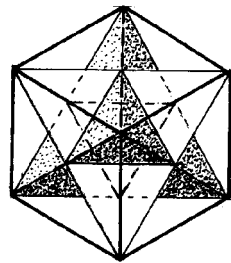


CHAPTER VI

GEOMETRY

The Basis of Freemasonry



Chapter VI

∴

SECTION I

The Builder's Art X Divine Proportion

1 ∴ 2 ∴ 3 ∴ 2 ∴ 1



AMONG THE MANY TREASURES of Freemasonry there are some recurring themes or symbols, one of them being the reoccurrence of the numbers 3, 2, and 1. There are, of course, such other numbers as 3, 5 & 7, to be found in the 'steps,' (which number differs throughout the history of the Craft) and other numbers worthy of contemplation. For now, the focus of discussion will be the 3, 2 and one, for there is a very special property, or symbology connected with them.

We may and do associate the number three in Masonry with such occurrences as:

- the Three degrees of Blue Lodge.
- the Triangle of the Royal Arch and Cryptic, and other degrees.
- the three columns of the Blue Lodge, Ionic, Doric and Corinthian, situated East, West and South, denoting Wisdom, Strength and Beauty.
- the three principal officers of the Lodge.
- the three precious jewels.
- the representatives of the three lesser lights.
- the three greater lights.
- the three aspects of the Sun: rising, at meridian and setting.
- the working tools presented to the Fellow Craft, and the jewels of the principal officers.
- the three distinct knocks.
- the perambulations of the Master Mason.
- the three Master Builders and Ruffians.
- the three celestial objects.

and the three steps to the East, among but some of the many occurrences.

The occurrence of twos is not quiet so obvious, but are nonetheless present in our symbology, such as:

- the Sun and the Moon.
- the two Great Pillars.
- the two entry doors: the Outer and the Inner.
- the perambulations of the Fellowcraft.
- the two working tools of the Entered Apprentice.
- the two ashlar, being the rough and perfect (plus the perpend ashlar for).
- that for which we seek: Light and its 'northern aspect of Darkness.'

and the two steps to the West, among but some of the many occurrences.

The occurrence of the one is even less obvious, such as:

- the injunction for Brethren to dwell together in Unity (Psalm 133); the Bible verses vary in other jurisdictions.
- the reception of the Entered Apprentice.
- the Great Light of Masonry.
- the altar of the Lodge Room.
- the perambulation of the Entered Apprentice.
- the working tool(s) of the Master Mason.

and the one step to the South, among but some of the many occurrences.

In each instance where these numbers appear, the discerning Mason will discover with diligent and faithful search an interesting and appropriate allegory within the symbol. While I have written and lectured on many of those above, to discuss such possibilities as may arise is not the scope of this present book. Instead let us address the *Basis of Freemasonry*, Geometry, and the occurrence of these numbers . . . 3, 2 and one . . . in the Light of one of their most glorious occurrences in Geometry.

One of the Great Teachings of Symbol is to use an illustration of something which is familiar to the listener, viewer or reader, but to have a deeper meaning in ‘mind’ in the usage of the symbol. This has been referred to as the language of Allegory or Parable, and has been used for countless ages by the Teachers. One obvious example of such usage is in the Masonic usage of the Sanctum Sanctorum of King Solomon’s Temple, as one of its major symbols. The Bible records that the Sanctum Sanctorum measured 10 by 10 by 10 cubits in the Tabernacle and 20 by 20 by 20 cubits in the King Solomon’s Temple (I Kings 5:20). Regardless of the size of a cubit, such a ‘room’ would have been 10 x 10 x 10 or 20 x 20 x 20 . . . a Cube!

Regarding the 3, the 2 and the 1, there is a relationship among these numbers, but first we must leave the realm of the normal concept of number and remember that two ‘things’ may be related to each other ‘proportionally.’ Much of our proportional, four-term, thinking leads us right past the ‘Golden Proportion,’ one of the greatest keys of Geometry.

@

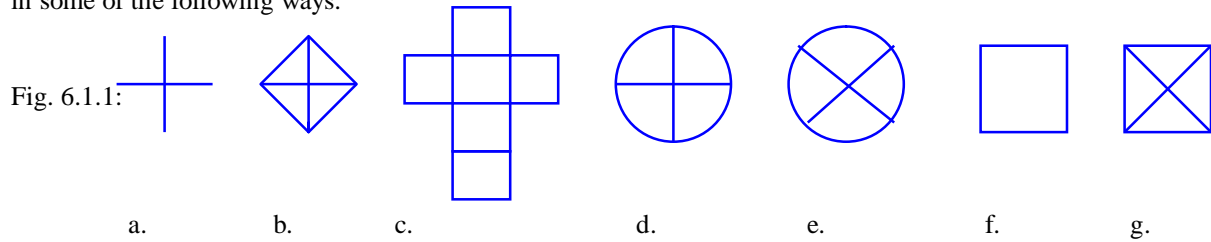
In the Builder’s Art the Mason learns of Architecture, from the Middle Chamber Lecture, “whence will result a due proportion and a just correspondence in all its parts.” From the network of the Pillars, . . . , we are to further learn about “the intimate connection of all its parts, Unity.” In Geometry, 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:

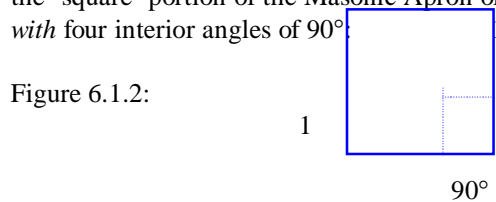


A lively paper could be written concerning each of the above manners of Symbolically representing this Allegory of the Four Elements. Many other Symbols could be given, but let us address just Figure 1g above:

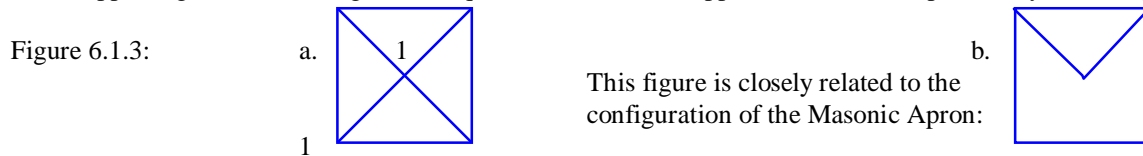


In this case we have a Square which for illustration purposes we will 'let' have a side of Unity (1).

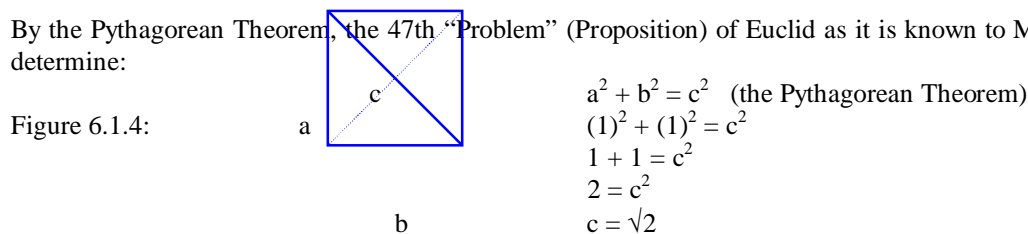
Historically, the square was accepted to be a figure with four interior angles of 90°, but not necessarily with four equal sides (what we now call a rectangle). This is important to remember in such instances as the proportion of the 'square' portion of the Masonic Apron or the Ashlar. In our current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



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:



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

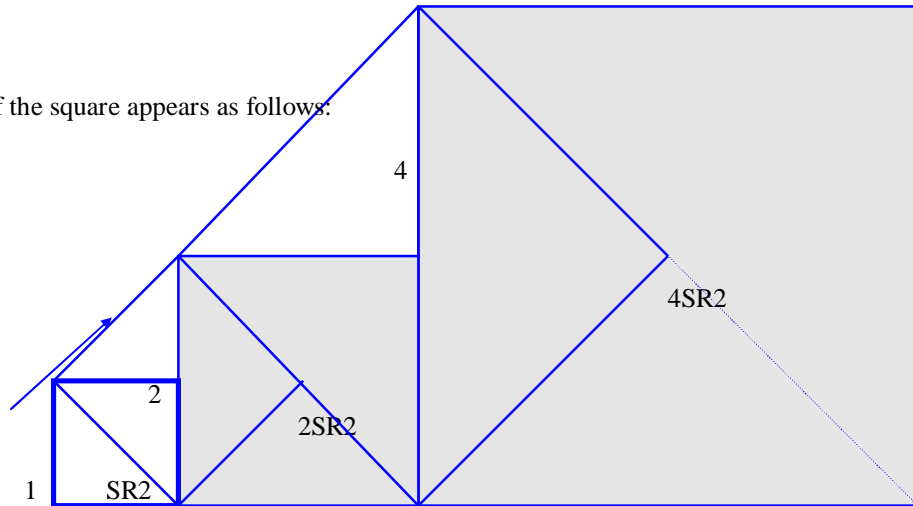


The supporting diagonals therefore, regardless of the size of the square (or the face of a cube) will ALWAYS be $\sqrt{2}$ in *proportion to the side* of the square (or edge of a cube). Unfortunately, the *progression* of a square (from its $\sqrt{2}$ diagonal) will *immediately* propel us *outside* 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:

