropriate act to remove ones shoes, i.e. to be barefoot, when walking on 'Holy Ground,' (see Ex. 3:5) i.e. in King Solomon's Temple. In the 1st Degree the left, advancing foot is bare, for it is considered the weaker or feminine side of the body. The right, advancing foot, in the 2nd Degree is considered the stronger or masculine side. In the 3rd Degree, both feet, it being the Master Mason Degree in the Sanctum Sanctorum (albeit unfinished).
- Next the appropriate 'cable tow' is removed from the box by each Candidate and tied in the appropriate manner by the Masters of Ceremony.

All being in ready, the Candidates will face the Robing Table and the Light will be extinguished by the Senior Master of Ceremony, leaving the Candidates in total darkness for about five seconds. The Junior Master of Ceremony will then cause the Candle in the Preparation Chamber to be illuminated and cause the Candidates to follow him slowly in single file between the Pillars, through the Veil, to a seat facing the candle. After facing the candle in the center of the Preparation Chamber for about ten to thirty seconds, the Masters of Ceremony will blindfold the Candidates and instruct them to contemplate and to '*prepare themselves within for their Initiation into the Mysteries of Freemasonry.*' The time for this contemplation should last for about three minutes (actually longer, but our Brothers may not stand for such a 'delay'), following which the Candidates should be told to rise, and should (allegorically) be placed on 'all fours . . . as a child' [not in any ritual] (1st Degree only, standing for the 2nd & 3rd Degrees) into a file facing a 'low' Inner Door of the Lodge Room, representing the Ground Floor of King Solomon's Temple. The lead Candidate should then be *caused* to give Three Distinct Knocks. An alternate allegory, "From Temple to Temple," is at Appendix I for your review.

³ Again, not that any Grand Jurisdiction would give this as an esoteric 'meaning' for the 'Metallic Substances,' but in Alchemy metallic substances, associated with 'Planetary influences,' are those substances which are 'transmuted' from their baser nature to their higher nature, such as from Lead [Copper, Silver, Mercury, Iron, or Tin] to Gold. This is allegoric of the transmutation of our earthen, lower nature [our vices and lower passions] into our higher, spiritual nature. These principles of Alchemy were quite widely known prior to and in the period around the formative years of the early Craft 'rituals.' But, again, I am aware of no 'authentic' Masonic documentation to support an alchemical usage of 'metallic substances' in this sense.

The Outer Garment, being 'buried' and the Inner Garment being the 'Outer,' the Candidates are now 'prepared,' *exoterically*, to enter a place representing the Ground Floor of KST. In the Ancient Mystery Schools, this 'process' of being 'duly and truly' prepared and 'Free Born' would take many, many years to accomplish. The Initiates of those times would not be *caused* to give Three Distinct Knocks; they would have knocked of their own free will and accord, and they would have had the 'pass,' or they would not have been admitted to the *inner* KST (not a place *representing* it).

This Ancient Mystery School *still exists*. It is available to all True Seekers who are Duly and Truly Prepared. The Outer Door is closely Tiled, and the Inner 'Door' is attended at all times by what we may call the Senior Deacon. Those who will Search will find that he has another Name (but the same 'Duties').

SECTION III

The Door

*Who Buildeth this Door upon which you must Knock,
What is it you Seek, as though it was Lost;
Who keepeth the Key to the Gordian Lock,
What is it you Find when all Seas have be Crossed?*

From "The Old Poet's Rhyme," by Lee Miller, 1981. Full Text at Appendix VII.

Many years had passed since Theo had begun working in Old Man Johnson's Brass Mine, and for all intent this was a day like so many others which had gone before him. Upon returning to his room at Mrs. Wilke's Boarding House he flopped on his faithful old couch for a few moments of relaxation before preparing his evening meal. He thought a while about 'The Gate' and his strange experience of the other day. He felt the warmth of the Chamber of Old Souls and his mind drifted into a soft peacefulness when all of a sudden he perceived a Door before him.

From deep within an instructive voice queried, "Well ?"

"Well, what?" replied Theo to 'The Voice.'

"Aren't you going to Knock?"

"Uh, well" At this, Theo mustered the sense to extend his right hand and knock three times upon the old Door before him."

No sooner having thus knocked, he heard from 'The Voice,' "There! . . . Got that out of your system?"

"Uh, yeah"

Before he could gather his senses further 'The Voice' continued, "Now, put your hand on the Door and push."

Theo, feeling a little sheepish for not thinking that it was *he* who was suppose to open the Door, placed his hand on the center of the Door at about heart level and slowly pushed and was immediately met with a new and startling experience: his hand had passed right *through* the Door.

Again 'The Voice', counseled in his attentive ear, "Whose Door is It?"

"Mine ? ? ? . . . ," replied Theo with a sense of inspired Realization.

"Very Good" the Voice responded, and at this, the Door disappeared, leaving only the Doorway.

Theo contemplated the Doorway, thinking at first that he would step through and see what would happen next, but a feeling within gave him cause for further contemplation. "If I step through, I will be at a place and time of

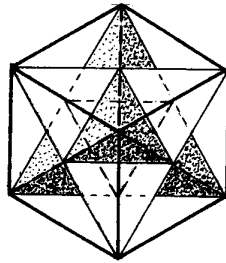
which I have but the most meager of any knowledge, let alone any Wisdom. If I remain where I am I will likewise be at a place and time of which I have but the most meager of any True Knowledge, let alone any Wisdom. If I stand at any Distance, Place or Time, other than in the Doorway itself, I will be standing in the Illusion of Time and Space." This being the *essence* of what he thought, Theo, with an unknown and unseen confidence stepped *into* the Doorway and stood fast. The Doorway disappeared, and Theo stood bodiless, timeless, in the Cosmos of Eternity.



CHAPTER VI

GEOMETRY

The Basis of Freemasonry



Chapter VI

∴

SECTION I

The Builder's Art ✕ Divine Proportion

1 ∴ 2 ∴ 3 ∴ 2 ∴ 1

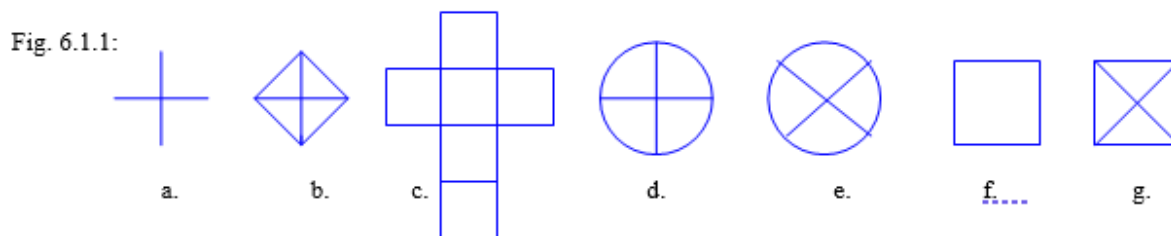
In the Builder's Art the Mason learns of Architecture, from the Middle Chamber Lecture, "whence will result a due proportion and a just correspondence in all its parts." From the network of the Pillars, . . . , we are to further learn about "the intimate connection of all its parts, Unity." In Geometry, we learn that "a survey of nature, and the observation of her beautiful proportions, first determined man to imitate the Divine plan and study symmetry and order" . . . "that order and beauty which reign forever before Thy throne."



PROPORTION in one regard addresses relationships in the comparison of two different quantities, sizes, ideas or qualities which are expressed as a ratio by the formula $a:b$, denoting the measure of a difference of which at least one of our five human senses can have perception. The senses, too, are discussed in the Middle Chamber Lecture of the Second Degree of Masonry for those who would wish to contemplate their deeper significance. More specifically though, proportion is the relationship between two ratios where a is to b as c is to d , expressed by the formula $a:b::c:d$. This general formula of *four* elements or terms was called by the Pythagoreans a *discontinuous proportion*, and should recall to the contemplative mind the 'hidden mystery' of the ancient Four Elements or the four banners of the Royal Arch.

Where then is Unity to be found in Geometry or Proportion? The easiest way out of this Labyrinth of diversity is in a Universe where everything is 'the same.' This would be expressed by the ratio of $a:a$, stating that there is *no difference*, and hence *no perceivable universe*. In an $a:a$ universe a cow would also be a pig, for no perceivable difference could be detected by the senses (cow:pig), a tree is a bottle (tree:bottle), an ounce is a foot (ounce:foot) and happy is sad (happy:sad) . . . all of which registers as *non-sense* to our duadic universe of *sense* perception, of time and space. We are comfortable with our sense perception, with our four elements . . . why should we want to

know about Unity? From ancient times the Four has been expressed by such Symbols as the Square or the Cross in some of the following ways:



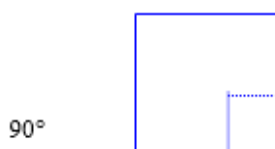
A lively paper could be written concerning each of the above manners of Symbolically representing this Allegory of the Four Elements. Many other Symbols could be given, but let us address just Figure 1g above:

In this case we have a Square which for illustration purposes we will 'let' have a side of Unity (1)...



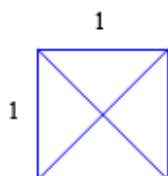
Historically, the square was accepted to be a figure with four interior angles of 90° , but not necessarily with four equal sides (what we now call a rectangle). This is important to remember in such instances as the proportion of the 'square' portion of the Masonic Apron or the Ashlar. In our current era a Square is a figure of four equal sides *with* four interior angles of 90° : 1

Figure 6.1.2:
1



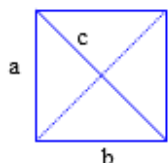
Structurally and philosophically the Square is a very unstable 'structure,' and would collapse without some sort of other supporting 'element.' To give this square the 'ultimate' support, it would be expressed Symbolically:

Figure 6.1.3:



By the Pythagorean Theorem, the 47th "Problem" (Proposition) of Euclid as it is known to Masonry, we may now determine:

Figure 6.1.4:

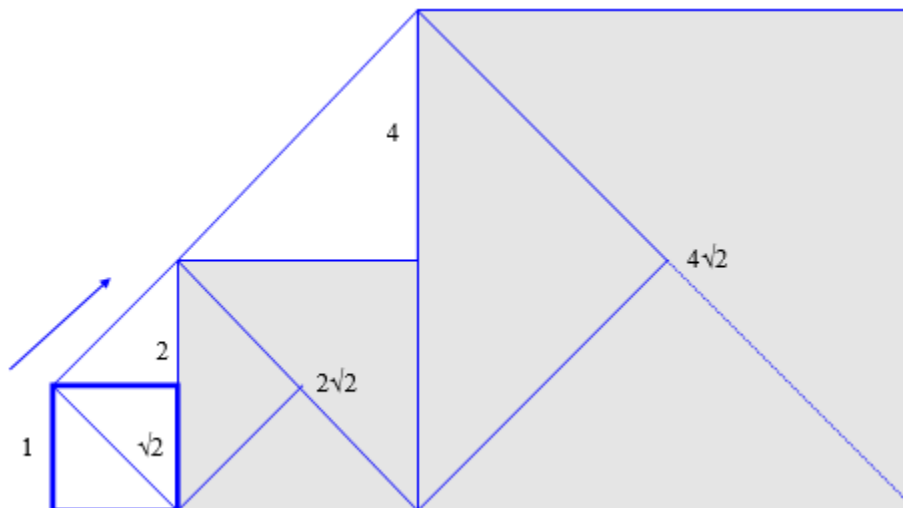


$$\begin{aligned}
 a^2 + b^2 &= c^2 \quad (\text{the Pythagorean Theorem}) \\
 (1)^2 + (1)^2 &= c^2 \\
 1 + 1 &= c^2 \\
 2 &= c^2 \\
 c &= \sqrt{2}
 \end{aligned}$$

The supporting diagonals regardless of the size of the square (or the face of a cube) will ALWAYS be $\sqrt{2}$ in *proportion* to the *side* of the square (or edge of a cube). Unfortunately, the *progression* of a square (from its $\sqrt{2}$ diagonal) will *immediately* propel us *outside* of the original square, beginning an "endless, ever expanding [geometric] progression and proliferation [diversity], leading us further and further 'away' from the original Unity." [For further proofs and source quotes for this and some of the following, the reader may reference Robert Lawlor, Sacred Geometry, Philosophy and Practice, Crossroad Publishing Co., New York, 1982, pages 44-63. See also the Bibliography of this book.]

This progression *outside* of the square appears as follows:

Figure 6.1.5:

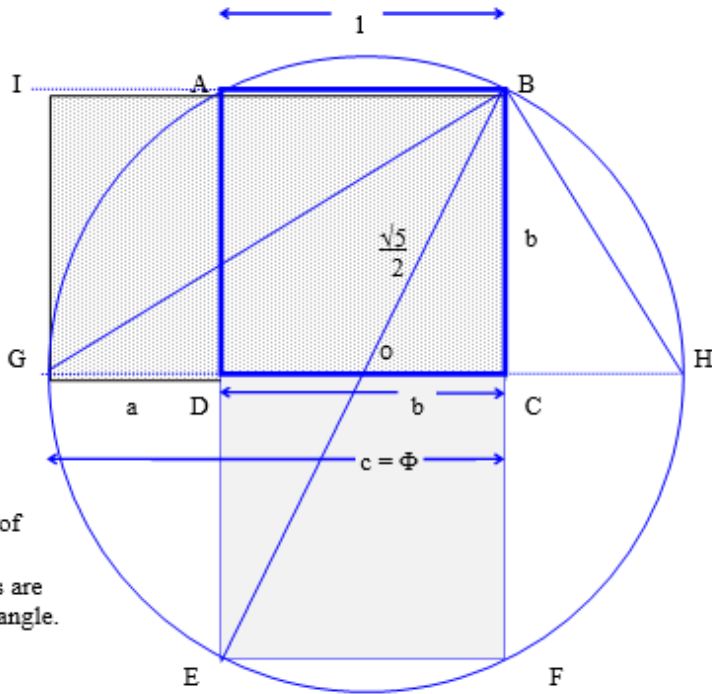


The progression above shows only one side (“↗”) of the progressions, but not the ↙, ↖, or ↘ progressions. All of these progressions may be extended to infinity.

There is, however, another way to express proportion to have as its goal “the image of the perfection [or perpetuation] of the original Unity.” From ancient times this ‘Divine Proportion’ or ‘Golden Proportion’ has been expressed in a three-term proportion constructed from two terms. This Golden Proportion declares Symbolically and Allegorically: “Three that are Two that are One.” It is the ultimate expression of “proportional thought to the causal singularity” . . . Unity.

As a three-term proportion we would begin with the expression $a:b::b:c$ (a is to b as b is to c). In ‘Golden’ geometry the following figure and proofs explain the process:

Figure 6.1.6:



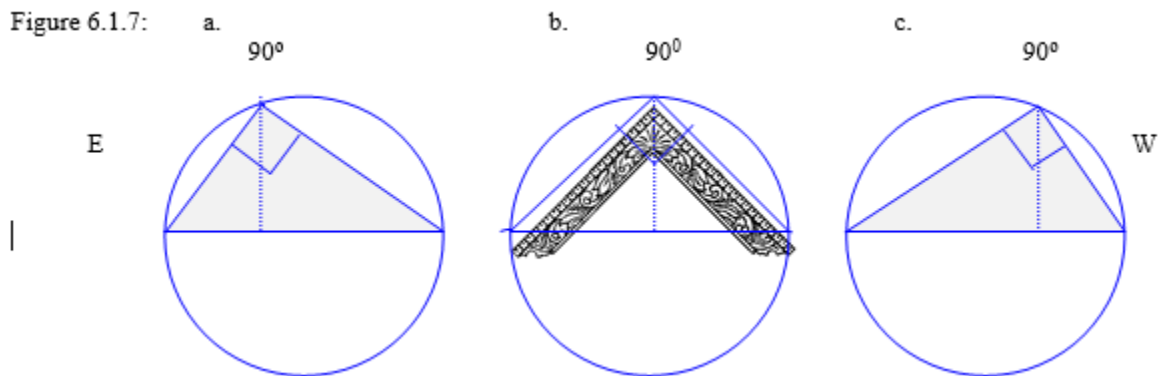
Note: The area in gold is a 'Golden Rectangle' with a proportion of $b = 1$ and $c = \text{Phi } (\Phi)$ [see below]
This Figure and the below calculations are the basis for deriving the Golden Rectangle.

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

With Point "O" as the vertex, rotate line OB to describe the circle shown in Figure 6.1.6 which, by extension of the base line DC to intersect the circle, will produce points G and H. The circle will therefore pass through points A, B, H, E, F, and G, with a center of "O."

Note: The Theorem of Thales states that any angle inscribed in a semicircle will be a right angle:

Figure 6.1.7:



This should immediately call to the Masonic mind the progression of the Sun from East to West when viewed from the South . . . and one of the great Symbols of the Lodge, the Master's Square.

By the application of the Theorem of Thales to Figure 6.1.6 we may now state:

$$a:b::b:c$$

which is where this portion of our discussion began, but note also that $c = a + b$ in Figure 6.1.6

$$\text{therefore } a:b::b:(a+b)$$

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

We may now state:

Let side of square = 1

$$OB = \sqrt{5} / 2$$

$$CH \text{ and } DG = a = \frac{\sqrt{5}}{2} - \frac{1}{2}$$

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

By the proportion of Similar Triangles we now have:

Triangle BCH is proportionally similar to Triangle GCB

$$\therefore \frac{a}{b} = \frac{b}{a+b}$$

$$\text{and, cross-multiplying } b^2 = a(a+b) \\ b^2 = a^2 + ab$$

which expresses the only possible division of a unit or whole into a three-term geometric proportion which uses only two terms, an extreme term of a , and a mean term of b . This proportion is known by the name of . . .

Phi (Φ).

Expressing this proportion in terms of *Unity*, let $b=1$.

$$\text{then } b^2 = a^2 + ab \quad (\text{from above}),$$

$$\therefore 1^2 = a^2 + a1$$

$$\text{and } a^2 + a = 1$$

This means that both a^2 and a are fractions of 1 and must therefore be written in their inverse form:

$$1 = \frac{1}{a^2} + \frac{1}{a}$$

Using the Greek designation of Phi (Φ), which expresses this Unity, we then have:

$$1 = \frac{1}{\phi^2} + \frac{1}{\phi}$$

$$\text{From above, line } CG = c = \frac{\sqrt{5}+1}{2} = 1.6180339 \dots$$

$$1 = \frac{1}{\phi^2} + \frac{1}{\phi}$$

$$1 = \frac{1}{(1.6180339)^2} + \frac{1}{(1.6180339)}$$

$$1 = .381996 + .6180119 = 1.00003 \quad (\text{because } \phi \text{ is an irrational, asymptotic number, the last digit "9" being rounded off.})$$

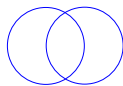
This has brought us from a three-term proportion, expressed in two terms, which expresses a Unity. This is highly suggestive of the Trinity: the Three that are Two that are One. Unity. In our duadic world of time and space and sensory perception this may present a difficulty in the comprehension, relevancy or application, but beyond (within) the Pillars lays a Unity, “that undiscovered country, from whose bourne no traveler returns.” It has been spoken of in every age and clime. It is the “I am” . . . and ‘it’ does Exist.

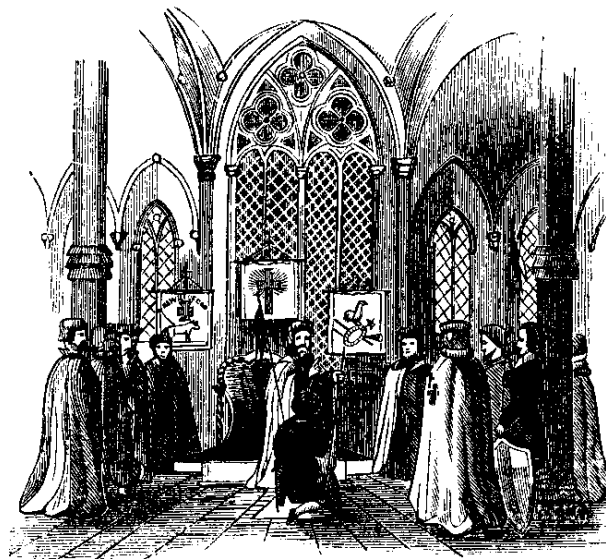
For those of a more practical bent or persuasion, one may wonder if there is anything of this which the senses may perceive. I would be the first to admit that the above discussion is not for everyone’s reading tastes, but as Freemasons we should be Aware that the Ritual is more than just “a system of morality” or ‘smoke and mirrors.’ There truly are ‘hidden mysteries’ within our Ritual, perhaps not by the conscious design of those who wrote them or those who witness them in our time. Those who would study the Source of Thought and Writing would discover some most profound things in this regard, but all this aside there are manifestations of this Golden Mean, this Phi Proportion, with which we are all to some degree familiar.

This paper could go on at great length to show the marvelous occurrences of Phi in the Five Platonic Solids, in high Gothic Architecture, the cube and double cube, and in many of the Builder’s Arts, but this is a matter for the contemplative ‘mind’ to search out for itself. This Golden Proportion may be found in the very St. John’s Days which Masons celebrate each year, for they are the means and extremes of the Solar Year, and they are in this very same Golden Proportion. It may also be found in the archetype of the Senior Deacon’s Staff (see Mackey’s Encyclopaedia of Freemasonry, “Rod, Deacon’s”), for it is an allusion to the Staff of Mercury, which is also directly related to the Golden Proportion. The spinal column is arrayed in this same proportion, as are the seeds of the sunflower and many other plants. As, too, is the linking of DNA molecules, all pointing the way to the Unity from which and in which they Exist.

Does one have to know math or Geometry to conduct this search? I hope not!, I received a “D” in college chemistry and calculus, and an “F” in physics. Please note that the only Theorem used in this paper is the Pythagorean Theorem (yes, Thales was mentioned). We are enjoined as Masons to know just THIS ONE Theorem, which is also the 47th ‘Problem’ of Euclid, the Symbol of Past Master in many jurisdictions. But better yet, we learned everything we need to know about “searching for Light” as an Entered Apprentice. The ‘steps’ are easy for those who would wish to be a Master Mason:

Lesson	Meaning
Divest yourself of all metallic substances.	Yield your body of flesh to that of the Spirit. Don the White robe of the Spirit and enter the Ground Floor, Middle Chamber and Sanctum Sanctorum (not unfinished) of King Solomon’s Temple.
Knock Thrice.	. . . of your own free will and accord, not having been “caused to give” the Three Distinct Knocks, but of actually Knocking <i>within</i> , wherein the ‘Kingdom’ is said to Exist. (Mat. 7:7)
The Point of a Sharp Instrument.	What a quick way to open the Heart to receive the Teachings.
The Extreme Points of the Compasses (MM).	Perfectly describes a Gothic Arch and the ‘Location’ of the Faithful Breast (known to the Catholic religion as The Sacred Heart.)
Invoke the aid of Deity	Your Trust being in God, your faith is well founded. Rise, follow your (inner) Conductor and fear nothing.





CHAPTER VI



SECTION II

Some Further Occurrences of Phi in Contemplative Geometry

In the Beginning . . .

Perhaps it is an irony of the math we are taught in school, from our earliest preschool experience with the circle, triangle and square, to the basic *one to ten* and up to our *hundreds, addition, subtraction, multiplication and division*, that we do not encounter the numerical concept of Phi (Φ). In and of itself this might not be the irony, but it continues throughout our grammar, middle and high school years, throughout our college and post-graduate years, and most people leave our earth at the end of their allotted span of years without ever hearing of Phi.

I have discussed Phi with numerous levels of math and physics teachers and with various levels of students and educators and have grown somewhat immune to their unfamiliarity with Phi. Typical responses received when the subject is broached to someone are:

- "Yes, of course I've heard of it. We use *Pi* in our instruction to the students."
- "Have I told you about the problems we are having with our PTA?"
- "Excuse me a moment. Oh hi, Sam. How's the kids? "
- "Have you tried the cheese dip this evening? It's delicious!"
- "Calculus is the poetry of mathematics. Let me tell you about it . . ."
- "Huh?"

Perhaps you think I jest. Perhaps you are right, but the above responses are *very* close to the ones I do receive. When I suggest that it has something to do with the Golden Mean some make a short acknowledgment that they have heard of it or even studied it briefly, but then they drift off rapidly to another subject. When I suggest it has something to do with Geometry, most people indicate that they didn't like or do well in Geometry. So who cares? Who needs to know anything about Phi anyway? And while you're at it, what the heck is Phi?

Ready?

$$\Phi = 1.6180339$$

There! Now you know! Aren't you impressed? Aren't you just dripping with curiosity to know everything there is to know about this terrific subject? Excuse me a moment. Oh hi, Sam. How's the kids?

BEFORE YOU EXIT THIS PAGE

please consider that much of the world that you know exists includes PHI.

So, what is this Phi? What does 1.6180339 have to do with anything in which I could be remotely interested? Math bores me, especially decimals! Well, Phi IS something we are interested in whether we know it by that name or in a multitude of other ways in which it reveals itself in our life. If you like sunshine, you like Phi. If you like water (try living without it), you'll like Phi. If you like life, diamonds, DNA, the planet Earth, your house, the Wizard of Oz, and nearly every other aspect of your life, you'll like Phi.

Φ

In the previous section the basic proof of Phi was shown, as derived from the double cube and the proportion of $a:b::b:c$. On the next few pages are a miscellanea of some further occurrences of Phi. The perception of the many lines and configurations is considerably difficult for the beginner to Contemplative Geometry. Those who would wish to pursue this interesting study may be best served by getting some balsa wood and/or heavy paper (card or bristol stock) and building some models for their further contemplation. Some also use straws, glass, wire on other materials for this purpose. In time the figures may be seen quite clearly, in the models, on paper and in your mind's eye. Those who are fortunate enough to have a good 3D CAD program (and know how to use it) will have a most valuable tool for further research in this matter. Those who contemplate these figures with their mind will learn much; those who contemplate them with their heart will learn more . . . much more.

What you will be looking at and contemplating are the atomic, subatomic and molecular building blocks of life. They have direct empirical, scientific applications as well as philosophical correspondences, regardless of what those of the 'authentic school' may say. Extreme wonder at the precision with which the Grand Architect has created the Universe will continue to unfold to those who contemplate these building blocks, and far reaching probabilities and theories will become a source of inspiration for those interested in the power and potential of electro-magnetic forces in a host of applications just barely beginning to come into use in our time.

There is no part of your life which is not affected by the 'geometry' of the Grand Architect, through which contemplation one may see the unity of all religions, governments, educational, medical, scientific, sociological and a host of other systems. In focusing on the differences many boundary disputes, wars and other (mis)perceived obstacles to Harmony have occurred over countless generations. Contemplative geometry is a window to a world of acceptance, harmony and unity. In this world **tolerance yields to acceptance** (there is more to being *Free* and *Accepted* than one might imagine), duality yields to unity, charity yields to love.

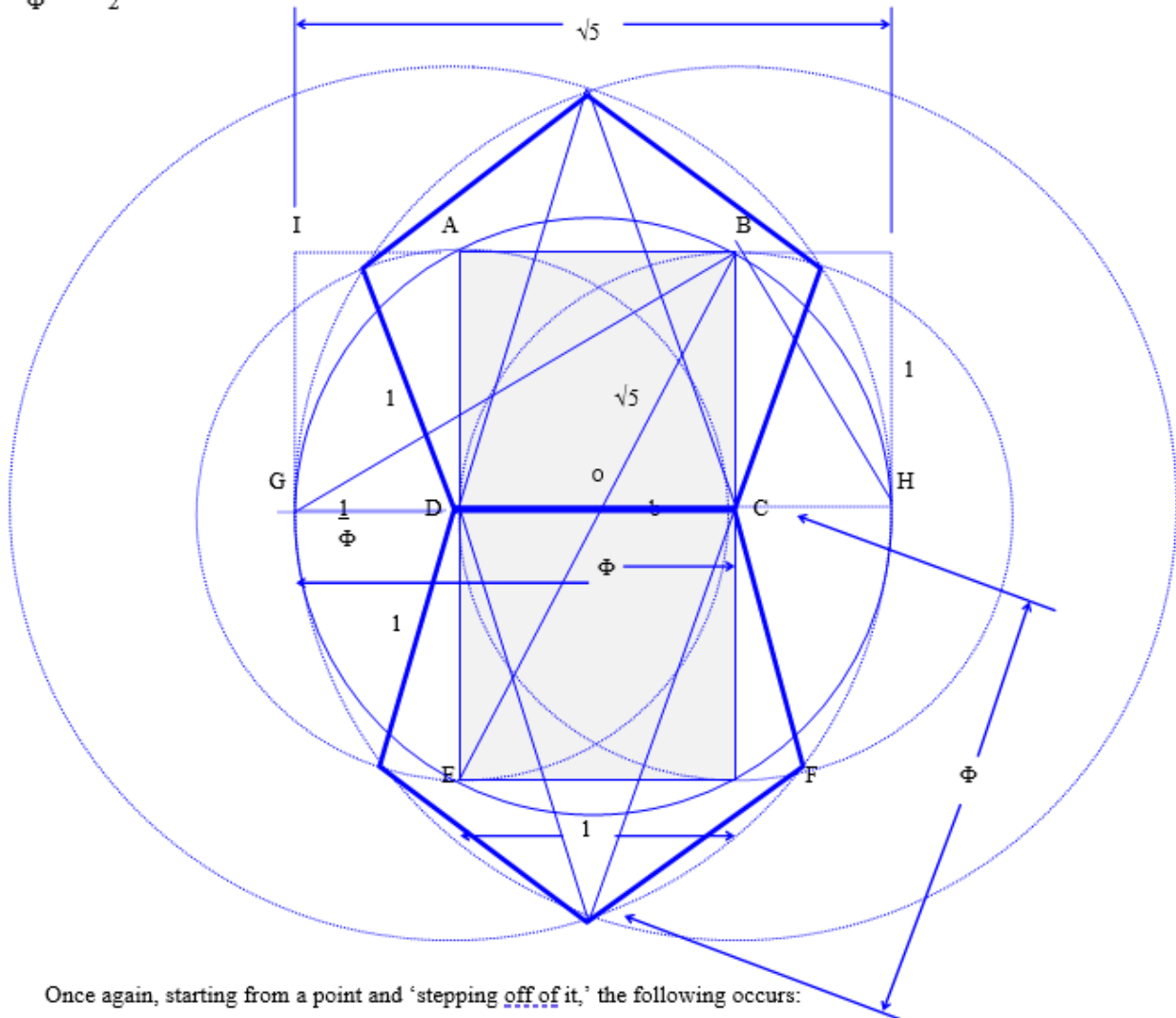
Many will feel that the endeavor, the work, to come to any understanding of the geometry is clearly beyond their interest or ability. If such is their feeling then such will be the fruits of their labor. Freemasonry clearly states in the Middle Chamber Lecture that its Basis is Geometry.

The Double Pentagon and Phi

$$\Phi = \frac{\sqrt{5+1}}{2} = 1.6180339$$

$$\frac{1}{\Phi} = \frac{\sqrt{5}-1}{2} = .6180339$$

Fig. 6.2.1.



- The two circles appear (Sun & Moon; East & West).
- The Double Square (Cube; Middle Chamber) arises.
- The Golden Rectangle (I,B,C,G) appears (see Chapter 6, Section 1, especially Fig. 6.1.6).
- The Diagonal of the Double Square = $\sqrt{5}$.
- A Pentagon, with sides of the same Radius of the Original Circle (1; Unity) is constructed, giving a Diagonal of Φ .
- Once again, 'As Above, so Below' appears regarding the Pentagons. This gives a small problem concerning the placement of the Star Points of the Eastern Star in the Chapter Room. Obviously these 'Points' are not placed as shown above, any more than the Royal Arch or Cryptic Council Altar is oriented 'emblematically'

toward the East (in New York State as least). To fully comply with ‘As Above, so Below’ the Altars or Star Points would have to look like:

For the Eastern Star:

Giving us a Decagon . . .
in its two-dimensional
representation,
or the Icosahedron,
in its three-dimensional form.

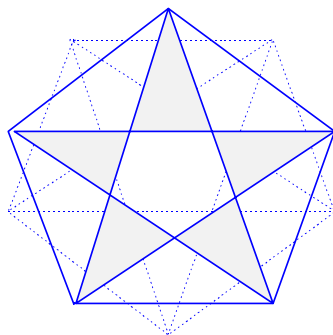
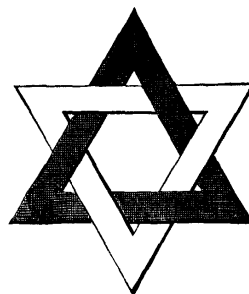


Fig. 6.2.2: The Double Eastern Star.

or for the Royal Arch and Cryptic Council:
Fig. 6.2.3:
Giving us Solomon’s Seal . . .



Much of Nature may be found in the Shape of the Five and Six-Pointed Stars (and the Golden Spiral) especially among the flowers.

The above double ‘Eastern Star’ incidentally has a three-dimensional form which is quite interesting:

You may recognize the form from the logo of the Chrysler Corporation. The one shown here is called a ‘Pentagonal Pyramid,’ which consists of Five Equilateral Triangles. Two dimensionally this pentagon has five interior angles of 72 degrees; as the apex of an Equilateral Triangle, each of these same angles is 60 degrees!

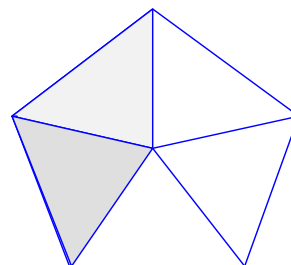


Fig. 6.2.4:

This same form may be seen as the face of five Equilateral Triangles of an Icosahedron:

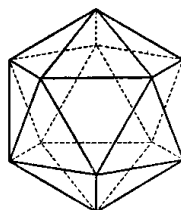


Fig. 6.2.5:

Other things, yet, arise in this continuing unfoldment of this relationship between Phi and the ‘Platonic’ Solids. A rectangle, inscribed as shown in the figure to the right will give a *Golden Rectangle*, such that if the side of the Icosahedron = 1, then the diagonals shown will equal 1.6180339 (Φ). In that there are 30 edges in an Icosahedron, there would be 15 pairs of edges, or 15 such Golden Rectangles interplaning one another within the figure.

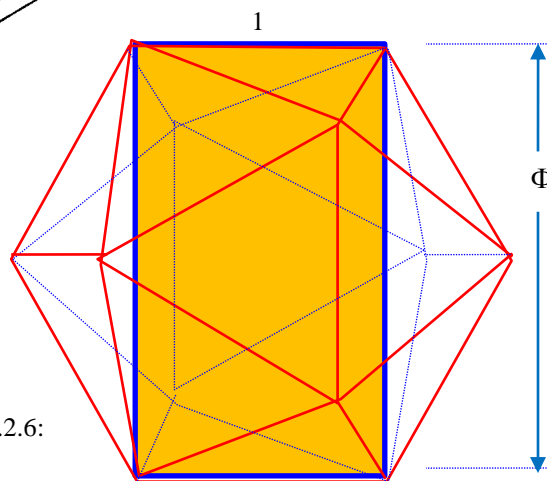


Fig. 6.2.6:

Again this relationship may be seen with the nesting of the Icosahedron within the Octahedron (carbon atom) as shown below. In the normal 'Geodesic Dome' the normal structural configuration of the outer triangle with the inner triangle is such that the smaller one is joined to the **midpoint** of the larger one [Fig 6.2.7 below]:

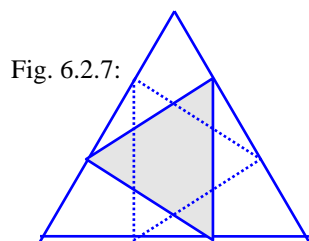


Fig. 6.2.7:

(see also Figs. 6.4.5 and 6.4.6 - tetraktys)

. . . however, in the case of the nested Icosahedron the face-triangle joins the face-triangle of the Octahedron at a point which is proportionally .6180339 of the distance from the vertex.

($\frac{1}{\Phi} = .6180339$)

Φ

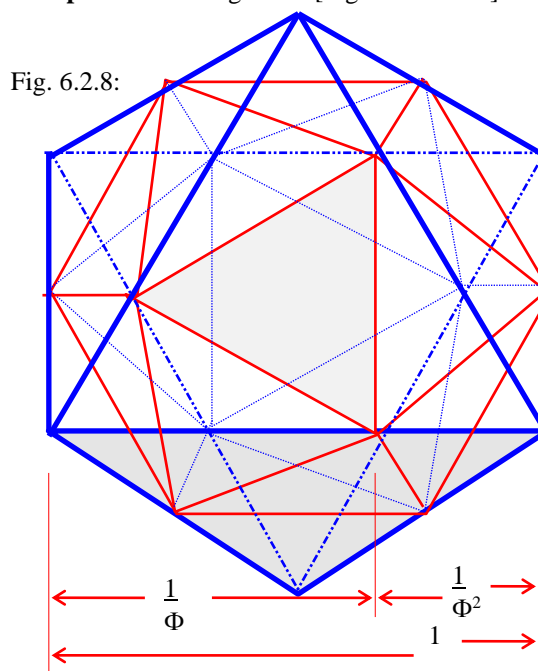
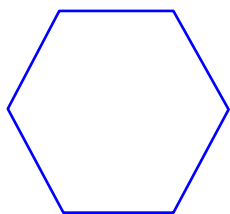


Fig. 6.2.8:

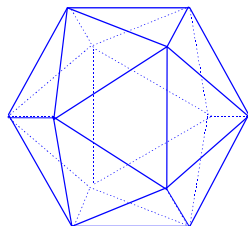
Another item of interest is the outer (2D) 'hexagonal' perimeter of the:

Fig. 6.2.9:

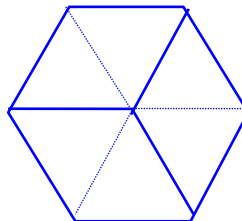
a. Hexagon



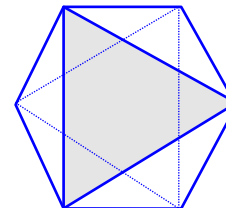
b. Icosahedron



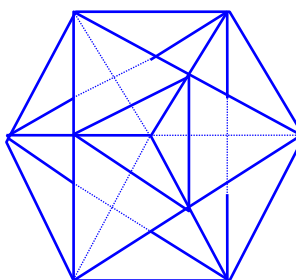
c. Cube



d. Octahedron



e. . . . and the Star Tetrahedron



Further occurrences of Phi in the Pentagon:

Fig. 6.2.10: The Nested Pentagon and Pentagram and Phi.

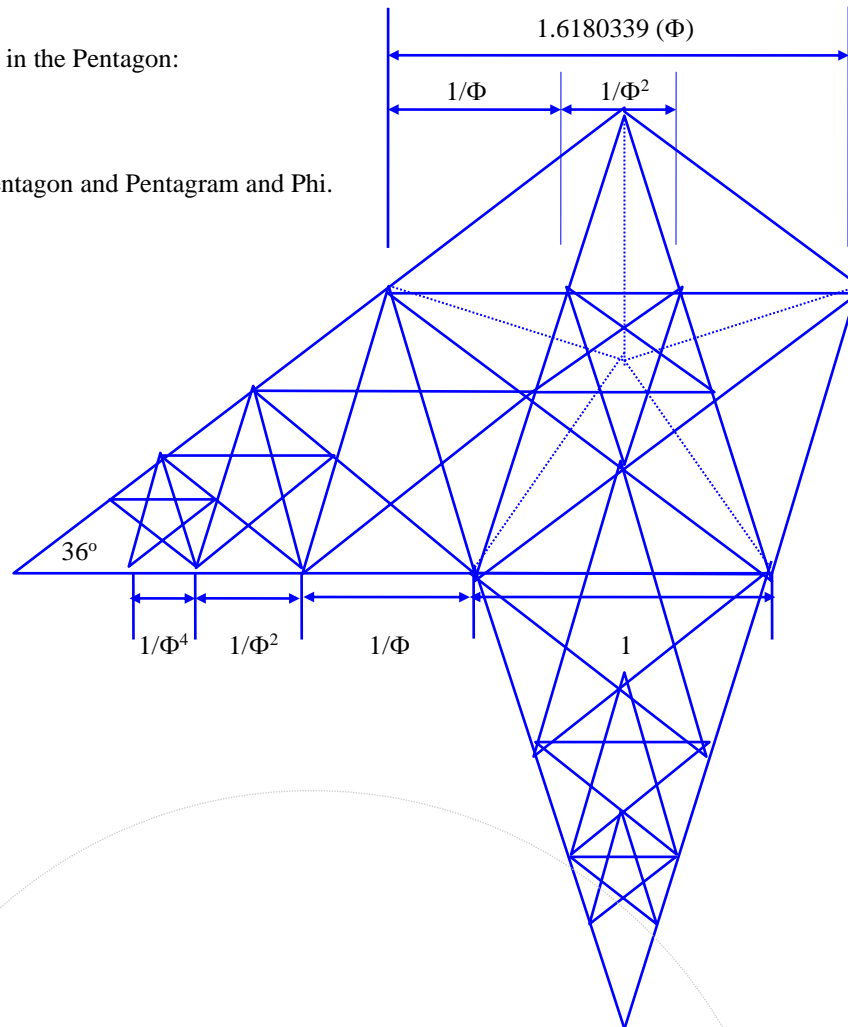
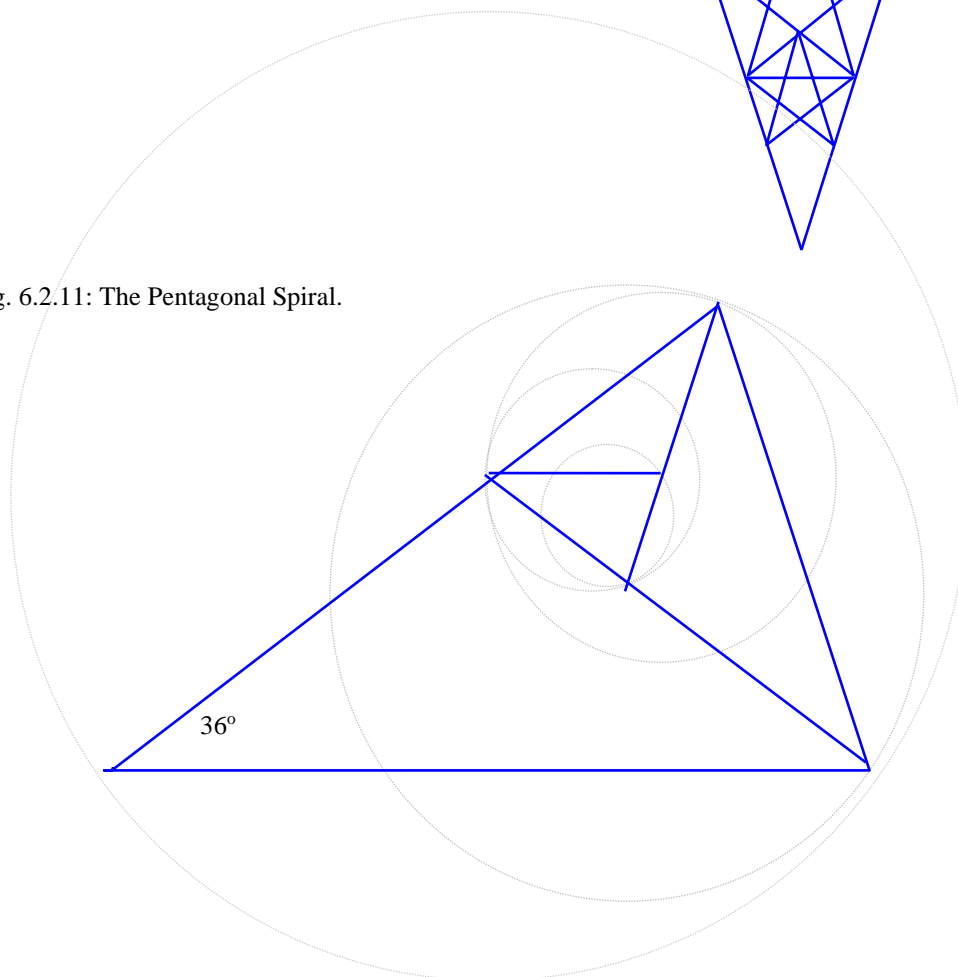


Fig. 6.2.11: The Pentagonal Spiral.



Relationship of the Five Platonic Solid Edges to Phi

Fig. 6.2.12.

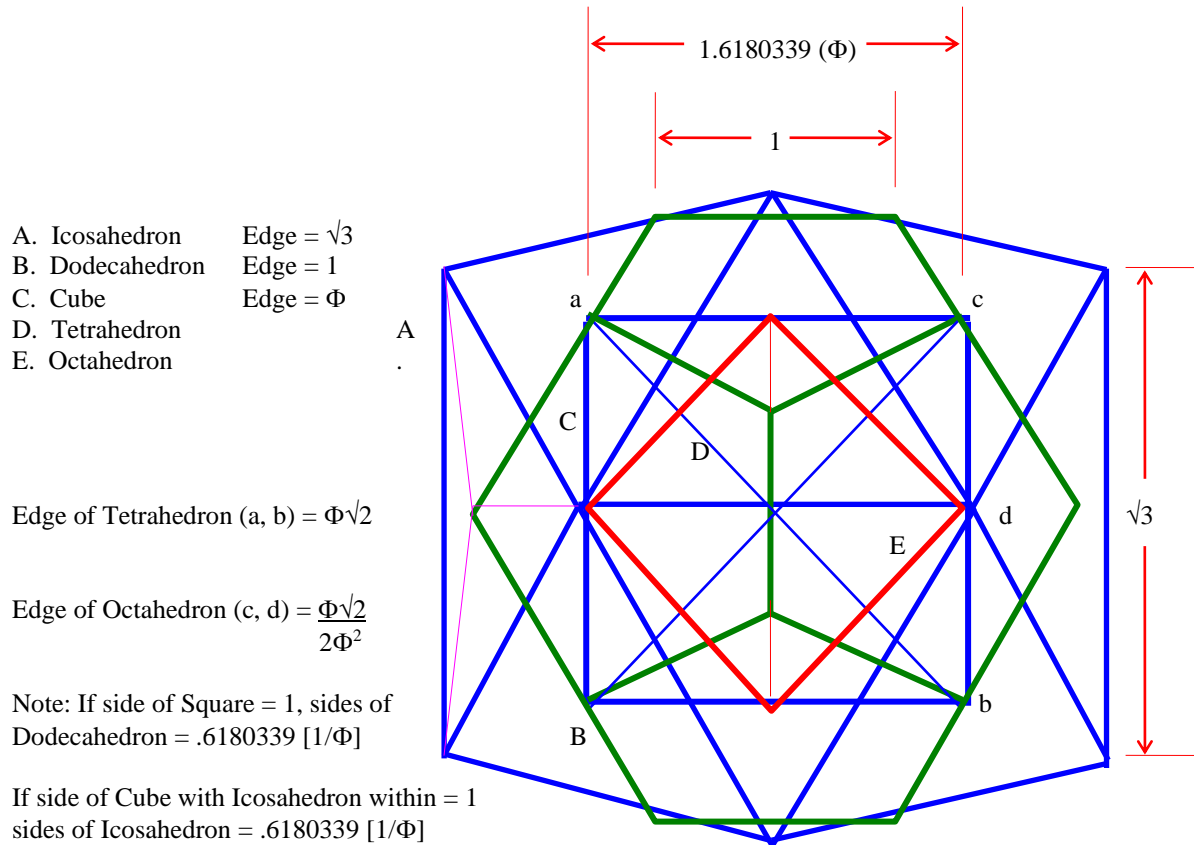
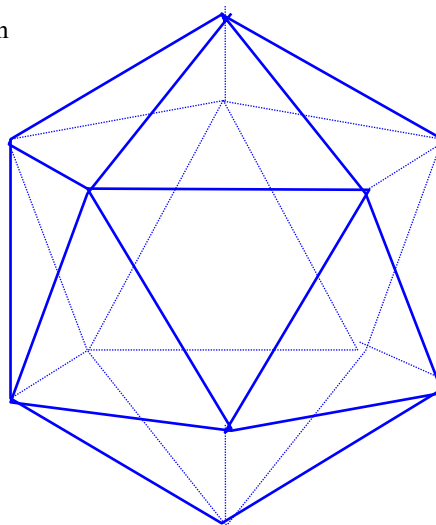
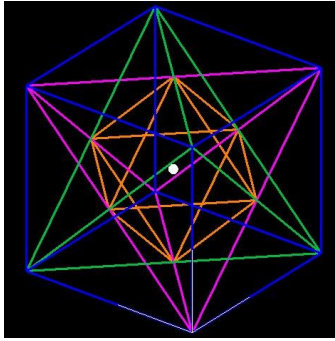


Fig. 6.2.13:
 Another 'face-view' of the Icosahedron is shown
 here to help you to visualize the above
 figure more clearly:





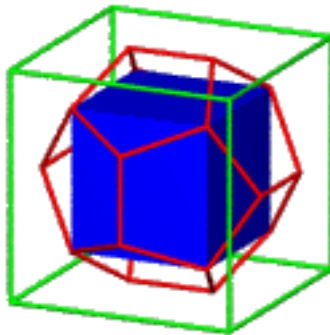
Star Tetrahedron in a blue Cube with an orange Octahedron at the center

The Regular Dodecahedron and Icosahedron

The above Icosahedron is shown as the outer Platonic Solid. Below it is shown within a Cube . . .

<https://cage.ugent.be/~hs/polyhedra/dodeicos.html>

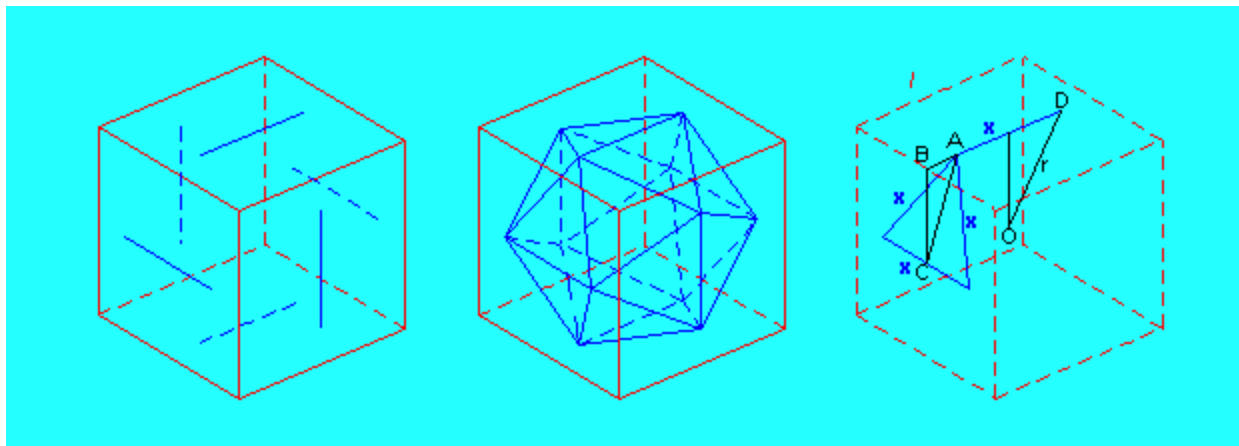
The regular dodecahedron



In [Golden section - Pentagon - Dodecahedron](#) it has been explained how a regular dodecahedron can be constructed starting from a cube and what relation exists between the edge of this dodecahedron and the edge of the given cube. The ratio *edge of the dodecahedron / edge of the cube* is the inverse of the golden number Φ . If we consider also a second cube, "circumscribing" the dodecahedron the ratio of the edge of the dodecahedron and the edge of this second cube is the inverse of the square of Φ .

The regular $[1/\Phi]$ icosahedron

Although Euclid (book XIII proposition 16) constructs a regular icosahedron starting with a given sphere, there's a nice method to construct a regular icosahedron starting from a given cube.



We want six of the edges of the icosahedron to be positioned in the faces of the given cube as indicated on the first drawing. The twelve vertices of the icosahedron must be the endpoints of this line segments (second drawing)! We should derive the length of the edges as a function of the length of the edges of the given cube, or even better, their proportion (third drawing).

Given l , the length of the edges of the cube, we should calculate x , the length of the edges of the regular icosahedron, resulting from the construction as explained in the first and second drawings. There is only one condition: *all the triangles should be equilateral triangles*.

From the third drawing it follows that:

$$AC = \frac{x\sqrt{3}}{2}, \quad BC = \frac{l}{2} \quad \text{and} \quad AB = \frac{l-x}{2}.$$

As the triangle ABC is rectangular, it follows from Pythagoras' theorem that $x^2 + lx - l^2 = 0$, or

$$\left(\frac{x}{l}\right)^2 + \frac{x}{l} - 1 = 0.$$

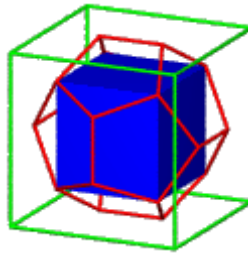
As $\frac{x}{l} > 0$ we obtain finally

$$\frac{x}{l} = \frac{\sqrt{5}-1}{2} = \varphi.$$

This means that the edge of the icosahedron is the greatest of the parts in which the edge of the cube is divided by the golden section!

Note: All Edges of this Icosahedron are $1/\varphi = .6180339$, where the Edge of the Cube = 1.

The Dodecahedron



If the length of the edge of the starting cube (the blue one) is 1, then the length of the edge of the dodecahedron is $\varphi = \frac{\sqrt{5}-1}{2}$ and the length of the edge of the second cube (the green one) is $\Phi = \frac{\sqrt{5}+1}{2}$. The same sphere circumscribes the dodecahedron and the original cube. The radius of this sphere is $\frac{\sqrt{3}}{2}$.

Edge of Dodecahedron above is $1/\Phi = .6180399$
Length of Edge of Green Cube is $\Phi = 1.6180339$

CHAPTER VI



SECTION III

The Point of Masonry



THE RICH SYMBOLISM of Masonry speaks softly to us at every opening and closing of the lodge, at every degree and in hundreds of other quiet ways. Something within us is stirred with a vague remembrance that this symbolism should, could or does stand poised to reveal to us the deepest meaning of ourselves and of life. From the very first moment we are **accepted** into Masonry this is brought to our attention.

The symbolism of the Point Within the Circle has come down to us from time immemorial. Our operative brethren used the point to construct the circle. (Allen E. Roberts, The Craft and Its Symbols) We are likewise informed that to be received “on the point of a sharp instrument . . . is to teach us that . . .”

In The Standard Work and Lectures of Ancient Craft Masonry (New York), the ‘Ritual’ book, an interesting passage was inserted in the 2002 Edition of the Middle Chamber Lecture. In the 1944 edition of King Solomon and His Followers NY, the old ‘Ritual’ book, this passage appeared in the Geometry section of the Middle Chamber Lecture:

GEOMETRY (Never omit this)

Geometry treats of the powers and properties of magnitudes in general, where length, breadth, and thickness are concerned . . .
from a point to a line, from a line to a superficies, and from a superficies to a solid.

- *A point is that which has position, but not magnitude, and is the beginning of all geometrical matter.*
- *A line has length without breadth.*
- *A superficies is that which has length and breadth without thickness.*
- *A solid is a magnitude which has length, breadth and thickness.*

This passage is not unique to Masonry. The Masonic tradition encompasses in its symbols the "Forty-seventh Problem (Proposition) of Euclid," also referred to as the Pythagorean Theorem. Iamblicus' Life of Pythagoras, in the Additional Notes concerning the line of the Golden Verses of Pythagoras which reads, "I swear by him who the tetractys found," records the following passage:

“. . . But the third tetractys is that which according to the same analogy or proportion comprehends the nature of all magnitude . . . Hence, this is the third tetractys, which gives completion to every magnitude **from a point, a line, a superficies, and a solid.**”

It is recorded that Iamblicus lived during the reign of Constantine (died circa 330 A.D.). There was a certain comfort which arose from the finding of this passage in our Middle Chamber Lecture; it is somewhat disconcerting

that it has been deleted from the NY Ritual from about 1962-2002. Masonry further focuses on geometry in the Middle Chamber Lecture when it treats of the "Moral Advantages of Geometry," wherein we find the passage:

“. . . geometry, *the basis of Freemasonry* . . .”

The ‘basis of Freemasonry!’ This seems to be a rather plain yet powerful statement. It seems to present a subject which would appear to be worthy of further light. Let us further explore the point . . .

Let us assume that the Supreme Architect of the Universe, the Creator, the Nameless One, has a little bit of compassion for His Creation . . . we, the poor, huddled masses, yearning to be Free (and Accepted). Do you honestly think that a Perfect Creator would actually create something imperfect; do you honestly think that a Perfect Creator would deny any of His (or Her) Creation the right to Know His, Her or Its Creator?

Geometry illustrates some very interesting points concerning this. Not the Geometry we were taught in school, but the Geometry of Life. Academic geometry is like finding yourself in the Labyrinth with the Minotaur, there is no seeming end to the possibilities (infinite), but through the geometry of Life, sometimes referred to as Contemplative, Sacred, *corpo trasparente** or Philosophical geometry, you may in terms understood by all, come to better know ‘from whence you came and whither you may travel.’