SR = Square Root



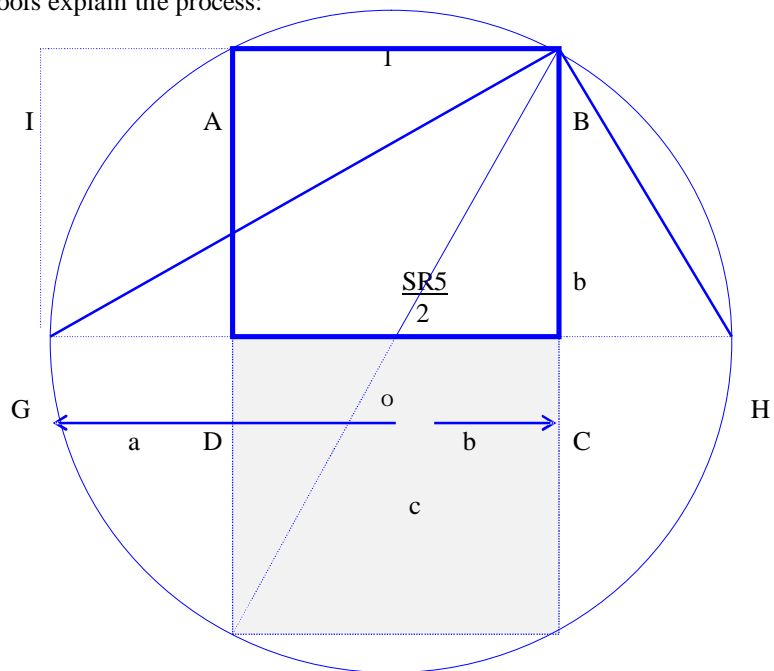
The progression above shows only one of the “ä” progressions, but not the \hat{a} , \bar{a} , or æ progressions. All of these progressions may be extended to infinity.

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:

SR = Square Root



E

F

Construct Square ABCD, and 'shadow square' CDEF, with sides of 1.

By the Pythagorean Theorem: $a^2 + b^2 = c^2$,

where a = line AB, b = line AE and c = line BE,

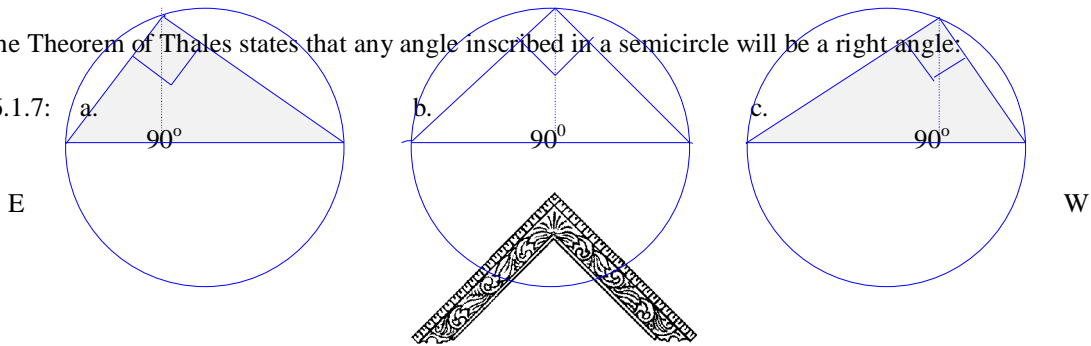
$$(1)^2 + (2)^2 = (BE)^2; 1 + 4 = (BE)^2$$

$$5 = (BE)^2; \therefore \text{line BE} = \text{SR}5 \text{ and lines EO and BO} = \text{SR}5 / 2$$

With Point "O" as the vertex, rotate line OB to describe the circle shown in Figure 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 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

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

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

We may now state:

$$\text{Let side of square} = 1$$

$$\text{OB} = \text{SR}5 / 2$$

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

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

SR = Square Root

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 $b=1$.

$$\begin{aligned} \text{then} \quad & b^2 = a^2 + ab \quad (\text{from above}), \\ \therefore \quad & 1^2 = a^2 + a1 \\ \text{and} \quad & a^2 + a = 1 \end{aligned}$$

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:

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

From above, line CG = $c = \frac{SR5 + 1}{2} = 1.6180339 \dots$

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

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

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

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 Warden'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 and the spiral of the nautilus shell, 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

Divest yourself of all metallic substances.

Meaning

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.

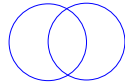
. . . of your own free will and accord, not having been “caused to give” the Three Distinct Knocks, but of actually Knocking *within*, wherein the ‘Kingdom’ is said to Exist. (Mat. 7:7)

The Point of a Sharp Instrument.

What a quick way to open the Heart to receive the Teachings.

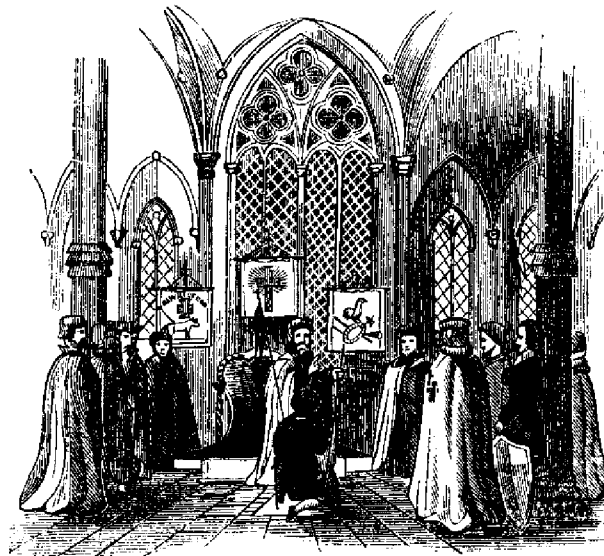
The Extreme Points of the Compasses (MM).

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 2

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 because of 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 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 (I first discovered this at about age 13 when I 'cracked' the code in my father's ritual book . . .).

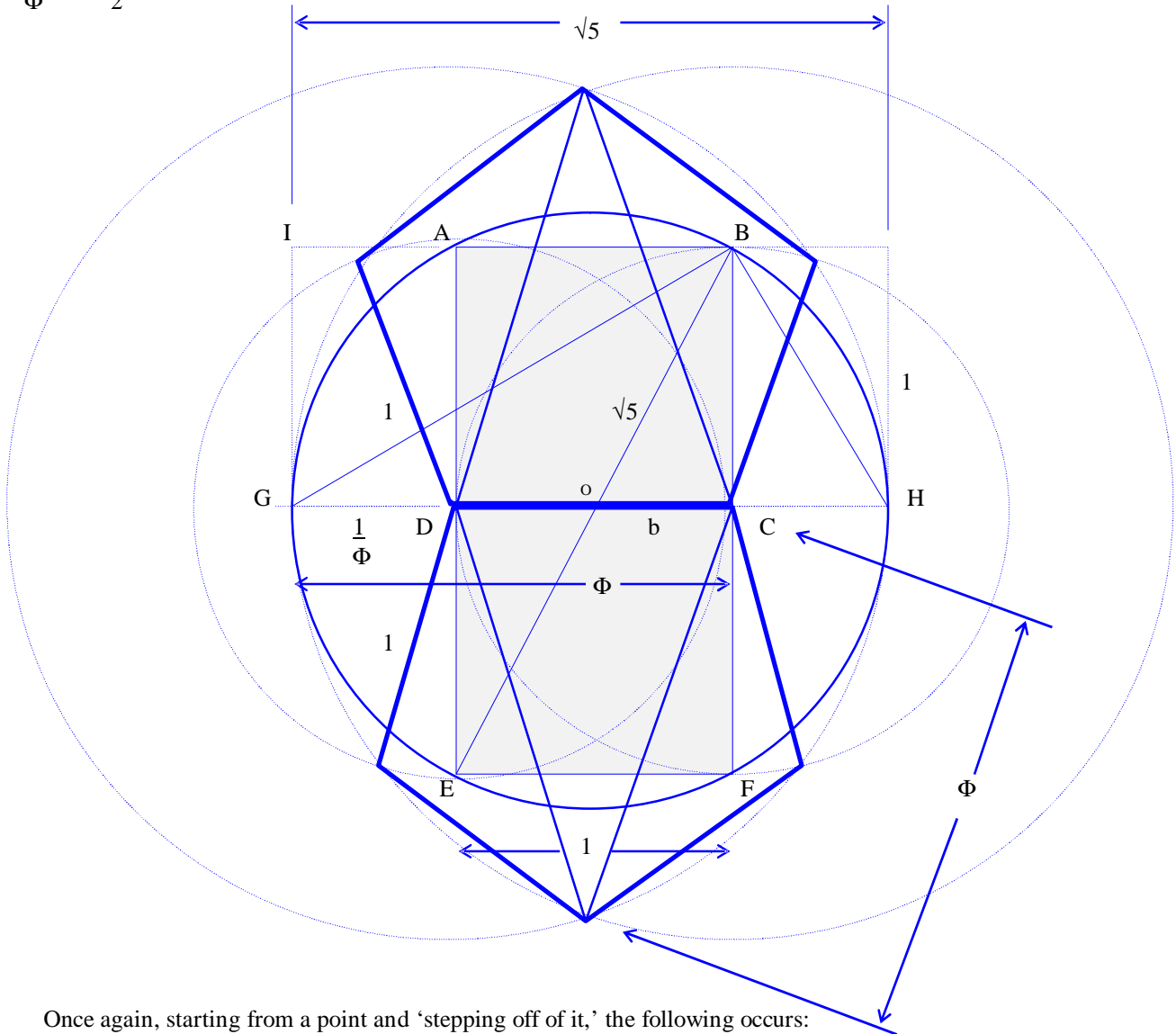
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The Double Pentagon and Phi

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

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

Fig. 6.2.1.



Once again, starting from a point and ‘stepping off of it,’ the following occurs:

- The two circles appear (Sun & Moon; East & West).
- The Double Square (Cube; Middle Chamber) arises.
- The Golden Rectangle (I,B,G,E) 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.

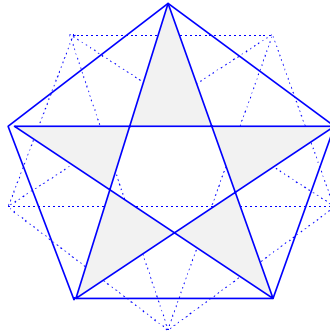
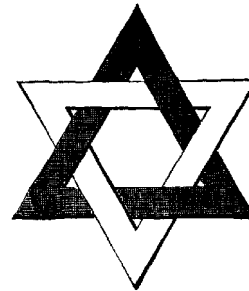


Fig. 6.2.2: The Double Eastern Star.

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!

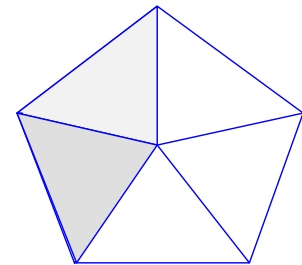


Fig. 6.2.4:

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

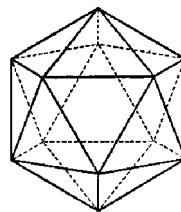


Fig. 6.2.5:

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.

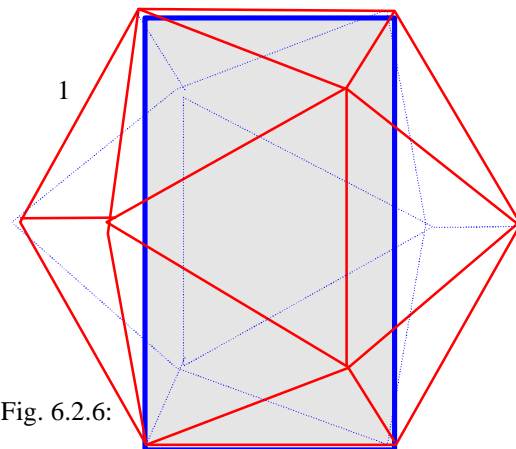
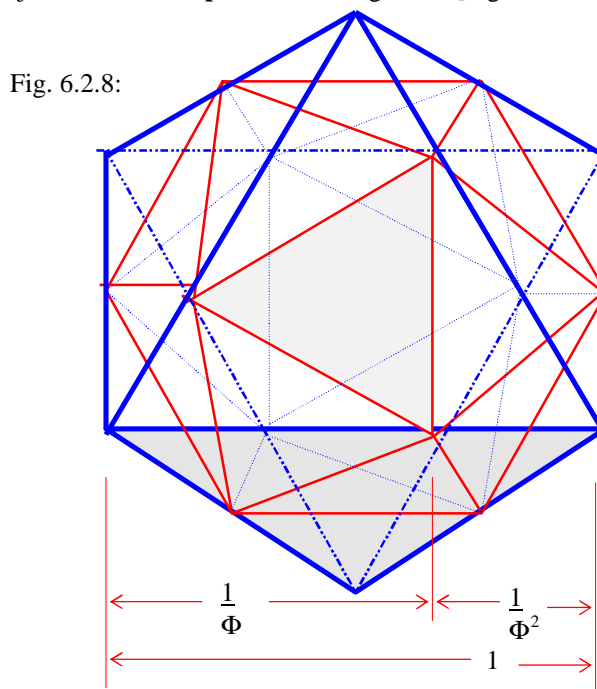
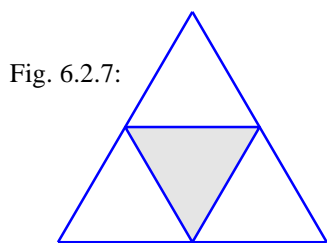


Fig. 6.2.6:

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]:



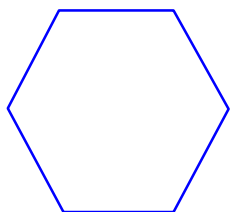
. . . however, in the case of the nested Icosahedron the face-triangle joins the face-triangle of the Octahedron at a point which is proportionally .6180339 of the distance from the vertex.

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

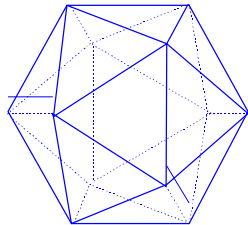
Another item of interest is the outer 'hexagonal' perimeter of the:

Fig. 6.2.9:

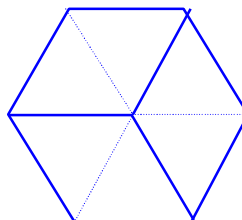
a. Hexagon



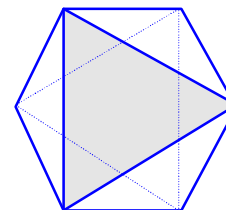
b. Icosahedron



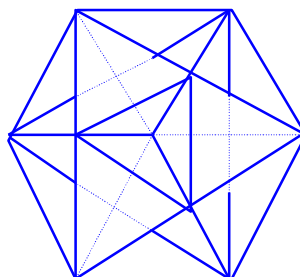
c. Cube



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.