[* the contemplation of transparent
bodies placed one within the other.]

And now we may get on to the point . . .

Above it was written (from the Middle Chamber Lecture, 1944 edition) that a ‘point’ is “that which has position, but not magnitude, and is the beginning of all geometrical matter.” We will be looking a little further into this matter as we go along. A point is generally said to be that which has neither height, nor width, nor depth. If we may focus our attention on this for a moment, we will come to understand something of the deeper significance of it. To do this we will need to get off of the highway, off of the path, off of the trodden way and listen to that little voice inside of us which is the ultimate teacher of all that we ‘really know.’ The concept of the discussion which follows was not read in any book, nor heard in any class, but is presented to you for your consideration with an abiding faith in the little voice which relayed it to me.

From where you are presently sitting , standing or laying down, pick a point in the ‘air’ (in space) to observe. Study it carefully and note that it IS a point, but that it has neither height, nor width, nor depth. Now, it doesn't really matter if you are considering an atom, an ant, an elephant, a jumbo jet or a planet. When it comes to a ‘point’ it is enough to say that the ‘thing’ is, was or will be ‘there,’ at ‘that point.’ That is enough to create the desired ‘focus.’ By way of illustration, please get a pencil or pen and a sheet of paper. Without making any mark on the paper, select a point of your own choosing, a little to the left of the center of the horizontally viewed sheet. Observing the point, become aware that the point you have selected has neither height, nor width, nor depth.

Now take your pencil or pen and make a dot at the point you had selected. This is the way that we normally represent a point, as a dot, but remember that the mark you made is not the point you selected; it ‘marks’ the point, but it is not the point itself. In like fashion you could have selected any point in the universe upon which to focus, none of which would have had height, or width, or depth, but each of which could be marked in some manner or another, if only with words or a thought.

Before we proceed to the next step, let's illustrate a related point. Immediately next to the dot you have just made, mark another one lightly and then make another dot about five inches to the right of the two. Your sheet should now have three dots, at three points, looking something like this:

Figure 6.3.1: The Focal Point.



Now hold the sheet (or this page) at arm's length from you in good light and look at the left dot (time for your glasses if you need them). Focus on the left dot and then look at the far right dot, focusing upon it. Now look from the far right dot to the far left dot and so on, back and forth slowly, focusing each time, and become aware that your eyeballs are moving each time you shift your focus from one dot to the other. Now look at the far left dot again and focus. Shift your focus to the dot immediately to the right of it and so on, back and forth slowly, focusing each time, and become aware that your eyeballs are moving each time you shift your focus. Now become aware that every 'thing' you see, other than the dot upon which you are focusing, is being perceived with your peripheral vision. Next become aware that you are only seeing the 'surface' of the dot, but can see neither the back of the sheet, nor the back of the dot upon it. This is why the geometry which we are here discussing is sometimes referred to as 'Contemplative Geometry.' Take a look around the room and see how much of it you are really 'seeing' -- focusing upon -- and how much of it you are 'perceiving' -- or 'seeing' with your 'perceptual' vision. A further discussion of this 'sense' and 'perception' is in Chapter VII of this book, "The Five Senses and Perception."

To resume . . .

With some understanding of the 'difference' between a point and a dot, we are now ready to proceed from a point to a line. Above it was noted (from the Middle Chamber Lecture, 1944 Edition) that a 'line' has length without breadth. In the space below, without making a mark, select a point toward the left margin and another point toward the right margin, then *perceive* a line connecting the two points.

We may now 'mark' the two points with dots as shown below:

Figure 6.3.2: Two Points.



and may connect the two dots by marking the 'line' (or 'line-segment' as it is now called in school) between them:

Figure 6.3.3: The Line.



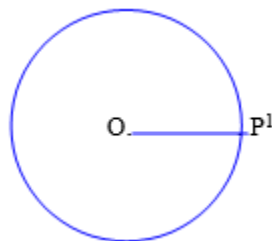
Masonically, we have proceeded from a point (.) to a line (____.), but Masonically we are taught that the compasses and square play an important role in what we are and do, so let us apply 'the point of a sharp instrument.'

One day I was sitting at my desk and noted that the two points of the compasses, when brought together into the 'closed' position, theoretically become 'one point,' having neither height, nor width, nor depth. The 'moment' that there is the slightest dividing (opening) of the compasses (dividers), even so small as one trillionth of a millimeter (or as wide as a trillion light-years), there is no longer 'one' point, but 'two.' Between the two points there arises a 'line' which gives rise to a perception of time and space from 'here to there' or 'now until then.'

We have said that the two points give rise to a 'line,' but let us say that 'science' says that the shortest distance between two points is a (straight) line (segment). Masonically and geometrically there is more to this than we may have thus far considered. If we were to place the points of a compass on the two dots (O and P¹) below, we will find that we indeed have the line which is implied between the two points, but we 'also' have a 'radius.'

Beginning with the original point or point of origin 'O' and opening the compasses to point or radius P¹, permits us to now draw radius OP¹ and the circumference of the corresponding circle of that same radius, as follows:

Figure 6.3.4.
The Line as a Radius



At this 'point' we now have a point, a line, a radius and a circumference, but we must now draw on a very ancient saying (credited to Hermes Trismegistus, the Thoth of Egypt) for the next step. Simply stated, the ancients said, "As above, so below." They weren't much for explaining themselves, because they knew that we all have the facility to go within to learn what was meant by statements such as this, that inner experience was the true teacher. This saying could be taken past the four words given above to mean such things as:

If there is an up, there is a down.	If there is a happy, there is a sad.
If there is a past, there is a future.	If there is a right, there is a left.
If there is an inner, there is an outer.	If there is a sweet, there is a sour.
If there is a hot, there is a cold.	and so on . . . in the realm of Duality . . .

In the Pillars we find these 'extremes' and the mystery of the Veil (see Chapter VIII). We find these 'extremes' again in the Golden Ratio, $a:b::b:c$ or $a:b::b:(a + b)$ (see Section I of this Chapter). We find these extremes wherever we find ourselves for they are always with us, whispering gently . . . within . . . their silent mystery of Unity, of the Middle Chamber, of the Sanctum Sanctorum. The implication of it is not so much concerning the extremes, as it is of the 'balance,' to the effect of the 'miracle' of:

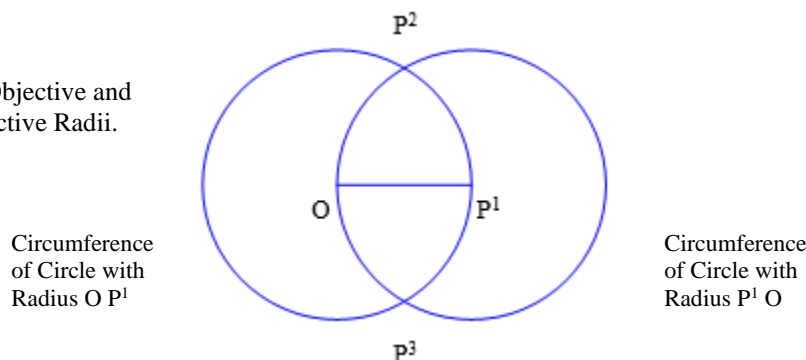
*What keeps the extremes from flying further apart into Chaos,
and what keeps them from suddenly
crashing in on 'themselves' into something like a
black hole?*

Many feel that to have balance, two or more things must be the elements of that which is in balance, but the ancients saw the Uni-verse as Unity (. . . where two or more are gathered together in Thy Name, Thou wilt be in their midst and bless them . . .). Under this concept, the radius and circumference shown above would be acceptable, because what wasn't shown would be implied or understood, in Unity. Applying this to our modern need to have these abstract concepts spelled out a little more clearly, let us consider the following:

If line OP^1 is the radius of the circle shown above, then of what is line P^1O the radius?

We tend to see only a line or radius that extends from the center outward to the circumference, but the ancients knew that the line or radius also extended from the circumference to the center; where we see 'one' line, they saw 'two' overlaying each other to produce a Unity . . . balance. This explanation is a little short of the deeper significance of this, but it is enough for us to now illustrate what occurs when we do consider 'of what is line P^1O the radius:'

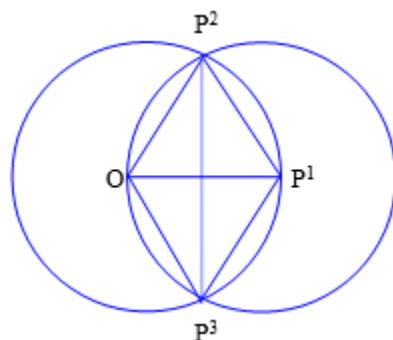
Figure 6.3.5: The Objective and Subjective Radii.



Having now represented the radius in its twofold (dual) aspect, we may now see that we have drawn one of the universal symbols for ‘marriage,’ the mystic tie, known as the *Vesica Pisces* (also known as the Gothic Arch). Masonically, remember that the open compasses which rests upon our altar does not have pencil lead at its points. If the two points of the compasses (dividers) are placed at points O and P¹ respectively, a circle of radius OP¹ may be described with a center of O, and another circle of radius P¹O may be described with a center of P¹.

Having now drawn these two ‘intersecting circles,’ it may be noted that they do in fact intersect at two points (P² and P³). Pretty much as we learned when we were children, in Contemplative Geometry there is a version of the game we learned as ‘connect-the-dots.’ Let us now connect the points generated by the intersection of the circles:

Figure 6.3.6:
The First Extension
(P²,P³)



We have also generated the *First* Proposition of Euclid! (see Sections V and VI of this Chapter), and Hermes Trismegistus’ injunction “As Above, So Below.” (The ‘Trismegistus,’ relates to the Scottish Rite as ‘Thrice Master.’)

The following lines have now been generated from the intersection of the circles:

LINES: P¹ P² P² O
 O P³ P³ P¹

And also the following lines which many may have seen, and some may have missed:

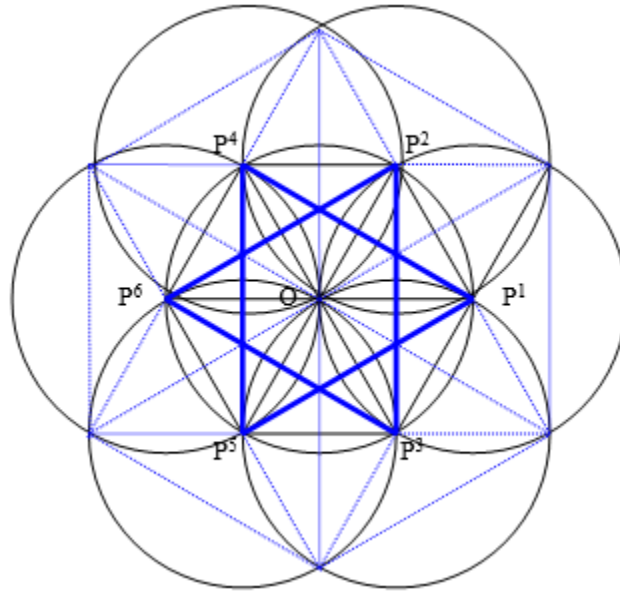
LINES: O P¹ P¹ O P² P¹ O P²
 P³ O P¹ P³ P² P³ P³ P²

for a total of twelve lines in the diagram (there are may others, showing, which we will not discuss in this book).

We began with point O, then proceeded to line OP¹ which is also the ‘radius’ of the circle with its center at O. Looking at Figure 6.3.6 above we will see radius OP¹, but we will also be able to observe that OP² and OP³ are also ‘radii’ of the same circle with a center of O. We have already drawn the circle with a center of O, and we have drawn the circle with a center of P¹. We may now draw the circles with the centers P² and P³ as follows:

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Figure 6.3.9:
The KST SS Module with
Star of David.

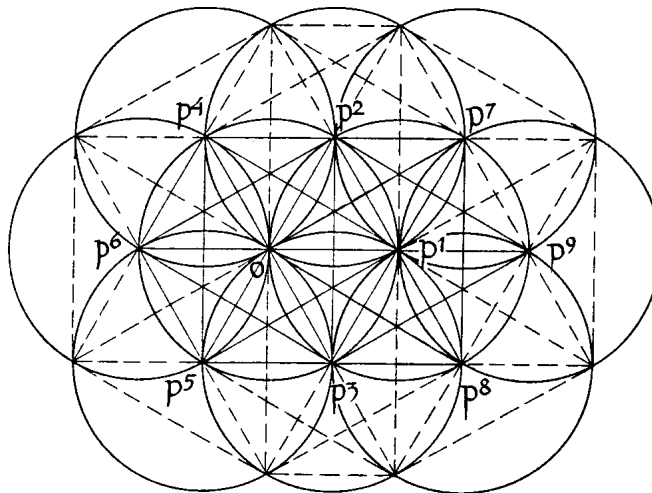


We have now proceeded from a 'point', to a 'line,' to a 'superfices' (a plane surface). Note that the first superfices to arise from this progression, in Figure 6.3.6 above, were two equilateral triangles (when there were only two circles). Note also that the first superfices to appear 'immediately' conforms to the ancient saying of "as above, so below."

In the figure immediately above, note the two large triangles which fill the circle with a center of O, forming a Star of David, also known as the Seal of Solomon. This too conforms to the ancient saying of "as above, so below."

We may now complete the remaining circles which surround the circle with a center of P¹, as we did for the circle with a center of O as follows:

Figure 6.3.10
The KST 'Sanctorum' Module



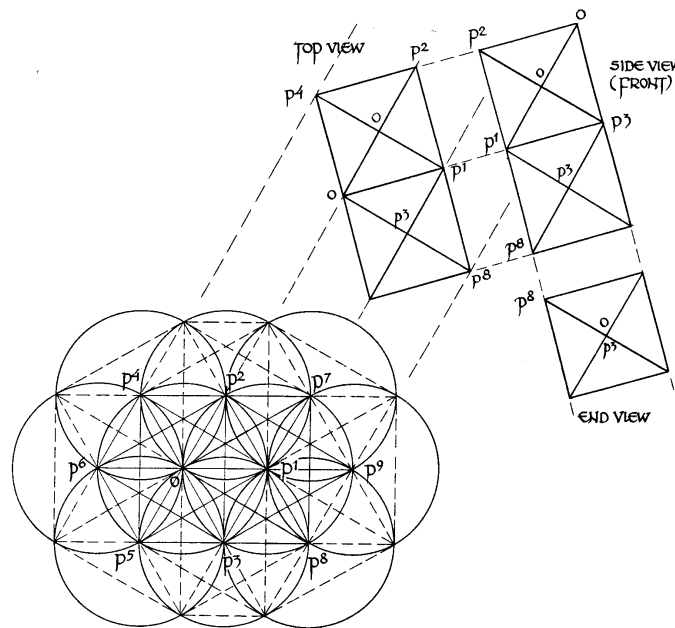
On pages 23 and 23 of the A. J. Holman Co., 1940 Masonic edition of "The Holy Bible" it is recorded that, "The Holy Place, or Greater House, was a double cube '40 cubits long, 20 cubits wide, and 20 cubits high' . . . The Holy of Holies was a perfect 40 foot cube '20 cubits broad, 20 cubits long, and 20 cubits high' . . ." (also, I Kings 6:20). We have thus far proceeded from a point, to a line, to a superfices. The 1944 Ritual records that:

"A solid is a magnitude which has length, breadth and thickness."

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

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

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



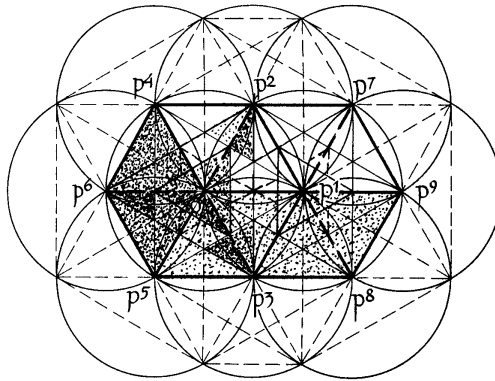
This figure is a classic example of how things which have been right in front of our eyes for centuries may remain hidden to us. Consider, though, this wonderful old saying:

"All of our best thoughts were stolen by the Ancients."

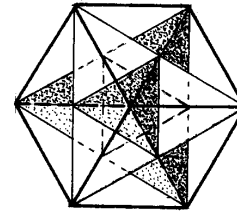
Let it be noted here that we are not representing that King David or King Solomon laid out their temple plan based upon the geometric logic shown in this book. What has been shown is good geometric logic and a very nice allegory with strong co-incidental ties to Masonic symbolism, which is even further reinforced in the Royal Arch and Cryptic degree symbols. Much more could be said and written regarding the depth and breath of further 'co-incidences' concerning this subject, but such is beyond the scope of this present writing.

Figure 6.3.11 has been drawn in such a manner that the two central Stars of David may be seen relatively easily (with center points of O and P¹), and the upper and lower stars (with center points of P² and P³) may be seen with slight difficulty. The 'cubes' are relatively difficult to see, even with the top, side and end views shown above to the right. There are also many additional figures present in the Star of David (such as the Star Tetrahedron and Octahedron -- a double four-sided pyramid) which require further study or significant contemplation to detect. Defining the lines of Figure 6.3.11 will help us to see the stars and cubes more clearly, as in the following figures:

Figure 6.3.12: a.
Double Cubes



b.



Star Tetrahedron in a Cube

. . . From a point to a line, from a line to a superficies, and from a superficies to a solid. "As above, so below." If we may go from a point to a line, *we may also go from a solid to a point*. As we could easily see, the instant we 'stepped off of' the original point 'O' (consider if you will how it may be possible to step off of a point which has neither height, nor width nor depth - nor time nor space) the more complex the drawings and allegories became. The pattern of the circles/spheres is such that it is repeated to infinity, creating an infinitude of possibilities. But let us assume for a moment that one day we were to come across a huge drawing of endless circles and Stars of David, such as are shown as only two in Figure 6.3.10. In the endless drawing, with no labeling of the sequence in which the circles and stars were drawn, how would we ever find the beginning -- the Source -- of where the artist began the drawing? Or could it be that it really doesn't matter, because if all of the circles and stars are 'identical', which they *are*, then all we have to do is to go to the Center Point of *any* of the circles or stars and our journey, our search, would end, for to truly *know* just *one* would be to know ALL.

The rich symbolism of Masonry is very much there for the Truth therein that we may find, each in our own way. When we took our first big step in Masonry we reached out and knocked and were received on the point of a sharp instrument . . . This is truly as far as we ever had to go, for in knocking, the door is opened; we shall journey to that undiscovered country, eternal in the heavens, from whose bourne no Man ever returns; we shall receive the True Master's wages and travel in foreign (inner) lands when we contemplate and come to Know the Point of Masonry.

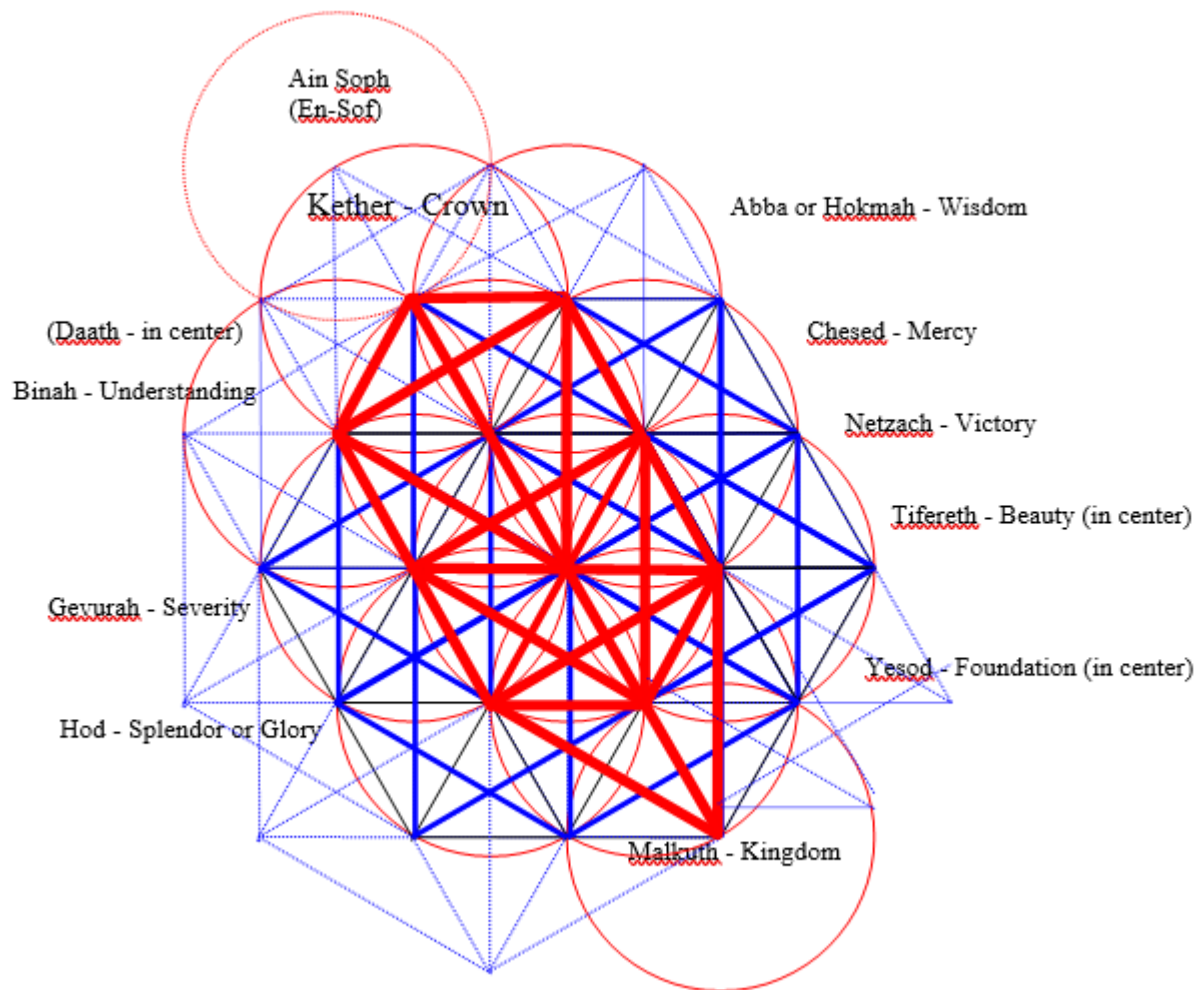
Fig. 6.3.13:
Star of David in the U.S. Seal.



Some of you may be familiar with the Kaballah of the early Jewish Mystics. This work is not of the scope to address this major area of speculative research and study, but below is something I 'discovered' while contemplating a cluster of 'KST SS Modules' as may be reviewed in Fig. 6.3.9 above. This Sephirothic Tree of Life is one of the keystones of the Kaballah and the 32 Paths of Wisdom. Please note how it (in the heavy lines) *exactly* overlays the Stars of David of the 'KST SS Module.' This 'Tree' may also be compared, philosophically, with the Caduceus, or the winged Staff of Mercury.

Fig. 6.3.14

Kaballah - The Tree of Life in KST The Ten Sephiroth glh - August 1998



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

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

CHAPTER VI



SECTION IV

Thor's Hammer



HERE ARE MANY books, treatises, beliefs, and religions that come into play when the allegorical sources and meanings of Geometry are discussed or contemplated. In one regard this is good, for it permits each person to consider the Geometry of Life in whatever language or belief system with which they may be conversant. Masons may be shown a possible meaning through the Ritual and Symbols of the Craft, carpenters through their tools and structures, doctors through theirs, and so on. In another regard it may tend to confuse some people for two reasons:

- The writer or teacher may base their research and writings on a point of geometry or a theory which starts with an assumption which brings their system or theory into question or confusion. One very good reference book on this subject begins its “Workbook 1” with “The square cut by its diagonal; square root of 2.” While the information contained in this ‘workbook’ is relevant and interesting, it starts at a point in the discussion of Geometry which is a little removed from where the ‘square’ would fit into a larger picture of the subject.
- The readers may find themselves immersed in terms or systems with which they are unfamiliar, such as:

“The twelve Globes are the Lokas and Talas of the Earth Chain.”

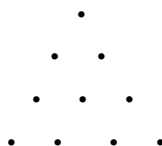
But take heart, because each person has a built-in editor which helps them to find this information in their own language, and even though we may find that we have a book in our hands that in large part may make some, little or no sense to us, in small part it will help us to find part of an answer and learn how to ask more of the right questions.

The following information on Thor's Hammer is presented, not so much to answer any question as it is to show an approach to the way that geometric information may be presented. At first glance the information may seem a bit abstruse, but upon second consideration there appears another piece of the puzzle.

The Tetraktys was a very special symbol to the Pythagoreans. A single triangle of ten dots represented a symbol of Creation for them, normally drawn as follows:

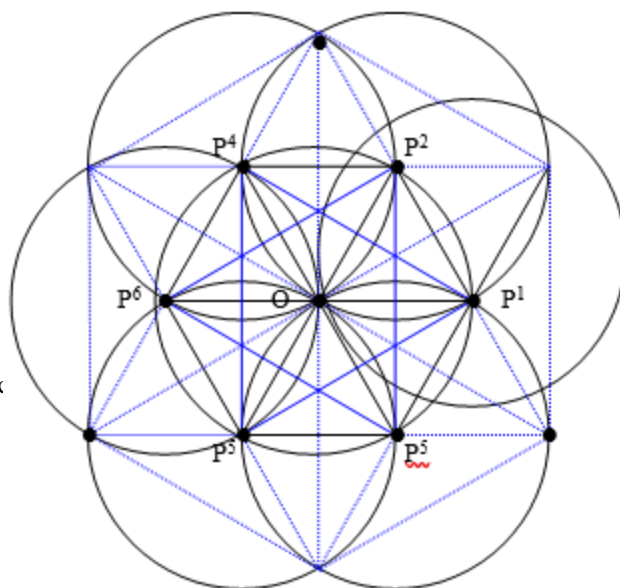
Figure 6.4.1:

The Tetraktys.



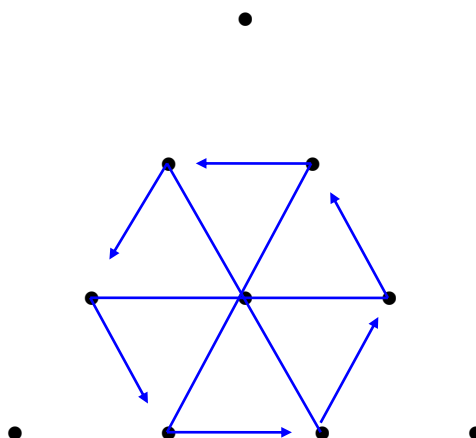
The next figure, also shown as Figure 6.3.1 in the main text of Section III of Chapter 6, shows the placement of these dots relative to the Star of David:

Figure 6.4.2:
The Tetraktys and the
Star of David.



The following Figure depicts

Figure 6.4.3:
Thor's Hammer.

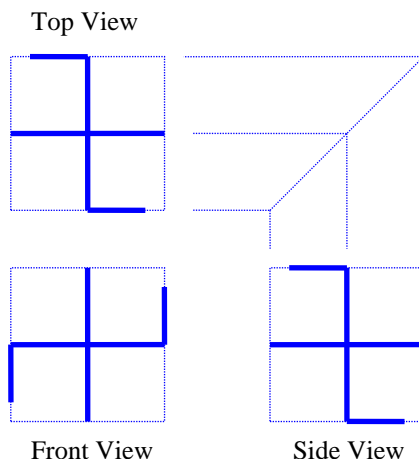


At first glance this figure takes on the appearance of an ordinary division of a circle into six equal parts (without the circle, with meaningless extra lines added to the ends of the lines). Many philosophical and religious systems assign great significance to various numbers, in the case of this figure, the three, six, seven and ten. To the Jews there are the ten Serfiroth (Emanations of God), the Greeks had from the Union of Clieto and the god Poseidon the birth of five pairs of 'men children.' There are the Seven Great Sages, the Seven Holy Rishis, and the Divine Trinity. These are but a few of the thousands of designations associated with some of these numbers.

In the case of the Figure of Thor's Hammer, the three outer dots refer, to some, to the three unmanifested planes; the seven inner connected dots to the seven manifest planes. Upon further contemplation, this figure may be described as the joining of the three pairs of dots through a seventh central dot, the three lines of which having resulted in being mutually at *right angles to each other*. The 'meaningless' little extra lines on the ends are a standard representation for the primal life force of manifestation. Another way of stating this is to say that this universe would tend to be a very boring place if all the 'stuff' in it didn't *do* anything; it would just sit there, unliving, immobile, unseen, unheard, un-anything! The little extra lines are a symbol of rotating (roll, pitch & yaw), moving 'stuff,' including thoughts, atoms, solar systems, worlds and a host of other living 'things.' The main lines, with the little lines are normally called a 'Swastika' (nothing to do with Hitler, et al) or 'Fylfot' sign.

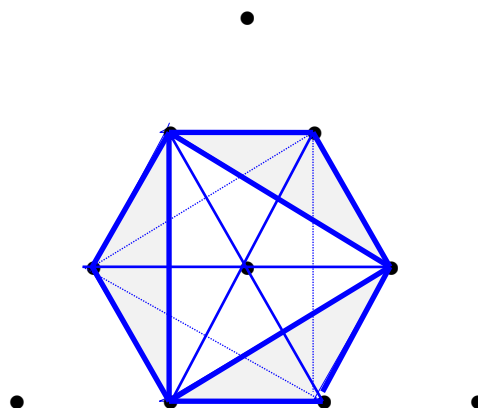
Have the right angles been understood yet? Some call it an optical illusion, but in this case it is real enough to be considered for its allegorical significance. The following series of views or figures should help us to see it more clearly:

Figure 6.4.4:
Views of the 'Swastika' or
Fylfot signs.



If this still doesn't help us to perceive the figure, think of the child's game of 'Jacks.' The little metal 'jack' consists of three lines; an x-axis, y-axis and z-axis, at right angles to each other. The spinning of the 'jack' on any one of its points is part of the allegory of Thor's Hammer. A side note to this, by the way, is that if we were to connect the extreme points of a 'jack' or of Thor's Hammer, it would delineate an Octahedron (two four-sided pyramids, base to base -- 'As above, so Below' - also known to us as the *Carbon Atom*):

Figure 6.4.5:
The Octahedron
as Thor's Hammer.



There is obviously more to this 'Thor's Hammer,' but, as indicated, it is only discussed here in passing to show an approach to the way that geometric information may be presented; how its many faces may be all around us in quiet ways. Another way, yielding the same Octahedron, is shown following the discussion of the "Four Veils of the Royal Arch" in Chapter IX.

With reference to the above figures, to which your attention is reinvited, I was reading some material long after writing the above when I came across the following excerpts. In 1772 to 1774 William Preston developed his now famous 'Lectures.' In the Second Degree, Third Section, Clause V, we may read with interest the following:

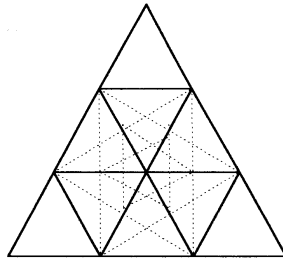
"What were the decorations of the Middle Chamber?"

The decorations of this Chamber were all emblematical of the abstract sciences. The figures of Geometry were depicted and the 5 Platonic bodies and the figures by which the Tetractys are explained. . . .

What is understood by the Tetractys?

The Tetractys depicted in this Chamber is called the Pythagorean emblem and consists of a triangle subdivided in 10 points and into 9 triangles.

Figure 6.4.6: The Tetractys (Tetraktys) of the Preston Lecture.



What does it elucidate? [paragraphing and italics added for clarity by the present compiler]

This emblem powerfully elucidates the mystical relation between numerical and geometrical symbols.

- The first of the triangles represents unity, called by a Greek name, *monad*, and is denominated a *point* in geometry, each being the principle by the multiplication of which all combinations of forms and numbers are respectively generated.
- The next two points are denominated *duad*, representing the No. 2 and answers to the geometrical *line*, which consists of length without breadth and is bounded by two extreme points.
- The three following points are called a *triad*, representing the No. 3 and may be considered as having an indissoluble relation to a *superfices*, which consists of length and breadth when contemplated and substructed from thickness. This relation is proved by the consideration that no rectilinear surface can have less than 3 distinct points of extension.
- The 4 points at the base, denoting the No. 4, have similar relation to a *solid* wherein are combined the principles of length, breadth and thickness in as much as no solid can have less than 4 extreme points of boundary. And for as much as all our abstract ideas are analytically derived and synthetically included in that of a solid body the Pythagoreans affirmed that a Tetractys or No. 4 to be (the) No. of completion in all things and the more so because in its progressive generations is completed the *decad* or No. 10 the recurring series by which all arithmetical calculations are affected. [unless a 12-base system is used ! – glh]

The Pythagorean philosophers therefore and their ancestors considered a Tetractys or No. 4 --

- 1st as containing the *decad*;
- 2ndly as completing an entire and perfect triangle;
- 3rdly as comprising the 4 great principles of arithmetic and geometry;
- 4thly as representing in its several points the 4 *elements* of A(ir), F(ire), W(ater) and E(arth), and collectively the whole system of the universe;
- lastly as separately typifying the 4 external principles of existence, generation, emanation, creation and preservation, thence collectively denoting the G.A. of the U. (Grand Architect of the Universe).

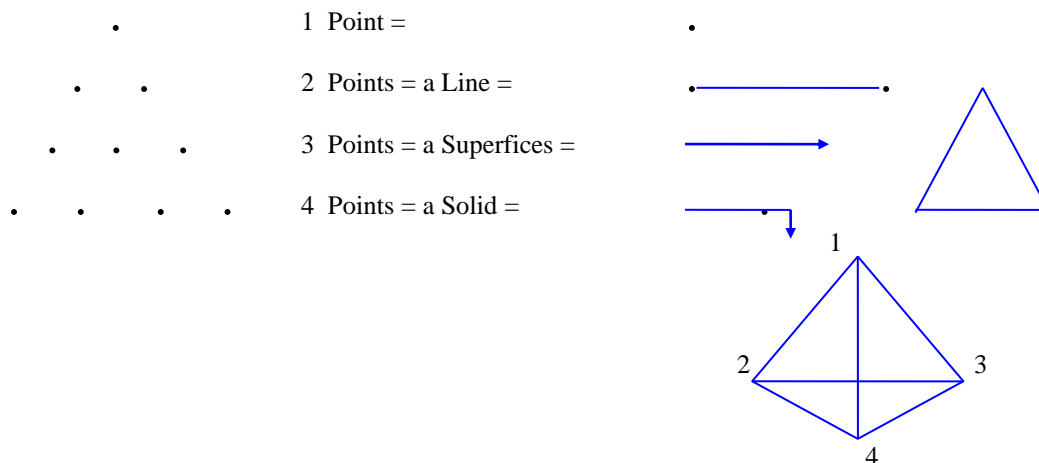
Wherefore 'to swear by the Tetractys' was their most sacred and inviolate oath (see Appendices, "The Golden Verses of Pythagoras").

In addition to the above, Albert G. Mackey wrote in his Encyclopaedia of Freemasonry, concerning the 'Fylfot':

"An ancient symbol well known among Heralds. It is sometimes known as the *crux dissimulata*, found in the catacombs of Rome, and forms one of the symbols of the degree of Prince of Mercy, Scottish Rite System. It is a form of the 'Swastika.'

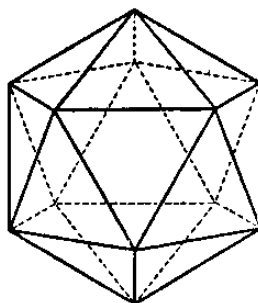
The Geometric allegory may be further carried back to the Middle Chamber Lecture as noted on the first page of Section III above. There the Point, the Line, the Superfices and the Solid were discussed as having at one time been in the Ritual of New York. In relation to the Tetraktys this may be further allegorized:

Fig. 6.4.7: The Tetraktys and the 'Ten' Points.



An unique discussion of this relationship may be reviewed by interested Brothers in Edwin A. Abbott's classic book, Flatland, available for a very nominal price of around \$2.00 from Dover Publications, Inc. Those pursuing this subject may wish to ask that if the above 'solid' is representative of the Third Dimension in which we experience our sensory perception of Time and Space, then what of the Fourth Dimension? And, so as to not get too distracted by multidimensionality, what of the First Dimension, the Unity, of which all the others are 'reflections'?

Fig. 6.4.8:
An Icosahedron,
consisting of 20
Equilateral Triangles.



Without going into the details, there is the possibility of such Platonic Solids as the Objective Icosahedron in which are nested or clustered *Five Cubes* . . . and then an additional cluster for the *Subjective Icosahedron*. This would be just the beginning of inter- and intra-dimensional clusters which occur in the Platonic Solids.

CHAPTER VI



SECTION V

The First Proposition of Euclid and a Perspective of the *Vesica Pisces*

Ref.: *A History of the York and Scottish Rites of Freemasonry*
by Henry Ridgely Evans
from the Little Masonic Library, Macoy Publishing & Masonic Supply Co.,
Richmond, VA. 1977. Vol. III, pg. 4-6.

Compiler's Note: Having been researching and contemplating *Sacred Geometry* for over 25 years, and having been Raised a Master Mason in 1987, I have become aware of many wondrous things relative to *geometry*. I became aware of Euclid's First Proposition in about 1983, but it wasn't until July 1996 that I *knew* that it *was* Euclid's First Proposition, when I purchased Vol. I of Euclid's Elements, Dover Publications, New York. There I found, as I leafed through the book, his First Proposition on page 241. I smiled in recognition of the figure before my eyes, and was amused by his *Proposition* and *Proof*. When I 'discovered it' ['All of my best thoughts were stolen by the Ancients'] I did it by the old advice given by Galileo, that the core of geometry may be discerned with but *compasses and a straight edge*; the *proof* is superfluous to the discerning eye and heart, but seems to be essential to the 'mathematician or scientist.'

As an exercise in the two manners of derivation of this 'proposition,' please refer to Appendix I for Euclid's version, and below for my version; Euclid's, of course, is known to history. 'My version' is well known to those who explore the realms of Sacred Geometry, also know by such other appellations as Contemplative, Philosophical, Cosmic and Archetypal Geometry.

In April of 1997 I was further delighted/amused to see 'my' first proposition [the author refers to it as his 'first problem'] in the Little Masonic Library. One of the Great Masonic and Universal Teachings is that each of us is given the gift of perceiving life in our own particular way. Euclid saw his 'First Proposition' his way, Mr. Evans saw it his way, I see it 'my' way and you will see this subject 'your' way. The pertinent portion of Mr. Evans' article is extracted for your review as follows:

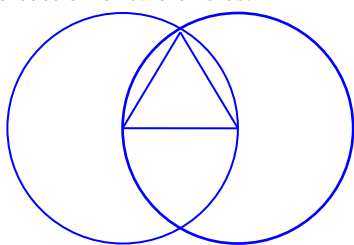


THE QUESTION IS OFTEN ASKED: "What great secret, if any, does the Masonic fraternity possess, besides its modes of recognition, its signs, words and tokens?"

Let us begin at the beginning, and ask: "What was the great secret of the prototype of Freemasonry -- the operative Freemasons of the Middle Ages, who erected the magnificent Gothic cathedrals of Europe and Great Britain, and whose legends, and symbols we inherit?" They too had their pass words, signs, and tokens whereby one brother might know another in the darkness as well as in the light, but their Grand Secret was the *secret of Gothic architecture*, founded on geometry -- that architecture which Schiller [Goethe?] calls "frozen music." Is there anything more glorious, aspiring or godlike than a great Gothic cathedral, with its twin towers [Pillars], its flaming rose windows, its flying buttresses, its delicate tracery and carvings, its roof upheld by graceful pillars that remind us of forest trees, and its many pointed windows filled with delicate stained glass?

The pointed arch is the *sine qua non* [prerequisite] of the structure, and to obtain that arch in its true proportions we must demonstrate an equilateral triangle; and where do we find such? -- why, in the very first problem of Euclid.

Figure 6.5.1: The *first* ‘problem’ of Euclid demonstrates the generation of the Equilateral Triangle by the intersection of two circles:



The Space in which the triangle is formed constitutes the perfect pointed arch. That part of “the figure which is bounded by the arcs of the two circles and which takes to itself one-third of each of the two generating circles” has been called the *Vesica Pisces*, because of its supposed resemblance to a fish’s bladder. But it is also the emblem of a fish, which was the ancient anagram symbolical of Christ. The *Vesica Pisces* is emblematic of *regeneration* or *new birth*. It is the generator of the Equilateral Triangle which in Christian symbology denotes the divine

Logos, or Word. The *Vesica Pisces* was called the “cradle of the Logos,” hence its importance as a Christian emblem. Many medieval pictures are enframed within it. We find it engraved upon the seals of abbeys, colleges and convents.

Says Bro. Klein (*Ars Quatuor Coronatorum*, vol. 23, p. 114):

“The *Vesica Pisces* . . . appears to be not only the principal unit upon which the whole style (of Gothic architecture) rests, but it is also employed as a symbol wherever we have Gothic architecture, either in painted windows or mural decorations; hardly a cathedral being without its Vesica, often of enormous dimensions. Geometry was synonymous with Masonry, and the very *foundation* of the science of geometry, as expounded by Euclid, was his first proposition. *Every single problem* [proposition] in the whole of his books *necessitates* for its construction, the use of this one foundation, namely, How to form an Equilateral Triangle. This triangle is therefore not only the *beginning* of the sciences, but it is by that triangle that all geometrical forms and therefore forms of knowledge are *made*, and it became the most mysterious and secret symbol of the Logos, for is it not written by St. John that in the *beginning* was the Logos (Word) and by it were all things *made*, so the *Vesica Pisces*, the cradle of the Logos, became the great secret of Masonry, the foundation as we find it upon which Gothic architecture was evolved, the unit by which its wonderful plans were laid down.”

Bros. Evans and Klein, quoted above, come very close to the ‘secret’ of Masonry, but one must quickly realize that the true ‘secret’ rests within the repository of the faithful breast. Is it not a co-incidence that the extreme points of the compasses will describe two circles in exactly the same configuration as the figure shown above for Euclid’s First Proposition. Yet, going back to the Middle Chamber lecture relating to Geometry, we are told in the older ritual books that Geometry treats of the powers and properties of magnitudes in general, where length, breadth, and thickness are concerned -- [from a point to a line, from a line to a superficies, and from a superficies to a solid.]

- A *point* is that which has position, but not magnitude, and is the *beginning of all geometrical matter*.
- A *line* has length without breadth.
- A *superfices* is that which has length and breadth without thickness. (This is the level of representation in which may be found Euclid’s First Proposition, as shown in the above figure.)
- A *solid* is a magnitude which has length, breadth and thickness.

Euclid does not seem to see the *point* as either a proposition or a problem, but rather treats of it as a *definition*, defining it as “*that which has no part*.” Some say the translation may read: “A point is that which is *indivisible into parts*.” A discussion on various translations of Euclid’s Definition I and some pre-Euclidean definitions may be found on pages 155-158 of his *Elements* (Dover Second Edition Unabridged). Pythagoras, for example, defined a point as a “monad having position” or “with position added.”

In any event, Euclid’s First Proposition, which gave Masonry the ‘secret’ of the Gothic Arch and the *Vesica Pisces* may find its root, its core (le Coeur) in the *point* or the Pythagorean *monad*. Sad to say, that as good of a mathematician or geometrician as Euclid was, he did not set forth (at least to our ‘profane’ view of his work) in his problems, definitions or propositions some of the more ancient philosophical “Elements” of this most noble of the Liberal Arts. Surely, even Euclid must have seen the obvious ‘missing element’ in his First Proposition, for one of the most ancient laws, of which he must have been aware, was attributed to Hermes (Thoth): “As it is above, so it is below.” Perhaps Euclid did not want to confuse us with this aspect of geometry, but if he had wanted to show it in his First Proposition it would have appeared as follows:

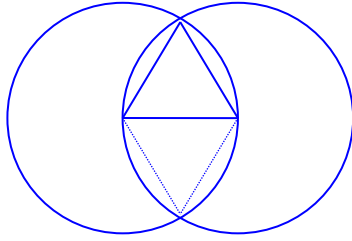


Figure 6.5.2: Euclid's First Proposition (Book I) with *subjective* triangle added.

Here may now be seen not only the Equilateral Triangle pointing *up* [as above], but *also* the one pointing *down* [so below]. This *trifling difference* is not the least bit trifling in the realm of Sacred or Philosophical Geometry, the basis upon which is built the foundation of Masonry and its so-called 'secret,' as alluded to by Bros. Evans and Klein above.

This discussion so far has basically covered the excerpt of Bro. Evans and a relationship of his article to Euclid's "Elements." At this juncture several things should be appearing to the discerning reader.

- The vast body of Masonic Ritual and Literature repeatedly speaks of the 'hidden mysteries.'
- Most of the extant literature or 'instruction' received by the Brother in Lodge, Chapter or other Body, is *Exoteric* in nature, including the article of Mr. Evans above.
- Many Brothers do not wish to discuss the *Esoteric* nature of Masonry.
- Most of the *Exoteric* 'instruction' or literature does in fact contain *Esoteric* 'material.'

With virtually no references [none are needed] or other prefatory words, please rest *assured* that there *is* a 'hidden mystery' within Free Masonry, which shall not remain 'hidden' to those who would but 'Knock.' The 'mystery' is to be found in every aspect of Masonry and throughout the world and universe; there is no 'place' or 'time' where *it* is not. In all of *its* 'parts' rests silently and lovingly a *Unity*, a term which should be familiar to all '*Brothers*.' Geometry is the basis of the 'language' which would assist in becoming aware of this Unity, but it is not the only language. The gift of becoming aware of the Unity is denied to no one who 'Knocks' and is 'duly and truly prepared,' regardless of age, gender, nationality, ethnic origin, education, occupation, or any other so-called "-ismic," "-istic" or "-ologistic" duadic condition or variation.

Regarding Geometry, for those who may wish to Contemplate its simplicity [not the high school or college variety], the following appeared recently in the book Kryon - Alchemy of the Human Spirit, April 1996:

"Geometry is actually the language of the Universe! We have told you to look for the six-pointed three dimensional star [of David, or Seal of Solomon]. This star is constructed within a sphere, and spherical geometry is the geometry of the Universe. It also represents all dimensionality. It is indeed filled with beauty far in excess of its simple form . . . and it is all base-12."

Masonry has been saying this for over 500 years, and we still think it is a 'secret,' or that the 'secret' is simply a 'Gothic Arch' or the First Proposition of Euclid or some other 'moral' or Exoteric allegory. It *is* all of those things, but it is *also* much, much more [or less, when 'viewed' from the Unity].

Many more pages could and *have* been written concerning what is covered here. For those who do not wish to accept what is written here or to inquire further, no further words would aid or be appropriate for them. For those who would wish to Know more, everything that needs to be Known is within these few pages.

CHAPTER VI



SECTION VI

The “Six-pointed Three Dimensional Star” by way of the First Proposition of Euclid

I - The Point



ASONRY RELATES in the Middle Chamber lecture that the *point* “is the beginning of all geometrical matter.” It further relates that this point “has position, but not magnitude.” At first thought this appears to present a dichotomy, for how can the beginning of *matter* have *position* but no *magnitude*? Herein lies one of those persistent ‘secrets’ of Masonry (and life in general).

It should come as no small surprise to anyone that we live in a world which we *perceive* in our concept of *time* and *space*, not considering that there may possibly be a greater *reality* than time and space. Many, many people have devoted their lives, or a part thereof, to exploring this greater reality; some are reported to have *found* this greater reality -- what we refer to Masonically as the Unity.

It is not uncommon for us to communicate such concepts as:

- An event will occur or did occur at such and such a *point* [in time].
- A town may be found at a certain *point* within a state or country [a place in terms of space].
- An aircraft carrier may be or was at a certain *point* at sea.

The so-called fact that we perceive an aircraft carrier as a very large body of matter, does not preclude the possibility that we may refer to its *position* regardless of its mass. If we were referring to a golf ball, it could literally be located anywhere in the Universe, hypothetically. We could say that it was located at “Ziburla,” but that would do little to enlighten anyone as to its location. As humans we find the need to relate to something in terms we can understand, but for those who “Knock” there *IS another language*, sometimes referred to as the ‘Third’ language, which *transcends* this ‘human’ mode of ‘thinking.’ In Masonry, this ‘Third’ language is (an aspect of) the True ‘Instructive Tongue’ which may be *perceived* by the True ‘Attentive Ear.’

Getting back to the *point* as perceived by the average ‘human,’ we experience our concept of reality (though there are others) owing in the main to that upon which we *focus* at any given moment of our existence. The moment of our perception is always the ‘*now*’ in which we find ourselves. From the viewpoint of our ‘duality’ we cannot directly experience the past or the future except through the ‘looking glass’ of the *now*. Likewise we may only experience a *here*. This ‘*now*’ and ‘*here*’ are the *point* of life’s experience as we live each ‘now.’

Geometrically, one cannot see a ‘*point*’ as, by other definition, a point has neither height, nor width, nor depth. We may however represent a point, which for purposes of this discussion we shall designate with a dot or period and refer to by the letter “O,” for “origin,” [it could also to some advantage be designated the ‘East’] as follows:

Fig. 6.6.1: The Point: O .

Remember, the above dot or period is only *marking the position of the point* which I have chosen to illustrate this discussion.

II - The Line.

The next step is equally interesting, for it ushers in the stage for our world of Duality. In Solomon's Temple this duality is expressed by the Pillars Boaz and Jachin. It is also expressed by the 'Sun' and the 'Moon,' the 'East' and the 'West.' Whence came you, and whither are you traveling? Why did you leave the West? . . . Masonry Knows! And the Exoteric reply which we receive to these questions in Lodge is not the Full Answer [although the Full Answer *is* 'hidden' within the ones we are given].

In the world of Duality we now find ourselves perceiving our relative 'reality' in such terms as:

- Here and there
- Then and now
- Up and down
- In and out
- Hot and cold
- Happy and sad

and a veritable host of relative 'opposites.'

The term 'relative' must be used in this case because, for example, your 'hot' may be -30 degrees compared to someone else's -200 degrees or +3,000 degrees. There are some so-called 'absolutes' beyond which 'reality' changes. A great discussion could be launched here regarding 'Means' and 'Extremes' but will be left for another time, other than to bring to your attention the 'Extremes' which Masons celebrate as the two 'St. John's Days.'

Geometrically, this Duality may be expressed by the Point O, representing your 'here' and 'now,' PLUS another Point P¹, representing the 'other' Point. This relationship would exist, for example, in your 'pointing' to a tree and exclaiming to yourself or another, "See the tree over *there*?" or "The event took place last week." In either case the geometric representation of this would be as follows:

Fig. 6.6.2: The Duality: O . P¹

where O would represent your
'here' and 'now'

and P¹ would represent either the tree or the event which took
place 'last week.'

In our Duality we find the need to communicate this more finitely, so we have also devised units by which to measure such distances of time or space which we perceive. Philosophically, it is sufficient to say that the distance between Point O and P¹ is One Unit. Again, philosophically, the measurement we call the 'foot' would be 12 of these One-Units, but philosophically the 'foot' would still be just One Unit. Likewise, a 'week' would be a *time* measurement of 7 'days' or 7 One-Units. Pythagoras, and others, were very specific to hold that Number consisted only of Unity or One. All other numeration was refereed to by them as 'numbers,' but was no longer entitled to the supreme designation of 'Number' (capital 'N'). There is much more to the Ancient's discussion concerning Number and 'numbers,' which will not be discussed at this time. Strangely enough, the Aborigines had a numbering system which is close to this; to them their numeration consisted of One, Two, Three, and everything else was 'Many.'

The Duality may be further expressed in terms of its linearity from 'here' to 'there' or 'now' until 'then,' as follows:

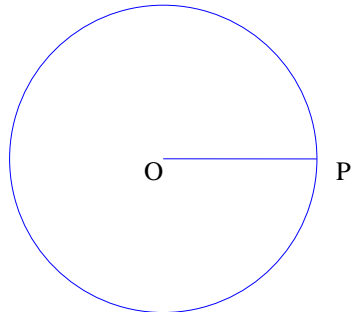
Fig. 6.6.3: The Linear Duality: O . P¹

where the line represents the distance in time or space from O to P¹.

Euclid tended to define a Line as having a Point at each end. More modern 'thinking' tends to describe a Line as consisting of a series of Points or, in some cases, an infinite number of Points. Masonry states simply that a Line "has length without breadth."

All of the above having been discussed so far, we still have not arrived at Euclid's First Proposition, however his definition regarding the 'Point at each end' of a Line is useful and insightful. We have mostly seen old pictures or movies of the navigator using his compasses to lay out or measure the course of his craft. If we were to similarly place our compasses such that the two points were at points O and P¹ respectively on the above figure of the 'Linear Duality,' we could quickly discover that by slightly lifting the compasses at Point P¹ we could describe an arc, giving a circle, with a center point of O and a radius of OP¹ as follows:

Figure 6.6.4:
Line OP¹ as the Radius of a Circle
with a Center of O.

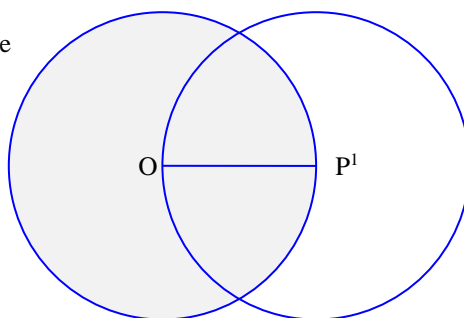


In one regard, this is saying that if we were to begin with Origin O and 'travel' a distance of One (or OP¹), it would theoretically be possible to travel that 'distance' in *any* direction, giving a circle of '360 degrees' when the sum of the possibilities were represented graphically, as per above. The circumference of a circle is commonly noted as consisting of an infinite number of Points, hence an infinite 'number' of possibilities exist in traveling a distance of OP¹ from the Point of Origin, O. (A sphere may also be described with this radius, of course.)

Euclid describes this figure as his "Postulate 3," which is "To describe a circle with a centre and distance," the discussion for which may be found on page 199 of the Dover Edition of his "Elements - vol. 1." It is noted in this discussion that the Greeks had no word corresponding to 'radius.' With no further explanation, Euclid uses the same Postulate 3 for the next step below, but I 'discovered' this next step as follows:

If the distance of Line "OP¹" may *also* be the radius of the Circle, as shown above, and a Line has two ends, Points O and P¹, then the distance *may* and *must also* be known as P¹O. This is in consonance with the Ancient teaching of Hermes [As it is above, so it is below - or - if there is a right, there is a left]. There is therefore *also* a subjective Circle with a center of P¹ implied and inseparable from the 'creation' of the circle with a center of O:

Figure 6.6.5:
Objective Circle
with a radius
of OP¹

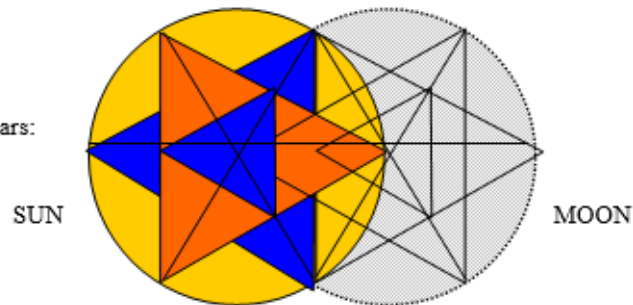


Subjective Circle
with a radius
of P¹O

This subjective circle presents some very interesting practical, theoretical and philosophical possibilities. For instance, in Masonry a significant theme is given to the Sun and the Moon. This theme is far from significant to Masonry alone, and may be found throughout recorded history. Interestingly enough, this theme develops the instant we 'step off' of Point O into the world of Duality. One may also wonder how it is possible to 'step off' of a Point which has no magnitude [height, width or depth] and which for us represents the 'here' and 'now' upon which we are focused at the moment [there being no other 'here' or 'now' we may live other than the One in which we are 'at' in any given moment. In this regard we may say with the Ancients, and Royal Arch Masons, "I am."

A glyph for the Sun and the Moon may be discerned, whether one would agree or not, in the above figure as follows:

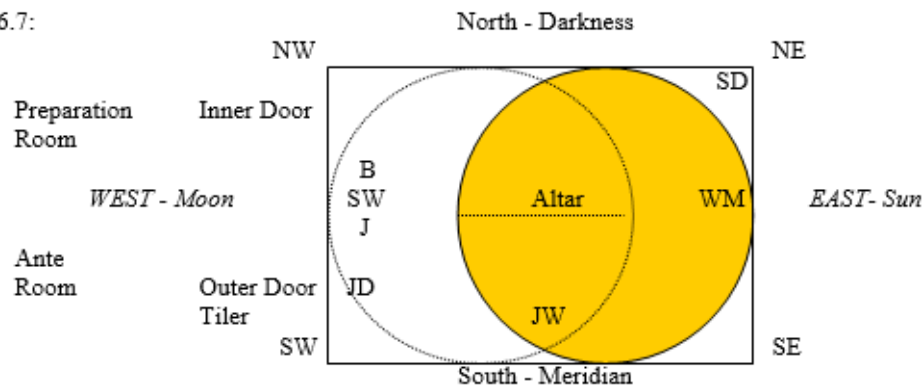
Figure 6.6.6:
Glyph for the Sun, the Moon and the Stars:



This has the further connotation of Source and Light [Sun], known Anciently as the Giver of Life . . . and Reflection and Shadow, the Ruler of the Tides. In Masonry, the Sun and the Moon may be found in the East and West of the Lodge, respectively. . . . Again, ‘Whence came you, and whither are you traveling?’