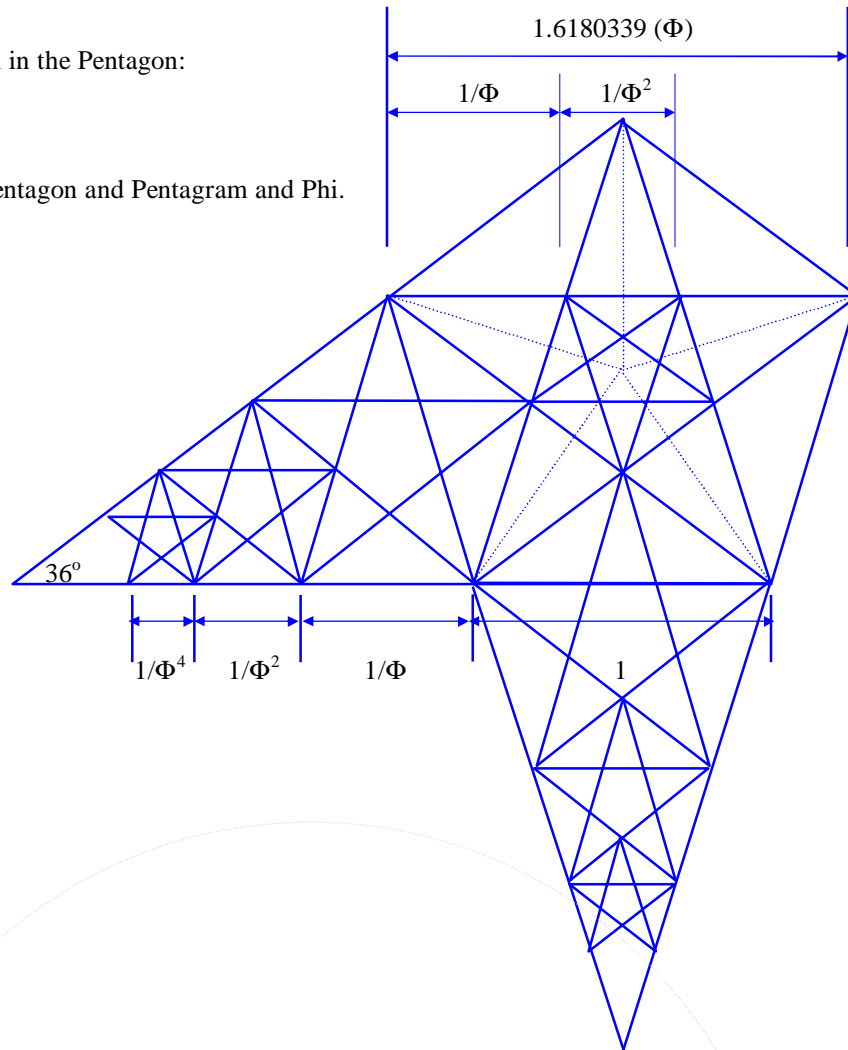
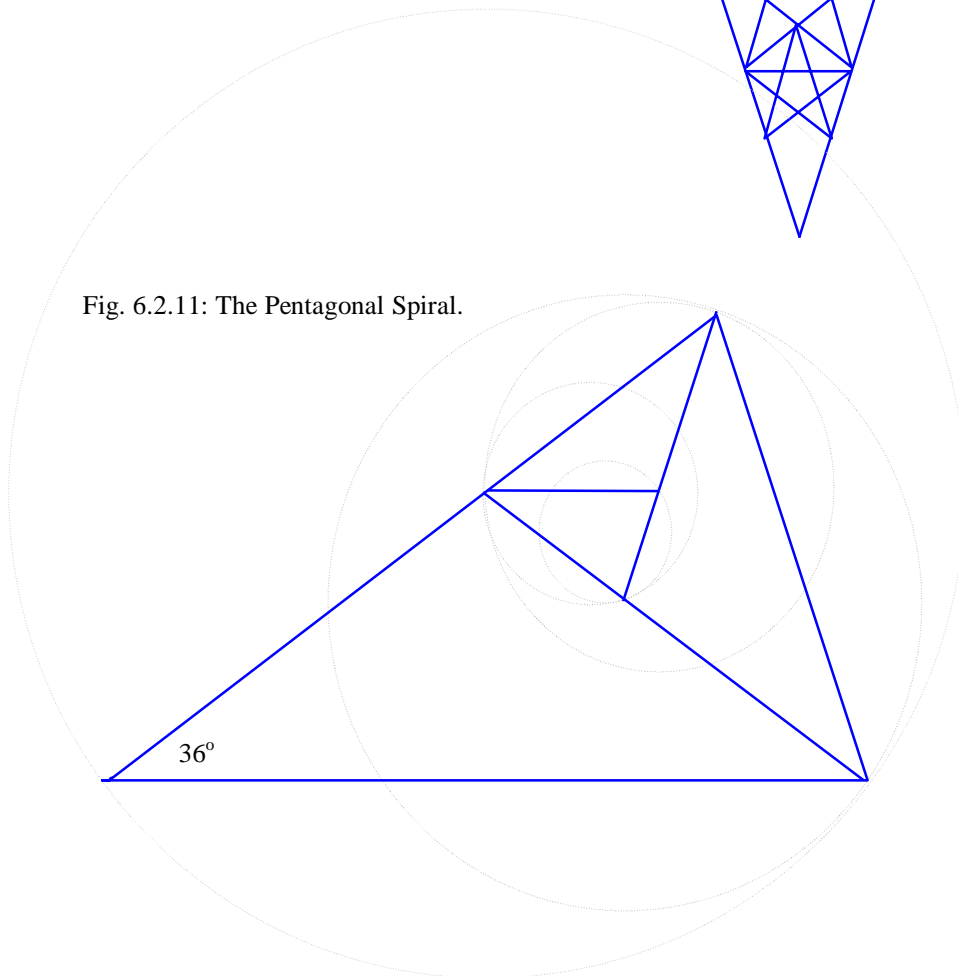


Fig. 6.2.11: The Pentagonal Spiral.



Relationship of the Five Platonic Solid Edges to Phi

Fig. 6.2.12.

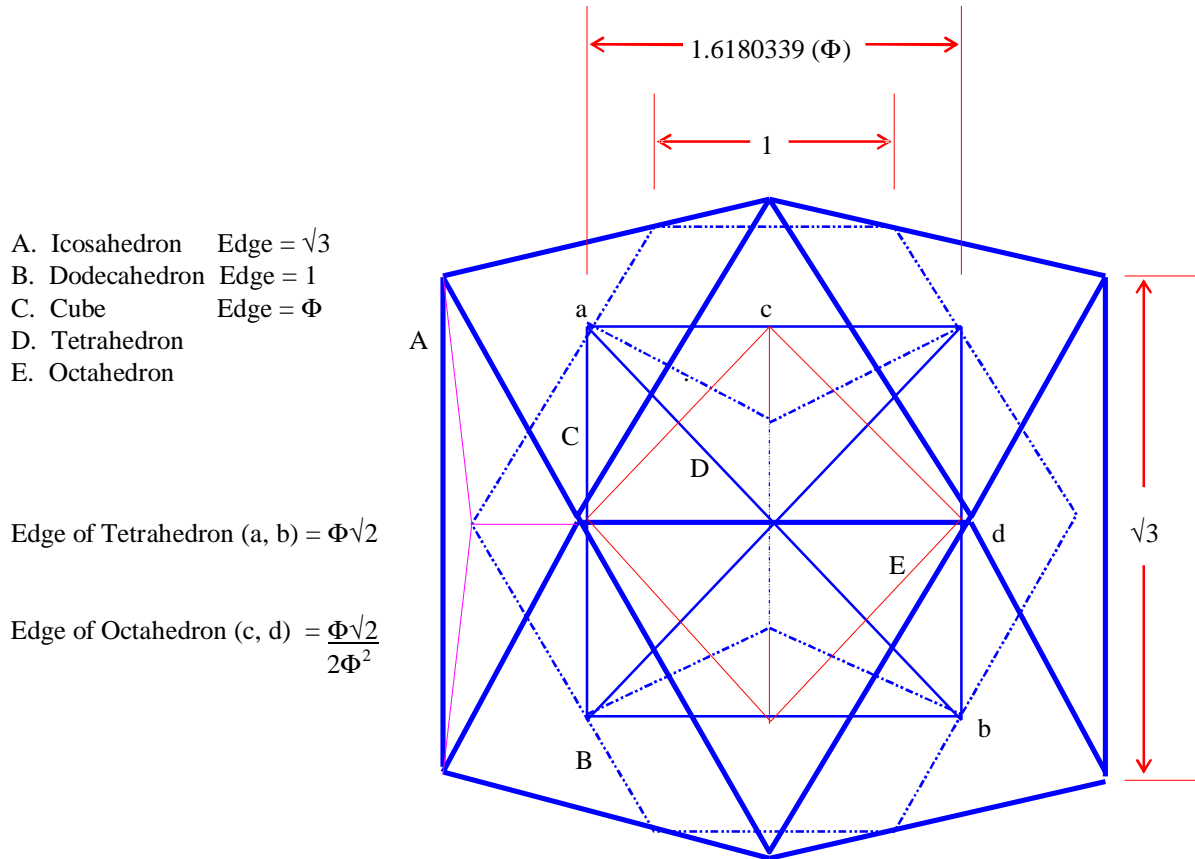
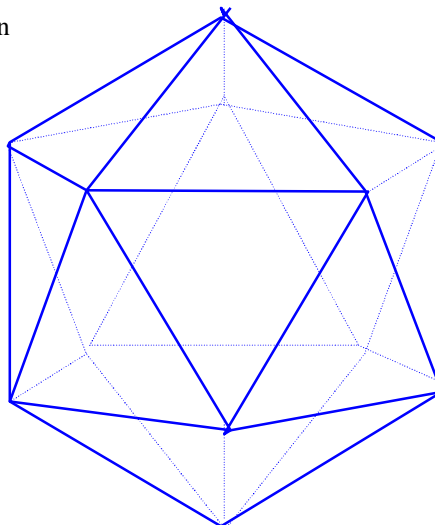


Fig. 6.2.13:
 Another 'face-view' of the Icosahedron is shown here to help you to visualize the above figure more clearly:



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 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 more current editions of the Ritual. 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 transparente** or Philosophical geometry, you may in terms understood by all, come to better know ‘from whence you came and wither 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 arms 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 your 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.'

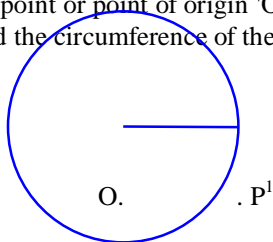
We have said that the two points give rise to a 'line,' but let us now say that 'science' says that the shortest distance between two points is a (straight) line (segment). Masonically and geometrically there is more to this

than we 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 and 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:

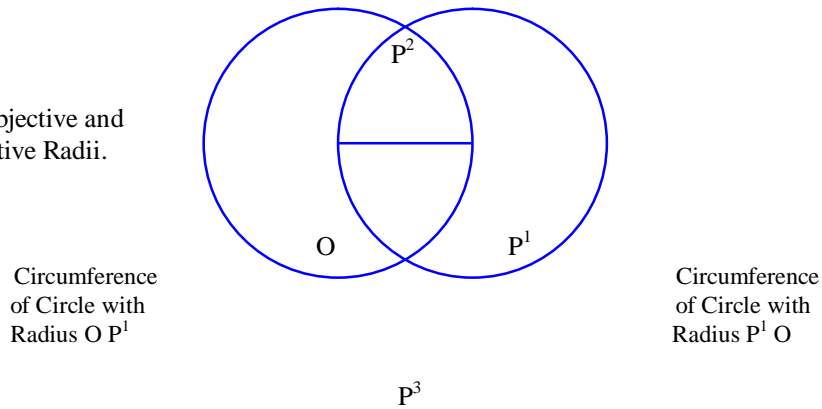
*What keeps the extremes from flying further apart into Chaos,
and what keeps them from suddenly
crashing in on 'themselves' into something like a
black hole?*

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 OP¹ is the radius of the circle shown above, then of what is line P¹O 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 P¹O the radius:'

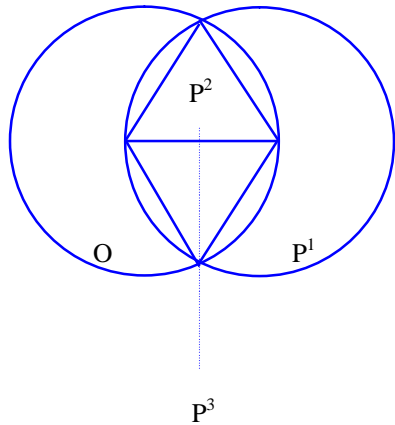
Figure 6.3.5: The Objective and Subjective Radii.



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* (A.K.A. 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

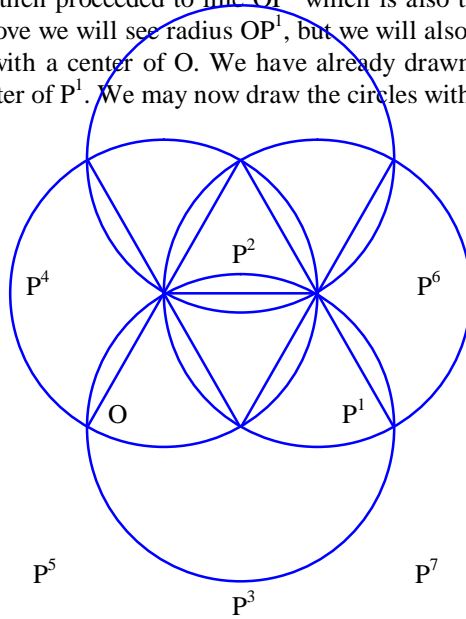
And also the following line which many may have seen, and some may have missed:

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 many others, showing, which we will not discuss in this book).

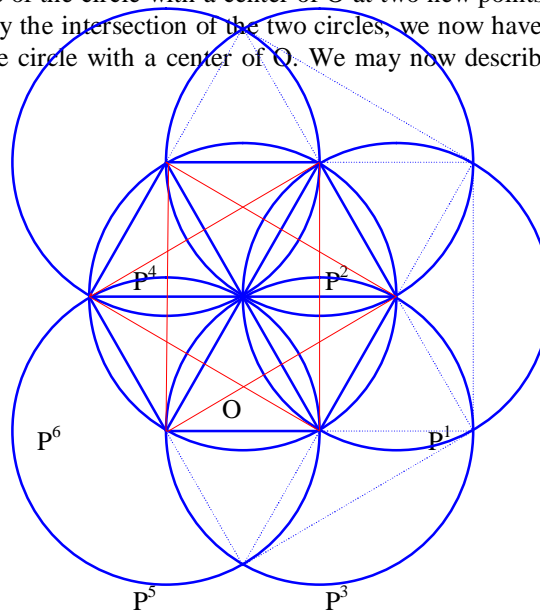
We began with point O, then proceeded to line OP^1 which is also the 'radius' of the circle with its center at O. Looking at Figure 6.3.6 above we will see radius OP^1 , but we will also be able to observe that OP^2 and OP^3 are also 'radii' of the same circle with a center of O. We have already drawn the circle with a center of O, and we have drawn the circle with a center of P^1 . We may now draw the circles with the centers P^2 and P^3 as follows:

Figure 6.3.7:
The Second Extension.
(P^4 - P^7)



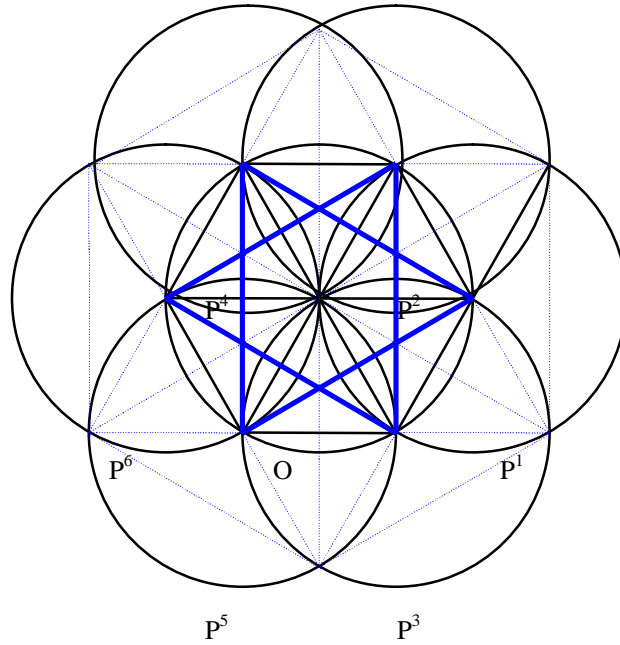
From this point, other possibilities are arising, but we will for now concern ourselves with those arising around the circle with a center point of O. Observe that in inscribing the two circles with center points of P^2 and P^3 , the resultant circles cut the circumference of the circle with a center of O at two new points, the points noted as P^4 and P^5 . Having created these two points by the intersection of the two circles, we now have the formation of lines OP^4 and OP^5 which are also 'radii' of the circle with a center of O. We may now describe the next two circles with centers of P^4 and P^5 , as follows:

Figure 6.3.8:
The Third Extension
(P^6)



We have now created P^6 from the intersection of the two circles with centers of P^4 and P^5 respectively, giving us line OP^6 , which is also the 'radius' of a circle with a center of P^6 . This is drawn as follows (note also the connecting lines of all of the points drawn thus far):

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

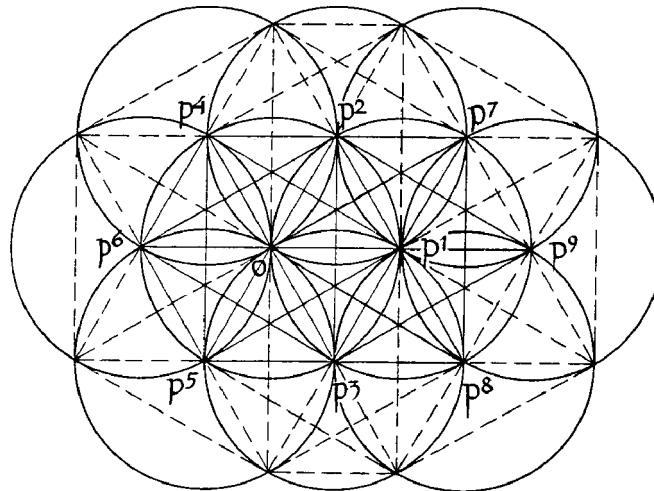


We have now proceeded from a 'point', to a 'line,' to a 'superfices' (a plane surface). Note that the first superfices to arise from this progression, in Figure 6.3.6 above, were two equilateral triangles (when there were only two circles). Note also that the first superfices to appear 'immediately'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



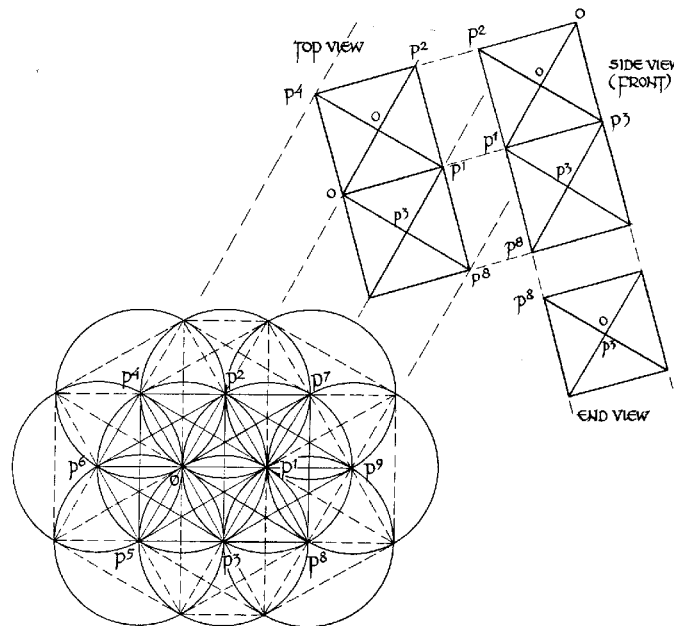
On pages 23 and 23 of the A. J. Holman Co., 1940 Masonic edition of "The Holy Bible" it is recorded that, "The Holy Place, or Greater House, was a double cube '40 cubits long, 20 cubits wide, and 20 cubits high' . . . The Holy of Holies was a perfect 40 foot cube '20 cubits broad, 20 cubits long, and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