As an “aside issue,” is a potential schematic of a Lodge Room is of interest to the Contemplative Mind and Heart:

Figure 6.6.7:



This should shed some Light on the amount and deeper significance of Light relative to the Entrance the Initiates, their placement in the NE Corner, and the Entrance of Brothers, and several other Masonic allegories, not spelled out in the ritual books [or given Exoterically].

CHAPTER VI



SECTION VII

Variations on the Square & Triangle

as Found in Operative, Speculative, Royal Arch
and Concordant Masonry



HO IS THERE to set the record straight' on all that has gone before us, when it is for all intents and purposes lost in the hoary depths of antiquity? So, we are left with speculation, commentaries, observations and in this case, variations, among the literature available to us at this time. We can but hope and Knock, as we are enjoined to do, to find the Unity of which we speak. Most assuredly, the Mystic Masons, among many seekers over the centuries, may in fact have 'direct Knowing' of some things relating to this, as the name 'mystic' implies. For now, some variations provide some interesting insights into the symbols and allegory of our Craft.

No one, to date, has written *the* definitive work concerning our Craft or its symbols. Most of the extant literature is largely exoteric, with the slightest hint of esoteric. Some of it is highly esoteric, perhaps too much so to guide the inquiring heart to a proper Unity, except that *all* paths lead there eventually. So, let's take a look at some of the key symbols which have been with us in nearly all times and climes.

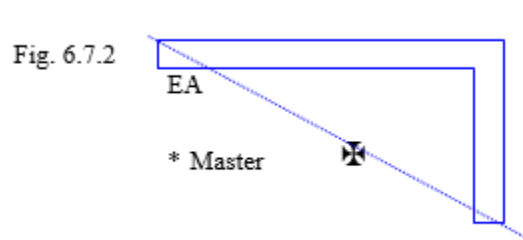
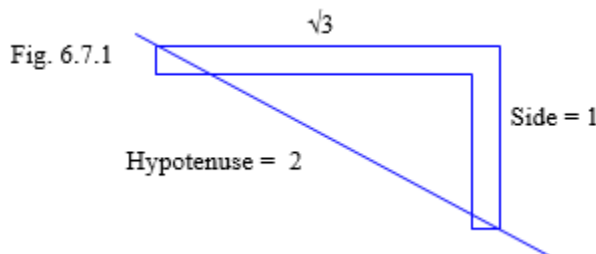
The 'Mason's' Square has come down to us in two major variations:

The first is that which has as its hypotenuse a length which is twice its shortest side. A great discussion of this may be found in 'Timaeus,' from the Dialogues of Plato (see Appendix III).

The other is that which has as its sides 3 and 4, with an hypotenuse of 5, or the 3, 4, 5 triangle.

Both of these seem to imply that they are triangles, which indeed they are, but the Craft has also given them to us as Squares to be used in the Builder's Art. Some relate that these Squares signify 'moral teachings,' but this is mostly so only in the exoteric sense for they have a more profound meaning in the esoteric sense than that which we are given in the general course of our Instruction. In the Unity things are different in the way of Knowing than they are in the 'Duality' of The Pillars. A further view of the 3, 4, 5 relationship, from the perspective of the 'Operative Masons,' may be seen at Appendix XIV.

The square formed from the triangle spoken of by Plato in 'Timaeus,' being on the following order, forms a 30, 60, 90 triangle:



In some of the Old Operative Lodges the Lodge was in the form of a Square, with the Master at the center of the hypotenuse (* see also Fig. 6.7.9 below).

In time, this evolved into a different form whereby the two Wardens Squares were placed in a configuration, with the Master's Station being at the Apex, thereby forming an Equilateral Triangle of '2 by 2 by 2.'

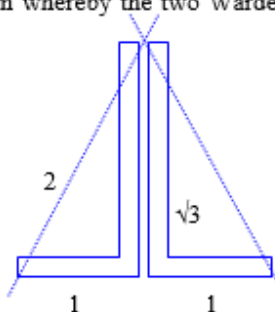


Fig. 6.7.3: The Warden's Squares and the Equilateral Triangle.

By a simple extension of the above this may form the 'lozenge' of the symbol which is still in use by the Rosicrucians today. This symbol is an Equilateral triangle pointing 'up' and 'down,' and may also be Represented as:

Fig. 6.7.5:
The Star of David, by the 1:2 Square (As above; so Below).

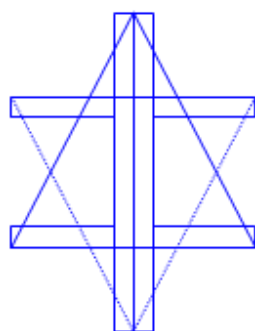
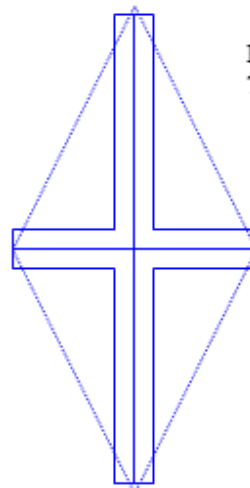
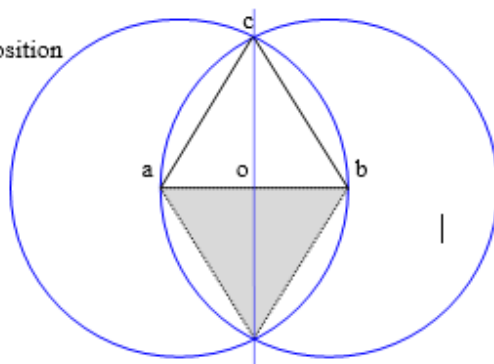


Fig. 6.7.4:
The Lozenge.



Yet, this form may be found in an even more familiar and easier way:

Fig. 6.7.6:
The First Proposition of Euclid, with Subjective Equilateral Triangle .



This form being the First Proposition of Euclid and the Basis of his remaining Propositions. Yet Euclid somewhat 'overlooked' the deeper significance of his First Proposition in that he did not represent to us that if the *solid* triangle was created by the intersection of the two circles, conjoined tangentially at their respective centers, so too was the below, shaded triangle created!

The above figure, in terms of proportion, works out to:

Let Radius $ab = 1$ (Unity)
 ac, bc, ad and bd are also Radii of the circle(s) and also = 1.
 by Pythagoras, $ao = .5, ac = 1$; therefore $co = \sqrt{.75}$ or $\frac{\sqrt{3}}{2}$
 and $cd = 2\sqrt{.75}$ or $\sqrt{3}$

The figure formed by the intersection of the two circles (Spheres, also) is the famous *Vesica Piscis* (bladder of a fish) which is to be readily found in Christian iconography.

Masonry's Real Secret

“Freemasonry is not only . . . sentimental, moral, and fraternal, but it is . . . a system of natural theology, proving the existence and attributes of the one true God to the satisfaction of the intellect, and so supplying a bulwark to faith unattainable by any other means. . . . The evidence is incontrovertible, and Masonry is the evidence.”

from The Beginning of Masonry, by Frank C. Higgins, Trimegistus Press, Mich. 1980.

The 1:2 square may further produce an interesting progression in terms of the Symbolic Lodge:

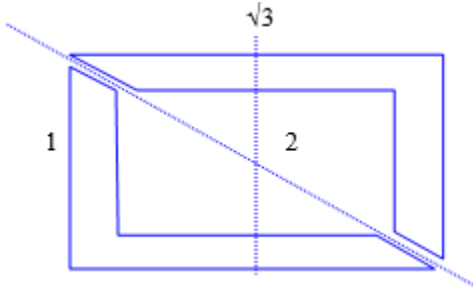
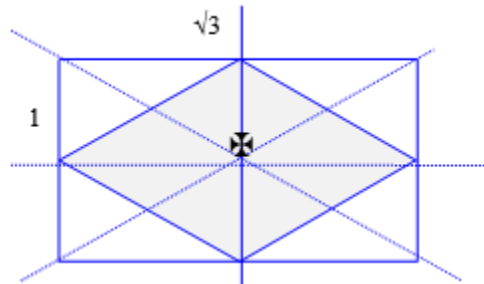


Fig. 6.7.7: The Symbolic 1:2 Lodge, by 1:2 Squares.

In placing the 1:2 Squares in this manner, a Lodge Room measuring 1 by $\sqrt{3}$ with a diagonal of 2 is formed. Inscribed within its dimensions are two Equilateral Triangles, facing East and West. These are no ordinary Equilateral Triangles.

Fig. 6.7.8: The Symbolic Lodge, by Equilateral Triangles.



*(from above 6.7.2 above) Which brings us right back to the *Vesica Piscis* and the Gothic Arch, with the Master standing in the Center, at the hypotenuse, on a clod of Earth (reminiscent of the Grave of the Thrice-slain & Raised Hiram).

To this day this old placement of the Master may be alluded to by the Master's Carpet, being that area which is to be kept clear so as not to obscure the Master's view of the Great Light, symbolically representing that the Master Mason is One with the Light and the SS of KST. This being further an allusion to the Unfinished SS, because the true 'location' of the SS could be at "O," which may be contemplated per the discussion in Section III of this Chapter.

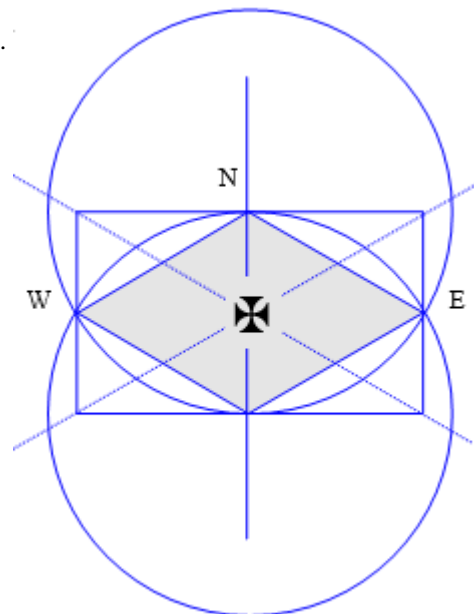


Fig. 6.7.9: The Symbolic Lodge, by the *Vesica Piscis* and Gothic Arch.

CHAPTER VI

* * *

SECTION VIII

Further Commentary & Speculation



IN A PREVIOUS CHAPTER it was stated that libraries consist of commentaries on commentaries. In many regards this work is such a commentary, and this Chapter is especially so. It is perhaps one of the entertainment values of books to be able to gauge *your* thoughts on a subject in relationship to those of an author. This is true even of an author testing their own thoughts against their own thoughts in editing and contemplating their own works. One of the ‘working tools’ I have not had for the present work is a computerized 3-D graphics capability; one I hope to some day have, which may result in further findings and writings. One of my areas of interest has been to explore some of the findings in this chapter in terms of ‘clusters’ and ‘rotations,’ to explore those areas which emerge when the modules are expanded or seen from another point of view (or dimension).

Being somewhat impatient to wait for this capability, I generated a 2-D cluster of Figure 6.3.9, which resulted in something I could further contemplate as follows:

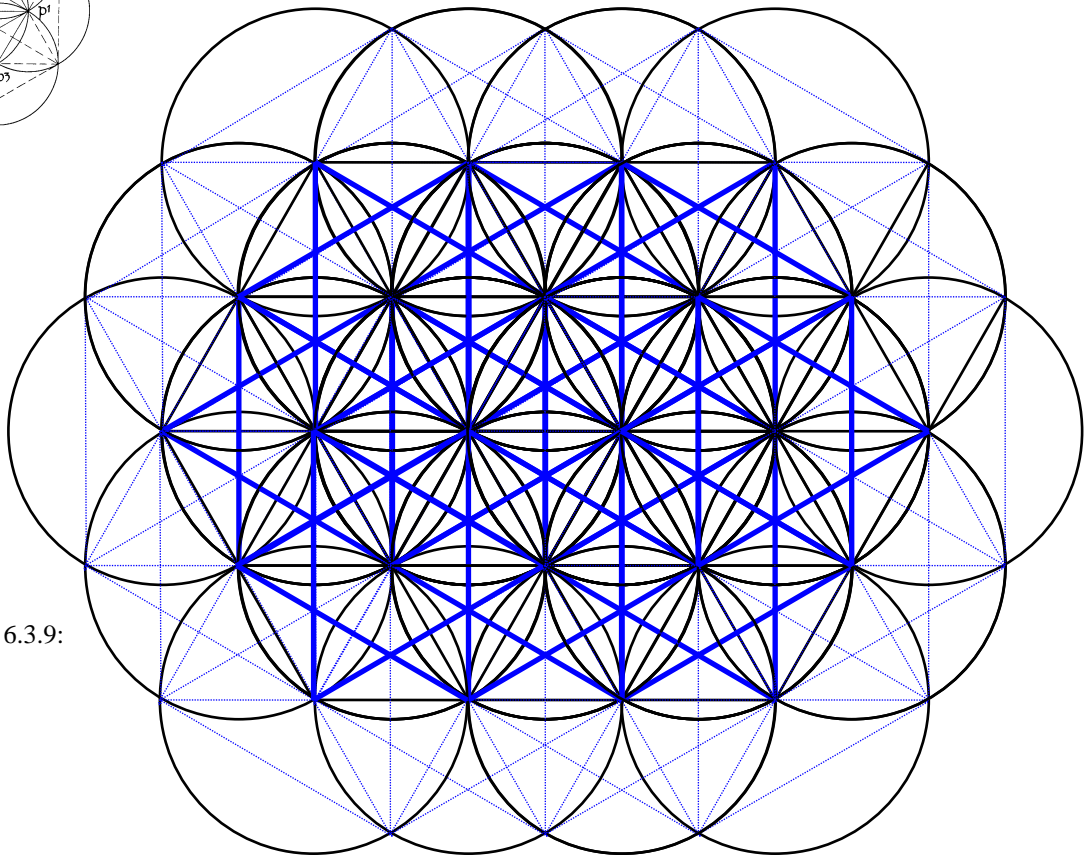
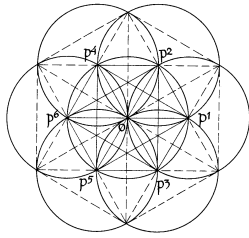


Fig. 6.8.1
Cluster of Fig. 6.3.9:

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

Fig. 6.8.3
Kabbalah - The Tree of Life in KST
The Ten Sephiroth

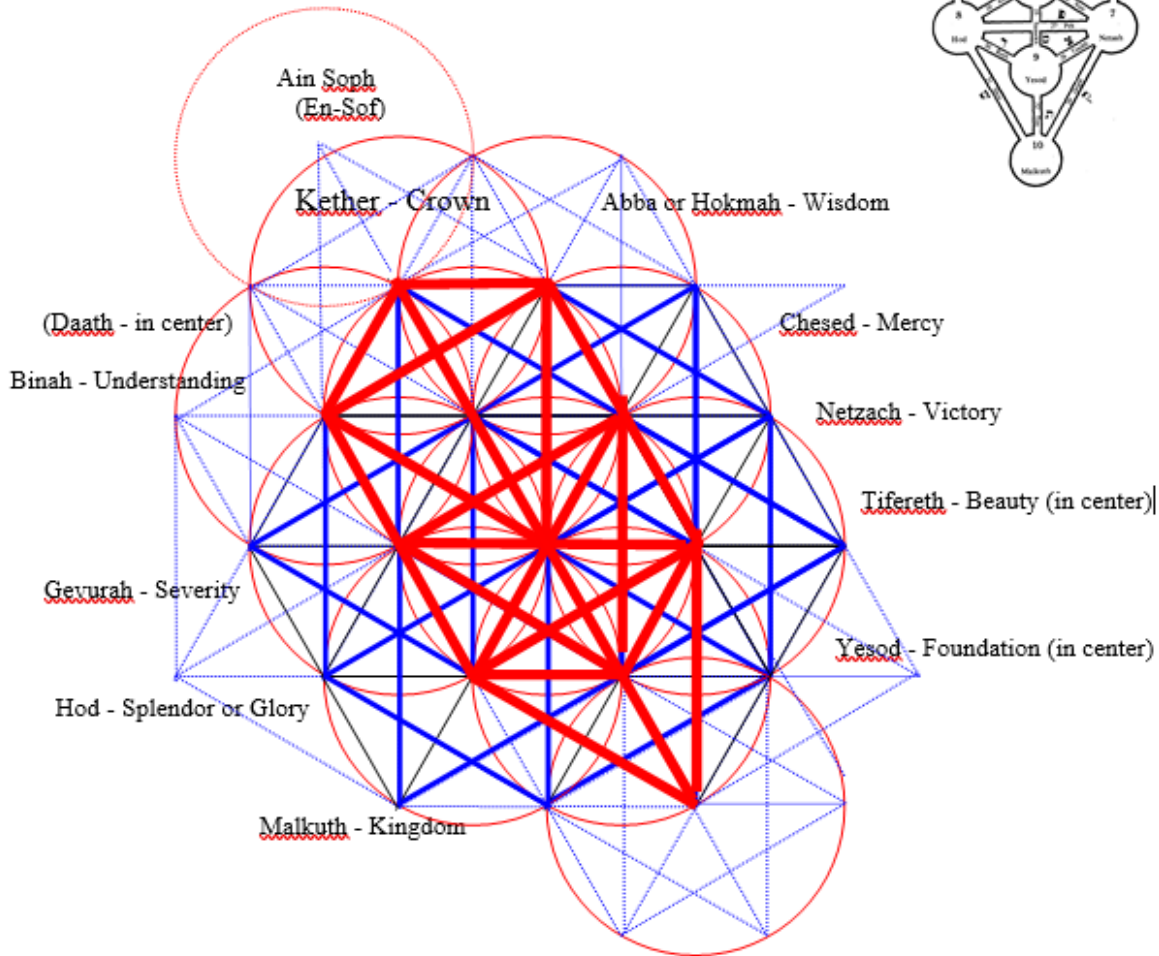
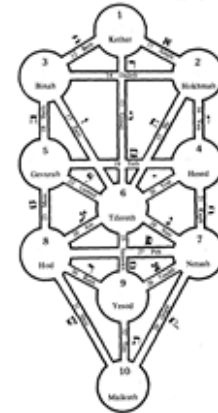


Fig. 6.8.2:
Tree of Life

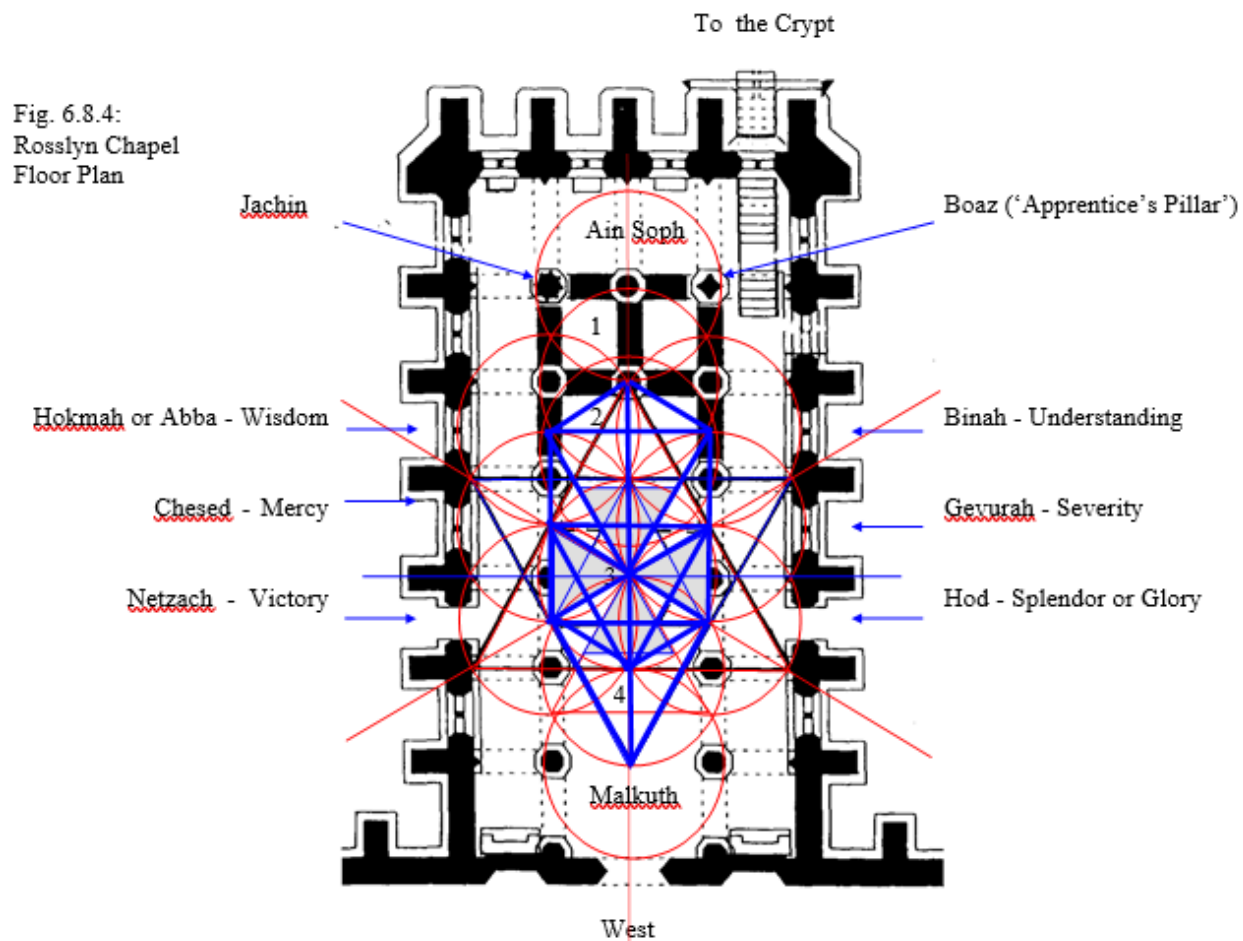


Note: A. E. Waite, in The Holy Kabbalah, has the left & right sides reversed (see Frontispiece of book and pg. 203).

This represents the Tree of Life in a way not normally shown in books, in that it shows the circles and 'Stars of David' for each of the Sephiroth 'interlinked'. The reader is referred to any one of dozens of books on the Kabbalah, the Tree of Life and the Thirty Two Paths (the 22 Keys of the Major Arcana of the Tarot plus the 10 Sephiroth.).

Several years later, while contemplating the above I noted that it was also '3 dimensional' and built a model of it which looks pretty much like Figure 6.3.9 with 3 'modules' of Figure 6.3.12b. If a full '3D' model were built, based on Figure 6.3.9 there would be 9 (12) such 'modules' in it, corresponding to the 9 (12) spheres in the Figure (of which only 6 (9) may be seen in 2D. (This is somewhat reminiscent of 3 x 3 in the Royal Opening . . .)).

The chances of this overlaying with such nicety the Sanctorum and Sanctum Sanctorum (the Double and Single Cubes) of King Solomon's Temple, are strongly suggestive of something beyond mere coincidence. Likewise the chances of this overlaying with such nicety the Floor Plan of Rosslyn Chapel (ref: Knight, Christopher and Lomas, Robert, The Hiram Key, Element Books, Inc., Rockport, MA. 1996) is also highly suggestive, especially in view of the manner in which it relates to other features of the Chapel (which may also be laid out on a grid of squares):



Center circles:

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

The Tree of Life, assuming the scale of the above floor plan to be accurate, is a precise overlay of the Rosslyn Chapel. Entering from the West, the outside world is represented by the manifest 'Malkuth.' Coming next is the Foundation of Yesod. As a bit of ultra-speculation, the beautiful soliloquy of Hiram Abiff in the Royal Master Degree in part consist of Three Circumambulations, the striking of his foot upon the floor Three Times at the Head of each Circumambulation and the Pointing Downward, stating, "but if I die, ***, it will be buried there." If the above 'Foundation' circle were the path of this Circumambulation, the place where Hiram points would be precisely the location hypothesized by the authors of The Hiram Key as the keystone/entrance to the Templar Records of Rosslyn. This is the location, above all that that was chosen; it is also the center of the circle denoted 'Tifereth,' which is 'Beauty' the Masonic keyword for the Junior Warden, and the Pillar of Hiram Abiff.

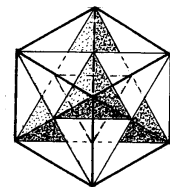
Each of the center circles, Malkuth, Yesod, Tifereth, Daath, Kether and Ain Soph are centered between the six rows of pillars in the Chapel. There are 12 such pillars. In the English Royal Arch there are Twelve Banners, emblematic of the 12 Tribes of Israel (and the Twelve signs of the Zodiac). Each of the outer rows of circles are centered exactly between the pillars, West to East, *and on the window of the outer wall of the Chapel.*

The Crown (Kether) is centered on the place the authors have speculated as the center of the Triple Tau. This leaves an 'extra' space in the East between the Triple Tau and the East Wall. It is in this position that the Kabbalah places the Ain Soph (or En Sof), which is the most Sacred of all of the circles. The Ain Soph, by definition, cannot be comprehended or explained by any language of this world. It is beyond the concepts of time and space, translating as it does from *En*=without, *Sof*=end, as a Unity beyond unity. At the same time it is the 'fluid' or 'flux' in which the entire universe of the *Sephiroth*, the emanations of Its totally uncommitted affluence, reside. In It the Trinity is Unity, to include the Shekinah, from which the Glory spoke to Moses in the Tabernacle and to Solomon at the dedication of the Temple, from between the wings of the Cherubim, above the Mercy Seat, in the Holy of Holies.

The region of 'Daath' or Knowledge (between Tifereth - Beauty - Hiram Abiff and Kether - Crown) could be speculated to be alluded to by Hiram Abiff in the Royal Master Degree, following his soliloquy, when he says, "Comp. Adoniram, it is through the gate of death (Daath - Knowledge) that we find an entrance to the place of wages, refreshment and rest."

The Pillars of Jachin and Boaz, as noted by the authors of The Hiram Key, are situated such as they would be viewed by the High Priest facing the West, with Jachin on his Right and Boaz on his left, assuming this placement is correct. This would place the Pillars of Jachin and Boaz in the *reverse* position in which they are found in most of the text books of Kabbalah, but Arthur E. Waite, in his book The Holy Kabbalah, does place these Pillars of the Kabbalah in exactly the relationship as they have been noted by the authors of The Hiram Key. Mr. Waite justifies this 'reverse' placement as follows: ". . . I believe that my diagram is more within the logic of the symbolism than its alternatives in the printed text-books. It is a question of the right and left sides, which are always presented from the 'observer' standpoint, so that CHOKMAH is on the right . . . while GEBURAH is on his left. On the contrary, what seems intended obviously in the ZOHAR is right and left in the order of procession on the Tree, or on the path of descent into manifestation. The distinction may seem unimportant at first sight, but it had enabled me to rectify the position of the consonants belonging to the Sacred Name in respect of certain SEPHIROTH, so that it is justified by a particular allocation, as well as by the reason of things." Waite opts not to reveal his "particular allocation," as is his style or ethic of research and writings on other matters of 'secret teachings.'

As additional notes, the authors of The Hiram Key, did place the large Star of David in their rendition of the floor plan of Rosslyn Chapel. I placed the smaller Star of David within theirs, the points of which touch the inner part of the points of the larger Star of David. This added placement of the small star yields three important concepts, the first being that it represents the Cubic Star of David, called a Star Tetrahedron, which has been discussed at length in other portions of this Chapter Six, and looks like the following Fig. 6.8.5:

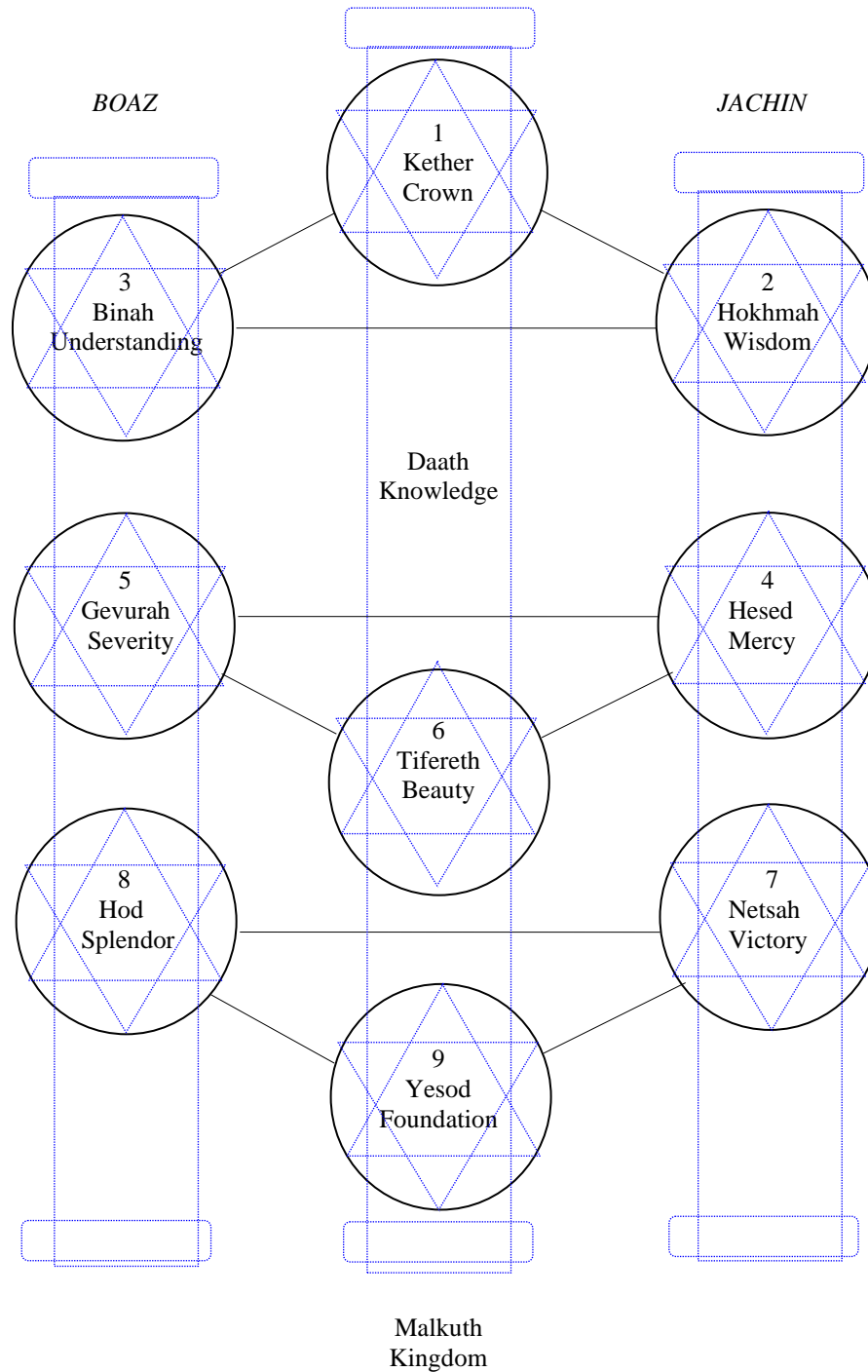


Second, it gives the proper scale for the other circles and Stars of David for the overlaying of the Tree of Life with such exact nicety on the floor plan of Rosslyn Chapel. It also assists to confirm the location, 'The Hiram Point or Key' chosen by the authors. Whether this is the actual portal to a physical treasure, or a spiritual one is for others to decide in their own way and time. Thirdly, the larger Star of David, with a smaller Star of David within it, is the *Jewel* of English Royal Arch Masonry of which it is written that it: "forms by its intersections a given number of angles which may be taken in five several combinations and which, when reduced to their amount in right angles will be found equal to the five regular *platonian bodies*, representing the four elements and the sphere of the Universe. Bro. Harry Mendoza has written an excellent paper on this subject under the title of "*The Platonic Bodies and the R.A. Jewels*," in AQC, vol. 86, 1973, pages 328 &c, a copy of which is in most Grand Lodge Libraries.

At the opening of a Chapter of Royal Arch Masons a specific number of Companions are required to assemble themselves in a specific manner and perform a short rite relating to 3. The position of the Companions is strongly related to the Star Tetrahedron, and their number and short rite are strongly related to the position and number of circles in the Tree of Life, which may serve as a model for the Companions when they assemble themselves for this Opening (see Fig. 6.8.6 below). This, too, I leave for others to decide in their own way and time. (Note: 'Daath' is *not* counted as one of the ten Sephiroth; $9 + 1$ (Kether) = 10, the number of Completion or the Crown.) Also, the position of Kether, denoted by the authors as the location of the Triple Tau, is reminiscent of the Three Officers of the Chapter in the East, but let it be remembered that *ONLY* the High Priest was allowed in the Sanctum Sanctorum, the region of Ain Soph. This could leave the other two Officers as representatives of Jachin and Boaz.

The Triads of the Sephiroth

Fig. 6.8.6:



Ref: Ponce, Charles, Kabbalah, pg. 111, 124 & 128.

As an interesting note, The Hiram Key shows the two pillars as JACHIN (TSEDEQ / ZADOC) and BOAZ (MISHPAT). In the Gematria of the Kabbalah, which some hold to be of great significance - not necessarily the present writer

being among them - the following is noted in David Godwins' Cabalistic Encyclopedia, Llewellyn Publications, St. Paul, MN, 3rd Edition, 1994:

"Mishpat" does not appear in Godwin's; "Mishpar" does appear and = 620

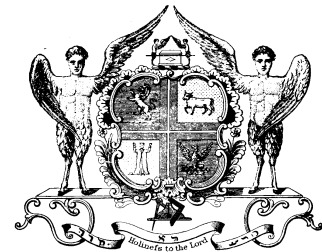
"Tzedek" (righteousness) = 194

Mishpar + Tzedek = 620 + 194 = 814; 814 = *Churam* - "spelling of 'Hiram' used in II Chronicles."

267 (Merkabah / Chariot - ref: the vision of Ezekiel) + 814 (Hiram) = 1081 (Tiphareth / Beauty)

In Craft Masonry, King Solomon is traditionally in the East (Wisdom), Hiram King of Tyre is in the West (Strength), and Hiram is in the South (Beauty) where the Sun is at its Meridian and is the Glory and Beauty of the Day (which is also the time at which Hiram daily entered the unfinished Sanctum Sanctorum to pray, such as he was doing when he came out one day and was accosted by the Three Ruffians.) He prayed, symbolically, at this time each day because at 'high twelve' he was in the perfect Light of the Day, casting no shadow (darkness). Beauty, as one of the Sephira of the Tree of Life, is *Tiphareth*, which is also the center point in the Rosslyn Chapel which has been noted with a Star of David in The Hiram Key.

The 'Merkabah' or Chariot, as recorded in Ezekiel, Chapter 1, relates the vision of the Cherubim, with the faces of a *Lion, Ox, Man and Eagle*, which 'faces' and Cherubim are also the Arms of the Antient Free and Accepted Masons (Laurence Dermott) and the present United Grand Lodge of England. They are also the Seal of many Grand Lodge jurisdictions and are the Four Principal Banners of the Holy Royal Arch. (see also Chapter III, 'The Masonic Charioteer & Chapter IX)



In general passing, regarding The Hiram Key and the authors' sequel to it, The Second Messiah, the following are some observations:

- * The United Grand Lodge of England may not be too pleased with some of the observations or commentary of the authors.
- * Some of the material is highly speculative, taking quantum leaps from a small point to a large assumption, such as that Wm. St. Clair was directly responsible for the 'wine, king, woman, truth' passage appearing in the Knight of the Red Cross of Babylon degree, or that he, in fact, ever wrote, oversaw or directed the writing of *any* ritual. There is no proof of such authorship, although by 1736 there must have been sufficient degree material, Masons and Lodges to organize the Scottish Grand Lodge. Wm. St. Clair was made a [Free]Mason in 1735 in order that he might resign, having no children, the hereditary office conferred by the *Operative* masons upon his ancestors by the St. Clair Charters of circa 1600 and 1630. In return for resigning this office he was elected the first Grand Master of Scotland in 1736, being succeeded in this office in 1737 by the Earl of Cromarty. [Mackey's Encyclopedia of Freemasonry, The Masonic History Company, New York, vol. II, pg 716, 'St. Clair' - 1924]
- * The authors did a lot of digging historically, but did not venture very far into the symbology of their findings or parallel findings in Eastern history or thought. Granted their agenda was to develop the points which they set out to cover; surely this kept them very busy for many years. For example, the 'brazen serpent' discussed on page 213 of The Second Messiah follows a discussion on the Prince of the Tabernacle (24th) degree of the Ancient and Accepted Scottish Rite. The authors "continued to read about the next degree with mounting excitement." This 'next degree' would be the Knight of the Brazen Serpent, the 25th degree of the Scottish Rite. What historical proof there is to the '*legend*' that "the degree was founded in Palestine, at the time of the Crusades [by John Ralph], as a military and monastic [society]" is not stated. Many of these 'Eccossais' degrees were developed in France about 1758, ostensibly by the Jacobites then living there. This degree is founded upon the book of Numbers 21:6-9 in the Bible, which in part records, "And Moses made a serpent of brass, and put it upon a pole; and it came to pass, that if a serpent had bitten any man, when he beheld the serpent of brass [gold], he lived." The authors also make reference to the obligation of knights to aid sick travelers, the Essene healers and the staff with an entwined snake as the badge of modern medicine. They do not refer to the word 'caduceus' or the 'staff of Mercury,' which is also a staff with entwined snakes. Nor, for all of their work in The Hiram Key on the Egyptian connection, do they refer to the serpents worn by the Pharaohs as part of



their headdresses. In other climes, the golden (or white) cobra is a noted symbol of the eastern religions/philosophies, which speak of this matter also. Coincidentally enough, the serpents of the caduceus relate to the Masonic pillars of Wisdom, Strength and Beauty - of Jachin and Boaz - of King Solomon, Hiram King of Tyre and Hiram Abiff. There is great esoteric significance in the *caduceus*, the central column being the (triple-fold) path to the 'lost Word' and the Shekinah (or 'cloud of the glory' in the Tabernacle in the Wilderness and in King Solomon's Temple). The Wisdom of this symbol would definitely have not been lost on the esoteric scholars who wrote the rituals of Freemasonry. It has a *great* deal to do with subduing of the passions, the divesting of the vices and superfluities of life, and the attainment of the Unity of Mastership.

- * Freemasonry, i.e. those Masons who seek after the light to become Freemasons, is long overdue for a history which is not 'lost in the dim recesses of antiquity.' The work of the authors of The Hiram Key and The Second Messiah, while too speculative at times, has overall woven a tantalizing tale which in many of its parts has perhaps more basis than many would admit or realize. Hopefully the Grand jurisdictions will not take the Papal hierarchy's strategy towards that which did not meet with their agenda:

Ridicule - Absorb and Modify - Ignore - or Ruthlessly suppress.

What would it take for any of the discussion in this Section to be true, short of a miracle?

For beginners, we are faced with a major anachronism in the problem that Royal Arch Masonry did not make its first documented appearance into Freemasonry until about 1738-1745 [but were most likely the Antients represented by the early schism of the Grand Lodge]; the Cryptic Degrees began between 1737 to 1810, depending upon which of many theories of origin to which one subscribes. Rosslyn Chapel was built circa 1440-1490. One could say that the Degrees were founded upon an old legend concerning the Chapel, but in fact they are more in line with adding . . . what would become of the Word, before the murder of Hiram Abiff, should it ever become lost (the Royal Master Degree), and the Deposit (Select Master) and 'recovery of the lost word' into the Craft (Royal Arch).

With the destruction of the three Temples, the Ark and the Word were lost to the world. This was one of the goals of the Templars: to see if they could find anything in the ruins or beneath the site of the old Temples. Whether they found anything, the rituals of Freemasonry give, first, a substitute word and then another solution to this loss, deposit and recovery. Upon what basis these rituals were written is, in turn, lost to us at this date.

Between (or among) the Templars in Scotland, the Rosicrucians, the Hermeticists, the Alchemists, the Kabbalists, the Royal Society of London, the Roman *Collegia*, the Astrologers . . . all taking the stage in Europe between 1100 and 1700 (before, during or after) . . . any number or combination of legends or beliefs could have been grafted upon the Operative Mason origins which are claimed by most Freemasons. If Masonry was to claim any antiquity, it obviously had to keep the early material such as the Charges, Euclid, Geometry, and the Masons Word. From these humble origins, subsequent writers added many things to the ritual, including the Hiramic [Noahchite] Legend and the many higher grades, side degrees and concordant bodies. In answer to political and religious considerations, it was felt by the emerging Grand Lodges that it was expedient to de-christianize the Craft Degrees.

In the face of much of this, the symbolism in the architecture of the churches, chapels and cathedrals of this period relies heavily on many common geometric configurations, which have roots in many different religions and philosophies of the world. The floor plan of Rosslyn Chapel gives, if nothing else, the impression of having been very carefully designed along geometric principles, presumably because of its use as a Chapel along religious lines. The lack, at Rosslyn, of the standard carvings and symbols of the Christian church tends towards a more universal message or symbolism. If there is any connection between this Chapel and the Templars, it is in many regards a record in stone of that for which they searched. The European philosophies of this period were ripe for the possible inclusion of their cherish beliefs in this Chapel; surely it is not the type of religious edifice which would have been designed by the Papacy of Rome, although many of the architectural features share a common theme with those of their Cathedrals.

CHAPTER VII



SECTION I

Life is But a Dream . . .

*Give a man a fish
and feed him for a day.
Teach a man to fish
and feed him for a lifetime.*

Within the Fellowcraft or Second Degree of Masonry is the well-known Middle Chamber Lecture, one section of which is presently related to the Brother as follows:

“The five human senses are Hearing, Seeing, Feeling, Smelling, and Tasting, the first three of which have ever been deemed prerequisite to being made a Mason . . . “



THE RISK OF being redundant (which factor is built into the overlaying of various aspects of this book, and, in fact, is in the Degrees of Masonry where redundancy seems to be the order of the day) I shall transcribe the longer version of this portion of the Middle Chamber Lecture for your review as written or compiled by William Preston *circa* 1773/4 (as it appeared in the *Transactions of the Quatuor Coronati Lodge*, Vol. 83, pg. 215).

“How many senses are there?

Five, though they may be reduced and explained by only the one of feeling.

Name them.

Seeing, hearing, smelling, tasting and feeling, and from these originated all our ideas of colour, sound, invisible effluvia, extension and motion.

Explain them.

- By *seeing* we distinguish the colour, figure and dimensions of objects *as far as the influence of light enables us to do it.*
- By *hearing* we discern sounds and enjoy the perfections of harmony, melody and music and therefore reap the benefits of speech, a source of great comfort in society.
- By *smelling* we distinguish the effluvia emanating from bodies and are enabled to avoid subjects obnoxious to our existence and enjoy the comforts of others agreeable to our nature.

- By *tasting* we make a proper distinction between wholesome and obnoxious food and enjoy the comforts that nature and the arts of cookery can afford us in aliment to our bodies.
- By *feeling* we preserve the different qualities of bodies such as cold and heat, hardness and softness, solidity and extension, from which a variety of sensations are produced, which are for the most part beyond human enquiry.

What are their excellencies?

In confirming the documents of nature which are true and wholesome they enable us to distinguish the power and effect of nature's works and ascertain the occasion in which the mind is led to from simple notions into abstract ideas and may be considered as the first principles or elements of knowledge.

Whence are they traced?

From the bounty of nature's Great Architect Who created Man in the full possession of intellectual powers.

How are they considered?

The senses are the channels by which the objects of human knowledge are conveyed to the mind and, like signs in the natural language, have the same signification in all climates and in all nations. They are the gift of nature and primary regulators of all our actions and powers and by them we become conscious of the distance, nature and properties of all external objects.

[We now find ourselves in the part of the Lecture which has come down to us in the present day, as quoted in the first part of this discussion.]

What number is truly essential?

There are three essential for the practice of our art.

Name them.

Seeing, hearing and feeling.

Why are they essential?

Because without the use of these senses the Signs, Tokens and Words in the several Degrees would not answer the purposes for which they were originally intended. Were such impediments permitted to exist amongst Masons the general plan of the system would be rendered abortive.

Resuming the Lecture . . .

What is their proper use?

Through the medium of these senses we form accurate notions of the operations of nature by the perception of external objects, for without the organ of the senses the mind must have remained destitute of knowledge.

What are their advantages?

That the examination of the operation of the external senses leads us to the more abstract and difficult knowledge of the mind and, as the senses are the mediators between the mind and external material objects, the better we understand their nature and use, their defects and disorders, we shall apply them with greater success.

Illustrate.

To sum up the measure of God's transcendent goodness to Man we need only observe that memory, imagination, taste, reasoning, moral perception and all the active powers of the soul present such a vast and boundless field of philosophical disquisition as far as exceeds human enquiry. We will and we act in consequence of such will, but how we will or how we act are mysteries only known to nature and to nature's God."

As alluded to above, by the operation and application of the Five Senses we perceive *Time* and *Space*. This gift of Time and Space enables us to experience Knowledge, all of which must be tempered with the understanding that we experience these senses and the benefits of their perception in terms of our existence upon this Earth. Many have speculated (and asserted!) that the Reality of Time, Space and Knowledge may be quite Relative in other aspects of the 'True' Reality.

At this juncture, we have seen the Lecture portion of the Middle Chamber, with an allusion or *Illustration* that there is perhaps more concerning the “boundless field of philosophical disquisition.” At least we are a little closer to the intent of the early writers of the Ritual on this matter, but then too they discuss in the main the “perception of external objects” in a rather narrow-beamed light. To go a step or two further the following exercises, offered below as ‘Scrolls,’ are presented for your review and contemplation. Experience is frequently a better teacher than that which is afforded by some of the narrative material in the Ritual, although the Ritual is built upon a subtle form of experience in its own right.

Let us make a further advance on this matter of the Senses and Perception . . .

SCROLL I DIVERSITY



THINK FOR A MOMENT of a very simple thing . . . your local library. Everyone has at one time or another been to some kind of a library. It is the place where books of fact and fiction are arranged on shelves according to various subjects, titles and authors. How long do you think it would take to read all of the poetry books in your local library? How many different books are currently available in the English language? How many different books are currently available in the world, regardless of the language? How many different books have ever been written since the advent of writing in its earliest form?

You can easily see that more books have been written than you or I could ever begin to read, and we haven't mentioned some of the sisters of books such as tapes, videos, CD's, movies, recordings, the Internet, engravings, photographs, microfilm, magazines, paintings, sculpture, music, or engineering and architectural drawings.

Well, so what. No one is so naive as to consider viewing or reading beyond their interest level and available time anyway, so why bring it up?

In the main, it is of relative importance to have some appreciation of the things that we have taught, learned or otherwise communicated, from one to another, over the years and centuries and millennia we have inhabited our earth. More specifically, if we were to go to the library for one single subject, a different perspective may be seen.

Out of all the possible subjects in the universe, let's take something simple like a drinking vessel: let's get a book out of the library which would show and tell us how to make all the possible drinking vessels that could be made. How many pages do you think such a book would contain between its covers? What size would the warehouse be to contain one sample of each drinking vessel?

If that is too large of a concept to contemplate, let's reduce the subject further to the specification that we are to get a book out of the library which would show and tell how to make all of the possible solid oak cups, exactly five inches high with a six-ounce liquid capacity. How many pages do you think this book would contain between its covers? What size would the warehouse be to contain one sample of each of these drinking vessels?

SCROLL II CHOICE

Pick any similar subject of your own choosing, and you will see that nearly an infinite array of possibilities exist relative to the manifestation of ‘things.’ Obviously, if we stopped to contemplate the infinitude of possibilities, nothing could ever get accomplished. If we were to contemplate, for example, all the possible oak drinking vessels before producing the first one, or before building a house or setting up one village government, we would be hopelessly immobilized by such a process. And so, from the Gift of the Infinite (or the Eternal), we arrive at parameters (or a Mean) in terms of time and space and arrive by a seeming miracle at *one* possible solution from all that are available.

As you follow to this point it should begin to be realized that, although we spoke of it being possible to show and tell about an infinitude of drinking vessels (cups), we spoke at the same time of but *a* cup. From the realm of all (cups, for instance) there is to be produced (born) but one. How is this ‘one’ to be chosen, and how did the need for this choice come about? Consider, now, what follows. In the choosing of a specific cup from the infinitude, for example, the choice may have been made by a multitude (which cola is best?), by a citizenry (which candidate shall become mayor?), by a committee, a team, a couple or an individual. In short, who makes choices; by what process, is a consensus arrived at to produce the ‘one.’ And what happens if no apparent agreement is reached, has *no* choice been made, or has a *new* choice been made (to not make a choice at this time)? This ‘non-choice’ could, of course, set in motion its own series of circumstances or events.

Regardless of the number of participants in the process of making the choice, they are collectively focusing on the chosen subject, according to each participant’s perception, expertise and interest of the subject or objective. In some cases the field of focus may be very narrow and similar, in other cases it may be very wide and dissimilar. In the main, the thing to be produced has become and is a *SYMBOL* of a representative group or individual, which when chosen will represent that group or individual to the end for which it was chosen.

This may sound a bit complicated, abstruse or esoteric, but it has an underlying reality at its roots.

Why, for instance,

does John drive a red sports car?	does Carol vacation in the mountains?
is Robert a Democrat?	is the Fox River polluted?
is Brad a used car salesman?	did the stock market go up (or down)?
does Mary collect dolls?	was Iraq an ‘international rebel’?
does Susan attend finishing school?	is the bread and milk stocked at the back of the store?
does Henry play golf?	does Harold go nowhere without his cell phone?

When the above, and many other possibilities, are viewed in terms of ‘symbol’ we begin to see things more in terms of:

- Oh, that is not necessarily right or wrong, but that is the way a belief or circumstance is being expressed.
- Oh, that is an outer expression of an inner belief or ‘need.’
- Something is in balance (‘two things’ have occurred to produce what I am now perceiving as ‘one’).
- An apparent imbalance has arisen from a possible difference of perspective.

As a child grows it is taught and nurtured by the parent figure, by the teacher, by societal norms, by peer groups, or other sources of learning, until such time as the child in turn becomes a teacher and nurturer to itself and others. So, too, does a farmer tend his crops and a shepherd guide his flock. As a county, company or country grows it is raised and nurtured by its leaders. Some crops wither on the vine, some need fertilizer, some struggle in the barren soil and some grow heartily in rich loam deposits.

Any seed, any thought, any new beginning, has a middle and an end, a period for growth and for harvest. But has man ever created a seed, a thought, or any new beginning? Think very carefully before you answer. Perhaps by way of experience, in arriving at your answer, you may wish to try the following:

SCROLL III

WHENCE ARISES THOUGHT?

Try to hold just *one* unchanging thought (of a maple tree, for instance) for two full minutes, and pay very close attention to what occurs and how you *perceive* it. Try, too, to identify from whence the *perception* originates. If you have any difficulty with two minutes, slowly work your way back to one minute and so on until you think you have created your 'own' thought. If you find yourself 'thinking' in words or pictures, *find the Source* of the words or pictures. This is an interesting exercise to pursue while drifting off to sleep at night.

If you think of something like, "I will go to the grocery store and buy a loaf of bread," become aware that the 'thought' arises before the words or pictures come into your 'head.' Feel the thought arising within you, and follow it towards its Source.

Science tends to say that thought arises from some type of electro-neurological phenomenon or impulse within the brain, and let's leave well enough alone at this juncture and say that this is correct, with a few reservations:

- You may wish to consider not denying your own birthright, your own inherent perfection. There are forces afoot in the universe that the greatest 'minds' of all time have still not solved or found. We have made great strides over the centuries, but there is still a lot for all of us to 'discover.'
- Trust that whatever your concept of the Creator may be, hold it in the best of regard and follow your heart. No two individuals have *exactly* the same concept of what God Is. This is a Journey which each of us, in our own way embarks upon.
- You cannot "storm the Gates of Heaven." Be gentle and patient. In the greater scheme, time and space are different than you may imagine. Each step, no matter how small or large is worth the attempt. The Biblical suggestion to "Be Still and Know" is as appropriate today as when it was first recorded. In this regard your attention is invited to "The Old Poet's Rhyme" in the Appendices of this book.
- If you feel that you have 'found it,' or that you already 'know,' you could be closing the door to learning 'more' or 'further.' 'It' is not something someone else can 'give to you'; it is an Inner Journey, and well worth it.
- You will always find yourself in the company of individuals and circumstances which are appropriate for the moment in which you find yourself. There are no 'victims;' there is no 'justice' in quite the way you may be used to defining these terms. Everything is in complete harmony or balance at all times. Look not to the ends of the seesaw or the scales, but to the fulcrum, nor to the hands of the clock, but to its Center, not to the hurricane, but to its eye, for such is the nature, unseen, of all that has the Truest Reality. For those who have eyes, let them hear; for those who have ears let them see . . . Let your eyes and ears be as One.
- Take your counsel, ultimately from what is in your own heart. Do not be swayed by the beliefs and opinions of others, nor what you find here in these words. Develop your own faculties to Know the greater reality of 'things.' Reclaim your limitless gifts of creativity, compassion, love, and any other faculty you *need* to exist.
- You may not always have what you want, but you will always have what you need.
- Huge reserves of human, financial and physical resources have been expended to discover, build and maintain 'things,' beliefs, nations, institutions and empires. The cost in resources and human lives cannot be calculated. This is not to imply that anything has ever been wasted. It is hard to conceive that the Creator was the driving force behind our current difficulties regarding sewerage, waste disposal, pollution, toxic waste, bottle returns, acid rain, 'green house effect,' and any of the societally generated and allowed matters which may or should concern us. Yet, if one is to believe the Creation story, as most of us do, God created the Heaven and the earth. So, from where did all the waste and pollution come, or maybe we are merely witnessing the conversion of matter from one form to another. Maybe it is not the matter that is being wasted and converted, but is more associated with man being somewhat wasteful and polluted in his relationship to the gift of Creation.

Civilizations have risen and fallen in the past. Who is to say that the pattern stops changing. Will our world become the Sahara or Gobi of the future? Who cares -- we've got ours, let 'them' deal with it. Reincarnationists say

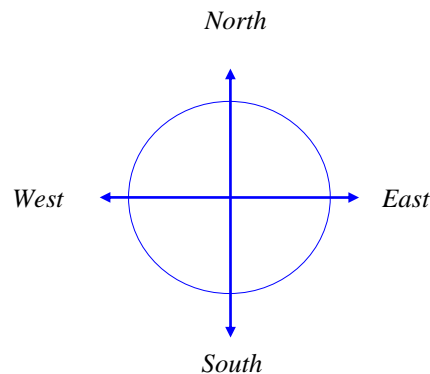
that ‘we’ will be ‘them.’ It’s a good thing so few of us (westerners) have seriously studied the possibility of reincarnation; wouldn’t it be horrible if we had to answer for what we did or didn’t do this time around?

There are millions of people who do care, and are doing something tangible about ‘it.’ There is also a segment of society who profess to care, but do little or nothing about ‘it.’ Yet we all contribute to our evolution, a remarkable process worthy of further contemplation. Many people have seriously studied the possibility of the continuity of existence. Whether it is fact or fiction, isn’t it strange how some things exist whether we ‘believe in them’ or not?

From whence arises ‘thought’? . . . perhaps we may ‘Be Still and Know’ . . .

SCROLL IV HERE AND THERE

Below, you see a rendering of the cardinal directions or points of a compass. Before we begin this section, please take a very brief moment and *physically touch* the points of the North, the South, the East and the West:



Those of you who touched the *center* of the compass points may rest peacefully in the Garden of Eden, for all of the points do in fact meet at the center. In touching the *center* you are touching all of the four points at the same time. I do not mind admitting that it took me several months to figure this one out on my ‘own,’ until one day I just ‘Knew’ this.

Taking this one small step a little forward now, please locate *yourself* on this same diagram. Are you in the North, the South, the East of the West, relative to yourself? Everyone should have gotten it this time! You are at the center, at the ‘place’ we may call ‘here.’ If we take three or three hundred giant steps to the north (in search of the ‘Truth’ for example), we are still or always at the place or point we could safely and rightfully call ‘here.’ No matter where you are, if someone were to ask you where you are, it would be perfectly logical and correct to say . . .

‘ _ _ _ _ ’

SCROLL V NOW IS THE HOUR

Now, if you would, please locate your nearest clock, watch or other timepiece and record the time of day in the space below:

____ : ____ ☐ a.m. ☐ p.m.



MOST OF YOU, from having experienced the results of Scroll IV, should have automatically recorded the time as 'Now,' regardless of the ridiculous pretense of the lines and boxes. No matter where you are or when you are there, if anyone were to ask you for the time of day, or 'what time it is,' it would be perfectly logical and correct to say 'Now.' To take this one small step further, if they were to ask you what time it was in London, Tokyo or on the moon for that matter, it would still be correct to reply 'now.' Obviously, all responses not dealing directly with the 'now' as one would normally perceive it would have to be addressed as 'then,' 'before then' or 'after then.' This should accommodate persistent inquiries into the nature of all 'past' or 'future' events not immediately connected to your 'now.'