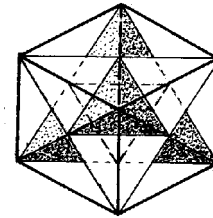
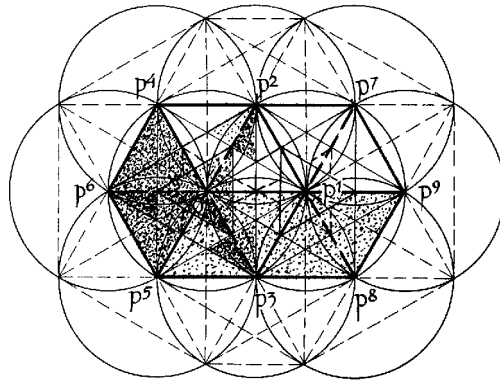
"All of our best thoughts were stolen by the Ancients."

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



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 the Know the Point of Masonry.

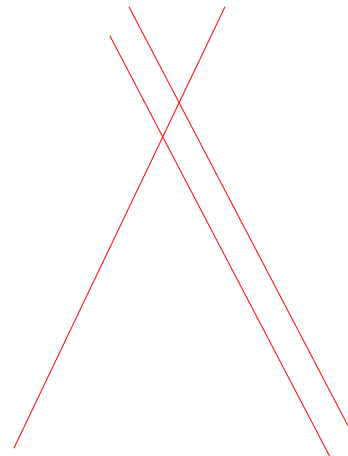


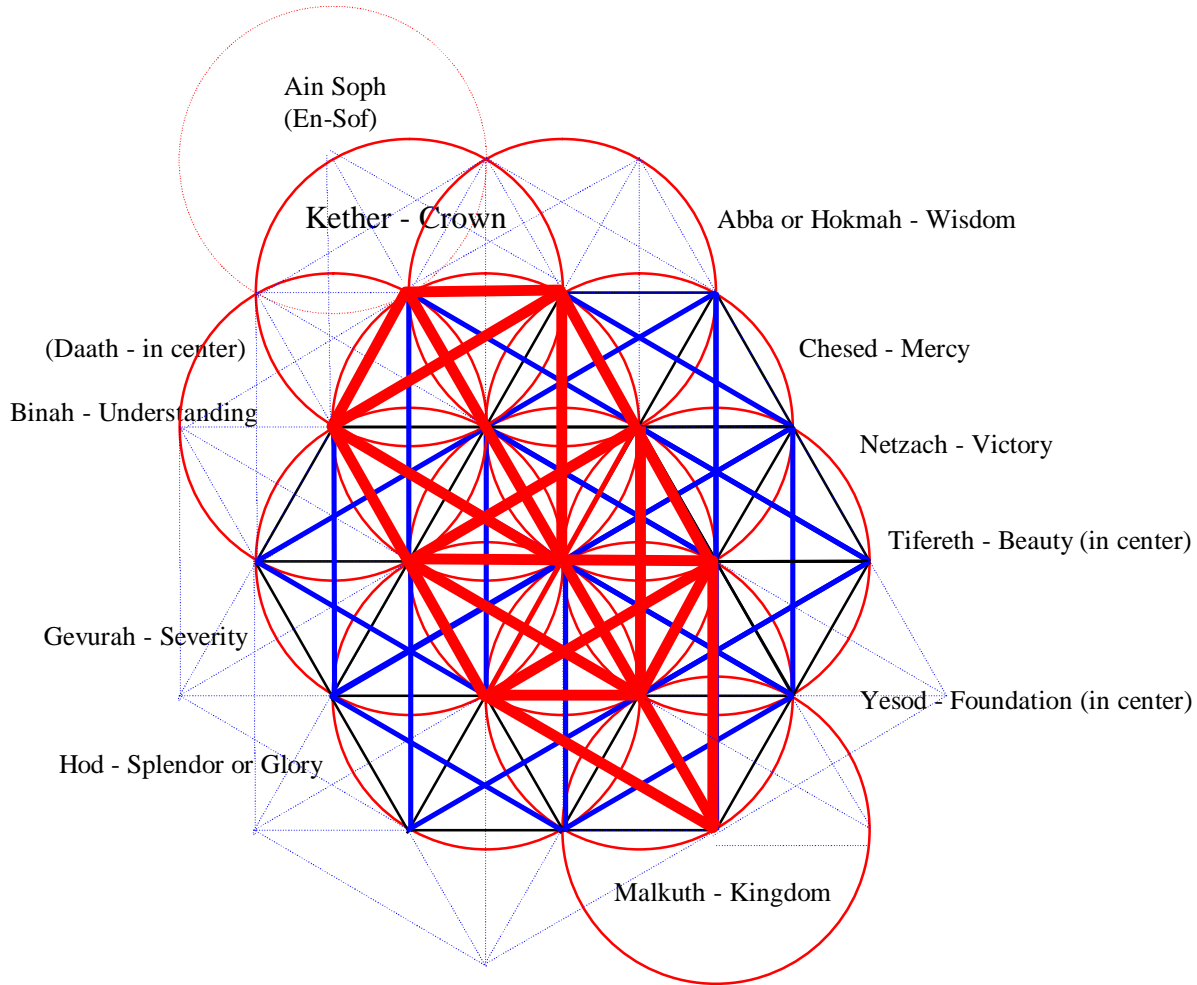
Fig. 6.3.13:
Star of David in the U.S. Seal.



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.”

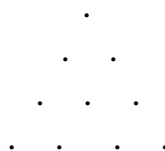
But take heart, because each person has a built-in editor which helps them to find this information in their own language, and even though we may find that we have a book in our hands that in large part may make some, little or no sense to us, in small part it will help us to find part of an answer and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

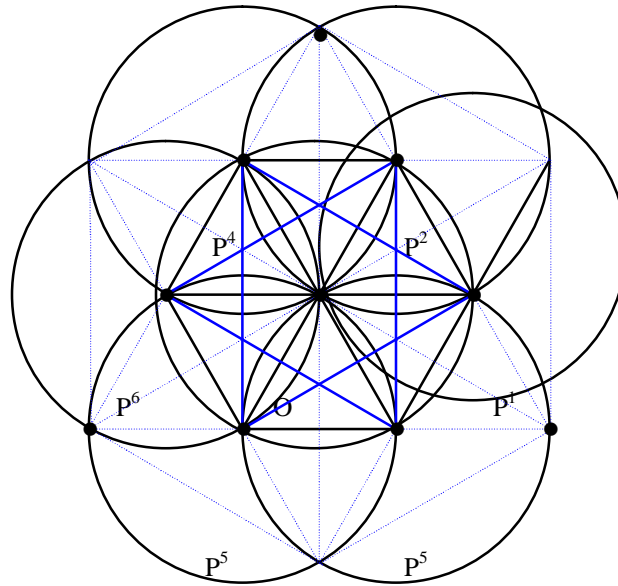
Figure 6.4.1:

The Tetraktys.



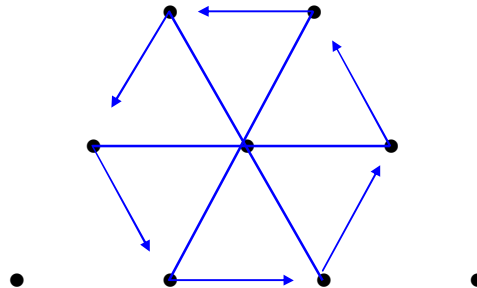
The next figure, also shown as Figure 6.3.1 in the main text of Section III of Chapter 6, shows the placement of these dots relative to the Star of David:

Figure 6.4.2:
The Tetraktys and the
Star of David.



The following Figure depicts these ten dots in a very unusual way:

Figure 6.4.3:
Thor's Hammer.



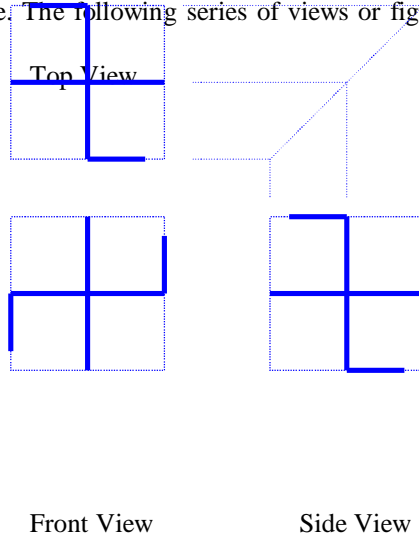
At first glance this figure takes on the appearance of an ordinary division of a circle into six equal parts (without the circle, with meaningless extra lines added to the ends of the lines). Many philosophical and religious systems assign great significance to various numbers, in the case of this figure, the three, six, seven and ten. To the Jews there are the ten Serifoth (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 'Flyfot' sign.

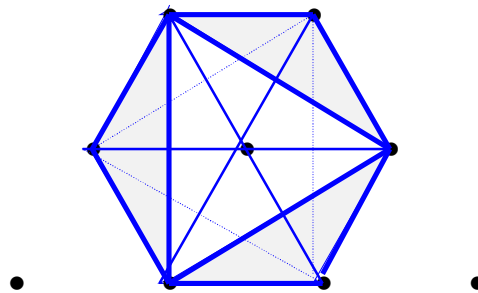
Have the right angles been understood yet? Some call it an optical illusion, but in this case it is real enough to be considered for its allegorical significance. The following series of views or figures should help us to see it more clearly:

Figure 6.4.4:
Views of the 'Swastika' or
Flyfot 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:

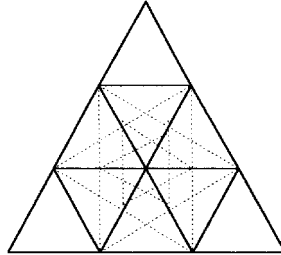
“What were the decorations of the Middle Chamber?

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.

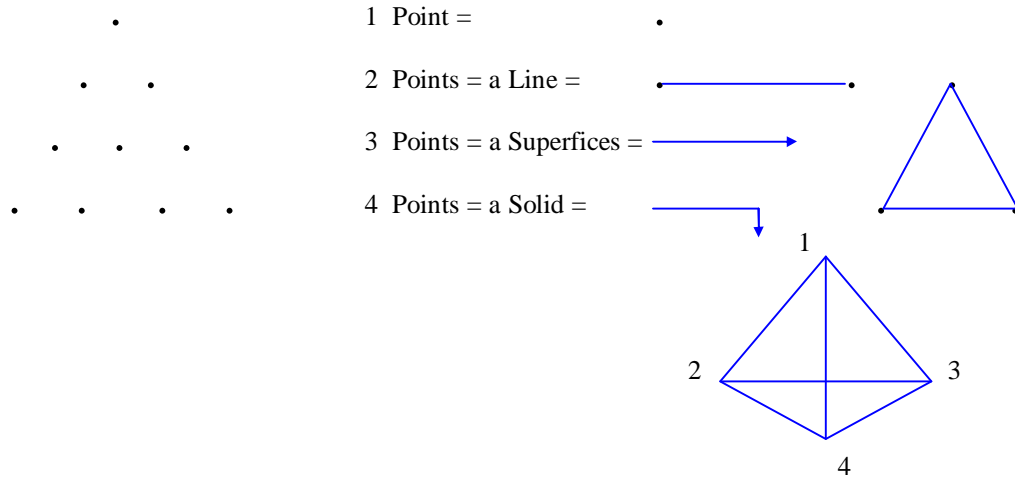
Wherefore ‘to swear by the Tetractys’ was their most sacred and inviolate oath (see Appendices, “The Golden Verses of Pythagoras”).”

In addition to the above, Albert G. Mackey wrote in his Encyclopaedia of Freemasonry, concerning the ‘Flyfot’:

“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.’

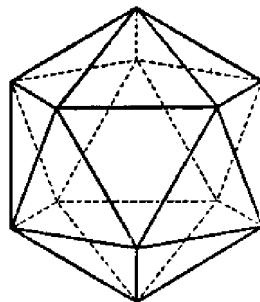
The Geometric allegory may be further carried back to the Middle Chamber Lecture as noted on the first page of Section III above. There the Point, the Line, the Superfices and the Solid were discussed as having at one time been in the Ritual of New York. In relation to the Tetraktys this may be further 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 \$1.00 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 15 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:

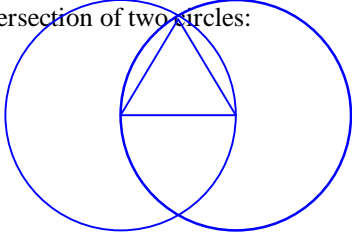


THE QUESTION IS OFTEN ASKED: "What great secret, if any, does the Masonic fraternity possess, besides its modes of recognition, its signs, words and tokens?"

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 [no sources given in support of this by the author], 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:

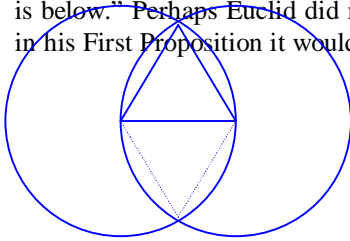


Figure 6.5.2: Euclid’s First Proposition (Book I) with *subjective* triangle added.

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 referred 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:

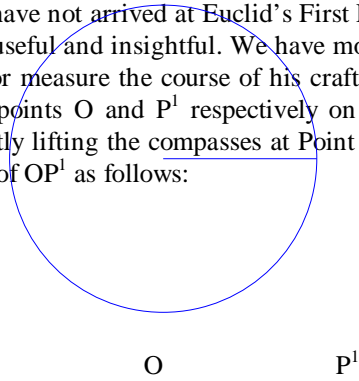
Fig. 6.6.3: The Linear Duality: O . P¹

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.

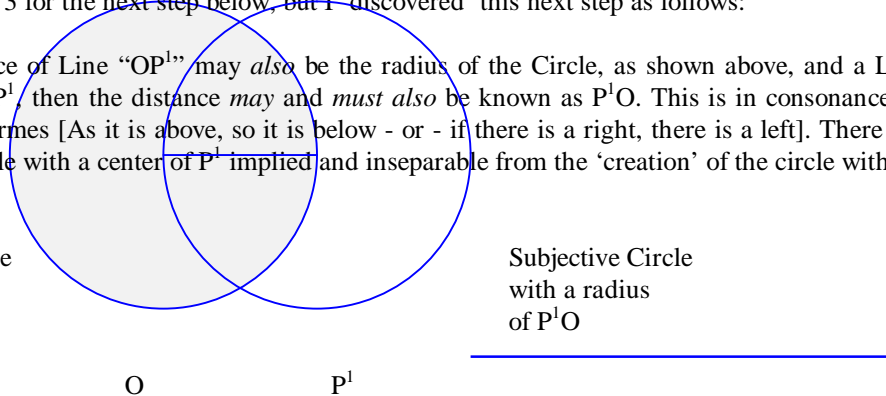


In one regard, this is saying that if we were to begin with Origin O and 'travel' a distance of One (or OP¹), it would theoretically be possible to travel that 'distance' in *any* direction, giving a circle of '360 degrees' when the sum of the possibilities were represented graphically, as per above. 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

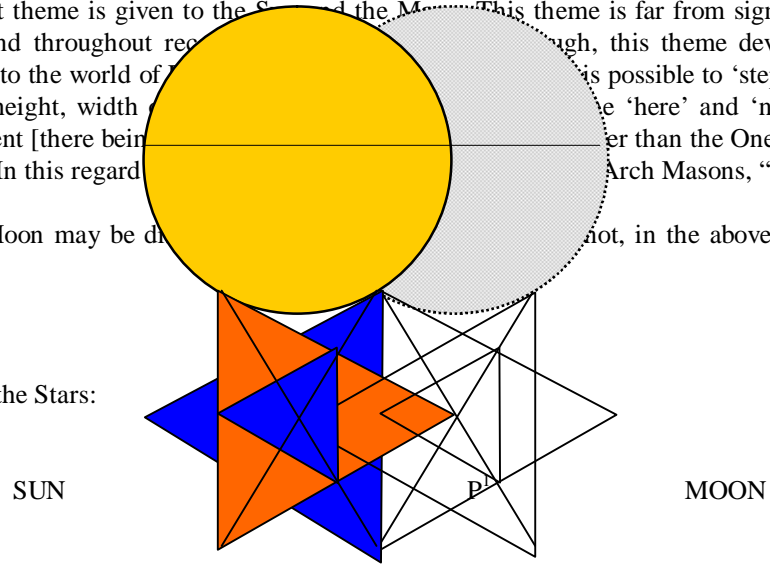


Subjective Circle
with a radius
of P¹O

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. Although, this theme develops the instant we 'step off' of Point O into the world of the Infinite, it is possible to 'step off' of a Point which has no magnitude [height, width or depth] and be 'here' and 'now' upon a plane of existence other than the One in which we are 'at' in any given moment. In this regard, the words of the Arch Masons, "I am."