The next step is a little longer, so please bear with me. Consider that you can perceive a place or a time that you could refer to as 'there' or 'then,' respectively, but you can only directly experience a place or a time 'here' and 'now.' For example, you may see a movie or picture or think about a scene or event from Rome, 20 A.D., but you will perceive that scene or event in terms of your present 'here' and 'now.' The implications of this phenomena are rather interesting when you consider the possibility of being able to experience or project virtually anything, from any possible past or future, in a present 'here' and 'now.' As we come to address the Senses, commencing with Scroll 7, this potential will perhaps be more clearly realized.

Concerning a 'moment,' some tend to live *for* the moment. It is preferred, for our purposes, to consider living *in* the moment. Living *for* the moment has more to do with hopes and expectations, which shall be addressed further on in this book. Living *in* the moment concerns itself with being *aware* of or alert to the 'here' and 'now' in which you find yourself. Most stress is related to *not* living *in* one's 'here and now.'

So what if you find yourself in a traffic jam, or "you're 'late,' you're late, for a very important date," or you get into the wrong line at the bank for the 300th time! You know if you change lines at the bank or grocery store, the one you left will go faster; you know that you can't get to that important date one second earlier than the time you arrive, and the average car can't sprout wings to lift you over the smallest traffic jam. So, relax and live your 'now and here.' You should have taken care of everything you could have, at some nondescript 'then and there,' to reduce the possibility of a seemingly stressful 'here and now.'

A friend related to me the delightful tale of the "Flat Tire Syndrome" a few 'thens and theres' ago. He related how he was experiencing an abnormally high incident of flat tires and how, at each incident, his stress/blood pressure-quotient would climb to an uncomfortable range. Regardless of what anyone would ever tell you, life is not wholly concerned with "payback-is-a-bitch." There is a Mercy and a Grace within this Creation of ours, once we have decided to stop punishing ourselves.

At any rate, the friend, at some gentle moment, decided on his '1000th' flat tire that he had punished himself long enough. He greeted his new flat tire as a mischievous friend instead of a grievous enemy, remained perfectly calm, changed it as 'now-followed-now.' He happily reports that his incident of flat tires is now far below its previous level and that even if one should come along . . . well, so be it . . .

As an adjunct to Here and Now, is it not a bit unusual that we measure Time and Space in Twelves, yet calculate so many things in Tens? How is our understanding of the Universe to go forward in the next millennium or beyond if we continue to numerate One through Ten, Eleven through Twenty and so on? The Twenty-four inch gauge is given to the newly initiated Mason ". . . to measure and lay out their work." It is additionally fitting that this very

same gauge is to be used by this Mason “. . . for the more noble and glorious purpose of dividing our time!” and etc. There is also a certain something to be considered in the way this time is divided. 888 may also be read not as $8+8+8$, but as Eight Hundred and Eighty Eight, a definite ‘rule and guide’ for our practice owing to its Symbolic meaning of ‘The Dominical Name of Christ.’ (see “888” “Christ” at Google search)

<http://www.google.com/search?hl=en&source=hp&q=%22888%22+%22christ%22&aq=f&oq=&aqi=>

We do measure Time in units or factors of 12:

- Twelve months in a year
- 24 hours in a day / 2 = 12
- 60 minutes in an hour / 5 = 12
- 60 seconds in an hour / 5 = 12

We do measure Space in units or factors of 12:

- Twelve inches in a foot
- Dozen = 12
- 36 inches in a yard / 3 = 12
- 360 Degrees in a Circle / 30 = 12

. . . and then we convert this to a system of Tens for some strange reason, especially when it comes to science, money and ‘things’:

- Decade = 10
- Century / 10 = 10
- Dollar / 10 = 10
- Metric = 10-base . . . and etc.

Oh well, such are the ramblings of this writer. The ten has served us well since the times of Pythagoras and Euclid; since man discovered his Ten fingers. For us to 'learn' 12-base math would be less popular than the Metric system has been in the past few 'decades,' but there is a clue here for those who would 'listen.'

SCROLL VI TIME ON OUR HANDS

- a. Observe a clock with a second hand and verbalize the exact time to yourself for each of sixty seconds.
- b. Observe the precise location of a passing automobile at each of its 'nows.'
- c. Write down everything that just 'comes' to your 'mind' for sixty seconds, or follow your thoughts for one minute. If you need a subject, watch an apple on a tree in your mind's eye, or a fountain at the center of a garden.
- d. The next time you get 'caught' in a traffic slowdown or jam (vehicular or pedestrian) climb into your 'here and now' and *observe* your reactions and *feelings* as though you were separate or detached from the situation.

SECTION II The Senses

If you directly experience only your ‘here and now,’ what then of ‘other’ people, things and circumstances which impinge upon or interact with your here and now; how does that affect *their* here and now?

Well, you are nobody’s ‘better half.’ The Grand Architect never created half of anything. You are unique unto yourself and no one, but no one, perceives your world or universe precisely the same way as you do. Remember, too, that in the Ocean of Life your ‘self’ is seen somewhat differently; not self-ish, but self-less . . . No one gets to ‘Heaven’ by climbing on the faces of ‘other-selves.’

Living in our ‘here and now’ is not a lot of non-sense, but quite the contrary. Without the five senses you would have no perception of the world or universe as you know it. As a part of the Middle Chamber Lecture, this rather obvious subject of the Senses is discussed in such a way as to invite your attention toward ‘more’ contemplation of them. Let us make a further advance . . .

SCROLL VII THE FIVE SENSES

PART I SIGHT

Pick an object within your sight, such as a chair, a building or a tree. Observe how it looks over there; its shape, size, color, textures, light and shadow and its relationship or approximation to the object nearest to it. Now think about the point from which you are observing the object; the distance to the object, what is between you and the object, and whether you are sitting, standing or reclining. Next become aware of your exact ‘here and now.’ You are *here* and the object within your sight is mysteriously *there*, but participating in *your* ‘here and now.’ At what point, that is *where* do you observe the object? Extend your finger and point to where you are seeing the object. Think carefully before you do this, for if you saw it ‘over there,’ that would mean that your ‘here and now’ would also have to be ‘over there.’



IF YOU ARE in a chair, for instance, the point *from which* and *at which* you are observing the object is *in the same chair*, because your organ of perception, your eyes, are attached to *you*, not the object you are observing.

How is it that you see ‘that-object-over-there.’ One clue would be to turn off all sources of light (closing your eyes will accomplish the same thing). Could you then see the object any more? Could it be that you see the object because of and *only* because of reflected light? But *all perception* of what you are seeing, whether it is the palm of your own hand or the distant moon, occurs *within you*, ‘here and now.’

Maintaining your same position, your *here*, turn your head and observe the other things that appear within your view at their appointed ‘now.’ Your position has not changed and everything you see is perceived *within* you. In such circumstances, what is the truer reality, the object’s existence at its so-called distant point, or the perception of it and its significance to you, *within you*, at the moment of your perception of it? In one sense, you imbued it with its reality through your perception of it.

Earlier, it was suggested that you close your eyes so that you could *not* see the object, and it is now suggested that you close your eyes and *see* the object. Most people can easily call up inner ‘pictures’ or perceptions of things. Many can develop this to a high degree; some may experience a degree of difficulty with ‘visualization.’

With your outer vision you were able to ‘see’ the light reflecting from the outer surface of the object. With your inner sight/perception, examine the object of your choice. Remaining where you are, but with your inner sight, walk up to the object and examine it more closely. Look inside of it to observe the materials from which it is made, walk around it, see it as being different in color or shape, add to it or change it, let it float in the air and turn as you examine it, or imagine *yourself* floating in the air while examining it.

Yes, all of this could be said to originate in your imagination and that the ‘picture-perceptions’ in your ‘mind’ are just imaginings. Just what the source and nature of these ‘picture-perceptions’ may be is a subject worthy of further contemplation and understanding, but for now it is interesting to know that this faculty exists to a very strong degree or may be developed to such a point in many people. You may perhaps be more familiar with this phenomena of inner visualization through what is commonly referred to as ‘dreams.’ The subject of dreams, however, will not be discussed in this book.

PART II HEARING

Turn on a radio or television and savor the sounds. The previous Scroll for ‘Sight’ should have shown you, among other things, that the things we see appear to occupy ‘space.’ The perception of things within you does not necessarily occupy ‘space’ as you know it. How is it that a whole house of 20,000 cubic feet (more or less) can fit within your perceptive sight?



SOUND, on the other hand, is perceived mainly, linearly, through ‘time.’ This is not to say that sound cannot fill or occupy space. If moment, didn’t follow moment, if there were no time flow or breaks in sound, then it would crash in upon you as discordant, incomprehensible noise. This is not to say that you cannot experience an awareness of the sounds emanating from the television, passing traffic, an airplane overhead, the radio, the telephone ringing and the birds singing outside of your window . . . all at the same moment, but if time were suddenly frozen, so too would comprehensible sound. [What, by the way, would happen if ‘space’ did not yield to accommodate ‘things’ . . . and to the sense of ‘sight?’] If you had been listening to a song at a moment when time stood still, then your perception of the sound would consist of whatever note or part of a note of the song you had heard at that moment.

But, then again, you are the sole perceiver of your universe, and regardless of the apparent source of sound, your perception of it is wholly within you . . . ‘now.’ You may refer to a sound as having been produced ‘then,’ but you can only perceive it ‘now.’

Another aspect of sound may be observed through ‘sight.’ With your television on, look at the picture and listen to the sound. Now close your eyes and all sense of outer sight will disappear! Now close your ears so that all sense of outer sound will disappear. Listen closely . . . have you been able to shut off *all* sense of outer sound? This phenomena is especially notable at bedtime where sight is the first sense to shut down, when you close your eyes, and sound is the last to release you to sleep (except for those pesky ‘thoughts’ which may keep us from drifting off). Remember how, with sight, it was suggested that you close your eyes and perceive an object within you, such as an apple? For sound it would be asked that you do essentially the same thing. Close your eyes, if it would help, and picture a woman playing a harp; listen to sound of the harp as she plucks each of the strings. The woman is now sitting alongside a clear stream, near a beautiful oak tree. Listen carefully to music of the harp, the sound of the water as it flows along the stream and the melodious song of the bird perched in the oak tree.

Mankind has been the recipient of some tremendously powerful gifts. When used constructively and creatively, the gifts of inner sight and sound can produce some wondrous benefits. So, too, may they be used to other ends. The awareness of how sight and sound relate to your 'here and now' is one of the keys to the 'mystery' of life. In the story of the Creation we are told about the Creation of Light and how it was divided, and we are told of the signs and seasons, of the days and years by which we measure 'time.'

A last note about hearing before moving on to the next sense: through the sense of hearing we can 'see' things. This is also to say that hearing can 'shed light' on something. This aspect of 'seeing' sound will be discussed further in the Section following.

The language of symbol, parable and metaphor are very important to our understanding of our relationship to our life experiences. Learning to see clearly with your sense of hearing is a continuing marvel with which you will never grow tired. You will at times 'see' things you may not want to, as the stones or veils are removed from your ears, but nothing is ever presented to your sense of hearing that is not ultimately generated by you for your growth, even to the point of your being faced with the choice of whether you wish to 'see' what is being heard or not.

If you are 'in search of' a teacher, a master or a guru, turn on your sight and hearing senses. You cannot be taught quite as clearly as when your senses of sight and hearing are more fully opened. When you do tune into the 'now and here' of your inner and outer senses of seeing and hearing, you will find the teacher for which you have long sought (remember the Three Ruffians . . . for whom it was neither 'Time' nor 'Place'). For those who have eyes, let them hear; for those who have ears, let them see. No one can perceive your universe for you. Really *see* every now that you live and listen to every word you think or say as though you were your most dedicated student. Remember, too, that we are still not all that knowledgeable regarding the origin of thought. Pay attention to the thoughts that flow through you if you would learn more of this matter.

PART III TOUCH

The sense of touch alerts you to such things as heat and cold, weight, sharp and dull, smooth and rough, pressure, and wet and dry. A whole range of touch-sense related phenomena permits you to become aware of your 'here and now' and helps you to distinguish up from down, left from right and in from out, without such discernment we would not be able to move about and engage in most of the pursuits of work and play. The physical manifestation of pleasure and pain through contact with things alerts us to danger and dis-ease.

Regardless of the stimuli to your sense of touch, the resulting perception occurs within you . . . 'here and now.' You may be capable of recalling a touch-sense that occurred 'then and there,' but you can only experience it directly 'here and now.'

The senses of sight and hearing have been previously discussed, and at this juncture it may be summarized by saying that you may:

- see through the senses of sight, hearing and touch.
- hear through the senses of sight, hearing and touch.
- touch through the senses of sight, hearing and touch.

The perceptive distinctions of one sense from the other varies with the physical distinctions in many ways, but the interaction and relationship of the senses to each other is perhaps one of their most unique characteristics.

For an illustration of the sense of touch, please get a ruler or pen, stand in the middle of your living room and close your eyes. Proceed to various points and objects in the room, maintaining an awareness of your 'here and now.'

Touch the objects and surfaces you encounter, running your hand across them. Pick up the smaller items and turn them over in your hand. Touch them to your arm or cheek. Be aware of the coolness, texture, shape, weight, size and other characteristics of the objects. Tap the objects with the pen or ruler or run it across the surface and listen to the resulting sound. Be aware of the thoughts and pictures which flow through you as you touch each item. For one of the items, extend the range of your perceptive experience: see the raw materials in their natural environment from which the object was manufactured, watch the raw materials being gathered, processed and assembled to produce the item. Touch the raw materials, help to manufacture the object, package it and transport it to a wholesale and retail outlet from which it may be purchased.

Ending this section, please note that at no point in the discussion was the word ‘feel’ used. The subject of ‘feel’ and ‘feelings’ would be better addressed *not* as one of the five physical senses, although the same five senses do give rise to ‘feelings’ at a perceptual level. Preston, too, makes note of this when he wrote in response to his first question on the Senses: “Five, though they may be reduced and explained by only the one of feeling.” It would seem that the attributes of the five senses would be nearly useless, or sense-less, if the perceptual level did not exist to ‘interpret’ the sense under the condition it is encountered, and the reality we hold for the encounter at the ‘here and now’ in which we experience and perceive it.

PART IV TASTE

The sense of taste can detect flavor, sweet, sour, bitter and salt. Regardless of the substance or organ by which taste is sensed, the perception of taste is within you, ‘here and now.’

The sentry of what enters the body stands at the ready, ever watchful, to warn of intruders or to welcome friends, albeit that some of our friends may be unsavory. Taste is a somewhat specialized sense and through its specialization we discover something about our other senses. The substances we ingest, or otherwise put to the taste are basically of two types: natural or artificial.

The tradition of the food taster could easily have arisen someplace at the dawn of civilization as being that tribal representative who sampled the vegetation and other fare de menu much as would our modern quality assurance specialists inspect your food. Additionally, the characteristics of certain soils, herbs and ores are such to the taste that farmers, medicine men and metallurgists, respectively, would taste a substance to aid in its identification and inherent properties.

Many of the products that touch your taste buds these days have been processed, seasoned, spiced and artificially flavored so as to alter the natural taste of them. There is no exercise for this sense suggested other than to pay particular attention to the taste of whatever comes your way in the natural course of events for one day, from your morning toothpaste and coffee, through your breakfast, lunch and supper, and so on. Be especially aware of your ‘here and now’ as you experience the taste of these things. If your sense of taste has been dulled by atmospheric conditions, allergy, a cold or other reason, try to move toward heightening your taste awareness. Remember, too, that which enters the body is ultimately for its sustenance, to build the outer Temple which houses the inner one. That which is taken into the body for its personal gratification may possibly be not ‘fit for the Builder’s use.’ This, however, is getting somewhat beyond the sense of taste, into an important matter which may be found in some very interesting books on the relationship between your living cellular structure, your life force and the manner and ethic of sustaining it.

PART V SMELL

The olfactory sense is at times a harlequin and others your editor.

Sitting in your back yard, on your front step or on a pleasant walk, tune out the sights and the sounds and become aware of the smells that flow through the senses . . . smells of sweetness, acidity, pungency . . . smells of man and nature, work and play. They flow through the air as the ink through the poets pen, painting pictures and telling tales of commerce and love, of history, the seasons and nature and of daily living. They recall fond old memories, and tug at our social responsibilities.

Experience the smells, fragrances and aromas as you become aware of your 'here and now,' Remember the ones of 'then and there,' but you can only directly experience them in you 'here and now.' Catch a distant smell, carried by the breeze, but only you can perceive it as part of your universe in your own particular way.

Close your eyes and think of a farmers' market. Walk past the brimming stalls of fresh produce and smell the flowers and oranges, the fish and the fowl. See the bunches of beets and touch them, inspect them and waft their earthy aroma. Hear the murmur of the tradesmen, the creak and clatter of baskets and crates, of scales and coins and tailgates. Smell the hay and animals, the sun-ripened peaches and tomatoes, the rich loam in which grew the celery and potatoes and onions. Take a bite of the peach and taste its nectar while the juice slides slowly down your chin. A plume of dust rises gently in the air from the bustle of the tradesmen and shoppers to mingle with the sunlight, where it spins and dances in rhythm with the spirit of the market.

At this point, a summary discussion of the five physical senses has been presented, along with allusions towards their relationship to their corresponding five inner senses. As the discussion proceeded the characteristics of the previously discussed sense were integrated with the next sense covered so that by the time the fifth sense, smell, was presented, all five senses were included in the discussion. While the word 'feel' was not used, it was introduced with increasing depth with the discussion of each sense so that you could begin to become more aware of the role it plays in relation to sense-experience.

PART VI THE HIERARCHY OF THE SENSES



Q F SPECIAL NOTE, regarding the senses, is their 'hierarchy.' Is it not rather interesting how far the sense of sight may be perceived. Stars, many light years away, may be seen. The sun we see so easily is 93,000,000 miles away. You are *not* on the sun . . . the perception you have of it is within you. Except for the natural and artificially reproduced luminaries, you would have no perception of sight. All that you see, except for these luminaries, is by the grace of the reflection of them off of the surfaces of the things you perceive. With the mere closing of your eyes this sense is withdrawn from your outer perception.

Next in the hierarchy is your sense of hearing. Your range of hearing is normally limited to within a few feet of your 'here and now,' although most of you have heard the great boom of fireworks several hundred feet in the air or of thunder several miles away. In Vietnam I used to hear the distant sound of bombs being dropped about 25 miles away. You cannot close your ears as readily as your eyes, yet you may alter your awareness of sound to a point where you have no conscious perception of it, such as when you are absorbed in other matters. Sound, too, may be perceived omnidirectionally, from various distances and directions, whereas sight occurs only in the direction of the

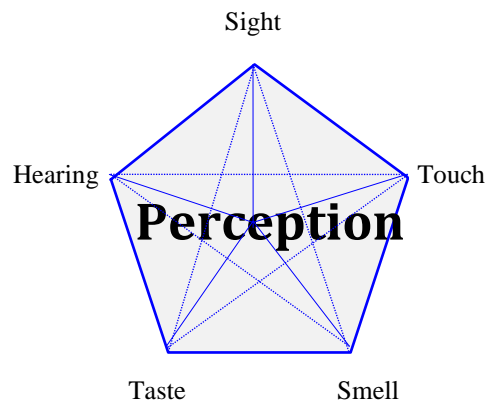
your gaze and your line of sight, much being obscured from your view by interceding objects, coverings, densities, terrain variances, light levels and many other factors.

Next is your sense of smell. This, too, is normally limited to within a few feet of your 'here and now.' Many times you find the need to 'hold something to your nose' to perceive its aroma, but there is possible the smells borne to us by the air from considerable distances, yet not quite so far as may be perceived by the sense of hearing.

The sense of touch is limited, for the most part by the length of your arms, although the attribute of sensing pressure may be perceived by the body from sound sources emanating from a considerable distance or from the sensing of heat radiated by the light from the sun.

The hierarchy of taste is, of course, relegated to being the shortest, owing to the length of the tongue.

In this discussion of the senses, stronger stimuli among some of the common ones were suggested for the exercises, but you are encouraged to become aware of the more subtle energies perceivable by the senses of sight, sound, touch, taste and smell. In our fast-paced society the senses have tended to become deadened to these subtler energy levels. There are many things which may be perceived by the senses. Not all of these senses have been discussed in this chapter, as the focus was the five well known physical ones and their commonly known attributes. Even in this short discussion there will be some who may feel the subject has been stretched a little, but there are very wonderful and useful senses not addressed in this chapter which may be found and developed by the diligent seeker. The next section addresses or alludes to some of them.



SECTION III

PART I - SENS-ITIVITY

The Sphere of Awareness
The Sphere of Perception
The Level of Sens - itivity

Feelings

Science and normal experience would grant that we have the five senses of
Sight, Hearing, Touch, Taste and Smell.

The degree to which we perceive our reality, our life, is dependent upon several other factors.

One of these factors is what may be referred to as our Sphere of Awareness. Within this sphere are three additional factors, being:

- a. Direct Focal Awareness
- b. Peripheral Sense Awareness
- c. Perceptual Awareness.

Perhaps these terms are a bit 'text-bookish,' but for the purposes of our discussion of the Sphere of Awareness it is useful to have these terms to guide our comprehension of the subject.

SCROLL VIII SPHERE OF AWARENESS

- a. Look up from this page and quickly, visually scan your immediate surroundings from left to right. You should basically observe a relatively familiar pattern of light and shadow, colors and hues of the things in your surroundings.
- b. Repeat your scanning from left to right more slowly this time, and let the names of the things you see pop into your consciousness, such as 'wall, window, chair, TV, stairway,' or the like.
- c. Scan a third time and let the names of the colors of the things pop into your consciousness.
- d. Next, look straight ahead without focusing on anything in particular, and note the various things and colors that come to your awareness. Observe as much as you can without moving your head or eyes.
- e. Continue looking straight ahead and listen to the *sounds* in your sphere of awareness, identifying them one by one as to their source, direction, volume (or intensity) and distance. As you identify each sound, let a picture of the source of the sound pop into your consciousness. If the sound indicates movement(s), follow the movement(s) of the picture of the source in your mind, your consciousness.

Up to this point we have been working with our peripheral sense awareness. You have seen and heard the things which are a part of your immediate surroundings. If you are indoors, the range of your sphere of awareness has been limited to a strong degree by the presence of such things as walls, ceilings, floors, doors and object density. The latter category, object density, would refer to several additional factors concerning your sphere of awareness.

If, for example, you were to scan a wall with your sense of sight and were to see a picture or painting on the wall, you would not be able to see the wall behind the picture. Going further, you would not be able to see the back of the picture nor the paper or canvas upon which it is painted or printed. In observing a painted or wallpapered wall, you are at best seeing only the reflection of light from the outermost layer of molecules of the layer of paint or paper which your consciousness tells you has been applied to a “solid” wall. You see nothing of the glue, gypsum board (or plaster), wood framing, the other side of the wall, the insulation, nor the ‘outside wall’ or the foundation upon which it rests.

Direct Focal Awareness

f. Most of our daily living sense experiences occur through our peripheral sense awareness. Our direct focal awareness is rarely known to exist in quite the degree to which you are about to experience it. At the end of this Scroll, 8f, you will find a small ‘snowflake’ with a ‘branch’ at each of the six ends. Hold this book at a comfortable arms-length, resting on a solid surface, and look at the open book. Next, look at the area of writing occupied by Scroll 8f. Then look at the small ‘snowflake’ printed in the space at the end of Scroll 8f.

Concentrate on the ‘branch’ at the end of the line on the top of the ‘snowflake’ for five seconds. Become aware of *only* this ‘branch’ and of your eyes observing the ‘branch.’ Now shift your focus from the ‘branch’ at the top of the ‘snowflake’ to the one at the bottom. As you shift your focus, *be aware of the movement of your eyes*. Continue the process of focusing on each of the ‘branches’ for five seconds and being aware of the movement of your eyes as you shift the position of your focus.



If you were really paying attention, you should have felt the greatest degree of peace while looking at the center of the ‘snowflake.’ You may extend this experiment to another object in your immediate surroundings, such as a one-inch section of a picture on a wall, or a similar one-inch grouping, to observe at a distance of approximately ten to fifteen feet from you. You will observe that your Direct Focal Awareness is much smaller than you would have imagined.

Perhaps one of the greatest examples of Direct Focal Awareness may be found among such great 5th to 10th century Celtic masterpieces as the Books of Kells, Durrow, Armagh and Lindisfarne. In a space no larger than the ‘snowflake’ above, by some process which remains a mystery to our generation, a Celtic scribe drew over one hundred and fifty “interlacements of a slender ribbon pattern formed of white lines edged with black ones upon a black ground.” [Professor J. O. Westwood in referring to a page of the “Book of Armagh.”]

Perceptual Awareness

g. Were we to live by myopic Direct Focal Awareness alone [which some people do, owing to a dysfunction of the eye], or to be limited in experience by only that which existed in our immediate surroundings as Peripheral Sense Awareness, much of the depth and richness of our life would be missing. Through Perceptual Awareness we can reach through walls, barriers and the vaults of time to areas of perception beyond the ranges of the five physical senses.

As we live in each now, we share and accumulate acquired knowledge and experience, taking it with us to the hopes and expectations of future 'nows' and 'heres.' We are inexorably swept along by the currents and eddies of the river of life. The 'nows' and 'heres' we experience are directed in large part by the wisdom we have acquired in learning to flow with this Great River and by the degree to which we have come to understand the nature of hope, expectation and intent.

Perceptual Awareness can keep us oriented to our environment and be the Helmsman of our Ship as it plies its way along the River of Life. In simple terms, it is our ability to think, to imagine and to remember.

Look up from this page and again quickly scan your immediate surroundings from left to right. You should basically observe a relatively familiar pattern of light and shadow, colors and hues of the things in your surroundings, as you did for Scroll 8a. Now that you are aware of your surroundings through your Peripheral Sense Awareness, let's remove you *from* these surroundings so that you may observe yourself *in* these surroundings.

So often we find ourselves caught up *in* situations and experiences only because we do not know how to *observe* the same situation more compassionately and less detached from it.

In your 'mind's eye' see a vibrant, liberated you sitting at the mouth of a cave. This is a very special cave, as you will come to see. At the mouth of the cave is clean, packed dirt and fresh pine needles. A circle of stones is nearby to contain the sacred fire by which your meals are prepared. Shafts of golden sunlight filter through the abundant growth of pine trees and lush undergrowth of berries and herbs. The gentle murmur of a nearby brook of clear, sparkling water calms your mind, your heart and your thirst, as needed.

The cave is sturdy, spacious and meticulously clean, and filled with the most basic, handmade necessities of life. It is warm in the cave and there are no hostile life forms in it. Behind a small niche at the back of the cave is a magnificent tunnel which leads to the site of an ancient civilization and a sacred altar.

The area at the front of the cave is a wide ledge which overlooks a beautiful, small round lake which has a small island at the center of it. The lake is about 50 feet from the mouth of the cave and 10 feet lower than it. A path slowly descends from the mouth of the cave to the crystal white sand along the shore of the lake.

At this point it is necessary to put ourselves in a common perspective, so regardless of where your present 'here' and 'now' may be, picture yourself comfortably seated at the mouth of the above cave, facing the pond. In your mind's eye see yourself looking around the room in which you are physically seated and make note of what you see with your *inner* Peripheral Sense Awareness. Note especially the limits to your awareness in terms of the boundaries of your perception created by the presence of the walls, floor and ceiling.

Again, in your mind's eye, see yourself getting up from your favorite chair and walking to the middle of your kitchen. Scan the room and then do what you would normally have to do in this room to get a drink of water for yourself. Drink the glass of water, set the glass down and proceed to the center of your bedroom.

Scan your bedroom and walk over to where you keep your shirts or blouses. Select one and change into it from the one you were wearing.

Now see yourself going through the normal activities you would follow to get from your bedroom to the grocery store to buy a loaf of bread. See yourself taking the exact route you would normally take, entering the store, selecting your loaf of bread, walking through the checkout [don't forget to pay for the bread], returning home and putting the loaf of bread in the kitchen in its normal resting place.

See yourself returning to your favorite chair in your living room, scanning the room with your inner Perceptual Awareness, and then focus on the center of the 'snowflake' below.



Your physical self went nowhere during the above Scroll; with your Peripheral Sense Awareness you observed yourself scanning the immediate surroundings of the ‘here’ and ‘now’ where you are reading this book. For the remainder of the Scroll you used your Perceptual Awareness to experience known surroundings which exist beyond the walls, floor and ceiling of your immediate surroundings.

Your outer Direct Focal Awareness and Peripheral Sense Awareness are limited by the boundaries imposed on your senses by ‘space.’ Such limiting factors as walls, fences, mountains, ceilings, dense objects and floors limit your physical awareness accordingly. That which you do perceive with the sight-sense is at best a peripheral glimpse of light reflecting from the outermost layer of the thing at which you are looking.

Your Perceptual Awareness fills in all the remaining data relative to that which is being observed or contemplated. The Perceptual Awareness further permits you to have relative experience in those matters which exist beyond the range of the five physical senses.

There is one interesting aspect of Peripheral Sense Awareness. In our world we are often assaulted by motion all around us, and sometime become inured to its presence. Hunters, soldiers, trackers are most likely aware of this, but someday take a moment and take a look out into your backyard or neighborhood or a field when it is apparently very quiet and let your gaze become aware of very subtle movement that may occur in your Perceptual Sense Awareness. It may be the alighting of a bird on a limb, the flitting of a leaf or insect, perhaps a squirrel in a tree . . . the otherwise tranquil scene will have very subtle movement that will catch your Peripheral Sense Awareness. I would imagine that this sense is highly developed by those who live in otherwise tranquil places for reasons of hunting food or natural defense, where a keen sense is developed for such movement or for sound or smell, quite unlike the dulling of senses that may be more common in our otherwise busy world. I should also imagine that such a sense could also be developed to extend out to significant distances or to perceive ‘presences’ of things before they are ‘seen or heard.’ Extending this just a mite further, were we to tune into our thoughts we may likewise find that subtle thoughts would also come to us to help us along with our daily walk through life. Things are perhaps not always as they seem; by tapping into our more subtle Peripheral Sense Awareness we could be more ‘aware.’

There is no attempt here to *explain* the source or mechanics of your Sphere of Awareness, nor have you, with the few Scrolls above, begun to tap the limitless potential of your Sphere of Awareness. In this short discussion of what has been called the “Sphere of Awareness” you have been shown the smallest glimpse of the limitless potential of your Awareness. With what may appear to begin with your ‘imagination,’ you may embark on a journey to limitless creativity and self-realization. You are entitled to your doubts and apprehensions concerning your potential, and it is perhaps these same doubts and apprehensions which will be your most limiting factors to full self-realization.

The above Scrolls dealt mostly with outer and inner sight perception, but the remaining senses could equally well be explored. Remember, too, that all of the awareness experienced through the above Scrolls took place *within you* at a timeless ‘now’ and a spaceless ‘here.’ You did not have to get up and ‘go’ anywhere to experience everything you have so far experienced through the Scrolls in this book, and you experienced all of it in your ‘now.’

Perhaps a little methodology might serve to illustrate a part of what is being discussed here. I am asked to lecture or teach concerning the various subjects in this book and other areas from time to time. In the writing of this book I am not surrounded by reference or research materials any more than I would do research and take notes before a class or lecture. I tried that once or twice and found that I was significantly limited by my research, notes and outlines.

Instead, I do not see myself as the source of the material to be written or discussed, and in essence ‘I’ step aside and let the material reveal itself through me. I can never tell you from one written or spoken sentence or paragraph to the next what will appear next, but I gently release it at the moment it appears.

I do not get ‘uptight’ about appearing before classes or audiences because I set ‘myself’ aside at such times and let love and compassion do the writing or teaching. There are those who may challenge the material that presents itself at any given moment, but I am not there to be challenged, nor do I rally to challengers. The material presents and explains itself. I do not presume to tell anyone that what I am presenting to them is the “truth,” except to say three things in this regard:

- 1st - that there is Truth in everything.
- 2nd - that there are no words for that which is the Absolute Truth.
- 3rd - the only one who can reveal the Absolute Truth to you is the True Source of you.



ACH PERCEIVER will perceive the material according to their perception of their universe, it is not for me to question or alter their perception. The material presented here or where ever is definitely not new. If you want reference or research, thousands of different sources could be cited, but this present work is a synthesis of many sources, both outer and inner and as such is its own source.

A flute has never, nor will it ever utter one sound, yet when the breath of a loving master flows through the flute a soul stirring melody and message is revealed to those who have ears. The perceiver of this melody does not stop to challenge the logic and validity of the melody at this note or that one, but instead listens to its completion and leaves with a feeling of somehow having been enriched and nourished by the experience, as too was the person through whom the melody flowed.

It is important to grasp at least part of what is being discussed here. The shores of the River of Life are strewn with the dashed hopes and dreams of those who began the Journey, grew faint and quit. Yet, in reality, no one can leave the mainstream of Life. At times it would appear that the waters are muddy or turbulent, but in timeless time all Rivers, all Paths converge and Unite in a Special Way that is *known* to those who come to this realization.

You have to 'go' nowhere to find the Source and potential of this Awareness. It is always with you and you with 'it.' It will be revealed to you in its own way as you search and trust. In the end you will find that what you set out to find was always with you, at your doorstep, so-to-speak.

From ancient times it has been said, "When the student is ready, the master will come." With patience you will discover that, to some degree, you are both student and master, teacher and taught. When you speak, listen; when you look, see. For every 'answer' you will discover many new questions. When there are no more questions and answers, then you 'Know,' but do not think you Know before that Special 'time,' for then the Journey may end or take a different course. In thinking that we know, sometimes we close the door to Knowing.

In the vast cosmos of time and space as you know it your life is but the smallest speck and flash. Whether it takes ten hours, ten years or ten thousand years to 'Know,' rest in the peace of knowing that the sense of Unity and harmony will come to you in degrees in a gentle, quiet way as you search the best way you know how. Always accept your own perfection in whatever 'now' or 'here' you may find yourself. Each 'now' and 'here' is fresh and new and uniquely yours to experience.

SECTION IV

The Sphere of Perception



E HAVE DISCUSSED the Sphere of Awareness at some length in the previous chapter, in conceptual terms. The brief Scrolls given are for you to use as a springboard for limitless experiences to your own Awareness. As you apply the concepts of your Sphere of Awareness, your Sphere of Perception will become clearer. Note that it wasn't said that your Sphere of Perception will *grow*, for within you is the potential to perceive everything or the perception of everything.

What will not be discussed is how to channel the Sphere of Awareness into the Sphere of Perception; to see what we see . . . and hear what we hear . . . more clearly.

SCROLL IX

John is a senior partner in a prestigious law firm downtown. He lives in an exclusive suburban home, drives a silver Jaguar, and attends the symphony regularly with his wife. He works twelve to fifteen hours a day, five days a week and his two children attend a private school.

Mack works for a contract plumber. He lives in a modest home in the country, drives a used, blue pick up truck and belongs to the VFW. He belongs to the union and his five children attend a public school.

To the outer senses John and Mack appear to be several worlds apart from each other in terms of income, possessions and social standing. It is unlikely that either one would have anything to do with the other one, either by choice or chance. At a different level, John and Mack are very similar in that they tend to 'fit the norm' of what would be expected of people in their positions.

What, for example, would John wear to work? What would Mack wear? What would you think if you knew Mack and saw him driving to work in the Jaguar? If John had a 'modest home in the country,' how would it differ from Mack's. Yet basically these two people go about their lives in careers for which they are trained and excel, provide for their children's education into a societal system which is appropriate for their 'outer class,' drive a vehicle which is suitable to the work and lifestyle they experience and attend social functions with their 'peers.'

Why should either one of them want to live in a style or be other than what they are. If it works for them, it is neither right nor wrong. Both can be upstanding citizens, both can interact and communicate with the people in their lives in a positive, uplifting manner and both provide services which are, in their way, beneficial to the community in which they live and serve.

This is not to say that either one shouldn't or couldn't change their 'status.' Quite the contrary, if they are moved by strong desire or circumstances then they should be free to do pretty much as they please, all other factors being considered.

What would happen if John lost his position and status; how would he handle it? Would he accept it, blame others, blame himself; would his marriage survive such a change? To what would he turn by way of a life-path? How would his value system change as he underwent the transition from one phase of his life to another? What advice would you have for John if he were your friend?

No two people would handle such a situation in exactly the same way, and yet thousands of people are undergoing such a transition at any given time. People's lives are commonly turned inside out at some point in their lives through the loss of a home, a loved one, a career or some other person or thing to which a person was closely attached.

How many of us have ever lost a birch-bark canoe? The point here is that we tend not to feel a loss unless we had, or were in some way connected with the object of loss. The degree of our attachment will approximate in direct proportion the balancing compensation for any perceived loss, should one occur.

SCROLL X

Our Sphere of Perception has a great deal to do with the way we experience the 'heres' and 'nows' of our life.

Do you remember John in the above Scroll? Let us look at John again.

"John is a senior partner in a prestigious law firm downtown He lives in an exclusive home, drives a Jaguar, and attends the symphony regularly with his wife. He works twelve to fifteen hours a day, five days a week and his two children attend a private school."

Let us now look at a person we will call "Bob."

Bob works. He lives in a home, drives a vehicle and attends functions with his wife.
He works and his children attend school.

Think about Bob, relative to the factors in the above paragraph, for a few moments. Describe the following relative to Bob:

Bob	age height weight casual dress occupation work dress	wife	age description hair color casual dress social dress goes out with Bob to what or where regularly?
home	home description approximate cost neighborhood yard	children	how many ages description type of school
vehicle	vehicle description year style color		

Compare these descriptions to the same ones you would have for John, the senior partner in a prestigious law firm.

By now you should be aware that the paragraph about Bob is nothing more than the one about John, with most of the leading, suggestive words removed. This should give you the beginnings of the nature of the Sphere of Perception.

You may also have noted that a lot of the material in the past few chapters did not seem to, in one regard, present anything which you would consider 'new.' The intent was not to present anything 'new' but rather a different perspective concerning things with which you may perhaps, and should perhaps have a familiarity. This is one of the earmarks of "Awareness" . . . to not necessarily see something new, but to become Aware of something in a way which may have not been considered, or have considered and not acted upon it in such a way that it is a normal way of life.

The following parable expresses part of this:



HE SUNLIGHT filtered through the rising plumes of dust as the figure silently made his way through the crowded streets. The vendors' hawking of their wares from their carts and stalls sent a discordant melody through the sultry air, but a strange silence descended as he slowly passed by. The merchants lifted their eyes and cocked their heads, half out of respect and half out of intrigue. The women gazed in misty awe, but quickly turned away when the figure looked their way. The ever-present children followed quietly at a respectful distance in the hope that he may ask one of them to fetch a drink of water for him, or better yet, might stop and honor them with one of his enchanting stories.

As the figure approached the center of the marketplace, he was hailed by a small gathering of young men. They had often seen him there and had heard him as he talked in his quiet, knowing way with those who asked. They knew him by his flowing golden hair, affirmative bearing, authoritative words and gentle manner. Calling to him, one of the young men said, "Master, we wish that you would join us, for we discuss certain matters of which we would ask you to speak."

The figure, recognizing the group as young men of inquiring heart and mind, smiled and approached them, taking up a place among them upon a rock beneath the shade of an olive tree. Addressing them briefly, he queried, "What is it that you would ask of me this day?"

Tolomus replied for them, saying, "We would not disturb you Master, but hearing of you among the people of the marketplace, we are given to believe that you are wise in the way of life. We have been discussing the joys and sorrows of life and are sorely distressed as to the mystery of the Order of the Great One who would allow joy and misery to coexist in the realm of His Creation. Could you speak to us of the cycles and seasons of life, Master?"

The figure shifted slightly, adjusting his robe, and gave a compassionate smile with the all of his heart, for he could feel the earnestness of the inquiry. So, too, could he feel the knowing of what they asked in their hearts and also their straining to bring forth that knowing to their conscious being.

He commenced to speak from the core of his being, saying, "You call me 'master,' you call me 'wise,' yet I am as you say and neither. You seek for me to reveal to you your own remembrance of that which you ask. For as the tree that grows above us in this hour, you have forgotten the seed from which you sprang, and more. You think of me as 'master' and my heart is sad, for you seek with-out your selves for that which is within you. You have forgotten that within the blossom of your youth is the heart, the matrix, the master of all that you seek. You seek of the cycles and seasons as though they were parts, yet you inquire not after the Whole, the heart of the seasons."

. . . from *Of Cycles and Seasons* by Lee Miller, 1983.

Note, Oct 2009:

In "The History of DNA and the Human Race," 29 August 2009, Kryon noted as follows:

. . . *You sit in a shift. You sit in an age you call New Age, but it isn't new.
Instead, it is a remembrance of the ancient knowledge . . .
This is what you call the new energy,
and the shift is upon you that allows for gifts to begin a slow and purposeful enhancement
of consciousness on this planet . . . it must start with your own DNA.*"

CHAPTER VIII



A Final Visit to Boaz and Jachin

We are told that at the building of King Solomon's Temple (1012-1005 B.C.), a magnificent Edifice built to the Glory of God, and modeled after the Tabernacle (the *Tent of Jehovah*) in the Wilderness from the time of Moses, there stood two Great Pillars denoted as 'Boaz' and 'Jachin.'

*And he set up the pillars in the porch of the temple;
and he set up the right pillar, and called the name thereof Jachin:
and he set up the left pillar, and called the name thereof Boaz.*

I Kings 7 : 21

II Chronicles 3 : 17



Y WAY OF THE historical background and layout of this Temple, it occupied the site prepared for it by David, which had formerly been the threshing floor of the Jebusite Ornan or Araunah, on *Mount Moriah*. The whole area enclosed by the outer walls formed a *square* of about 600 feet. In this, and all other essential points, the Temple followed the model of the Tabernacle. The Sanctuary was exactly double of the Tabernacle, the ground-plan measuring 80 cubits by 40, while that of the Tabernacle was 40 by 20. The *Holy of Holies* was a cube of 20 cubits, being in the Tabernacle 10. In the Outer Court was placed the Altar of Burnt Offering, and between it and the Sanctuary was the Laver at which the Priests washed their hands and feet before entering.

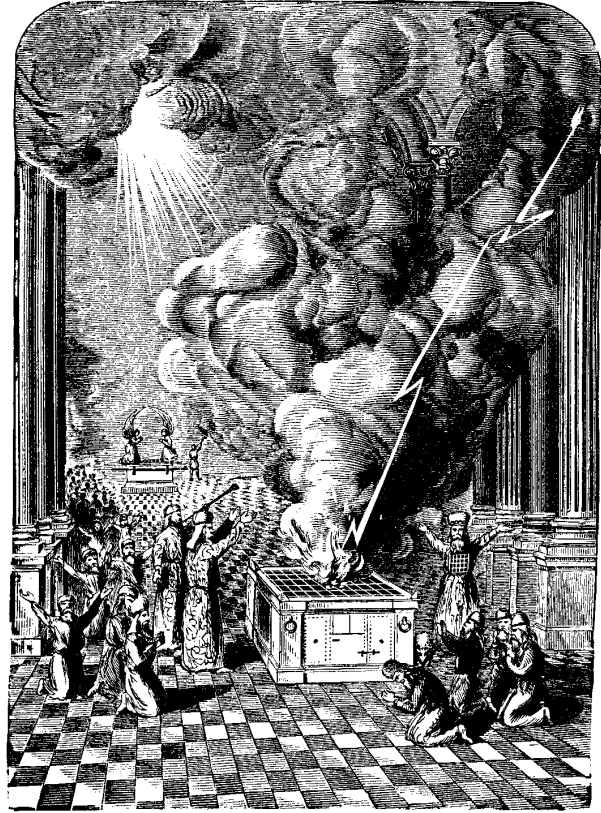
Masonically, as Entered Apprentices, we enter the Outer Court (ground floor) where we encounter the Altar of Burnt Offerings. In the New Testament it is recorded in Mark 11:15: "And they came to Jerusalem: and Jesus went into the Temple, and began to cast them out that sold and bought in the Temple, and overthrew the tables of the moneychangers, and the seats of them that sold doves." In John 2; 13 - 16 it is further recorded, "And the Jews' Passover was at hand, and Jesus went up to Jerusalem, and found in the Temple those that sold oxen and sheep and doves, and the changers of money sitting: and when he had made a scourge of small cords, he drove them all out of the Temple, and the sheep, and the oxen; and poured out the changers' money, and overthrew the tables; and said unto them that sold doves, Take these things hence; make not my Father's house an house of merchandise."

As Entered Apprentice's we were Divested of all metallic substances and given a Working Tool for 'divesting our hearts and consciences of all the vices and superfluities of life . . . & etc.' When asked, "What came you hereto do?" The Entered Apprentice responds: "Learn to subdue my passions" The Outer Court of the Entered Apprentice then, as in the days of King Solomon's Temple, may not be a place to offer up animals on the Alter of Burnt Offerings, but a time and a place within each of us to divest *ourselves* of our lower (animal) nature. It is a time of Preparation (duly and truly) and Purification (in the Holy Fire) to clear the drosses of the outer 'house of

merchandise,' so that we may 'pass' the Veil of the Temple in Jeru-salem (the 'City of Peace' or 'Sacred Place of Wholeness.')

At the conclusion of the Entered Apprentice degree, we are placed in the northeast corner of the Lodge, not just because we are now cornerstones of the Temple we have undertaken to build, but perhaps also because we are still in darkness (the North) and have been placed next to the Senior Deacon for further Guidance and Instruction, and next to the Master (the East) for more Light.

As Entered Apprentice's we are taught to wear our Aprons "with the flap turned up, to prevent soiling the clothes; Masonically to prevent daubing with untempered mortar." The wording of the numerous injunctions we are given in the various degrees should give rise to the greatest of suspicions in every Mason who is in Search of Light. It is the Obligation of every Freemason to not merely listen to the words, but to contemplate their exoteric (outer/profane) *and* esoteric (inner) *meaning* (with the Three Precious Jewels of the Second Degree.) In archetypal symbolism, an animal, such as the ram, lamb, ox, calf, bull, goat, and *centaur* have four feet on the ground . . . Earth. As man, we are clothed in an Earthen body and have a mind which functions in Earthen ways. A common symbol for Earth is:



denoting the four cardinal directions, seasons and Elements, among other things.

As Entered Apprentice's, known to other systems as 'Novices, Neophytes, Chelas' or various other names, they are charged with learning the *language* of the Mystery Teachings, to learn how to *communicate* with their new inner ('higher') nature, to 'subdue the Earth' and to move toward the center of the cross (or the cube unfolded). The Apron reflects this by the nature of its whiteness and spotlessness, its badge of innocence in this new 'birth.' The lower portion of the apron, being square-ish, is emblematic of the earthen nature of the Entered Apprentice, while the triangular portion, pointing to the most *vital* part between the extreme points of the compasses, is emblematic of the journey the Entered Apprentice is undertaking from his 'lower' to his 'higher' nature, the sum of the 'parts' being $4 + 3 = 7$, the number of steps or *chakras* or veils (speculatively speaking) that must be passed to become One with the Sanctum Sanctorum.

The *mortar* is a substance composed of Earth, Water, Air and Fire, the ancient Four Elements, with which the Entered Apprentice, when duly and truly prepared, is to 'build' (or discover) the *Living Stone*, the *Perfect Ashlar*, the *Great Pearl*. Upon *this rock* we are enjoined to build our church or temple.

The Entered Apprentice, being as yet uninstructed, does not yet have the facility of the Sage or the Magus (or the Master) to control the Four Elements and as such is dabbing with *untempered mortar*. The *clothes* that the Entered Apprentice is trying to *prevent from soiling* with this *untempered mortar* is the newly acquired Inner Garment he obtained when he Divested himself of this Outer Garment in the Preparation Room, *and which he is to wear* at all times *in the Lodge Room, it being a representation of the Ground Floor, Middle Chamber or unfinished Sanctum Sanctorum of King Solomon's Temple, and at all times once he has been Raised to the Sublime Degree of Master Mason, whether 'in the Lodge or about in the World.'*

These brief highlights of some of the allegorical *possibilities* of the Entered Apprentice degree, have been set forth to lay the Foundation for the entry of the new Brother to the Middle Chamber of KST.

The Passing of a Brother during the Degree of Fellowcraft, is a momentous event in the Journey of every Freemason. Without giving it a (conscious) thought, on the previous page I wrote, "It is a time [as an Entered Apprentice] of Preparation (duly and truly) and Purification (in the Holy Fire) to clear the drosses of the outer 'house of merchandise,' so that we may 'pass' the Veil of the Temple" In preparing this section of writing I found myself asking within, "Why do we refer to 'Passing' in relation to the Second Degree. My inner self suggested it referred to the 'Passing of the Veil.' I then wondered what our old friend Albert Mackey had to say about this." I have once again been well-rewarded for listening to my inner dialogue: Mr. Mackey, in Volume II, page 545, records:

Passed. . . . It alludes to his (Fellow Craft) having passed through the porch to the middle chamber of the Temple, the place in which Fellow-Crafts received their wages . . . " (i. e. inner wages)

The 'porch' of King Solomon's Temple is where the Pillars are 'located.' The 'wages' do not necessarily refer to metallic substances --- coin of the realm, except in possibly the sense of a Spiritual 'reward.' (The words in the ' marks throughout this book, incidentally, are frequently placed on words which have inner meanings in the language of allegory and symbols. The word 'porch' for example, was freely translated into the King James version of the Bible, but could have been translated perhaps more correctly with another word, such as entryway, gateway, doorway, passageway, transitional energy, portal, & etc., keeping in mind the essence of the usage and placement of the word. Also, if *we* are the Temple which we are endeavoring to 'Build,' then *where ARE the Pillars 'located'?* Thus is the nature of the essence of symbol and allegory, until we arrive at a '*point*' where 'language' as we know it is *transcended* -- a return to our natural state -- as before the Tower of Babel, to our Edenic, Adamic Grace.

Upon entry to the Second Section of the Fellowcraft Degree, the Brother is once more met by the Senior Deacon who will allow or assist the worthy and well-qualified Brother to Pass the Veil. "What Veil?," you may (or may not) ask, and if there is a Veil, what is its nature and from what suspended or to what attached? A very brief explanation is something along the lines of this:

When we perceive a feeling (if we are paying very close attention), we become aware of a 'vibratory' fluctuation or 'feeling' in our energy field, call it an electromagnetic oscillation. The frequency of this electromagnetic field is significantly finer than the ones which normally register on our electro-mechanical instruments. Time and space are possibly more multidimensional than we may normally be aware of. As we attune our beings to our 'higher' Nature, by Divesting ourselves of our 'lower' Nature, we pass through lesser and greater levels of attunement. Various 'higher levels' are not accessible to persons vibrating at a 'lower Nature,' though the 'reverse' may not necessarily be the case. This 'passing' from a 'lower' vibration to a 'higher' vibratory rate is part of what is implied in the phrase 'Passing the Veil.' It is associated with the initiatory process of passing from our 'lower,' earthly nature, to our 'higher,' spiritual nature, or perhaps more correctly stated as the 'spiritualization of our earthly being' . . . 'on earth as it is in heaven.' The words 'vibration, energy-field or electromagnetic oscillation' may be perhaps a turn-off to some people, but considering the atomic basis of matter (i.e. our earthly bodies) and of the electromagnetic nature of our thoughts (i.e. our brains waves) it is not the slightest stretch to associate our spiritual nature with the higher vibratory rate we all experience in our spiritual moments or when experience a higher aspect of love.

According to Manly Hall (perhaps others' a lasting reference to the passing of the veil appeared in an inscription on the front of the famous temple of Isis of Sais, in the city of the same name, which read, "I, Isis, am all that had been, that is or shall be; no mortal Man hath ever unveiled me."

This Saitic Isis is frequently portrayed as standing between two pillars, with a veil before her. This is perhaps an apt illustration of the Pillars on the 'porch' of King Solomon's Temple, which the Fellowcraft visits at the beginning of the Middle Chamber Lecture. No mere mortal man is permitted in the Middle Chamber or Sanctum Sanctorum of King Solomon's Temple. Perhaps a mortal man could enter a place *representing* the Middle Chamber or Sanctum Sanctorum of King Solomon's Temple, but only a *Spiritual Man* (in the androgynous sense) may pass the Veil. The portal or gateway experience that is directly connected with this passing is that of the Pillars of Boaz and Jachin.

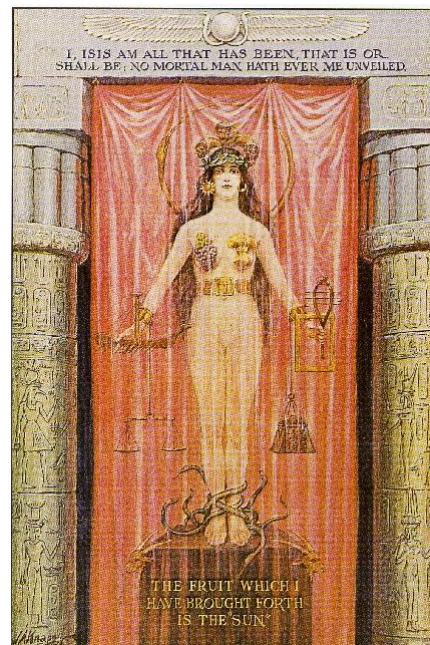
The Pillar on the left is Boaz, represented in our Lodge Room by the Terrestrial Sphere surmounting it. The Pillar on the right is Jachin, represented in our Lodge Room by the Celestial Sphere surmounting it (although this is not necessarily the way they are represented in the Bible). Celestial and Terrestrial: Heaven and Earth. Picture in your mind, if you would the Inner Door of the Lodge as it would appear to a Candidate, were he not blindfolded. The only bar to his entrance is his belief that he is not permitted to simply reach out and open the door. Once the door is opened, whether by the Candidate, the Senior Deacon or by anyone, then passage may occur, because there is no impediment to the motion of the Candidate (or Initiate). There does exist the alternate possibility of recognizing the impediment as an illusion, thereby being able to pass *through* the door, but this is for a different level of 'Masters.'

Once the Door has been opened, passage is possible, leaving only the Doorway to indicate where the Door had been. Common sense would tell you that if there was a passage way before you, bounded by two huge pillars on your left and your right, you would not walk *into* the pillar on your left! Nor would you walk *into* the pillar on your right. In either case the pillar would not yield, because of its sheer weight and volume, and you would not gain entry in such a manner. You would walk *between* the pillars. That is, unless the passageway was of such a vibrational intensity that you could literally not pass through the vibrational field, or of such a vibrational level that you could not perceive its 'location.'

This poses two distinct possible 'problems' in trying to *actually* pass the veil, *represented* in Freemasonry (and the Bible) by Boaz and Jachin. The first is knowing 'where' the portal (porch) is, and the second is to be of the proper vibration (spiritual preparedness) such as to perceive it and pass it. In the popular television series "Kung Fu," starring David Carradine, a frequently shown opening scene, or portion of one of the series, is when the star, in his role as a Shaolin Priest-in-waiting is asked to 'pass' his final test. He 'passes' between a long row of Masters (who had gone this way before him), finding himself at a place where there is a 'path' of white rice paper he must traverse without tearing it, i.e. without leaving an impression in the very delicate rice paper. To understand the 'solution' to the test is to understand that a perfected Shaolin Priest (or a True Master Freemason), must be *perfectly* suspended between (or in harmony with) Heaven and Earth, thus permitting the traversing of the ultra fine path represented by the (pure) white rice paper. Thus the Master would be able to traverse it in his Light Body, touching the paper, but leaving no mark in or upon it.

The scene in this series continues by the Priest's successful traversing of the path and arriving at the completion of the passing, at which point the viewer is shown a cauldron filled with glowing embers, and bearing the raised image of a dragon on either side of it. The Priest places a forearm on either side of the cauldron, lifting it from its position and then sets it back down, causing the marks of the dragons to be 'branded' on each of his respective forearms. The symbol of the harmonizing our being with the fiery cauldron or 'pot' and the dragon (serpent-fire) is a very ancient one, and is the support of all institutions, especially this our ours. The 'dragons' [fire and water] may be found on the Pillars of our Lodge.

By way of the Kung Fu illustration above, there becomes a parallel for the Passing of the Veil associated with the Pillars of Boaz and Jachin. Boaz denoting water, receptivity, feminine, left, reflection, lunar, west, passive and similar properties, and Jachin denoting fire, active, masculine, right, source, solar, east, and similar properties,



which, when brought into perfect harmony or equilibrium, will bring the Two Pillars into Harmony/Unity, on Earth as it is in Heaven, and thereby permit the passing of the Veil and bringing to Light the illusion of the Duality of the Two Pillars.

Behold, how good and how pleasant it is for Brethren to dwell together in Unity! (Psalm 133).



The Saitic Isis

"I, Isis, am all that has been, that is or shall be; no mortal man hath ever me unveiled.

The fruit which I have brought forth is the "sun."

The face and form of Isis were covered by a veil of scarlet cloth,
symbolic of ignorance and emotionalism standing between man and Truth.

Isis lifts her veil and discovers herself to the true and wise investigator
who unselfishly and humbly seeks to understand the mysteries which surround him in the universe;
and warns Wise Men concerning the mysteries which they have seen:

"If you know it, be silent."

CHAPTER IX

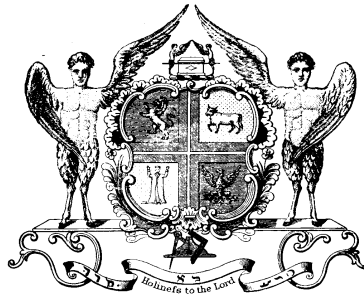
SECTION I

The Royal Arch Banners and the Arms of the Most Ancient & Honorable Fraternity of Free and Accepted Masons

The arms adopted by 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, counterchanged rampant, *or**. In the second quarter, *or*, quarter, *or*, a man with hands elevated
In the fourth quarter, *azure*, an eagle
the Covenant proper supported by
that is, Holiness to the Lord.”



vert. In the first quarter, *azure*, a lion
an ox, *passant, sable*. In the third
proper, robed crimson and ermine.
displayed, *or*. Crest, the holy Ark of
Cherubim. Motto, '*Kodes la Adonai*.'

**or* - Latin, meaning *gold*.

“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.”

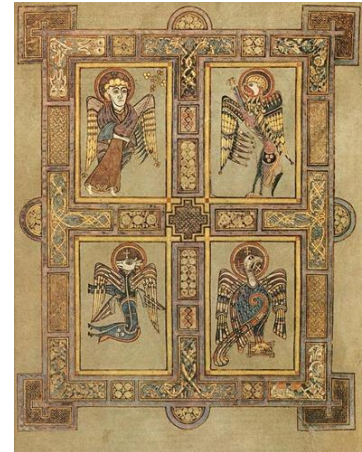
From these two references, it may be seen that the Grand Lodge Seal corresponds more closely to the verse in Revelations, and the sequence is the same. Once again I would enjoin the reader to review and contemplate the appearance of these Symbols in both of these Books of the Great Light.

If this were not enough, we again find these four Symbols in common usage in the church to represent the Four Gospels (Evangelists) 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 or 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 'equal' parts, or signs, in the following order (Note the Grand Lodge Seal sequence in brackets []):

1. Aries	4. Cancer	7. Libra	10. Capricorn
2. Taurus [2]	5. Leo [1]	8. Scorpio [4]	11. Aquarius [3]
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 the 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 [see 'corrected' Arms at the end of this present section]:

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 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 the present writer]:

"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; but from what source this placement arises is bit of mystery]; 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*]. [model illustrated at: <http://www.freemasonry.bcy.ca/history/temple/leon.html>]

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:

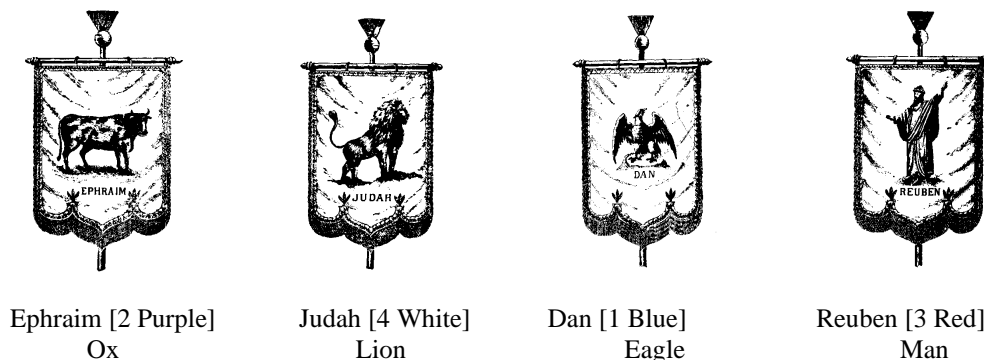
31. And thou shalt make a vail of *blue, and purple, and scarlet, and fine twined linen* of cunning work: with cherubims shall it be made:

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.*



The symbol’s upon the Standards or banners of the four tribes MAY [though it is not 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 defiledst 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 symbolized as the eagle, or in many cases, the phoenix, each of which 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 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 Yetsirah*, 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 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. 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 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. The irony is that Dermott lifted the arms from a Rabbi who obtained it from a source which is empirically lost to us. The Royal Arch somehow came to place it on FOUR Banners, which are 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 symbols, which if followed to their 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 state 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 [Evangelists] 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.

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 Key	Tarot 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 Heirophant, 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. 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)

Chapter XI 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 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 [Leo] was in the east was around 10,500 b.c..

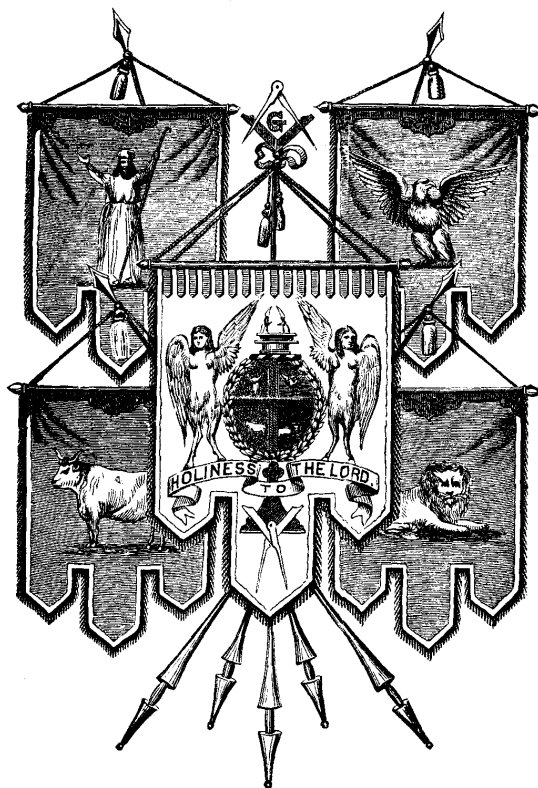
It may be noted that the Bible does not give precedence of one tribe over the other, such that the tribes must be passed through in a sequence, such as may implied as a 1st, 2nd, 3rd or 4th veil. One of the mysteries is not mystery, after all: If one were to draw a line from north to south and from east 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).

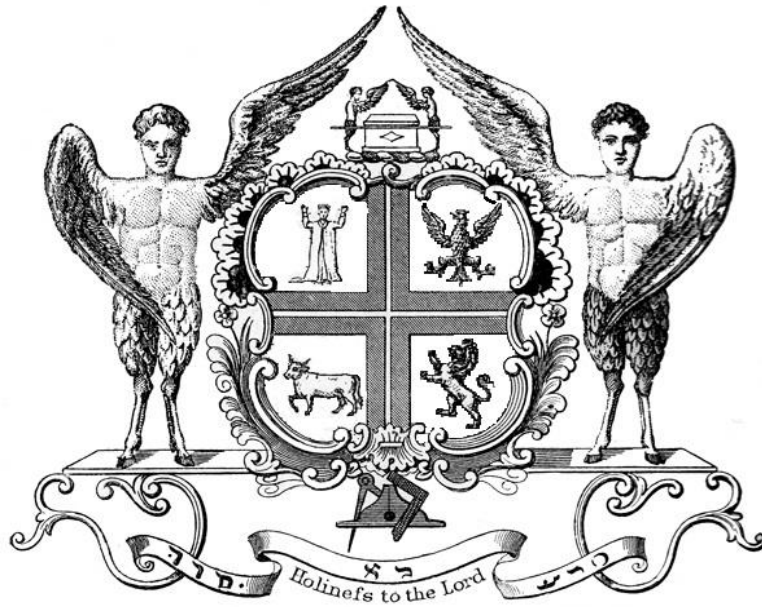
I DO know the symbols, regardless of their sequence, have been used in their essence (in the relative sequence in which I have shown them) from since *at least* the time of Plato and the Pharaohs before him. In all ages, the great Work, the goal of the initiate/neophyte was to integrate - to Master - these 'four' essences into a Unity, from which 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 'correct' placement of the four banners . . .





Arms shown with four quadrants in a more 'correct' position [by author – g.l.h.]

CHAPTER IX

SECTION II

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 so forth. 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.

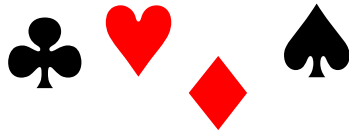
“What *is* the ‘correct’ order of the four suits of the cards, anyway? Them Gypsies called their Tarot card suits ‘coins, cups, swords and staves;’ ” He walked pensively over to his bookshelf and pulled a small volume out, leafing through it as he returned to his bench.

“Ah, here it is:

<u>Tarot</u>	<u>Suit</u>	<u>Element</u>	<u>Gospel</u>	<u>Zodiac 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 drawn this things so’s it was just one symbol for the whole lot.”

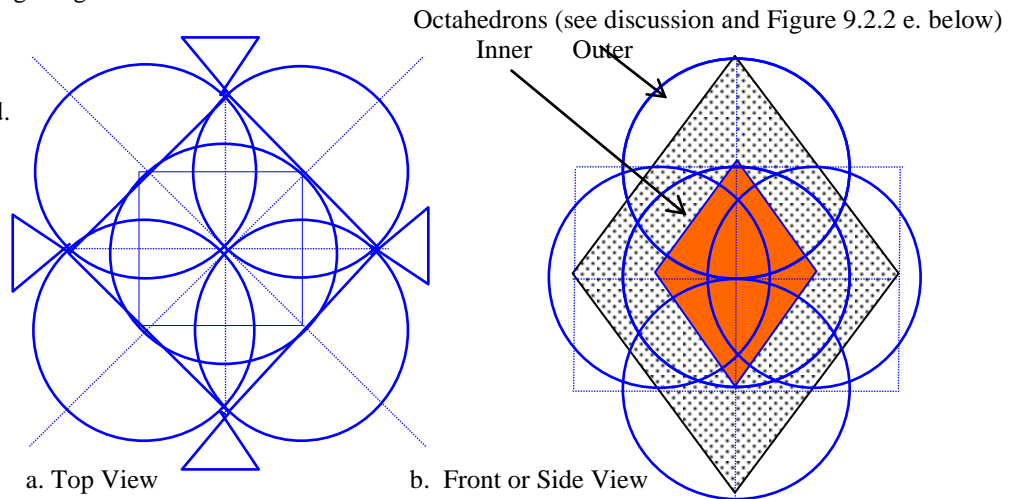
Theo took his clipboard and began trying to draw the four suits as one symbol, coming up with sketches which looked something like:



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.

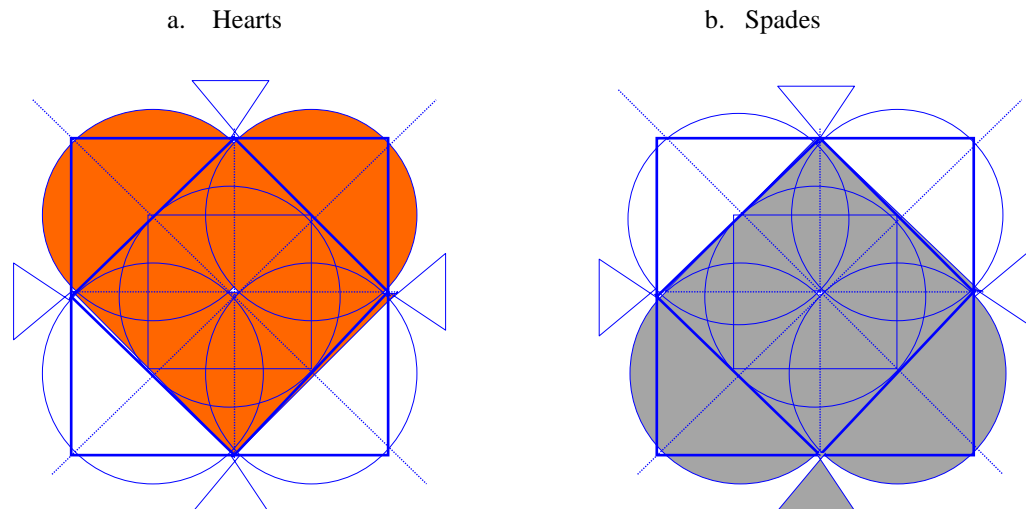
He was moved to pick up his compasses and a straight edge, and flowing with an inner feeling he began to draw, resulting in the following image:

Figure 9.2.1:
The Four Suits Unified.

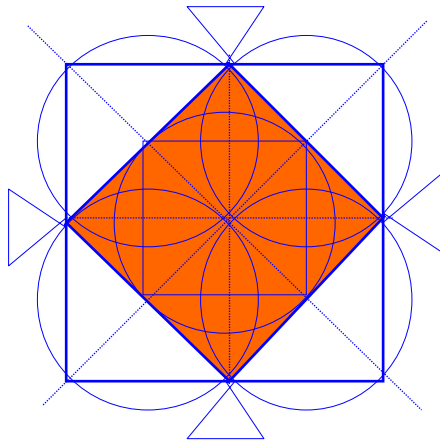


He noted that the sum of the graphic yielded a Unified representation of the four suits and the Four Elements (air, earth, fire and water) as follows:

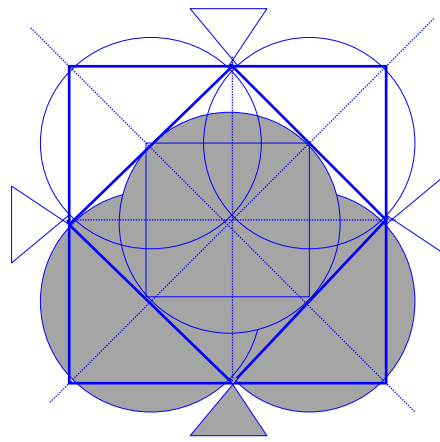
9.2.2:
The Four Suits.



c. Diamonds



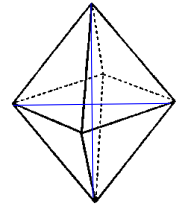
d. Clubs



. . . 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.




e. Octahedron


“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.”

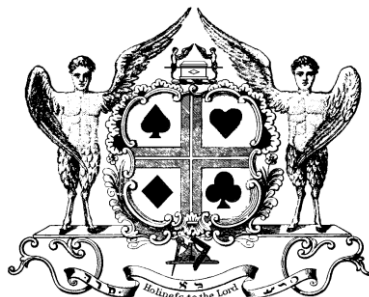
“Thanks, Theo. I’ll catch you there.”


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 - 
Air

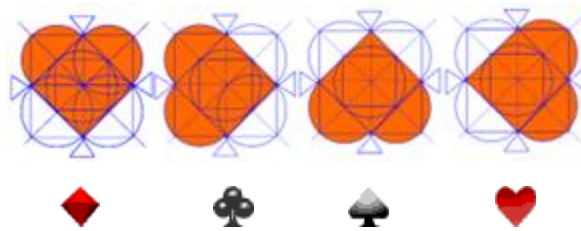
Eagle - Scorpio - 
Water

Bull - Taurus - 
Earth

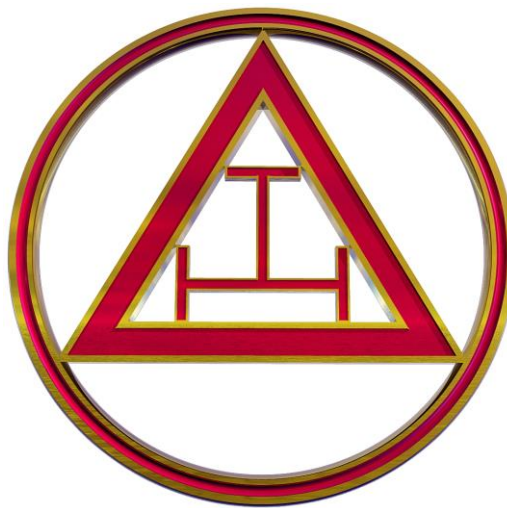


Lion - Leo - 
Fire

f. Hearts shown North, East, South & West



Observations on the Triple Tau



CHAPTER X



Observations on the Triple Tau a Symbol of the Holy Royal Arch



AMONG THE MANY wonderful Symbols of Freemasonry, may be found the Triple Tau. Much has already been written concerning this Symbol, so only a brief outline of the consensus follows, but there are other as yet unpublished observations concerning it, this discussion being but one among others which may exist. Many of these papers draw from earlier papers, perhaps compounding a view of that seen through a somewhat distorted lens. Others delve into amazingly responsible and meticulous research of source material which continues to surface regarding our origins or history.

In research circles, the position is well expressed by Bro. J. M. Hamill in his paper, "Masonic History and Historians," which appeared in the Transactions of Quatuor Coronati Lodge No. 2076, Volume 99 for 1986. He has set forth various approaches to Masonic writing and research which attempts to sort out the myth from the legend from the historical fact. This process was well noted by Br. Mackey in the Preface of his History of Freemasonry, stating:

"Freemasonry as a society of long standing, has of course its history,
and the age of the institution has necessarily led to the mixing in this history of authentic facts
and of mere traditions or legends."

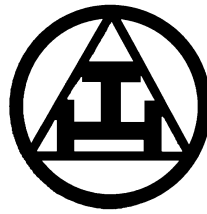
Bro. Hamill does allow that some writers did include "nuggets of gold amongst the leaden prose they were producing." I would add that Masonry borrowed nearly all of its Symbols from sources external to itself, many of which were hoary with age at the time of such borrowing. The question, or problem, arising from Freemasonry's borrowing of its Symbols is:

- the intent of the borrower at the time of appropriating (the degree to which the borrower was aware of the deeper meaning or significance of the Symbol), and
- whether the borrower was aware of such deeper meaning or not, the usage of the Symbol when viewed in relation to the Perennial Philosophy of the World.

This is where Bro. Hamill draws the line in the sand, relegating all such writings which cannot be demonstrated by historic fact to a category he calls “The Non-Authentic Schools,” which ‘he believes’ may be divided into the four main approaches or categories of “*esoteric, mystical, symbolist and romantic,*” all of which display, according to him, “an apparent inability to distinguish between historical fact, folklore and legend.” He makes many interesting points which should be taken to heart and observed, but I believe his standards if applied to our Volume of the Sacred Law, the Bible, would render large portions of it a fairy tale of the Highest Order. As for me, I enjoy being a member of his ‘Non-Authentic School,’ a claim which I am sure will be well demonstrated to the readers of the observations in this discussion.

The Triple Tau is one of the many, many Symbols and other components of Freemasonry which is fraught with various explanations of its origin and meaning. Its most recognizable current representation to the Craft is as the Symbol for Royal Arch Masonry, being:

Figure 10.1:
The Triple Tau, Triangle and Circle
of the Royal Arch Masons.



or some such variation of this configuration.

There are several versions as to whence this Symbol of the Triple Tau may possibly have been derived. The Companion or Brother may accept all, any or none of them. A relatively thorough survey of some of the versions’ historical backgrounds and tentative ‘meanings’ may be found in the paper “Triple Tau, the Emblem of Emblems,” by A. S. Hall Johnson, which appeared in A History of Royal Arch Masonry, by Ray V. Denslow, et. al., Vol. III, 1956. For now, some of the ‘information’ pertaining to the Tau and Triple Tau is as follows:

- TAU - the 19th letter of the current Greek alphabet; as a Hebrew letter, Tav (Thav) is the last (22nd) of the alphabet, which in the Gematria of Hebraic Qabalah (Kabbalah) system is 400. In the ancient Hebrew alphabet its symbol was a cross of “+” or “X.” F. de P. Castells, in his enlightening book, Antiquity of the Holy Royal Arch, (1927), reminds us that our early Companions could not have known of the ancient symbol for the Tav, however, for the Moabite Stone on which it was discovered was not found until relatively recent times.
- Some have ascribed the Triple Tau to represent the letters “T” and “H,” referring to the Temple of Jerusalem as *Templum Hierosolymae* (T.H.). Bro. Bernard E. Jones, in Freemasons’ Book of the Royal Arch, states that this symbol was not prescribed in Grand Chapter regulations until its revision in 1830. There was a gradual usage and change over to the Triple Tau as we now know it before its official adoption in 1830. The change over tends to have been because of the wider latitude of symbolic usage for the Triple Tau as compared with that of the “T.H.”

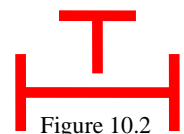


Figure 10.2

- The Badge of the Triple Tau, Triangle and Circle was adopted from the Royal Arch in England by the General Grand Chapter of the United States in 1859. In England it was so highly esteemed as to be called the “emblem of all emblems.”
- Mr. Johnson, in his paper, suggests that it was “introduced into the Royal Arch between 1817 and 1834 . . .” He goes on to discuss at considerable length assorted ‘T’s,’ ‘Tau’s,’ Crosses, Triangles, Swastikas and other related variations on this symbol, giving a rather interesting illustration of 66 of them on pages 1332 & 1333.
- Some feel it to be Three T-Squares, alluding to the three ancient Grand Masters.
- Bro. Robert H. Brown relates a delightful ‘Origin and Meaning of Ancient and Modern Mysteries . . .’ in his 1882 rare title of Stellar Theology and Masonic Astronomy. I was somewhat delighted to find this work listed in the Bibliography of another paper recently. I thought I was one of a vanishing breed of researcher who reads this genre of material. While it may not be wholly wise to take all of Bro. Brown’s material as gospel, I would like to believe there are some ‘golden nuggets within his leaden prose.’ He devotes seven pages of interesting verbiage to the Triple and Quadruple Tau. He was no more right or wrong than Bros. Mackey or Johnson, considering the wide diversity of opinion on this subject. Approaching it from an astronomical viewpoint, and

‘Heaven’ knows we Masons do have a lot of the ‘Sun, Moon and Stars’ in our Standard Works and Lectures, he presents an intriguing discourse pertaining to the ‘Royal Arch of Heaven’ and the Triple Tau.

Allowing that the three principle officers of the Blue Lodge are situated East, West and South, and recalling that the North is considered a place of darkness, Bro. Brown erects his Royal Arch beginning with the Spring (Vernal) Equinox, culminating in the Summer Solstice (St. John’s Day) and ‘ending’ with the Autumnal Equinox. He goes into considerable discourse, in a Q and A format, as to why he has erected it in such a manner. On pages 100 and 101 he constructs for us two diagrams; the one from page 101 appearing as follows:

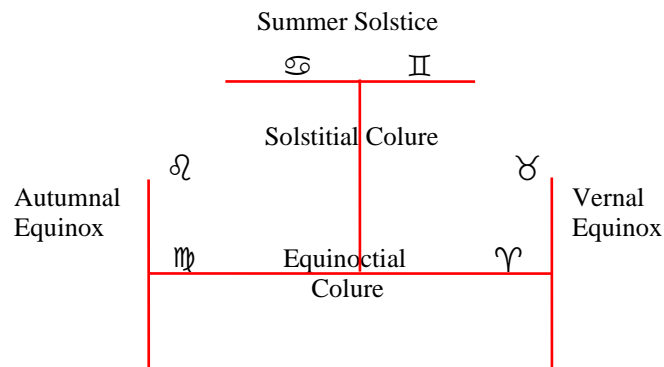


Figure 1.3: The Arch of Bro. Robert H. Brown.

NOTE: A colure is either of two imaginary circles of the celestial sphere intersecting each other at right angles at the poles; one passes through the ecliptic at the solstice, the other at the equinox.

Regretfully, his discussion is rather too long for insertion as a part of this paper. Strangely enough, Bro. Brown goes to long lengths to show his perspective of the Astronomical aspects he believes to apply to various symbols of the Craft, but then he does not always connect them to the Geometrical or Symbolical aspects which relate to the ‘Perennial World Philosophy.’ Owing to the relative Masonic youth of the Triple Tau, ca. early 1800’s, one would blanch at the prospect of it having ancient application from the dawn of antiquity. Nor could one dare to attribute the reasoning or meaning of those who first saw fit to employ the ‘Delta’ (triangle) or the Triple Tau in connection with Royal Arch Masonry.

This is where fools rush in, and I enjoy the luxury of speculating on such applications and meanings as connect from current or historical usage of symbols to ancient usage . . . the ‘Perennial World Philosophy’ which has been with us since *before* Adam. Surely the Sun, the Moon and the Stars . . . Atoms, molecules and all manner of Nature was here before Adam. The Laws of Nature, as designed by our Grand Architect and Geometer, have been the source of religious and philosophical speculation since man appeared on the face of the Earth. Masonry, in many respects, attempts to invite us to explore this connection between the Temple of Earth and of Divine Man. It further leaves not little, but NO doubt that the Basis of Freemasonry IS this connection.

I was somewhat taken with Mr. Brown's little Triple Tau figures on pages 100 and 101. Having a reasonably solid working knowledge of Astrology and Sacred Geometry, I input the basics of his concept into my computer and evolved some progressions, concerning the Triple Tau and other Symbols of Freemasonry, as follows:

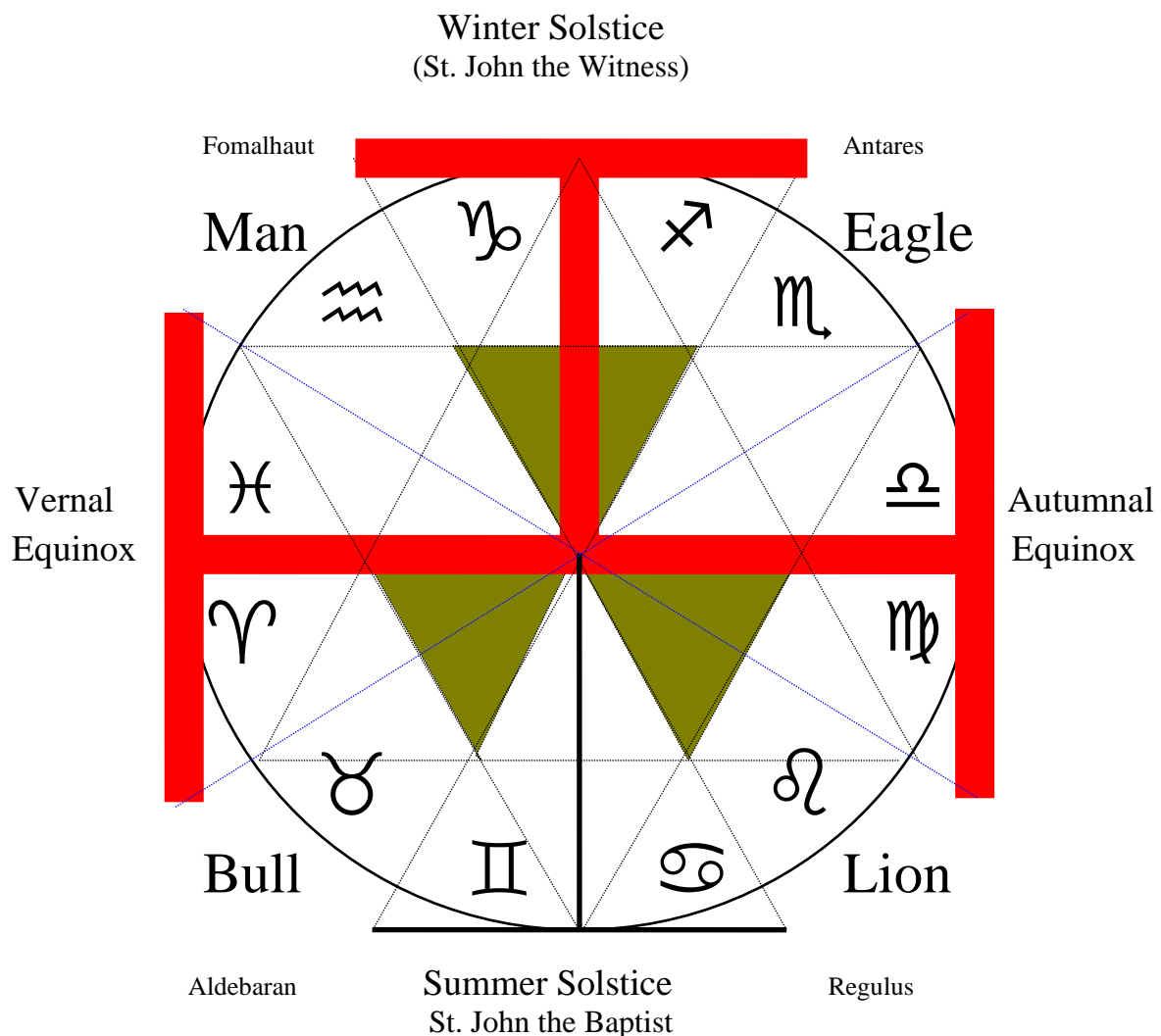


Figure 10.4: The Triple Tau and Symbol of the High Priest in the Astronomical Matrix.

Starting with Bro. Brown's Astronomical Triple Tau and overlaying it on a standard representation of the Zodiac, some interesting Royal Arch symbols appear.

- This particular Triple Tau has equal parts in every regard, every member having a proportional value of 1. That is if the radius is 1, all radii and cross members of the Triple Tau also equal 1. Each 'house' of the Zodiac, there being 12, occupies a 'space' of 30 degrees in the Heavens ($360^\circ / 12 = 30^\circ$).
- The symbols of the Four Veils, the Bull, Lion, Eagle and Man, appear at the four corners of the Zodiac (in their proper relationship, one to the other, not as shown on the Royal Arch Banner and Grand Lodge of the State of New York Seal.) Some jurisdictions, e.g. England, use all Twelve Signs for the Twelve Tribes.
- The symbol of the High Priest (Three Triangles, shaded) appears in the Center of the Four Veils.
- The Equilateral Triangle inscribed within the Circle is also present in the above figure.

Following the Royal Arch in the York Rite are the Cryptic Degrees, their symbols being the Broken Triangle and the Trowel:

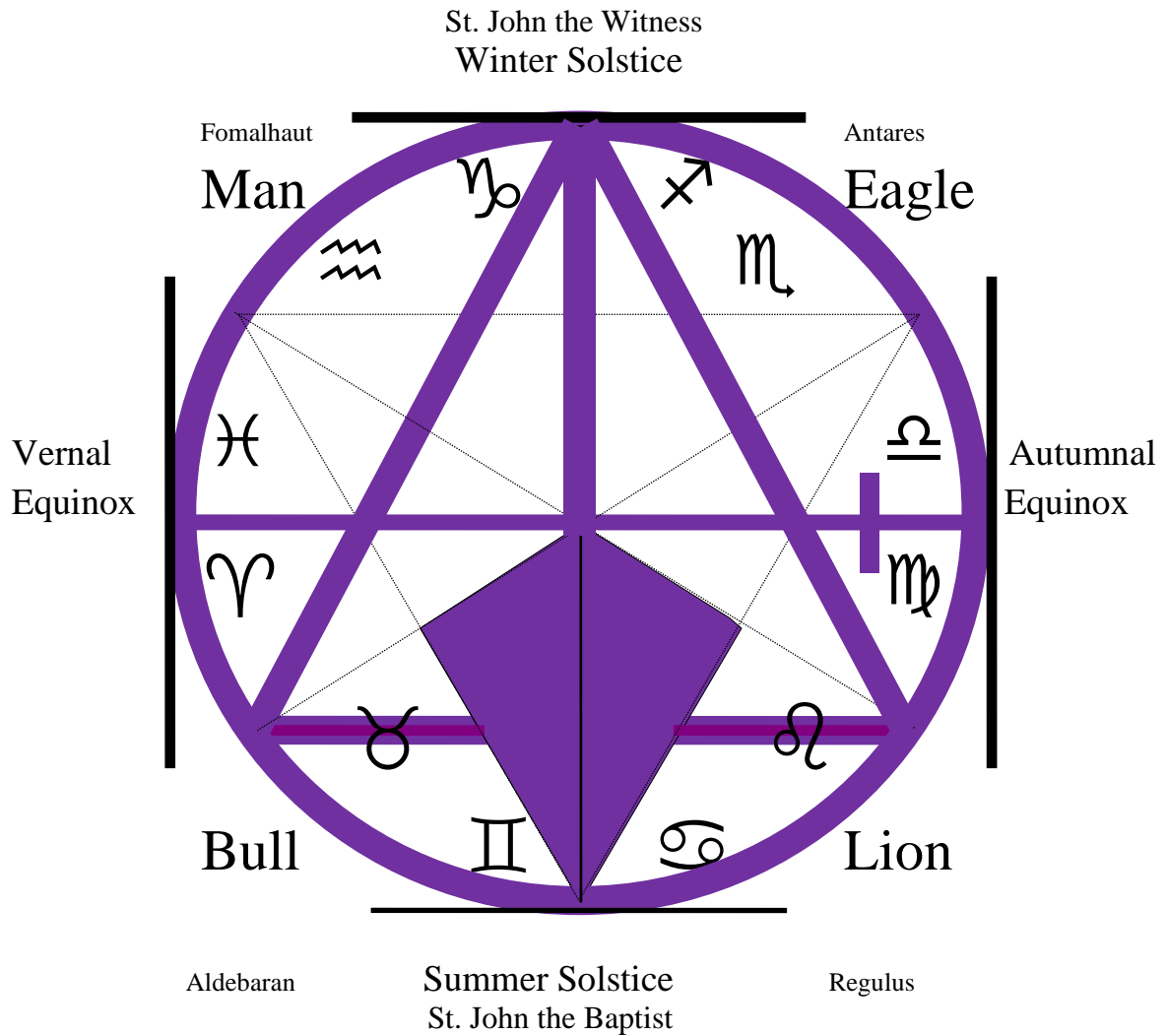


Figure 10.5: The Broken Triangle and Trowel of the Cryptic Degrees in the Matrix.



Following the Cryptic Degrees of the York Rite are those of the Commandery, of which the Templar Cross is one of their major Symbols; it may also be noted that this Symbol bears the appearance of a 'flattened' Pyramid, with the Ruby (Pyra = Fire) in the 'Mid'-dle.

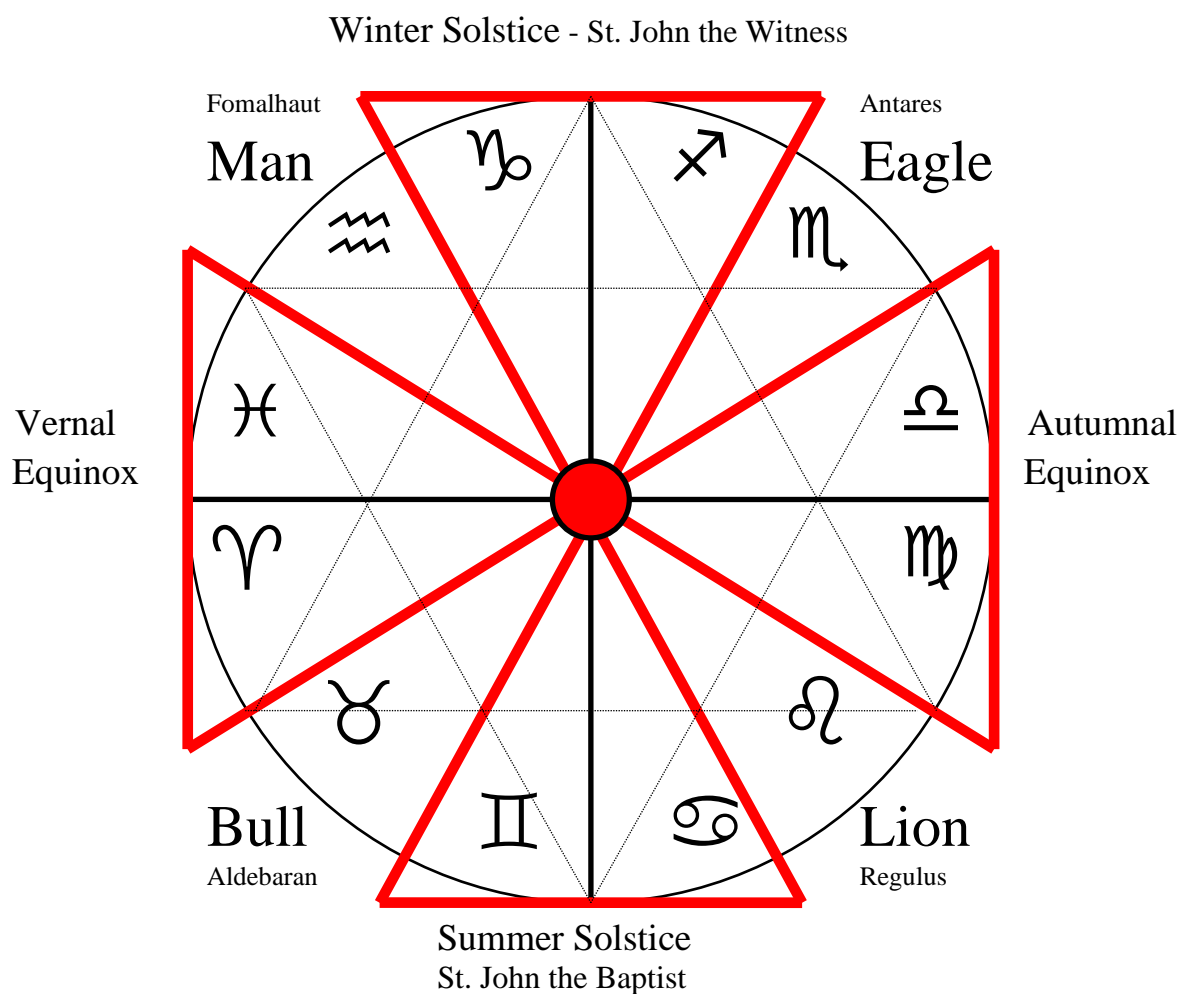


Figure 10.6:
The Templar Cross of the Knights Templar
in the Matrix.



Following the Commandery, for those so honored as to attained the Illustrious position in the Scottish Rite, is that of Sovereign Grand Inspector General, 33°. Among its Emblems and Symbols is the Teutonic Cross, which may also be found in our Figure:

Winter Solstice - St. John the Witness

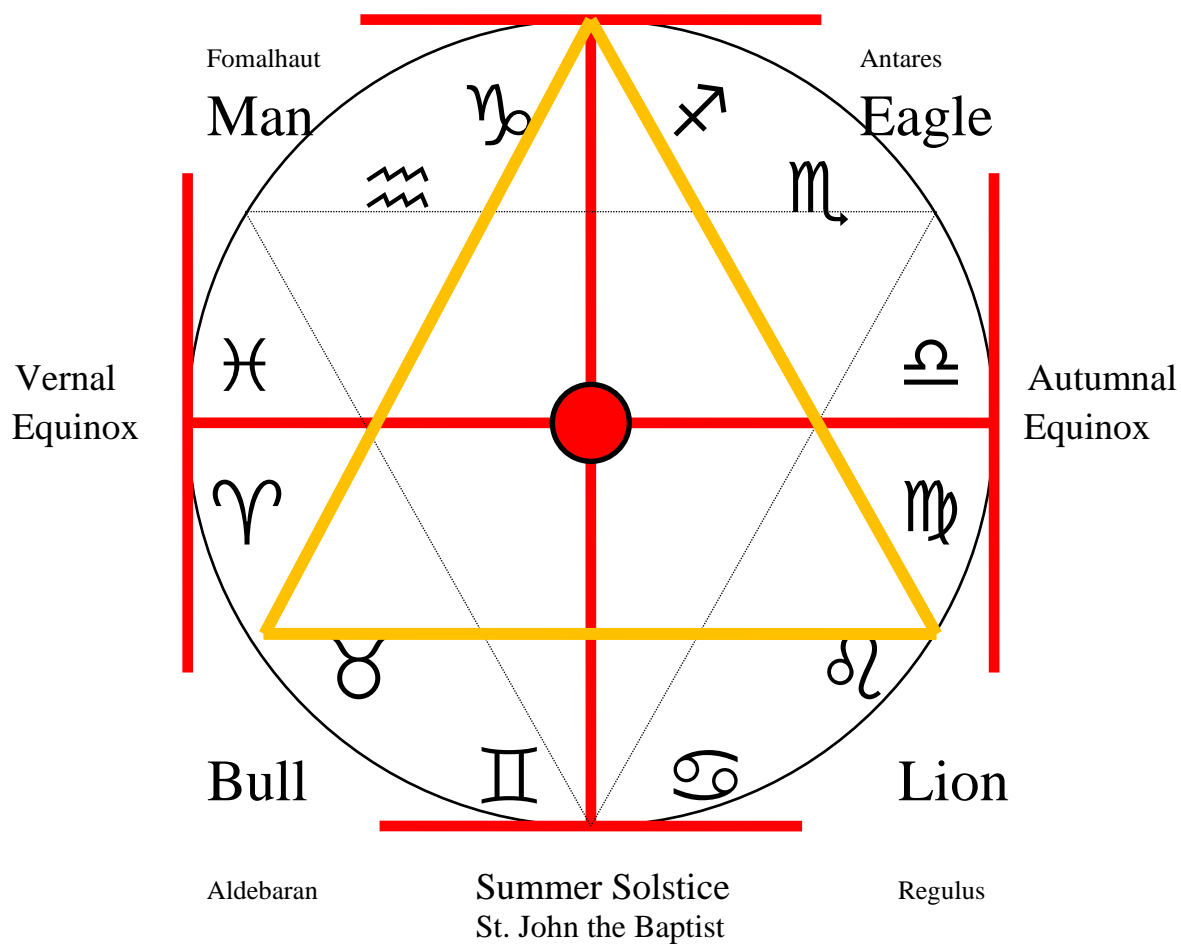
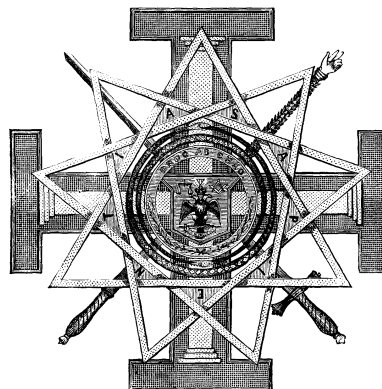


Figure 10.7:
The Teutonic Cross of the
Sovereign Grand Inspector General, 33°
in the Matrix.



And all the while, as we progressed through the Holy Royal Arch, Council and up to the Illustrious honor of S.:G.:I.:G.:., resting silently in the Figure was one of our Blue Lodge Symbols and the Cornerstone (which the Builders rejected) of Freemasonry, the Cube and the Cubic Star of David (Tetrahedron) in a Sphere; all but reflections of the Omnipresent Point in the Centre thereof:

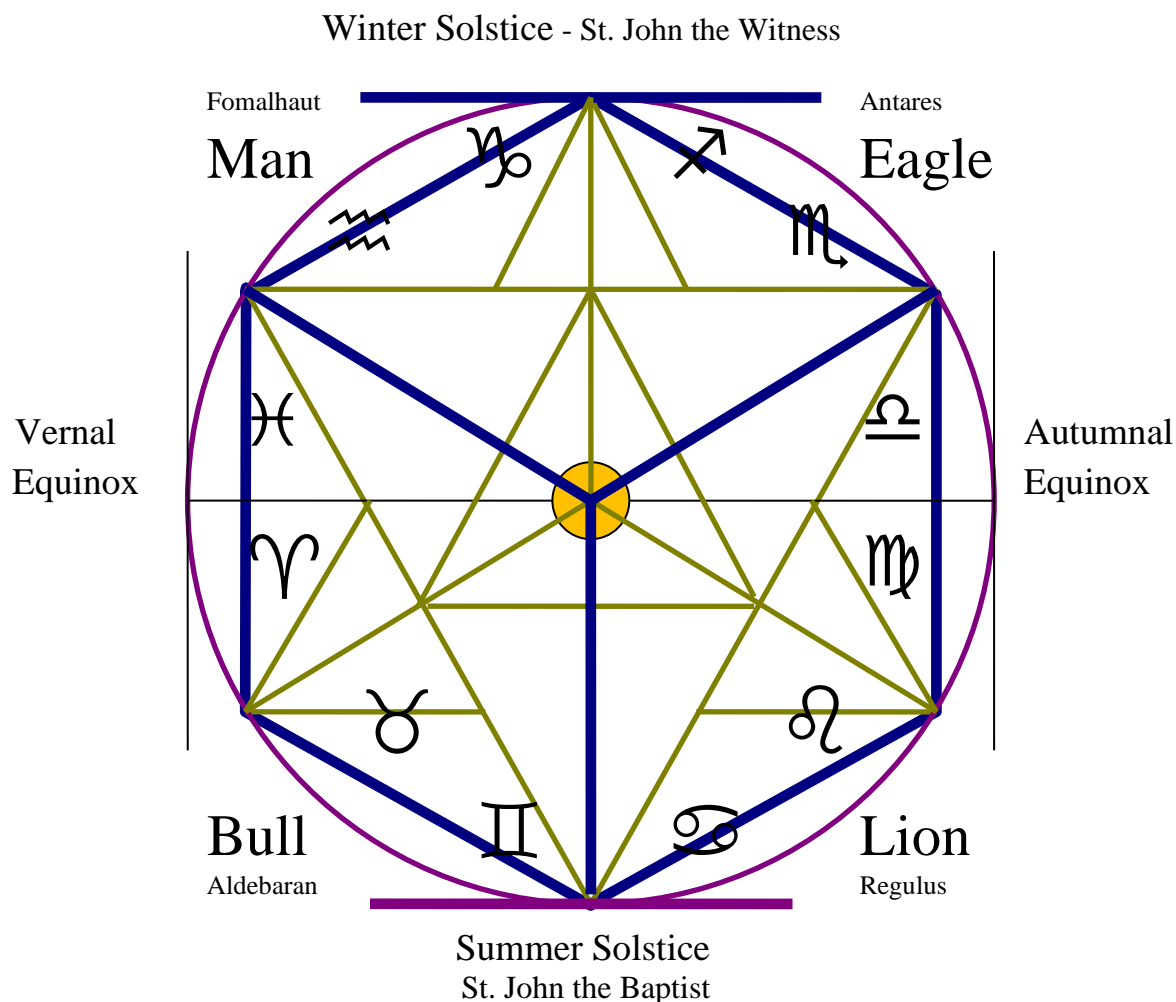


Figure 10.8: The Cube and Star of David (Tetrahedron) in the Matrix (Sanctum Sanctorum).

There is much more to this Symbol, which it is not the scope of this chapter to discuss. Some of it has been discussed in other chapters under such titles as “The Point of Masonry,” “A Trilogy,” “A Final Visit to Boaz and Jachin,” “The Four Veils of the Royal Arch,” and “The Preparation Room.” From a scientific viewpoint, the Symbol also contains the Carbon Atom, DNA, Water, Salt Molecule, Silicon Dioxide (Sand) & Feldspar Molecules, the Hydrogen Atom -- all of these being major Building Blocks of our Earth and Universe.

In the Blue Lodge, of course, the Square and Compasses is one of the primary Symbols of the Craft:

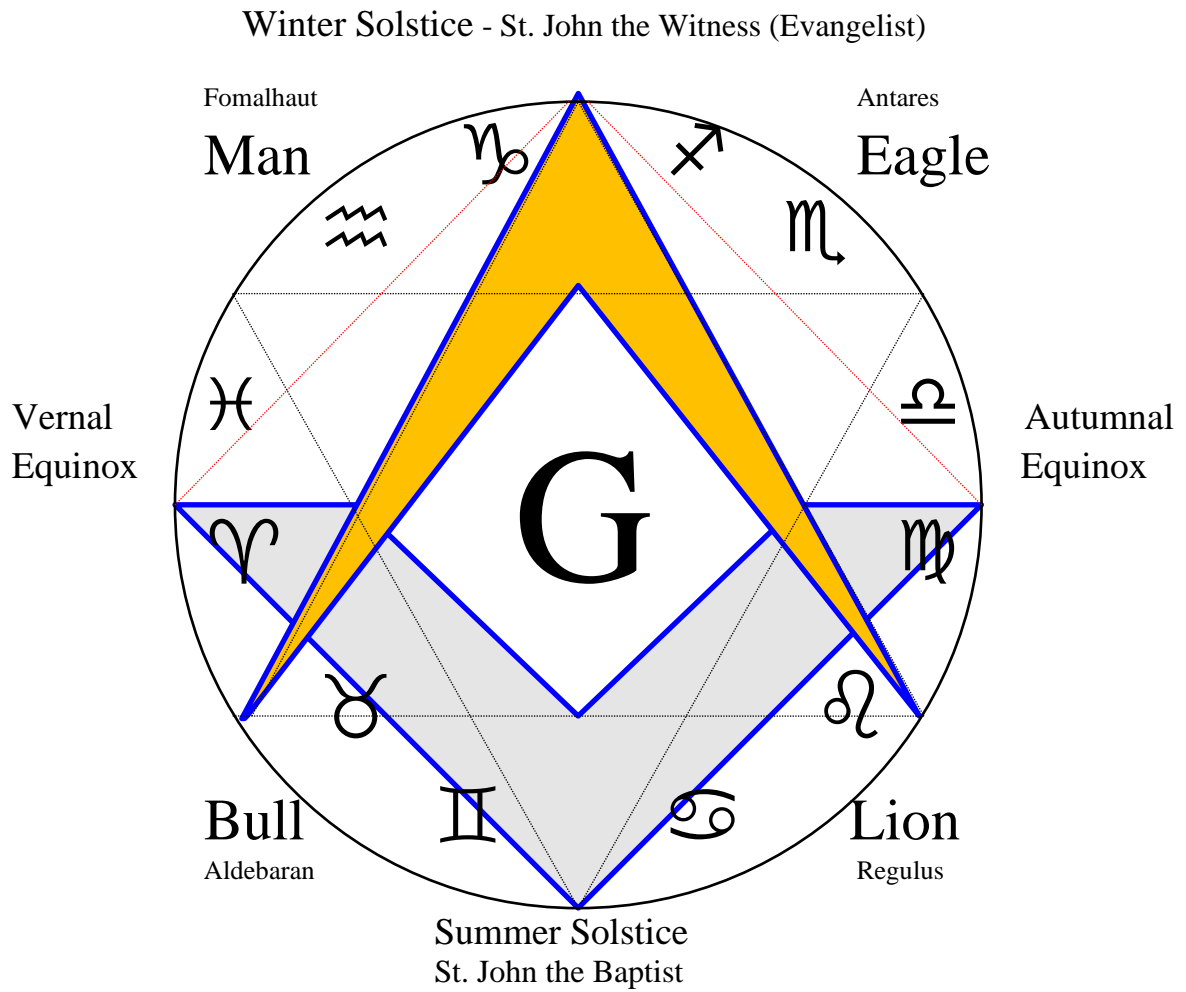


Figure 10.9: The Square and Compasses of the Craft Degrees in the Matrix.



And there is yet more in the Symbol of the Triple Tau, though not likely to have been intended by those Brothers of the 1800's who first used it, unless one might consider 'who' may have inspired them to use it.

- The English Royal Arch lectures say that "by its intersection it forms a given number of angles that may be taken in five several combinations; and, reduced, their amount in right angles will be found equal to the five Platonic bodies which represent the four elements and the sphere of the Universe." A very strong case may be made for this English explanation, especially as relates to the five Platonic bodies and etc."

The Figure below is a somewhat unusual approach to the Triple Tau. It answers to being three "Tau's," and also to being three crosses, reminiscent of the Christian Calvary. For those who prefer the non-secular version (although there are many who study the 'Perennial World Philosophy' without getting themselves all hung up on the '-isms'), there is a variation to this symbol without the 'T-tops,' forming only the Equilateral Triangle.

The Triple Tau



Figure 10.10: The 'Christian' Triple Tau . . . a Variation.

The Triple Tau

One of many variations of this configuration.



Figure 10.11: The ‘Platonic’ Triple Tau . . . a Variation.

Note: This observation, when completed, agrees in every respect with the discussion in “Timaeus,” from the “Dialogues of Plato,” and is the Basis of his Five Platonic Solids. For a further discussion concerning this your attention is invited to the Appendix III, “Extract of ‘Timaeus,’ from The Dialogues of Plato.”

And, of course, how could we ever forget the standard symbol of the Third Degree, the Trowel, which has been modified [speculatively, or course, with apologies to Plato] especially for inclusion in this chapter:

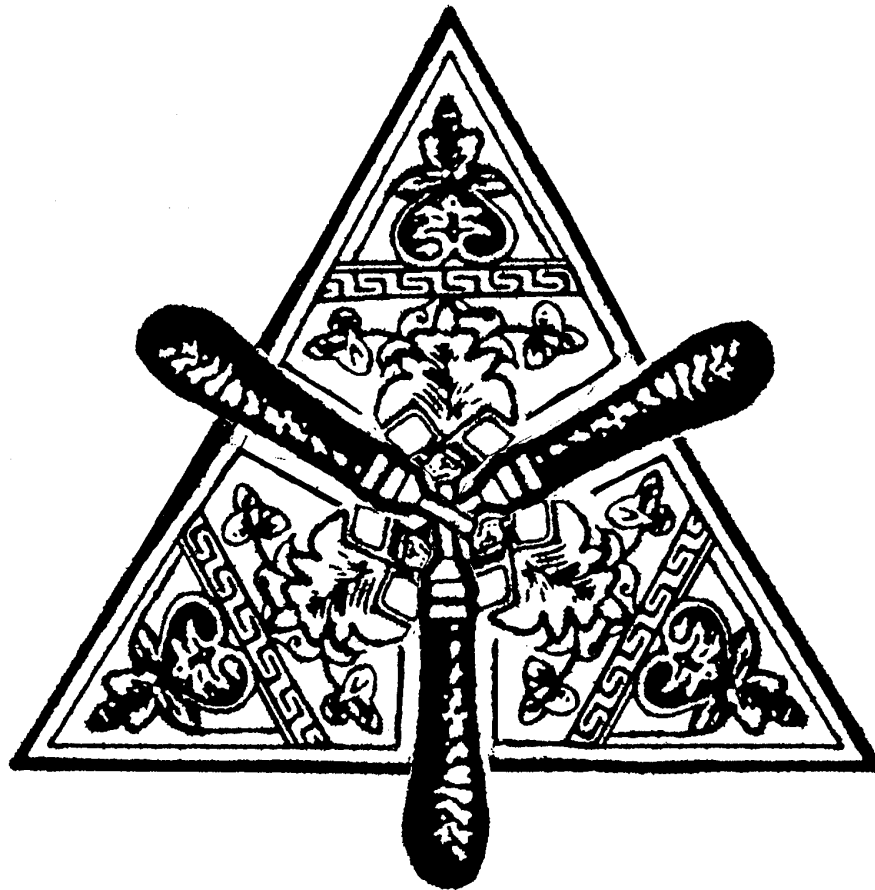


Figure 10.12: The 'Triple Trowel.'

Please note that this, too, agrees in every regard with that figure derived from "The Dialogues of Plato . . . Timaeus," which is extracted at Appendix III for your review . . .

Epilogue to Observations on the Triple Tau



NOTWITHSTANDING the original intent of those Brothers of the Craft, whether now or in the earliest beginnings of it, we are all heirs to a “system of ‘morality,’ veiled in Allegory and illustrated by Symbols.” The original intent may have been mundane or plainly exoteric at its onset, though some were highly esoteric in nature, but not necessarily ‘Learned.’ Most, if not all, of the Symbols were borrowed from others, who borrowed them from others, and so forth. The eminent psychologist Carl Jung coined the phrase ‘archetypal symbols,’ although such symbols needed no man to give them a name, for they have existed from the remotest antiquity. This does not mean that Freemasonry has been an ongoing organization since that time, but it did borrow the Symbols for whatever purpose. If there happens to be many little ‘co-incidences’ concerning the Triple Tau, for just a small example, and the Figures which have been presented for your review in this chapter, there is no claim to the original intent being anything to the extent as discussed, but rather that the Archetypal Basis of these Figures has remained unchanged since before the advent of man. They represent the very atomic and electromagnetic structure of our Universe, and have repeatedly been used by philosophers and theosophers to relate man to Nature and his Creator.

Within the Figures is the ‘oft told tale,’ the “Perennial World Philosophy,” and the promise of Divine Man to come to Know of it. The Great Light enjoins us to ‘Ask, Seek and Know” (Matt. 7:7). To what avail would we want to, and why are we *caused* to give those three distinct knocks, if it is all for naught? As Freemasons we are given to understand that if we wish to be counted among the Brethren of the Craft that we must first Ask. Likewise, in the asking, the meaning held by each Brother is his alone, not necessarily like that of any other Brother. It is not unusual that even in my reading and research that I rarely agree with everything another author has to say concerning a symbol, but I see as Bro. Hamill suggests that there may be “nuggets of gold among the leaden prose.” I do not even hope that you have found some nuggets of gold in the preceding discussion. I do hope that you will search out your own Gold and be richly rewarded in being able to ‘travel in Foreign Countries and receive Master’s Wages.’

July 1997

In recently reading a book, not of our Fraternity, I was delighted to see something which read as though it had come right out of our Middle Chamber Lecture, which stated:

*“Geometry is actually the language of the Universe!
We have told you to look for the six-pointed three dimensional star.
This star is constructed within a sphere,
and spherical geometry is the geometry of the Universe.
It also represents all dimensionality.
It is indeed filled with beauty far in excess of its simple form . . .
and it is all base-12.”*

Kryon

CHAPTER XI



Note: Most of this Chapter was published in the Transactions of The American Lodge of Research, Free and Accepted Masons of the State of New York, Volume XXVI, 1997, pages 15-29. when R. W. George Peter was its Master.