A glyph for the Sun and the Moon may be drawn as shown, not, in the above figure as follows:

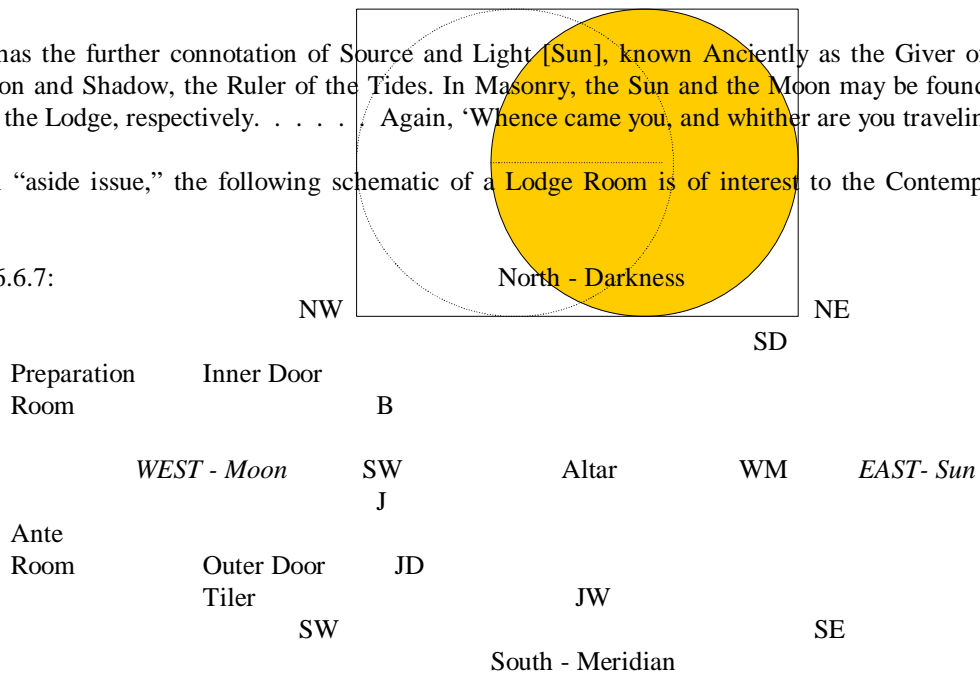
Figure 6.6.6:
Glyph for the Sun, the Moon and the Stars:



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," the following 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.

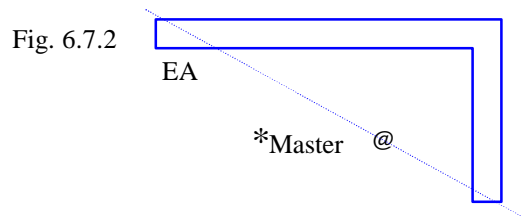
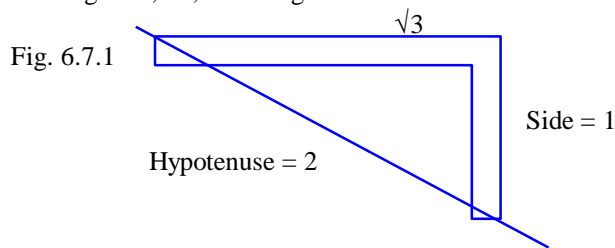
The 'Mason's' Square has come down to us in two major variations:

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.

Now, 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. It is not my privilege to elucidate on the deep esoteric sense in this chapter, as this is to be sought and found by those who Knock and shall be 'found' in due time and order for those who are 'duly and truly prepared.' In the Unity things are different in the way of Knowing than they are in the 'Duality' of The Pillars.

The Operative Square was the one spoken of by Plato in 'Timaeus,' being on the following order, forming 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 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.'

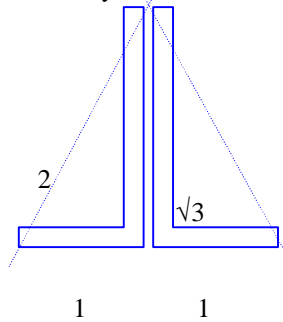


Fig. 6.7.3: The Warden's Squares and the Equilateral Triangle.

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:

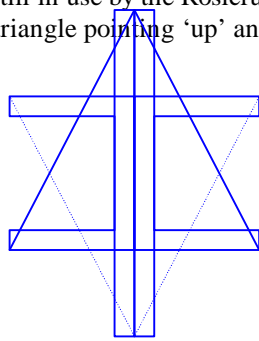


Fig. 6.7.5: The Star of David, by the 1:2 Square (As above; so Below).

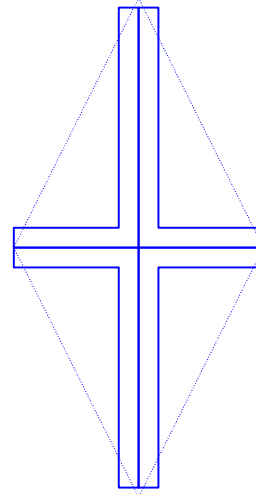
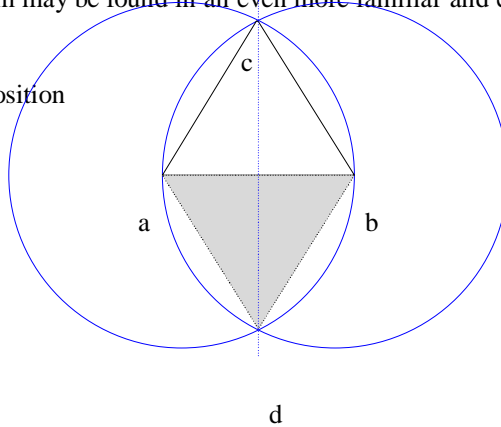


Fig. 6.7.4: The Lozenge.

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 even the great 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!* Hermes Trismegistus of ancient times is credited with the injunction of "As it is Above, so it is Below," which is so aptly portrayed in this very ancient symbol.

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 $\sqrt{3}$

This form, of course, is also the root of the Gothic Arch, which found its rise in usage in the Operative Guilds throughout Europe at precisely the same time as the rise of Templarism (with their vast wealth) and Freemasonry, from the mid 11th century to the end of the 13th century.

The figure formed by the intersection of the two circles (Spheres, also) is the famous *Vesica Pisces* (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.

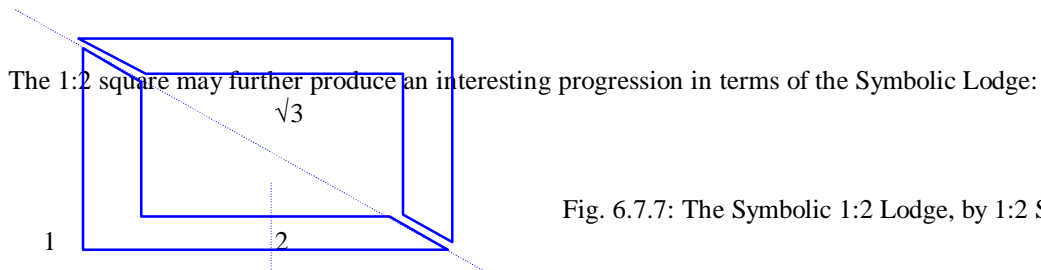
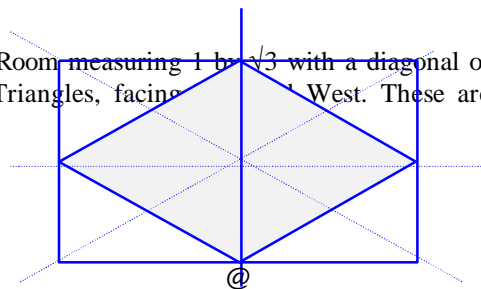


Fig. 6.7.7: The Symbolic 1:2 Lodge, by 1:2 Squares.

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) Which brings us right back to the *Vesica Pisces* and the Gothic Arch, with the Master (in the Operative Lodge) 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.

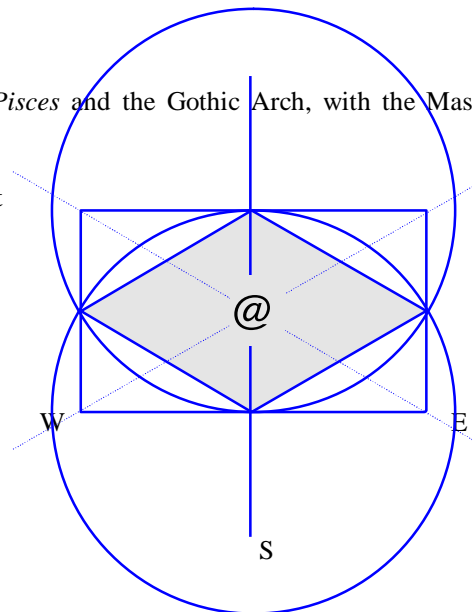


Fig. 6.7.9: The Symbolic Lodge,
by the *Vesica Pisces* and Gothic Arch.