A Visit to the Sixth Liberal Art

How often would we dare repeat the oft-quoted definition of Freemasonry?
Freemasonry is a system of 'morality', veiled in allegory; illustrated by symbols.



OF COURSE THIS DEFINITION could equally well apply to most of the ancient Mystery School Teachings, the basis of which is still with us in many quiet ways. In Freemasonry, some of the very first symbols to which we are introduced are the 'Point,' the concept of Unity, and in the case of the Arms of the Antient Grand Lodge (also to be found in the Royal Arch Banner) the symbols of the Lion, Eagle, Ox and Man. In the Middle Chamber there is a discourse concerning the Seven Liberal Arts, of which Astronomy is one. In the next few pages will be presented an outline of a possible relationship between the 'Point,' Unity and the Arms (Banner) noted above.

Regarding this Sixth Liberal Art, Astronomy, the NY Ritual of 1944 told us in the Middle Chamber Lecture that “. . . there is no people so barbarous as to fail to understand their [heavenly bodies] language . . .” In 1775, William Preston wrote in his “Illustrations of Masonry” that Astronomy is “. . . that divine art by which we are taught to read the wisdom, strength, and beauty of the almighty Creator in those sacred pages, the celestial hemisphere.” In this regard, let us begin with an Astronomical fact [paraphrased from *Ars Collegium*, Journal of the Onondaga Districts Historical Society, Spring Issue 1996, pg. 5].

The Circle of Space, the Heavens, when viewed from the Earth may be imagined as a Belt about 15 degrees wide, along which the Constellations travel. This Belt or Path 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. The planets travel along this path from West to East through each of the 12 equal parts, or signs, in the following order:

- | | | | |
|------------------|---------------|-------------------|---------------------|
| 1. Aries | 4. Cancer | 7. Libra | 10. Capricorn |
| 2. <i>Taurus</i> | 5. <i>Leo</i> | 8. <i>Scorpio</i> | 11. <i>Aquarius</i> |
| 3. Gemini | 6. Virgo | 9. Sagittarius | 12. Pisces |

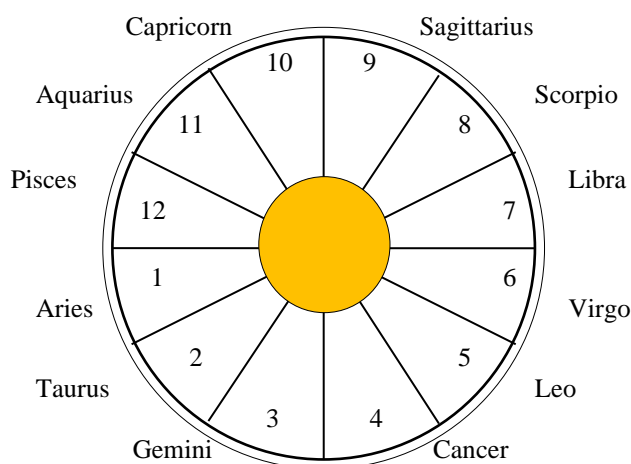
The symbolism and allegory related through the zodiac, not as a mundane system of fortune-telling for personal or commercial use, but as a tool for the attunement (atonement, at-one-ment) with the Creator, has evoked many systems of philosophical thought over many millennia. A zodiac was inscribed on the vaulted ceiling of the Temple of Isis at Dendarah in ancient Egypt, about 100 b.c.e., with the unusual perspective of the observer being the center of it. The stars and constellations upon it are in the positions they would have been in around 700 b.c.e..

The zodiac, meaning a “Wheel of Animals” presently consists of twelve signs, each ‘ruled’ by a corresponding planet. The signs are additionally divided into three groups of four, called ‘quadriplicities,’ which in their proper order represent the four elements of fire, earth, air and water. In tabular format this would all appear as follows:

	Sign	Symbol	Common Name	Ruling Planet	Element	Month
1	Aries	♈	The Ram	Mars	Fire	Mar 21 - Apr 19
2	<i>Taurus</i>	♉	<i>The Bull</i>	<i>Venus</i>	<i>Earth</i>	<i>Apr 20 - May 20</i>
3	Gemini	♊	The Twins	Mercury	Air	May 21 - Jun 20
4	Cancer	♋	The Crab	Moon	Water	Jun 21 - Jul 22
5	<i>Leo</i>	♌	<i>The Lion</i>	<i>Sun</i>	<i>Fire</i>	<i>Jul 23 - Aug 22</i>
6	Virgo	♍	The Virgin	Mercury	Earth	Aug 23 - Sep 22
7	Libra	♎	The Balances	Venus	Air	Sep 23 - Oct 22
8	<i>Scorpio</i>	♏	<i>The Scorpion</i>	<i>Mars</i>	<i>Water</i>	<i>Oct 23 - Nov 21</i>
9	Sagittarius	♐	The Centaur	Jupiter	Fire	Nov 22 - Dec 21
10	Capricorn	♑	The Sea Goat	Saturn	Earth	Dec 22 - Jan 19
11	<i>Aquarius</i>	♒	<i>The Water Bearer</i>	<i>Uranus</i>	<i>Air</i>	<i>Jan 20 - Feb 18</i>
12	Pisces	♓	The Fishes	Neptune	Water	Feb 19 - Mar 20

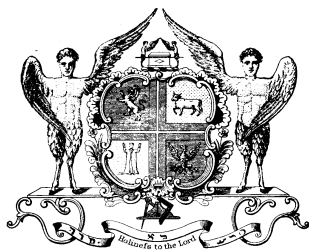
In the normal chart format, the Signs appear:

Figure 11.1: The Zodiac Wheel



With the chart now represented, it may be said that it takes about 2141.23 years (1 Solar year) for the sun to pass through one sign of the zodiac, or about 25,694.8 years (12 x 2141.23) (1 Sidereal year) for it to make one complete circuit of the zodiac.

Some researchers report that the alignment of the Sphinx to Leo and the three pyramids on the Giza plain indicate its construction to be around 10,500 b.c., while the sun was in Leo. We are now in the (dawning of?) the Age of Aquarius. The Age of Pisces began about 97 b.c. (Rudhyar) or 125 b.c. (Thierens).



With no apologies, we find the four italicized ‘Fixed’ signs of the Zodiac in the Arms of the Antient Grand Lodge (the Bull - Taurus; the Lion - Leo; the Eagle - Scorpio and the Man - Aquarius). This Seal was borrowed from the Arms of the ‘Ancient & Honorable Fraternity of Free and Accepted Masons’ of England, which seal was chosen by Laurence McDermott (adopted March 1st 1775), which he in turn borrowed from Rabbi Jacob Jehuda Leon (1602-1675), who borrowed it from an unknown source. [ref. *Ars Quatuor Coronatorum*, Vol. 96, pgs. 146-169. See also Chapter IX of this book, “The Four Veils of the Royal Arch . . .”]

The Astrology to be found in the daily newspaper is a mere toy, compared to a more contemplative usage of it. These symbols, and all other symbols, however, present a paradox in the Light of the *Point* and *Unity*. The Dominicans and Franciscans are well noted for ‘their’ philosophical or religious belief that ‘In Unity is Diversity; in Diversity is Unity (or Alexander Dumas’ ‘One for All and All for One’). Where does this leave us with regard to TWELVE signs of the Zodiac or the Arms of the Antient Grand Lodge?

To begin with, we now have two things of note:

- The Arms of the Antient Grand Lodge is arranged in a quadrant, the quadrants being delineated by a cross.
- The Zodiac is a Wheel of Animals, a Circle of Space in the Heavens.

Masonry, for very good reason, speaks of Unity. A Cross is commonly thought of as a 'Four,' and the Zodiac is perceived as a 'Twelve.' Both a cross and a circle have a center, the center of which is a Point (which, according to the 1944 NY Ritual, ". . . has position, but not magnitude, and is the beginning of all geometrical matter . . ."). Let us consider this "Point" as being like a grain of Mustard Seed -- a Seed.



SEED, IN SYMBOL, represents a potential for growth, a beginning, and as containing in its seed form the properties of its Father (masculine aspects) and Mother (feminine aspects) and all of the potential of the past, present and future, in the form of a 'Child' or 'Progeny' of the Father and Mother. The ancient Mystery Schools speak of the 'Mundane Egg,' the 'Great Mother-Father,' the 'Cosmic Egg,' the 'Widow's Son' (Horus, son of Osiris and Isis, in the Egyptian Mystery School, was a 'Widow's Son'), or of some similar primordial 'beginning'. In a more exoteric sense, this Egg or Seed could be the onset of an idea: a plant, a building, a journey, a job, a marriage, a meal, or any other 'thing' which has the potential for being 'born,' of having a life cycle and of dying.

When this 'seed' is viewed as a journey through the Zodiac, as a Unity, an interesting perspective of it may be seen, in terms of Cycles and Seasons (allowing that 'time' may not actually be as we perceive it), as follows:

1. ARIES (The Ram - ♈): Every 'thing' born of man has a beginning, a middle and an end. This, of course, is not to be confused with the ancient teaching of 'I am the Alpha and Omega, the beginning *and* the end.' Living, as we do for now in the world of man, a beginning is representable in the Zodiac in the sign of Aries, which from ancient times has represented 'new beginnings.' The time of any beginning is 'NOW,' or that time in which we find ourselves. As a curious fact of life, the only actual time we can live *is* NOW. The past is always 'behind' us, as a memory, and the future is always 'before' us, as a hope (or in some cases a dread). In a manifest NOW rests the potential of each individual of the SEED which the moment brings. This could be such a potential as:

1. I am in my car, approaching an intersection: do I turn right, left, or go straight.
Do I back up or stop dead in my path?
2. It is lunch time. Where and what shall I have for lunch, or do I skip lunch?
3. Lodge meets tonight. Shall I attend?

The ongoing process of Life is a continual flux of the potential brought by each NOW we live. This 'flow' or 'flux' is pretty much determined by our *perception* of our past and of our future (although there is a much deeper factor regarding this 'flux' and 'flow'). 'Where have I been, what has been my experience, what do the experts say, what does society say, what is the law, and/or what do I prefer' all tend to shape the NOW in which we find ourselves. In the Lodge we are asked, "Whence came you, and whither are you traveling . . .?" How many would be able to answer this question in exactly the words which we are *given* to use for this question . . . if the words were not *given* to us? Without being given the response, what would OUR answer be to this question? Many of you have witnessed that brief moment of confusion until the Candidate is *given* the word(s) at the altar. The potential of the ARIES 'New Beginning' is an incredible miracle-in-living.

Having this potential, having arrived at a NOW, what is the next step?

In considering this next step we should reflect for a moment on what is the SEED, the potential, of the NOW we are experiencing. Is it *perceived* as a 'good' seed or a 'bad' seed. Perhaps we find ourselves with a gun in our hand, or some other allegorical situation which could be 'harmful' to 'us' or 'another.' In the case of any seed, however, as taught from most ancient times, what is harmful to another is harmful to us. This is but the smallest example of teachings concerning this seed in ARIES.



2. TAURUS (The Ox or Bull - ♉): This next sign is represented by an animal with four feet on the ground. It is known as an 'Earth' sign. In this regard it is a very fitting symbol regarding our SEED. In Aries, we addressed a small part of the 'potential' of the new beginning. In Taurus we find a PLACE in or at which to PLANT this seed. Obviously, if we opted in the first sign of Aries to do Nothing with the seed, the question of planting it becomes somewhat moot, except that by NOT planting the seed, perhaps we HAVE planted it in a way in which we are not

aware. Sometimes by ‘failing’ to act on something, other things, great or small, occur by our failure to act. In this case the planting occurs in the fact that we ACTED on something through our not acting upon it.

Regarding a PLANTING in general, Taurus receives the SEED in its EARTH. We might then ask, “What kind of SOIL has been chosen in which to plant the seed? Is it toxic waste? Is it fertile? Is it beneficent or detrimental for what it may yield? Has it been planted in such a manner or ‘time’ as to realize a sufficient potential for its maturation? A seed which is exposed to too much *water* may possibly rot and not germinate. One which is exposed to the *wind* may blow away or dry up. One which is exposed to too much *sunlight* may burn or dry up. One which is buried too deep in the *earth* may die in its tomb, never to receive its nourishment or see the light of day. In verse, this has been expressed in a small section of the book, Matters of the Heart, *Love’s Quest - Le Morte d’amour*, by Lee Miller, as follows:

. . . As the Oak, we, too, must see
the rhythms of our Earth,
and Know the way to flow with Life
which from our thoughts give birth.

We build our hopes on thoughts of clay
pursuing what we ‘need,’
forgetting that the Earth will claim
our every earthen seed.

The Sun will help to nourish it
or bake it ‘til it’s dead.
The Water, too, is food for it,
or rots it in its bed.

The Air breaths Life into the seed,
or blows it to its death;
The Earth may be its source of Birth
or tomb of withdrawn breath.

But when we Know the Source of Earth,
and Water, Fire and Air,
these Elements cannot prevail
upon what we would dare . . .



The preceding is of course an allegory concerning the ancient elements of Air, Earth, Fire and Water, which are portrayed in our Grand Lodge Seal as the Man (air), the Ox (earth), the Lion (fire) and the Eagle (water). This SOIL in which a SEED is planted is very important to its maturation. The proper balancing of the Elements (daubing with untempered mortar), concerning the proper mixture of water, and air, and fire (light and heat), and earth is paramount to its survival in the most appropriate manner. Any imbalance could affect the growth of the SEED according to the nature of the ‘imbalance,’ relative to our expectations or the potential arising from such ‘imbalance,’ whether ‘expected’ or not. It is well that we wear our apron with the flap up at this time until we are ‘passed’ or ‘raised’ to a greater awareness of the ‘mortar’ to be created with these Elements.

3. GEMINI (The Twins - ♊): The SEED having been PLANTED in the EARTH of Taurus, now finds itself flowing to the next sign, assuming the proper conditions and balance have been attained for it to reach this step.

A SEED can fail to germinate, but if properly planted it will germinate and spring to Life; the cells will divide and multiply to produce a Child from the Marriage or Union of the Father (Aries, ruled by Mars) and Mother (Earth - Taurus, ruled by Venus). But before we would dare to think that this is becoming abundantly clear, we may wish to consider a few things. First, Gemini is the sign of the Twins, a logical representation of a cell dividing. Next, let us consider that no man has ever Created a seed (although he has dangerously manipulated genes for proprietary gain), nor has any man ever Created the ‘Spark’ necessary to produce LIFE. How then did we come to have this SEED and who or what gave it the ‘Spark of Life.’

Every sign of the Zodiac has assigned to it a ‘Ruling Planet.’ In the case of Gemini, the ruling planet is Mercury (Roman name) or Hermes (Greek name). Mercury, in mythology or allegory, is the Messenger of the ‘gods’ and may be found in our Lodge room as the Senior Deacon, who “attends to alarms at the inner door, receives and conducts candidates & carries messages from the W.:M.: to &etc. Yes, it is in this sign that the SEED receives the spark of Life and begins to grow, assuming that the conditions of the previous two signs have been met. Be aware, too, of the ‘Twin’ aspect of each ‘Child.’ All too often we are aware of only a small part of the objective part of the ‘Children of our thoughts or actions,’ not being but dimly aware, if at all, of the subjective part. Many have written concerning the Father, Mother and Son, and raising the issue of, ‘but what of the (twin) Daughter?’

4. CANCER (The Crab - ♋): The SEED, imbued with life, now finds itself in the Earth-womb, being nurtured by the Mother by her ‘amniotic’ (from the Greek - *amnus* - lamb) fluid. Cancer is a feminine Water sign, ‘ruled’ by

the Moon. Here the SEED is nurtured and protected in its embryonic state. Any disturbance to the process at this point could result in a 'premature birth,' an 'abortion,' a 'still birth' or some 'birth defect.' The fetus-seed must be carefully looked after so that it may safely pass through its first, second and third 'trimesters,' to produce a healthy child. This, too, is the 'first birth' of the allegorical 'butterfly' which later emerges from its *cocoon* at the time of its 'rebirth' from its walk-on-the-earth as a 'worm' (see 8. SCORPIO, below).



5. LEO (The Lion - δ): All conditions being properly met to this Point, the SEED is now ready to be born, to attain to Infant status, and greet the Light of Day. LEO is a Fire sign, ruled by the Sun. This fitting symbol denotes the individualization of the root SEED in the world of man (small 'm'). Even the tender shoot which breaks forth from the clod of Earth meets the Light of Day, the Sun, as it sets its 'foot' upon the Earth to begin its walk as an infant (according to the riddle of the Sphinx, on all fours, as an infant). What is this Entered Apprentice in search of? Light. Has it received it? If it has traveled this far, yes.

6. VIRGO (The Virgin - ♍): Having greeted the light of day, the Infant-seed now grows as a Child-seed, discovering its self, its identity. It creeps, then crawls, then uprights its self to walk the earth, learning and exploring how to communicate with the world of man. It ranges not far; for its world is small, as it is still small. It is a Virgin to the world of man and all that it holds for the self. It is an exploration of the Senses and of Perception, of Testing, of Cause and Effect, of Duality. VIRGO is an Earth sign, Ruled by Mercury, but in a different way than the previous Earth, no longer being 'in' the Earth, but now 'on' it, learning to communicate (Mercury).

7. LIBRA (The Scales or Balances - ♎ , an Air sign, Ruled by Venus, the Initiator): The Balances denote a time of 'Weighing,' of Laws and Justice, and of 'This and That.' In the fullest sense the Virgin is now becoming a Craftsman in the art of Living. It is meeting 'Others' and learning to get along with them and the Elements. It learns that there are Means and Extremes, as portrayed by these scales, which it dare not exceed, for to transgress the Law could prove injurious to the Self, to 'Others,' or could prove fatal, thus ending the cycle of the SEED. Toward the end of the cycle of LIBRA, the very perceptive Youth-seed may possibly discover a very interesting aspect of the Scales. Let us ask that if 100 pounds of something were placed in one of the pans of the Scales, how much would one place in the other pan of the Scales to properly bring the Scales into balance? (your answer). The answer, of course, is Zero . . . Nothing. Nothing has to be placed in the other pan to properly balance the Scales, for if you were learning and Living the lesson of this sign, Venus - Love, then you would discover that every Scale of the nature of Libra has a FULCRUM, a BALANCE POINT, and no matter how much you may place in one of the TWO pans, the ONE balance point never moves. Stated another way, no matter how we perceive the Duality, the Unity is without beginning or end . . . the Alpha and the Omega. The ancient teachings are aware of what we call the Golden Proportion which is a *Three Term Proportion*, which may be expressed in *Two Terms*, denoting a *Unity*.

i.e. $a:b::b:c$

$c = a + b$

hence, $a:b::b:(a + b)$. . . and etc. (see further proof in Chapter 6, Section I).

This is the only possible division of a unit or whole into a three-term geometric proportion which uses only two terms, an extreme term = a , and a mean term = b . This proportion was called 'the division into extreme and mean terms' and is the one named by the Greeks Φ (Phi). (Robert Lawlor, Sacred Geometry, The Crossroad Publishing Company, New York, 1982. pg. 48.)

This 'Phi' proportion may be found throughout the 'Basis of Freemasonry' in both the Middle Chamber and Sanctum Sanctorum of King Solomon's Temple, as discussed in Chapter 6.

The Cycle from ARIES to LIBRA is the journey of the SEED from the potential of its New Beginning to 'Young Manhood.' It has passed from all fours to 'standing on its own Two feet.' It is the allegory, in symbol, of the development of the SELF, in the Individual sense. At any given moment in life, the new beginnings which have at some Point 'taken root' are unfolding in some degree or another, remaining the progeny of the SEED from which they issued. In coming to maturation of the Individual, and passing before and through (into) the 'Pillars, Door or Sword of Judgment' of the Balances, the Scales, of LIBRA (in Allegory), the story of the SEED continues, but first it must die (ref: I Cor 15:36: "Thou fool, that which thou sowest is not quickened, except it die." See Appendix V).



8. SCORPIO (The Scorpion - ♏; The Eagle): The Scorpion, noted for its presence in the Desert, in such countries as Egypt, is, strange as it may seem, a Water sign. In ancient allegory, the Scorpion is related to the passage, "Oh Death, where is thy sting, O grave, where is thy victory?" (I Cor 15:55) In Masonry it is related to the slaying of GMHA at 'High Twelve,' and is associated with the 1st Ruffian specifically, culminating in 'Low Twelve' two signs from this one in Capricorn (at the Winter Solstice, also known as the Festival of St. John the Evangelist: the 'darkest day of the year - and the birth of the Sun - Son, bringing Light, by the strong grip of the Lion's (Leo) paw, to the New Year).

Masonry teaches openly the precepts of I Cor 13, in the way of 'Faith, Hope and Charity,' especially the Charity. But if we would read on a bit further in the Great Light, as we are enjoined to 'seek therein,' we would find some most interesting words in I Cor 15, besides the ones just quoted above (see Appendix V).

The Scorpion, once dead, may next be found liberated as an Eagle, no longer bound to the Earth, but reborn, as it were, with the keen Eye of the Eagle, soaring free of the fetters of Earth, somewhat like the Phoenix arising from the ashes or the Butterfly emerging from its Cocoon (see Appendix XI, *Echoes from the Cocoon*). In the course of this death, the Self is no longer as we knew it, but has become an infant again, but now in the realm of the Universal Self, on its way to becoming a (Spiritual/Divine) Man.

9. SAGITTARIUS (The Centaur - ♐): The symbol for this Fire sign, Ruled by Jovial Jupiter, largest of the planets, is a Centaur, poised with a bow and arrow, 'aiming' at a distant 'Star.' The Centaur, by its very nature, has as its lower body that of a four-hoofed animal. This alludes to the sacrifice of our animal nature which the self has been undergoing (the burnt offering at the Altar in the *outer* court of KST) in the subduing of its passions, and overcoming the vices and superfluities of life, as it metamorphoses (like the Allegorical Butterfly) into Man (again, See I Cor 15:40-45.) The upper portion of the Centaur is this new, emerging Philosophical Man. The Bow (feminine aspect) he holds *yields*, for if it did not the arrow (masculine aspect) could not fly. The 'Star' at which the Centaur directs the arrow, is that new Life-goal to which we are still but a reborn infant. The great secret of this sign, for he who has his Bow and Arrow poised at the 'Star,' is to . . . LET GO! Many arrive with their SEED at this Point and spend many long months or years POISED, but have not the FAITH to Let Go and to begin Living in the Unity.

10. CAPRICORN (The Sea Goat - ♑): What a strange symbol for the SEED to adopt at this stage: a Goat with the tail of a Fish, but no longer bound to the Earth (this is an Earth sign), which has found a New Earth, and it is to commence its new Work in the Sea of Life. For those who arrive at this Point of the Journey, it can be a bit new and strange. All the wonderful Allegory of getting your 'Feet Wet', 'Getting into it up to your Neck,' 'Getting Swept Away,' 'Getting in over your Head,' are part of the experiences of this sign. Under Scorpio, the Courage needed to face Death is now called upon once more in all of the New Work to be undertaken in the Sea of Life. Learning to get 'Into the Swim' here is a whole new Element. One of the Great Lessons here may be equated with placing a Drop of Water in the Sea and then trying to retrieve it. The Sea of Life at this stage requires a Faith commensurate with 'Walking on Water' and *more* . . .! One may look about them these past few years, especially *now*, and find many signs of our world entering this Sea. The Work has been different, and Time has somehow changed from the way we knew it in the 50's, 60's, 70's and 80's. In the Sea of Life there is an emerging Compassion and a washing away of the old Self as we knew it. For some it is a struggle to keep afloat; some buck the tide, while others succumb to the Flow and get into the swim of things.



11. AQUARIUS (The Water Bearer - ♒): This is an Air sign, Ruled by Uranus. The name tends to imply 'water' but it is definitely 'Air,' only more in the sense of Vital Air or Electromagnetic Energy (note that its symbol may *look* like *water* waves, but that they could be more akin to *energy/air* waves), a much 'higher energy' than we were able to perceive in the 'air signs' of Gemini or Libra. We are all aware of the 'Dawning of the Age of Aquarius' and have been witnessing a decided shift from the Piscean world of steam engines, hydroelectric power, fossil fuels, transoceanic travel, transatlantic cable, and other 'watery' things, to satellite communications, atomic fuel, nuclear power, air transportation, and the information highway. The keywords of 'Dissolution of old, outworn establishments and the rebuilding of the new' have never been more evident than during this 'Paradigm Shift' which has been witnessing borders fall, electromagnetic technology advances at a new and rapid pace, equal rights on many levels, the educational, medical and governmental dilemmas, and a host of related transitional experiences as we shift into this new Age. The SEED at this Point is entering the BROTHERHOOD OF MAN, a term which should be familiar to all Masons

Having entered the Sea of Life in the previous sign, and having gotten into the swim, the SEED and the AGE is on the brink of declaring the long awaited Brotherhood of Man, under the charge and guidance of the Great Brotherhood (from that ‘undiscovered country . . .’). We have not yet, en masse, entered this phase, but are more closely attuned to getting into the swim of things. But the time is not too far distant when the Brotherhood of Man will be the theme for a cycle and season. The SEED that finds Life difficult in the Sea of Life may falter, and perhaps drown. This is not completely necessary, but it is happening all around us. As Free Masons and Free Born Men, we may look within the Symbols of the Craft *and* when we are ‘about in the World,’ and discern this Great Work which is underway . . .

In getting from this sign to the next one of ‘completion’ the reader may wish to review how the 12 Apostles knew where the Last Supper was to be held, initiating the Piscean age of Christianity (Mark 14:13-15).

12. PISCES (The Fish - ♓): This Water sign, Ruled by Neptune, is the supposed sign of Completion wherein the SEED has become the FRUIT. It is the culmination of the Journey through the Zodiac of the SEED, but one of the strange properties of the Fruit is that it too contains a SEED, and if one were to consume these SEEDS in the eating, or cast them aside to their destruction, the propagation of the Great Work would also die. Having worked so hard to plant the Seed, to nourish and tend it to fruition, it would be a complete waste to not use the SEED of the FRUIT to continue the Good Work. Remember, too, that no man has ever created a seed, but, as a husbandman and custodian, the Seeds of value which one finds in their path should be carefully nurtured for the benefit of the Brotherhood of Man.



This allegorical journey though the Zodiac may be found throughout the three Craft degrees of Masonry, in three of the ‘Higher Degree’ specifically, and the other Degrees generally. The ‘seventh’ degree has never, nor ever will it be written by the hand of man, for it cannot. It may, however, be Experienced. As a related point of interest, some Grand Lodges have fixed within their Constitutions (Rules of Order) “. . . a Committee of *Seven* to be known as the Custodians of the Work . . .” In ancient times the ‘Seventh Place’ was not filled by a man, but was reserved in honor of the ‘unknown,’ One God, such, also, as the Greeks built a Temple, among the many dedicated to this god or the other one, to the One, unknown, God.

We are all ‘caused’ to give Three Distinct Knocks at the Inner Door of Masonry, but is up to each of us to decide in our own way if, how or when we will *truly* Knock in the sense that is recorded in Matthew 7:7 (see Appendix V). There has been much discussed and much left unsaid on this subject of the Sixth Liberal Art. Words have been said, but the ancient teachings record that they need to be Experienced. The Journey of the SEED is a Journey we may all undertake, and that we *do* undertake in many ways in our daily life. This Journey is dramatized for our experiencing of it in the ritual of the Craft. There is much ‘contained’ in this Seed, this Point, and in the allegory of that we ‘Reap what we Sow.’

This then, in summary form, is the conclusion of our ‘Visit to the Sixth Liberal Art,’ in which we have explored the 12 signs of the Zodiac. These signs, as stated at the beginning of this Chapter, appear around a circle of the Heavens, there being 30 degrees allotted to each sign of the Zodiac. But a Seed is a Seed; Unity is Unity. The Ancients spoke of our having come from the Center, and to the Center we will return (or *of* the Center we shall become Aware). What does the Zodiac look like from the Center, where the Twelve are One? “Behold, how good and how pleasant it is for Brethren to dwell together in Unity! . . .”



CHAPTER XII

SECTION I

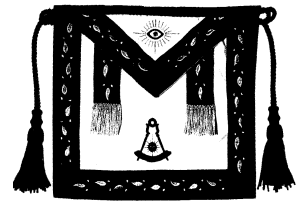
Spiritus Mundi

An Overview of Freemasonry and the Perennial World Philosophy. Then and Now.



WHEN A FREEMASON petitions a Lodge for membership there are two questions, among others asked, which have significant importance concerning the history and future of the Craft and its Concordant Bodies. These two questions relate to the Belief of Freemasons in the existence of an ever living and true God and the immortality of the soul. All major philosophical and religious systems of the world have and do base their faith and belief upon the concept of a Supreme Being and an afterlife. Many horrendous things have arisen in the history of the world, continuing into our present time, regarding differences of expression of this faith and belief. In our Lodges we are not to discuss politics or religion, thereby allowing Freemasonry to exist in an atmosphere where divisiveness could otherwise tear the fabric of the Brotherhood as it has done in many parts of the world.

In this book I have dared to express that the Masonic Apron is a representation of Heaven and Earth, that the 'square portion represents Earth, and the Triangular portion Heaven. I further related allegories regarding the various positions in which this apron is worn for the three degrees of Craft Masonry, but did not discuss the aprons of officers, concordant bodies and 'foreign' jurisdictions (which frequently differ from those in the United States in interesting ways). This expression of mine has no historical basis-in-fact within the Craft of which I am aware, except that which is clearly stated in the Craft rituals concerning aprons. Yet the concept which I expressed of the 'spiritualization of earth-man' has been a long standing teaching of the Perennial World Philosophy and the Craft. In the concept of *Spiritus Mundi* a deeper and broader application of this principle may be found. This '*Spiritus Mundi*' once again is not something I specifically have read about, but more in the realm of a phrase I have a vague remembrance of having heard. Yet my 'instructive tongue' has been repeating this phrase to my 'attentive ear' to write about this phrase as Chapter 12 of this book. As I sit at my computer I can already feel the presence of the discussion, which I know will more or less write itself through my fingers as I sit at the keyboard. I have done this kind of writing for many years. I attended a lecture just last night where an author described his writing in a similar manner in saying that he was just "the point of the pencil; that the writing just wrote itself . . ."



Again my inner self felt drawn to look up this phrase, if for no other reason that to see that it had been addressed by another writer and that I had spelled it correctly. Again, I found my answer within 30 seconds, within 10 feet of my computer, in this case in the index (Vol. 6) and in Vol. 2, page 256, of H. P. Blavatsky's *The Secret Doctrine*, The Theosophical Publishing House, Adyar, India, 1962.

I have included the above two paragraphs so that you have some understanding of some of the 'process' by which I write (and by which many others have reported the same 'process.') In any event, under the heading of *Spiritus Mundi* on page 256 is related that one of its emanations (*Spiritus Vitae*) "contains the elements of all cosmic influences, and is therefore the cause by which the action of the stars (cosmic forces) upon the invisible body of man may be explained." The reference cited for this by Blavatsky is *De Viribus Membrorum*. See *Life of Paracelsus* [Theophrastus Bombastus Von Hohenheim, Swiss Physician, 1493-1541], by Franz Hartmann, M.D., F.T.S. My inner definition of this phrase would say that *Spiritus Mundi* relates to:

The Spirit of the Earth / World
The Spiritualization of Matter

The Spiritualization of Earth-man
That Intelligence which Oversees this Spiritualization.

Behind these four phrases or expressions, the Freemasons will recognize also the lessons concerning the symbolism he was taught of the square and compasses at the Altar upon being brought to light in each of the three degrees. The new Brother is *symbolically* spiritualized as a Master Mason and the compasses are placed differently at the Altar to reflect and explain the concept of this new relationship to the Square.

In Albert Pike's Morals and Dogma, not everyone's favorite reference source, this relationship is given special attention on page 854 (Sublime Prince of the Royal Secret) as follows:

"You have heard more than one definition of Freemasonry. The truest and the most significant you have yet to hear. . . . it is taught in every Degree through which you have advanced . . . It is a definition of what Freemasonry is, of what its purposes and its very essence and spirit are"

*FREE MASONRY is the subjugation of the Human that is in man by the Divine;
the Conquest of the Appetites and Passions by the Moral Sense and the Reason;
a continual effort, struggle, and warfare of the Spiritual against the Material and Sensual.*

That victory, when it has been achieved and secured, and the conqueror may rest upon his shield and wear the well-earned laurels, is the true HOLY EMPIRE.

To achieve it, the Mason must first attain a solid conviction, founded upon reason, that he hath within him a spiritual nature, a soul that is not to die when the body is dissolved, but is to continue to exist and to advance toward perfection through all the ages of eternity, and to see more and more clearly, as it draws nearer unto God"

Once again I would not use such mundane words as 'reason, struggle, warfare, Moral Sense' and the like, which imply that this *spiritualization* is a process of the brain, mind or intellect, that somehow man could divine God with a microscope or dissecting knife. Bro. Pike has elucidated, however, the importance of this spiritualization as found in the ritual of the Craft. The actualization of this spiritualization is more closely attained when the head and the heart no longer dwell in the world of duality; when they have passed the Pillars representative of this and have entered the more nearly *complete* Sanctum Sanctorum. All of this is a very tall order for anyone, but it is the next phase of our evolutionary process through which we are all passing at this time.

An Evolutionary Journey

On the evolutionary scale, science continues to peel back the advent of man upon this earth of ours. They are presently back over a million years from archaeological findings. This, of course, may be somewhat anachronistic with the Biblical timeline from Adam to David, &c. There have also been enduring legends of high civilizations which have existed in ancient times, such as Atlantis, but I shall not venture into this area here. Instead, we will pick up the tale of man's presence on earth with the Biblical story of Abram, the descendant of Shem who we find in Ur of the Chaldees, beyond the Euphrates and who was later to be known as Abraham. The major western religions tend to have the story of Abram, to include the Moslemic, Judaic and Christian religions and their numerous offshoots. One of the enduring mysteries of history tends to be how the civilizations of this area between the Tigris and Euphrates, specifically the Sumerians, came into being, especially in view of the high state of development of the archaeological remains that have been found of them. This 'Sumerian Problem' for generations has perplexed Assyriologists and others, in that their civilization and language were highly developed before the Semites, as were their religion and observances, their legislation, arts, science and social life. The 'Sumerian Problem' is not the only one on the earth, and there are other perplexing high civilizations or remnants thereof for which science is still seeking answers.

Perhaps there could be some great information or lesson for our present world if we had the answers to the origins and evolution of these civilizations and possibly others which have not yet been discovered or brought to the attention of the world (and there *are* persistent rumors of some which have been found and not brought to our attention). There is, however a certain comfort in speculating that perhaps it has not in the best interest of our evolving world to know of such ultra-ancient civilizations. Perhaps at some point it was necessary that they were terminated and a new evolutionary cycle was begun for man as we now record in our histories. We may also be aware that along the way, some existing histories in our evolution were destroyed, as at the library at Alexandria. In other cases histories were edited by chroniclers and the power elite of various civilizations for the consumption of those it wished to govern for civil or secular reasons. Nonetheless, mankind has evolved in many different ways,

leaving with us the larger question of our origins and purposes here on earth, which, for the larger part have been the domain of religions, philosophers, historians and scientists for thousands of years.

Those who would study such cycles of evolution, and there are millions who do, would see the rising and falling and rising of these cycles time and time again, each with some recurrent themes or new bends and twists; each contributing in their own way, for their own times, an effect on the cultures concerned. The story of this evolution is Heroic in its breadth and depth regarding the indomitable human spirit to survive and evolve in the face of seemingly insurmountable odds. Within these epochs of man are the paths and the players, the lessons and solutions chosen for the times and cultures concerned.

In our 'modern' Western epoch we find ourselves beginning a cycle, as a point of reference, on the cusp of what we may call the year 0 (zero) B.C./A.D. In central and northern Europe the land was a marvelous domain of incredibly dense virgin forests, with fertile rivers and valleys and other areas of plains or 'steppes.' In the south the Romans were clearly on their Rise to Empire; by 43 A. D. Caesar was in the land named by the Romans 'Britannia,' where they held sway until the mid-4th century when severe troubles closer to Rome were coming to a head which ultimately resulted in their last Emperor, Romulus Augustulus, abdicating his imperial office on 4 September 476. Within this cycle or period of 0 to 476 A.D. we find in the Germanic people, owing to the dense forests, enclaves of pastoral society and some agriculture. In the area of the steppes towards the east there was more of tendency towards nomadic culture. This is not to imply that these 'nomads' merely wandered about, but rather that they lived within very specific areas whereby they had two fixed points between which they migrated according to the seasons, leaving such fixed areas, just as the pastoral Germans would also do, if the areas of their culture were depleted of the necessities for their survival.

As stable as such a scenario of cultures may have been, it does not, however, take much to begin a 'Domino Effect' which would disrupt both pastoral and nomadic peoples for many centuries. Such was the case at this time when a little known event was felt by some historians to have occurred in China in the 4th century associated with the rise to power of the Zhu-Zhu. It was these people who overthrew the Sien-pi for dominion of Tartar Asia, founding their great empire from the coast of the North Pacific, from Corea to the borders of Europe. It may be supposed that events associated with the rise of the Zhu-Zhu occasioned the Huns to move westward with their stunning tactics which inexorably changed the course of history throughout Europe. Oddly enough, the Roman empire, for all of its might and power, placed Germanics in its highest positions of the military (as *Magistri Militum*), withholding from these same powerful generals the possibility of ever becoming Emperor (Augustus). In turn, these Germanic generals, such a Stilicho, wielded immense power and influence in the Empire and recruited vast numbers of their people to augment the Roman legions in addition to forming tenuous alliances with or making concessions to such forces as were allied with the Ostrogoths, Visigoths and Vandals.⁴ These latter peoples have come to be known in their aggregate to history as 'the Barbarians,' who ultimately brought the Roman empire to its complete Fall. Among the Barbarians, a strange side tale illustrates the web of alliances which in part contributed to this Fall.

Huneric (Hunneric), the son of the Vandal king Gaiseric (Genseric), married the daughter of the Visigothic king Theodoric. Conscious of the growing decline of imperial power in western Europe, the Roman *federate* under Aetius prevailed upon Augustus Valentinian III to permit the betrothal of his elder daughter Eudocia (Eudoxia) to Huneric (ca 455 A.D.). Rome saw relief from the Vandal incursion into Sicily or Sardinia, and Huneric saw a tremendous opportunity for his political advancement. He found a pretext for repudiating his marriage to his first wife by accusing her of a plot to poison him. She was punished by the mutilation of her ears and nose and sent packing back to her father, King Theodoric.⁵ Fearing reprisal from the king, Huneric prevailed upon his father, Gaiseric to make alliance with Attila, the Hun. In time this alliance resulted in several sackings of Rome and numerous forays throughout the *federates* of the Empire. In time the Barbarians had removed from many of their old pastoral areas, driving as they went the Celts from most of continental Europe into the British Isles.

With the collapse of Roman Empire, its remnants survived as the Byzantine Empire towards the east and in central Europe was eventually controlled by the Merovingian (e.g. under Clovis I - 481-510) and Carolingian (e.g.

⁴ Bury, J. B., The Invasion of Europe by the Barbarians, W. W. Norton & Co., New York. 1967. page 49 & others. This book has an excellent discussion of matters pertaining to this invasion.

See also, Scarre, Chris, Chronicles of the Roman Emperors, Thames and Hudson, London. 1995, ed. 1998. page 230 & others.

⁵ Ibid., page 128. See also McCullough, David W., Editor, Chronicles of the Barbarians, Times Books, Div. of Random House, New York. 1998. page 166. This book contains many source accounts of the period, the one cited for page 166 being attributed to Jordanes, 551 A.D., under the title of "A Goth's Biography of Attila."

Charlemagne) Empires, who had the good sense to ally themselves by marriage with Christian wives, thereby gaining the support of the now powerful church of Rome and putting to rest, at least partially, the concerns of the Roman Church over the Arianism which had continued to play a role in the developing church since the Nicene Council in 325. The British Isles in the meantime were experiencing many invasions by the Vikings and other factions. In the early years of the 900's Rolf (Rollo) Ragnvaldsson was expelled from Norway for 'harrying cattle' and assorted crimes, but took up his harrying ways in Gaul/France, eventually becoming through such exertions the first Duke of Normandy in 911. His line produced William the Bastard, remembered to history as William I the Conqueror, 7th Duke of Normandy, who crossed the English Channel in 1066, seizing the throne of England as a result of his victory at the Battle of Hastings.

Throughout these epochs of history, vast meldings of cultures and governments and religions were occurring. A new order of rule by church and state was arising in the spectacular power of the Roman Church and the kingships and other royalty of Europe. In short order, knighthood was in flower, the church was in power, and the Crusades brought even further order out of the chaos, at a very high price. Innovations in warfare brought drastic changes to the conduct of war; the longbow, outranging the short bow and lance, brought one such change, and the crossbow, with its armor-piercing capabilities brought about the virtual end of the armored horse and knight. Discoveries in science, the translating of the Euclid's Elements, the Inquisition and the advent of the printing press further changed the hearts and minds of the cultures of Europe, leading to a more educated populace and the Age of Discovery. Man had sought his Creator from the advent of Christ, through the founding of the Roman Catholic Church, and a strong, sometimes oppressive new world order had emerged.

With his new found scientific wisdom, man set across the face of the earth to discover it and to reap the bounty of its rich natural, land and human resources. As in previous epochs, fortunes were amassed and new rulers were empowered by their vast new holdings. Immigrants trickled into these new holdings of the Spanish, the Dutch, the French and the English monarchs, which in time displaced or enslaved the native inhabitants and greater waves of immigrants peopled these new colonies. Technology increased in many new ways through the 14th to 17th centuries (the famed Royal Society of London was formed as early as 1645 & founded in 1660), leading to the Industrial Revolution of the 18th. Man had indeed embarked upon a period of Discovery and of subduing the earth in terms of commerce and technology. This technological subduction continued through the Revolutionary War, Napoleonic Wars, the Crimean War, the Civil War, World War I and into World War II. Technology and vast reaches of the human experience were affected by this global expansion and by corresponding evolutionary cycles within the world religions and philosophical thought. In one of our darkest hours, the Nazi and Japanese Imperial invasion of the world, the indomitable human spirit stemmed the flow of what could have been a global catastrophe, and using its new technology to a higher purpose, stopped the plans of these invaders and embarked towards a global 'democratic' ideal. The power of the church was still very strong, but the state was now taking the primary stage in the further evolution of the world.

The euphoria of our hard won victory lasted for a season until a generation came along to question further the direction in which we were heading in terms of church and state and technology. The sixties witnessed a new wave of thought across the world. Technology was still increasing exponentially, but now a dimension of social consciousness had been added to the directions in which we were going or allowing ourselves to be led. Behind the scenes great dramas were still unfolding in the corridors and back rooms of the world, but a network of the 'silent majority,' was taking form in significantly less silent ways. The Vietnam War was openly opposed, women's rights, civil rights and a host of old issues were coming out of the closet and into the streets. The Cold War was winding down and the global threat of nuclear proliferation was being addressed, lest we terminate this great experiment . . . Earth.

The strident cries of the early reformers coming out of their closets has had considerable effect and there has been a softening of methods and aims. A.I.M., the American Indian Movement, for example has adopted a more spiritual agenda. The prophecies of Nostradamus and the Hopi Indians for our end-times, while perhaps very valid in their own times, have found a generation which has made a commitment to stem the tide of technological domination of man and the earth, and to take the next great evolutionary step. The path to and of this next step finds along the way much work to be done to settle many old tribal disputes (such as in Northern Ireland, Kosova, Iraq, Chechnya, and Indonesia), to clarify the air and water, to allow the free expression of human rights and many other items concerning the resources of man and the earth.

When seen from one perspective, the old perspective, the earth and man can continue to be exploited in an ever tightening coil of power and control, especially with the new technology available, until the last gasp of dignity is wrung out of man and the earth, or man can, as is being done in greater and lesser ways all around the globe at this time, attune himself to his higher nature and seek and find spiritual solutions to insure the continuance of the earth and man's life upon it. Some may object to 'spiritual solutions,' given our memory of what the divisiveness of

‘religion’ has wrought upon us in the old perspective, the old ‘paradigm.’ Many are now talking about a ‘paradigm shift’ which appears to be sweeping across nearly every facet of our lives in education, medicine, government, transportation, communications, the ‘information highway,’ religion, &c. Time seems to have changed in the past decade or so. People seem to be feverishly working toward some individual and group ‘mission,’ which they cannot exactly define. All about us the vibrational frequency of our lives seems to be accelerating or rising. A sense of ‘expectation’ or ‘anticipation’ tends to linger with us.

For centuries man has wondered about or heard discussions concerning man and his higher nature, his soul. We have uttered millions of prayers to something or someone we cannot fully comprehend. We have experienced, especially more so in recent years, lots of little ‘coincidences’ in our lives. The media are presenting recurring coverage or movies regarding extraterrestrials and angels. Science is discovering phenomena it cannot fully explain, such a gamma ray bursts and twin particles. We have become concerned with genetically managed (engineered) seeds, drugs and other matter.

Man has never walked unaided upon this earth, but has always had an other-worldly Being to which it would and could direct its thoughts, its hopes and its prayers. Man has suspected for a long time that he has a higher nature, a higher self, somehow connected with him, but has not been able to consciously connect with it. For centuries this communicative role was assumed by the church as the intercessor between man and any higher realms of Creation. If one would think upon this for a moment, what would happen to a person who was, for example, at a vibrational frequency of one filled of fears, angers, aggressions, doubts, insecurities, passions, vices, lusts, greeds, prides and a long lists of such possible character traits in various degrees? We tend to call such traits ‘lower’ or ‘base’ emotions, which tend to keep us ‘down.’ They are the so-called ‘darker’ side of life which, in effect and reality, tend to keep us in a perpetual state of ‘darkness.’ We have had the gift all of these long years and centuries of being able to think ‘dark’ thoughts and do ‘dark’ things which, on a percentage basis, either had wide public acceptance or stood little chance of discovery or retribution. What would happen, however, if our (dark) thoughts were to materialize . . . to come true within a relatively short period of time? What would happen, too, if someone else’s ‘dark’ thoughts or deeds were no longer private, but were to come to the light of day . . . into the public realm, in a relative short period of time? Do you think that we may possibly learn to think more positive thoughts so as not to be visited by the material reality of our own ‘dark’ thoughts? Do you think that the criminals and plotters of the world would want their darkest plans and plots and deeds to be personally exposed to the world?

Such is the potential of the shift through which we are passing, and it is a most disconcerting prospect for the people who think, plan or commit dark things. Such is the potential of the shift through which we are passing, and it is a blessing for those who think, plan or do positive things. Such is the potential of the shift through which we are passing, and it is a blessing to and for the Earth, who has endured the most heinous act and thoughts committed against ‘it.’ The potential for harnessing our present technology to this higher reality is very great. The potential for even greater discoveries of greater technologies to assist in the higher reality is wondrous to contemplate and will boggle the mind when it actually comes into existence. There are, for example, technologies that exist (in potential) for clarifying the world’s water supplies and the neutralizing of all atomic waste. When we have made the positive commitment to accomplish this, when we no longer allow the darker nature to create the situations which pollute our waters or generate atomic wastes with such wanton abandon, then the technology will ‘be made available’ to the inspiration of those who could bring it into reality.

Regarding the Earth. Most of us are aware that the Earth has a magnetic field. How many have considered that it may also have a consciousness? How many have further considered that it is WE who need the Earth and not the other way around? The Earth could ‘blow us off or away’ in the twinkling of an eye, as it has done before, and start with a whole new evolutionary cycle of ‘mankind.’ Why do certain cultures celebrate the Earth as they do, such as the American Indians? Are they just superstitious old fools or is there really a Gaia . . . a Mother Earth (see Appendix XIII, ‘Mother Earth’). Of the many cultures who have a ‘Mother Earth’ or Earth Goddess, why do nearly every one of them celebrate this as a ‘She.’ (The ‘church,’ too, while recognizing the Father in Heaven, considers the ‘church’ of the earth as a ‘she,’ being that ‘she’ to which a priest is symbolically married.) If man lives in his ‘lower’ or ‘darker’ nature, what would happen if he were suddenly vested with the full energy, ‘power’ or vibrational frequency of his soul nature? Would he merely burst into flames or disintegrate? What is the deeper meaning or purpose of the Ark of the Covenant which was borne about the Wilderness by the Israelites and placed in the Holy of Holies of King Solomon’s Temple? What has become of this Ark? If mankind is undergoing a ‘paradigm shift’ and his and the Earth’s vibrational frequency is increasing does this mean that mankind will be able to *consciously* ‘house’ his earthen body *and* his soul in ONE body?

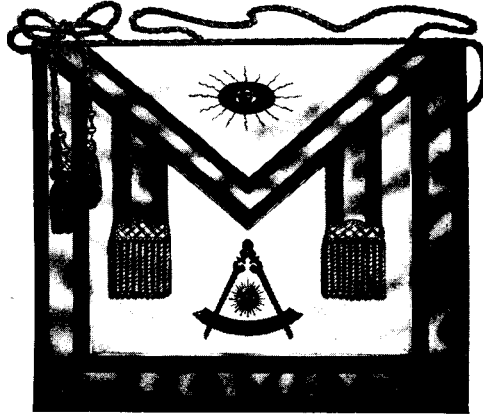
Wouldn't that be exciting . . . the ultimate 'on Earth as it is in Heaven.'
Wouldn't that be exciting; the fulfillment of the position of the Masonic Square and Compasses on the Altar.

What would happen to those who could not withstand the vibrational increase . . . what would happen if enough people increased, of the 8 billion people on the Earth, to pass the critical fulcrum or balance point, where the Earth advanced/graduated to the next, higher state of evolution? Considering what is going on in the world at this time, pointing to the possibility of this occurring, it may be time to take a look at the thoughts we think and to think only positive ones concerning ourselves, of our fellow travelers on this Earth and of the Earth 'itself.'

What could possibly allow this type of an evolution to occur, if it were in fact occurring? Do you think that perhaps only a few high-minded/spiritual people walking around the Earth at this time could 'engineer' such a feat? Do you perhaps think that the thoughts one person sends out is enough 'power' for such a feat to occur, or that perhaps groups of people focusing on common thoughts could generate 'exponential thought-power'? Do you think that earth-man is the only consciousness in the Universe, or perhaps there are other higher forms of consciousness assisting us in a possible evolutionary 'graduation'? Is there perhaps more to 'twin particles' than science has yet discovered? Could such another higher form of consciousness possibly affect the magnetic grid of our Earth or of our DNA structure? Would such a higher form of consciousness do this against our will, or would it only assist us *if we asked* for 'its' or 'their' assistance?

Would such an evolutionary 'graduation,' in affect, be related to the realization of the ancient teaching regarding the 'spiritualization' of man, of matter, of Earth, as portrayed by the position of the Square and Compasses on the Altar of Freemasonry? Yes, it would. This would aptly apply to the phrase, *Spiritus Mundi*, the object and goal of the Three Degrees of Craft Masonry.

What could this mean to or for the Craft? In reality, with perhaps 3 to 5 million Brothers worldwide, of a population of 8 billion people, this would represent the Craft at less than 1 percent of the world's population. Yet exponentially, if the Brothers were to divest and subdue themselves, as they are asked to do in the Craft Degrees, then that would be one giant step forward. If they were to apply the lesson of the Square and Compasses on the Altar, this would fulfill what this symbol teaches. Having fulfilled this lesson, if they were to actuate it in the Lodge and the Community in which they live and work it would have a further exponential effect. This is, in fact, what many Freemasons have been doing over the centuries, each in their own way, having exponential effect on the evolution of themselves, their fellow man, their communities and the Earth. The effect of the men and Masons at the time of the American Revolution is well recorded in our histories, and of the 10,000 Famous Freemasons recorded in the four volumes published by the Missouri Lodge of Research. For the most part, however, there are millions of Brothers who have gone this way before us who worked in quiet ways, enriching themselves, their families and communities in quiet ways, along with billions of others who never joined the Fraternity. Freemasonry has played a role in the evolution of the world for the past five centuries for which we have a record of its existence. The Perennial World Philosophy, upon which it is based, has been with us much longer. There is yet much Work to do (and perhaps a 'Templar' to be built on one of the emerging power centers of the earth), and as we all enter the age of Brotherhood, let us raise our thoughts (our 'prayers' are thoughts . . . *and all of our thoughts are 'prayers'*) even higher towards the fulfillment of the spiritualization of Man . . . on Earth as it is in Heaven.



SECTION II



HIS BOOK is in no way an end-all to the discussion of Freemasonry and the Perennial World Philosophy. For the most part the discussions are observations. In some small way it is hoped that those reading these pages will be moved to pursue there own study of the Craft with a bit more vigor and contemplation than may have otherwise been the case. If you find yourself disagreeing with anything in this book try to resist slamming the book shut in righteous indignation. Prove the material wrong, not by opinion, but by facts, and then research and contemplate it until *you* have found what you perceive to be the truth concerning the matter. Our Lodge communications can be more than 'Open, Close and Crumpets.' Such programs as your Lodge does have, are they Masonic and original, or just a rehash of tired old lectures or programs that have been done over and over, or *read* from a book or pamphlet. Are the Brothers in possession of insightful information about the Craft ritual concerning its origins(s) and meaning? Can they be engaged in meaningful conversations on the subject, or do they avoid such discussions? Does the Master guide the Lodge towards open discussion in such matters, perhaps assigning a topic for research and discussion at a later communication? Do leaders assign a priority to the ongoing education of the Brothers in other than areas of leadership? Gently ask around of various Brothers such questions as, "What is the Basis of Freemasonry, and why is this the Basis?" If asked in the proper Spirit, perhaps much can come to light.

CHAPTER XIII

Square & Compasses at the Altar



In contemplating the history of usage of symbols in our Craft, if one were to distill the symology of Freemasonry to one set of symbols perhaps the position of the Square and Compasses at our Altar nearly best describes our reason for Freemasonry, and for our being on the Earth in the first place.

Go ahead and pull out your ‘ritual’ and read what it says about the position of the Square and Compasses on our altar.

At the Installation of the Officers of the Lodge, the following is said, exoterically, of the Square and Compasses:

The **Square teaches us** to regulate our actions by rule and line and to harmonize our conduct by the principles of morality and virtue. The **Compasses teach us** to limit our desires in every station, that, rising to eminence by merit, we may live respected, and die regretted.

On being brought to Light in the Third Degree, for example, our ‘ritual’ relates:

https://books.google.com/books?id=rDpxrE1hal0C&pg=PA83&jpg=PA83&dq=on+being+brought+to+light+in+this+degree,+you+behold+the+Great+Lights+in+Masonry&source=bl&ots=ar2JlDXSxC&sig=ACfU3U0sGFhEYVYDyz5oOg7UCAbcOv3n-Q&hl=en&sa=X&ved=2ahUKewiGmdC0gP_iAhVOT98KHS9ZDWoQ6AEwCXoECAkQAQ#v=onepage&q=on%20being%20brought%20to%20light%20in%20this%20degree%2C%20you%20behold%20the%20Great%20Lights%20in%20Masonry&f=false

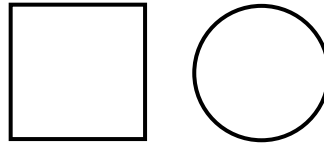
“ . . . on being brought to light in this degree, you behold the Great Lights in Masonry, as in the preceding degree, with this difference: both points of the compasses are above the square, *which it to teach you that* you have received, and are entitled to receive, all the light that can be conferred upon or communicated to you in a Master Mason Lodge.”

I remember when I first heard that it was sort of like the Peggy Lee song where she sang: “If that’s all there is my friends, then let’s keep dancing. Let’s break out the booze and have a ball . . .” But we are also in our degrees enjoined to seek ‘more’ and ‘further’ Light [in the Great Light], for the truth therein we may find and as which therein may find it.’ One must be aware by now, that when our ‘ritual’ says *which it to teach you that* it is stating such exoterically but that if one were to search ‘more’ and ‘further’ then a more ‘esoteric teaching’ could be revealed.

There is very little written by our Grand Lodge on what the symbols of our Craft ‘mean,’ other than what may be found in our Standard Work and Lectures [SW&L], or our ‘ritual.’ But by an odd coincidence there is one such work “prepared for use of New York State Lodges and their members by the Grand Lodge Library, under the

supervision of the Board of General Activities of the Grand Lodge of New York, F&AM,” in 1929. It is a little booklet of 61 pages under the title of *One Hundred Symbols in Freemasonry*.

I was contemplating why we were here on Earth and the Square and Compasses at the Altar recently and my inner being related to me that the Square is symbolic of the mortal [earthen] man and the Compasses of his spiritual or Divine / Immortal nature. And that our journey through Freemasonry and here on Earth is a journey of learning to balance our mortal man with that of our Divine Man.



Square Compasses

In searching more and further, my inner being referred me to the above noted ‘little booklet,’ where on page 53 I found:

SQUARE

... As one of the Great Lights the square is a symbol of the earth, the earthly, the physical and material, and all the passions and appetites appertaining thereto, which in his progress towards becoming a real Master Mason the initiate must learn to subordinate to the intellectual, the moral, and the spiritual in his nature, typified by the Compasses, another of the Great Lights.

And on page 21 I found:

COMPASSES

... as a Great Light they represent the heavens, which means the moral and spiritual, and as such teach how necessary it is that the conscience and the intelligence should dominate the physical in a man’s life.

A bit simplistic in its wording, but very powerful in its reality.

One thing to consider would be that no one would be a Master Mason if the preceding degrees had not been received by a Brother [except those made ‘at sight’]. So a Master Mason is more in reality a ‘conglomerate’ of all three Degrees viewed as a Unity. And just because one point of the compasses was revealed in the FC degree and both points in the MM degree, one may reflect upon how many of us are still in the EA mode with the square still covering both points of the compasses in terms of how much of our mortal being have we balanced with our Divine Being.

If man were merely mortal, with no Divine ‘part’ to him he would be little more than an animal. If man did not have free will and immortality, there would be little reason for his being on earth and for the evolution we have experienced since our advent here.

How could one go about balancing their mortal [earthen] being with their Spiritual Divine Being?

One of our first steps in Freemasonry is when we enter the Preparation Room, where, symbolically our earthen shell is removed from us, along with our belongings and ‘metallic substances.’ We are then clothed in a white ‘spiritual’ symbol of our pending [divine] journey through life.

<http://burningtaper.blogspot.com/2007/09/albert-pikes-compasses-and-square.html>

Albert Pike's 'Compasses and Square'

Brother Tubalcain of the blog [Tubalcain420](#) recently posted the following essay from Bro. Albert Pike's Esoterika which discusses the Compasses and the Square as Masonic and Hermetic symbols. May you find light in these words.

The Compasses and Square

What is there in these implements that entitle them to be regarded with reverence as two of the three Great Lights of the Lodge? What do they really mean? And what is the meaning of the different relative positions of the points of

the compasses and the square in the three Degrees? Are these meanings in any way connected with the saying that "the principal tenets of Freemasonry are included between the two points of the compasses?"

The earnest inquirer after truth, the student of Masonic symbolism, does not want ingenious explanations, worked out by the intellect of anyone. What he wants to know is whether these two symbols had any definite and fixed meaning when they became part of the inheritance of Freemasonry; and if they had what their real meanings were. He wants certainty, and not guessing, conjectures or speculations.

I inquired, some years since, of an eminent English Masonic scholar and antiquarian, Bro .: William James Hughan, whether the compasses and square were used on the altar in the same positions, in England, as among us, and since what time had they been so used; desiring to be sure that their use was not a novelty introduced in this Country.

He replied, "I cannot say how long it has been the custom as to the points of the square and compasses in the 1st, 2nd and 3rd Degrees. I am inclined to consider it an old one, as it is general."

In a Lodge of the French Rite, when the Senior Warden is asked, "Are you a Master Mason?" his answer is, "I am; I have passed from the square to the compasses." [see note at end of this present text]

The square is an instrument that can be applied to level surfaces and rectilinear angles only. The earth anciently was supposed to be a level, with occasional inequalities of hills and valleys. For many practical purposes it is regarded as level now. In the ordinary operations of surveying it is so treated, its spherical shape not being regarded. The surveys of the public lands of the United States are so made; and consequently the lines of adjoining surveys never coincide.

The compasses are used to describe circles, and in spherical trigonometry in which the square cannot be used. **They are therefore a fit symbol of the sky, the heavens**, which form as it were, the roof of a half-sphere, in crossing which the heavenly bodies appear to describe arcs of circles; **and the square is a fit symbol of the Earth.**

In the copy of an engraving which is upon the first page of this essay these two symbols appear. It is taken from a Hermetic work in Latin by Basilus Valentinus, published in 1613. In it you see a naked human body with two heads, one male and the other female, one with the right and the other with the left arm extended. Over the male head is the astronomical sign that denotes the sun, and over the female that which denotes the moon, and between and above these signs is that which denotes the planet Mercury. In the hand which is on the male side is a pair of compasses; and in the hand on the female side is the square. These symbols, as you see, were engraved and published over a hundred years before what is called the "revival" of Masonry, in 1717, and they had been in use and had a settled meaning for hundreds of years before Valentinus published them.

We know with absolute certainty what their signification was to the Hermetic philosophers who used them. It is not a matter of conjecture or speculation but of absolute certainty of knowledge. The figure with one body and two heads represented the generative or creative power of the Deity and the productive capacity of nature. The generative power had its abiding place in the sky. Light is the great generative agent. The productive power is in the flat earth.

Every human being is of a compound and double nature, animal and material in part; and in part intellectual and spiritual. His body is said to have been formed of the dust of the earth: his soul, spirit, intellect are of another nature. One is earthly, the other heavenly, one material, the other spiritual.

The compasses, which are a fit symbol of the heavens, are also a fit symbol of all that is heavenly and spiritual; the square which is a fit symbol of the earth is also a fit symbol of all that is earthly and material, in nature and man.

In every human being that lives, there are four forces, each always acting, and two of them apparently antagonistic to the other two. Two of these belong to the animal, earthly, material nature of man, the animal or sensual appetites and the passions. Both of these, man has in common with the animals; and so far as these rule him, he is but an animal. The other two belong to his intellectual and spiritual nature. One of them is the Moral Sense, whose conclusions are as absolute and infallible as those of the mathematics; by means of which Moral Sense, given in a greater or less degree to every man, he knows what is right and what is wrong for him to do. How little so ever of any moral code may control the conduct of an Indian wholly uncivilized, his Moral Sense teaches him something, at least this, that if a thing is placed in his hands to deliver to another, and he promises to deliver it, it is not right but wrong to fail to deliver it and appropriate it to his own use.

The other is the Reason, which reaches man what is the wisest and best for him to do for his own good, and this also belongs in a greater or less degree to every man.



*From a Hermetic book in Latin,
its author, Basilus Valentinus, published in 1613.¹*

These do not result from the combination of the atoms of matter in our bodies, It is a sufficient argument with which to refute those who think they believe that there is no God, that it is simply impossible, that the Moral Sense could originate in or be produced by any combination of material atoms, or by the action and counter action of any conceivable forces of matter. To create a moral law or a single tenet of it, there must be a superior Will to enact it; and that Will must enact it in obedience to the unerring conclusions of an infinite wisdom.

It is the Reason, by the analogies perceived and formulated whereby we attain by observation of phenomena, a knowledge of causes; and so have precisely the same kind of knowledge of the Infinite Will, Wisdom, Power and Beneficence, which reveals Itself to us in nature and in ourselves, as we have of electricity; of which in its essence we know nothing; but from its effects we attain such knowledge as is attainable by us, of what is.

The Moral Sense and the Reason come to us, as it was anciently said, "from above"; the sensual appetites and animal passions, anger, revenge, hate, jealousy, envy and the like, "from below." But they are not, as was once believed, implanted in us by the devil. They also are

gifts and endowments which we receive from the Infinite Wisdom. For to them, are in a great measure, owing the heroism and endurance of human nature. They are the springs of human action and of human exertion, and without them no man could be great. It is by the potent action and counteraction of these opposite forces, the appetites and passions always acting in striving to overcome, but controlled by an undue subordination to the other forces, that true greatness is achieved. They are not evil and devilish, to be extirpated and mortified; for most of the great deeds which men have done in the world have owed their doing to these springs of action. Harmony everywhere consists in equilibrium, and equilibrium is the result of the alternating preponderance of opposing forces. The astronomers have been forced to suppose a centripetal and a centrifugal force, each the opposite and antagonist of the other, one drawing the planet towards the sun, and the other causing it to strive to dart away from it, the line of action of both be in one straight line in opposite directions, to explain the movement of the planet round the sun in its elliptical orbit.

When the candidate is prepared to be initiated, he represents man in the state of barbarism, ignorance and subjugation. He is neither naked nor clothed, barefoot nor shod; meaning that his faculties are but half developed, and that the Moral Sense and reason, though they exist in him are in a dormant condition, He is hoodwinked, and so deprived of light, symbol of his supposed deprivation of the light of knowledge and the obscuration of his intellect; and he is further symbolically deprived of the light of reason and knowledge of himself, of nature and of God, by being deprived of all articles made of the precious metals, gold and silver.

For gold was among all the old nations, the metal of the sun, and silver that of the moon. The same words meant "gold" and "sunlight" because the sun in rising flooded the east with gold; and the same words in more than One language meant "silver" and "the moon." The light of the sun symbolized the direct light of revelation coming from The Deity into the soul and enlightening it. The light of the moon, which is the reflected light of the sun, symbolized the shining into one soul of the light from another, the light of revelation reflected from one intellect into another and illuminating and enlightening it.

And his preparation was completed in the cable-tow around his neck.

We may compare him in this condition to, and consider him, representation of the vast masses of the common people of the ancient ages, say of the Egyptian toilers, a huge hoard of slaves, under the pharaohs, with no knowledge of nature or the causes of things, except what they gained through the senses, with not even a glimmering idea of one God or a divine providence, of a hereafter, or of anything for themselves after the end of their poor miserable life; denied knowledge by the priests, because the possession of it by them would make them dangerous; worshipping the sacred bull, the ibis, the scarabaeus, idols grotesque and hideous; slaves of their kings, to whom their

lives were no more than the lives of insects; their reason dormant, their Moral Sense inactive; and in their appetites and passions, mere animals.

We may regard him as of a somewhat higher nature, a Saxon like Gurth born-thrall of Cedric the Saxon, or one of the peasantry of France in the days of Henry the Fourth; for he represents every man and every people in which the sensual appetites and animal passions have ruled with a dominion uncontrolled by the Moral Sense and the Reason.

When he is brought to light his attention is directed to the compasses and the square on the altar, and he is made to note that both points of the compasses are under the square. He is about to begin his journey from the west to the east in search of light, which is to "make progress in Masonry," and he is to labor three years as an Apprentice before he can become a Fellow of the Craft.

The two points of the compasses symbolize his Moral Sense and Reason, and the two arms of the square, essential appetites and animal passions: and the two points of the compasses are under the square because in him as a candidate for initiation and deprived of light, the Moral Sense and Reason are supposed to be overpowered and subjugated by his appetites and passions, which belong to his animal nature. He is now to begin to "make progress in Masonry."

When he becomes a Fellowcraft, he sees one point of the compasses above the square and one below it: which is to teach him that he is supposed, by zealous endeavors to attain the Lights to have attained at that moral and intellectual condition, in which his appetites and passions no longer have the entire habitual mastery over his Moral Sense and Reason, but these have become so strengthened and developed by his labors as an Apprentice as to be enabled sometimes and in some degree to hold their ground against the former and even overcome and control them.

And when he becomes a Master Mason, he sees both points of the compasses above the square; which is to teach him that he is supposed to have attained that condition in which the moral, intellectual and spiritual forces of his nature have become superior to its material and animal forces and energies, his Moral Sense and Reason have the habitual mastery over his appetites and passions, **the divine in him transcends the human, and there is in him that equilibrium of the forces of his nature** which constitutes excellence and entitles him to honor.

The habitual mastery-not never-failing, never-interrupted mastery, of his appetites and passions; for that is the condition to which no man attains or can attain in this life.

He is at last a "Master Mason," because, and only because, he has become Master of himself. If he is not so, he deceives his fellows; for by permitting himself to be supposed such, and by having accepted the compasses and square, lying upon the holy hook of his faith on the holy altar, illuminated by the three lights that symbolize the Deity — the compasses and the square which are the symbols of God the Creator, and of nature, of which God is the soul and whose forces are His varied actions — as a true symbol of his moral and intellectual condition, he in the most solemn manner pledges his faith and soul and honor to all his Brethren and the whole Order, that he is and will continue to be in all things such as he so represents himself.

And if, ever afterwards, when present in the Master's Lodge, he feels and knows that the compasses and square, as they lie there, are not a true symbol of himself, but false, because these are not so, he is a living lie, and should turn his back upon the symbol and upon his Brethren and go mournfully away.

Thus the question, by what right are the compasses and square made two of the Great Lights of the Lodge, fit be counted as such with the Holy Book of one's faith, is, it seems to me, satisfactorily answered; and I know no other way in which it can be.

And we may now, perhaps, learn what is the meaning of the phrase, that, "the principal tenets of Masonry are included between the two points of the compasses." You may perhaps see it now: but I think if I had at the beginning, asked you who read this to stop and reflect upon the phrase, and see if it had any meaning to you, you would, after repeating it to yourself again and again, have been compelled to admit that it is one of those phrases which sound well and seem to mean something, but which when examined, are found to consist only of so many words arranged in a sentence which has no meaning at all.

But "the principal tenets of Masonry" are the whole moral law, and that moral law wholly consists of the dictates of the Moral Sense and the conclusions of Reason; and as these are symbolized by the compasses, it follows that the principles of that law or the tenets of Freemasonry, are included between the two points of the compasses.

You may now also understand why a Master Mason has "passed from the square to the compasses" and from the high place of Gibeon, where the ark of the covenant rested, to the threshing-floor of Ornan the Jebusite, the site of the temple in which it was finally deposited.

The three lesser lights, it is said, are the sun, the moon and the Master of the Lodge. How long is the Lodge, how broad, how high and how deep? The Universe is the Lodge by Masonry's own definition.

The sun and moon, to the ancient Egyptians, represented Osiris and Isis; one said to be the Deity and the other nature. But we get little knowledge as to what the Egyptian Deities really meant, from the monumental inscriptions cut in stone by command of the old monarchs of Egypt. I believe that Osiris was the Deity as Will and Power, and Isis, the Divine Wisdom in the Deity. Thoth was the Divine Word, the utterance in Humanity of the Divine Wisdom. The Greeks called him Hermes, and represented him as the giver of all knowledge to men. He was the Logos; of whom St. John afterwards said that He was in the beginning with God and was God.

In the old Hermetic engraving copied at the beginning of this lesson, the sign of the planet Mercury is above those of the sun and moon, midway between them; and the Greeks called this planet also Hermes. He is the nearest to the sun of all the planets; and consequently is seldom seen; for if he rises before the sun, his rise is so little a while before the sun's; and if he sets after the sun, his setting is so little a while after that of the sun, that he is almost always in the golden glow of light of sunrise or sunset so that one's eyes cannot discern him, I, being nearsighted, have never seen him, when another who was with me has; and Copernicus, the great Danish astronomer it is said, died lamenting that he had never seen him in all his life.

To the Egyptian Hermes, Thoth, is ascribed the promulgation of the philosophy distinguished by his name as the Hermetic: and various writings in Greek, by unknown authors, have been ascribed to him, some of which are still extant. Into the possession of the Hermetic philosophy came the symbols used by Pythagoras with his secret explanations of them, and his doctrines in regard to numbers; the knowledge of all which was always confined to a few adepts, and so became almost universally misunderstood. In the Sixteenth, Seventeenth and Eighteenth Centuries, Hermeticism became connected with Alchemy; and by what seemed mere jargon and an unmeaning babble of words, the meanings of its symbols and their true explanations were carefully concealed from the multitudes, and as carefully from the Priesthood, who would have pronounced the doctrines heretical and burned at the stake those who taught them.

We find in Freemasonry the principal symbols of the religious doctrines of the Zend Avesta, the book of the faith of the ancestors of Medians and Persians, and of their priests, styled the magi, "The wise men of the east," who possessed the doctrines when Cyrus, of Median descent, became Master of the great city of Babylon. These doctrines Pythagoras learned; and as he could not have learned them elsewhere, the presumption is that the tradition is a true one, that he visited Babylon and was a pupil of the magi, as he had been of the Egyptian priests. He made these doctrines known to his disciples among the Greeks and invented symbols, especially the right-angled triangle and the lesser and the greater tetractys, to perpetuate the knowledge of them among the adepts and conceal it from all the rest of the world; in which he was so successful that, as Plutarch, ascribing the use of the right-angled triangle to the Egyptians, interpreted it in a manner altogether incorrect, so Yamblichus, writing of the life of Pythagoras, showed a profound ignorance of the meaning of his symbols; and the meaning of what the great philosopher said as to the virtues of numbers unconnected with things, as totally unknown yet.

Hermes, the Egyptian Thoth, the Divine Word, bearing the same name as the planet Mercury, was "The Master" of the Hermetic philosophers, the "Master" of the Universe, the Divine Presence in it, the Master of Light and Life, and the mode of concealment of things in Masonry is strikingly shown by questions and answers, "Have you seen your Master today," etc., given above. For Hermes, the planet, while in the blue ground of the sky is also always in the golden glory of the sun; and by these questions it was ascertained whether the person to whom they were put was a Mason, acquainted with the secret doctrines of the Hermetic philosophy.

By this and many other proofs we know that the symbols of Freemasonry were introduced into it by the Hermetic philosophers in England, one of whom at least was a Mason — Elias Ashmole.

The "Master of the Lodge" was Hermes, the Divine Word: and the phrase, "The sun, the moon and the Master of the Lodge:" finds its exact symbols and representation in the Hermetic engraving given at the beginning of this lesson.

The sun represents the Deity: the moon the Divine Wisdom and to these three the various triads of the Lodge allude.

Hermes said that the universe was the second god, and man the third, why and how, he did not clearly explain. The books bearing his name were given by those who did not intend to make known to the whole world the meanings of

their symbols. It would have been better if Masonic writers of books had imitated, their caution and reticence; for with Mackey's and Oliver's works on one side and our Monitors on the other, any Profane may know all that the mass of Masons know about Masonry.

Fortunately these writers could not disclose what they did not know, and the real meanings of our symbols are still our own, notwithstanding our itching for notoriety so prevalent now in the Order, and the irrepressible desire of Masonic journalists and others to print and publish everything.

The universe is the idea of the Divine Wisdom, realized, as the making under the direction of the inventor, perhaps without his own hands touching it, of the machine of wood and metal, is but the expression in these of the model in the mind of the inventor. It is in the universe that we see all of the Divine Wisdom that it has disclosed or will in this life disclose to us. In it alone we attain unto any knowledge of that Wisdom. It is the Soul of the Universe; and therefore the universe, its body is said to be the second god.

In Man is the Divine Word, the Voice and utterance of the Divine Wisdom, Every human intellect has in it something of the Divine nature.

It is a ray from that in the Deity which is something higher than our Reason and Intelligence, but of which these are effects, as light is an effluence from the flame of the fire. These are the doctrines of Hermetic Philosophy.

— Albert Pike, Esoterika [1888]

Image: This is the graphic referred to in Pike's essay

Epilogue

Masons are enjoined at the Altar of Freemasonry to Seek for the Light "he there may find and as he there shall find it." The reader of this book is likewise enjoined to take of this writing as he or she may, for much of it will be found in no book, while then again, much of it will. This book is a compilation of the experiences, readings and writings of its 'author' over the past 35 years, and is a compilation also of what 'he there has found.' It is asked that no reader believe any word of what is here written without consulting the core (le coeur) of their own Being for the Light they there may find and as they there shall find it.

A tremendous amount of ground has been covered in this book, but it is a tiny drop in the ocean compared to what is available to the Seeker. In this regard, try placing a drop in the ocean, and then try to retrieve it. Such is the nature of the Search. In the end all the seeming millions of volumes of information distill to a drop, and the diversity becomes Unity. The Path is strewn with those who never began the Journey or who gave up along the way, having lost Faith or having thought they found 'it' and quit looking. Which Path is the correct one? They all lead to the same destination. Masonry is one of many paths, but by the very nature of its allegories and symbols, it is a very time-honored and true one.

In the Age which is now upon us, we will witness many new and exciting things all about us as the 'paradigm shift' continues. Remember the early teachings:

*Your Trust being in God, your Faith is well founded.
Rise, follow your Conductor and fear no Danger.*

So mote it be.



Appendix I

From Temple to Temple

“Atal. . . . Atal !” whispered Nathor in an excited tone. “Atal, the Master’s personal envoy is here to see you!”

“What does he want with me?”

“I am not yet a mind reader, but you had better get up immediately to see to the nature of his call!”

“Of course,” called Atal over his shoulder as he rushed to the doorway. “Greetings, Brother Envoy. Nathor informs me you have come for me.”

“This is so, Atal. You are to accompany me to see the Master; you will need to bring nothing with you.” With these words the Envoy proceeded down the dim light of the predawn hallway, glancing briefly over his shoulder at Atal. From this, Atal knew that he must immediately follow, lest he be left behind and invoke the ‘displeasure’ of the Master. There was the feeling of absolute Silence as they neared the Master’s quarters.



THROUGH THE CURTAIN and with no moment to gather himself Atal found himself squarely in the presence of the Master of the Temple of Service, nearly throwing himself as respectfully as he could muster into the proper position of greeting, with his hands cross over his chest, bowing low and seating himself on his knees before the Master.

“A little bit early for you, Atal?” began the Master, but before he could stammer a reply the Master continued. “As you know, Atal, you were received into the Temple of Service before your journey in large part because of the need for the service of many during the long crossing to our new home. This of course was a boon to us that we should have the service of you and the others and a service to you that you may learn something of the ways of those of the Temple of Service.

“This was, of course, a period of observation in contemplation of permitting you to make an advance to the Temple of Wisdom, or Initiation, of the Silent Brotherhood. This day is now upon you, and it is time for you to call upon the All of your Being, for you are to immediately leave the Temple of Service and make your Advance. The Brother Envoy will escort you to the gate where you will travel in Silence with your parents and the Envoy of the Master of the Temple of Wisdom.

“Do you understand what I have said, Atal? Is it your will to make the Advance at this time?”

“Yes, Master, I understand, and it is my will to make the Advance at this time.”

With a nod from the Master the Brother Envoy stepped alongside of Atal, glancing in the way that gave Atal to know that he was to rise and follow him. Bowing, with hands across his chest, he took his leave of the Master and was through the curtain and along the dimly lit hallway in an instant. In no time at all, while a myriad of thoughts raced through his head, he caught the chill of the predawn air in his nostrils as he passed through the gate and heard

it close quietly and finally behind him. Before him stood a man of exquisite bearing, in the robe, belt and headband of the Temple of Wisdom, which he now came to see for the first time.

As with the Envoy who had taken him to the Gate, this one likewise turned, glanced over his shoulder and slowly and silently proceeded along the trail, leaving no doubt that Atal was to follow or be left behind. In no more than a few dozen steps Atal was aware that his mother and father had silently fallen in several paces behind him. Behind them was his sister, Tetel, with her basket of golden flower petals.

He dared not speak, for he knew that this was the time of the Silence he had been told about by his Grandfather. His head was slightly dizzy with thoughts of the 'things' he had left behind, and of the great unknown which now lay before him. He sensed the love of his parents behind him, which he returned in kind. He smiled warmly within to think of his parents being there with him at such an early hour and of Tetel marking the way with the golden flower petals from the Temple of Service to his new life at the Temple of Wisdom, as she had done when they had left his home before the voyage to enter the Temple of Service.

They continued in the silence for about an hour when suddenly the Envoy came to a halt, turned and pointed to his parents. At this, Tetel advanced and handed them a petal from the basket, which they silently pressed into Atal's hand, bowed slowly and lovingly with their arms across their chest, turned and returned along the trail back to their home. The Envoy allowed a few moments for Atal to watch them disappear into the darkness of the indigo star lit morning air, and stirring, gave Atal to know that it was time to continue their onward journey to the Temple.

The trail had now ended, as they followed a course of rocks and streams, of draws and hill crests, along a way not marked in any way as if to indicate that they were headed for a place known only to those whose path it was to know that to which and for what they were going. Toward the time when the dimmest rays of the morning light were beginning to emerge, the Envoy once again halted, motioning for Atal to sit on his knees on the ground. Crossing his hands on his chest the Envoy bowed slightly, turned and walked toward a cleft or draw in the rocks, disappearing from sight in the darkness of the dim morning light.

Atal remained as he had been instructed by the gesture of the Envoy, noting with the passage of time that daylight was slowly breaking on the horizon. He noted, too, that the Envoy had not returned. He was struck with an admixture of excitement for what had transpired and was 'about to' transpire, whatever that may be. He also was becoming aware of a sense of trepidation and loneliness as he noted the desolation and loneliness of the land coming into his view. He noted, too, a certain beauty in the silent land in which he now found himself, and focusing slightly, as if by an inner prompting to the inner recesses of his being, he felt the inner trepidation yielding to a loving courage, borne of his abiding faith that everything was in divine order on this special morning of mornings in his life.

Remembering his experience in his cell in the Temple of Service, when no one came to get him on that first morning, Atal arose to his feet and felt the slight stirring of the clear morning air. He felt the coolness of the stones which yet held a bit of warmth in them from the previous hours of daylight. He could now see the area where last he had seen the Envoy was indeed a cleft in the rocks, and he walked slowly towards it, entering into a draw which opened and rose into a slight grade. He followed the course of the draw a few hundred feet until it ended abruptly in a sheer, solid sandstone wall.

No passage, no footholds or handholds; nothing to indicate that this was the way to continue his search, so Atal retraced his footsteps toward the mouth of the draw. Picking his way back down the draw he noted a slight anomaly in an array of chest-high boulders to his left and advanced to look more closely. He noted upon his advance and closer examination that there was a slight crevice in the wall of the draw which was not visible to those walking up the draw, but only to those walking down the draw. Even so it would not be seen unless an advance was made toward the boulders.

Peering carefully into the crevice he noted that it went in a little way, being wide enough for him or for a larger person, such as the Envoy. It grew dimmer and bent slightly toward the right. Atal felt along with his hands, noting that the passage was widening slightly. Emboldened by this discovery he moved along with a bit more courage, lengthening his step slightly and found himself . . . oh no! falling into a . . .

He didn't know into what he had fallen, but only thanked the Divine One for the good Grace that the landing had been on a sandy bottom, which had broken his fall. He was shaken, but not broken, and righting himself he reached out with his hands and found a wall in the utter darkness. Reaching up he noted that he could feel no top or handhold by which to climb out of this hole or whatever it was. He jumped, then jumped higher and higher until he further determined that whatever 'top' there might be was at this point out of his reach.

Not yet being totally out of resources or determination, Atal felt carefully along the wall, reaching up and jumping as he went and being extra careful to test his footing, lest there be yet another abrupt descent. Feeling his way along in this manner he was becoming slightly disheartened at not finding a way out of his dilemma, when he came to a point in the 'wall' which turned sharply to the right.

His spirit slightly encouraged he continued to feel his way along the stone, testing the height and footing as he went, but still he found no hope of egress, but came instead to another sharp turn in the 'wall.' He continued in like manner, his hope rising and falling as he went, and came upon yet another sharp turn in the wall, and then another. He was now beginning to become disoriented, and had still found no egress in the pitch darkness. His heart was now racing slightly and his breathing became a bit irregular. He stopped his searching, recalling the journey he had embarked upon, and fell silent.

In the stillness of the moment, the silence was considerably intense. This, along with the thick darkness heightened the silence even more, but from some inner recess of his being he found a pinpoint of peace and slowly began to reestablish a slower rhythm to his thoughts and breathing. He determined that he did not know into what he had fallen, but that the footing was solid, at least along the 'wall.' He started at the sharp turn and began to count his steps as he felt his way along the rock. Coming to another sharp turn he continued counting. In all he found that he had counted out about fifteen short, sliding sidesteps at he felt his way along, and that he had encountered four sharp turns. Repeating the slow process he confirmed this to himself and came slowly to the realization that the 'whatever it was' he had fallen into was roughly square in shape, had a sandy bottom, 'walls' of stone, each side of about 15 shuffling side paces and a of height beyond his reach!

He knew that the footing of the 'perimeter' was solid, but was not yet ready to affirm this condition to the center area of, if there be one, to this 'square.' Carefully he edge his toe away from the 'wall' feeling the 'floor' with his foot. Everything was proceeding as well as it could under the circumstances until his foot was extended beyond where he could maintain contact with the 'wall' for orientation. This caused considerable disorientation in the pitch darkness in which he found himself. Still, he was fairly convinced that the area was a square, so he summoned up his balance and courage and continued testing gingerly with his foot, with the assumption that he should be able to reach the 'opposite wall' in about 15 short side steps. This he did indeed find to be the case, and he continued to explore the 'floor' until he determined that the whole of it was safe, which having found to his satisfaction, he paused in his search.

Then it struck him, "I may be 'safe' in my footing, but there is no way out!" He then sunk to his knees in the sand in the center of wherever he was, feeling very alone and significantly alarmed. He also came slowly to the realization that he was thirsty and not without a significant hunger. There then rushed in on him a feeling of despair. Despair of being trapped on his 'special day,' of perhaps failing to keep an 'appointment' with the Master of the Temple of Wisdom, of being completely cut off from all that he had known; his 'things,' his family, his friends, and the whole world in general. And there he was . . . in the silence and alone, and he cried soulfully.

There he sat, kneeling for a considerable period of time, feeling quite hopeless, but he slowly came to realize that he could not remain so for too long or he would perish there in 'wherever he was,' without having ever made an Advance, or anything else of what could have remained of his life. Feeling helpless as an infant he crawled slowly along the floor of his pit of despair and innocence, and came to the rock at the 'side' of the 'square.' He felt along the wall, counting absentmindedly to himself as he went, 13, 14, 15 . . . 'corner' . . . 1, 2, 3, . . . 'corner' . . . 5, 6, 7 . . . an opening! He had come to an opening near the 'floor' of his 'pit.'

Renewed hope filled him with the prospect of yet finding a way out of his dilemma, and he slowing crawled into and through the opening which turned slowly this way and then that way for awhile as he continued. Ahead he saw a glimmer of light, and carefully continued, lest he fall again, until he reached an egress from his 'pit,' and the daylight which overpowered his eyes for a few moments.

Now before him lay a small valley, with sparse vegetation and a small stream. He righted himself, thanking the Divine One for his freedom from his near fateful end, and went to the stream to cleanse and refresh himself therein. Thereby refreshed he surveyed the valley, his eyes coming to rest upon a stone structure nestled up against the side of the valley among a grove of cypress trees. As he neared the structure he determined that it was somewhat large, but nothing a large as the Temples in which he had been, but of the general style as could be considered as at least belonging to his people. There were no signs of any people, animals or any habitation in the structure, but there was a door. He advanced to the door and knocked. When there was no answer, he tried the door, but it was secured. He knocked again, somewhat firmer. There was still no reply. He waited awhile and knocked once more, and soon a small window in the door opened and a person from within inquired . . .

"Who is it that knocks so upon the door?"

From The Perceptions of Ishtar, by Lee Miller, 1997

Appendix II

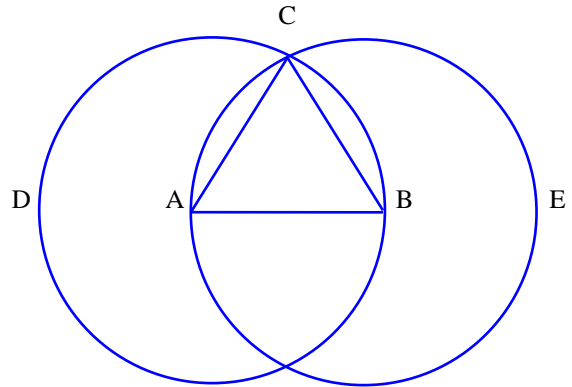
Euclid's Elements
Book I - Proposition I

On a given finite straight line to construct an equilateral triangle.

Let AB be the given finite straight line.

Thus it is required to construct an equilateral triangle on the straight line AB .

With centre A and distance AB let the circle BCD be described; [Post. 3]
again, with centre B and distance BA let the circle ACE be described; [Post. 3]
and from the point C , in which the circles cut one another, to the points A , B let the straight lines CA , CB be joined. [Post. 1]



Now since the point A is the centre of the circle CD ,

AC is equal to AB . [Def. 15]

Again, since the point B is the centre of the circle CAE ,

BC is equal to BA . [Def. 15]

But CA was also proved equal to AB ;

therefore each of the straight lines CA , CB is equal to AB .

And things which are equal to the same thing are also equal to one another; [C. N. 1]

therefore CA is also equal to CB .

Therefore the three straight lines CA , AB , BC are equal to one another.

Therefore the triangle ABC is equilateral; and it had been constructed on the given finite straight line AB .

(Being) what it was required to do.

Ref.: Heath, Thomas L. Sir, The Thirteen Books of Euclid's Elements, Vol. 1, Books I and II, Dover Publications, New York. First published 1956. pgs. 241 and 241.

Appendix III

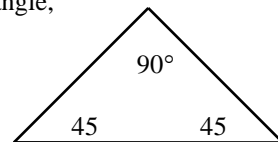
Extract of TIMAEUS from The Dialogues of Plato

(Text reformatted to phrase-lines. Italics, diagrams and bracketed text [] added by author.)



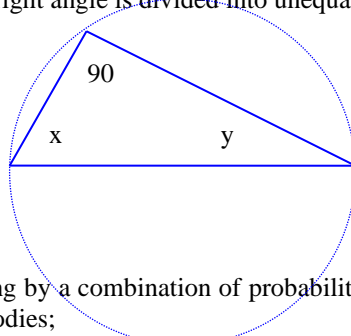
IN THE FIRST PLACE, then, as is evident to all, *fire and earth and water and air are bodies*. And every sort of body possesses solidity, and every solid must necessarily be contained in planes; and every plane rectilinear figure is composed of triangles; and all triangles are originally of two kinds, both of which are made up of *one right* and *two acute* angles; one of them has at either end of the base the half of a divided right angle, having equal sides,

Fig. A3.1:
An Isosceles
Triangle .



while in the other the right angle is divided into unequal parts, having unequal sides.

Fig. A3.2:
A Scalene
Triangle



[see also Thales Theorem, regarding any triangle inscribed in a circle, its sides touching the extremes of the diameter; will have a 90 degree angle as its apex.]

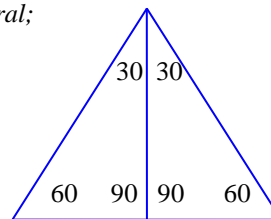
These, then, proceeding by a combination of probability with demonstration, we assume to be the original elements of *fire* and the other bodies; but the principles which are prior to these God only knows, and he of men who is the friend of God. And next we have to determine what are *the four most beautiful bodies* which are unlike one another, and of which some are *capable of resolution into one another*; for having discovered thus much, we shall know the true origin of earth and fire and of the proportionate and intermediate elements. And then we shall not be willing to allow that there are any distinct kinds of visible bodies fairer than these. Wherefore we must endeavor to construct the four forms of bodies which excel in beauty, and then we shall be able to say that we have sufficiently apprehended their nature.

Now of the two triangles, the *isosceles* has *one form only*; the *scalene* or unequal-sided has *an infinite number*.

Of the infinite forms we must select the most beautiful, if we are to proceed in due order, and any one who can point out a more beautiful form than ours for the construction of these bodies, shall carry off the palm, not as an enemy, but as a friend.

Now, the one which we maintain to be the most beautiful of all the many triangles (and we need not speak of the others) is that of which the *double forms a third triangle which is equilateral*;

Fig. A.3.3: The Equilateral Triangle formed from a Double Unit.



the reason of this would be long to tell;

he who disproves what we are saying, and shows that we are mistaken, may claim a friendly victory.

Then let us choose two triangles, out of which fire and the other elements have been constructed, *one isosceles*, the other having the *square of the longer side equal to three time the square of the lesser side*.

Fig. A3.4: The 47th Proposition of Euclid by Pythagoras

$$a^2 + b^2 = c^2$$

In the case of a 30, 60, 90 triangle, where the hypotenuse is twice the shorter side, and if the shorter side (a) is 1, then the hypotenuse would be 2, then by Pythagoras:

$$b^2 = 2^2 - 1^2 = 4 - 1 = 3; \text{ therefore } b = \sqrt{3}.$$

If $b^2 = 3a^2$, as per the above problem, then $(\sqrt{3})^2 = 3(1)^2$ or $3 = 3$; therefore the triangle which answers to the above problem is a right triangle of 30, 60 and 90 degrees.



NOW IS THE TIME to explain what was before obscurely said:

there was an error in imagining that all four elements might be generated by and into one another; this, I say, was an erroneous supposition, for there are generated for the triangles which we have selected four kinds -- three from the one which had the sides unequal; the fourth alone is framed out of the isosceles triangle.

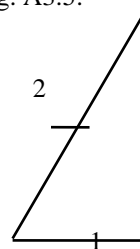
Hence they cannot all be resolved into one another, a great number of small bodies being combined into a few large ones, or the converse.

But three of them can be thus resolved and compounded, for they all spring from one, and when the greater bodies are broken up, many small bodies will spring up out of them and take their own proper figures; or again, *when many small bodies are dissolved into their triangles, if they become one, they will form one large mass of another kind*.

So much for their passage into one another.

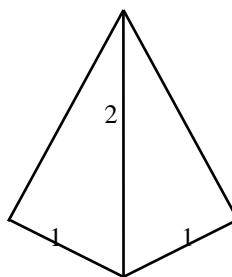
I have now to speak of their several kinds, and show out of what combinations of numbers each of them was formed. The **first** will be the *simplest and smallest* construction, and its *element* is *that triangle which has as its hypotenuse twice the lesser side*.

Fig. A3.5:



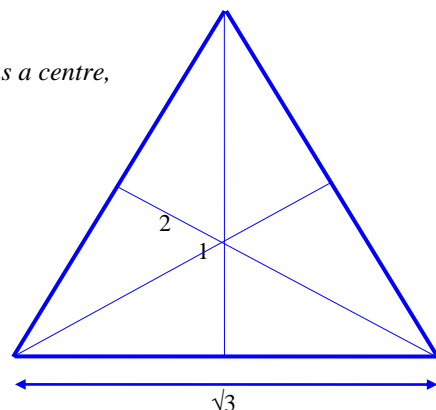
When two such triangles are joined at the diagonal,

Fig. A3.6:



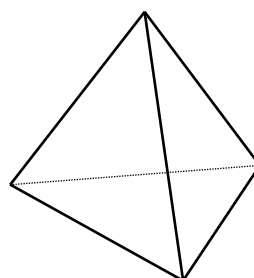
and this is repeated three times,
and the triangles rest their diagonals and shorter sides on the same point as a centre,
a single equilateral triangle is formed out of the six triangles;

Fig. A3.7:



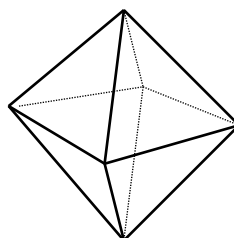
And four equilateral triangles, if put together,
make out of every three plane angles one solid angle,
being that which is nearest to the most obtuse of plane angles;
and out of the combination of these four angles arises the first solid form which distributes into equal and similar
parts the whole circle in which it is inscribed.

Fig. A3.8: [Tetrahedron]
[Fire]



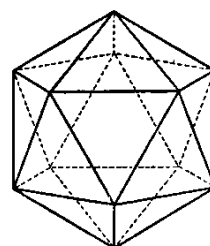
The **second** species of solid is formed out of the same triangles,
which unite as eight equilateral triangles and form one solid angle out of four plane angles,
and out of six such angles the second body is completed.

Fig. A3.9: [Octahedron]
[Air]



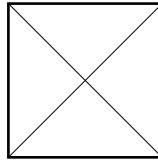
And the **third** body is made up of 120 triangular elements, forming twelve solid angles,
each of them included in five plane equilateral triangles,
having altogether twenty bases,
each of which is an equilateral triangle.

Fig. A3.10: [Icosahedron]
[Water]

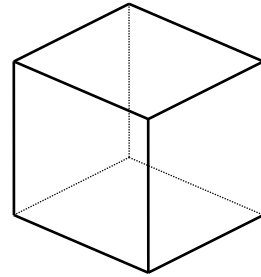


The one element (that is, the triangle which has its hypotenuse twice the lesser side) having generated these figures,
generated no more;
but the isosceles triangle produced the **fourth** elementary figure,
which is compounded of four such triangles,
joining their right angles in a centre, and forming one equilateral quadrangle.
Six of these united form eight solid angles,
each of which is made by the combination of three plane right angles;
the figure of the body thus composed is a cube,
having six plane quadrangular equilateral bases.

Fig. A3.11a. [Equilateral quadrangle
of four Isosceles triangles with
right angles joined at the center.]



A3.11b. [Cube]
[Earth]



There was yet a **fifth** combination which God used in the delineation of the universe.

. . . [Dodecahedron] . . .

Arguing from probabilities, I am of the opinion that they [the five solids or elements] are *one*; another [person], regarding the question from another point of view, will be of another mind.

Plato

Source of text:

Jowett, B., The Dialogues of Plato, Random House, Inc., New York. Vol. II, pages 33 - 35.

with a Special Thanks to W.: Bro. Melville D. Dickinson for his assistance in visualizing Figures 1 through 4.

The reader is invited to review the entire text of *Timaeus* for additional insights into this interesting subject.

Appendix IV

The Golden Verses of Pythagoras

PREPARATION

Render to the Immortal Gods the consecrated cult;
Guard then thy faith: Revere the memory
Of the illustrious Heroes, of Spirits demi-Gods.

PURIFICATION



BE A GOOD SON, just brother,
spouse tender and good father,
Choose for thy friend, the friend of virtue;
Yield to his gentle counsels, profit by his life,
And for a trifling grievance never leave him;
If thou canst at least; for a most rigid law
Binds Power to Necessity.
Still it is given thee to fight and overcome
Thy foolish passions: learn thou to subdue them.
Be sober, diligent, and chaste; avoid all wrath.
In public or in secret ne'er permit thou
Any evil; and above all else respect thyself.

Speak not nor act before thou hast reflected.
Be just. Remember that a power invincible
Ordains to die; that riches and the honours
Easily acquired, are easy thus to lose.
As to the evils which Destiny involves,
Judge them what they are: endure them all and strive,
As much as thou art able, to modify the traits:
The Gods, to the most cruel, have not exposed the Sage.

Even as Truth, does Error have its lovers:
With prudence the philosopher approves or blames;
If error triumph, he departs and waits.
Listen and in thine heart engrave my words;
Keep closed thine eye and ear 'gainst prejudice;
Of others the example fear; think always for thyself:
Consult, deliberate, and freely choose.
Let fools act aimlessly and without cause.
Thou shouldst, in the present, contemplate the future.
That which thou dost not know, pretend not that thou dost.
Instruct thyself: for time and patience favour all.
Neglect not thy health: dispense with moderation,
Food to the body and to the mind repose.
Too much attention or too little shun; for envy
Thus, to either excess is alike attached.
Luxury and avarice have similar results.
One must choose in all things a mean just and good.

PERFECTION

Let not sleep e'er close thy tired eyes
Without thou ask thyself: what have I omitted and what done?
Abstain thou if 'tis evil; persevere if good.
Meditate upon my counsels; love them; follow them;
To the divine virtues will they know how to lead thee.
I swear it by the one who in our hearts engraved
The sacred Tetrads, symbol immense and pure,
Source of Nature and model of the Gods.
But before all, thy soul to its faithful duty,
Invoke these Gods with fervour, they whose aid,
Thy work begun, alone can terminate.
Instructed by them, naught shall then deceive thee:
Of diverse beings thou shalt sound the essence;
And thou shalt know the principle and end of All.
If Heaven wills it, thou shalt know that Nature,
Alike in everything, is the same in every place:
So that, as to thy true rights enlightened,
Thine heart shall no more feed on vain desires.
Thou shalt see that the evils which devour men
Are of their choice the fruit; that these unfortunates
Seek afar the goodness whose source within they bear.
For few know happiness: playthings of the passions,
Hither, thither tossed by adverse waves,
Upon a shoreless sea, they blinded roll,
Unable to resist or to the tempest yield.

God! Thou couldst save them by opening their eyes.
But no: 'tis for the humans of a race divine
To discern Error and to see the Truth.
Nature serves them. Thou who fathomed it,
O wise and happy man, rest in its haven.
But observe my laws, abstaining from the things
Which thy soul must fear, distinguishing them well;
Letting intelligence o'er thy body reign;
So that, ascending into radiant Ether,
Midst the Immortals, thou shalt be thyself a God.

From The Golden Verses of Pythagoras
Explained and Translated into French 1813 by Fabre d'Olivet
Done into English 1917 by Nayan Louise Redfield
Samuel Weiser, Inc., New York. 1975.

Appendix V

Matthew 7:7 and I Corinthians 15: 26, 35-58

Matthew 7:7 & 8

7. Ask, and it shall be given you; seek, and ye shall find; knock, and it shall be opened unto you:

8. For every one that asketh receiveth; and he that seeketh findeth; and to him that knocketh it shall be opened.

I Corinthian 15: 26, 35-58

26. The last enemy that shall be destroyed is death.

35. But some man will say, How are the dead raised up? and with what body do they come?

36. Thou fool, that which thou sowest is not quickened, except it die:

37. And that which thou sowest, thou sowest not that body that shall be, but bare grain, it may chance of wheat, or of some other grain:

38. But God giveth it a body as it hath pleased him, and to every seed his own body.

39. All flesh is not the same flesh: but there is one kind of flesh of men, another flesh of beasts, another of fishes, and another of birds.

40. There are also celestial bodies, and bodies terrestrial: but the glory of the celestial is one, and the glory of the terrestrial is another.

41. There is one glory of the sun, and another glory of the moon, and another glory of the stars: for one star differeth from another star in glory.

42. So also is the resurrection of the dead. It is sown in corruption; it is *raised* in incorruption:

43. It is sown in dishonour; it is raised in glory: it is sown in weakness; it is raised in power:

44. It is sown a natural body; it is raised a spiritual body. There is a natural body, and there is a spiritual body.

45. And so it is written, The first man Adam was made a living soul; the last Adam was made a quickening spirit.

46. Howbeit that was not first which is spiritual, but that which is natural; and afterward that which is spiritual.

47. The first man is of the earth, earthy: the second man is the Lord from heaven.

48. As is the earth, such are they also that are earthy: and as is the heavenly, such are they also that are heavenly.

49. And as we have borne the image of the earthy, we shall also bear the image of the heavenly.

50. Now this I say, brethren, that flesh and blood cannot inherit the kingdom of God; neither doth corruption inherit incorruption.

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 written, Death is swallowed up in victory.

55. O death, where is thy sting? O grave, where is thy victory?

56. The sting of death is sin; and the strength of sin is the law.

57. But thanks be to God, which giveth us the victory through our Lord Jesus Christ.

58. Therefore, my beloved brethren, be ye steadfast, unmoveable, always abounding in the work of the Lord, forasmuch as ye know that your labour is not in vain in the Lord.

Appendix VI

The Fama

Extract Re: “The Learned of Spain and Europe . . .”

“. . . At Fez he (C.R.C.) did get acquaintance with those which are commonly called the Elementary Inhabitants, who revealed unto him many of their secrets. . .



F THESE OF FEZ he often did confess that their Magia was not altogether pure, and also that their Cabala was defiled with their religion; but notwithstanding he knew how to make good use of the same, and found still more better grounds for his faith, altogether agreeable with the harmony of the whole world, and wonderfully impressed in all periods of times. And thence proceedeth that fair concord, that, as in every several kernel is contained a whole good tree or fruit, so likewise is included in the little body of man the whole great world, whose religion, policy, health, members, nature, language, words and works, are agreeing, sympathizing, and in equal tune and melody with God, heaven, and earth. And that which is disagreeing with them is error, falsehood, and of the Devil, who alone is the first, middle, and last cause of strife, blindness, and darkness in the world. Also, might one examine all and several persons upon the earth, he should find that which is good and right, is always agreeing with itself; but all the rest is spotted with a thousand erroneous conceits.

After two years brother R.C. departed the city of Fez, and sailed with many costly things into Spain, hoping well (that since) he himself had so well and so profitably spent his time in his travel, that the learned in Europe would highly rejoice with him, and begin to rule and order all their studies according to those sound and sure foundations. He therefore conferred with the learned of Spain, showing unto them the errors of our arts, and how they might be corrected, and from whence they ought to agree with those things that are past; also how the faults of the Church and the whole *Philosophia Moralis* was to be amended. He showed them new growths, new fruits, and beasts, which did concord with old philosophy, and prescribed them new *Axiomata*, whereby all things might be fully restored. But it was to them a laughing matter; and being a new thing unto them, they feared that their great name should be lessened, if they should now again begin to learn and acknowledge their many years errors, to which they were accustomed, and wherewith they had gained them enough. Who-so loveth unquietness, let him be reformed.

The same song was also sung to him by other nations, the which moved him the more because it happened to him contrary to his expectations, being ready then bountifully to impart all his arts and secrets to the learned, if they would have but undertaken to write the true and infallible *Axiomata*, out of all faculties, sciences, and arts, and whole Nature, as that which he knew would direct them, like a globe or circle, to the only middle point and *Centrum*, and (as is usual among the Arabians) it should only serve to the wise and learned as a rule. . .”

Extracted from the *Fama Fraternitatis*, ca 1612. Note: the actual date of the *Fama* is not clear, but a ‘reply’ to it was published by Adam Haselmeyer in 1612. See also its companion writing, the *Confession Fraternitatis*. These two works may be taken literally, by those of such persuasion, or they may be read allegorically or symbolically to perhaps much greater reward. These works have been published many times over since their first appearance in the early 17th century and are the basis of the “Rosicrucian” philosophy. Even of the Rosicrucian ‘philosophy’ there are many ‘organizations’ who purport to be ‘Rosicrucian,’ and to their mind and intent they are, but a True Rosicrucian would never belong to an organization bearing this name, nor would ‘he’ call ‘himself’ a ‘Rosicrucian,’ for to ‘be one’ is a state of Attainment, not of ‘membership.’

The above text was from that which appeared in The Rosicrucian Enlightenment,
by Frances A. Yates, Barnes and Noble Books, New York. 1996.

Appendix VII

The Old Poet's Rhyme

by Lee Miller, 1981



HO placeth Gold Fire
on the Pillar so high
And setteth His Sun
in the course that is bright?
Who maketh the Chalice of silver

to cry
And spinneth the Moon as she watches by night?

What spaces imagined do you travel through life;
Who marries the Groom to the virginal Bride?
What time do you mark with the edge of a knife;
Who presides at the wake
when the Living have died?

The answer to each is the answer to all;
Why ask you such questions of Arrow and Bow?
Just ask of your Heart and respond to its call.
The answer's within you;
Be still and Know.



What wonder is wrought by the birth of a child;
Who casteth the matrix of willow and oak?
Who stilleth the waters when they become riled;
Who stands in the void betwixt fire and smoke?

Where hideth this Love so rare as to find;
Who setteth the stars in the Heaven above?
Who shineth the Light to illumine the blind,
and placeth the down on the breast of the Dove?

Who gave to the rainbow each delicate hue
and designeth the flakes of the new-fallen snow?
Who covered the sky with a mantle of blue?
The answer's within you;
Be still and Know.



Who buildeth the door upon which you must knock;
What is it you seek as though it was lost?
Who keepeth the key to the Gordian lock;
What is it you find when
all seas have been crossed?

Who dwells in the North and
the South, West and East;
How is it the Light and the Darkness divide?
Who lays out the banquet and asks you to feast;
When will the Lion and the pure Lamb abide?

Of whom do you ask so that you may receive;
What fruits shall you reap
from the seeds that you sow?
Who calls you to task if you should not believe?
The answer's within you;
Be still and Know.



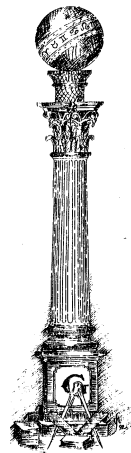
What message is spoken with Unicorn's neigh;
Who marks the season's progressions through time?
What musical notes do the snow fairies play,
and who guides the hand of the Old Poet's Rhyme?

How far must you travel to Know of such things
as raindrops and seashells; of sunsets and Queens?
Of what may you Know about paupers and Kings;
of birthing and dying and waking and dreams?

Who buildeth the Temple, the East Gate of Zion,
and causeth Moriah and Zephyr to blow?
Who marketh the place for the Eye of Orion?
The answer's within you;
Be still and Know.



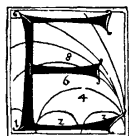
Yes, the answer's within you,
just be still . . .
and Know . . .



Appendix VIII

Of Wisdom and Fools

by Lee Miller, 1981



NTRENCH not your thoughts
in the realms of your knowing
with serious mien and
expound them to others,
for think of the Fool in his aspects unfolding,
and Know that today's truth
yields clearer the next.

A Fool is disdained for his antics in pity,
but he doesn't know he's a Fool,
until he becomes as the ones who disdain him,
and then he's a Fool on the morrow anew.

For, ever in realms, as above, so below,
does each realm see the Fools all about them,
and even the wisest are Fools to the 'lesser,'
but they in their Wisdom just rest in True Knowing.

So know what you know and think what you think,
but Know what you think,
thinking not of that Known.
And Know what you speak is not what you Know.

For what you Truly Know . . .
cannot be spoken.

For thus is the growing to Knowing of Wisdom and Fools.

The No-Letter Poem

by Lee Miller, 1981



TWENTY SIX LETTERS,
a handful of symbols,
reflecting their Light
through the prism of thought.
Myriad faces of One revelation;
drops of life's blood from the ink
of our Mind.

Releasing and chan'ling in endless profusion
the leanings and gleanings from Soul we are taught.
Focus the pen's nib and capture on parchment
the valleys descended, the summits we've climbed.

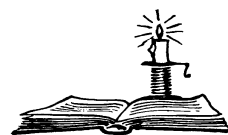
As onward we travel inditing our journeys
expecting one Day to return to our Home.
We follow the Star of the Eternal Heaven
and finally cipher the no-letter poem.

The no-letter poem, the no-letter poem.
How may we cipher the no-letter poem?

Words cannot express the Source of all things
and all that remains unrevealed.
Letters were given that we might express
the facets of Being of which we're Aware.

But realms without end lay beyond our Awareness,
and so as we Seek, then so shall we Find;
in letters and words and expressless expression
the Source of the letters; the no-letter poem.

The no-letter poem, the no-letter poem.
That's how to cipher the no-letter poem.



Appendix IX

Address of
M.:W.: Joseph D. Evans
on GL Library and Masonic Teachings

Tues., June 5th, 7-1/2 o'clock A.L. 5855,
from the Transactions of the Grand Lodge of F&AM of the State of New York, A.L. 5855, pg. 26-28:

“ . . . Our brethren should be thoroughly educated in Masonry, beginning with the alphabet; passing through the rudiments, they find in the ritual the true principles of our institution gradually developing themselves, and thus through succession of tenets, ornaments and symbols find themselves capable of comprehending and appreciating the great **moral** principles [sic - and i.e. the teachings of the 1ST DEGREE, ref: Preston Lectures] and their teachings, which give vitality and stability to Masonry.

A knowledge of the ritual excites thirst for deeper draughts from the spring of Masonic wisdom. *I scarcely know an active worker who is not a reading Mason, seizing every opportunity to add to his stock of Masonic knowledge. It is in this manner men become bright Masons.*

[M.:W.:Evans continues this portion of his address with a *strong* position concerning the Proficiency of candidates for the several degrees of Masonry, which see.]

In view of the large amount of such material with which we are now encumbered, the portals to our Temple might with great utility be closed, until time was afforded for its perfection, as well as to adorn and beautify its inner courts; *to found libraries for its halls, and ornament its walls with files of Masonic periodicals and literature*; then social and intellectual enjoyment would take the place of listless gazing and apathetic inactivity. We would better understand what Masonry is; we would then have time to fathom the depths of Masonic literature, and dwell upon its ornate and symmetrical proportions. Every Mason would find himself a brother; the undue aspirations for office, that now send their poisonous shafts to the vitals of many of our Lodges would cease; discontented aspirants would lose sight of self, and merge in the common weal of the brotherhood, and Masonry would be itself again; brotherly love would prevail, and every social and moral [sic] virtue cement us.

There is an evident desire on the part of the fraternity of this state to become enlightened to the full extent of our literature; it occurs to be that this disposition should be encouraged by the Grand Lodge; we should set the example *and complete our library*: we should possess every Masonic work published, and every periodical that issues from the press. Every subordinate Lodge should possess a library, not encased for the books to lie mouldering on the shelves, but a circulating library, that every member may reap its benefits, should he wish to avail himself of the privilege . A certain per centum of their income could be wisely appropriated for this purpose, until the end is accomplished; it would then require but a small amount to perpetuate it; they could continue to receive all the Masonic publications of the day, both at home and from abroad. There is scarcely a Lodge in the state but would avail itself of this desideratum for its future welfare and standing, if it has the countenance and encouragement of this body. . . .“

- Ibid., June 7th, 2 o'clock, 1855, pg. 121:

“R.:W.: Bro. H. G. Beardsley again presented the report of the *Committee of Libraries*, which, on motion, was adopted, as follows [italics are per the original Transaction text of 1855]:

To the M.:W.: Grand Lodge of the State of New York:

Your Committee, appointed to consider the suggestions of the M.:W.: Grand Master [Evans], on the subject of libraries, beg leave to report:

That they cordially approve of the suggestions of the M.:W.: Grand Master, and earnestly recommend Subordinate Lodges to effect the organization of libraries.

That to show to Subordinate Lodges the high value and usefulness this Grand Lodge attach to Masonic inquiry, and the formation of libraries, and, at some future day, perhaps, to assist in their formation. This Grand Lodge should at *once* commence the formation and organization of a *Grand Lodge Library*, of a character commensurate with the dignity and intelligence of this Grand Body, *open* to the use of all Masons in good standing. Your Committee feel[s] that almost any amount, *well* directed, cannot be better employed; they, therefore, submit the following resolution:

Resolved, That the first five Grand Officers be a Standing Committee, and styled a "*Library Committee*," whose duty it shall be to organize and commence the formation of a Grand Lodge Library. That they be empowered to draw on the Grand Treasurer for a sum not exceeding \$500, for the ensuing year, for the selection and purchase of such books, in *their* view most desirable and useful for the purpose designed, and, for *other* necessary expenses.

That said Committee shall make such regulations in the management and general use of said library, as they may deem most expedient, and calculated to advance its usefulness; such rules and regulations to be in force till the next Annual Communication of the Grand Lodge, when said Committee shall present all laws and regulations, with their proceedings, to the Grand Lodge, for their approval or amendment.

Your Committee would likewise recommend the following resolution, presented by the Committee on Foreign Relations:

Resolved, That such of the Subordinate Lodges in the jurisdiction as are in a financial condition to do so, (this being left to their own judgment,) are hereby recommended to appropriate an annual sum for the purchase of Masonic books and periodicals, and the establishment of a Lodge library for the use of their members.

All which is respectfully submitted.

Committee: Henry G. Beardsley, John F. Brown, Julian Allen, Hiram Bigelow."

- Address of M.: W.: Joseph D. Evans, Tues., June 3rd, 7-1/2 o'clock A.L. 5856, from the Transactions of the Grand Lodge of F&AM of the State of New York, 5856, pg. 17:

"The appropriation made by the Grand Lodge to increase the number of volumes in the library, is not yet exhausted. Many valuable works have been ordered, and the number will be added to until the amount be consumed. I deem it judicious to keep this subject alive; it is one of great importance, and one in which the Craft is deeply interested. It is extremely gratifying to know that some of the Lodges have adopted your recommendation, and have ornamented their halls with large and valuable libraries. The first Lodge to which my attention was called that had produced this additional jewel to its already highly adorned hall, was that of Chancellor Walworth Lodge, No. 271. Immediately upon the adjournment of the Grand Lodge, the members of this Lodge commenced their labors in this laudable undertaking, with a zeal and assiduity commensurate with greatness of its objects. I trust their example will be followed by the members of every other Lodge in the State.

We have a literature -- to the praise of Masonry be it said -- but of what avail will it be to us if it be inaccessible. There are works issued yearly, monthly and weekly, together with valuable periodicals, a copy of which should be in every Lodge library. It is not expected, indeed it would be a matter of impossibility, for each and every Mason to procure so large a number of volumes, or even any considerable portion of them; but it is perfectly within the ability of every *Lodge* to do so. To accomplish so desirable an object may be a work of time and labor; but even though its consummation may be protracted to a distant period, yet the effort to secure it need not be a lingering, sickly one. Cheerfulness and zeal will give energy and efficiency to the work, and where there is union of purpose, there is solidity and strength.

I trust the time is not far distant when every Lodge shall possess a library. There are many standard works extant, which should be considered essential to secure a perfect understanding of the true principles of masonry; were the Lodges in possession of these, the brethren would be better informed, and the Grand Officers thereby relieved of answering, by letter, so many simple questions, and the editors of the different Masonic journals would not be annoyed with interrogatories, such as a novice in Masonry ought to be able to answer. *It is impossible for any person to be a bright Mason who is not a reading one, be he ever so zealous and laborious in the practice of ritual. . . .*"

- June 6th, 2 p.m., 1856, Grand Lodge Transactions, pg. 158:

“R. W. L. Schoonmaker, from the Committee on Libraries, presented the following report: which, on motion, was accepted *and the resolutions adopted*:

Few sciences present a higher and more interesting and attractive field of study and research, or that will return to him who digs in it, for its hidden treasures, more gratifying and choicer rewards.

As a system of morality [sic], veiled in allegory, and illustrated by symbols, it can only be intelligibly appreciated by him who diligently and sedulously applies himself to their import and application.

As an institution most venerable for its antiquity, and noble because of the purity of its principles, and deserving of the highest admiration and most cordial support, because of the far-reaching extent of its practical benevolence and sympathies -- its history, its aims, purposes and ends, should of course be familiar to every one who has the noble and laudable ambition “to be able to give a satisfactory reason for his Masonic Faith and Hope.”

Professing to be “Children of Light,” Masons, above all, should be emulous to go on increasing and advancing in light and knowledge. In order to do this, facilities of obtaining Masonic light and information should be, in every possible way, afforded to the brethren of the Fraternity; and in no way can this be more effectually done than in the establishment and founding of judiciously selected Lodge libraries.

The difficulty of obtaining access to these works and publications can, in the opinion of your Committee, be easily remedied, in the manner suggested by the M. W. Grand Master, and therefore you Committee do most cheerfully and cordially approve of the views of the M. W. G. M., as given in his late annual communication to this Grand Lodge.

Your Committee find, also, that the Committee appointed for the *founding of a Grand Lodge library*, at its last annual Convention [1855], has caused to be bound the proceedings and important documents in the Grand Secretary’s office, from foreign Grand Lodges; that they have also ordered several important and interesting Masonic works, which have not yet been completed; and that but a small portion of the sum appropriated by this Grand Lodge, for this object, has been expended

Your Committee, in conclusion, would offer for your adoption the following resolutions:

Resolved, That the Committee appointed by the Grand Lodge, at its Communication, in June 1855, for the purpose of *founding a Grand Lodge library*, be continued.

Resolved, That it be earnestly recommended by this Grand Lodge, to all Subordinate Lodges within its jurisdiction, to adopt such measures as they may deem most expedient and effective, to found and encourage libraries for the use and instruction of the members.

Respectfully submitted, Committee: R. L. Schoonmaker, Albert P. Moriarty, Wm. A. Carpenter.”

- Note: Section 769 (XXXVI) of the Current New York Masonic Law reads:

“Libraries. Grand Lodge has adopted resolutions recommending Lodges which are in a financial condition to do so to appropriate an annual sum for the purchase of Masonic books and periodicals and the establishment of Lodge libraries for the use of their members.”

The reference cited for this Section of the Law is, “1857 pp. 107-114, Comp. 32, 40 (35), 43 (51).

- The Constitutions of Grand Lodge, undated Rules of Order XI [Standing Committees], Section 20 reads:

“A Committee on Library and Museum, to which shall be assigned the care, custody, management and supervision of the Library and Museum until such time as the Chancellor Robert R Livingston Masonic Library of Grand Lodge shall be declared by the Grand Master to be self-sufficient and self-supporting.

Appendix X

Phi Progression Values

1997 - glh

See also, The Divine Proportion, by H. E. Huntley, Dover Publ., pg. 143.

	$x_3 = x_2 + x_1$	approaches 1/Phi	approaches Phi
1	1		
2	1	1.000000000000000	1.000000000000000
3	2	0.500000000000000	2.000000000000000
4	3	0.666666666666667	1.500000000000000
5	5	0.600000000000000	1.666666666666670
6	8	0.625000000000000	1.600000000000000
7	13	0.615384615384615	1.625000000000000
8	21	0.619047619047619	1.615384615384620
9	34	0.617647058823529	1.619047619047620
10	55	0.618181818181818	1.617647058823530
11	89	0.617977528089888	1.618181818181820
12	144	0.618055555555556	1.617977528089890
13	233	0.618025751072961	1.618055555555560
14	377	0.618037135278515	1.618025751072960
15	610	0.618032786885246	1.618037135278510
16	987	0.618034447821682	1.618032786885250
17	1597	0.618033813400125	1.618034447821680
18	2584	0.618034055727554	1.618033813400130
19	4181	0.618033963166707	1.618034055727550
20	6765	0.61803398521803	1.618033963166710
21	10946	0.618033985017358	1.61803398521800
22	17711	0.618033990175597	1.618033985017360
23	28657	0.618033988205325	1.618033990175600
24	46368	0.618033988957902	1.618033988205320
25	75025	0.618033988670443	1.618033988957900
26	121393	0.618033988780243	1.618033988670440
27	196418	0.618033988738303	1.618033988780240
28	317811	0.618033988754323	1.618033988738300
29	514229	0.618033988748204	1.618033988754320
30	832040	0.618033988750541	1.618033988748200
31	1346269	0.618033988749648	1.618033988750540
32	2178309	0.618033988749989	1.618033988749650
33	3524578	0.618033988749859	1.618033988749990
34	5702887	0.618033988749909	1.618033988749860
35	9227465	0.618033988749890	1.618033988749910
36	14930352	0.618033988749897	1.618033988749890
37	24157817	<u>0.618033988749894</u>	1.618033988749900
38	39088169	0.618033988749895	1.618033988749890
39	63245986	0.618033988749895	<u>1.618033988749900</u>
40	102334155	0.618033988749895	1.618033988749890
41	165580141	0.618033988749895	1.618033988749890
42	267914296	0.618033988749895	1.618033988749890
43	433494437	0.618033988749895	1.618033988749890
44	701408733	0.618033988749895	1.618033988749890
45	1134903170	0.618033988749895	1.618033988749890
46	1836311903	0.618033988749895	1.618033988749890
47	2971215073	0.618033988749895	1.618033988749890
48	4807526976	0.618033988749895	1.618033988749890
49	7778742049	0.618033988749895	1.618033988749890
50	12586269025	0.618033988749895	1.618033988749890

Appendix XI

Echoes from the Cocoon

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Hello out there, do you hear me . . .
It is dark in here . . .
Why does no one listen? . . .
I thought I had given so much to life . . .
Why am I now in this cocoon? . . .

I have sought of love . . .
and have now a longing for it . . .
It isn't that I doubt . . .
but now I see it not . . .

I miss the good old earth . . .
and this cocoon now restricts . . .
I am crushed and suffering; Oh . . . my . . .
This cocoon impairs my growth, too . . .
I want to return to earth's light ! . . .

I should not have listened . . .
It was just a silly Butterfly ! . . .
But it flew with such freedom . . .
I feel like my death is near !! . . .

I hate this cocoon ! Ohhhh ! . . .
and these growing wings are sore . . .
I wish I was back on the earth now . . .
eating grass, as in days of yore . . .
Now I'm not at all free !! . . .

Doesn't anyone out there hear me ?! . . .
Why does no one listen ?!!!! . . .
This cocoon is strangling me to death . . .

Hear me
in here . . .
listen
to Life . . .
cocoon

Love
it . . .
doubt
it not . . .

Earth
restricts
my
growth to
light . . .

listen
Butterfly . . .
freedom
is near . . .

Ohhh . . .
soar
now . . .
you're
free !

Hear me . . .
listen
to Life . . .



lm – © 1982

(read the Echo from top to bottom)

Appendix XII



The Landmarks of Freemasonry



HE EARLIEST mention in the archives of the Fraternity regarding the Landmarks is contained in the thirty-ninth article of the General Regulations, which were compiled by Grand Master George Payne in 1720. A part of this Regulation states the “Every Grand Lodge has an inherent power and authority to make new Regulations, or to alter these, for the real benefit of this ancient Fraternity: Provided always that the old Landmarks be carefully preserved. The Grand Lodge of England has never attempted to define or enumerate the Landmarks and what conception the Brethren of the eighteenth century had of them is unknown; however, the opinions of a number of nineteenth century writers, who are representative of the highest Masonic scholarship, are available.

The prevailing idea of the Ancient Landmarks is that they are those time-honored and universal customs of Freemasonry which have been the fundamental laws of the Fraternity from a period so remote that their origin cannot be traced, and so essential that they cannot be modified or amended without changing the character of the Fraternity. A comprehensive discussion of the Landmarks appears in the below footnoted book.⁶

The following list of Landmarks was prepared by M. : W. : Joseph D. Evans,
Past Grand Master of Free and Accepted Masons of the State of New York, circa 1856,
but, has never been accepted by Grand Lodge.⁷

The Landmarks are such of the distinctive points in the esoteric mysteries of Freemasonry as are clearly defined in its ritual, among which are its signs, tokens, words, and the legend of the Third Degree.

That every candidate for admission to the privileges of Freemasonry must before initiation declare his belief in one ever living and true God, the Creator and Ruler of the Universe, and in the immortality of the soul.

That every candidate for the honors of Freemasonry must be a man, free born, of mature and discreet age, no eunuch, no immoral or scandalous man, but of good report, having no maim or defect in his body or mind that may render him incapable of learning and practising the art.

That every Mason is bound by his covenants to have respect for and obedience to the civil law of the country, and the Masonic regulations of the jurisdiction in which he may reside.

That no candidate or brother can be questioned as to his peculiar mode of religious faith or political opinion, nor can any discussion upon such subjects be permitted in any assembly of the Craft.

That the right of a Lodge to judge for itself who shall be admitted to initiation of affiliation therein is inherent and indefeasible, not subject to dispensation or legislation of any kind or from any source whatever.

That the ballot for candidates is always strictly secret and inviolable.

That the Master of a Lodge having decided any question, there is no appeal from his decision to the Lodge.

That a Lodge cannot try its Master.

That it is the prerogative of the Grand Master to preside over every assembly of the Craft in his jurisdiction, whether Grand or subordinate, and to exercise the executive functions of the Grand Lodge during its recess.

⁶ Shepherd, Silas H., *The Landmarks of Freemasonry, Book 1*, and published in the *Little Masonic Library*, Macoy Publishing & Masonic Supply Co., Inc., Richmond, VA. 1977. Book I, pages 2 and 5.

⁷ *Masonic Law of New York*, Grand Lodge of Free and Accepted Masons of the State of New York. 1991. Page 56.

Appendix XIII

Mother Earth

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MEDITATE within the Heart of the Earth,
and feel within Her silence the
joy and sorrow wrought upon her face
and within her virgin body,
by the acts of man.
For in her silent Love she returns to us
the fruit of the thoughts or acts we have
set within her womb.

Her beauty rests in her majesty:
In drops of dew,
in snowflakes' silently drifting,
in breezes soft yet strong,
in the seafoams' swelling breast,
in the mountains' awesome crest,
in the lark's sweet call and nest,
in the bending bough of the oak,
in the melding of two lover's hearts,
and in all that is pure and chaste.

In her silent strength she is this and more:
She stands upon the battlefield in silent witness
to the carnage of her sons,
she is in the sorrow of lover's parting,
the broken wings of baby birds,
the stillborn babe on a mother's breast,
the eyes of the blind and
the voice of the mute;
She is in hunger's pain,
and in seeds beneath the mantle of snow.
She has felt and is the Love that sustains
or devastates you.

She is the Mother Goose, Vestal Virgins,
Virgin Mother, Venus, Snowqueen and
Bearer of the Scales of Justice;
also Liberty and the Hecates, Isis, Ceridwen,
Gaia, Maia and the Witches of the
North and East, and South and West;
She is the Moon, the Muses, the Sirens,
Diana, the Harem and more . . .
A thousand, thousand names have we given
to her, but she is above all, Love . . .

Make of her what you will.
Run from her, pursue her;
Love her, hate her, worship her,
denigrate her.

Her Love, in silent witness,
endures the joys and sorrows of
all of her children.

But in Knowing her does the veil part and
the hiding from and pursuing end,
as it began,
in the Silence of her Love.

We are the Dust at her Feet,
the Crown on her Head,
the Gems in her Staff,
the Thorns *and* her Rose;
the Milk of her Breast,
the Edge of her Sword,
the Gold in her Scales,
and the Beat of her Heart.

Feel this pounding of her Heart
and feel the joy and the sorrow
we have planted there,
and when the pounding ceases,
and when the two becomes the One
wherein you may Know her,
feel the Silence of her Love.



AND EACH MOMENT that we
individually and collectively live
upon the face of her deep
in a new birth, is an unfolding of
that which the moment calls forth.

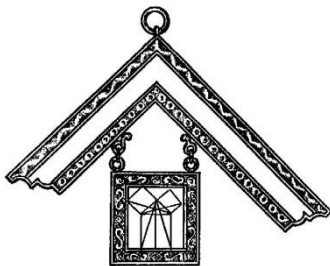
Know the scars you have placed
upon and within your Mother;
know that the Father abides with her too,
in Silent Love;
that the Sons and Daughters she has yielded
unto us in their season
are always upon, with and within us.

She exalts us with the rising of her Son,
and reflects upon us with the rising of her Moon,
and with their settings too,
and in the quiet in between times.

She Knows us, but do we Know ourselves,
and Her,
for she is our Mother . . .

Appendix XIV

Operative Masonry and the 3, 4, 5 Square and Triangle



In the preceding chapters, a considerable amount of discussion has been devoted to Geometry on the Basis of the Point, Line, Superfices and Solid, as found in the Middle Chamber Lecture.

When we come to the Square, as found in Freemasonry, we at once may think of the Master's Square, the Square and Compasses, or the Past Master's Jewel. It is the (angle of) the angle of a Square upon which we are received as Fellow Craft, and enjoined in the Lecture of the Working Tools regarding, “. . . squaring our actions by the Square of Virtue.” On the internet, there are 319,000 ‘Google hits’ for the terms “Square of Virtue,” mostly all relating the below in one way or another.

From the Short Talk Bulletin, Vol. II April 1924 No.4, we may read: “There is no need to say that the Square we have in mind is not a Cube, which has four equal sides and angles, deemed by the Greeks a figure of perfection. Nor is it the square of the carpenter, one leg of which is longer than the other, with inches marked for measuring. It is a small, plain Square, unmarked and with legs of equal length, a simple try-square used for testing the accuracy of angles, and the precision with which stones are cut. Since the try-square was used to prove that angles were right, it naturally became an emblem of accuracy, integrity and rightness. As stones are cut it fit into a building, so our acts and thoughts are built together into a structure of Character, badly or firmly, and must be tested by a moral standard of which the simple try-square is a symbol. “

In Mackey's An Encyclopedia of Freemasonry we may find a similar expression of this as follows:

“. . . The French Masons have almost universally given [a Square] with one leg longer than the other, thus making it a carpenter's square. The American Masons, following the incorrect delineations of Jeremy L. Cross, have, while generally preserving the equality of length in the legs, unnecessarily marked its surface with inches; thus making it an instrument for measuring length and breadth, which it is not. It is simply the *trying square* of a stone mason, and has a plain surface; the sides or legs embracing an angle of ninety degrees, and is intended only to test the accuracy of the sides of a stone, and to see that its edges subtend the same angle. . . . In Freemasonry, it is a symbol of morality.”

In one allied Masonic organization, held to draw its ‘clearer tenets’ from the Operative Masons of yore, we find a body called “The Worshipful Society of Free Masons, Rough Masons, Waller, Slaters, Paviers, Plaisterers and Bricklayers.” On the internet there are two listing for this body, a one page letter, and a Google book preview, Guild Making in Masonry, by Charles H. Merz.

For brevity I will referred to the above long-named body as the ‘Operatives.’ This body appears to be quite keen on the representation of the Square as a 3, 4, 5, square, for reasons that are abundantly clear to them, but are not generally known to the ‘profane.’

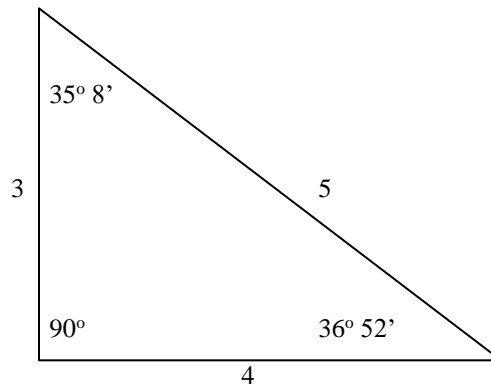
On page 175 of Merz's book he lays the importance of the 3, 4, 5 square unequivocally as follows, without stating any authority of his unequivocation [notes in brackets by the present writer]:

The Three Rods

“It has been said [by whom?] that the modern Third Degree Mason never finds out what was lost and no one can tell him; but the VIIth or Master's Degree Operative explains what was lost and how it was lost. It was the wand of the Third Grand Master that was lost and upon the right use and knowledge of this rod depend the valuable trade

secrets of the Guild. Each Grand Master had a rod of exact known length. That of the First Grand Master was five inches, feet or cubits, that of the Second Grand Master was four and that of the Third Grand Master was three, and these three Grand Masters had to meet and agree to place their wands together for them to be of any use. In Egypt these rods were dedicated to Isis, Osiris and Horus, and each had a color – black, red and blue respectively – the originating [male principal - solar], receptive [female principle - lunar] and offspring of the two . . . Placing these wands or rods together, we have the right-angled triangle with sides of 3, 4, 5 and the contents of which measure 6.”

Figure A14.1



From page 197 we may read:

“This 3, 4, 5 angle, as has been stated, was one of the great secrets of a Master Mason VII Degree, in all parts of the world and in all ages.”

From page 205 we may further read:

The Operative Square

“As stated in the previous section the square should really be a 4 x 3 square as that is the proper proportion. This being so, there are several consequences that follow from the observation of that proportion.

First: It coincides with the three rods of the Three Grand Masters. [source unstated].

Second: It enables us to form the Master’s square of 7 x 7 or 49.

Third: It enables us to form the Master’s oblong of 8 x 6 or 48.

Lastly, it enables us to form the Swastika [fyllfot] which will be considered in another section. “

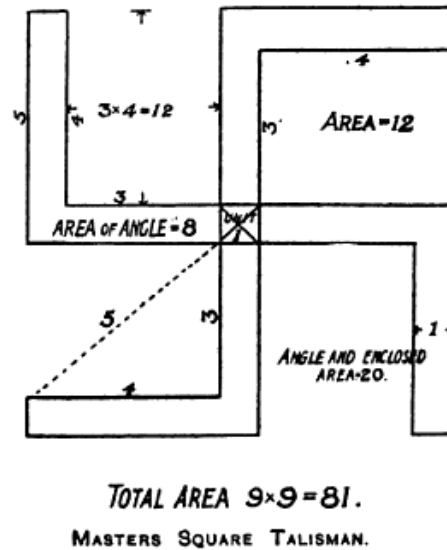
The section pertaining to the Swastika appears on page 224, as follows:

The Swastika [fyllfot]

“The Master Mason’s square enables us to form the Swastika.

“To make this figure, four squares are required. In the Operative Lodge, there is one square for each Grand Master and one rests on the volume of the Sacred Law.

Figure A14.2 – Swastika of the Operatives



There are several other references and usages of the square in Merz's book, but the essence for the present discussion is as appears above. I can see why the Operatives in the above may have found the 3, 4, 5 square to their liking and why they call it the Master's Square, but in keeping the discussion in chapter VI of the present volume it just doesn't appear to be the simple solution in terms of the Middle Chamber Lecture.

Ancient builders were not going to use gigantic rods of any size to lay out gigantic structures, such as pyramids or cathedrals. Maybe to 'try stones' or smaller things, but not to lay out the big structures of antiquity or today. To level the ground, all you need is a small trench (or a garden hose) and water, which seeks its own level. To square the foundation all you need to do is aligned the site with your favorite star, drive in a couple of stakes in alignment to it and use a long cord to strike an arc in the line from each end to get the perpendicular (square) to the line. If the distance of the two resulting corners are equal then the corners are also square.

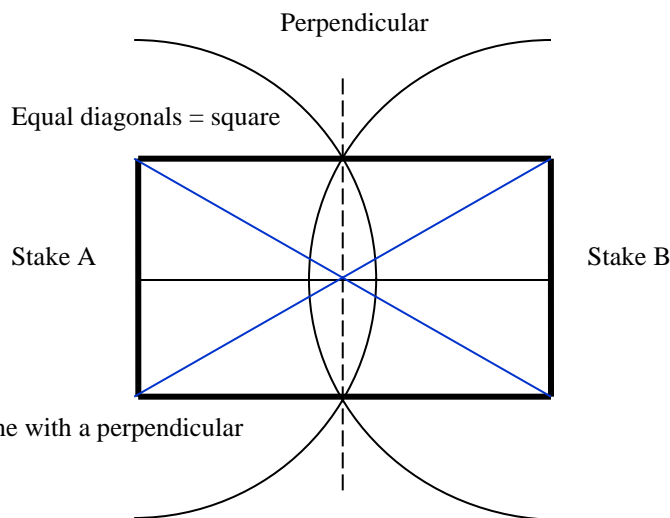
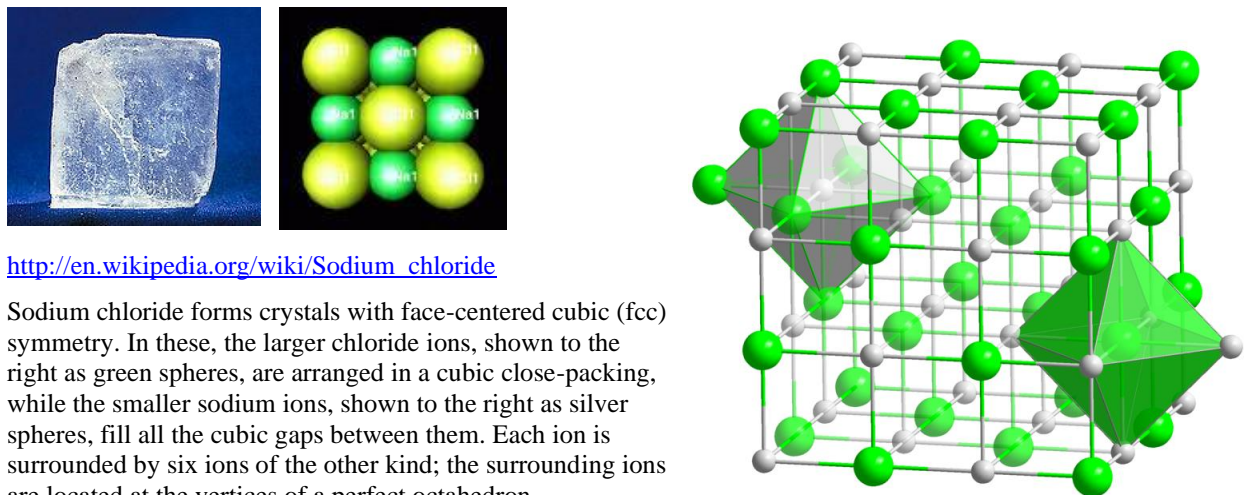


Figure A14.3
Dividing a line with a perpendicular

Of course moral teaching could be derived from a 'square,' as with many other symbols, such as 'horsing around,' "eating like a pig," 'brave as a lion' and any of thousands of other possibilities, but there also comes the question of from where did the horse come, or the lion; what's gravity that allows the water to determine a level, what is water or stone . . . who invented that? Always we are thrown back into the arms of the Creator of it all and our perspective and understanding of this. If there is Creator, what is his zip code? Are we 'his' creation; are we separate from him, or do we truly exist in a Unity of which we speak.

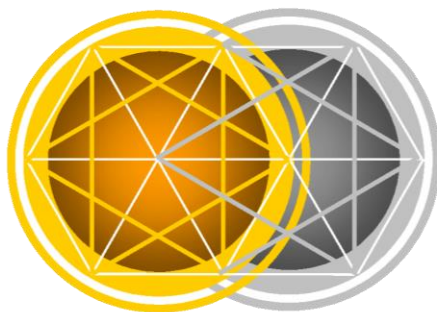
Things may not always be as they seem. Consider the simple grain of salt and our perception of it. Most people seem to think it is cubic in its form, and rightfully so . . . it appears to be square cubic to our eyes, but it too obeys the ‘structure’ noted in Chapter VI of the present work, from a Point to a Line, to a Surface, to a Solid, or so we perceive it in our ‘3D’ concept of reality. Below is but one small example of what we may think is something that appears to us as ‘square’ or ‘cubic’ but is perhaps somewhat different than we may have imagined.

Figure A14.4 - Sodium Chloride – NaCl – common Salt



This same basic structure is found in many other minerals and is commonly known as the halite or rock-salt crystal structure. It can be represented as a face-centered cubic lattice with a two atom basis. The first atom is located at each lattice point, and the second atom is located half way between lattice points along the fcc unit cell edge. It is held together with an ionic bond and electrostatic forces.

The symbols and teachings of our Craft are no doubt quite interesting, but the square and our many other symbols are perhaps largely exoteric pointing to esoteric realities that are withheld from the ‘cowans’ and the ‘profane’ and revealed in various ways to those who are ‘duly and truly prepared.’ Science is becoming quite enamored with the discoveries they are seeing in quantum theory, Noetic science, nanotechnology and DNA, to name but a few. What’s all the ‘stuff’ in DNA they are presently calling Junk DNA. I don’t see any Creator creating . . . junk (it’s the quantum ‘engine’ that drives the ‘stuff’ we can see). There really does appear to be a universal matrix of which all of ‘stuff’ is made; there appears to be more dimensions than just our ‘normal’ 3D. Time and distance are relative. Perhaps there really are some hints of this in our ‘ritual’ if we would look a mite more closely within.



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The following works are but part of a large body of works which discuss Masonic Symbolism and related material. Each author, of course, has a specific orientation and should be read with this in mind. Each, too, contributes a 'piece' of the 'puzzle' which only the readers may complete for themselves. Such is the interest and Beauty of the Search for Light.

All of the following works are in the collections of the Onondaga and Oswego Masonic Districts Historical Societies, Phoenix, New York, or the 'author' of this book.



ONCERNING THE SEARCH FOR LIGHT, each Brother does this in their own way. There Truly is a Brotherhood of Light. Some find it in books, and some find it in their daily life experiences. None are denied the Realization of the Unity by reason of their station in Life. It is an Inner search, as recorded in Matthew 7:7, and in the Three Knocks of Masonry. It is not necessarily suggested that a book be read from cover to cover, or that any of the below books be consulted, other than the Great Light. Rather, when a Brother Truly 'Knocks' certain things will begin to occur in 'his' Life which will result in 'his' being drawn to certain situations or other Source(s) of experience or instruction. All that a Brother needs in his Search will appear as Needed and would be well 'explored' until the impulse or feeling to explore or Contemplate is no longer Present. The Art of the Instructive Tongue, the Attentive Ear and the Faithful Breast will 'grow' in the Light. Pushing 'past' this Point may not always prove Fruitful. Flow with the inspiration and Light of the Moment, or Point in which you find your Self, and much may be learned. Patience and Faith are two of the major Keys of this Search; Wisdom, Strength and Beauty are a Reality which will express itself until the final culmination in Unity, in Brotherly Love . . . the Light. Within this paragon may be all that one needs to know concerning the Search for Light . . . so mote it Be.

At the website of the Onondaga & Oswego Masonic Districts Historical Societies (OMDHS) may be found several additional papers by the present writer on this subject at <http://omdhs.syracuseasons.com/geometry.htm>;

[Masonic Geometry Part I](#)

[Masonic Geometry Part II](#)

[Masonic Geometry Part III](#)

[Masonic Geometry Part IV](#)

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A View of Contemplative Geometry in Freemasonry

Preston's 'Masonic' Geometry

Fra Luca Pacioli, Leonardo DaVinci and Others . . .

From a Point to a Line to a Superfices to a Solid

Receptions of a Mason

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Footnotes

1. Allen E. Roberts, The Craft and Its Symbols, p. 37.
2. This is the *only* one of the Seven Liberal Arts annotated in this manner.
3. Allen Publishing Company (New York), King Solomon and His Followers NY, p. 127.
4. See also, *Ibid.*, p. 76-78.
5. Iamblicus' Life of Pythagoras, p. 237.
6. *Ibid.*, p. ix.

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FREEMASONRY

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Postscript

Jan 2017

In this world of ours there still remains many unanswered questions and potentials.

Has man ever created a single seed, ovum or sperm?

How is it that the so-called ‘separation of the sexes’ or ‘creation of the sexes’ came about to produce offspring the in the human, plant and animal kingdoms?

What ‘enters’ the body to create the life force of an infant?

Science would probably say nothing more [nor could they] that, “Oh, that’s evolution.” Which, upon reflection, would most likely be a patent lie. It is quite unlikely that ‘evolution’ as we tend to think of it could ever encompass as broadly as it does all of the species of the plant, animal and human kingdoms to produce a reproductive system such as presently see it.

What then.

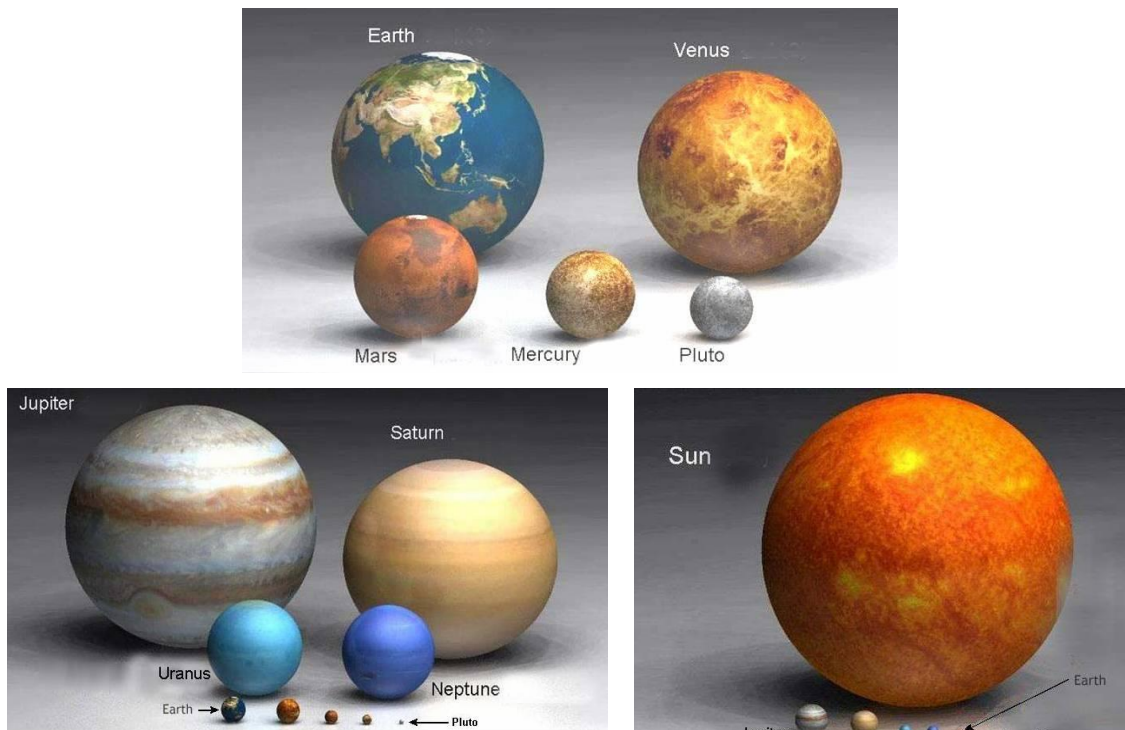
It tends to suggest that such things a quantum energy, atomic and cellular structure; reproductive systems, photosynthesis, gravity, DNA and perhaps many aspects of our life forces were ‘engineered’ by a multidimensional ‘intelligence’ beyond our present understanding.

Where does man stand relative to the vastness of galaxies and ‘universe[s]?’

Man, as we think of him/her on the Earth, is indeed relatively small in terms of time and space, yet appears to serve a very important ‘part’ in overall on-goings of the universe.

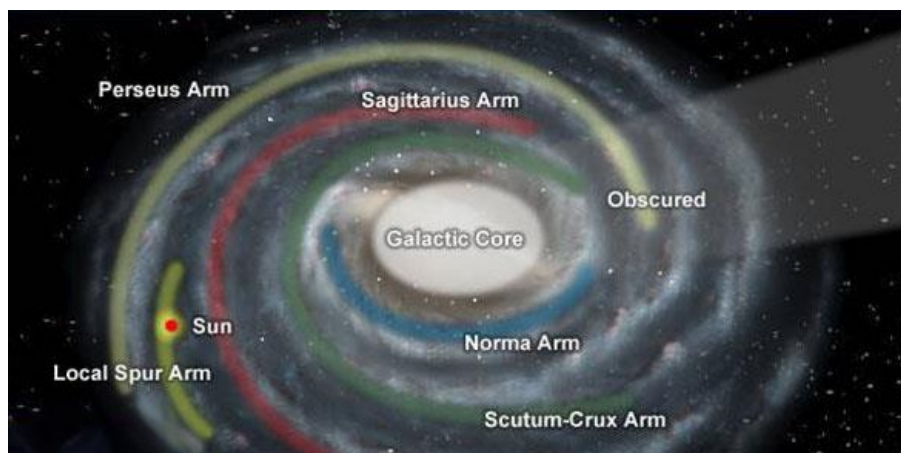
There is a slightly longer paper [18 pages] [Proportional Relationship of Earth – something to ponder . . ., compiled by G. Heinmiller – August 2008 – which may be viewed at <http://www.omidhs.syracusemasons.com/sites/default/files/geometry/Earth%20-%20Proportional%20Relationship.pdf>].

Some of the essence of this paper relates the relative size of the Earth in our solar system, as per below.



There are around 300 billion stars in the Milky Way galaxy, of which our Sun is but one. The Milky Way galaxy is about 100,000 Light Years in 'diameter.'

A light-year is equal to about 5,878,625,373,183.61 miles



The Milky Way is a spiral galaxy believed to contain four major spiral arms, all of which start at the galaxy's center, as well as a number of smaller arms. Our Sun is located on a spur called the Orion Arm.

Now, on the other 'end' of the proportion, consider 'man' [or a single cow, ant, fish or tree] on the face of the Earth.

According to the National Human Genome Research Institute "Humans have 46 chromosomes that contain all of the genetic information, and there are over 25,000 genes in the human genome. Genes are composed of DNA, and it is predicted that there are over 3 billion base-pairs in the human genome. Humans have approximately 10 trillion cells, so if you were to line all of the DNA found in every cell of a human body it would stretch from the earth to the sun 100 times."

Next think in terms of atomic or sub-atomic 'structure.' If the nucleus [proton] of hydrogen atom was size of a golf ball, its sole electron would be about 50 miles distant. Some would say that the 'space' between the proton and electron is 'empty space.' Others would be quick to point out that atomically the human body [and all other matter] consists largely of this 'empty space.' There are others, who I tend to trust more completely, who relate that this 'empty space' is indeed filled with interdimensional 'energetics.'

Same for the euphemistically denoted "junk" or "noncoding" DNA. It was originally suggested that over 98% of the human genome does not encode protein sequences. Another source relates that this 'junk' is the 'engine' that 'energizes' the other 'parts.' This source also relates that our DNA is interdimensional, 'far beyond' the 'parts' we have been able to identify.

Once again, where is 'man' or 'Man' in any of this? From what I have come to understand and believe, 'it' is all connected, from the 'smallest to the largest part.' If one were to try to understand it 'linearly' in terms of 'time and space' chances are slim to none towards any kind of full comprehension, in that time and space are a 'human illusory construct,' perhaps of some convenience to humans, but not necessarily a true reality. Even a human can experience little more than the 'now' and 'here' of its existence at any given 'moment.' Time and space shift with the moment of one's 'here and now,' and are otherwise just reference points to which one may refer in a given 'here or now.'

Are we connected to Earth and universe? And is the Earth and universe connected to 'us' in any given 'here and now?' I believe that such is the case. If there is evolution, it is more than likely just a random 'happening' but occurs intelligently and harmonically. Does any of this occur to us in the approximate 79 year life span of a U.S. human or do we somehow survive the shaking off of our mortal coil, perhaps to even return?

We are entering into a very interesting 'time' in the cycle of our appearance on the Earth. The old Piscean water energy [water and steam power] has given way to electro-magnetic forces of our computer age, accelerating for as

little 'time' ago as 1990s to vast advances since then, and one may only begin to imagine what next few generations might bring about, politically, economically, medically, educationally, scientifically, &c.

It may appear somewhat chaotic in our present time as those of the 'old paradigm' try to retain their 'hold' on us, but the 'train has left the station' and the future has very bright potential as the Light overcomes the 'Dark.'



glh





<http://kryon.com/inspiritmag/archives/Q-A%20archives/2004-Q%26A/Q%26A-1rstquarter04.html#12>

QUESTION (13): Dear Kryon, is the expression and movement of energy based upon the inherent properties of a circle/sphere? Do the polygons that we cannot presently construct geometrically, link or connect with those we can. If so, how?

ANSWER: The movement of energy indeed has sacred geometry at its core. However, that's only the shell of what's really there. Think of the shapes as containers for the energy, and the vessels of their potential. They structure something that has no structure. You won't like this answer, since I won't give you a shape, and I can't fully describe the beautiful truths that are actually here. Energy is like that. It doesn't come with much shape, but certain shapes "point" to the core of it. This is very difficult to explain. Think of someone finding sunlight, and thinking it's the end of the line, not realizing that there's a sun somewhere making it.

Shapes and designs play a tremendous part in your sacredness, but they're only the shadows of what's inside them. As you use them, however, you actually emulate the core of the DNA, the medullas, and the relationships of 12 (lots of 4's and 3's). There are generic shapes that are known to have energy, but the "magic" is in interdimensional aspects, and these have to be transparent in your mind and intersect in complex ways that move through each other and violate 4D lines. These things simply cannot be drawn, or given from me to you.

I know you wish to construct shapes that will do things and create energy, but there's a limit to what you can do within 4D, and you have basically reached it. The next step has to be what your mind can be taught to visualize, and that can never be recorded, drawn, or conveyed to another. However, it can be sent!

On page 34 of this present work appears the following note:

22 Oct 2017 – Going through a collection donated to our OMDHS Library I came across a small booklet of 65 pages with the title "One Hundred Symbols in Freemasonry," prepared for use of New York State Lodges and their members, by the Grand Lodge Library, under the supervision of the Board of General Activities of the Grand Lodge of New York, F&AM. 1929.

In that it is somewhat unusual to see a work of this nature, discussing the Symbols of Freemasonry, with the imprimis of a Grand Jurisdiction on it, I have appended the interesting opening commentary to this work at the very end of this present book. Please take a moment to review it for its insightful dialogue on the Symbols of Freemasonry

One Hundred Symbols in Freemasonry

Prepared for use of New York State Lodges and their members, by the Grand Lodge Library, under the supervision of the Board of General Activities of the Grand Lodge of New York, F&AM. 1929.

Unfortunately the author/compiler of the booklet remains a mite of a mystery . . .

IN THAT beautiful and profound system of ritualism that, at the center of Freemasonry, looms like some time-mellowed cathedral in the heart of an old-world city, one finds a great wealth of symbols, emblems, allegories, and ceremonies. These are so inextricably bound together, each throwing a light upon the meaning of another, the voice of one merging in the voice of all, that it is often quite impossible to say, This is a symbol and not an emblem, that is a emblem and not an allegory, and that is an allegory and not a ceremony. For this reason the list of symbols and emblems discussed in this booklet is not to be taken as exhaustive, nor will it be supposed that every reader will agree with the author either as to his choice or his explanation. Where distinctions are so difficult to draw no two men will draw quite the same distinctions. Fortunately such differences of opinion cannot detract from the value of meditation upon the various emblems and symbols of the Craft, which it is the sole purpose of this booklet to recommend.

As to the reader who finds difficulty in understanding symbolism, and who may wonder why our Fraternity uses such a method of teaching, we may remind him that to the generations before printing was invented symbolism was a natural and inevitable language. The voice of the sign came to those men as a familiar speech, easy to understand because requiring no translation into other habits of thought. Our system is symbolical because we have inherited it from them; and it, because of that fact, some little labor is required of us if we are to understand the ancient messages, that labor counts a nothing in comparison with the value of the messages it conveys to us.

But after all, symbolism continues to be more natural to us even today than perhaps we are wont to suppose – not only because we are ourselves always making use of it (e.g., the cross, the flag, etc.), by also because the very action of our minds is necessarily symbolic, whatever it may be we are thinking about, a fact well known to modern logic and psychology.

If – to use only one of the countless possible examples – you see a house by the side of road you do not stop short with the mere sight of the structure; your mind immediately uses it as a sign of many things you do not see with your physical eye: it is a home, children play in the yard, some man is working and sacrificing to maintain it, it reminds you of the neighborhood in which it stands – in short it is the sign of many meanings not immediately apparent. It is the very essence of symbolism that one thing is found to stand for something else, wherefore the use of it is as native to us as our own minds.

In the interpretation of symbols in Masonry the all-important point is to carry through until you reach the idea itself, and then to grasp this idea in its full meaning for thought and experience. Otherwise one stops in the porch, having only a handful of lore from which life and value derive meaning.

Consider such a case in point as the Apron. What if we learn about the Golden Fleece, the Eagles, and the Star and Garter, and about the difference in meaning between goat and sheep in ancient initiations, and the symbolism of white as a color, if we don't push our way through to the truth all this stands for? And what value is that truth itself if it remains merely abstract and we do not possess ourselves of the use and meaning in our daily affairs?

All our symbolism, in other words, is from only – doomed to remain empty form and lifeless husk unless we can get it interpreted into those vital truths and ideas that really mean something. Does the plumb stand for uprightness? But what is uprightness? Does the level stand for equality? But what is equality? When this is pressed home to its ultimate meaning our system of symbolism delivers to us a philosophy of life, Masonry's own wisdom, its great contribution to us, its real "secret." This, we may take it, should be the true aim of every effort to interpret Masonic symbols.

Except for a sentence now and then in the Monitor our Fraternity has never given any official interpretation of its symbols and emblems. Each one is a challenge to every Mason to understand it for himself, a thing he is well able to do if only he keeps in mind the Ritual as a whole while devoting his thought to the task. The present writer has tried to do that throughout the little expositions that follow and there is no need for him to say that these expositions are his own, that is, except for the material he has gleaned from Masonic literature. The reader who may want to delve deeper into the symbols touched upon will find much to his hand in the following books, all of which a NY State Mason may borrow without fee from our Grand Lodge Library [1929]:

"Symbolism of Masonry," by Albert G. Mackey. <https://www.gutenberg.org/files/11937/11937-h/11937-h.htm>

"Symbolical Masonry," by H. L. Haywood. <http://www.sacred-texts.com/mas/syma/index.htm>

"Short Talks of Masonry," by Joseph Fort Newton.

"Symbolism of the Three Degrees," by Oliver Day Street. http://www.phoenixmasonry.org/symbolism_of_the_three_degrees.htm

"Lodge and the Craft," by Rollin C. Blackmer.

"New Encyclopaedia of Freemasonry," by A. E. Waite.

[Vol. I] <https://babel.hathitrust.org/cgi/pt?id=nyp.33433075953699;view=1up;seq=19>

[Vol. II] <https://babel.hathitrust.org/cgi/pt?id=nyp.33433075953681;view=1up;seq=11;size=150>

The 100 Symbols expounded upon in this booklet are as shown below. It is beyond the scope of this present book to give all of the definitions / commentary on the symbols found in the booklet, but a brief example of one of them is as follows:

Attentive Ear – The Attentive Ear is one of the Jewels of the Fellowcraft. Why a jewel? Because if he possesses it not he will labor in vain to master his lesson. By the Ear is meant, not the mere physical organ by which sounds are perceived, but rather the ability to comprehend what is heard. Such an ability, required as it is in all endeavors to learn, is especially necessary to our system, where all the teachings are presented under the veils of symbol and allegory. For though man may hear clearly all the words of the Ritual, they can mean nothing to him unless he listens with his mind and himself actively endeavors to discover for himself the hidden meanings.

Acacia	Cube	Letter G	Pomegranate
All-Seeing Eye	Darkness	Level	Porch
Altar	Death	Liberal Arts and Sciences	Pot of Incense
Anchor and Ark	Discalceation	Light	Preparation
Apprentice	Due Guard	Lily-Work	Quarries
Apron	East	Lion of Judah	Right Hand
Architecture	Entrance	Lodge	Ruffians
Ashlars	Faith, Hope and Charity	Lost Word	Salutation
Attentive Ear	Fellow Craft	Low Twelve	Scythe
Beehive	Five Points of Fellowship	Master Mason	Setting Maul
Bible	Five Senses	Master's Hat	Sharp Instruments
Blazing Star	Forty-Seventh Proposition	Master's Piece	Silence
Blue	Gavel	Middle Chamber	"So Mote it Be"
Book of Constitutions	Geometry	Moon	Solomon's Temple
Breast	Globes	Mosaic Pavement	Square
Cable Tow	Gloves	Network	Sun
Cardinal Points	Great Pillars	North	Tokens
Cardinal Virtues	High Hills and Low Vales	Northeast Corner	Three, Five, Seven
Chalk, Charcoal, Clay	Hiram Abiff	Oblong Square	The Trestleboard
Circumambulation	Hoodwink	Orders of Architecture	The Trowel
Coffin	Hour Glass	Orientation	Twenty-Four Inch Gauge
Colors	Indented Tessel	Parallel Lines	Wages
Compasses	Instructive Tongue	Perfect Youth	Weeping Virgin
Corner Stone	Jacob's Ladder	Plumb	Winding Stairs
Covering	Journey	Point Within the Circle	Worshipful Master



<https://www.gutenberg.org/files/11937/11937-h/11937-h.htm>

THE SYMBOLISM OF FREEMASONRY:
ILLUSTRATING AND EXPLAINING
ITS SCIENCE AND PHILOSOPHY, ITS LEGENDS,
MYTHS AND SYMBOLS.

BY ALBERT G. MACKEY, M.D.

PREFACE.

Of the various modes of communicating instruction to the uninformed, the masonic student is particularly interested in two; namely, the instruction by legends and that by symbols. It is to these two, almost exclusively, that he is indebted for all that he knows, and for all that he can know, of the philosophic system which is taught in the institution. All its mysteries and its dogmas, which constitute its philosophy, are intrusted for communication to the neophyte, sometimes to one, sometimes to the other of these two methods of instruction, and sometimes to both of them combined. The Freemason has no way of reaching any of the esoteric teachings of the Order except through the medium of a legend or a symbol.

A legend differs from an historical narrative only in this—that it is without documentary evidence of authenticity. It is the offspring solely of tradition. Its details may be true in part or in whole. There may be no internal evidence to the contrary, or there may be internal evidence that they are altogether false. But neither the possibility of truth in the one case, nor the certainty of falsehood in the other, can remove the traditional narrative from the class of legends. It is a legend simply because it rests on no written foundation. It is oral, and therefore legendary.

In grave problems of history, such as the establishment of empires, the discovery and settlement of countries, or the rise and fall of dynasties, the knowledge of the truth or falsity of the legendary narrative will be of importance, because the value of history is impaired by the imputation of doubt. But it is not so in Freemasonry. Here there need be no absolute question of the truth or falsity of the legend. The object of the masonic legends is not to establish historical facts, but to convey philosophical doctrines. They are a method by which esoteric instruction is communicated, and the student accepts them with reference to nothing else except their positive use and meaning as developing masonic dogmas. Take, for instance, the Hiram legend of the third degree. Of what importance is it to the disciple of Masonry whether it be true or false? All that he wants to know is its internal signification; and when he learns that it is intended to illustrate the doctrine of the immortality of the soul, he is content with that interpretation, and he does not deem it necessary, except as a matter of curious or antiquarian inquiry, to investigate its historical accuracy, or to reconcile any of its apparent contradictions. So of the lost keystone; so of the second temple; so of the hidden ark: these are to him legendary narratives, which, like the casket, would be of no value were it not for the precious jewel contained within. Each of these legends is the expression of a philosophical idea.

But there is another method of masonic instruction, and that is by symbols. No science is more ancient than that of symbolism. At one time, nearly all the learning of the world was conveyed in symbols. And although modern philosophy now deals only in abstract propositions, Freemasonry still cleaves to the ancient method, and has preserved it in its primitive importance as a means of communicating knowledge.

According to the derivation of the word from the Greek, "to symbolize" signifies "to compare one thing with another." Hence a symbol is the expression of an idea that has been derived from the comparison or contrast of some object with a moral conception or attribute. Thus we say that the plumb is a symbol of rectitude of conduct. The physical qualities of the plumb are here compared or contrasted with the moral conception of virtue, or rectitude. Then to the Speculative Mason it becomes, after he has been taught its symbolic meaning, the visible expression of the idea of moral uprightness.

But although there are these two modes of instruction in Freemasonry,—by legends and by symbols,—there really is no radical difference between the two methods. The symbol is a visible, and the legend an audible representation of some contrasted idea—of some moral conception produced from a comparison. Both the legend and the symbol relate to dogmas of a deep religious character; both of them convey moral sentiments in the same peculiar method, and both of them are designed by this method to illustrate the philosophy of Speculative Masonry.

To investigate the recondite meaning of these legends and symbols, and to elicit from them the moral and philosophical lessons which they were intended to teach, is to withdraw the veil with which ignorance and indifference seek to conceal the true philosophy of Freemasonry.

To study the symbolism of Masonry is the only way to investigate its philosophy. This is the portal of its temple, through which alone we can gain access to the sacellum where its aporrheta are concealed.

Its philosophy is engaged in the consideration of propositions relating to God and man, to the present and the future life. Its science is the symbolism by which these propositions are presented to the mind.

The work now offered to the public is an effort to develop and explain this philosophy and science. It will show that there are in Freemasonry the germs of profound speculation. If it does not interest the learned, it may instruct the ignorant. If so, I shall not regret the labor and research that have been bestowed upon its composition.

ALBERT G. MACKEY, M.D.
CHARLESTON, S.C., FEB. 22, 1869.

Epilog

Having written the above book for your consideration, perhaps a brief summary might be in order.

In our 'ritual' it is stated that Geometry is the Basis of Freemasonry, so putting aside all so-called writing, my summary will be 'Geometrical' for the contemplative Brother[s].

Let us first recall in the Middle Chamber Lecture what was said of Geometry [the now 'optional part which few if any Brother even know exists]:

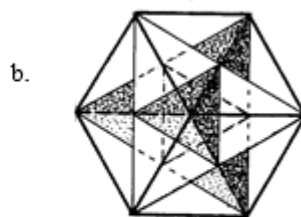
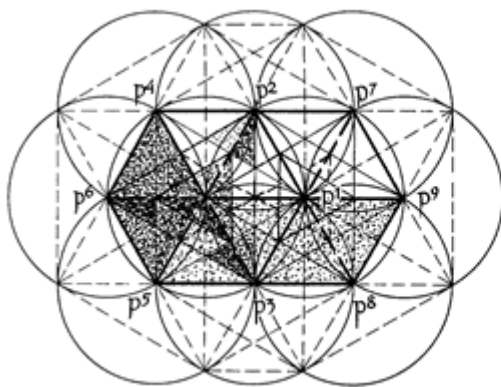
GEOMETRY (Never omit this)

Geometry treats of the powers and properties of magnitudes in general, where length, breadth, and thickness are concerned . . .

from a point to a line, from a line to a superficies, and from a superficies to a solid.

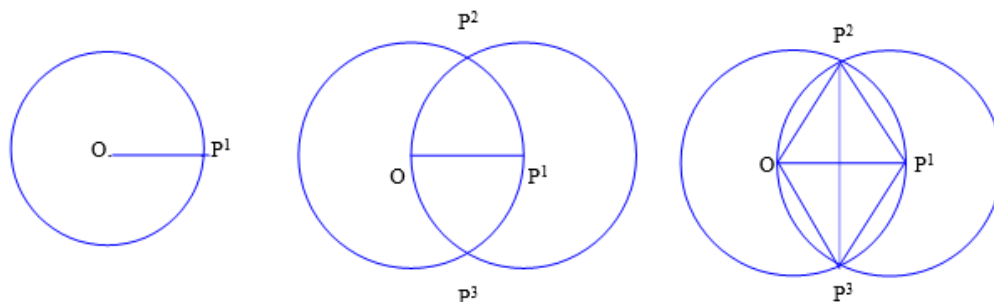
- A point is that which has position, but not magnitude, and is the beginning of all geometrical matter.
- A line has length without breadth.
- A superficies is that which has length and breadth without thickness.
- A solid is a magnitude which has length, breadth and thickness.

Working 'backward' from the above passage about Geometry, it has been noted in this book that the Solid first appeared Geometrically from a Point as shown below:



Star Tetrahedron in a Cube

The first Superfices appeared Geometrically, as shown below:



And the First Line appeared Geometrically by 'applying the Angle of the Square to the naked right breast.' This Line was only implied by the 'Angle of the Square' and had no defined length. [infinite . . .]

And the First Point appeared Geometrically by 'applying the Point of a sharp instrument to the naked left breast.'

In The Old Poet's Rhyme it is written:

The Door

*Who Buildeth this Door upon which you must Knock,
What is it you Seek, as though it was Lost;
Who knoweth the Key to the Gordian Knot,
What is it you Find when all Seas have been Crossed?*

*The answer's within you . . .
Just be Still and Know.*

It was also asked of you to look a clock and to state the time.

In that this is a question that would depend on when it was asked and where you were, the best possible and most obvious answer was 'Now.' Which would always be the correct answer.

It was lastly asked of you, where you were. In that this, too, is a question that would depend on when it was asked and where you were, the best possible and most obvious answer would be 'Here.' Which would also always be correct.

So, as you journey through life, in search of 'More' of 'Further,' on the next page [pg. 218] is a 'Geometric' Map of where you Are and Where you may Go.

On page 219 you will find the 'answer' to everything you have ever sought to Know . . .

Be Still and Know

You are 'Here' and it is 'Now.'



